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# Corticelli

Second  
Quarter



## Home Needlework.

Corticelli Silk Company, Limited,

PUBLISHERS.

ST. JOHNS, P. Q.



WILD ROSE.  
COLORED PLATE XVI.

# CORTICELLI HOME NEEDLEWORK

Second Quarter, 1901.

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

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ST. JOHNS, P. Q.

**CORTICELLI SILK COMPANY, Limited,**

EDITORS AND PUBLISHERS.

**E. B. SMITH & SON, PRINTERS.**

## Publisher's Announcement.

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Many of our readers will be glad to find in this issue a very comprehensive article on Church Embroidery by Mrs. L. Barton Wilson. There are few needleworkers more competent and we are sure there are none more skillful than Mrs. Wilson in treating questions of technique in such a way as to leave no doubtful points in the minds of her readers.

The popularity of lace work of almost every description continues, and we present in this issue a very attractive assortment of practical patterns. At the same time we have not neglected centerpieces, doilies, tea cloths, or sofa pillows, to say nothing of desirable novelties, always eagerly sought by every clever embroiderer.

Crocheted silk purses and chateleine bags have been prominent in the contents of the last two issues of the magazine, but new patterns are always in demand, and several of these very handsome ones are given in this number.

It is our wish that subscribers would suggest subjects upon which they would like additional information. In this way only can CORTICELLI HOME NEEDLEWORK render to its many friends the broadest and most liberal service. If the magazine is not now what you think it ought to be, will you not be so good as to write the editors how it can be improved? Every letter of this kind will be appreciated.

CORTICELLI SILK CO. LIMITED.

# Church Embroidery.

BY L. BARTON WILSON.

## Chapter 1.—Introduction.

The meaning of the term ecclesiastical or church embroidery is very vague to the majority of people, and even women who use their needle in decorative work to some extent, seem to feel that church embroidery is a very special and different sort of thing from every other kind of embroidery. The fact is that church embroidery is not different from embroidery in general except in degree of elaborateness and in design and especial application.

The application of embroidery in Europe is, and in the centuries of ancient days was, twofold. It was done either under the inspiration and patronage of religious worship or of hero worship. It may be said to have been either religious or regal. It is modern embroidery alone which can be considered truly "domestic needlework," but all these applications are like the saying—relating to another matter, however—in the first place embroidery, in the second place embroidery, and in the third place—*embroidery*.

There is far more distinction between the embroidery of different countries and periods than there is between these three applications. The one is indeed a difference in kind, the other in degree only. Probably all the stitches ever invented have been used in church embroidery, and without doubt may have been invented for church embroidery, and have afterwards been applied on fabrics intended for other use. There is no such thing as an especial church embroidery, except as embroidery is applied to church uses. That which is essentially churchly is the design, and as the church has been the most lavish patron of the art, designs and adaptations of methods have been fully developed and wrought out along this line.

Moreover, the ecclesiastical symbols furnish the widest scope for both designers and needleworkers, and the leisure of the old convent life was most conducive to the work which requires time and patience.

The church, as it has been the most extravagant patron of embroidery is, as would naturally follow, the chief possessor of the glorious achievements of the art. The antique church embroideries are the repositories of the art of needlework, so that if all fabrics wrought for secular purposes were destroyed, nothing of the actual knowledge or practice of embroidery need be considered gone.

Ecclesiastical embroidery may then be said to embrace all embroidery rather than to be a branch of needlework. While this wide view of the subject may be taken on the one hand, on the other the requirements of this work are very exacting and prescribed. The materials must be of the richest sort, and the work most careful and complete. No "half work," or so-called effective embroidery is permissible here. It must be all it seems to be, and must seem to be all it is. One who undertakes embroidery on church pieces should know how

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS.*

to embroider, and should, moreover, understand the detail of the work in the way of preparation and finishing, which is exceedingly important.

Church embroidery must be done on framed fabrics, because the work is fine and there is no other way to do it properly. The methods most usually employed may be said to be *opus plumarium* or Feather stitch, Satin stitch, Appliqué, and Couching. The last two mentioned are broad, the first rich and expressive, the embodiment of the most exquisite as well as the most effective and substantial in needlework. Appliqué is now in most general use, probably because it is broad and while less work is strong in effect from a distance. There is nothing in the nature of a "short cut," however, in appliqué embroidery. It is rather "broad" in the artistic sense of the term, if properly done. By appliqué as here referred to is meant designs cut from one fabric and applied to another; in a less restricted sense nearly all church embroidery is appliqué, for almost always, especially when the designs are large, the *opus plumarium* embroidery is really worked on linen cut out and applied.

Framing is one of the most important parts of preparation for embroidery with suitable to church purposes. The way in which to set up a frame is fully described in the January 1899 issue of CORTICELLI HOME NEEDLEWORK. Get a copy and study pages 13 to 26. The frames offered on page 14 of that issue may be used for Bible markers or small "devices intended for mounting on pulpit hangings, stoles, etc.," but for large work to be executed directly on altar cloths, etc., a stouter frame should be used, and one of the bars of which are about three feet long.

Besides framing, is the very important detail of pasting. This may be regarded as a very serious matter when one considers that the entire work may be ruined by unskilful pasting. It is seldom that a fabric can be or should be stretched in a frame. The safe and most scientific way is to stretch butchers linen as tight as possible, and then paste the fabric to this. Basting will not hold it smooth enough in order that one may successfully embroider upon it; it must be made one with the linen. The following is a receipt for flour paste. It is necessary to caution a worker against getting it too thin. It should be rather thick and perfectly smooth. Heat the water to boiling, one half pint. Put a heaping tablespoon of flour through a sieve. Stir this into the boiling water. Continue stirring vigorously until the mass is the desired consistency, which will be rather thinner than for use, as the paste becomes thicker with cooling. The least little carbolic acid may be added to prevent souring, or a few drops of oil of cloves. It is well, however, to make it fresh when wanted.

Apply the paste to the stretched linen with the fingers. *Rub it well in*, being sure there are no lumps. Make the surface of the linen so that it will be sticky to the touch, but not wet. Now lay the fabric over this perfectly smooth and even, but do not pull or press it out of the straight. As quickly as possible lay over this, covering every part, a folded sheet. This will be heavy, and the pressure uniform over the entire surface. On this may be laid books, preferable magazines.

*YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.*

he was not remove for some hours. Unless the paste is perfectly dry before the lights are removed the fabric will blister.

This time of danger from blistering passed, there is another even more difficult provide against, and this is when the work is finished and we are ready to paste on the back. The only proper way to set embroidery on fabrics which are not washable, and therefore, not "ironable," is by pasting. The same sort of paste should be used and should be applied as before with the fingers, and well rubbed down in the direction of the stitches. As little as possible should be let go over the work on the linen and this should be rubbed smooth. If the paste touched any the embroidery there would be less difficulty, but it is sure to go over the edges, and indeed it is often necessary to put it directly on the linen as in the case of the couching stitches of sewed gold and silk. As soon as the dampness strikes through, the fabric will blister from the linen, because naturally it is released in spots from the former pasting. One can be very careful not to allow the paste to go over the embroidery, but the only sure way is to cover the surface of the work with the heavy folded sheet, and then take a humble position under the frame and edipaste the back under these difficulties. Allow the paste to dry thoroughly, then tudywhen the sheet is removed the surface will be perfect. To an amateur who has spent months, perhaps, on a piece of work, the above in regard to pasting will be etc. invaluable, how truly she will never know if she escapes the experience which, a dear indeed, has taught the lesson.

Church embroidery can hardly be expected to furnish a theme for a popular paper on needlework, yet it is by no means unusual for amateurs to embroider pieces for the church, and a little clear instruction would undoubtedly increase the number. Such work is especially appropriate as an Easter offering, and many churches are in need of a touch of this sort merely because no one has thought to give it. The communion linens of every church—non-ritualistic not excepted—should be the especial care of some one, then we should more often see the proper thing used instead of a square of damask tablecloth. It is purposed in this paper to set forth as clearly as may be, such points in regard not only to the embroidery itself, but also to suitable designs, ways of "making up," and the prescribed colors, sets, etc., of hangings and articles used in general church services, as may be of practical use. Elaborate vestments will not be treated in a didactic way, because these are usually made in convents or by professional workers. Besides such pieces of embroidery, the use of which may be regarded as traditional, there has come to be in non-ritualistic churches a limited but very pretty use of at least two articles upon which one may embroider, namely, the Bible marker and communion cloth. These may be said to represent the two classes of church embroideries—that is, "fair linens," and embroidery on rich fabrics.

The white linen communion cloth and the Bible marker are acceptable to almost any church, and will, therefore, be fully treated after we have considered the embroidered textiles used in ritualistic churches.

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



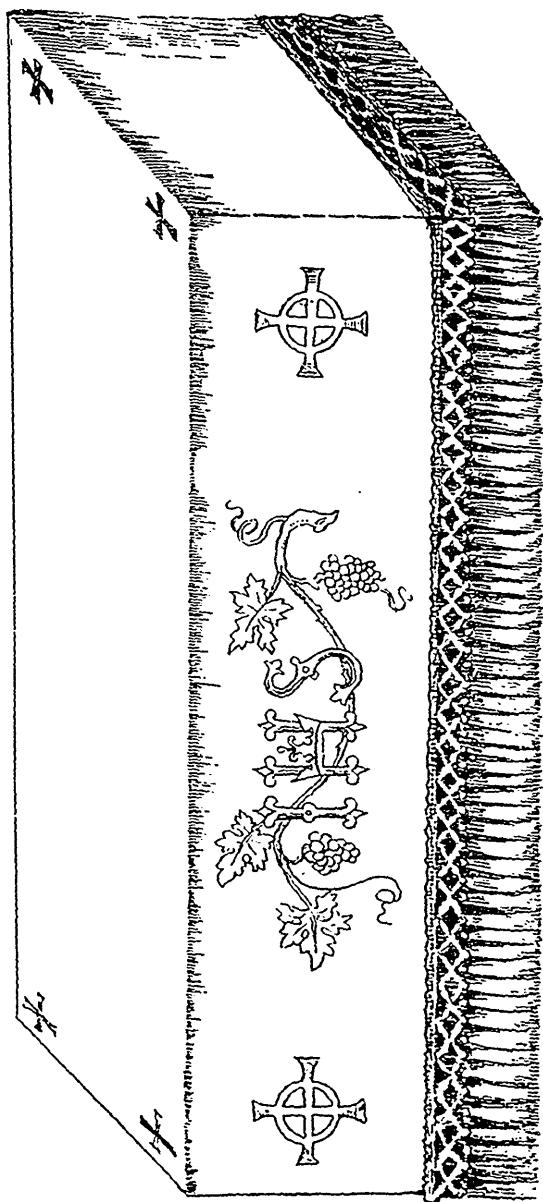


FIG 99. FITTED FAIR LINEN CLOTH.

## Chapter II.—Altar Linens.

A set of ecclesiastical linens consists of the Fair Linen Cloth, the Sacramental

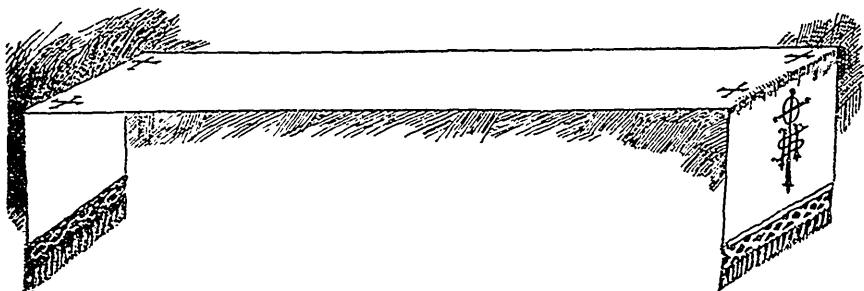


FIG. 100. SCARF FAIR LINEN CLOTH.

Cover, the Corporal, the Linen Veil, Chalice Veils, the Pall, the Purificator, and the Burse.

The Fair Linen Cloth is the scarf or made cover used on the altar at the

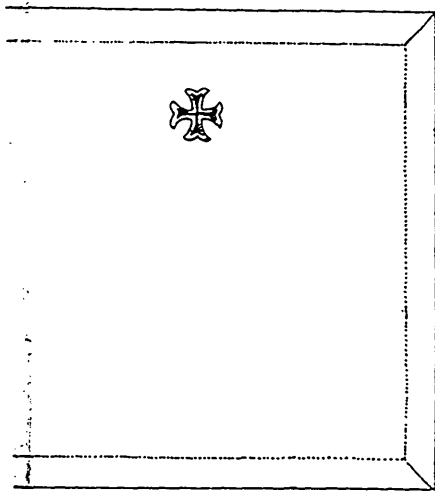


FIG. 101. SACRAMENTAL COVER.

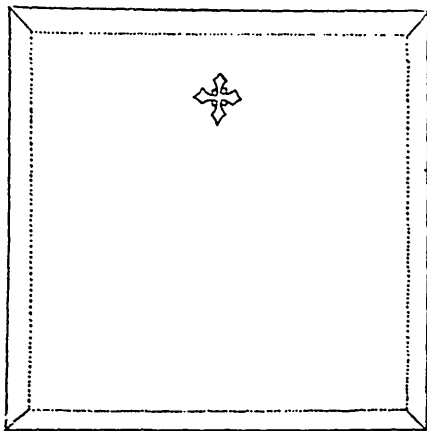


FIG. 102. CORPORAL.

celebration of Holy Communion. It may be a simple scarf long enough to hang down on both ends about eighteen or twenty-four inches, hemstitched all round and

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

finished on the ends with real lace or linen fringe. See Fig. 100. Or it may be to fit the altar top, falling in front about six inches, and also on the two ends. See Fig. 99. The simple scarf should have a cross in each corner, as the corners would be when it lies on the altar, and a larger cross in the center of the two ends as they hang over. The upper crosses should be two inches, those on the ends four or five. The Fair Altar Cloth, which is made to fit, should be bordered with fringe both in front and on sides. The front fall or superfrontal may be elaborately worked in designs of grapes and wheat, or with the devices I. H. S. A Q, or inscriptions such as Holy, Holy, Holy. An altar which stands in the center of the chancel instead of against the wall, and has the fitted cover, the valance of which may fall to the floor, should be embroidered on all four sides, and no design is more beautiful or appropriate than the grapevine and wheat with the crosses.

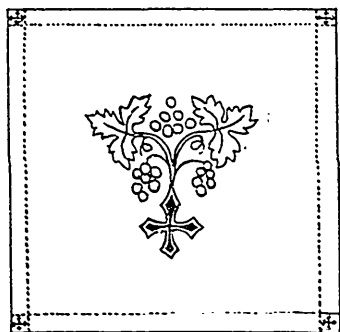


FIG. 103. CHALICE VEIL.

The linen for the communion cloth should be a heavy quality and a round weave. Her stitching on these linens should be very fine it may be either simple hemstitching or the double, which merely means catching the drawn threads on both edges instead of one. The corners may be mitered. It is usual to miter the hems of church fabrics.

The Scarf Cloth should be the width of the altar, about twenty four inches, and two and a half to three yards long. The sacrament Cover, which is used to cover the service completely, should be a square of thirty inches, hemstitched all round with a cross in the center of the first third of the entire space. To find this, fold the square twice, thus forming an oblong of three thicknesses, the cross would be placed in the middle of one of the thirds with one edge in an upright position with the hem. The cross is likely to be a symmetric one, however, so this question may not arise. See Fig. 101.

The cross should be placed in the same way on the Corporal, the Veil, and the Purificator. The Corporal is a hemstitched square of twenty inches, which is spread on the altar over the Fair Linen Cloth, and on which the service is placed. See Fig. 102. The veils are to cover the paten and the chalices. The paten veil should be 12 inches square, the chalice veil eight inches. See Fig. 103. The veils are sometimes made of silk in the colors of the seasons, in which case they are edged with dainty fringes, but usually they are of fine linen lawn, as are all the smaller pieces. Instead of separate veils, one is often used to cover both paten and chalices; this is usually of silk from fourteen to twenty-four inches square. The embroidery is placed so that it will fall in front of the chalice when it is covered, and may be elaborate or a simple cross.

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The Pall is a linen covered card seven by seven inches. It is used to cover the chalice, and should be ornamented with a cross or I. H. S. or both. It used to be the custom to cover the chalice with a corner of the corporal cloth, but about the 12th century the Pall was used, and is now. The square of cardboard should be covered with a plain linen first. This should be firmly stitched, then the embroidered linen should be sewed with a few stitches only, because it should be removable for washing. The edge is sometimes, finished with a cord. See Fig. 104.

Beside these linens is the Purificator, thirteen inches square. This is of soft linen, hemstitched and ornamented with a cross, used to dry the chalice. There is also the Burse, which is sometimes made of silk. This is formed by two squares of cardboard, ten by ten, covered with plain linen on one side of one, two sides of the other. The remaining side is covered with an embroidered linen. Then the two cards are fastened together on three sides with a linen fold hinge between, which allows them to open at the top. The Burse is used to hold the linens when not in use. See Fig. 105.

Any one or all of these linens are a beautiful and comparatively inexpensive gift, if one does the embroidery, to a church. The set is an especially appropriate Easter offering.

For the communion table in a non-ritualistic church, the scarf may be used, made exactly like the Fair Linen Cover, embroidered with small crosses which will lie on the table at the corners. See Fig. 100. The non-ritualistic churches are adopting this form very largely instead of the unconvventional tablecloth, which is altogether unchurchly. Instead of covering the service with separate cloths, they generally use one large one, perfectly plain, finished with hemstitched hem, although where a good deal of attention is given to the table in these churches we often see the separate napkins of fine lawn embroidered.

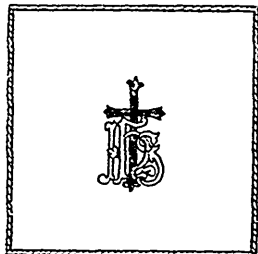


FIG. 104. PALL.

But one style of embroidery may be considered appropriate on church linens, and that is French laid work. It should be done with the best, and a fairly fine quality, very fine quality on the veils, of "French working cotton,"—labeled, however, "made in Germany." This work should be raised, and the stitches should be placed at right angles to the direction of the arms of the crosses, the lines of the letters, or whatever the device may be. It takes much practice to do this embroidery evenly, and on this quality depends much of the success. The underfilling is of great importance and should be firm. When this is the case, the overwork laid in the right direction and evenly, the embroidery may be made to look as though carved. See Fig. 113. Simple crosses have been suggested as appropriate, but these linens may be exquisitely and elaborately decorated. This sort of church embroidery, moreover, is more modern, and therefore appeals to

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

people in general. It is not a set thing, handed down from so remote a time that its origin and purpose are almost forgotten, but is of immediate and practical use. Beside, it does not require a trained artist to do it, so it is within the reach of everybody. The difficulty is "everybody" seems to give it very little thought, so that the linens of our churches are sadly lacking or in bad form, or no form at all. The women of a church are responsible for this furnishing, and they ought to be careful in regard to it as about their household linen—indeed, more so. The crooked ironing and bad form one often sees, especially on the tables in non-ritualistic churches, are nothing less than blameworthy.

Further in detail we may say that veils are often most exquisite bits of embroidery, entirely covered with fine work. When the linens are edged with lace should be mounted on the edge and sewed with fine running stitches, never hand stitched. This not only draws the edges but is difficult to rip when the lace is taken off as should be done for laundering, since washing lace is a process quite apart from

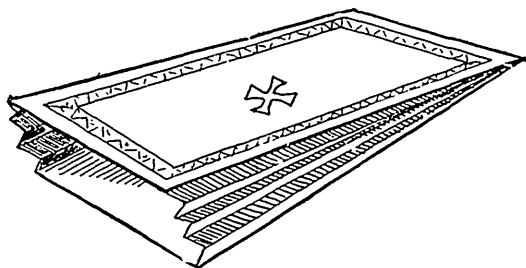


FIG. 105. BURSE.

different from washing embroidered linens. Sometimes veils are complete lace fabrics, and fine drawn work is used, especially in the countries where it is a general occupation. As a usual thing, however, one would not be led to quote anything seen on Mexican altars or those in Cuba, for the dreadful doll-baby images are frequently dressed up in all sorts of knickknacks.

Linen is an exquisite fabric—a vegetable fabric, so pure and simple that its beauty is unsurpassed by the "purple" we associate with it. All the sumptuous vestments and hangings are not more lovely than the "Fair" linens of the church. Embroidery on them is within the reach of amateurs, and certainly a pleasant task could hardly be found. Before we leave the subject of church linens we may say that the yoke and sometimes the sleeves of surplices are embroidered with crosses in the French laid work.

### Chapter III.—Silk Embroideries, Hangings, Altar Cloths, Etc.

The most luxuriant antique embroideries are on church vestments and hangings. As already said it is not within the scope of this article to treat vestments such as the Cope, Chasuble, Dalmatic, etc., further than to speak of them as a magnificent opportunity for needlework. The imperial dalmatic at Rome, in the sacristy of St. Peter's, must be ranked as the first and most superb of ecclesiastical embroideries. It is embroidered on blue satin, now threadbare; a large part of

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY

work is in gold. The faces worked in fine split stitch with flosses. This and a few other embroideries are ranked as among the art treasures of the world. Fortunately they are not all in Italy, though naturally more are to be found there than in other countries. In the South Kensington Museum is the Syon Cope, another study in marvelous technique. A very good reproduction of this famous cope is given in Mr. Alan S. Cole's second article on "Old Embroideries" in the October 1900, issue of CORTICELLI HOME NEEDLEWORK page 269. We feel sure that Mr. Cole's three papers on this subject that appeared in the July and October 1900, and January 1901 issues, respectively, will be read with much interest and benefit by all needleworkers. The work in Spain is largely of another character - more gorgeous and for the most part on altar frontals and hangings. Some of the most exquisite Italian needlework on altar frontals is to be found at the Metropolitan Museum in New York, also luxuriant Spanish needlework. The Boston Museum of Fine Arts has a good collection also.

The Altar Cloth is the principal hanging. This consists in a frontal which hangs over from the top of the altar to the floor, and the superfrontal, a band six or eight inches deep, which is fastened to the cloth, which covers the altar top and hangs over the frontal. The frontal may also hang down on the sides of the altar to the floor, but the superfrontal hangs in front only. The superfrontal may be elaborately embroidered with emblems or inscriptions. The frontal should have an applied embroidery exactly in the middle of the front, and it may also be ornamented with the two orphreys, one on each side this embroidery. The orphreys are two bands of embroidery or galloon placed perpendicularly on the frontal, six or eight inches from the corners of the altar. See Fig. 106. Orphreys to match these and a direct line over them may be a part of the reredos ornamentation. The dorsal or curtain back of the altar, like many church hangings, has been largely placed by stained glass.

Glass painting, which began to be done about the 10th century, supplied an architectural need, making it possible to introduce masses of color into the great halls, and at the same time toning down the light most beautifully. By this article of the largest opportunities for church embroidery gradually disappeared.

Figure work is not often attempted even by those who know a good deal about embroidery, but if one can do it at all, it is most suitable on the altar frontal.

The frontal should be attached to the altar by means of rings, sewed on at intervals of about four inches. It is customary to edge both frontal and superfrontal with a rich fringe, so in spacing for the embroidery, this fringe, top and bottom, should be taken into consideration. The materials for altar cloths are of the richest possible texture. Velvets and plush are not as desirable as silks; heavy damasks are much used. These are sometimes woven in ecclesiastical patterns, which may be touched out in a beautiful way in embroidery. On a plain damask ground altar cloth the medallion in the center may be of plain silk applied, and also the orphreys. The colors on a white cloth may be almost

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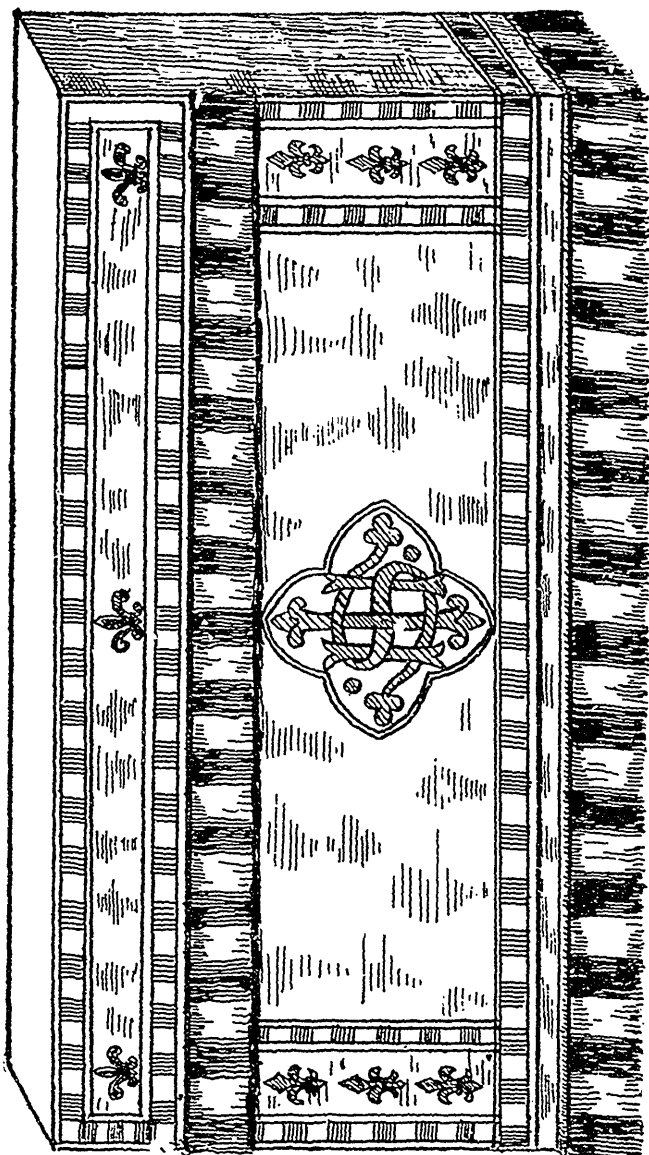


FIG. 106. ALTAR CLOTH.

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

any which are in harmony with the surrounding decoration. Delicate shades are not always the most satisfactory, as they are not effective at a distance, and as gold is likely to be unsparingly used, with which such do not hold their own. Blue, red, and green with gold is a rich combination, but of course these colors must not be the primary shades, for a gay effect is unpardonable—better a "fainted away" appearance. Old blues and pinks, with terra cotta reds and dull greens are beautiful colors for passion-flower designs.

