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Corticelli

Third
Quarter



Home Needlework.

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PUBLISHERS.

ST. JOHNS, P. O.

CORTICELLI HOME NEEDLEWORK

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ART NEEDLEWORK, EMBROIDERY AND CROCHET

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Publishers' Announcement.

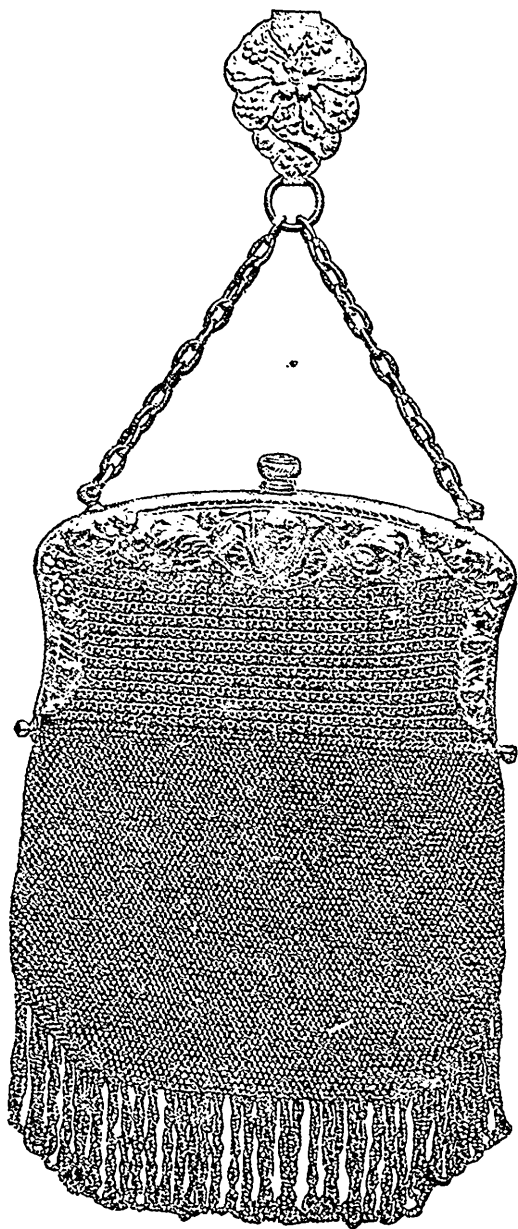
We have secured a few hundred copies of the July 1899 issue of CORTICELLI HOME NEEDLEWORK. Any of our subscribers who lack this issue to complete their files will want to send for a copy now before the book is out of print.

Without question the article on lace stitches which appears in this issue is the most complete ever published, and it will be found valuable for reference. No expense has been spared in its preparation, and the illustrations have been engraved especially for CORTICELLI HOME NEEDLEWORK.

The coming fall months are destined to see no decrease of interest in the elaborate and elegant crocheted silk beaded chatelaine bags and purses, which are now so popular. Original designs are difficult to obtain and the many patterns published in this and past issues of CORTICELLI HOME NEEDLEWORK have been greatly appreciated by our readers if we may judge by the many favorable comments we have received.

To those who receive this issue as a sample copy let us say that the subscription price of the magazine is 35 cents a year. If you like this issue you will want the "Christmas present" issue which comes out in October.

CORTICELLI SILK COMPANY, LIMITED.



FRONTISPIECE.

STEEL BEAD CROCHETED SILK CHATELAIN BAG NO. 24.

For instructions, see "Chatelaine Bags and Purses."

Mexican and Virginia Drawn Work.

BY LILLIAN BAYNES GRIFFIN.

Anyone who can hemstitch can make drawn work. It is the most mechanical of all the arts in lace making. A beginner should choose some pattern that repeats the stitch, rather than one that has a large variety of stitches. The

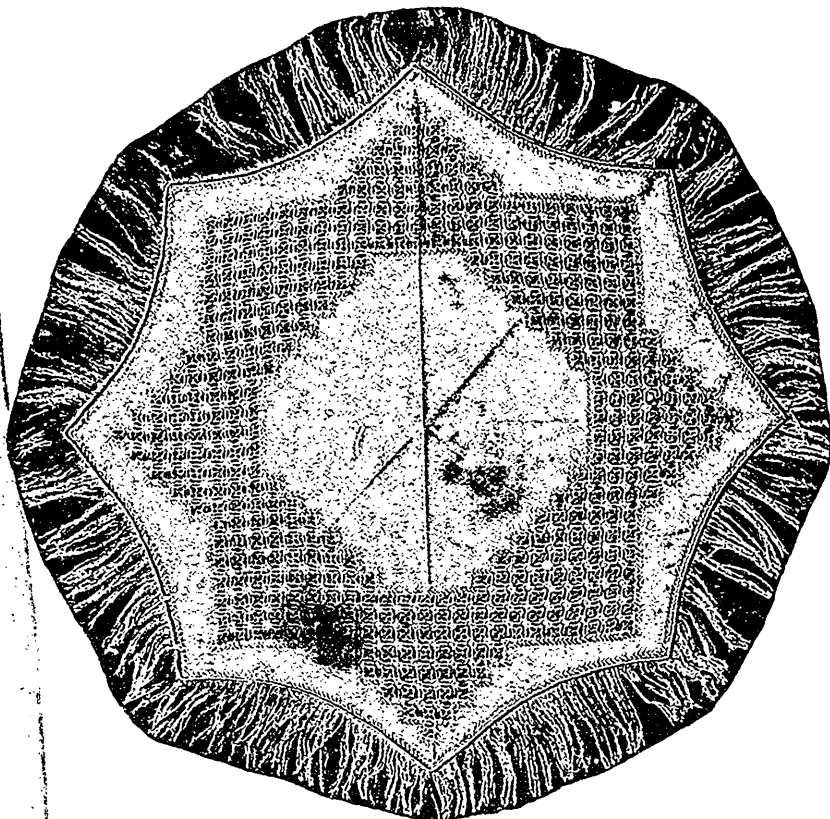


FIG. 131.

Virginia drawn work is very simple, and there are only two stitches to learn. The designs depend upon the variation in the way the threads are drawn. Fig. 131 and Fig. 132 are examples of this. Fig. 131 is a centerpiece made of fine French linen costing about 50 cents a yard. (Half a yard will make two centerpieces.) The shape of the design is first marked on with a pencil, the threads are drawn in either direction so as to leave the drawn surface covered

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

with little square blocks about a quarter of an inch apart. These will of course alternate with little square holes. When all the threads have been drawn, with fine cotton overhand the inner and outer edges so that they will not ravel.

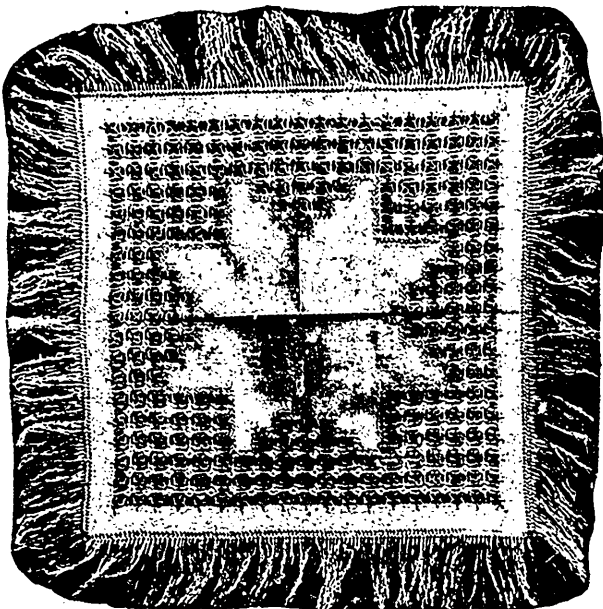


FIG. 33.

Then, with B. & A. Filo Silk, start at the upper right hand corner and go round each block with a darning stitch, dividing the threads on either side of the block into three strands, going over one, and under the next, and over the third, until the silk meets in a circle round the block. This makes the little honeycomb pattern. Each square must be gone round in the same way. The little square holes are filled in by catching a third of the strands on one side of the square and drawing the thread so as to make a tiny loop in the middle, and then attaching the loop to the other three sides of the square by a twisted silk thread. The rest of the pattern is just a repetition of these two stitches. The inner and outer edge of the drawn work is run round with a little fine Feather stitching done in B. & A. Filo Silk. Last of all, the outside is cut to the desired shape and fringed, and the inner edge of the fringe Buttonhole stitched over a small cord, inside of which is run another row of Feather stitching. Virginia drawn work can be done in colors, but the all white work is quite effective. Some coarse material such as scrim is the best to practice with; the threads draw easily, they are large and easy to count.

MEXICAN DRAWN WORK.

Often the most complicated looking piece of Mexican drawn work is quite easy to reproduce. For example take Fig. 133 and Fig. 134. Fig. 133 contains three stitches in the border, the flower, the cart wheel and the square. In the center the cart wheel and the square appear again with the addition of a flower of

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

another shape. This makes in all four stitches. Before attempting to combine the stitches work out each one separately on a large scale on a piece of coarse linen so that the mistakes are noticed as soon as they are made. These stitches need not be wasted. If any one of them is repeated three or four times on a piece of linen they will make a very handsome doily.

To make Fig. 133, hemstitch the linen and block out the heart-shaped pattern

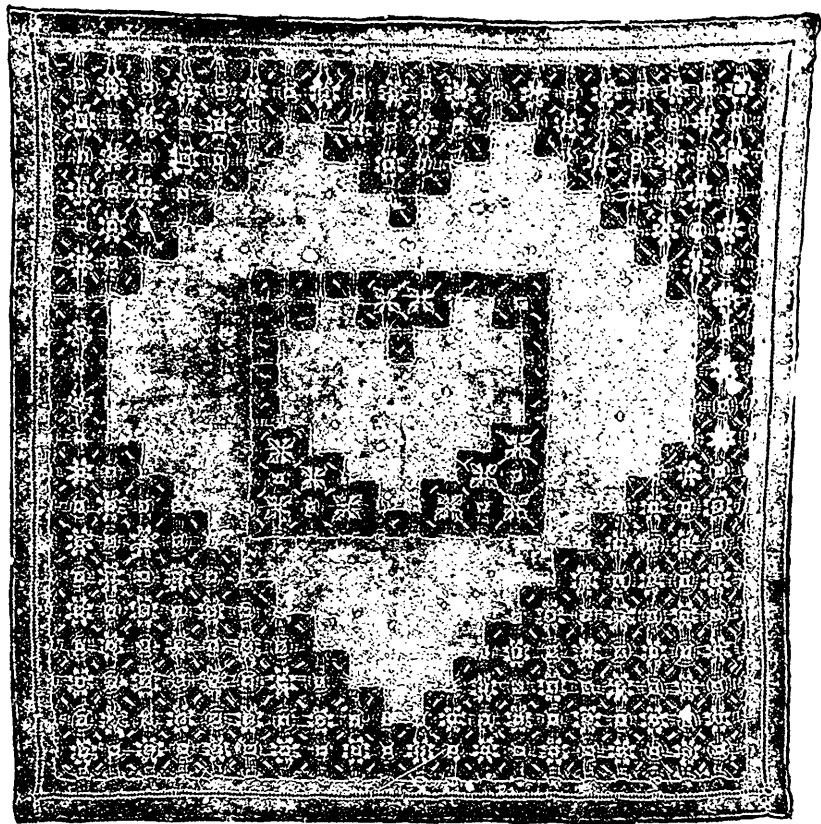


FIG. 133.

in the center, draw the threads, overhand the edges, or, Buttonhole stitch them. The beauty of this design, as with all drawn work, lies in the regularity with which it is done. If the same number of stitches are not used in each stitch of the same kind, the effect will be spoiled. Even the taking up or the leaving off of one stitch will change a whole pattern. In this pattern fifteen threads are drawn,

B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.

then fifteen are missed, alternating in this way until the drawn part of the linen is covered with tiny blocks of linen, alternated with square holes and blocks from which the threads have been drawn in one direction.

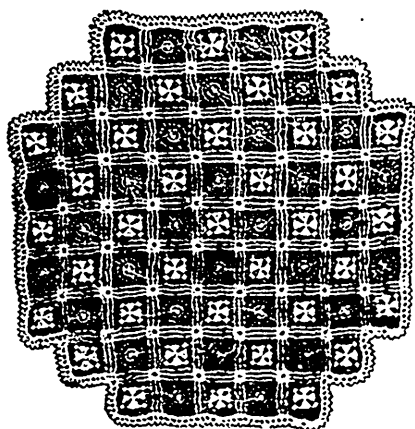


FIG. 134.

Darning stitch in a circle twice around the little square and knotting the thread with every strand that the thread goes under or over. These threads

are to be kept a little apart, so as to keep the work open and lacy in effect. The oblong stitch is made by weaving the Darning stitch in and out of the eight threads that cross each other between the flower and the cart wheel. The center design has only one new stitch—that of the flower. This is made in the same way as the flower in the border excepting that it is kept square instead of round. Fig. 134 has been made in the center of a piece of linen, and when the design was completed, and its edges made perfectly firm, the linen was cut away. This piece contains the cart wheel and the cross; The cross is a Darning stitch. Begin by taking up one thread in the middle of the cross and catching up an extra one each time the needle goes back

the flower, the cart wheel, and the little oblong block. Fill a needle with 100 cotton and start at the block nearest the upper right hand corner and make the flower. This is done by taking two strands on one side of the square and two on the next side, and, with a darning stitch, weave them together six times; then take the two middle threads of the four you have been darning, and darn them together three times—this will make one petal of the flower; the other six are simply repetitions of the same stitch. Each little block of linen must be woven into a flower before the second stitch is undertaken. This allows for a Spider's Web stitch between each flower. It is made by weaving the

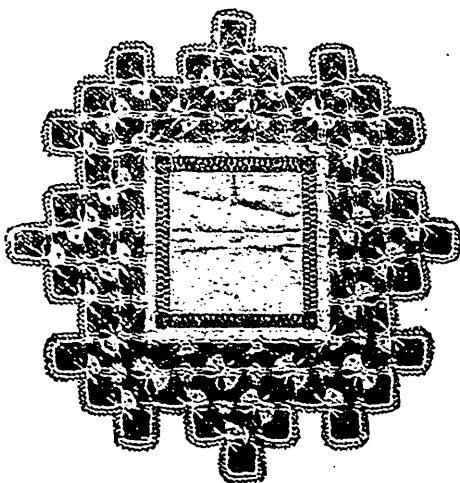


FIG. 135.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

and forth until all have been taken, The width of the cross will be determined by the number of stitches allowed in the square in which it is made.

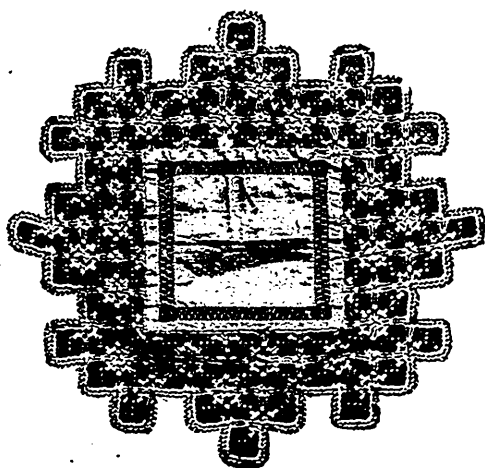


FIG. 136.

Fig. 135 and Fig. 136 are made entirely with the darning stitch and the cart wheels. The butterflies are woven in by beginning to darn about half a dozen threads at the body and widening them until the wings are as broad as desired and then narrow very slightly, to give the curve. The butterfly appears so continually in drawn work that it is worth while studying it separately, and making it very large to begin with. It can then be introduced into endless designs and alternated with any number of stitches. It is useless for an amateur to begin with

a very fine bit of drawn work. If you have some particular piece that you wish to copy, and it is fine, do it on coarser material and enlarge the design three or four times. This is done by multiplying the threads by two or four, eight or sixteen.

Once having become familiar with the stitch, it is easy to reduce it to any size and to apply it.

Fig. 137 shows the Darning stitch of the butterfly wings, the flower, and the block. Almost any pattern can be woven in this stitch, if the threads are carefully and regularly counted.

Fig. 138 has two patterns alternating round a square. The one in

the corners has the flower, the cart wheel, and the blocks, the other squares are made of new stitches. From right to left *all* the threads have been drawn, and supplemented by fine cotton that runs across the square in six different places

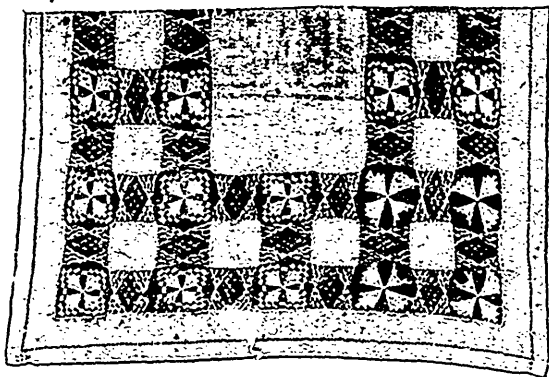


FIG. 137.

B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

catching first three and then two strands as it crosses them. In between, where they are knotted, appear the cart wheel and a nine leafed flower.

The only satisfactory way, or it might be said the only way, to do drawn work is in a frame, that is for the weaving. The work of drawing the threads, hemstitching, and buttonholing should be done before the piece is mounted.

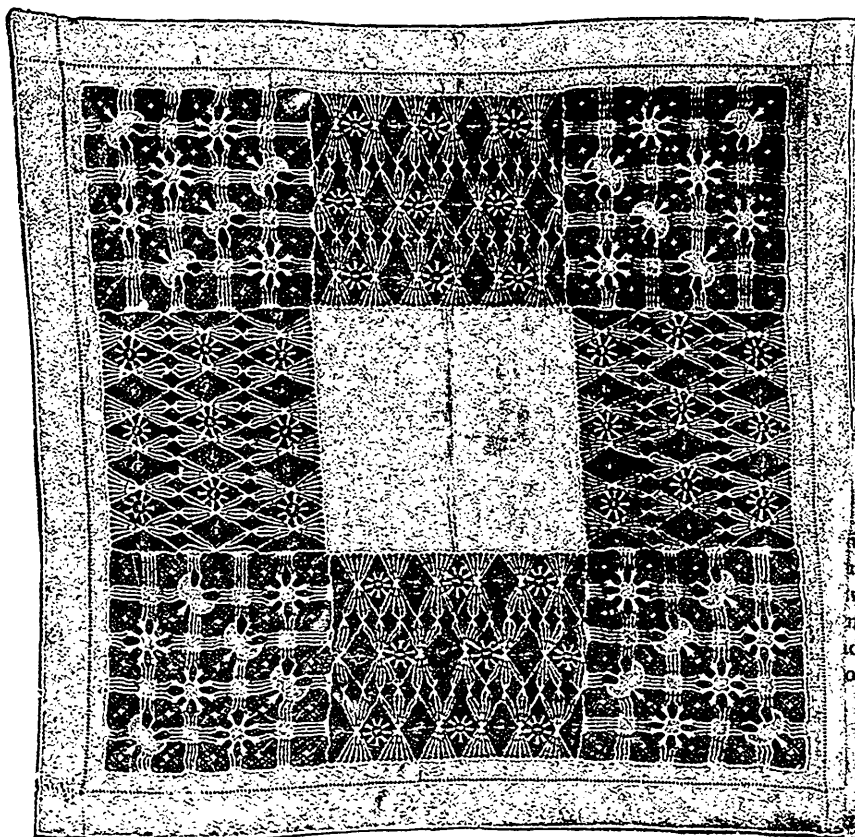


FIG. 138.

The designs which have been suggested can be adopted to a variety of purposes. Drawn work gives a most attractive finish to table and bed linen and may be made as simple or elaborate as the worker fancies. For lunches and little suppers when no cloth is used, dainty pieces of drawn work form an important part of the table furnishings.

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.

Lessons in Embroidery.

Editors' Note.

This department, under the charge of Mrs. L. Barton Wilson, has proved one of the most popular features of the magazine. By its use any beginner can secure detailed instruction which ordinarily could be obtained only from a course of personal tuition under some good teacher of embroidery. To secure the greatest benefit from these lessons every beginner should have the back numbers of the magazine mentioned below. These books cost 10 cents each, or the four books of \$4.00, if ordered at one time sent to one address, 35 cents. In ordering give both month and year desired.

January 1899 Magazine—Describes all the different Embroidery Stitches.

April 1899 Magazine—Describes Crochet, Crochet Stitches, Childs Silk Cap, McGill and Trinity College Designs.

July 1899 Magazine—Describes Famous Laces, Battenberg Lace, Lace Alphabet, etc.

October 1899 Magazine—Lesson on the Daisy, Holly, and Chrysanthemum.

January 1900 Magazine—Lesson on the Double Rose and Morning Glory.

April 1900 Magazine—Lesson on the Trumpet Daffodil, Tiger Lily, Clover, and Mignonette.

July 1900 Magazine—Lesson on the Geranium, Strawberry, and Pansy.

October 1900 Magazine—Lesson on the Bachelor Button, Sweet Pea, and Apple Blossom.

January 1901 Magazine—Lesson on the Orchid and Purple Iris or Fleur-de-lis.

April 1901 Magazine—Lesson on the Lily of the Valley.

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

Lesson XX.—How to Embroider the Wistaria.

COLORING PLATE XXIV.

By L. BARTON WILSON.

When we study the motifs of Japanese and Chinese decorative art we arrive at the idea that their flowers, long-tailed chickens, etc., grew on purpose to be painted and embroidered. Their natural flowers seem ready-made elements of design, and rarely when we succeed in our climate in naturalizing their vines and trees we ought to take advantage of the opportunities they afford us in art, especially when we have been shown the way by the wonderful people themselves. The wistaria, a foreigner from these parts, is an exquisitely graceful vine and the pendent blossoms are well known. This latter fact is not a small advantage, for people are apt to recognize a thing they already know.

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

It is necessary to reduce the size of the leaves or to consider that we are working from the smaller ones, for they are rather large in nature and the space of a twenty-two inch centerpiece, for instance, is not large enough for many. The complicated flowers must be reduced also, not as to size, but simplified so that the prospect of embroidering them will not be discouraging.



FIG. 139.

which suggests the natural flower and the drawing modified as it should be for use in design. See Fig. 139.

One of the elements of a vine most usable in design are the stems, and the stems of the wistaria are especially manageable, for in nature they twine in all directions and, moreover, about themselves in a fashion all their own. There is no difficulty in filling a space, or in getting over ground, or obtaining grace when one has such an advantageous element as this to work with. A centerpiece design composed of four blossoms, twice as many leaves and all these joined together by the twining vine will be very beautiful and quite elaborate.



FIG. 140.

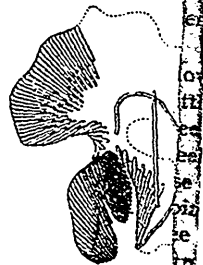


FIG. 141.

The color is a very dainty purple, one that we need not be afraid to use white. If we keep the wings of the flowerets light and use deeper color in the keels the desired color tone will be obtained.

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

The proper purples are B. & A. 2570, 2352, 2353, 2354, or possibly nearer the natural tone, but not more artistic would be the beautiful shades 2851, 2853, 2854, 2855. When the vine is in blossom the leaves are young and fresh and for this reason we do not need to apologize for making them small. They are moreover hardly past their new light green when the purple clusters are hanging among them. The shades for the foliage are 2560, 2562, and 2563. One side of the stems may be outlined in 2565, the other side light. Purple and green is an acceptable combination provided the tones are harmonious. While they are not complementary they contain the three colors necessary to most compositions in color,—the red, the blue, and the yellow.

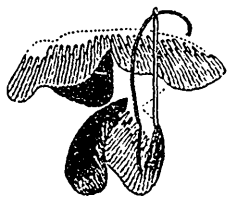


FIG. 142.

If one should undertake to embroider clusters of wistaria in full embroidery on a rich fabric it would be necessary to give the most careful attention to the mass in its thickest part, in order, by background work, to bring out the detail of the foreground. This cluster is not, however, like the lilac, so dense that we cannot see through it. It is rather open and so less difficult. Begin at the top of the bunch with the widest open floweret. Lay in the Long and Short stitches around the edge of the two cleft standard as in Fig. 140. This is enough work on the standard, next work out the keel. This will be different in form in the various blossoms because its position will be relatively different. The front view of the top floweret presents the front of the keel with wings open. In the front view the standards further down the raceme droop downward and so the wings only show. Embroider the keel in the former as shown in Fig. 141, and the wings in the latter as in

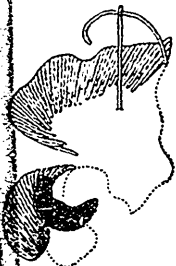


FIG. 143.

Fig. 142. The principle of the direction of the stitches is to the center in all these positions, as one can clearly see.

There is still another aspect of the keel and wings in the flowerets lower down the sides of the raceme. In these the odd side the keel can be very prettily worked in the Overlap stitch. See Fig. 143. Then come the buds, which show the form of the keel in the same way closely covered by the wings. The same use of the Overlap stitch will be employed here. Begin at the point and work on the rounded side until the calyx is reached. See Fig. 144. The calyxes are brownish purple, but instead of introducing another color it is better to work them in one of the darker shades of green, after the manner of Fig. 145.



FIG. 144.

After this detail is laid in, work a little background in simple laid stitches to suggest the flowers which are back of the foreground ones, or on the other side of the bunch. See Fig.

and Color Plate. Now join all together by the graceful stems worked in

THE MOST DELICATE WORK IS DONE WITH B. & A. SILKS.

twisted outline, or in simple outline if preferred. On these stems largely depend the grace and general character of this beautiful pendent blossom. It seems weighty but at the same time perfectly lithe. See Colored Plate XXIV.

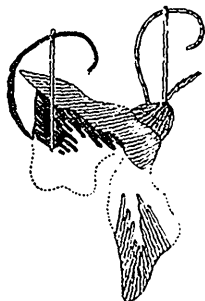


FIG. 145.

Wistaria is a particularly good motif for large pieces, table cover and screens—perhaps we associate it with screens because the Chinese use it so much on them. Curtains of gold colored sateen, or one of the new linens, embroidered in such a design would be very pretty. A gold ground in any case is especially suitable with purple and is always rich. A very pretty design for a centerpiece is No. 1450, shown on page 207 of this number.



FIG. 146

Lesson XXI.—How to Embroider the Poppy.

COLORED PLATE XXVI.

By L. BARRON VILSON.

Poppies have been popular with embroiderers during all of the time of so-called popular embroidery—and especially the time of the crewel work. These flowers embroidered with the worsted thread lighted up with silk were very effective. These as decorative needlework were not to be despised, for the contrast between the light material and the glossy, suggested in a positive way the brilliant sheen of the poppies.



FIG. 147.

Nothing could be more absolutely delicate than the silky poppy. The petals are as filmy as gold leaf and unless we succeed in making them seem so we fail in the essential. All we have said in urging delicacy in the case of the pansy or apple blossom we may repeat with emphasis in the case of the poppy, for certainly no more delicate flower grows. Its texture is in marked contrast to its decided color, it is like a petal as easily blown away and as ready to be yet altogether tangible and brilliant.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE

eye. Our only aid in obtaining the expression of all this in embroidery is the sheen of the Filo Silk, beyond this we must accomplish it by management. To be sure, some poppies are pink and white, but the common poppy we know so well is red—unequivocally red.

