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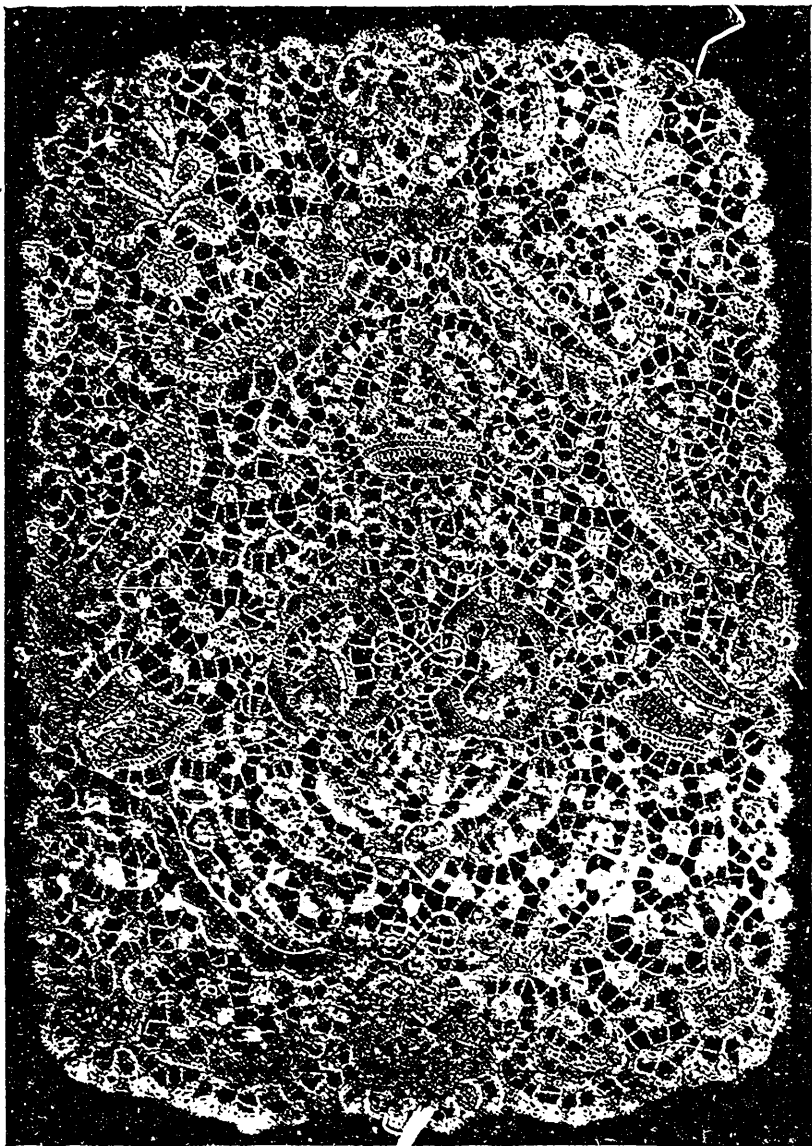
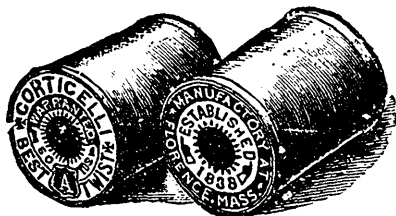


FIG. 56—FRONTISPIECE. POINT DE FRANCE LACE.
Made about 1670 to 1730. See "The Story of Some Famous Laces."

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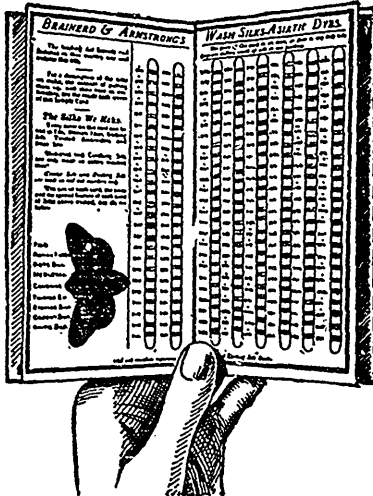
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CORTICELLI HOME NEEDLEWORK

July, 1899.

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

CONTRIBUTORS:

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Superintendent Society Decorative Art, Montreal.

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EDITORS AND PUBLISHERS.

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PREFACE.

CORTICELLI HOME NEEDLEWORK is published four times a year, in January, April, July, and October. Subscriptions may begin with any number. Price 25 cents a year. The colored plates that have been so helpful to needleworkers will continue to be a feature of every number, and our subscribers are invited to suggest subjects for new plates. With this number we begin a series of articles by Mrs. L. Barton Wilson, entitled, "Lessons in Embroidery." To beginners, these illustrated lessons will be nearly as valuable as a regular teacher. Mrs. Wilson is widely known as an authority on embroidery, and her work in connection with this magazine has won for her new honors. She will start with the simple flowers and gradually take up more difficult subjects. We announce a new department for October, entitled "Modern Lace Making," which will be in charge of Miss Sarah Hadley of New York, whose work has always attracted marked attention. The October number will also give ideas for simple Christmas needlework gifts, besides new patterns for centerpieces, doilies, picture frames, tea cloths, and drawn work pieces, new style silk purses and Battenberg designs.

Do you think this magazine is worth 25 cents a year? Are not your friends interested in embroidery and would they not like to use one of the slips you will find in this number to send in their subscription? We hope our subscribers will act on this suggestion. We know you can help us in this way if you try.

Always remember that the Editors are glad to answer questions. Enclose a 2-cent stamp for reply.

CORTICELLI SILK Co., Limited,
St. Johns, P. Q.

Fancy Work Books.

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

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

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Box 341, ST. JOHNS, QUE.

The Story of Some Famous Laces.

By VIRGINIA MITCHELL.

In its various forms lace has held sway for years, and it is not surprising that in these later days when a revival is given to all forms of needlework we should give special attention to the work which has been the inspiration of so many lives. Some one has said there is nothing new but what has once been old, and the caprice of fashion certainly justifies the saying.

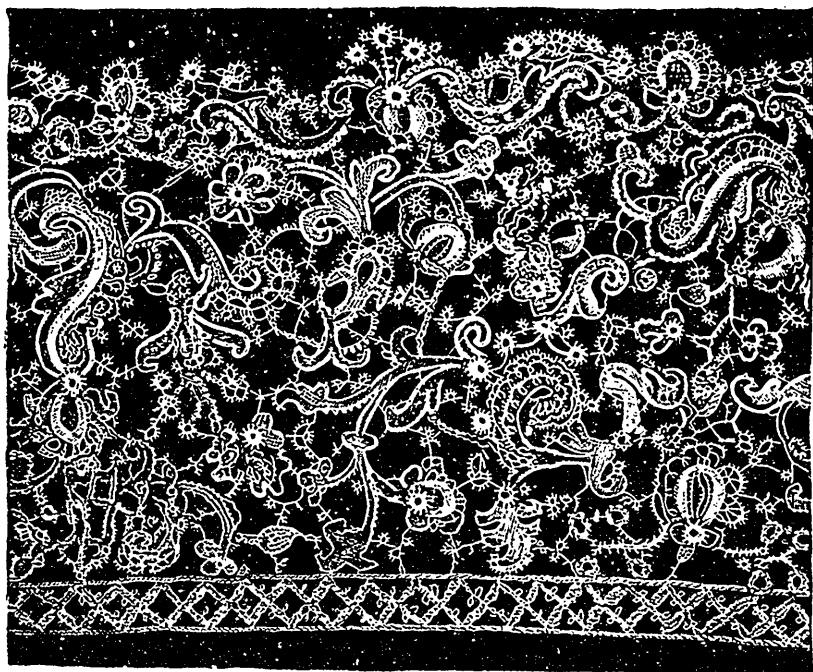


FIG. 57. VENETIAN POINT IN RELIEF.

Although comparatively modern, lace is derived from two most ancient kinds of work, netting and embroidery, the former of which was used by the Egyptians to ornament the borders of some festal garments; indeed the network of blue beads found on mummies may, as it was made with the needle, be regarded as a sort of lace. The Greeks and Romans bordered their togas with embroidery, called, when of superior quality, *opus Phrygianum*, from the skill with which it was executed by Phrygian workers.

Lace is defined as an ornamental openwork of threads of flax, cotton, silk, gold, or silver, and these are made in one of three ways, (1st) with the needle, when the work is known as Needlepoint lace, (2nd) with bobbins, pins, and pillow or cushion, when the work is known as Pillow lace, and (3rd) by machinery, when imitations of both Needlepoint and Pillow lace are produced.

It is an interesting study to trace the growth of this industry and its spread from East to West, from the early embroideries of Egypt to the machine made lace of the present day. From the fourteenth to the eighteenth centuries the art of lace making received particular attention, and the different "Points" are almost as many as the different localities from which they sprung. Sad to relate, the workers in needlepoint and pillow lace are fast disappearing.

The manufacture of point lace was brought to the highest perfection by the Venetians as early as the sixteenth century. The pattern books of that time contain examples of more than a hundred varieties of this costly lace. Some of these points were world renowned for their fineness and exquisite beauty. Point de Venise is the richest and most complicated of all laces. It is so strong with its tiers upon tiers of stitches that some of it has lasted for centuries. Italian influence under the Valois and Medicis spread the fashion for rich laces, and the Venetian points were in great demand in foreign countries, particularly in France. The exportation of costly laces was a source of great wealth to Venice. The making of lace was universal in every household, and the secret of the manufacture of her finest points she jealously guarded. Although both point and pillow lace were made at this time in all the leading countries of Europe, Flanders was the only rival of Italy in the markets of the world.

A very interesting story is told of the origin of the famous guipure lace. It is that of a sailor lad from the Indian seas, who, returning to his home in Venice, brought to his betrothed, a worker in needlepoint, a bunch of the delicate, pretty coralline, telling her it was lace that the mermaids made in the coral caverns under the waters of the Indian seas. "Pretty as it is," said the needleworker, "I will make something with my needle far prettier. My bridal veil shall be of the mermaids' lace." The sailor lad sailed away and was gone for months. Day by day the young girl worked with her needle, forming white knots and tiny stars and uniting them all by delicate "brides" until an exquisite long scarf of guipure was produced, so marvelously beautiful that when she wore it as her bridal veil all Venice went wild with admiration, and many noble ladies, princesses, and queens became the patrons of the young lace worker.

Early lace like contemporary point was of stiff design, and may be compared to the more formal of modern crochet edge, but towards the close of the sixteenth century lace of all kinds changed from the geometrical to the flowing style, as may be seen by comparison of Holbein's pictures with those of Vandyke. At Queen Elizabeth's death 3,000 lace trimmed habits were found in her wardrobe. Charles I wore garments adorned with rich lace. In France, as in all other countries where French

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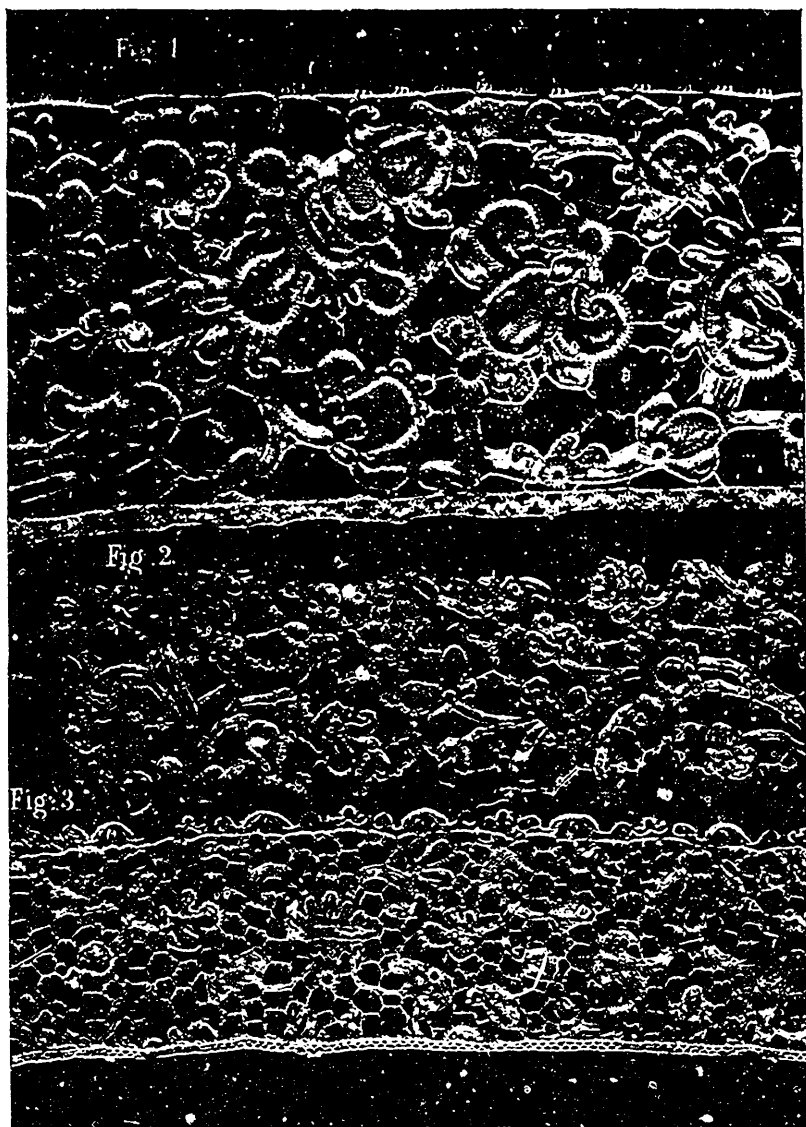


FIG. 58. No. 1, POINT DE VENISE, FROM 1660 TO 1700.
No. 2, POINT DE FRANCE, FROM 1670 TO 1700.
No. 3, THIS SAME LACE AT A LITTLE LATER DATE, FROM 1685 TO 1720.

fashions held sway, lace during the seventeenth and eighteenth centuries was used lavishly for nearly all forms of dress. The falling collars which succeeded ruffs were either made of lace or bordered with it. Ladies wore lace headdresses, lace flounces, ruffles of lace at the elbows. Gentlemen had lace cuffs or ruffles which fell over the hand, and thus, it was said, facilitated cheating at cards. They wore lace trimmed garters, ruffles of lace at the knee, lace roses on shoes, even quillings of lace to fill up the wide boot tops that were the fashion in 1662.

During the sixteenth century there was the most extravagant use of lace by the court of France. In 1577, on a state occasion, the king wore four thousand yards of pure gold lace on his dress, and the wardrobe accounts of the queen are filled with entries of point lace. Such was the prodigality of the nobility at this period in the purchase of lace that sumptuary edicts were issued against it, but edicts failed to put down Venetian points; profusion in the use of lace only increased. The consumption of foreign lace and embroidery was unbounded. Immense sums of money found their way annually from France to Italy and Flanders for these costly fabrics. As the royal commands were powerless against the importation of the artistic productions of Venice, Genoa, and Brussels, it was determined by Colbert, the French minister, to develop the lace manufacture in France, so that the money spent upon these luxuries might be kept within the kingdom.

Skillful workmen were suborned from Venice and the Low Countries and placed around in the existing manufactories, and in towns where new ones were to be established. A declaration of August 5, 1665, orders "the manufacture of all sorts of works of thread, as well of the needle as on the pillow, in the manner of the points which are made at Venice and other foreign countries, which shall be called 'points de France.'" In a few years a lucrative manufacture was established which brought large sums into the kingdom. Point de France supplanted the points of Venice and Flanders, and France became a lace-making as well as a lace-wearing country.

A facsimile of a pattern suggested by a great event in the national history of France is shown by the Frontispiece, Fig. 56. Notice in the center of this curious piece the Crown of France surmounting two medallions joined together, one representing Louis XIV, and the other Mary Theresa of Austria. Below, joined together and surrounded by links of a chain, are two burning hearts. It is evidently a French production which was made at the order of the Court during the reign of Louis XIV. The details of the design have a delicacy of form and an artistic value which was not common to Belgium productions, and lets one suppose that many of the most famous old pieces known among dealers of rare old laces as Guipure de Bruges may have had the same origin. This is a very good illustration of Point de Paris lace. This, as well as Figs. 58, 60, 61, and 62 were taken from Joseph Seguin's valuable book on the subject of lace which was published in Paris in 1875, and to which we are indebted also for certain portions of our text.

Fig. 57 shows a very good illustration of Venetian Point in relief, which is commonly known as "rose," or raised point. All of the outlines in high relief are formed

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by means of cotton placed as thick as may be required to raise them. A number of beautiful stitches are introduced into the flowers, and the work when completed is very beautiful. Other examples are shown in Fig. 58. No. 1 illustrates Point de Venise from 1660 to 1700. No. 2, Point de France from 1670 to 1700. No. 3 shows this same lace at a little later date, from 1685 to 1730.

The manufacture of the most sumptuous of the points de France was established by the minister at the town of Alençon, near his residence. Venetian point in relief was made in perfection in this place before his death, 1683. In all the points of this century the flowers are united *à bride* (Fig. 58), but in the eighteenth century the network ground was introduced, and soon became universal. The name "Point de France" for French point lace was after a time dropped, and the different styles took the name of the towns at which they were made, as Point d'Alençon and Point d'Argentan.

A very interesting example of Point d'Argentan lace is shown by Fig. 59. This is said to have belonged to Her Majesty, Queen Charlotte. It is supposed to illustrate the destruction of the Spanish Armada. We are told also that a most beautiful lace shawl was designed and made for Queen Charlotte, using this same subject. This must have been a very valuable as well as curious piece of work. This engraving, as well as cut, Fig. 57, is reproduced from Mrs. F. Bury Palliser's History of Lace, from which also the editor has drawn much of the present manuscript.

Point d'Alençon is made entirely by hand, with a fine needle, upon a parchment pattern, in small pieces, afterward united by invisible seams. Each part is executed by a special workman. The design, engraved upon a copper plate, is printed off in divisions upon pieces of parchment ten inches long, and numbered in their order. Green parchment is now used, the worker being better able to detect faults in her work than on white. The pattern is next pricked upon the parchment, which is stitched to a piece of very coarse linen folded double. The outline of the pattern is then formed by two flat threads, which are guided along the edge by the thumb of the left hand, and fixed by minute stitches, passed with another thread and needle through the holes of the parchment. When the outline is finished, the work is given over to the maker of the ground, which is of two kinds, *bride* and *resseau*. The delicate *resseau* is worked backward and forward from the footing to the *picot*. For the flowers the worker supplies herself with a long needle and a fine thread; with these she works the Buttonhole stitch (*point noué*) from left to right, and when arrived at the end of the flower, the thread is thrown back from the point of departure, and she works again from left to right over the thread. This gives a closeness and evenness to the work unequalled in any other point. Then follow the *nodes* and other operations, so that it requires twelve different hands to complete it. The threads which unite linen, lace and parchment are then severed, and all the segments are united together by the head of the establishment. This is a work of the greatest nicety. From its solidity and durability Alençon has been called the Queen of Lace.

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The manufacture of Alençon lace had greatly declined even before the Revolution, and was almost extinct when the patronage of Napoleon restored its prosperity. With the fall of Napoleon this manufacture again declined, and, when in 1840 attempts were made to revive it, the old workers, who had been specially trained to it, had passed away, and the new workers could not acquire the art of making the pure Alençon ground. But they made magnificent lace, and Napoleon III was magnificent in his patronage of the revived manufacture.

While it is clear that France derived the art of making Alençon point from Italy, yet, along with all the countries of Northern Europe, Germany and England, she is in the main indebted to Flanders for her knowledge of the art of lace making. Flanders, as well as Italy, claims the invention of lace, and, notwithstanding its glorious part, the lace trade of Belgium is now as flourishing as at any former period. Brussels lace is widely known as Point d'Angleterre, for the reason, it is said, that in the seventeenth century the English, after vainly attempting to establish its manufacture at home, bought up the finest laces of the Brussels market, smuggled them over to England, and sold them as English point.

The smuggling of lace is a very important and interesting feature in its history. From 1700 downward we are told that in England the prohibition of lace went for nothing. Ladies would have foreign lace, and if they could not smuggle it themselves the smuggler brought it to them. "Books, bottles, babies, boxes and umbrellas daily poured out their treasures." Everybody smuggled.

At one period much lace was smuggled into France from Belgium by means of dogs trained for the purpose. A dog was caressed and petted at home, fed on the fat of the land, then, after a season, sent across the frontier, where he was tied up, half starved and ill-treated. The skin of a bigger dog was then fitted to his body, and the intervening space filled with lace. The dog was then allowed to escape and make his way home, where he was kindly welcomed, with his contraband charge. These journeys were repeated till the French custom-house, getting scent, by degrees put an end to the traffic. Between 1820 and 1836 forty thousand two hundred and seventy-eight dogs were destroyed, a reward of three francs being given for each.

The thread used in Brussels lace is of the first importance. It is of extreme fineness, and the best quality, spun in underground rooms to avoid dryness of the air, is so fine as to be almost invisible. The room is darkened and a background of dark paper is arranged to throw out the thread, while only a single ray of light is admitted, which falls upon it as it passes the distaff. The exquisite fineness of this thread made the real Brussels ground so costly as to prevent its production in other countries. A Scotch traveler in 1787 says that "at Brussels, from one pound of flax alone, they can manufacture to the value of seven hundred pounds sterling."

In former times the ground of Brussels lace was made both by needle and on the pillow. The needle-ground was worked from one flower to another, while the pillow-

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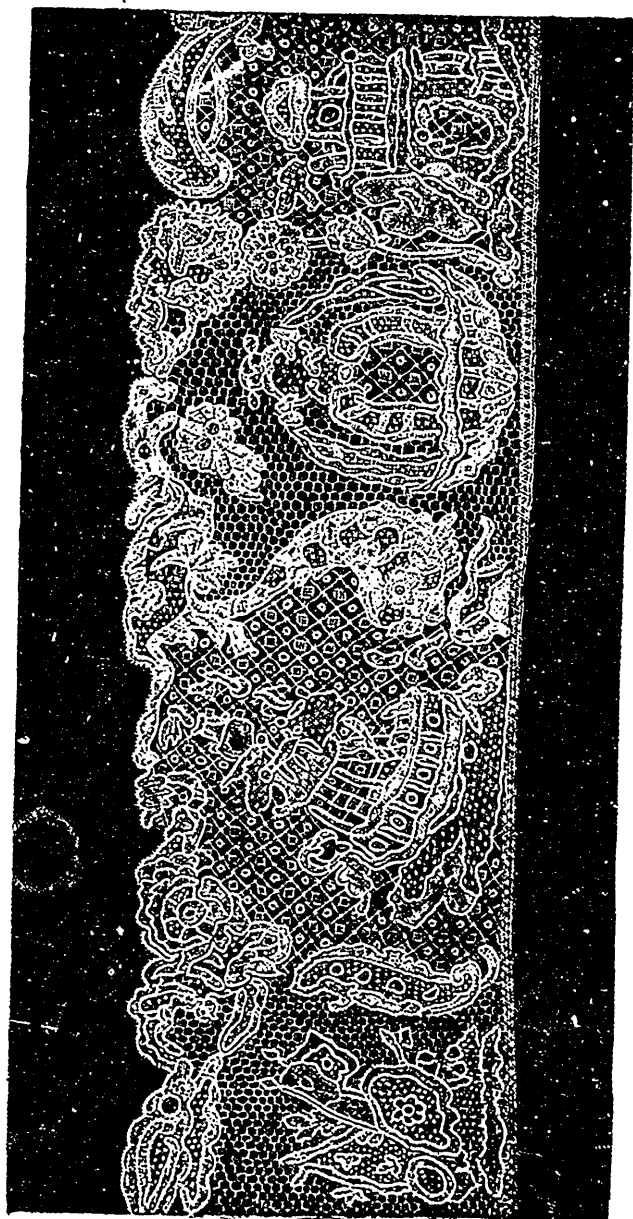


FIG. 59. POINT D'ARGENTAN LACE.
Supposed to illustrate the destruction of the Spanish Armada, and said to have once been the property of Her Majesty Queen Charlotte

ground was made in small strips an inch wide and from seven to forty-five inches long. It required the greatest skill to join the segments of shawls and large pieces of lace. The needle-ground is three times as expensive as the pillow, for the needle is passed four times into each mesh, but in the pillow it is not passed at all. Machinery has now added a third kind of ground, called tulle, or Brussels net. Since this has come into use the handmade ground is seldom used except for royal trousseaux. The flowers for Brussels lace are also both needle-made "*point à l'aiguille*," and those of the pillow "*point plat*." In the older laces the plat flowers were worked in along with the ground, as *lace appliqué* was known.

Each process in the making of Brussels lace is assigned to a different hand. The first makes the *vrai réseau*; the second the footing; the third makes the *point à l'aiguille* flowers; the fourth, the plat flowers; the fifth has charge of the openwork (*jours*) in the plat; the sixth unites the different pieces of the ground, and the seventh sews the flowers upon the ground (application). The master prepares the pattern, selects the ground, and chooses the thread, and hands all over to the workman, who has no responsibility in these matters. In Fig. 60 several different specimens are shown. No. 1 gives an illustration of a kind of Brussels lace called Guipure de Bruges, showing the design joined together with picoted brides. No. 2 shows an application for Brussels lace, and No. 3 is a specimen of the finished Brussels point.

The lace industry of Brussels is now divided into two branches; the making of sprigs, either point or pillow, for application upon the net-ground, and the modern *point gaze*. The first is the Brussels lace, par excellence, and more of it is produced than of any other kind. Of late years it has been greatly improved by mixing point and pillow-made flowers.

Point lace is so called from its gauze-like needle-ground, *fond gaze*, comprised of very fine, round meshes, with needle-made flowers, made simultaneously with the ground, by means of the same thread, as in the old Brussels. It is made in small pieces, the joining concealed by sprigs or leaves; like the old point, the same lace worker making the whole strip from beginning to end. *Point gaze* is now brought to the highest perfection, and is remarkable for the precision of the work, the variety and richness of the *jours*, and the clearness of the ground. It somewhat resembles Point d'Alençon, but the work is less elaborate and less solid. Alençon lace, it is said, could not compete with Brussels in its designs, which are not copied from nature, while the roses and honeysuckles of the Brussels lace are worthy of a Dutch painter. When flowers of both pillow and needle lace are marked upon the "*fond gaze* it is erroneously called *Point de Venise*." Lace making was at one time the chief source of national wealth in Belgium. It formed a part of female education, and in 1876 one-fortieth of the entire population of one hundred and fifty thousand women were said to be engaged upon it.

But some of the pillow laces, as well as those of the needle, have had immense popularity. This kind of lace was first made in the city of Valenciennes, and the

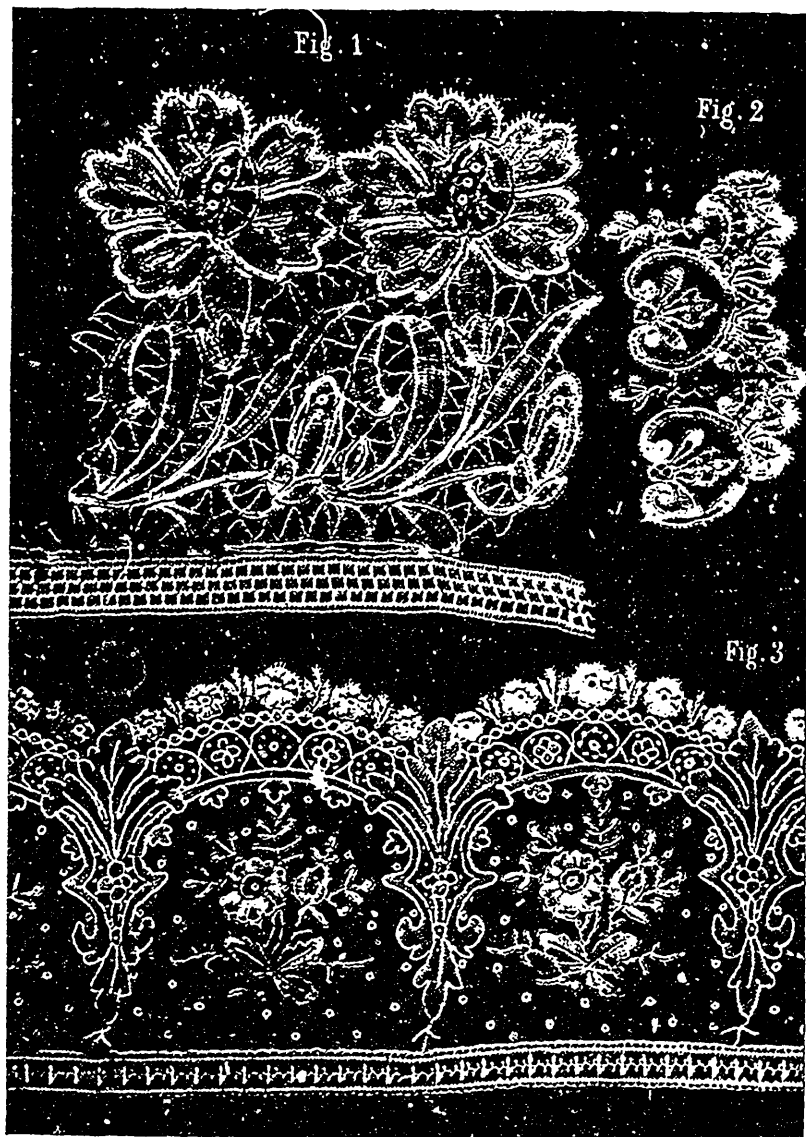


FIG. 6c. OLD BRUSSELS LACE.

manufacture reached its height in that town about 1780, when there were some four thousand lace makers employed upon it; but fashion changed, lighter laces came into vogue, and in 1790 the lace workers had diminished to two hundred and fifty. Napoleon made an unsuccessful attempt to revive the manufacture, and in 1851 only two lace makers remained, and they were over eighty years old. At one time this manufacture was so peculiar to the place that it was said, "If a piece of lace were begun at Valenciennes and finished outside the walls, the part not made at Valenciennes would be visibly less beautiful and less perfect than the other, though done by the same lace maker with the same thread and pillow." The city-made lace was remarkable for its richness of design, evenness and solidity. It was known as the "beautiful and everlasting Valenciennes," and was bequeathed from mother to daughter like jewels and furs. It was made by young girls in underground rooms, and many of these workers are said to have become almost blind before they were thirty years of age. When the whole piece was done by the same hand the lace was thought much more valuable.