The material for the top of the altar should be of the same shade as the frontal, but it need not be necessarily the same expensive goods. The dimensions of an altar, and therefore of a cloth, are about six feet long by three feet three inches high.

### The Pulpit Hanging, Bible Markers, Etc.

The sizes of the pulpit hanging or antependium must be determined by the size of the pulpit. It should match the altar cloth so far as ground material is concerned, but the embroidery, while similar in colors need not be so otherwise. See Fig. 107. When the embroidery is complete the hanging should be placed on an inter lining, its edges turned back and herringboned down, and the lining, which should be a rich silk, applied, as will be more fully described in connection with the stole.

The Bible markers for the lecturn are of interest to the amateur, because they are not such an undertaking as a hanging, and are a most acceptable gift even to a non-ritualistic church.

Beautiful ecclesiastical ribbons are to be had for this purpose, although one may use an all silk grosgrain or ottoman ribbon. The markers may be made single—that is, in two separate pieces, with a tiny ivory rod on one end of each to weight it (see Fig. 108), or in one piece, two and one half yards long, three inches wide, with the rod nearly in the center. See Fig. 109. The designs suitable for marker ends are crosses, monograms, and emblematic floral devices. The ribbons may be embroidered in Feather stitch or over cartoons, which latter is the simplest way. See Fig. 110.

Cartoons are designs made from a firm, leathery paper, which are applied to the textiles and embroidered over in Satin stitch. It is very nice to know how to embroider these well. All depends on the slant of the stitches, as will be explained later.

To embroider the ribbon, fasten the two ends on alternate sides (so that the embroidery will hang right side out when the marker is in the book) to the

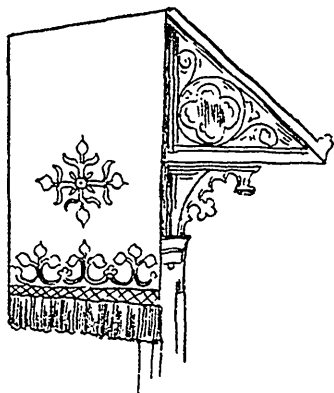


FIG. 107. PULPIT HANGING.

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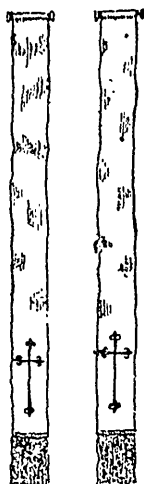


FIG. 108.  
SINGLE MARKER.

framed linen after the manner already described. Fix the cartoons with their bases seven inches up from the ends of the ribbon. Purse twist is a rich thread for the embroidery over this. The work may be edged with gold. See Fig. 110. When the embroidery is finished and pasted, cut from the frame and trim the linen close. Turn the ribbon below the work over the back, allowing one inch and a half of plain margin below. Fasten this lining with fine sewing. Mount a three inch silk fringe on the edge, that is, set it on the depth of its heading. It should be carried across the front, turned and carried across the back, the two ends turned in at one side, thus the fringe is double, full, and perfectly finished. Very expensive markers are embroidered twice on each end with the pattern reversed, so that when the lining is turned up the work is on both sides, and it then makes no difference if the marker gets twisted when in use. The double marker (Fig. 109) is considered more convenient than two single ribbons.

The length of the altar ribbons should be determined by the size of the altar books. The width should be one and one half inches. These are embroidered in the same way over small cartoons. Fig. 110. In CORTICELLI HOME NEEDLEWORK for April 1900 is an article intitled "Little things for Easter," which will be useful in more fully describing these small church markers. The words Collect, Epistle, and Gospel, in old English letters, may be used, surmounted by a Latin cross. Markers for non-ritualistic churches may be red for general use, and white for special occasions or at all times, if the "Committee on Decoration" is rich enough to replace them as often as soiled. It may not be out of place to say that when one presents any such article to a church a dainty linen bag should go with it, and when not in use it should be placed therein. It is a piece of extravagance, not to say neglect, to let embroideries hang uncared for, when no service is in progress, or to leave them to the care of a sexton. This is most likely to be done in churches that can least afford such waste.

Other articles of church use which may be embroidered are the covering for the bottom of the alms basin, and the sermon case. The latter is, of course, not the property of the church, but of the clergyman. It is, therefore, a very suitable gift to a minister who reads from manuscript. It may be so far made a personal matter as to be embroidered with the initials of the owner instead of any ecclesiastical device, and this would be more suitable in some instances, as one may see, since sermon cases are used by ministers of all denominations. They may be made of old gold plain silk, but black is preferable. To make up a serr



FIG. 109.  
DOUBLE MARKER.

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

case, join together at their sides two pieces of cardboard 8 x 10 inches, with a strip of muslin three inches wide, by pasting it half an inch over each card. That is, join them with a muslin hinge. Then cover the whole on both sides with a thin lining. This complete, put on the embroidered velvet or silk by laying it on the front of the covers and drawing it over the edges to the reverse side about one half inch. Turn the edges of a lining silk, and lay it over the inside and whip the edges of the two materials together, not too tight, yet taken so as to tighten the outer covering. Finish with a silk cord.

This makes a stiff case ; if one which will roll is preferred, and such is more convenient, the silk covers can be made over a flexible leather or parchment. Two elastics should be sewed across the ends of one cover inside through which to slip the manuscript.

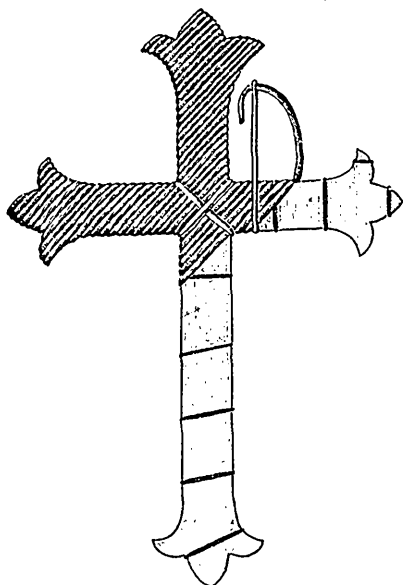


FIG. 110.

#### Chapter IV.—Stoles, Linings, and Fringes.

As stoles are frequently, undertaken by amateurs we will consider them more fully than large work. These, as is the case with the hangings, should be of different colors and designs according to the church season. A set of stoles comprises five : the white or festival stole, the red used at Whitsuntide and on the days of the Martyrs, the green or Trinity stole, the violet or Lenten and Advent stole, and the black stole, worn on Good Friday or at all times in low church. Strict ritualists use these colors according as decreed but more often but two are used in stoles, altar cloths, etc.—white for festal occasions and red for all other times except during Lent, when the purple should be used.

Stoles are made of silk,—heavy and rich,—often damasks which come purposely for them. Many antique stoles were embroidered the entire length, but now frequently the three crosses alone are used as decoration, or the embroidery is designed to run up about twelve inches on the ends. There should always be a simple cross, the Maltese or Greek cross, in the center of the stole or at the narrowest part which comes at the back of the neck. Stoles are usually made in two pieces and joined in the middle. It is of course necessary to join the pieces and press open the seam before embroidering the cross which conceals the seam.

Stoles should be two and one half yards long, five inches wide at the end,

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

narrowing to two and one half inches in the middle when completely finished. Since ecclesiastical designs are always symbolic, only certain ones are suitable on certain articles and colors. The lily, the rose, the passion flower, and the fleur-de-lis are among the many which tradition allows to the festal white, both on hanging and vestments. The triangle and trefoil are appropriate for the Trinity stole (see Fig. 111) or hangings, and the olive for the Advent stole and cloths. The star, fleur-de-lis, and anchor, emblems of hope, are also the suitable motifs for designs to be used at Advent. Red stoles are often worked in china blues and this in combination with dull green and gold is very beautiful.

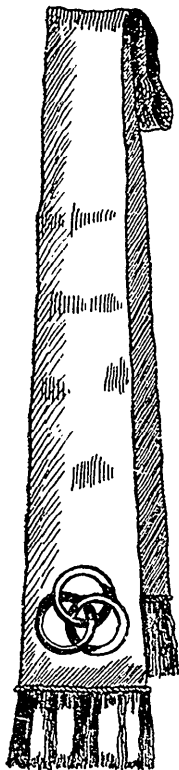


FIG. 111  
TRINITY STOLE.

The two ends of the stole and the joined centre should be mounted by slight pasting, as already described, to the stained linen, then carefully basted a little to prevent any accidental pulling off by the loose ends, and embroidered through both fabrics. Crosses of gold may better be embroidered in separate frame and transferred, when the silk embroidery is finished, to the stole, before it is cut from its frame, of course.

Transferring embroidery might indeed form a chapter itself for it is necessary to do it with great care and moreover it is done to a very large extent in church work. The embroidery frame already referred to is large enough for nearly all work one is likely to do if it is to be transferred. This process greatly simplifies the execution of large embroideries since they can thus be done in sections. Where embroidery is done on a large scale as in some of the European schools the frames are so large that several persons can sit to one, but this is not the amateur's method. The embroideries for an altar cloth for instance can be worked in parts, the center decoration, the orphreys, etc., and then transferred to the silk.



FIG. 112.  
SHOWING MARGIN OF LINEN  
ABOVE EMBROIDERY.

To transfer embroidery first coat it on the back with a layer of paste well rubbed in, lay over this a piece of *brown tissue* paper, white may be injurious to the gold as it sometimes contains sulphur. When this is perfectly dry paste again and lay over it another sheet of paper, allow to dry and paste a third time, cover with a third paper. After the first pasting the work should stand twenty-four hours before being cut out. Slit the linen out of the frame quickly with sharp scissors. Tension is great and if relaxed in places it will draw the embroidery. Cut

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

the worked design, making a careful outline with sharp scissors, leaving a margin of an eighth inch.

As we are supposing the work in question to be a gold cross for a stole, place it in position on the framed stole over the stamped outline, fasten with fine needles placed perpendicularly between the strands of gold. Couch firmly to the silk with a strand of gold laid closely over the narrow linen edge. It will be advisable to place a few stitches through the cross itself but these should be taken between the strands and should not be drawn tight.

When the work on the stole is finished all should be lightly pasted on the back and cut from the frame. Such serious mistakes are likely to be made in cutting away linen from the back of embroidery that Fig. 112 is given in order that one may see how it may be cut close yet not into the outline. Now lay the stole over an interlining of heavy linen cut half an inch or more smaller than the silk, turn the silk edges over this and herringbone all the way round, not allowing the stitches to come through the right side. This can be better done on a board or table. Now line with thin silk.

There is a right way to line such textiles and one will do well to apply it to such pieces as table covers and scarfs in home work. Cut the lining just the size of the upper silk, turn over the edges so as to make it just the size of the piece to be lined. Press this fold with a warm iron. If the upper fabric is not prepared with an interlining as the stole, press its edges also, lay the two materials together and baste them all round, then slip stitch the edges—never whip stitch them. The fabrics should be handled on a table. Finish the sides of the stole with a cord and the ends with a silk fringe.

Fringes must always be "mounted," that is, set up in the width of the heading on the edge of the fabric to be decorated. It is never proper to sew them on the edge. The "making" up of church hangings, etc., is a regular branch of business so that when amateurs attempt it they need to keep in mind the above points and to remember that the much used overstitch sewing should be avoided and that a great deal of sewing of any sort is unnecessary. There will be no particular strain on these fabrics therefore they need careful sewing only, not tight or firm stitching.

Linings should always be made according to measurement. When heavy embroidery, especially gold, is to be appliquéd to a large piece the lining should be done first and the embroidery applied with stitches taken through both fabrics, thus sagging is avoided. There is nothing objectionable in couching stitches showing on the wrong side because they simply trace the design in outline if the work is neatly done and the pasting is so slight in this finishing touch as to be almost invisible when dry. A lining prepared with turned, pressed edges will go on as nicely as though it was a piece of smooth paper.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

## Chapter V.—Method : Gold Embroidery.

In regard to method it must be said in general that the student of church embroidery must know stitches and technique, and this she may learn from a general study of the art of needlework, the various branches of which have been and are being set forth in an exhaustive way in the CORTICELLI HOME NEEDLEWORK. In particular we will take up in this chapter in a cursory way some of the methods often seen in the church work.

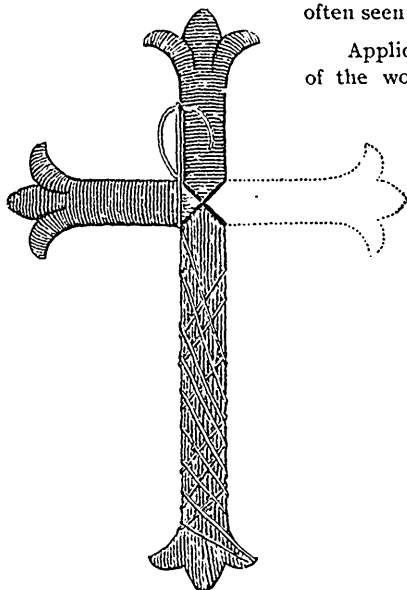


FIG. 113.

effect when applied to a colored silk or velvet ground.

Feather stitch should be thoroughly mastered as it is the method at once the most luxuriant and durable. Feather stitch or full embroidery is fully described and illustrated in the January 1899 issue of CORTICELLI HOME NEEDLEWORK. Copies of this issue can be obtained from the publishers for 10 cents each.

If there is any form of embroidery which may be said to be distinctly ecclesiastical it is work over cartoons. It is possible to cut out devices in cardboard or chamois and work over them with reasonable success, but this is "homemade" sort of fashion. Cartoons cut by machine are as much super-

Appliqué embroidery should be the first study of the would-be church embroiderer. This, like darning, requires especial attention to color, for a piece of stitchery wrought on white linen or a cut-out design which shows the background through its lines and spaces will have a totally different

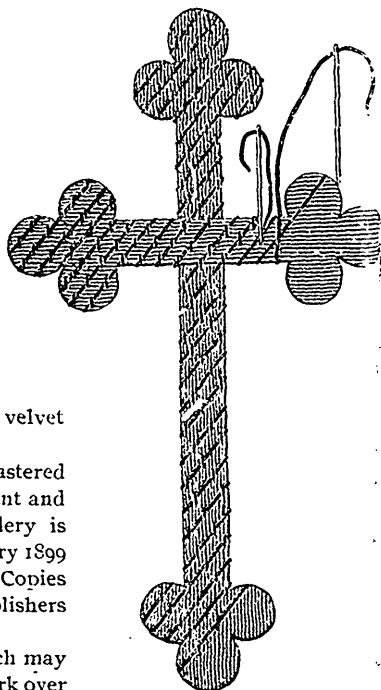


FIG. 114.

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

as cards or paper so cut and are to be purchased at ecclesiastical furnishing stores. It is necessary to place these with great care on stoles, markers, hangings, etc. They should be fastened with stitches taken with sewing silk across from side to side not through them. See Fig. 110. Large cartoons or those the parts of which would not hold together flat of themselves have between the spaces little bars of parchment to hold them. These should be let remain until, in working over them the Satin stitch, one covers to the bar, then it should be cut away with sharp scissors.

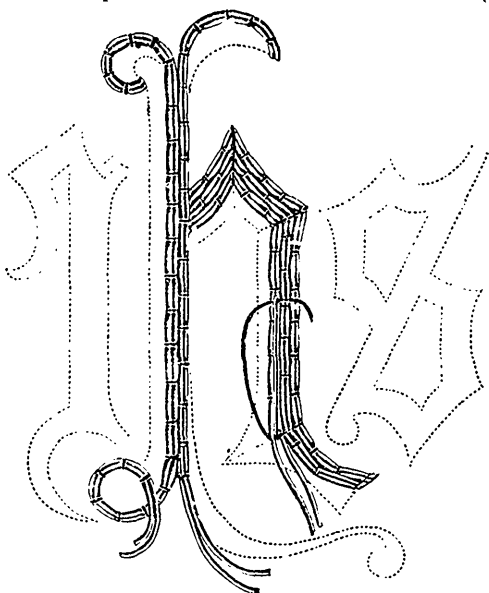


FIG. 115.

embroidery over cartoons. As a general rule the stitches in French laid work should be taken at right angles to the direction of the outline. In order to maintain this direction in crosses cut the square formed at the center with diagonal lines. This divides it into four spaces which form points on each section of the cross, terminating at the center. See Fig. 113. Work over these at right angles in continuation of the parts of the cross until, with tiny stitches, the center in all four cases is reached.

The method on cartoons is quite different. Lay the first stitch as a diagonal of the center from "A" to "B" as in Fig. 110. All the other stitches throughout the work on the cross will continue to follow this direction. The ornaments usual on the ends—often trefoils—will be covered by parallel stitches longer or shorter according to the form, as in the terminations of our cross Fig. 110. All sorts of beautiful and elaborate cartoons are embroidered after this principle. See medallion on altar frontal, Fig. 106. The lines on this device indicate the direction of stitches; note that throughout they all take the same direction.

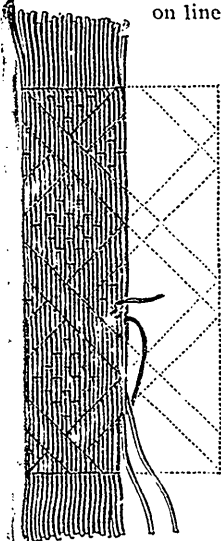


FIG. 116.

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

One of the prettiest ways to embroider a cross is by first covering it with Satin (s) stitch and then cross-barring it and couching down the cross bars. See Fig. 114.

This brings us to the subject of couching, which is as important in church (T) work as appliqué and Feather (t) stitch. Appliquéd em- (w) broideries are couched to the (f) ground material. This is a (fa) broad and comprehensive (an) use of the method. It has (ov) other applications and it em- (to) braces the larger part of the (ca) magnificent embroidery in (br) gold. Most gold work, ever (to) that in pure gold thread (ca) passing, is couched because (Hi) the material is too expensive (to) to be laid on the wrong side (to) of the fabric.

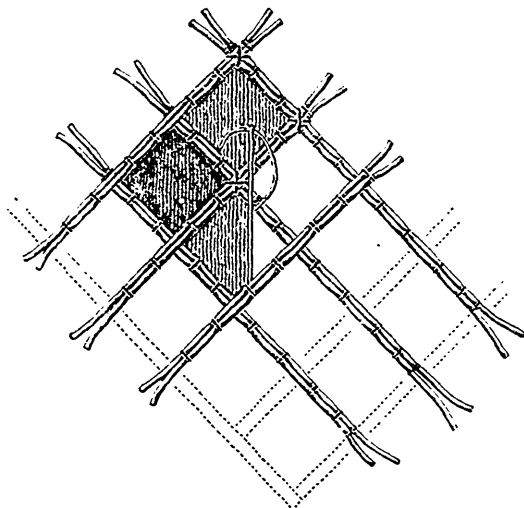


FIG. 117.

Much gold has always (Hi) been used in church em- (Hi) broideries so that a paper (of) church work would hard- (sti) ly be completed without some (to) special reference to Gold (in) threads or ways of applying gold. Japanese or Chinese thread is the only thread (in) in general use worthy to be recommended. Bullions tarnish and are poor stuff (on) on which to waste time and labor. The real Japanese and Chinese golds (to) "beware of imita- (to) tions"—are as won- (fir) derful and mysterious (sul) as the art of the (ap) people who made (wo) them. It is absolutely (re) untarnishable because (f) it is the pure metal (t) made as thin as only (vo) gold can be made and (to) laid over paper. This (be) is then wrapped on (fie) red or yellow silk (in) floss. If properly sewed the thread is durable. It should never be carried thro-

the ground material for it can be couched so firmly, at the ends even, that they (pr) are not necessary. It should be cut square or slanting on the ends according to (fie) the outline. The threads should be left until a section of work is finished and then (to) cut off one by one on a true line. In the same way parallel threads of this gar-

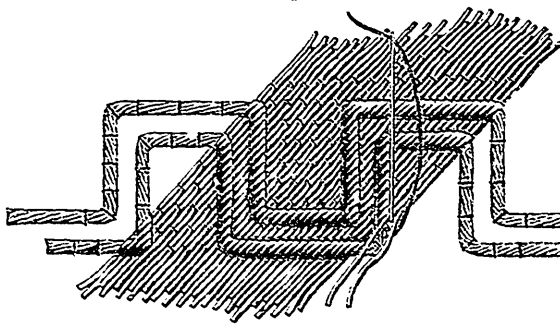


FIG. 118.

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

should be turned on a corner together, that is, straight to an outline. See Fig. 115. The usual way of applying gold is by Brick stitch, two threads at a time. The alternate couching gives it the name. When corners are to be turned a thread of silk should be placed as guide. See Fig. 115. Gold should be sewed with a good strong sewing silk like Corticelli, of the shade of red or yellow of the floss upon which it may be wrapped. The gold is sometimes sewed over with fancy stitches as in Figs. 116 and 117, thus forming a pretty combination of silk and gold embroidery.

Another form of the work which is most sumptuous in effect is gold couching over cords. The degree to which this work is carried in Spanish embroideries must be seen to be appreciated. One can realize by the cuts, Figs. 118 and 119, how rich this work may be. Fig. 120 shows the Basket stitch, the most beautiful of the overlaid cord stitches on a cross.

It requires much skill to use the paper gold thread in these stitches but it can be done so as to produce absolutely firm and beautiful results. The thread is approved by the best workers and the amateur need not be discouraged if she feels at first that it requires the "best worker" to use it. Do not handle it—guide it

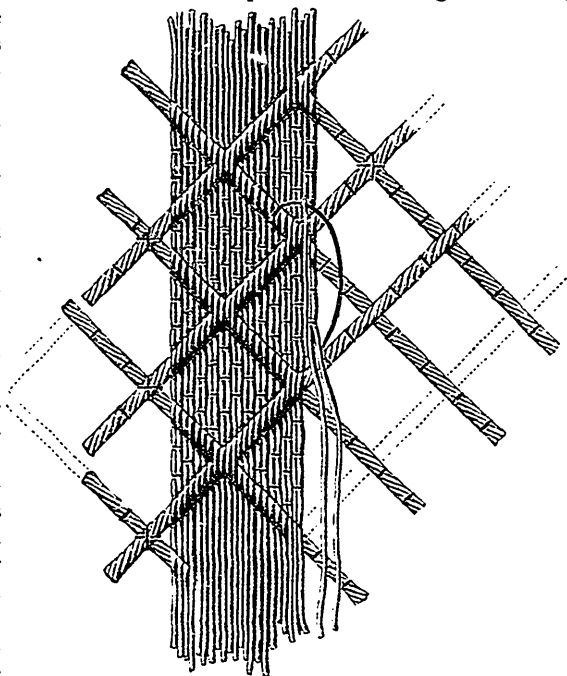


FIG. 119.

about as far as possible with the point of the needle. Certainly nothing equals the Eastern gold except pure gold passing and this is not very generally used since it is worth indeed its "weight in gold."

The pure gold embroideries executed seven hundred years ago are mostly couched work, for the workers of old realize that gold wire was too precious for the reverse side. Some of the old work is an unbroken surface of gold. The design is wrought in gold, then the back ground is overlaid with cords couched in patterns over which the gold is sewed without break, so that the whole seems to

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*



be a marvelous gold fabric. Spain is the country of gold embroidery. The Italian is almost always relieved by silk overwork or is a composition of silk and gold, but Spanish work is almost a crust of gold and jewels, superb and lavish. In the Eastern buillon basket and diaper couchings, the satin ground usually appears, though the design itself is likely to be all in the metal thread.

The introduction of gold in a silk embroidery is almost always harmonious. It is not more likely to black and white; as it sizes almost equally well

In conclusion we may as an opportunity for Banners are so much that a suggestion to embroidery may serve to remind interested in supplying the more artistic way to painting. Avoid painting

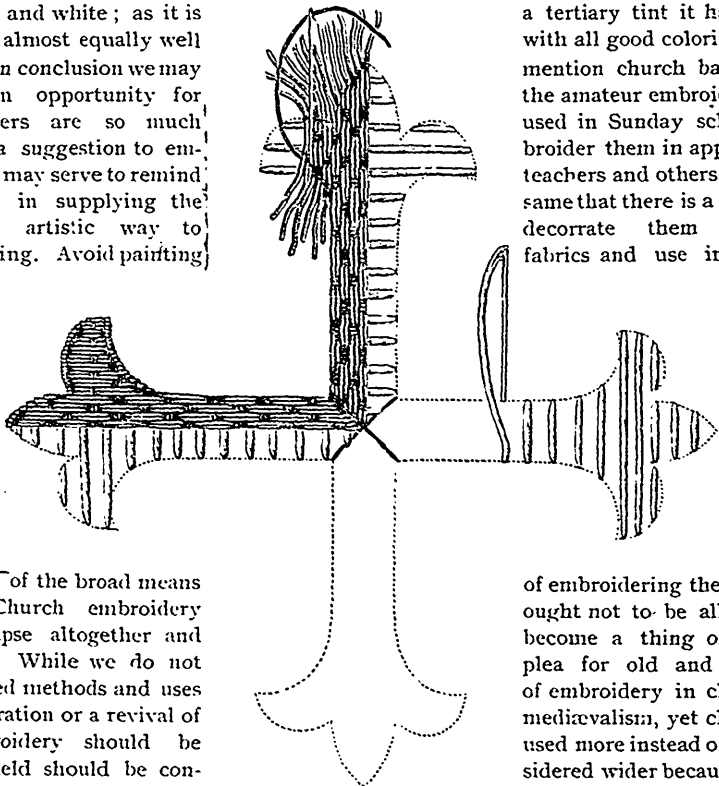


FIG 120.

some of the broad means

Church embroidery to lapse altogether and past. While we do not quoted methods and uses decoration or a revival of embroidery should be Its field should be common-ritualistic churches of art to a larger extent.

The demand for accessories to elaborate ceremonies may be less, but the demand for decoration on useful articles is greater, and since beauty and order in our churches are pleasing and acceptable to all, the work whose privilege it is to furnish it in this particular line ought to be willing to give the art sufficient attention to supply the need adequately.

of embroidering them.

ought not to be allowed to become a thing of the past. A plea for old and antique embroidery in churches, medievalism, yet church embroidery should be used more instead of the latter. It is considered wider because it is being considered the pleasure of

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

# Lessons in Embroidery.

Editors' Note.

