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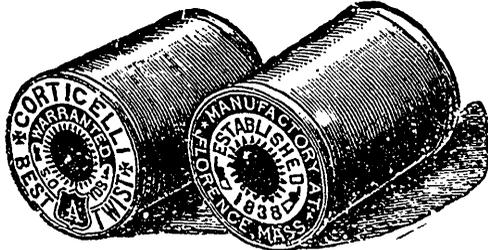
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 15 Place
Corticelli Sewing Silk.

v. 1 no 2

Established 1838. D D D



A great many people, particularly dressmakers, are getting to be more and more particular about their spool silk, 50 and 100 yards.

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

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

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

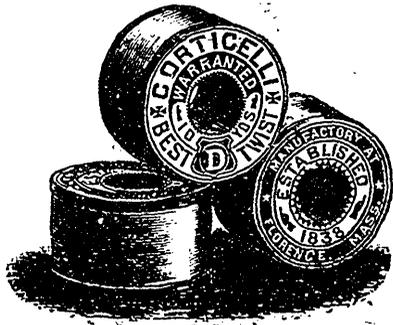
We are almost surprised sometimes to see how well our silks are known. Ladies write us from every section of the country, saying that they never use any other silks when they can get ours.

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

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

**Corticelli Button-Hole
 Twist.**

THIS is manufactured from stock selected for its strength and smoothness. Much attention is given to dyes which are durable, and which match the colors of Corticelli Sewing Silk in all the seasonable dress goods found in the market. [The engraving shows the style in which these goods are sold.]



*Brainerd &
Armstrong's
Crochet Silk.*

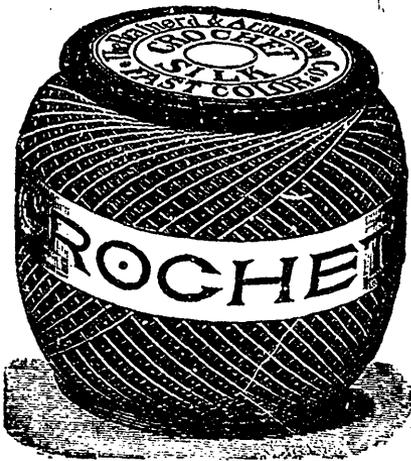
SUPERIOR to anything heretofore produced for Crocheting and Knitting. The Silk for

Mould Crochet.

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

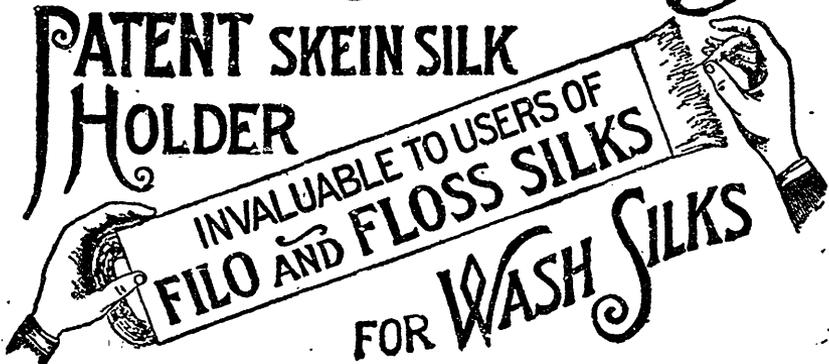
This Crochet Silk has taken the people by storm. It is heavier than Knitting Silk and harder twisted. It is endorsed by Art Needlework Societies east and west. Ask your storekeeper for it.

☞ Crochet Silk Colors are shown on our Sample Card.



Brainerd & Armstrong's

**PATENT SKEIN SILK
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BRAINERD & ARMSTRONG'S FILO SILK AND ROMAN FLOSS are now put up in the New Patent Holder. We have thousands of unsolicited testimonials from all over the United States and Canada testifying to the great utility of this invention. The ladies say that it is "the only way to put up wash silks,"

CORTICELLI HOME NEEDLEWORK

April, 1899.

