

Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers/
Couverture de couleur
- Covers damaged/
Couverture endommagée
- Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée
- Cover title missing/
Le titre de couverture manque
- Coloured maps/
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur
- Bound with other material/
Relié avec d'autres documents
- Tight binding may cause shadows or distortion along interior margin/
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure
- Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming:
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées

- Coloured pages/
Pages de couleur
- Pages damaged/
Pages endommagées
- Pages restored and/or laminated/
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées
- Pages detached/
Pages détachées
- Showthrough/
Transparence
- Quality of print varies/
Qualité inégale de l'impression
- Continuous pagination/
Pagination continue
- Includes index(es)/
Comprend un (des) index

Title on header taken from: /
Le titre de l'en-tête provient:

- Title page of issue/
Page de titre de la livraison
- Caption of issue/
Titre de départ de la livraison
- Masthead/
Générique (périodiques) de la livraison

Additional comments /
Commentaires supplémentaires: PAGES 133 - 134 ARE MISSING.

This item is filmed at the reduction ratio checked below /
Ce document est filmé au taux de réduction indiqué ci-dessous

10x	14x	18x	22x	26x	30x
		✓			
12x	16x	20x	24x	28x	32x



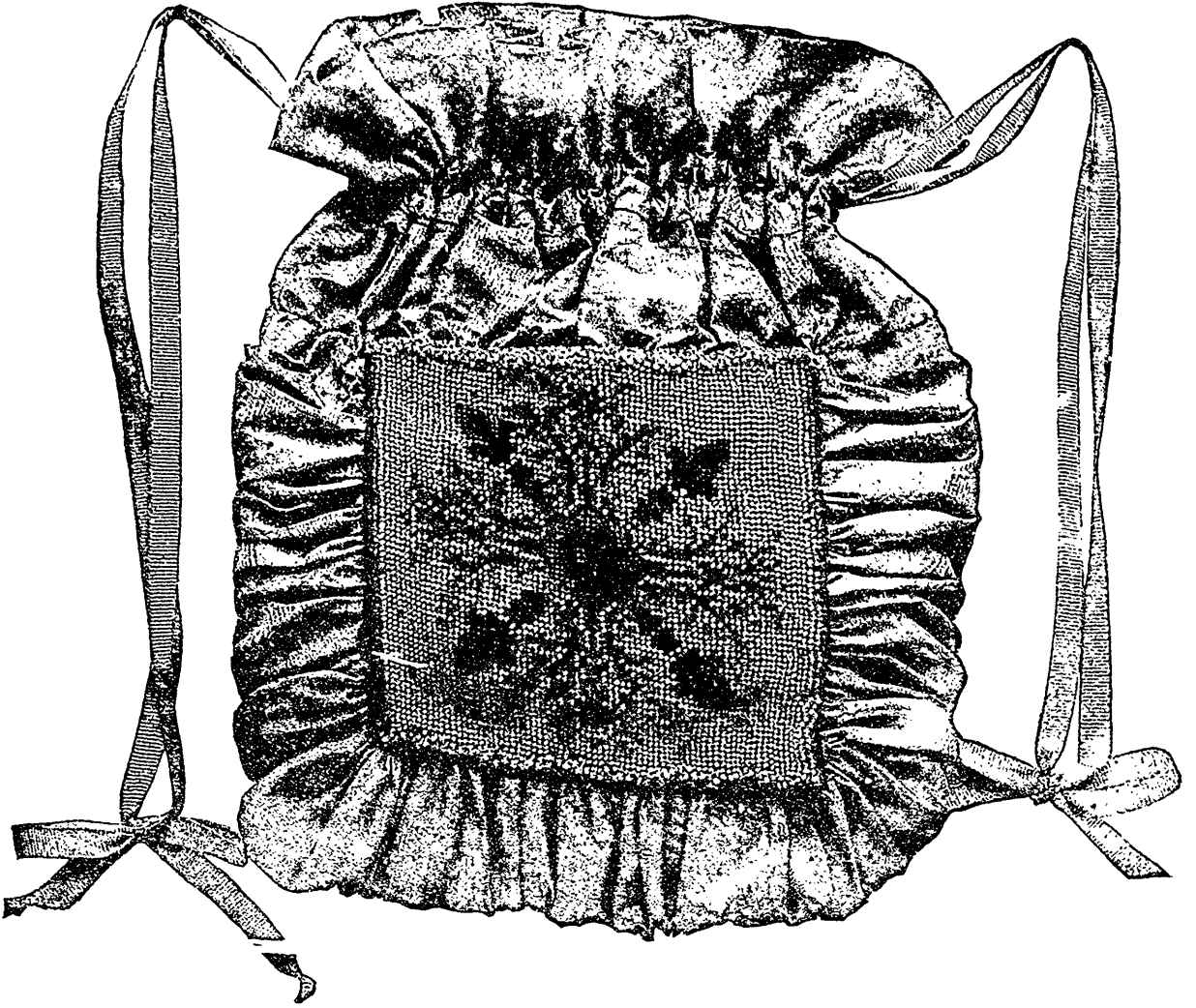
Corticelli

Home

Needlework

1902

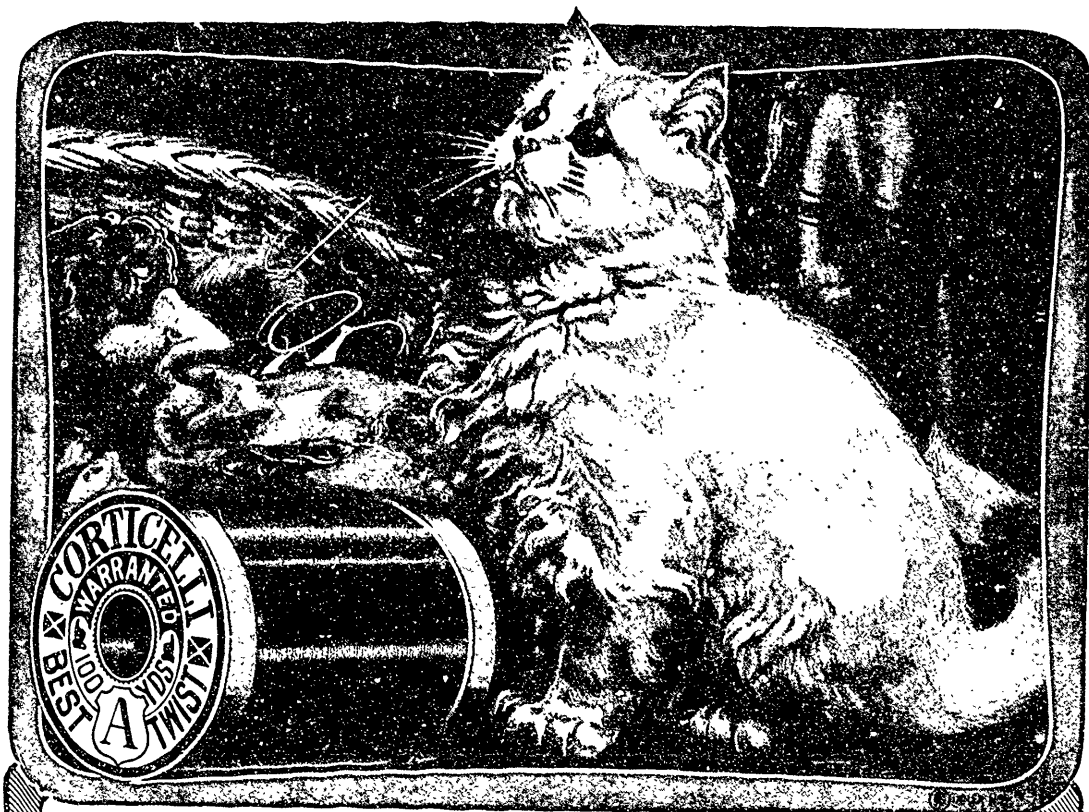
Second Quarter



FRONTISPIECE.

LIGHT BLUE SILK AND BEADED CROCHET OPERA GLASS BAG DESIGN NO. 71.

See page 143.




Corticelli Spool Silk

Machine Twist and
Sewing Silk 

Unequaled for Hand or Machine Use.

CORTICELLI is the smoothest, strongest and best Spool Silk made. For over sixty years this silk has been a favorite with almost every household in the country.

CORTICELLI BUTTONHOLE TWIST is furnished put up on 10 and 16 yard spools. Some dressmakers prefer the 16-yard spools.

 Both Spool Silk and Buttonhole Twist are made in colors to match all seasonable dress goods found in the market.

CORTICELLI HOME NEEDLEWORK

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

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

CONTENTS FOR APRIL, 1902.

LIGHT BLUE SILK OPERA BAG, - - - - -	<i>Frontispiece</i>
French Laid Embroidery. <i>L. Barton Wilson,</i> - - - - -	97
Some Knited Laces. <i>Alice E. Anthony,</i> - - - - -	106
Pretty Designs in Monograms, - - - - -	110
Corded Edge, - - - - -	113
Comforts for the Traveler. <i>Lillian Baynes Griffin,</i> - - - - -	114
Crocheted Purses and Bags. <i>11 new designs, Colored Plate,</i> - - - - -	116
Modern Lace Making, - - - - -	152
Centerpiece Rolls, - - - - -	157
CENTERPIECE DESIGNS.	
La France Rose. <i>Colored Plate,</i> - - - - -	158
Violet, Brown Linen, - - - - -	159
Conventional, Brown Linen. <i>Colored Plate,</i> - - - - -	160
Oak Leaf, Brown Linen, - - - - -	161
Columbine. <i>Colored Plate,</i> - - - - -	162
Cyclamen. <i>Colored Plate,</i> - - - - -	163
Egyptian, Brown Linen. <i>Colored Plate,</i> - - - - -	164
Mountmellick, Blue Linen, - - - - -	165
Mountmellick, White Linen, - - - - -	166
Embroidered Turnover Linen Collars, - - - - -	168
Sofa Pillows, - - - - -	172
Embroidered Shirt Waists. <i>Doris Gray,</i> - - - - -	180

GORTICELLI SILK COMPANY, LIMITED,

...EDITORS AND PUBLISHERS...

E. R. SMITH & SON, Printers.

ST. JOHNS, P. Q.

Corticelli B^Y AND A

WASH SILKS

are the embroidery silks of particular folks. Colored and tinted by Asiatic dyes — absolutely fast colors.

Exquisite true art shades; stronger to the number than any other work silk in existence; mounted in our patent holders, which provide for single or double needlefuls in a jiffy. No tangling, kinking or knotting possible.

Put your faith in Corticelli B. & A. Wash Silk and be safe.

Corticelli B^Y AND A



7-11-11
151

Corticelli

Home Needlework.

Vol. IV.

April, 1902.

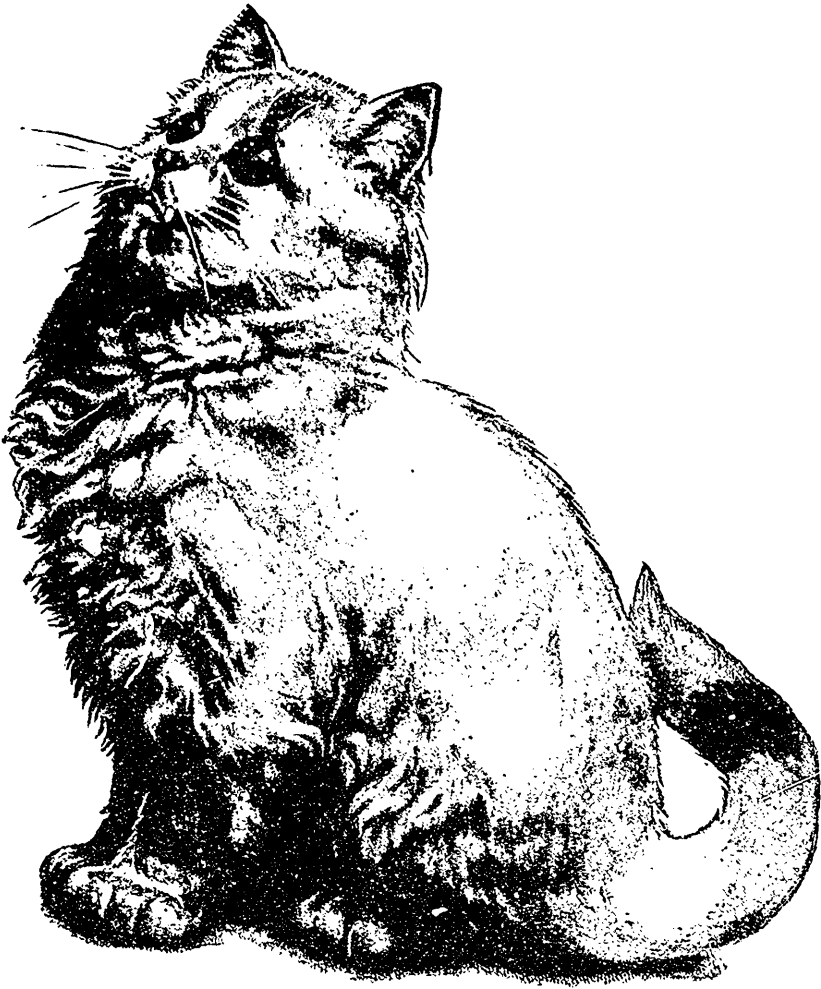
No. 2.

PUBLISHER'S ANNOUNCEMENT.

EMBROIDERY is once again to the fore. We have had the Battenberg fever, a regular epidemic of beaded crochet, and now the thought uppermost in every needleworker's mind is embroidery. Perhaps never before has there been such a demand for costume embroidery. The shops are showing most beautiful creations—gowns, waists, neckwear, lingerie, ribbons, hosiery—all hand embroidered when money is no object, and quite beyond the average pocketbook. There is also a great deal of machine work shown, and so cleverly is it done as to well-nigh defy detection. The stitches used in this dress decoration are all very simple and familiar to every needleworker, so there is no reason why the women of moderate means cannot make for herself at trifling expense as dainty and modish garments as can be purchased.

Floral designs are the present fad for fancy chatelaine bags. Importers are asking exorbitant prices for them, but they can be very inexpensively made at home. We have secured some exclusive new designs for CORTICELLI HOME NEEDLEWORK readers together with complete detailed instructions for working. These detailed instructions are somewhat lengthy, and must be carefully followed as the misplacement of a single bead would throw the whole pattern "out of joint." On this account a larger amount of space was given to this subject than originally planned, and some of the other departments have suffered. This will be remedied in future numbers.

CORTICELLI SILK COMPANY LIMITED.



"A CORTICELLI KITTEN."

French Laid Embroidery.

By L. BARTON WILSON.

With Designs by the Author.

White Work.—Part I.

If one were asked to mention the kind of embroidery in most general use, we may say universal use, the answer would undoubtedly be "French laid work." Professional workers and amateurs in all countries and from time immemorial have seemed to thoroughly appreciate the beauty, the durability, and perfect practicability of the firmly laid Satin stitch in white embroidery. Its very nature

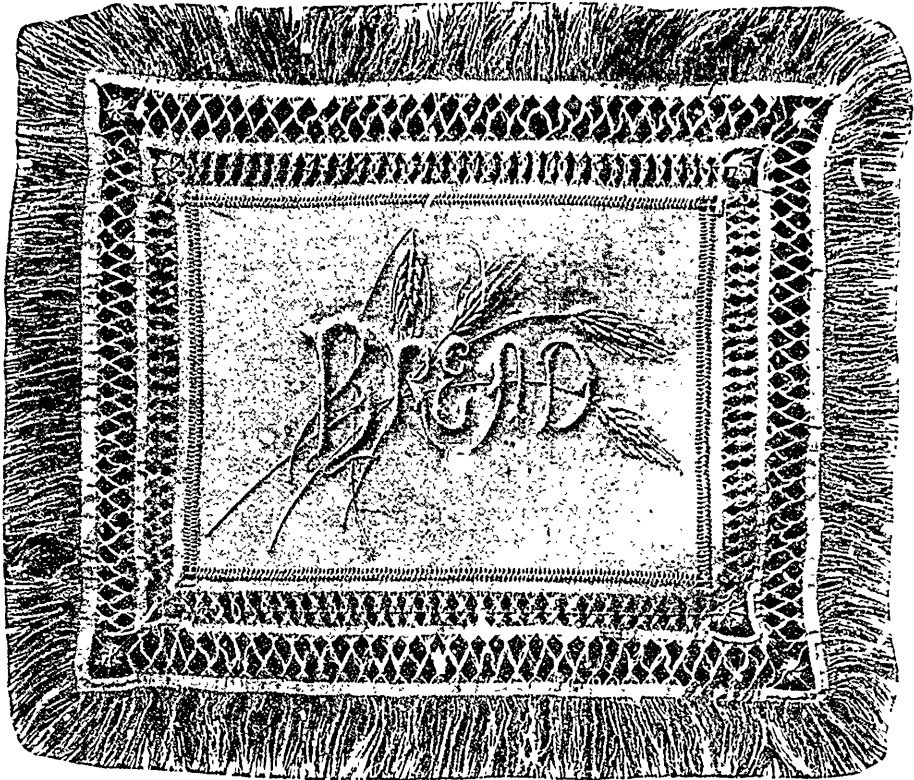


FIG. 27.

makes it generally serviceable and appropriate to all applications of household decoration, the table and all dining-room linens, bed decoration and all toilet-table linens, clothing, both for marking and decorating it, especially infants' clothes, pillows, caps, etc.

The work is absolutely conventional and therefore there is no danger of its being abused by lack of knowledge or lack of taste. It does not require either great skill or artistic knowledge, simply practice, and this is why it is done in great perfection by the peasants of Europe. Like drawn work and lace making it is a kind of hereditary neediwork, and, as we know, manual skill descends from

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

generation to generation in the making of these exquisite textiles. The embroidery does require training, however, and the training of girls in fine sewing and embroidery in the old countries is carried to perfection, especially in the convents. While this is probably not to be recommended in this country and age yet to some extent it ought to be regarded

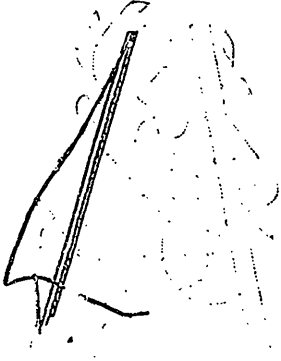


FIG. 28.

Many people undertake white embroidery without a notion that there is a proper way to do it or that upon correctness depends success. It is usually done in "French working cotton," the best quality of this material is, however, labeled—"made in Germany." As far as giving names to the work and materials, France seems to have all the honors in this embroidery, but, while most beautiful white work is done in France, Switzerland and Italy exceed all other countries in exquisite productions in this line. In Switzerland it is unsurpassed in fineness and wonderful evenness and beauty of design. The Swiss lawn is like a cobweb and the embroidery on it like frost work. Such white work as this is equal to real point lace and not less expensive. Handkerchiefs which have been obtained from the mountain peasant women cost in Geneva from \$50 to \$100. These lovely fabrics average \$10 to \$25.

In the convents of Italy one sees this work done most beautifully. It is used on altar linens, and handkerchiefs, collars, etc., are sent to Paris firms in quantities, there to be sold as "French work"! The convent embroiders are taught from very little children as are also the peasants. It is very interesting to see little girls of ten years doing good work at their frames.

If there is any sort of embroidery which really should be learned as sewing should, for its practical value, it is this "French laid work." Household linens ought to be marked in this way and not in ugly indelible ink letters. One may use the most simple letters for this marking or they can be ornate and decorative and so answer more than one purpose. Anyone who can do this embroidery nicely, together with hemstitching, simple buttonhole, herringbone on drawn threads, and a few simple drawn work patterns, can make beautiful things, and also possesses a skill and knowledge which will prove very practical on all kinds of white articles from undergarments to infants' caps.

As already suggested there is a right way to do the work, the technique of which can be included in a few simple rules. In the first place white embroidery should be raised. It is among the few sorts of work on textiles which may be raised without doing violence to the proper field of embroidery. The stitches are close and firm, so that if all the work is done with an even tension very high raising can be done even on fine fabrics. One half the success depends

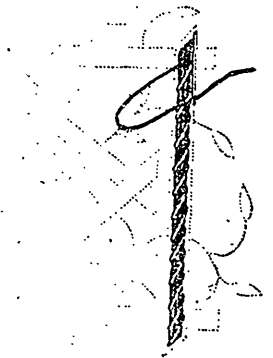


FIG. 29.

You can embroider rapidly when your Silks are in Holders

on the underfilling, which is indeed one half the work. The first step of this preparatory work should always be done in the direction of the length of the bar, or line, or form, whatever it may be. The stitches should be long and the final covering stitches should be at right angles to this work. How many times a form shall be covered depends entirely upon how high one wishes to raise it, but it is necessary to cover it at least once in the direction of the length (see Fig. 28) and then to bind these stitches somewhat so they will be firm and not looping. See Fig. 29. One might contend that the overwork would bind them sufficiently, but this is not the case. The overwork will never be firm if the underwork is not made hard and firm first before a single overstitch is laid. The first row of binding-in stitches should be placed at a decided slant over the long straight stitches of the first layer of the filling. See Fig. 29. This will be sufficient for slight raising, but, for higher, another row of binding stitches should be laid at an opposite angle from the first. See Fig. 30. When the letter or device is made up of curves, as in Fig. 30, the first row of understitches must be something of the nature of overlap work in order that the line shall keep the center of the form, instead of long straight stitches as on forms made up of straight lines.

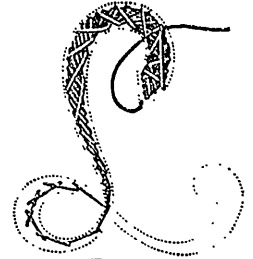


FIG. 30.

This is all the underfilling one should place for ordinary work, and if an equal tension has been maintained and the work as carefully done as though it were to show, instead of being only preparatory, the raised letter or ornament will be hard and indeed very presentable in itself. For further raising place more long stitches in the same direction as the first row, and bind these again. See Fig. 31. The wider the form the more raising one may venture upon within a certain limit, but a difficulty arises at once in regard to keeping within the outline of any form.

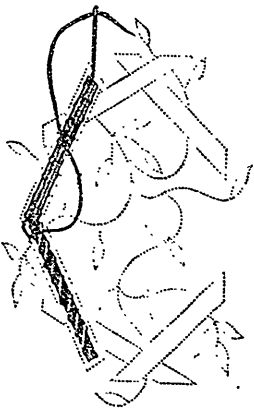


FIG. 31.

It will be noticed in Figs. 28, 29, 30 and 31, that the underfilling in no case extends to the outline on either side. The more layers of filling stitches one intends to have the farther from the outline must the first of these be kept. The outline itself is the guide to the *covering layer*. The reason for this care is obvious. If the underfilling approaches too near to covering the entire width of the form the result will be an increase of the original width. Often the proportions are quite spoiled in this way and a very awkward letter or device is the result. It is difficult to keep the outline perfectly in raised white work, but perfect outlines and clear cut edges are the chief beauties of this kind of embroidery. Very often it is possible to place the over-

stitches so that all on a bar will come between the same two threads of the woof or warp. This is a great help and can often be made use of if such designs as initials are stamped perfectly straight on the ground material.

The importance of the underfilling cannot be too strongly insisted upon.

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

Unless it is exactly what it ought to be perfect overwork cannot be done, therefore the worker will do well to practice it faithfully, and ought not to undertake the overwork until she has a satisfactory preparation. It is very interesting to

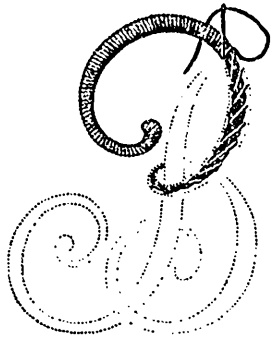


FIG. 32

examine the underfilling in very old work where the finishing stitches have worn away and so exposed it. Its perfection lets one into the secret of the perfect evenness of much of the work in antique embroideries and convinces one that it is indeed worth while to do it well.

There are many designs for white work which may be done by certain methods which make tight framing unnecessary, as will be explained, but for this kind of raised firm work, such as the letters of the bread doily, Fig. 27, the tightest possible framing is absolutely imperative. The hoop is the style of frame to use and it,

with the holder, equips one for good work.

A very simple rule embraces the method of the overwork, but it means a great deal and must be accurately followed. The stitches must be laid at right angles to the direction of the forms, that is, straight across by the shortest distance. As the form changes in direction the overstitches must change theirs, gradually if the deviation is slight, abruptly if they are following a curve which suddenly reverses its direction, as at the base of B in Fig. 27. In order to accomplish these turns it is necessary to crowd the stitches on the inside of the curve or angle and spread them a little on the outside. This must be done without being apparent and, in order that it can be, the turn or curve must be calculated on from the start. One must see ahead, slant each stitch slightly so that none will take a decided position in contrast to the others, but all seem part of the whole unbroken series. See curved side of the D in "Bread," Fig. 27. All the stitches in this except those exactly in the center of the curve crowd slightly on the inside and spread the least trifle on the outside. All the stitches then are not at right angles with the upright position of the letter but *at right angles with the direction of the lines and curves which form it*. This is an unerring rule and perfectly easy to apply to all French laid work, whether letters, scrolls, leaves, or ornaments of any sort. It keeps the embroidery absolutely conventional, as it should be, and characterizes it as an especial style. See Fig. 32. To illustrate further by the bread doily, observe how the rule is carried out in the sections of the wheat grains as well as in the letters, and even in the wheat beards and stems.

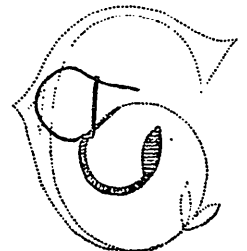


FIG. 33.

Such slender lines as these are not as difficult to work as they seem. They are embroidered over one thread and this, in the lines of the beard for instance, is placed from end to end in one stitch and *drawn to the curve* as the covering proceeds. See Fig. 33. It is indeed easier to keep the stitches of this narrow line even than wider ones; it looks difficult only because it is fine. The long under stitch must not be too tight nor yet too loose. The

underfilling of the stems should also be a single line but laid in Split stitch, that is, the needle should cut through the stitch already laid, which should be long but not long enough to leave the outline. Each succeeding stitch should cut through the preceding, as in the edge line of Fig. 36. A study of the work of Fig. 27 will enable one to follow these directions. The worker should not be discouraged if the first attempts are failures, because this work, seemingly so simple, requires the greatest accuracy, and accuracy involves more of patient practice to obtain than any other quality. It is, however, obtainable by anyone who will work for it and this is more than can be said for many of the qualities necessary to success in embroidery.

Part II.

In Part I. we have French laid embroidery as it is in its simplicity, with clear, concise though simple rules for doing perfectly the real French Satin stitch embroidery. There are modifications of it and it is often combined with other stitches and methods, both to relieve monotony, which is the likeliest fault in the effect of this work when large pieces are to be embroidered, and also to economize, since this embroidery requires much time.

There is quite an important question of fitness and harmony involved when we consider combining stitches. Large pieces of embroidery done all in one stitch are likely to suggest machine work, yet to combine stitches requires skill. Certain groups of stitches naturally fall together, as the various sorts of Buttonhole stitches—these would be a reasonable combination, but one cannot be so sure of miscellaneous groupings. It is perfectly safe, however, to assume that a little openwork will always improve and relieve solid white embroidery. This is evident in Fig. 27. Note what a beautiful setting the open border makes for the blind work of the center. It is the effect with groups of stilettoed holes in the design itself and for this reason they have come to be used very generously with white work. Dainty flower centers can be made in this way, leaves veined, and conventional designs lightened. See Fig. 34 and the detail of this design, Fig. 35. Do not break the threads of the ground material with the stiletto for a small hole, part them only, and after the opening is thus made edge it all round with over-stitches.

Seed stitch is another pretty way of varying the monotony of the full Satin stitch. It is a kind of darning with the short stitch on the right side. While it too is "blind work" still it does not seem opaque because so much of the ground material is to be seen between. It is moreover light in effect and so relieves the close embroidery. See Fig. 35.

Wide bars of French laid work should be worked in several rows. This gives a pleasing play of light and also a fine effect. Another pretty way of managing

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

a bar is as in the border, Fig. 35. Here each edge of the bar is worked and, between, a series of stiletto holes are worked deep enough to form little stars.

There is a pretty way of introducing color into initials and at the same time producing a pretty latticed effect. Letters so worked are appropriate on towels, especially if there is a little red or blue in their borders. When a section of a letter is underfilled ready for the embroidery, work two or three overstitches in

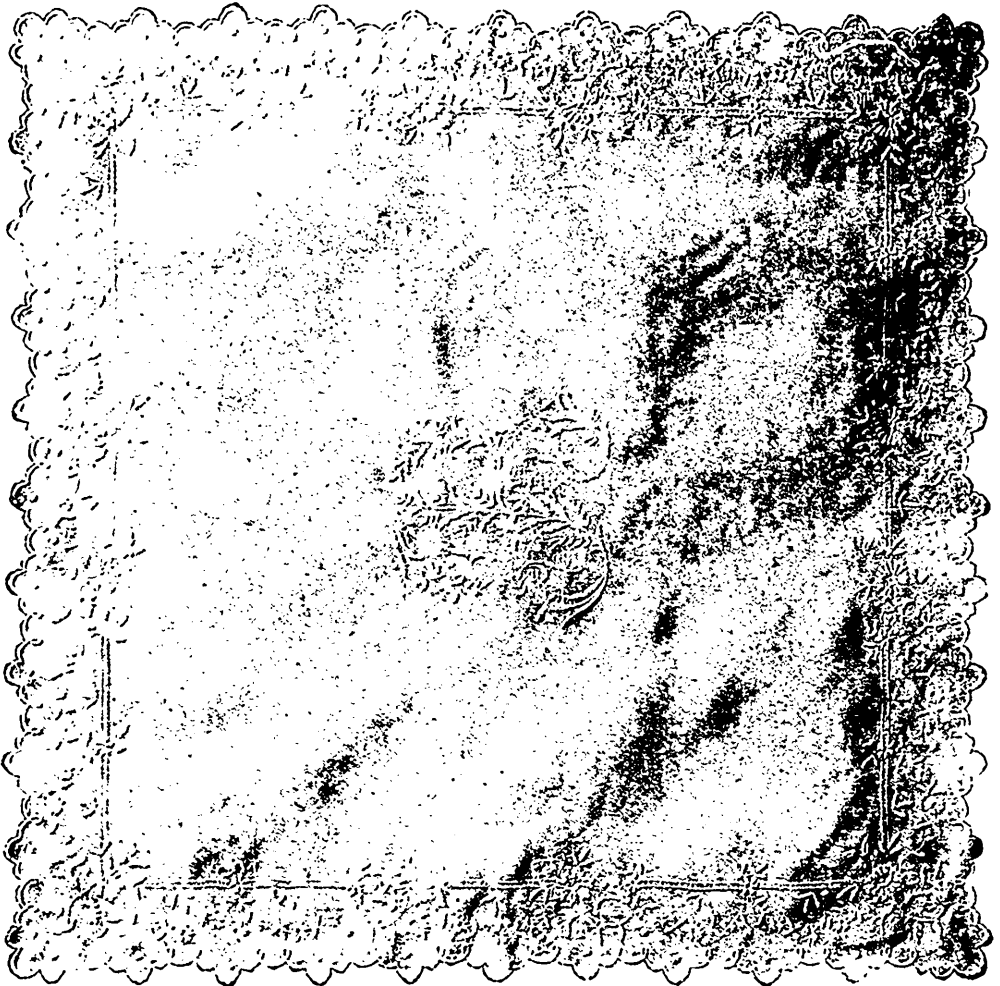


FIG. 34

the white cotton at the top of the bar or section, then bring through at the top and in the center of the bar two threads of colored cotton. Lay these over the laid stitches at right angles to them and as though forming a line down the middle of the bar. Work two more overstitches, covering the overthreads with white. Now turn back the red or blue threads and lay two stitches in white. Bring back the colored threads and cover again with two white stitches. See Fig. 36. In this illustration the white overstitches commence the point of the

It is impossible to obtain good results with inferior Silk

letter. The colored threads can be guided through the center of the parts of the letters around corners, etc., with perfect success and the little squares so left in the white work are a pretty contrast. One wonders on first sight how it is accomplished. It is quite an easy matter if the surface is tightly stretched.

French knots are most suitable to use with the laid work ; they vary the character of the work, hold well to the ground material, and fill spaces which would be difficult to cover with any other stitch. They should not be too closely placed. If crowded the work has too thick an appearance.

Spanish laid stitch has already been referred to. It is quite an uncommon method in this country, that is used with white work. It is like Basket stitch in effect, especially if done very fine, as it



FIG. 35.

should be in this combination. The long stitches are laid from side to side of the form and couched down with alternate overstiches at close intervals. The first and second row are first fastened, then the second and third between the fastening of the first and second. See Fig. 37 and design for marking handkerchiefs, Fig. 38. This is very pretty in angular letters or those made up of straight lines. The outline of each letter should be worked in the laid embroidery as a narrow finish or raised line, bordering the basket-like work. This is indicated in design for handkerchief initial, Fig. 38.

Many Swiss handkerchiefs are marked with a tiny blossom or leaf with the initial in some part. The four leaf clover (Fig. 38) is especially pretty for this and of course any letter can be substituted for the R.

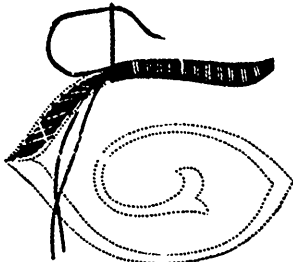


FIG. 36.

There is a most expeditious and convenient way of framing corners of napkins, handkerchiefs, and other small bits of needlework, which is much used in European schools. Mount a firm piece of linen very tight in a strong frame, cut out of this a square or round hole, lay the stamped corner or article to be embroidered over this and pin it all the way round the opening into the framed material. Thus, once setting up of the frame

will answer for a dozen napkins, or many more, for if the edges of the material

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

around the opening become worn by pinning they can be fastened across with long stitches and another opening made in the stretched material. The pins must be placed little more than an eighth of an inch apart and the over linen must be stretched very tight as it is pinned on perfectly straight.