This department, under the charge of Mrs. L. Barton Wilson, has proved one of most popular features of the magazine. By its use any beginner can secure detailed instruction which ordinarily could be obtained only from a course of personal tuition under some good teacher of embroidery. To secure the greatest benefit from these lessons every beginner should have the back numbers of the magazine mentioned below. These books cost 10 cents each, or the four books of 1900, if ordered at one time sent to one address, 35 cents. In ordering give both *month* and *year* desired.

January 1899 Magazine—Describes all the different Embroidery stitches.

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

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

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

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

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

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

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

## Lesson XIX.—How to Embroider the Lily of the Valley.

BY L. BARTON WILSON.

Beside learning how to embroider, the use of stitches, etc., in this art it is equally necessary to know how to adapt certain motifs and designs to decoration. For everything that in itself is pretty is suitable embroidered on a fabric. In decorative art there is involved an element not necessarily a part of pictorial art, that of adaptation; as a noted artist in this line of work expresses it, "people do not know the proper subjects to select for embroidery." Many, for instance, delight in strawberries on white linen. The fact is that if embroidered in a naturalistic fashion we ought to feel that it is a mistake, since the impulse is that strawberries will naturally stain linen, and we would never intentionally scatter them over a tablecloth. There is of course no objection to using them conventionalized.

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

Another mistake is to attempt in large quantities flowers of such extreme delicacy that they are ineffective. While no flower can be said to be without



FIG. 121.

working out the form of the lilies, in the leaves. The lilies are set in their beautiful foliage, and if we are clever we can put the burden of bringing out the blossom in embroidery, on the leaves. We can find aid as to texture in the quality of the ground material. Nothing will embody the waxiness of the flowers more effectually than white satin, and no ground will be more suitable for the lilies, since we are accustomed to consider them as choice a flower as satin is a fabric.

Since we have implied that it would be a mistake to attempt to work large linens in this small motif, it may be well to suggest a pretty use for it. A three inch wide satin ribbon, which might be used for a bodice garniture, could be beautifully ornamented with these lilies set in the green leaves. Be sure that the drawing of the flowers is careful, and for the most part completely surrounded by the leaf form. See Fig. 121.

The simple coloring, green and white, is always a favorite combination. Select five shades of Lily Green, B. & A. 2180, 2180a, 2181, 2182, 2183, with which to embroider the leaves. The stitches are to be carried close around the outline of the flowerets, so leaving them to be expressed in

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS*

character, still if its qualities and beauties are microscopic, they are not sufficiently tangible to be reproduced with enough force to be suggestive at first glance as decorative art should be. Such flowers, if attempted, should be used on small articles, such as sachets or ribbons. It would be an endless task to attempt to cover or even to border a large tea cloth with lilies of the valley, and even if one was willing to do the work it would not be particularly effective when finished.

The form of this exquisite little flower is its chief beauty, and this would be exceedingly difficult to keep in embroidery even if one should start with an accurate drawing. So, beside selecting a small scope for the ground of such a subject, we should consider some means of expressing it which would be as effective as possible, and *avoid, rather than attempt to compass, the difficulties.*

We can find our way of escaping the task of



FIG. 122.

the white ground only. It is a case of the lilies being already there, as the sculptor said of the lamb, and the leaves alone being worked around them.

Commence at the apex of the leaf with the lightest shade of green Filo Silk, and lay the stitches quite straight to begin with. See Fig. 122. The lily leaves are parallel veined, and so also should the texture of the embroidery be, instead of as in most leaves running toward the midrib. The leaves should therefore be embroidered with stitches almost straight up and down and parallel.

Some allowance must of course be made for the curve of the edges, for it is not pretty to let the stitches run off the edge. A slight slant will make it possible to so dispose the work as to manage these as in Fig. 123.

While the danger of losing the outline is greatly lessened by working around the lilies instead of directly on them, still it does require some little care not to carry the stitches beyond the outline or fall short of it. The work must be tightly framed, and while the stitches must be firmly laid, it will not do to jerk or pull them, since this will draw the threads of the ground material, and break the outline quite as much



FIG. 124.

as a failure to place them in the proper place.

Send the needle down on the outline; do not try to bring it up to it. See Fig. 124. The direction of the entire surface must be the same; that is, the stitches from the apex to the base must form continuous lines or the result will be a failure, as one can readily see, since the idea is that the lilies lie over the leaf, and the lines of texture are merely resumed after being interrupted. See Fig. 125. The only way to make sure of this is to lay a thread temporarily over the leaf, lengthwise, as a guide. See Fig. 126. Let the stitches be laid to this direction, and remove it when its mission has been accomplished.

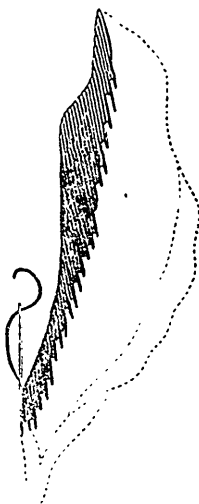


FIG. 123.

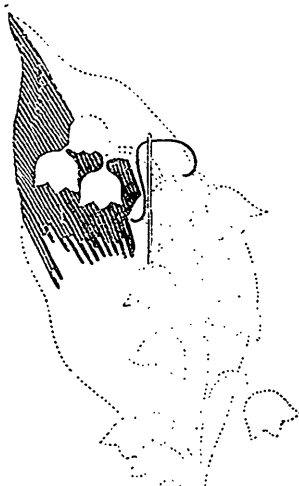


FIG. 125.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

When the lilies commence to come out through this process of work around them the effect is very pretty and surprising. In some lights they stand out well, in others they are not so clear, but this little changeableness is not objectionable. Where the tiny bells lap over each other, a few stitches—two or three—may be placed on the outline of the upper bell to emphasize it. See Fig. 127. Occasionally the tip of the blossom will fall outside of the leaf, in which case it also may be embroidered with great care in White 2001, and the stem laid in with green. See Fig. 127. Otherwise the stems, both the main one and the tiny ones of the bells, which are such a pale green that against the leaves they appear white, together with the

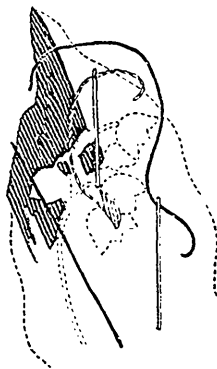


FIG. 126.

tiny sheaths about them, should be left in the white ground by working the leaves around them.

Colored Plate XXI sets forth all these points, and should be suggestive as showing a means of embroidering tiny flowers in such a way as not to lose their character, or on the other hand to exhaust the patience of the worker by infinitesimal work which after all it costs in time and eyesight is likely to be disappointing in effect. In some cases embroidery may be done for the mere beauty of exquisite work, and such work is not to be underrated, but almost always, unless the article to be decorated is very small, something must be conceded to effect. A very attractive conterpiece design for Lily of the Valley is No. 1452, shown in this issue.



FIG. 127.

### Important Note.

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

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

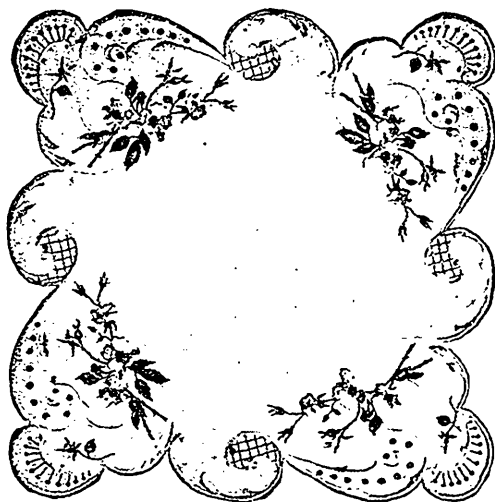
# Centerpieces and Doilies.

## Wild Rose Centerpiece Design No. 1449.

COLORING PLATE XVI.

By ELNORA SOPHIA EMBSHOPP.

To be perfectly natural the flower of the wild rose should be delicate and fragile, with soft crumpled petals—the full blown flowers delicate in coloring, and the half-opened flowers and buds of that exquisite pink seem only in the wild rose. Although one of the simplest flowers to embroider, the result is oftentimes far from satisfactory, and this is due largely to the inartistic designs which are used. Embroidery is an art—needle painting it is sometimes called—and one of the chief requisites of the artist is that his work shall be well drawn. It would be an advantage if we could produce our own designs, but since this is impossible for the large majority of workers, the next best thing is to select designs of truly artistic merit. Colored plate XVI is an excellent reproduction of the sprays in this design and is highly commended.



WILD ROSE CENTERPIECE DESIGN NO. 1449

*Border.*—Caspian Floss, White B. & A. 2002, is used for the border. The scrolls are worked in Long and Short, Satin and Outline stitches, but the entire edge of the piece is in Buttonhole stitch. The cross bars are outlined with Filo Silk, Green B. & A. 2050a. Make a tiny cross with Pink B. & A. 2472 where the lines intersect. The introduction of jewels is very effective. Jewels should first be padded with a heavy silk of the same shade as used for covering and then worked in Satin stitch. The covering stitches should be diagonal to those used for filling. Use Filo Silk, Green B. & A. 2741, 2742, 2743, for the jewels in the corner scallops. Use the lightest shade at the ends and deepen towards the center. The lines connecting these jewels with the scroll just above are worked in Outline stitch with Golden Brown B. & A. 2160b. The large jewels in the scrolls are worked in Golden Brown B. & A. 2160, 2160b, 2161. Commencing at the extreme left use the lightest shade and deepen towards the right. This completes a most unique border.

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

*Flowers.*—Express the delicacy of the flower. It is only necessary to keep or mind the clumps of these blossoms which are seen so frequently along country roads during the month of June. Follow the suggestion given in Colored Plate XVI, using the Filo Silk Pink B. & A. 2237, 2470a, 2470, 2471, 2472, 2473. Work the dot in the center in Satin stitch with Green B. & A. 2560 and the surrounding stamens in Knot and Stem stitch with Yellow B. & A. 2013 and 2017.

*Leaves.*—Work the leaves in Long and Short stitch, using Green B. & A. 2050a, 2050, 2051, 2052, 2053, and work the center vein in Outline stitch with one of the darker greens. Terra Cotta B. & A. 2443, 2446 should be introduced in the stems, working one side in green and the other in terra cotta as shown in Colored Plate. (Easy.)

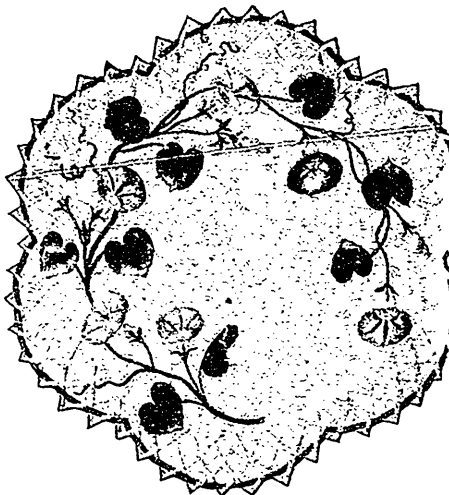
*Materials:* Filo Silk, 2 skeins each B. & A. 2237, 2470a, 2470, 2161, 2050, 2050, 2051, 2052; 1 skein each B. & A. 2013, 2017, 2443, 2446, 2471, 2472, 2472, 2560, 2053, 2741, 2742, 2743, 2160, 216cb. Caspian Floss, 7 skeins 2002. Dealers can furnish stamped linen of this design in 24 inch size only. See note page 118.

### Morning-Glory Centerpiece Design No. 689B.

A pretty lattice border edges this centerpiece, and the arrangement of the morning-glory vine is very good.

*Border.*—The points of the lattice are worked in plain Buttonhole stitch with Caspian Floss, White B. & A. 2002, and the line running through the points in buttonhole stitch with Caspian Floss Green B. & A. 2742. It is an effective border, and not difficult, the main point being exactness in laying the stitches.

*Flowers.* Before commencing the flower embroidery, and before the linen is put into the frame or hoop, the stems, tendrils, and flower veins should be outlined. Green B. & A. 2560, 2563 is used for the stems and tendrils, and the flower veins are worked in fine Long and Short stitch with the deepest shade of flower color. It is most effective to use not more than two colors in a design of this size. Pink with one or two purple blossoms will make a good combination. Following the suggestion of a well known needlework authority we will work our flowers in Long and Short stitch or half satin.



MORNING-GLORY CENTERPIECE DESIGN No. 689B.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

ork. Shade lighter towards the flower tube, commencing at the edge with 2061A and the pink flowers and 2855 in the purple ones. In working the tubes remember that the part directly under the edge of the flower is in the shadow, and should be darker. An embroidery lesson and Colored Plate of the morning-glory are given in the January 1900 issue of CORTICELLI HOME NEEDLEWORK. Copies can be had from the publishers for 10 cents. The buds are characteristic, and should be carefully treated. Each section or fold is worked in Long and Short stitch, putting the stitches from base to apex, where the deepest shades should be used.

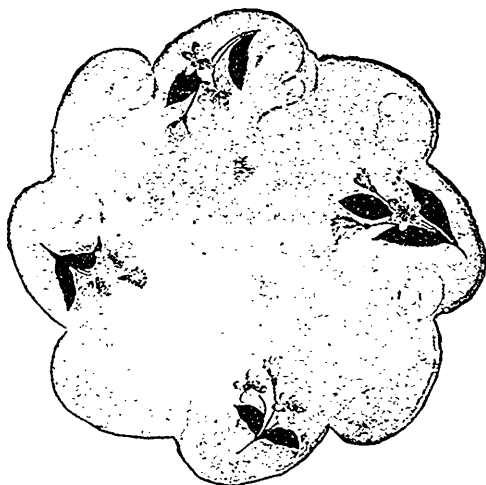
*Leaves.*—Use Filo Silk, Green B. & A. 2560, 2562, 2563, 2564, and work in Long and Short stitch. In rounding the base of the leaf the stitches should turn and be directed *up* [towards the stem, as they are directed down from the apex. Outline the veins with B. & A. 2563, (Somewhat difficult.)

*Materials:* Filo Silk, 2 skeins each B. & A. 2060b, 2061, 2562, 2563, 2854; 1 skein each B. & A. 2060, 2060a, 2061a, 2560, 2564, 2851, 2852, 2853, 2855 Caspian Floss, 6 skeins B. & A. 2002; 2 skeins B. & A. 2742. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes. See note page 118.

### Orange Blossom Centerpiece Design No. 697D.

The orange blossom in embroidery is by no means common, but there are occasions when bits of this embroidery can be used with beautiful effect, and where a substitute can be found, as in adding breakfasts, and the like. The coloring is delicate and not likely to clash with its surroundings. The sprays used in this centerpiece design may be adapted to many other uses.

*Border.*—The border is made in sympathy with the rest of the design, simple and inconspicuous. Work in plain buttonhole stitch with Caspian Floss, White, B. & A. 2002. The tips of the scrolls taper to a fine line, which may be outlined with Caspian Floss.



ORANGE BLOSSOM CENTERPIECE DESIGN No. 697D.

*Flowers.*—The flowers are worked principally in white and shaded with Green B. & A. 2480, Gray B. & A. 2871, and pale Yellow B. & A. 200a. These shades are used to express shadow, and are worked toward the

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



center of the flower, and in the case of the buds and half-opened flowers are in shading the petals toward the base. The stamens in the center of the flowers are worked in Green B. & A. 2480, tipped with French knots in Ye B. & A. 2014.

*Leaves.*—The orange leaf is thick and glossy, and of a deep, rich green. Filo Silk, B. & A. 2561, 2180, 2180a, 2183, is used near the tip of the leaf, 2051, 2053, 2054 toward the base. Vein in Outline stitch with B. & A. 2053, work the stem in Outline stitch also. (Not difficult.)

*Materials:* Filo Silk, 3 skeins B. & A. 2002; 1 skein each B. & A. 2480, 2010a, 2014, 2561, 2180, 2180a, 2183, 2051, 2053, 2054. Caspian Floss, 6 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, 22 inch sizes. See note, page 118.

## Calla Lily Centerpiece Design No. 668D.

### COLORED PLATE XVII.

The calla lily as a motif for a centerpiece design is a departure from the flowers usually chosen, but it is certainly effective, and the contrast of the



CALLA LILY CENTERPIECE DESIGN No. 668D.

luster of the silk against dull linen background is all that can be desired. A flower as large as this should not be embroidered in full, but should be rather suggested. The texture of the flower is depicted by Colored Plate X, which shows how effective half embroidery is when applied to such a subject. Each petal is clearly outlined, and shading and gradations of color are pressed delicately and yet firmly. The embroidery is suggestive and yet not weak.

*Border.*—The border is in perfect harmony with the centerpiece design. It is worked entirely

**ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDS.**



CALLA LILY.  
COLORED PLATE VII.

*Flowers.* As suggested above, half embroidery will be most effective. Use Silk, White 2002, 2003, Gray 2870, 2873 for shadows, Tea Rose B. & A. for depth of color, and near the stem and at tip of flower Green B. & A. 2482. A definite rule cannot be laid down saying where and when each shade is to be used, but a study of the Colored Plate and also the natural flower is strongly urged upon all who may undertake this design. The blossom in itself is beautiful, and its many admirers will want to try their skill in reproducing it with needle.

*Leaves.*—The leaves with their sturdy, upright stems are most beautiful and it would be exceedingly difficult to portray their rich, glossy texture with half embroidery, the suggestiveness of half work is within the reach of many. The prominent veins are outlined with a deep shade of green. Filo Silk, B. & A. 2050a, 2050, 2051, 2053, will be found a satisfactory line of colors to use. The stems of both leaves and flowers are worked full in Tapestry stitch. (Sometimes difficult.)

*Materials:* Filo Silk, 2 skeins each B. & A. 2870, 2873, 2002, 2003; 1 skein B. & A. 2772, 2482, 2561, 2050b, 2050a, 2050, 2051, 2053. Caspian Floss, 6 shades B. & A. 2002; 1 skein 2560. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes. See note page 118.

## California Poppy Centerpiece Design No. 675A.

WITH BATTENBERG LACE EDGE.

The pretty cup-shaped blossoms of the Californian poppy are very effectively rendered on white linen. They are a deep, golden yellow, and the full blown flowers and buds combined with the feathery foliage—silvery green in color—make a most pleasing color scheme. The flour is a favorite with our Western artists.

A Battenberg lace edge is a great addition to a handsomely embroidered centerpiece. The braid should be carefully basted on, the curves whipped into position, and all joins and crossings of braid securely fastened. This should all be carefully done, as this is the right side of the finished piece. Now put in the stitches which may be as elaborate as you wish. All the stitches commonly used in embroidery are shown in the July, 1899 issue of CORTICELLI HOME DECORATION.

*Flowers.*—As above intimated the flowers of the California Poppy are cup-shaped and this should be borne in mind when working, shading so as to give effect. The stitch direction is toward the center of the flower, and the lightest shade should be used at the tips of the petals, which curve outward and take the form of a fan. Commencing at the edge of the petals with 2630, shade darker towards the center, conforming the stitches to the curve of the petal. The stamens, which

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

show in some of the open flowers, are very pretty when worked in Green B. 2050a.

*Leaves*—The dainty, feathery leaves are one of the prettiest features of the design. Both leaves and flowers are worked full in Satin stitch, the stitches slanting somewhat. You can use all the shades of Green B. 2050, 2051, 2053, commencing with 2050a, at the tip, and working with darker shades. There is an excellent Colored Plate of the California poppy in the January 1900 issue of CORTICELLI HOME NEEDLEWORK. We shall be glad to send a copy to anyone not already supplied, for 10 cents. (Some are difficult.)



CALIFORNIA POPPY CENTERPIECE DESIGN No. 675 A.

Braid, No. 6, 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 118.

### Cyclamen Centerpiece Design No. 688 D.

As a subject for embroidery the cyclamen is decidedly novel, and will undoubtedly prove popular on this account. The coloring is also most unique and interesting, combining shades of heliotrope, old red, and violet. It is a flower which is not common, but may be found at any florist's.

*Border.*—The border is formed of scrolls which divide the centerpiece into panels. The edge is worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The three figures connecting the edge of the border with the scrolls rounding the center are worked in Satin stitch with Caspian Floss, White B. & A. 2002, and the tips shaded with Green B. & A. 2741. The same colors are used for the scrolls in the center. Outline the edges with White B. & A. 2002, and the space between in Seed stitch with Green B. & A. 2741.

*Flowers.*—The cyclamen is a flower of unusual growth, as the petals are turned back against the stem. It is also unusual in coloring, and it would be a matter for one not versed in the art of combining colors to obtain pleasing results.

ART SOCIETIES EVERYWHERE USE B. & A. WASH SILK

encing at the tips of the petals, work downward toward the base, which is the center of the flower. The petals in the background are a little deeper than those which stand out against them. In coloring the flowers are

One may be worked in Heliotrope B. & A. 2237, 2238, 2300a, 2300, 2301, into 2354, at the base of the petals. In another you may use only the

shades, and White 2002 for the backs of the petals as they curl at the tip.

Other use the paler tints of Heliotrope, and combine with Violet B. & A. 2520b, and with an occasional touch

of Shade 2353 and 2354 on the petals at the base or at the center of the flower. It is also

necessary that anyone who undertakes this design should be familiar with the coloring is so delicate and elusive that it is

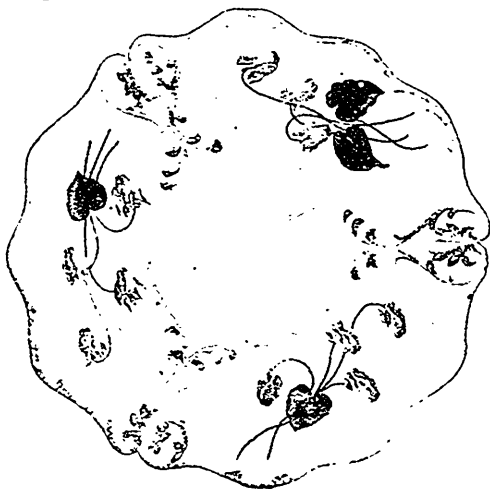
difficult to describe. The stems and leaves are worked in Outline with Green B. & A. 2481.

Another unusual feature about this flower is that the flower

stems are the same shade as the flowers—a delicate Heliotrope B. & A. Use Satin stitch for the stems, conforming the slant to the curve of the

leaves.—The leaves are heavy and thick in texture. They should be worked in embroidery, the slant of the stitches being toward the stem and following the center vein, which is quite prominent. Use Filo Silk B. & A. 2054, 2050a, 2050, 2054. The center vein or rib may be outlined with the darkest shade.

*Materials:* Filo Silk, 1 skein each B. & A. 2481, 2054, 2002, 2237, 2238, 2353, 2300a, 2300, 2301, 2520b, 2520, 2050a, 2050, 2051, 2054. Caspian Floss, 7 skeins B. & A. 2002; 2 skeins B. & A. 2741. Dealers can furnish stamped linen designs in 12, 18, and 22 inch sizes. See note, page 118.



CYCLAMEN CENTERPIECE DESIGN No. 688 D.

### Caution in Washing Art Embroideries.

While good silk is a necessity, a good soap is equally important. Quick washing in suds made with "Ivory" or any other pure soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules on page 145.

**INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.**

## Crimson Rambler Rose Centerpiece Design No. 6791

## COLORED PLATE XVIII.

The Crimson Rambler Rose is too well known among flower lovers to need an elaborate description. It is a rapid growing climber and is covered for weeks with a mass of red blossoms, hundreds being produced from a single branch. A compact cluster of flowers of this sort attracts a great deal of attention and needs to be given to keep the petals distinct. Colored Plate XVIII is an excellent study.

*Border.*—Caspian Floss, White B. & A. 2002 is used, for the entire edge and each alternate scallop in plain Buttonhole stitch and those between in Long Short Buttonhole stitch.



Filo Silk, Green B. & A. 2003 is used into these scallops, and the scroll lines under the scallops in Outline stitch the same shade. This work will be done before the piece is placed into the frame in solid embroidery.

*Flowers.*—For this the linen should be stretched in either frame or hoop, and then secured to the table so that both hands are free. When you have tested this method of work you will wonder how you have managed so long without the patent holder. Use Filo Silk

CRIMSON RAMBLER ROSE CENTERPIECE DESIGN NO. 6791 D.  
B. & A. 2064, 2066, 2237, 2238, 2239, 2240a, 2241, 2242, 2244. The darker shades will be used mostly but you will find many opportunities for the lighter shades as well. Work each petal in one shade only and keep them distinct. See Colored Plate XVIII.

*Leaves.*—The pretty glossy leaves of this rose are worked in B. & A. 2181, 2050b, 2050a, 2050, 2051, 2053. The center of mid vein is very prominent and the stitches should slant from the edge of the leaf to this. In some instances the under side of the leaves are shown and the lightest shades should be used. The stems are worked in several rows of Twisted Outline stitch with a medium shade of green. (Somewhat difficult.)

*Materials:* Filo Silk, 1 skein each B & A. 2843, 2064, 2066, 2237, 2238, 2240a, 2241, 2242, 2244, 2180a, 2181, 2050b, 2050a, 2050, 2051, 2053. Caspian Floss, 6 skeins, B. & A. 2002. Dealers can furnish stamped linen of this design in 18, and 22 inch sizes. See note, page 118.

**INSIST UPON HAVING YOUR SILK IN PATENT HOLDER**



CRIMSON RAMBLER ROSE.  
COLORED PLATE XVIII.

## Pepper Berries Centerpiece Design No. 1473A.

BY E. &amp; P. VERGES.

Brown linen is the foundation material of this centerpiece, and the design is worked in Roman and Caspian Floss. This means rapid and effective work, and the completed centerpiece is very serviceable, as it can be washed commonly without frequent visits to the laundry.

*Border.*—The edge is worked in Buttonhole stitch with Roman Floss, Pink B. & A. 2062a. The first row of jewels of the border is worked with B. & A. 2060b, and the second row with 2061. The jewels are first padded, and then finished with Satin stitch.

*Flowers.*—The flowers are in clusters and are exceedingly pretty, and should be worked as bright as possible. They are composed of Short stitches radiating from a tiny center.