Valenciennes lace was made in other towns of the province, but "vraie Valenciennes" only at Valenciennes. The Lille makers, for instance, would make from three to five elles a day (an ell is forty-eight inches), while those of Valenciennes would make not more than an inch and one-half in the same time. Some lace makers made only twenty-four inches in a year; hence the costliness of the lace. Modern Valenciennes is far inferior in quality to that made in 1780.

The manufacture of this lace is now transferred to Belgium, to the great commercial loss of France, for it is the most widely consumed of any of the varieties of lace. It is the most important of the pillow laces of Belgium. Ypres, which is the chief place of its manufacture, began to make this lace in 1656. In 1684 it had only three forewomen and sixty-three lace makers, while in 1850 it numbered from twenty thousand to twenty-two thousand. The Valenciennes of Ypres is the finest and most elaborate of any that is now made. On a piece not two inches wide from two hundred to three hundred bobbins are employed, and for greater widths eight hundred bobbins are sometimes used on the same pillow. The large, clear squares of the ground contrast finely with the even tissue of the patterns. The Ypres manufacture has greatly improved since 1833, and has reached a high degree of perfection. Irish Valenciennes closely resembles the Ypres lace. Valenciennes lace, as fine as that of France, was at one time made in England.

Three specimens of Valenciennes lace are given in Fig. 61. The top specimen was made at Brabant, the middle one at Belge, and the bottom piece at Puy. All are so-called Modern Valenciennes.

Mechlin is a fine, beautiful lace, made in one piece on the pillow, and is distinguished by the flat thread which forms its flower. Before 1665 all pillow lace, of which the pattern was relieved by a flat thread, was known as Mechlin lace. "It is essentially a summer lace, not becoming in itself, but charming when worn over color."

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

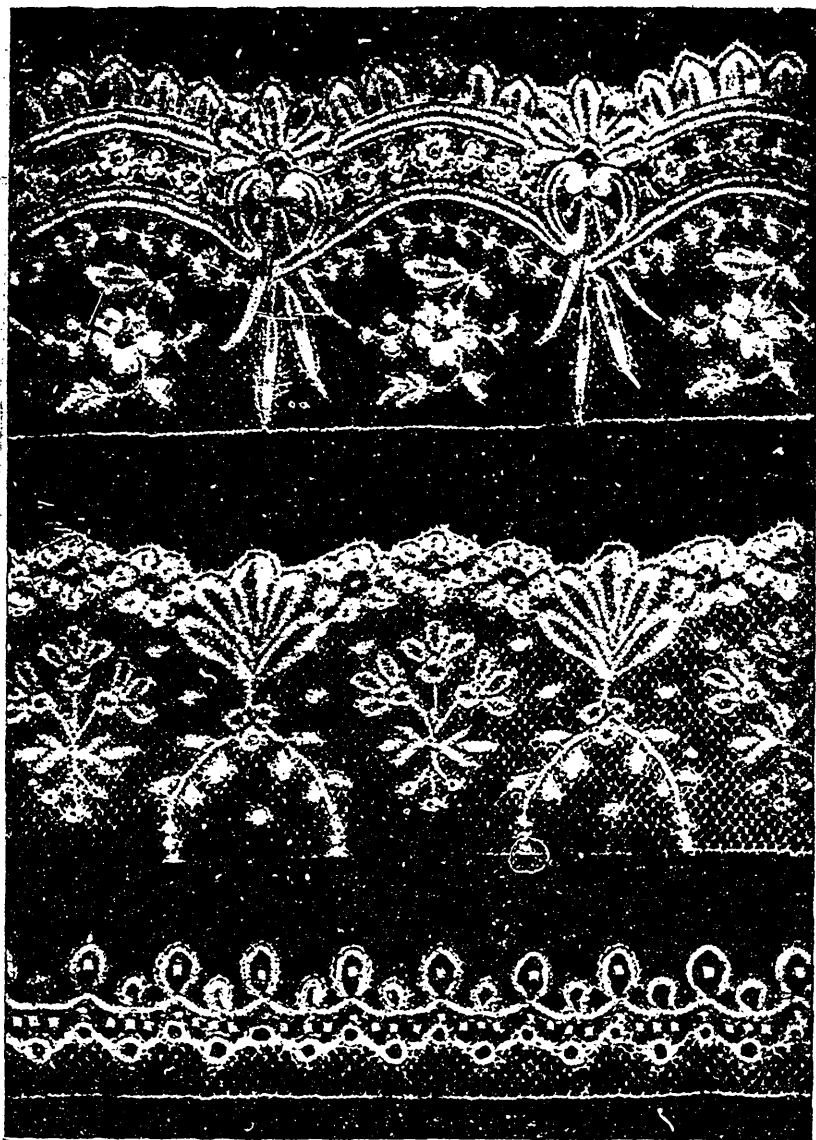


FIG. 61. VALENCIENNES LACE.

Silk laces were first made about 1745. At first this new fabric was manufactured from silk of the natural color brought from Nanking, and it was hence called "blonde." After a time, however, it was prepared from the purest and most brilliant white silk. To preserve the purity of color it was made in the open air in summer, and in the winter in the lofts over cow houses, as the warmth of the animals enabled the workers to dispense with fire, which makes more or less smoke. The most beautiful blondes were once made at Caen, but competition with the machine made blondes of Calais and Nottingham has caused the manufacture of white blonde to be abandoned at this place, and its lace makers now confine themselves to making black lace.

The manufacture of black silk lace was first established in the town of Chantilly, near Paris, and hence, wherever this fabric is now made it is called "Chantilly lace." It is always made of lusterless silk, called "grenadine," which is commonly mistaken for thread. As it was only consumed by the nobility, its unfortunate producers became the victims of the Revolution of 1793, and perished with their patrons on the scaffold. This put an end to the manufacture for many years, but in 1835 black lace again became fashionable, and Chantilly was once more prosperous. But the nearness of Chantilly to Paris has, of late, increased the price of labor so much that the lace manufacturers have been driven away. The so-called Chantilly shawls were afterward made at Bayeux. The shawls, dresses and scarfs that were made at Chantilly are mere objects of luxury.

The black laces of Caen, Bayeux, and Chantilly, are identical. The shawls, dresses, flounces, veils, etc., are made in strips and united by a peculiar stitch. Great pains are taken in Bayeux in the instruction of lace makers, so that the town now leads in the manufacture of large pieces of black lace.

Each country has furnished its special style of lace. Italy its Points of Venice and Genoa; Flanders its Brussels, Mechlin and Valenciennes; France its Point d'Alençon and its black lace of Bayeux. England has also produced its unique Honiton and Spain its silk blondes. Each of these laces are made in other countries, but in its characteristic lace each nation its unrivalled.

Pillow or thread lace is made by pricking a perforated pattern on a hard stuffed pillow, and the thread required is wound on bobbins with a groove in the upper part for retaining the thread, while to form the meshes pins are stuck in the cushion and threads woven or twisted around them, the pattern showing the points of insertion for the pins and also the direction for the gimp which is interwoven with the fine threads of the fabric to form the pattern. It is an undecided question whether pillow lace originated in Italy or in Flanders. See Fig. 62.

A remarkably good example of pillow lace is Honiton, which is one of the chief industries of Devonshire, England, and forms a means of livelihood for hundreds of women and children. Honiton owes its revival to the kind offices of Queen Victoria, who pitying the condition of the poor lace makers of Devonshire, ordered her wedding

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

dress of this lace, and her example has since been followed by others of the royal family. It is the only original English lace of importance, and was first made at Honiton, in Devonshire, in the seventeenth century. The art of lace making is said to have been brought into England by Flemish refugees, and Honiton lace long preserved an unmistakable Flemish character. It is to its sprigs that it owes its reputation. They are made separately, and at first they were worked in with the pillow-ground; afterward they were sewed on, as in the last century. The net is very beautiful and regular. It is made of the finest thread, brought from Antwerp at a cost of three hundred and fifty dollars per pound. There was no thread to be found in the British Islands fit for the purpose. Cotton thread, perhaps, might be had, but not the linen thread necessary in a work requiring so much labor, which alone would make it very costly. The manufacture of a piece of lace like this, eighteen inches square, cost seventy-five dollars, and a Honiton veil often cost a hundred guineas.

At the time of the marriage of Queen Victoria, the manufacture of Honiton lace was so depressed that it was with difficulty the necessary number of lace workers could be found to execute the wedding lace. Her dress cost £1,000, and was composed entirely of Honiton sprigs, connect-

ed on the pillow by a variety of openwork stitches. The bridal dresses of their royal highnesses the Princess Royal, the Princess Alice, and the Princess of Wales, were all of Honiton lace, the patterns consisting of the national flowers, the latter with prince's feathers intermixed with ferns, and introduced with the most happy effect. These sprigs are joined with the needle by various stitches, forming Honiton guipure, which in richness and delicacy is by many thought to surpass the fine guipure of Belgium, known as duchess lace. The reliefs are embroidered with the greatest delicacy, and the beauty of the workmanship is exquisite.

Valenciennes and Mechlin were the first laces in which the ground was wrought in one piece with the design. Until this time all lace had been guipure, that is, it had consisted of open embroidery in which the figures were connected by "brides" without anything like a background. The network ground, which we now take to be the essential thing in lace, was not thought of till the end of the seventeenth century. The word guipure means a thick cord over which silk, gold, or silver thread,



FIG. 62. SHOWING HOW PILLOW LACE WAS MADE. Reproduced from an old wood engraving.

is twisted. In the seventeenth century this guipure, or *guipe*, was introduced into lace to imitate the high reliefs of needle-made points. These were guipure laces. The name has since been applied to all laces without grounds that have the patterns united by "brides." The bold, flowing figures of Belgium and Italy, joined by a coarse network ground, are also called guipure.

The guipure called Cluny, with its geometrical patterns, is a recent lace which derives its name from the circumstances that the first patterns were copied from specimens of old lace in the Musée de Cluny.

Thus far we have only spoken of handmade lace, which, in Italy, was a purely domestic industry. It was made by women at home, and each piece of work was begun and finished by the same hand. But, when the statesman Colbert introduced the manufacture into France, the principle of the division of labor was adopted, and the work was done in large factories. By degrees, as we have seen, fine needle-made net replaced the bride-ground in costly laces, and cheaper laces of the same style were made upon the pillow. The sprigs were at first worked into the net; but at length, in the Valenciennes and Mechlin laces, the figure was made along with the ground, and it was the immense success of these laces which led to the invention and perfection of lace machines, so that now almost every kind of lace is made by machinery, and often so perfect that it is difficult for experts to detect the difference.

While it is certain machine-made laces can never take the place of the beautiful laces of old, and needlepoint laces will always receive their proper admiration, it is true that very handsome effects can be obtained by machine work, and it is thus brought into the power of women of limited means to indulge their fancy for this dainty ornamentation.

Particular effort is being made at the present day to revive the art of lace making, and with fancy machine-made braids and lace stitches, very beautiful effects are produced.



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

Renaissance, Battenberg and Irish Lace.

BY REBECCA EVANS.

Modern lace is the product of braids of various widths arranged in artistic designs, and held in place by connecting stitches of almost endless variety. Different stitches are usually employed for different kinds of lace, but oftentimes many different stitches are found in one kind of lace. Generally the braid or tape is formed into figures, and bound by needle-made corded or buttonhole bars and fillings of different kinds, or by bars alone. The lace stitch and bars are almost the same as those used in fine Venetian point, but they are executed in a coarse material, so that this section of our work may be considered as a preparation for other kinds of lace.

The braids used are specially manufactured for this work; they are usually sold in white or unbleached, in varying widths and weights, from narrow to wide, and from coarse to fine in texture; with and without holes; with open edge and with picots; with large medallions and with small.

Fig. 63 represents the kinds most commonly used, in their original size, together with a specimen picot, or purl, as it is called, for the outside edge, also to be had ready made for those who do not care for the trouble of making it themselves. For the stitches and bars by which the braids are joined together a smooth, even thread is used.

Transferring Designs—The best way is to trace them on oil tracing linen with a watery ink, free from greasy matter. This tracing linen, which is of English make, is white, glazed on one side only; the unglazed surface should be turned uppermost, as it takes the ink better. As this tracing linen is quite transparent, the pattern can be transferred to it at once, without recourse to any other process.

It will be found less trying for the eyes to lay a piece of transparent colored paper or stuff under the pattern while you are copying it. The designs are almost all drawn with double lines, between which the braid is tacked on with small back-stitches. We may mention at once that it is advisable to make the stitches longer on the right side than on the other, or at any rate to make them the same length.

Tacking Down and Gathering in the Braids—Where the lines of the pattern describe a curve or a circle, the outside edge of the braid, as shown in Fig. 64, must be sewed down firmly, so as to form little folds of gathers on the inside edge, which

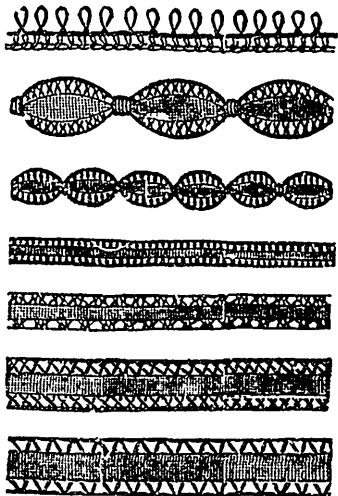


FIG. 63. TAPE AND BRAID USED FOR LACE WORK.

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

are first tacked down and then gathered in with small overcasting stitches in fit thread, so as to fit exactly to the pattern.

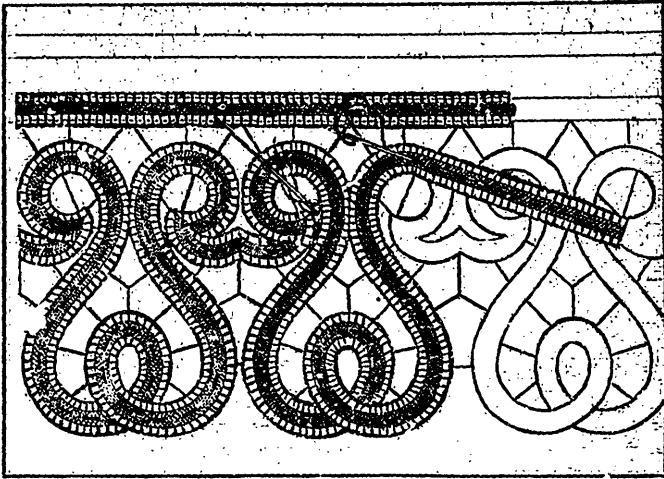


FIG. 64. TACKING DOWN AND GATHERING IN THE BRAIDS.

The stitches made for the bars and the fillings must never be drawn so tightly as to drag out the edges of the braids and thus spoil the outlines of the pattern; nor should the stitches be caught into the tracing cloth, but only rest upon it.

When the embroidery is finished, turn the work the wrong side up, cut every second or third tacking stitch and pull the threads carefully out from the wrong side, when the lace will separate itself from the backing without difficulty; it has then to be dampened and ironed, also on the wrong side.

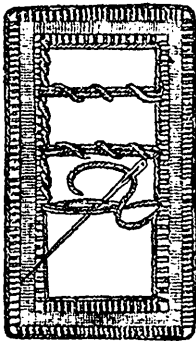


FIG. 66. DOUBLE TWISTED BAR.

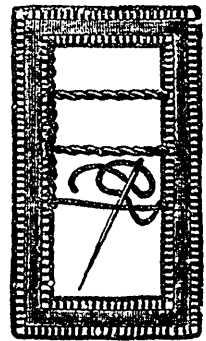


FIG. 65. PLAIN TWISTED BAR.

It is of no consequence which are made first, the bars or the fillings; we, however, incline to the former, more especially in the case of buttonhole bars, as they are easier to do than the fillings, and, once done, there is less risk of puckering or drawing the edges together in making the fillings.

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

The Stitches.—We shall now proceed to describe a series of bars and stitches, which, if carefully studied, will serve as a preparation for making finer kinds of laces.

Without pretending to have exhausted the infinite variety of lace stitches that exist, we hope to have brought before our readers' notice a sufficiently numerous selection to satisfy all tastes and capacities.

With regard to the names, the same stitches are known by so many different ones, that, excepting in the case of those universally accepted, we have generally disregarded them altogether, and merely numbered the stitches in their order.

Plain Twisted Bar (Fig. 65).—Secure the thread to the braid and throw it across from one braid edge to the other, put the needle in downwards from above, and overcast the first thread so as to form the two into a cord. If you do not make enough overcasting stitches to tighten the two threads the bars will be loose and untidy, and spoil the general appearance of the work.

Double Twisted Bar (Fig. 66).—Throw three foundation threads across the space to be filled, and overcast them loosely so that they remain visible between the stitches.

Plain Buttonhole Bar (Fig. 67).—Throw three threads across and cover them with buttonhole stitches, made from right to left. In making this and the subsequent bars we recommend turning the needle round and holding it as it were the reverse way, so that the eye, not the point, passes first under the threads; strange as it may seem, it is easier in this manner to avoid splitting the threads. The working thread should always issue from the edge of the braid, one or two threads before the foundation threads of the bar, to prevent the bars being of unequal width or getting twisted at the beginning.

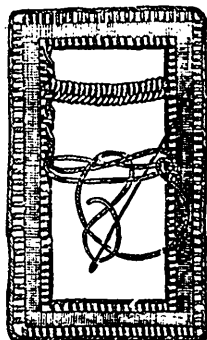


FIG. 67. PLAIN BUTTONHOLE BAR.

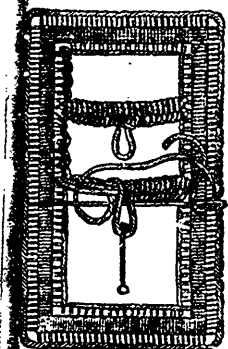


FIG. 69. BUTTONHOLE BAR WITH PINNED PICOTS.

Buttonhole Bar with Pinned Picots (Figs. 68 and 69).—After covering half or a third of the bar with Buttonhole stitches, pass the thread, without making a loop, under the foundation threads and fasten the loop with a pin (Fig. 68), then slip the needle horizontally from right to left under the three threads, and tighten the knot close to the last Buttonhole stitch.

Fig. 69 shows a picot made in the same manner, but with several Buttonhole stitches inserted between the loop and the Buttonhole bar.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Bar with Lace Picot (Fig. 70).—Here the picot is made by bringing the thread through the loop, and beginning the Buttonhole stitches, four or five in number according to the size of the thread, quite close to the pin, so that they entirely cover the loop. The pin must be stuck in the width of four stitches distant from the

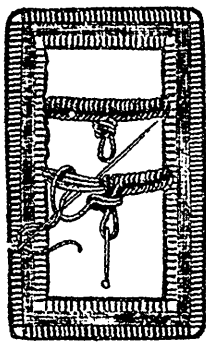


FIG. 69. BUTTONHOLE BAR WITH PINNED PICOTS.

and the foundation threads should be completely hidden under the bar. This is sometimes called "Dotted Point de Venise Bar."

Bar with Picot Made in Bullion Stitch (Fig. 71).—Put the needle half way into the last Buttonhole stitch, twist the thread ten or twelve times round it from left to right, draw it through and tighten the thread, so that the spiral on the thread forms a semicircle, then continue the bar.

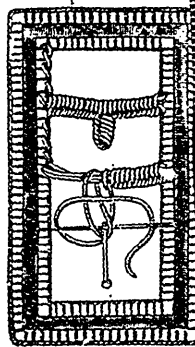


FIG. 70. BAR WITH LACE PICOT.

Bar with Buttonhole Picot (Fig. 72).—Cover rather more than half the bar with Buttonhole stitches, carry the thread three times to the sixth stitch and back, then pass Buttonhole these threads that are attached to the bar in the same way as the bar itself, and finish the bar in the usual way. These buttonhole picots are generally

used for edging lace; they may in their turn be adorned with small pinned picots to produce a richer effect.

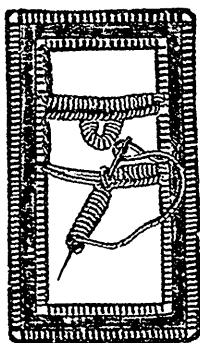


FIG. 71. BAR WITH PICOT MADE IN BULLION STITCH.

Bar with Two Rows of Knots (Fig. 73).—Over two foundation threads make double knots, far enough apart to leave room for the knots of the next row between. These double knots consist, in the first place, of one plain Buttonhole stitch and then one reversed, that is, made by bringing the needle out in front of the thread

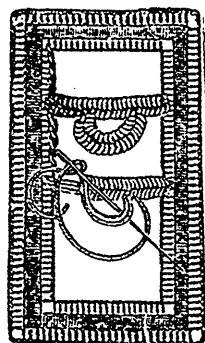


FIG. 72. BAR WITH BUTTONHOLE PICOT.

and passing it under the loop, the result being that the thread will lie behind the thread and not before it, as in an ordinary Buttonhole stitch.

Branched Bars (Fig. 74).—Where you have a larger surface to cover with bars you are generally obliged to make them with branches. For this purpose you prepare the threads as for an ordinary bar, and cover them half way with Buttonhole stitches; then

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

on the foundation thread to the next bar, buttonhole it half way, lay the foundation thread, and finally buttonhole all the half-covered bars till you reach the dotted line, from whence you lay the last foundation threads. The last bar is worked over two or four threads, so that the working thread can be taken back to the edge of the braid by means of the last Buttonhole stitches.

Plain Russian Stitch (Fig. 75)—Stitches of all kinds can be used, as well as bars, for joining braids together that run parallel to each other, and for filling up the spaces between. Some of these stitches which serve as an insertion are very elementary, while others require great skill and patience to execute.

The simplest of all is the Russian stitch, which bears a great resemblance to the ordinary

Herringbone stitch used in embroidery. This stitch is also known to lace workers as *Ant d'Alençon bar*, and is found in old specimens of this famous lace. You pass the needle from left to right under the edge of the braid, then again from right to left under the opposite edge, taking care always to leave the thread in front of the needle.

Twisted Russian Stitch (Fig. 76).—Instead of passing the needle behind the thread, pass it before it and round it, so that the needle always comes out again beneath the thread, which will then be twice twisted.

Column Stitch (Fig. 77).—At the bottom of the stitch is made like the plain Rus-

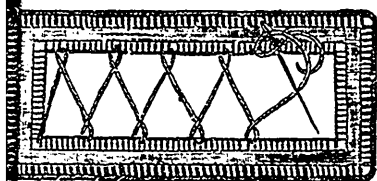


FIG. 75. PLAIN RUSSIAN STITCH.



FIG. 76. TWISTED RUSSIAN STITCH.

ian stitch, and at the top like the one in Fig. 76, with the difference that the second thread is passed three times round the first.

Insertion of Single Buttonhole Stitches (Fig. 78).—Make very loose Buttonhole stitches along both edges of the braid, all the same size and the same distance apart, and vertically opposite to each other. When these two rows are

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

finished, pick up each loop with Russian stitch, either single (Fig. 75) or twi (Fig. 76). Fig. 79 shows the double Russian stitch made in each loop; it may be trebled or quadrupled, according to whether you wish your insertion to be transparent or not.

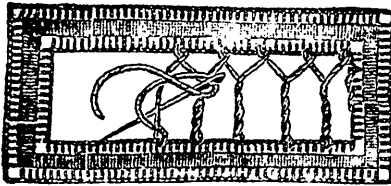


FIG. 77. COLUMN STITCH.

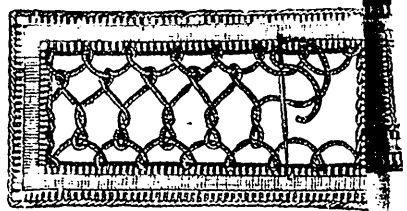


FIG. 78. INSERTION OF SINGLE BUTTONHOLE STITCHES.

D'Alencon Bars (Fig. 80).—Join the opposite rows of loops together by stitches. The threads of these stitches must lie quite flat, side by side, and not on top of the other. After the fourth stitch you wind the thread round the bottom loop and then carry it on to the next, whence you repeat the four stitches as above.

Cluster Insertion (Fig. 81).—Over the middle of two finished plain bars and half finished one, a short distance apart, you make five Buttonhole stitches overcast the remainder of the third bar. The first bar of the next cluster must set quite close to the last.

Insertion with Branches (Figs. 82 and 83).—Throw the thread across the middle of the space between two edges of braid, and lengthwise, from one end to the other, pick up the needle horizontally under four or five threads of the braid, across the insertion

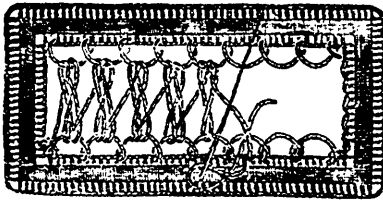


FIG. 79. INSERTION OF PLAIN BUTTONHOLE STITCHES.

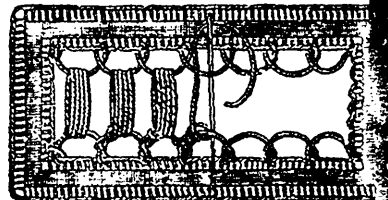


FIG. 80. D'ALENCON BARS. Also known as Insertion with Bead Stitches.

then carry it in a similar manner first to the left and then to the right, take up the same number of threads of the braid and connect the three loops together by a knot as is clearly shown in Fig. 82. These loops are also known as Point Grecque Bars.

Fig. 83 represents a similar beginning and a similar interlacing of the thread but ornamented this time with a wheel, added after the knot has been made over the loops.

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

twi Insertion with Leaves in Darning Stitch (Fig. 84)—Fasten on the thread where, according to the illustration, the first leaf in the insertion ought to come, carry it to the opposite side, draw it through the edge of the braid and bring it back to

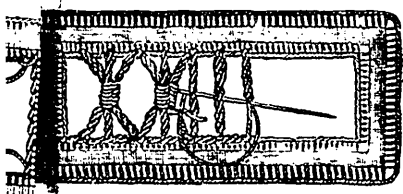


FIG. 81. CLUSTER INSERTION.

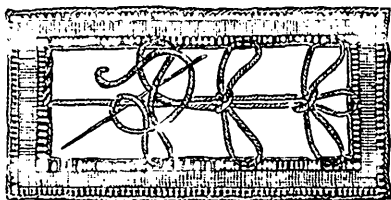


FIG. 82. INSERTION WITH PLAIN BRANCHES.

ON- the point whence it started; lay threads across to both sides, as in Figs. 82 and 83, unite them by a knot, such as described in Fig. 82; lay the thread once more round the middle leaf, and finish the leaf in Darning stitch, working downward from the top. As may be seen from the second middle leaf, your Darning stitches have to be made over five threads, subdivided into two and three. Fig. 101 is an example of the point D'Auvers Bars.

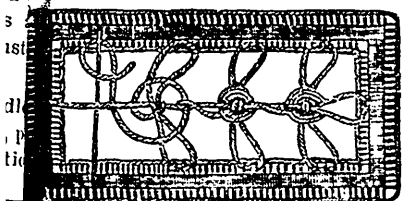


FIG. 83. INSERTION WITH BRANCHES AND WHEELS.

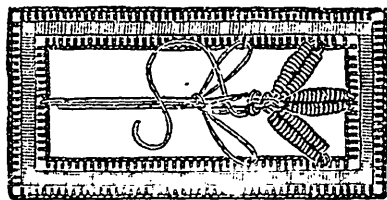


FIG. 84. INSERTION WITH LEAVES WORKED IN DARNING STITCH.

Insertion with Small Wheels (Fig. 85). Also called Rosette Bars.—Here you have to make two rows of Russian stitches opposite each other and carry the thread to the

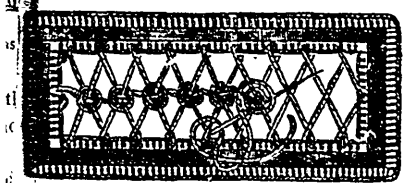


FIG. 85. INSERTION WITH SMALL WHEELS.

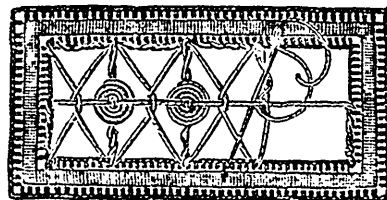


FIG. 86. INSERTION WITH LARGE WHEELS.

point of intersection, then you make a wheel over five threads and pass the needle

under the completed wheel to reach the next point of intersection. Half wheels also be added at the edge of the braid.

Insertion with Large Wheels (Fig. 86.)—This is a feature of the Point d'Asi terre Lace, or English Point as it is sometimes called. There are a variety of ways in which the wheels are made. Carry the thread horizontally across the mi

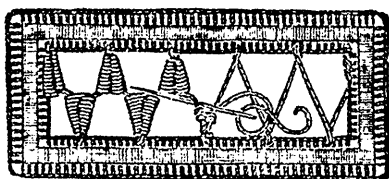


FIG. 87. INSERTION WITH CONES.



FIG. 88. INSERTION WITH CONES.

of the space intended for the insertion to the opposite side, and then conduct it by means of Overcasting stitches into the corner; thence make a loose loop over to opposite corner, pass the needle under six or eight threads of the braid edge, slip under the horizontal thread first laid and behind the loop, and finish the stitch on the other side in the edge of the braid.

Throw the thread again across the empty space and over the first thread, bring your needle back to the middle, make a wheel over four threads, passing each time under the same threads, then overcast single thread, come back to the edge of the braid and make the second loop, bringing the thread at the same place where the other stitches came out.

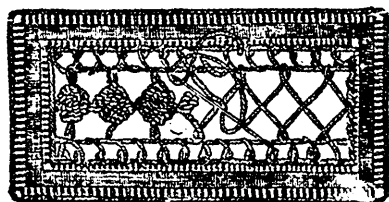


FIG. 89. INSERTION WITH EMBROIDERED SQUARES.

Insertion with Cones (Figs. 87 and 88)—Over plain but very distended Russian

stitch make darning stitches backwards and forwards, beginning at the point and reaching to the middle, so as to form small cone-shaped figures.

To reach the point of the next cone you overcast the thread of the Russian stitch several times. You may also, as in Fig. 88, double the Russian stitch and make the Darning stitches in such a manner that the points of the cones touch each other and their bases meet the edge of the braid. The same thing, worked the reverse way, that is, with the points turned outwards to the edge, produces a not less pretty effect.