The best way to modify this on white, where the difficulty of getting the quality of delicacy is increased, is by the use of pinks in the high lights. Because of the glossy texture the lights are very high and in thus embroidering them we relieve the glare greatly. Another contrast of textures in the poppy is to be seen in the hairy stems and buds. This quality can be managed

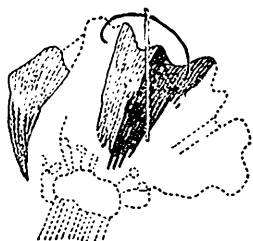


FIG. 148.

very nicely. The black stamens add to the brilliancy of the whole and the opium heads and nodding buds give us wide scope for work of various sorts.

As to the form of the poppy it is very simple, so that the failures we see are not due to it but to texture. Be sure you have a good drawing to work on and mind the oft-given caution as to a wavy outline. See pen drawing, Fig. 147. It should not be hard or angular at any point.

Decide at the outset as to the direction from which the light should come. This settled, work the light reds or pinks over the light sides of the

flowers. The lights also run down deep toward the center because of the flutes in the petals. This crimped character also causes sudden contrasts in the shades of red and brings the high lights and deep red very near together. See Colored Plate XXVI.

By laying pink and dark red close together the glossy effect is gained. See Fig. 140. The proper reds are 2060a, 2060b, 2061a, 2062, in the high

lights, 2062a, 2063, for the body color, and 2064, 2066, 2067 in the shadows. Stamens, Black 2000. The dull blue and silvery green of the leaves are just the shades to subdue the reds; these shades are 2560, 2562, 2563, 2565. The buds when they burst are deep in color, so it is better to use the lighter shades of green in their calyxes for, as suggested in the strawberry lesson, light green is more harmonious against deep red.

The common poppy is what we generally consider a single flower; certainly

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

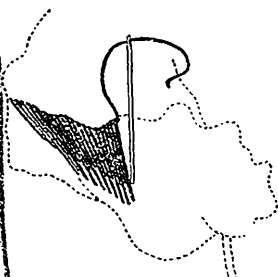


FIG. 149.

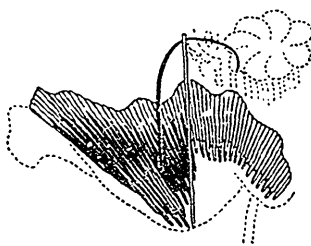


FIG. 150.



FIG. 151.

four petals would make it so, but they are so full and convoluted over each other as to make us feel that we have a double flower. The contrast of light and dark in these ruffles is illustrated in Fig. 147.



FIG. 152.

The half work is appropriate indeed in this case for we want to express the form with as little work as possible as every stitch adds to the weight and tends to lessen the lightness. The method therefore will be as simple as the form of the flower, and the direction of the stitches will be toward the center. In the petals which cup deeply, as many—see Colored Plate XXVI—the direction is not less to the center but it is gained indirectly, that is by making the rows of Long and Short stitches to overlap each other at their base. For instance

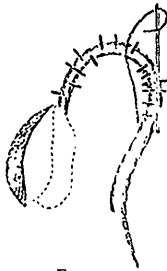


FIG. 154.

in a petal such as the one in front of the stem in the central blossom of our pen drawing the stitches would be placed in as in Fig. 149, the next row would lap the bottom as in Fig. 150. It would be as well to stop here and not make any more rows, but if the work is continued to make full stitchery, then the rows would continue to lap each other such a way as would bring them to the center. This is the Overlap Tapestry or Feather stitch—see page 29, in the January 18 issue of CORTICELLI HOME NEEDLEWORK. Down behind the light petals the folds of the deep ones should come (see Fig. 151), and this will throw out the foreground petals.

The center of the poppy is very pretty as the seed vessel is quite fully developed before the petals fall. This little pod is a sort of corrugated box. In the full view blossoms where the top is presented the stitches should be placed from the edge to the center, with the little sections divided off by a deeper shade of green. See Fig. 152. In some blossoms this seed box will appear in side view, as in the upper flower in color plate, when it should be worked as in the opium head Fig. 153. By working in the stitches in an overlap fashion in little groups the effect in color plate will be obtained. So many clever things can be done by "managing" stitches. The worker should always be looking out to be original in some way. They give the true value to work and make it individual. Around pretty head are the black stamens and they are in such marked color contrast they must be sparingly used. Work them in "Stem and Knot stitch," the French Knot carried beyond the point where the thread leaves the ground.

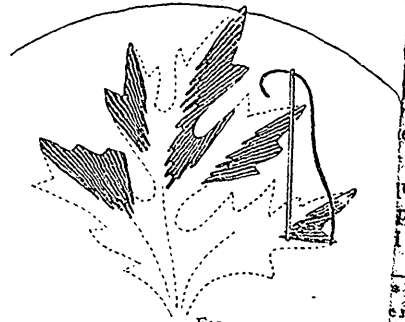


FIG. 155.

By working in the stitches in an overlap fashion in little groups the effect in color plate will be obtained. So many clever things can be done by "managing" stitches. The worker should always be looking out to be original in some way. They give the true value to work and make it individual. Around pretty head are the black stamens and they are in such marked color contrast they must be sparingly used. Work them in "Stem and Knot stitch," the French Knot carried beyond the point where the thread leaves the ground.

B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE

instead of being sewed through at the same point, and so laying a stitch which shall form the filament to the anther. Often the stamens are dusted over with yellow pollen and it is as well to work in a little of this color in short stitches in order to relieve the black.

Outline the stems before setting up the work; after it is framed work these over with tiny stitches, at right angles, with *split* Filo in a deeper shade. Avoid skipping about on the wrong side with the thread when bringing it back to the stem, because the stitches so laid on the wrong side will show through if the material is thin. Lay some of the stitches all the way across the stem and some on one side only. See Fig. 154.

The silvery leaves are somewhat difficult because so deeply cleft. The principle of stitch direction, however, can be made very apparent in them by considering the base of the whole cluster of parts as the center of the circle and laying the stitches accordingly. See Fig. 155.

A good deal of the grace and nodding character of the poppies will depend on the stems, and the leaf greens, if the right tone, will do much to harmonize the scene—so the stems and the leaves are important elements.

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 eye or "Lightning needle," and this is 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 B. & A. Filo Silk, which is to be embroidered into linen lawn, grass linens, or bolting cloth.* For ready stamp-linens use No. 8 or No. 9; for heavier linens use No. 8; and for butchers' knives, 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 needles of each of Lightning needles of sizes 7, 8, 9; or by the paper of 25 needles, any sizes 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 EMBROIDERY and inclosing stamps at the rate of 5 cents for each three needles wanted.

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Centerpieces and Doilies.

California Pepper Centerpiece Design No. 675B.

The feathery foliage of the California pepper, together with its clusters of brilliant red berries, makes a most satisfactory subject for silk embroidery. It is not difficult to handle as shading and stitch directions are the simplest. In common with so many of the newer centerpiece designs the edge is finished with Battenberg lace instead of the conventional border. This gives a dainty setting to the



CALIFORNIA PEPPER CENTERPIECE DESIGN No. 675 B.

embroidery and is most effective on pieces designed for use on hard wood table. The braid should be very carefully basted to the pattern and all joining very neatly made, as this is the right side of the piece when finished. In rounding curves always baste on the outer edge, passing the thread from one side of the braid to the other, if necessary. The lace stitches used are Plain Russian Sorrento Wheel, Straight Bar, and Sorrento Bar with Lattice.

Berries. — The California pepper, as its name implies, distinctly a Western growth. Its clusters of berries are pret-

worked in Satin stitch with Filo Silk, Red B. & A. 2060b, 2061, 2061a, 2062, 2063. They should first be slightly padded with silk of the same shade as used covering. Now in working these berries do not make the mistake of using three shades in a single tiny berry. You have a good line of colors, and by deepening from tip to base a good color effect is obtained. The tiny stems are outlined with Filo Silk, Green B. & A. 2050.

Leaves.—The leaves of the pepper tree are similar to the willow, but a more intense green. There is no pronounced vein, so the slant of the stem is from tip to base. For greens use B. & A. 2050b, 2050a, 2050, 2052, 2053. and three shades may be used in some leaves and in others only one. The stems are to be outlined and the larger ones worked in a slanting Satin stitch dark shade such as 2053 is best for these. (Not difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2060b, 2061, 2061a, 2062, 2063, 2063, 2050b, 2050a, 2050, 2052, 2053. 12 yards Battenberg Braid No.

THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.



POND LILIES.
COLORED PLATE XXIII.

or ball No. 100 thread. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes. See note page 222.

Pond Lily Centerpiece Design No. 676 D.

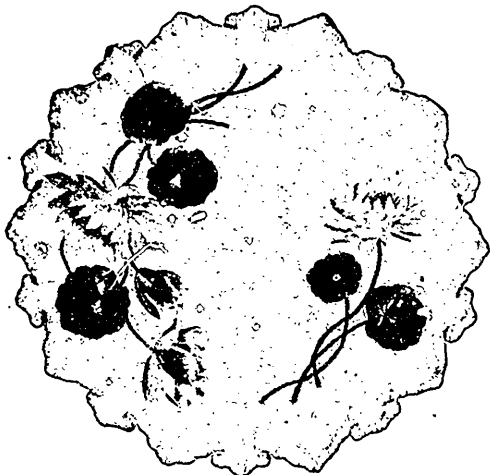
COLORÉD PLATE XXIII.

The pond lily is a flower not often met with in embroidery designs, but on account of its beauty it deserves a more prominent position. It is perhaps one of the more difficult flowers to treat successfully on account of its compact growth, and every one familiar with it knows of the waxy distinctness of each petal.

Border.—The rippled effect of this border is somewhat unusual and gives opportunity for the introduction of a little color, as for instance the delicate pink seen at the tips of the outer petals and in the buds. Caspian Floss, White B. & A. 2002, may be used for the edge, working in Long and Short stitch, and Pink 2237 may be shaded into the under folds.

Flowers.—In common with other white flowers the shadows are necessarily expressed with a delicate tint of gray, green or cream. The petals of the pond lily are worked in White B. & A. 2002 and shaded with a deep cream as 2004 and 2770. Colored Plate XXIII shows how this shading should be used, but in this plate the shades are all somewhat intense. This is especially true of the pink facing of the outer petals and calyx. A delicate shade of pink as 2237 will give sufficient depth to this coloring. The center of the flower with its mass of wavy stamens is another individuality difficult to express. Perhaps the best plan is to work each stamen in Overlap Tapestry stitch, using three shades of Yellow B. & A. 2010a, 2012, 2018. Then in the very depth of the center work French Knots with Yellow B. & A. 2018. The calyx, which shows in at least two of the flowers of this design, is worked with Terra Cotta B. & A. 2090, 2090b, and Green B. & A. 2050b, 2050a, 2051.

Leaves.—The leaves or pads are thick, heavy, and have the stems attached at



POND LILY CENTERPIECE DESIGN No. 676D.

INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.

nearly the center. On account of the texture of the leaf it is the better plan to work them in full embroidery or Feather stitch. There are five distinct markings with numerous smaller veins running from them. Deep rich greens as B. & A. 2050, 2051, 2053, 2054, will be very effective. The stems, thick and rubbery, also can be worked in full with green and terra cotta, or, as shown by the Colored Plate, outlined on both edges with green and filled with short sketchy stitches in brown. (Somewhat difficult.)

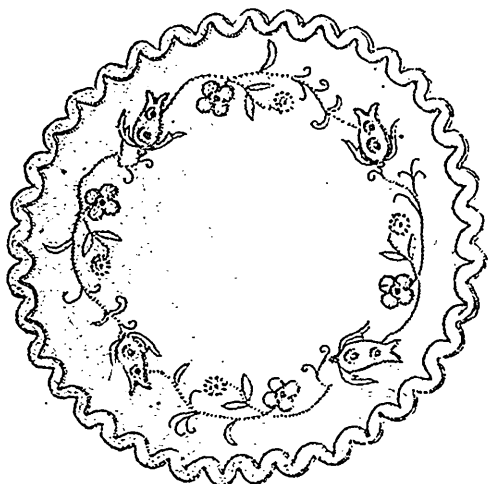
Materials: Filo Silk, 2 skeins each B. & A. 2002, 2051, 2053; 1 skein each B. & A. 2090, 2090b, 2010a, 2012, 2018, 2237, 2004, 2770, 2050b, 2050a, 2050, 2054. Caspian Floss, 5 skeins B. & A. 2002, 2 skeins B. & A. 2237. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 222.

Conventional Cord Embroidery Centerpiece Design No. 1472.

BY E. & P. VERGES.

This is a new idea in embroidery and consists simply of a heavy white cord couched down with B. & A. Twisted Embroidery Silk. The outlines of the flowers are made with cord and the petals and leaves filled with fancy stitches

in Roman Floss, White B. & A. 2001.



CONVENTIONAL CORD EMBROIDERY CENTERPIECE
DESIGN No. 1472.

The edge of the centerpiece is finished with cord couched down in Buttonhole stitch with Twisted Embroidery Silk, Blue B. & A. 2754. Commence work at the point of one of the scallops and do not cut the cord until the edge is finished. With a stiletto or other sharp pointed implement make a hole in the linen, draw both ends of the cord through and fasten on the wrong side. This work needs to be done very neatly. The row of inverted scallops just inside is worked in the same manner, the connecting thread running along the outer curve. Here, as elsewhere in the work, the stitches should be taken about one eighth of an inch apart.

The stems forming the conventionalized wreath are of a cord couched down at regular intervals with Twisted Embroidery Silk, Blue B. & A. 2754, the ends being

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

carried through the material and secured on the wrong side as before described. The flowers are all corded and couched down with Buttonhole stitch. In the center of the four-petal flowers is placed a small Battenberg ring and in the large oval flowers are two rings. These rings are secured by Buttonhole stitch, the connecting thread being on the inside of the ring. Cover the petals of the four-petal flowers with Honeycomb stitch, using Roman Floss, White B. & A. 2001. Outline all the small leaves and tendrils with Twisted Embroidery Silk, Blue B. & A. 2754, and fill in the leaves in Brier stitch with Roman Floss, White B. & A. 2001. The four small round flowers are made of small Battenberg rosettes, couched down with blue embroidery silk (Not difficult.)

Materials: Roman Floss, 2 skeins B. & A. 2001. Twisted Embroidery Silk, 7 skeins B. & A. 2754. 8 Battenberg rings No. 8002. 4 each Battenberg Rings 8003 and 8004. 9 yards White Cord. Dealers can furnish stamped linen of this design in 22 inch size. See note, page 222.

Jonquil Centerpiece Design No. 696A.

Many of the newer centerpiece designs show Battenberg lace combined with embroidery. The border is usually made of the lace and gives a very dainty finish. It is especially pretty when used on the bare table, when the polished

wood shows through the lacy edge. The jonquil with its clear delicate yellows is well adapted to table decoration and looks well in full embroidery. The color combination of pure yellow, dril green, and brown is very pleasing.



JONQUIL CENTERPIECE DESIGN No. 696A.

Flowers. — The corolla of the jonquil, daffodil, and other flowers of this order is somewhat complicated, the cup in the center being the main point of difficulty. This is somewhat deeper in color than the surrounding petals and the stitch direction is straight from top to base. Care should be taken to preserve the crimped edge of

cup and the turnover edges should also be given their share of attention. These edges may be worked in the lightest shades of yellow. The petals

B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

surrounding the cup are very easily worked, full embroidery being very effective. Commencing at the tip with B. & A. 2630, shade darker to the base. The yellow which should be used are B. & A. 2630, 2632, 2634, 2635, 2636. There is a Color Plate of the trumpet daffodil in the issue of CORTICELLI HOME NEEDLEWORK for April 1900. This flower is very similar to the jonquil, having the same general outlines. The little sheath at the base of the flower should be worked in Brown & A. 2122, which is a complementary color to the yellow and green.

Leaves.—In the leaves use B. & A. 2480, 2481, 2482, 2483, commencing at the tip with 2480 and shading darker towards the base. The stems are worked several rows of Twisted Outline stitch, using green on one edge and Brown 2122 the other.

This is an unusually good design by reason of the natural position of the flow along the edge. When the embroidery is completed the piece should be pressed and the lace braid carefully basted on. The stitches are then put in according to the stamping. When these are completed the linen is cut away from under the joining of the linen and braid carefully finished. (Not difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2630, 2632, 2634, 2635, 2636, 2481, 2482, 2483, 2122. 20 yards Linen Braid No. 6. 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See page 222.

Wistaria Centerpiece Design No. 1450.

COLORED PLATE XXIV.

This is a very delicate and dainty design of the beautiful purple wistaria which runs riot over our verandas and balconies during the summer months.

Border.—The border is worked almost entirely with Caspian Floss, W. B. & A. 2002, the edge in Buttonhole stitch and the scrolls in Outline and Laced and Short stitch. The crescent shaped figures appearing in each corner are lined with Green B. & A. 2742, and the tiny jewels in these figures are worked with the same. The semicircle of nine and the clusters of three at either side are worked in Satin stitch with Yellow B. & A. 2451. The perpendicular rows of jewels in the four points are worked in green and the jewels on either side yellow.

Flowers: Shades of Purple B. & A. 2520b, 2520, 2611, 2612, 2613, 2614, all be used with good effect; commencing with the lightest shades at the top of each cluster, deepen gradually to 2613 and 2614 for the buds and half flowers. Colored Plate XXIV is an excellent reproduction, showing the shades and stitch direction very clearly. Two and three shades may be used.

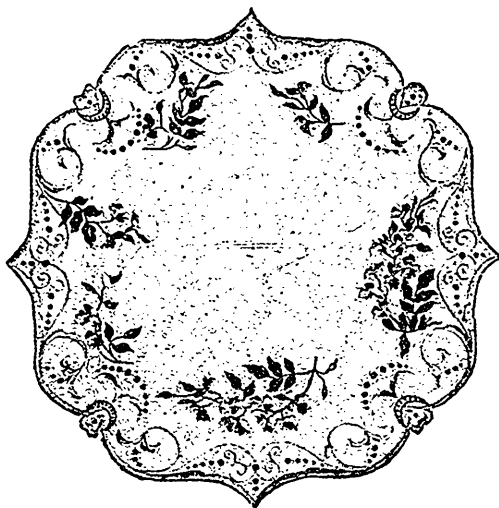
EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILK



WISTARIA.
COLORED PLATE XXIV.

each blossom, the standards being lighter than the lower part. For the calyx use Brown B. & A. 2120. The slender stems which connect the blossoms with the main stem are worked in Outline stitch with a medium shade of green.

Leaves.—Half work or Long and Short stitch is very effective for the delicately cut leaves. They are worked with Green B. & A. 2050a, 2050, 2051, 2052, 2053, outlining the center vein with one of the deepest shades. One of the prettiest ways of working a woody stem of this sort is to use several rows of Twisted Outline stitch combining a deep green and brown as shown in the colored plate. It makes an extremely pretty centerpiece when made up in this way, and "Half work" is one of the most pleasing and artistic features of modern embroidery. (Not difficult.)



WISTARIA CENTERPIECE DESIGN No. 1450.

Materials.—Filo Silk, 2 skeins each B. & A. 2520, 2611, 2612, 2050, 2051, 2052, 2053; 1 skein each B. & A. 2120, 2520b, 2613, 2614, 2050a. Caspian Floss, 5 skeins B. & A. 2002; 2 skeins each B. & A. 2451, 2742. Either Corticelli or B. & A. Silk can be used as per above color numbers. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 222?

American Beauty Rose Design No. A3649.

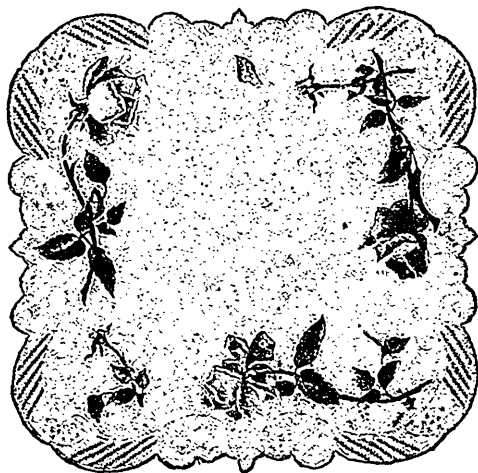
This is an especially good rose design in that it gives a good length of stem. It also shows the side and back views of the roses and this makes them much easier to embroider.

Border.—The border is composed of long graceful scrolls which are worked in Caspian Floss, White B. & A. 2002, Buttonhole stitch being used for the edge and Satin stitch for the inner scrolls. The lines which connect the scrolls in the corners are worked in Brier stitch with Green B. & A. 2742, and the star shaped figures between with Red B. & A. 2883.

Flowers.—Five shades of the rich, beautiful shade of red peculiar to the American beauty rose may be selected, 2881, 2882, 2883, 2884, 2885. There is really very little occasion for using the lighter shades except in the turnover

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

edges and for high lights on the convex petals. Each petal should be given equal care and the stitch direction decided before beginning to work. One is sometimes at loss as to the proper stitch direction on the curled edges, but an easy way to



AMERICAN BEAUTY ROSE DESIGN No. A 3649.

settle this difficulty is as follows:—Draw the outline of a rose leaf on paper and cut out. Mark on this the lines giving stitch direction, and when the edges are curled the lines will show the proper stitch direction to be followed. Anyone can do this, as the outlines of the petal do not need to be regular. The petals directly below these edges are in the shadow and here should be used the darkest shades. A colored plate of the American beauty is shown in the July 1900 issue of CORTICELLI HOME NEEDLEWORK.

Leaves.—One of the prettiest of the rose greens is line 2560, 2561, 2562, 2563, 2565. The same rule for curled or overlapping edges can be used here as in the flowers. Use the lightest shade of Green 2560, and the darkest shade for the part directly under. The veins are to be worked in Outline stitch with a dark shade. Terra Cotta B. & A. 2090 may be worked into some of the leaves and in the stems and thorns can be used freely. Smooth round stems such as these are best worked in Tapestry Long and Short stitch the length of the stems. (Difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2883, 2563; 1 skein each B. & A. 2090, 2881, 2882, 2884, 2885, 2560, 2561, 2562, 2565. Caspian Floss, 5 skeins B. & A. 2002; 2 skeins B. & A. 2742. Dealers can furnish stamped linen of the design in 22 inch size.

Gloire de Dijon Rose Centerpiece Design No. 678D.

COLORED PLATE XXV.

So popular is the double rose as a motif for embroidery that we have added another variety to the number already published. This time it is the Gloire de Dijon, of which we have prepared a colored plate. It is a beautiful yellow rose and is not of as compact growth as some of the other varieties.

Border.—The greater part of the border is formed of scrolls, which a

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



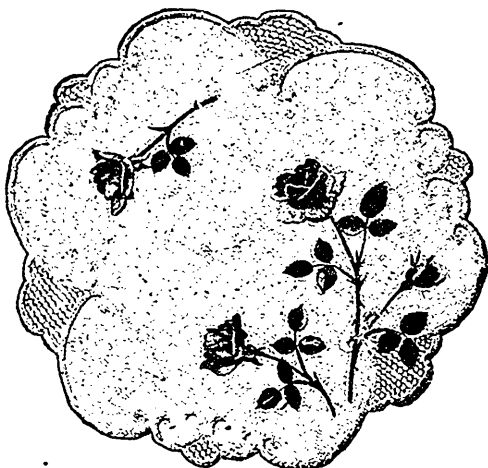
GLOIRE DE DIJON ROSE.
COLORED PLATE XXV.

worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The fan shaped scallops dividing the border into three parts are worked in Long and Short Buttonhole stitch with B. & A. 2002, and into this is shaded Green B. & A. 2740. The scroll just above is worked in Satin stitch with this shade. The leaf shaped scrolls are worked in Long and Short stitch with 2002, shaded with green, and the knobs or ends of the scrolls are also tinted with this color.

Flowers.—The same method of shading and stitch direction is employed here as in other double roses. Yellow B. & A. 2011, 2012, 2013, 2015, 2017, is used principally with deep Orange B. & A. 2020 in the center. This is shown very clearly in the colored plate. The tips of the petals are worked with 2011, and the shadows in the darker shades.

Leaves.—For the leaves use B. & A. 2050a, 2050, 2051, 2053 with 2282, 2284. The center vein is very prominent in rose leaves and it is to this rather than the stem that stitches should be directed. The prettiest way to work the leaves is in Feather stitch, with Tapestry or Long and Short stitch for the stems. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2011, 2012, 2013, 2015, 2017, 2020, 2050a, 2050, 2051, 2053, 2282, 2284. Caspian Floss, 5 skeins B. & A. 2002, 2 skeins B. & A. 2740. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 222.



GLOIRE DE DIJON ROSE CENTERPIECE DESIGN No. 678D.

Poppy Centerpiece Design No. 672A.

WITH BATTENBERG LACE EDGE.

COLORÉD PLATE XXVI.

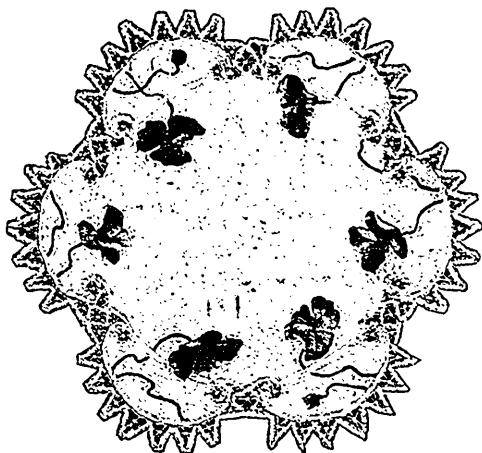
The beautiful blossoms of the poppy lend themselves with great grace to needlework designs. They are to be found in a variety of colors from a delicate pink to a deep glowing red.

The Battenberg edge is very simple, being formed almost entirely of lace braid with a Sorrento wheel worked in each point. Lace braid is also used for the band connecting the divisions of the border, or this may be worked on both edges with Outline stitch and filled in with Seed stitches, using Caspian Floss B. & A. 2002.

EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

Flowers.—The Embroidery Lesson elsewhere in this number gives explicit directions for working this flower. Its silky petals are very nicely worked with Filo Silk, some flowers in deep, rich reds, and centers in delicate pinks. Use Red

B. & A. 2062a, 2063, 2064, 2066 for the darker blossoms, and B. & A. 2060, 2060a, 2060b, 2062a, for the lighter. The stamens are worked with Black B. & A. 2000, and the pod in Green B. & 2053. This is a complicated little affair and needs careful handling.



POPPY CENTERPIECE DESIGN No. 672 A.

tiny stitches laid across the stems to represent the fuzzy growth of the poppy. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2060, 2060a, 2060b, 2062a, 2063, 2064, 2066, 2000, 2053. Caspian Floss, 2 skeins B. & A. 2002. 12 yards Battenberg Braid No. 6. 1 ball No. 100 Linen Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 222.

Grape Centerpiece Design No. 88W.

No more beautiful and effective piece of embroidery can be imagined than this design of grapes. With the rich raised border of gold the first effect is an immense China plaque and the beautiful soft tinting of the grapes aids this delusion.