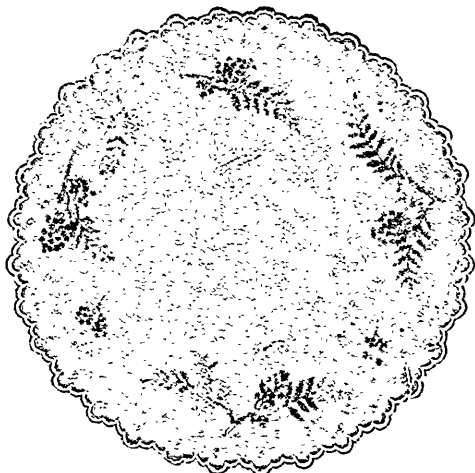
The petals of the flowers in a cluster are White B. & A. 2002, but a delicate Green B. & A. 2005 may be used near the top. Golden Brown B. & A. 2160b is used for the stems. Caspian Floss should be used for the flowers.

*Berries.*—Roman Floss, Red B. & A. 2062a, 2064 is used for the berries, the darker shade near the stem. Pad as in working jewels, and cover with Satin stitch, taking care to make them round. These clusters of bright berries are very handsome and show up finely against the brown background.

*Leaves.*—Contrary to the general rule these leaves are to be worked in Satin stitch, the stitches running crosswise the leaf. Four shades of Roman Floss are used, B. & A. 2050, 2051, 2722, 2723. Commence at the base of the leaf spray with 2723 and shade lighter toward the tip. Outline the stems with 2723. (asy.)

*Materials:* Roman Floss, 4 skeins B. & A. 2060a ; 2 skeins each B. & A. 2060b, 2061, 2062a, 2064 ; 1 skein each B. & A. 2050, 2051, 2722, 2723. Caspian Floss, 1 skein each B. & A. 2002, 2160b, 2740. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 118.

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



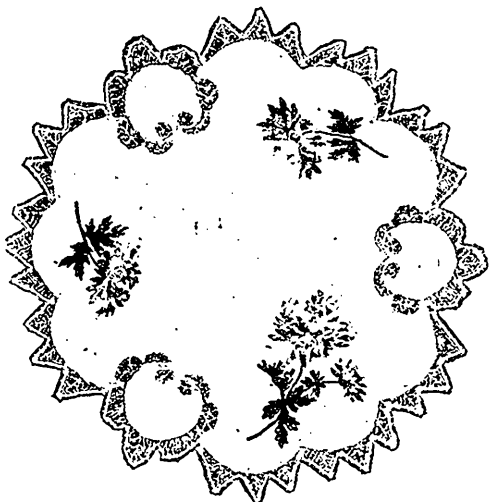
PEPPER BERRIES CENTERPIECE DESIGN NO. 1473A.



## Chrysanthemum Centerpiece Design No. 669 A.

WITH BATTENBERG LACE EDGE.

The Chrysanthemum is one of the most satisfactory flowers to deal with. It seems always to adapt itself to its surroundings and still maintain its individuality. The graceful long stemmed flowers seem especially fitted for the decoration of screens and portières and are equally at home in a centerpiece design.



CHRYSANTHEMUM CENTERPIECE DESIGN No. 669 A.

*Flowers.*—In common with other slender petal flowers the Chrysanthemum needs scarcely more than a single row of Long or Short stitch on both edges, sufficient slant should be given so the stitches will not look cramped. Chrysanthemums are very dainty on white linen, so we suggest using Filo S. Pink B. & A. 2237, 2239, 2240a, 2241. It is not advisable to use more than one shade in a petal, as the effect of light and shade can be best expressed by using for petals in the background the darkest shades, and the lighter for the petals which take the light. There are Colored Plates of the Chrysanthemum in the October 1899 and July 1900 issues of CORTICELLI HOME NEEDLEWORK. The numbers can still be supplied if desired and those who have the magazines on hand need only to refer to them.

*Leaves.*—If planning for stitch direction each section of the leaf should be considered as complete in itself. If the flowers are embroidered in full Feather stitch for the leaves also slant the stitches as above and work the veins

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

introduction of Battenberg makes this design especially dainty, and as the stitches may be the simplest there is no reason why the inexperienced worker may not be able to produce a centerpiece of delicate beauty. When basting on braid be careful to have the stitches follow the outer edge of all curves, this will prevent the braid from drawing across the fullness on the inner edge drawn into shape. The work spent in basting on the braid will be well repaid, for where the lace stitches play an important part it is necessary to have a good foundation on which to build.

outline stitch with one of the darkest shades. A good line of greens to use is A. 2282, 2283, 2284, 2285. (Easy.)

*Materials:* Filo Silk, 1 skein each B. & A. 2282, 2283, 2284, 2285, 2237, 2239, a, 2241. 12 yards Battenberg Braid No. 6. 1 ball No. 100 Thread. Dealers furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, 118.

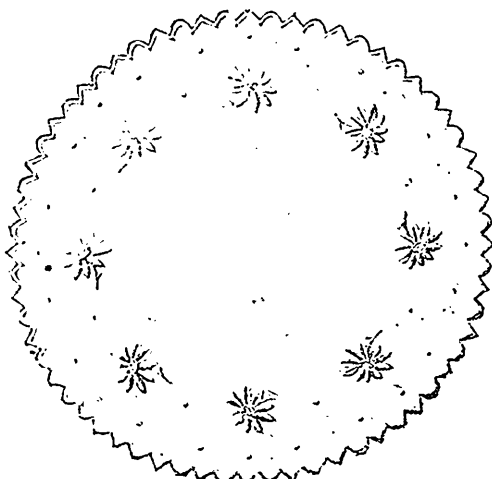
## Mountmellick Daisy Centerpiece Design No. 510-14.

BY ELNORA SOPHIA EMBSHOFF.

This design is simple and does not involve a great deal of work. It consists of large daisies, between which and the border are scattered jewels, all worked in satin stitch. A brief description of the origin of Mountmellick work and instructions for doing the work were given in the October 1900 issue of CORTICELLI HOME EMBROIDERY.

The edge, in common with the majority of Mountmellick designs, is finished with a very simple border. This is first filled and then worked with a hole stitch with B. & A. Mountmellick Embroidery size

The petals of the daisies are worked in satin stitch and covered in satin stitch with slanting the stitches a little, and not laying them side by side. The centers are worked with French knots in size 10 and the stems worked in the Plait stitch with size F. This stitch is fully described and illustrated in October 1900 issue, Fig. 242. Through lack of space it is not possible to reproduce all the stitches used, but most of our readers will



MOUNTMELICK DAISY CENTERPIECE DESIGN NO. 510-14.

probably have the back numbers on file. If this number is missing we shall be glad to supply it for 10 cents. The dots or jewels are worked in satin stitch with size F. (Easy.)

*Materials:* B. & A. Mountmellick Embroidery Silk, 8 skeins White, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100. 7 skeins F. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 118.

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

## Narcissus Centerpiece Design No. 694 B.

WITH BATTENBERG LACE EDGE.

COLORED PLATE XIX.

It is especially desirable at this season to take up the study of the narcissus. The flowers are now obtainable in most localities, and we advise every one to study the natural flower before beginning the embroidery. Colored Plate XIX is lent, and should be of the greatest help, especially to those who cannot see the flowers. The arrangement of the flowers in this centerpiece design is worthy of the subject. They seem to spring up naturally along the edge.

Lace has played an important part in needlework during the past season, and never before have so many choice designs been offered. It is very effective in combination with embroidery, and is largely used for the edges of centerpiece designs. The pattern is stamped on the linen the same as the flower design. Carefully baste on the braid, see that it is carefully whipped along curves and then put in the stitches. Usually the pattern shows the various stitches which may be used.



NARCISSUS CENTERPIECE DESIGN No. 694 B.

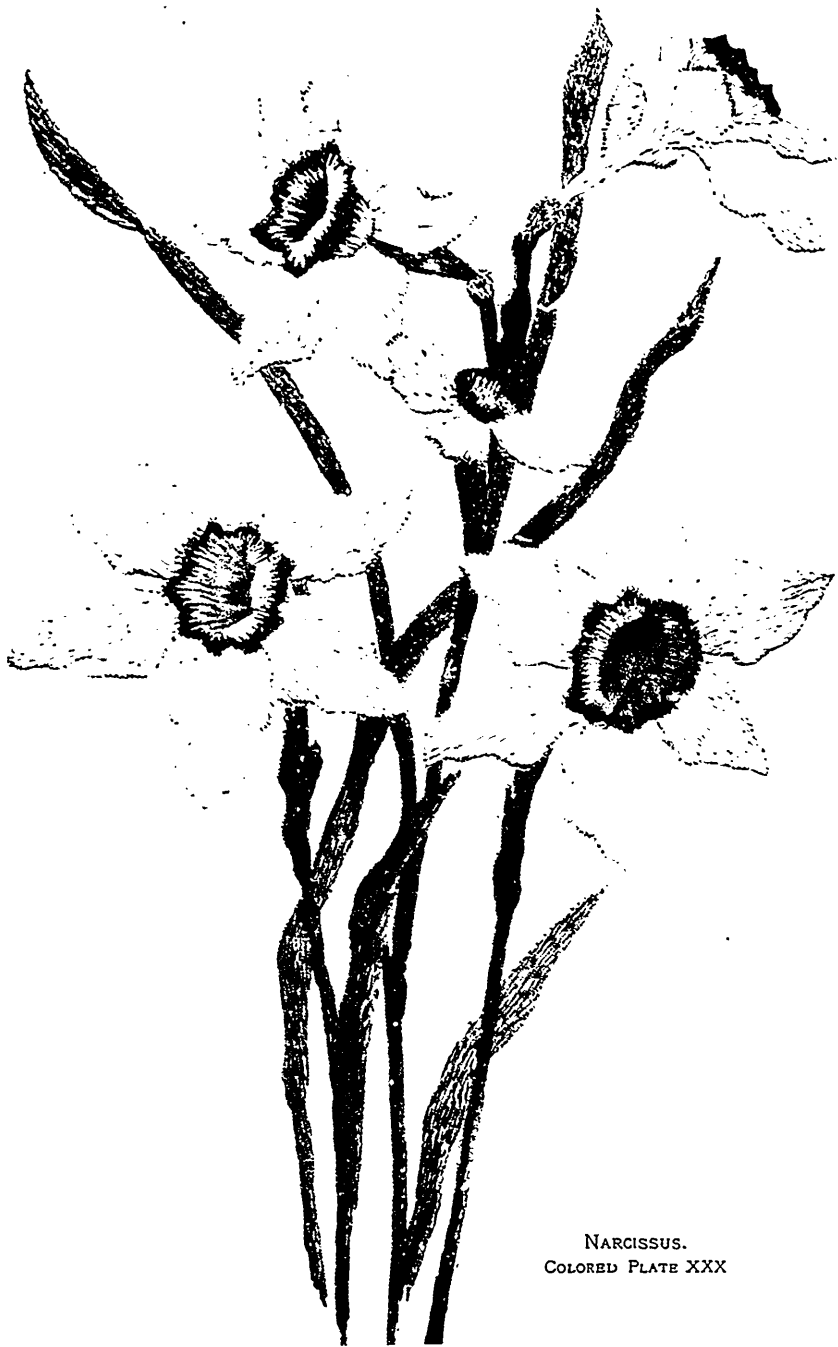
*Flowers.*—White flowers on white linen are always effective.

It is true that there is no color contrast, but the brilliant luster of the silk is by the dull finish of the linen. Filo Silk, White B. & A. 2002 is used in the center of the flower is worked with Red B. & A. 2133, and the throat cup with Yellow B. & A. 2634, 2635, 2636. See Colored Plate XIX. 1 B. & A. 2440, 2441 is used for the sheaths at the base of the flower, and a little may be used in the leaves.

*Leaves.*—In parallel veined leaves the stitch direction is from tip to base. Use Filo Silk, Green B. & A. 2050a, 2050, 2051, 2053, with an occasional touch of brown as suggested above. (Not difficult.)

*Materials:* Filo Silk, 2 skeins B. & A. 2002; 1 skein each B. & A. 2010a, 2440, 2441, 2634, 2635, 2636, 2133, 2050a, 2050, 2051, 2053, 15 yards Battenberg Braid No. 6. 1 ball 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 118.

**INSIST UPON HAVING YOUR SILK IN PATENT HOLDER.**



NARCISSUS.  
COLORED PLATE XXX

## Mountmellick Festoon and Wreath Centerpiece Design No. 510-12

BY ELNORA SOPHIA EMBSHOFF.

Mountmellick embroidery in silk has proved so popular that a great many new patterns are being brought out. This style of work is supplying a long felt want, as designs for all white embroidery have been all too few. The past season seen Delft blue combined with white with most pleasing effects.

The edge of this design is worked in Buttonhole stitch with B. & A. Mountmellick Embroidery Silk, White, No. 2002, size FF. The dots inside each point are

worked in Satin stitch with

White, size F. For the fleur-de-lis

figures use White, size FF, worked

in Satin stitch; work the

leaves with Blue, size F. Now

the success of Mountmellick

embroidery depends wholly on

neatness and precision with

which the stitches are laid, so

be careful of the fleur-de-lis.

For the leaves of the wreaths

surrounding them use Blue, size

FF, working in Satin stitch, and

the stems use White, size F.

The sprays of forget-me-nots

and ferns are worked through-

out in white, the center of the

ferns only being in blue. For

the leaves use size F. The only thing

to be noticed now is the cluster of

flowers directly above the flowers, for which use White, size F, and work in Satin

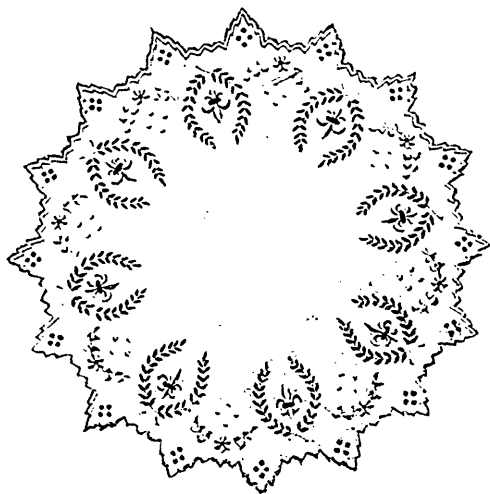
stitch. If desired this design may be worked entirely in white, but the introduction

of Delft blue certainly makes a very attractive combination. (Easy.)

*Materials:* B. & A. Mountmellick Embroidery silk, 8 skeins White, size FF,

5 skeins White, size F, 5 skeins Blue, size F. Dealers can furnish stamped linen

with this design in 18 and 22 inch sizes. See note, page 118.



MOUNTMELICK FESTOON AND WREATH CENTERPIECE  
DESIGN No. 510-12.

## Mountmellick Fleur-de-lis Centerpiece Design No. 510-15.

BY ELNORA SOPHIA EMBSHOFF.

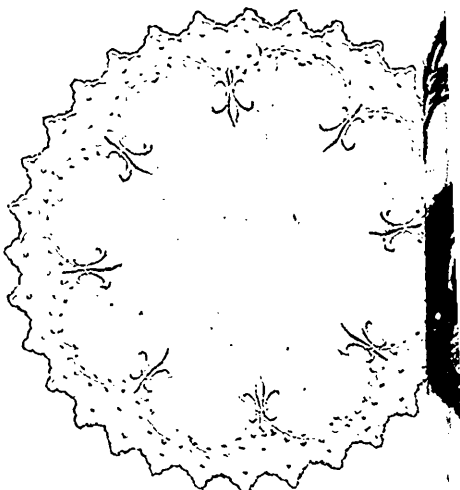
This pretty centerpiece design may be embroidered all in white, or in blue and white as desired. In the latter case use blue for the fern leaves, jewels, and band across the fleur-de-lis figures. The design is simple, and anyone who

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

understands ordinary embroidery stitches will have no trouble. In fact, we mend it especially for beginners.

The first thing to receive attention is the border, which is filled and worked in Buttonhole stitch with B. & A. Mountmellick Embroidery Silk, size F. The dots above the border are also worked in this size. The fleur-de-lis figures are heavily filled and covered in Satin stitch, with size FF. For the fern leaves and stems we will use size F, working the leaves in Satin stitch, and the stems in Outline stitch. (Easy.)

*Materials:* B. & A. Mountmellick Embroidery Silk, White, 2002, 9 skeins each, sizes FF and F. Dealers can furnish stamped linen of this design in 18 and 22 inch. See note, page 118.



MOUNTMELICK FLEUR-DE-LIS CENTERPIECE DESIGN N.

## Clematis Centerpiece Design No. 1448.

COLORED PLATE XX. BY L. BARTON WILSON.

The distinct feature of this design is that two different styles of work used in the border, the opposite sides only being alike. Then too the border has the unmistakable stamp of having been designed expressly for this flower suit. It is exquisitely dainty, combining as it does delicate tints of the colors of the flowers.

*Border.*—Caspian Floss, White B. & A. 2002, is used for the entire edge border. Work the scrolls in the four corners in Buttonhole stitch. Outline cross bars in the small ovals with Caspian Floss, Green B. & A. 2741, and French knot of the same in each tiny square. The fleur-de-lis figures on opposite sides are worked on the edge in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002. Then Outline the lines just above with Caspian Floss, Green B. & A. 2741. For the small fleur-de-lis figure use White B. & A. 2002 for the dot, Green 2741, working both in Satin stitch. Then fill in the space between the green lines with French knots in Filo Silk, Violet B. & A. 2351. The scrolls and lines on the remaining two sides are worked with Caspian Floss, using Long or Short Buttonhole stitch for the edge and Outline stitch for

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



PURPLE CLEMATIS.  
COLORED PLATE XX.

ines. Fill in the space between with Queen Anne Darning stitch in Caspian Floss, Green B. & A. 2741.

*Flowers.*—We are fortunate in having a Colored Plate in this issue which reproduces exactly some of the flowers in this design, so that the question of stitch directions and shading can be easily solved. With purple B. & A. 2570, 2351, 2352, 2353 and 2354 you will have an excellent line of colors from which to choose. It is well to make a few of the flowers almost wholly in the darker shades, as the bottom flower in Colored Plate XX, but the lighter shades may be used to represent the older seeding blossoms—as the one in the center of the Colored Plate. The stamens in these older flowers are worked in Brown 2161, while in the deep purple flowers the stamens are White B. & A. 2002, with a touch of green at the center.



CLEMATIS CENTERPIECE DESIGN No. 1448.

*Leaves.*—In carrying out the dainty effect of this design Long and Short stitch is used for the leaves, and the stems are outlined on both edges. With Filo Silk, Green B. & A. 2050b, 2050a, 2050, 2051, 2052, 2053, use the lightest shades for the underside of the larger leaves and for the tiny new leaves at the tips of the sprays. For the stems use 2050 and 2051. (Not difficult.)

*Materials:* Filo Silk, 3 skeins B. & A. 2353; 2 skein each P. & A. 2570, 2351, 2352, 2354, 2050a, 2050, 2051, 2053; 1 skein each B. & A. 2161, 2050b, 2052. Caspian Floss, 5 skeins B. & A. 2002; 3 skeins B. & A. 2741. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 118.

## Mountmellick Centerpiece Design No. 510-8.

BY ELNORA SOPHIA EMBSHOFF.

This is a most beautiful and elaborate specimen of Mountmellick embroidery, and is to be worked all in white. Three different sizes of B. & A. Mountmellick Embroidery Silk are used and a great many of the old Mountmellick effects may be introduced. The stitches commonly used are fully described and illustrated

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*



in the October 1900 issue of CORTICELLI HOME NEEDLEWORK, to which reference may be made. Most of the stitches, however, are those commonly used in embroidery and need only be mentioned by name. The border is first filled and then worked in Buttonhole stitch with B. & A. Mountmellick Embroidery Size FF.



FIG. 123.

Flowers are usually worked in Satin stitch and the ones in this design are an exception. Fill each petal of the daisy and cover in Satin stitch with size FF. The centers are filled with French knots, same as in silk embroidery. The forget-me-nots are worked in a similar manner to the daisy and the centers filled with a small dot in Satin stitch. The small leaves and heavy stems are also worked in Satin stitch.

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



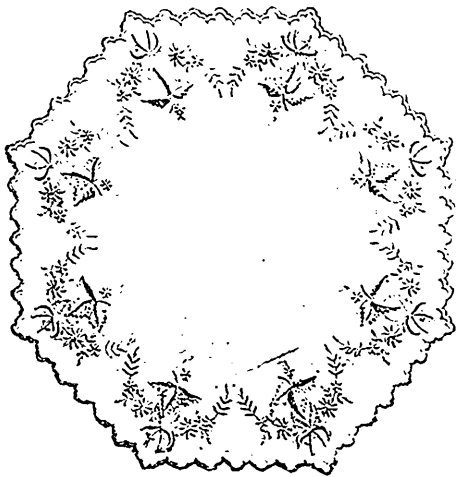
LILY OF THE VALLEY.  
COLORED PLATE XXI.



MOSS ROSE.  
COLORED PLATE XXII.

Satin stitch, first being filled. In the large trefoil leaves the worker may display all her skill in producing the fancy Mountmellick stitches. The half of each section is filled and covered with Satin stitch, but the other half is simply outlined and filled with fancy stitches as shown in Fig. 128. This reproduces the original actual size and is so clear that anyone can follow the stitches. The colors may be all alike or different colors may be introduced into each of the large leaves. Outline the slender stems as shown in Fig. 128. B. & A. Mountmellick Embroidery silk, size G, is used for filling and Herringbone and other fancy stitches. (Somewhat difficult.)

*Materials:* B. & A. Mountmellick Embroidery Silk, 12 skeins White 2002, size F, 6 skeins size FF, 6 skeins size G. Stamped linen of this design may be obtained of dealers in 18 and 22 inch sizes. See note, page 118.



MOUNTMELICK CENTERPIECE DESIGN NO. 510-3.

Lily of the Valley Centrepiece Design No. 1452.

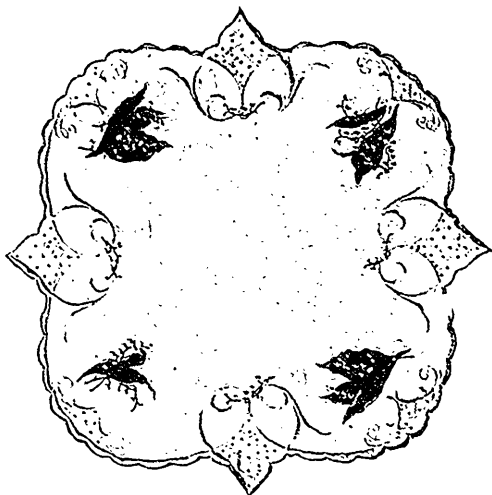
COLORED PLATE XXI. BY L. BARTON WILSON.

The lily of the valley is seldom met with in ordinary embroidery designs for it is a delicate flower to handle, but the coloring is exquisite for table decoration and the design here shown is well drawn. In most of the clusters the delicate lily bells stand out against the deep green of the leaves. This is a setting which cannot fail to give satisfaction but requires some skill on the part of the worker.

*Border.* — The border reflects the colors used in the flowers. With the exception of the tiny dots in different sections of the border which are worked in Green B. & A. 2183, the entire border is worked with Caspian Floss, White B. & A. 2002. Work the edge in Buttonhole stitch and the scrolls within in Satin stitch. The lines between the tiny dots or jewels should be worked in Brier stitch with White B. & A. 2002. At the top of each heart-shaped figure hangs a delicate spray of lilies which are worked in full with Filo Silk, White B. & A. 2002 and Green B. & A. 2180a for stems.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

*Flowers.*—An effective method of reproducing these delicate flowers is



LILY OF THE VALLEY DESIGN No. 1452.

one described in the Embroidery Lesson by L. Barton White on page 115 of this issue. Colored Plate shows a spray of lilies worked in this manner. The most difficult feature about this method is that absolute perfection must be maintained in laying the stitches, be careful that they are placed directly on the outline of the flower. Some workers prefer to embroider the leaves also, and they may use Silk, White 2003 and Green & A. 2780.

*Leaves.*—For the leaves will use lily Green B. & A. 2180, 2180a, 2181, 2183, working them in Feather

and laying the stitches according to directions given in the embroidery lesson. The leaves will be found to curve in slightly to the center, and delicate Green and A. 2480 should be used for the underside of the leaf. Use the darkest shade near the stem and directly under the turnover edges. (Difficult.)

*Materials:* Filo Silk, 3 skeins; B. & A. 2003; 2 skeins each B. & A. 2181, 2183, 2834, 2780; 1 skein each B. & A. 2480, 2180. Caspian Floss, 6 skeins only. See note, page 118.

## Mountmellick Centerpiece Design No. 510-10.

BY ELNORA SOPHIA EMBHOFF.

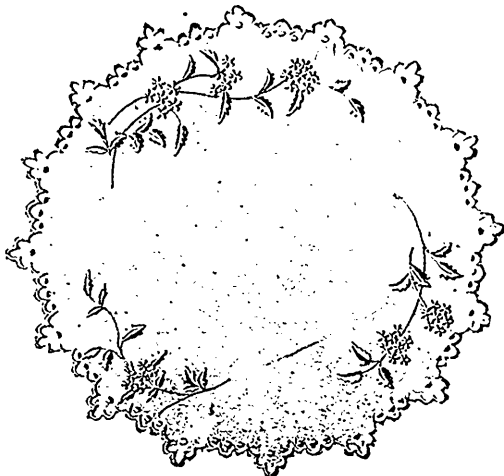
Many of the Mountmellick designs are purely conventional. The distinctiveness of this design is in graceful floral sprays, both flowers and leaves worked in white.

Fill the edge and work in Buttonhole stitch with B. & A. Mountmellick Embroidery Silk, size FF. Fill the jewels just inside the border and work in Satin stitch with the same size. The flower sprays will be very effectively worked entirely in Satin stitch with size F,—leaves, flowers, and stems. The leaves are heavily padded, each side of the center vein and the covering stitches.

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

and in a slanting direction from edge to vein. This must be very carefully done so that the vein shows as a perfectly straight, even line. The forget-me-nots are also filled, but not as heavily as the leaves, when covered in Satin stitch, the stitches being laid across the metal. Put a French knot in the center of each flower. Use Satin stitch also for the stems, laying the stitches across. It is impossible to lay too much stress on the importance of painstaking work, as the effect of the embroidery depends on the neatness and regularity with which the stitches are laid. (Not difficult.)