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

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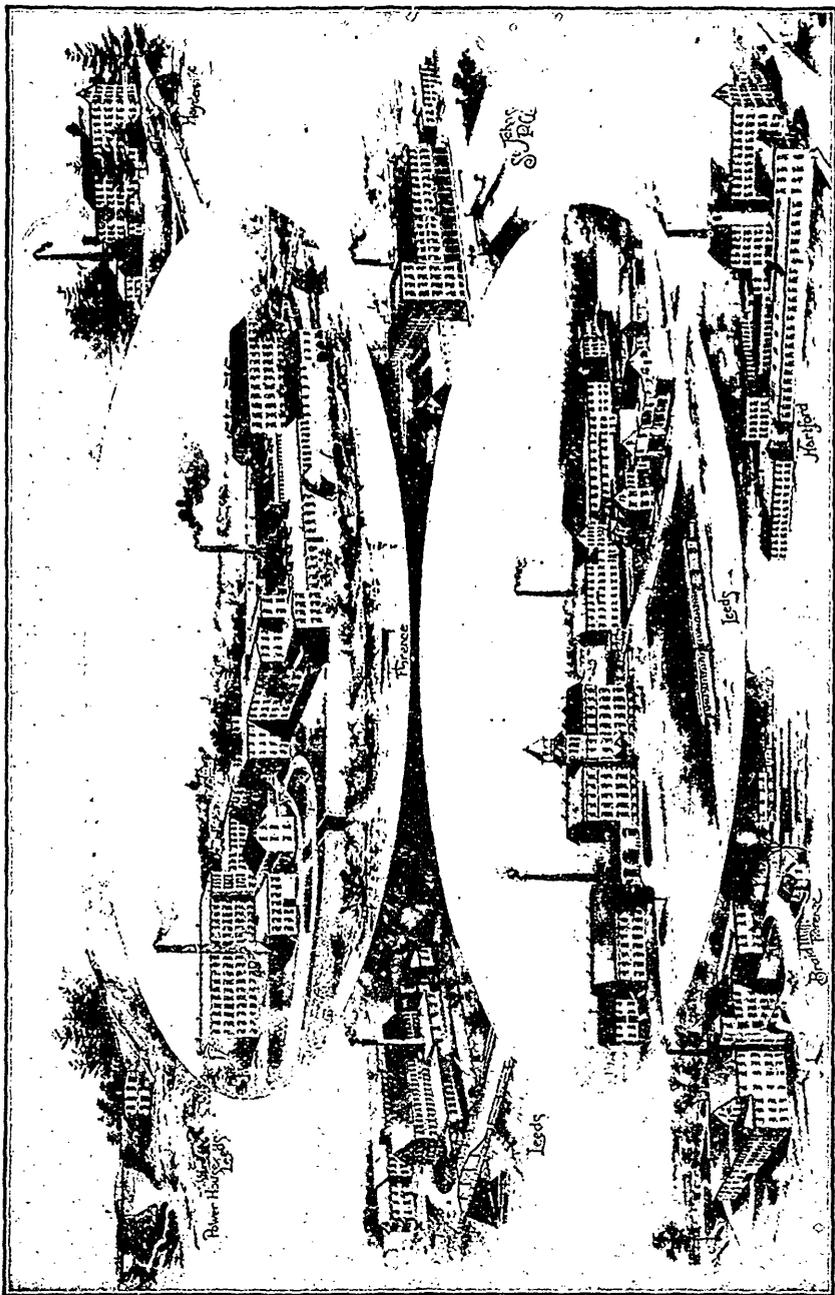
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ST. JOHNS, P. Q.

CORTICELLI SILK COMPANY, Limited,

EDITORS AND PUBLISHERS.

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PREFACE.

IN presenting the second number of the first volume of "Corticelli Home Needlework" to the public, it has been the aim of the publishers to treat the different subjects contained therein in a concise and practical manner, without any attempt at exhaustive or intricate explanation as to the elegant designs now presented for the first time to their patrons.