Border.—The outer edge of the border is worked in Buttonhole stitch with Twisted Embroidery Silk, Gold B. & A. 2442, and the band forming the inner edge is worked in Satin stitch with B. & A. 2441. Filo Silk, Gold B. & A. 2441, used for working the conventionalized grapes which decorate the band. The grapes may be padded and then covered in Satin stitch with the Filo. These covering stitches should all be laid in one direction, or diagonal to the stem. The leaves are worked in Feather stitch with the same shade and the stems are

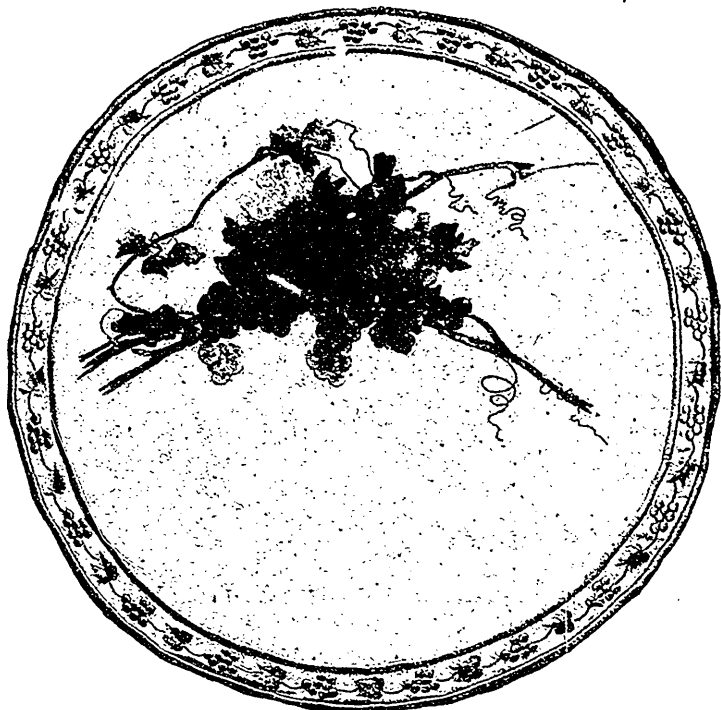
UNIVERSAL IN POPULARITY—B. & A. WASH SILKS.



RED POPPY.
COLORED PLATE XXVI.

Also outlined with it. Now outline both bands on the edges next the grapes with brown B. & A. 2446. Outline also the grapes and stems and the veins of the leaves with this shade.

Grapes. The four clusters of grapes in this study represent as many different varieties. The bunch at the top is the greenish white grape, the Niagara. This is worked in delicate Green B. & A. 2780, 2740, 2741. It is well to decide at the outset in which direction the stitches are to be laid and to follow this plan in all



GRAPE CENTERPIECE DESIGN No. 88 W.

the clusters. Two shades are enough to use in any one grape, the center being in the darkest shade, as commencing at one side work one row of Long and Short stitch with 2780, then a row of 2740, and lastly a row of 2780. Use the lighter shades for the fruit in the foreground and the darker shades for the ones behind. This scheme of coloring may be carried out in the other clusters, using of course different shades. In the cluster just below use Purple B. & A. 2520b, 2520, 2521a, 2523. In the one on the right Purple B. & A. 2841, 2842, 2845, and in the cluster nearest to the right Magenta B. & A. 2300a, 2302, 2304.

Leaves.—A variety of greens is used in the leaves and stems, as B. & A. 2560,

INSIST UPON HAVING YOUR SILK IN HOLDERS.

2561, 2562, 2563, 2564, 2565, 2482, 2483, 2484, 2485. Touches of Red B. & A. 2661 may be put on some of the green leaves. Sear brown leaves are effective among the green, and should be worked in B. & A. 2111, 2112, 2113, 2160, 2160b, 2163a. This is somewhat of an ambitious piece of embroidery and should not be attempted unless the worker has had considerable experience in blending colors. (Difficult.)

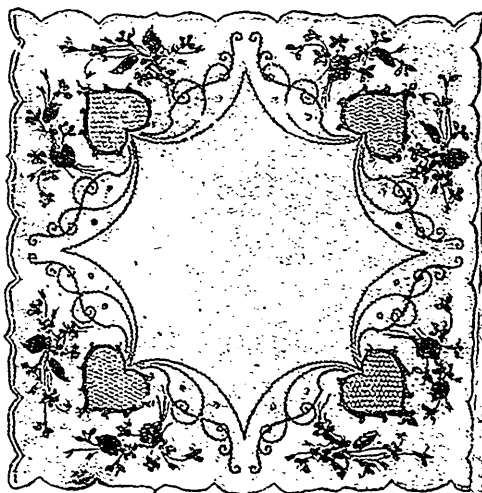
Materials: Filo Silk, 4 skeins B. & A. 2441; 1 skein each B. & A. 2111, 2112, 2113, 2482, 2483, 2484, 2485, 2841, 2842, 2845, 2446, 2160, 2160b, 2163a, 2520b, 2520, 2521a, 2523, 2560, 2561, 2562, 2563, 2564, 2565, 2300a, 2302, 2304, 2780, 2740, 2741, 2661. Twisted Embroidery Silk, 4 skeins each B. & A. 2441, 2442. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 222.

Violet Centerpiece Design No. 807A.

A pretty design of violets with scrolls and heart-shaped figures worked in shades of green.

Border.—The border consists of simple Buttonhole stitch worked in Caspian Floss, White B. & A. 2002. This as well as the scroll work should be done before the linen is put into frame.

Scrolls.—Caspian Floss Green B. & A. 2780, 2740, 2741, 2742, is used for the scrolls. Those surrounding the heart-shaped figures are worked in Satin stitch with 2742, and the tips or spurs are worked with B. & A. 2780. The ground between these lines is covered with Honeycomb stitch using 2740. The scroll lines which form points and connect the hearts are worked in Brier stitch with 2741, the next scrolls with 2740, and the outer ones with 2742. The jewels are worked in Satin stitch with B. & A. 2740.



VIOLET CENTERPIECE DESIGN No. 807A.

Flowers.—The violet is perhaps the most popular flower in embroidery, not excepting the wild rose. The construction of the flower is simple and this makes the stitch direction comparatively easy. With Purple B. & A. 2520b, 2520, 2611, 2612, 2614, you will have good line of colors to work with. In common with pansies the two upper petals

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PANSY.
COLORED PLATE XXVII.

be darker than the rest of the flower. It is not necessary to use more than two shades in a flower but sometimes two may be used in the lower petals with one somewhat darker for the upper. The marking or eye can be expressed very nicely with two threads of Orange B. & A. 2639 forming a V.

Leaves.—In the leaves use Filo Silk B. & A. 2520, 2521, 2050a, 2050, 2051, 2053. Work in full embroidery or Feather stitch and vein in Outline stitch. The stems are also worked in Outline. (Easy.)

Materials.: Filo Silk, 1 skein each B. & A. 2520b, 2520, 2611, 2612, 2614, 2521, 2639, 2050a, 2050, 2051, 2053. Caspian Floss, 5 skeins B. & A. 2002; 4 skeins B. & A. 2741; 2 skeins B. & A. 2780, 2742; 1 skein 2740. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 222.

Pansy Centerpiece Design No. 1451.

COLORED PLATE XXVII.

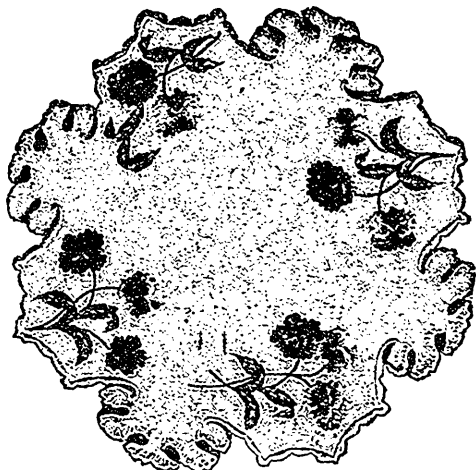
This is one of the very best pansy designs we have seen. It shows a novelty in the way of a border, and the arrangement and size of the pansies afford opportunity for some skillful shading. There are few flowers which afford such a variety of combinations as this one.

Border.—The border is made in eight sections, four of which are worked in Plain Buttonhole stitch with Caspian Floss, White B. & A. 2002. The others are worked in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002, and the spaces between the overlapping edges are worked in Feather stitch with Green B. & A. 2743.

Flowers.—The clusters of pansies appear in each alternate section. They are well drawn and of sufficient size for good treatment. A very pretty combination of colors are three lines of purple, yellow, mahogany, dull red, and brown, commencing with the cluster of two pansies at the bottom of the plate; for the light one use Purple B. & A. 2520b, 2520, 2610, 2611, 2612, 2613, 2614. The dark markings around the center are in 2614; the center is in Green B. & A. 2051, and below this Orange B. & A. 2638 as in Colored Plate XXVII. The back petals of the dark flower are worked in Red Brown B. & A. 2092. The lower petals are in Yellow B. & A. 2013, 2015, and the markings are in Red B. & A. 2092 with edge, green and white for the center. The lower flower in the cluster to the left is worked in Yellow, using B. & A. 2016, 2017, 2018 for the upper petals and 2013, 2014 for the others. The marking on the lower petal is Orange B. & A. 2020, and on the others purple B. & A. 2523. The middle pansy is worked in Purple B. & A. 2521a, 2522a, 2523, with markings of pale Yellow B. & A. 2012. The other pansy is entirely in Red B. & A. 2090, 2090b, 2091, 2092. The next cluster of pansies at the top has the darkest flower also in Red, B. & A. 2092, 2093. The upper petals and the edge of the lower petals in 2090, against this 2092,

INSIST UPON HAVING YOUR SILK IN HOLDERS.

then Yellow B. & A. 2011, and Purple B. & A. 2845 at the center. The middle pansy



PANSY CENTERPIECE DESIGN NO. 1451.

is worked with the palest of the Yellows, B. & A. 2010a, 2011, 2012, with markings of Purple B. & A. 2845. The top pansy has standards of Purple B. & A. 2523, and lower petals Laverder B. & A. 2520b on the edge shading into Yellow B. & A. 2011, 2012, with Purple B. & A. 2523 at the center. The remaining cluster on the left is still different. The upper pansy has standards of Purple B. & A. 2352, 2354, and the lower petals Yellow B. & A. 2010a, 2011, with markings of 2354. The standards of the next flower are Orange B. & A. 2018, 2020, and the lower petals are 2011 on the edge, the Red 2092 and Yellow 2010a, with Orange B. & A. 2020 around the center. The remaining pansy is in Purple B. & A. 2520b, 2520, 2611, shading lighter toward center.

Leaves.—For leaves use Green B. & A. 2050b, 2050a, 2050, 2051, 2053, working the edges in Long and Short stitch and the veins in Outline stitch. The stems should be worked in several rows of Twisted Outline stitch. (Difficult.)

Materials.—Filo Silk, 1 skein each B. & A. 2845, 2090, 2090b, 2091, 2092, 2010a, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2020, 2520b, 2521a, 2522a, 2352, 2354, 2520, 2610, 2611, 2612, 2613, 2614, 2638, 2050b, 2050a, 2050, 2053, 2054. Caspian Floss, 4 skeins each B. & A. 2002, 2743. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 222.

Hop Centerpiece Design No. A3663.

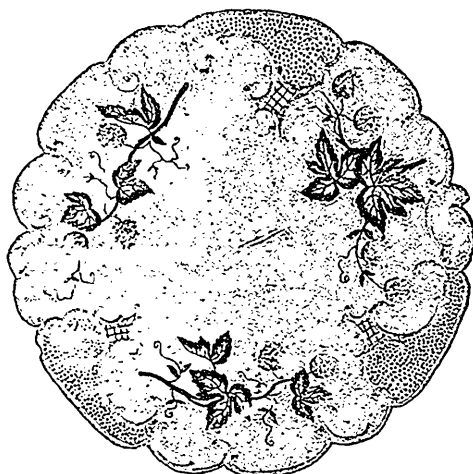
The range of designs for green and white combinations is all too limited, which is the more to be regretted since a design of this sort can be used far more often than elaborate productions.

Border.—The colors of the hop vine are repeated in the border. The sections forming the edge are worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002, and the others are worked in Satin stitch with the same. These sections of the border are dotted with French knots, which are made with Caspian Floss Green B. & A. 2560. The cross bars are also made with this shade.

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Hops.—Hops are similar in construction to pine cones, consisting of numerous small shield shaped sections which form a compact ball. They are the same color as the foliage although somewhat lighter in shade. Each section is worked in Long and Short or Feather stitch, keeping each distinct and using the shade only in each. Commence at the tip with 2740, and shade through 2560 to 2561 stem.

Leaves.—The leaves are large and deeply cut and are most effectively worked in Long and Short stitch as shown by illustration with the veins outlined. Deeper shades of the same color of colors as used in the hops could be employed, such as 2561, 2562, 2563, 2564. The stems may be worked in Tapestry stitch in



HOP CENTERPIECE DESIGN No. 3663.

medium and dark shades and the tendrils outlined with 2560. (Not difficult.)

Materials.—Filo Silk, 1 skein each B. & A. 2740, 2560, 2561, 2562, 2563, 2564. Caspian Floss, 6 skeins B. & A. 2002; 2 skeins B. & A. 2560. Dealers can furnish colored linen of this design in 22 inch size. See note, page 222.

Pansy Centerpiece Design No. 810B.

WITH BATTENBERG LACE EDGE.

COLORED PLATE XXVII.

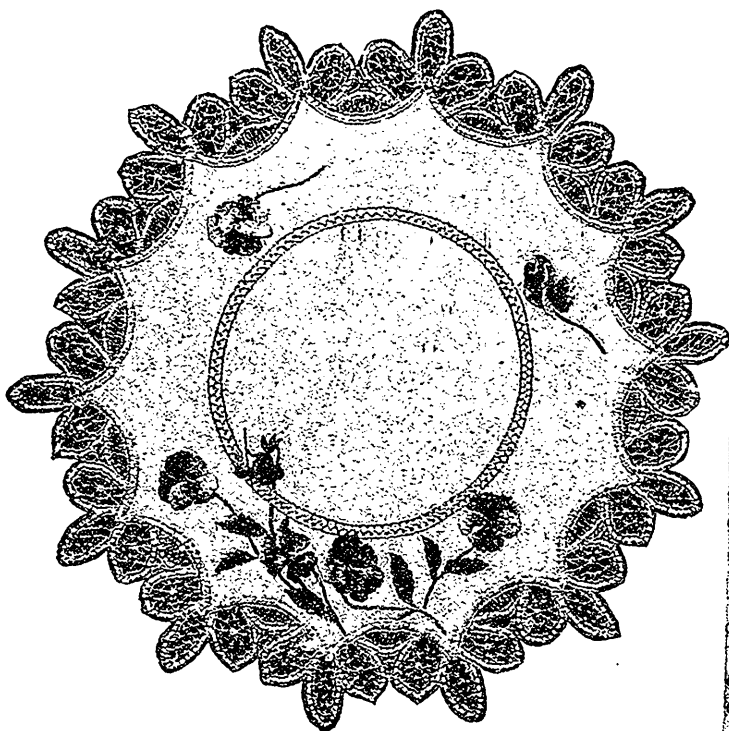
The pansy like the sweet pea has almost numberless color combinations, and one of the reasons for the failure of so many embroidered pieces is that too many colors are combined in one design. The border of this design is of Battenberg lace, simple in outline and calling for but few stitches. The band or ring around the center is outlined with Caspian Floss, Green B. & A. 2740, and filled in with a stitch of the same shade. Over this work another row of Cross stitch with the B. & A. 2002.

Flowers.—Two distinct lines of purple were selected for this design as well as blue, and red brown. The shades are Purple B. & A. 2520b, 2521, 2840, 2842, 2845, 2610, 2612, 2613, 2614, 2796, 2353; White B. & A. 2002.

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Cream 2004, Yellow 2620, 2632, 2634; Purple B. & A. 2040; Brown B. & A. 2093, 2090b. This gives an excellent line to select from, and no better color studies can be found than the flowers themselves, which are so abundant during the early summer. Colored Plate XXVII will be found of much assistance, and those who have the July issue for 1900 can refer to the Lesson on the Pansy, where the direction and shading are treated at length.

Leaves.—The leaves are worked in Filo Silk, Green B. & A. 2050a, 2050, 2051.



PANSY CENTERPIECE DESIGN No. 810B.

2054, with the veins outlined with a darker shade, and the stems worked in rows of Twisted Outline stitch with a medium shade. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2091, 2092, 2840, 2841, 2842, 2796, 2040, 2002, 2004, 2520b, 2521, 2353, 2610, 2612, 2613, 2614, 2630, 2632, 2050a, 2050, 2051, 2054, 2090b. Caspian Floss, 2 skeins B. & A. 2740; 1 skein A. 2002. 9 yards Battenberg Braid No. 6. 2 balls No. 100 Linen Thread. can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See page 222.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLD

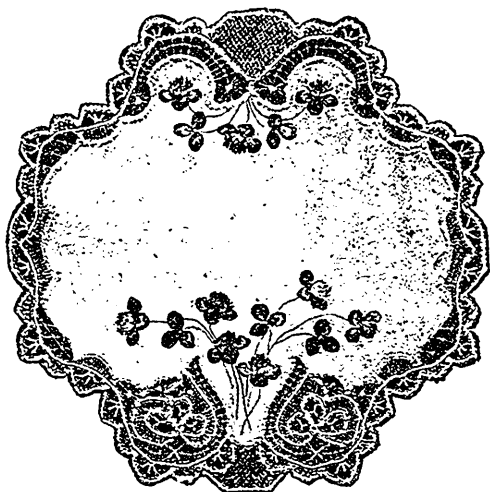
Clover Centerpiece Design No. 813 C.

WITH BATTENBERG LACE EDGE.

The clover leaf with its peculiar markings is especially pretty embroidered on white linen and the magenta colored blossoms add much to the effectiveness of the color scheme.

The Battenberg lace design forming the edge is unique and forms a pretty setting for the bunches of clover. Lace stitches are treated at length in another part of this number and many of the more simple ones might be used here.

Flowers.—In the clover as in other composite flowers each section should be kept distinct. There have been many different suggestions as to appropriate stitches, but the most satisfactory way is to work each section with Long and Short stitch. Do not attempt too much shading. Use one shade only in a section and work in rows, making the base of the flower the darkest. A good selection of colors is Red B. & A. No. 2300, 2301, 2302, 2304. There is a good Colored Plate



CLOVER CENTERPIECE DESIGN No. 813C.

for the clover in the April 1900 issue of CORTICELLI HOME NEEDLEWORK.

Leaves.—The leaves are one of the prettiest features of the clover. The crescent shaped markings should first be worked with a light shade of Green as B. & A. No. 2050, the stitches around the edge and in the center being laid into it. For this use Green B. & A. 2050a, 2050, 2051, 2053. Outline the stems on both edges with a medium shade of green. If your design shows but one line another can be easily added and in this way more strength and character given the stems. (Not diffi-

Materials: Filo Silk, 1 skein each B. & A. 2880, 2300, 2301, 2302, 2304, 2050a, 2051, 2053, 2780. 9 yards Pattenberg Braid No. 6. 2 balls No. 100 Linen Thread. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 222.

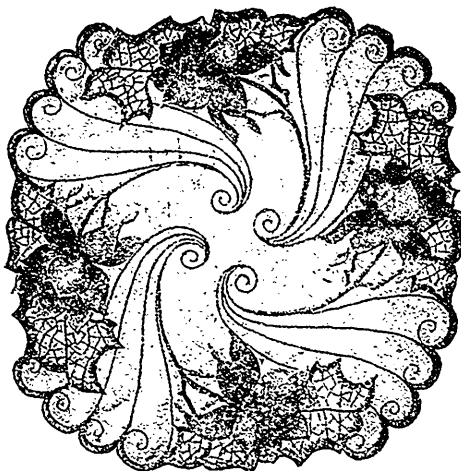
While good silk is a necessity, a good soap is equally important. Quick lathering in suds made with "Ivory" or any other pure soap, and plenty of clean water as hot as the hands can bear, will insure success.

ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.

Tulip Tree Centerpiece Design No. 449 F.

This is a decided novelty both as regards design and coloring. The flower is the blossom of the tulip tree known throughout the South. It is a most unique design and can be furnished in the larger sizes as 24, 27, and 30 inches.

Border.—There is no distinct border, the leaves and scrolls forming the border. The long graceful lines of the scrolls are padded, the edges worked in Buttonhole stitch with Green B. & A. 2050, and the lines in Overlap stitch with Roman Floss.



TULIP TREE CENTERPIECE DESIGN No. 449 F.

The scrolls are padded and worked in Overlap or slanting Satin stitch with Roman Floss. The lower row in Yellow B. & A. 2640, and the upper in Brown B. & A. 2162. The petals overlaps the edge and this should be worked in close buttonhole before cutting out.

Leaves.—The edges of the leaves are worked in Long and Short Roman Floss, Green B. & A. 2053. Where the leaves form the edge they are worked in close Buttonhole stitch before cutting out. Outline the net work veins with E. & A. 2053. The stems of both leaves and flowers are padded and worked in slanting Satin stitch with Green B. & A. 2050, 2051. (Somewhat difficult.)

Materials: Roman Floss, 8 skeins B. & A. 2053; 2 skeins each B. & A. 2640, 2050a, 2050, 2051, 2052, 2054; 1 skein B. & A. 2162. Dealers can be supplied with stamped linen of this design in 24, 27, and 30 inch sizes. See note, page 22.

ART SOCIETIES EVERYWHERE USE B. & A. WASH SILK

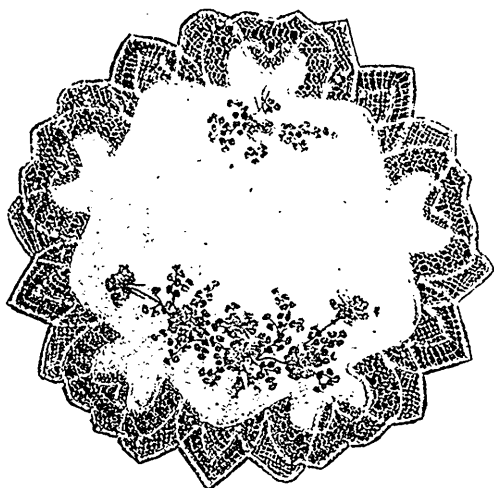
Wild Rose and Fern Centerpiece Design No. 814B.

WITH BATTENBERG LACE EDGE.

This combination of the wild rose with maidenhair fern is very pleasing, and is a variety from the ordinary wild rose design. The Battenberg lace edge is delicate and the stitches are very lacy and open. They are shown very clearly cut, and are given much more in detail in the lace article which appears here in this number. Directions for basting and overcasting should be carefully observed.

Flowers.—Five shades of Pink B. & A. 2671, 2672, 2673, 2675, 2676 are used for the flowers. The great fault with so many embroideries of the wild rose is that the petals appear to be flat, when we know in the majority of cases they should be delicately curved. This is expressed by the shading. Not more than three shades should be used in a flower, although some flowers may be lighter than others. The mature only buds and newly opened flowers are of the deeper shades. The centers of the open flowers are worked in Satin stitch with Green B. & A. 2050a, the stamens worked in Chain and Stem stitch with Green B. & A. 2015. The calyx is worked in Green B. & A. 2053, and the stems in Chain stitch with 2053, and the leaves B. & A. 2166.

Ferns.—The tiny fronds of the maidenhair fern are worked with Green B. & A. 2050a, 2050, 2051, 2053, 2282, 2284. A row of Long and Short stitches with a few additional stitches will be enough to cover the stems. The stems are worked in Outcast stitch with Terra Cotta Green B. & A. 2090b. (Easy.) A complete plate of the wild rose was published as a frontispiece of the December issue of CORTICELLI'S NEEDLEWORK. Copies of that issue can be had by sending 10 cents to the publishers.



WILD ROSE AND FERN CENTERPIECE DESIGN No. 814B.

Materials: Filo Silk, 1 skein each B. & A. 2090b, 2015, 2671, 2672, 2673, 2675, 2166, 2050a, 2050, 2051, 2053, 2282, 2284. 9 yards Battenberg Braid No. 6. No. 100 Thread. Dealers can furnish stamped linen of this design in 9, 12, and 22 inch sizes. See note, page 222.

THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

Sweet Pea Centerpiece Design No. 811A.

WITH BATTENBERG LACE EDGE.

In this centerpiece is shown a design of sweet peas which is extremely pretty and not too difficult. This may also be said of the Battenberg lace edge, when the stitches used are simple and rapidly worked. The clusters of rings which appear at equal intervals around the border are worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002.

Flowers.—One reason for failure in working this flower is that too many colors



SWEET PEA CENTERPIECE DESIGN NO. 811A.

combinations are attempted in one piece. With but two or three colors better effects will be obtained. The flowers in this design are mostly full size, show both standards and wings with edges curled. The lightest shades of the selected should be used for the standards, or they should be lighter than the of the flower. For the turnover edges use the lightest shade and pad these slightly if desired. Depth of color or shadow should be determined by commencing the work. We suggest in this design the use of but two colors.

THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.

pink and purple, shades B. & A. 2670b, 2670, 2671, 2672, 2885, 2066, and 2520b, 2521, 2521a, 2522, 2522a, 2523. There was a Colored Plate of the sweet pea shown in the July 1900 issue, and a Lesson in the October number of that year. These would no doubt be a help to the beginner.

Leaves.—It will be noticed that the leaves grow in pairs and it is best to use but one shade for the two. The shades for leaves and stems are Green B. & A. 2560, 2561, 2563, 2564. Now just a word of caution about the stems, Do not make them too heavy. Outlining both edges will be sufficient. (Not difficult.)

Materials.—Filo Silk, 1 skein each B. & A. 2885, 2066, 2670b, 2670, 2671, 2672, 2520b, 2521, 2521a, 2522, 2522a, 2523, 2560, 2561, 2563, 2564. Caspian Floss, 1 skein B. & A. 2002. 9 yards Battenberg Braid No. 6. 2 balls No. 100 Thread. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 222.

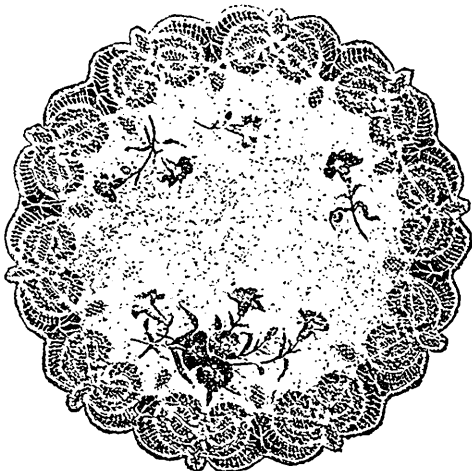
Carnation Centerpiece Design No. 812A.

WITH BATTENBERG LACE EDGE.

This design of carnations has an especially pretty border. It is furnished in a variety of sizes from a 9 inch doily to a 22 inch centerpiece, and is sure to be popular. Instructions for basting and overcasting the braid are given elsewhere in this number, and this is fully as important as the stitches themselves.

Flowers.—It is a good idea to combine two colors in a carnation design, as pink and red. B. & A. 2060, 2060a, 2060b, 2061, 2062, 2062a, 2063, 2064 will give a sufficient variety of shades for the two flowers, using the first four for the pink and the last four for the red. Mark each petal distinctly, keeping in mind the ragged edges of the petals. The lighter shades are for the petals in the foreground, which are in the strongest light. Those behind are darker and so on. It is an especially attractive flower for embroidery.

Leaves.—Leaves, calyxes, and stems are decidedly characteristic. For them



CARNATION CENTERPIECE DESIGN No. 812A.

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

use a Gray Green B. & A. 2560, 2562, 2563, 2564. The leaves curl and twist about and afford considerable study in light and shade. For instance, in a leaf which curls outward and presents its tip toward you use 2560 for the tip, and the under sides of the leaf which shows directly back of the tip the darkest shade B. & A. 2564. The sheath-like calyx is also worked in 2563 and 2564, and the cup supporting it in 2563. Use Tapestry stitch in working the stems. (This is difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2060, 2060a, 2060b, 2061, 2062, 2062a, 2063, 2064, 2560, 2562, 2563, 2564. 9 yards Battenberg Braid No. 2 balls No. 100 Thread. Dealers can furnish stamped linen of this design in 9, 18 and 22 inch sizes. See note below.