Insertion with Embroidered Squares (Fig. 89).—After making



FIG. 90. INSERTION WITH HALF BARS.

THE B. & A. WASH SILKS ARE UNRIVALLED.

heels of loose Buttonhole stitches along the braid edges, as in Figs. 78, 79 and 80, run read through the Buttonhole stitches; this thread serves as the foundation to the t d'Asian stitches by which the two edges are joined rariether. The empty square space left between the Russian stitches is then filled up with Buttonhole stitches.

Insertion with Half Bars (Fig. 90).—Fasten on thread in one of the corners of the braid, and duct it by means of Overcasting stitches to the side of the insertion, draw it through the edge of the braid on the right, and make Buttonhole stitches over it to the middle of the space to be led; then carry the thread to the left, draw it rough the left edge, a little higher up than on e other side, and make the same number of t itches over it as over the first.

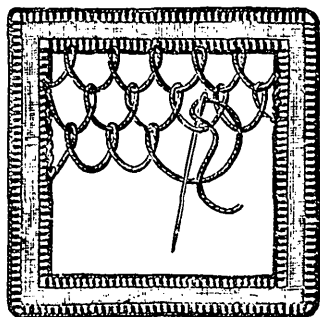


FIG. 91. POINT DE BRUXELLES.

You can vary this insertion with very good result by making more stitches on one side than on the other, but it should never be more than ten or twelve stitches wide.

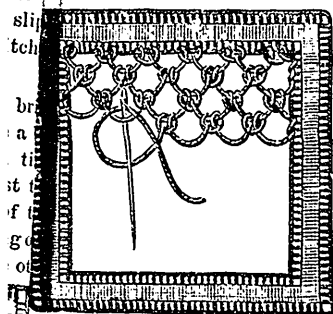


FIG. 92. DOUBLE NET STITCH.

The number of stitches should vary with the width of the pattern, and the decreasing or increasing should always be done at the edge. The loops must be as many threads of the braid edge long as they are wide.

Double Net Stitch,—Second Lace Stitch (Fig. 92).—You leave the same distance between the stitches here as in the preceding figure, but in each of the loops of the first row you must make two Buttonhole stitches close together. It is as well to round the loop a little less than is usually done in net stitch.

Third Lace Stitch (Fig. 93).—Here you make three Buttonhole stitches close together, joined to

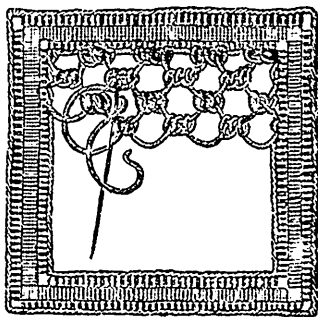


FIG. 93. THIRD LACE STITCH.

the next three by a loop of thread just long enough to hold the three Buttonhole stitches of the subsequent row. This stitch is very similar to what is known as "Point de Venise."

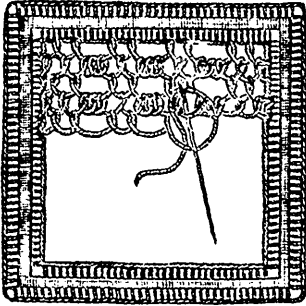


FIG. 94. FOURTH LACE STITCH.

In the second row you make one Buttonhole stitch in each of the loops between the three stitches, and six or eight in the long intermediate loop.

Sixth Lace Stitch (Fig. 96) —Over wide loops, made from left to right in the first row, make in the second enough Buttonhole stitches to entirely cover the thread. In the third row of stitches put the needle into the small loop between two sets of Buttonhole stitches, so that the close stitches shall form vertical lines across the surface they cover. This stitch admits of every sort of modification, such as, for instance, making the third row of stitches on the Buttonhole stitches, in the mid-

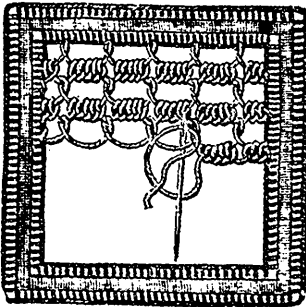


FIG. 96. SIXTH LACE STITCH.

Fourth Lace Stitch (Fig. 94).—Working from the left to the right, make two Buttonhole stitches rather near together, and leave twice as long a loop between them and the next two stitches as between the first two.

In the next row, which is worked from right to left, make one stitch in the loop between the two stitches that are close together, and three or four in the long loop.

Fifth Lace Stitch (Fig. 95).—As in Fig. 94, you begin this stitch from left to right, but make three stitches very close together, with an intermediate loop as long as the three stitches in one.

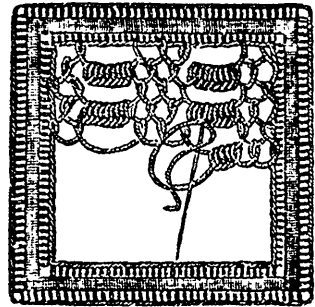


FIG. 95. FIFTH LACE STITCH.

dle of the ones on the small loop; or making one row of close stitches first, and then three open rows. In the former case you should always make an uneven number of Buttonhole stitches, so that you have the same number on both sides of the needle, which you must put in between the two threads that form the middle Buttonhole stitch.

Seventh Lace Stitch (Fig. 97) —Begin working from right to left, by making one row of pairs of Buttonhole stitches, a very short distance apart; in the second row you make one Buttonhole stitch between each of these pairs, and in the third row two Buttonhole stitches in every long loop.

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

Here the stitches must not be crowded together, but have a small gap left between them.

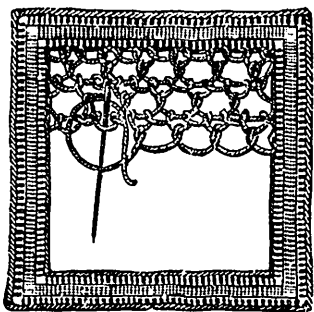


FIG. 97. SEVENTH LACE STITCH.

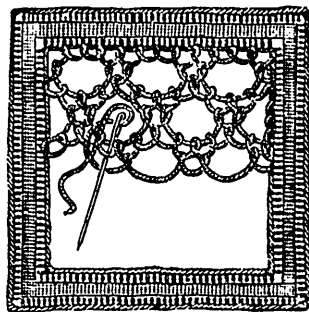


FIG. 98. EIGHTH LACE STITCH.

Eighth Lace Stitch (Fig. 98).—This stitch is generally known as the "Pea stitch" on account of the holes occasioned by the different distribution of the stitches. The first row consists of stitches set rather closely together, and all the same distance apart. In the second row you make one Buttonhole stitch in the last stitch of the first row, then, missing two loops and three Buttonhole stitches, you make two stitches

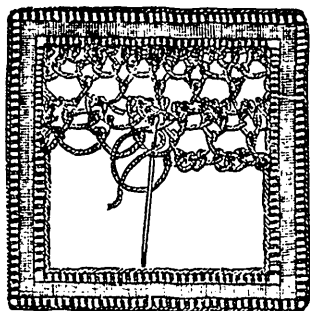


FIG. 99. NINTH LACE STITCH.

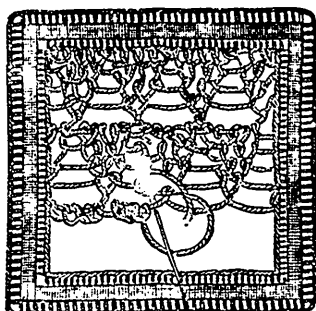


FIG. 100. TENTH LACE STITCH.

in the next loops, and so on. In the third row you make three stitches in the big loop, and one in the loop between the stitches of the second row.

Ninth and Tenth Lace Stitches (Figs. 99 and 100).—Both the small and the big pointed groups of stitches begin with a row of close Buttonhole stitches.

Fig. 99 requires three rows; in the second you miss two stitches and make two in the next loops; in the third only one stitch is introduced between the two loops of the lower row.

Fig. 100 requires five rows. It is the stitch found in the famous old Valenciennes lace. The stitches of the first row must be set as closely together as possible; in the

WASH SILKS IN HOLDERS SAVES ANNOYANCE.

second row you make four stitches and miss two of the first row, in the third row you make three stitches, in the fourth two, and in the fifth one only. The long loops of the last row must not be too slack, so that the first stitches of the next scallop may quite cover them.

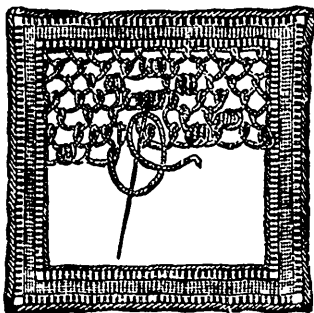


FIG. 101. ELEVENTH LACE STITCH.

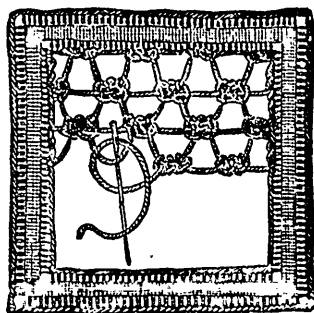


FIG. 102. TWELFTH LACE STITCH.

Eleventh Lace Stitch (Fig. 101)—This stitch is not really more difficult to work than those we have been describing, but requires rather more attention to learn.

The first row consists of plain Net stitches; in the second you have three Buttonhole stitches in the middle Net stitch; in the third, three Buttonhole stitches in the whole loops on either side of the three Buttonhole stitches of the second row, and one stitch in the half loops that precede and immediately follow them; the fourth row is

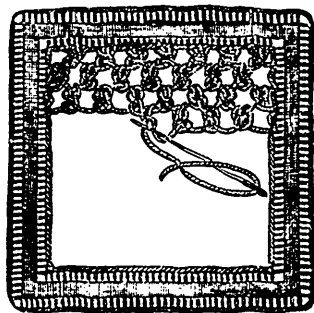


FIG. 103. THIRTEENTH LACE STITCH.

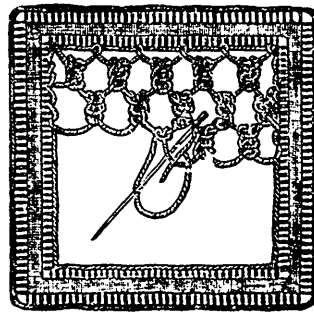


FIG. 104. FOURTEENTH LACE STITCH.

similar to the second. In the fifth row the close stitches are changed. The three Buttonhole stitches are made in the third whole loop, before and after those of the fourth row, so that between two groups of three stitches you have six single Buttonhole stitches and seven loops.

Twelfth Lace Stitch (Fig. 102)—Fasten on your thread, take it by Overcasting

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

stitches over the braid edge, one-fourth inch from the corner, and make three Buttonhole stitches downwards, quite close together. The next loops, over four or six threads of the braid, must be left long enough to be on a level with the first stitch reaching downwards from the edge.

In the second row you cover the long loops with three Buttonhole stitches, and draw the intervening thread quite tight.

The third row is like the first, with the difference that you put the needle in between the two threads of the Buttonhole stitch, instead of through the loops.

Thirteenth Lace Stitch (Fig. 103).—The stitch here represented, as well as the two next ones, is looped from left to right, and then again from right to left.

As it is more unusual to make the loops from left to right than the reverse way, the proper position of the needle and the course of the thread are shown in the illustrations.

Fig. 103 requires, in the first place, two Buttonhole stitches very close together

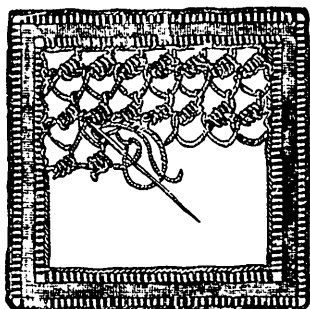


FIG. 105, FIFTEENTH LACE STITCH.

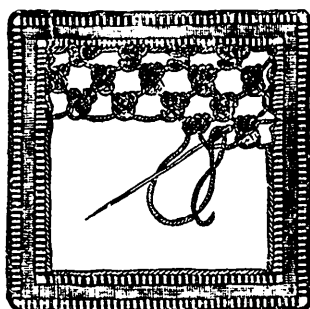


FIG. 106, SIXTEENTH LACE STITCH.

in the edge of the braid, then a third stitch covering the first two stitches and set quite close to them; the connecting thread between these stitches must be tightly stretched, so as to lie almost vertically, that the stitches may form straight lines.

Fourteenth Lace Stitch (Fig. 104).—This begins, likewise, with two Buttonhole stitches, above which you make two Buttonhole stitches instead of one, as in Fig. 103, producing an open ground with vertical bars. This stitch is another example of the Point de Venise.

Fifteenth Lace Stitch (Fig. 105).—This resembles the two foregoing stitches, and consists of three Buttonhole stitches, made over the edge of the braid or the intermediate bars, and joined together afterwards under one transverse stitch.

Sixteenth Lace Stitch (Fig. 106) —You begin this by a row of Net stitches worked from right to left, or, as the engraving shows, by a row of stitches called Seed Stitches.

The second row, worked from left to right, consists of short bars, set slanting and shaped like a seed, and made the same way as the picot in Fig. 87. The first stitch is carried through the loop of the row below, the second over both threads and far

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

enough from the loop to leave room for three other stitches. The first of the four Buttonhole stitches of the next group must be set quite close to the last.

Seventeenth Lace Stitch (Fig. 107).—Here we have the same pattern as the preceding one, without the row of Net stitches; the engraving shows us at the same time the

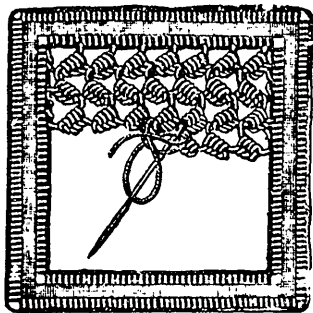


FIG. 107. SEVENTEENTH LACE STITCH.

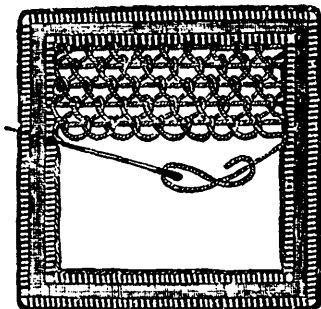


FIG. 108. EIGHTEENTH LACE STITCH.

proper direction of the needle and thread for the row that is worked from right to left.

Eighteenth Lace Stitch (Fig. 108).—This is the first of a series of lace stitches, often met with in old Venetian lace, and which can therefore with perfect right be called Venetian stitches.

Owing to the manner and order in which the rows of stitches are connected and placed above one another, they form less transparent grounds than those we

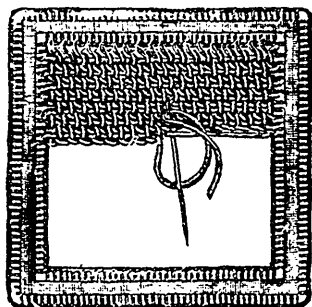


FIG. 109. NINETEENTH LACE STITCH.

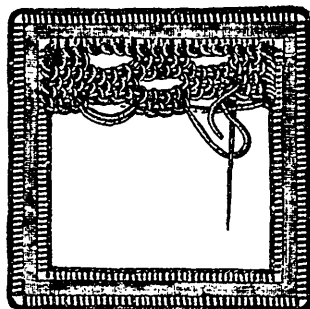


FIG. 110. TWENTIETH LACE STITCH.

have hitherto described. In these grounds you begin by making the row of loops, then you throw a thread across on the same level, and in coming back pass the needle through the row of loops under the thread stretched across, and under the stitch of the previous row.

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

Nineteenth Lace Stitch (Fig. 109).—The close stitch here represented is more common in Venetian lace than the loose stitch given in Fig. 108.

Twentieth Lace Stitch (Fig. 110).—By missing some loops of the close ground in one row and replacing them by the same number in the next, small gaps are formed, and, by a regular and systematic missing and taking up of stitches, in this way, extremely pretty grounds can be produced.

Twenty-first Lace Stitch (Fig. 111).—These close lace stitches can be varied in many other ways by embroidering the needle-made grounds.

In Fig. 111 you have little tufts in darning stitch, and in a lest twisted material than the close stitches of the ground worked upon the ground. The ground can also be ornamented with little rings of buttonholing, stars, or flowerets in Bullion or some other fancy stitch.

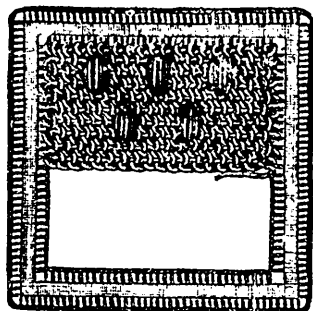


FIG. 111. TWENTY-FIRST LACE STITCH.

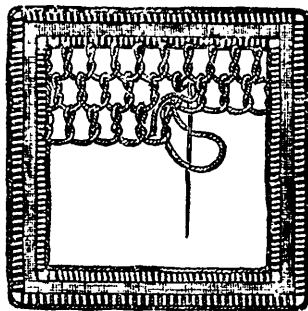


FIG. 112. TWENTY-SECOND LACE STITCH.

Twenty-second Lace Stitch (Fig. 112).—This is the first of a series of five stitches classified as Point de Espagne. For the above three stitches and the three that follow, the work has to be held so that the finished rows are turned to the worker and the needle points to the outside of the hand. In the first row, from left to right, take hold of the thread near the end that is in the braid, lay it from left to right under the point of the needle, and bring it back again to the right, over the same. While twisting the thread in this way round the needle with the right hand, you must hold the eye of the needle under the left thumb. When you have laid the thread round, draw the needle through the loops; the bars must stand straight and be of uniform length. Were they to slant or be at all uneven, we should consider the work badly done.

In the row that is worked from left to right, the thread must be twisted round the needle, likewise from left to right.

Twenty-third Lace Stitch (Fig. 113).—This is begun with the same stitches as Fig. 112, worked from right to left. You then take up every loop that comes between the vertical bars with an Overcasting stitch, drawing the thread quite out, and tightening

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

it as much as is necessary after each stitch. You cannot take several stitches on the needle at the same time and draw out the thread for them all at once, as this pulls the bars out of their place.

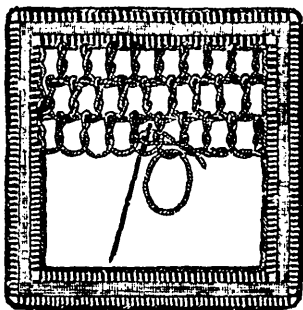


FIG. 113. TWENTY-THIRD LACE STITCH.

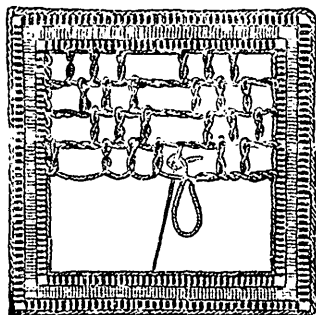


FIG. 114. TWENTY-FOURTH LACE STITCH.

Twenty-fourth Lace Stitch (Fig. 114)—This is often called Sorrento stitch. Every group of three bars of stitches is separated from the next by a long loop, round which the thread is twisted in its backward course. In each of the succeeding rows you place the first bar between the first and second of the preceding row, and the third one in the long loop, so that the pattern advances, as it were, in steps.

Twenty-fifth and Twenty-sixth Lace Stitches (Figs. 115 and 116).—These two figures

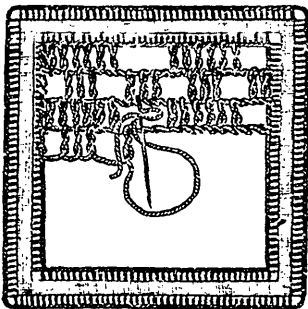


FIG. 115. TWENTY-FIFTH LACE STITCH.

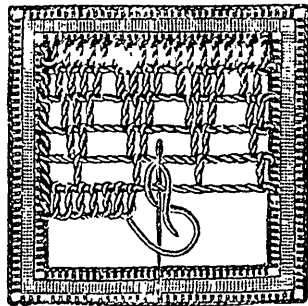


FIG. 116. TWENTY-SIXTH LACE STITCH.

show how the relative position of the groups of bars may be varied. Both consist of the same stitches as those described in Fig. 112.

The thread that connects the groups should be tightly stretched, so that the rows may form straight horizontal lines.

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

Twenty-seventh Lace Stitch (Fig. 117)—Begin by making two rows of Net stitches (Fig. 91), then two of close ones (Fig. 109), and one row like those of Fig. 112.

If you want to lengthen the bars, twist the thread once or twice more round the needle. You can also make one row of bars surmounted by wheels, as shown in Fig. 111, then one more row of bars, and continue with close stitches.

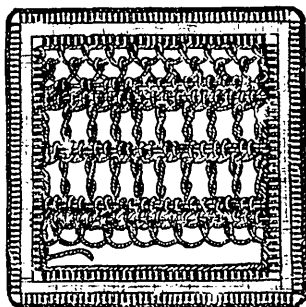


FIG. 117. TWENTY-SEVENTH LACE STITCH.

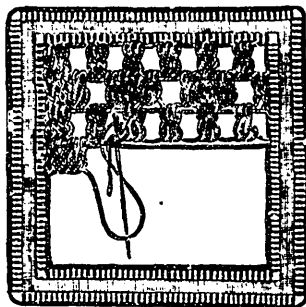


FIG. 118. TWENTY-EIGHTH LACE STITCH.

Twenty-eighth Lace Stitch (Fig. 118)—Between every group of three bars, set close together, leave a space of corresponding width; then bring the thread back over the bars, as in Figs. 108, 109 and 110, without going through the loops. In the second row you make three bars in the empty space, two over the three bars of the first row, and again three in the next empty space. The third row is like the first.

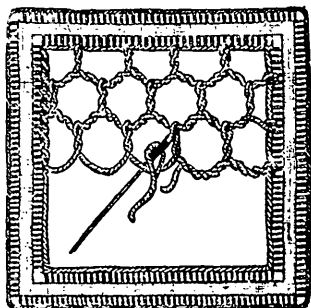


FIG. 119. TWENTY-NINTH LACE STITCH.

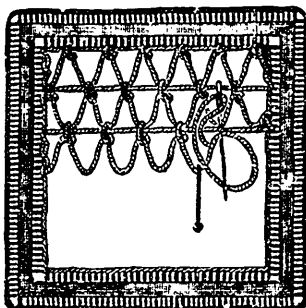


FIG. 120. THIRTIETH LACE STITCH.

Twenty-ninth Lace Stitch (Fig. 119).—This stitch, known as Greek Net stitch, and so sometimes called Italian Ground stitch, can be used instead of buttonhole bars for filling in large surfaces.

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

Make bars from left to right, a little distance apart, as in Fig. 112, leaving the loops between rather slack, so that when they have been twice overcast by the returning thread they may still be slightly rounded. In the next row you make the bar in the middle of the loop, and lift it up sufficiently with the needle for the threads to form a hexagon like a net mesh.

Thirtieth Lace Stitch (Fig. 120)—After a row of pairs of Buttonhole stitches set closely together, with long loops between, as long as the space between the pairs,

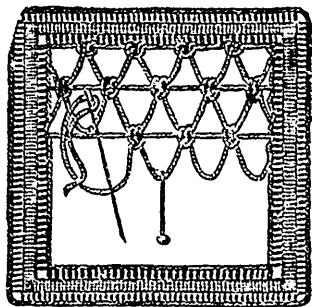


FIG. 121. THIRTY-FIRST LACE STITCH.

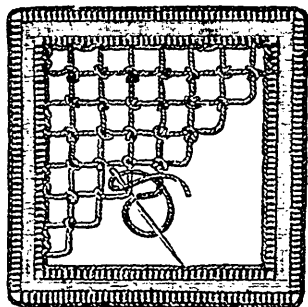


FIG. 122. THIRTY-SECOND LACE STITCH.

throw the thread across in a line with the extremities of the loops, fasten it to the edge of the braid, and make pairs of Buttonhole stitches as in the first row above it.

The loops must be perfectly regular, to facilitate which guide lines may be traced across the patten and pins stuck in, as shown in the figure, round which to carry the thread.

Thirty-first Lace Stitch (Fig. 121).—At first sight this stitch looks very much like the preceding one, but it differs entirely from it in the way in which the threads are knotted.

You pass the needle under the loop and the laid thread, then stick in the pin at the right distance for making the long loop, bring the thread round behind the pin, make a loop round the point of the needle, as shown in the engraving, and pull up the knot.

Thirty-second Lace Stitch (Fig. 122).—This stitch is the *Point de Fillet*, or *Net Groundwork* stitch. To introduce a greater variety into lace stitches, netting can also be imitated with the needle. You begin with a loop in the corner of a square and work in diagonal lines. The loops are secured by means of the same stitch shown in Fig. 121, and the regularity of the loops insured, as it is there, by making them round a pin, stuck in at the proper distance. The squares or meshes must be made with the greatest accuracy; that being the case, many other stitches can be worked upon them, and the smallest spaces can be filled with delicate embroidery.

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

Thirty-third Lace Stitch (Fig. 123).—This stitch is frequently met with in the oldest laces, especially in the kinds where the braids are joined together by fillings, not bars. At first sight it looks merely like a close Net stitch, the ground and filling all alike, so uniform is it in appearance; but on a closer observation it will be found to be quite a different stitch from any of those we have been describing.

The first stitch is made like a plain Net stitch, the second consists of a knot that ties up the loop of the first stitch. Fillings of this kind must be worked as compactly as possible, so that hardly any spaces are visible between the individual rows.

Thirty-fourth Lace Stitch (Fig. 124).—To fill in a surface with this stitch, known as the Wheel or Spider stitch, begin by laying double diagonal threads to and fro, at regular distances apart, so that they lie side by side, and are not twisted. When the whole surface is covered with these double threads, throw a second similar series across them, the opposite way. The return thread, in making this second layer, must be conducted under the double threads of the first layer and over the single thread just laid, and wound two or three times round them, thereby forming little wheels or spiders.

Thirty-fifth Lace Stitch (Fig. 125).—Of all the different kinds of stitches here given, this, which terminates the series, is perhaps the one requiring the most patience. It

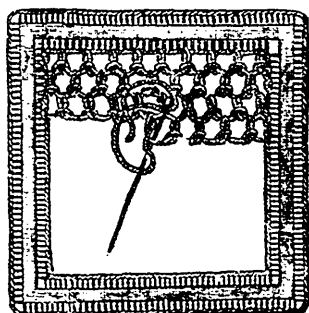


FIG. 123. THIRTY-THIRD LACE STITCH.

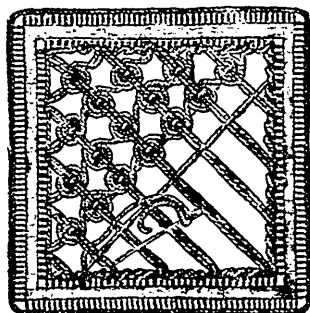


FIG. 124. THIRTY-FOURTH LACE STITCH.

was copied from a piece of very old and valuable Brabant lace, of which it formed the entire ground. Our figure of course represents it on a very magnified scale, the original being worked in the finest imaginable material, over a single foundation thread.

In the first row, after the three usual foundation threads are laid, you make the buttonhole stitches, to the number of eight or ten, up to to the point from which the next branch issues from the edge of the braid, that is, upwards. Then you bring the needle down again and buttonhole the second part of the bar, working from right to left.

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

A picot, like the one described in Fig. 72, marks the point where the bars join. More picots of the same kind may be added at discretion.

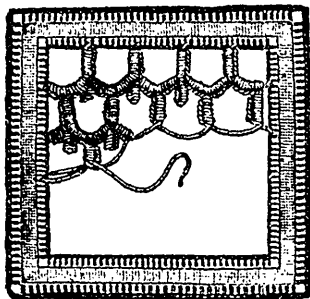


FIG. 125. THIRTY-FIFTH LACE STITCH.

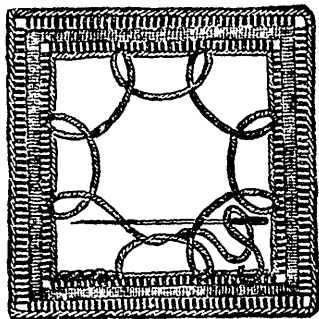


FIG. 126. WHEEL COMPOSED OF BUTTONHOLE BARS. MAKING AND TAKING UP THE LOOPS.

Wheel Compo . of Buttonhole Bars—As we have elsewhere given directions for making wheels, there is no need to enlarge on the kind of stitches to be used here, but we will explain the course of the thread in making wheels composed of buttonhole bars in a square opening.

Fig. 126 shows how the first eight loops which form the foundation of the bars are made.

In Fig. 127 you will see that a thread has been passed through the loops, for the purpose of drawing them in and making a ring, in addition to which two threads

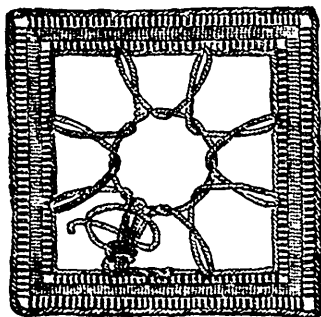


FIG. 127. WHEEL COMPOSED OF BUTTONHOLE BARS. THE BUTTONHOLE BEGUN.

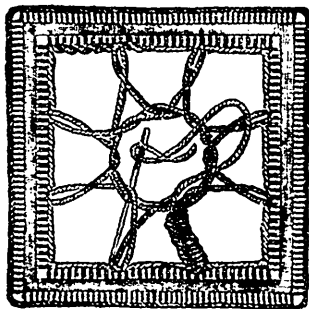


FIG. 128. WHEEL COMPOSED OF BUTTONHOLE BARS. PASSING FROM ONE BAR TO THE OTHER.

added to the loop serve as padding for the Buttonhole stitches; the latter should always be begun on the braid side. Fig. 128 represents the bar begun in Fig. 127 completed, and the passage of the thread to the next bar, and Fig. 129 the ring buttonhole after the completion of all the bars.

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

Filling in Round Spaces—The stitches best adapted for filling in round spaces are those which can be drawn in and tightened to the required circumference, or those which admit of the number being reduced, regularly, in each round. In tacking braids on to circular patterns, the inside edges, as before mentioned, have to be drawn in with Overcasting stitches in very fine thread.

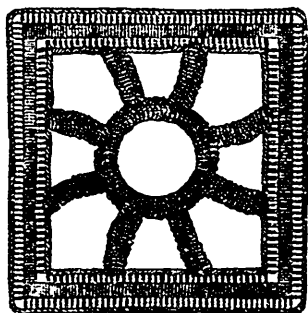


FIG. 129. WHEEL COMPOSED OF BUTTONHOLE BARS. BARS AND RING FINISHED.