Rather more liberty can be taken with flower and leaf designs in white work, as is apparent in the rich embroidery of the pillow sham, Fig. 34. This with its detail is very suggestive. The slant of the stitches should be noted for it proves that one may depart from an iron clad rule if the design warrants it. The work would, however, have been perfectly correct if the right angle method had been adhered to. The embroidery on this design is comparatively flat and may therefore be done in the

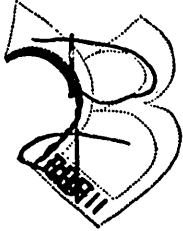


FIG. 37.

hand if one prefers. To work successfully in this way baste the smooth linen over stiff paper—work through the linen only, the paper will keep it from drawing. Fine handkerchiefs, where perfect work is not required, are often embroidered in this way. Recently, cut paper letters or cartoons have been made for white embroidery to take the place of underfilling. Work done on these cannot compare either in durability or perfection with those completely embroidered—but, like the paper backing, they answer the purpose.

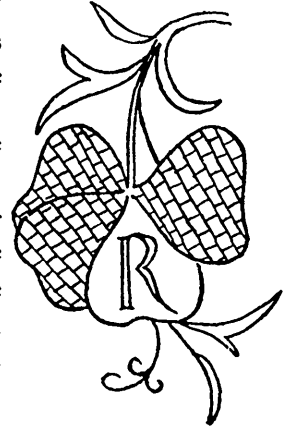


FIG. 38.

There are two points in connection with underfilling which should be mentioned. In the first place avoid filling on the back—bring the stitches up near where they are carried down in order to avoid laying cotton on the back. The work can be done so as to look the same on both sides. This is not usually necessary but it is desirable that it should be perfectly neat on the reverse side. The second point also conduces to neatness,—do not make knots to fasten the thread. Begin by sending the needle down from the face of the frame and after a few stitches have been taken cut off the end close to the surface of the fabric.

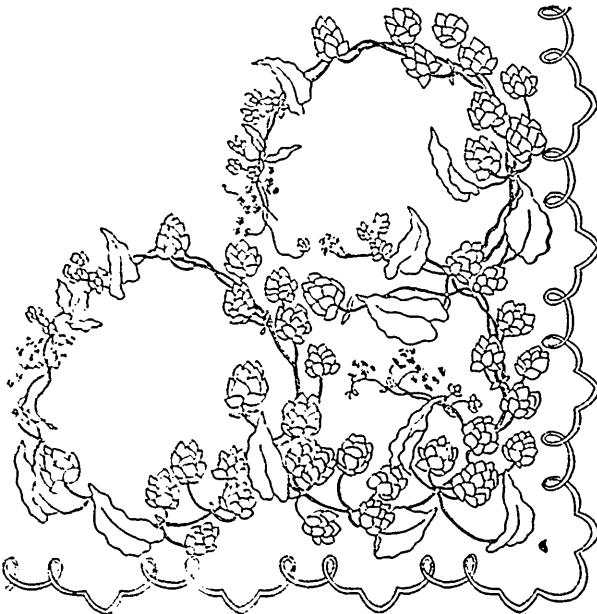


FIG. 39.

The centerpiece design (Fig. 39) may be beautifully wrought in laid work

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

Hops come out particularly well in this style of work. It is better to finish sections where they overlap or come close to each other as one proceeds with such work. This is shown in Fig. 40. The hops should be raised higher in the center than at the sides. This design will come out so beautifully as to fully repay the labor to produce it. Some of the petals may be divided and worked in two sections. It is permissible to outline the stems but the effect is richer if they are overworked. The tiny blossoms may be expressed with a few laid stitches, and French knots. The Honeycomb and Spanish Laid stitches are both available for the leaves and save them from being as prominent as the hops.

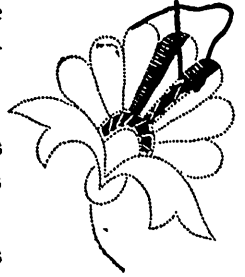


FIG. 40.

So there is opportunity for original treatment even in this most conventional of needlework. As always, the worker is urged to study the prescribed technique and, with this for a safeguard, to think for herself.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

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

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

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

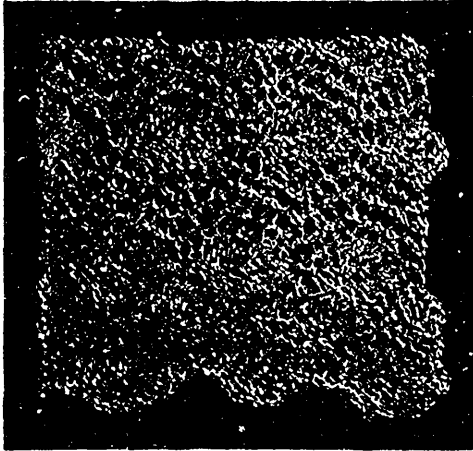
It is impossible to obtain good results with inferior Silk

Some Knitted Laces.

BY ALICE E. ANTHONY.

Century Lace.

Cast on 37 stitches, *1st row*—k 2, on, ono, k 4, k 3 tog., k 4, ono, no, no, k 1, o, k 4, k 3 tog., k 4, o, k 1, o, k 1. *2nd row* (and all even rows)—Purl slip 1, purl all but last two, which knit plain. *3rd row*—

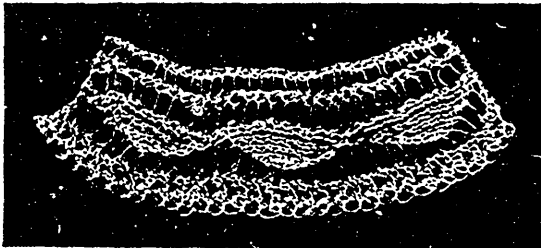


CENTURY LACE.

k 3, on, ono, k 3, k 3 tog., k 3, ono, no, no, k 3, o, k 3, k 3 tog, k 3, o, k 3, o, k 1. *5th row*—k 4, on, ono, k 2, k 3 tog., k 2, ono, no, no, k 5, o, k 2, k 3 tog., k 2, o, k 5, o, k 1. *7th row*—k 5, on, ono, k 1, k 3 tog., k 1, ono, no, no, k 7, o, k 1, k 3 tog., k 1, o, k 7, o, k 1. *9th row*—k 6, on, ono, k 3 tog., ono, no, no, k 9, o, k 3 tog., o, k 9, o, k 1. *11th row*—k 5, no, no, no, k 1, on, on, ono, k 4, k 3 tog., k 4, o, k 1, o, k 4, k 3 tog., k 5. *13th row*—k 4, no, no, no, k 3, on, on, ono, k 3, k 3 tog., k 3, o, k 3, k 3 tog., k 4. *15th row*—k 3, no, no, no, k 5, on, on, ono, k 2, k 3 tog., k 2, o, k 5, o, k 2, k 3 tog., k 3. *17th row*—k 2, no, no, no, k 7, on, on, ono, k 1, k 3 tog., k 1, o, k 7, o, k 1, k 3 tog., k 2. *19th row*—k 1, no, no, no, k 9, on, on, ono, k 3 tog., o, k 9, o, k 3 tog., k 1. *20th row*—Like second. Repeat from first row.

Narrow Knit Lace.

Cast on 14 stitches. *1st row*—on, k 3, oo, k 1, no, k 3 tog., on, k 1. *2d row*—



NARROW KNIT LACE.

s 1, p 1; p 1, k 1 in next loop, p 1; p 1, k 1 in next loop, * p 3, * k 1, p 2, o, p 3 tog. *3d row*—on, k 3, oo, k 2, no, k 3 tog., on, k 1. *4th row*—Like 2d, only p 4. *5th row*—on, k 3, oo, k 3, no, k 3 tog., on, k 1. *6th row*—Like 2d, only p 5. *7th row*—on, k 3, oo, k 4, no, k 3 tog., on, k 1. *8th row*—Like 2d, only p 6. *9th row*—on, k 3, oo, k 5, no, k 3 tog., on, k 1. *10th row*—Like 2d, only p 7. *11th row*—on, k 3, oon, k 4, no, k 3 tog., on, k 1. *12th row*—s 1, p 1; p 1, k 1 in next loop, p 1; p 1, k 1 in next loop, * p 4, * p n, p 1, k 1, p 2, o, p 3 tog. *13th row*—on, k 3, oon, k 3, no, k 3 tog., on, k 1. *14th row*—

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

Like 12th, only p 3. *15th row*—on, k 3, oon, k 2, no, k 3 tog., on, k 1. *16th row*—Like 12th, only p 2. *17th row*—on, k 3, oon, k 1, no, k 3 tog., on, k 1. *18th row*—Like 12th, only p 1. *19th row*—on, k 3, oon, no, k 3 tog., on, k 1. *20th row*—s 1, p 1, p 1; k 1 in next loop, p 1; p 1, k 1 in next loop, pn, p 1, k 1, p 2, o, p 3 tog. Repeat.

Weaver's Lace.

Cast on 42 stitches.

1st row—on, k 10, n, k 7, o, k 1, o, k 1, o, k 1, o, k 7, n, k 9.

2d row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, (on, k 1, 4 times).

3d row—o, k 12, n, k 6, o, k 1, o, k 3, o, k 1, o, k 6, n, k 9.

4th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, k 1, (on, k 1, 4 times).

5th row—o, k 13, n, k 5, o, k 1, o, k 5, o, o, k 1, o, k 5, n, k 9.

6th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, k 2, (on, k 1, 4 times).

7th row—o, k 14, n, k 4, o, k 1, o, k 7, o, k 1, o, k 4, n, k 9.

8th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, (on, k 1, 5 times).

9th row—o, k 15, n, k 3, o, k 1, o, k 9, o, k 1, o, k 3, n, k 9.

10th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, k 1, (on, k 1 5 times.)

11th row—o, k 16, n, k 2, o, k 1, o, k 11, o, k 1, o, k 2, n, k 9.

12th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, k 2, (on, k 1, 5 times).

13th row—o, k 17, n, k 1, o, k 1, o, k 13, o, k 1, o, k 1, n, k 9.

14th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, (on, k 1, 6 times).

15th row—o, k 18, n, k 7, o, k 1, o, k 1, o, k 1, o, k 7, n, k 9.

Explanation: b s stands for back stitching, which is to insert the needle at the back side of the stitch and draw thread through as a plain stitch.

16th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, p 3 tog., (on, k 1, b s, 5 times), on, k 1.

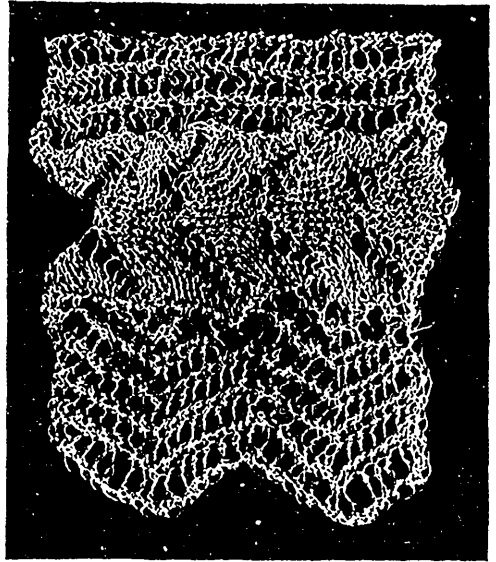
17th row—on, k 16, n, k 6, o, k 1, o, k 3, o, k 1, o, k 6, n, k 9.

18th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, o, k 3 tog., (on, k 1, b s, 4 times), on, k 1.

19th row—on, k 15, n, k 5, o, k 1, o, k 5, o, k 1, o, k 5, n, k 9.

20th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, n, (on, k 1, b s, 4 times), on, k 1.

21st row—on, k 14, n, k 4, o, k 1, o, k 7, o, k 1, o, k 4, n, k 9.



WEAVER'S LACE.

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

22d row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, p 3 tog., (on, k 1, b s, 4 times), on, k 1.

23d row—on, k 13, n, k 3, o, k 1, o, k 9, o, k 1, o, k 3, n, k 9.

24th row—k 2, cu, k 1, on, k 1, oo, p 3 tog., p 19, pn, o, k 3 tog., (on, k 1, b s, 3 times), on, k 1.

25th row—on, k 12, n, k 2, o, k 1, o, k 11, o, k 1, o, k 2, n, k 9.

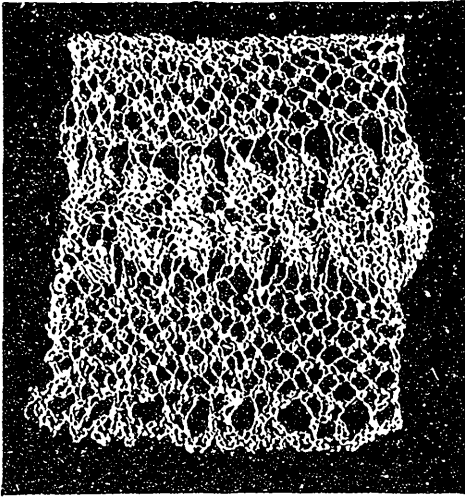
26th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, pn, n, (on, k 1, b s, 3 times), on, k 1.

27th row—on, k 11, n, k 1, o, k 1, o, k 13, o, k 1, o, k 1, n, k 9.

28th row—k 2, on, k 1, on, k 1, oo, p 3 tog., p 19, p 3 tog., (on, k 1, b s, 3 times), on, k 1. Repeat.

Knit Bride's Lace.

Cast on 39 stitches. 1st row—k 3, oopn, opn, opn, p 1, o, k 3, on, (p 1, n, 3 times), o, k 3, oo, p 1, (opn, 4 times), p 1, oo, p 2.



KNIT BRIDE'S LACE.

2d row—p 3, k 1, p 16, k 1, p 1, k 1, p 1, k 1, p 14, k 2.

3d row—k 3, oopn, opn, opn, p 1, o, k 5, o, k 3 tog., p 1, k 3 tog., o, k 5, oo, p 1, (opn, 5 times), p 3.

4th row—pn, p cast off 1, p 19, k 1, p 16, k 2.

5th row—k 2, (pn, o, 3 times), pn, ooo, k 1, n, p 1, n, k 1, o, k 3 tog., o, k 1, n, p 1, n, k 1, ooo (pn, o, 4 times), pn, ooo, p 2.

6th row—p 3, k 1, p 11, k 1, p 2, k 1, p 7, k 1, p 3, k 1, p 8, k 2.

7th row—k 2, (pn, o, 3 times), pn, oo, k 1, o, k 1, n, p 1, n, k 3, n, p 1, n, k 1, o, k 1, oo, (pn, o, 5 times), p 4.

8th row—pn, p cast off 1, p 16, k 1, p 5, k 1, p 5, k 1, p 7, k 2. Repeat from 1st row.

Explanation: In the 5th row the first ooo means thread around needle twice only, making three stitches when knitting next stitch; the second ooo in same row means thread around three times, but only making two stitches, and the third ooo means thread around three times and making three stitches. In the 7th row the first oo means thread around needle only once, but it makes another stitch when knitting the next.

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

Wide Knit Lace.

Cast on 50 stitches. *1st row*—k 2, o, s 1, n, (bind), o, k 3, (on, 6 times), k 7, no, k 3, (on, 9 times).

2d row—oo, p 47, k 1, p 1, k 1.

3d row—k 2, on, on, k 1, no, k 2, (on, 5 times), k 7, on, k 1, no, k 2, (on, 8 times.)

4th row—oo, p 48, k 1, p 1, k 1.

5th row—k 2, on, k 1, o, s 1, n, (b), o, k 4, (on 5 times), k 7, o, s 1, n, (b), o, k 4, (on 8 times).

6th row—oo, p 49, k 1, p 1, k 1.

7th row—k 2, on, no, k 1, on, k 4, (on, 5 times), k 5, no, k 1, on, k 4, (on 8 times).

8th row—oo, p 50, k 1, p 1, k 1.

9th row—k 2, o, s 1, n, (b), o, k 3, on, k 4, (on, 5 times), k 3, no, k 3, on, k 4, (on, 8 times).

10th row—oo, p 51, k 1, p 1, k 1.

11th row—k 2, on, on, k 1, no, k 6, (on, 5 times), k 3, on, k 1, no, k 6, (on, 8 times).

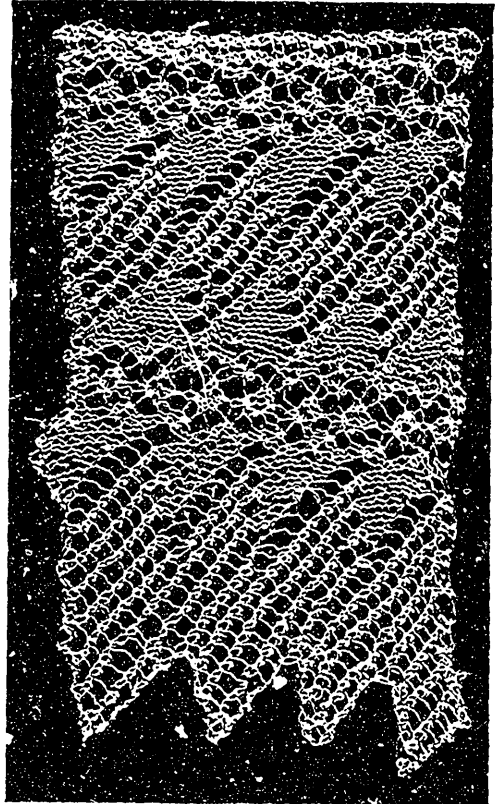
12th row—oo, p 52, k 1, p 1, k 1.

13th row—k 2, on, k 1, o, s 1, n, (b), o, k 8, (on, 5 times), k 3, o, s 1, n, (b), o, k 8, (on, 8 times).

14th row—oo, p 53, k 1, p 1, k 1.

15th row—k 2, on, no, k 1, on, k 8, (on, 5 times), k 1, no, k 1, on, k 8, (on, 8 times).

16th row—purl n, p cast off 6, p 46, k 1, p 1, k 1. Repeat.



WIDE KNIT LACE.

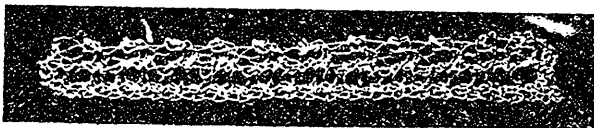
Fairy Lace.

Cast on 11 stitches. *1st row*—s 1, pull two stitches over first stitch on left hand needle, k 3, oo, k 5.

2d row—k 1, p 1, k 1 in first stitch, * pull two stitches over first stitch on left hand needle, k 3, oo, k 5.*

3d row—Like 1st row, except k 7 at the last.

4th row—n, cast off 1, like * to * in 2d row. Repeat.

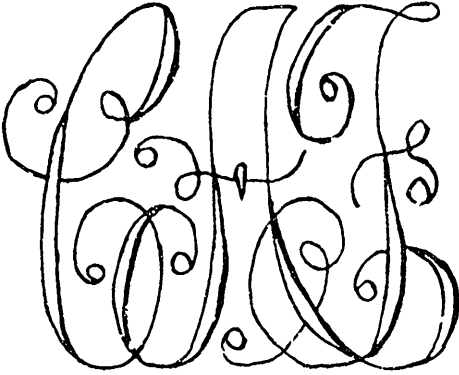


FAIRY LACE.

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

Pretty Designs in Monograms.

The craze for monograms seems to have no end. Not only must our silver, glass, and china bear our monogram or crest, our table and bed linen be embroidered with our initial or monogram, but it now seems that milady's toilet is not complete without this little touch of individuality. Naturally this may be



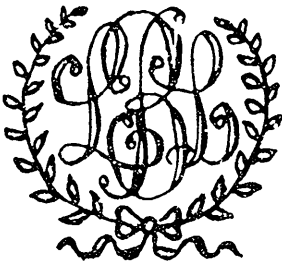
STYLE 201.



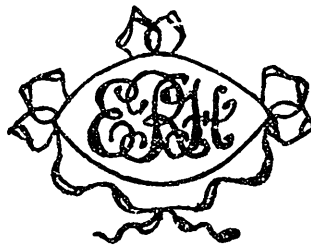
STYLE 92.

carried to excess, but in itself it is a pretty conceit which gives an air of distinction to an otherwise ordinary toilet.

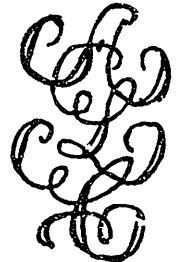
We have long been accustomed to having our lingerie ornamented with a delicately embroidered monogram, but it was a somewhat daring innovation on the part of a young society leader to have her monogram embroidered upon her hose at the ankle. It is a unique decoration which unquestionably should not be copied by anyone who is not possessed of a well-turned ankle. Another young matron has her monogram embroidered near the top of the stocking. This is all hand work, and may be done with silks matching or contrasting with the color of the stocking. On gloves, as well, one's monogram is quite the rage.



STYLE 32.



STYLE 135.



STYLE 114.

It may be embroidered on the back of the hand, or, as in the case of long length evening gloves, appear at the top of the arm. Such embroidery is always done on silk and may harmonize or contrast with the glove. White suede gloves with monograms embroidered in white silk are wonderfully pretty,

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

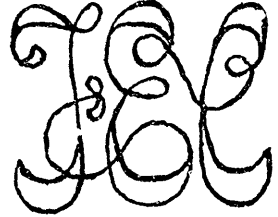
and with the black and white costume, now so popular, white gloves embroidered with black are very effective. On street gloves, as well, we see monograms embroidered in self-color or black.

Again the fad appears on our favorite shirt waists. The heavy cheviots' linens, etc., which are so much in vogue for tailored waists, afford an excellent opportunity for such decoration. Placed on the left front above the bust, or on



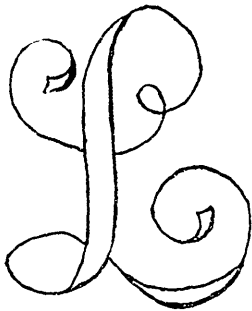
STYLE 59.

the left sleeve, either just above the cuff or higher on the arm, the effect is most chic. Many of the smart bathing suits for the coming season will be decorated in like manner, the monograms appearing on the waist front or the plastron, and the bathing stockings will, of

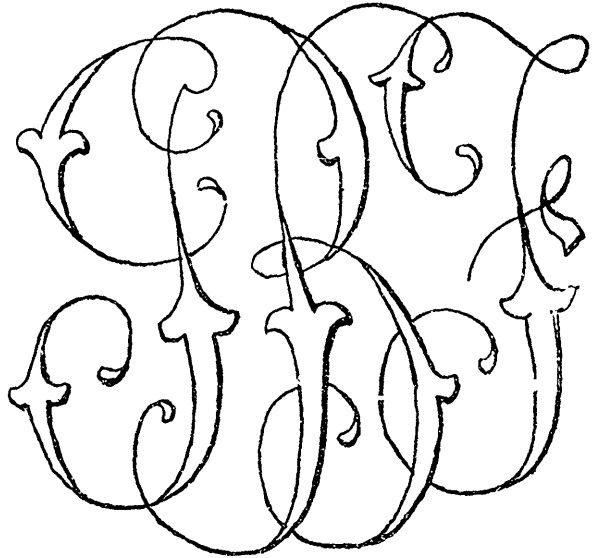


STYLE 109.

course, be decorated to correspond. An especially handsome suit is made of black silk or brillantine with sailor collar and plastron of white. The monogram of the fair wearer, embroidered in black, appears on the plastron and a similar monogram embroidered in white on the stockings. As one's monogram can be designed especially for them, there is very little danger of duplication. Two pretty designs for monograms for gloves, hosiery, shirtwaists, and the like are shown by Styles 201 and 92. They are necessarily shown re-



STYLE G



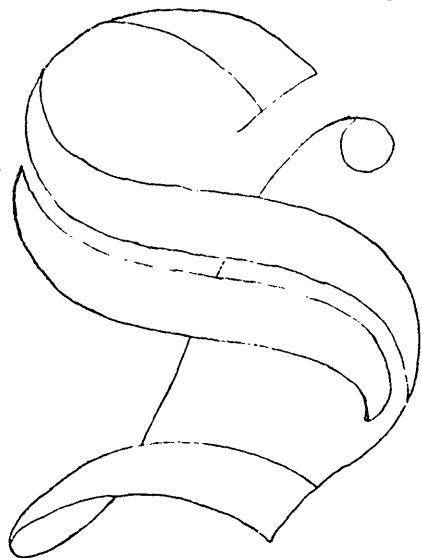
STYLE 102.

duced somewhat in size, and, designed for the purposes mentioned, should measure two inches in height.

Handkerchief embroidery is always interesting, and many pretty new designs for monograms are shown. Styles 32, 135, and 114 are especially desirable for ladies' handkerchiefs and are shown the actual working size. Styles 59 and 109 are primarily intended for men's handkerchiefs but may be used for either, as preferred. They are also shown actual size. If a single initial be desired Style G is very good.

These Silks have obtained highest awards at all Expositions

From handkerchiefs it is but a step to table linen, where monogram embroidery or French Laid Work is especially effective. Here a monogram is generally



STYLE P.

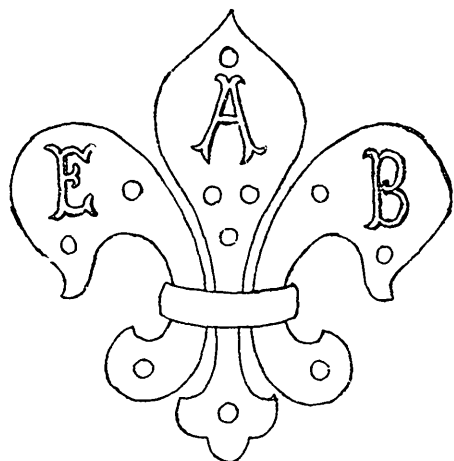


used, although an initial is sometimes seen. For table linen the preferred size is four inches in height, and the same design in smaller size may appear in the corner of each napkin. Style 102 is designed especially for this purpose. When a single initial is preferred the Old English is the style most used. This

is shown by Style P. Towels, pillow shams, sheets, and pillow slips are all fit subjects for monogram embroidery, which is coming more and more into general use. A pretty towel design is shown by Style 105, which measures four and one quarter inches in height.

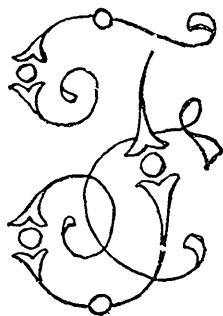
Style 203 is a good design for single initial for the same purpose.

One of the vagaries of the present fad is to decorate sofa pillows with the monogram or initials of their owners. The fortunate possessor of a family crest



STYLE 105

may introduce this also. Monograms and initials designed for sofa pillows should measure from six to nine inches in height. Styles 102 and P, referred to elsewhere, may be utilized for this purpose also. In fact, many of the styles shown can be made in different sizes and used in a variety of ways.



STYLE 203.

Work of this sort should always be padded or raised,—the higher it is raised the richer the

effect will be,—even the slender lines are raised, and worked over a single thread. In the article on French Laid Work, appearing elsewhere in this number, are given detailed instructions for filling and covering, which it is not necessary to repeat here. It is wonderfully fascinating work and, as it may be called a mechanical art it lies within the power of everyone to become a skilled worker. Careful, painstaking perseverance will accomplish wonders. Patterns

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

of these designs are not carried in stock, but will be made to order. If you cannot secure them, write to the publishers, inclosing a two cent stamp, and they will refer you to a designer who makes a specialty of this work and whose prices are very moderate.

Directions for Washing out Paint Stamping on White Linen.

Four pints of water and one pint of turpentine, add enough pearline, or common washing soda, to make the solution feel soapy. Keep this mixture in an earthen bowl or jar. Put the linen into this solution and let it stand for half an hour. Then take it out and rub over the stamping until the lines are all removed. Change the water frequently in the last washing and rinse thoroughly. If the stamping has been on a long time and is removed with difficulty, put the linen back and repeat the process.

Corded Edge.

The edge of every piece of embroidery should be made strong and durable, and, as the scalloped border of Buttonhole stitch is universally used, it is an important matter that it should be evenly and firmly done, giving finish and durability to the piece of linen. The corded edge that we recommend of Couching Silk can be made as follows :—

Open the entire skein without cutting, so as to have one long thread, full length of skein, and tie to a chair or some convenient object. Tie the other end to another article that will allow firmness, stretching the silk tightly. Prepare a heavy boiled flour paste, coating the silk thickly with it, twisting as tightly as possible and stretching well. The overplus paste which will be on the silk can be carefully removed with a clean cloth. When same is thoroughly dry, it can be removed and cut in convenient lengths, which will be used as desired.

This cord can also be used and found effective and showy on the border edge of petals, as it will give each petal a clean, raised outline, greatly assisting the worker in making an even and raised appearance to the embroidery.

In using a cord of this nature, which we recommend as better than any cotton cords which may be in the market, we do away with shrinkage, which cannot be avoided when other materials are used.

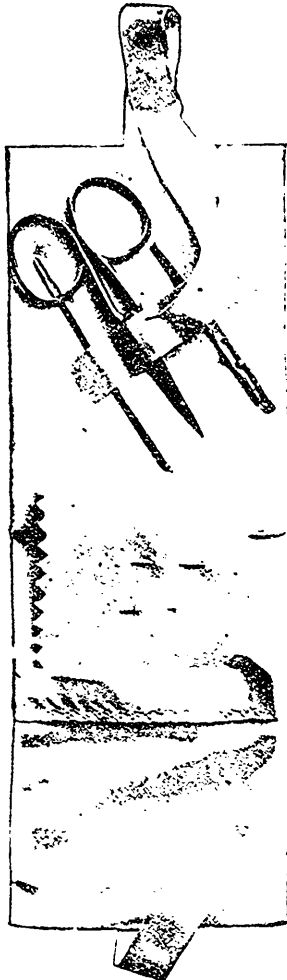
While good silk is a necessity, good soap is equally important. Quick washing in suds made with "Ivory" or any other good soap, and plenty of clean water, as hot as the hands can bear, will insure success.

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

Comforts for the Traveler.

By LILLIAN BAYNES GRIFFIN.

It is the little conveniences that take up but small space in our hand bags that make traveling comfortable for us, when we find ourselves separated from the greater comforts of home.



NEEDLECASE.



TAG CASE.

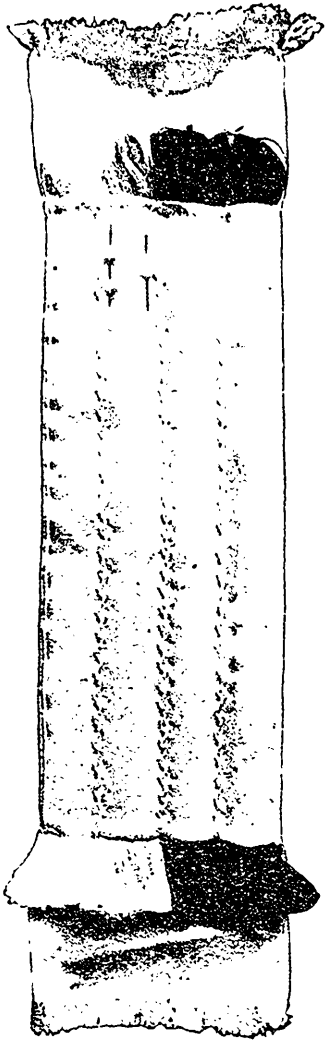
Every traveler, whether man or woman, will appreciate the convenience of having a small, compact little case filled with tags of various sizes. This may be made of scraps of silk, ribbon, or linen. Cover two pieces of pasteboard, cut a little larger than the widest tag, with the material chosen, and fasten them together with ribbon half an inch wide. To the back fasten a small brass ring by which to hang the case. Many trunks, suit cases, hand bags, and parcels are lost for weeks, and often for all time, by being carelessly tagged with scraps of paper or pasteboard, that break away with the first rough handling of the express or baggage man, while those well tagged and distinctly addressed very seldom go astray.

A needlecase, completely equipped and carrying all that is necessary for a short journey, is made from a quarter of a yard of three inch satin ribbon. Let half of it be used to cover a piece of cardboard, cut the width of the ribbon, and of the other half form a small pocket, to fill with threads and darning cotton wound round bits of cardboard cut two inches in length and half an inch wide. A little strap of ribbon, caught in three places on the pasteboard side, will firmly hold bodkins and scissors. Two strips of white flannel, in which to keep needles, will complete one of the most convenient cases for the traveler.

A neat little darning outfit is made by sewing together at the edges two pieces of three inch satin ribbon, one six inches in length and the other two inches shorter. Fringe the long ribbon a quarter of an inch at either end, and hem with the narrowest possible hem the shorter ribbon. Divide the width of the ribbon into four equal spaces and separate them with three fine rows of feather stitching. Then choose four of the most useful shades of darning cotton and

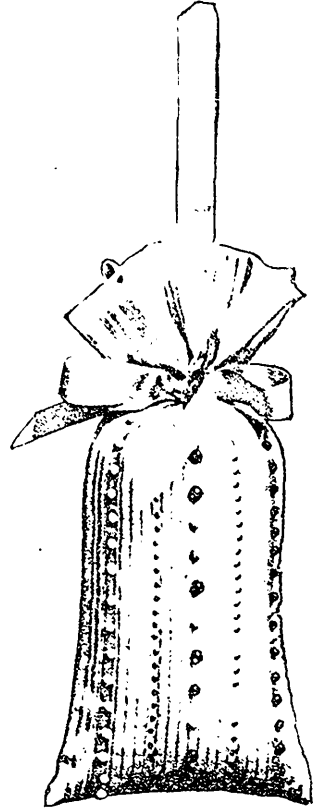
Each color by itself in a Patent Holder--no trouble

cut one end of each skein. Fasten a bit of string, attached to a bodkin, to the loop end, and draw it through one of the narrow compartments formed by the ribbon. In a like manner fill the other three spaces, and it will be found that a thread of darning cotton may be easily drawn by pulling the cut end. This is completed by the addition of a few darning needles of various sizes.



DARNING OUTFIT.

A contrivance of a clever little housewife is what she calls a "bath-room pincushion." This is made of half a yard of four inch ribbon, doubled, and the sides overseamed to within three inches of the top. This forms a bag that must be firmly stuffed with wool and tied at the neck with three quarters of a yard of one inch satin ribbon. A loop of the same should be attached to the back by which to hang it. The front of the cushion is filled with all sizes and colors of pins and the back with safety pins. A pincushion should always be filled with real wool. The cotton batting so commonly used is not satisfactory, as the pins will rust in it in the first damp weather.




BATH-ROOM PINCUSHION.

An Effective Waist Decoration.

To make an effective collar and cuffs for a flannel or cloth waist, take a piece of cloth, for instance, forest green, cut it the shape desired, but leave a good margin to turn in when it is made. Line with either thin crinoline or tailor's canvas, and then have it stamped with a conventional design in flowers and leaves. Cut out some panne velvet in two shades of green, following the pattern exactly, and appliqué these to the collar with Corticelli Filo or Roman Floss in Long and Short stitches. Vein the leaves and make French knots in the center of the flowers. This makes a very up to date and chic collar and cuffs, and made in white, is very pretty on a house gown.