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 the information desired as to where to send to get the necessary material. By including 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.

Caution in Washing Art Embroideries.

The greatest care must be exercised in washing art embroideries. While silk is a necessity, a good soap is equally important. Take a bar of "Ivory" or any other pure soap, which you know will be safe to use. Quick washing in water made with this soap and plenty of clean water as hot as the hands can bear will insure success. The rules for washing on page 276.



EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

Lace Making.

BY NELLIE CLARKE BROWN.

Lace stitches when once learned open the way for the making of all kinds of needle laces. The stitches are the same always and only the variety of lace regulates their use. The Point, Venetian, Flemish, Duchesse, Royal Battenberg, and Renaissance, which are all permanent varieties, require enough work in their manufacture to give them a high and lasting value. Many other sorts are quickly made and are the fads of the hour. The Venetian requires the buttonholed bars with picots, many of the finer net stitches, and the buttonholed cords which outline the design. For the needle point laces the finest of braids and threads, and all the most beautiful stitches are necessary. Flemish lace has a background of Flemish net and Raleigh bars, with the wheels reserved for use in the design. This is the lace for which the grotesque animals were originated. Duchesse lace requires very simple stitches, depending for its distinction upon the braids used. Royal Battenberg and Renaissance laces are made of showy, heavy braids with almost an endless selection of stitches. The former requires a background of buttonholed bars with picots, while for the latter twisted threads and wheels are used. The new Arabian braids so popular for boleros, revers, curtains, and other heavy effects are made of a heavy corded variety of Battenberg Braid often of gold thread woven into its composition. A new effect, which is in reality a revival of the colored laces of the fourteenth century, is obtained by the use of gold, colored silk, and linen threads.

MATERIALS.

Pattern.—All patterns should show a clearly defined design that when worked will stand out distinctly from the background, which should be systematically filled in with light unobstrusive or uniform stitches. Beauty in design and artistic drawing should be imperative. A pattern having these and not requiring much cutting of the braid is to be preferred. The beauty of lace is impaired by any visible joinings of the braid. True-ness of design should always be insisted upon. Patterns, drawn accurately, which in the perforating have become irregular, are to be carefully avoided. Patterns with a meaning are always better than those consisting of an indefinite collection of lines and curves. The material upon which the patterns are stamped has much to do with the ease in working and the excellence of the finished work. Those stamped upon paper cambric must have a lining of paper or light canvas before the braid is basted into position. Often, even when it is necessary to place the work in embroidery frames, but the danger of arranging the finished work makes this unadvisable. The heavier cloth patterns are better, and blue or green is preferable to pink, as the latter is apt to irritate the eyes. Best of all is the smooth, shiny Holland, formerly used for window shades. Ink traced patterns on this material need no background; the buff or natural color of the cloth is restful to the eyes.

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

Needles.—The ordinary sewing needle should be used for basting. When this needle is also used for the overcasting of the braid and the filling in of the stitches it should be reversed and the threaded eye thrust through the work first with the sharp point resting on the thimble. This avoids attaching the lace to the pattern or splitting the threads. The long cylindrical lace needle with its blunt point and small eye is best.

Braids.—Every year, as the popularity of lace making grows, there is a greater variety of braids from which to choose. For Battenberg lace a smooth linen braid should be selected. Cotton braid should never be used, and "union," which is a mixture of cotton and linen, is to be avoided. The point braids should be of the finest and smoothest. For Flemish lace there are a great many beautiful braids, some with a silk thread in the design which allows the use of either silk or linen thread in the working. Some have a pull thread along the edge which lessens the task of overcasting or laying the braid. In black silk braids it is well to get the higher priced goods which are all silk. The others have a linen filling which while presenting as good an appearance, has the disadvantage of not being all silk.

Threads.—For the finer laces the Petit Moulin linen thread made in France and Germany is best. This may be had in white and cream, and is made in sizes from No. 30 to No. 2,000. These balls of thread come wrapped in paper rings which serve as a protection from soil, and keep the thread from tangling. They should be opened from the center and placed in a little box with a punctured lid through which the thread is drawn, or in one of the little sterling silver cases made for the purpose. If preferred they may be put in little silk bags and attached to the bodice. For Flemish and Duchesse lace Nos. 200 to 400 are good, handkerchiefs, doilies and other fine laces Nos. 600 to 1,000 should be used; the very finest laces Nos. 800 to 2,000 are right. Venetian lace, which requires braid, is made of fine or coarse thread according to the result desired. For Battenberg the coarser Petit Moulin threads may be used, or the linen threads which come on the large wooden spools. These give just as good results at less cost. For silk lace, tailors' twist is excellent for the coarser work, and ordinary sewing silk may be used for the finer varieties. The width and quality of the braid as well as the effect desired should regulate the size of the thread. For the overcasting or laying of the braid a thread much finer than that used for the making of the stitches should be used. To avoid twisting and knotting of the thread it should be stripped or drawn between the thumb and finger and then held up in a vertical position until it has ceased to whirl. The needle should then be threaded on the end not just cut from the ball.

Rings (Fig. 156). - Rings are very often an addition to the appearance of a piece of lace but are not used in such unlimited quantities as formerly. Very good ones may be bought at a small cost, but it is often more practical and satisfactory to make them, as then the size and thickness desired may be obtained.

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

exactly. A ring gauge, bone knitting needle, or other hard cylindrical object should be used, and the thread wound somewhat loosely around it from eight to twenty or even thirty times, according to the desired bulk of the ring. The needle which is attached to the other end of the thread is then passed between the roll of threads and the cylinder in a series of overcasting stitches which hold it together. The coil is then carefully pushed off and closely buttonholed around its entire circumference. The thread may then be secured and cut, or may be used to fasten the ring into position on the pattern. If preferred, the rings may be covered with single crochet.

FIG. 156.
RING

For the center of flowers and central parts in a design rings are very effective. They may also be used in the background with good results, and

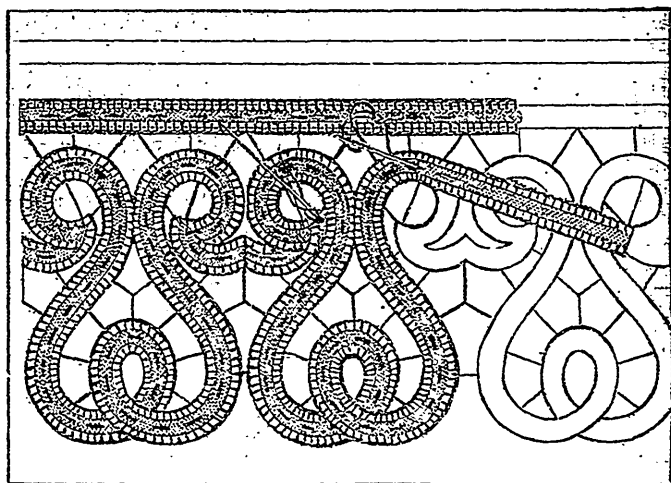


FIG. 157. BASTING.

may be of one or different sizes artistically grouped. When a design calls for rings placed close together the thread connecting them should act as a hinge and



FIG. 158. CORNERS.

make them loosely at a single point so they may be freely moved about, and not present the stiff, clumsy effect of rings sewed tightly together for varying distances

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILK

along their circumferences. When basting the rings into position only a few stitches are needed, but they should pass down through the pattern and up through the ring. This stitch repeated at intervals around the ring will prevent the working thread from being caught between the ring and the pattern.

Right side of the work.—Lace is usually made with its right side next to the

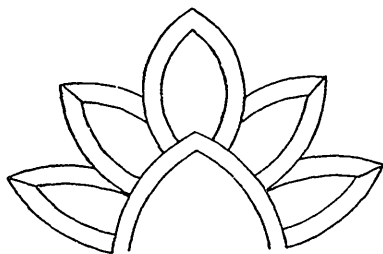


FIG. 159. SCALLOPS OR LOOFS.

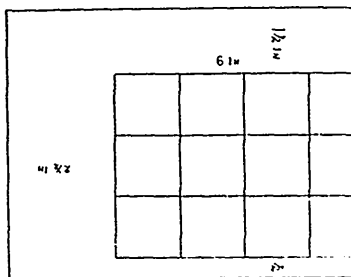


FIG. 160. SAMPLER.

pattern. This makes the joinings of the braid more easy to accomplish and all of the thread fastenings upon the wrong side of the work. It is a disadvantage when made rings are to be sewed upon parts of the design and when ribbed work and certain other stitches are to be made. With care either side may be used, the right side, and both should be as nearly perfect as possible.

Basting (Fig. 157).—The basting of the braids must be most carefully

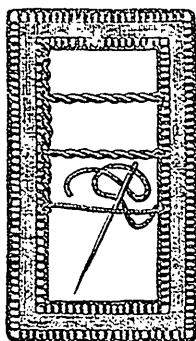


FIG. 161. SORRENTO
PLAIN TWISTED BAR.

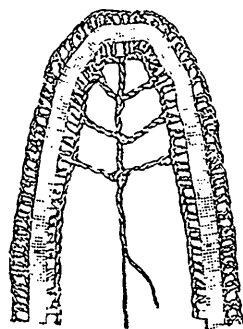


FIG. 162.
BRANCHED SORRENTO BAR.



FIG. 163.
POINT D'ALENÇON B.

Except in the case of a perfectly straight line the basting stitches must never be placed through the middle of the braid. They should always be placed through the open edge of the braid and on the outer line of the pattern indicating the position of the braid. This keeps the extreme outer edge of the braid exactly and (if the thread is drawn sufficiently tight and the stitches are small) securely in place on the

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

ge of the braid pattern. When in following the design the curve changes and the side upon which the braid is being basted becomes the inner curve, the thread should be carried across to the opposite side of the braid and the basting con-

tinued on what is now the outer edge. If this method is closely followed the edge of the braid will not have a tendency to curl over upon itself when passing around curves.

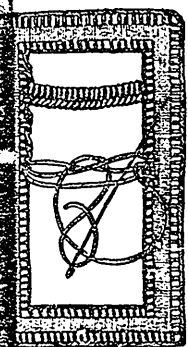


FIG. 164.

LACE BUTT-HOLE BAR.

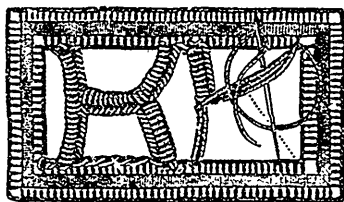


FIG. 165.

PLAIN VENETIAN OR BRANCHED BAR.

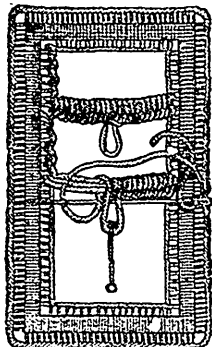


FIG. 166. BUTT-HOLE BAR WITH PICOTS.

BUTT-HOLE BAR WITH PICOTS.

Piecing the braid.—When the braid must be joined, a place in the pattern should be selected where two braids cross each other. If the lace is to be worked on the right side next to the pattern the two cut ends should be left loose and long enough to lap over each other. The whole braid is then basted into position, and the cut ends laid one upon the other over it, and neatly sewed together with fine thread. The upper end is not folded under, as that would make a fourth

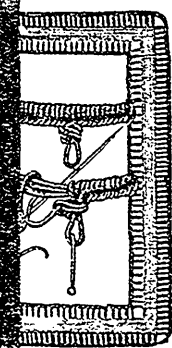


FIG. 167.

BUTT-HOLE BAR WITH PICOTS.

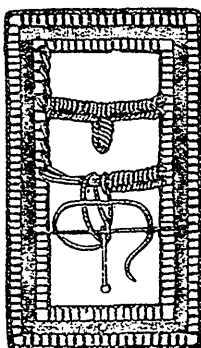


FIG. 168.

JACK PICOT OR DOTTED POINT DE VENISE BAR.

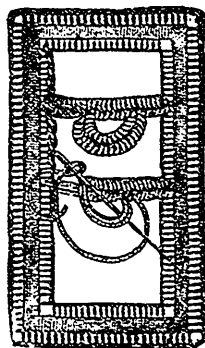


FIG. 169.

BUTT-HOLE BAR WITH PICOTS.

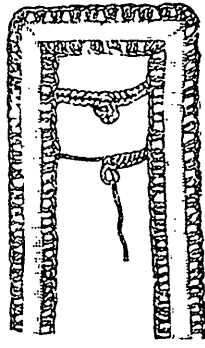


FIG. 170.

POINT DE VENISE BAR WITH PICOTS.

ness of the braid, but its end is carefully overcast to prevent raveling. The braid should never be pieced at a corner of the design where a single braid changes its direction unless it is absolutely necessary, and then the end of the

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

lower braid should be folded up and the end of the upper braid folded down so the folds just touch the edge of the other braid, and carefully overcast together at both cut edges.

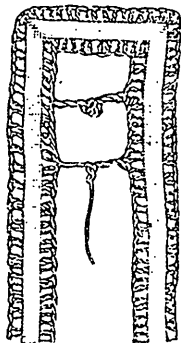


FIG. 171.
PICOT OR DOT ON
SORRENTO BAR.



FIG. 172.
BAR WITH TWO ROWS
OF KNOTS.

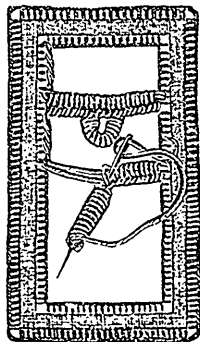


FIG. 173.
BAR WITH BULLION
PICOT.

There are three ways of turning the point of acute angles. (b) The braid may be basted to the extreme point of the pattern and the fullness folded over so the fold will lie on the edge of the pattern as the basting is continued along the second side. (c) A second method is to miter the braid at the point. To do this the braid is basted to the extreme point of the angle and the fold of the braid is so regulated that on the right side of the pattern it becomes a line of division exactly separating the two sides of the braid into halves.

(d) Still another way is to fold the braid back upon itself at the acute

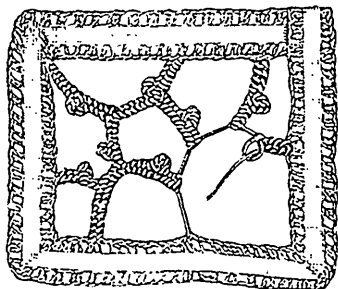


FIG. 174. RALEIGH BARS.

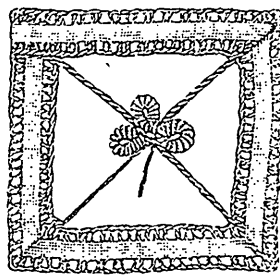


FIG. 175. BULLION PICOTS.

necessary to allow the braid upon either side of the point to follow the lines of the pattern. This method cuts off the end of the point and makes a blunt corner which is not often desirable. In basting the Russian braids the folds must be arranged as to keep the heavy cord on the outside of the curve at all times.

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possible. The point, no matter which way it is turned, should be secured to the pattern by a stitch or two passed from it through the pattern just beyond. This prevents it acting as a hook upon which, later, the working thread may be caught to the great detriment of the work.

Scallops or Loops (Fig. 159).—When the design of the pattern contains a series of scallops or loops the braid should not be cut, but folded back upon itself with the fold just touching the braid that limits the scallops. When they are short the braid for the next one should diverge immediately from the last. When they are long or deep the first braid of the second scallop should be basted exactly over the braid of the first until the point of separation is reached.

When the scallops are on either side of a central scallop or design the position of the braids should be exactly alike on both sides. Beginning at the right

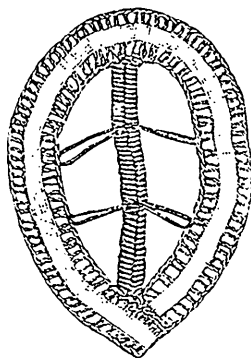


FIG. 176.
POINT D'ANVERS BAR.

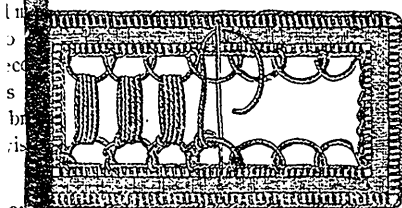


FIG. 177.
ALENCON BARS OR BEADED INSERTION.

the braid is basted with the folds in the order in which they come. This causes the right side of each loop to lap over the left side of the one preceding it. When the left side is reached the central figure should have both sides overlapping the adjoining scallops, and the left scallops should have their left sides overlapping the scallops at the left. To obtain this result the braid is taken in the fingers and turned back in a reversed fold, that

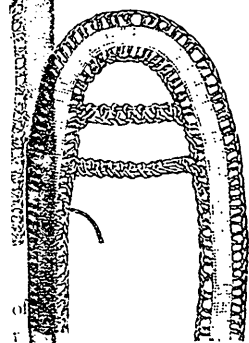


FIG. 178.
HOLE STITCH BAR.

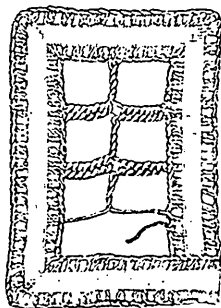


FIG. 179.
VENETIAN BARS.



FIG. 180.
POINT D'ANVERS BARS.

must long enough to reach the end of the scallop. This is then placed in position and basted.

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Overcasting.—When the braid has all been basted into position the full i edges must be overcast or laid with very fine linen thread which is passed

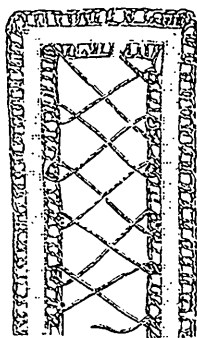


FIG. 181.

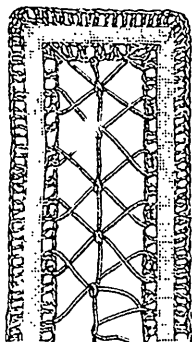


FIG. 182.

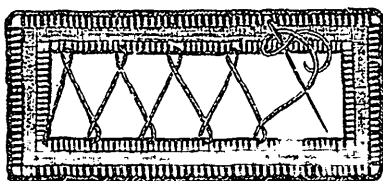
FIG. 183.
ROSETTE BARS

FIG. 184. PLAIN RUSSIAN STITCH.

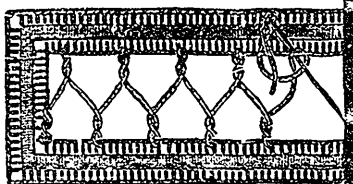
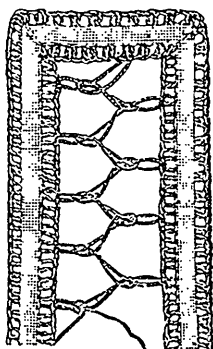
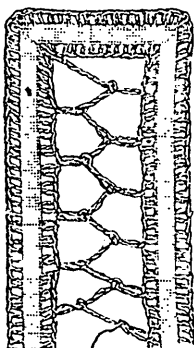
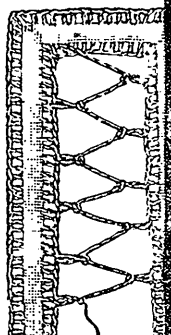


FIG. 185. TWISTED RUSSIAN STITCH

FIG. 186.
PLAIN RUSSIAN STITCH
IN RELIEF.FIG. 187.
TWISTED PLAIN RUSSIAN
STITCH.FIG. 188
THIRD RUSSIAN
STITCH.

and over into the full edge of the braid and drawn up smoothly. When curve is short or pronounced the needle should enter each marginal lo

THE MOST DELICATE WORK IS DONE WITH B. & A. SILK

of braid. In long or slightly curved lengths the stitches may be taken at slightly
 equal intervals. Curves outlining parts of the background, which are later to
 be filled with wheels, bars, or other similar stitches, may be left without overcasting
 the working thread in passing from point to point will draw the braid into

position as the
 filling in of the
 background
 proceeds. Fam-
 ilarity with
 the work will
 indicate when
 in this way the
 overcasting
 may with safety

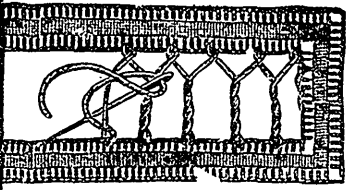


FIG. 189. COLUMN STITCH.

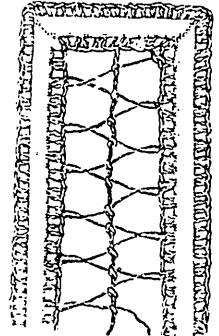


FIG. 190
 KNOTTED RUSSIAN STITCH

mitted. The thread should not be drawn tight
 enough to pull the braid from the lines of the design to
 which it is basted, but should be tight enough to hold the
 edge smoothly and flatly into position. All similar
 stitches should be kept exactly the same size and shape.

Whenever, in the overcasting, the thread reaches a
 point where two braids cross, these braids should be fastened together, either by a
 buttonhole knot or by simply passing needle through both braids. When the

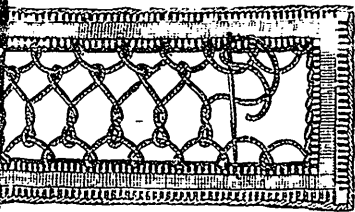


FIG. 191. SINGLE RUSSIAN INSERTION.

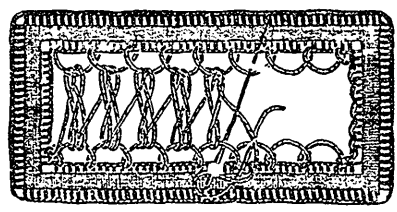


FIG. 192. DOUBLE RUSSIAN INSERTION

and must pass from one side to the other of two braids that cross, a buttonhole
 knot should be tied at the first side, the thread passed between the two braids, and

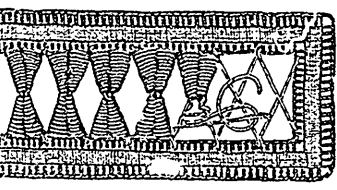


FIG. 193. CONE INSERTION.

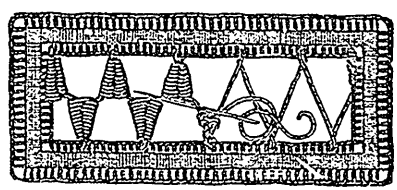


FIG. 194. DETACHED CONES.

second buttonhole knot tied. This plan is also followed when the curve of the

B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.

braid being overcast changes, and the outer curve becomes the inner one. At the point where the change in direction occurs a buttonhole knot is tied in the edge of the braid, and the overcasting thread carried to the opposite side of the braid. Another knot tied, and the overcasting of the new inner curve continued.

Knots. Fastening Threads.—All lace should be absolutely free from

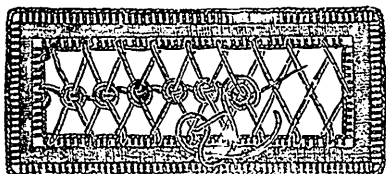


FIG. 195. POINT D'ANGLETERRE INSERTION WITH SMALL WHEELS.

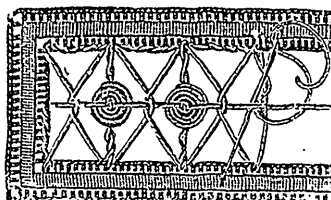


FIG. 196. POINT D'ANGLETERRE INSERTION WITH LARGE WHEELS.

When the thread may be attached at the intersection of two braids it should be passed between them until its end is hidden and a tight buttonhole knot tied at the point where the work is to begin. A second knot back of the first will make the loosening of the thread an impossibility.

A used thread may be terminated by tying a single buttonhole knot at the edge of the braid and passing it between the two braids for a short distance.

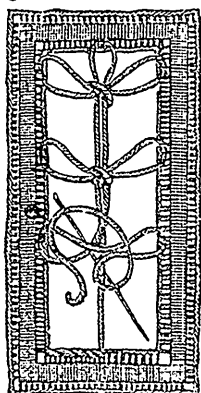


FIG. 197. BRANCHED LEAF INSERTION.

A little back stitch may then be taken and the thread again passed between the braids in an opposite direction and cut. When a thread must be fastened to a single braid it may be overcast along the edge of the braid with an occasional buttonhole knot, or it may be run through the body of the braid in a series of tiny running stitches, with an occasional back stitch—all invisible from the right side. A single buttonhole knot at the edge of the braid will then be sufficient to secure it at the desired place. A used thread may be finished off in

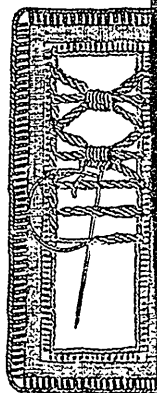


FIG. 198. CLUSTER INSERTION.

the same way. Where the stitch will admit it a good plan is to fasten the thread at the side of the space opposite the finishing off of the one just used.

Design and Background.—The design of the pattern should be made to stand out distinctly from the background and for this purpose the stitches used in the part of the work should be compact and showy. For the background, wheels, and other open stitches should be used. It is well to put in the background stitches first, as they serve to hold the lines of the design in place and prevent any drawing in of the braids into unlovely curves.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDER

sampler (Fig. 160).—A sampler is almost a necessity to the lace maker and his her encyclopedia of stitches. A strip of Holland about four inches wide from one to two feet long makes one that may be rolled into a handy little

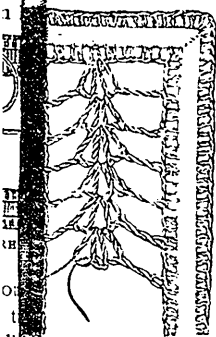


FIG. 199. SPANISH NET SHELL INSERTION.

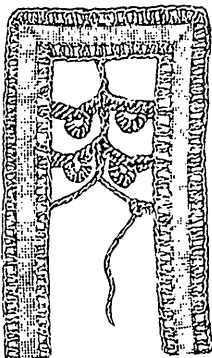


FIG. 200. BULLION INSERTION.

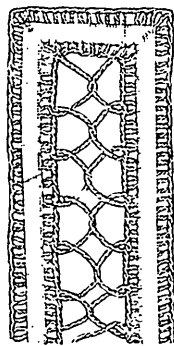


FIG. 201. INTBLACED LOOPS.

er and tied. But perhaps the best consists of a number of small oblong or pages of the Holland upon which the different varieties of stitches may be worked in groups and their names written below in ink. The whole may then be bound in book form and kept in the lace box for reference. These sheets should be six by nine inches and furnish spaces for twelve network stitches or

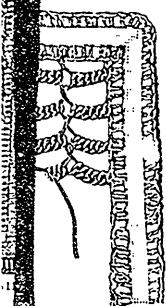


FIG. 202. BATTENBERG INSERTION.

twenty-four insertions or bars. A margin of one half inch should be allowed at the top and right side; one and one half inches at the left to allow room for the binding, and two and one half inches at the bottom to allow room for the written names of the stitches worked above. This margin is outlined by a row of Battenberg braid. The space inside is divided lengthwise into three equal parts by two parallel braids basted at equal distances apart. Three



FIG. 203. HALF BAR INSERTION.

horizontal braids are then basted at equal distances, dividing the space into twelve small squares. For the insertions five vertical braids are used. All the cut ends are secured beneath the marginal braid, and all the braids are worked by machine through their center to the Holland. The sampler is made in the same way in one continuous expanse of little squares and oblongs.