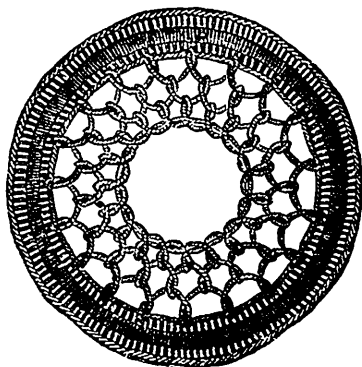


FIG. 130. FILLING IN A ROUND SPACE WITH NET STITCH.

Fig. 130 shows how to fill in a round space with Net stitches. It will be observed that the loop which begins the row has the thread of the loop with which it terminates wound round it, which thread then passes on to the second series of stitches. In

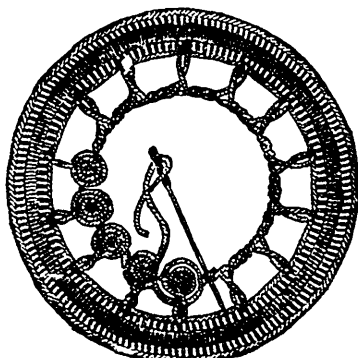


FIG. 131. FILLING IN ROUND SPACES. FIRST CIRCLE OF WHEELS BEGUN.

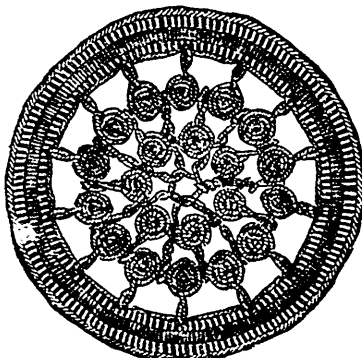


FIG. 137. FILLING IN ROUND SPACES. THE TWO CIRCLES OF WHEELS FINISHED.

the same manner you pass to the third row, after which you pick up all the loops and fasten off the thread by working back to the braid edge over all the rows of loops.

Fig. 131 shows how to finish a row of loops with wheels worked upon three

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

threads only. In the first row you make a wheel over each bar; in the second you make a bar between every two wheels; in the third the wheels are only made over every second bar; a fourth row of bars which you pick up with a thread completes the interior of the circle, then you work along the bars with Overcasting stitches (Fig. 132), to carry the thread back to the edge of the braid, where you fasten it off.

To Launder Embroidered Linens.

We refer all our readers to the article on this subject by Mrs. L. Barton Wilson given in the January issue of HOME NEEDLEWORK, page 11. We quote a part of her article herewith, but one should carefully study the original paper.

"Embroidered linens should not be washed in tin or wooden tubs. All risk of rust or stain may be avoided by using an earthen bowl. If there are any spots on the article wash them out first before wetting the entire piece. Prepare a suds of hot water and "Ivory," or any other *pure* soap. If the linen is very much soiled or yellow a teaspoonful of pulverized borax may be added without the least danger to the silk. Carefully avoid washing powders or cheap soaps.

"Plunge the fabric up and down in the suds until clean. It is well to keep it moving, but it should not be roughly handled or rubbed. Rinse by plunging up and down in several tepid waters, or until the water remains perfectly clear. If the soap is not entirely removed by rinsing the linen will yellow quickly. Now toss between soft dry cloths a few minutes until the greater part of the water is absorbed; then draw the fabric straight to the woof and wrap and carefully bring the embroidery into place—it should not dry twisted. Continue to shake the linen in the air until there is no danger of the water running in it, then it may be hung up to dry *thoroughly*.

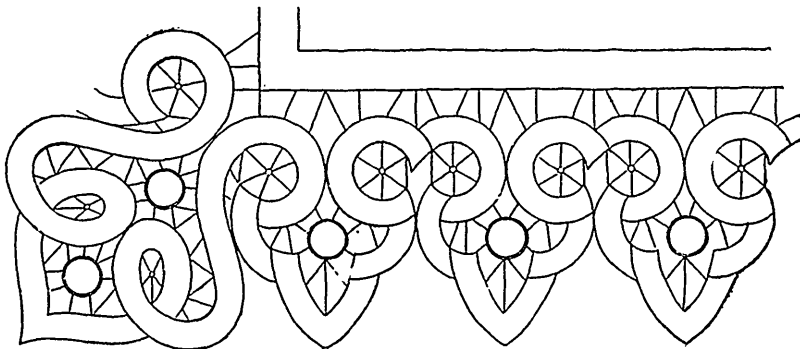
"When the drying is complete—the silk especially should be perfectly dry—lay the linen face downward on a fresh muslin sheet about six or eight thicknesses but without blanket between it and the table. If pad or blanket is used the pressing will not be so successful. Dampen a section of the linen with a velvet sponge dipped in clear cold water and wrung half dry. Pass it lightly over the embroidery—the linen between the silk will absorb the moisture, but the silk should not be wet. Now pass a *hot* iron quickly over the dampened surface straight with the threads of the material. Do not press hard and slow with a moderate iron. This is not the precaution it seems. Do not lay a damp cloth over the embroidery. These ways very generally in use are often the cause of wilting the silk and making the embroidery seem lifeless, dull, and flat—or though it had been laundered. The iron should be as hot as possible without scorching. If moderate the continued pressing necessary to dry the linen will crush the silk and stamp on it the grain of the ironing sheet. The quick drying stiffens the linen and restores the luster of the silk—but one cannot insist too strongly upon skillful *rapidity* in this process. Damp linen, dry silk, heat in the iron, and quick movement are the elements necessary to success."

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

Corticelli Battenberg Lace.

BY MRS. JOHN KING VAN RENSSELAER.

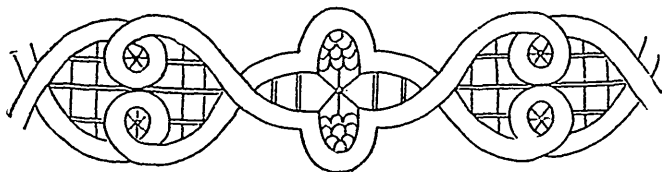
The origin, rise, and growth of the lace industry has been treated at some length in a preceding article in this number. Needle lace at the present day is so rare and costly that only people of great wealth can afford to wear it. The making of it is very tedious, and it is seldom made outside of convents, where the inmates can devote their lives to the work. It is of so great beauty, however, that it is no wonder



DESIGN No. 1.

numerous imitations have been designed, and with the machine-made braids now at the disposal of the lace worker lace of really great beauty is produced. Lace made from the different Battenberg braids is a good example of this class of work, and is known under the name of Battenberg or Renaissance lace. Instructions for making the various stitches used in the work are given in this number under the article entitled "Renaissance, Battenberg, or Irish Lace."

What is commonly known in the shops as Battenberg or Renaissance lace, is the most fashionable dress trimming of the day, and the most beautiful specimens are

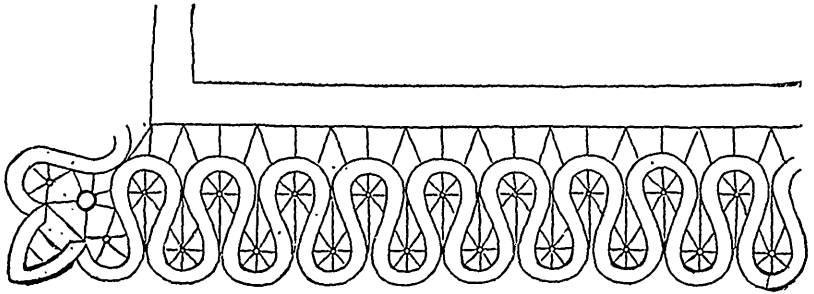


DESIGN No. 2.

those that have been made by the wearer, as lace making is a favorite occupation of modish ladies who delight to display on their own gowns the results of their busy moments. Battenberg lace is usually made with braids and linen threads, and very

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

beautiful effects are thus produced. However, a novelty of far greater beauty than the ordinary Battenberg work is suggested by the passementerie described herewith,

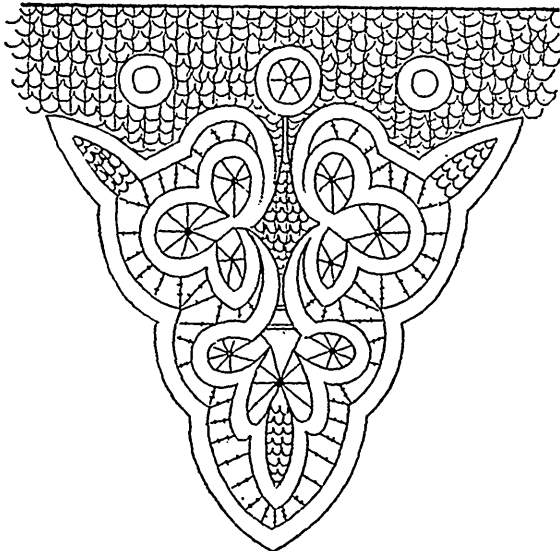


DESIGN No. 3.

invented particularly for the readers of HOME NEEDLEWORK MAGAZINE, in which the usual braids and linen threads are discarded, and in their stead are used silk braids of various widths in combination with silk threads. By this substitution, and a judicious



selection of lace stitches, most novel and *recherché* results may be obtained.



DESIGN No. 4.

After selecting the pattern for the lace, a braid should be chosen that is the exact width of the design and at least twelve yards should be bought at a time, as it is often difficult to match

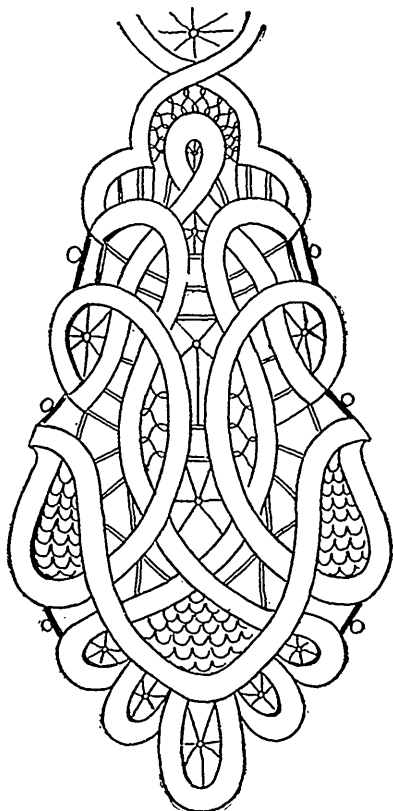
As the shops will supply a variety of patterns, it only remains for the worker to select for herself braids and silk of the requisite width and quality. The braid may be colored, black, or white, and the silks may match the braid or contrast with it. A beautiful combination is white braid with yellow silk, or black braid and red silk. Black lace is an acceptable addition to the toilet of a woman of any age, but all white is worthy of the place of honor on a bride's dress.

braid, and thus a handsome piece of lace may become useless from the impossibility of getting the proper materials with which to finish it.

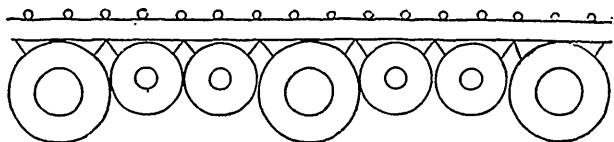
The braid must be tacked on the pattern near the outer edge, allowing it to be full at the other side, so that it can afterwards be drawn in, which is done by whipping the full side with Corticelli Spool Silk, Letter A, taking care not to sew it to the pattern, as this second running is to make the lace lie flat and remains in the work.

A number of small brass rings must now be prepared, either by buttonholing over them with Corticelli Silk, Letter E, or by covering them with a double crochet stitch, using Corticelli Crochet and Knitting Silk, Size 300, which comes in quarter ounce balls for the purpose. These rings must be tacked to the pattern wherever places for them are marked, and the worker can add greatly to the beauty of the work by placing them wherever the braid crosses. This makes the finished work much more effective. Care must always be taken to put the rings on the same side, for unless this rule is observed the lace will have an irregular and untidy appearance.

Good workers always treat the side of the lace that is uppermost as the wrong side, and all knots and fastenings are to be made here. After the braid and rings have been basted on the pattern the real lace stitchery begins. For this



DESIGN No. 5.

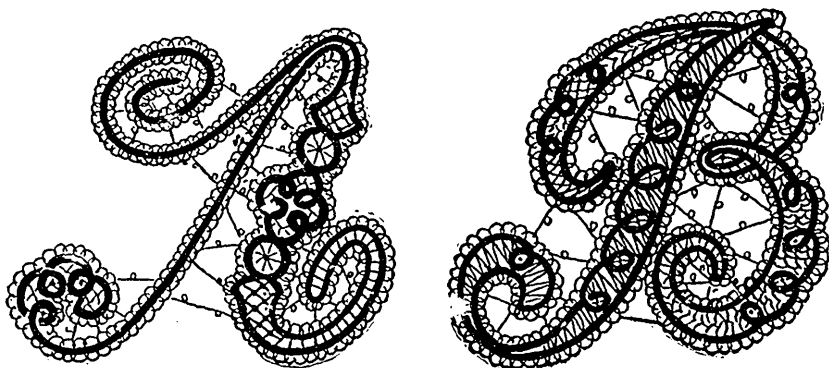


DESIGN No. 6.

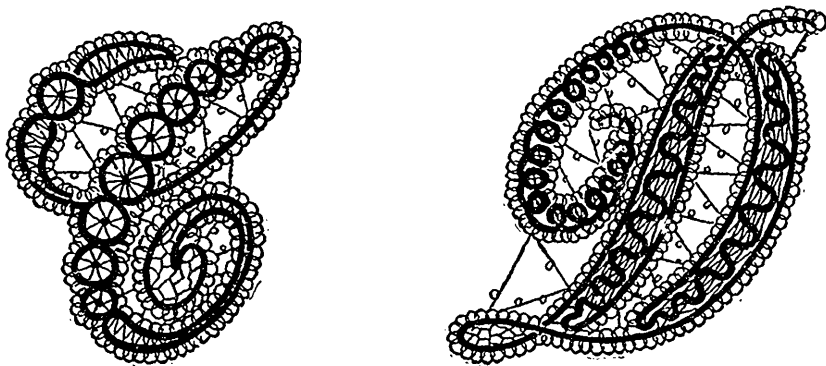
some workers are using silk of different numbers so as to give the effect of depth and richness to part of the work, while other parts are filled in with cobweb-like

INSIST UPON HAVING FOUR SILK IN HOLDERS.

stitches sewed with the finest silk that can be obtained. This is a point that must be left to the taste and discretion of each worker. It is to these touches of individuality that the charm of the work is due, as it proves that the lace is not a mere bit of manufactured stuff that can be bought by the yard at any shop. The selection of



different silks requires experience, and less skillful workers should gain some knowledge before attempting experiments. Corticelli Crochet and Knitting Silk, Size 300 is the best for the lace stitches. A fine needle should be used, and what is known as a "between" needle is recommended by all lace workers. The end of the silk should be waxed to prevent its slipping, and the knot left on the upper side of the

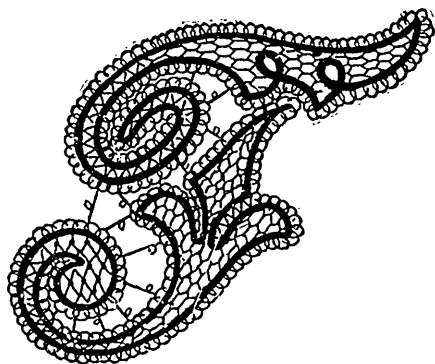
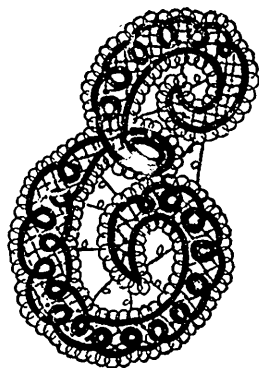


work unless otherwise directed. Whenever the braid crosses when being stitched on the design, it should be sewed firmly together with small stitches that cannot be seen on the right side of the work. It is well to place the knot, if possible, in some part of the work where two edges meet. Commencing at such a place, the needle should

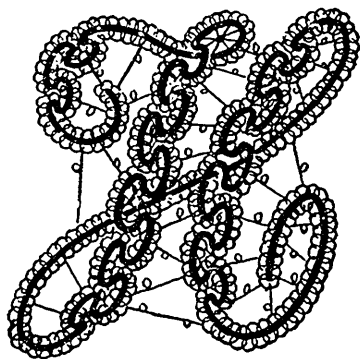
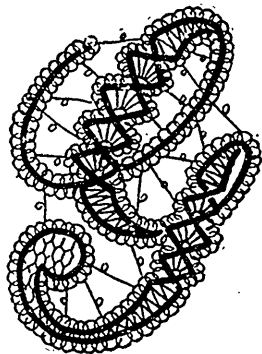
LADIES OF REFINED TASTES USE B. & A. WASH SILKS.

be thrust through the edge of the covered ring and the thread drawn tightly; then twist the needle several times around this thread, put the needle back into the braid whence it came, and draw close.

Any Battenberg lace patterns illustrated in catalogues of stamping and fancy



goods houses, and generally sold by the dry goods stores, may be utilized for the new style work described in this article. To assist the beginner we give herewith a few original designs that will work out very effectively. Of necessity they are considerably reduced in size, and those who have not a good knowledge of drawing and have not had sufficient practice to enable them to enlarge the patterns to working size would best send 25 cents to the publishers for full size printed patterns of the six de-

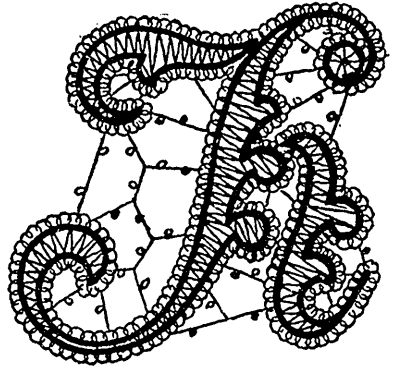
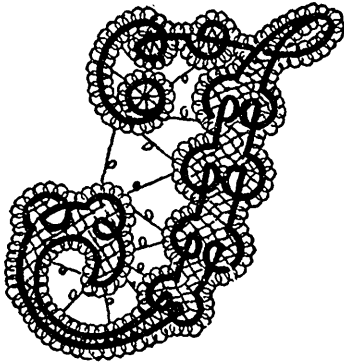


signs illustrating this article. The letters of the alphabet may be transferred direct and used wherever desired. These engravings were not reduced and are therefore given in full working size.

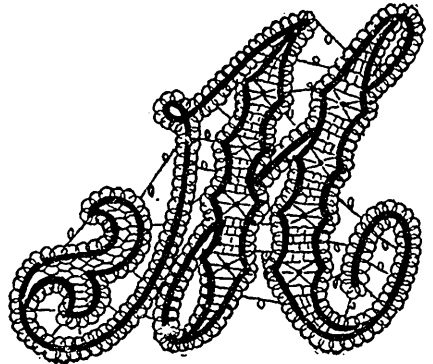
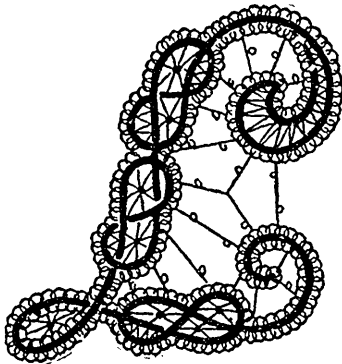
Design Fig. 1 is particularly recommended to those who are attempting the new

WASH SILKS IN HOLDERS SAVES ANNOYANCE.

Corticelli lace work. This design may be adapted for dress trimming, and is handsome when worked with white or black silk braids. For this pattern it is well to allow two yards of silk braid for each yard of lace, and a number of small brass rings to be covered and disposed as the pattern requires. Transfer the designs by means of



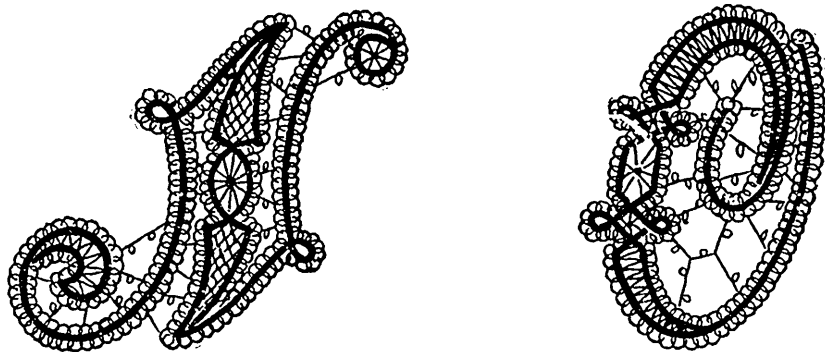
tracing paper to a piece of pink paper muslin. Baste the braid to the pattern, carefully following the directions. Then cover the rings and baste them in place. Now with Corticelli twist, Letter E, s.w the braid neatly where it joins, take a few running stitches, and put the needle into the under side of a ring, push it up and twist the needle several times around the thread, and return to the place on the braid



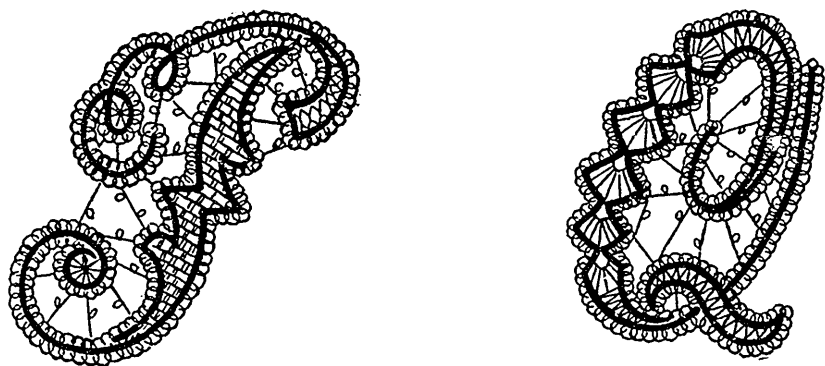
whence it started. Take two or three running stitches and join in the same way to the ring. This stitch is plainly shown on page 192, in Fig. 65, and is there called "a Plain Twisted Bar." There are various ways of making wheels, but the simplest is to take five stitches across from one side of the braid to the other, and then darn around

the center where those stitches crossed, until the desired effect has been obtained ; then put one stitch into the center so as to hold the wheel stitches in place, twist the needle around the first thread, and carry it back to the place the first thread started from.

Design Fig. 2 calls for a narrow braid and very fine Corticelli Silk. The braid is



to be basted to the pattern, and the opening may be filled with any of the lace stitches described. This pattern calls for no rings, and has, therefore, a very delicate effect. It can be made in required lengths, and several strips may be joined together to make it wider. This pattern is recommended for trimming bodices. If a yoke is required, the pattern should be cut out in paper, and as each strip of lace is finished it should



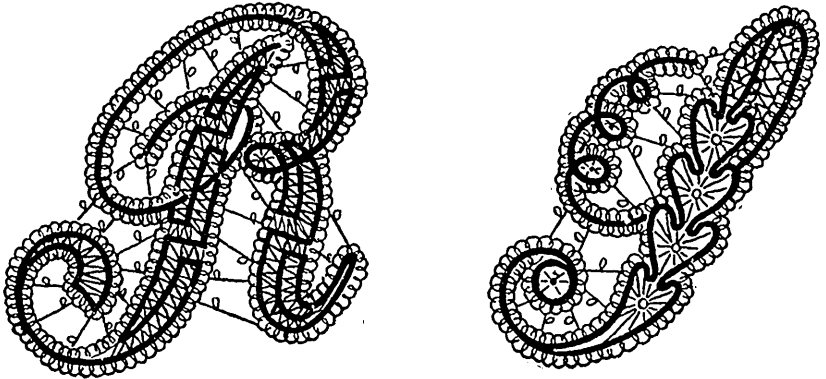
be tacked to the paper, until enough has been made to cover the pattern ; a few lace stitches can be used to join the strips of lace together.

Design Fig. 3 calls for a very narrow braid. This design is handsome if made with a round black silk cord, such as is used for lacing the décolleté bodices. This

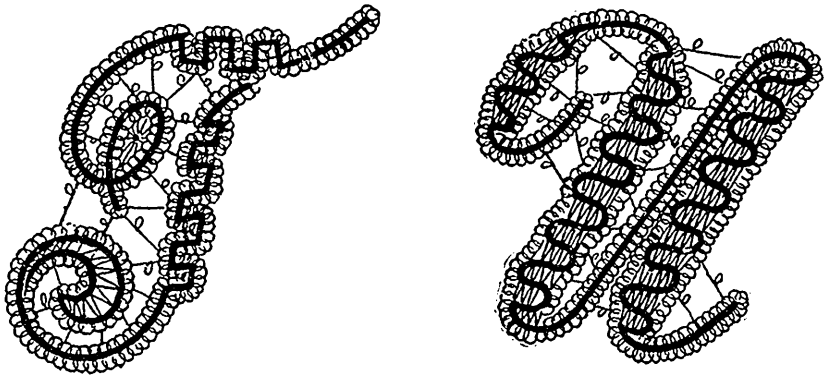
B. & A. WASH SILKS ARE THE MOST ENDURING.

cord is a little difficult to use, and requires an experienced worker to make it lie flat, but it is an entire novelty, and has never been used for this work up to the present time.

Design Fig. 4 is intended for a flounce, to be used on a bridal gown. Very little



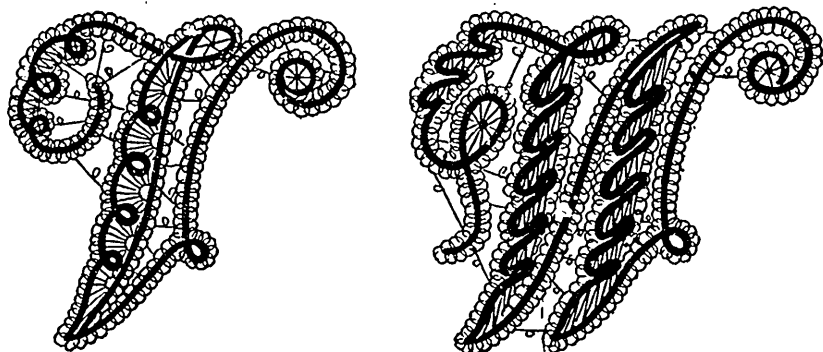
braid is required, and good workers can dispense with braid entirely by bringing in play a little ingenuity and knowledge. The pattern should be transferred to a piece of soft leather, and holes should be pierced in this leather at quarter inch intervals. Then take a long needful of Corticelli silk, Letter E, and lay it on top of the pattern. Now thread another needle with Corticelli silk, Letter D, and pass it up under the



leather, through one of the little holes, over the E silk, and back again through the same hole. Repeat this until the silk has been stitched in place all around the pattern. This takes the place of the braid and gives the web a most lace-like appearance. The two strands of silk that takes the place of the braid must, of course, be

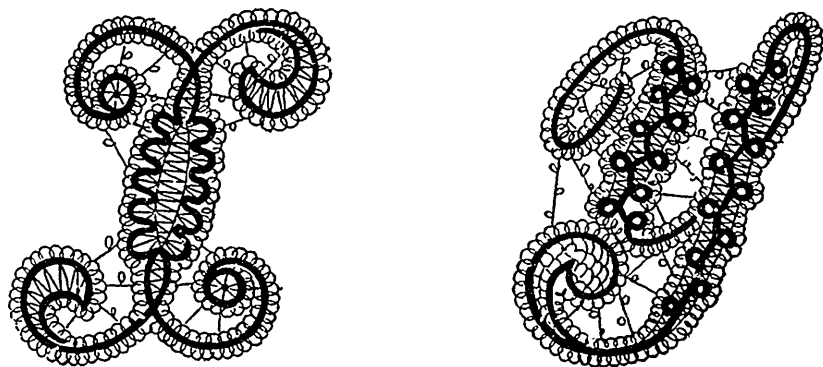
EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

joined with Lace Stitches, although the pattern does not indicate them, as this novel stitchery is entirely too difficult for any but the most experienced workers, who would so thoroughly understand the intricacies of the work that it is unnecessary to do more than to suggest a novelty and leave it to their clever fingers to overcome all diffi-



culties. The stitches called for in the design are the "Bar with Lace Picot," Fig. 70 and the "Plain Net stitch," Fig. 91, with the wheels already described.

Design Fig. 5 is intended for the end of the scarf. It calls for a variety of stitches which will well display the skill of the worker. The "Double Twisted Bar," Fig. 66, "Plain Russian stitch," Fig. 75, "Bar with Buttonhole Picot," Fig. 72, and the



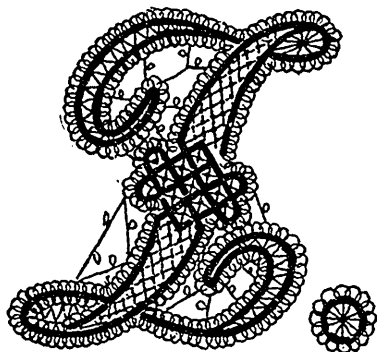
"Double Net stitch," Fig. 92, are particularly recommended for this design.

Design Fig. 6 was invented for the now fashionable dress trimming. It consists of a number of rings covered with a Buttonhole stitch in Corticelli silk, Letter E. The rings must be fastened together and joined to silk braid, the upper edge of which

THE B. & A. WASH SILKS ARE UNRIVALLED.

should be finished with picot knots, and small bars must join the rings to the braid.

An alphabet in lace is a new idea. These decorative letters are greatly in demand to adorn silk sachets, or handkerchief cases. A fine cord should be selected which is couched to the pattern by following the directions given for Design Fig. 4. The spaces between the cord are then filled with Lace stitches according to the ingenuity of the worker.



Editor's Note.