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

CROCHETED PURSES AND BAGS



Floral Chatelaine Bag Design No. 60.

BY MARY WARD SHUSTER.

The quaint little bag is a survival of a very ancient pattern and forms an excellent illustration of the style now so popular in reticules—bags carried upon the arm or by the cord or ribbons by which they are drawn and fastened.

It is made entirely of bead work, that is, a bead is used in every stitch. The lower portion of the bag has a groundwork of dark green glass beads with ornamental figures of varied colored beads. This figure is shown by detail Fig. 42. Next above this comes a narrow band of deep yellow glass beads strung on yellow Purse Twist, and then the pretty floral band of roses and forget-me-nots and their foliage, on a background of white glass beads. Finishing the top is a band of yellow and a band of green. When finished the bag measures $4\frac{1}{2}$ inches in height by $3\frac{1}{2}$ inches in width. It is lined with dark green satin, the lining extending some two inches above the top of the bead work. Space for the drawing strings should be made about one inch from the top.

If a square end bag be preferred it may be made by directions already given and observing the rule as to 120 stitches throughout. If desired larger, directions for stringing may be repeated one and a half times—making three complete sections instead of two—having 180 stitches for each round.

If the directions for stringing are carefully observed the result must be a successful one. The bag as shown has been worked by these same directions, each bead having been previously counted, strung, and located. This is, by far, the most difficult portion of the work, especially in making the original purse, and these results being clearly shown in the accompanying diagrams and instructions, there seems no way possible of making an error, if *the number of stitches is carefully preserved* as directed. One false stitch, either too many or too few, will disturb the whole order of design. Owing to the variety of colors, shown in the upper and lower designs, it has been found necessary, to designate them, to employ a number of symbols, but as these are correspondingly followed in directions for stringing, they are much simplified.

These Silks have obtained highest awards at all Expositions

Should a slight error occur it may be corrected, without breaking silk, by breaking the misplaced bead by pushing through it a larger pin or needle, and by substituting in its place, with threaded needle, the proper color. This method is only recommended in the case above cited, and care must be then taken that the bead so placed will lie flat in proper position, and not on one side, as seems to be their natural tendency. It is never a satisfactory method to *sew* beads into place on part or all of any design—the result is always unpleasing and the work is never so durable. All good bead work is accomplished in the *right* way, and that is after first stringing the beads. In the purse shown there are three different colors of Purse Twist, the dark green for upper edge and lower portion, the old gold for borders, and the white for floral band. As this latter requires a considerable quantity of beads, it will be found more convenient to commence on one spool of white, string about *half* the pattern, and finish upon another spool of white. The stringing of upper narrow borders may be left until the last, when that point of the work is reached.

It is impossible, without counting, to estimate the exact number of beads in the different shades, but as they may be purchased in small quantities, they may be supplied as needed.

More of the milk white and dark green are necessary than of any of the other shades.

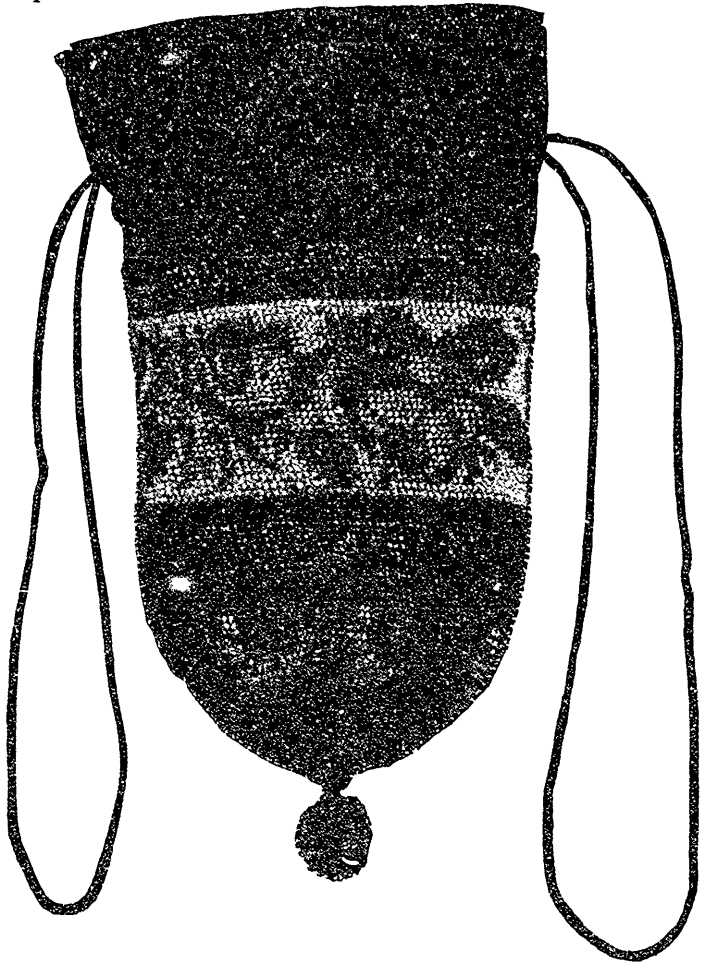
INSTRUCTIONS FOR STRINGING.

Commencing at the top, string as follows:—

On old gold Purse Twist string 480 glass seed beads, same color as silk. On dark green silk, 480 dark green glass seed beads.

For band of roses and forget-me-nots, use cream Purse Twist. Each paragraph, repeated, contains directions for stringing a separate round of purse.

Corticelli B. & A. Wash Silks are the best in the World



FLORAL CHATELAIN BAG
DESIGN NO. 60.

When *carefully strung* exactly as directed, *losing or adding no stitches*, each round will fall in proper position upon the preceding one. Should an error occur it may be located by counting from lowest round up to point of error. Follow old gold beads with 120 pearl white. (Do not repeat.)

16 pearl white, 4 medium green, 3 pearl white, 1 med. green, 3 pearl white, 1 dark green, 18 pearl white, 2 light blue, 2 pearl white, 2 light blue, 2 pearl white, 1 dark green, 4 pearl white, 1 light green. Repeat.

2 pearl white, 5 med. green, 8 pearl white, 1 light green, 1 dark green, 4

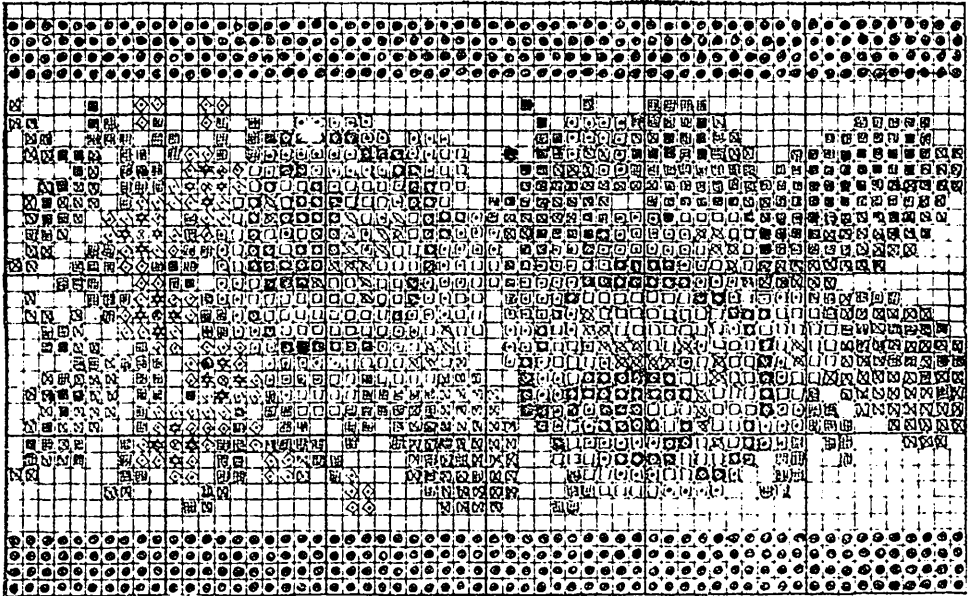


FIG. 41. DETAIL OF PATTERN, BAG No. 60

- | | |
|------------------------|-------------------------|
| ■ 1st (darkest) green. | ● 1st (darkest) yellow. |
| ▣ 2d green. | ⊙ 2d yellow. |
| ▤ 3d (lightest) green. | ○ 3d (lightest) yellow. |
| ⊖ 1st (dark) red. | ⊕ 1st (darkest) blue |
| ⊗ 2d red. | ⊘ 2d blue. |
| □ pink. | ◇ 3d (lightest) blue. |
| ⊗ white. | |

med. green, 4 med, red, 1 pearl white, 1 dark green, 10 pearl white, 5 med. red, 2 pearl white, 1 med. green, 1 pearl white, 1 med. green, 1 light blue, 2 pearl white, 1 med. green, 1 light blue, 1 pearl white, 1 med. green, 1 dark green, 3 pearl white, 2 light green. Repeat.

2 pearl white, 1 med. green, 1 dark green, 5 med. green, 5 pearl white, 1 light green, 1 med. green, 1 dark green, 1 med. green, 1 dark green, 2 light green, 4 med. red, 2 dark green, 5 pearl white, 3 med. red, 1 pearl white, 2 med. red, 5 dark red 2 med. green, 1 pearl white, 1 med. green, 2 pearl white

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

2 med. green, 1 pearl white, 3 med. green, 2 pearl white, 1 med. green, 1 light green, 1 pearl white. Repeat.

2 light green, 1 med. green, 2 dark green, 1 med. green, 2 dark green, 1 med. green, 1 dark green, 1 med. green, 2 pearl white, 2 light green, 1 med. green, 1 dark green, 1 med. green, 3 dark green, 1 med. red, 2 light green, 1 med. red, 2 dark green, 1 pearl white, 1 dark green, 2 pearl white, 2 pink, 2 med. red, 3 dark red, 6 med. red, 1 med. green, 1 pearl white, 1 med. green, 2 light blue, 1 med. green, 1 pearl white, 2 med. green, 1 pearl white, 1 light green, 2 dark green, 2 light green, 1 pearl white. Repeat.

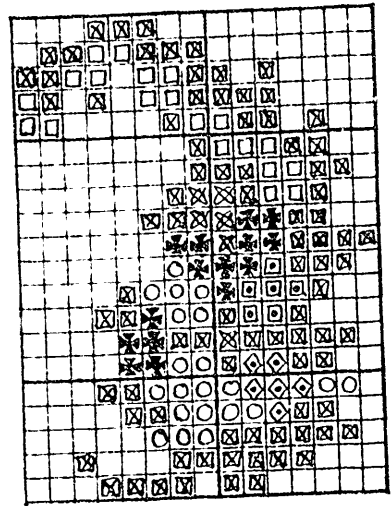
3 light green, 1 dark green, 1 med. green, 3 dark green, 1 med. green, 1 dark green, 2 med. green, 1 pearl white, 8 med. green, 2 med. red, 3 light green, 2 dark green, 3 pearl white, 2 pink, 1 med. red, 2 dark red, 5 med. red, 2 dark red, 1 med. red, 1 pink, 2 light blue, 1 dark blue, 1 light blue, 1 pearl white, 3 med. green, 1 pearl white, 1 light green, 1 dark green, 4 pearl white. Repeat.

5 light green, 1 med. green, 4 dark green, 9 med. green, 8 light green, 1 dark green, 3 pearl white, 2 pink, 2 dark red, 1 med. red, 3 pink, 1 med. red, 1 dark red, 2 pink, 1 dark red, 1 pink, 1 light blue, 1 dark blue, 1 med. yellow, 1 dark blue, 1 light blue, 3 med. green, 1 pearl white, 2 light green, 1 dark green, 1 light green, 2 pearl white. Repeat.

1 pearl white, 2 light green, 4 med. green, 3 dark green, 2 med. green, 2 light green, 4 dark green, 2 med. green, 2 pearl white, 5 light green, 1 med. green, 1 dark green, 1 med. green, 2 pearl white, 1 pink, 2 dark red, 1 med. red, 3 pink, 3 dark red, 1 pink, 1 milk white, 1 dark red, 1 pink, 1 light blue, 1 dark blue, 4 light blue, 1 med. green, 1 pearl white, 3 light green, 1 dark green, 1 light green, 1 pearl white. Repeat.

1 pearl white, 7 light green, 1 med. green, 1 dark green, 2 med. green, 2 light green, 4 pink, 1 dark green, 3 med. red, 1 med. green, 1 dark green, 5 light green, 1 med. green, 1 med. red, 3 dark red, 1 pink, 1 milk white, 1 med. red, 1 pink, 1 milk white, 4 dark red, 1 milk white, 1 dark red, 1 pink, 2 light blue, 1 med. green, 1 pearl white, 1 light blue, 1 dark blue, 2 light blue, 1 pearl white, 1 light green, 1 med. green, 1 dark green, 1 light green, 1 pearl white. Repeat.

2 pearl white, 8 light green, 3 dark green, 2 pink, 2 milk white, 5 med. red, 1 dark red, 2 dark green, 1 med. green, 1 dark green, 2 light green, 3 med. red, 2 dark red, 1 pink, 2 milk white, 1 med. red, 1 milk white, 2 dark red, 1 pink,



F.G. 42.
DETAIL OF PATTERN, BAG No. 60.

These Silks have obtained highest awards at all Expositions

1 med. red, 1 pink, 1 dark red, 1 pink, 1 med. red, 1 light blue, 1 med. green, 1 light blue, 1 dark blue, 1 med. yellow, 1 dark blue, 1 light blue, 2 pearl white, 1 light green, 2 med. green, 1 pearl white. Repeat.

3 pearl white, 4 light green, 5 med. green, 1 dark green, 1 pink, 2 milk white, 1 pink, 6 med. red, 1 dark red, 2 med. red, 2 dark green, 1 pearl white, 4 med. red, 1 dark red, 2 pink, 1 milk white, 1 med. red, 1 milk white, 3 dark red, 1 pink, 2 dark red, 1 pink, 1 med. red, 2 med. green, 2 light blue, 1 dark blue, 1 light blue, 2 med. green, 2 pearl white, 2 light green, 1 pearl white. Repeat.

5 pearl white, 8 light green, 1 pink, 1 milk white, 1 pink, 2 med. red, 4 dark red, 1 med. red, 1 dark red, 3 med. red, 2 dark green, 2 pink, 2 med. red, 1 dark red, 3 pink, 3 milk white, 5 dark red, 1 pink, 1 med. red, 1 pearl white, 1 med. green, 1 dark green, 1 med. green, 2 light blue, 3 med. green, 2 pearl white, 2 light green. Repeat.

8 pearl white, 6 light green, 3 med. red, 7 dark red, 4 med. red, 1 dark green, 2 pink, 3 med. red, 1 dark red, 2 pink, 1 milk white, 2 pink, 1 milk white, 3 dark red, 1 pink, 2 med. red, 1 pearl white, 1 dark green, 1 med. green, 2 light blue, 2 pearl white, 3 med. green, 3 pearl white. Repeat.

4 pearl white, 3 med. green, 1 light green, 2 med. green, 5 med. red, 2 dark red, 7 pink, 1 dark red, 3 med. red, 1 med. green, 1 pearl white, 2 pink, 2 med. red, 1 dark red, 2 pink, 1 milk white, 7 pink, 2 med. red, 1 med. green, 2 light blue, 1 dark blue, 1 light blue, 3 med. green, 3 pearl white, 1 light green, 1 pearl white. Repeat.

2 pearl white, 5 light green, 2 med. green, 3 pink, 3 dark red, 8 pink, 1 milk white, 1 med. red, 1 dark red, 3 med. red, 1 pearl white, 2 pink, 3 med. red, 1 dark red, 8 pink, 1 dark red, 1 med. red, 2 med. green, 1 light blue, 1 dark blue, 1 med. yellow, 1 dark blue, 1 light blue, 1 med. green, 1 pearl white, 1 light green, 1 pearl white, 2 light green, 1 pearl white. Repeat.

1 pearl white, 1 light green, 3 med. green, 1 light green, 2 med. green, 5 pink, 1 dark red, 1 med. red, 7 pink, 2 milk white, 1 med. red, 1 pink, 1 dark red, 2 med. red, 1 pearl white, 2 pink, 1 milk white, 1 pink, 2 med. red, 7 pink, 1 dark red, 2 med. red, 2 med. green, 1 pearl white, 1 light blue, 1 dark blue, 2 light blue, 2 pearl white, 1 light green, 2 med. green, 2 pearl white. Repeat.

5 light green, 1 med. green, 2 light green, 2 pink, 1 milk white, 1 pink, 1 dark red, 3 pink, 1 med. red, 1 milk white, 2 pink, 3 milk white, 1 med. red, 2 pink, 1 dark red, 2 med. red, 2 pearl white, 1 pink, 2 milk white, 1 pink, 2 med. red, 6 dark red, 2 med. red, 3 light blue, 1 pearl white, 2 light blue, 1 med. green, 2 pearl white, 2 light green, 1 dark green, 1 med. green, 2 pearl white. Repeat.

2 med. green, 1 light green, 2 med. green, 3 light green, 2 pink, 1 milk white, 1 med. red, 1 dark red, 2 pink, 1 milk white, 1 pink, 1 med. red, 4 milk white, 1 med. red, 3 pink, 1 med. red, 1 dark red, 1 med. red, 2 pearl white, 1

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

med. green, 1 pink, 2 milk white, 4 pink, 5 med. red, 1 pearl white, 1 light blue, 1 dark blue, 2 light blue, 1 pearl white, 3 med. green, 1 light green, 2 med. green, 4 pearl white. Repeat.

2 light green, 1 med. green, 6 light green, 2 pink, 1 med. red, 1 dark red, 2 pink, 1 milk white, 2 pink, 6 dark red, 1 pink, 2 med. red, 1 dark red, 2 pearl white, 3 light green, 4 pink, 1 med. green, 2 pink, 4 med. red, 1 light blue, 1 dark blue, 1 med. yellow, 1 dark blue, 1 light blue, 1 pearl white, 2 med. green, 1 pearl white, 3 light green, 1 med. green, 1 light green, 2 pearl white. Repeat.

1 light green, 1 med. green, 6 light green, 1 pearl white, 1 med. green, 2 pink, 1 dark red, 3 pink, 1 milk white, 8 dark red, 2 med. red, 1 dark red, 1 pearl white, 4 light green, 5 med. green, 4 pink, 1 med. red, 1 med. green, 2 light blue, 1 dark blue, 1 light blue, 1 dark green, 1 pearl white, 2 med. green, 1 pearl white, 2 light green, 1 med. green, 1 dark green, 2 light green, 1 pearl white, Repeat.

7 light green, 1 pearl white, 2 med. green, 2 med. red, 1 dark red, 3 pink, 1 milk white, 6 dark red, 1 med. red, 1 dark red, 1 med. red, 2 dark red, 1 pearl white, 4 light green, 1 med. green, 1 light green, 4 med. green, 3 pink, 2 med. green, 1 pearl white, 1 med. green, 5 light blue, 1 med. green, 1 pearl white, 3 light green, 1 dark green, 1 light green, 2 pearl white. Repeat.

5 light green, 2 pearl white, 3 med. green, 3 med. red, 1 dark red, 2 pink, 1 milk white, 1 dark red, 1 pink, 4 dark red, 1 med. red, 1 pink, 1 med. red, 1 dark red, 1 pearl white, 4 light green, 1 med. green, 2 light green, 1 med. green, 1 pearl white, 2 med. green, 2 pearl white, 2 med. green, 1 pearl white, 1 light blue, 1 med. green, 3 light blue, 1 dark blue, 1 light blue, 1 med. green, 2 pearl white, 3 light green, 1 dark green, 1 light green, 1 pearl white. Repeat.

1 pearl white, 3 light green, 3 pearl white, 2 med. green, 1 pearl white, 1 med. green, 2 med. red, 1 dark red, 1 pink, 1 milk white, 1 pink, 2 dark red, 5 med. red, 1 pink, 1 dark red, 2 pearl white, 4 light green, 1 med. green, 2 light green, 1 med. green, 2 pearl white, 1 med. green, 1 pearl white, 4 med. green, 1 light blue, 2 med. green, 1 light blue, 1 dark blue, 1 med. yellow, 1 dark blue, 1 light blue, 1 med. green, 2 pearl white, 1 med. green, 1 light green, 1 med. green, 1 dark green, 1 pearl white. Repeat.

7 pearl white, 1 med. green, 2 pearl white, 2 med. green, 1 pearl white, 1 med. red, 1 dark red, 3 pink, 4 dark red, 1 med. red, 3 pink, 2 pearl white, 3 light green, 1 med. green, 1 light green, 1 med. green, 1 light green, 4 pearl white, 2 med. green, 1 light green, 2 light blue, 1 pearl white, 2 med. green, 1 pearl white, 1 light blue, 1 dark blue, 2 light blue, 1 med. green, 2 pearl white, 1 med. green, 2 light green, 1 med. green, 1 pearl white. Repeat.

10 pearl white, 2 med. green, 2 pearl white, 1 med. red, 2 dark red, 2 pink, 3 med. red, 2 pink, 1 med. green, 3 pearl white, 2 light green, 1 med. green, 2 light green, 1 med. green, 1 light green, 3 pearl white, 1 light blue, 1 med. green, 1 pearl white, 1 light green, 2 light blue, 1 pearl white, 2 med. green, 1

You can embroider rapidly when your Silks are in Holders

pearl white, 2 light blue, 1 pearl white, 2 med. green, 5 pearl white, 2 light green. Repeat.

11 per. white, 2 med. green, 2 pearl white, 4 med. red, 4 pink, 2 med. green, 3 pearl white, 5 light green, 1 med. green, 3 pearl white, 2 light blue, 7 pearl white, 1 light green, 1 med. green, 4 pearl white, 2 light green, 6 pearl white. Repeat.

24 pearl white, 2 med. green, 3 pearl white, 4 light green, 4 pearl white, 2 light blue, 8 pearl white, 1 light green, 1 med. green, 11 pearl white. Repeat.

120 pearl white.

On old gold Purse Twist string 480 dark yellow glass beads, and then string beads for lower portion of bag as follows :—

String 600 dark green clear glass seed beads for five plain rows below floral band.

* 3 light green, 17 dark green beads. (Repeat each line between stars five times.)

3 light green, 2 pink, 2 light green, 13 dark green.

1 light green, 1 dark green, 2 light green, 2 pink, 1 dark green, 2 pink, 2 light green, 9 dark green.

4 light green, 2 pink, 1 dark green, 1 light green, 1 dark green, 1 light green, 1 pink, 9 dark green.

1 light green, 1 dark green, 2 light green, 2 pink, 1 light green, 4 dark green, 2 pink, 7 dark green.

2 light green, 3 pink, 1 light green, 14 dark green.

3 light green, 2 pink, 3 light green, 12 dark green.

1 light green, 2 pink, 1 light green, 2 white, 1 light green, 13 dark green.

2 light green, 2 dark blue, 2 white, 2 light green, 12 dark green.

4 light green, 2 dark blue, 1 white, 2 dark blue, 11 dark green.

3 light green, 1 med. red, 3 dark blue, 1 yellow, 12 dark green.

1 light green, 3 med. red, 1 dark blue, 3 yellow, 1 light green, 11 dark green.

1 light green, 2 med. red, 1 light green, 2 yellow, 1 dark blue, 2 light green, 11 dark green.

5 light green, 1 white, 2 light green, 2 dark blue, 9 dark green. (Last round increased.)

2 yellow, 2 light green, 2 light blue, 1 light green, 2 yellow, 2 dark blue, 7 dark green.

2 yellow, 3 light blue, 4 yellow, 2 light green, 6 dark green.

2 light green, 1 light blue, 4 yellow, 2 light green, 7 dark green.

6 light green, 3 yellow, 6 dark green.

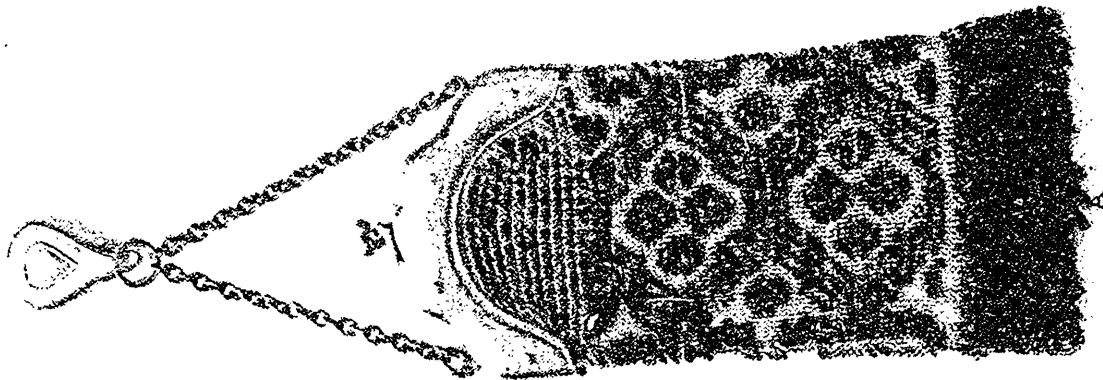
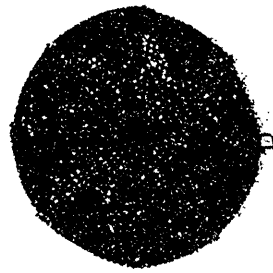
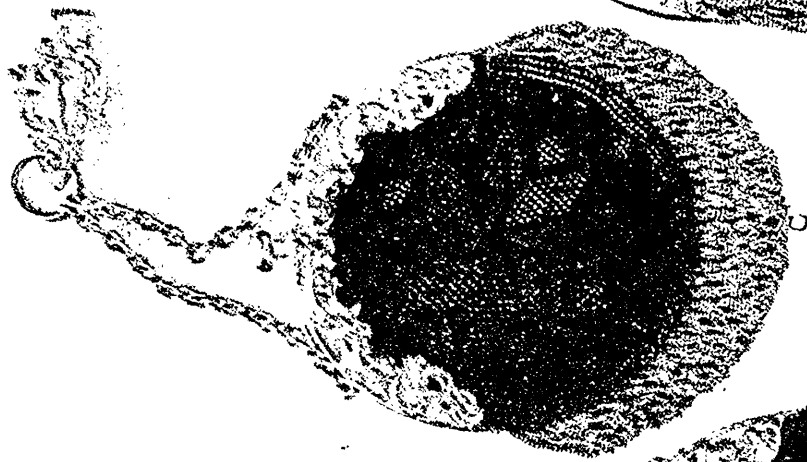
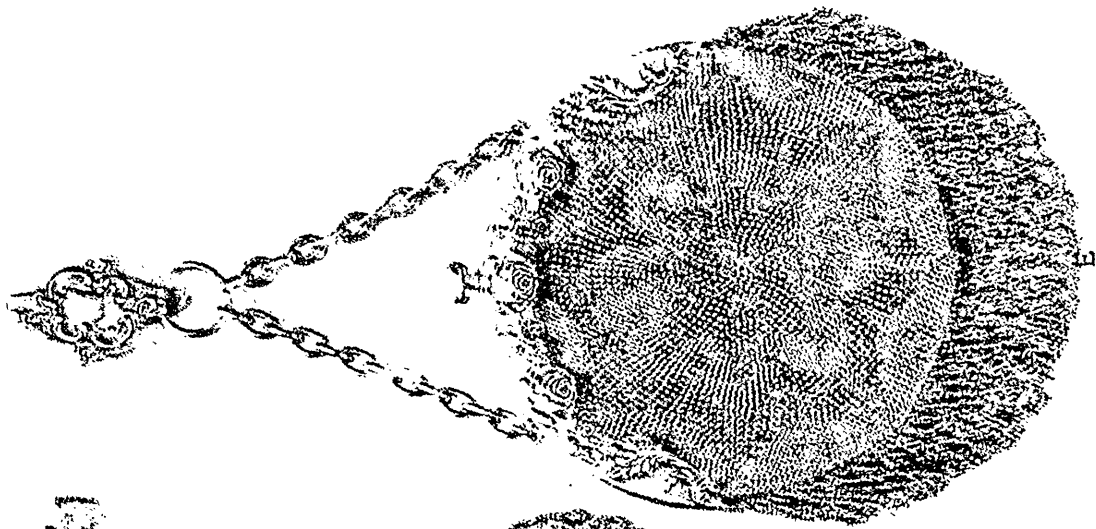
6 light green, 3 dark green, 1 light green, 4 dark green.

2 light green, 1 dark green, 4 light green, 6 dark green. *

468 dark green (once), for beginning star and working first 12 rounds.

The most tedious part of the work is now overcome, and the bag is crocheted as follows :—

Universally in popularity--Corticelli E. & A. Wash Silks



B.
CROCHETED BEADED SILK PURSE AND CHATELAINE BAGS.
COLORED PLATE XVII.

Commence with chain of 4 stitches and form a six-pointed star, increasing 1 stitch with bead for every point, in each round, to completion of 12th round, when there should be 72 stitches. With the 13th round commence with beads as strung above, increasing each point for 7 rounds, when there should be 20 stitches to each round (120), which number must be *strictly preserved throughout*. When the five rows of solid green glass beads are completed, join the old gold Purse Twist on which is strung the yellow glass beads, and work three rows plain. Then join the white twist and begin the floral band, as described above. Fig. 41 shows the detail of this band. The various shades of beads are expressed by symbols. Both opaque and clear glass beads are used. The bottom of the bag is finished with a small ball covered with s.c. in yellow beads on old gold Purse Twist.

Materials: One $\frac{1}{2}$ ounce spool each Corticelli Purse Twist, Green 1002.5, Old Gold 1054.5, and Cream White 1192. Opaque Glass Beads, Lightest Green, Pink, White, Medium Red, Lightest Blue, Lightest Yellow, Medium Yellow, Darkest Blue; Clear Glass Beads, Dark Green, Dark red, Medium Blue, Pink (in small figures), Pearl White. One No. 2 Star Crochet Hook.

Crocheted Beaded Chatelaine Bag Design No. 61.

BY MARY WARD SHUSTER.

COLORED PLATE XXVII. No. A.

This bag is a variation from the ones ordinarily shown, in that it is oblong in shape and has the entire surface covered with a conventional design, worked with iridescent beads. This pattern is shown by Fig. 43, and can be very easily followed.

Commence with a chain of 56 stitches, work along both sides of this chain, with a s.c. in every stitch of chain. This forms the foundation of the bag and closes the

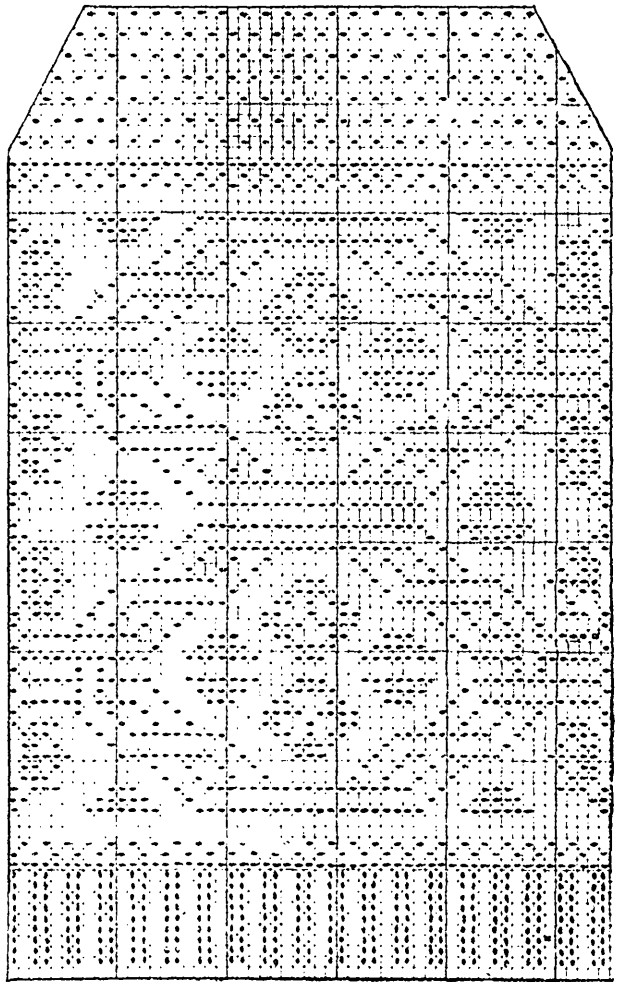


FIG. 43. DETAIL OF PATTERN, BAG NO. 61.

All the best Dealers Keep Corticelli B. & A. Silks in Holders

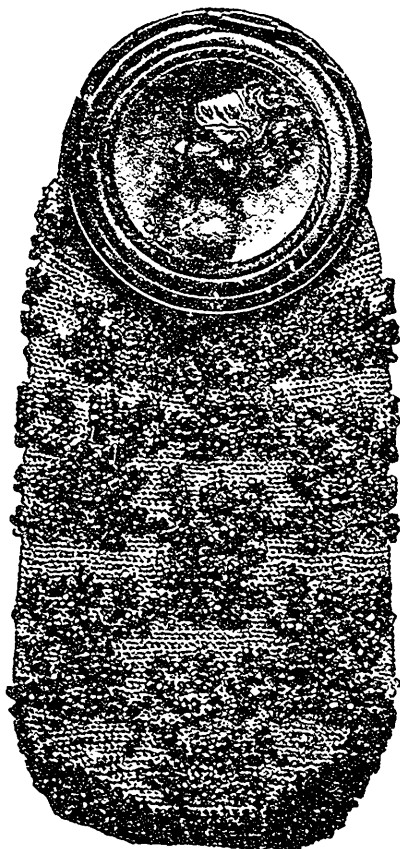
bottom without seaming. Before beginning the work the beads should be strung on the silk, a bunch at a time, to avoid tangling. Follow the pattern as indicated, straight for 66 rounds, after which the bag is worked in two sections to fit the clasp top. Narrow at each end of both sections for the next 13 rows, when the top should be the required size. When completed this bag should measure $3\frac{1}{2}$ inches in width by 5 inches in length, including clasp. The fringe is made by stringing for each loop 45 beads and sewing these loops very closely together to the bottom edge of bag.

The clasp top, of German silver, is very plain and simple of outline, and may be purchased for about sixty cents.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, Gray 137. Five bunches Iridescent Steel Beads. A No. 1 Star Crochet Hook. German Silver Clasp Top.

Crocheted White Silk Purse, with Blue Flowers, Design No. 62.

BY MARY WARD SHUSTER



CROCHETED WHITE SILK PURSE,
WITH BLUE FLOWERS, DESIGN NO. 62.