The first portion of the present number contains a capital article on "The Art of Embroidery," by Candace Wheeler, a high authority on art needlework, which the ladies will no doubt read with increasing interest. Considerable space is devoted to decore crochet, which has recently become so popular, thus affording a wider range for selection in style, arrangement and coloring than those published in the January number. In addition to the splendid colored plates contained in this issue, and which so admirably represent the colors and shading of the flowers, complete instructions accompany each and every design presented.

This number also contains articles of great value to the beginner, with illustrations, which, if faithfully studied and carried out, cannot fail to be of the utmost advantage to the novice in art needlework, and without which no enduring work in crochet or embroidery can be accomplished.

Lovers of art needlework everywhere should subscribe for this magazine, as no other work so comprehensive in its particular field is published in this country. Send 25 cts. for one year's subscription of four numbers, commencing with January issue.

CORTICELLI SILK Co., Ltd.

Fancy Work Books.

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

- 1886 "FLORENCE HOME NEEDLEWORK," Subjects: Ladies fancy knitted silk mittens, ladies' silk stockings, men's silk half hose, baby's socks, lace edgings and insertions, lamp shades, crocheted silk purses. 90 illustrations. Price 6 cents.
- 1887 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1888 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1889 "FLORENCE HOME NEEDLEWORK." Subjects Tattng, netting and embroidery. Also rules for knitting ladies' fancy silk mittens. 135 illustrations. Price 6 cents.
- 1890 "FLORENCE HOME NEEDLEWORK," Subjects: Crochet and embroidery. Rules for four-in-hand scarfs (six engravings). 90 illustrations. Price 6 cents.
- 1891 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1892 "FLORENCE HOME NEEDLEWORK." Subjects: Crochet and embroidery. Rules for Roman picture throw, easel scarfs, Irish lace, plain sewing, crocheted wheels, cornucopias, belts, and garters. 160 illustrations. Price 6 cents.
- 1893 "FLORENCE HOME NEEDLEWORK." Subjects: Corticelli darning or mosaic embroidery, drawn-work, crocheted lamp shades, pillow lace and its manufacture, and embroidery. 85 illustrations. Price 6 cents.
- 1894 "FLORENCE HOME NEEDLEWORK." Subjects: Corticelli darning, knitting, and crocheting. Designs for men's four-in-hand scarfs and ladies' linen set in mosaic embroidery. Also rules for baby's crocheted silk sack. 90 illustrations. Price 6 cents.
- 1895 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1896 "CORTICELLI HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1897-8 "CORTICELLI HOME NEEDLEWORK." With 27 colored plates and illustrations of designs in centers and tablecloths, also several articles by expert needleworkers. Price 13 cents.
- 1899 "CORTICELLI HOME NEEDLEWORK." With colored plates, illustrations and descriptive articles. Published quarterly at 25c per annum. Single copies 10c.

CORTICELLI SILK CO., LIMITED,

Box 341, ST. JOHNS, QUE.

The Art of Embroidery.

BY CANDACE WHEELER.

To the enthusiastic embroiderer of the present day, it is interesting to trace the history of the art back to its very beginning and discover, if possible, how and why the processes which are our heritage came to be a part of the knowledge of the world. A great deal of its early history is told in that intimate book of reference—the Bible—where we read that God gave “wisdom of heart” to certain men, “to practice all kinds of cunning work, of the engraver and the embroiderer in blue and purple and scarlet and fine linen.”

It is interesting to note, that here and elsewhere in the Bible we have mention by name of the colors in common use at that day, and that they were simply two—blue and scarlet—the purple being a union of the two.

We find also that those who practiced embroidery were chiefly—and in fact up to a certain period exclusively—men; and that they were exceptional men, what we should call men of genius. That they practiced all of the arts in turn or together, and that their skill was counted as direct inspiration.