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STITCHES, BARS, AND INSERTIONS.

Sorrento Plain Twisted Bar (Fig. 161).—The thread is carried across the s and entered into the opposite braid. The second end of the bar should be towards the worker and the twisting, which consists of repeated passing the working thread around the bar, should proceed from the worker towards

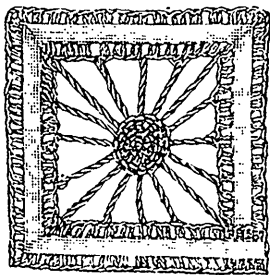


FIG. 204.
SORRENTO WHEEL.

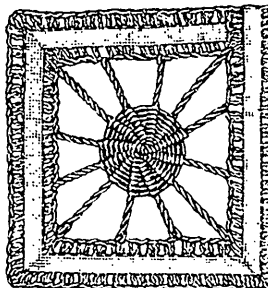


FIG. 205. RAISED POINT D'ANGLE-TERRER OR SPINNING WHEEL ROSSETTES, OR RIBBED WHEELS.

first or farther end of the bar until a smooth rope-like effect is produced. makes a better twist as each circling of the thread helps to keep in place all preceding work. The succeeding bars are worked in the same manner selected intervals and may be arranged in pairs or trios or any other preferred arrangement.

Branched Sorrento Bars (Fig. 162).—The thread is fastened at the nearer

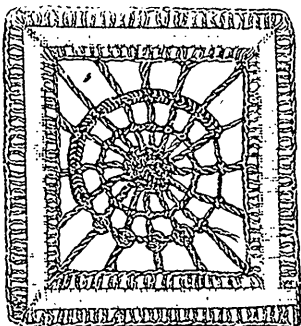


FIG. 206. SORRENTO WHEEL SHOWING DIFFERENT ORNAMENTATIONS

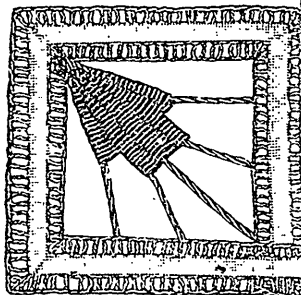


FIG. 207. FANS.

of the space, carried across in a straight line and fastened with buttonhole k It is then twisted back for a short distance and entered into the right braid a upward angle. This short bar is twisted to the central bar and entered into left braid at the same upward angle. This is twisted back and the twisting

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the central bar continued. The thread is again entered into the right braid in an upward angle parallel with the first, twisted back, and entered into the left braid. These parallel bars are repeated at regular intervals during the twisting of

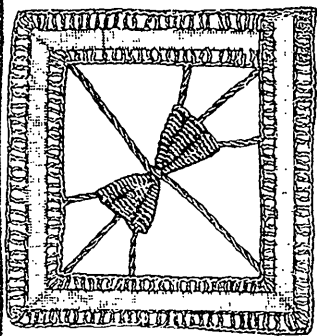


FIG. 208. HOURGLASS FANS.

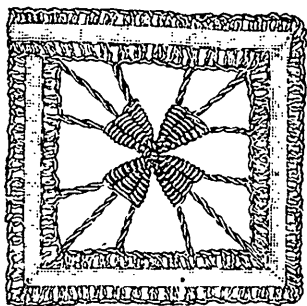


FIG. 209. CROSSES.

middle thread. The crossings of the threads may be decorated with wheels, the cross bars may be at right angles with the long bar.

Point d'Alençon Bars (Fig. 163).—The double bars differ from the former having three threads for the foundation. The overcasting thread is passed

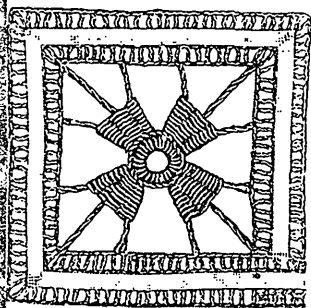


FIG. 210. FANS ON A CENTRAL RING.

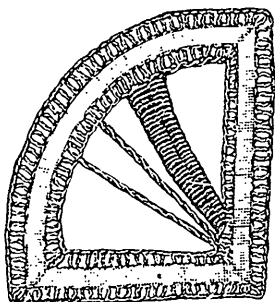


FIG. 211. WOVEN RAYS.

round them in loose coils at even distances, which allows the foundation threads to be seen.

Plain Buttonhole Bars (Fig. 164).—The thread is passed from one side of the lace to the other from two to four times, entering the braids always at the same points. The working thread is then entered into the braid one stitch below the bar to prevent the finished work from coiling. A row of close buttonhole stitches is then worked upon the bar. This is more easily done if the work proceeds from left to right as then it is not necessary to throw the thread into

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

position at each stitch. When the bar is covered the thread is entered into the braid one stitch below the foundation threads.

Plain Venetian or Branched Bars (Fig. 165).—Branched buttonholed bars are an especially effective filling in back ground spaces too wide for the use of single bars. The thread is fastened at the upper left corner, overcast down the left

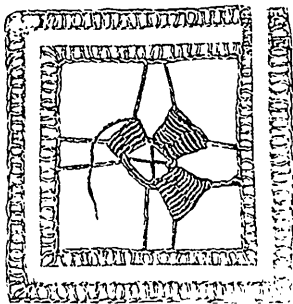


FIG. 212.
CROSS ROSETTE.

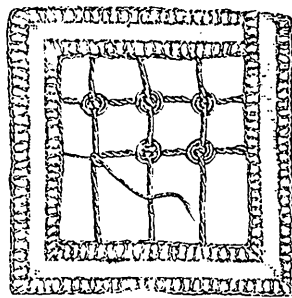


FIG. 213 POINT D'ANGLETERRE
OR ENGLISH STITCH.

braid and three threads carried across the space, entering the braid at the same point. This bar is covered with close buttonhole stitches and the thread again carried down the left braid to the location of the next bar. Three threads are placed in position from this point to the center of the completed bar, and the buttonholing begun close to the first bar. This is continued for half its length when a bar of three more threads is placed from the end of the buttonholing to

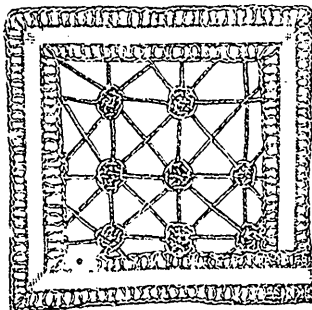


FIG. 214. POINT D'ANGLETERRE.

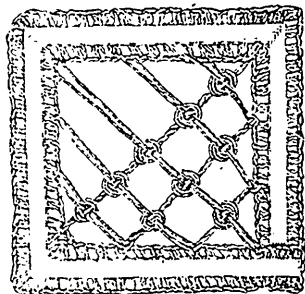


FIG. 215. SPIDER OR WHEEL STITCH.

point in the right braid. This new short bar is then buttonholed its entire length and the buttonholing of the unfinished half of the second bar is resumed.

Any preferred arrangement of the branches may be selected. These branched bars may be used in large spaces in the background of a design, and make a very showy filling. The work should be so planned that the completion of the

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the buttonholing of each bar will find the thread at the beginning of the next unfinished one.

Buttonholed Bars with Picots (Fig. 166)—When pinned or open picots are desired on a buttonholed bar, they are placed as the work of covering the bar proceeds. A small pin is thrust into the pattern a short distance below the bar at the point of the proposed picot. The thread is then passed under the pin, over the bar, without making a buttonhole stitch, and out to the left of the pinned loop. The needle is then passed under the three threads and drawn up in a tight buttonhole knot close to the last stitch on the bar. The buttonholing is then continued.

This picot may be varied (Fig. 167) by increasing the number of the buttonhole stitches that bind the picot, placing each additional stitch above its predecessor so the last will be nearest the bar.

Lace Picot or Dotted Point de Venise Bar (Fig. 168).—For the lace picot the

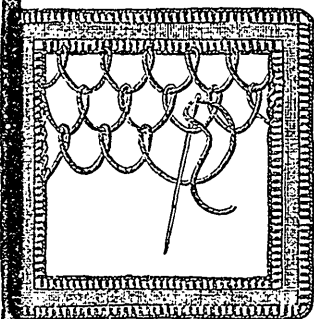


FIG. 216. POINT DE BRUXELLES
(BRUSSELS POINT.)

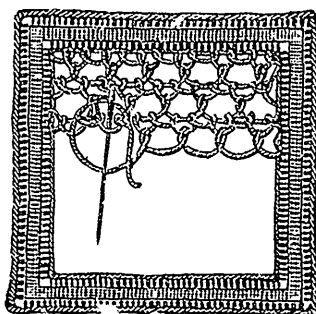


FIG. 217. POINT DE BRUXELLES.

needle is entered into the braid far enough from the bar to allow four or five buttonhole stitches to be placed closely upon the loop. The thread is passed behind the pin and over the bar and then reappears within, or between the sides of the loop. The needle is passed at right angles under the three threads, and drawn up in a tight buttonhole knot as near the pin as possible. Other similar stitches are placed above the first until the loop is entirely covered and the last stitch is close to the bar, which is then completed.

Buttonhole Picot (Fig. 169).—The buttonholing of the bar is continued until the location of the farther end of the proposed picot is reached. The thread is then carried back six stitches and entered between the sixth and seventh. It is then returned to the end of the buttonholing, passed over it and entered between the seventh and eighth stitches. This will prevent the end of the picot from coiling up out of position. This little loop is then covered with close buttonhole stitches and the bar completed. If desired pinned or lace picots may be worked upon this picot.

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Point de Venise Picots (Fig. 170).—A simple picot is made by entering buttonholing between the last two stitches on the bar and working a slight loose buttonhole stitch. This is followed by two others worked in the same place, each one next to the last stitch on the bar. These three stitches lie below the bar of buttonholing and form a close picot.

Picot or Dot on Sorrento Bar (Fig. 171).—The thread for a Sorrento bar is placed in position and twisted for half its length. The needle is then passed through the last coil made by the twisting thread and three close buttonhole stitches worked in the same direction as the twisting, which is then continued.

Bar with Two Rows of Knots (Fig. 172).—A bar of two parallel threads is placed across the space and groups of two buttonhole stitches placed at regular intervals along its length, leaving between each pair room for the next two. The first

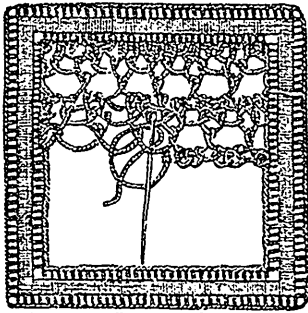


FIG. 218. POINT DE BRUXELLES

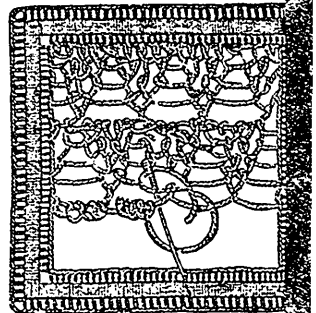


FIG. 219. POINT DE BRUXELLES

these is a regular buttonhole stitch. The second is reversed. To do this the thread is held under the thumb and the end drawn around to form a loop. The needle is passed behind the two foundation threads, over the open end of the loop, under the lower, and drawn up in a close knot. The pattern is then turned around so as to bring the unfinished side of the bar into position for completion. Similar buttonhole stitches are then placed between each of the groups already worked on the first side.

This bar when made indefinitely upon a cylindrical piece of Holland makes a very pretty hand-made braid which may take the place of machine braid in making lace.

Bar with Bullion Picot (Fig. 173).—Bullion picots or buttonholed bars are similar to the French knots used in embroidery. The needle is thrust half an inch through the last buttonhole stitch on the bar and the working thread passed around it from ten to twenty times in even coils. The left thumb is then placed on these coils and the needle pulled gently through. The thread is drawn out slightly that the coil is curled into a circle or loop. The buttonholing of the bar is then continued.

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Raleigh Bars (Fig. 174).—Branched buttonhole bars are called Raleigh bars when on each a bullion or other picot is worked. These bars depend largely for their beauty upon their irregularity of arrangement. The entire network may first be placed into position and afterwards buttonholed and decorated with

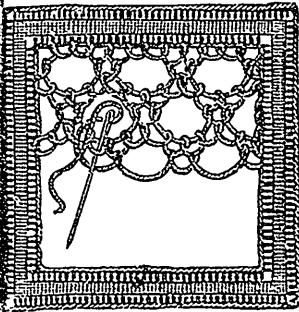


FIG. 20. POINT DE BRUNELLES ("PEA" STITCH)

Or, what is more satisfactory, the bars may be completed as the work proceeds.

Bullion Picots (Fig. 175).—Bullion picots may be used in various ways. Two crossed bars crossing may be secured by a wheel darned over and under the bars in a series of close circles. At the space between each two consecutive bars the needle is passed through the outer threads of the wheel and a bullion picot made. This is repeated in each of the other three angles. The size of the

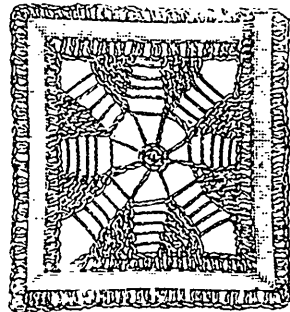


FIG. 221. BRUSSELS NET POINTS.

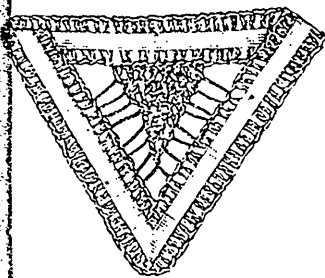


FIG. 222. BRUSSELL NET (PINEAPPLE)

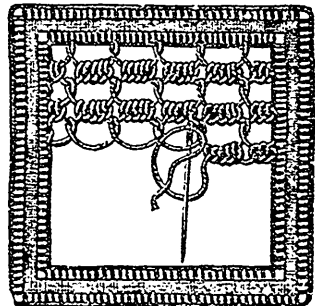


FIG. 223. BRUSSELS NET.

depends upon the number of times the thread is coiled around the needle.

Bullion stitch may also be used to decorate closely woven networks. The thread is invisibly fastened at the center of the proposed leaf and the needle passed downward through the network, up again at the outer point of the leaflet and covered with enough close coils of the thread to reach from one end to the other of the proposed leaflet. It is then drawn through the coils

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and entered into the network at the center. Three of these straight braid stitch coils meeting at a common center make a pretty leaf decoration. make beautiful little stars. Clover leaf effects may be obtained by making three looped bullion picots around a common center.

Point d'Anvers Bar (Fig. 176).—The thread is fastened at the end of the space, carried to the opposite side and overcast two or three stitches to the other side. It is then carried back in a line parallel to the first and secured by a buttonhole stitch. Three or more lines may be used if preferred. These lines must be parallel while the working thread is passed over and under them in a weaving darning stitch. At regular intervals side loops are formed attaching the ends of the sides of the space at opposite points. The working thread is passed over the left bar, across the right bar and into the braid from beneath. It is then returned under the right bar, across the left, into the left braid from above.

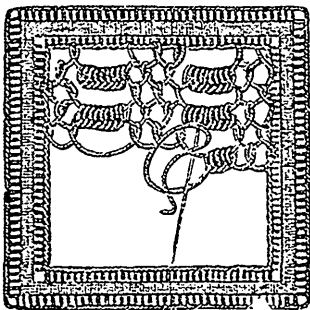


FIG. 224. BRUSSELS NET.

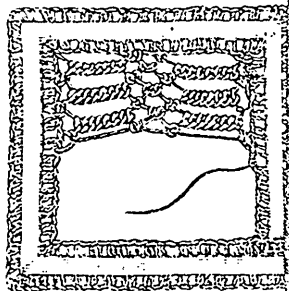


FIG. 225. BRUSSELS NET (FLEMISH).

under the left bar and the last passing of the thread between the bars is under the right bar, over the lower half of the right loop and under the right bar. The weaving is then continued.

D'Alencon Bars or Beaded Insertion (Fig. 177).—A row of buttonhole stitches is worked on each side of the space with the loops exactly the same and opposite. The thread is then entered into the braid close to the last stitch and once around the nearest loop. This loop and the opposite one are joined by four connecting bars lying in close parallel rows, each made by passing the needle under both loops and back. The thread is then wound around the filled loop and once around the next, and the second bead of four is made.

Buttonhole Stitch Bar (Fig. 178).—A plain twisted bar is carried across the space and the thread entered into the braid one stitch below the bar. Buttonhole stitches are worked at regular frequent distances across the space, but not connected together. The thread is again entered into the braid one stitch below the bar and returned to the opposite side by carrying it once through each loop between the buttonhole stitches.

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Venetian Bars (Fig. 179).—The thread is carried down the left braid the required distance and a reversed buttonhole stitch worked in the middle of end of the space. To make this stitch the required length the thread is carried through the loop twice. It is then entered into the opposite braid in a straight line and both halves of the bar covered with close buttonhole stitches. This is repeated at regular intervals.

Point d' Alençon Bars (Fig. 180).—This is the herringbone stitch. A simple stitch is taken through the edge of the braid on each side of the space alternately, the work continuing forward or towards the worker, and each stitch lifting up threads of the braid edge. (Fig. 181.) This stitch may be worked at sufficient distances apart to place the crossing threads at right angles and is then overlaid with a second similar row of stitches entering the braid midway between the first series. (Fig. 182.) These two rows of bars may be united by a

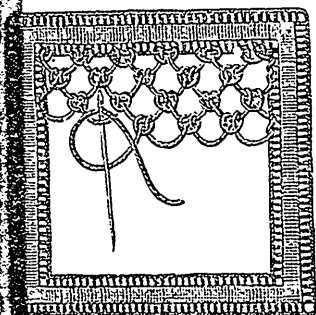


FIG. 226. SORRENTO STITCH
DOUBLE NET, POINT DE SORRENTO.

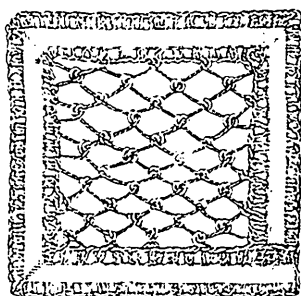


FIG. 227. POINT DE SORRENTO.

needle which is passed through the middle of the space and tied at each crossing of the threads with a tight buttonhole knot.

Rosette Bars (Fig. 183).—Plain twisted bars are crossed in groups of three or when the twisting of the third thread has reached the crossing at the center a buttonhole knot is tied, a wheel woven, and the twisting of the third bar completed.

Plain Russian Stitch (Fig. 184).—Plain Russian insertion consists of single buttonhole stitches worked alternately from side to side of the space. The thread is drawn at the upper left corner and held to the pattern between the braids by the left thumb. It is then passed through the right braid a short distance from the corner with the point of the needle directed to the opposite or left braid, the thread held by the thumb and drawn up into position. The thread is next carried through the left braid, over the thread held by the thumb and towards the opposite braid. This is continued at regular intervals.

Twisted Russian Stitch (Fig. 185).—Twisted Russian stitch is made with a reversed buttonhole stitch. The thread is held under the left thumb, and its

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length returned in a loop again passing under the thumb towards the left. Each then passed through the braid over the first thread of the loop and under the second. These stitches are worked alternately from side to side of the space.

Plain Russian Stitch in Relief (Fig. 186).—Plain Russian stitch may be greatly beautified by a second row of the same stitch worked upon the first row.

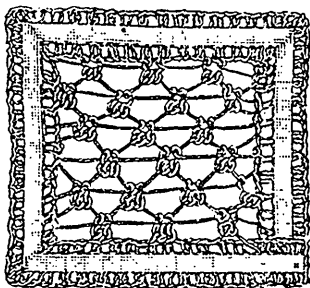


FIG. 228. POINT DE SORRENTO.

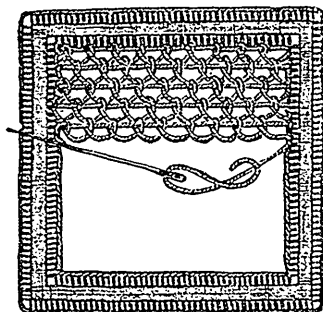


FIG. 229. POINT DE SORRENTO (VENETIAN OR LINE STITCH).

The thread is passed through the loop of the first stitch on the left, and then through the loop of the first stitch on the right in a buttonhole stitch. This is continued until the new row of plain Russian stitch has been worked down the entire length of the first and wider row.

Twisted Plain Russian Stitch (Fig. 187).—When the Russian stitch

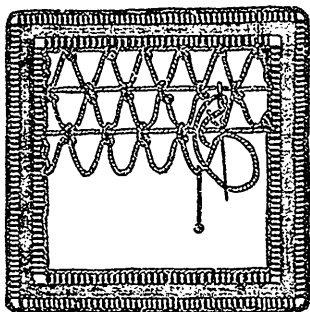


FIG. 230. POINT DE SORRENTO (COBWEB STITCH).

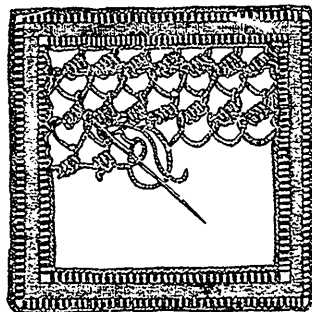


FIG. 231. POINT DE VENISE (SHRILL STITCH).

completed the thread is twisted three times over the first crossing thread and buttonhole loop tied together with a tight knot. The next crossing thread is twisted three times and the first loop on the other side is tied. This is continued from side to side throughout the length of the space.

Tied Russian Stitch (Fig. 188).—Still another mode of procedure is to

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each buttonhole loop as it is made, placing the knot each time about one third of width of the space from the braid.

Column Stitch (Fig. 189).—In this variety of Russian stitch all the stitches on one side of the space are twisted for nearly two-thirds of their length. This stitch is especially effective in curved spaces and the twisted side of the stitch may be worked at either the outer or the inner curve of the space.

Knotted Russian Stitch (Fig. 190).—After a space has been filled with rather closely worked Russian stitch the working thread is carried to the middle of one end of the space, and tied in a close buttonhole knot on each thread of the insertion at the middle of the space.

When Russian stitch is used to fill curved spaces, the stitches on the side of the outer curve must be placed farther apart, and those on the inner curve closer together in order to keep the work regularly spaced.

Single Russian Insertion (Fig. 191).—A row of buttonhole stitches is placed at regular intervals along both edges of the space with their loops equal and opposite. Into these loops plain or twisted Russian stitch is worked.

Double Russian Insertion (Fig. 192).—A pleasing variation of the single

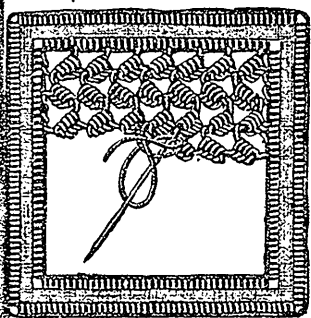


FIG. 232.

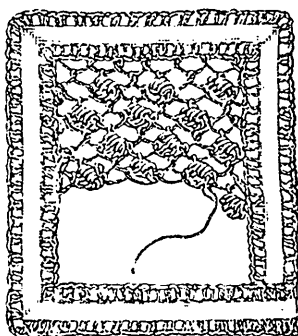


FIG. 233. SHELL STITCH.

Russian insertion is obtained by working two stitches of either plain or twisted Russian in each buttonhole loop. For very heavy effects three stitches may be

Cone Insertion (Fig. 193).—The foundation for cone insertion is two rows of Russian stitch intersecting each other at regular intervals. The crossings of these threads form hourglasses over which the cones are woven in *point à prise*. The thread is fastened in one corner of the space, and darned or woven over or under the first pair of converging lines until the apex of the cone is reached at their crossing. The weaving is then continued until at the opposite end the base of the adjoining cone is completed. All the cones are thus worked in pairs.

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Detached Cones (Fig. 194).—Detached cones are worked over a single row plain Russian stitches. The cones are placed over each pair of diverging threads. The working thread is attached to the braid and a cone is woven in *à la reprise* over these two threads until the middle of the space is reached. It is then twisted along the other half of the second thread, and entered into the braid at the first point of divergence on that side. A second cone is woven over the two threads until it meets the first one. The thread is then twisted over

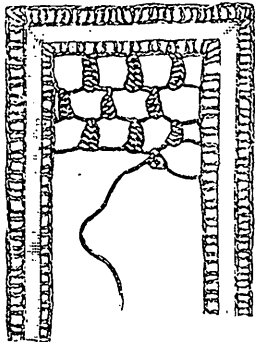


FIG. 234. POINT DE VENISE (SIDE STITCH).

the uncovered half of the new thread used in this cone, and entered into the opposite braid where the third cone is begun.

Point d'Angleterre Insertion with Small Wheels (Fig. 195).—Two regularly intersecting rows of plain Russian stitch make the foundation for this insertion. After this foundation is completed one end of the thread is attached to the

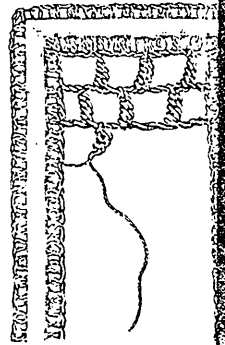


FIG. 235. POINT D'ANGLETERRE INSERTION WITH SMALL WHEELS (CORDED SIDE STITCH).

end of the space. It is then carried down the middle of this space to the intersection of threads, under which it is passed and around which a wheel is woven. At the completion of the wheel the thread is passed through the side nearest the next intersection of threads, where it is carried and the next wheel worked.

Point d'Angleterre with Large Wheels (Fig. 196).—The space is divided down the middle of its length by a straight line. The thread is then carried to the corner of the space and carried in a loose loop to the opposite corner. From here it is overcast along the edge of the braid the required distance, passed over the loop, under the straight thread and again over the loop, holding it in position, and entering the braid exactly opposite its first end. It is then carried across the space from this point to the opposite end of the last row and twisted back to the center, where a wheel is woven around the four threads. The twisting is then completed, another loose loop carried across the space and the work continued.

Branched Leaf Insertion (Fig. 197).—The thread is fastened at the end of the space and carried to the middle of the opposite end in a straight line. Here it is passed under two or three of the short threads at the open sides of the braid, carried in a loose loop to the left side, where it is again passed under the same number of threads in the braid with the needle pointing upwards. It is then entered in the same way into the right braid with the needle pointing

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is. The needle is then passed under the meeting of all these threads at the middle of the space and drawn up in a tight buttonhole knot. These side loops are repeated at regular intervals. A further ornamentation is made by weaving a braid around each of the buttonhole knots.

Cluster Insertion (Fig. 198).—At equal distances apart three parallel twisted braids are worked across the space. When the third is twisted half its length the three are united by four or five close buttonhole stitches and the twisting finished. The first bar of the next group is placed close to the last one of the finished group. The first and third bars of each group should be slightly loose so that when drawn taut the central one they will not pull the braid from place.

Spanish Net or Shell Insertion (Fig. 199).—The thread is fastened at the upper left corner and overcast along the left braid the necessary distance. Four reversed buttonhole stitches are then worked in the same opening in the upper braid. The thread is then entered into the right braid and returned to the left by passing it once over the attaching threads and once through the loops between the four stitches. It is again entered into the left braid and carried down the length of the stitch. The second row of reversed buttonhole stitches is then worked on the loop between the second and third stitch of the row above.

In narrow places groups of two stitches may be used and in wide places there

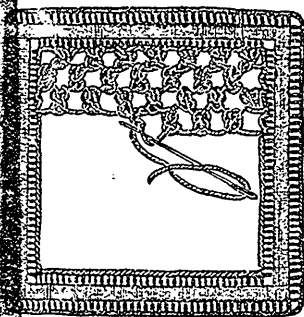


FIG. 236. SIDE STITCH.