This pretty coin purse is somewhat longer than others which have been shown, measuring about five inches from top of clasp to bottom of purse. It is crocheted of white silk, on which is worked a pattern of dainty blue flowers and green leaves, while the bottom of the bag is finished with several rows of iridescent bronze beads.

String the beads according to directions below and work as follows: Make a chain of 22 stitches and crochet back along both edges of this chain. This closes the bottom of the bag without seaming. Into every stitch of this chain work a s.c. with an iridescent bronze bead in each stitch. From now on crochet according to the detail of this design, shown by Figs. 44 and 45, and if the directions for stringing have been carefully followed there should be no trouble.

To fit the circular top here used the work is narrowed on one side of the purse and continued to a point on the other, each section being narrowed by omitting two stitches at a time. The opening made is almost circular in shape, and to it the round top is easily adjusted.

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

Both sides of the bag are given, to show the different shaping at the upper edge, and also the slight variation of pattern on the deeper side.

DIRECTIONS FOR STRINGING.

1 blue, 1 green, 3 blue, 1 green, 3 blue, 6 green, 4 blue, 4 green, 3 blue, 19 green, 1 blue, 5 green, 3 blue, 3 green, 5 blue, 3 green, 7 blue, 2 green, 6 blue, 1 gold, 4 blue, 3 green, 1 blue, 1 green, 1 blue, 3 green, 3 blue, 1 green, 4 blue, 2 gold, 3 blue, 3 green, 2 blue, 2 green, 3 blue, 3 green, 4 blue, 2 green, 5 blue, 9 green, 4 blue, 2 green, 3 blue, 5 green, 6 blue, 8 green, 3 blue, 12 green, 7 blue, 16 green, 4 blue, 12 green, 1 blue, 7 green, 1 blue, 7 green, 6 blue, 6 green, 11 blue, 6 green, 9 blue, 5 green, 7 blue, 2 green, 3 blue, 1 green, 8 blue, 5 green, 5 blue, 2 green, 3 blue, 1 green,

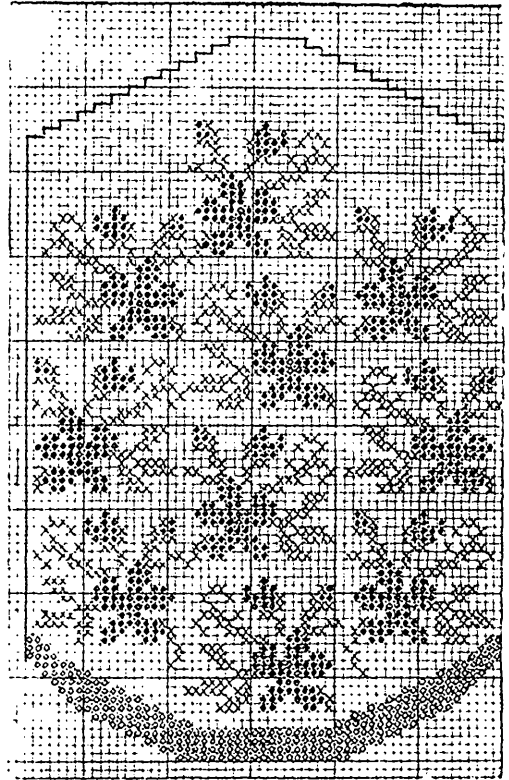
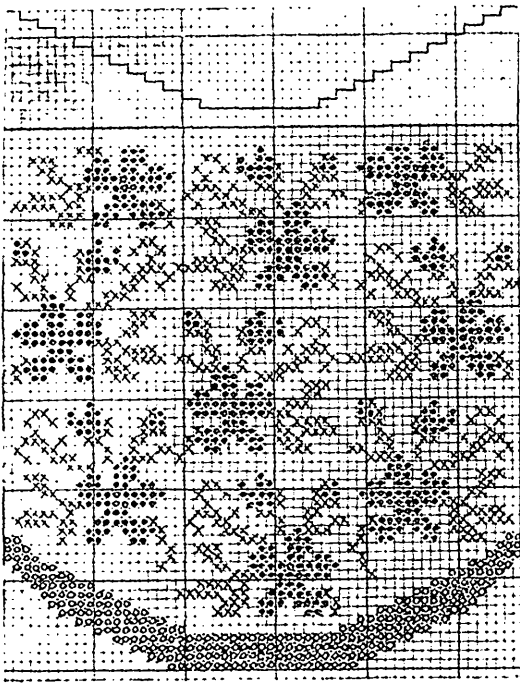


FIG. 44. DETAIL OF PATTERN (FRONT), PURSE No. 62.

FIG. 45. DETAIL OF PATTERN (BACK), PURSE No. 62.

- Signifies Blue Glass Beads.
- X Signifies Iridescent Green Beads.

- Signifies Iridescent Bronze Beads.
- Signifies Gold Beads.

8 blue, 4 green, 4 blue, 1 gold, 5 blue, 2 green, 4 blue, 2 green, 7 blue, 1 gold, 4 blue, 4 green, 7 blue, 2 green, 4 blue, 2 green, 7 blue, 1 gold, 4 blue, 5 green, 3 blue, 2 gold, 3 blue, 1 green, 3 blue, 4 green, 3 blue, 2 gold, 3 blue, 5 green, 4 blue, 1 gold, 5 blue, 1 green, 3 blue, 4 green, 3 blue, 2 gold, 3 blue, 7 green, 3 blue, 8 green, 3 blue, 8 green, 3 blue, 2 gold, 3 blue, 8 green, 3 blue, 12 green, 6 blue, 9 green, 6 blue, 11 green, 3 blue, 8 green, 6 blue, 9 green, 7 blue, 6

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

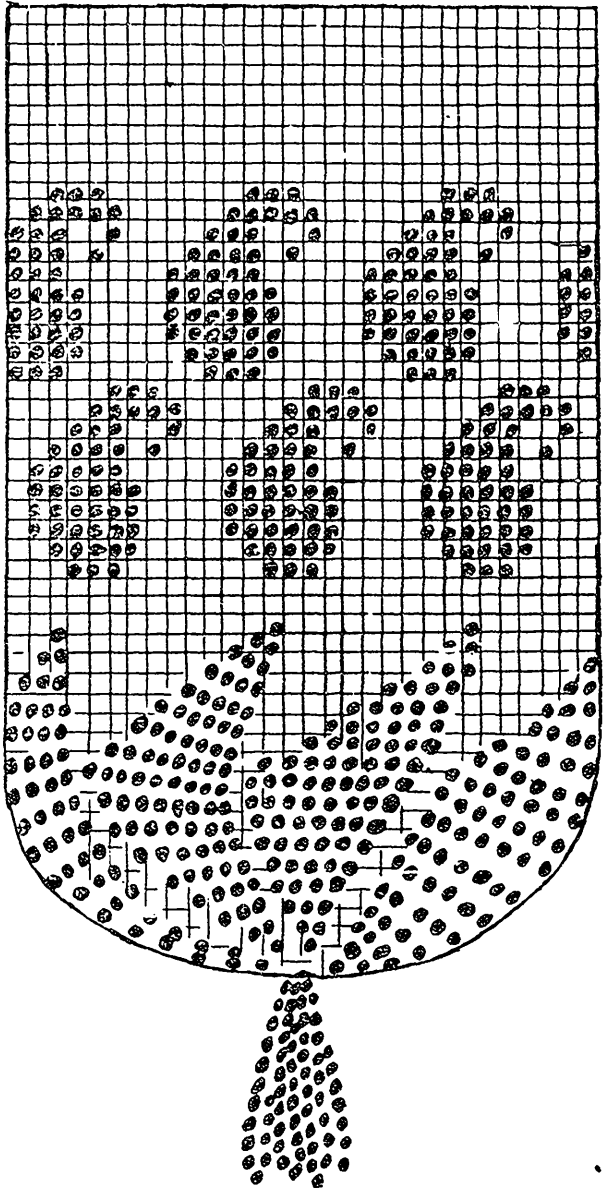
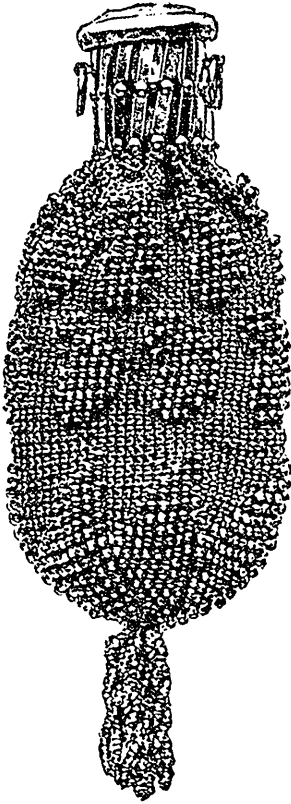
green, 1 blue, 4 green, 7 blue 10 green, 6 blue, 6 green, 1 blue, 4 green, 7 blue, 6 green, 4 blue, 4 green, 3 blue, 1 green, 4 blue, 6 green, 7 blue, 4 green, 3 blue, 1 green, 4 blue, 6 green, 5 blue, 3 green, 4 blue, 4 green, 5 blue ; 2 green, 7 blue, twice ; 1 blue, 1 green, 1 blue, 4 green, 4 blue, 1 gold, 6 blue, twice ; 2 blue, 2 green, 3 blue, 5 green, 3 blue, 2 gold, 3 blue, 2 green, 3 blue, 1 green, 1 blue, twice ; 4 green, 4 blue, 6 green, 3 blue, 2 green, 4 blue, 2 green, 2 blue, twice ; 2 green, 3 blue, 11 green, 6 blue, 2 green, 3 blue, 4 green, twice ; 10 green, 7 blue, 9 green, twice ; 9 green, 4 blue, 8 green, twice ; 3 green, 1 blue, 9 green, 1 blue, 3 green, twice ; 3 blue, 6 green, 3 blue, twice ; 5 blue, 3 green, 1 blue, 1 green, 1 blue, 3 green, 5 blue, twice ; 7 blue, 2 green, 2 blue, 1 green, 3 blue, 4 green, 7 blue, twice ; 5 blue, 1 gold, 4 blue, 6 green, 4 blue, 4 green, 4 blue, 1 gold, 5 blue, twice ; 3 blue, 2 gold, 3 blue, 5 green, 3 blue, 4 green, 3 blue, 2 gold, 3 blue, twice ; 3 blue, 18 green, 3 blue, twice ; 1 green, 6 blue, 20 green, 6 blue, 1 green, twice ; 1 green, 7 blue, 6 green, 1 blue, 8 green, 7 blue, 1 green, twice ; 1 green, 4 blue, 3 green, 3 blue, 6 green, 4 blue' 1 green, twice ; 5 blue, 3 green, twice ; 7 blue, 2 green, twice : 6 blue, 1 gold, 4 blue, 3 green, 1 blue, 1 green, 1 blue, twice ; 2 green, 3 blue, 1 green, 4 blue, 2 gold, 3 blue, 3 green, 2 blue, 1 green, 3 blue, 2 green, twice ; 2 green, 4 blue, 2 green, 5 blue, 9 green, 4 blue, 2 green, twice ; 1 green, 3 blue, 5 green, 6 blue, 8 green, 3 blue, 1 green, twice ; 9 green, 7 blue, 11 green, twice ; 8 green, 4 blue, 10 green, twice ; 5 green, 1 blue, 7 green, 1 blue, 5 green, twice ; 3 green, 6 blue, 3 green, twice ; 3 green, 11 blue, 3 green, twice ; 2 green, 7 blue, 2 green, 3 blue, 1 green, 8 blue, 2 green, twice ; 2 green, 4 blue, 1 gold, 5 blue, 2 green, 4 blue, 2 green, 7 blue, 1 gold, 4 blue, 2 green, twice ; 3 green, 3 blue, 2 gold, 3 blue, 1 green, 3 blue, 4 green, 3 blue, 2 gold, 3 blue, 3 green, twice ; 5 green, 3 blue, 8 green, 3 blue, 5 green, twice ; 6 green, 6 blue, 9 green, 6 blue, 6 green, twice ; 2 green, 7 blue, 6 green, 1 blue, 4 green, 7 blue, 3 green, twice ; 2 bronze, 1 green, 4 blue, 4 green, 3 blue, 1 green, 4 blue, 4 green, 4 bronze, 1 green, 4 blue, 4 green, 3 blue, 1 green, 4 blue, 3 green, 5 bronze, 4 green, 5 blue, 1 green, 6 bronze, 4 green, 5 blue, 1 green, 7 bronze, 3 green, 7 blue, 1 green, 8 bronze, 3 green, 7 blue, 1 green, 9 bronze, 3 green, 4 blue, 1 gold, 5 blue, 1 green, 10 bronze, 3 green, 4 blue, 1 gold, 5 blue, 1 green, 11 bronze, 3 green, 3 blue, 2 gold, 3 blue, 1 green, 12 bronze, 3 green, 3 blue, 2 gold, 3 blue, 1 green, 13 bronze, 5 green, 3 blue, 14 bronze, 5 green, 3 blue, 15 bronze, 7 green, 6 blue, 1 green, 16 bronze, 7 green, 6 blue, 1 green, 17 bronze, 3 green, 7 blue, 1 green, 18 bronze, 3 green, 7 blue, 1 green, 19 bronze, 3 green, 4 blue, 1 green, 20 bronze, 3 green, 4 blue, 1 green, 306 bronze.

Materials : One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, Ivory White No. 1190. Gold, Bronze Iridescent and Green Iridescent Steel Beads, Light Blue Glass Beads. A flat Gilt Clasp Top, and a fine Crochet Needle.

Gate Top Purse Design No. 63.

By MARY WARD SHUSTER.

This makes a very attractive little purse to be worn pendent from the long silver chains now so popular. It is crocheted with gray silk and steel beads.



GATE TOP PURSE DESIGN NO. 63.

and has a silver extension top with rings for attaching.

The bottom of this purse is formed of a six-point star.

Make a chain of 4 stitches and join. Into these work 6 s.c. In the next round work one with and one without beads into every stitch of preceding round. This gives the foundation of the star.

Work in the usual manner, increasing 6 stitches in each round, until the widest part of the star is reached, after which there is no more widening and a bead is dropped each round from

FIG. 46. DETAIL OF PATTERN, PURSE NO. 63.

each star point. At the completion of the star you should have 60 stitches 54 without and 6 with beads.

Now work a few rounds of plain s.c. and commence the pattern shown by Fig. 46. Nine or ten rounds of plain s.c. are worked at the top of the purse and joined to the gate top. This is a small purse, just right for carrying one's car fare.

Materials: One ½ ounce spool Corticelli Purse Twist, Gray No. 137. One bunch Steel Beads No. 9. Oxidized Silver Gate Top.

Red Beaded Silk Chatelaine Bag Design No. 64.

BY M. A. GAUDELET.

COLORED PLATE XXVII. DESIGN B.

Purse Twist of a rich shade of red and small cut ruby beads are combined in this design. The top is of German silver No. 8023OX and costs about \$2.00.

Commence with a chain of 4, join and work two into every stitch, next row work two in every second stitch and then widen only sufficiently to keep the work flat while putting in two rows of solid beads. Next row plain s.c., then begin the diamonds, a bead in every 6th stitch. Put one widening stitch after each bead, and in succeeding rows widen first on one side of the diamond and then on the other. One plain row, increasing eight stitches, and then three rows of solid beads, widening just enough to keep the work perfectly flat. Next a plain row, widening about eight times, and begin second row of diamonds with a bead in every eighth stitch. The widening stitch will now be needed only on every other diamond, putting it first on one side and then on the other, that they may not be drawn out of shape. When the diamonds are completed work one more plain row and then three rows of solid beads for the border. The pattern is shown in detail by Fig. 47 and can be easily followed. When completed the bag should measure four inches across.

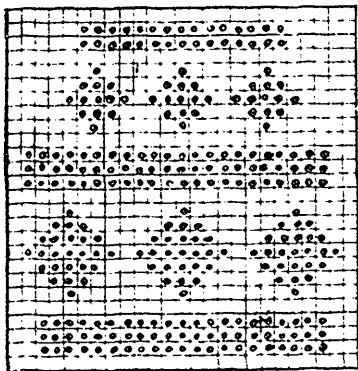


FIG. 47. DETAIL OF PATTERN,
BAG No. 64.

For the back of the bag crochet a circular mat the same size as the front but without beads. Join the two together along the edges with s.c., leaving sufficient opening to fit the clasp top. It is always a good idea to purchase the top before finishing the bag. Crochet two or three rows of plain s.c. across the top of both sections and the bag is complete with the exception of the fringe, which finishes the lower edge. This should be one and one quarter inches deep and should be heavily twisted.

Materials: One ½ ounce spool Corticelli Purse Twist, Red 1063. Five bunches Small Cut Ruby Beads. Four inch German Silver Clasp Top No. 8023OX. A No. 1 Star Crochet Hook

Insist upon having your Silk done up in Patent Holders

White and Silver Chatelaine Bag Design No. 65.

By D. J. HEALRY.

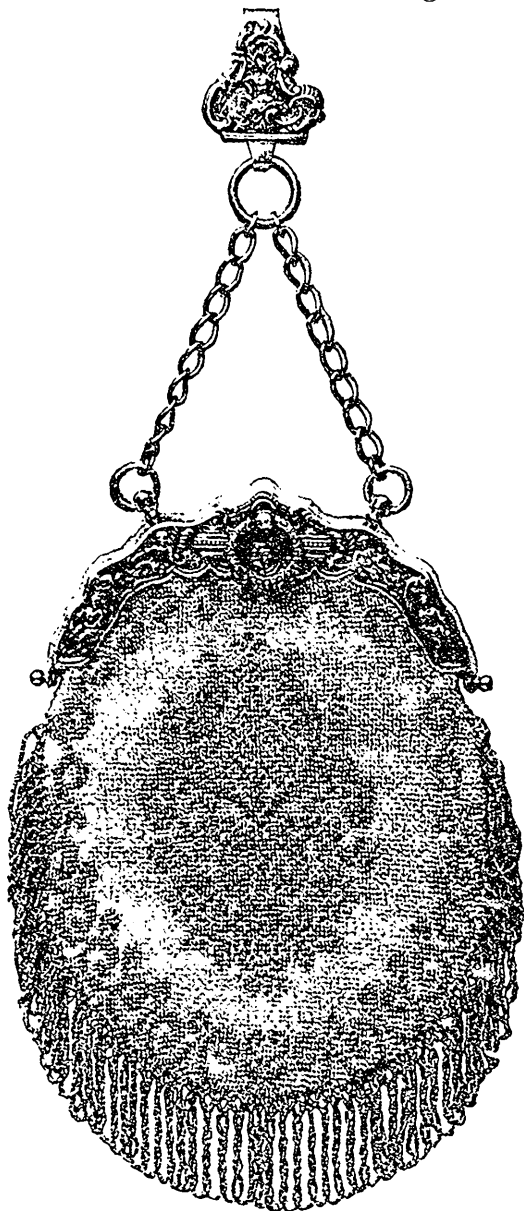
Chatelaine bags and side pockets grow more and more beautiful, and elaborate effects are secured with the simplest materials. Indeed, among all the beautiful designs shown, it is difficult to choose. It all depends on the purpose to which the chatelaine is to be put.

This design is crocheted on white Purse Twist with crystal and steel beads. When but two varieties of beads are used in a design, it is the best plan to string the beads on separate spools of silk, as in this case, the crystal on one and the steel on the other. This obviates the necessity of carefully counting and stringing the beads in order. As the pattern allows for the front of the bag only, the thread may be cut at the end of each row, or the return crochet stitch, described in the October 1901 issue, may be used.

Commence with a chain of 35 stitches, turn and work an s.c., with white bead, into every stitch.

2nd row—5 white, 6 steel, 4 white, 1 steel, 4 white, 6 steel, 5 white.

From now on follow the pattern shown by Fig. 48, widening each row as shown. The pattern is worked in steel beads while the background is of crystal beads, as shown. The back of the bag may be made of plain crochet the same size and shape of the front, or of gray velvet, and the bottom is finished with a heavy fringe of steel beads. The top is of heavy German silver.



WHITE AND SILVER CHATELAIN BAG DESIGN NO 65

Materials : Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, White 1190,

Ladies, do your embroidery with genuine material only

Four bunches No. 8 Steel Beads. Thirty bunches Crystal Beads. A 5½ inch German Silver Mounting.

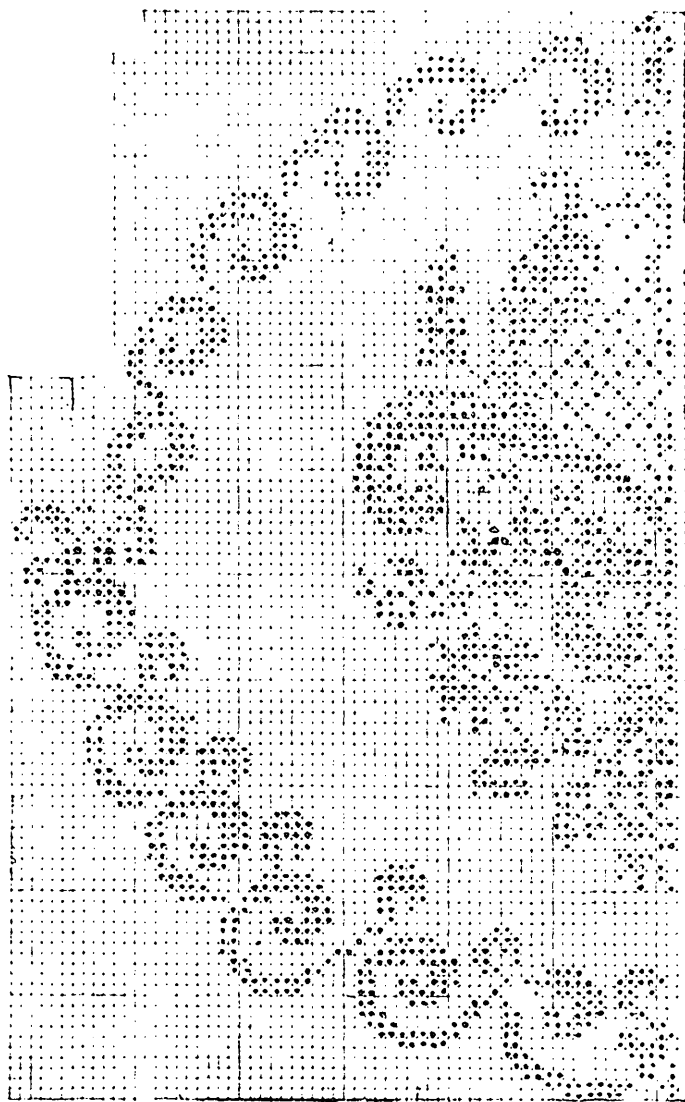


FIG. 48. DETAIL OF PATTERN BAG NO. 65.

Crocheted Beaded Silk Turn-Over Top Coin Purse No. 66.

EIGHT-POINTED STAR PATTERN.

BY MARY WARD SHUSTER.

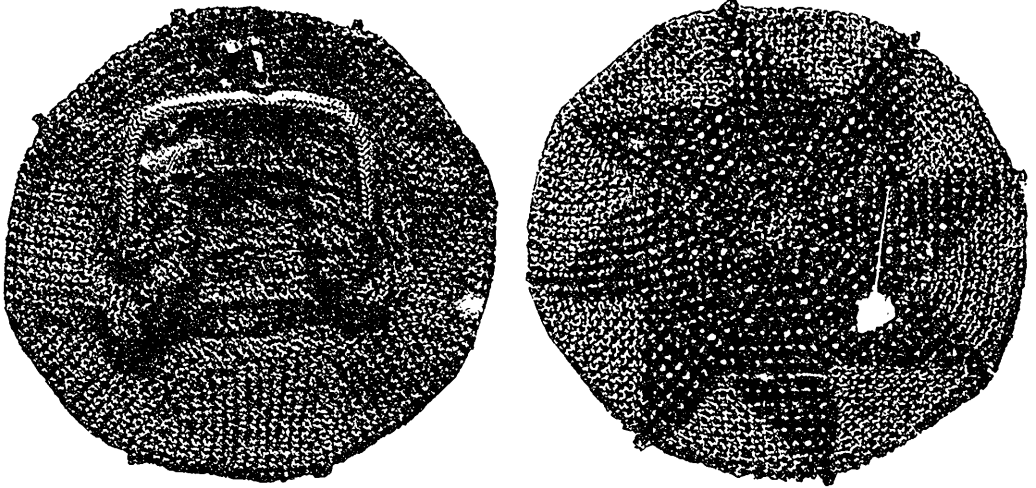
COLORED PLATE XXVII. DESIGN D.

Make a chain of 4 and join. Into this circle make eight stitches in single crochet, two stitches into each of those forming the circle.

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

Into each of these eight stitches work two, one with bead and one without, having at completion of round sixteen stitches, eight with beads and eight plain.

Continue to work in this manner, adding one bead in the extra plain stitch in each section of star, adding, of course, the single plain stitch also, until there are nine beads in each section with a single plain stitch between. This is the widest



TOP VIEW, TURN-OVER TOP COIN PURSE NO. 66 REVERSE VIEW, TURN-OVER TOP COIN PURSE NO. 66
SHOWING EIGHT-POINTED STAR.

beaded part of star, after which a bead is left off each section in every round, but the widening continues by the addition of a stitch, as before, being careful to have this increase fall in the same place as previously. This will be, while making the tapering of star, in the stitch immediately preceding the bead in each section, otherwise the work would, after a few plain rounds, hoop and lose the flat shape necessary to this design. Continue to omit a bead at each point until there remains a single bead, marking, at each section, the tip of the star. The work should now present a perfectly circular flat mat-like appearance, and should be about 2½ or 3 inches in diameter. If desired larger, it may be made so by the addition of several plain rounds. As some workers crochet much "tighter" than others, the proportions, as given, may not be exact, but a little discretion will properly adjust them.

Now that the widest part of the work has been reached, the next thing is to prepare for the turn-over portion, which is done as follows: Work two rounds perfectly plain, not widening at all; work eight rounds more, narrowing in each round by the omission of a stitch in every section where it was previously widened, which will bring the portion last worked over upon the mat, narrowing towards the center. Work five rounds of double crochet. Upon exactly half of this circle, work five more rows of double crochet, leaving the other half as it was upon completion of the first five rounds of double crochet. According to clasp selected, narrow the rows last made until the top will fit. The clasp, if having

perforated edges, may be attached to the work by sewing, first opening it to its widest extent, and fitting the frame on the opening at both sides. The longer end will fold over upon the other when mounted, and will make a very convenient little purse for coin, rings, jewelery, or other small articles.

The purse illustrated is made of blue silk with iridescent or gilt beads, with gilt clasp. The beads should be first strung upon the silk. A larger needle than a No. 1 will give a very unsatisfactory result. The clasp may be obtained at the shops selling silks and fancy articles, and can be bought for 25 cents ; 2 cents extra for mailing.

Materials : One $\frac{1}{2}$ ounce spool Corticelli Purse Twist. One bunch No. 9 Iridescent or Gilt Beads. One Gilt Clasp. One No. 1 Crochet Hook.

Two Attractive Coin Purses.

BY MARY WARD SHUSTER.

These little purses present some variation from the ones ordinarily shown. They are worked in precisely the same manner, but an entirely different effect is produced by using in one instance gray silk and steel beads, and in the other dark blue silk and iridescent beads.

Make a chain of four and join. Into the circle thus formed work S s. c., with 6 beads in each, and between each stitch make 2 chain stitches. The work will look as if composed of loops of beads, 6 beads to each loop, and should lie perfectly flat and smooth. Join the last chain to first stitch of round, by slipping hook into latter and drawing silk through both that and the stitch to be united to it.

Make a chain of 5 and take up silk with s. c. exactly through the center of first loop, leaving 3 beads on each side. Draw through and make successive plain stitches between these loops. At end of round unite. There is now a plain foundation of stitches around circle above beads for next round, which is worked in the same manner as the first, placing loops of beads in every alternate stitch with 2 chain between. This makes the necessary increase in size of circle or mat and the work should lie perfectly smooth. The loops are not placed with any regularity with regard to each other, but where necessary to give proper increase and preserve the circular form. There are six rounds made in this manner, including the first one, and for a portion of the circle to fit clasp a seventh row is added. The entire purse is then finished with a row of plain s. c. and, if shape of clasp requires it, an extra one at upper edge.

A second circular mat is made to correspond with the first, and their lower edges are crocheted together and finished with a twisted bead fringe three fourths of an inch in depth. In the case of the blue purse the lower edge is finished with a gilt metal fringe, which is very pretty.

The purses are mounted by sewing through small perforations in the top, and

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

PAGE

MISSING

PAGE

MISSING

1 light green, 2 white, 1 dark green, 24 white, 1 light green, 3 white, 1 light green, 3 white, 1 light green, 1 white, 1 light green, 3 white, 1 light green, 1 white, 3 light green, 4 white, 4 dark green, 1 white, 1 dark green, 6 white, 1 dark green, 1 white, 2 dark green, 3 white, 1 dark green, 1 white, 1 dark green, 26 white, 2 light green, 4 white, 1 light green, 2 white, 2 light green, 2 white, 1 light green, 1 white, 1 light green, 7 white

1 dark green, 4 white, 2 dark green, 6 white, 1 dark green, 1 white, 1 dark green, 4 white, 1 dark green, 1 white, 1 dark green, 6 white, 1 light green, 18 white, 1 light green, 4 white, 1 light green, 3 white, 1 light green, 1 white, 1 light green, 4 white, 6 light green, 7 white, 6 dark green, 5 white, 2 dark green, 5 white, 1 dark green, 2 light green, 4 white, 1 light green, 17 white, 2 light green, 3 white, 1 light green, 5 white, 4 light green, 1 dark green, 3 white, 1 dark green, 1 white, 1 light green, 2 white, 1 dark green, 2 light green, 5 white, 2 light green, 4 white, 1 light green, 5 white, 4 dark green.

3 white, 1 dark green, 5 white, 3 light green, 1 dark green, 3 white, 1 light green, 7 white, 1 light green, 17 white, 2 light green, 2 white, 2 light green, 2 dark green, 9 white, 1 dark green, 2 white, 1 dark green, 1 light green, 2 white, 2 dark green, 9 white, 1 light green, 7 white, 3 dark green, 2 white, 5 dark green, 5 white, 3 light green, 1 dark green, 2 white, 1 light green, 4 white, 1 light green, 2 white, 1 light green, 20 white, 1 light green, 1 dark green, 1 light

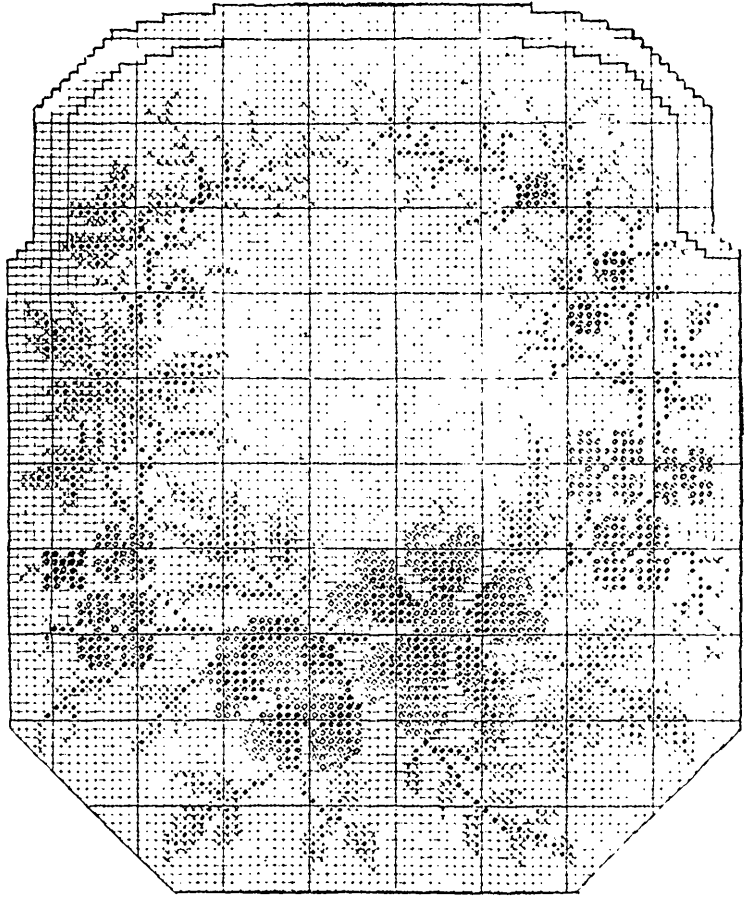


FIG. 49. DETAIL OF PATTERNS, BAG No. 69.

- Signifies Dark Green Beads.
- ⊗ Signifies Light Green Beads.
- ⊙ Signifies Dark Red Beads.
- Signifies Light Red Beads.
- Signifies Pink Beads.
- ⊖ Signifies Blue Beads.
- ⊔ Signifies Yellow

green, 1 white, 1 light green, 1 dark green, 7 white, 1 light green, 1 white, 1 dark green, 2 white, 4 dark green, 3 white, 3 light green, 10 white, 3 light green, 1 white, 1 dark green, 7 white, 2 dark green, 1 white, 3 blue, 1 white, 2 dark green, 2 white, 1 light green, 2 white, 1 light green, 3 white, 1 light green, 1 white, 1 light green, 19 white, 1 light green, 1 dark green, 2 light green, 1 dark green, 1 light green, 4 white, 3 light green, 1 white, 1 dark green, 1 light green, 6 dark green, 3 light green, 14 white, 1 light green, 1 white, 1 dark green, 9 white, 4 blue, 1 dark green, 2 white, 1 dark green, 1 white, 1 light green, 3 white, 1 light green, 2 white, 2 light green, 21 white, 1 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 2 white, 3 light green, 1 dark green, 1 light green, 1 white, 2 dark green, 1 light green, 5 white, 1 light green, 2 white, 2 light green, 11 white, 1 light green, 5 white, 1 light green, 6 white, 4 blue, 1 dark green, 2 white, 2 dark green, 4 white, 1 light green, 2 white, 1 light green, 19 white, 5 light green, 2 dark green, 1 light green, 2 white, 1 light green, 1 dark green, 2 light green, 1 white, 2 dark green, 2 white, 2 light green, 4 white, 1 light green, 3 white, 1 light green, 10 white, 1 light green, 6 white, 2 light green, 1 white, 1 light green, 2 white, 3 blue, 1 light green, 1 dark green, 3 white, 1 dark green, 4 white, 1 light green, 2 white, 1 light green, 20 white, 1 light green, 5 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 3 light green, 2 dark green, 5 white, 1 light green, 3 white, 1 light green, 13 white, 1 light green, 9 white, 4 dark green, 1 white, 3 light green, 1 white, 2 dark green, 1 white, 1 dark green, 1 white, 2 light green, 2 white, 1 dark green, 2 light green, 22 white, 3 light green, 1 dark green, 1 white, 1 light green, 1 dark green, 3 light green, 1 white, 1 dark green, 32 white, 2 dark green, 2 white, 1 dark green, 8 white, 2 dark green, 3 white, 1 dark green, 1 white, 1 dark green, 27 white, 1 light green, 1 dark green, 1 light green, 1 dark green, 4 white, 1 dark green, 31 white, 1 dark green, 3 white, 1 dark green, 3 white, 1 light green, 5 white, 2 dark green, 4 white, 2 dark green, 22 white, 7 light green, 2 dark green, 1 light green, 1 white, 2 dark green, 2 white, 1 light green, 37 white, 2 light green, 2 white, 1 light green, 3 dark green, 4 white, 1 dark green, 22 white, 1 light green, 7 dark green, 1 light green, 1 dark green, 2 white, 2 dark green, 2 light green, 40 white, 2 light green, 3 white, 1 dark green, 4 white, 1 dark green, 2 white, 2 dark green, 1 light green, 18 white, 4 light green, 1 dark green, 1 light green, 3 white, 2 dark green, 49 white, 1 dark green, 1 white, 3 blue, 1 white, 3 dark green, 2 white, 1 light green, 18 white, 2 light green, 2 dark green, 1 light green, 2 white, 1 light green, 1 white, 1 dark green, 47 white.