*Materials:* B. & A. Mountmellick Embroidery Silk, 8 skeins, White 2002, size F, 6 skeins size FF, 4 skeins size G. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 118.



MOUNTMELICK CENTERPIECE DESIGN NO. 510-10.

## Moss Rose Centerpiece Design No. 680 D.

COLORED PLATE XXII.

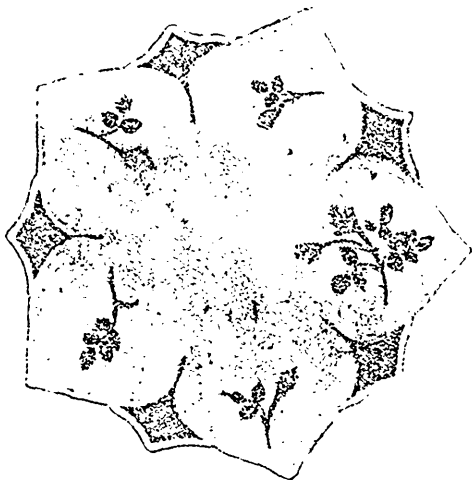
A unique study for embroidery is the moss rose, but as much of the work is suggestive we would not advise an inexperienced worker to attempt it. The rose itself is not so especially difficult, but it is the mossy calyx and stems which cause trouble. The introduction of net makes a very artistic border.

*Border.*—Caspian Floss, White B. & A. 2002, is used throughout. The edge is worked in Buttonhole and the scrolls surrounding the net in Satin stitch. When the embroidery is completed the linen is cut away and the net shows up prettily as a background for the star-shaped centerpiece.

*Flowers.*—The stitch direction is the same as in other double roses and it is anticipated that anyone who attempts this design has had more or less experience with other roses. The design itself is simple, and with a little study will well repay for all efforts. Colored Plate XXII shows how to take the little stitches which make or mar this design. In the centerpiece there are no full blown roses, all are buds. A good line of pinks to use is B. & A. 2670b, 2670, 2671, 2674. Deepen the buds towards the tips. The moss surrounding the buds may be

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

represented by what is known as Darning stitch,—rows of short stitches laid horizontally. This work needs to be carefully done, but represents moss work with fairly good success. Commence with 2050a, at the tips and shade gradually darker into 2051. The moss extends quite a way down the stems and it is here that the darker shade may be used. Toward the center of the stems the stitches should overlap so that the stem is nearly solid, or much heavier than the fringe edge.



MRS ROSE CENTERPIECE DESIGN No. 660 D.

2621, 2622, 2624. Caspian Floss, 5 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 118.

*Leaves.*—In the leaves use B. & A. 2050b, 2050a, 2621, 2622, 2624, working in Feather stitch. The leaf at the tip is generally the highest though this depends somewhat on the relation of the leaf to the spray. The leaf stems and prominent veins are worked in Outline stitch, using 2053 and 2054, and these shades may be used in the stems as well. Stems which are thick and woody are best worked in full embroidery and Tapestry stitch is very appropriate for rose stems. (Somewhat difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2053, 2054, 2670, 2671, 2674, 2050b, 2050c.

### Premiums Given for New Subscribers.

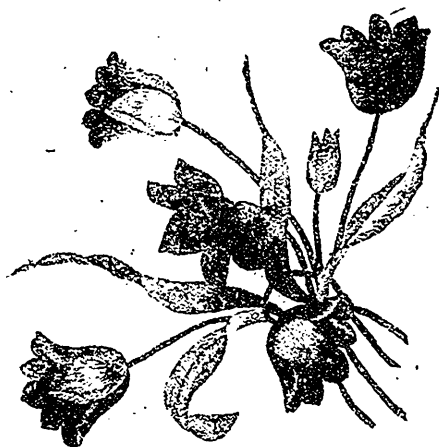
Attention is called to our Premium List. The conditions governing all offers are: First—Premiums are given only to subscribers,—that is, to persons whose names are already on our list and whose subscription is paid for one full year in advance. Second—A Premium cannot be given to anyone sending in her own subscription. You must get either new names or the renewals of your friends.

It is easy to obtain new subscribers, and we hope many of our readers will avail themselves of the offers given in our Premium List.

*YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.*

## Tulip Tea Cloth Design No. 702 B.

A tea cloth affords a particularly good opportunity for the use of large bold flowers like the tulip. It is necessarily quite brilliant in coloring. A colored plate of this flower is shown in the January 1899 issue of CORTICELLI HOME NEEDLEWORK. Copies of this issue can be obtained from the publishers for 10 cents



TULIP TEA CLOTH DESIGN NO. 702 B.

ordered at once. Red and yellow tulips and red tipped with yellow are pretty used in combination. Use Filo Silk, Red B. & A. 2062, 2063, 2064, and Yellow B. & A. 2012, 2013, 2014, 2016. The petals may be worked solid or if preferred half work may be used, the high light on the center of each petal being expressed by the linen as shown by cut. The petals in the background are worked darker than those nearer the eye.

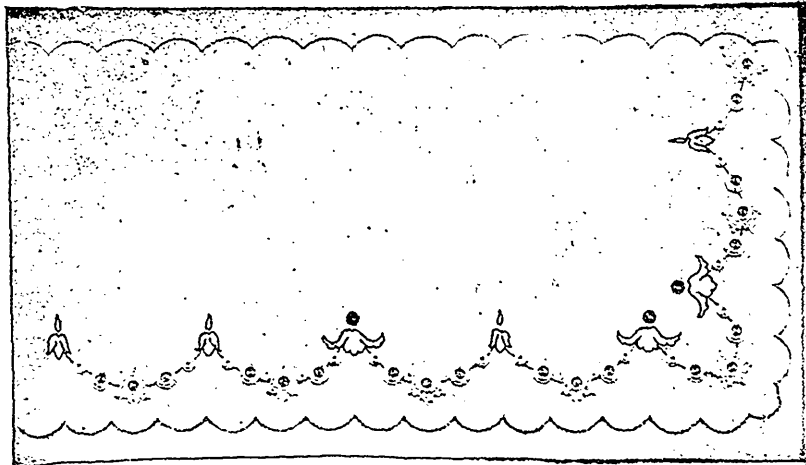
*B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.*

The cloth is 36 inches in size, and is finished on the edge with a deep hem. Above this is a row of drawn work. (Somewhat difficult.)

*Materials* : Filo Silk, 2 skeins each B. & A. 2012, 2013, 2014, 2016, 2062, 2064, 2050a, 2050, 2051, 2052. Dealers can furnish tea cloth of this design with hemstitched and drawn work edge in 36 inch size. See note, page 118.

### Decore Crochet Dresser Scarf Design No. 84.

This new work introduced in the January 1899 issue of CORTICELLI HOME NEEDLEWORK has proved so popular, and so many requests have been received



DECORE CROCHET DRESSER SCARF DESIGN NO. 84.

designs in this work suitable for dresser scarfs that several new patterns have been prepared and are now shown for the first time. Design No. 84 is executed in yellows and white, the lining silk also being in white.

Outline the chains with Twisted Embroidery Silk, Yellow B. & A. 2632 and the figures from which they hang with yellow B. & A. 2635.

The Scallop Round forms are crocheted with Twisted Embroidery Silk, White B. & A. 2003, and one applied to the center of each pendent chain. The remaining Round forms are crocheted plain and applied one on either side the Scalloped Round forms. Both the Scalloped and Plain Round forms are filled with Filo Silk, B. & A. 2440. Crochet 24 of the Jewels with Twisted Embroidery Silk, White B. & A. 2003, and apply to the chains, one just above each Plain Round form. The remaining Jewels are worked in yellow B. & A. 2635, and applied across

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



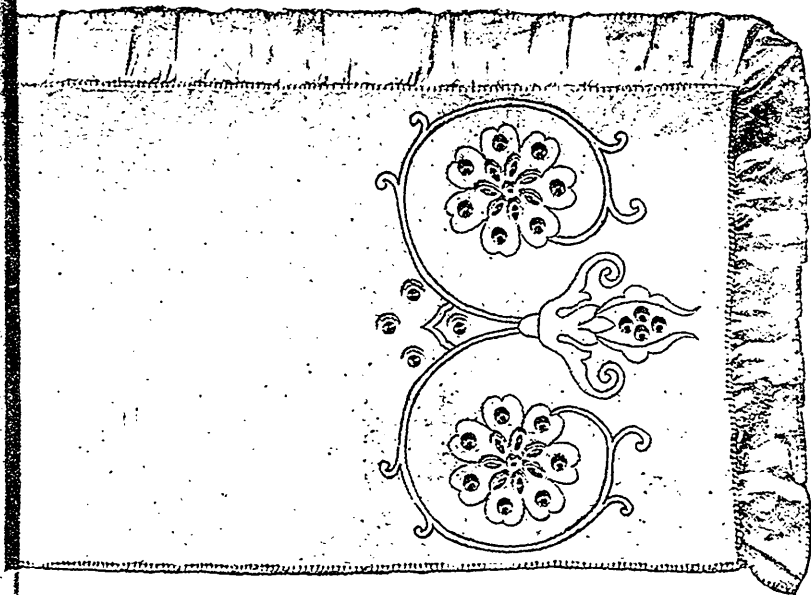
shown, just above six of the figures from which hang the chains. The edges of the net should be turned under about two inches and fastened in position with Outline stitch, using two rows for front and ends and one for back edge.

*Materials:* Twisted Embroidery Silk 10 skeins B. & A. 2003; 2 skeins each B. & A. 2632, 2634, 2635. Filo Silk, 1 skein B. & A. 2440. Decore Forms, 37 No. 3 Round, 30 No. 4 Jewel. 1 1/8 yard Bobbinet, 1 1/8 yard Lining Silk, color B. & A. 2003. 1 Paper Pattern. See note, page 118.

### Decore Crocheted Dresser Scarf Design No. 133.

A 'most dainty' piece of work is this dresser scarf. The foundation is white Persian lawn, and the decoration is in old blue and white.

Work the scrolls or flower stems in Kensington Outline stitch with Twisted Embroidery Silk, using Blue 2753 for the outer edge, and 2594 for the inner.



DECORE CROCHET DRESSER SCARF DESIGN NO. 133.

The figure from which these scrolls spring is worked in outline stitch. Use 2594 for the main part of figure, and 2593 for the pointed sections inclosing the cluster of four Jewels. Outline the flower forms with 2593. The Large Round forms are crocheted plain with Twisted Embroidery Silk, White B. & A. 2002, and filled in

*YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.*

with Filo Silk, Brown, B. & A. 2440. These forms are applied just between two large scrolls. Crochet the Small Oval forms plain with White B. & A. 2002 fill in with Filo Silk, Brown B. & A. 2440, and place in the center of each flower form. Jewels in White 2002 should form the extreme center, and from these Small Oval forms should radiate. The remaining Jewels are crocheted with White B. & A. 2752, and one placed in each petal of the flower forms, and a cluster of four at the base of each figure as shown by pattern.

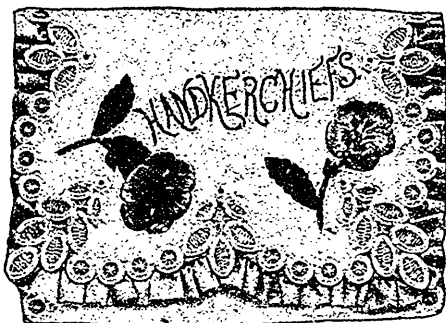
A narrow hem about one eighth inch in depth should be basted around the edge of the scarf. Over this hem is worked in Buttonhole stitch Twisted Embroidery Silk, Blue B. & A. 2593, the stitches being about one eighth inch apart. The front and end edges are further decorated with a ruffle of Persian lawn two or one half inches in depth, the edge of the ruffle being finished in the same manner as the edge of the scarf proper. A lining of white percaline is used. Full instructions for crocheting the different sized forms were given in the January 1899 issue of CORTICELLI HOME NEEDLEWORK, to which beginners are respectfully referred.

*Materials:* Twisted Embroidery Silk, 4 skeins each B. & A. 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100. Filo Silk, 1 skein each B. & A. 2440. Decore Forms. 36 No. 4 Jewel, 28 No. 2 Small Oval, 8 No. 3 Round, 2 yards Persian Lawn, 1 1/2 yard Percaline, White B. & A. 2001. 1 Paper Pattern. See note, page 118.

## Gloxinia Handkerchief Case No. 1394.

BY E. & P. VERGES.

The gloxinia is a somewhat unusual subject for embroidery, but works with very handsome effect.



GLOXINIA HANDKERCHIEF CASE No. 1394.

the edges touch. Work along the inner edge of the border in Reverse Buttonhole stitch.

edge of the case is bordered with Decore forms, through which colored silk lining shows very prettily.

*Border:*—Four sizes of forms used: No. 1 Oval, No. 2 Small Oval, No. 3 Round, and No. 4 Jewel. All are crocheted with Lace Crochet Silk, White B. & A. 2001, filled with fancy lace stitches with Etching Silk, White B. & A. 2001. Baste the forms to the pattern as shown, and secure carefully with

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

of stitch with Persian Floss, White B. & A. 2002, and cut away the linen from under. The spaces between the forms may be filled with spiders.

*Flowers*:—Work the flowers solid in Feather stitch, using Filo Silk, B. & A. 2883, 2884, 2885 for the petals of the larger flower; for the center and funnel, Yellow B. & A. 2012, 2013, and Green B. & A. 2450. In the smaller flower use Pink B. & A. 2474, 2475 for the edge, 2236 for the light ring, and Red 2885 near the base of each petal at the mouth of the tube.

*Leaves*:—For the leaves, stems, and calyx use Filo Silk, Green B. & A. 2050a, 2050, 2051, 2053. Work in Long and Short stitch or half solid embroidery. Outline the letters of the word "Handkerchief" with Roman Floss, Golden Brown B. & A. 2163.

When the embroidery is completed, remove from the frame and press. Make pad of cotton wadding as large as the linen inside the forms, and sprinkle plentifully with sachet. Cover with a delicate green China silk. Edge on all sides with double ruffle of the silk, and fold one end over to the depth of eight inches. This forms the pocket. Now tack the linen cover on to the pocket with a few invisible stitches. (Not difficult.)

*Materials*: Filo Silk, 1 skein each B. & A. 2883, 2884, 2885, 2012, 2013, 2236, 2474, 2475, 2004, 2450, 2050a, 2050, 2051, 2052, 2053. Roman Floss 1 skein B. & A. 2163. Caspian Floss, 2 skeins B. & A. 2002. Etching Silk, 2 skeins B. & A. 2002. Decore Crochet Silk, ½ ounce B. & A. 2001. Decore Forms, 19 No. 1 Oval, 6 No. 2 Small Oval, 72 No. 3 Round, 5 No. 4 Jewel. 1 yard China Silk. Dealers can furnish stamped linen of this design in 12x26 inch size. See note, page 118.

## Fancy Apron With Relief Crochet Edge.

BY A. OLIVIA LONGACRE WERTMAN.

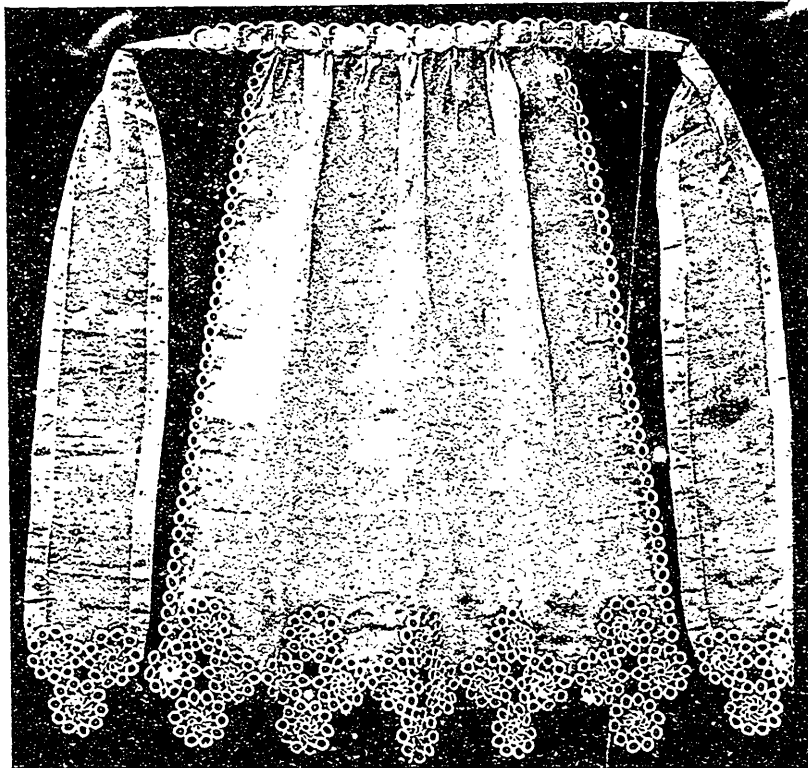
A dainty apron is always a most welcome gift. The one which is here illustrated may be made of either China silk or fine India linen. When silk is used, crocheted wheels should be of Crochet Silk, when the apron is of lawn, crochet wheels of Irish Flax or Silk Finish Cotton.

Russian Curve Spoke stitch is used to form the wheels used in the border. In article on Relief Crochet in the April 1900 issue of CORTICELLI HOME FOLIOWORK are explicit directions for making this stitch. On pages 95 and 96 pages 65, 66, 67, 68, show exactly how the work is done.

*Russian Curve Spoke Stitch Forming a Wheel*.—Join 16 chain in a ring, chain 12\* (take a loop around the chain, thread over, draw through one loop) 17 times more, then take a loop through the ring, thread over the needle, draw through 20 loops on the needle, draw the thread tight enough to curve the stitch, this loop on the needle remain idle, and draw a loop through ring;

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then chain 6 and draw the last chain through the idle one on the needle ; work chain again, and repeat from \*, making 9 loops around the first 6 chain, and over the second 6 chain. Work 10 stitches in the ring, and at the last one chain 6 and fasten on the back of first stitch at the center, then join the last to the first. (In place of using the 16 chain for the ring you can substitute a ring made by winding 15 times over a lead pencil and the crochet needle.) Now, where



FANCY APRON WITH RELIEF CROCHET EDGE.

joined, make 1 chain, and fasten it back on the top of last spoke. (To fasten back take out the needle, insert it in the place to be fastened to, and draw it through.) Chain 3, and wind a ring over the forefinger ; wind 10 times around it and the crochet needle, slip off, work on 6 half double crochets. \*Now wind a ring again, work on 6 half double crochets, and then chain 3 and fasten back on next spoke, work 3 singles on the 3 chain, and 6 half double crochets in the ring again. Now repeat from \* until all around. You will find part of the first r

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY*

not covered. Take the wrong side toward you and work on 6 half double crochets, and 3 single crochets on the 3 chain. Then slip stitch over each stitch to the joining of the rings, and turn the right side toward you, filling the remainder of the rings full of half double crochet.

Crochet a sufficient number of wheels to form the diamonds on bottom of apron and strings. Join in the manner shown and baste to the apron. Carefully overhand the upper edge of the diamonds, and cut away the material from under.

The rings which edge the sides of the apron are made in the same manner as those around the wheels. They are joined together and overhanded to the apron. When placed along the edge it will not be necessary to cut away material from under. The rings which form the belt are made on the same principle. When silk is used for the work the filling may be of heavy cotton or carpet warp if preferred.

Wind over two fingers as heavy as you prefer. (In the design it is wound 15 times with carpet warp.) Fill this exactly half full of half double crochet. \*Now wind over two fingers again, and fill again half full of half double crochet, and in the start of it, fasten back every second stitch, five times, into the stitch on the other ring corresponding with it. Repeat from \* until long enough. Work back in the same manner, except winding the rings. This will then bring it into shape.

If desired the rings may be crocheted separately and joined together afterward. The instructions call for joining as the work proceeds. The top of the apron is first hemmed and gathered the desired width, and then overhanded to the belt. Through this belt is drawn a hemmed strip of lawn, and to this are attached ends as wide as the width of a diamond. The ends are trimmed with three wheels placed as shown by illustration. A ribbon belt is also very dainty. It should be of sufficient length to allow for strings. (Not difficult.)

*Materials.*—1½ yard Lawn. 6 spools, size 300, B. & A. Crochet Silk.

## To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

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

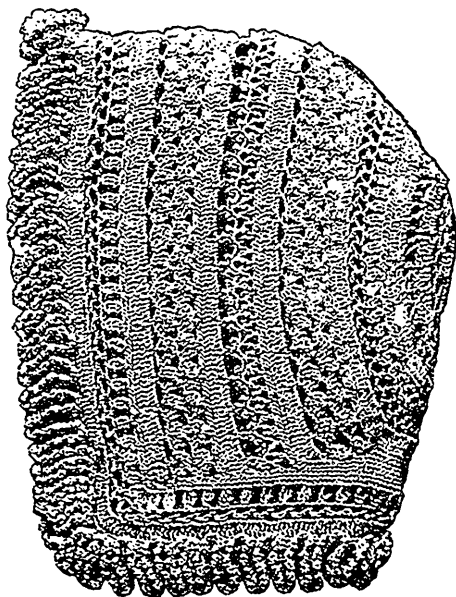
Place a piece of thick flannel on a soft padded board; upon this lay your needlework face (right side) down. Over this place a piece of clean dry linen or cotton cloth, on top of which a slightly wet cotton or linen cloth should be carefully arranged. Press with a flatiron only moderately hot. Ordinarily,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

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

# Infant's Crocheted Silk Cap.

BY MRS. J. F. ORR.

This cap is large enough for a child two years old. It can be made smaller by leaving off rows from crown and head piece or made larger by adding to them.



INFANTS' CROCHETED SILK CAP.

*4th row*—Tr. c. 3 around each 2 ch. of 3rd row, with 3 ch. between each 3 tr.

*5th row*—Begin in middle stitch of 3 ch. of 4th row, \* ch. 7, s.c. to middle of next 3 ch.; repeat from \* all around.

*6th row*—Begin in middle st. of 7 ch. of 5th row, \* ch. 5 s.c. to middle st. of next 7 ch.; repeat from \* all around.

*7th row*—Tr. c. 6 around each 5 ch. of 6th row, making a picot over each 6 tr. as follows: From the third tr., ch. 5, slip st. through the two loops of third tr. hold the sl. st. and the last st. of 5ch. on the hook, make the fourth tr. and take these off with the last st. of fourth tr.

*8th row*—D. c. 1 into picot, \* ch. 2, tr. c. 1 into next space between two groups of 6 tr., ch. 2, tr. c. to same place, ch. 2, d. c. to picot; repeat from \* all around.

*9th row*—Tr. c. 3 around each 2 ch. of 8th row.

*10th row*—S. c. 1 into each top st. of 9th row, taking up back loop.

*11th row*—Tr. c. 3 into 1 s.c. of 10th row, holding last st. of each tr. on the

ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS

The beauty is very much enhanced when a rosette of a bolt of ball ribbon and a crepe lisse ruching are added, and with ties of No. 5 or ribbon it would be hard to imagine a prettier or more becoming cap. The tighter it is crocheted the prettier will be the effect, hence use as small a hook as possible. An explanation of terms and abbreviations used will be found on page 48 of the January 1900 issue of CORTICELLI HOME NEEDLEWORK. Ch. 8, fasten to form a ring join.

*1st row*—D.c. 19 into the ring join.

*2nd row*—D.c. 1 into each d.c. of 1st row, taking up both loops with 1 ch. between each d.c. of this row.

*3rd row*—D.c. 1 around each ch. of 2nd row, with 2 ch. between each d.c. of this row.

hook till the 3 are made, draw all off with sl. st.; ch. 3; into 3d st. from 1st group of trs. group 3 other trs. and so on all round.

*12th row*—From middle st. of 3 ch., \* ch. 7, s. c. to middle st. of next 3 ch.; repeat from \* all round.

*13th row*—From middle st. of 7 ch., ch. 3, s. c. to next 7 ch., and so on all round.

*14th row*—Tr. c. 3 around each 3 ch. and tr. c. 1 into each s. c. of 13th row.

*15th row*—Repeat 10th row.

The crown is now complete, which we have kept perfectly flat. We will not do any more widening.

*16th row*—Ch. 3, tr. c. 2 in same place; \* tr. c. 3 into sixth st., ch. 1 tr. c. 3 in same place; repeat from \* leaving 2 inches for back; s. c. 1 into each of the remaining s. c. of 15th row.

*17th row*—Repeat 16th row.

*18th row*—Begin from first tr. on right hand side, ch. 5, s. c. to 1 ch. of 17th row; repeat to left hand corner; s. c. 1 into each st. around to right hand corner.

*19th row*—Tr. c. 5 around each 5 ch., and tr. c. 1 into each s. c. of 18th row round to left hand side; s. c. across back.

*20th row*—Repeat 10th row.

*21st row*—From the right hand side ch. 5, \* tr. c. to 3d st., ch. 3, tr. c. to same place, ch. 5, s. c. to 3d st., chain 5; repeat from \*; s. c. across back.

*22nd row*—On 3 ch. \* ch. 5, s. c. to same place, ch. 7, s. c. to same place, ch. 5, s. c. to same place, ch. 3, s. c. to next 3 ch.; repeat from \*; s. c. across back.

*23rd row*—From middle of 7 ch., ch. 5, s. c. to next 7 ch. and so on; s. c. across back.

*24th, 25th, 26th, 27th, 28th, 29th and 30th rows*—Repeat 19th, 10th, 16th, 17th, 18th, 19th and 10th rows respectively.

*31st row*—Group 3 tr. c. into every 4th st. with 3 ch. between, all round, adding extra groups at the corners sufficient to keep the work flat.

*32nd row*—Repeat 12th row.

*33rd row*—From middle of 7 ch., ch. 5, s. c. to middle st. of next 7 ch.; repeat all round.

*34th row*—Repeat 19th row.

*35th row*—Repeat 10th row.

*36th row*—\* Tr. c. 1 into a st., taking up both loops, ch. 2; repeat from \* all round.

*37th row*—Tr. c. over 1 tr. c. of 35th row, ch. 2, tr. over next tr. and so on, always adding enough extra stitches at corners to keep the work flat.