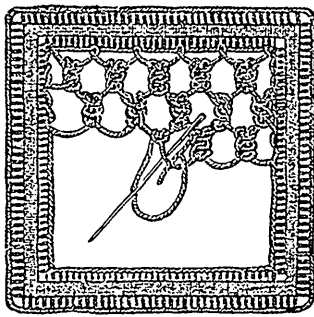


FIG. 237. SIDE STITCH.

be six. In oval spaces the insertion may begin with two stitches, increase to four and six, and then decrease to four and two at the opposite side.

Bullion Insertion (Fig. 200).—The thread is fastened to the upper left corner and carried down the left braid the length of a long reversed buttonhole stitch, a stitch of which is then worked in the middle of the upper braid. The thread is carried at the opposite side and carried down one stitch. One half of the right braid is covered with close buttonhole stitches. The needle is then thrust half through the last stitch and a bullion picot made. The remainder of the loop is buttonholed. The loop at the left is covered in the same way and the thread is carried down the left braid. Another reversed buttonhole stitch is then

worked between the two buttonholed bars. The new loops thus made are then covered as before.

Interlaced Loops (Fig. 201).—A row of buttonhole stitches is placed at regular intervals along one side of the space, with loops of uniform size between them. The thread is then brought to the opposite corner and passed once through the first loop. A single buttonhole stitch is worked opposite the first one on

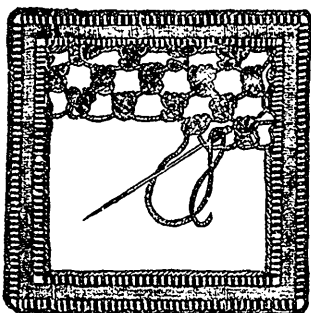


FIG. 238. SIDE STITCH.

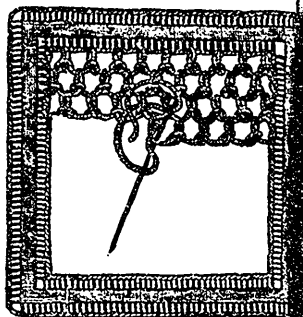


FIG. 239. PETIT POINT DE VENISE.

other side, the thread passed through the second loop, and a second buttonhole stitch worked.

Sorrento Insertion (Fig. 202).—A single buttonhole stitch is worked in the middle of the upper braid and the thread fastened at the opposite side. The stitch is taken down the braid and both loops of the first row filled with an equal number of close buttonhole stitches. This is continued throughout the space.

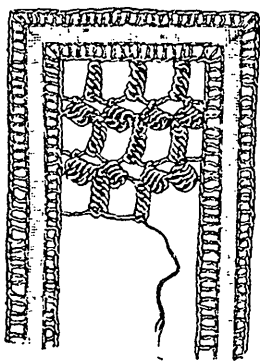


FIG. 240. POINT DE VENISE
(COMBINATION STITCH.)

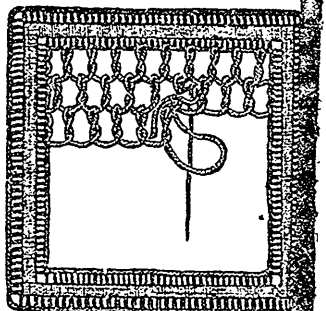


FIG. 241. SPANISH POINT.

Half Bar Insertion (Fig. 206).—The thread is carried in a slightly diagonal line across the space to the right, entered into the braid, and overcast once below. Five close buttonhole stitches are worked on this thread close to the

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The thread if then carried diagonally across to the left, entered into the braid, and one stitch taken below. Five buttonhole stitches are worked on this thread. This stitch may be varied by putting the buttonhole stitches on one side only and working the other in plain or twisted Russian stitch.

Sorrento Wheel (Fig. 204).—Wheels are made on a foundation of twisted bars placed at regular distances and crossing at the same point. When the last has been twisted to the center they are all tied together, the thread passed over and under in a darning stitch and closely drawn up to the center. At the completion of each circuit the thread is passed under two bars and the darning continued. This reverses the half bars and insures a firm wheel. If there are only two twisted bars for a foundation the wheel may be made without alternating bars.

Wheels on Uneven Number of Bars.—When the space is irregular in shape

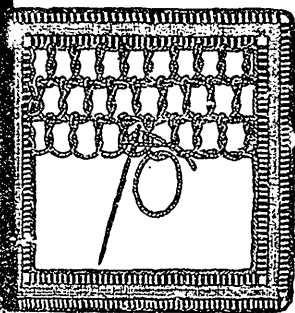


FIG. 242. SPANISH POINT (CORDED).

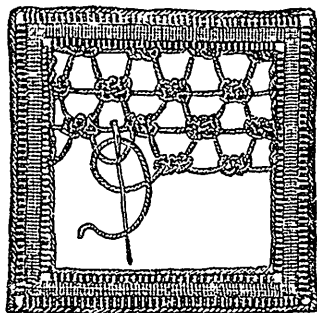


FIG. 243. SPANISH NET.

an uneven number of half bars may be had and it is unnecessary to pass the thread under two bars at each circuit. The bars are placed across the space and twisted until the middle of the last whole bar is reached when they are all tied together and the thread entered into the braid at the point where the space is only wide and twisted back to the center. The spider is then woven and the finished bar twisted.

Raised Point d'Angleterre or Spinning Wheel Rosettes or Ribbed Wheels (Fig. 205).—The twisted bars are tied and the thread passed under two bars and drawn close to the center. It is then passed around the second of these bars under the next, and the work continued in this way until the wheel, with a coil at each bar, is completed. When this wheel must be made wrong side the thread is passed around one bar at a time with the point of the needle towards both the last bar coiled and the worker. It is then passed over this bar to the next one beyond. The two ways may be combined.

Sorrento Wheel Showing Different Ornamentations (Fig. 206).—Bars around wheels may be embellished in various ways. The thread may be passed around the unfinished bar a short distance and then tied at each bar in a

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tight knot at equal distances from the wheel to form a circle. Other circles may be placed beyond the first. The knots fastening these circles may be decorated with little wheels or point de Venise shells, or the circles may be buttonholed.

Fans (Fig. 207).—Plain twisted bars are used for the foundation of fans. Single threads are not strong enough. The space is divided by the first bar, and other bars diverging from the same point are placed at equal distances apart. There may be three or more bars. The thread is passed once through the bars

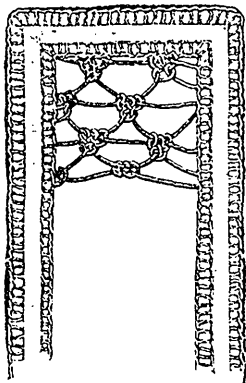


FIG. 244. SPANISH NET.

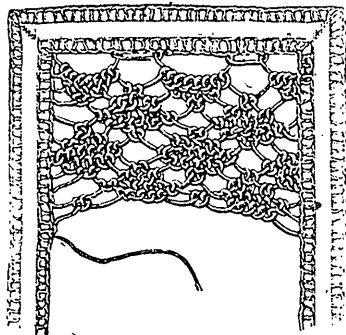


FIG. 245. POINT DE VALENCIENNES.

where all the bars meet and is then woven over and under them, and drawn up to the base of the fan without pulling the bars out of place.

The fan may be left straight across the top or, when there are more than two bars, the outer ones may be dropped in pairs at intervals. The needle is then passed through the weaving along the middle bar and secured at the base.

Hourglass Fans (Fig. 208).—In long or oval spaces the twisted bars may be crossed in the center and a fan woven first on one side and then on the other. When the space is divided horizontally by a bar, that bar is left uncovered and serves as a line of division between the two fans.

Crosses (Fig. 209).—In circular or square spaces the bars may be developed into four fans meeting in the center, or the threads may be woven in pairs or triads.

Fans on a Central Ring (Fig. 210).—The bars are held apart, at the crossing, by a large pin. The thread is overcast several times around the group of bars lying on all sides of the pin, and the resulting opening buttonholed. Fans are then worked upon the bars. A wheel may be used as the center of the group of fans.

Woven Rays (Fig. 211).—Woven rays differ from fans in having the entire length of the twisted bars covered with the weaving. They are usually made up of two or three bars only slightly diverging, and have either a common or close adjoining center or base.

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Cross Rosette (Fig. 212).—Through the cloth of the pattern two stitches are made at right angles, crossing exactly in the center of the space, and the length of the diameter of the open circle desired in the center of the cross.

The working thread is fastened into the edge of the braid opposite one point of this cross, carried through it and back to the adjoining opening in the braid. It is then overcast one fourth the distance around the space until opposite the next point of the cross, through which it is looped and returned to the braid. This is repeated at the third and fourth quarters. The thread is twisted back on the last line placed, through the four loops of the braid, and drawn up in a circle. A fan is then woven on the right thread of one loop and the adjoining left one of the next and the thread returned to the center. The other threads are then woven in pairs with fans in the same way and the thread secured. The central foundation cross is then removed.

Point d'Angleterre or English Stitch (Fig. 213).—Parallel twisted bars equally distant apart are placed across the space from right to left, and from front to back, checking the space off into little squares. As the second series of bars is twisted a wheel is woven at each intersection.

Point d'Angleterre (Fig. 214).—In addition to the vertical and horizontal lines of the last stitch a third set is carried across the space diagonally from right

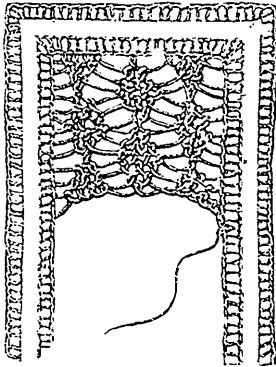


FIG. 246. VALENCIENNES
(DIAMOND STITCH).

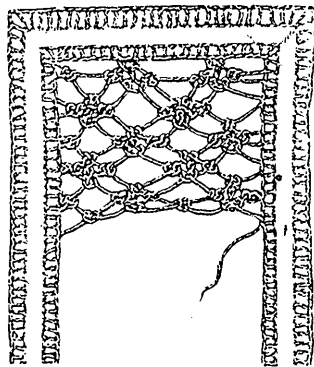


FIG. 247. VALENCIENNES.
(SMALL DIAMONDS).

to left intersecting the first two at each corner. These lines are placed so close together they require no twisting. A fourth set is then placed diagonally, from top to right, again intersecting the others at the corners. As each insertion is made by this last set of threads a wheel is woven around the seven now in position. At the completion of the wheel the working thread is passed through the wheel and carried in a straight line to the next intersection.

Instead of wheels the decorations at the intersections may be half wheels with

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the thread woven fan-like over the five lines necessary to make the braid circle; or the work may be varied by weaving hourglasses or Greek crosses.

Spider or Wheel Stitch (Fig. 215).—The thread is carried diagonally across the space and entered into the braid. It is then entered one stitch to the left and returned in a line parallel and close to the first. These untwisted pairs of parallel lines are continued at regular intervals, and are crossed at right angles.

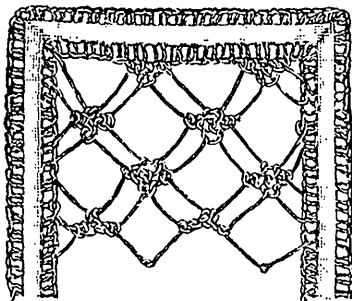


FIG. 248.
VALENCIENNES.

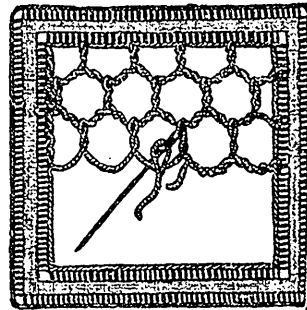


FIG. 249. GREEK NET STITCH.
OR ITALIAN GROUND STITCH.

by diagonal lines from the opposite direction. A wheel is formed at intersection by passing the working thread under the double threads and over the single ones.

Network Stitches.—In all network stitches having diamond shaped meshes the stitches should form parallel lines extending diagonally in both directions across the work. When the row ends with a whole stitch the following one necessarily begins with a half stitch, so the thread must be carried down the edge of the braid a distance equal to the vertical width of the mesh. When the row ends with a half mesh the first one on the following row must be a whole so the thread is entered just once into the braid close to the end of the half above. When the last loop is smaller or larger than a half mesh the localities the thread must be regulated accordingly.

The stitches must be uniform in size and all the narrowing or widening done at the ends of the rows.

Point de Bruxelles, Brussels Point (Fig. 216).—A row of buttonhole stitches is worked at regular intervals across the space and the thread entered into the braid. In the second and each succeeding row a single buttonhole stitch is worked on each loop of the row above. They must be of uniform size, large when a wide mesh is desired and very small when a close filling is wanted.

Point de Bruxelles (Fig. 217).—The first row consists of pairs of buttonhole stitches worked nearly but not quite close together and separated by a space slightly longer than that occupied by them. In the second row a single

EACH COLOR BY ITSELF IN A HOLDER--NO TROUBLE

stitch is placed on the little loop between the two stitches. In the third row two buttonhole stitches are placed on each loop in the row above. The fourth row is like the second.

Point de Bruxelles (Fig. 218).—The first row consists of buttonhole stitches placed at regular and frequent distances. In the second row a buttonhole stitch is placed on each of the first two loops. The third is omitted. A buttonhole stitch is placed in each of the next two and the following omitted. This is continued across the space. In the third row a single buttonhole stitch is placed between each of the pairs of the row above. In the fourth row three stitches are placed on each long loop. The fifth row is like the second and the sixth like the

Point de Bruxelles (Fig. 219).—This is similar to the stitch above. The first row consists of regularly placed buttonhole stitches. In the second row four stitches are worked and the fifth omitted. In the third three are worked and the fourth omitted. In the next row only two stitches are worked in each group and in the sixth a single stitch completes the triangle or point. Upon the long loops

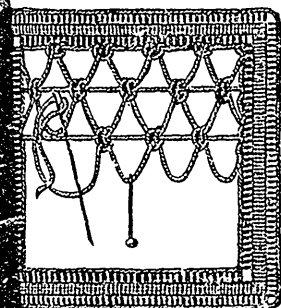


FIG. 250. POINT TURQUE
(TURKISH POINT).

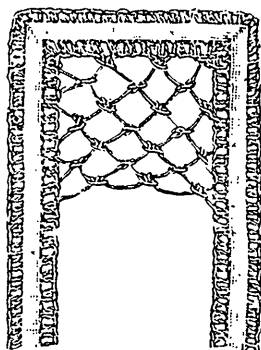


FIG. 251
DOUBLE TURKISH POINT.

row five stitches are then worked and form the beginning of a row of new

Point de Bruxelles "Pea" Stitch (Fig. 220).—A row of regularly placed buttonhole stitches is worked across the space. In the second row single stitches are placed on every alternate pair of loops in the first row, with the loop between them made long. In the third row three stitches are worked on each of the long loops and one on the short loop between them. In the fourth row two stitches are placed on the loops between each group of three stitches. The fifth row is like the third.

Assels Net Points (Fig. 221).—These may be worked towards the center of the diamond-shaped spaces. The space is circled with equal groups of buttonhole

THE A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.

stitches regularly separated by a longer space. At each row the number of stitches is reduced by one in each group until the points are completed. Lines connecting the last row are then turned and connected by bars upon the center of which the wheel is woven.

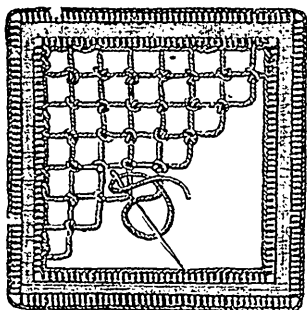


FIG. 252. POINT DE FILET
(NET GROUNDWORK STITCH.)

groups of the second row.

Brussels Net (Fig. 224).—Groups of three Brussels net stitches are worked with short loops between them and are followed by a long loop. In the

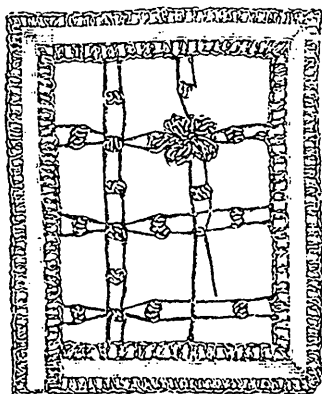


FIG. 253. BRUGES STITCH.

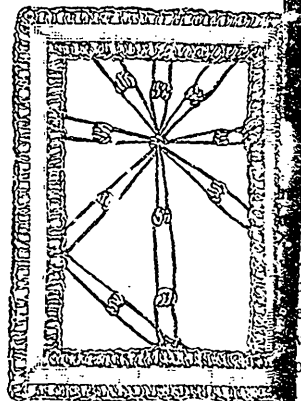


FIG. 254. BRUGES STITCH.

row one buttonhole stitch is worked on each of the short loops, and one on the long ones.

Brussels Net, Flemish Stitch (Fig. 225).—The first row consists of a long loop placed alternately between groups of two close buttonhole stitches. In the second row eight close stitches are placed on each long loop and one on the short ones. The third is like the first and the fourth is like the second.

Sorrento Stitch, Double Net, Point de Sorrento (Fig. 220).—Two buttonhole stitches are worked close together at regular intervals across the space with

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uniform size between. In the second and following rows two close stitches are worked upon each of these loops.

This stitch may be varied and made more heavy by placing three or even four stitches on each loop.

Point de Sorrento (Fig. 227).—In this network the stitches are interlaced. The first is a plain buttonhole stitch. The second is placed close to the first and the thread passed between the two threads which form the loop of the first.

Point de Sorrento (Fig. 228).—The first row consists of two buttonhole stitches slightly separated and placed at regular intervals with the connecting loops drawn up closely. In the second row a group of three close buttonhole stitches is worked between the pair in each group of the row above and the loop.

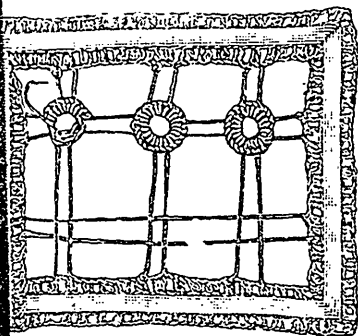


FIG. 255. ROSETTE STITCH.

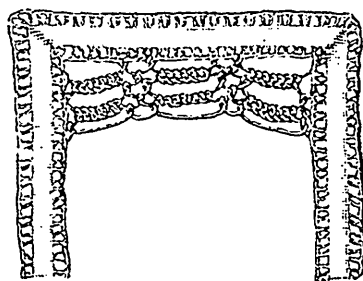


FIG. 256. POINT BRABANÇON.

up closely. The third row consists of two stitches worked on the loops connecting the groups of the second row.

Point de Sorrento, Venetian or Line Stitch (Fig. 229).—The thread is fastened in the upper left corner and a row of Brussels net stitches worked across the space. It is entered into the braid and carried down to a point just lower than the vertical length of the loops. It is then carried across the space in a straight line parallel with the upper braid, entered at the left side and carried down the necessary distance. The second row of Brussels net loops is then worked, the thread at each stitch being passed over both the loop above and the right line.

Point de Sorrento, Cobweb Stitch (Fig. 230).—This stitch differs from Line Stitch only in having two close buttonhole stitches worked in each loop. Groups of three close stitches may be used when a heavy effect is desired.

Point de Venise Stitches, Shell Stitch (Fig. 231).—A row of Brussels net stitches is worked from left to right across the space. In the second row a buttonhole stitch is worked on the first loop of the row above and the needle, with the point towards the left, passed behind it and at right angles with it. It is

B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

then brought through and the thread drawn up in a slightly loose buttonhole stitch. Three more are worked close to this first one, each above its predecessor. A buttonhole stitch is worked on the next loop and a second shell of four stitches worked across it. This is repeated across the space on each loop. The rows of Brussels net and the rows of shells are alternated throughout the space. The Brussels net stitches must be small enough to fit closely around the shells.

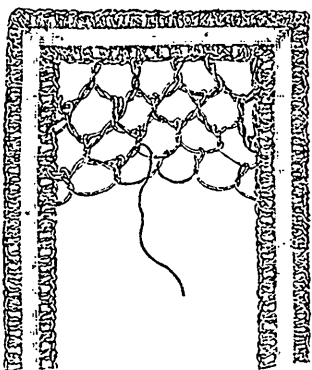


FIG. 257. POINT DE TULLE (TULLE STITCH).

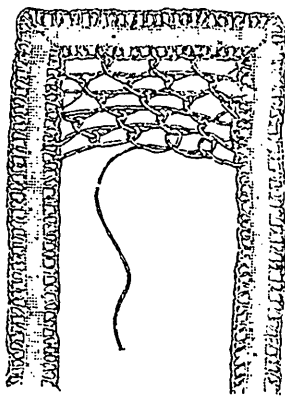


FIG. 258. CORDED BUTTONHOLE STITCH.

For closer, heavier results the shells may be worked across the space by two ways, every alternate row pointing in the opposite direction (Fig. 232).

Shell Stitch (Fig. 233).—For more open effects fewer shells may be used. The first row consists of Brussels net stitches. In the second row a shell is worked on every alternate loop, the stitch between being a single Brussels net stitch. In the third row care should be taken not to omit any loops. The shells should be arranged in diagonal rows.

Point de Venise, Side Stitch (Fig. 234).—The thread is carried from one corner down the braid the required distance and a buttonhole stitch worked in the upper braid. A tight buttonhole stitch is worked at right angles across this stitch close to the braid, and is followed by others until the loop is drawn up in a straight line from the end of which the row of side stitches extends vertically to the braid. These stitches are repeated at regular intervals across the space. The second row the side stitches are the same but point in the opposite direction.

Corded Side Stitch (Fig. 235).—When it is desired to have all the side stitches point in the same direction, the thread at the end of each row is returned to the opposite side of the space by passing it once through each loop between the side stitches.

Other varieties of side stitch (Figs. 236, 237, 238) may be obtained by varying the number of stitches used. Two, or even three, close buttonhole

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stitches may be tied by one, two or three side stitches, or one stitch may be tied by one, two, or three stitches.

Petit Point de Venise (Fig. 239).—When one buttonhole stitch is tied by one side stitch secured as far from the braid as the loop will allow and repeated at each stitch, and on all the rows, the result is called *Petit Point de Venise*.

Point de Venise Combination Stitch (Fig. 240).—A very showy *Point de Venise* stitch is made by combining the side and shell stitches. A row of side stitches is worked at regular intervals across the space. In the second row a shell is worked on each loop between the side stitches. The third row is like the first, and the fourth is like the second.

Point d'Espagne Stitches, Spanish Point (Fig. 241).—A square mesh is the distinguishing feature of Spanish point, and is obtained by the use of reversed buttonhole stitches. The thread is carried down the edge of the left braid and passed under the left thumb near the fastening. It is then turned back forming a loop open at the left side. The thread is then passed through the braid, over the upper, and under the lower thread of the loop

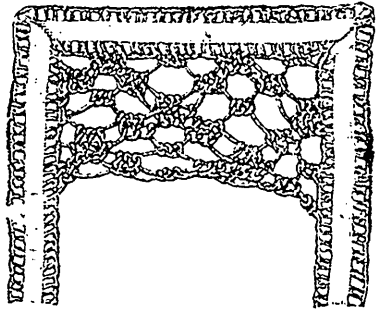


FIG. 259. GENOA LACE STITCH.

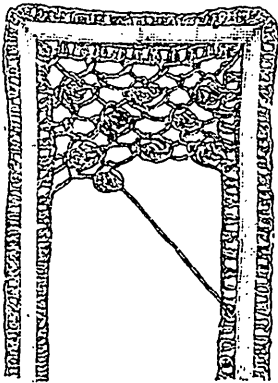


FIG. 260. BASKET STITCH.

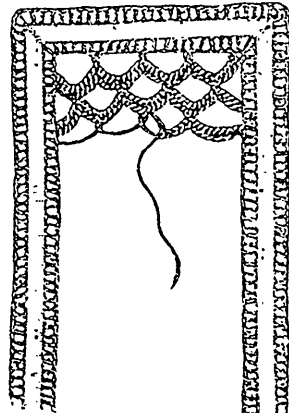


FIG. 261. COVERED BRUSSELS NET.

and drawn up in a long coil. This is repeated at regular intervals across the piece, the thread carried down the right braid, and a similar row of stitches worked to the right.

Spanish Point (Corded) (Fig. 242).—In another method of making this stitch

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the first row is worked from left to right as before. The thread is then entered into the braid and returned to the left side by passing it once through each loop of the first row. The arrangement of the stitches in this network may be varied in several ways. Groups of two, three or more stitches may be worked at regular intervals, the stitches may be arranged in points similar to the Brussels net points, or where a close effect is desired they may be worked at regular close intervals in continuous rows.

Spanish Net (Fig. 243).

—The thread is carried down the left braid, and three rather close buttonhole stitches worked into the upper braid. This is followed by other groups of three stitches separated from each other by a distance equal to their width. The loops between are kept long.

In the second row similar

groups of three stitches are worked into (not between) the three of the first row by passing the thread between the sides of each stitch and drawing it up in a close buttonhole stitch. The loops in this row are drawn quite tight to form a straight line across the space. The third row is like the second and the fourth is like the first.

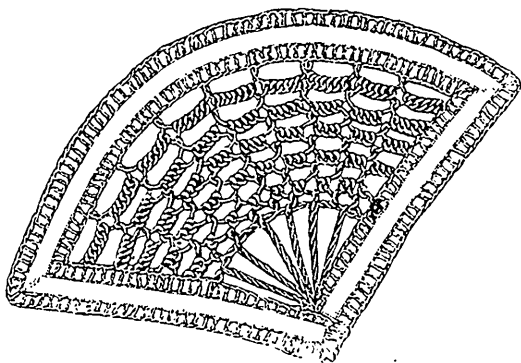


FIG. 262. FAN STITCH.

Spanish Net (Fig. 244).—The first row consists of groups of three buttonhole stitches separated by an interval greater than their own width, and with the intervening thread drawn up closely to form a straight line across the space. The second row consists of groups of two buttonhole stitches placed upon the loops between the groups above and with the loop between left long. The third row, worked upon the long loops, is like the first.

Valenciennes Stitch, Point de Valenciennes (Fig. 245).—The thread is fastened in the upper left corner and a single buttonhole stitch taken in the upper braid at a distance from the center equal to eight stitches. A space equal to three or four stitches is then passed, and another buttonhole stitch worked. These long and short loops are formed by single buttonhole stitches until the opposite end of the space is reached. In the second row eight close buttonhole stitches are worked on each of the long loops. In the third row five stitches are worked on the five middle loops between the eight stitches above, the first and last loop being omitted. Two stitches are worked on the loops between the groups of eight. In the fourth row two stitches are worked on the middle loops between the groups of five above, and five below the groups of two. These are arranged

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by placing two stitches close to the right of the two stitches, one on the loop between them and two close to the left. In the next row eight stitches are placed under the group of five above, the first two at the left being placed close to the left of the first stitch, and the last two at the right close to the left of the fifth. The work is repeated in this order until the space is finished.

Valenciennes, Diamond Stitch (Fig. 246).—The first row consists of groups of four close buttonhole stitches alternating at regular intervals with single stitches. In the second row three stitches are placed under the four above, and two are placed close together on either side of the single stitches. In the next row two stitches are placed below the groups of three, and three stitches under the groups of two. In the fourth row one stitch is placed below the two above, and four under the group of three. The diamonds are increased and decreased in this way in regular order until the space is filled.