We have secured from a well known Cincinnati designer a very pretty pattern for a doily that can be easily adapted to the new style of silk Battenberg work here suggested. The size of this pattern is eleven inches in diameter, and stamped

on cambric twelve inches square. The price is 25 cents. The stitches are clearly shown by the engraving, Fig. 133. In the October number of CORTICELLI HOME NEEDLEWORK we will publish several additional Battenberg and Point Lace patterns, including a Point Lace Handkerchief, Battenberg Centerpieces, and the back and two sides of a cap for four year old child in Battenberg. We are now completing arrangements with a very talented lace worker, who desires her name withheld from publication at this writing, to edit a department in CORTICELLI HOME NEEDLEWORK, entitled "Modern Lace Making." Our readers will appreciate our efforts to secure the highest authorities to furnish interesting and at the same time practical articles. There are a great many journals furnishing pretty pictures of lace designs but very few of these give details covering instruction on the stitches to use or the way the work is done. It is the constant aim of the editors of CORTICELLI HOME NEEDLEWORK that only practical articles shall receive recognition in our pages. We invite the criticism and suggestion of our readers at all times.

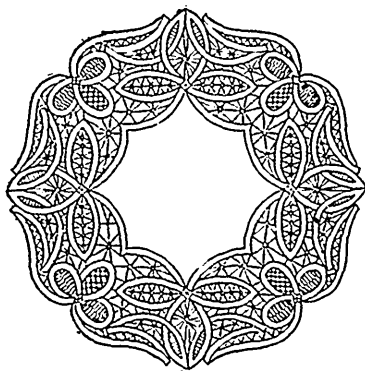


FIG. 133. BATTENBERG DOILY, 11x11 INCHES
Stamped on Cambric, 12x12 inches.

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

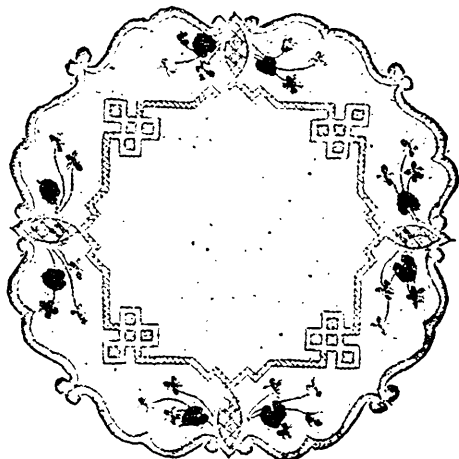
Violet Design No. 650 A.

Materials.—Filo Silk, one skein each 2428, 2485, 2790, 2791, 2792, 2793, 2794, 2014, 2621, 2622, 2623, 2624. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

The popularity of the old-fashioned Cross stitch work has been the excuse for designers to use it for stamped linen patterns in connection with floral subjects. One result is shown by this series of centerpieces, of which the violet is the first. As the work is very simple, it will appeal to beginners.

Border.—Embroider the scalloped edge with Caspian Floss, White 2002, using the Buttonhole stitch. Be careful to go up to but not beyond the inside stamped line, which is worked in Outline stitch, with 2485.

Cross Stitch Square—Outline the parallel lines inclosing the Cross stitches with Filo Silk 2485. Insert the Cross stitches with 2428, and where the lines intersect catch them down with the same color. In the same manner finish the cross stitching inside the four oval scallops dividing the flower sprays. It should be remembered that all of the outline and buttonhole work, which includes the outlining of the stems of the flowers and leaves, should be completed before the linen is laced into the embroidery frame or placed in hoops.



VIOLET DESIGN NO. 650 A.

The necessity of this is explained in the article entitled "Preliminary Steps in Embroidery," pages 123 to 129 in the April number of CORTICELLI HOME NEEDLEWORK, to which all beginners should refer.

Flowers—The full blown flowers should not be as deep in color as those only half or three-quarters open. Begin the edge of some petals with Filo Silk 2690 and 2691, working toward the center with 2791 and 2793. In the center of each violet make two or three tiny Satin stitches in Yellow 2014, as shown by Fig. 13, page 37, in January number. The buds are worked in the darkest colors. For the calyx use Filo Silk, Green 2622 and 2623.

Leaves and Stems.—Violet leaves are usually worked in solid embroidery or Feather stitch, using Green 2621, 2622, 2623 and 2624. It is a good plan to vary the coloring, but generally shade light on the edge, and point darker toward the midvein and base.

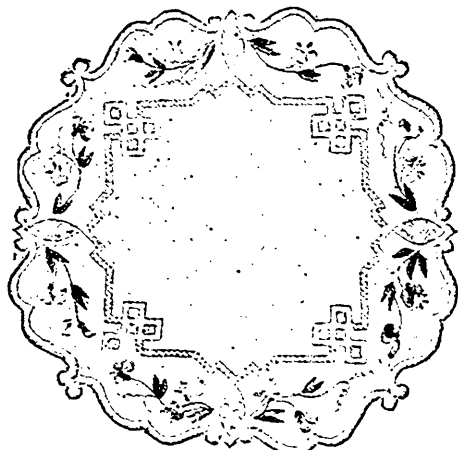
BEST IN THE WORLD B. & A. WASH SILKS.

Use the deepest green for the veins, and 2623 and 2624 for the stems which are done in Outline stitch. Colored Plate XXV, opposite page 82 in the January number, is a good representation of this flower. (Easy.)

Sweet Pea Design No. 650 B.

Materials.—Filo Silk, one skein each 2182, 2890, 2891, 2892, 2893, 2894, 2895, 2485, 2621, 2622, 2623, 2624, 2631, 2632, 2633, 2634, 2635. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Border—The same color scheme as that given for Violet design No. 650 A will apply to this pattern. A change may be made if desired by substituting Filo Silk, White 2002 for green, for the Cross stitch square and accompanying figures—and this is recommended. The effect of the pure white silk on the white linen is very brilliant.



SWEET PEA DESIGN NO. 650 B.

Flowers.—When all the Outline and Buttonhole work has been completed and the linen secured in the embroidery frame, begin at the edge of the large back petals, using Feather stitch. Take great care to give the right stitch direction to the first row of Long and Short stitches, as it depends upon these whether or not your sweet peas will look natural

or just the reverse. Solid embroidery is almost invariably employed, but fully as charming results are obtained by half solid work. This, however, requires fully as much skill in the placing of the stitches, even though there are but few of them. The turned over parts should be padded, but the effect you strive for will be lost by making these parts too broad, therefore make them narrow.

The colors used in the centerpiece from which the engraving was made were as follows: Filo Silk, Yellow 2631, 2632, 2633, 2634, 2635, and Pink 2890, 2891, 2892, 2893, 2894, 2895. The large or back petals should be worked in the light colors, but these should be shaded quite dark at the petal's base. The two small center petals ought to be light. The buds are dark shaded toward the stem. The calyx is made in two colors of green, in some use 2621 and 2622 and in others 2623 and 2624. Any

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

other coloring may be chosen to suit one's fancy, and Colored Plate XLIV, illustrating Design No. 648 B, will give one an idea as to the proper method of embroidering as well as shading.

Leaves and Stems.—Do not make the leaves too dark. Remember that all colors are intensified when displayed on a white background, and especially is this true of greens. Shade from light on the point darker to the stems, using Feather stitch. The tendrils are outlined with 2621 and the stems with 2622 or 2623. (Somewhat difficult.)

Carnation Pink Design No. 650 C.

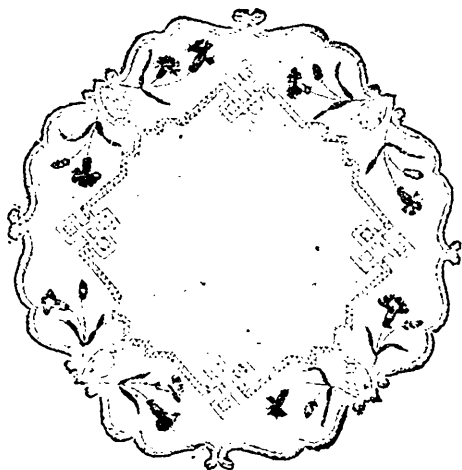
Materials—Filo Silk, 1 skein each 2482, 2485, 2239, 2240, 2240b, 2241, 2242, 2243, 2244, 2561, 2562, 2563, 2564, 2565. Dealers can furnish this design stamped on linen in 18 and 22 inch sizes.

This is the third in the Cross stitch series, and the same instructions as given for Design No. 650 A for working the border and inside square will be found ample for this design.

Flowers.—The correct shading of pinks is not an easy matter, and we advise all beginners to refer to Colored Plate XIII, opposite page 68 in the January number of HOME NEEDLEWORK. (Price 10 cents; send to the publishers.) This Colored Plate is one of the best and clearly shows the stitch direction and shading. Using this as a guide no trouble will be experienced. Solid embroidery or Feather stitch is used. Begin the tips of some petals with Filo Silk 2239 and 2240, shading darker toward the center of flower or base of petal. Vary the coloring to obtain the correct light and shade effect. The back petals should be the darkest. The buds should be worked in 2242 and 2243.

Calyx.—Begin the points of calyx with Filo Silk 2561 and 2562. The center is light. For the lower division of the calyx, where it meets the stem, use 2563 and 2564.

Leaves and Stems.—Begin at the points of the leaves and shade darker to the stem, using Filo Silk 2561, 2562, 2563, 2564, 2565. Vary the shading and always



CARNATION PINK DESIGN No. 650 C.

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

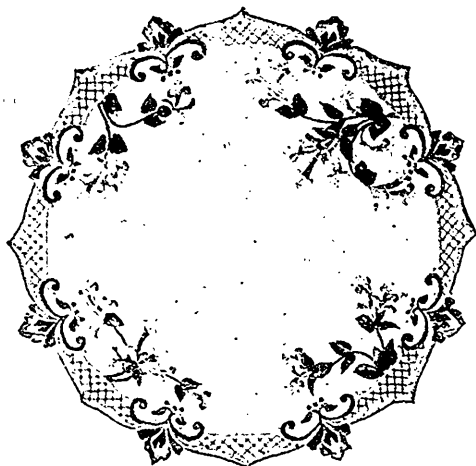
make the under side of a turned over leaf dark. The stems are done in outline stitch, using 2563 and 2564. All the Outline and Buttonhole work should be completed before mounting the linen into either frame or hoop to proceed with flowers as explained under instructions for Violet Design No. 650 A. (Somewhat difficult.)

Honeysuckle Design No. 651 A.

Materials.—Filo Silk, two skeins each 2561, 2562, 2563, 2564, 1 skein each 2774 2775, 2631, 2634, 2237, 2239, 2240a, 2241, 2242, 2564. Caspian Floss, 5 skeins 2002 Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Fancy or elaborate borders seem to be popular for centerpiece designs. The engraving gives a very good idea of one with a Gothic border, which is very effective. On designs of this character there is always a tendency to overdo the matter by the introduction of intense colorings. This is frequently accompanied by the very common error of "matching nature" on white linen, a matter that almost always leads to destruction. We must remember that in nature we generally have a green background, and in working on white material we must modify nature's coloring, as we do not wish to obtain a harsh result.

Border—Outline the lattice work with Filo Silk, Green 2562. Where the lines intersect make a small Cross stitch in Red 2243. The scalloped edge is worked in



HONEYSUCKLE DESIGN No. 651 A.

Buttonhole stitch, using Caspian Floss, White 2002 The eight bars just inside the lattice work should be done in Satin stitch with same silk. On the inside edge of these bars run an outline with Green 2562.

Gothic Figures.—The Gothic figures dividing the border into eight parts are in green. The outside scallop is buttonholed with 2561. The two side forms have Buttonhole stitch on the edge and balance in Feather stitch or solid embroidery, using 2562. The two pointed inside forms are worked solid with 2565. The two inside scrolls are done in 2564, using Overlap stitch and shading lighter with 2563 and 2562 toward the jewels. Use 2564 for the jewels, and 2562 for the line connecting them

Flowers—There are a great many varieties of Honeysuckles. In the January number, opposite page 78, we gave our readers a very good Colored Plate of the yellow

flowers, and reference to that will help one to embroider the pink flowers which were chosen for this design. Begin the tips of the petals with Filo Silk 2237, in Long and Short stitch, and shade deeper to the base with 2239 and 2240a. A touch of 2774 and 2775 will add contrast. The tube-like part of the flower is quite dark near the top or large part, but runs lighter near the stem. Use not more than three colors for each tube, but vary the arrangement to produce a light and shade effect. The stamens are worked in Outline stitch with 2631, and the anthers in Satin stitch with 2634. The calyx is done in 2582. It is quite short and only shows on two or three of the flowers.

Leaves and Stems.—These are worked in Feather stitch, in Filo Silk, Green 2561, 2562, 2563, 2564 and 2565. Use the dark colors sparingly. Work from the tip toward the midvein and base. The veins are put in last, using 2564 and 2565. For the stems use 2562 and 2563. (Somewhat difficult.)

Holly Design No. 651 D.

Materials.—Filo Silk, 2 skeins each 2239, 2240a, 2240b, 2561, 2562, 2563, 1 skein each 2065, 2066, 2242, 2564, 2565, 2453, 2454. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Border.—The effect of the Gothic border worked in delicate pink in contrast to the green of the holly is very pleasing. A different color scheme may be chosen if desired. With Filo Silk, Pink 2240a work the lattice in the border in Outline stitch. Where the lines intersect make a small stitch with 2242. The scalloped edge is worked in Buttonhole stitch, in Caspian Floss, White 2002, and with the same color is done the inside bar, using Satin stitch.

Gothic Figures.—The outside scallop is buttonholed in Filo Silk 2239. The two side forms have Buttonhole stitch on the edge and solid elsewhere, using 2240a. The center figure is in 2240b. The scrolls inside and at the point of the Gothic

figure are worked in Overlap stitch (see January magazine, page 30, using 2240b, which is the color to be used for the jewels, which are worked in Satin stitch. The line connecting the jewels should be outlined in 2242.

Berries.—When all the buttonhole and outline work is finished, mount the linen



HOLLY DESIGN No. 651 D.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

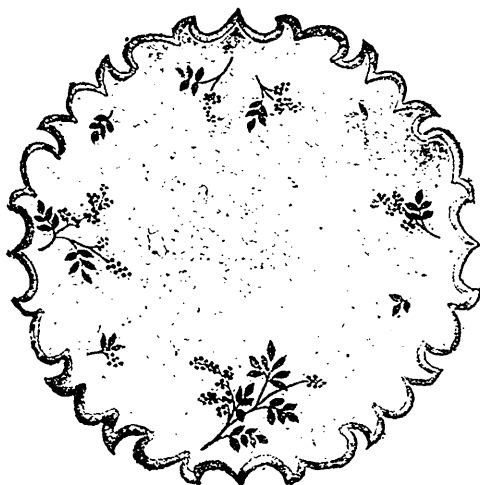
into a bar frame (see page 128 in April HOME NEEDLEWORK) and embroider the berries in Tapestry stitch, which is parallel Feather stitch. See page 29 January book. Use two shades; the lightest Red 2065, and the deep Red 2066 in each berry.

Leaves.—Solid embroidery is usually employed for the holly. Begin with Long and Short stitch on the tips of the leaves and work toward the midvein. The stitch direction is clearly shown by Colored Plate XVII, opposite page 74. Be careful not to make them too straight. Vary the shading to secure a pleasing distribution of colors, introducing in places 2453 and 2454. The veins are put in last, using 2564 and 2565. At the tip of each point of the serrated margin take one projecting stitch with split Filo Silk, 2123, which gives the leaves the prickly effect. For the stems use 2563 and 2564. (Not difficult.)

California Pepper Design No. 533 B.

Materials.—Filo Silk, 1 skein each 2060a, 2061, 2061a, 2062, 2062a, 2063, 2056c, 2050a, 2050, 2052, 2053. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 9 inch and 22 inch sizes.

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



CALIFORNIA PEPPER DESIGN No. 533 B.

The tiny stems in the clusters of berries should be very fine indeed, otherwise the work will be clumsy. (Not difficult)

Berries. Use Filo Silk, Red 2060a, 2062, 2062a, 2063 for the berries. They should first be padded slightly with embroidery cotton and then worked in Satin stitch. Use only one shade in each berry and shade from dark at base of cluster to light at top.

Leaves.—Work the leaves in Satin stitch with Filo Silk 2056c, 2050a, 2050, 2052, 2053, shading lighter toward the tip of each leaf. Vary the shading in the different sprays, making some much darker than others.

Stems.—The stems are worked solid in Satin stitch with one or two of the darker greens.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

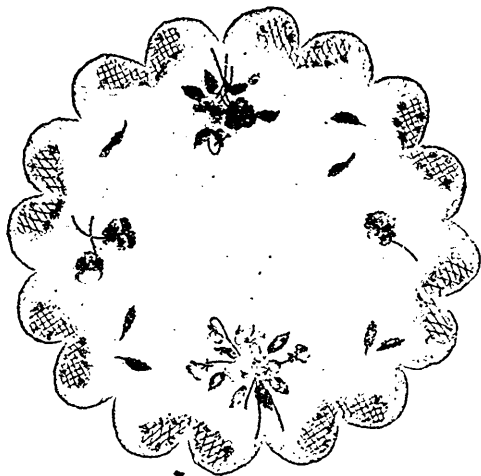
Pansy Design No. 652 B.

Materials—Filo Silk, 1 skein each 2790, 2791, 2792, 2793, 2794, 2440, 2445, 2631, 2632, 2634, 2635, 2638, 2050b, 2050a, 2050, 2051, 2053, 2054. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

The pansy is one of the most popular of all flowers selected by needleworkers to decorate their linen. It offers the greatest latitude in coloring and thus gives the expert a chance to try her skill.

Border.—The lattice work is done in Outline stitch, using Filo Silk 2440. A small Cross stitch of the same color is taken at the intersection of the lines. The entire border is worked in Buttonhole stitch, with Caspian Floss, White 2002. The inside points of the scallop surrounding the lattice work are shaded with Filo Silk, 2440.

Flowers.—Those who are not familiar with the method of embroidering pansies cannot do better than to study the illustrations on page 28 and 29 of the January HOME NEEDLEWORK.* These show the stitch direction and the text tells how to take the stitches. Mrs. Wilson's article on pages 139 to 142, April number, gives some additional helps in embroidering the pansy. The



PANSY DESIGN No. 652 B.

best plan is to make each pansy in one color. Take for one Yellow 2631, 2632, 2634, 2635, and 2638, and for another Purple 2790, 2791, 2792, 2793, 2794. Begin the edge of some petals light and gradually shade darker to the base. On other flowers reverse the order to give contrast. In the yellow flowers make rays extending from the center with Filo Silk, Brown 2445. Make a yellow center for the purple flower and use 2794 for the rays. If a more elaborate color is desired consult Colored Plate 1, Frontispiece, in January HOME NEEDLEWORK, and refer to page 75, which gives the colors used for each pansy shown on the Colored Plate.

*Anyone who has not a copy of the January number can obtain one by sending 10 cents to the publishers

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Leaves and Stems—Filo Silk, Green 2050b, 2050a, 2050, 2051, 2053 are used for the leaves which are worked solid. Shade light on the tips and darker toward the base. The veins are done in 2051 and 2053. For the stems take the same colors. (Somewhat difficult.)

Apple Blossom Design No. 652 D.

COLORED PLATE XLI.

Materials—Filo Silk, 1 skein each 2013, 2015, 2016, 2444, 2236, 2237, 2470a, 2470, 2471, 2239, 2241, 2562, 2564, 2470b, 2180, 2180a, 2181, 2730, 2285. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

The Apple Blossom is a splendid subject for needleworkers, and it is surprising that we see it so seldom used. The flowers are large, thus offering an excellent surface for the Feather stitch. We are indebted to Mrs. L. Barton Wilson for the design from which Colored Plate XLI was made. Owing to the difficulty in reproducing in the Colored Plate the very pale tints of pink used in the original embroidery, the plate shows too strong a pink, but otherwise the usual accuracy obtained by this process is apparent.

Border.—With Outline stitch work the lines in the lattice with Filo Silk 2237. Where the lines intersect make a very small Cross stitch in same color. The scalloped edge as well as that part of the scroll inclosing the lattice work should be embroidered in Buttonhole stitch with Caspian Floss 2002. If desired the inside points of the scallops may have a little of 2562 shaded into them, although the effect of the white silk alone is very satisfactory.

Flowers.—It is to be regretted that the designer did not make the flowers of this pattern as large as those shown in Colored Plate XLI. Anyone with a little natural taste for drawing, however, will have but little trouble in increasing the size of the petals in those flowers that are by themselves or that are not so crowded as to admit of no alterations. The Colored Plate, as mentioned above, is too pink. The correct colors are Filo Silk 2236, 2470a, 2470. Use Filo Silk 2002 in some of the most prominent blossoms. Half solid work as shown by the Colored Plate is very effective. The little glimpses of white linen seen in the center of the petals give life to the embroidery. It will be easy to obtain the correct stitch direction by referring to Figs. 34, 35 and 39, pages 139 and 141, in the April HOME NEEDLEWORK MAGAZINE. Beginners will find this article entitled "The Principle of Stitch Direction" a great help, it will certainly repay careful study. It is interesting to note on Colored Plate XLI the grouping of the stamens, made by small French knots with Filo Silk 2013 and 2016. Another point often overlooked is the calyx shown between the petals of the full blown flowers. It is just such little touches that indicate the artist, and how many

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



APPLE BLOSSOM DESIGN.
COLORED PLATE XLI.

embroiderers are content to spend their time on poor designs which often only resemble nature?

Buds and Bees.—Embroider the buds in bright Pink 2471, 2239 and 2241, with high lights. The half open blossoms should be deeper than the full blown flowers. No bees are shown on the stamped design, but where they are desired they can easily be transferred from Colored Plate to linen by pencil. The colors in Filo Silk required are 2013, 2444, 2562, 2564, 2730, 2285. Split the Filo for the legs, wings, and feelers. Make this part of the work sketchy and be careful in transferring the bees not to make your drawings too large.



APPLE BLOSSOM DESIGN No. 652 D.

Leaves and Stems.—The Long and Short stitch, following the suggestion to embroider the flowers half solid, may be used for the leaves also, or they may be done in Feather stitch. Use

Filo Silk, Green 2562, 2564, 2170b, 2180, 2180a, 2181. The first two mentioned colors should be used for the calyx. Work the stems in Green and Brown 2444, in simple Outline stitch on both sides their width, one side green and one side brown. Make them rugged and let the outline be sharply broken in some places. Near the lower ends of the branches lay in the space between the lines, straight sketchy stitches in 2444, one-quarter inch long. This will give an appearance of width and strength, yet without solid work, which would make them altogether too prominent and would carry too much dark color. This is the most artistic way to embroider woody stems on white linen. See Colored Plate XLI. (Easy.)

Narcissus Design No. 628 C.

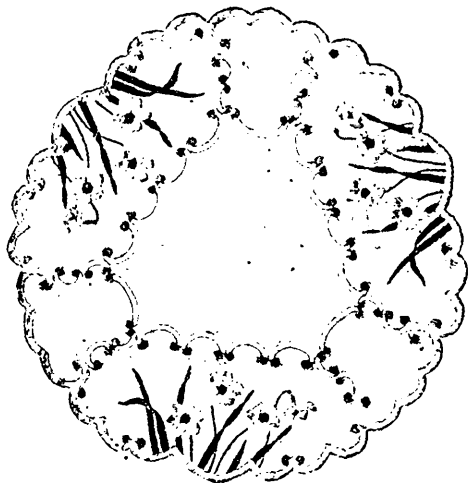
BY REBECCA EVANS.

Materials.—Filo Silk, 3 skeins 2001; 2 skeins 2050b; 1 skein each 2011, 2012, 2013, 2019, 2020, 2050a, 2050, 2051, 2054. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linens of this design in 6, 7, 9, 12, 18, and 22 inch sizes.

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

The Narcissus, with its delicate coloring, makes a very attractive subject for the embroiderer. This design shows three panels, each decorated with a cluster.

Border.—Work the border in Buttonhole stitch with Caspian Floss, 2002, taking care that the stitches just reach the inner line of border, which should be outlined with Filo Silk in either light green or yellow. Into the ends of the scrolls shade a little of the same color. Outline the scrolls forming the panels with Green 2050b, and shade a little of the same into the ends as in border. Reference to the engraving shows this shading.



NARCISSEUS DESIGN No 628 C.

Flowers.—The flowers are worked solid in Feather stitch. Use White Filo Silk, 2001, and into some of the blossoms toward the center shade 2011, 2012, and 2013. Care should be taken, however, in using the deeper yellows. For the outer rim of the cup in center use deep, glowing Yellow, 2019 and 2020, and make the extreme center in lighter shades.

Leaves.—The long, slender leaves should be worked solid, light at the tips and dark at the base. There is no midrib. Use Filo Silk, 2050a, 2050, 2051, 2054 for both leaves and flower stems, which should be in Feather stitch in the darker greens.

La France Rose Design No. 654 D.

BY VIRGINIA MITCHELL.

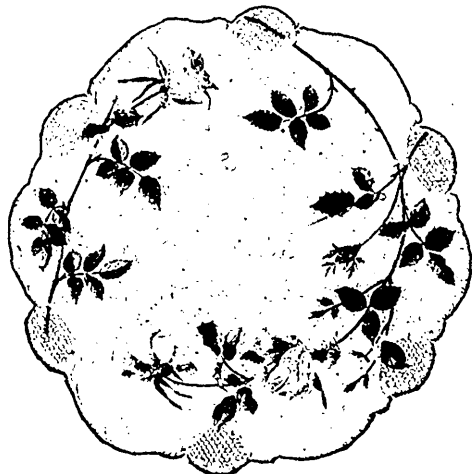
Materials.—Filo Silk, 2 skeins each 2300, 2301, 2302a, 2050, 2051; 1 skein each 2890, 2302, 2303, 2453, 2050b, 2050a, 2053, 2122. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note page 236.

Roses are always beautiful when well embroidered, but the difficulty of obtaining the correct stitch direction and shading should make all but the most expert cautious about attempting them. The La France is no exception to the general

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rule. It is true that the flowers of this variety are not so large as most of the double roses, but the petals are quite irregular and always offer obstacles to the needleworker.

Border.—With the Buttonhole stitch and Caspian Floss, 2002, embroider the scalloped border. If it is your intention to work the leaves in Feather stitch, or solid embroidery, we advise that no other color than white be used for the border, although the designer evidently intended that the inside points should have either a light tint of green or some other color shaded into them. There will be enough color for the size of the centerpiece without this addition, however.



LA FRANCE ROSE DESIGN NO. 654 D.

Roses.—Proceed to embroider the roses after all of the buttonhole work is completed and the whole linen mounted in the embroidery frame, per directions given on page 124, in the April number of CORTICELLI HOME NEEDLEWORK. The correct colors for the La France rose are as follows: 2890, 2890, 2301, 2302a, 2302, 2303. Begin at the edge of the open petals with the light pink and shade darker to the base. It is a wrong idea to believe that an entire line embracing six or seven colors are required for each petal. Not more than three are needed, but of course these should be contrasting ones. The turnover petals are worked first; slight padding will give them the desired raised effect; then cover at right angles. See Figs. 137 and 136. The "turnovers" are very light; use 2890 and 2300. A very satisfactory help will be found in Colored Plate V, opposite page 53, in the January magazine. (Copies may still be obtained from the publishers at 10 cent each.)

Calyx.—The sepals, the divisions or leaves of the calyx, should not be made too dark. Use Filo Silk, 2050a or 2050, and shade from point toward bulb like part, for which 2051 and 2050 should be chosen, the latter coming next to the stem.

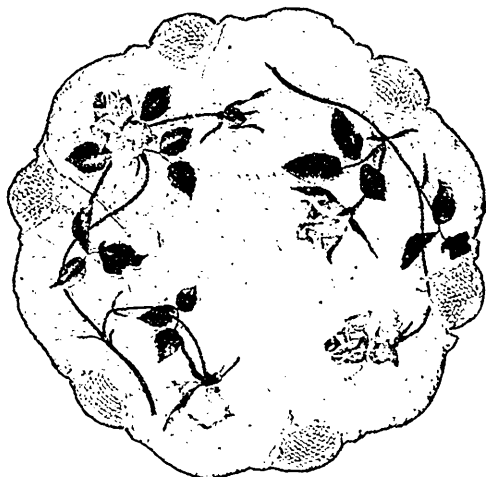
Leaves.—The large leaves and those at the bottom of the spray should be darker than the small ones. Begin the points with 2050a or 2050, and vary the coloring in each leaf. A little of 2453 will be found good for variety. Either that color or 2053 should be used for the veins. The stems are done in 2051 and 2053. Use 2122 for the thorns, but don't make them too big. (Very difficult.)

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

Tea Rose Design No. 654 F.

Materials.—Filo Silk, 2 skeins 2237, 2239, 2240a, 2050, 2051, 1 skein each 2238, 2241, 2453, 2050a, 2053, 2122. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note page 236.

To those who have difficulty in working roses the announcement that Mrs. Wilson will soon take up some of the more difficult subjects for her "Lessons in Embroidery" will be good news indeed. We predict that this new department will prove of the



TEA ROSE DESIGN No. 654 F.

greatest benefit to all needleworkers. The tea rose strictly speaking is not a distinct rose, since there are many different roses classed as tea roses. To a great many, however, who are not familiar with the latest offerings of the florists, a tea rose is a particular rose and as such we have found it entered by the designer of this centerpiece.

Border. — White Caspian Floss 2002 is used to buttonhole the scalloped edge, carrying the buttonhole work into the small elliptical figures which divide the edge into six divisions. See remarks about border under Designa No. 654 D.

Roses—The successful working of roses cannot be done without the aid of an embroidery frame, into which the linen is placed and made drum tight by lacing. See page 124. Begin by shading light on the edge of some of the open petals, gradually darker toward the base, using Filo Silk, 2237, 2238, 2239, 2240a, 2241. A careful study of the stamped design must be made before starting to work or mistakes as to coloring will be frequent. Contrast is not obtained by padding or raising high the turnover parts of petals. It is a question of the proper placing of the colors. Against the light edge of one petal must be the deep shade on another. Try to tell those places where the light will fall and draw the shadows sharply. With the right stitch direction there is no excuse to pad or raise the turnover parts. To be obliged to resort to this method to bring life to your work is the strongest point that can be made against it. We have seen roses on which there was absolutely no padding which had

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

every appearance of perfect roses, and possessed snap and spirit as well. The back view of the rose should be deeper than the open or half blown flowers. The bud should be done in 2240a and 2241, and deep green.

Leaves.—Directions for embroidering the calyx, leaves, and stems are the same as given under La France Rose Design No. 654 D, and to which the reader is referred. Use 2122 for the thorns. (Very difficult)

Wild Rose Design No. 655 A.