The impulses of genius, as recorded in the Bible, are plainly referred to this heavenly teaching; and we find that in the robes of Aaron and his son—worn for ministry—even the design of the borders was according to divine command. This means, if we analyze the record, that at this particular point of time and place and history, the design of a border of embroidery was held to be a matter of such dignity and importance as to be worthy of direct inspiration. It gives us an idea of the importance of the art, and the place it occupied in the affairs of men, which without this little record we would hardly entertain.

It was then, according to biblical record, under direct inspiration, that this “cunning workman” to whom the Lord had given genius—a thing we can hardly spare to mechanical arts in these days—proceeded to the making of standards and ideals for all future ages. In his common practice of the arts he made each contribute to the other. He used gold and silver in needlework as if it were fiber, and by the same effort he added the fineness and flexibility of fiber to metal work.

In later history we find that embroidery was practiced by both men and women, and “raiment of needlework” counted as among the riches of the world. We even find its method described as “alike on both sides.” As we know in our modern practice that needlework “alike on both sides” can only be accomplished in one way, we see that these garments must have been done in that earliest and latest and most enduring form of elaboration with the needle, which we call “cross stitch.” Probably most of it

was done with pure thread or narrow strips of beaten gold, for embroideries worthy of historical mention must have been of the costliest description. It is fortunate for our study of the early history of embroidery, that it has always been one of the valued arts of the world, and that in the days when banks and stocks and bonds were unknown, and riches or wealth in the concrete confined to the treasure chest, rare and fine specimens of needlework represented riches and were cherished accordingly. They belonged to royal treasuries and were kept as a part of the nation's wealth.

As time went on they passed into private collections and public museums, and so it has come to pass that we of to-day study them at our leisure. We can see in them not only the methods of the past, but can read in their fashions and designs the very history of those who wrought them.

All along the ages, even down to the days of our own lives, the histories of peoples have been written in their needlework. How they lived, what they liked, what they possessed, what they could do,—we may know it all if we study the needlework of the different periods of the world, and divine its uses or adaptations.

The history of the conquest of England, told in crewels upon linen by the wife of William the Conqueror, was a conscious effort of record, but it is no more simple in its reading than the far more beautiful pieces which have wrapped the bodies of far more ancient kings and have been recovered from tombs which were old when the Norman and the Saxon warred together for the possession of England.

As we follow down the ages we shall see that embroidery was always a royal art among royal arts; and if in these later years it has been disrowned and like many a human royal family come to live quietly among the less distinguished arts of the present, it still retains a power to charm and tranquilize, and remains a gift of expression to many otherwise silent souls.

A careful history of the progress and accomplishments of the art could hardly be given within the compass of a few pages, but a short retrospective view invests it with a certain rightful dignity, as it stands upon the threshold of our modern days and descends to our modern uses.

As I have said, each country and each period writes its history in the handwork of its time. Even in this latest and newest of nations of which we are a part, we find in the samplers and early crewel work of New England an unconscious but veritable record of their first years of effort and existence. The Puritan faith and Puritan character are set forth in the texts and precepts worked by Puritan babes of six years old and under, on the lines of their samplers. The home-production and isolation of the early years of the colonies are told in hangings which their descendants still cherish, worked upon their own homespun linent with woolen yarns spun and dyed from the wool of their own sheep.

The story of growing commerce is told in the Eastern crewels with which the Puritan matrons later on copied designs from Eastern chintzes brought to Boston by India merchantmen. Later still came the India "sprigged muslins" and embroidered caps and capes which the wife of the prosperous colonist embroidered with cotton flosses upon linen cambric for herself and her babies.

Then comes in the episode of the Moravian school at Bethlehem, which brought into practice something which was not like the crewel work,—an inherited art, going down from English mother to Puritan daughter,—but an imported or transplanted method brought over by women trained in the schools and religious foundations of Germany.

This transplantation was the result of a missionary offshoot from the original congregation of Herrnhut, Germany, which formed a colony in Pennsylvania in 1728, called Bethlehem. The colony consisted of three hundred souls, including thirty-six single brothers and thirty-five single sisters.