Valenciennes, Small Diamonds (Fig. 247).—The first row consists of groups of two close buttonhole stitches placed at intervals equal to eight stitches. In the

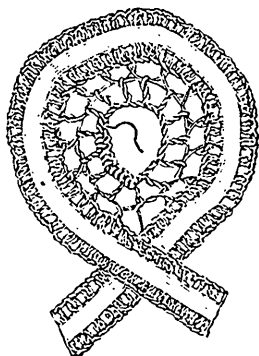


FIG. 263.

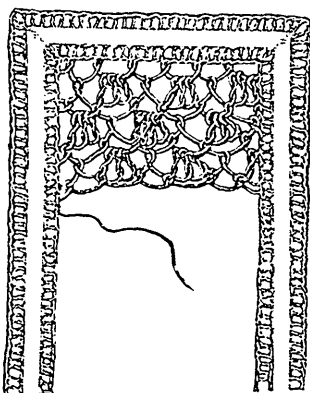


FIG. 264. COMBINATION STITCHES.

second row five close stitches are worked below each two of the first row, and in the third row two are worked under each group of five, and two on each long loop between the groups of five.

Valenciennes (Fig. 248).—A more open effect is obtained in the last stitch by increasing the length of the loops. The thread is fastened at the upper left corner and held by the thumb in a long loop, while five close buttonhole stitches are worked in the upper braid. A second equally long loop is followed by another group of five stitches placed at a distance equal to the space from the first group. In the second row two buttonhole stitches are placed on each long loop, and two below each group of the five above. In the third row five stitches are placed below the groups of two on the long loops. The fourth row is like the second.

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Greek Net Stitch, or Italian Ground Stitch (Fig. 249).—This stitch is similar to open Spanish point, but is a hexagonal mesh. A row of Spanish point stitches is worked at intervals across the space with the loops between of uniform size, and equal in length to two Spanish net stitches, as it must outline the two lower sides of the mesh. The thread is entered into the mesh and passed twice through each loop, and the stitches shortened by lifting or pushing them up with the needle. All the following rows are similar—each placed upon the loops of the row above.

Point Turque, Turkish Point (Fig. 250).—This stitch differs from others in the way in which the knot is tied. The thread is fastened at the upper left corner

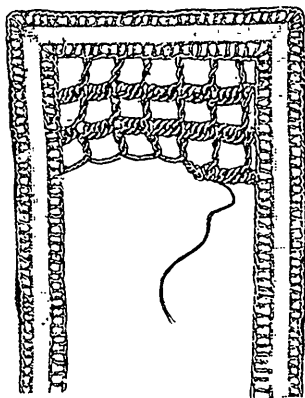


FIG. 265.

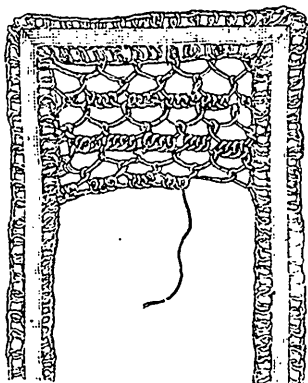


FIG. 266.

and passed to the right, down and around to the left, forming a loop. The needle is passed through the braid, under the upper and above the lower thread of the loop, and the thread drawn up in a tight knot. These knots are repeated at regular intervals with the loops between twice the length of the distance between the knots. The thread is entered into the right braid and carried down until exactly in line with the middle of the loops. It is carried across the space in a straight line and a second row of knots tied over both this thread and the loops of the row above. If desired the straight line may be omitted.

Double Turkish Point (Fig. 251).—Two knots are tied close together on each long loop and the straight line is omitted. The first of these knots is a simple buttonhole stitch, and the second is a Turkish point stitch.

Point de Filet, Net Groundwork Stitch (Fig. 252).—Point de Filet, which is an imitation of netting, is another form of Turkish point, worked in squares. The thread is carried across the upper left corner of the space in a line equal in length to the two sides of the braid included. The same spacing is adhered to throughout the work. The thread is carried along the upper braid, tied in a

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Turkish knot at the middle of the corner loop, entered into the braid, carried down the required distance and a Turkish knot tied on each of the two loops of the second row. The work is continued in diagonal lines with the little squares exactly the same size and their boundary lines in parallel rows.

Bruges Stitch (Fig. 253, Fig. 254).—This is an excellent background stitch or serves for the filling-in of large spaces in the design. It may be arranged in bars, crosses, insertions, rosettes or square network.

The thread is carried in a parallel line across the space and one stitch along the braid and tied with a buttonhole knot. It is then returned in a line parallel to the first with connections at desired intervals. To form this connection or "shell" the second thread is passed over the first with a buttonhole stitch at right angles to it. Upon this either two or three close buttonhole stitches are worked, beginning close to the first line. This is repeated at the next point of connection. When crosses or stars are desired the work is accomplished in a manner similar to that of making wheels with twisted bars. The bars of Bruges stitch are thrown across the space at regular intervals, crossing in the center, and each decorated with a "shell" at either end and equally distant from the center. When the last bar is completed to the center all the threads are tied with one or more tight buttonhole knots, and the last half bar completed.

When used to fill large spaces parallel bars with shells at equal and parallel intervals are worked across the space. A second row of similar bars is worked across these at right angles half way between the lines of shells, and is united to the first ones at each insertion, where a buttonhole stitch is worked across the bar in process of completion and a tight shell of three buttonhole knots worked over both the buttonhole stitch and the threads of the first bar. When a rosette is desired at each intersection a small wheel is woven and a group of two or three close buttonhole stitches worked into the edge of it at each right angle between the bars. The thread is then passed through the wheel and the next "shell" on the bar worked.

Rosette Stitch (Fig. 255).—The network is completed before the rosettes are worked. Pairs of somewhat close parallel threads are carried across the space at regular intervals, and are crossed at right angles by a second set of similar threads. The first of each pair is passed over the first and under the second thread of each intersection. The second is passed under the first and over the second. This forms a network similar to Penelope canvas. At each intersection the unattached thread is woven over and under two or three times around the inclosed little square. Over the ring thus made a circle of close buttonhole stitches is worked and the thread secured and cut.

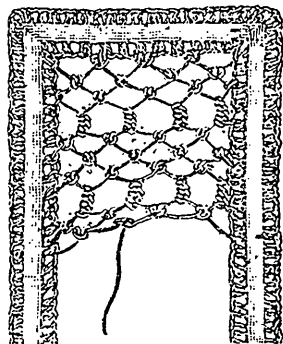


FIG 267.

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Point Brabancon (Fig. 256).—The first row consists of a long and a short Brussels net stitch worked at regular intervals. In the second row seven close buttonhole stitches are worked on each long loop, and one on the short ones. The third row is like the first, and the fourth is like the second.

Point de Tulle, Tulle Stitch (Fig. 257).—The foundation for point de tulle is open Spanish net (see Fig. 241). After the space is filled with these stitches the

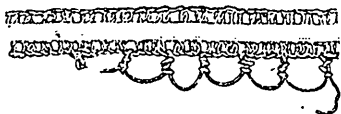


FIG. 268. CONNECTED PICOTS.

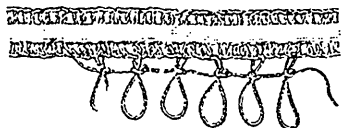


FIG. 269. ISOLATED PICOTS.

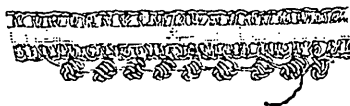


FIG. 270.

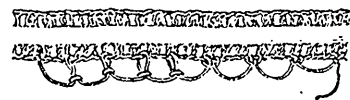


FIG. 271.

work is gone over a second time to produce the tulle-like effect. It is fastened at the upper left corner and worked across the space at the lines of division between the rows of Spanish net. It is passed under the first stitch of the first row, under the first of the second row, under the second of the first, and so continued, passing alternately under the stitches of the first two rows. This is repeated over the entire space.

Corded Buttonhole Stitch (Fig. 258).—A row of single Brussels net stitches is worked, the thread entered into the braid and back through each loop in the row. The second row of stitches is worked on the loop with the thread passed each time between the loop and the overcasting thread.

Genoa Lace Stitch (Fig. 259).—Groups of four and three rather closely placed buttonhole stitches are worked at intervals across the space. In the second row three stitches are worked to the left, three under and three to the right of each group of four stitches. In the third row three stitches are

worked under the three left and the three right stitches of each group of nine, and three on each loop between the groups. The fourth row is like the first except that the groups of three stitches are worked on the long loop, the groups of four stitches on the short loops in the center of the groups of nine above. The fifth row is like the second.

Basket Stitch (Fig. 260).—The first row consists of single Brussels net stitches worked at regular intervals. In the second row a single buttonhole stitch is worked on the first loop above. The thread is passed through the middle of this stitch and four rather close buttonhole stitches worked, forming the basket. A single buttonhole stitch is placed upon the next and is followed by another upon the third with a basket. These baskets are worked on every alternate loop across the space.

Covered Brussels Net (Fig. 261).—The first row is single Brussels net. In the second row the loops of the first are entirely covered with close buttonhole

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stitches. The Brussels net stitches of the third row are worked into the middle of the buttonholed row above.

Fan Stitch (Fig. 262).—In fan-shaped spaces a good effect is produced by working a row of Brussels net with long loops along the curved edge of the space. These are filled in the second row by close buttonhole stitches. The third row is the Brussels net and because of the curve of the space the loops are shorter than those of the first row. These are covered with buttonhole stitches allowing either one or two less in each space. The rows of net stitches decrease regularly at each row and are filled with a regularly decreased number of buttonhole stitches until only one stitch is needed in each space. The thread is then passed through each loop and drawn up in an even curve. If desired this may be repeated two or three times. From the point or base of the pattern twisted bars are entered at regular intervals into the fan and complete the work.

(Fig. 263).—For small circular spaces one or more rows of Brussels net stitches drawn up smoothly by passing the working thread through the loops are effective. By passing the thread through the loops several times a coil is obtained. If desired this inner circle may be buttonholed or decorated with a single row of point de Venise shells.

Combination Stitches (Fig. 264).—In the first row Brussels net stitches are worked at regular intervals. In the second a single Brussels net stitch is worked in the first loop, three Spanish net stitches in the second, one Brussels net in the third and so alternately to the end of the row. The third row is like the first and the fourth like the second.

(Fig. 265).—The first row consists of single reversed buttonhole, or Spanish net, stitches worked at regular intervals. In the second row the loops between the stitches of the first are covered with four or five close buttonhole stitches.

(Fig. 266).—The first two rows consist of single Brussels net stitches. In the third four close stitches are worked over each loop of the second.

(Fig. 267).—In this stitch every three rows of double Sorrento are followed by one row of side stitch.

Connected Picots (Fig. 268).—The thread is entered into the edge of the braid and secured with a buttonhole stitch. Over this another buttonhole or side stitch is worked, and the needle passed over and through the loop, and again tied with a side stitch. The loops are left long enough to lie in graceful curves.

Isolated Picots (Fig. 269).—These most resemble the machine-made edges. The thread is entered into the braid with a single buttonhole stitch, and is then held down by the thumb, passed to the left and across to the right, and turned again to the left, forming a loop. The needle is then passed back of the buttonhole stitch to the right of the thread held by the thumb, through the loop and drawn up in a tight knot.

(Figs. 270, 271).—Other edges may be made of buttonhole loops, single rows of petit point de Venise, double Sorrento, Spanish net stitches tied with one side stitch, or point de Venise shells.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.



Editors' Note.

Several attractive pillow designs suitable for Christmas presents will be shown in the October 1901 issue of CORTICELLI HOME NEEDLEWORK. Most of the following patterns will be found easy of execution and very effective when completed.

Colonial Maidens' Pillow Design No. 1454 C.

These quaint little figures with their mob caps remind us forcibly of our nursery days. With intense interest they are discussing a bit of neighborhood gossip, and the designer has made use of the old nursery rhyme.



"What do you think?
I'm sure I don't know.
Don't tell anybody!
Oh no! Oh no!"

The figures are tinted with delicate shades of blue, green, and pink and are outlined with Caspian Floss of same shades. Long and Short stitch is used for the edges of dress sleeve and neck ruffles and for the sashes. The little maid to the right has a pink gown decorated with blue ruffles, and a blue mob cap with band of green.

Her slippers match the cap in color, and stockings are worked in Cross stitch with green.

The other little maid is dressed in blue, with pink sash, white fichu and green sleeve ruffles. Her cap is green with a blue band and her shoes are green also.

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

In working these figures you will need Roman Floss, Blue B. & A. 2592, 2594, 2753 ; Pink B. & A. 2240a, 2241 ; Green B. & A. 2741 and White B. & A. 2002. The hair is worked in Brown B. & A. 2163, and face and hands are outlined with Filo Silk, Black B. & A. 2000. Outline stools also with Roman Floss, Black B. & A. 2000. This same silk is used for the lettering, which is worked in Satin stitch at top and bottom of pattern. The tinted design shows up very prettily against the deep cream foundation and the fancy cord in pink, brown, and green makes an effective finish for the edge. (Easy.)

Materials: Roman Floss, 4 skeins B. & A. 2000 ; 1 skein each B. & A. 2002, 2240a, 2241, 2163, 2592, 2594, 2753, 2741. Filo Silk, 1 skein B. & A. 2000. 5 yards Pillow Cord No. 2516. Dealers can furnish pillow top tinted with this design in 24 x 48 inch size. See note page 222.

Empire Pillow Design No. 1454 E.

This design suggesting the quaint old days of the Empire with its Dresden tinted lords and ladies is bound to be popular. Black Chenille and Japanese Gold Thread are used in connection with silk embroidery and this new feature is very effective.

The ground material is tan art ticking and the tinting is largely confined to the circle in the center. The hair of the two heads is worked with Roman Floss, White B. & A. 2002, in a close sketchy outline, and the bows are worked solid with fine black Chenille. The lines crossing the yellow tinting are couched with Japanese gold thread, and the scrolls surrounding are worked in Satin stitch with Roman Floss, Golden Brown B. & A. 2161, outlined on both edges with Black B. & A. 2000. The flowers are worked solid with three



EMPIRE PILLOW DESIGN NO. 1454 E.

shades of Lavender 2520, 2521, 2521a, with Green B. & 2052 for the leaves, and the background is filled with Queen Anne Darning stitch in Roman Floss, White B. & A. 2002. The rest of the tinting is outlined with corresponding shades, and

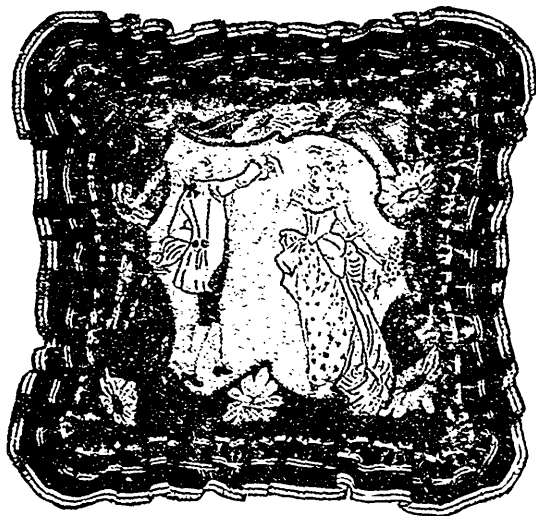
EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

the faces outlined with black Filo Silk. In some instances a split thread may be used to good advantage. Blue B. & A. 2712 is used for eyes and Red B. & A. 2062a for lips. Black Chenille is used for circle and bow knots, and the two edges couched with Japanese gold thread. Gold thread is also used for the lines connecting the jewels surrounding the torches; and the jewels are worked in Satin stitch with Purple B. & A. 2520, 2521, 2521a, 2522. The torch is in Green B. & A. 2052 and the flame outlined with Red 2132. For the small figures between the jewels at the sides use Golden Brown B. & A. 2161, and outline with Black B. & A. 2000. Finish the edge of the pillow with a shaded lavender ruffle. (Easy.)

Materials: Roman Floss, 3 skeins B. & A. 2002; 2 skeins each B. & A. 2161, 2052; 1 skein each B. & A. 2000, 2520, 2521, 2521a, 2522, 2132. Filo Silk, 1 skein each B. & A. 2062a, 2000, 2712. 1 skein Heavy Gold Thread. 12 yards medium size Chenille. 5 yards Ruffling. Dealers can furnish pillow cover tinted with this design in 24 x 48 inch size. See note, page 222.

Minuet Pillow Design No. 1463.

The stately minuet is the subject of still another Colonial design. The material in this pillow is green art ticking with a pink center appliqued on, and



MINUET PILLOW DESIGN No. 1463.

on this center are tinted the minuet figures. The lady's gown is worked principally in shades of Lavender B. & A. 2520b, 2520,

the lower edge of the skirt in heavy Long and Short stitch, and the upper in sketchy outline; the petticoat is outlined with white and dotted with gilt spangles. One of the lighter shades of Lavender 2520b, is used for the waist and the ruffles are worked in Long and Short stitch with White B. & A. 2002. The hair should be worked solid in white and the plume and flowers in

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

slipper is lavender. For the man's coat Blue B. & A. 2712 should be used, working in Outline stitch. The breeches are worked in Feather stitch with Yellow B. & A. 2018, and the vest where shown at the side in Yellow 2014. Work the stockings in Cross stitch with White B. & A. 2002, and the slippers in Black B. & A. 2000 with buckles in gold thread. The hair is worked solid in white with knot of black and the shirt ruffles are worked in Long and Short stitch with White B. & A. 2002. Filo Silk, Brown 2122, is used for outlining faces and hands. The next step is to embroider the daisies around the panel. For this use White 2002 and work in Long and Short stitch. The centers are filled with French knots in Yellow 2014, 2018, and the leaves and stems worked with 2050a, 2050, 2052. The bow knots and ribbon bands, tinted in a rich green, are couched on both edges with two rows of Rope silk of same shade with a gold thread between. Lines along the surface of ribbon are worked in Outline stitch with Roman Floss of corresponding shades. Finish the edge of the applique pink center with a heavy gold cord and couch a double thread of Rope Silk, Green B. & A. 2052, outside of this. With a ruffle of shaded green satin ribbon this makes a most attractive pillow. (Not difficult.)

Materials : Roman Floss, 6 skeins B. & A. 2002 ; 1 skein each B. & A. 2014, 2018, 2000, 2520b, 2520, 2050a, 2050, 2052, 2712. Rope Silk, 4 skeins B. & A. 2052. Filo Silk, 1 skein B. & A. 2122. 1 spool Medium Gold Thread. 2 yards No. 16 Japanese Gold Cord. 5 yards Ruffling. Dealers can furnish pillow cover tinted with this design in 24 x 48 inch size. See note, page 222.

May Queen Pillow Design No. 1454 A.

Among the many new pillow designs may be mentioned the May Queen. It is a tinted design, and requires comparatively little work. The material of this pillow top is cream art ticking and the lower part is tinted a deep green. The figure is also tinted in delicate shades of pink and green outlined in colors corresponding to the tinting. Each outline is also followed with fine gold thread couched on. This gold thread should be used for the outer edge of the skirt and drapery. One especially pretty feature of this pillow is the white glass beads which are thickly powdered over the lower part of the skirt, the wings, drapery, and neck piece. The hair is sketchily outlined with Golden Brown B. & A. 2442, 2444 ; and the face, neck, arms, and feet outlined with Filo Silk, Brown B. & A. 2446. Work the garland of roses in four shades of Pink, B. & A. 2670, 2671, 2672, 2673, making some flowers very dark, and others light. Three or four white glass beads are placed in the center of each flower, and the leaves and stems worked with Roman Floss, Green B. & A. 2741, 2742. The rose wreath and the scattered flowers below the figure are worked in like manner. The feet as stated above are outlined with Filo Silk, Brown B. & A. 2446, and the sandals in Roman Floss

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

2442. Green art ticking is used for the back of the pillow, and the edge is finished with a ruffle of fancy green ribbon. (Easy.)



MAY QUREN PILLOW DESIGN NO. 1454A.

Materials: Filo Silk, 1 skein B. & A. 2446. Roman Floss, 2 skeins each B. & A. 2442, 2444, 2670, 2671, 2672, 2673, 2741; 3 skeins B. & A. 2742. 4 spools Gold Thread medium weight. 2 bunches White Glass Beads. 5 yards Fancy Ruffling. Dealers can furnish pillow top tinted with this design in 24x48 inch size. See note, page 222.

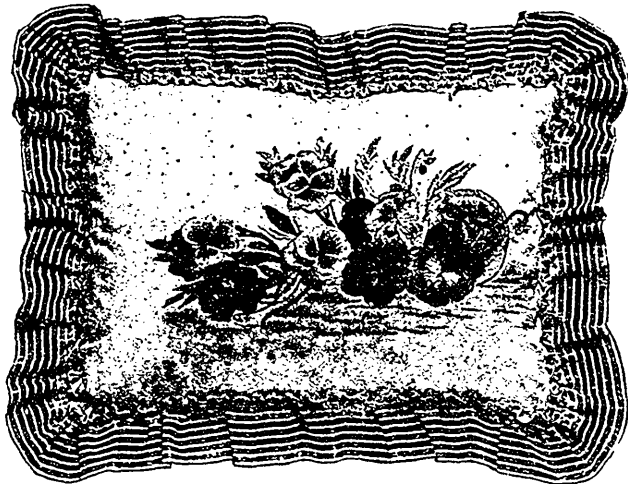
Pansy Pillow Design No. 71K.

Like other tinted pillow tops this one needs only to be worked in Long and Short stitch with Roman Floss of shades corresponding to the tinting. In all cases the standards or two upper petals of the pansy are worked in darker shades than the others. Most of the flowers are purple and these are worked in Roman Floss, Purple B. & A. 2520b, 2520, 2521, 2522, using two shades in each flower. The centers of all are worked with Orange B. & A. 2640, and in the light purple flowers the rays surrounding are in a deep Purple B. & A. 2524. These rays in the darker flowers are worked in Yellow B. & A. 2630. In the yellow pansies use B. & A. 2632, 2635, 2637, working the rays in the darker flower with Lavender B. & A. 2520, and in the lighter with 2521. There is also a deep Indian red pansy and this is worked with B. & A. 2091, 2092, with a center of rich Purple B. & A. 2522. The half opened flowers are worked in two shades of purple and the leaves and stems with Green B. & A. 2561, 2562, 2563, 2565. These many hued pansies show up prettily against the light tan art ticking. Outline the basket and the sketchy lines below with Brown B. & A. 2441, 2442, 2444. The fancy ruffle which finishes the edge should combine the shades of purple and yellow shown in the pansies. (Easy.)

Materials: Roman Floss 1 skein each B. & A. 2091, 2092, 2441, 2442, 2444, 2520b, 2520, 2521, 2522, 2524, 2561, 2562, 2563, 2565, 2630, 2632.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

2635, 2637, 2640. 4 yards Fancy Ruffling. Dealers can furnish pillow top tinted



PANSY PILLOW DESIGN No. 71K.

with this design in 17 x 48 inch size. See note, page 222.

Rose Girl Pillow Design No. 1458C.

One of the prettiest novelties in sofa pillow designs is the rose girl. A large part of the design is tinted and the greatest amount of work is expended on the roses, which are tinted in beautiful shades of red. The ground material is cream art ticking, and the square outside the ring is tinted a soft shade of green. The ring and center are left without tinting, and against this creamy background the tinted design of girl and roses shows up in strong relief.

The face, arms and neck should be delicately outlined with a split thread of Filo Silk, Brown B. & A. 2446. The hair is also outlined, using a double thread of Brown B. & A. 2441, 2442, 2445. Touches of gold are also put in the hair with Japanese spool gold thread. This gold thread is used to outline the shoulder strap, and the band of green over the top of the sleeve, and the fluted edge of bodice around the neck is worked in Long and Short stitch with it. The gown is outlined with Roman Floss, shades Red B. & A. 2240a, 2241, 2242, 2244. The bands surrounding heart-shaped ornament are worked solid with Roman Floss B. & A. 2162, and outlined with Japanese washable gold thread couched on. The space between is decorated with jewels and spangles. Just below this V-shaped ornament use small red spangles caught down with gold thread. A number of shades of red may be used in the roses, which are worked in Long and

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Short stitch, as B. & A. 2238, 2239, 2240a, 2241, 2242, 2244. Use the lightest shades 2238, 2239, for the turnover edges of petals, which may be slightly raised. For the leaves and stems can be used a soft, silvery green, as B. & A. 2480, 2180, 2180a, 2181, 2182, 2183, and Brown B. & A. 2120, 2121. Work the leaves in Long and Short stitch, and the stems partly in outline and partly in full embroidery. The ring inclosing the "rose girl" is couched with one thread of Japanese gold thread, as are also the heart-shaped ornaments and lines connecting them. In the center of each heart-shaped ornament is placed a round jewel outlined with Japanese gold thread, and a few French knots, the color of jewel, are placed around it. Oval jewels of various colors are placed on either side the center thread of gold; four in all are used between each heart-shaped ornament. The outer edge of the green tinting may now be couched with three threads of Rope Silk, Green B. & A. 2834, caught down with one of Roman Floss B. & A. 2834. This completes the embroidery. The back of the pillow is of green art ticking, and the edge is finished with a ruffle of shades of green ribbon. (Not difficult.)



ROSE GIRL PILLOW DESIGN No. 1458C.

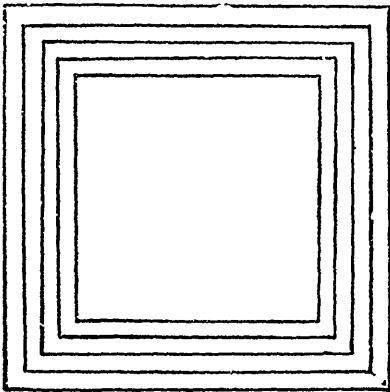
Materials: Roman Floss, 1 skein each B. & A. 2120, 2121, 2238, 2239, 2240a, 2241, 2242, 2244, 2480, 2180, 2180a, 2181, 2182, 2183, 2834, 2162. Filo Silk, 1 skein each B. & A. 2441, 2442, 2445, 2446. Rope Silk, 3 skeins B. & A. 2834. 1 spool Japanese Gold Thread. 2 skeins Japanese Gold Thread. Assorted Jewels and Spangles. 5 yards Shaded Pillow Ruffling. Dealers can furnish pillow top tinted with this design in 24 x 48 inch size. See note, page 222.



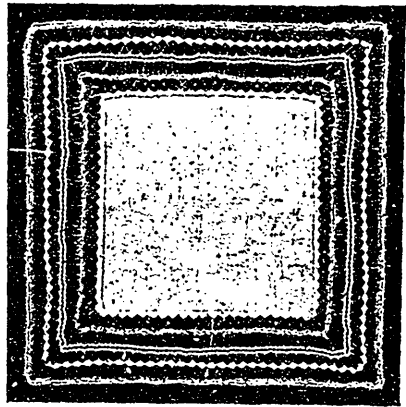
Simple Point Lace Handkerchief.

BY MRS. E. C. JOHNSON.

Elaborate patterns do very well for experts, but the average woman wants something easy and quickly made. Simplicity is the keynote of this handkerchief, and anyone with only a slight knowledge of designing can make her own pattern of it, with the help of a ruler and pencil, by drawing five squares inside each other, having the lines one half an inch apart. Pink silesia or heavy cambric should be used for this purpose. Begin by basting Braid No. 347 to the inside square, which should measure seven inches each way. On the lines



PATTERN FOR POINT LACE HANDKERCHIEF



SIMPLE POINT LACE HANDKERCHIEF.

forming the next larger square baste Braid No. 505. For the nine inch square use Braid No. 402; for the ten inch square use Braid No. 347, and for the outside square use Braid No. 505. To finish the edge of this braid that goes on the largest square, sew Purling No. 100. Use No. 1000 linen thread for the lace work.