2 light green, 2 white, 5 blue, 29 white, 1 light green, 2 white, 1 dark green, 2 white, 1 light green, 1 dark green, 2 white, 1 light green, 1 dark green, 2 light green, 36 white, 3 light green, 1 dark green, 1 white, 1 light green, 3 blue, 1 dark green, 26 white, 2 light green, 1 white, 1 light green, 2 white, 1 dark green, 2 white, 1 dark green, 2 light green, 41 white, 1 dark green, 1 light green, 2 dark green, 1 white, 2 light green, 1 blue, 2 dark green, 28 white, 1 dark green, 3 white, 1 dark green, 1 white, 1 dark green, 1 white, 1 dark green, 2 light green, 34 white, 2 light green, 5 white, 2 dark green, 3 white, 1 light green,

Ladies, do your embroidery with genuine material only

2 dark green, 2 white, 1 light green, 2 dark green, 25 white, 1 dark green, 1 white, 1 dark green, 1 white, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 1 light green, 35 white, 1 light green, 1 white, 1 light green, 5 white, 3 light green, 1 white, 1 dark green, 2 white, 1 light green, 1 dark green, 1 light green, 15 white, 1 light green, 4 white, 1 light green, 6 white, 2 dark green, 1 white, 1 dark green, 3 white, 2 light green, 36 white, 1 light green, 3 white, 1 dark green, 1 white, 3 blue, 1 light green, 3 dark green, 1 white, 1 dark green, 1 light green, 5 white, 2 light green, 1 dark green, 8 white, 1 light green, 1 dark green, 1 light green, 2 white, 2 light green, 2 white, 1 light green, 2 white, 2 dark green, 1 white, 1 dark green, 40 white, 2 dark green, 2 white, 1 dark green, 2 white, 4 blue, 1 dark green, 2 white, 1 dark green, 6 white, 2 light green, 1 dark green, 10 white, 1 light green, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 2 white, 2 light green, 1 white, 2 dark green, 1 white, 1 dark green, 42 white, 1 dark green, 1 white, 1 dark green, 2 white, 4 blue, 1 dark green, 2 white, 1 dark green, 3 white, 1 dark green, 2 white, 1 light green, 1 dark green, 1 light green, 11 white, 1 light green, 1 dark green, 2 light green, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 2 light green, 44 white, 4 dark green, 3 white, 3 blue, 3 white, 1 dark green, 1 white, 1 light green, 1 white, 1 dark green, 1 light green, 1 white, 1 dark green, 1 light green, 10 white, 4 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 5 light green, 44 white, 2 dark green, 1 white, 1 dark green, 4 white, 1 light green, 1 white, 1 dark green, 1 white, 1 light green, 1 white, 1 light green, 1 dark green, 1 white, 1 dark green, 12 white, 1 light green, 5 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 1 light green, 2 dark green, 1 light green, 43 white, 7 dark green, 4 white, 1 light green, 1 dark green, 1 light green, 3 white, 1 light green, 1 dark green, 14 white, 4 light green, 1 dark green, 1 light green, 1 white, 1 light green, 2 dark green, 3 light green, 2 white, 4 light green, 1 dark green, 2 light green, 33 white, 1 dark green, 5 white, 4 dark green, 3 white, 1 dark green, 1 light green, 4 white, 3 dark green, 2 light green, 12 white, 3 light green, 1 dark green, 1 white, 1 light green, 1 dark green, 2 light green, 2 white, 3 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 38 white, 2 dark green, 4 white, 2 dark green, 1 white, 1 dark green, 4 white, 1 dark green, 1 white, 2 light green, 1 dark green, 16 white, 1 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 2 white.

2 light green, 1 dark green, 1 light green, 2 dark green, 3 light green, 38 white, 1 dark green, 4 white, 1 dark green, 2 white, 2 dark green, 2 white, 1 dark green, 1 white, 1 dark green, 16 white, 4 light green, 3 dark green, 2 light green, 47 white, 3 dark green, 2 white, 1 dark green, 1 white, 1 dark green, 14 white, 2 light green, 2 dark green, 4 light green, 2 dark green, 3 light green, 2 dark green, 3 light green, 1 dark green, 2 light green, 48 white, 2 dark green, 1 white, 2 dark green, 18 white, 1 light green, 4 dark green, 1 light green, 1 dark green, 1 light green, 2 dark green, 2 light green, 1 dark green, 1 light green, 53 white, 1 dark green, 2 white, 3 dark green, 3 light green, 12 white, 6 light green,

It is impossible to obtain good results with inferior Silk

1 white, 5 light green, 1 white, 1 light green, 1 dark green, 1 light green, 52 white, 1 dark green, 2 white, 1 dark green, 1 white, 1 dark green, 2 light green, 12 white, 4 light green, 2 white, 1 light green, 1 white, 2 light green, 2 dark green, 1 light green, 8 white, 1 light green, 33 white, 1 light green, 13 white, 1 dark green, 2 white, 1 dark green, 20 white, 1 dark green, 1 white, 1 dark green, 1 white, 1 light green, 1 dark green, 2 light green, 1 dark green, 1 light green, 6 white, 1 light green, 35 white, 1 light green, 12 white, 1 dark green, 1 white, 1 dark green, 21 white, 1 dark green, 1 white, 1 dark green, 1 white, 1 light green, 1 dark green, 1 light green, 2 white, 1 dark green, 1 white, 5 dark green, 36 white, 2 light green, 4 white, 3 blue, 1 white, 3 blue, 2 white, 1 dark green, 21 white, 1 dark green, 1 white, 1 dark green, 1 white, 1 light green, 1 dark green, 1 light green, 2 white, 2 dark green, 1 light green, 4 white, 3 light green, 33 white, 1 light green, 1 dark green, 3 white, 4 blue, 1 white, 4 blue, 1 white, 1 dark green, 17 white, 4 light green, 1 dark green, 2 light green, 1 white, 1 light green, 1 dark green, 1 white, 1 dark green, 1 white, 1 dark green, 2 white, 1 light green, 3 white, 1 light green, 2 white, 1 light green, 32 white, 1 light green, 1 dark green, 1 light green, 2 white, 9 blue, 2 white, 2 blue, 2 white, 2 blue, 12 white, 1 light green, 3 dark green, 2 light green, 1 white, 1 dark green, 3 white, 1 dark green, 43 white, 1 light green, 1 dark green, 1 light green, 2 white, 4 blue, 1 white, 4 blue, 1 white, 3 blue, 1 white, 3 blue, 10 white, 2 light green, 1 dark green, 1 light green, 1 dark green, 2 light green, 1 white, 2 dark green, 2 white, 2 dark green, 43 white, 1 light green, 1 dark green, 1 light green, 4 white, 1 blue, 1 white, 1 yellow, 1 white, 1 blue, 3 white, 7 blue, 8 white, 2 light green, 2 dark green, 2 light green, 1 dark green, 1 light green, 2 white, 1 dark green, 3 white, 1 dark green, 1 white, 3 light green, 36 white, 1 light green, 2 white, 2 light green, 1 dark green, 1 light green, 2 white, 4 blue, 1 white, 4 blue, 3 white, 1 blue, 1 yellow, 1 blue, 10 white, 5 light green, 1 white, 1 dark green, 1 light green, 2 white, 2 dark green, 2 white, 1 dark green, 2 white, 1 light green, 1 dark green, 2 light green, 4 white, 1 light green, 29 white, 2 light green, 1 white, 2 light green, 1 dark green, 1 light green, 2 white, 9 blue, 1 white, 7 blue, 13 white, 1 light green, 1 dark green, 4 white, 1 dark green, 2 white, 1 dark green, 3 white, 1 light green, 1 dark green, 2 light green, 2 white, 2 light green, 5 white, 1 light green, 19 white, 1 light green, 4 white, 1 light green.

1 white, 1 light green, 1 dark green, 2 light green, 2 white, 4 blue, 1 white, 4 blue, 1 white, 3 blue, 1 white, 3 blue, 13 white, 2 light green, 5 white, 1 dark green, 1 white, 1 dark green, 1 white, 1 dark green, 1 white, 2 light green, 1 dark green, 2 light green, 1 white, 1 light green, 1 dark green, 4 white, 2 light green, 16 white, 1 light green, 1 white, 1 light green, 5 white, 1 dark green, 2 light green, 1 dark green, 1 light green, 4 white, 3 blue, 1 white, 3 blue, 1 white, 1 dark green, 1 white, 2 blue, 1 white, 2 blue, 14 white, 1 light green, 6 white, 1 dark green, 2 white, 1 dark green, 3 white, 2 light green, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 1 light green, 3 white, 2 light green, 10 white, 1 light green, 6 white, 1 light green, 6 white, 1 light green, 1 dark

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

green, 1 light green, 1 dark green, 1 light green, 5 white, 1 dark green, 5 white, 1 dark green, 29 white, 1 dark green, 1 white, 1 dark green, 4 white, 2 light green, 1 dark green, 2 light green, 1 dark green, 1 light green, 2 white, 1 light green, 1 dark green, 2 light green, 6 white, 4 light green, 1 white, 1 light green, 4 white, 1 light green, 6 white, 1 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 1 white, 2 light green, 2 white, 1 dark green, 1 white, 3 blue, 1 white, 3 blue, 24 white, 2 blue, 1 white, 2 blue, 1 white, 2 light green, 1 dark green, 1 light green, 3 white, 1 dark green, 1 light green, 1 dark green. 2 light green, 1 white, 1 light green, 1 dark green, 2 light green, 6 white, 1 light green, 3 white, 1 light green, 2 white, 3 pink, 2 white, 2 pink, 3 white, 1 light green, 1 dark green, 1 light green, 1 dark green, 3 light green, 2 white, 1 dark green, 1 white, 4 blue, 1 white, 4 blue, 22 white, 3 blue, 1 white, 3 blue, 2 white, 1 light green, 2 dark green, 2 light green, 1 dark green, 1 light green, 1 dark green, 2 light green, 1 white, 1 light green, 1 dark green, 2 light green, 2 white, 2 light green, 6 white, 1 light green, 1 white, 4 pink, 1 white, 4 pink, 2 white, 1 light green, 2 dark green, 2 light green, 1 dark green, 1 light green, 2 white, 1 dark green, 1 white, 9 blue, 22 white, 7 blue, 3 white, 2 light green, 2 dark green, 1 light green, 2 dark green, 2 light green, 1 white, 2 light green, 1 dark green, 1 light green, 1 white, 2 light green, 7 white, 1 light green, 1 white, 9 pink, 2 white, 1 light green, 2 dark green, 1 light green, 1 dark green, 1 light green, 2 white, 1 dark green, 2 white, 4 blue, 1 white, 4 blue, 16 white, 2 blue, 1 white, 2 blue, 3 white, 1 blue, 1 yellow, 1 blue, 6 white, 3 light green, 3 dark green, 2 light green, 1 white, 2 light green, 1 dark green, 1 light green, 1 white, 2 light green, 3 white, 4 pink, 2 white, 3 pink, 3 light red, 3 pink, 1 white, 2 light green, 3 dark green, 1 light green, 3 white, 1 dark green, 1 white, 1 dark green, 2 white, 1 blue, 1 white, 1 yellow, 1 white, 1 blue, 2 white, 3 dark green, 13 white, 5 blue, 1 white, 7 blue, 6 white, 4 light green, 1 dark green, 1 light green, 1 white, 2 light green, 1 dark green, 1 light green, 1 white, 2 light green, 3 white, 5 pink, 2 white, 1 pink, 4 light red, 3 pink, 1 white, 1 light green, 1 dark green, 3 light green, 4 white, 2 dark green, 1 white, 4 blue, 1 white, 4 blue, 2 white, 2 dark green, 2 light green, 8 white, 2 light green, 1 white, 1 blue.

1 yellow, 1 blue, 2 white, 3 blue, 1 white, 3 blue, 11 white, 1 dark green, 2 white, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 1 light green, 3 white, 2 pink, 2 light red, 1 pink, 2 white, 1 pink, 5 light red, 2 pink, 1 white, 1 dark green, 3 pink, 4 white, 1 dark green, 3 white, 9 blue, 2 white, 1 dark green, 3 white, 1 light green, 6 white, 1 light green, 2 white, 5 blue, 2 white, 2 blue, 1 white, 2 blue, 6 white, 5 light green, 2 white, 1 dark green, 1 white, 1 dark green, 2 white, 1 dark green, 1 light green, 5 white, 1 pink, 4 light red, 2 white, 1 light red, 4 dark red, 1 light red, 2 white, 5 pink, 2 white, 1 dark green, 4 white, 4 blue, 1 white, 4 blue, 3 white, 1 dark green, 12 white, 2 blue, 1 white, 2 blue, 7 white, 1 dark green, 4 white, 1 light green, 5 dark green, 1 light green, 2 white, 1 dark green, 3 white, 1 dark green, 3 white, 5 pink, 3 light red, 3 white, 3 dark red, 1 light red, 2 white, 1 light red, 5 pink,

1 white, 1 dark green, 6 white, 3 blue, 1 white, 3 blue, 4 white, 2 dark green, 16 white, 3 blue, 1 white, 3 blue, 1 white, 1 dark green, 1 light green, 1 white, 7 light green, 5 dark green, 1 white, 1 dark green, 3 white, 5 pink, 2 light red, 3 dark red, 2 white, 3 dark red, 2 white, 2 dark red, 3 light red, 2 pink, 1 white, 2 dark green, 2 light green, 13 white, 2 dark green, 1 white, 1 light green, 14 white, 4 blue, 1 white, 4 blue, 1 white, 1 dark green, 1 white, 1 light green, 11 white, 2 dark green, 3 white, 3 pink, 4 light red, 4 dark red, 4 yellow, 2 white, 3 dark red, 3 light red, 2 white, 1 dark green, 3 white, 3 light green, 8 white, 1 light green, 1 dark green, 1 white, 1 dark green, 16 white, 9 blue, 2 white, 1 dark green, 11 white, 1 dark green, 2 white, 4 pink, 2 light red, 4 dark red, 6 yellow, 3 dark red, 4 light red, 2 pink, 16 white, 1 light green, 1 white, 1 dark green, 12 white, 1 light green, 3 white, 4 blue, 1 white, 4 blue, 3 white, 1 dark green, 6 white, 1 pink, 3 light red, 3 dark red, 1 white, 2 dark green, 1 white, 4 pink, 1 light red, 4 dark red, 7 yellow, 2 dark red, 2 light red, 5 pink, 4 white, 1 light green, 2 white, 4 light green, 3 white, 1 light green, 3 white, 1 light green, 12 white, 3 dark green, 2 white, 1 blue, 1 white, 1 yellow, 1 white, 1 blue, 2 white, 7 dark green, 1 white, 3 pink, 2 light red, 4 dark red, 1 pink, 2 white, 1 dark green, 9 white, 1 dark red, 6 yellow, 2 dark red, 1 light red, 6 pink, 3 white, 2 light green, 1 white, 1 light green, 1 dark green, 1 light green, 4 white, 1 light green, 4 white, 1 light green, 10 white, 1 dark green, 3 white, 4 blue, 1 white, 4 blue, 4 white, 1 light green, 2 white, 3 pink, 1 light red, 4 dark red, 3 pink, 1 light red, 1 dark red, 1 white, 4 dark green, 3 white, 1 light red, 4 dark red, 3 yellow, 1 dark red, 2 white, 1 light red, 5 pink, 4 white, 1 light green, 1 dark green, 2 light green, 1 dark green, 1 light green, 6 white, 1 light green, 3 white, 1 light green, 10 white, 1 light green, 3 white, 9 blue, 3 white, 2 light green, 2 white, 3 pink, 1 light red, 2 dark red, 4 pink, 2 light red.

2 dark red, 1 white, 1 dark green, 2 pink, 2 light red, 4 dark red, 1 white, 3 dark red, 11 white, 1 light green, 1 dark green, 1 light green, 1 dark green, 5 light green, 6 white, 1 light green, 10 white, 1 light green, 4 white, 4 blue, 1 white, 4 blue, 2 white, 1 light green, 1 white, 1 light green, 2 white, 3 pink, 2 light red, 5 pink, 2 light red, 2 dark red, 3 white, 3 pink, 3 light red, 4 dark red, 3 pink, 2 white, 3 dark green, 2 white, 1 light green, 1 dark green, 1 light green, 3 dark green, 2 light green, 7 white, 2 light green, 15 white, 3 blue, 1 white, 3 blue, 3 white, 1 light green, 3 white, 2 dark red, 2 pink, 2 light red, 5 pink, 2 light red, 3 dark red, 2 white, 2 pink, 2 light red, 3 dark red, 1 white, 3 dark red, 2 light red, 4 pink, 3 white, 5 dark green, 3 light green, 24 white, 1 light green, 4 white, 1 dark green, 9 white, 2 pink, 5 dark red, 6 pink, 4 light red, 1 white, 3 pink, 6 light red, 2 dark red, 1 white, 7 light red, 3 pink, 5 white, 1 dark green, 25 white, 1 light green, 3 white, 4 dark green, 9 white, 1 dark green, 3 pink, 5 dark red, 5 pink, 2 light red, 2 pink, 1 dark red, 6 pink, 5 light red, 1 white, 8 light red, 2 pink, 3 white, 2 light green, 2 dark green, 6 white, 2 light green, 16 white, 2 light green, 2 dark green, 2 light green, 3 white, 6 light green, 1 dark green, 2 white, 3 pink, 1 light red, 3 dark red, 3 yellow, 6 pink, 1 dark red, 6 pink, 5 light red, 2

white, 5 light red, 4 pink, 1 white, 3 light green, 2 dark green, 2 white, 2 dark green, 2 light green, 2 dark green, 1 light green, 18 white, 1 dark green, 3 white, 1 light green, 4 white, 4 light green, 1 dark green, 5 white, 1 pink, 2 light red, 1 dark red, 2 white, 2 yellow, 5 pink, 2 dark red, 1 white, 3 pink, 1 white, 2 pink, 3 light red, 1 pink, 2 white, 1 pink, 3 light red, 4 pink, 1 white, 3 light green, 2 dark green, 1 light green, 3 white, 1 light green, 2 dark green, 1 light green, 19 white, 3 dark green, 10 white, 1 dark green, 2 light green, 3 white, 4 pink, 3 white, 2 dark red, 5 pink, 3 dark red, 4 white, 6 pink, 2 white, 2 pink, 2 light red, 2 pink, 3 white, 2 light green, 1 dark green, 1 light green, 2 dark green, 1 light green, 2 white, 1 light green, 2 dark green, 4 light green, 15 white, 1 dark green, 2 white, 1 dark green, 2 light green, 7 white, 1 dark green, 1 white, 2 light green, 3 white, 3 pink, 2 white, 2 light red, 3 dark red, 3 pink, 3 dark red, 1 light red, 4 white, 6 pink, 3 white, 2 pink, 1 light red, 2 pink, 2 white, 2 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 2 white, 1 light green, 1 dark green, 1 white, 2 dark green, 3 light green, 11 white, 1 light green, 3 white, 1 light green, 2 white, 1 light green, 5 white, 1 light green, 1 dark green, 1 white, 2 light green, 7 white, 2 pink, 1 light red, 4 dark red, 1 white, 3 dark red, 2 light red, 4 white, 6 pink, 3 white, 5 pink, 2 white, 1 light green, 1 dark green, 2 light green, 1 dark green, 1 light green, 1 dark green, 1 light green, 2 white, 1 light green, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 2 light green, 12 white, 1 light green, 3 white, 1 light green, 7 white, 1 light green, 1 dark green, 1 light green, 1 white, 1 light green, 7 white, 3 pink, 2 light red, 2 dark red, 1 white, 3 pink, 3 light red, 5 white.

4 pink, 5 white, 3 pink, 3 white, 2 light green, 1 white, 1 light green, 1 dark green, 3 light green, 2 white, 1 light green, 1 dark green, 1 light green, 1 white, 2 light green, 1 dark green, 2 light green, 9 white, 1 light green, 2 white, 1 light green, 7 white, 1 light green, 1 dark green, 1 light green, 10 white, 4 pink, 1 light red, 2 dark red, 1 white, 4 pink, 1 light red, 7 white, 1 dark green, 5 white, 4 light green, 2 white, 2 light green, 1 white, 1 light green, 1 dark green, 1 light green, 1 white, 2 light green, 3 white, 2 light green, 2 white, 2 light green, 1 dark green, 1 light green, 7 white, 1 light green, 10 white, 2 light green, 11 white, 5 pink, 1 light red, 1 dark red, 1 white, 4 pink, 2 light red, 6 white, 1 dark green, 1 white, 4 dark green, 4 light green, 6 white, 1 light green, 1 dark green, 1 light green, 11 white, 3 light green, 30 white, 2 pink, 1 white, 1 pink, 1 light red, 1 dark red, 1 white, 4 pink, 1 light red, 7 white, 1 dark green, 2 white, 1 dark green, 2 white, 1 dark green, 9 white, 1 light green, 1 dark green, 1 light green, 13 white, 1 light green, 31 white, 1 pink, 1 light red, 1 dark green, 2 white, 3 pink, 7 white, 2 light green, 3 white, 1 dark green, 2 white, 1 dark green, 5 light green, 3 white, 2 light green, 32 white, 6 light green, 5 white, 1 dark green, 3 white, 1 dark green, 3 white, 3 light green, 5 white, 2 light green, 3 white, 1 light green, 1 dark green, 3 white, 3 light green, 5 white, 1 light green, 31 white, 2 light green, 2 dark green, 2 light green, 2 white, 2 dark green, 4 white, 1 dark green, 2 white, 2 light green, 1 dark green, 2 light green, 4 white, 2 light green, 2 white, 2 light green, 1 dark green, 42 white, 3 light green, 1 dark green, 1 light green, 2 dark green, 6 white,

You can embroider rapidly when your Silks are in Holders

1 dark green, 2 white, 2 light green, 1 dark green, 1 light green, 6 white, 1 light green, 2 white, 2 light green, 1 white, 1 dark green, 2 white, 4 light green, 35 white, 1 light green, 2 dark green, 1 light green, 8 white, 1 dark green, 1 white, 1 light green, 1 dark green, 2 light green, 9 white, 2 light green, 2 white, 1 dark green, 4 light green, 31 white, 3 light green, 1 dark green, 1 light green, 1 dark green, 9 white, 1 dark green, 1 light green, 1 dark green, 2 light green, 9 white, 1 light green, 3 white, 1 light green, 1 dark green, 5 white, 3 light green, 23 white, 3 light green, 1 dark green, 1 light green, 1 white, 1 dark green, 1 light green, 10 white, 2 dark green, 11 white, 1 light green, 2 white, 2 light green, 1 white, 1 dark green, 2 light green, 1 white, 3 light green, 22 white, 2 light green, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 1 light green, 8 white, 1 light green, 1 dark green, 1 light green, 1 white, 1 dark green, 2 light green, 11 white, 2 light green, 2 white, 3 dark green, 1 light green, 21 white, 2 light green, 1 dark green, 2 light green, 1 white, 3 light green, 7 white, 2 light green, 1 dark green, 1 light green, 1 white, 1 light green, 1 dark green, 2 light green, 10 white, 2 light green, 3 white, 2 light green, 3 dark green, 2 light green, 15 white, 1 light green, 1 dark green, 2 light green, 2 white, 2 light green, 8 white, 1 light green, 1 dark green, 2 light green, 1 white, 2 light green, 1 dark green, 1 light green, 10 white, 2 light green, 3 white, 2 light green, 1 white, 2 light green, 1 dark green, 2 light green, 12 white, 3 light green, 13 white, 1 light green, 1 dark green, 1 light green, 3 white, 3 light green, 11 white, 1 light green, 3 white, 2 light green, 3 white, 1 light green, 1 dark green, 1 light green, 10 white, 1 light green, 16 white, 2 light green, 4 white, 2 light green, 16 white, 1 light green, 5 white, 1 light green, 25 white, 1 light green, 6 white, 1 light green, 131 white.

Materials : Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, White 1190. Four bunches Crystal Beads, and the following Colored Beads : 655 Dark Green, 965 Light Green, 130 Dark Red, 155 Light Red, 210 Pink, 325 Blue, 37 Yellow.



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

Crocheted Beaded Silk Chatelaine Bag Design No. 70.

BY M. A. GAUDELET.

COLORED PLATE XXVII. DESIGN E.

Perhaps the greatest favorite of all combinations for chatelaine bags is gray silk and steel beads. It is always harmonious and makes up well with a German silver clasp top.

The center of the pattern is an eight-point star, which is worked in the usual manner, making the stitches rather tight up to the widest part of the star. In narrowing the star points, omit both the first and last bead of each section, widening with the last bead, until the point of one bead is reached. Then widen, first on one side and then the other of the small figures. When the outside star is commenced there can be no more widening for eight rows, and the work must be done a little more loosely to prevent its pouching too much. After these eight rows, widen just enough to keep flat, following pattern as shown by Fig. 50. This is a very effective pattern, although, perhaps, not as easy to work as some others. The back of the bag is crocheted plain with the silk, and the bottom is finished with a heavily twisted fringe of steel beads. When finished the bag should measure five inches across, and should now have two or three rows of plain s.c. worked across the top, to fit into the frame.

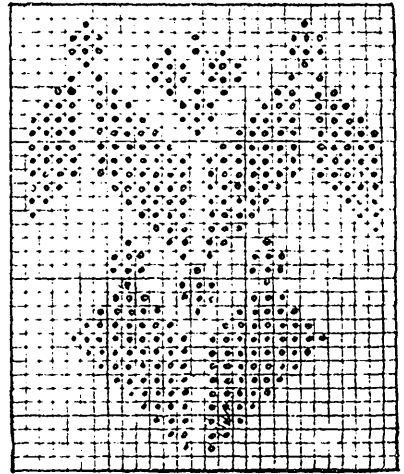


FIG. 50
DETAIL OF PATTERN, BAG No. 70.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, Gray 137. Five bunches No. 8 Steel Beads. German Silver Clasp Top, No. 7079OX. A No. 1 Star Crochet Hook.

Light Blue Silk and Beadwork Opera Bag Design No. 71.

BY MARY WARD SHUSTER.

FRONTISPIECE.

Milady must in these days have a reticule or hand bag for all occasions. This dainty bag is of sufficient size to carry one's handkerchief and opera glasses, and if needs be, will accomodate other articles as well.

The two squares of beadwork are crocheted of shaded blue and milk white glass beads on cream white Purse Twist, according to directions below. As there is no increase or decrease the work progresses very easily and quickly, once the beads are strung.

When these two squares are crocheted, take a piece of light blue taffeta silk, or ribbon, if more convenient, about two and one half inches in width and seven

These Silks have obtained highest awards at all Expositions

eights of a yard in length, gather this along one length and sew securely to three sides of one of the squares, then gather the other side of the length and fasten to three sides of the other square, forming the bag. All the raw edges are on the inside of the bag and are covered by the straight lining, which is made of sufficient length to cover both sides of the bag and extend across the puff at the

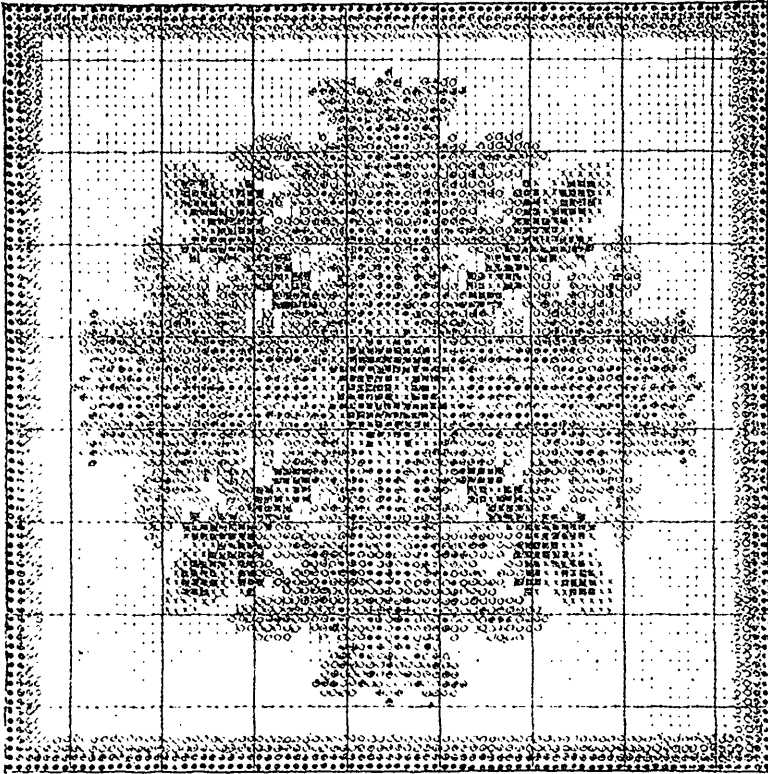


FIG. 51. DETAIL OF PATTERN, BAG NO. 71.

- | | |
|--|--------------------------------|
| ◆ Signifies 1st (darkest) Blue Beads. | ▣ Signifies Light Brown Beads. |
| ⊙ Signifies 2d Blue Beads. | ⊠ Signifies Dark Brown Beads. |
| ⊙ Signifies 3d Blue Beads. | × Signifies Gold Beads. |
| ○ Signifies 4th (lightest) Blue Beads. | □ Background White Beads. |

bottom in one continuous piece. This prevents the puff from sagging when articles are put in the bag and makes it stronger and more durable. The top of the bag is made of a continuous piece of silk about five inches in depth, which is gathered and sewed along the top edge of bag. Make a hem about one and one half inches deep at top and stitch two rows, about half an inch apart, to form casings through which are run narrow ribbons, which terminate on the sides in small bowknots.

DIRECTIONS FOR STRINGING.

Eighty-four 1st (darkest) blue, eighty-one 2d blue, two 1st blue, one 2d blue,

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

seventy-nine 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, seventy-seven 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, (seventy-five white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, three times), thirty-seven white, one 2d blue, thirty-seven white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, thirty white, two 4th blue, two 3d blue, two white, one 2d blue, one 4th blue, one 2d blue, two white, two 3d blue, two 4th blue, thirty white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, twenty-nine white, three 2d blue, two 4th blue, one 2d blue, five 4th blue, one 2d blue, two 4th blue, three 2d blue, twenty-nine white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, thirty white, one 3d blue, one 2d blue, two 3d blue, one 4th blue, one 2d blue, one 4th blue, one 2d blue, one 4th blue, one 2d blue, one 4th blue, two 3d blue, one 2d blue, one 3d blue, thirty white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, thirty white, two 3d blue, one 2d blue, one 3d blue, one 4th blue, two 3d blue, one 2d blue, two 3d blue, one 4th blue, one 3d blue, one 2d blue, two 3d blue, thirty white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, thirty white, two 3d blue, one 2d blue, one 3d blue, one 4th blue, two 3d blue, one 2d blue, two 3d blue, one 4th blue, one 3d blue, one 2d blue, two 3d blue, thirty white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, thirty-one white, one 3d blue, one 2d blue, one 3d blue, one 1st blue, two 3d blue, one 2d blue, two 3d blue.

One 1st blue, one 3d blue, one 2d blue, one 3d blue, thirty-one white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, thirty-two white, one 3d blue, one 2d blue, one 4th blue, one 1st blue, one 2d blue, one 3d blue, one 2d blue, one 1st blue, one 4th blue, one 2d blue, one 3d blue, thirty-two white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, twenty-three white, four 4th blue, three white, one 4th blue, one white, three 3d blue, two 1st blue, one 3d blue, two 1st blue, three 3d blue, one white, one 4th blue, three white, four 4th blue, twenty-three white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, twenty-one white, three 4th blue, three 3d blue, one 4th blue, one white, one 4th blue, one 3d blue, one 2d blue, two 3d blue, two 4th blue, one 1st blue, one 3d blue, one 1st blue, two 4th blue, two 3d blue, one 2d blue, one 3d blue, one 4th blue, one white, one 4th blue, three 3d blue, three 4th blue, twenty-one white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, twenty white, two 4th blue, three 3d blue, two 2d blue, one 3d blue, two 4th blue, one 3d blue, one 1st blue.

One 3d blue, two 4th blue, one 1st blue, one 2d blue, one 3d blue, one 2d blue, one 1st blue, two 4th blue, one 3d blue, one 1st blue, two 4th blue, one 3d blue, one 1st blue, two 4th blue, one 3d blue, two 2d blue, three 3d blue, two 4th blue, twenty white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, thirteen white, four gold, four white, two 4th blue, four 3d blue, one 2d blue, one 3d blue, one 4th blue, two 3d blue, one 1st blue, two 4th blue, five 2d blue,

Ladies, do your embroidery with genuine material only

4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, twelve white, one 4th blue, three white, three gold, one light brown, one dark brown, one light brown, two dark brown, one 4th blue, two 3d blue, two 2d blue, three 3d blue, one 2d blue, two 1st blue, two 3d blue, one 1st blue, two 3d blue, two 1st blue, one 2d blue, three 3d blue, two 2d blue, two 3d blue, one 4th blue, 2 dark brown, one light brown, one dark brown, one light brown, three gold, three white, one 4th blue, twelve white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, eleven white.