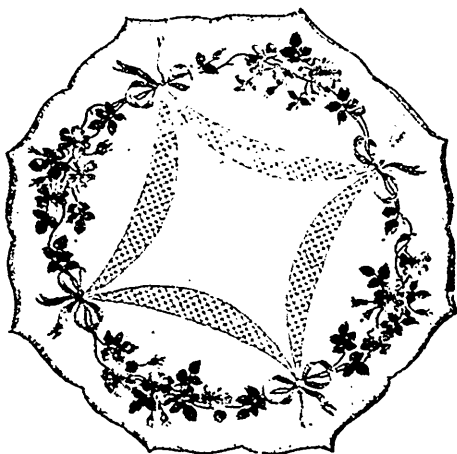
Materials.—Filo Silk, 2 skeins each 2237, 2470, 2562, 2563, 1 skein each 2770, 2773, 2410a, 2410, 2471, 2472, 2002, 2561, 2564, 2565. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note on page 236.

But for the festoon with the ties of ribbon at the four corners this design would be a good one for any beginner. There is however considerable work on it to which some might object. For directions for embroidering the wild roses, leaves, and stems we refer you to Mrs. Wilson's very excellent article on page 239 and following pages. The instructions for the remaining portions of the centerpiece are as follows:

Border.—Work the edge in Caspian Floss 2002, in the regular Buttonhole stitch.

Festoon.—Outline with Filo Silk 2410a the two lines inclosing the lattice work. Lay Filo Silk, White 2002 on the cross lines and where these intersect catch them down with a Cat, Brier, or Coral stitch (page 41, January number), but place the stitches parallel and close to each other, using 2410.

Ribbons.—Begin the ends of the ribbons with 2773 shading toward the knot with 2770 and 2410a. Use 2002 for the knot. Make a high light at the bow ends and use 2410 for shadow on the inside of the ribbon near the point of turning. Featherstitch or regular solid embroidery is necessary to properly display these four bow knots (Not difficult.)

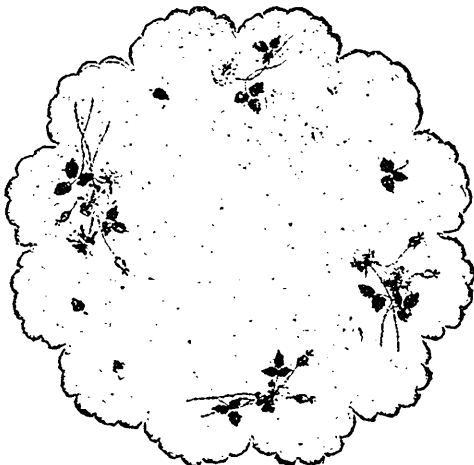


WILD ROSE DESIGN No. 655 A.

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

Wild Rose Design No. 662 E.

Materials.—Filo Silk, 1 skein each 2237, 2470, 2471, 2472, 2561, 2562, 2563, 2704 Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note below.



WILD ROSE DESIGN No. 662 E.

Persons who have studied Mrs. Wilson's article in this number on "Embroidering the Wild Rose," and desire to put to practical test the instruction contained therein are recommended to try this pattern, as it embodies the identical forms illustrated in the lesson, and as it is quite simple no one will have any difficulty in obtaining an attractive centerpiece. With the exception of the scalloped edge, for which Caspian Floss 2002 is used to work the Buttonhole stitch, complete rules for embroidering the design will be found on page 239.

Important Note.

Most merchants can supply the patterns in this magazine stamped on linen. If local stores cannot furnish what you want we will be glad to give you any information desired as to where to send to get the necessary material. The numbers throughout the instructions give the colors of silk to use as follows: 2017. Any brand of silk may be used in these designs, but as it is impracticable to designate all we indicate one well known brand which may be obtained at nearly all dry goods and fancy goods stores. We refer to Brainerd & Armstrong Silk. By inclosing a 2 cent stamp we will refer your order to some large city dealer to whom you can send, and when desired will estimate the cost of any design. We are always glad to answer questions.



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

Lessons in Embroidery.

BY L. BARTON WILSON.

Introduction.

There are two ways to learn to do anything; one is to learn the science so thoroughly that it can be applied to any case, the other is to learn what to do in any especial case or number of cases. After all, these are not so much two separate ways, but two parts of the same way. The first is the theory, the second is the application,—technically speaking, the science and the art. One may begin with the application—which we might call “the natural method,” and certainly most of our knowledge, at least of every-day things, comes in this way. The underlying principles will be apparent later, or one may begin with the theory and so be prepared to apply it in all cases. If one is to learn embroidery or anything else as a profession it will be necessary, sooner or later, to master the science, but if embroidery is to be the work for leisure hours it may be quite enough for the majority of workers to learn it as applied to especial designs or motifs of design.

Our lessons in embroidery are to be on especial and specific subjects, and they will supply the amateur worker with direct instruction, and the more serious student with practice in those principles which we have already set forth in the article in the January number of HOME NEEDLEWORK MAGAZINE, entitled “The Theory and Method of Embroidery.”

When we undertake to embroider any flower or form, what are the points to be considered? We have in the stamped design our foundation ready made for us. If we make our own design we have to produce our pattern from nature or from a copy, and this would necessitate our beginning our instructions with “designing for embroidery,” which is a very important branch of art. Unfortunately even designers do not know what a “working pattern” should be, and the needleworker is often hampered by the drawing upon which she must work. We shall assume, however, in these lessons that the designs are made for us. See Designs Nos. 655 A and 662 E.

When we have our form the next question is one of color. Now embroidery is or should be conventional, but the more skillful an embroiderer is, the more freedom from conventionality she may venture to take. She will always be conventional, however, in her first thought, for she will not say, “How close to nature are the colors of this silk?” but, “Will they be harmonious with each other, with the ground material, and with the probable surroundings of this piece of work?” In the selection of colors for any piece of work, let us say the wild rose, after the simple fact that we are to use pink, green and yellow is settled, the paramount question is, do certain pinks, greens and yellows harmonize—not are they a close copy of nature. Sometimes they will be, but not always, because there are other things to consider in art beside producing copies.

It is not a very easy task to tell others how to combine colors. Many people

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have a "feeling" for color, and are instinctively conscious of discords in combinations. Those who have not the feeling can cultivate it by learning a few simple laws of color and then seeking to observe them in color combinations.

Perhaps the most comprehensive rule one can give the embroider is this—use soft shades. The white linen ground must be considered, and the bright raw colors seem to increase in vividness on it. It is always safe to use the subdued shades. The painter who colors high can "rub in" or "wash in" a background which will unite and tone down his work, but the embroiderer must work on a prescribed ground.

After form and color comes the selection of the stitch or stitches best suited to express the idea. The more conventional our work is the less of a problem this is. If we are merely clever workers we can produce good results on angular forms with stitches that are absolutely mechanical. We have only to look into the history of embroidery as Mrs. Candace Wheeler has outlined it in the April number to see that the mechanical stitches are the first invented and developed, and that we go on from these to more flexible methods,—that is, methods which lend themselves to larger and more complicated expression. There is a certain value in the cross stitch and others which depend for their position on the lines of the ground material, but these stitches should be used within certain limitations. They are more appropriate on furniture coverings, portieres and cushions than on work which should be dainty and decorative. The Darning stitches and Buttonhole stitches are less mechanical, and the Long and Short stitches are the most pliant and expressive of all. Therefore stitches should be selected according to their adaptability to the subject in hand. Flowers drawn so as to be suggestive of natural ones should almost always be embroidered in the Long and Short stitches. Anything else is a purely conventional and stiff treatment, and sometimes we like spontaneity, if only we can get it in the right way. Combination of stitches should be studied. It is not well to mix styles of work in one design. Often various styles can be managed perfectly well in one piece carrying several designs, but in the single design the stitches should bear some relation to each other.

These, then,—the form, color, and the stitches,—are the essentials in embroidery. Under form we might have all the principles of free-hand drawing and designing, and under color we might have beside the laws of color themselves, the study of shading, because in embroidery we have to depend on color to express shading, as we cannot mix shadow tints as in painting. Under stitches should come not only the way to make them, but the most important factor, the direction of those of the group "Long and Short."

The following series of specific lessons will illustrate this outline of the essentials of embroidery. The lessons are intended to be successive and ascending in scale. We shall commence with very simple forms and advance in coming numbers of HOME NEEDLEWORK MAGAZINE to more difficult subjects. This plan may be as educative as personal lessons if the reader will but study conscientiously the text and illustrations. It will be very helpful to the complete understanding and fullest pos-

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

able use of the lesson if the student has the January number of HOME NEEDLEWORK, as reference will be made to points explained in "The Method and Theory of Embroidery" therein contained. Anyone who has not a copy of the January number should send 10 cents to the publishers for one.

Lesson 1.—How to Embroider the Wild Rose.

BY L. BARTON WILSON.

The dainty single rose is a most excellent subject for our first lesson because it presents a good surface for broad work and its colors are few, pure, and decided. We need not hesitate to select a clear pink and clear yellow for our work on the flowers. One of the primary principles of color is, that in combinations we shall have red, yellow, and blue in some way complementary to each other. We have the red and yellow in the rose—for pink is a modified red—so we know that we need to select a bluish green for the leaves, because in the green we have again our yellow, and the lacking element is blue. So with the pink and yellow flower we use a blue green. The correct shades are Filo Silk, Green 2561, 2563, 2564, 2565. We may use a rich brown in the stems, but as this is repeating the red element it will need to be just the right sort of brown or it will not harmonize with the pink.

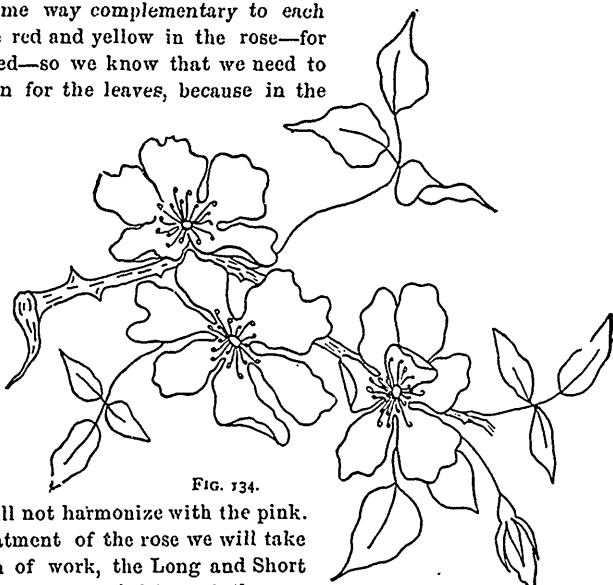


FIG. 134.

In our stitch treatment of the rose we will take the most simple form of work, the Long and Short stitch, or half work. If we intended to work the rose in full embroidery we would lay in the first work on it in exactly the same way, so it is of especial value to know how this Simple Long and Short stitch is done. It is not a loss of time in the journey toward more elaborate embroidery, but a step in that direction. The Long and Short work is complete in itself, and it is preliminary to

THE TASK IS EASY WHEN YOUR SILK IS IN HOLDERS.

more elaborate work. As mentioned in the introduction, it will be necessary for every one to have a copy of the January, 1899, HOME NEEDLEWORK MAGAZINE containing the article entitled "The Theory and Method of Embroidery." Frequent reference to the different stitches described therein will make the work easy for any beginner. Those who have not the January number can obtain a copy by sending 10 cents to the publishers.

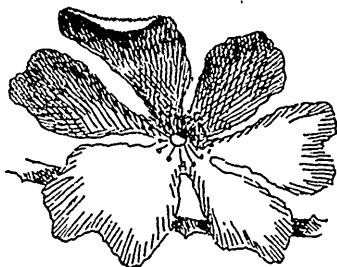


FIG. 135.

The middle rose, shown in detail by Fig. 135, is almost an absolutely simple form; the one turned over petal is the only deviation. It is almost flat, but we do not want it to appear flat, because there is nothing more uninteresting than a flat surface. We depend on a little shading under the turned over petal, and the keeping of the slightly wavy outline to redeem it from utter flatness in our simple treatment. We will shade this rose very little, but we will not make it quite all one color, in fact we will distribute four shades in it. The three lower petals will be lighter than the upper, which appear to hang over a little. The difference in color will increase the drooped effect

In our spray of roses, shown in Fig. 134, we have several positions and forms of this flower, so that there is ample scope for study in it.

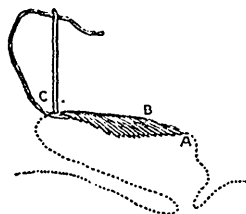


FIG. 136.

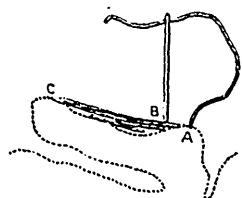


FIG. 137.

suggested in the first place by the folded over edge of the upper petal. This overfold should be laid in first, and the stitches should be taken from the lower edge of the upper right hand corner to the upper edge of the same corner—that is, from A to B—in Fig. 136. They should grow straighter till they reach the other corner at C. Because they are growing straighter the Long stitches, by lapping over, conceal the ends of the Short stitches, for this should be the alternate Long and Short. This work should be done in the lightest shade of Filo Silk Pink 2470a, and may be raised just a little by a few Long stitches, clearly shown in Fig. 137, taken at right angles to the covering stitches, which are shown by Fig. 136. The next step is to lay a shadow under this high lighted edge, and here a very valuable suggestion may be made. When laying two layers of stitches together which are not intended to blend, the second row or series of stitches should be worked from its lower edge up to the edge of the work already laid. When possible the needle should be put into the same holes in the ground material. This draws the fabric away a little, thus increasing the shadow. See Fig. 138. This row

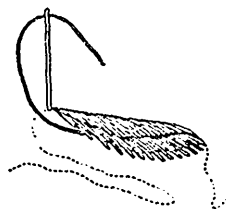


FIG. 138.

See Fig. 138. This row

YOU CANNOT AFFORD TO BE WITHOUT THE PATENT HOLDER.

of stitches in the deep shade should not be very wide, and should extend only under the turned over edge. See Fig. 137. The color to use for this is Filo Silk 2472.

Now the row of Long and Short stitches which is to be the main work upon the petal should be commenced. It is taken for granted that the reader is familiar with pages 28, 29 and 30 in the January issue, and has studied the chapter entitled "Equipment—How to Prepare for Work" (pages 13 to 26) in the same number. Bring the needle up at A, Fig. 139; send it down at B. This is a Long stitch, the next is Short. Continue these stitches all the way round to C, slanting them all toward the center D. Take them into the shadow

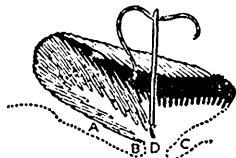


FIG. 139.

row, partly covering it. In order to do this the row of stitches must be of unequal lengths on both edges, that is, alternating Long and Short on both edges in order to blend with the work into which it is carried. The petals on each side of this one should be of the same shade as the main work on this one, that is the third shade, 2471. Now we have the second shade, 2470, with which to work the lower petals (see Fig. 135); thus by making them lighter than the upper ones they will appear to come forward and the others will be in shadow. Begin each one of these at its lower right hand side and work round to the other side. Keep the outline carefully and slant the stitches to the center. (See article on Stitch Direction in April number, also Fig. 38, page 140.) The petals of the other roses should be worked in the same way. The same arrangement of the shades may be followed in the rose below the one already described, shown in detail by Fig. 140. The turned over petals in this case, and the deep shadows under them, will carry out the pretty cupped appearance of the drawing.

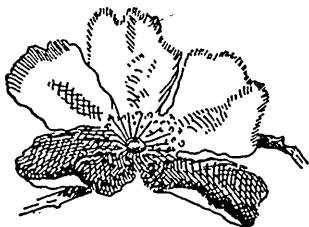


FIG. 140.

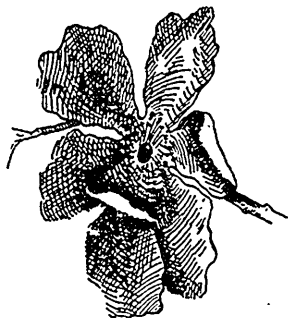


FIG. 141.

The chief feature in the third rose (Fig. 141), and the one which makes it different from the other two, is the little over petal at the centre, which is often seen in wild roses, especially if they grow in rich soil. It is a step toward doubling. This petal (shown distinctly by Fig. 142) should be worked first, and this gives us a second opportunity—the turnover petal was the first—to lay down the rule, "Always the upper or

over form is the first to be worked." Whenever one form or portion of a form lays over another the upper one should be embroidered before the under, and the work on the under should be laid around it. Never pile one layer of stitches over another, that is, the stitches of separate and distinct forms.

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

In this rose use the four shades of Filo Silk, Pink 2470a, 2470, 2471, 2472, making it rather deeper than the other two by using more of the third shade in edging the petals. When we are considering the distribution of colors in a group of flowers we should make some of the flowers deeper than others. This not only takes away a monotonous effect, but makes the various blossoms appear to be on different levels, which is very necessary in a composition.

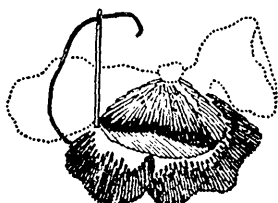


FIG. 142.

The center of the rose may be a very dainty and characteristic touch. It should be made fringed in appearance if we are to catch the spirit of the flower. Work the dot in Satin stitch (page 32) in the lightest shade of Green 2561. Raise it with two or three stitches laid in the opposite direction from the overwork. See Fig. 143. The stamens may be laid in with two shades of Yellow 2013 and 2017 in the Knot and Stem stitch. To make this bring the needle up on the edge of the dot. Draw it out the full length of the thread, twist the silk twice round the needle, insert it at the end of the stamen, or on the anther, draw the twist down against the ground material, then carry the needle through, holding the twist against the surface till the knot is secure. See Fig. Vb, page 38. Lay in the outer row of stamens, that is, the longer ones, in this way, with the deeper Yellow 2017, then with the lighter shade 2013 put in a few stamens over these not so long. See Fig. 144.



FIG. 143.

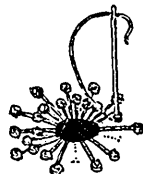


FIG. 144.

This finishes the roses, and if the embroidery has been done correctly after this plan, nothing can be more delicate unless it be the real roses themselves. Small rosebuds are somewhat difficult, because so much depends on the position of the stitches, and there are in this bud, for instance, five different directions. The principle of stitch direction (see April number) is the key to all of them, yet the problem is somewhat complicated when the space is so small. The sepals should be embroidered first. The two side ones show but half their width, and the stitches should slant from the upper inner edge to the outer lower. The center sepal should have a row of stitches on each side slanting toward the center, as in a leaf form. The lower part of the calyx will have its stitches slightly slanted toward the stem, and the stitches of the stem should be a continuation of this direction, whether they be Kensington Outline, Twisted Outline, or Feather stitch, they should not have their direction changed, as is so often done by the use of a sort of wrapping stitch at right angles to the stem. The deepest Pink, 2472, should be used to fill in the spaces



FIG. 145.

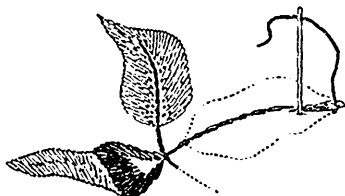


FIG. 146.

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

between the sepals, and these stitches should be straight in order to form a contrast to the stitches of the sepals. Very often pretty shaded effects are produced by the mere difference in the way the stitches slant.

Fig. 145 shows the slant all the stitches in the bud should take. The stems and veins of the leaves should be outlined only.

The leaves should be worked down each side from the point in Long and Short stitch. The slant of these stitches is important; it should not be too much toward the vein, as is likely to be the case with amateur work. Fig. 146 shows the manner of working.

The woody stems can be brought out in an especially pretty way. Two shades of brown will be necessary to shade them as is indicated by the two tones in Fig. 147. These should be Filo Silk 2443 and 2446. Irregular outline stitches, some lapping and some not, should cover the lines. Between these, stitches about one-fourth of an inch long should be laid to partially fill in the space. The thorns should be worked in by first taking a stitch from within the width of the stem to the point of the thorn, and other stitches on each side of this one from within to the side of the central stitch. If the outline is carefully followed, these forms will seem very sharp. See Fig. 147.



FIG. 147.

We have now covered all points to be noted in the embroidering of the roses, and although the instructions are given in detail, it is hardly more detail than workers require, as their questions indicate. Besides illustrating how this particular flower should be worked, the technique of this lesson ought to be so reasonable to the worker that she can apply it in other cases.

Caution in Washing Art Embroideries.

Trouble always comes to some people, and they are the ones who think they know all there is to a subject, and invariably have a weakness of doing things "their own way" without asking for assistance or following the simple rules laid down by those who have proved by experience that there is a right and a wrong way to do every task. And only too frequently this applies to beginners in needlework. There are a few "don't's" it may be well to repeat, although the readers should not fail to become familiar with the rules on page 160 in the April number. One of the fatal mistakes is the desire to use two brands of silk in one centerpiece. Simply don't. Decide what kind of silk you will use, and always buy at one time enough to embroider the whole piece. There are many compounds, both in powders and in liquids, "especially adapted for washing art embroideries." Leave them alone. Better by far take a bar of "Ivory" or any other pure soap, which you know will be safe to use. Don't experiment. Let some one else do that.

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

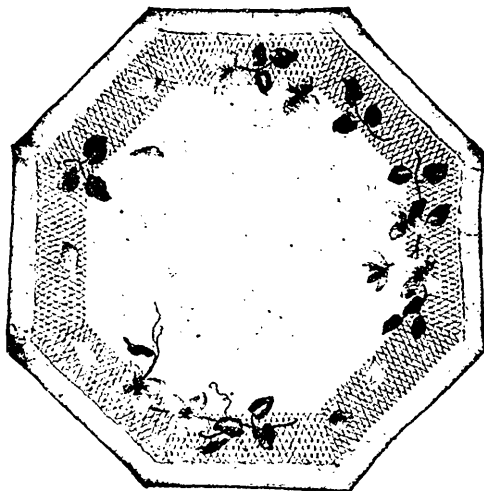
Centerpieces and Doilies.

Clematis Design No. 645 C.

SILK, MACHINE STITCHED, OCTAGON EDGE.

Materials.—Filo Silk, 2 skeins 2441 ; 1 skein each 2690, 2790, 2791, 2792, 2793, 2794, 2795, 2740, 2050b, 2050a, 2050, 2051, 2053, 2054. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes.

The edge of this pattern is turned under, and the octagon shape secured by a line of fine machine made stitches, one-eighth of an inch wide, running one inch from the edge. There is therefore no buttonhole work required. The lattice work is done in Kensington Outline stitch with Filo Silk 2441.



CLEMATIS DESIGN NO. 645 C.

stamens with Filo Silk, Green 2050b and 2050a. Make the outer stamens with a double thread, and the inner ones with a single thread. At the point of each stamen make a French knot of Purple 2794.

Leaves.—The leaves are usually worked solid, shading from light on the edge, darker to the midvein. Care must be taken to obtain the correct slant to the stitches. Use Filo Silk, Green 2740, 2050b, 2050a, 2050, 2051, 2053, 2054. For the veins use 2053 or 2054. The leaves at the top of the sprays should be lighter than those at the bottom. For the turned over parts of the leaves use 2050b and 2050a. For the stems take 2051 and 2053. For the tendrils use 2050a and 2050. (Not difficult.)

Flowers.—The Purple Clematis blossoms in June, July, or August, according to the climate. The colors to use are as follows: Filo Silk, Purple, 2690, 2790, 2791, 2792, 2793, 2794, 2795. It is a mistake to use more than three colors in one petal, and therefore you should choose contrasting shades, and vary the coloring in the petals to give a light and shade effect. Begin some of the petals light, and shade darker toward the center, and in some reverse this method. (The publishers can supply a Colored Plate of Purple Clematis on receipt of 10 cents.

The buds and half open flowers should be darker than the full blown flowers. Outline the

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



YELLOW ROSE DESIGN.
COLORED PLATE XL.

Yellow Rose Design No. 802.

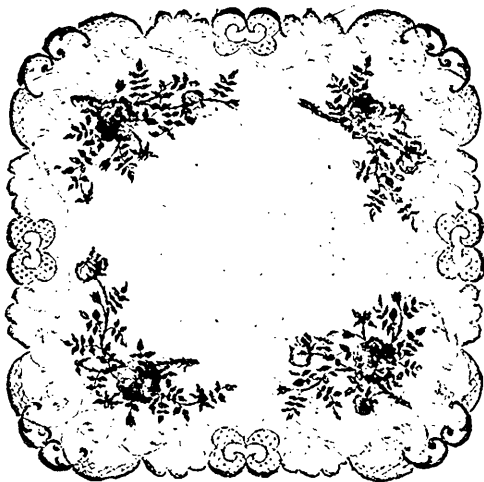
COLORED PLATE XL.

BY ELNORA SOPHIA EMBSHOFF.

Materials.—Filo Silk, 2 skeins each 2013, 2014, 2015, 2016, 2280, 2282, 2283, 2284; 1 skein each 2090, 2090b. Caspian Floss, 4 skeins 2002; 2 skeins 2013; 1 skein 2180. Dealers can furnish stamped linen in this design in 22 inch size only. See note, page 236.

This is a very handsome design with a new style border. It is not at all difficult to work if the Colored Plate is studied.

Border.—Work the two small scrolls in each corner of the border in Buttonhole stitch with Caspian Floss, Yellow 2013. The figures in the center of each side should also be worked in this shade. For the large scrolls forming the rest of the border use Caspian Floss, White 2002. The scallops on each side the corner scrolls should be in Plain Buttonhole stitch, and those nearest the center figure on each side in Long and Short Buttonhole stitch. The rest of the scroll work should be in Long and Short and Outline stitches. For the cross bars use Caspian Floss, White 2002. Where the lines intersect make an X with Green 2180.



YELLOW ROSE DESIGN No. 802.

Flowers.—The flowers may be worked half solid, as shown by Colored Plate XL, or in Feather stitch as desired. Use Filo Silk,

Yellow 2013, 2014, 2015, 2016, working the under petals in the darker shades. The stitch direction is clearly shown by Colored Plate. Work the center solid with Green 2280, and the stamens in Knot and Stem stitch, with Brown 2090. A study of Lesson I, page 239, will be found helpful in working this design.

Calyx.—Work the ends of sepals in 2280, and shade into 2282, near rose. The bulb is in 2283.

Leaves.—Work the leaves in Long and Short stitch with Filo Silk, Green 2280, 2282, 2283, 2284, use 2283, 2284 for the leaves in shadow, and the lighter greens for top of spray. Work the stems in Outline stitch with Filo Silk, Brown 2090b, and Green 2284. (Easy.)

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

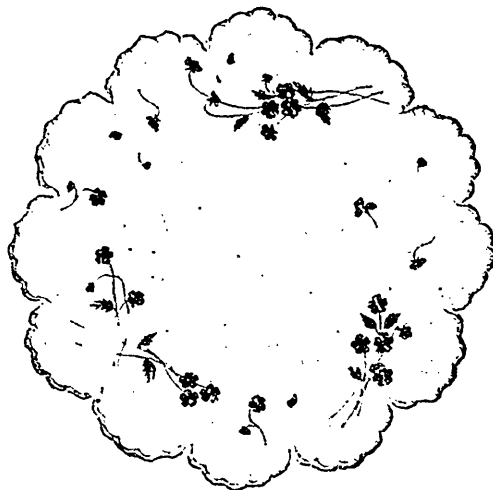
Buttercup Design No. 656 B.

COLORED PLATE XLII.

Materials.—Filo Silk, 1 skein each 2282, 2283, 2284, 2285, 2013, 2014, 2015, 2016, 2017. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note, page 236.

There is no better flower for beginners in needlework than the buttercup, with the possible exception of the wild rose and the daisy. Buttercups are small and it is their size that makes them more difficult to work. However, such a simple design as is shown by the engraving should offer no difficulties to anyone.

Border.—Work the edge in Buttonhole stitch, using Caspian Floss 2002. Care must be taken to keep the stitches even in length and to place them the same distance apart. See Fig. VI a, page 39, in January CORTICELLI HOME NEEDLEWORK.

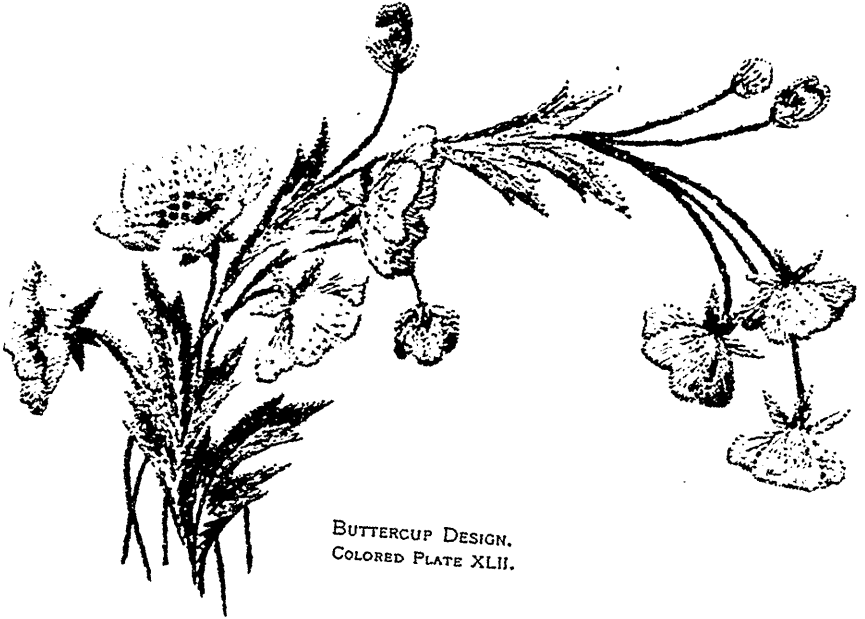


BUTTERCUP DESIGN NO. 656 B.