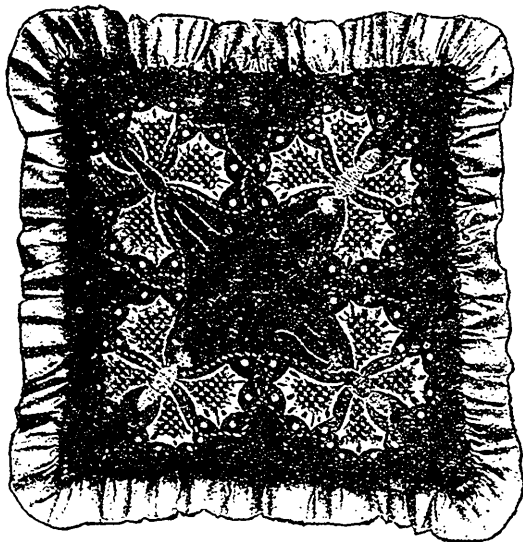
The 36th and 37th rows form the foundation for the frill, which is made as follows (see illustration); \* tr. c. 9 on a tr. c. of 36th row, and 9 on the corresponding tr. c. of 37th row, turn, 9 again in 37th row, and then in 35th row, turn; repeat from \*. To every 4 tr. c. make 1 picot as in 7th row.

*Materials*: Three  $\frac{1}{2}$  ounce balls of size 300, B. & A. Crochet and Knitting Silk, color 2004, 1 Star Crochet hook.

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

## Butterfly Sofa Pillow Design No. 1497 A,

Turning from the more pronounced novelties in the line of pillow design, we have this pretty design of black and yellow butterflies on a Delft blue background the whole edged with orange and black pillow ruffling. It is very effective for the amount of work expended.



BUTTERFLY SOFA PILLOW DESIGN No. 1497 A.

The outer edge of the butterflies' wings are outlined with a running stitch which we believe has not previously been described in this magazine. The outline is first run with Roman Floss, Yellow B. & A. 2016, taking the stitches evenly and making the under stitches shorter than the upper, then with Roman Floss, Black B. & A. 2000 under each yellow stitch the effect being that of a twisted rope. The second set of wings is worked in Long and Short stitch on the edges with Yellow B. & A. 2016 for the two upper, and 2017 for the lower, filling in the space between with cross stitches of the same. Now outline the edges of these wings with Black B. & A. 2000, and work an occasional black dot near the edge. The dots in each of the under wings are worked in Satin stitch, using the same shades of yellow as for the wings. The body of the butterfly next claims attention. This as well as the head is first outlined with Yellow B. & A. 2018, and filled in Turkish Cross stitch with the same. The eyes are worked solid in Satin stitch, with Black B. & A. 2000, and the feelers outlined with Yellow B. & A. 2018. Repeat this design in each of the four corners. The back of the pillow is Delft blue Panier cloth, the same as the top, and the edge is finished with a ruffling of orange Yellow silk ribbon, put on with a narrow heading. A second narrow heading of black ribbon is put on over the orange, against which it contrasts very prettily. (Easy.)

*Materials*: Roman Floss, 6 skeins each B. & A. 2016, 2017, 2018, 2000. 5 yards Silk Ruffling, 5 inches wide. 5 yards narrow Silk Ribbon. Dealers can furnish pillow top stamped with this design in 24 x 48 inch size. See note, page 118.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*



## Sunflower Pillow Design No. 1497 C.

This is a very brilliant pillow with a design of sunflowers on black Panier cloth. The Sunflowers are embroidered in full but as Roman Floss is used this means that the work is quite rapid. For the petals use Yellow B. & A. 2012, 2013, 2014, 2015, 2016, 2017, 2018, and work in Feather stitch. The centers of the flowers are covered with Brick Couching using two strands of Roman Floss, Green B. & A. 2050a, to three of Brown B. & A. 2166. Brick Couching is fully explained by text and illustration on page 32, January 1899 issue of CORTICELLI HOME NEEDLEWORK. This is the only number of the magazine telling how to make all the embroidery stitches and as it is constantly being referred to we advise all our subscribers to have a copy. Outline the edge of the center with Brown B. & A. 2166, pad the lower edge and cover in Satin stitch with brown. The padding is shown by the cut of this pillow and is used to express the raised effect of the center above the surrounding petals. Two of the flowers show the centers, the third the rear view and stem.

For this use Roman Floss, Green B. & A. 2050a, 2050, 2051, 2052, 2053. Work both stem and calyx in Feather stitch, slanting the stitches in the calyx toward the stem. The scroll lines we will work in Twisted Couching stitch, referring once more to January 1899 issue. Use Yellow B. & A. 2012, 2017 for the lines and couch down with Brown B. & A. 2166, Finish the edge of the pillow with a fancy ruffling of Yellow matching the sunflowers. (Easy.)



SUNFLOWER PILLOW DESIGN No. 1497 C.

Floss, 2 skeins each B. & A. 2014, 2015, 2016, 2166; 1 skein each B. & A. 2012, 2013, 2017, 2018, 2050a, 2050, 2051, 2052, 2053. 5 yards of Fancy Pillow Ruffling. Dealers can furnish pillow top stamped with this design in 24 x 48 inch size. See note, page 118.

While good silk is a necessity, a good soap is equally important. Quick washing in suds made with "Ivory" or any other pure soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules on page 145.

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

## Spanish Dancer Sofa Pillow Design No. 1479.

A novelty in the line of pillow designs is the Spanish dancer, and a brilliant effect is obtained by the use of red and green silks together with spangles to match the tinting of the girl's gown. The entire design is tinted and thrown into



SPANISH DANCER SOFA PILLOW DESIGN NO. 1479

strong relief by the yellow tinted background. The foundation of the top is ecru art ticking with the back of the pillow a rich crimson. Taken altogether it is a most "brilliant and striking" pillow. The skirt of the dress is worked in both green and red using shades harmonizing with the tinting. The edges are worked in Outline stitch with Roman Floss, and the entire skirt dotted with spangles of varying hues. Beginning at the right use green spangles, shade lighter toward the middle, and use rose colored ones on the left where the skirt is tinted that color. Outline the band around the edge of the skirt with reds and powder with small fancy stitches such as shown on page 48, January 1899 issue of CORTICELLI HOME NEEDLEWORK. The edge of the petticoat is worked in shades of reds in Long and Short stitch. Greens are used for the underside of the petticoat where it shows at the left. The lower edge of the skirt just below the band is outlined in shades of green. Outline the sash with Roman Floss, Red B. & A. 2065b and 2062, and decorate with jewels and small beads. Outline the bodice with Green B. & A. 2054 and use gold thread for lacing the front. The sleeve puffs and drapery of the waist are outlined with White B. & A. 2002 and dotted with silvery spangles. The hair, face, and arms are outlined with Filo Silk, Brown, B. & A. 2445, and for the finer lines, such as the markings of the face, a split thread will be found most satisfactory. Outline the rose in shades of red and use white for the ribbon streamers at the back. In outlining the tambourine use White B. & A. 2002 and Red B. & A. 2063, and use spangles at the sides to represent the rings. Use Black B. & A. 2000 for the stockings. Outline both edges and cover with cross bars of the same caught down where the lines intersect with tiny stitches of Red B. & A. 2062a. The slippers are outlined with Green B. & A. 2743 and tiny spangles decorate the tips.

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

Use Filo Silk, Brown B. & A. 2445, for outlining lower edge of sole and heel.

Finish the edge with a fancy pillow ruffling of shaded green put on with a heading. (Easy.)

*Materials:* Filo Silk, 1 skein each B. & A. 2445. Roman Floss, 2 skeins each B. & A. 2743, 2051, 2052, 2053, 2054. 1 skein each B. & A. 2060b, 2062, 2062a, 2063, 2000, 2002, assorted spangles and jewels. 5 yards Pillow Ruffling. Dealers can furnish pillow top stamped with this design in 24x48 inch size. See note, page 118.

### Shriner Masonic Sofa Pillow Design No. 1489.

The ordinary masculine mind of to-day has a decided leaning toward sofa pillows, as many a couch or divan in bachelor apartments will testify, and there are few things which appeal more strongly to the masculine mind interested in masonry than a pillow design emblematic of his favorite order.

The emblem occupies a prominent position. Work the ivory and saber blade

in full embroidery with Roman Floss, White B. & A. 2003. The handle of the saber and part of the crescent tinted in yellow are outlined with Japanese gold thread couched on. The face is outlined with Filo Silk, Brown B. & A. 2445, and the decorations surrounding are worked with gold thread and beads. Outline the star pendant with gold thread, work the tiny points of the inner star in Satin stitch with Filo Silk, Brown B. & A. 2445, and the dot in the center with Roman Floss, White, B. & A. 2003. Put a gold bead in



SHRI-BA MASONIC SOFA PILLOW DESIGN No. 1489.

the center. The saber handle is decorated with gold thread and beads, and the parts tinted in brown are outlined with Filo Silk, B. and A. 2445. The crown of the sphinx-like face in the crescent is worked with White B. & A. 2003. Another conspicuous figure is the fez. This is outlined on the edges with Roman Floss, Red B. & A. 2064. The tassel is outlined with Black B. & A. 2000, and the emblem is worked in a similar manner to the large one in the upper corner, or

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

Yellow B. & A. 2010 may be substituted for the gold thread, working the parts tinted in yellow in full embroidery. The border and scroll figures are tinted in brown, and are very effective outlined with red silk coronation braid couched on. Another way is to couch on Rope Silk B. & A. 2064. As the top of the pillow design is cream art ticking, the embroidery is very effective. For the back of the pillow use a rich red, and finish the edge with a ruffle of red satin ribbon matching in color the coronation braid. Secure a good down pillow of a size somewhat larger than the top in order to show up the design to good advantage. (Not difficult.)

*Materials* : Filo Silk, 1 skein B. & A. 2445. Roman Floss, 2 skeins B. & A. 2003 ; 1 skein each B. & A. 2014, 2064, 2000 ; 1 skein Japanese Gold Thread. Gold Beads. 12 yards Coronation Braid. 5 yards Satin Ruffling. Dealers can furnish stamped linen of this design in 24 x 48 inch size. See note, page 118.

### Decore Crochet Sofa Pillow Design No. 103.

BY ELOISE COOPER.

The beauties of Decore crochet can scarcely be appreciated by one who has



DECORE CROCHET SOFA PILLOW DESIGN No. 103.

never seen a finished piece. It is not as close and trying to the eyes as full embroidery, and the little forms may be picked up at odd moments.

Black satin is always a rich foundation, and the soft greens and pinks form a most pleasing combination.

Roman Floss, Green B. & A. 2560, 2561, 2562, 2563, is used for the scrolls, which are worked on both edges in Long and Short stitch. Use 2560 for the scrolls supporting the clusters of flowers. The groups of scrolls between are worked in the three remaining

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

stitch on both edges with Roman Floss, Pink B. & A. 2237. Work the stems and calyxes of the flowers in Outline, and Long and Short stitch, respectively, using Roman Floss, Green B. & A. 2563. Now apply the form as follows: Place a Scallop Round form crocheted in Pink B. & A. 2236 in the center of the group of five. The one on each side should be worked in 2237, and the two remaining in 2470a. The Round form and the Jewels on each side the design are crocheted with 2470. Directions for crocheting these forms are given in the January 1899 issue of CORTICELLI HOME NEEDLEWORK, copies of which can be supplied for 10 cents each. All the Round forms are filled with Filo Silk B. & A. 2160b, directions for which are given on page 84 of the magazine referred to. The back of this pillow is also black satin, and the edge is finished with a heavy black silk cord with a loop at each corner. (Not difficult.)

*Materials*: Filo Silk, 1 skein B. & A. 2160b. Roman Floss, 2 skeins each B. & A. 2562, 2563; 1 skein each B. & A. 2237, 2560, 2561. Twisted Embroidery Silk, 2 skeins each B. & A. 2236, 2237, 2470a, 1 skein B. & A. 2470. Decore Forms, 25 No. 3 Round, 8 No. 4 Jewel. 3½ yards Cord. Dealers can furnish black satin pillow top stamped with this design in 24x48 inch size. See note, page 118.

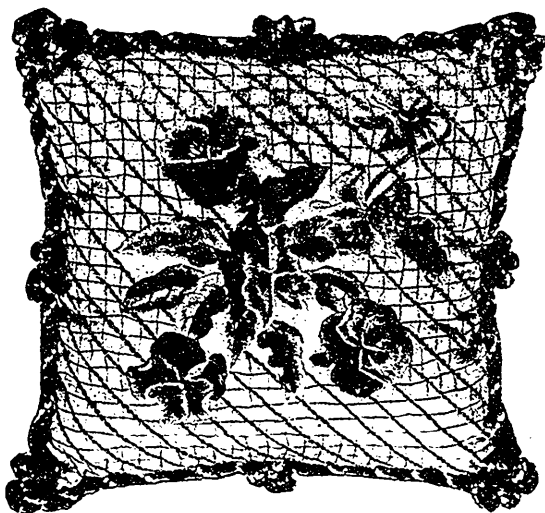
### Pansy Sofa Pillow Design No. 1204 A.

There are pillow designs galore, but the tinted floral covers appeal to the home beautifier with limited time at her disposal. This pattern is especially pretty with its background of couched bars and cross lines.

The material is yellow ticking, and on this the pansies are tinted in shades of purple, yellow, and old red. This is so beautifully done that it needs only a little work in Long and Short stitch to make very realistic pansies. For the purple flowers use B. & A. 2520b, 2520, 2521a, 2522, 2522a; for the yellow use B. & A. 2634, 2635, 2637, 2638, 2640, and for the red B. & A. 2090a, 2090b, 2091, 2093. Different combinations are used in each flower. The yellow pansy has a center of red, and the large red pansy in the center has its lower petals in yellow. These are worked on the edges in yellow, and into this is shaded the lighter shades of red. The purple flowers are worked mainly in these shades with a little yellow introduced in the lower petals, and at the center. The lines radiating from the eye are worked in Black B. & A. 2000. The leaves are worked in Long and Short stitch with Green B. & A. 2560, 2561, 2562, 2563, 2564, 2565, with the veins and stems in Outline stitch. Now couch the lines running diagonally across the pillow with Rope Silk, Green B. & A. 2182, caught down with Twisted Embroidery Silk of the same shade. In between these bars are worked cross lines with Twisted Embroidery Silk, Green B. & A. 2182. This gives a pretty, net-like

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

background for the pansies. The cover is now ready to press and make up. Use for the back, ticking of the same shade as the front, and finish the edge with



PANSY SOFA PILLOW DESIGN NO. 1204 A.

Dealers can furnish pillow top tinted with this design in 24x43 inch size. See note, page 118.

a heavy silk cord. The one used for the pillow described combined shades of green, tan, and brown, and was put on with heavy knots at the corners, and at the center of each side. (Not difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2090a, 2090b, 2091, 2093, 2000, 2520b, 2520, 2521, 2522, 2522a, 2560, 2562, 2563, 2564, 2634, 2635, 2637, 2640. Rope Silk, 8 skeins B. & A. 2182. Twisted Embroidery Silk, 8 skeins B. & A. 2182. 4 yards 2510 Silk Cord, color 15.

### Japanese Sofa Pillow Design No. 288A.

Fads in pillow designs are as changeable as ever. Just now Japanese effects are to the front, and so people who keep abreast of the times will want a purely Japanese pillow. The chrysanthemums, lanterns, and umbrella, all make this a desirable pattern, and the central, girlish figure is very effective.

The stems of the chrysanthemums are worked in Outline Stitch with Roman Floss, Brown B. & A. 2090a, 2090b, 2092, with a few additional stitches in the heavier parts. For the flowers use Yellow B. & A. 2630, 2632, 2635, 2637, shading as indicated by the tinting. Tip each petal with Long and Short stitch, and work down the sides in Outline stitch. The leaves are worked in Long and Short stitch with Green B. & A. 2180, 2180a, 2181, 2183, and the stems outlined. Considerable work is required for the girl's dress, which is tinted in light blue, and dotted over with dark blue flowers. The edges of the dress are outlined, and the entire surface covered with Darning stitch, using Blue B. & A. 2591, 2592, 2593, 2594. Work the lower edge of the dress in Long and Short stitch, with Blue B. & A. 2593. The flowers are all worked in Satin stitch with dark Blue B. & A.

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

2754, slanting the stitches from edge to center; work the center also in Sa'in stitch. A fine Japanese gold thread separates the petals, and this thread is also used in the dress to accentuate folds. The bands of black in the waist are outlined with heavy gold thread, and the green sash outlined with Roman Floss, Green B. & A. 2181, 2835. The yellow facings to the dress are worked with Roman Floss B. & A. 2634. Outline hair, face, and arms with Filo Silk, Black B. & A. 2000, and use gold thread for the long pins in the hair, tipping the one showing on the right with a tiny red jewel. The band which edges the parasol is outlined with reds, the center band with yellows, and the space between crossed with heavy Japanese gold thread to represent the ribs. Outline handle and tip with Black B. & A. 2000. This completes everything except the lanterns. These are worked in Long and Short stitch on the sides with yellow, and the bands, top and bottom with black. There is a red, a black, and yellow flower on each lantern, and these are worked in full embroidery, using Satin stitch. Both front and back of cover are ecru ticking, and the edge is finished with a ruffle of blue and gold satin ribbon. (Not difficult.)

*Materials:* Roman Floss, 1 skein each B. & A. 2090a, 2090b, 2092, 2062, 2063, 2064, 2067, 2000, 2180, 2180a, 2181, 2183, 2835, 2630, 2632, 2634, 2535, 2637, 2591, 2592, 2593, 2594, 2754. Filo Silk, 1 skein B. & A. 2000; 2 skeins Japanese Gold Thread, 5 yards Fancy Ruffling. Dealers can furnish pillow covers tinted with this design in 24x48 inch size. See note, page 118.



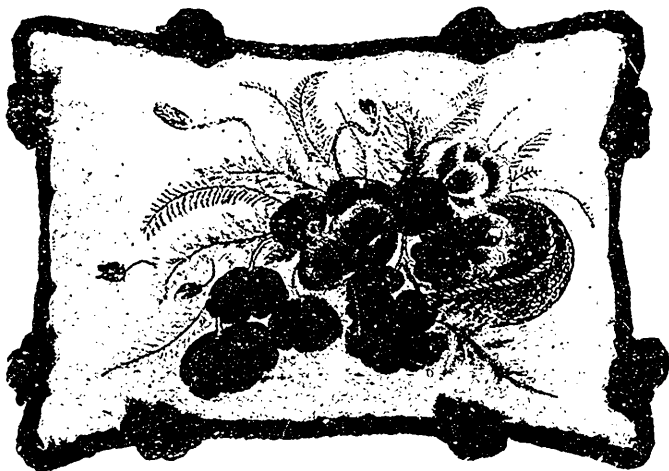
JAPANESE SOFA PILLOW DESIGN NO. 233A.

### Red Poppy Pillow Design No. 1216A.

This design shows a pillow of unique shape and of a size convenient in more ways than one. The foundation material is tan art ticking on which the poppies are tinted in several shades of red. The poppy leaves and ferns are in several shades of green and the basket is brown.

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS.*

In the poppies use Roman Floss B. & A. 2060b, 2061, 2062, 2062a, 2064, 2066, working in Long and Short stitch and using shades harmonizing with the tinting. The stamens are worked in Black B. & A. 2000, and a few stitches in Green B. & A. 2563 are placed in the center of each open flower. Work the poppy leaves in Long and Short stitch with Green B. & A. 2560, 2561, 2562, 2563, 2564, outlining the main stem with 2564. The feathery fern is also worked in the Outline stitch with a soft dull green as B. & A. 2280, 2281, 2282, 2283. Some ferns may be worked in 2283 and others almost entirely in the lighter shades. The basket is perhaps the most difficult part of the design to portray successfully. It is worked



RED POPPY PILLOW DESIGN NO. 1216 A.

entirely in the darker shades of Brown B. & A. 2443, 2446. The rim of the basket is worked in Outline stitch with 2443, and the body of the basket covered with darning stitch in 2440. It is a pretty design and reminds one of a colored study and indeed it is a colored study in silk. The back of the pillow is the same as the top, tan art ticking, and the edge is finished with a heavy red cord which is knotted in a somewhat unusual manner. (Not difficult.)

*Materials* : Roman Floss, 2 skeins each B. & A. 2062a, 2064; 1 skein each B. & A. 2443, 2446, 2060b, 2061, 2062, 2066, 2000, 2560, 2561, 2562, 2563, 2564, 2280, 2281, 2282, 2283. 4 yards Mercerized Cotton Cord. Dealers can furnish pillow top tinted with this design in 17 x 48 inch size. See note, page 118.

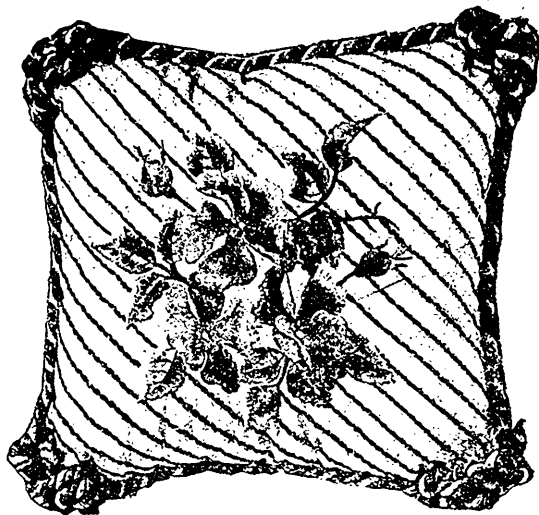
### Wild Rose Pillow Design No. 1204 C.

This is a pretty design of huge wild roses and leaves on pale yellow art ticking with a background of couched lines of rich golden brown. In common with other pillow designs of this nature the flowers are embroidered half solid, or

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



an effective way is to work the edges with one or two rows of Long and Short stitch, and then cover the rest of the petal with Darning stitch, following the direction of the stitches around the edge. Use Pink B. & A. 2670, 2671, 2672, 2674, 2676, 2244 for the petals, Green B. & A. 2780 for the centers, and Yellow B. & A. 2637 for the stamens. Work the centers in Satin stitch, and the stamens in Knot and Stem stitch. The leaves are worked half solid, and the veins in Outline stitch. A good line of greens is B. & A. 2180a, 2181, 2182, 2183, 2451, 2452, 2453. This allows deep rich shades for some of the leaves and lighter shades for the under side. Couch the



WILD ROSE PILLOW DESIGN No. 1204 C.

lines running diagonally across the pillow with Rope Silk, Brown B. & A. 2164, caught down with Twisted Embroidery Silk of the same shade. The back of the pillow is yellow art ticking, same as the top, and the edge is finished with a heavy silk cord combining green, brown and tan. (Not difficult.)

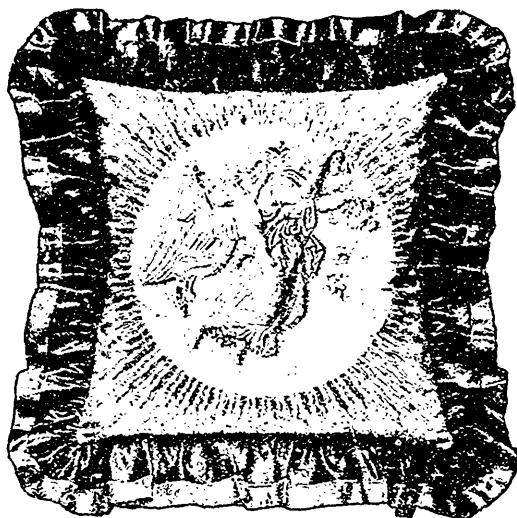
*Materials:* Filo Silk, 1 skein each B. & A. 2670, 2671, 2672, 2674, 2676, 2244, 2180a, 2181, 2182, 2183, 2637, 2451, 2452, 2453, 2780. Rope Silk, 8 skeins B. & A. 2164. Twisted Embroidery Silk, 8 Skeins B. & A. 2164. 4 yards Fancy Pillow Cord. Dealers can furnish pillow top tinted with this design in 24 x 48 inch size. See note, page 118.

### Cameo Sofa Pillow Design No. 289 B.

Another recent fad in pillow covers is the cameo design. It is perhaps one of the simplest ways of decorating a pillow, or in other words requires but little work. The cameo figures are tinted in gray on a delicate background; in this instance, a Nile green. Outline stitch only is used, and silk in various shades of gray to harmonize with the tinting. Outline the arms and feet of the angel and body of the child with Filo Silk,—the drapery and wings are also outlined, using a double thread of Filo in shades of gray to correspond with the tinting. A good

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

line of gray is B. & A. 2871, 2872, 2873, 2874. The heads and faces are best left without embroidery of any kind, and only a few stitches should be used in



CAMEO SOFA PILLOW DESIGN No. 289 B.

For the back of the pillow select art ticking of a dull écu shade, and finish the edge with a ruffle of fancy green and tan satin ribbon. (Easy.)

*Materials:* Filo Silk, 1 skein each B. & A. 2871, 2872, 2873, 2874. Roman Floss, 4 skeins B. & A. 2638. Japan. gold thread, 2 skeins. 5 yards fancy Satin Ruffling. Dealers can furnish pillow cover stamped with this design in 24x48 inch size. See note, page 118.

### Pink Rose Pillow Design No. 1200 B.

The double pink rose makes an exceptionally good study for embroidery, and a tinted design gives the novice an excellent opportunity for the "first attempt," as with coloring disposed of, the proper stitch direction can be determined with a little study. This is a pretty design delicately tinted on an écu line background which shows it up very nicely. In working the roses we will use Long and Short stitch, or "half work" as it is sometimes called. A number of different shades of pink will be required as B. & A. 2880, 2881, 2882, 2885, 2300, 2301, 2303. The very lightest shade will be used principally for the turnover edges of petals which

*ALL THE BEST DEALERS KEEP B. & A. SILK IN HANDS,*

may be slightly padded with the same shade. The centers of the roses and the buds are a deep glowing pink. Work the leaves also in Long and Short stitch using Green B. & A. 2450, 2451, 2454, 2050, 2051, 2053, 2054, Brown B. & A. 2445, 2165, Terra Cotta B. & A., 2093. Outline the veins and stems and work the thorns solid with Terra Cotta B. & A. 2093. This gives quite an assortment of shades to use in the leaves but they can all be utilized with good effect. The back of this pillow cover is the same as the top—*à cru* linen—and the edge is finished with fancy pillow ruffling combining shades of pink and green used in the roses. (Easy.)



PINK ROSE PILLOW DESIGN NO. 1200 B.