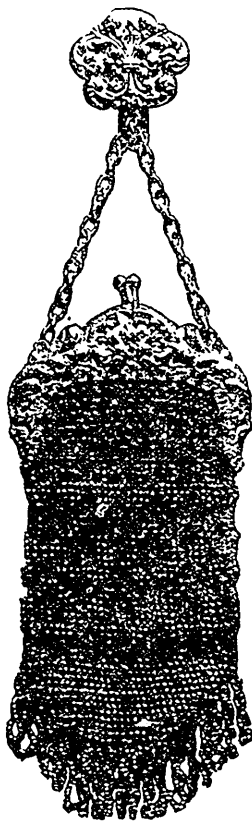
There is no rule regarding the lace stitches to use to fasten the squares of braid together, as this is entirely at the option of the worker. In the handkerchief shown by the engraving the stitch used for the first row is a combination Point d'Alencon with Twisted stitch, for the second row the Plain Russian stitch, for the third row, Plain Twisted stitch, and for the fourth and last row the Twisted Russian stitch.

The center square of linen can be seven inches square, and the first row of braid sewed on top of the hem as shown in the illustration, or it may be made smaller and fastened to the first row of braid with lace stitches, or carefully over-hand the border on.

B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.

Chatelaine Bags and Purses.

Crocheted chatelaine bags of every description, from the simple small ones to the elaborate large ones, are seen everywhere. The demand for finished bags with really good tops measuring four and five inches wide far exceeds the supply. We know of one large New York house alone that recently placed an order



SMALL BRAIDED SILK CHATELAIN
BAG NO. 21.

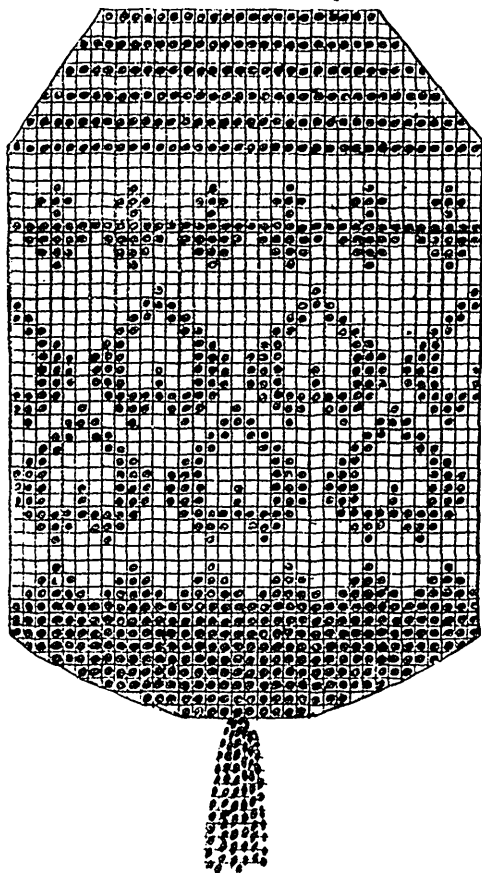


FIG. 272.

for over seven hundred chatelaine bags. Here is an opportunity for anyone skillful with the crochet hook. Do not, however, make the mistake and mount a cheap top to an expensive bag. Remember the bag will wear for years, and a cheap top will go to pieces in six months. The bags with one side beaded solid, or with both sides beaded, mounted with either a round

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

or square top are equally popular and are very rich in appearance. For directions for these solid beaded bags, see pages 341 and 342 in the October 1900 issue (price 10 cents). Additional designs for both purses and bags were shown in the January 1901 and April 1901 issue. It would be well for one to have these books for reference as well. Price 10 cents each.

Small Beaded Silk Chatelaine Bag No. 21.

Since some twelve new colors have been added to those usually found in Purse Twist, one has quite a list from which to make a selection, provided of course that Corticelli Purse Twist is specified in ordering. A pretty shade now much used for small purses is Lily Gray No. 1173. This color used with steel beads makes a very effective combination. The clasp top measures $2\frac{1}{2}$ inches wide. The bottom can be finished by fringe as shown by the engraving or by a tassel as illustrated by Fig. 272.

Begin with chain of 15 stitches, work back on both sides of chain with a bead in each stitch, This makes for the 1st round 28 stitches. Widen at both sides of purse two stitches by working three stitches in one. At the end of twelve rounds there will be 72 stitches.

1st round, 28 stitches; *2d round*, 32 stitches; *3d round*, 36 stitches; *4th round*, 40 stitches; *5th round*, 44 stitches; *6th round*, 48 stitches; *7th round*, 52 stitches; *8th round*, 56 stitches; *9th round*, 60 stitches; *10th round*, 64 stitches; *11th round*, 68 stitches; *12th round*, 72 stitches. At the completion of the 12th round follow design as shown by Fig. 272 by working from left to right, working a bead for every dot and a single crochet stitch for every space.

Materials: One $\frac{1}{2}$ ounce Corticelli Purse Twist, color No. 1173. One Clasp Top. One Crochet Hook No. 1 Three bunches No. 9 Steel Beads.

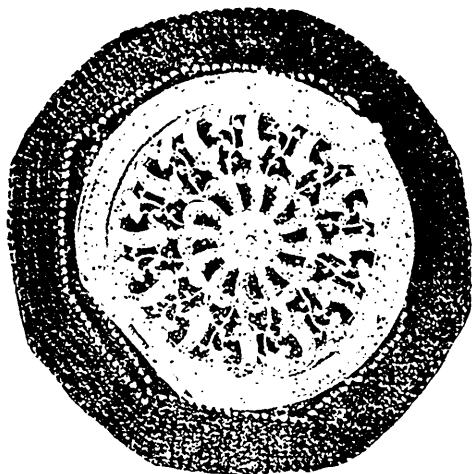
Small Coin Purse No. 22.

WITH CLASP TOP.

The Tam O'Shanter style of coin purses are very attractive and they are easily and quickly made, and the $2\frac{1}{2}$ inch clasp tops are offered in so many different patterns and finishes, many of our readers will be tempted to try this design. Gilt beads and a gilt finish clasp top were chosen in working the original purse. Begin by making an eight point star as described on page 332 of the October 1900 issue of CORTICELLI HOME NEEDLEWORK. As the October 1900 issue contains the preliminary instructions all who have not a copy are advised to send 10 cents to the publishers for one, as it is impossible to repeat these general rules in each number of the magazine. When the largest part of star is reached, there will be 10 stitches in each division, with a single plain stitch between. In following round diminish by one bead, each division, increasing at the same time by a plain stitch at same point. This will preserve the flat effect without cupping. Continue

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

in this manner until there remains a single bead at each tip of star, with *fifteen* plain stitches between. Now work two plain rows, single crochet, as is all of the work



SMALL COIN PURSE No. 22.

in this purse, and then begin narrowing by omitting a single stitch at each point which was formerly widened, making, for about 8 rounds, every alternate round with a bead in every stitch. Then when the diameter of opening is about $1\frac{1}{2}$ inches, continue without increase or decrease for 4 rounds, which will give a narrow circle like the neck of a bottle and will stand straight up from lower portion of purse. Now make four more rounds, widening one stitch at each section, or as near to it as possible when last narrowed, when the top will turn over like the edge of a morning-glory, and when sufficiently large to fit the clasp selected, may be

attached to it by sewing firmly through the perforations with same silk used for purse.

The model used is made in a rich crimson Corticelli Purse Twist No. 1064 with gilt beads, the top of open work gilt of handsome design, costing from 45 cents to 70 cents, and can be found in plainer styles and finishes for from 30 to 60 cents. In gilt, nickel, or oxidized metal by mail about 4 cents extra. The small perforations in under edge of clasp allow the adjustment to purse with needle, and obviate the necessity for mounting by a dealer. The purse when finished will hold much more than would be supposed at a glance, and can be conveniently stowed away in one's pocket or carried in the hand if preferred. The star pattern on bottom of this purse is shown in April 1901 CORTICELLI HOME NEEDLEWORK.

Materials: One $\frac{1}{2}$ ounce Spool Corticelli Purse Twist No. 1064. One bunch Gilt Beads. One $2\frac{1}{2}$ inch Gilt Top. One Crochet Hook.

Crocheted Silk Violet Purse Design No. 23.

BY MARY WARD SHUSTER.

A novelty is here shown in a purse made with violet and green beads, the former to represent the flowers and the green beads the leaves. To accomplish this result special care must be taken to string the beads in the proper order as follows: 4 violet, 3 green, 4 violet, 3 green, 4 violet, 4 green, 7 violet, 8 green,

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

7 violets, 5 green, 7 violet, 10 green, 7 violet, 6 green, 7 violet, 6 green, 7 violet, 4 green, 6 violet, 8 green, 6 violet, 7 green, 6 violet, 5 green, 8 violet, 5 green, 9 violet, 9 green, 9 violet, 7 green, 5 violet, 6 green, 6 violet, 8 green, 6 violet, 5 green, 8 violet, 6 green, 8 violet, 8 green, 8 violet, 6 green, 7 violet, 7 green, 7 violet, 7 green, 7 violet, 7 green, 7 violet, 7 green, 9 violet, 5 green, 9 violet, 6 green, 9 violet, 7 green, 7 violet, 5 green, 7 violet, 4 green, 7 violet, 5 green, 3

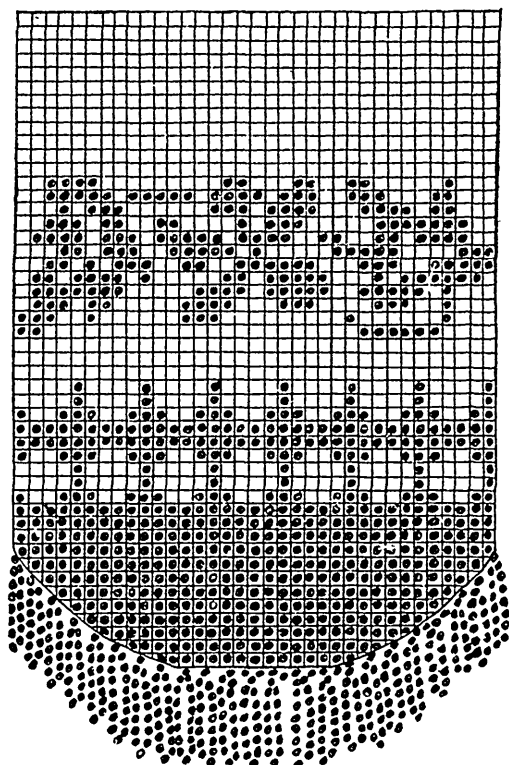


FIG. 273.



CROCHETED SILK VIOLET PURSE
DESIGN N^o. 23.

violet, 4 green, 3 violet, 2 green, 3 violet, 14 green. Following the colored beads put on 898 steel heads.

Begin with chain of 14 stitches, work back on both sides of chain with 2 bead in each string, making 26 stitches in first round. Increase 4 stitches in every round by working 3 stitches in one in both sides of purse until there are 70 stitches.

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

1st round, 26 stitches ; 2d round, 30 stitches ; 3d round, 34 stitches, 4th round, 38 stitches ; 5th round, 42 stitches ; 6th round, 46 stitches ; 7th round, 50 stitches ; 8th round, 54 stitches ; 9th round, 58 stitches ; 10th round, 62 stitches ; 11th round, 66 stitches ; 12th round, 70 stitches.

In the working diagrams Fig. 273 shows one entire side of the purse, while

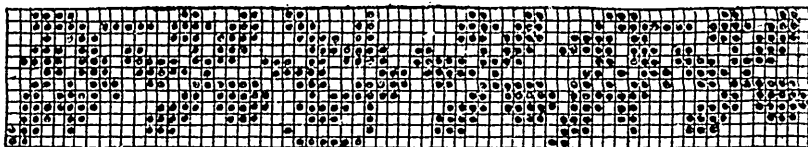


FIG. 274.

Fig. 274 gives both sides of the violet wreath with the position of each bead shown by a dot and each blank space made to represent a single crochet stitch. Use a crochet needle No. 2.

Materials : One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, color No. 1164 $\frac{1}{2}$. Two bunches Steel Beads. One bunch each Green and Violet Beads. One 2 $\frac{1}{2}$ inch Clasp Top.

Steel Bead Crocheted Silk Chatelaine Bag No. 24.

FRONTISPIECE.

The frontispiece illustrates another style of the popular solid steel beaded bags. The bag is very handsome and will be an acquisition to any toilet.

Commence with a chain of 56 stitches ; turn and work a single crochet with bead into each stitch along the chain, back and around its entire length to point of starting. This gives a round of 110 stitches and forms the first row or foundation of the bag and also closes it at the bottom without seaming. Then work 17 rounds, a bead in every stitch, widening each row at both sides of the bag, which should now measure a little more than 5 inches across. The work from now on is perfectly plain with no increase or decrease and with a bead in every stitch. The bag illustrated measures 3 $\frac{1}{4}$ inches from top to bottom of solid bead work. From now on the work proceeds in two sections, made to fit the bag clasp. Work the first row in plain single crochet, skipping every sixth stitch. The next row is worked in single crochet, with a bead in each alternate stitch. The next row is plain single crochet ; the next with a bead in each alternate stitch, and so on until the top is the required depth. Worked in this way it is not necessary to cut the silk at the end of each row as would otherwise be the case. When a quantity of beads are strung the silk is more likely to tangle, so it is best to string but one bunch at a time. The silk can be cut and each bunch strung as needed. Finish the bottom of the bag with a heavily entwined fringe 1 $\frac{1}{4}$ inches deep.

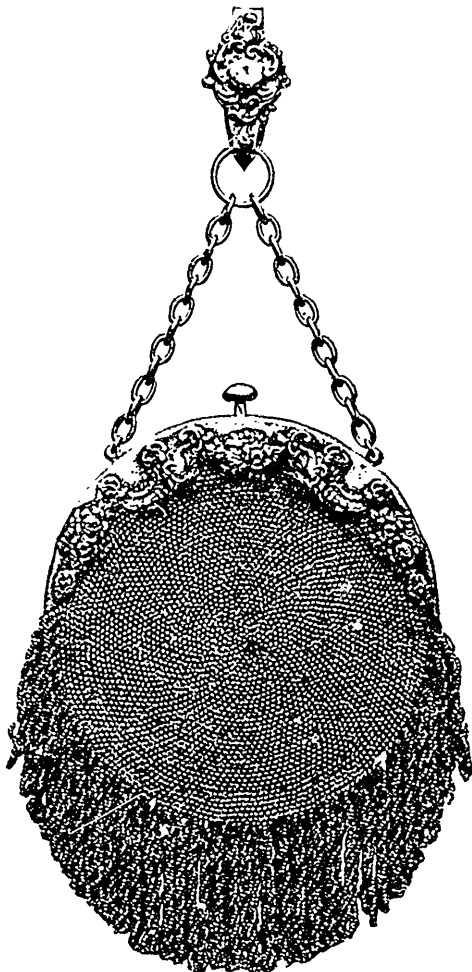
Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, Gray, No. 1164 $\frac{1}{2}$. 8 bunches Steel Beads. One 5 inch Bag Top. 1 No. 1 Star Crochet Hook.

INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.

Crocheted Beaded Silk Chatelaine Bag No. 25.

The beauty of this bag is hard to realize from an examination of the illustration alone, but the rich and substantial top and the deep fringe are in perfect keeping to the bag itself worked solid in steel beads, and lined with leather. The five inch German silver top will cost about \$2.50, and it will be poor policy to buy a cheaper one for so fine a bag.

The most popular form of crocheted beaded work at present is the solid steel bead chatelaine bag. This means that a bead is crocheted into every stitch, and that no silk work shows on the right side of the finished bag. Both front and back of the bag may be of the beads, or the back may be crocheted of silk alone, or be made of suede kid same as used for lining. If one side only is crocheted you will need but one spool of purse twist, which should be of gray matching the beads in color. String 3 bunches of beads on the twist, and begin with 4 chain stitches joined in a ring. It might be well to say here that as it is somewhat difficult to manage so many beads, it is well to string only one bunch at a time. The silk can be cut, additional beads strung, and the joining made without trouble. Into these 4 stitches work 8 s.c., a bead in every stitch. In the 2d round



CROCHETED BEADED SILK CHATELAINÉ BAG No. 25

do 2 s.c. in every stitch of previous round; in the 3d round do 1 s.c. in 1st, 2 s.c. in 2d, so you have 24 stitches in the round, and increase thus, 8 stitches, in every

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

round. Increases should not be made at the same points in each round, as this is liable to cause ribs or veins. At the completion of the 25th round there should be 200 stitches. Then crochet 2 rounds without increase. As but few people crochet alike it may be necessary to increase or decrease the number of rounds in order to fit the frame, but this must be determined by the worker. With the second spool of silk work the other side in the same manner and join both sides, leaving enough open to fit the top, on which crochet each side separate 3 rows s.c. back and forth to be fastened into the frame.

Finish the lower edge with a heavy twisted fringe about 2 inches deep. The top is a very handsome design in German silver, and measures 5 inches across.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist Gray 1164 $\frac{1}{2}$. 8 bunches No. 8 Steel Beads. One No. 1 Star Crochet Hook. One 5 inch German Silver Bag Top.

To Launder Embroidered Linens.

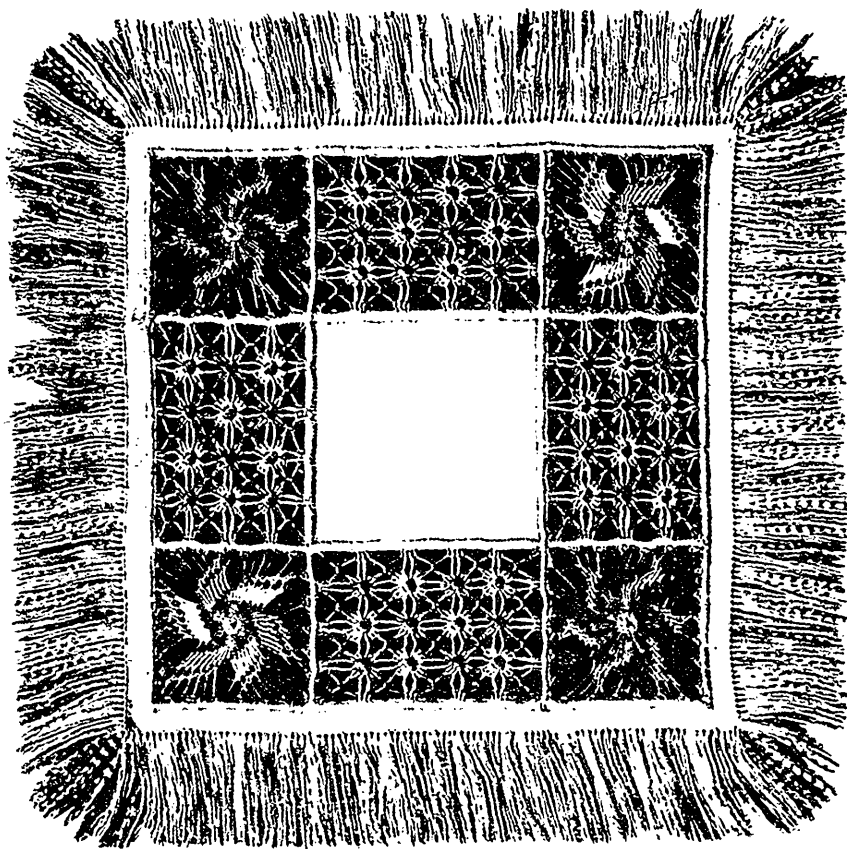
BY AN EXPERT TEACHER OF NEEDLEWORK.

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.

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



DOILY DESIGN FOR DRAWN WORK IN COLOR
COLORED PLATE XXVIII.

Drawn Work in Color—Doily Design in Pink and Green.

BY MRS. ISAAC MILLER HOUCK.

COLORED PLATE XXVIII.

In presenting this new design in drawn work, we have had in mind, first, a design and color scheme equally suitable for white or brown linen; second, corner stitches combined with what is generally termed "lace" borders.

The design has been applied to a nine inch doily but can be used with equally good results on larger pieces; or the lace border may be used alone or combined with other corner designs. The size of this doily including fringe is nine inches, and a piece of linen somewhat larger than this should be selected. Always use a good quality of round thread linen, even in weave. It does not pay to spend so much time and thought on a inferior piece of linen. The fringe is $1\frac{1}{4}$ inches in depth, the margin between fringe and border $\frac{1}{4}$ inch, and the border itself $1\frac{3}{4}$ inches; $\frac{1}{2}$ inch should be allowed for each row of buttonholing edging the border.

Threads outlining fringe and buttonholed bars should be drawn and all hemstitching and buttonhole work completed before putting the work in the frame. It is absolutely necessary, in order to have good work, that a frame should be used.

The first step is to hemstitch the fringe, using a fine linenthread; then work the rows of buttonhole stitch with Filo Silk, White B. & A. 2001, having the loop edge next the drawn work border. The rectangular spaces forming the border may now be divided into five parts one way and four the other, leaving six or seven threads each way between the parts. The remaining threads are carefully cut next the buttonholing, and drawn. A tiny square will be formed where these threads cross, and on these jewels should be worked with Filo Silk. As shown by the colored plates these jewels are worked alternately with Rose B. & A. 2881 and Green B. & A. 2742. Outlining threads of pearl white spool silk are now laid once on each side of each jewel and running diagonally across the border. On these and the connecting linen threads the weaving is to be done. The weaving around the green jewels is done entirely with Pink B. & A. 2881. As shown by colored plate this weaving is divided into four sections, each including two outlining threads, and two strands of three linen threads each. Around the pink jewels White B. & A. 2001 is first used, finished around the edge with Green B. & A. 2080a. The weaving along the edge of the border is done with Green 2742, on outlining threads and linen strands. The outlining threads are now bound together in the center of each space with a tiny jewel or knotting of Green 2452. Carefully cut away the linen in each corner square close to the buttonhole edge and lay in the outlining threads, which are 48 in number, one running from each corner, and 11 from each side. These should be laid in diagonally, all threads crossing in the center, where they are bound together with Green B. & A. 2742. This same green is used for the weaving in the center of each figure, dividing two into six and two into twelve parts. The weavings or dashes carried out from

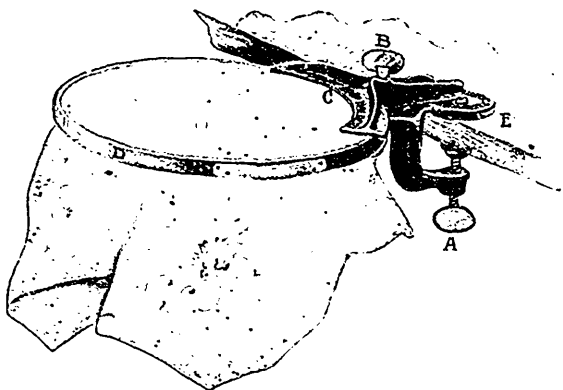
DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

the twelve parts are alternately of Rose B. & A. 2881 and Green B. & A. 2452. In the corners with six parts the weavings are worked alternately with White B. & A. 2001 and Lavender B. & A. 2850, the white being edged with Green B. & A. 2080a and the Lavender with Rose 2881. The finish around the edge of the buttonholing—called saw-toothing—in the six point corner is done with Green 2452, 2742. In the other corners use Lavender 2850 and Green 2051. For the benefit of those to whom this work is not familiar let us say that all the various shades used for weaving may be fastened at the center of the wheel or star and carried along the back of the work until you reach the point to commence weaving. The fringe is backed with pink, green, and lavender EF Twisted Embroidery Silk of shades corresponding to those in the inside work. This silk is used alternately and is securely fastened to the outer row of buttonholing, and it, as well as the linen, should be carefully fringed and trimmed to the required width.



EMBROIDERY HOOPS

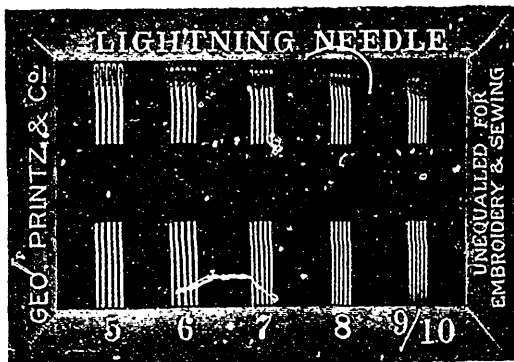
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To please embroiderers who do not wish as many as 25 needles all of the same size, we this year offer Special Case 757 (See Illustration), which contains an assortment of sizes ranging from 5 to 10. This beautiful case has a mica front, and opens at 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 embroider-



CASE 757. LIGHTNING EMBROIDERY NEEDLES.

er in the same manner as explained in the preceding paragraph for the regular papers.

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 Home Needlework”

“A Splendid Home Ornament.”

WHAT DO YOU THINK OF IT?

Is there any new feature you would like to suggest?

Are the instructions plain enough?

What work interests you most?

What subject does not interest you?

Do you find the Magazine as represented?

We want to please all readers, and in order to do so intelligently would like to receive their opinions. Suggest subjects upon which you would like additional information. We aim to gain public appreciation. Our friends are many, we wish to render them the broadest and most liberal service. Candid criticism is what we invite. If you know how “CORTICELLI HOME NEEDLEWORK” can be improved, will you be so good as to write us. Every letter of this kind will be appreciated.

P. O. Box 341, ST. JOHNS, P.Q.

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.

"What Constitutes a Clever Woman," "A City Girl in the Country," "Among the Graduates of '01," "Social Events of the Month," "A Practical Girls' Club," "What Women are Doing," and "Graduation Gowns and Outing Costumes," are the titles of a few of the many interesting and well compiled subjects contained in the June number of the Ladies' Magazine.

"CHIT-CHAT" —

A woman talks to women—
A mother speaks to mothers—
May-June publication

MASSEY HARRIS
ILLUSTRATED.

927 KING ST., TORONTO, ONT.

Girls' Outfits For Summer Visits.

A Careful Selection should be Made and the Trunks should not be too Large.

When we are to be guests at a friend's house or at an inn we need not transport thither our entire wardrobe. A little planning will indicate the trim, short traveling skirt, the shirt-waist and jacket, and the neat sailor hat for the journey; the pretty reception dress, the evening and dinner costume, and the ample supply of fresh waists for everyday wear, with golf or bicycle skirt. A small trunk and a hand-bag will usually contain an outfit for a fortnight's visit, and a dress-suit case lends itself accommodatingly to the requirements of three or four days or a week. Experienced travelers cross the Atlantic and spend three months in Europe encumbered with less luggage than some young women carry to the White Mountains or to the Adirondacks for a single month. For many reasons a trunk is a comfortable adjunct when a person is away from home, but it should not be too large and it should be judiciously packed.—Margare. E. Sangster, in The Ladies' Home Journal for July.

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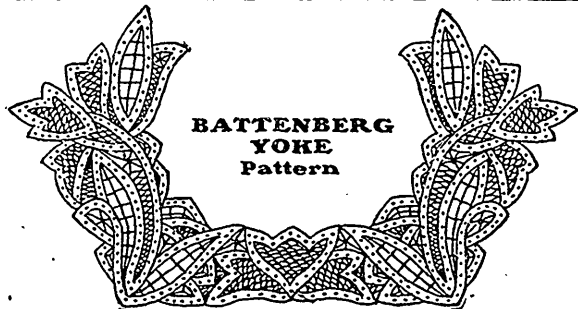
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