Two 4th blue, two white, one gold, five light brown, two dark brown, three 4th blue, three 3d blue, three 4th blue, one 3d blue, one 2d blue, one 1st blue, one 3d blue, one 4th blue, one 1st blue, one 4th blue, one 3d blue, one 1st blue, one 2d blue, one 3d blue, three 4th blue, three 3d blue, three 4th blue, two dark brown, five light brown, one gold, two white, two 4th blue, eleven white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, eleven white, one 4th blue, one 3d blue, one 4th blue, one white, three light brown, five dark brown, one 4th blue, one dark brown, four 4th blue, three white, one 4th blue, one 2d blue, one 1st blue, one 3d blue, one 4th blue, one 1st blue, one 4th blue, one 3d blue, one 1st blue, one 2d blue, one 4th blue, three white, four 4th blue, one dark brown, one 4th blue, five dark brown, three light brown, one white, one 4th blue, one 3d blue, one 4th blue, eleven white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, ten white, two 4th blue, two 3d blue, one 4th blue, one white, one light brown, one white, one 4th blue, two dark brown, two 4th blue, one light brown, three dark brown, three white, one 4th blue, two 3d blue, one 2d blue, one 1st blue, one 3d blue, one 4th blue, one 1st blue, one 4th blue, one 3d blue, one 1st blue, one 2d blue, two 3d blue, one 4th blue, three white, three dark brown, one light brown, two 4th blue, two dark brown, one 4th blue, one white, one light brown, one white, one 4th blue, two 3d blue, two 4th blue, ten white.

One 4th blue, one 3rd blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, ten white, one 4th blue, three 3d blue, one 4th blue, two white, one 4th blue, one 3d blue, one white, two 4th blue, two dark brown, one light brown, 2 dark brown, two white, one 4th blue, one 3d blue, one 2d blue, two 3d blue, one 2d blue, one 4th blue, one 2d blue, one 1st blue, one 2d blue, one 4th blue, one 2d blue, two 3d blue, one 2d blue, one 3d blue, one 4th blue, two white, two dark brown, one light brown, two dark brown, two 4th blue, one white, one 3d blue, one 4th blue, two white, one 4th blue, three 3d blue, one 4th blue, ten white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3rd blue, one 4th blue, ten white, one 4th blue, one 3d blue, one 2d blue, one 3d blue, three 4th blue, one 3d blue, two white, one 3d blue, two 4th blue, three dark brown, one gold, one light brown, one dark brown, three white, one 2d blue, one 3d blue, one 2d blue, one 4th blue, one 2d blue, one 1st blue, one 2d blue, one 4th blue, one 2d blue, one 3d blue, one 2d blue, three white, one dark brown, one light brown, one gold, three dark brown, two 4th

These Silks have obtained highest awards at all Expositions

blue, one 3d blue, two white, one 3d blue, three 4th blue, one 3d blue, one 2d blue, one 3d blue, one 4th blue, ten white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, ten white, two 4th blue, one 3d blue, one 2d blue, two 3d blue, one 4th blue, one 3d blue, one white, one 4th blue, two 3d blue, one 4th blue, two dark brown, two gold, one light brown, one dark brown.

One white, one 4th blue, one 3d blue, two 2d blue, one 1st blue, one 4th blue, one 2d blue, one 1st blue, one 2d blue, one 4th blue, one 1st blue, two 2d blue, one 3d blue, one 4th blue, one white, one dark brown, one light brown, two gold, two dark brown, one 4th blue, two 3d blue, one 4th blue, one white, one 3d blue, one 4th blue, two 3d blue, one 2d blue, one 3d blue, two 4th blue, ten white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, 11 white, one 4th blue, one 3d blue, one 2d blue, one 4th blue, two 3d blue, one 2d blue, one white, one 4th blue, one 2d blue, one 3d blue, one 4th blue, two white, three light brown, one dark brown, one 2d blue, one 3d blue, one 2d blue, one 4th blue, one 2d blue, one 1st blue, one 4th blue, one 2d blue, one 1st blue, one 2d blue, one 4th blue, one 1st blue, one 2d blue, one 4th blue, one 1st blue, one 2d blue, one 3d blue, one 2d blue, one dark brown, three light brown, two white, one 4th blue, one 3d blue, one 2d blue, one 4th blue, one white, one 2d blue, two 3d blue, one 4th blue, one 2d blue, one 3d blue, one 4th blue, 11 white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, twelve white, one 4th blue, one 3d blue, one 2d blue, one 4th blue, one 3d blue, one 2d blue, one 4th blue, one 3d blue, one 2d blue, one 3d blue, one 4th blue, two white, 4 dark brown, one 2d blue, one 3d blue, two 4th blue, one 1st blue, one 4th blue, one 2d blue, three 1st blue, one 2d blue.

One 4th blue, one 1st blue, two 4th blue, one 3d blue, one 2d blue, four dark brown two white, one 4th blue, one 3d blue, one 2d blue, one 3d blue, one 4th blue, one 2d blue, one 3d blue, one 4th blue, one 2d blue, one 3d blue, one 4th blue, twelve white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, five white, one 2d blue, five white, three 4th blue, one 3d blue, one 2d blue, one 4th blue, one 3d blue, one 4th blue, one 2d blue, one 3d blue, one 4th blue, two white, one 4th blue, one white, one 4th blue, two 2d blue, one 3d blue, one 2d blue, two 3d blue, one 4th blue, one 2d blue, one 1st blue, three gold, one 1st blue, one 2d blue, one 4th blue, two 3d blue, one 2d blue, one 3d blue, two 2d blue, one 4th blue, one white, one 4th blue, two white, one 4th blue, one 3d blue, one 2d blue, one 4th blue, one 3d blue, one 4th blue, one 2d blue, one 3d blue, three 4th blue, five white, one 2d blue, five white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, four white, one 4th blue, one 2d blue, three 3d blue, two 4th blue, three 3d blue, two 2d blue, one 1st blue, one 4th blue, one 3d blue, one 2d blue, one 3d blue, one 4th blue, one white, one 4th blue, one 3d blue, one white, one 4th blue, two 3d blue, one 2d blue, one 3d blue, three 2d blue, one 1st blue, five gold, one 1st blue, three 2d blue, one 3d blue, one 2d blue, two 3d blue, one 4th blue, one white, one 3d blue, one 4th

blue, one white, one 4th blue, one 3d blue, one 2nd blue, one 3d blue, one 4th blue.

One 1st blue, two 2d blue, three 3d blue, two 4th blue, three 3d blue, one 2d blue, one 4th blue, four white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, four white, one 4th blue, one 2d blue, four 3d blue, one 4th blue, one 3d blue, one 1st blue, three 3d blue, one 2d blue, one 1st blue, one 4th blue, one 2nd blue, one 3d blue, one 4th blue, one white, one 4th blue, one 3d blue, one white, one 4th blue, one 3d blue, one 4th blue, one 3d blue, two 2d blue, three gold, one light brown, three gold, one light brown, three gold, two 2d blue, one 3d blue, one 4th blue, one 3d blue, one 4th blue, one white, one 3d blue, one 4th blue, one white, one 4th blue, one 3d blue, one 2d blue, one 4th blue, one 1st blue, one 2d blue, three 3d blue, one 1st blue, one 3d blue, one 4th blue, four 3d blue, one 2d blue, one 4th blue, four white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, four white, one 3d blue, one 4th blue, three 2d blue, three 3d blue, one 2d blue, one 1st blue, two 4th blue, two 2nd blue, one 1st blue, two 2d blue, one 3d blue, one 4th blue, two 3d blue, one 2d blue, one 1st blue, two 4th blue, one 3d blue, one 2d blue, four gold, two light brown, one gold, two light brown, four gold, one 2d blue, one 3d blue, two 4th blue, one 1st blue, one 2d blue, two 3d blue, one 4th blue, one 3d blue, two 2d blue, one 1st blue, two 2d blue, two 4th blue, one 1st blue, one 2d blue, three 3d blue, three 2d blue, one 4th blue, one 3d blue, four white.

One 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, four white, one 3d blue, one 4th blue, two 3d blue, one 4th blue, one 2d blue, one 3d blue, one 2d blue, two 4th blue, three 3d blue, two 2d blue, two 1st blue, three 2d blue, three 3d blue, two 1st blue, one 3d blue, one 2d blue, two gold, two light brown, one dark brown, three light brown, one dark brown, two light brown, two gold, one 2d blue, one 3d blue, two 1st blue, three 3d blue, three 2d blue, two 1st blue, two 2d blue, three 3d blue, two 4th blue, one 2d blue, one 3d blue, one 2d blue, one 4th blue, two 3d blue, one 4th blue, one 3d blue, four white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, five white, one 2d blue, two 4th blue, one 1st blue, one 4th blue, one 2d blue, four 4th blue, two 3d blue, two 4th blue, one 3d blue, four 1st blue, four 2d blue, one 4th blue, one 2d blue, one 1st blue, two gold, two light brown, five dark brown, two light brown, two gold, one 1st blue, one 2d blue, one fourth blue, four 2d blue, four 1st blue, one 3d blue, two 4th blue, two 3d blue, four 4th blue, one 2d blue, one 4th blue, one 1st blue, two 4th blue, one 2d blue, five white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, five white, one 4th blue, three 2nd blue, two 1st blue, one 4th blue, one 1st blue, two 2d blue, two 4th blue, two 1st blue, one 4th blue, four 3d blue, four 4th blue, one 2d blue, one 1st blue, one gold, two light brown.

Three dark brown, three light brown, three dark brown, two light brown, one

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

gold, one 1st blue, one 2d blue, four 4th blue, four 3d blue, one 4th blue, two 1st blue, two 4th blue, two 2nd blue, one 1st blue, one 4th blue, two 1st blue, three 2d blue, one 4th blue, five white, one 4th blue, one 3d blue, one 2d blue, two 1st blue, one 2d blue, one 3d blue, one 4th blue, four white, one 2d blue, one 4th blue, three 3d blue, one 2d blue, two 1st blue, one 2d blue, two 3d blue, one 2d blue, two 1st blue, one 4th blue, two 3d blue, three 4th blue, four 2d blue, one 1st blue, three gold, two light brown, one dark brown, two gold, three light brown, one dark brown, two light brown, three gold, one 1st blue, four 2d blue, three 4th blue, two 3d blue, one 4th blue, two 1st blue, one 2nd blue, two 3d blue, one 2d blue, two 1st blue, one 2d blue, three 3d blue, one 4th blue, one 2nd blue, four white, one 4th blue, one 3d blue, one 2d blue, one 1st blue.* One 1st blue, one 2d blue, one 3d blue, one 4th blue, three white, one 2d blue, two 4th blue, three 2d blue, four 3d blue, seven 2d blue, nine 1st blue, four gold, one light brown, one dark brown, two gold, three light brown, one dark brown, one light brown, four gold, nine 1st blue, seven 2d blue, four 3d blue, three 2nd blue, two 4th blue, one 2d blue, three white, one 4th blue, one 3d blue, one 2d blue, one 1st blue. Begin at star and repeat to beginning.

Materials : Two half ounce spools Corticelli Purse Twist, Cream White 1192. Two bunches Milk White Glass Beads. One bunch each four shades of Blue. Light Brown, Dark Brown, and Gold. One yard Light Blue Taffeta Silk.

Black and Gold Chatelaine Bag Design No. 72.

By M. A. GAUDELMT.

COLORED PLATE XXVII. DESIGN C.

This pretty chatelaine bag is made of Black Purse Twist with design worked

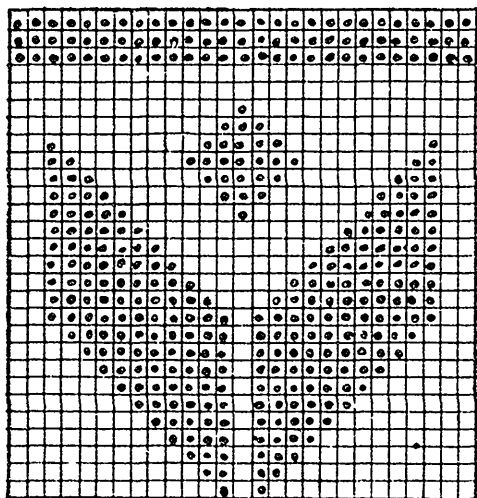


FIG. 52. DETAIL OF PATTERN, BAG No 72

out with gold metal beads. It is somewhat smaller than the ordinary chatelaine, measuring but four inches in diameter, and will be found a most convenient size.

String the beads upon the silk and commence the eight point star as usual. The widest point of the star is reached at eleven beads. See Fig. 52. Commence the large diamond on the row of five beads in the star points and work according to pattern. The small diamonds are commenced the second row outside the large ones and have five beads at their widest part. These small figures are not

shown by the detail cut, but may be very easily followed from the Colored Plate.

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

They are placed on a direct line with the star points. The work should be widened sufficiently to keep flat, and after the completion of the star the widening is made on a line with the points of the diamonds. The last three rows around the mat are worked solidly with gold beads, and here it will not be necessary to widen very greatly, as the beads have a tendency to loosen the work. Make the mat of the back the same size as the top and join together along the edges, leaving sufficient opening for the clasp top. The bottom of the bag is finished with a heavy fringe of gold beads and the whole mounted in a gilt clasp.

Materials : Once $\frac{1}{2}$ ounce spool Corticelli Purse Twist, Black No. 900. Four bunches Gold Beads No. 7. A 4 inch Gilt Clasp Top No. 7088P.

The Proper Needles For Embroidery.

BY AN EXPERT NEEDLEWORKER.

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

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

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

It is impossible to obtain good results with inferior Silk

Modern Lace Making.

One serious drawback to the success of modern lace making has been the fact that few needleworkers have the time to devote to a really elaborate piece of work, and are quite appalled when confronted with a design requiring days and weeks of patient labor. During the past few years, since lace making has become a popular fad, we have been quietly learning that the most effective laces are not dependant upon a multitude of elaborate lace stitches, but that by a lavish use of material,—braid, cord, buttons, etc.,—really beautiful laces can be produced with a minimum amount of labor. Formerly we have been somewhat handicapped by lack of suitable braids, or tapes, as they are sometimes called, but now braids of many weaves and tints are at our disposal, as well as buttons and rings of various sizes, corresponding to the braids in color.

The beautiful piano scarf shown by Fig. 53 is an example of what may be ac-



FIG. 53 PIANO SCARF.

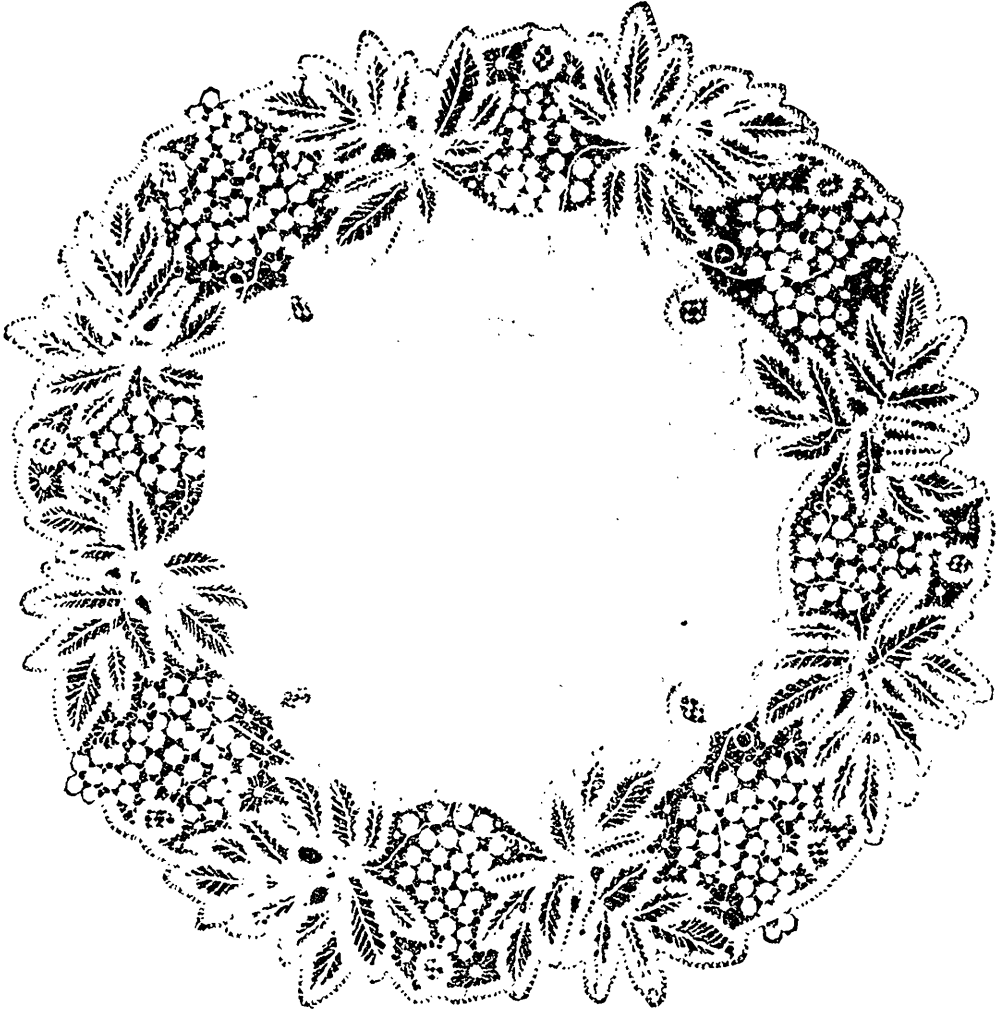
complished with a lavish use of material. It is impossible in the space at our disposal to show a cut which will adequately express the beauty of this design.

The body of the scarf is apple green liberty satin, finished with an appliquéd border of Arabian lace. The scarf measures something more than two yards in length and about twenty-six inches in depth. The lace design is very effective, and the lyre in the center front makes it most appropriate for the use for which it is intended. But three lace stitches are used through the design. The leaves are filled with Plain Twisted Russian stitch, buttonholed three times on each side at the center; the background is filled with Crackle or Greek Net stitch and the flower petals with wheel rosettes. The long slender ribs of the leaves are completely filled with tiny rings. These may be omitted if desired and some lace stitch substituted. Fancy buttons or rosettes are also applied to the centers of the flowers.

The materials complete for making this scarf, including braid, rings, tape, buttons, thread, and liberty satin, will cost \$10.60; commenced work \$1 extra. Samples of the braid used will be sent upon request.

You can embroider rapidly when your Silks are in Holders

Following this same idea beautiful centerpieces can be created at a comparatively small outlay of time and money. A good pattern is the first requisite, for without this nothing can be accomplished. Design No. LN2078 shows a handsome pattern of clusters of grapes and leaves. The leaves are formed of Battenberg braid. Notice the economy of time and the artistic effect in the



GRAPE CENTERPIECE DESIGN No, LN2078.

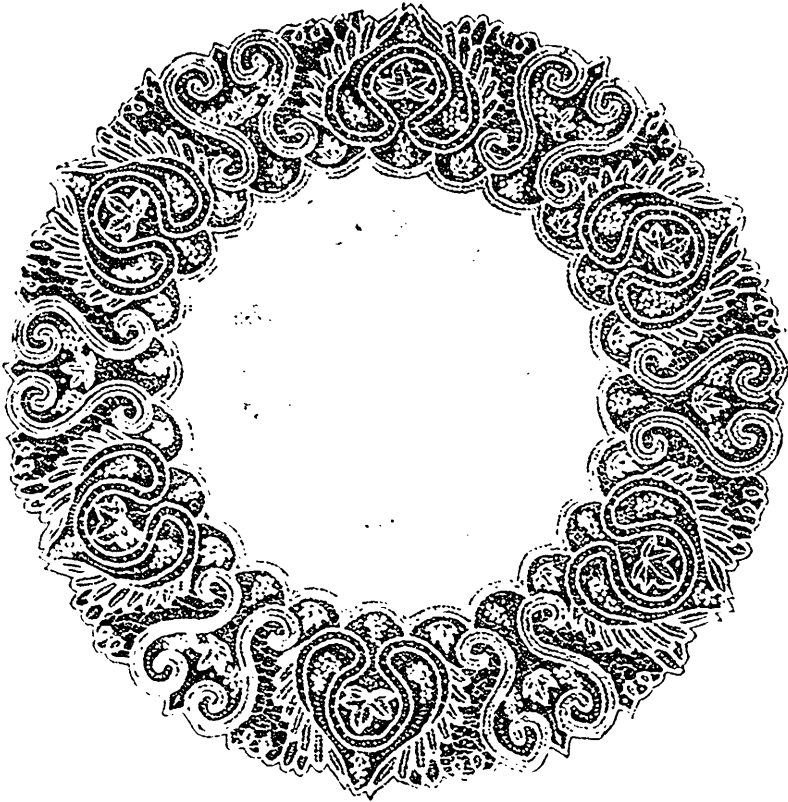
arrangement of the leaf, which is so designed that the tape which forms the veins runs to each point. Twisted or Buttonhole Bars connect the veins and the leaf edge, and behold, the leaf is complete. Four different sizes of buttons are used in the bunches of grapes. These buttons are connected by running a thread from one to another until all are joined, and then twisting back along each thread. A fine cord connects the leaves and clusters of grapes, and the spaces

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

between them are filled with spiders. The bars in the leaves are done with No. 100 thread and the rest of the lace work with No. 150.

This design can be furnished in any size desired. The materials complete for working the 24 inch size, comprising braid, cord, tape, buttons, thread, lace pattern, and linen center, cost \$7.15. Estimates of other sizes will be made upon application.

Another most beautiful specimen of the economy of modern lace making is the Currant Banquet Cloth Design No. LN2077, 45 inches in diameter. Different



CURRENT BANQUET CLOTH DESIGN NO. LN2077.

widths of braid, tape, cord, rings, and buttons are combined in this design with handsome effect. The scrolls are filled with small rings, which add much to the richness of the lace, but may be omitted and a lace stitch used instead if desired. The leaves are veined with tape and filled with a tied Net stitch with No. 100 thread, and a fine cord winds in graceful curves from leaves to clusters of currants, which are made of the smallest size buttons. The background of Raleigh bars is worked with No. 100 thread, and the remaining stitches with No. 150. When the lace is completed it is removed from the pattern and applied to the center of Chinese linen, on which is embroidered clusters of currants in white silk.

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

The materials complete for the lace border will cost \$14.08 and the Chinese linen center \$1.50.

From centerpieces it is quite a step to dress decoration. Yet here, too, the same idea of simplicity may be utilized. The stock collar, rever, and lace applique shown by Figs. 54, 55, 56, are similar, and may be used in combination or separately, as preferred. They are formed of a wave lace braid, creamy in tone, and the pattern filled with simple lace stitches. The Crackle stitch, which is used as the background, is very easily worked and brings out the design most effectively. The buttons, which are dotted over the background, should be basted on the pattern before working the stitches, which are then attached to them.

The ribbon work on the rever is very simple, yet most effective. The little flowers are worked in pink,

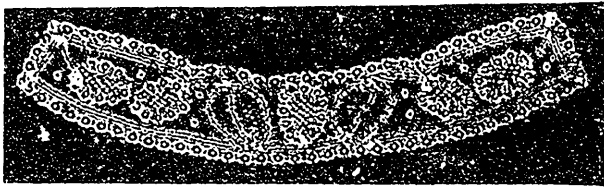


FIG. 54. STOCK COLLAR.



FIG. 56. LACE APPLIQUE.



FIG. 55
LACE AND SATIN REVER,
WITH RIBBON EMBROIDERY.

blue, yellow, and violet ribbon, the leaves in green ribbon. Use a No. 3 needle for the ribbon, which should be carried from center of flower to tip of petal. The ribbon is very soft and pliable and will adapt itself nicely to the space it has to cover. A tiny gold bead finishes the center of each flower, and the scrolls are outlined with Japanese Gold Thread. This part of the rever is of white satin, to which the lace edge is appliquéd.

Only a portion of the lace appliqué is shown. It measures about four inches in width and can be made in any length desired. Here the crackle work background brings out the flower pattern to the best advantage. The buttons dotted over it should be basted on the pattern as above suggested, and the background worked from them. The patterns of these three designs, with materials for working collar, revers, and one yard of lace, will cost \$3.10

Another handsome piece of dress appliqué or insert is the rose design

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

shown by Fig. 57. It is suitable for trimming the long silk coats so much in vogue, or for silk or cloth gowns. It makes a very rich decoration, composed as it is of heavy black silk braid and rosettes, with the connecting lace stitches worked with Purse Twist. The leaves are filled with Plain Russian stitch button-

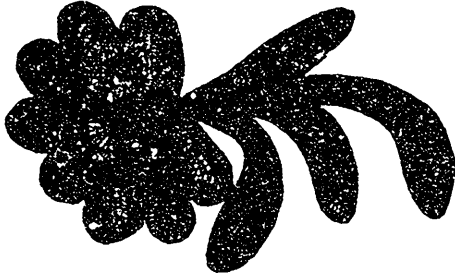


FIG. 57.

BLACK SILK APPLIQUE ROSE DESIGN. Lace stitches are fully described in the July 1901 issue of CORTICELLI HOME NEEDLEWORK, and to any who are not familiar with the various stitches mentioned, we suggest they send 10 cents to the publishers for a copy of this number, which is a complete guide to the rudiments of lace making.

holed through the middle and the rose petals with Point de Sorrento. The materials complete for working one appliqué will cost \$1.23.

These patterns and materials may be ordered of the designer, Mrs. J. C. Bliss, 414 Tabor Opera Block, Denver, Col., and she will be glad to give any further information desired.

Lace stitches are fully described in the July 1901 issue of CORTICELLI HOME

Important Note.

Most merchants can supply the patterns in this magazine stamped on linen. If local stores cannot furnish what you want we shall be glad to give you any information desired as to where to send to get the necessary material. The numbers throughout the instructions give the colors of silk to use as follows: Corticelli B. & A. 2017. By inclosing a 2 cent stamp we will refer your order to some large city dealer to whom you can send, and when desired will estimate the cost of any design. We are always glad to answer questions.

Marking Clothing.

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

Centerpiece Rolls.

BY MARY J. SHEPPERSON.

It has become quite a question nowadays how best to preserve the dainty creations of linen and lace with their many hued blossoms which grace our dining tables. Folding leaves ugly creases to mar their beauty, unless an iron is always handy to press them before



CENTERPIECE ROLL.

use, and this is not always convenient. A large box in which they can be laid out flat recommends itself to the careful housekeeper, but this takes up much room. A lady of my acquaintance has, I think, solved the question very prettily. She makes a long roll, padded with cotton or other soft filling, and covered with China silk. The silk is tied tightly at either end, for a finish, in the shape of a frill, with ribbons to match the silk. These can be broad or narrow. The roll must also have ribbons in the center to tie the centerpieces in place. When not in use these should always be tied to prevent them from becoming stringy or rubbed. Of course, one's own ingenuity will suggest many little pleasing touches or variations from the stereotyped model. The making of the roll in stripes of two harmonious shades of silk, alternating, say, old rose and gray, or canary and white, will give a very pretty effect. The use of some very faint perfume, to give a subtle fragrance of the blossoms themselves, is agreeable to some.

Paste board rolls, such as are used in mailing sheet music, can be used as the foundation of these rolls. They must, of course, be covered with a layer of cotton, perfumed or not, as preferred,—a suggestion of rose leaves or dried lavender is very pleasing,—and this in turn covered with fancy silk or ribbon. A housewife of my acquaintance was horrified at the idea of folding her cherished embroideries. "I never think of using anything but a roll for them," she says, and no others need use anything but these pretty rolls, for they are easily and inexpensively made, and so within the reach of all. The only requirement of the material selected is that it must be smooth and soft, so as not to injure or crease the delicate fabrics, intrusted to its care.

The roll illustrated is covered with a pretty China silk printed with a design of violets, and tied at the ends with violet and white ribbon. It should be made long enough to carry large centerpieces, and should measure from 2½ to 3 inches in diameter.

While good silk is a necessity, a good soap is equally important. Quick washing in suds made of "Ivory" or any other pure soap, and water as hot as the hands can bear, will insure success. See rules for washing, page 105.

You can embroider rapidly when your Silks are in Holders

SILK EMBROIDERY.



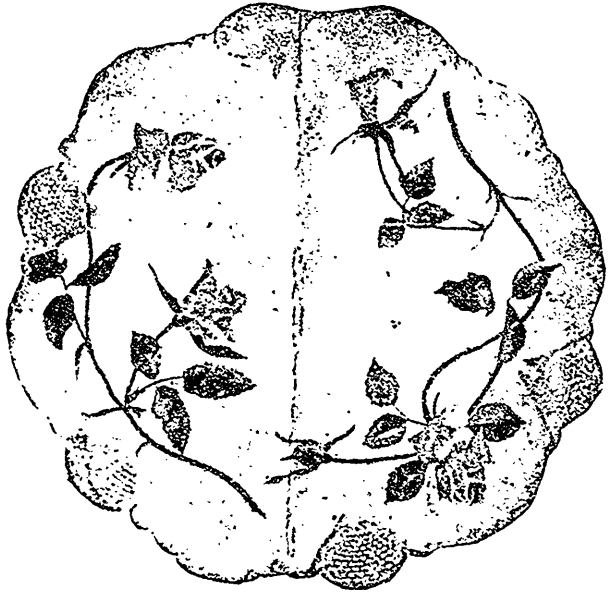
La France Rose Design No. 654D.

COLORED PLATE XII.

Of all the many beautiful varieties of the double rose there is none more lovely than La France, both on account of its coloring and its pretty growth. The design in this instance is composed of three long stemmed roses with an abundance of foliage.

Border.—The border of this centerpiece is worked in Buttonhole stitch with Caspian Floss, White 2002, a simple and harmonious setting for the lovely pink blossoms. The six ovals between the scrolls are filled in Honeycomb stitch with Caspian Floss, Green 2740.

Flowers.—Here we use shades of Filo Silk, Pink 2060, 2060a, 2060b, 2061, 2061a, working the petals in Feather stitch. Before commencing the work one should determine the relation of each petal to the flower as a whole. When the proper stitch direction is once determined the main difficulty in embroidering the double rose is removed. The center of the flower or junction of the flower and stem is the axis toward which all stitches must tend. The deepest shade of pink is used very sparingly, as the blossoms should be as dainty as possible. All three of the flowers in this design are shown side view. This is much easier to express than the full view flower with its mass of crumpled petals.



LA FRANCE ROSE DESIGN NO. 654D.

Leaves.—The leaves are also worked in full embroidery, and should be a
The most delicate work is done with Corticelli B. & A. Silks



LA FRANCE ROSE.
COLORED PLATE XII.

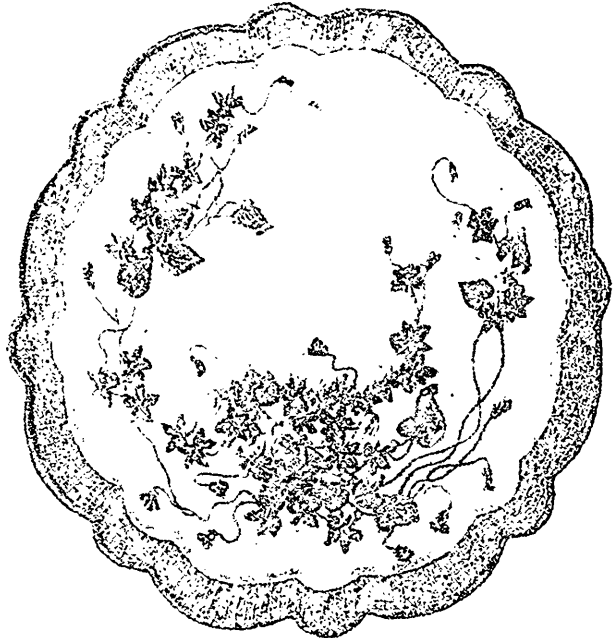
soft, glossy green, in keeping with the flowers. A good line to use is 2282, 2283, 2284, 2285, and a little Terra Cotta 2090b, 2092, may be introduced with good effect, for rose leaves frequently have ragged, brown edges. In the stems there is abundant opportunity for display of skill. In the thick, woody parts there are worked in Tapestry stitch, and toward the flower heads in several rows of Twisted Outline stitch. For the thorns is used Terra Cotta 2090b, 2092. (Somewhat difficult.)

Materials : Corticelli Filo Silk B. & A. Asiatic Dyes, 2 skeins each 2283, 2284, 2060b, 2061 ; 1 skein each 2282, 2285, 2090b, 2092, 2060, 2060a, 2061a. Caspian Floss, 5 skeins 2002 ; 2 skeins 2740. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 156.

Violet Centerpiece Design No. LC1003-14.

Some of the newest centerpiece designs are stamped and tinted in natural colors on a brown linen foundation. This makes it very easy for the amateur, who is not confident of her abilities in shading, to make pretty and effective pieces and for general use brown linen is much more serviceable. This method of embroidery is also a boon to the housewife who has neither time nor strength for elaborate embroidery.

Border. — The border is tinted in green and finished along the cut edge in Button-hole stitch with Roman Floss, Green 2565. The inner edge of the tinted band is outlined with Caspian Floss of the same shade, and the lines connecting with Green 2562. Just inside the band is worked a row of Brier stitch with Roman Floss, Green 2561.



VIOLET CENTERPIECE DESIGN NO. LC1003-14.

Flowers—Corticelli Roman Floss B. & A. Asiatic Dyes is also used for working the clusters of violets. Each flower is worked in Long and Short stitch in shades corresponding to the tinting. Shades 2520b, 2520, 2521a, 2522, 2523 may all be used. Two shades are generally

Ladies, do your embroidery with genuine material only

used in a flower, the two upper petals being lighter than the lower ones. In the center of each flower are worked a few tiny stitches of green, and two or three French knots in Orange 2636. The buds are worked in Long and Short stitch in the darker shades of purple.

Leaves.—For the leaves are used a variety of shades of green harmonizing with the tinting, such as 2561, 2562, 2563, 2564. They are worked in Long and Short stitch with the veins outlined with one of the darkest shades. The stems also are outlined with a dark green. (Easy.)

Materials: Corticelli Roman Floss B. & A. Asiatic Dyes 6 skeins 2565; 2 skeins each 2520, 2521a, 2522, 2561, 2562, 2563, 2564; 1 skein each 2520b, 2523, 2636. Caspian Floss, 3 skeins 2562; 1 skein 2565. Dealers can furnish stamped linen of this design in 12 and 24 inch sizes. See note, page 156.