*Materials:* Roman Floss,  
1 skein each B. & A. 2093,

2880, 2881, 2882, 2885, 2445, 2450, 2451, 2454, 2300, 2301, 2303, 2165, 2050, 2051, 2053, 2054. 5 yards Fancy Pillow Ruffling. Dealers can furnish pillow cover stamped with this design in 24x48 inch size. See note, page 118.

### Design for Sofa Pillow—Heads of Three Horses—No. 1210 C.

This is a unique subject for pillow decoration, being taken from the familiar picture, "Pharaoh's Horses." It does not require a great amount of work, and when completed is very realistic.

The lower head to the right is tinted in red brown, and is outlined with Roman Floss, B. & A. 2163, 2163a, 2164. The lightest shade is used for the forelock and the prominent veins along the side of the head. These veins are worked in Satin stitch, but the mane and forelock in Outline. The eyes are worked full in Feather stitch with Roman Floss, Black B. & A. 2000, the stitches running lengthwise the ball, the pupil in White B. & A. 2001, and a tiny dash of Red B. & A. 2064 is worked at the corners. The nostrils are also worked in red and black, as shown by the tinting. A few horizontal stitches of red B. & A. 2064 are put in the mouth, and an occasional tooth worked with White B. & A. 2001. The other heads are worked in

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

similar manner, using Filo Silk, Gray B. & A. 2871, 2872, 2873, 2874 for the center



PILLOW DESIGN—THREE HORSES HEADS.—No. 1210 C.

one, and for the remaining head Brown B. & A. 2442, 2443, 2444, 2446. The design is tinted on écru linen, and the edge is finished with a heavy mercerized cord combining shades of green, brown, and tan. (Easy.)

*Materials*: Filo Silk, 1 skein each B. & A. 2871, 2872, 2873, 2874. Roman Floss, 1 skein each B. & A. 2442, 2443, 2444, 2446, 2064, 2000, 2001, 2163, 2163a, 2164, 2165. 4 yards Mercerized Cord. Dealers can furnish pillow cover tinted with this design in 24x48 inch size. See note, page 118.

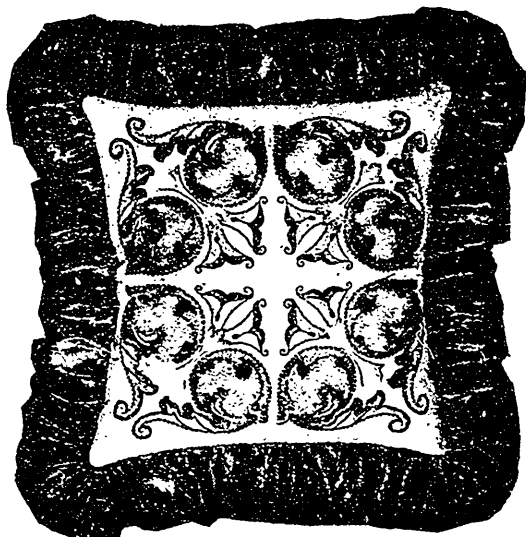
### Conventional Pillow Design No. 284 F.

The last pillow in the bunch is purely conventional. The design in shades of red and green is tinted on brown linen. The eight large figures in the corners are worked almost entirely in reds. The long sweeping lines on the outer edge are couched with B. & A. 2067, caught down with Roman Floss, Yellow B. & A. 2635. Black B. & A. 2000 is used for the long lines on the inner edge of the scroll which are outlined, and the leaf forms are worked in Long and Short stitch with Red B. & A. 2051a, 2052, 2053, 2065. The first section of the scroll as shown by the illustration is filled between the lines with Darning stitch using shades of red to correspond with the background. The small figures between these scrolls are at first outlined on both sides and filled in with Feather stitch. Commencing at the top of the fleur-de-lis with Green B. & A. 2181, shade gradually through Green B. & A. 2180a, 2180, 2480 to Yellow B. & A. 2630 at the stem. There now remains only the four double flower forms which are tinted in yellow and deep red with the calyx in green. Use Red B. & A. 2067 for the part tinted with the color and B. & A. 2636 for the yellow, working in Long and Short stitch. Outline the entire edge of these figures with Black B. & A. 2000. This little

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

touch of black is very effective as it sets off the brilliant coloring in the rest of the design. Now work the calyx in shades of green using B. & A. 2181, 2180a, and 2480, in the order named, commencing with 2181 near the flower. Brown linen is used for the back of the pillow and the edge is finished with a ruffle combining shades of dark red and green. (Not difficult.)

*Materials:* Roman Floss, 1 skein each B. & A. 2061a, 2062, 2063, 2065, 2000, 2480, 2180, 2180a, 2181, 2630, 2635, 2636. Rope Silk 2 skeins B. & A. 2067. 5 yards Fancy Pillow Ruffling. Dealers can furnish pillow cover tinted with this design in 24x48 inch size. See note, page 118.



CONVENTIONAL PILLOW DESIGN No. 284 F.

## The Proper Needles for Embroidery.

BY AN EXPERT NEEDLEWORKER.

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

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

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

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

# Lace Making from a Practical Standpoint.

BY C. E. RIGBY.

Lace making has gained a permanent hold upon the favor of American women.



NO. 604. DESIGN FOR AN ENGLISH  
POINT LACE EDGE.  
Price of Pattern, 10 cents.

It has passed the critical fad stage safely, and has taken its place in the front ranks of the established arts of needlework. There is no danger of its going out of fashion for many a day, if ever. Its reign is in its infancy.

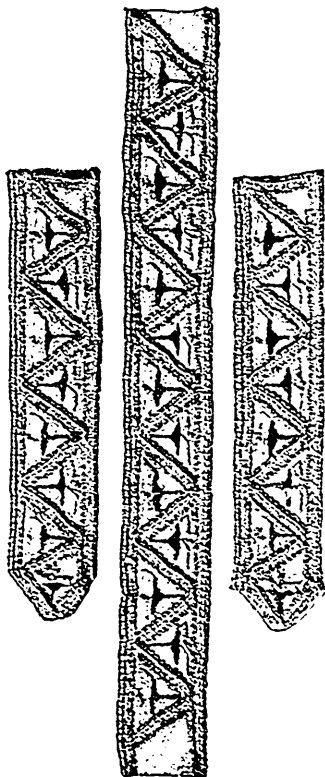
The fascination of doing the work is almost equal to the delight one feels in the finished product. Having gone a little way, most women will want to go farther.

There is no end to development and variety. The last word has not been said in lace making, and, in this new country, with its unused resources, fresh ideas, and inventive genius, endless new features may be evolved and engrafted upon the principles that have come to us from the older countries where lace making has reached its utmost development, æsthetically, industrially, and commercially.

One of the beauties of this form of handicraft is that no one need be discouraged from entering upon it by its intricacies or difficulties. The simplest forms of lace are beautiful, if well done, and with the numerous braids and tapes now in the market, the well defined patterns, and accurate directions obtainable, effective designs may be wrought with little expenditure of time or labor.

Their wide range of utility commands hand-made laces to the American housewife. Every room in the house may be made more beautiful through the addition of lace. The drawing room, library, bedrooms, and, above all, the dining room may be enriched by means of this beautiful product of her taste and industry. In dresses its uses are infinite, whether for the baby, the youthful miss, or the mother and her grown daughters.

One of the strongest encouragements for taking up lace work is the assurance that it is



NO. 2218. TRIMMING FOR SHIRT WAIST,  
OR WASH FROCKS  
Price of Pattern, stamped on material, 25 ct.

*INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.*

not made for a day, that it will not go out of fashion to-morrow or next season or the year after this, but that when you have finished a piece of handmade lace, you have something that you may use for life and hand down to your heirs unimpaired in value. In short it is a good investment of money, time, and energy.

This is to be peculiarly a lace season. Last year afforded only a suggestion of what is coming to pass this spring and summer. The modish satin foulards and other silks that are to be so much worn will be trimmed almost without exception with lace. In No. 604 the design for an English point lace edge appropriate for this purpose is shown. It is excellent from an artistic point of

view and, while a little more elaborate than some patterns that might be used for this purpose, contains only such stitches as are familiar to those who have done any lace work or a knowledge of which may be acquired readily. They are the Sorrento Bar, the Point de Bruxelles, Plain Russian, Sorrento Wheel, and the Twisted Cross Bar, all of which have been described in the July 1900 issue of *CORTICELLI HOME NEEDLEWORK*, which will be sent on the



No. 551. LACE YOKE AND COLLAR.  
Price of Pattern, 25 cents.

receipt of 10 cents to anyone wishing to study the subject. This edge would be especially useful in forming the jacket effects in vogue this season on silk as well as cloth frocks.

Shirt waists are enjoying a lot of present attention. We have them in every sort of fabric: flannel, silk, cotton, muslin, and linen. The tailor made waist is not extinct but it is decidedly in the background. Tucks, lace, embroidery, and all manner of trimming have destroyed the mannish severity of other seasons and have given in its place that touch of feminine daintiness and elaboration to which women always harks back after her adventures along other lines. In No. 2218 we show a new and unique method of trimming, applicable to shirt waists or any kind of wash frocks. No lace stitches are used but an Oriental effect is obtained by combining Arabian or Russian braid with Satin stitch embroidery to form a

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS.*

conventional design. Such colors may be selected as will harmonize with the

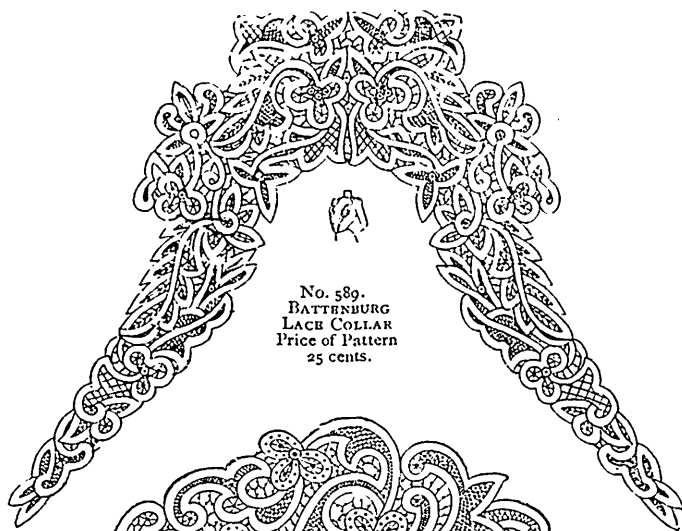


No. 602. ENGLISH POINT YOKE AND SLEEVES.—Price of Pattern \$1.00.

material with which they are to be used. This one is done on an old pink  
*UNIVERSAL IN POPULARITY—B. & A. WASH SILKS.*



foundation in white and green with a line of black and an occasional blue dot to



No. 589.  
BATTENBURG  
LACE COLLAR  
Price of Pattern  
25 cents.

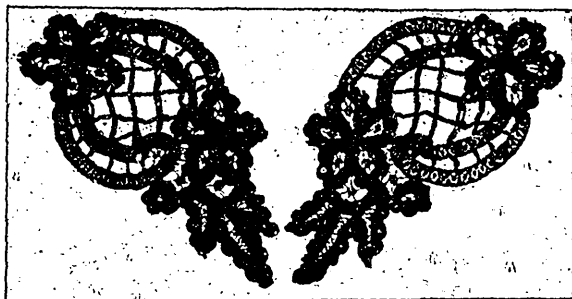


No. 500. FLEMISH LACE BERTHA.—Price of Pattern 50 cents.

give it distinctive character. The braid is *écru* and is applied in formal manner to accentuate the conventional character of the design.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

For a lace yoke and collar to be used on a silk waist or one of fine cotton, we present in No. 551 an exceedingly beautiful design of which, unfortunately, the illustration gives a most inadequate idea. The unity and harmonious development



No. 607. CORSAGE TRIMMING.  
Price of Pattern, 15 cents

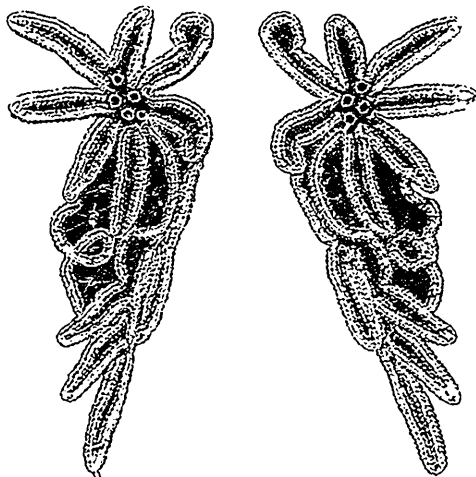
of the design give it the true artistic stamp and permanent value. The stitches and braid are the same as those in No. 604, except that in this case no purling is required, as the deeply pointed yoke fits into the material with no overlapping edge.

For those who have gone far enough in the art of lace mak-

ing not to be staggered by an elaborate piece of work, No. 602 is offered for yoke and sleeves to be done in English point. As no one except those having a considerable knowledge of lace making would undertake so large a piece of work, it is unnecessary to call attention to its obvious merits further than to say that care has been taken to select a pattern for both yoke and sleeves which, while conforming to the present mode, is not extreme. Changes of fashion, therefore, will not invalidate its effectiveness, an important consideration in the matter of a piece of work of so much labor and intrinsic value.

Lace accessories that can be used with different gowns for various purposes are always desirable. No. 589 shows a collar of the popular and effective Battenberg lace which will prove a boon to the woman who must make her ingenuity serve to

provide her with the variety from which she would otherwise be barred by the limitations of her purse. It has several new features to commend it. In the back it has the sailor shape, which most women find so becoming, and it is



No. 653. COAT REVERS WITH RUSSIAN  
LINEN BRAID.  
Price of Pattern, 25 cents.

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

extended over the shoulders to form sleeve caps that will render it especially attractive to the slender woman. The front is brought down to the waist line in the form of revers.

This collar would give an air of elegance to the simplest bodice and could be made up in white, cream or écreu, according to taste.

A rich piece of garniture which has similar qualities of adaptability to



No. 594. STOCK COLLAR DESIGN.  
Price of Pattern, 10 cents.



No. 591. STOCK COLLAR DESIGN.  
Price of Pattern, 10 cents.

recommend it is the French lace berthia, No. 590, which is designed primarily for an evening frock, but which would not be out of place on any dainty summer gown. Its greatest depth is over the shoulders, and it comes together



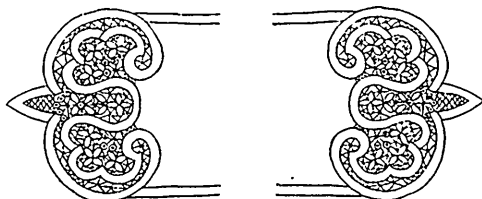
No. 596. STOCK COLLAR DESIGN.  
Price of Pattern, 10 cents.



No. 601. STOCK COLLAR DESIGN IN BRUGES LACE.  
Price of Pattern, 10 cents.

in such a manner that no break in its continuity is observable. Some of the most effective stitches in lace making are introduced in this design, including the Spinning Wheel Rosette, the Point d'Angleterre, the Sorrento Bar, the Point de Bruxelles, and the Picot Bar. The use of rings adds to the richness of the pattern.

A corsage trimming much favored this season will be the bodice support, an example of which we show in No. 607. This is made of black silk Duchesse braid, filled in with gold thread, jet and gold beads being introduced with excellent effect. This is in line with the demand for gold which prevails in trimmings of all kinds, and which is equalled only by the rage for silver, which could be substituted for gold here by using silver thread and cut steel beads instead of the gilt. These supports confine the fullness of the bodice front above the waist line, giving it a *bouffant* effect across the bust.



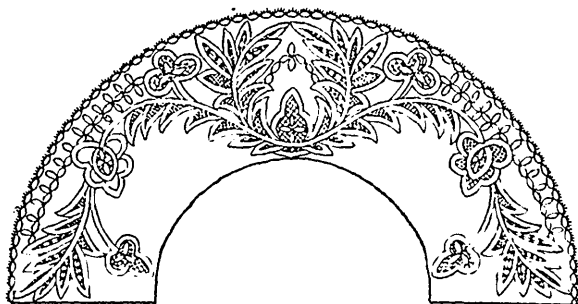
No. 597. DUCHESSE LACE DESIGN FOR DECORATING  
THE ENDS OF TIES  
Price of Pattern 15 cents.

A smart effect in coat revers is suggested by No. 653, in which the Russian linen braid is employed, the lace stitches being worked in gold thread. The pattern is simple, but the stitches and rings of gold give it a strikingly rich

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

appearance. The same pattern could be carried out in plack silk braid with silver thread and rings.

For the stock and turnover collars that have become essentials in every well



No. 606. MARIE ANTOINETTE LACE FAN DESIGN.  
Price of Pattern 25 cents.

dressed woman's wardrobe, several new designs of special excellence are here presented. No. 594 is exceedingly graceful in outline, with a charming combination of Sorrento Bars and Wheels, and Point de Bruxelles stitches. No. 591 is done in the more conventional

Duchesse lace design. Comparatively little work is required on this collar, the skillful arrangements of the braids and the free use of the plain Russian stitch being mainly responsible for the elaborate effect, the more difficult stitches being used only to a small extent.

The Honiton turnover collar, No. 506, is even simpler of construction, but it is good art, and makes a dainty finish for a summer gown,

Stock collars of lace are exceedingly smart. They may be made up over white, gold-silver, black, or any delicate shade, and may be worn with shirt waists and frocks of all degrees. No. 601 shows a handsome design for one of these collars in Bruges lace. This employs two kinds of braid, and several of the most desirable lace stitches, including the Point de Bruxelles, the Point d'Angleterre, the Sorrento Wheel, the Buttonholed Bar, the Vein stitch, and the Plain Russian. Silk instead of linen could be used to give this a more dressy character, and a pearl bead could be used to form the center of each of the three Duchesse braid designs introduced.

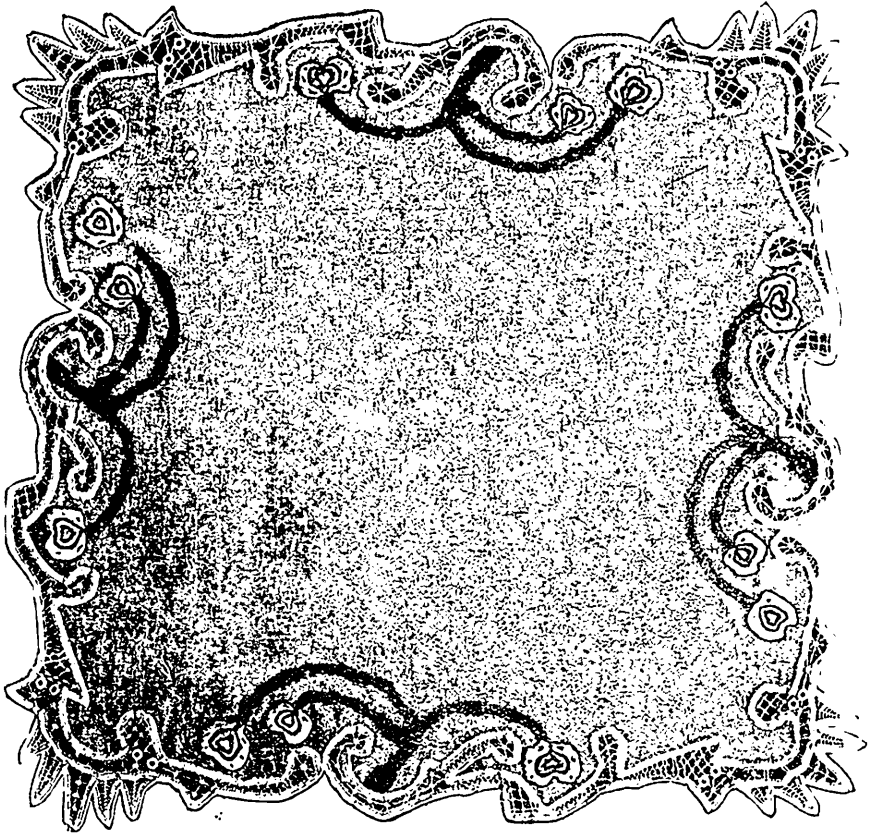


No. 617. CHILD'S COLLAR.  
Price of Pattern, 20 cents.

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

For decorating the ends of ties made of silk, mull, tulle, or velvet, or for finishing off the ribbon ends of stocks, an excellent pattern in Duchesse lace is represented in No. 597. It is dainty and unique, and not difficult of execution.

One of the graceful accessories of dress for which womankind has ever had a weakness, is the fan. If you want to add something to your already choice



No. 2215. TABLE COVER DESIGN.

collection, or want to make a worthy start on one, carry out the scheme suggested by No. 606 for a Marie Antoinette lace fan. Nothing could be better worth the effort of your leisure hours.

Mothers will appreciate the child's collar shown in No. 617, a simple, effective piece of work, which the beginner may undertake with confidence, and which

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

is durable enough to stand the wear that the small child gives its clothes. Only



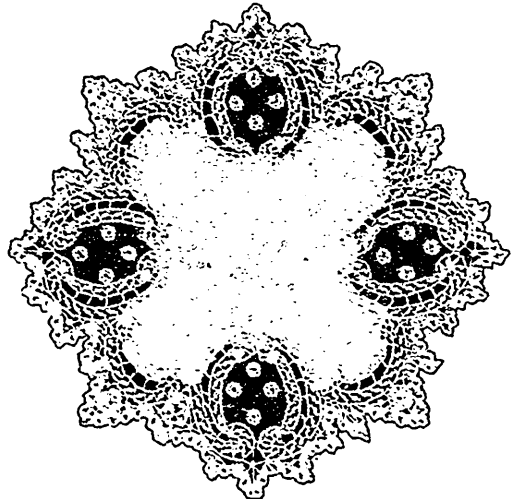
No. 2219. SOFA PILLOW DESIGN.

four stitches are used: the Cross, the Plain Russian, the Buttonholed Bar, and the Sorrento Wheel. It is one of those satisfactory pieces of work in which one may note her rapid progress and take courage therefrom.

Turning from matters of dress to the fittings of the home, we invite the attention of the reader to the table cover shown in No. 2216, the foundation of which is loosely woven linen, on which is wrought a vine-like border of Russian lace, the cloth being cut out from underneath the lace after the work is completed. Combined with the

lace is an extremely good decorative design in colored silks. Pomegranates are embroidered on the linen in natural colors, a heavy Satin stitch being used, combined with a cord which outlines the pattern, causing it to stand out well from the foundation material, and giving it decided character.

The sofa pillow shown in No. 2219 has a similar combination of lace and embroidery. The material is old ivory satun. In one corner of the pillow a graceful scroll design is carried out in Russian lace, from which a striking spray of silk embroidered poppies extends toward the center. This pillow could be finished with a plain seam, which is a favored method at present, or with a cord in which the embroidery colors were embodied.



No. 616. CENTERPIECE DESIGN.

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

An exquisite centerpiece, No. 616, is made of pale blue silk with a border of lace, the braid being fine white Duchesse, and the stitches in blue silk to match the center. Another novelty in this charming little creation is the introduction into the lace of medallions of white on which are embroidered forget-me-nots.



No. 611. ROSE DOILY.  
Price of Pattern, 7 cents.



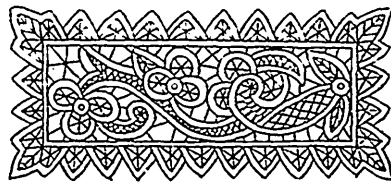
No. 612. LILY DOILY.  
Price of Pattern, 7 cents.

Instead of being embroidered they may be purchased ready made and applied to the net.

In doilies, those extremely useful adjuncts to the attractive dining table, there is something new to delight the heart of the housekeeper. No. 611 illustrates the rose doily, and No. 612 the lily. The same idea may be carried out in the violet, the tulip, or any flower preferred. Flemish braid and the ordinary lace stitches are employed, the outer edge being finished plain or with the loop edge as preferred.

The use of doilies corresponding with the floral scheme for decorating the table will at once suggest itself in this connection,—violet doilies for a violet luncheon, those of rose design for a rose dinner. The color scheme might be intensified by substituting violet or rose color silk for linen thread in the lace stitches.

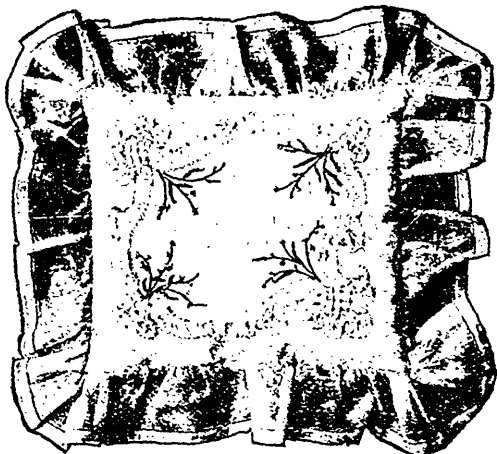
For the toilet table the pincusion in No. 622 is dainty and neat, and may be made to harmonize exquisitely with the color tone of its surroundings. The satin covering should be of the color prevailing in the room. Over this is fastened white net with a simple border of lace, the stitches being done in silk floss of the same color as the satin body. A net ruffle with Picot braid edge, and small ribbon bows at the corners complete this attractive accessory of the toilet table.



No. 622. PINCUSION DESIGN  
Price of Pattern, 10 cents.

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

For a baby pillow we have in No. 620 a suggestion for as pretty a rest as the



No. 620. BABY PILLOW.

most adored darling ever laid its little head upon. The slip is made of white mull chiffon, on which is wrought in silk floss and dainty braids a charming though simple pattern in Marie Antoinette lace, bordering forget-me-nots embroidered in silk in the natural colors of the flower. The ruffle with which this pillow is finished is hemstitched with blue silk.

If pink is preferred to blue, wild roses might be used as the motif for the decoration.

To avoid possible confusion, it should be understood that Russian and Arabian

braids are practically the same, Arabian being only a distinctive term for a deeper color tone.

As a convenience to subscribers the publishers will fill orders for cambric patterns of any of the lace pieces illustrated in this issue on receipt of price given beneath each engraving.

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## Two Helps for Needleworkers.