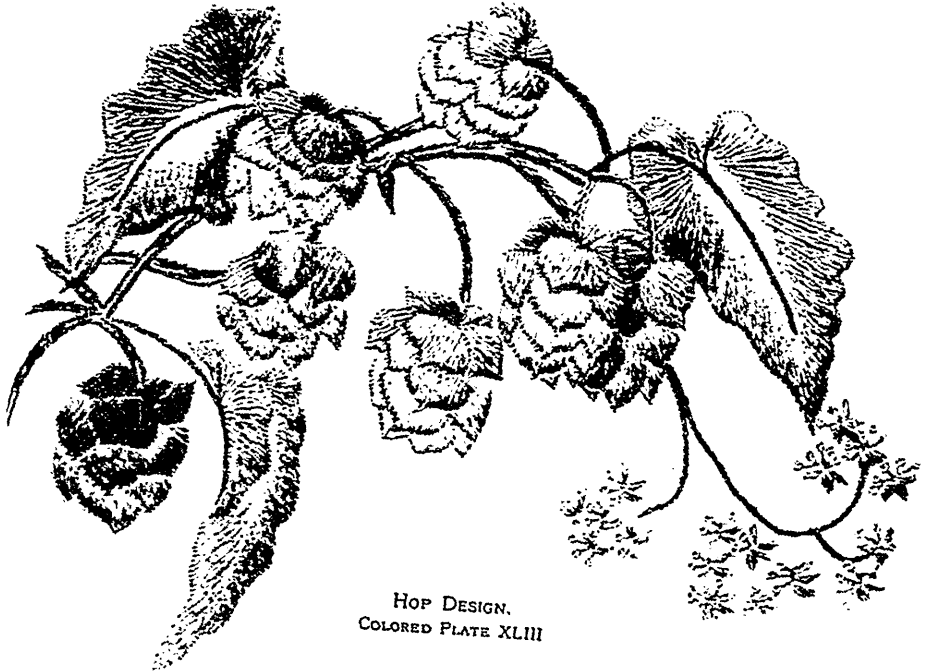
with light silk and work inward. See pages 28 and 29. Reverse the coloring in other petals. Green 2281 should be used for the tiny dot in the center of each full view flower. The stamens should radiate from this Knot and Stem stitch. See page 38 of January CORTICELLI HOME NEEDLEWORK, Fig. V a.

Leaves.—Three shades of Filo Silk, Green 2282, 2283, and 2284 are used for the leaves, which may be worked in either Long and Short or Feather stitches, as desired. The Colored Plate shows Long and Short stitch. Use 2285 for the veins. The stems should previously have been worked in Outline stitch, using Green 2284. The buttercup is very effective when properly embroidered. (Easy.)

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



BUTTERCUP DESIGN.
COLORED PLATE XLII.



HOP DESIGN.
COLORED PLATE XLIII

Daisy Design No. 656 D.

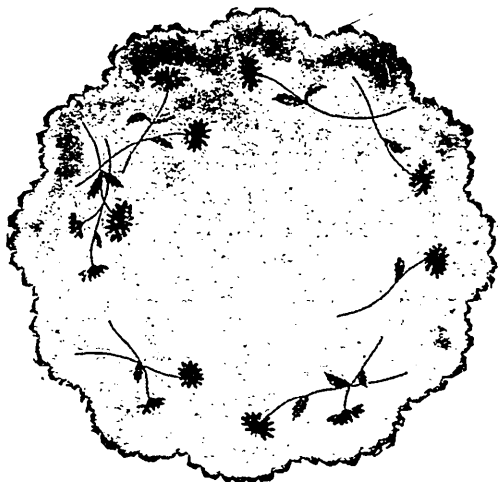
Materials.—Filo Silk, 3 skeins 2001, 1 skein each 2281, 2014, 2016, 2180, 2180a, 2181; Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note, page 236.

Daisies are simple and easy to embroider. The white silk of the petals, the yellow centers, and the bright green leaves produce a very pretty combination of color on white linen.

Border.—The edge is worked in Buttonhole stitch in Caspian Floss 2002. Place the stitches evenly side by side, varying the length according to the scallop.

Flowers.—Before beginning to work the flowers, first outline the stems, using Filo Silk 2180a and 2181, one side of the width in one light color and the other side in darker tone. Now mount the linen in the embroidery frame, see page 124, April magazine, and begin the edge of the petals in Filo Silk 2001. Shade into the white on some of the petals a little of 2281 to give contrast. Fill the centers with small French knots, see page 38, January number, using 2014 and 2016, the darker color on the outside.

Leaves.—Embroider in Long and Short stitch, or Feather stitch, in Filo Silk, Green 2180, 2180a, 2181. Use the medium color for the calyx, which should be worked solid in Feather stitch in three rows. (Easy.)



DAISY DESIGN No. 656 D.

Forget-me-not Design No. 656 F.

Materials.—Filo Silk, 1 skein each 2282, 2283, 2284, 2014, 2060a, 2220, 2221, 2222. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes.

This Forget-me-not pattern is a very simple one and has but little work on it. The flowers are small, but are not so easy for beginners to embroider as wild roses or daisies.

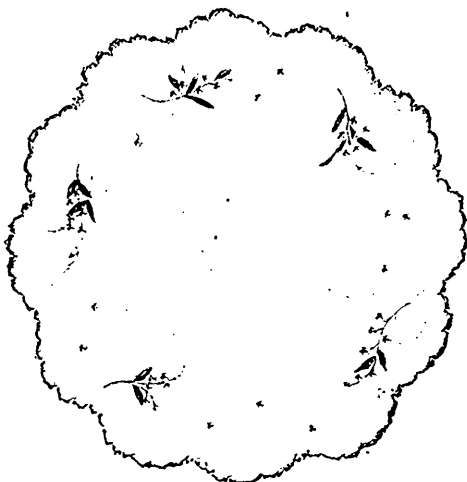
Border.—Embroider the scalloped edge in Buttonhole stitch with Caspian Floss 2002.

Flowers.—Use one color for each petal, but make the petal in each flower of

THE B. & A. WASH SILKS ARE UNRIVALLED.

different colors. Use Filo Silk, Blue 2220, 2221, and 2222. In the center of each

flower make a tiny star or a French knot, using 2014. Use Pink 2060a for the buds. For Colored Plate of this flower see Design No. 632 B, opposite page 74 in the January HOME NEEDLEWORK. Copies of this issue may still be obtained by sending 10 cents to the publishers.



FORGET-ME-NOT DESIGN NO. 656 F.

Leaves and Stems.—A soft green like 2282, 2283, and 2284 should be chosen for the leaves, which are worked in Satin stitch. See Colored Plate. The tips of the leaves make light. The stems are done in Outline stitch in the darker shades of green. All the outlining and buttonhole work should be completed before the linen is mounted in the frame or hoop. (Easy.)

Passion Flower Design No. 657 B.

COLLAMORE SERIES.

Materials.—Filo Silk, 2 skeins each 2792, 2050b 2051, 1 skein each 2790, 2793, 2794, 2090a, 2090b, 2091, 2092, 2635, 2050b, 2050a, 2053. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

For an experienced needleworker the passion flower offers an opportunity to display her skill, as the shading required is capable of very artistic treatment.

Border.—Begin by working the edge with Twisted Embroidery Silk 2091 in the Long and Short Buttonhole stitch (see Fig. VI b, page 40, January issue), taking care to slant the stitches toward the little inside points. Fill in solid with Filo Silk 2090b and 2090a the uncovered parts and points, shading lightest at the tips. The figures dividing the border into five parts are worked solid in Feather stitch (first having buttonholed the edge), with four colors of Filo Silk 2090a, 2090b, 2091, and 2092. Use the darkest color for the middle figure and the next lightest for each of the three figures on each side. Use 2090a for the Cross stitches, and outline with 2091 the inside border line.

Flowers.—Feather stitch or solid work is recommended, and to do this well one needs to have the linen mounted in an embroidery frame. With Filo Silk 2520b

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

begin the turned over or curled tips of the three lower petals in the full blown flower in the large spray. Follow the suggestions given by Mrs. Wilson in Lesson I for embroidering the curled petals as shown by Figs. 134, 135, 140 and 141. Then work a shadow next the curled tip with 2792 and proceed to shade lighter to the base of the petal with 2790 and 2520b. The upper four petals should be darker than the lower ones, but the curled under tips should be dark instead of light. Use 2794 for the circle of fine lines or rays. For the center work a quarter inch dot in Green 2051 in Satin stitch. Surrounding this dot make a number of stamens in Yellow 2635. Above the stamens is the pistil in three parts. The outside should be Yellow, the inside Green 2051. Beneath the stamens a second circle of rays should be placed, similar but not as large as the outside ones. The petals of the flowers shown by the back view should be shaded to the midrib or vein, light on the edge. The correct stitch direction here is an important item. In the various petals use the entire line of colors, 2520b, 2520, 2790, 2792, 2793, 2794.



PASSION FLOWER DESIGN No. 657 B.

Calyx.—Use Green 2050a, 2051 and a touch of 2284.

Leaves and Stems.—Work solid in Filo Silk, Green 2050b, 2050a, 2051, 2053. Veins in darkest color. Stems in 2051, and 2053. (Somewhat difficult.)

Dogwood Design No. 657 D.

COLLAMORE SERIES.

Materials.—Filo Silk, 2 skeins each 2002, 2162, 2562; 1 skein each 2410a, 2160b, 2165, 2166, 2561, 2564, 2565, 2121, 2123. Caspian Floss, 5 skeins 2165. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 236.

It is seldom that one sees the dogwood used as a subject for embroidery, but it is not especially difficult and it certainly is very decorative. We anticipate that many of our readers will decide to try this piece.

Border.—Use the Long and Short Buttonhole stitch to embroider the edge, using

WASH SILKS IN HOLDERS SAVES ANNOYANCE.

Caspian Floss, Brown 2165. Shade into this Filo Silk 2162 and 2160b. Work the figures dividing the border into five parts solid, using 2166 for the middle one and the next lighter shade of brown already mentioned for each successive division on each side. For the Cross stitches use 2160b and outline the inside border with 2165.



DOGWOOD DESIGN No. 657 D.

Green 2410a near the center of the flower or base of petal. The centers of the open flowers are worked in French knots, using Green 2564 and 2564.

Leaves and Stems.—The leaves are worked solid, shading light on the edge, darker toward the midrib, with Filo Silk 2561, 2562, 2564, 2565. Vein with 2565. For the stems use 2562 and 2564, and an occasional stitch of 2121.

Martha Washington Geranium Design No. 658 B.

Materials.—Filo Silk, 3 skeins each 2300, 2302a, 2 skeins each 2562, 2563, 1 skein each 2066, 2242, 2561, 2564, 2565, 2284. Caspian Floss, 5 skeins 2002, Twisted Embroidery Silk, 2 skeins each 2410a and 2411a. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes.

The arrangement of this Martha Washington geranium pattern is quite effective. The edge of shell scalloped parts of the border are first worked in Long and Short Buttonhole stitch with Twisted Embroidery Silk 2410a and 2411a, varying the shading from dark on the left to light on the right of each shell. Into this edge of green first shade Filo Silk 2302a and then 2300, still retaining the long and short effect on the inside. The balance of the border is worked in Caspian Floss 2002 in regular Buttonhole stitch.

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

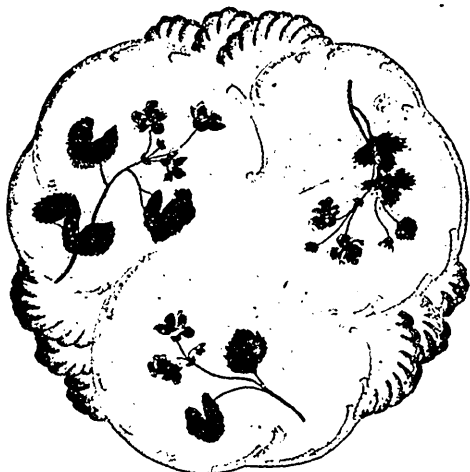
Flowers.—Use Feather stitch, beginning the edge with Filo Silk 2300, shading with 2302 and 2242. Use 2066 for the rays which are quite strongly marked. In the center of each open flower make a few stitches in Green 2565. Use 2563 for the calyx.

Leaves.—Embroider the leaves solid in Filo Silk Green 2561, 2562, 2563, 2564 and 2565. For the veins use 2284. It is a good plan not to make the leaves too dark, since as long as they are so large the coloring seems more intense, especially on white linen. For the stems use 2562 and 2563. (Somewhat difficult.)

Hop Design No. 648 D.

COLORED PLATE XLIII.

Materials.—Filo Silk, 3 skeins each 2281, 2282, 2283, 2284; 2 skeins 2285; 1 skein each 2581, 2582, 2583, 2584. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 9 and 22 inch sizes.



MARTHA WASHINGTON GERANIUM DESIGN
No. 658 B.

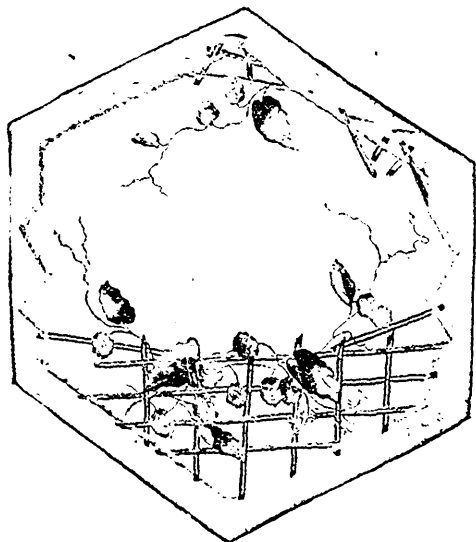
Hops form a very dainty decoration for table linen, the combination of greens and white being always pleasing and delightfully cool in appearance.

Border.—The band around the edge of the design should be worked solid in Satin stitch with Caspian Floss, White 2002. The hexagon edge of the linen is turned under and machine sewed; no buttonhole work therefore is required.

Hops.—Care must be taken to make each section of the hop distinct. Work the sections nearest the stem first in Filo Silk, Green 2283 or 2284. Commence at the point of each section. Shade lighter toward the tip of the hop, using 2281, 2282, making some hops darker than others. See Colored Plate XLIII. Work the fringy blossoms in Knot and Stem, and Long and Short stitches, using 2281 and a little of 2002.

Leaves and Stems.—The leaves should be worked in Green 2282 to 2285 inclusive, and they may either be worked solid in Feather stitch, or in Long and Short

stitch as shown by Colored Plate XLIII. The turnover portions should of course be



HOP DESIGN No. 648 D.

worked in the lighter shades. Vein the leaves with 2285. Work the stems and tendrils in Outline stitch, using 2284 for the heavier stems and 2282, 2283 toward the ends of sprays and for the tendrils. A most effective treatment for the heavier stems is to use two rows of Outline stitch, one lighter than the other.

Rails—Work the rails in Long and Short stitch with Filo Silk, Brown 2581, 2582, 2583, 2584. The top rail and also ends of all other rails should be in the lighter shades. Parts of rails running back of others should be in the darkest shade. (Somewhat difficult.)

Sweet Pea Centerpiece Design No. 648 B.

COLORED PLATE XLIV.

Materials.—Filo Silk, 2 skeins each 2390a, 2391; 1 skein each 2030a, 2031, 2031a, 2002, 2300, 2302a, 2303, 2305, 2561, 2563, 2564, 2790, 2792, 2794, 2631, 2634, 2635. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 9 and 22 inch sizes. See note, page 236.

This is certainly an original design and the arrangement of the flowers is very natural. We predict that it will be one of the most popular patterns in this number.

Border.—The band around the design is worked in Satin stitch, with Caspian Floss 2002. The rails may be worked solid in Feather stitch, in light Gray, Filo Silk 2390a and 2391, but as this is considerable work we suggest that they be simply outlined. The top rail should be lightest.

Flowers.—One is at liberty to choose almost any desired coloring for the flowers. Colored Plate XLIV gives a good idea of the method of shading and we give herewith the shades used in embroidering the original from which the plate was made. Filo Silk, Purple 2790, 2792, 2794; Blue, 2030a, 2031, 2031a; Pink, 2300, 2302a, 2303, 2305;

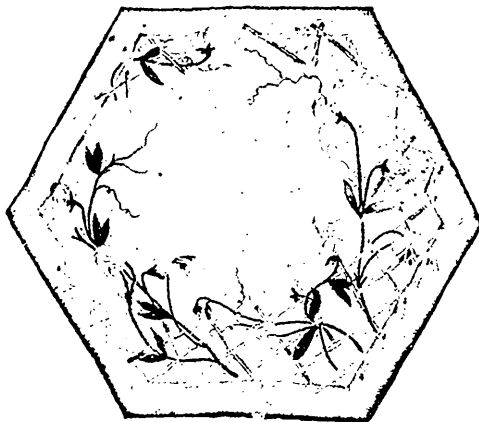
ASK YOUR DEALER FOR B. & A. WASH SILKS.



SWEET PEA DESIGN.
COLORED PLATE XLIV

Yellow, 2631, 2634, 2635; White, 2002. The spine in front or side view should be raised a little and worked in the deepest color of those selected for a given flower. The turn-over petals in front row should be raised slightly and embroidered in the lightest. Embroider the pods solid in 2281, and the tendrils in Outline stitch in 2282. No more satisfactory flower can be found for half-work or simple Long and Short stitch than the Sweet Pea. Solid embroidery is however generally employed.

Leaves—Shade light on the tips, darker toward the base, using Filo Silk, Green 2561, 2563, and 2564. There is no vein in sweet pea leaves. (Not difficult.)



SWEET PEA CENTERPIECE DESIGN No. 648 B.

Cross Stitch Sofa Pillow No. 483 C.

COLORED PLATE XLV.

Materials.—Roman Floss or Rope Silk, 3 skeins each 2220, 2222, 2223, 2635; 2 skeins 2000. Japanese Gold Thread, 1 skein No. 16; 1 piece Cream Tinted Canvas, 24x48 inches; 4½ yards No. 22 Fancy Ribbon; 4½ yards No. 7 Light Blue Satin Ribbon. See note, page 236.

This sofa pillow is a dainty combination of blue and white. The foundation is white canvas, the top being tinted so as to show a checkerboard arrangement of pale blue and white squares; the Cross stitch work being done on the white. Roman Floss is preferable to Rope Silk for working, but either may be used. When working with Roman Floss use two threads in the needle; if Rope Silk, use one thread. Work the center stitch with Black 2000. Work the two rows of the center square in blue, using 2222 for the inner row and 2220 for the outer. Outline the lines starting from the center of each side of the square thus formed with Yellow 2635 and place a Cross stitch in black at the end of each. The position of these stitches is clearly shown by Colored Plate XLV. In the groups of five stitches use alternate light and dark. In one group use 2222 for the center and 2223 for the outside, and in the next use 2220 for the center and 2222 for the outside. Repeat as above for the remaining groups in

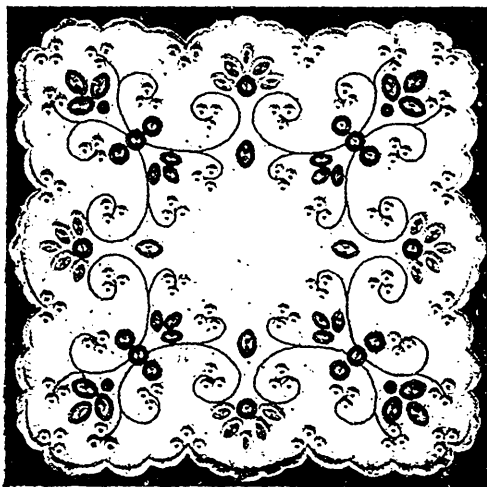
B. & A. SILKS ARE BEST SUITED TO YOUR WORK.

this square. In the next square reverse the shading, making the light shades come in place of the dark, but the black and yellow come in the same position as before. Outline the squares with gold thread. Finish the edge of the cushion with a four inch ruffle of fancy blue ribbon, edged with pale blue satin ribbon about an inch in width.

Decore Crochet Design No. 67.

COLORED PLATE XLVI.

Materials.—18 inch Size: Twisted Embroidery Silk, 6 skeins each 2030a, 2237, 2003, 2163a; 4 skeins 2162; 3 skeins 2470; 2 skeins each 2161, 2163. Filo Silk, 1 skein 2440. Decore Forms, 136 No. 4 Jewel, 32 No. 1 Oval, 16 No. 2 Small Oval, 12 No. 3 Round. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2470a. 1 Paper Pattern. See note, page 236.



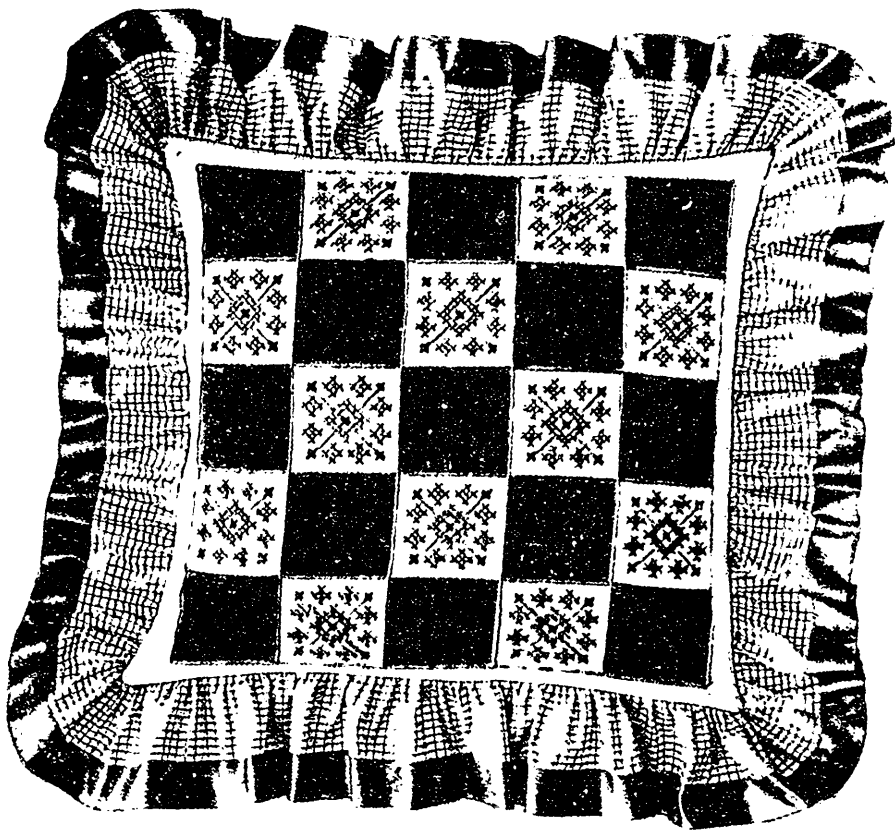
DECORE CROCHET DESIGN No. 67.

This design shows clusters of Jewels in pink and blue terminating scrolls in golden brown, and contrasting prettily with the groups of larger figures in golden brown. A pale pink lining adds to the effect.

Work the design except where the forms are to be applied in Kensington Outline stitch with Twisted Embroidery Silk, Golden Brown 2163. Crochet all the forms with Twisted Embroidery Silk and fill in the Oval and Round forms with Filo Silk, Golden Brown 2440. Complete directions for the first steps in the work were given in the January issue of CORTICELLI HOME NEEDLEWORK. Beginning at the left of one of the corner figures

apply Jewels worked in Blue 2030a to the first group nearest the scallop. Work the second group in Pink 2237, the third in Blue 2030a, and the fourth in Pink 2237. Reverse the order of the coloring on the right side, thus bringing clusters of Jewels in contrasting colors opposite each other. The single Jewel in each corner figure is worked in Golden Brown 2163. For the group of three large Ovals just below this Jewel use Golden Brown 2162 for the two outer ones and 2162 for the center one. In the group of three small Ovals just above the row of three Round forms use the same coloring.

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CROSS STITCH SOFA PILLOW No. 483 C.
COLORED PLATE XLV

The plain Round forms are in Golden Brown 2163a. In the side figures connecting these scrolls apply four plain Oval forms in Pink 2470, and one small Oval in Pink 2237. For the Round form in the center of this group use Golden Brown 2163a. The remaining plain Oval form is in Golden Brown 2162. In applying the groups of Jewels to the border use two in Pink 2237 for the lower ones and the third in Blue 2030a for every alternate group, reversing the order of the coloring for the intervening groups. See Colored Plate XLVI. Fill the border scallops with coarse embroidery cotton and work in Buttonhole stitch with Twisted Embroidery Silk, White 2003.

Decore Crochet Sofa Pillow No. 20.

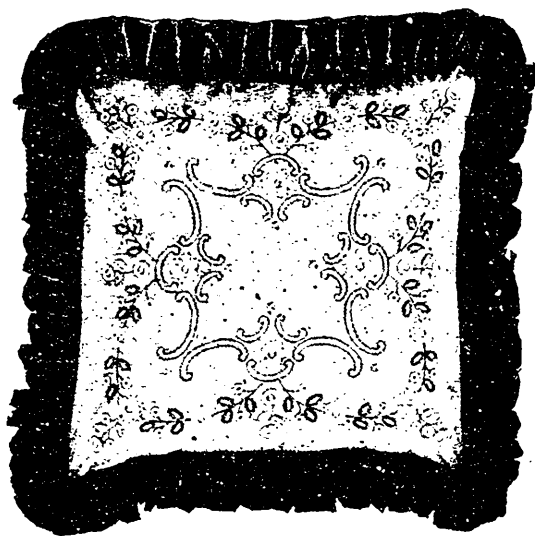
By ELOISE COOPER.

Materials.—Twisted Embroidery Silk, 7 skeins 2180a; 5 skeins 2183; 3 skeins 2181; 2 skeins 2180, 1 skein 2170b. Roman Floss, 3 skeins 2183. Filo Silk, 1 skein 2440. Decore Forms, 64 No. 2 Small Oval, 48 No. 4 Jewel, 28 No. 3 Round. 1 piece Green Linen, 24x48 inches. 5½ yards 5 inch Ribbon. See note, page 236.

A new idea in Decore Crochet is to apply the forms direct to colored linen. The effect produced is rich and beautiful in the extreme. Many requests have been received for work of this nature, or something to take the place of bobbinet as a foundation. The result does not sacrifice the characteristic beauty of Decore work, while it certainly adds much to its durability.

Work the entire design except where the forms are applied in Kensington Outline stitch with Roman Floss 2183. The forms are crocheted with Twisted Embroidery Silk and filled in with Filo Silk 2440 according to directions given on pages 85, 86 and 87 in January HOME NEEDLEWORK.

(Copies of the January issue may still be obtained from the publishers, at 10 cents each.) Crochet the Scallop Round forms with Green 2180a and apply as shown by cut. The remaining Round forms are crocheted plain with Green 2180, and applied as shown. Work twenty-four of the Oval forms plain



DECORE CROCHET SOFA PILLOW No. 20.

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

and apply to the sprays forming the outer edge of the design. Crochet the remaining Oval forms with Green 2181. Apply four Jewels in Green 2181 to the center of the design and four others in the same color to the corners of the square formed by the scrolls. The two Jewels nearest the base of the long spray should be in 2180a, the next two in 2180, and the two in the extreme corner in 2170b. Finish the edge with a five inch ruffle of green satin ribbon, matching one of the darker shades of green.

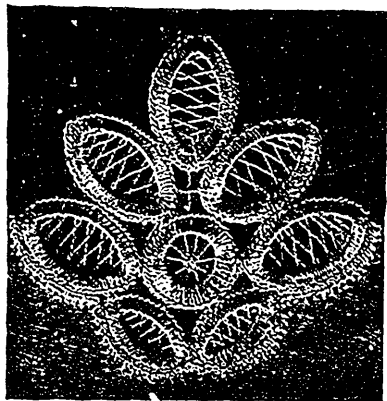
Azalia Centerpiece Design No. 801.

WITH NEW STYLE DECORE EDGE.

BY E. AND P. VERGES.

Materials.—Filo Silk, 3 skeins each 2881, 2882 ; 2 skeins each 2880, 2883, 2452 ; 1 skein each 2884, 2305, 2481, 2453, 2454, 2053, 2050a. Lace Embroidery Silk, 4 skeins 2002. Caspian Floss, 2 skeins 2002. Lace Silk, 1 $\frac{1}{2}$ ounce ball 2002. Decore Forms, 60 No. 1 Oval ; 24 No. 2 Small Oval ; 60 No. 3 Round. Dealers can furnish stamped linen of this design in 28 inch size only.

This pattern is a very elaborate one and possesses great beauty. The edge is made from Decore forms into which are worked several pretty lace stitches. The effect is very rich and at the same time it is something entirely new. The idea may be copied and utilized for almost any centerpiece design by a little ingenuity on the part of the worker. This centerpiece from edge to edge measures 25 inches.

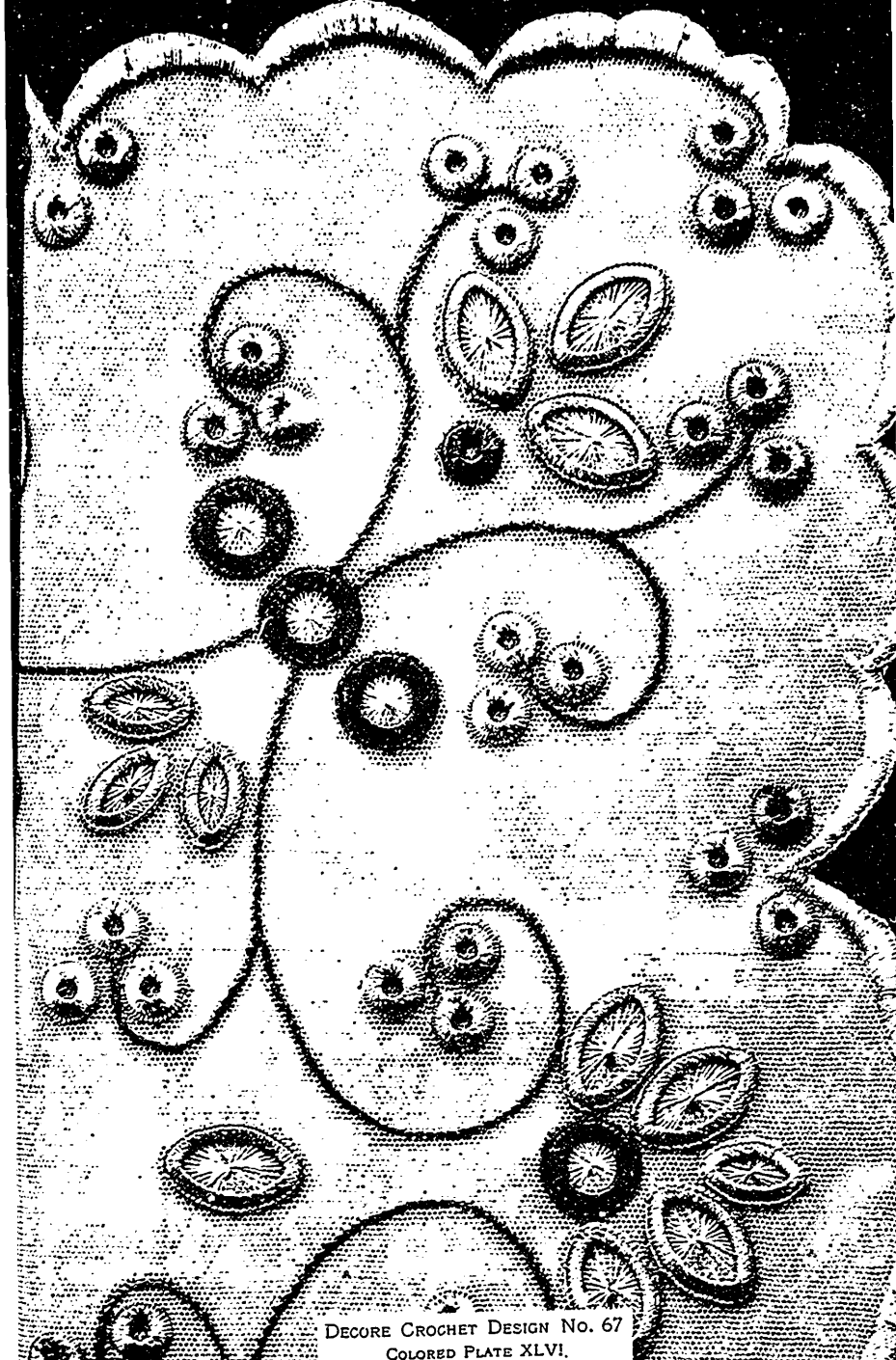


DETAIL OF DECORE EDGE.