Conventional Centerpiece Design No. 544C.

BROWN LINEN.

COLORÉD PLATE XV.

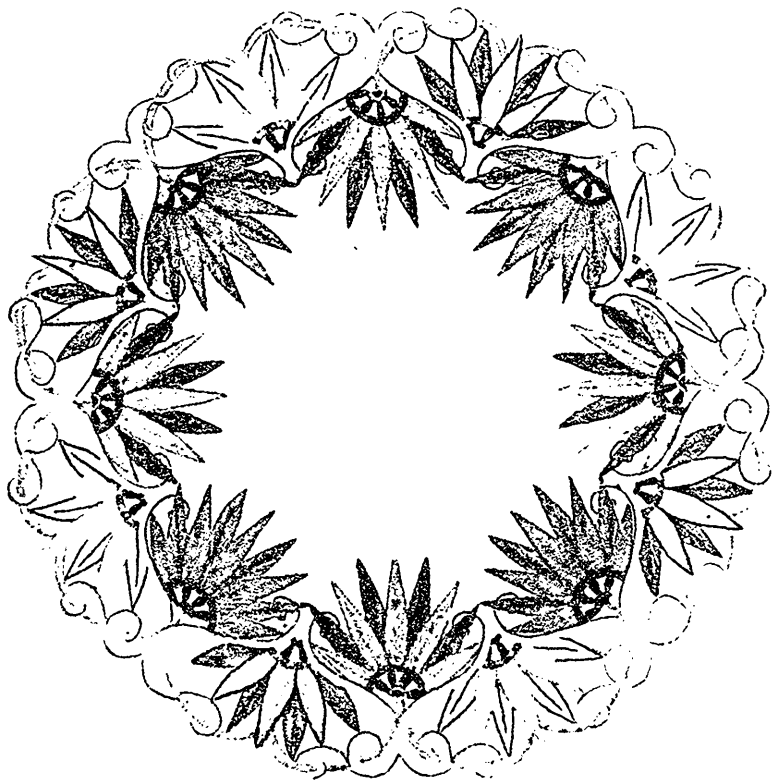
One of the most popular modes of centerpiece embroidery is what is known as 'Brown Linen Embroidery.' The designs are for the most part conventional, and are worked in a variety of colorings. In this centerpiece the design is formed of gracefully entwining scrolls worked in several shades of red, yellow, green, blue, and brown. The scrolls forming the edge are worked alternately in pink, and brown, shading deeper toward the center of the pattern. The edge to be cut is of course worked in close Buttonhole stitch. The brown scrolls are worked in Indented Buttonhole stitch with the light shade, two short stitches, then one long, as shown by Colored Plate XV. The inner edge is outlined with the darkest shade, and the tips worked in Long and Short stitch. The shades used are 2440, 2441, 2442, 2443, 2444. The red scrolls are worked in shades 2060, 2060b, 2061, 2061a, 2062, 2063, 2065, the cut edge in close Buttonhole stitch, the other edges outlined, and the surface covered with groups of short parallel stitches laid the length of the scrolls. The green scrolls have their edges worked in Outline and Long and Short stitch, and the surface covered with Brier stitch, shading as shown by Colored Plate. The shades used are Green 2480, 2180, 2180a, 2181, 2183, 2835. For the yellow scrolls are used 2010a, 2011, 2012, 2013, 2014, 2015, and for the Blue 2590, 2591, 2592, 2593, 2594, 2752. Roman Floss is used throughout, and the work is consequently very rapid. (Not difficult.)

Materials: Corticelli Roman Floss B. & A. Asiatic Dyes, 2 skeins each 2441, 2060b, 2180a; 1 skein each 2010a, 2011, 2012, 2013, 2014, 2015, 2440, 2442, 2443,

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



CONVENTIONAL CENTERPIECE DESIGN 544 C.
COLORED PLATE XV.



EGYPTIAN CENTERPIECE DESIGN 544 E.
COLORED PLATE XVI.

2444, 2060, 2060a, 2061, 2061a, 2062, 2063, 2065, 2480, 2180, 2180a, 2181, 2183, 2835, 2590, 2591, 2592, 2593, 2594, 2752. Dealers can furnish stamped linen of this design in 24 inch size only. See note page 156.

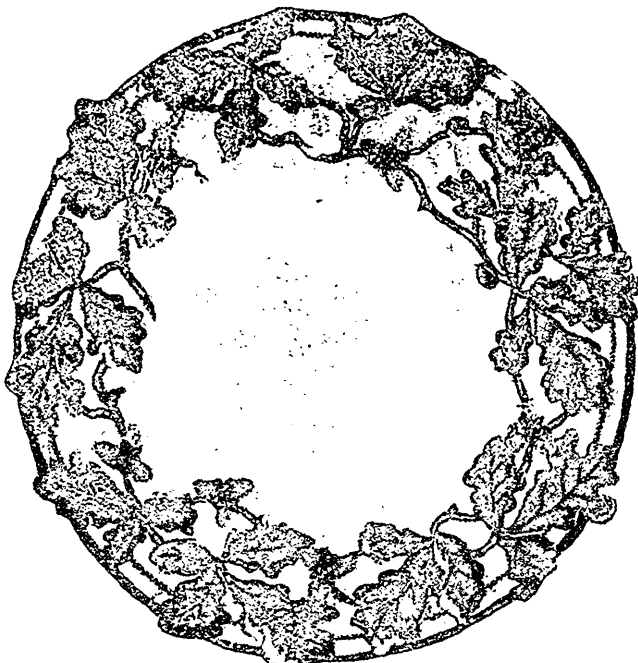
Oak Leaf Centerpiece Design No. LC1003-12.

Oak leaves and acorns form the motif for another effective centerpiece design. The brilliancy of their autumn coloring is well brought out by the tinting, and when worked in harmonizing silks the effect is very handsome. It will make a rich centerpiece for a polished wood table.

Border.—The narrow band which outlines the cut edge, and which constitutes the border, is worked in Buttonhole stitch with Roman Floss, Green 2054, while the narrow line above it, running between the leaves, is worked in Brier stitch with 2052.

Acorns.—French knots cover the cups of the acorns, worked as closely as they may be laid, one shade for a cup, as Brown 2443, 2444, 2446. The acorns are covered in Satin stitch with Brown 2441, 2442, 2443, according to the tinting. Where the cup is empty, the edge is worked in Outline stitch with green.

Leaves.—Long and Short stitch is the method used for working the leaves, and rich shades of red and orange may be mingled with the shades of green used in the body of the leaf. Here one may use Green 2451, 2452, 2050a, 2050, 2051, 2053, 2054, Red 2655, 2656, 2659, 2661, Yellow 2639, and Brown 2442, 2444, 2445. The veins are outlined with a dark shade of green, and the stems with brown. (Easy.)



OAK LEAF CENTERPIECE DESIGN NO. LC1003-12.

Materials : Corticelli Roman Floss, 7 skeins B. & A. Asiatic Dyes, 2 skeins 2441, 2442, 2443, 2444, 2445, 2452, 2051, 2053, 1 skein each 2446, 2451, 2639, 2050a,

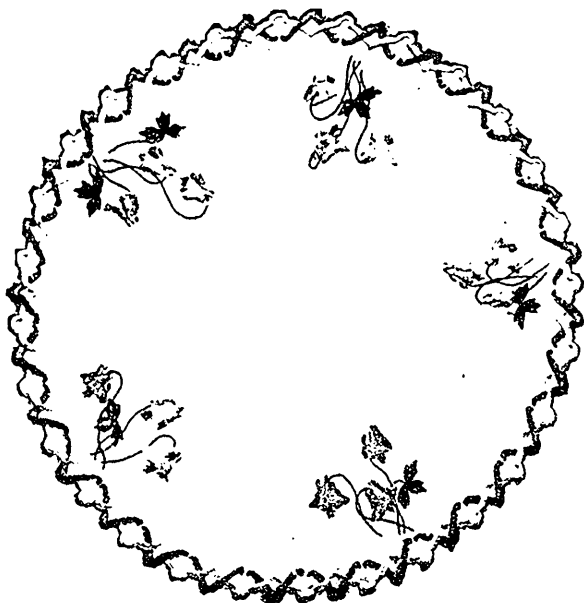
Insist upon having your Silk done up in Patent Holders

2050, 2052, 2655, 2656, 2659, 2661. Dealers can furnish stamped linen of this design in 12 and 24 inch sizes. See note, page 156.

Columbine Centerpiece Design No. LC1000-27.

COLORED PLATE XIII.

There have been so many requests, from our western friends especially for a Colored Plate of the purple columbine—Colorado's state flower—that we have had



this plate prepared for them.

There are many varieties of the columbine. Perhaps the one with which we are most familiar is the dainty red flower with its golden trumpets, which blossoms in such profusion along country lanes. Then there is the double columbine so often found in old gardens,—dainty pink, blue, and white blossoms, which do not, however, have quite the charm of their country cousins. The Colorado columbine also belongs to the wild variety, delicate in color and daintily poised on its slender stem.

COLUMBINE CENTERPIECE DESIGN NO. LC1000-27.

Border.—The border of this centerpiece design is very simple. The scallops are worked in Buttonhole stitch with Caspian Floss, White 2002, and the connecting bars in Green 2740. When this is completed, the linen is put in the frame for the solid embroidery.

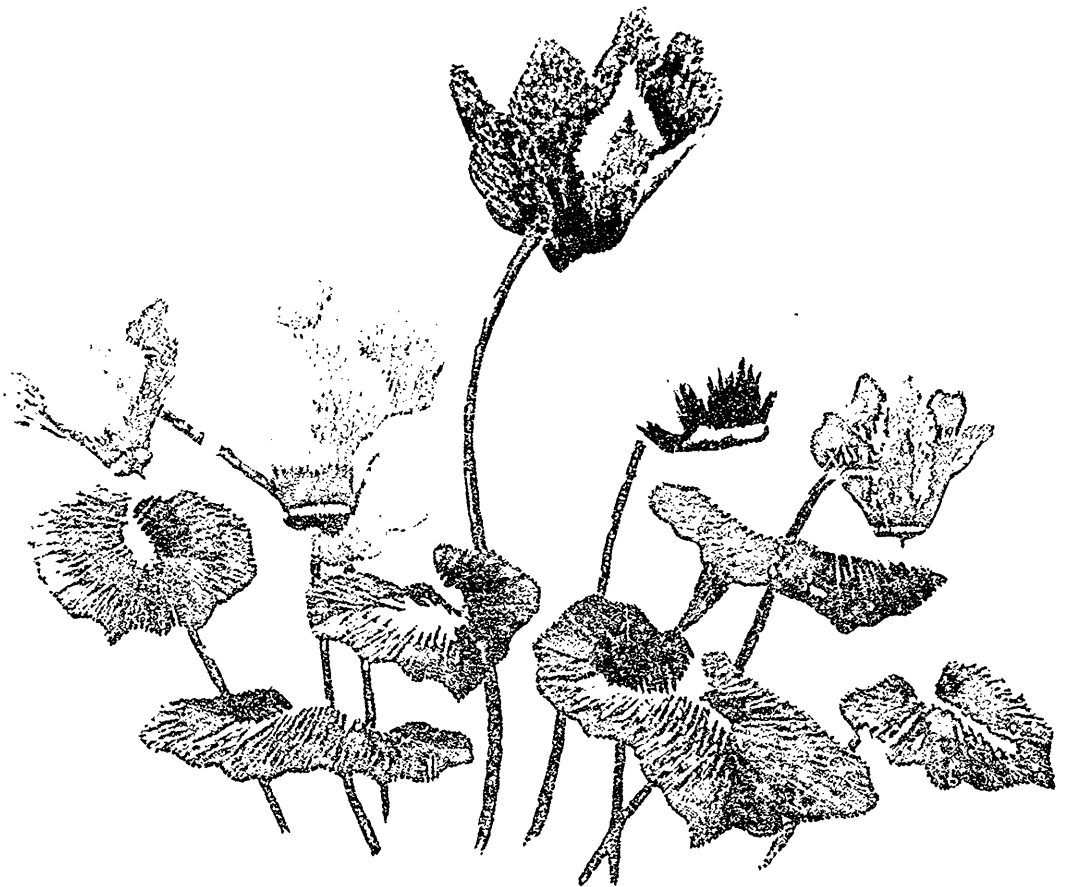
Flowers.—In working the columbine several shades of a bluish purple are required, and a pretty line of colors to use is 2850, 2851, 2852, 2853, with the delicate stamens in Yellow 2014, 2016. The Colored Plate shows the proper stitch direction as well as the shading. The little horns in the background are worked in the darker shades, and those in the foreground are very light. The stamens are worked in Outline stitch tipped with French knots. The horns or spurs are worked from their points down with the stitches at the tip overlapped a bit so as to slightly raise them. The petals are worked from the tips up.

Leaves.—The leaf is trefoil with serrated edges and is worked in Feather stitch with Green 2480, 2481, 2482, 2483. There is a prominent center vein in each

Corticelli B. & A. Wash Silks are the best in the World



COLUMBINE.
COLORED PLATE XIII.



CYCLAMEN.
COLORED PLATE XIV.

section and the stitches should be slanted to this. The stems of both leaves and flowers are worked in Outline stitch.

Materials : Filo Silk, Corticelli B. & A. Asiatic Dyes 2 skeins each 2850, 2851, 2852 ; 1 skein each 2480, 2481, 2482, 2483, 2014, 2016, 2853. Caspian Floss 5 skeins 2002, 3 skeins 2740. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 156.

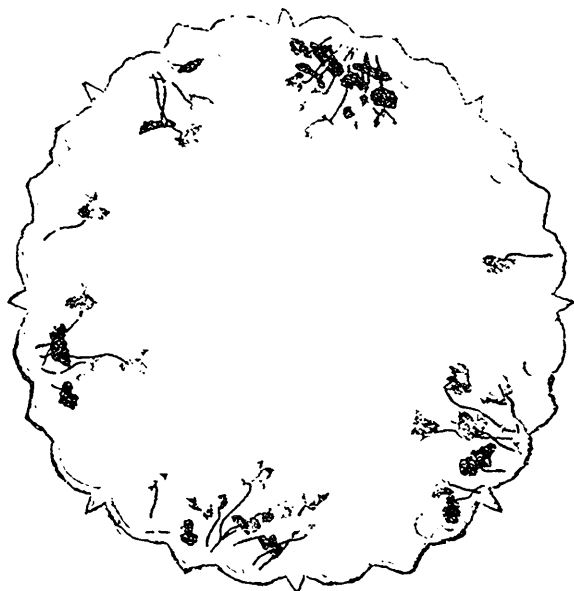
Cyclamen Centerpiece Design No. LC1000-26.

COLORED PLATE XIV.

The cyclamen is a flower of great possibilities. The Colored Plate shows several different varieties, but it is perhaps as well to use not more than one or two varieties in a design, and each distinct clump or growth should have a distinctive color. This is so in nature and why not in art.

Border.—A most simple border edges this centerpiece design. It is formed of scrolls and connecting bars, all worked in Buttonhole stitch with Caspian Floss, White 2002.

Flowers.—With the border completed, the linen should be put in the frame or hoop for the flowers or solid embroidery. In the cyclamen we find that the petals have the peculiar habit of turning directly back very near the center of the flower, and standing very stiff and upright. All about this flower center we find markings of a darker color, generally contrasting in some instances extending quite a little way upon the petals. In the pink flowers we use Filo Silk 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675, and in the purple, 2520, 2521, 2521a, 2522, 2522a, 2523. Some of the flowers are worked almost entirely in the paler shades, and again an occasional flower is very dark. The tiny stamens are worked with a few short stitches of Yellow 2016, and the rim of the flower cup is edged with black 2000.



CYCLAMEN CENTERPIECE DESIGN NO. LC1000-26.

Leaves.—It is a somewhat difficult matter to satisfactorily embroider the

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

leaves, they are so thick and stiff, but a study of the Colored Plate will show just how this angularity may be best brought out. Green 2050a, 2050, 2051, 2053, 2054 are the shades selected, and may be used for the stems also. The flower stems are thick and pulpy, and oftentimes reflect the coloring of the flowers themselves. They are best worked in Tapestry stitch. (Somewhat difficult.)

Materials: Corticelli Filo Silk, B. & A. Asiatic Dyes 1 skein each 2016, 2000, 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675, 2520, 2521, 2521a, 2522, 2522a, 2523, 2050a, 2050, 2051, 2053, 2054. Caspian Floss, 8 skeins 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 156.

Egyptian Centerpiece Design No. 544E.

BROWN LINEN.

COLORED PLATE XVI.

So great has been the demand for the popular brown linen embroidery that even the large art stores have found difficulty in filling their orders. There is nothing that is handsomer as a decoration for a polished wood table.

This design is formed of conventionalized lotus blossoms with a scroll border. The scrolls supporting the lotus are worked in Buttonhole stitch with Roman Floss, Green 2564, and those entwining with Green 2561, outlined along the inner edge with Black 2000.

The outer row of lotus is worked in blue and yellow as shown by Colored Plate. In one Yellow 2634 and Blue 2591, and in the next Yellow 2636 and Blue 2594, repeating around the design. Each petal is outlined and covered with Brier stitch. Black is used for outlining the yellow petals, but the blue are outlined with the same shade used for filling. At the base of each flower the sections are worked alternately in black and white, and the band above in blue. The inner circle of lotus is worked in red and green, alternating Red 2067 and Green 2050, and Red 2062a and Green 2053. They are worked in exactly the same manner as the others. As will be seen, a number of colors are used in the small figure at the base of each flower. At the bottom black, next blue, then orange and black alternating, lastly red. This design is very oriental in coloring. (Not difficult.)

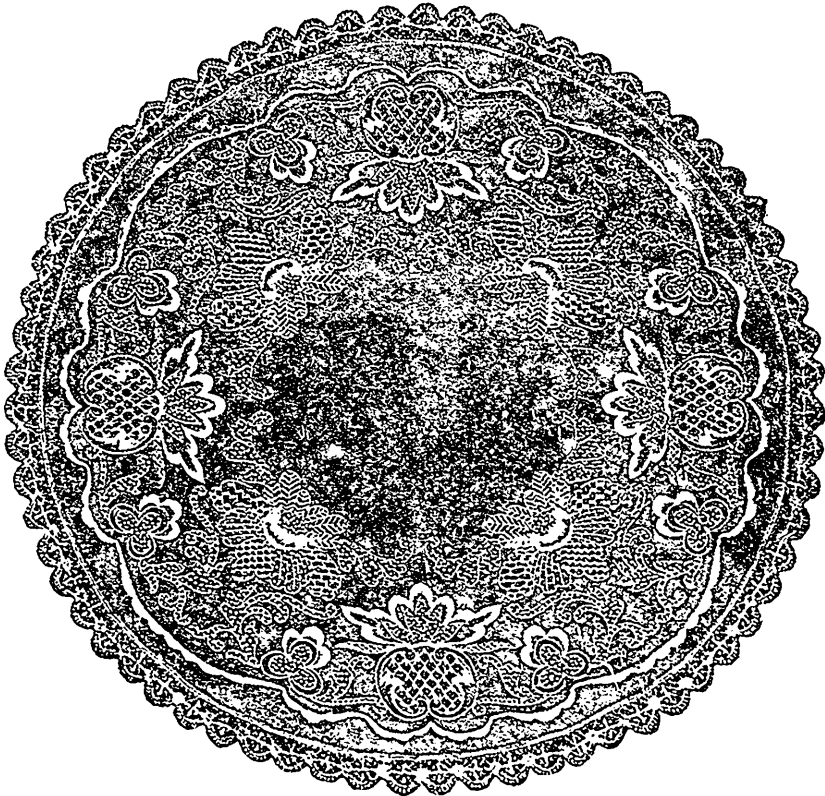
Materials: Corticelli Roman Floss, B. & A. Asiatic Dyes 3 skeins each 2062a, 2067, 2561, 2564, 2634, 2636, 2050, 2053, 2591, 2594; 2 skeins 2000. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 156.

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

Mountmellick Centerpiece Design No. LE1068B.

Another handsome Mountmellick centerpiece shows a conventional pattern worked in white upon heavy Delft blue linen and edged with torchon lace. It is extremely effective, and yet the stitches used are the simplest. This form of needlework is receiving marked attention, and worked with Coriicelli Mounmellick Silk is really beautiful. This silk is supplied in several sizes and two or more are used in any design.

The scallops round the edge are worked in Buttonhole stitch with the heaviest silk, size II, and this size is used also for the cross bars in the four large conven-



MOUNTMELICK CENTERPIECE DESIGN NO. I.E1068B.

tional figures. The rest of the design is worked mainly with size G. The figures are all outlined on the edges and then filled with fancy stitches, all of which are plainly stamped on the design and easily followed. French knots are largely used as a filling stitch, and are very effective worked with the heavy Mountmellick Silk. For all this piece is so elaborate in effect it is not difficult to work—the stitches are simple, and all that is required is care and precision in the work. Embroidery stitches are fully described and illustrated in the January 1902

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

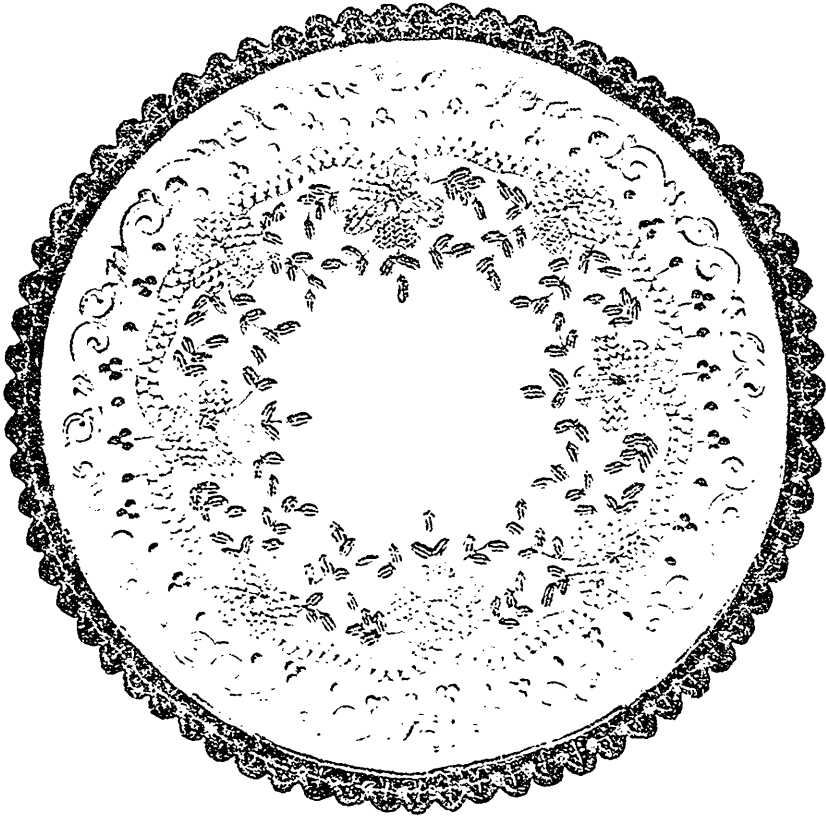
magazine, and special Mountmellick stitches in the issue of October, 1900. Both these numbers are still in print and can be supplied for 10 cents each.

The edge of this centerpiece has a narrow hem, over which is stitched a row of torchon lace. (Not difficult.)

Materials: Corticelli Mountmellick Embroidery Silk B. & A. Asiatic Dyes, 64 skeins size H, 16 skeins size G, 32 skeins size FF. Dealers can furnish this design stamped on linen in 22 and 27 inch sizes. See note, page 156. The materials listed above are for 27 inch size.

Mountmellick Centerpiece Design No. LE1067A.

It would be difficult to find a more beautiful specimen of Mountmellick embroidery than that shown by Design LE1067A. The foundation is of heavy



MOUNTMELICK CENTERPIECE DESIGN NO. LE 1067A.

white satin jean on which the design is worked in white Mountmellick Embroidery Silk. Narrow torchon lace finishes the edge, and the size of the finished piece is about 30 inches. Mountmellick embroidery is most beautiful and well deserves

You can embroider rapidly when your Silks are in Holders

its present popularity. It is, moreover, very durable and the work is not especially trying to the eyes. The making of Mountmellick stitches was very fully explained in the October 1900 issue of CORTICELLI HOME NEEDLEWORK. Copies of this number are still in print and can be supplied for 10 cents each.

The pattern of this design shows an arrangement of wild roses and leaves above a scroll border. Size FF is used for this border, which is worked on the inner edge in Outline and on the outer in Long and Short stitch. The roses and connecting bands are stamped with the various stitches used for filling so that they can be very easily worked. Corticelli Mountmellick Embroidery Silk, size H, is used here. Outline the edges of flowers and bands and fill in with the fancy stitches. The centers of the flowers are slightly padded and worked in Satin stitch and then outlined. This brings them into high relief. The leaves are wonderfully rich and elaborate in effect, being worked in Bullion stitch, three rolls to a leaf. This is one of the most effective of the Mountmellick stitches and easily done after a little practice. The large round dots connected to the band by slender lines are padded and covered in Satin stitch with size H and the connecting lines and leaf stems are outlined with the same.

This completes the embroidery. The edge of the piece is finished with a narrow hem over which is stitched an edge of torchon lace about an inch and a half wide. (Not difficult.)

Materials: Corticelli Mountmellick Embroidery Silk B. & A. Asiatic Dyes, White, 70skeins size H, 32 skeins size FF. Dealers can furnish this design stamped on linen in 22 and 27 inch size. See note, page 156. The materials listed above are for 27 inch size.

A Durable Sofa Pillow.

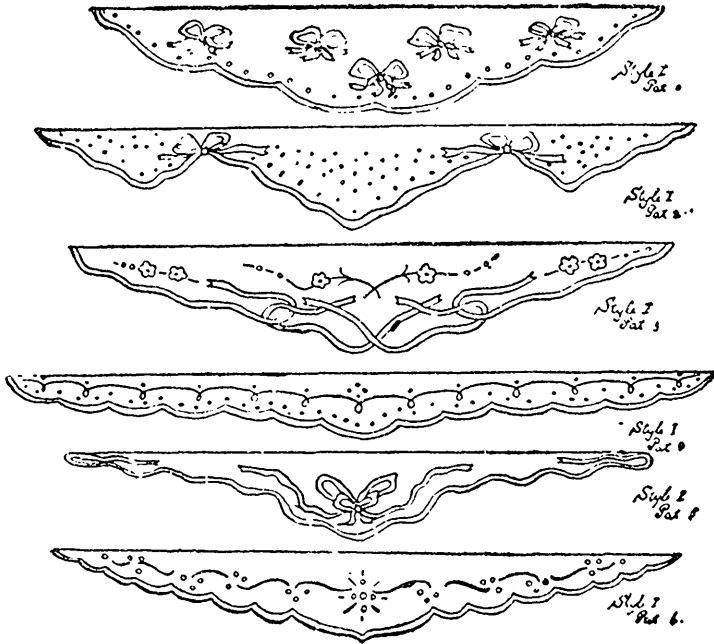
Many of the prettiest and most effective designs for home decoration may be made up by the clever worker at little expenditure of time or money. A sofa pillow recently seen was made of one of the heavy linens in a soft, artistic shade of green. On this is appliquéd a leaf like design, cut from a creamy ecru crash, the edges outlined with a heavy green and white braid. Fancy scrolls running in and out of the design are outlined with this braid, and the edge finished with a ruffle of the green linen, bordered with the fancy braid. The cushion is very effective, yet the materials are about as inexpensive as one could get in a really smart cushion.

A CORSAGE bunch of violets may be worn several times if a little thin cotton batting which has been dipped in salt water is wrapped around the stems each time before the tin foil is wound about them. When not in use the cotton and tin foil should be removed and the stems placed in water which is slightly salted, keeping of course, in a cold room.

These Silks have obtained highest awards at all Expositions

Fancy Linen Turnover Collars.

Into quite an elaborate affair has grown the plain little linen turnover collar. It is no longer a straight narrow band for the purpose of keeping fresh the ribbon or stock worn with it, but is full of curves and points and ornamented with graceful designs. When this new departure was first made the collars appeared with a slight dip in front, very pretty and becoming, but now this dip has



No. LC1003, DESIGNS 1 TO 6 INCLUSIVE.

assumed such exaggerated proportions as to measure two inches and cover an ordinarily high collar. These can hardly be called practical, as the point is so easily crumpled. There are other styles a plenty which are both serviceable and modish, so that every one may be suited.

Both white and colored linens are shown. Colored linen makes very pretty collars, and as one sometimes desires a change from the universal white band, dainty collars of pink, blue, lavender, ecru, and green are numbered among the smart young woman's neckwear.

The only way to keep these collars fresh and unrumpled when worn with a soft ribbon stock is to have underneath all a firm foundation of piqué or some similar material. The featherbone collars seen in all the shops are excellent for this purpose. These narrow turnover collars will be seen on many a shirt waist this summer, frequently matching the shirt waist material, and again of white, either plain or ornamented with French knots. There is a regular epidemic of French knots just at present. Collars, gowns, ribbons, and garnitures of every description are thus embellished. This decoration is so very simple that anyone

You can embroider rapidly when your Silks are in Holders

who has even moderate skill with the needle can make for herself very modish accessories and at slight outlay of time or money. A pretty substitute for a French knot on an article which is to be much laundered is a small dot worked with two or three short Satin stitches.

The six different patterns of Style 1, known as No. LC1003, designs 1 to 6, are all very simple and easily worked. They are supplied stamped on tan, green, pink, blue, or white linen, so that with one or two patterns one may have a variety of neckwear.

White linen embroidered in light blue makes exceptionally pretty collars.



No. 2080.



No 2080. CUFF.

The colored linens are prettiest embroidered in all white or all black, while the white worked in light colors and with the pattern outlined with black is most attractive. The bowknots in these patterns are worked in Satin stitch, the scroll lines in Outline stitch, and the edges, in all cases, in Buttonhole stitch.

Pretty embroidered linen sets, composed of collar and cuffs, are also shown. These make a dainty finish for an otherwise ordinary waist, and worked in all white are most chic on a black toilet. Pattern No. 2080 shows a butterfly worked very prettily at the middle front of the collar, and at each end of the cuff.



No. 2081.



No 2081. CUFF.

These should be worked in Long and Short stitch, the cut edges, of course, being finished with fine Buttonhole stitch. The body and spots on the wings are worked in Satin stitch and outlined with black. The scroll edges are always worked in Buttonhole stitch. Right here it may be well to say a word about padding. The edges of these collars should always be slightly raised or padded, for this makes a much more firm and even edge, and it is sometimes well to pad the pattern, if it is at all broad and open. Pattern No. 2081 is much handsomer for judicious padding, and worked entirely in white is most effective. Corticelli Caspian Floss and Filo Silk are recommended for working these designs, for they can be supplied in so many shades that one is sure of matching a particular waist or gown. Montmellick Silk in sizes F and FF is admirable, and can be supplied in White 2002 and Delft Blue 2754.

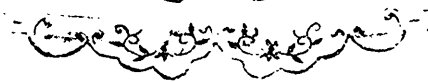
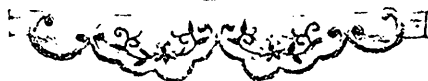
Corticelli B. & A. Silk in Holders--compact and convenient

Nothing has ever been done in women's neckwear which has exceeded these little collars in popularity, and as the rage has only just started they are sure to be in great demand during the next few months.

Both conventional and floral patterns are equally popular, and many pretty patterns are shown of each style. No. LC1021 shows a forget-me-not pattern which is very dainty. The collar is white linen, the scalloped edge and French knots



No. LC1021.



No. LC1023.

worked with Caspian Floss in one of the shades of forget-me-not blue, and the flowers, with their pretty pink-tipped buds, in Filo Silk. Pattern No. LC1023 shows a collar and cuff set with a conventional flower design, worked in shades of pink and green, with the centers of the flowers filled with French knots in yellow. The scrolls forming the edge are worked in Buttonhole stitch with Caspian Floss in the shade of pink used for the flowers.

The four remaining collar patterns are all formed of scrolls and fancy scalloped edges. Design No. LC1022 is of white linen embroidered with Caspian Floss,

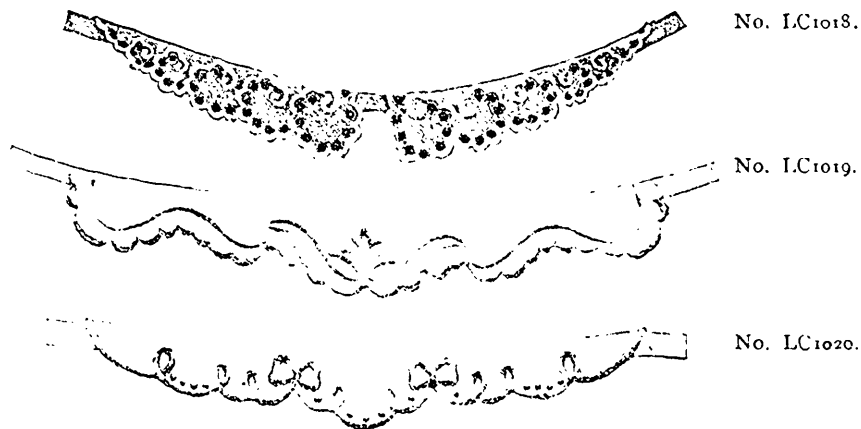


No. LC1022.

Black 2000. This is a very effective little collar and is pretty also worked with black on a colored linen or with colors on white. No. LC1018 is of pink linen with the scallops in white and the dots in black. A pretty collar made after this fashion would be of Delft blue linen embroidered entirely with white and the dots and inner line of the scallops outlined in black. No. LC1019 is a pretty scroll design which may be worked entirely in one color. The edge is finished with Buttonhole stitch and the bands above in Satin stitch. By working the edge with a double thread, Filo Silk may be used for the entire pattern.

It is impossible to obtain good results with inferior Silk

The original of Design No. LC1020 was worked in shades of violet on fine white linen and was exceptionally pretty. The lighter shade selected was used for the edge and the bowknots, and the scallops and knots are then outlined with



the darker shade. The dots are padded and covered with the lighter shade and outlined with the darker.

Stamped linens of these pretty collar patterns can be secured from the publishers.