Few realize how much of a help to rapid execution of the solid embroidery stitches is a good embroidery frame. In fact, where any shading is required, a frame is a necessity. The linen should be held "drum tight," and both hands should be free to place the stitches—the left hand being below the frame, and the right hand above. We supply our subscribers with a strongly made frame, adjustable to any sized linen up to 24x24 inches, complete with bolts and thumb nuts, at 50 cents. If sent by mail 20 cts extra must be enclosed for postage.

For small linens a Florence Hoop Holder is equally valuable. This device holds the hoop and linen firmly to the table, enabling the embroiderer to accomplish much more work at far less fatigue than could be possible otherwise. The price of the hoop holder with bar and clamps is 75 cts. If sent by mail 15 cts. extra for postage.

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



## Crocheted Silk Purses.

Preliminary instructions as well as general rules for Round End Purses were published in the October 1900 issue of CORTICELLI HOME NEEDLEWORK. Beginners are advised to obtain that number before attempting any of the designs shown here. Suggestions are also given in the October 1900 issue for the easiest way to string the beads, and the proper method of finishing off the ends of purses by the use of either fringe or tassels. Six very attractive designs for purses and bags were shown in that number. Copies may be obtained by sending 10 cents to the publishers. Three additional purse designs appeared in the January 1901 issue of CORTICELLI HOME NEEDLEWORK.

### Crocheted Beaded

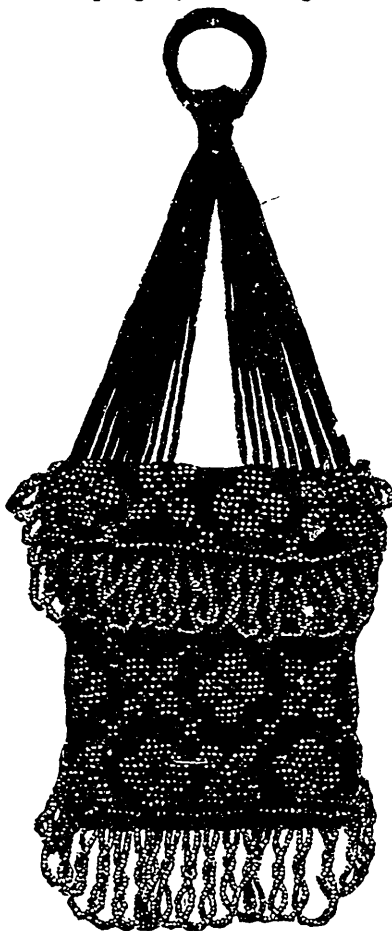
#### Silk Purse No. 16.

WITH OVERLAPPING END CLOSED WITH CORDS.  
BY MARY WARD SHUSTER.

This purse measures 3 inches in width and  $3\frac{5}{8}$  inches in length. It is closed by means of cords, which will be herein described, and requires no attachments or clasps, all that is necessary being an ordinary brass ring the size of a quarter of a dollar, which is crocheted over and through which the cords are to pass.

The purse as illustrated is made of a medium shade of Corticelli Purse Twist, Blue No. 913, with steel beads; two spools being necessary of Purse Twist, and 5 bunches of steel beads No. 9, with a steel crochet needle No. 1.

To begin this purse make a chain of 54 stitches, turn and work into each stitch of this chain a single crochet on each side of chain, back to the starting point when there will have been made a complete circuit of the chain first made, This forms the first row and foundation for both sides of purse and also closes it at the bottom without sewing or other seaming. There are now 106 stitches



CROCHETED BEADED SILK PURSE No. 16.

*YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.*

around the purse, and, after the plain row, crochet in single crochet one more round with a bead in each stitch, and upon this another round of single crochet without beads. At this point the pattern is begun and is worked upward from left to right, counting the spaces of pattern which represent plain stitches, the beads being indicated by the dots. There are upon each side four complete figures with the smaller ones between. These are repeated until there are also four complete rows in length of purse, and may be continued farther if longer

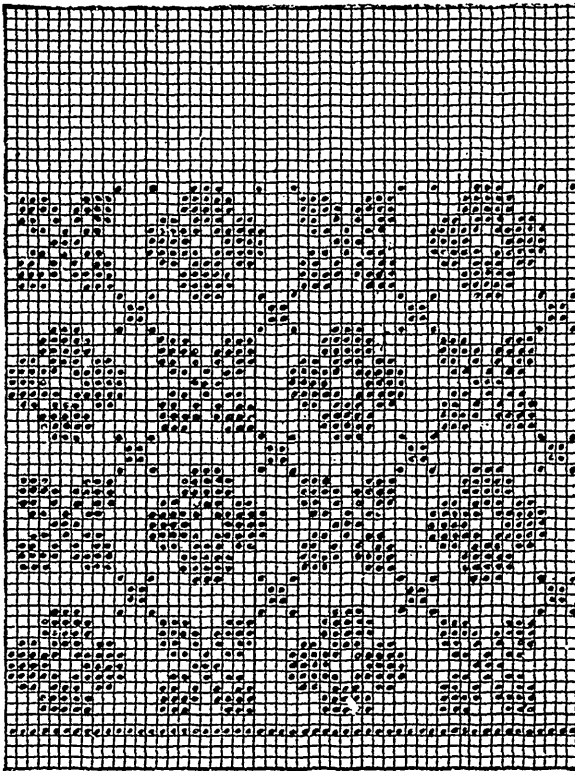


FIG. 12j. DETAIL OF PATTERN, PURSE No. 16.

Work 1 single crochet into every stitch; follow the pattern again and work the same four figures once, which will be the proper depth for flap. The silk must be cut at the end of each row in order to have the beads worked from the wrong side, which is the case with all bead work of this character. Care must be taken in cutting the silk and renewing at the other end that no stitches are lost, that the regularity of the design may be preserved. If this method is too trouble-

purse is desired, after which two rounds are worked in single crochet without beads. On completion of this part of purse the work is continued as follows, in rows:

Work in same direction as preceding row, as if for another round; 1 double crochet in the first and every alternate stitch, doing one chain between each double crochet, until exactly one half the number of stitches in whole round has been worked, and in the last stitch of this same half make 1 double crochet and turn, making a chain of one before going back over the row just worked, to make the flap.

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

some another one is to work the whole flap in single crochet, every alternate row having beads in each stitch, the others being plain, being careful to make a chain at the turn at each end of flap. If the pattern is followed from the flap the same figures should follow those in the part immediately under it, that the design, when purse is closed, will retain an unbroken appearance, the two figures alternating. Work one row of single crochet with beads around entire flap for finish like bottom of purse.

The next step is to crochet the cords by which the purse is suspended from the metal ring which has been previously covered with crochet. These cords may be made separately, all in one, or a small silk cord, very fine, may be bought and used for the purpose. In either case this cord is attached as follows: Make a chain about four yards in length; attach cord to front upper end of purse, pass through the first hole formed by the row of double crochet, pass through the ring (which is conveniently used if pinned to a pillow or cushion), back again through *the same hole*, being again secured to the opposite front edge where started from; sew in place to the stitch which falls opposite the second hole on other side to keep straight and even, and pass through this second hole, through the ring and back again through the second hole, again attach to front edge of purse and carrying opposite to third hole, when the same thing is repeated until there remain three holes on each side of the exact middle of purse. These are left without cords for convenience and more easy use, still, if preferred, the cords may be taken all the way across. When the six middle stitches are to be left free, proceed from the seventh one as from the first, making the chaining same length and attach in the same manner. The length of the chained cord between each fastening to the edge of ring should be 11 inches, and should all be of the *same length exactly*. When these are all in place, arrange in their regular order, each one as it is attached to purse, draw all together just below the ring, and, holding firmly in place, twist evenly and smoothly with silk, or crochet small band of about four single crochet and sew tightly on.

This is the only purse of the old "Miser" description which is worked from the bottom up, and the greater facility in making in this manner commend itself.

At the center of the upper front edge of purse a small tab for opening, as in purse accompanying, is worked by making a single crochet in each of the six center single crochet stitches, turning, work 6 more single crochet into those preceding and repeat for about six times. This allows the purse to be more readily and conveniently opened.

Any design may be used containing the proper number of stitches, or may be enlarged by remembering that 16 stitches are allowed to about one inch, and any pattern divisible by that number, or containing a single figure of 16 stitches, may be adopted.

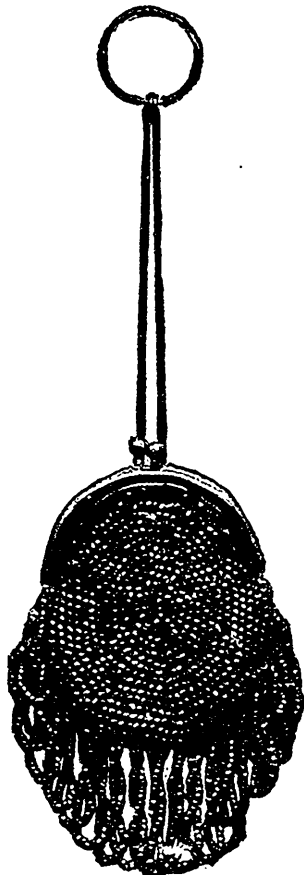
This is rather an unusual variation from the general style of bead purses. The ring may be used to carry purse upon the finger or for attaching to the belt or dress. The absence of metal attachments makes it both cheaper

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

and more easy to make, and obviates the necessity for having the work mounted.

The lower end of purse and that of the flap are finished with a fringe made of beads in the following manner: For the bottom of purse, string about 65 and for that of the flap about 35 beads. Begin at the left hand corner, string beads for one loop, attach to edge; string same number again and pass twice through the loop first formed, attach to edge; bringing needle up through the center of this loop, repeat at regular intervals until the opposite side is reached, when it will be observed that the first and last loops have the outer edge loose, but this falls upon the loop and is not observed.

*Materials:* Two ½ ounce spools Blue Corticelli Purse Twist, color 913. Five bunches No. 9 Steel Beads. On No. 1 Steel Crochet Needle.



SMALL CIRCULAR CROCHETED BEADED  
SILK COIN PURSE No. 17.

The purse as described is made of gray silk with steel beads and clasp. The latter can be attached to purse by sewing, or, if it has no perforations on edges for this purpose, can be mounted at very small cost at a store where pocketbooks and bags are sold. It will be more durable if lined with soft suède or silk, which will in no way interfere with the mounting.

### Small Circular Crocheted Beaded Silk Coin Purse No. 17.

BY MARY WARD SHUSTER.

Follow directions given for construction of seven-pointed star in CORTICELLI HOME NEEDLEWORK for October 1900, substituting a beaded for the plain stitch used to form the divisions of star, and continue to widen in this manner until the desired size is reached.

The purse illustrated is 2¼ inches in diameter, and requires for both sides, which are of beads, 3 bunches of steel beads No. 9, 1 spool of Corticelli Purse Twist, and 1 steel crochet needle No. 1.

When the purse is the proper size make another piece (for other side, as the two are worked separately and then joined), and upon completion join the edges of the two either by crochet or sewing, on the wrong side, for about one half of the circle, leaving the upper half open. Crochet three rows of single crochet, plain, around the portion left open for adjusting to the clasp.

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

The bottom is finished with a fringe made by stringing 40 beads, making a loop of the first strand, stringing the same number, twisting twice through the previous strand, attaching firmly to bottom edge, and so repeating until the opposite side is reached in this manner, and the fringe extends from the edge of clasp on one side to that of the other.

This will be found a very useful little receptacle for coin, tickets, or for carrying one's rings when a glove is worn, and it is astonishing how much can be stowed away in the small space and how useful such an article becomes.

---

## Crocheted Beaded Silk Chatelaine Bag No. 18.

WITH SILVER TOP.

BY MARY WARD SHUSTER.

The bag as illustrated is made of black silk and steel beads, and has solid German silver top. It measures at top and bottom 5 inches, and at widest part  $6\frac{1}{4}$  inches ;  $6\frac{1}{2}$  inches in length without fringe. The clasp is 5 inches wide.

Materials necessary are two spools of Corticelli Purse Twist, eight bunches of steel beads No. 9, and a steel crochet needle No. 2. The beads are first strung upon the silk, but it is best to string only one bunch at a time, as too many on the silk are hard to handle, and are apt to snarl and to cut the silk. The joining, after stringing, can be easily concealed either in the plain or under a beaded stitch. The work is done from the wrong side, care being taken, in order to keep the direction straight, to take up only one vein of the stitch. This gives the work a ribbed appearance on the wrong side, and is of great value to avoid the naturally oblique tendency of the stitches.

To begin the purse make a chain of 66 stitches ; turn and work along this chain back and around its entire length a single stitch in single crochet to the point of starting. This gives a round of 130 stitches, forms the first row or foundation of bag, and also closes it at the bottom without seaming or other work. The pattern is now begun by widening at each side of front and reverse of bag alike, if they are to be both beaded, according to the design. Some prefer to bead only one side, in which case the pattern is used for the front and the same number of stitches preserved in the reverse, being widened exactly as the former.

The increase is continued according to design for 17 rounds, after which there is no more widening, and the straight edge continued for 17 more rounds, when the work is gradually narrowed to the top to fit the clasp, which is round, or, if a square top is selected, until it is the proper size and width. From the point

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*



CROCHETED BEADED SILK CHATELAIN BAG No. 18.

where the narrowing is begun, make 28 rounds, according to design, and after the completion of this 28th round, the work is done in two separate sections for the accommodation of clasp. Work 18 rows in this manner, when the top will be somewhat rounded and will measure about five inches across.

When the two separate sections are completed, work several rows in single crochet around the edges and top continuously, to which the clasp is to be attached, as it will not fit over the beaded part and there must be a plain space for the mounting.

The sides and bottom of bag illustrated are finished with a fringe, narrow on the sides, gradually increasing in depth to the rounded edges at bottom, at which it is carried across evenly and closely. The fringe may be made by stringing 65 or 70 beads, twisting several times to the left, and attaching to bottom, the tassels so made touching each other; if desired for sides use fewer beads placed at greater intervals, gradually increasing in depth to bottom. The majority of workers place this fringe across the bottom only, Another method of making fringe is to make a strand or loop of 70 beads, attach to left lower edge, string same number of beads, and after twisting it several times through the previous loop, and

attaching to edge very close to it, repeat until the opposite side is reached. Made in this way it is impossible for the fringe to untwist.

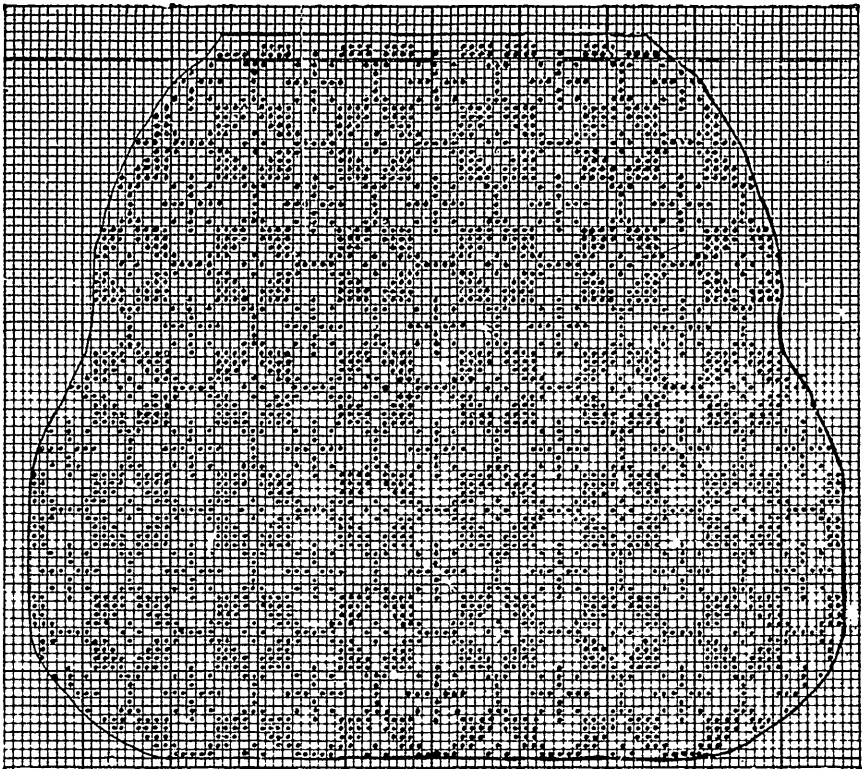


FIG. 130. DETAIL OF PATTERN FOR CROCHETED BEADED SILK CHATELAINE BAG No. 18.

## Crocheted Beaded Silk Tam O'Shanter Coin Purse No. 19.

### EIGHT-POINTED STAR PATTERN.

BY MARY WARD SHUSTER.

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

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

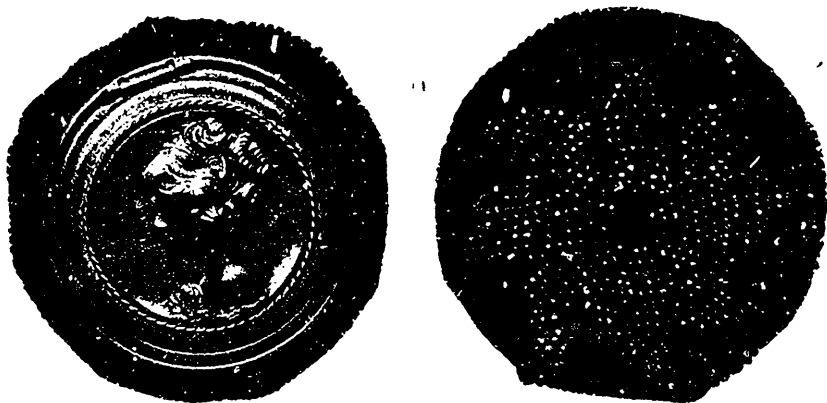
Continue working in this manner, adding one bead in the stitch, widening the previous round, and adding a plain stitch to each section of star until there are

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

nine beads in each with a single plain stitch between each section, marking the divisions of the star. When there are nine beads so worked the widest part of the star having beads is reached. The following rounds are worked by omitting the last bead in each section, substituting therefore a plain stitch, and continuing to widen as before, by the addition of a single plain stitch, being careful to have the widening at the same place as formerly, that is, at the stitch just before the bead, so this line may be preserved unbroken, until there remains a single bead at each section, which will mark the tip of the star.

There will then be a perfectly flat circular mat, which should be 3 inches in diameter. If at the conclusion of the star the mat is less than three inches, increase it to the desired size by the addition of several rows of plain crochet.

The work is now at its widest and largest point and is continued by working



TOP VIEW, TAM O'SHANTER COIN PURSE NO. 13. REVERSE VIEW, TAM O'SHANTER COIN PURSE NO. 19.

rows of plain single crochet and narrowing at each point which was previously widened. Continue to narrow in this manner for about eight rounds, when this part will be found to double over upon the mat-like portion, and will present the appearance of a miniature Tam O'Shanter cap, from which its name is taken. When this section is narrowed to the size of top selected, work two rows in double crochet, which should stand up like a band, to which the top is to be attacked.

The purse as illustrated is made of green silk with iridescent beads and gilt top. This top has an inner section or "inlay," which when mounted presents a much neater appearance and is stronger, although similar tops without this extra piece can be bought with perforated edges for sewing to purse.

*Materials:* One bunch of Beads No. 9, which should be strung upon the silk before the work is commenced, will be sufficient to make the purse. One ½ ounce spool Corticelli Purse Twist. One Clasp Top. One Crochet Needle No. 1.

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*



## Subscribers' Questions Answered.

BY L. BARTON WILSON.

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

**EMBROIDERY ON LACE.**—To embroider on lace, baste firmly over the reverse side of the pattern a very sheer piece of linen lawn or fine net. Be generous with the lawn, allowing ample margin, so that when the piece is set in hoops all strain can come on the linen, and not on the lace. Outline stems and the like first—that is, before lining, as far as this is possible. Embroider through both lace and linen, and after "setting" the work by dampening and letting dry quickly, release from the frame and cut the linen away from the back as close to the embroidery as possible. Here and there a few overstitches along the edge may be necessary. Canvas may be used for patterns done in any of the cushion stitches, and this can be drawn out, thread by thread, when the embroidery is complete.

**WHITE LILACS.**—To embroider white lilacs, use Filo Silk, White B. & A. 2001, and shade with 2281, also in the buds work in the Greens 2282, 2283. Work out the flowerettes in the light in detail with a little shadow behind them to throw them out. Consider the spray as a whole, especially in regard to light and shadow. Keep the detail in the light, that is, through the center of the cluster. Work out the shape of the little buds on the edges. The shadow work may be suggestive of petals, but incomplete ones. The stitches, which are mere background work, should not be long. The most successful way to bring out the white lilacs will be to surround them more or less completely with green leaves.

**MOSS ROSES.**—To successfully suggest the moss on the "moss rose" one needs to work in stitches horizontally. It is well to embroider the general form of the rose as one naturally would if it were not covered with the spines. The petals, etc., would be laid in the same as the smooth rose, then with split filo—green and brown—lay over the first work short horizontal stitches, not in rows, but irregularly, and lapping into each other. The stem may be embroidered in two rows of horizontal stitches only. These stitches should not lie close together, but should have tiny spaces between, and the rows should interlace, thus making the center of the stem much heavier than the fringing sides. If possible, have a rose or a picture of one to copy from, and aim to suggest the texture.

**SCARF FOR UPRIGHT PIANO.**—The richest and most appropriate material for a piano scarf is heavy corded silk, an ottoman or faille. Delicate colors should

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

not be used on black; a rich red or peacock blue would be suitable. A red cover worked in greens and gold either in full embroidery or in appliqué would be very rich. A pretty pattern for an upright piano cover is to let the material be its full width in front, so hanging over the front about four inches. Cut away this strip on both ends so that the two ends will hang over the sides. The front lap may be embroidered and finished with a fringe. Also the ends. See also Colored Plate XXII in this issue,

**EMBROIDERED LINEN CURTAINS.**—Curtains of this linen are a fine opportunity for embroidery of a most artistic sort. Do not use any naturalistic design, but rather some old Portuguese or Florentine border worked in rich colors. Both curtains should be the same if they are to hang together. They may have a border twelve inches deep across the bottom, and in addition to this a scroll or narrow border down each side or along the sides which come together. Work of this sort should be done largely in outline and filling stitches with heavy silks. The Portuguese laid stitch is very pretty for those parts of such a design which carry the mass of color.

Appliqué is also an effective style of work on this linen. The design may be cut from a colored linen and applied with the heavy flosses. The French designs are pretty wrought in this way. One may say by way of suggestion after this style that a large vase or urn might be applied at the bottom of each curtain, and a floral design starting from it might be wrought through the middle of the curtain to the top. The border effect will, however, be more suitable to curtains which are to be washed, and a good part of it will be hand work—that is, not necessarily *frame* work.

**HEMS AND MONOGRAMS OF TABLE LINEN.**—The most elegant way to finish tablecloths and napkins is to hemstitch them, but few people go to so much trouble. Table linen, however, should always be hemmed by hand, and the most acceptable method is the "French hem." This is done by turning an ordinary hem first, then turn this back its exact width about one quarter inch, on the right side. Crease this firmly and top sew it all round the edge with fine stitches. This finished, turn the hem down again. This is the strongest and most satisfactory way to hem damask. It is also much easier to do than the usual hem. If the edges of stiff damask are dipped in scalding water it makes the work easier. Hems on napkins should be one quarter inch. Hemstitched hems on tablecloths may be an inch on one and one half an inch deep, but the top sewed hem should be as narrow as the one on the napkin. The monogram or the single letter is acceptable on napkins; either or both should be from one to two inches in height, and should be placed by creasing the square corner formed by folding the napkin twice one way and twice the other on the diagonal. It is better to place the letter square, not diagonally. The work should be done in French working cotton.

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

# Care of Hands And Selection of Needles.

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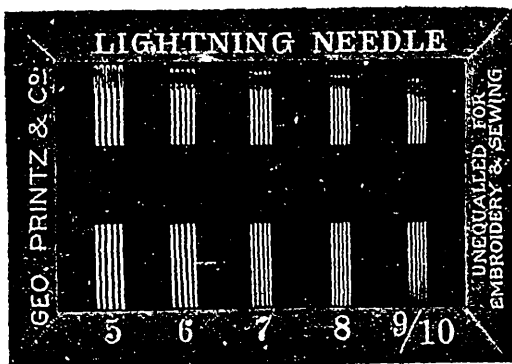
If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than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

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

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

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

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



CASE 757. LIGHTNING EMBROIDERY NEEDLES.

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

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# LITERARY COMMENTS.

Richard Harding Davis's "The Princess Aline" in dramatized form, illustrated by Charles Dana Gibson, is a feature of the April Ladies' Home Journal. "The Beautiful Jewess Who Was Called the Princess of Her People," and "The Lovers of a Cheerful Giver" are two other articles of interest in the same issue. Miss Griscom, the American woman golf champion, shows "How Golf is Played" in a series of photographs. Edward Bok further emphasizes the value of simpler living, and Helen Watterson Moody offers guidance through "The First Tragedy in a Girl's Life." "A Stucco Country House for \$7500," "A Shingled Country House for \$2500," and "Some Artistic Little Homes" have a practical value to those planning to build homes. There are three short stories by Gelett Burgess, W. A. Fraser and Laura Spencer Porter, and Elizabeth Stuart Phelps's "The Successors of Mary the First" is concluded. W. L. Taylor's painting, "The Barn-Raising as a Social Event," worthily fills a whole page, and "Through Picturesque America" is finished, making way for similar tours in other lands. Much space is devoted to fashions, and there are articles on gardening, the lawn, floriculture, cooking, etc. By The Curtis Publishing Company, Philadelphia. One dollar a year; ten cents a copy.

The Massey Press Co., Toronto, are issuing a book entitled

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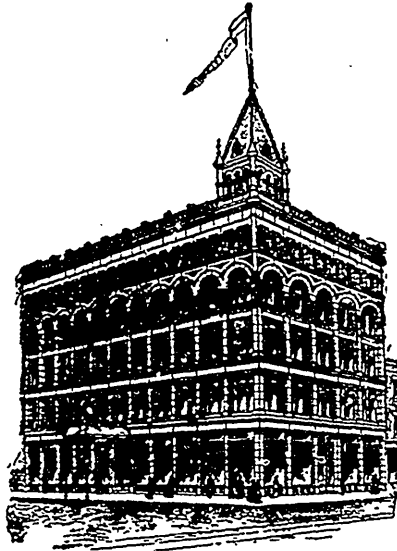
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