Border.—Cover the forms with single crochet, using Lace Silk 2002. Complete directions are given on page 85, January issue of HOME NEEDLEWORK MAGAZINE. Fill the center of the Oval forms with the Turkish Cross stitch, as shown by Fig. IX *h*, page 47, in the January issue. Fill in the Round forms with Spider stitch. For this use Lace Embroidery Silk 2002. See Fig. XXX. Proceed now to baste the forms to

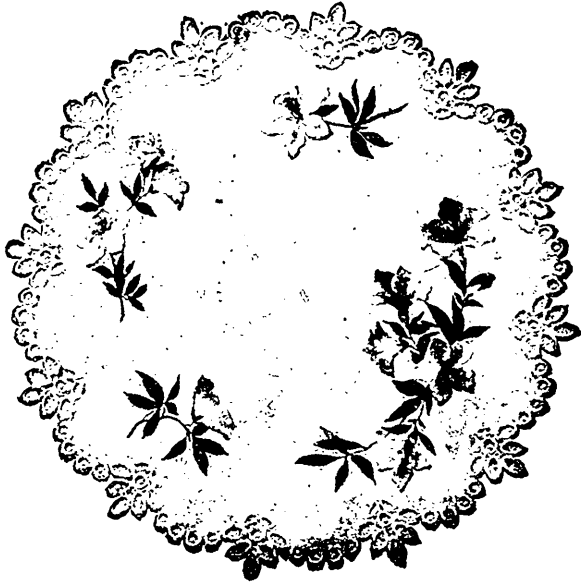
the linen, following the stamping, and buttonhole the inner edge to the linen, using Caspian Floss, White 2002. The forms should be securely fastened together with a fine white silk. When the border is fastened in position the linen underneath should be cut away. Ordinarily the border should be worked before the embroidery is commenced, but in this case the border should not be commenced until the linen is removed from the frame.

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



DECORE CROCHET DESIGN No. 67
COLORED PLATE XLVI.

Flowers.—Although comparatively easy of execution, the Azalia is a flower but seldom attempted by embroiderers. The coloring is beautiful and shows to good advantage on the white linen. Work the flowers solid in Feather stitch, making the edge of the open flowers light and shading darker toward the center. Use Pink 2880, 2881, 2882, 2883, 2884, 2305, making some flowers much darker than others. In the flowers where the back view is shown shade darker toward the edge. The stamens stand out very clearly and should be worked in Outline stitch with Filo Silk, Pink 2305, and tipped with a French knot of the same color.



AZALIA CENTERPIECE DESIGN No. 801.
With New Style Decore Edge.

Leaves and Stems.—Work the leaves solid in Feather stitch with Filo Silk 2451, 2452,

2453, 2454, 2053, 2050a, shading darker toward the base. In most cases the stems are in Outline stitch, but in some sprays the stems are heavier and should be worked solid with one of the darker greens. There are no veins in Azalia leaves. (Not difficult.)

Caution in Washing Art Embroideries.

The greatest care must be exercised in washing art embroideries. There are many "washing compounds" both in powder and liquids that are dangerous. Take a bar of "Ivory" or any other pure soap which you know will be safe to use. Rules for washing are given on page 212.

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

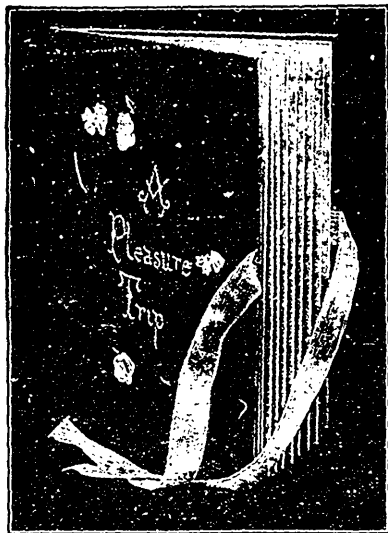
Vacation Books, No. 139.

BY VIRGINIA MITCHELL.

Materials.—No. 139-2: Filo Silk, 1 skein each 2236, 2470a, 2470, 2471, 2561, 2562, 2564, 2565. Stamped linen 10 x 14 inches. $\frac{3}{4}$ yard $\frac{3}{4}$ inch Satin Ribbon. In ordering, mention number of design chosen.

Materials.—No. 139-6: Filo Silk, 1 skein each 2592, 2593, 2000, 2002, 2163a, 2164, 2582, 2050, 2051. Stamped linen 10x14 inches. $\frac{3}{4}$ yard $\frac{3}{4}$ inch Satin Ribbon. See note, page 236.

Who has not felt the need of a book in which to store away notes of interest concerning one's vacation? Can you not imagine what pleasure would be yours in years to come when turning the leaves of such a pretty souvenir as the Vacation Book shown in the engraving? In size the book measures 6 by 8 $\frac{1}{2}$ inches. It is neatly made of tinted cardboard, beautifully printed in colors, and contains appropriate headings under which both yourself and your friends are expected to record whatever incidents of the trip have given you pleasure and helped to make your vacation such a jolly one. Among the subjects suggested may be mentioned the following: "Arrival and First Impressions," "Walks and Drives," "The Guests," "Social Events," "Entertainments," "Autographs of New Friends and Acquaintances." Besides these there are several pages given up to a Diary, which may be utilized for jotting down items of interest not included under the preceding subjects. The last page is headed "Home, Sweet Home," giving date of departure and return, as well as space for recording the gain or loss in that all-important summer vacation item,—one's weight.

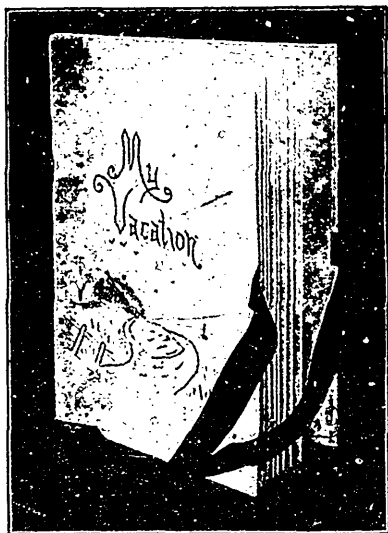


VACATION BOOK NO. 139-2.

Design No. 139-2 is covered with green linen on which is embroidered pink Sweet Peas and the words "A Pleasure Trip," also in pink. Work the Sweet Peas solid in Feather stitch, using Filo Silk, Pink 2236, 2470a, 2470, 2471. For foliage use 2561, 2562, 2564, 2565. The letters forming the inscription should be worked in Outline and Satin stitch with one of the deeper shades of pink, and the ribbon ties should be of satin ribbon $\frac{3}{4}$ inch in width, color Pink 2470a.

YOU CANNOT AFFORD TO BE WITHOUT THE PATENT HOLDER,

Design No. 139-6 is covered with white linen, and has an entirely different scheme of decoration, which is especially appropriate for a trip to the country. An old-fashioned, low-roofed house is shown, and to the right may be seen a small lake on which is a sail boat. When embroidering the house it will be easy to make the immense old chimney very realistic by using red and white silk to represent the bricks. The sides of the house are worked solid in Feather stitch with Filo Silk 2582, the roof is in 2592, and the door and windows are outlined with 2164. The fences are worked in Outline stitch with 2163a and 2164. The trunk of the tree is worked solid with Green 2051 and the leaves outlined with 2050. Use the darkest shade of green for the roadway and 2050 for the spears of grass. The borders of the lake and the distant hills are outlined with 2593. A few tiny stitches of black will be necessary to represent the boat, and for the sail make three or four stitches of white. The birds appearing over the roof of the house are in black. With the exception of the house the entire design is in Outline stitch, and the more sketchy the treatment the more effective will be the design. The words, "My Vacation," are outlined with Filo Silk Red 2063. The ribbon ties should also be of this color. The method of mounting the embroidered cover is the same for all the books of this character, which is the same as when covering a book with paper. The linen is fastened firmly in place and glued to the inside front and back covers, and then the first and last leaves of the book are glued to the cover, thus making it impossible to see the fastening of the linen and giving a neat finish to the book.



VACATION BOOK No. 139-6.

Marking Clothing.

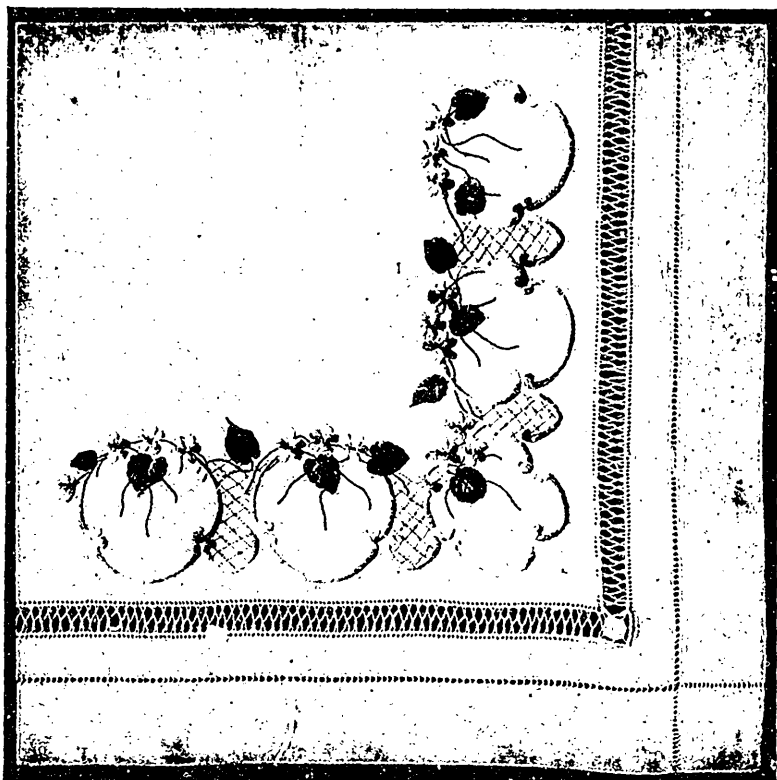
Marking clothing and other articles is necessary for convenience in sorting the family wash or to avoid loss when sent to public laundries. The best way is to embroider one's initials in B. & A. Filo Silk. If this is not practical there is nothing better than Payson's Indelible Ink. With a bottle of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

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

Violet Tea Cloth Design No 706 A.

BY REBECCA EVANS.

Materials.—2 skeins each 2773, 2481, 2483, 2002, 2561, 2563, 2564, 2565, 2690, 2790, 2791, 2792, 2793; 1 skein each 2772, 2775, 2014. Dealers can furnish stamped linen of this design with drawn work and hemstitched edge, 36x36 inches. See note, page 236.



VIOLET TEA CLOTH DESIGN NO. 706 A.

For working violets see page 223. Work the scrolls in Satin stitch with FiloSilk 2772, 2481, 2483, 2002. The ends of the scrolls should be in Green 2483, shading into 2772 and 2002 at center. Outline the cross bars with 2773. Where the lines intersect make one stitch in 2775.

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

Inexpensive Midsummer Gowns.

By EMMA M. HOOPER.

By the middle of the season even the latest gowns get a worn appearance, and suggest the need of a few new touches of retrimming and accessories to keep them thoroughly up to date, until the sere and yellow leaf of the fall announces that spring and summer gowns are again a thing of the past. Without much expense a charming freshness may be given to the toilettes, and the wardrobe thus renovated for the remainder of the season, if one has the necessary knowledge which we propose to impart.

In selecting new gowns, and making over worn ones as well, a knowledge of colors is absolutely necessary, which information may be gleaned from these columns in conjunction with a neat little card showing the different spool silk shades, known as the Dressmaker's Color Card, to which we often refer, using the shade numbers. This card will be found of great convenience, as it gives the shades in vogue, and enables one to try the effect of combinations. It will be sent to any address on receipt of 12 cents received by the publishers. This is something which should be in every workbasket. Ask for the Dressmaker's Color Card.

Take the first figure, for instance, which is of light blue veiling (color No 939½), made a year ago with a round waist and ordinary seven gored skirt, which the clever owner reshapes as a sheath skirt, with a row of white taffeta ribbon put on in undulating curves, and headed by lace appliqués to give the impression of a flounce, and continuing up the center; the sleeves were already tucked so they only needed making smaller at the top, and adding cuffs of ribbon and lace.



FIG. 1. LACE AND RIBBON TRIMMING.

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

The waist was cut down in scallops, showing vest and high collar of white silk in cross tucks, and the edge finished with lace, and ribbon belt of silk, and a real French turban to match the gown is merely a wire frame covered loosely with blue tulle; a rosette of white tulle ornaments the center, with loops of white ribbon above, and one black tip on the left adds a depth that otherwise the costume would lack.



FIG. 2. VELVET RIBBON GARNITURE.

A skirt need not be shortened by a flounce if cut with a wide flare, faced with haircloth, and trimmed at the usual height, 10 to 18 inches, of a separate flounce.

Bits of Retrimming.

While on the subject of renovating partly worn gowns it is well to remember that velvet ribbon, lace inserting, and piece goods, and tiny ruches of mousseline or Liberty silk can accomplish wonders. Several waists showing the effect of new trimming are fresh from the modiste's models, who claim that the cost was nothing, but at least the work required patience and taste in combining colors.

The velvet ribbon garniture is shown on a deep violet (No. 1042) taffeta silk waist, the black velvet ribbon of narrowest width making a lattice work all over it; the same vest of white lace answers, but to the plain collar is added a pair of turnover points on the sides, and the edges of the front of the blouse are cut in six odd scallops; the collar, tiny epaulettes, wrists, and blouse are then finished with a narrow ruche of white mousseline which may be found ready made at 18 to 35 cents per yard, or made for much less at home. The picturesque hat is of white straw, black velvet, white tulle, and black ostrich tips, and under the brim on the left side is a mass of violets of several shades.

Next in order is the lace yoke that covers many sins, but it is becoming, stylish, and suitable for so many goods; when the waist begins to look *passé* cut down the top of the front and sleeves, cover with guipure lace over white or colored lining, and cut the edge of the dress in some fanciful line, anything but a hard, straight edge. The waist in question was a black silk one, but when the yoke was added, as in Fig. 3, over deep pink (shade No. 1076½), and a stock collar, and narrow



FIG. 3. LACE YOKE COVERS MANY SINS.

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

belt added to correspond, of taffeta silk, the old waist became quite up to date for the demi-evening occasions occurring at all seasons. The cuffs falling over the hands add much to the style of sleeves nowadays, and for a slender figure the center of the blouse is filled; here again comes in the useful white mousseline ruche which finishes each edge with a curving scroll.

Certain shades of mauve are handsome with black and white, and a retrimmed waist (Fig. 4) shows this combination in cross rows of black and white Valenciennes inserting, and black velvet jabot revers on silk of the pinkish mauve shade, known on the dressmaker's card at 1038. At first this gown was made up with a soft vest of chiffon, and a velvet collar, but at the mid season a stock having a full knot and tucked vest of white taffeta are substituted, and the waist has another air. Hemstitched tucks and tie edges make a dainty trimming where the wearer is able to do the work, thus saving expense. A white hat with black tulle and mauve orchids forms a simple hat to accompany the waist, which may be worn with a black silk or crépon, white piqué, or serge skirt.



FIG. 4. A RETRIMMED WAIST.

There are several little things to remember when thinking of remodeling waists; do the work nicely or do not attempt it; sleeves are close in fit, only a few gathers at the top, and nine out of ten have little cuffs over the hand; collars have taken on a new lease of life and are extra high, three inches and a half in front, and five inches at the side where they run up into a point which threatens to choke the wearer, but the sufferings are endured in the name of fashion. New waists show a narrow, flat belt, $1\frac{1}{2}$ inches, or one of ribbon, three inches wide, folded, and both are worn with a clasp of steel, gilt, or enamel. Skirts are close in fit and well flared on the lower edge, but the best dressed women do not wear them to the extreme, except in length, and all really modish women do wear dragging skirts.

What One Must Have.

If not the possessor of a jacket suit, every effort should be made to have one of inexpensive homespun or cloth and plaid cheviot, as in Fig. 5, which is of cloth at \$1.25, and cheviot at 75 cents, yet the summer girl is decidedly modish, and that is what girls want to be on a small amount as well as those possessing unlimited sums. The cloth jacket should be of blue 916 $\frac{1}{2}$ or 924 $\frac{1}{2}$, a rich brown, 946, 949, or 970, or a gray like shades 1175, 1168 $\frac{1}{2}$, or 1183 $\frac{1}{2}$, and the cloth should be shrunk, and each piece cut the same way of the goods; the latter precaution to prevent uneven shading. Vest and stock of white lawn or silk, and removable revers of white piqué set off the jacket, having a rolled collar, revers, small sleeves, and a close fitting body with single

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

and scalloped edges three inches longer in front than at the back. The skirt is a plaid in the color of the cloth jacket and white, and has a front gore, and circular back well flared, the same skirt answering for shirt wear when the summer's sun is too warm for the cloth jacket. The white hat has a black velvet band, black feathers, and colored flowers.



FIG. 5. CLOTH AND PLAID CHEVIOT.

Ready made such suits can be had for \$10 to \$20, omitting the vest and collar, which the wearer adds, and now that such excellent finish and fit are given it is not surprising that women are seeking ready made gowns, and thus gaining time for fancy work, and out of door recreation. Women must sew, and every one ought to know how to make a gown, but that does not mean that they should be tied down to a workbasket and sewing machine.

The city stores are now selling organdies and dimities at 10, 15, and 18 cents, and 12 yards made a pretty gown this week, over a covered lawn at 12 cents. The organdie was white with green blossoms of shade 1016, and the lining to match; the round waist had a tucked yoke, and around the shoulders was draped a fichu edged with a ruffle, and knotted in front, and a similar ruffle finished the wrists; belt and collar of green silk, as shown in Fig. 6; the edge of the five-gored skirt has two narrow bias ruffles as a finish.

The accommodating fichu is one of the revived fashions that can be used in white with many a cotton or silk gown that may have lost its first freshness; point d'esprit, chiffon, and gauze are all worn as well as thin materials like the dress, and either a lace or self ruffle finishes the edge; over the bust is a knot, but the ends may be short or fall low over the skirt; the latter style is flattering to a short, stout figure, as it gives height and length of waist. The latter effect is also obtained by a belt worn lower in front than at the back, and fastened with a long, narrow clasp.

Vests for Jacket Suits.

If every one wants a jacket suit, it follows that vests for them are equally as attractive and necessary; silk and cotton goods, opaque and transparent, now rival each other for this purpose, and the French have set us an excellent example by using

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

freely sheer white lawn and nainsook in hemstitched tucks, lace striped, alternated with beading, or tiny ruffles of Valenciennes lace; when soiled these materials will wash, and to know that a garment can be made fresh certainly adds to its comfort. In Fig. 7 such a vest is represented in fine lawn, crossed with ruffles of Valenciennes edging, two-thirds of an inch in width, and a collar of the same is cooler than a stock of ribbon, or a linen collar and tie, but truth compels the assertion as well that the average girl will not have it, as the others are more *chic*; the belt and collar usually correspond, and the vest is in three pieces, fastening in the back with a draw string at the waistline; being sleeveless, it is much cooler than a waist for pique, linen, and woolen suits.

A stylish white pique outfit for a jacket suit consists of a sleeveless vest, separate revers, and a stock; these can all be found ready made, but cost very little outside of the labor if made at home. The revers do not include a collar, and fasten over those attached to the jacket by a button and buttonhole under the edge. The stock is merely a band fitted to the neck with a



FIG. 6. THE ACCOMMODATING FICHU.



FIG. 7. VEST FOR JACKET SUITS.

four-in-hand, or flowing wide end scarf attached, and the vest is fitted with darts, buttoned up with ball pearl buttons, has tiny flap pockets, and a close-fitting back of muslin, with a strap and buckle across the waistline, like a man's vest, to hold the garment snug to the figure.

If made of swiss, chiffon, net, etc, the vest is, of course, a blouse, and if of silk is also loose, but not as much so as last season; the variety of lace, tuck, and embroidery trimmed frontings offered is legion, but ready made they are very expensive, representing fine work in tucking, hemstitching, setting in lace, etc. Such light shades of taffeta as pink 1076 and 1076½, blue 938½, 903 and 927, red 1078½.5 and 1061, yellow 1054 and 1056, violet 1042, 1090, 1035 and 1041, make handsome vests and collars by merely tucking them cross or lengthwise, on the machine, in tucks from one-sixteenth of an inch in width.

Neat Cotton Extras.

At the last gasp of summer days a white lawn blouse is as pretty as ever, and can be worn next year, as they are evidently in for several seasons. One made after Fig. 8

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

has the collar and V of swiss embroidery, and revers of tucked lawn; lawn tie with tucked ends, coat sleeves widening over the hands and tucked there, a fitted yoke back and loose front. Another waist after this pattern is of pink piqué with collar, V, and tie of white piqué, and pale china blue piqué is made up in a similar manner; the collar seems high for warm weather, but it is the regulation style.

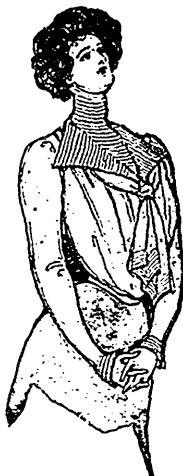


FIG. 8. LAWN SHIRT
BLOUSE.

Piqué alone and in combination can be pronounced a fad; and if one has just an ordinary Eton suit of white or a color it can be glorified with a "pouter" front and look like it just arrived from a French designer, whose mission it is to think up gowns that stout people cannot venture in. Having the Eton jacket, commence work by scalloping the edge, and stitch rows of piqué around it, shaping them to the scallops; under the collar and revers run a wider piece, shaped after them, but with a straight edge, and continue down as a short, straight vest hanging out in pouter pigeon fashion; collar and V of plain white, or to match the plaid, which is quite a new idea for combination trimmings.

One of the prettiest demi-evening dresses lately seen is of white swiss with black dots, fashioned with a close seven-gored skirt, having two tiny bias ruffles put on in vandykes, and each edged with a row of No. 1 black velvet ribbon: vandykes are six inches high, and ten inches from point to point around; coat sleeves having cross tucks and ribbon, top and bottom, and wrist ruffles; round waist having tucks and ribbon covering it, and a double ruffle as a berth, while to brighten up the magpie array of black and white the belt and collar were of deep pink taffeta; this is a cheap gown, considering the appearance, as 12 yards of swiss at 50 cents, 8 of white lawn lining at 12½ cents, 3 pieces of ribbon at 35 cents, and ¾ yard of 84 cent taffeta furnished the outfit for less than \$9, and the pretty brunette looked stylish who wore it among gowns costing \$100 and more.



FIG. 9. PIQUÉ OF TWO KINDS.

Our last illustration gives a glimpse of comfort in a negligé or house sacque that is appreciated by women of all ages; properly speaking a negligé is supposed to be seen only within the precincts of one's bedroom, but when trimmed somewhat elaborately they serve to receive one's intimates

in, and even do duty at a strictly family dinner. China silk, foulard, cashmere, crepon, fancy surah, lawn, organdie, and swiss with Valenciennes and point d'esprit lace, swiss embroidery and ribbon, form the usual dressy affair; plainer sacques are of light flannel with cat-stitched edges, using crochet silk for this.

An example of a dressy neglige is of blue china silk, shade 906, lined with white lawn, and having coat sleeves and revers, with rows of Valenciennes inserting let in, while the edges have a ruffle of five inch lace; collar of rows of inserting and lace, with a loose front of two wide scarfs of Valenciennes net edged with a ruffle which is applied over the lawn lining, the scarfs falling low over the skirt of cotton, wool, or silk goods. In white lawn or nainsook embroidery these sacques are expensive ready made, but with nice lawn at 20 cents, and inserting at 15 cents, it can be seen that it is the work that counts up so fast. In the fall bridal outfits such a jacket made plainly of striped flannel for bedroom wear, and a fancy one of cashmere, silk, etc., for afternoon tea with one's particular chums, are necessary additions for girls in easy circumstances; even the hardest driven housekeeper would find a flannel sacque a relief, after a close fitting gown, for a rest during the afternoon.



FIG. 10. COMFORT IN A NEGLIGE.

For those who are already inquiring about fall fashions, Dame Rumor positively declares that toques, brilliant ornaments, and ostrich feathers are to be very much in vogue; that the pompadour coiffure will remain, having, however, a few locks to soften the forehead, thus keeping the toques well in power. Light mode and creamy tan gloves will soon oust white for dressy day wear, as fashionable dames are desiring pure white, which makes the hands look large, and unless clean the gloves are most untidy, yet in a city who can keep them spotless even during one wearing?

Black satin, peau de soie, taffeta, and grosgrain dresses will prove a favorite style for "best" day gowns, and velvet will be lavishly used for fall trimmings and mid-winter costumes. In woolen goods cloth promises to have another run, or one may say a continued run, as it has been used up to the present time. Jacket suits, silk skirt waists, close fitting jackets, not too snug skirts, small sleeves, very high collars, and quantities of trimming, are reliable bints now doled out by authorities watching the trend of Dame Fashion. In colors remember the golden brown, 960 and 947, grays of light tones, 1174, 1169, 1165, and dark red, as it is about time for shades like Nos. 1069, 1166, 1184½ and 1187 to return with a boom, for gowns and millinery; if red does come in vogue, it will be a genuine rage, and this early it is expected.

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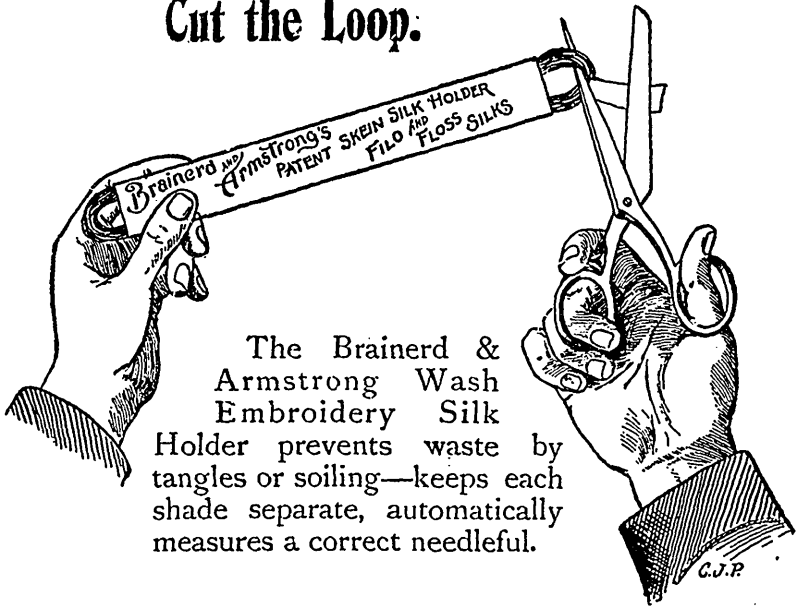
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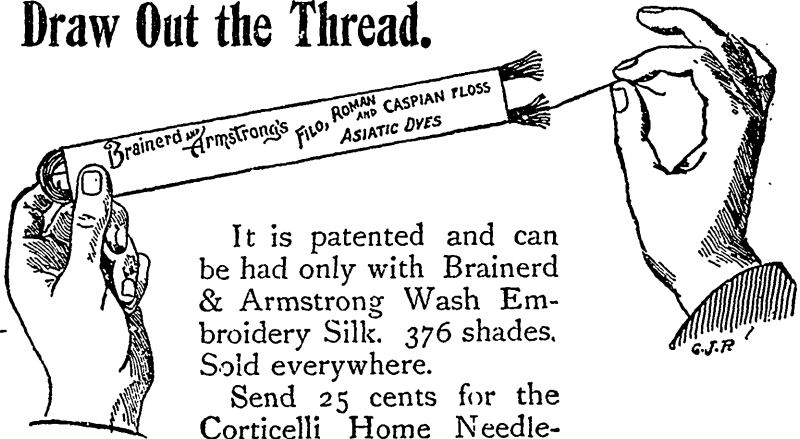
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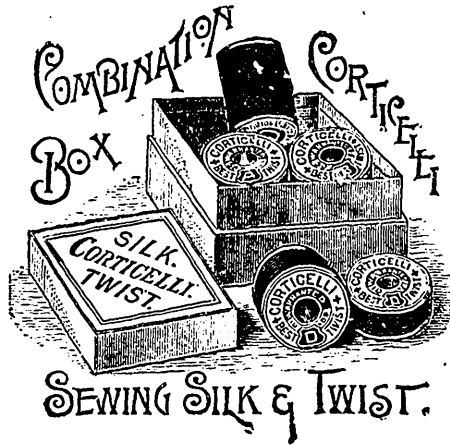


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