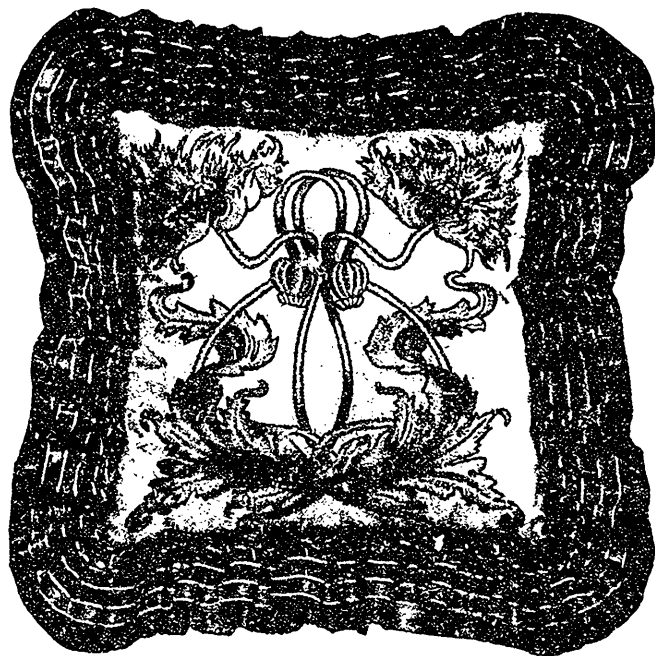
MANY of the prettiest of the home beautifiers are made from really prosaic materials. Take, for instance, the ordinary white linen handkerchief which can be purchased so inexpensively in any shop. One of the daintiest covers for a bureau top recently seen was made of three such narrow hemmed handkerchiefs joined and edged with fancy lace beading, through which was run narrow satin ribbon, harmonizing with the room furnishings, and the whole finished with an edge of dainty lace.

Following this same idea pretty bedspreads may be made of nainsook or cambric, in four large squares, each hemstitched and joined with lace insertion or beading and finished around the edge with a wide ruffle of lace. When insertion is used for joining it may be underlaid with delicate pink or blue ribbon. Other pretty bedspreads are made of art linen in a color to harmonize with the room furnishings or wall covering. A spread has such a comparatively large surface that care should be taken that there is no friction in coloring. These spreads or counterpanes should reach nearly to the ground all around and may be finished with a frill of torchon lace.

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



Perhaps the most realistic of all the burnt leather designs are the ones tinted on ecru chamois cloth and embroidered in shades of brown. This poppy pillow is really handsome both in design and coloring. As in all designs of this nature the outlines are finished in an Overlap Tapestry stitch—somewhat heavier than



an ordinary Outline—and in this design the prominent veins are also worked in this manner. Brown 2093 is used for this work, and for the irregular filling stitches several shades of brown are required. In the petals are used 2441, 2443, and each section of the seed pods is worked in Satin stitch with 2443. The tiny spots at the base are outlined with 2093 and filed with 2121. The two large seed pods in the center of the design have each section padded and are then worked in Satin stitch with 2122, the tops in 2120. In the leaves appear the same varied shades of brown as in

POPPY SOFA PILLOW DESIGN NO. LP1555A.

the flowers and seed pods. The filling consists of short irregular stitches, which should be very sketchily laid. For finishing the edge we have another example of a double ruffle, the upper a fancy shaded ribbon and the under a plain satin, dark brown in color. The shades used in embroidery are reproduced in the ruffle and the entire effect is most handsome and out of the ordinary. (Easy.)

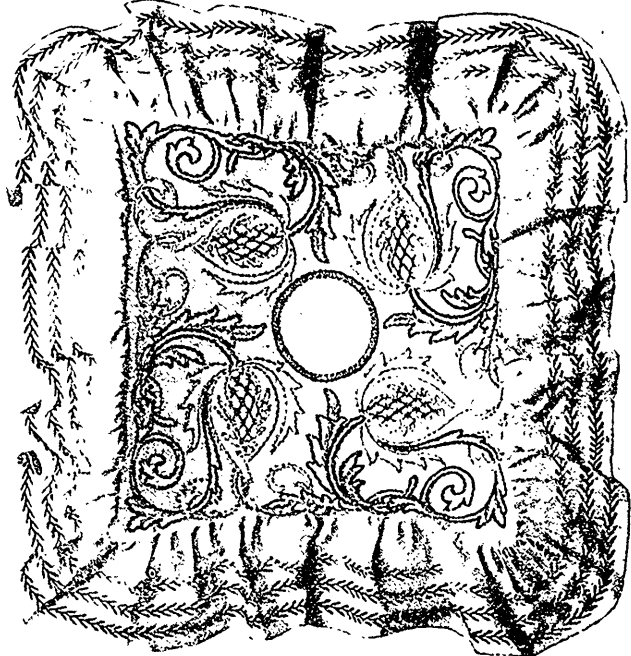
Materials : Corticelli Roman Floss, 20 skeins B. & A. Asiatic Dyes 2093 ; 4 skeins 2122, 2 skeins each 2441, 2443, 2120, 2121. Dealers can furnish pillow tops tinted with this design in 24 x 48 inch size. See note, page 156.

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

Conventional Green and White Sofa Pillow Design No. LPI557A.

When furnishing one's summer home it is very wise to discard the heavily embroidered sofa pillow of rich material and use in its stead dainty washable

pillow covers which will bear repeated trips to the laundry and which have the air of coolness and freshness which is so comforting on a hot summer day. Of the washable pillow covers none give more general satisfaction than those of darned huck. It is a delightful form of "pick-up" work and does not require very considerable knowledge of embroidery. The pillow design here shown is worked in white and several shades of green with the background darned with white. The outlines of the entire design are finished with a double line of couching, two threads of Roman Floss in each. The flower



CONVENTIONAL GREEN AND WHITE SOFA PILLOW
DESIGN No. LPI557A.

forms are edged with white and delicate Green 2740, the stems with Green 2742, 2744, and the leaves with Green 2740, 2742, the darkest shade being used on the outer edge. The leaves are outlined with Green 2740, and the cross-bar work in the flowers is done with 2742. The ring in the center of the design is couched with Green 2742 and 1744, and the space between the two rows filled with Brier stitch in 2742. The background between the entwined stems is darned with white, but other than this the top is perfectly plain. Green and white is one of the coolest combinations obtainable, and this pattern makes up very prettily. The edge is finished with a wide huckaback ruffle edged with three rows of Brier stitching in as many shades of green, a double thread of silk being used. (Easy.)

Materials : Corticelli B. & A. Asiatic Dyes Roman Floss, 20 skeins 2002, 6 skeins each 2740, 2742 ; 4 skeins 2744. Dealers can furnish pillow tops stamped with this design in 24 x 48 inch size. See note, page 156.

Winter Landscape and Holly Pillow Design No. 1232D.

A pillow on which there is a minimum amount of needlework is one showing a tinted landscape design surrounded with holly, and this in turn has a scroll border tinted in brown.



No work is required on the landscape and the holly leaves are worked very simply and effectively in Long and Short stitch with a double thread of Filo Silk, Green 2450, 2451, 2453, 2050, 2051, 2053, 2054. The turnover edges are worked in the lightest shades and the veins outlined with the darkest. Among the leaves are scattered the brilliant red berries, and these are worked in Satin stitch with Red 2062a, 2063, 2064. In the scrolls we use Roman Floss.

WINTER LANDSCAPE AND HOLLY PILLOW DESIGN No. 1232D The corners are worked in Brown 2163 and this in turn outlined with 2160b, while the bars connecting are outlined with 2164 and filled with cross bars of 2162. A heavy green silk cord is used for finishing the edge and large knots are made at the center of each side. (Easy.)

Materials : Corticelli Filo Silk, B. & A. Asiatic Dyes, 1 skein each, 2062a, 2063, 2064, 2450, 2451, 2453, 2050, 2051, 2053, 2054. Roman Floss, 2 skeins each 2160b, 2162, 2163, 2164. 4 yards Fancy Silk Pillow Cord. Dealers can furnish pillow tops tinted with this design in 24 x 48 inch size. See note, page 156.

Star Sofa Pillow Design No. 1240A.

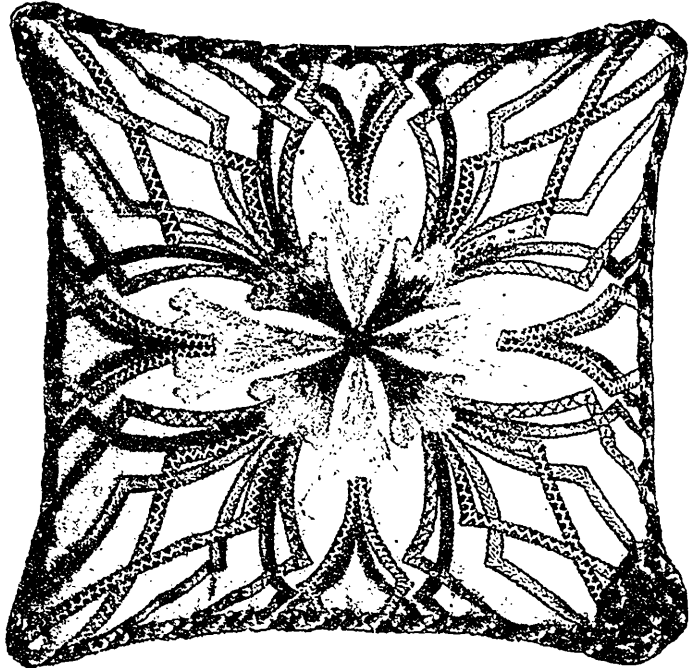
WITH ORIENTAL COLORINGS.

Very little work is required on this design to produce a handsome and showy pillow. The center is formed of a large star-shaped figure and running from this to the edge are bands of various colors. The star is worked in Long and Short stitch on the edges and the surface closely covered in Darning stitch.

It is impossible to obtain good results with inferior Silk

Roman Floss, Golden Brown 2160b, 2161, 2162, 2163, 2163a, 2164, 2165 is used for this figure. The points are shaded from tip to base, and the light shades predominate in the long points. The colored bands are outlined on both edges and filled with some fancy stitch. Outline the green bands with 2054 and fill with Cross stitch in 2050 and 2054. The blue bands are outlined with 2754 and filled with 2593; the yellow are outlined with Black 2000 and filled with Brier stitch in Yellow 2015, and the red are outlined with 2064, and filled with Cross stitch of 2062. All this detail is very clearly shown by the illustration and is really very simple. The center of the star is outlined with Black 2000, and the edge of the pillow is finished with a silk cord, combining the shades of green, red, and yellow used in the embroidery. (Easy.)

Materials: Corticelli Roman Floss, B. & A. Asiatic Dyes, 4 skeins 2160b, 3 skeins each 2015, 2064, 2000, 2161, 2162, 2054, 2754; 2 skeins each 2062, 2050, 2593; 1 skein each 2163, 2163a, 2164, 2165. 4 yards Fancy Silk Pillow Cord. Dealers



STAR PILLOW DESIGN NO. 1240A.

can furnish pillow tops tinted with this design in 24x48 inch size. See note, page 156.

Geranium Design No. LP1555C.

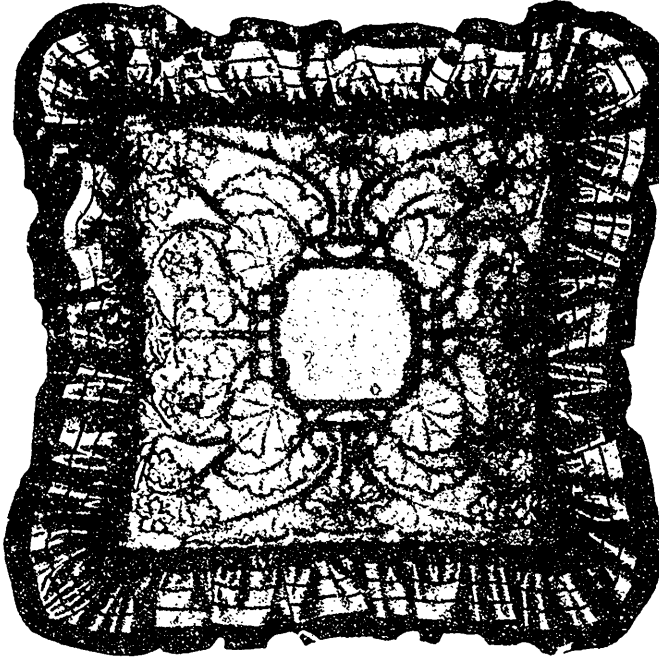
Among the pretty new pillows are what are known as burnt leather designs. These are stamped and tinted on chamois cloth and the entire design etched or outlined with rich red brown, giving the effect of burnt leather.

This pretty design of geraniums is tinted on a rich green chamois cloth and outlined with Roman Floss 2093. The leaves and flowers are then filled partially with Long and Short stitch, using Red 2061, 2061a, 2062, 2062a for the flowers and Green 2561, 2562, 2564, 2565 for the leaves. The middle sections

You can embroider rapidly when your Silks are in Holders

and tips of the leaves are worked in the lighter shades and the rest of the leaves in the dark. The work is really so simple as to almost defy elaborate description

and may be undertaken by anyone with a knowledge of the fundamental embroidery stitches.



GERANIUM DESIGN No. LP1555C.

yards Fancy Pillow Ruffling. Dealers can furnish pillow tops stamped with this design in 24x48 inch size. See note, page 156.

The back of the pillow is the same material as the top, and the edge is finished with a double ruffle of heavy satin ribbon. The upper ruffle is shaded green striped with bright red, and the under one a deep rich green. The ruffles are put on very full and with a narrow heading next the pillow. (Easy.)

Materials: Corticelli Roman Floss, B. & A. Asiatic Dyes, 27 skeins 2093; 2 skeins each 2061a, 2564, 2565; 1 skein each 2061, 2062, 2062a, 2561, 2562. 10

Oriental Sofa Pillow Design No. 1240B.

This is a unique pillow design worked in brilliant oriental colors, which are very effectively set off by the dull terra cotta background.

The design consists of a large central figure seemingly formed of four large shells, from which are pendant smaller shells, all worked in brilliant colored silks. The large central figure is tinted in shades of brown and green, and is worked in corresponding shades of wash silk. Each of the four round ends of the shells has each section worked solidly, the stitches being laid across, and one shade only is used in each section.

Corticelli Roman Floss, B. & A. Asiatic Dyes, is the kind of silk to be used, and the shade numbers are as follows: Brown 2440, 2441, 2442, 2443, 2444, 2445, and Green 2560, 2561, 2562, 2563, 2564, 2565. Commencing at the center with the lightest shades, use green and then brown, and continue thus, shading darker until the darkest shade is reached, and then shade to the light. The sides of these

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

shell figures should now be worked in Long and Short stitch, one green, the next brown, and so on, using medium shades. Vein the brown figures with green and vice versa. The three section figures between the shells are worked on the edges in Long and Short stitch, green for the center section and brown for the ones on either side. The smaller shells scattered around the center and connected with it are worked in a variety of shades of red, pink, green, blue, yellow, gray and violet and brown, in the same manner as those in the center, and the lines connecting them with the center are worked in Brier stitch with brown, blue, green, and red alternating. The edge of the pillow is finished with a heavy silk cord, combining shades of brown, tan, and green. (Not difficult.)

Materials: Corticelli Roman Floss, B. & A. Asiatic Dyes, 2 skeins each 2440, 2441, 2442, 2443, 2444, 2445, 2560, 2561, 2562, 2563, 2564, 2565; 1 skein each 2014, 2018, 2060b, 2062a, 2080, 2082, 2239, 2241, 2351, 2592, 2593, 2754, 2660, 2872. 4 yards Silk Pillow Cord. Dealers can furnish pillow tops tinted with this design in 24x48 inch size. See note, page 156.



ORIENTAL SOFA PILLOW DESIGN No. 1240B.

Ribbon Sofa Pillow Design No. LP1566.

This dainty pillow is of a delicate green art ticking with the head of a young maiden tinted in the center and surrounded with jeweled scrolls and garlands of tinted blossoms. It is a charming example of the ribbon work which is now so popular.

It is best to do all the outlining before commencing the ribbon work, which requires to be done in a frame, where the cloth will be held taut and smooth. The girl's hair is worked in shades of brown, harmonizing with the tinting, 2440, 2442, 2445. For the face use a flesh tint, 2771, and outline the lips with Cherry Red 2062. The band about the head is jeweled with turquoise, and the

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

flowers worked in ribbon embroidery, as are the other flowers throughout the design. Shaded pink ribbon is used in some of the larger flowers, in others pink and green, and for the violets several shades of lavender.

Ribbon work is very pretty and is very easily done. Select a needle with eye sufficiently large to carry the ribbon easily, and take the stitches the length of the petal. In the larger flowers a wider ribbon than that used in the violets will be required. Deep yellow jewels finish the centers of the daisies and tiny gold beads the violets. The leaves and stems of daisies and violets are worked in Caspian Floss, Green 2561, 2562, 2563, 2565, the leaves in Long and Short and the stems

in Outline stitch.

It will be observed that the work is all of the simplest possible nature, and quickly done. All the scrolls around the head are outlined with Caspian Floss, Black 2000, and studded with green jewels. The jewels in the corner scrolls are a dark green and those at the side a lighter shade. The space between the jewels and the ends of the scrolls is dotted with French knots in black. The edge of the pillow may be finished with a cord, a ruffle, or in any way desired.



RIBBON SOFA PILLOW DESIGN No. LP1566.

This pillow top and materials complete for working, comprising silk, jewels, and embroidery ribbon, may be secured of Mrs. J. C. Bliss, 414 Tabor Opera Block, Denver, Colorado, and will cost \$5.30.

Two Attractive Shawls.

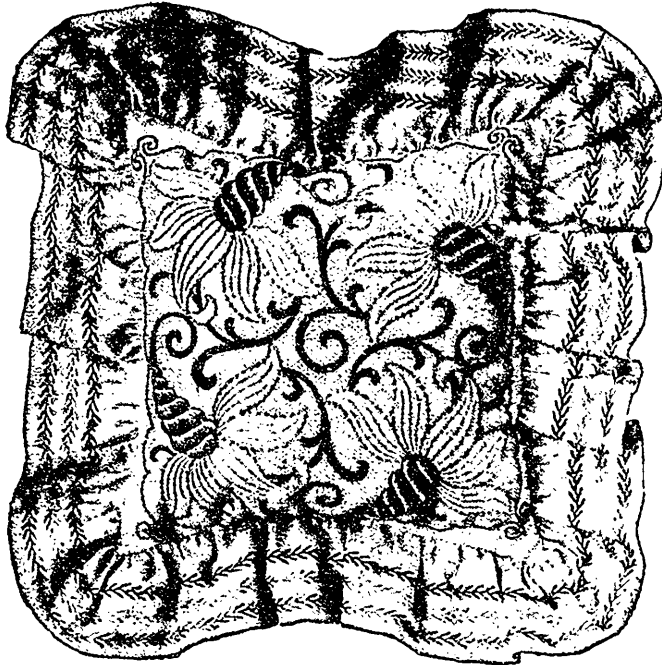
In the January, 1902, issue rules were given for a silk opera shawl and for a crocheted circular shawl, made from Florence Shetland Silk Floss. With this new silk some very rich and beautiful results can be obtained, and it will be found well adapted for a large variety of useful articles, including shawls and fascinators. Copies of the January, 1902, issue can be had of the publishers at 10 cents each.

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

Darned Huck Pillow Design No. 1804C.

Delightfully dainty and cool are the darned huck pillow tops which are shown in such pretty designs as to tempt one into indulging in several. They are inexpensive too and easily made, so no wonder they are quite the craze. It is nice to have a bit of embroidery which may be picked up at odd moments and which does not require too close attention. The newer designs have large open patterns which are variously embroidered and the background is darned with silk harmonizing with the embroidery.

This conventional design is worked in greens and pinks against a background darned with delicate pink and is exceptionally pretty. The petals are all outlined with couching, using four threads of Roman Floss, one shade being used in each petal. The order of using these shades is reversed in each flower, so that a variety of coloring is secured. There are four shades of pink used, 2670, 2671, 2672, 2674, and the background is darned with the lightest shade.



DARNED HUCK PILLOW DESIGN No. 1804C.

The edge is finished with a five inch ruffle of the huckaback worked in Green 2181, and pink 2671, 2672. (Easy.)

Materials: Corticelli Roman Floss B. & A. Asiatic Dyes, 6 skeins 2670; 4 skeins each 2671, 2674, 2181; 3 skeins each 2672, 2180a, 2182; 2 skeins each 2180, 2183. Dealers can furnish pillow top stamped with this design in 20x40 inch size. See note, page 156.

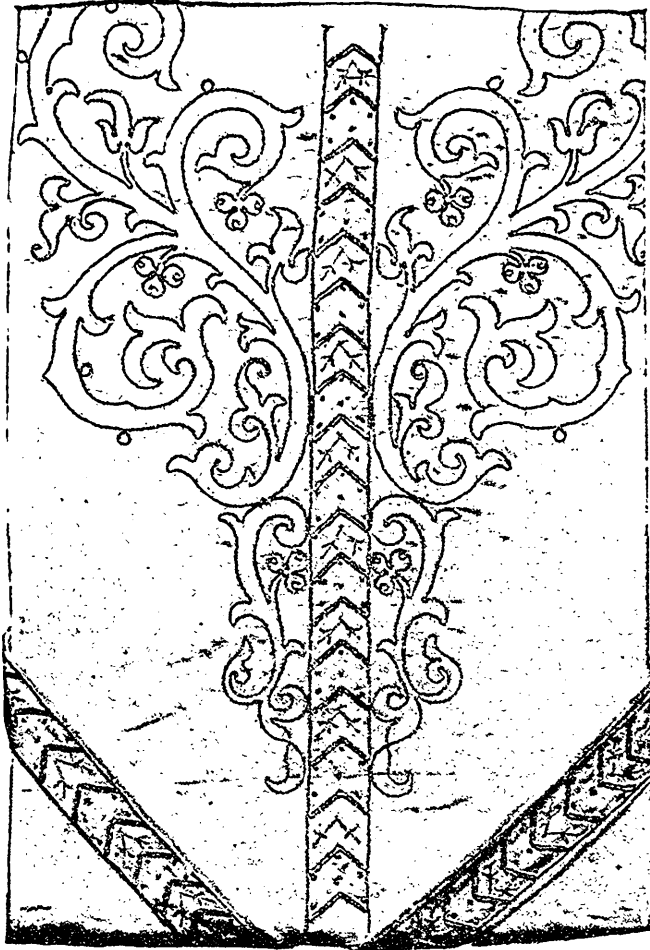
These Silks have obtained highest awards at all Expositions

The veins of the petals are outlined with shades corresponding to the couching. Green is used for the corn-copias, each section outlined and work in Long and Short stitch, commencing with the darkest shade near the petals and shading lighter toward the tips, which are worked in slanting Satin stitch. The scrolls which form part of the design are worked in this stitch with shades of Roman Floss, Green 2180, 2180a, 2181, 2182, 2183. The line inclosing the background is couched with four threads of Roman Floss, Green 2180a. This completes the pillow top. When made up the

Embroidered Shirt Waists.

The craze for dress embroidery seems to have no end, and there is apparently no article of milady's wardrobe which is not thus embellished in some form or other. The shops are showing most beautiful shirt waist sets, but alas for those with a moderate allowance, the cost is in proportion to the loveliness. We have

succeeded in finding some pretty shirt waist designs, which can be very easily and quickly embroidered by anyone with a knowledge of the simplest embroidery stitches, will not cost nearly so much as the ones shown in the shops, and will have the advantage of being hand work. In working these designs it is necessary to have a well twisted silk, somewhat heavy in character, which will bear much handling and repeated laundering. For this there is nothing better than Corticelli Mountmellick Embroidery Silk, which is furnished in four sizes, F, FF, G, and H, in shades of Delft Blue and White 2002. In the first three sizes it is also made in Green 177, 179, Red 1063, 2065, and Gold 2110, 2112.



SHIRT WAIST SET No. 14.

embroidered solely in Corticelli Mountmellick Embroidery Silk, White 2002. It is a very simple scroll design embroidered in Chain stitch with size FF, and with the bands and front further embellished with French knots and various fancy stitches, all very plainly shown by the stamping.

The other design, No. 13, shows an arrangement of bowknots and scrolls, all worked in a similar manner to the waist just described. This design comes

Design No. 14 shows a waist of fine white linen

Insist upon having your Silk done up in Patent Holders

stamped on tan or pink linen, and is worked in white with the bowknots and



SHIRT WAIST SET No 13.

be secured of dealers throughout the country. See note, page 156.

sleeve bands outlined also with black. Mountmellick silk is used for the body of the work and the outline is done with Caspian Floss, Black 2000.

Both these waist designs are arranged for a French waist, that is open up the back, and may be made ordinary shirt waist style or with Gibson front. Ample material is provided so that one's fancy may be indulged. One's summer wardrobe is not complete without one or more of these pretty waists, which can be worn with separate skirts or those matching in color and material. Tub suits are to be the popular fad this summer, a most sensible fad, which cannot be too highly recommended.

These stamped linen shirt waist sets with materials for working may

PERFUMED bows for the corset are quite the thing among dainty women. They are made of four inch liberty satin ribbon either in two loops or loops with ends. The loops are lightly padded with perfumed wadding and the edges overhanded together. These dainty bows are pinned either to the front of the corset or corset cover and give a subtle fragrance to the wearer. One may have many such dainty "bow" sachets to match the ribbons used in the underwear.

STEAMING is the very best process for cleaning veils. Wind the veil carefully, with even edges, around a piece of broom handle, lay across a boiler or saucepan of water and steam for about three quarters of an hour. Leave on the broom handle until dry and all the dirt and dust will be gone, giving it a new stiffness.

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

Care of Hands And Selection of Needles.

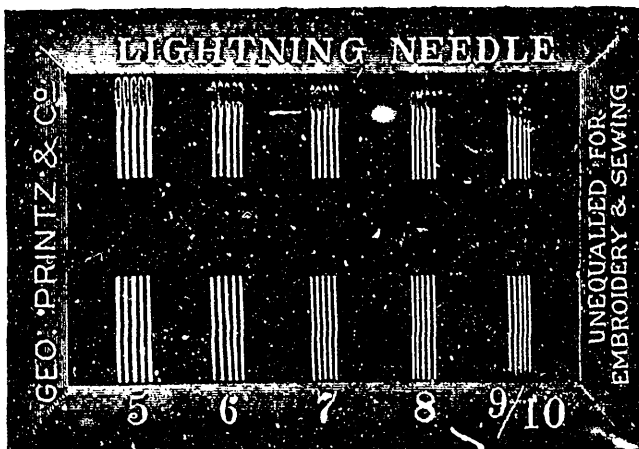
If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than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

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

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

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

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



CASE 757. LIGHTNING EMBROIDERY NEEDLES.

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



Corticelli SPOOL SEWING SILK

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

Corticelli B. & A.
Asiatic Dyes
Wash Silks

In Patent Holders

The Colors are Fast

The Shades are True Art Shades.



Corticelli B. & A. Wash Silks

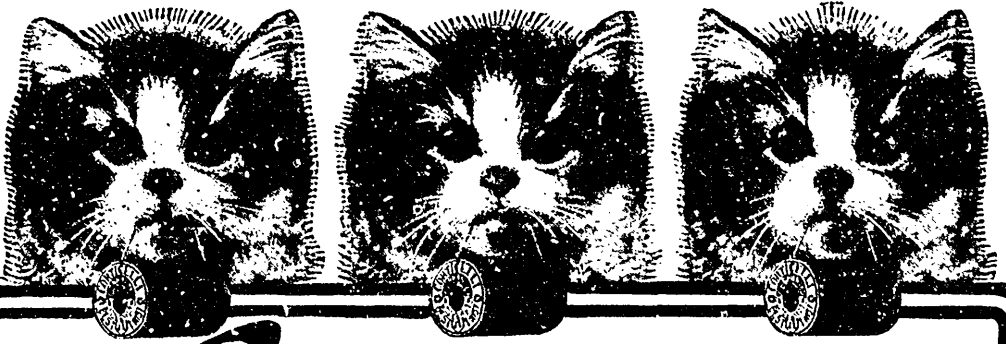
Are used exclusively by decorative art
societies everywhere.



Roman Floss

(PATENTED BY THE BRAINERD & ARMSTRONG CO.)

Filo Selle, Twisted Embroidery, Rope Silk,
Outline Embroidery, Honiton Lace Silk,
Crochet and Knitting Silk.



Corticelli

SPOOL SILK

Important to Remember.

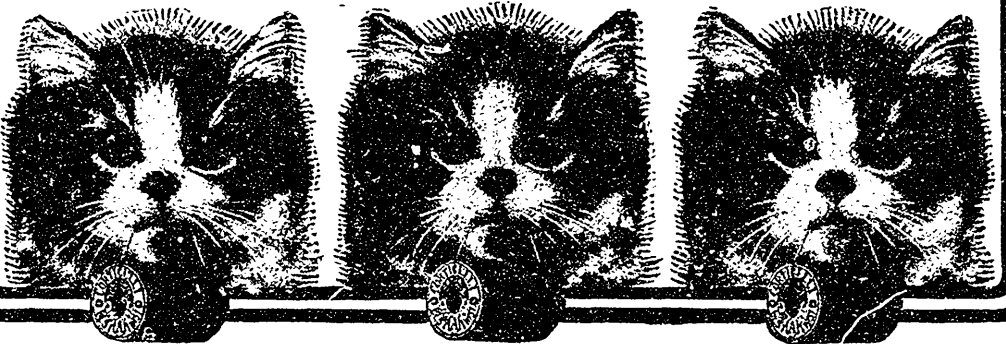


BLACK SPOOL SILK is made in eight sizes, viz.: OOO, OO, O, A, B, C, D and E, from finest to coarsest in order named.

COLORS IN SPOOL SILK are made in size A only, this being a medium size and the one best adapted for general work.

BLACK BUTTONHOLE TWIST is made in six sizes, viz.: A, B, C, D, E and F, from finest to coarsest in order named.

COLORS IN BUTTONHOLE TWIST are made in size D only, this being the medium and best size. Colors in Twist match colors in Spool Silk.



Corticelli

SKIRT PROTECTOR

MADE OF THE BEST WOOLEN YARN
DYED AND BRAIDED AND THEN SHRUNK.

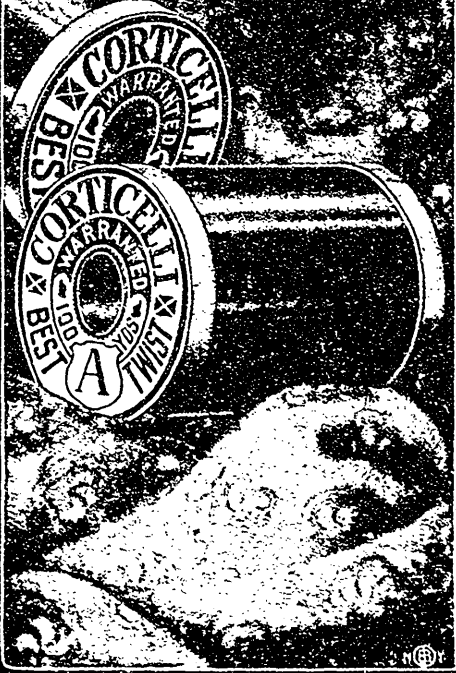
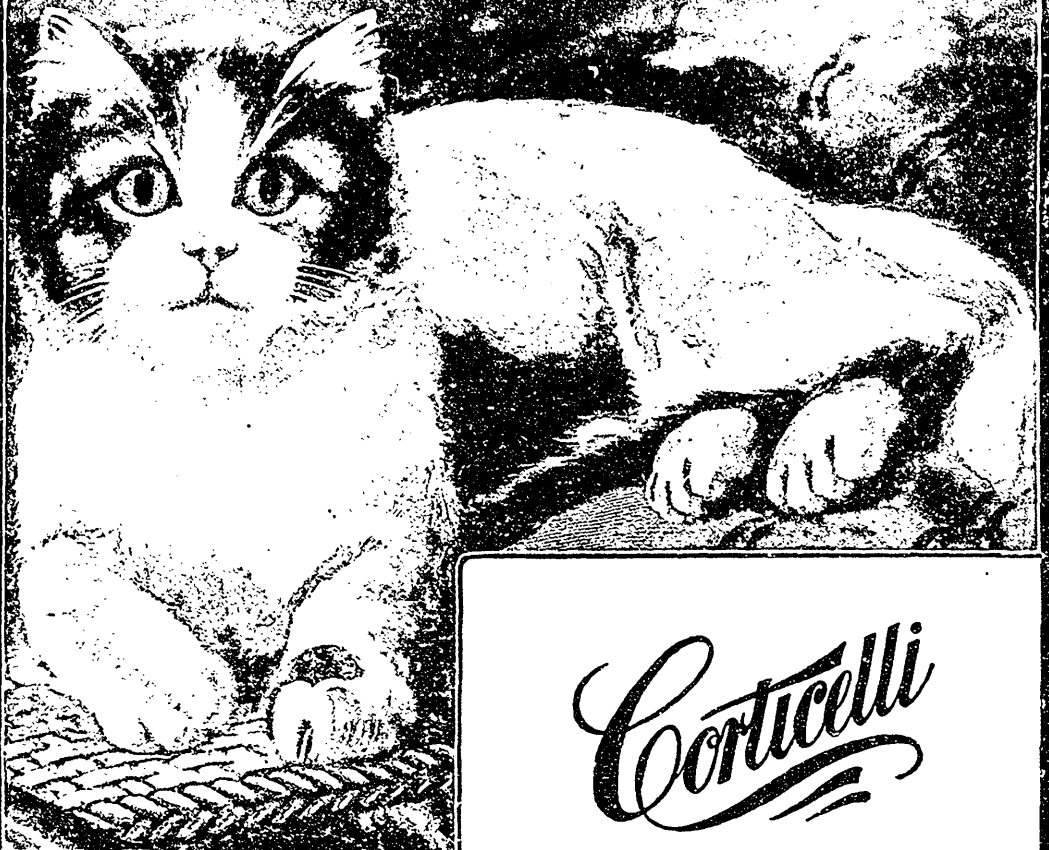
It is the Best Finish to a Skirt. No Sweeping Edge and no Fringe
to look ragged.

It should be stitched on flat with two rows of stitching, leaving one-
eighth of an inch below the skirt. Can be used as a binding
if desired.

Our Trade Mark "CORTICELLI" will be found on every 4 yards.
Do not accept inferior Braids. ASK FOR CORTICELLI.

Address—CORTICELLI SILK CO. - ST. JOHNS, P.Q.

35 cents pays for a years subscription.



Corticelli

SPOOL

SILK

FOR HAND OR
MACHINE SEWING

For Family Dressmaking or
Repairing, for an entire gar-
ment or a single stitch.

If you value your time, use
CORTICELLI Spool Silk.
Cheap silk is dear at any
price.

Ask for "CORTICELLI."

© 1914