Among other good deeds they founded in 1748, a boarding school for boys, and a corresponding one for girls, which seems to have become a favorite one for the daughters of the colonists. It was in the latter that one of the most elaborate methods of embroidery then practiced in the world was taught.

“Tambour and fine needlework” were among the extras of the school, and were charged for at the rate of “seventeen shillings and six pence, Pennsylvania currency.” But it was not alone “Tambour and fine needlework,” as we shall see later, that was taught by the Moravian sisters, but “ribbon work,” “crape work,” and a method of picture production upon satin which must have been derived from certain forms of ecclesiastical work. Probably the Protestant influence of the period discouraging the devotional use of this embroidery, it was turned into the channel of portraiture and pictorial history.

Whatever its origin, this work was evidently most popular. It was generally wrought upon the thickest of white satin, and sometimes supplemented with water-color painting in the hands and faces of the figure subjects, although these were often most skillfully worked. Nothing finer or more exquisite in detail or finish has ever been produced in the history of the art of the needle than these embroidered pictures.

The subjects were very varied,—“mourning pieces,” consisting of a woman's figure weeping beside a marble tomb, shaded by a sympathetic weeping willow, were the most common. Scripture subjects were not however neglected, and family happenings were often permanently and quaintly recorded in this domestic method of Art.

In a collection of early needlework in a New York exhibition was a most interesting series of these embroidered pictures, belonging in an old Long Island family. It was the history of an elopement which took place in the family, and the different persons or participators in the performance were most carefully drawn and excellently well embroidered.

These pictures, however important as performances, were not the most common form of needlework taught by the sisters. The visitors, brought by the several attractions of situation,—remoteness from warlike and political disturbances, and the relationship of so many young girl lives, as well as by the interest attaching to the school and community,—made a constant demand for souvenirs in the shape of small articles of use or luxury, decorated with the skillful needlework characteristic of the school. Many of these were pocket books, pincushions, bags, etc., most of them having a bunch, or wreath, or cluster, of flowers on one side wonderfully wrought in silken

flosses or sewing silks; and on the other some pretty sentiment or legend done in dark-brown silk flosses, in the most perfect of "round hand." So perfect, in fact, that it would require the closest scrutiny to decide that it was not hand writing. "*Wrought where the peaceful Lehigh flows*" is the text upon one side of a pincushion belonging to a granddaughter who treasures it according to its value.

The Sisters had many orders from the outside world, as well as from visitors, and the profit upon these helped to maintain the school. In 1778 they wrought a banner for Count Casimir Pulaski, who recruited some of his Legion at Bethlehem, and which was carried by his troops until he fell in the attack upon Savannah. This banner is now in possession of the Maryland Historical Society, and the question of its having been an order from Count Pulaski, or a gift to the Legion, is one of very lively interest in the community. It is a matter of additional interest that Longfellow made it the subject of a poem.

Here again comes in the connection between history and embroidery, and in this instance a direct, instead of an indirect, bit of history. The banner of Count Pulaski carries with it the story of our secession from the mother country, and the generous help we received in our struggle for independence.

But it is not in this direct way that needlework generally tells its story; it is in the indications it gives of the tastes, habits, and tendencies of the times. Indeed, in this way we are even now telling it in the luxuriance of our table linen, upon which we embroider with silks dyed and tested to the farthest extent of chemical knowledge, unfading wreaths and flowers which add to the luxury of our tables. All of these things tell their own story—unconscious tattlers, and truthful historians in linen and silken threads.

It probably adds to the pleasure of any kind of occupation, to know what other people who belonged to other races and other times have done with the same practice; and to know that we also are making a record of our own days, which our own descendants will study with interest. They will find at least that this particular generation possessed exhaustive skill with the needle, and that it was also distinguished for its luxurious and refined tastes in domestic art and life.



Corticelli Decore Crochet.

The January number of CORTICELLI HOME NEEDLEWORK gave instructions for this new work, which has proved so popular. One of its strongest recommendations is that anyone who can crochet can undertake the work with perfect confidence of success. Decore Crochet is extremely simple, yet it combines endless variety of coloring. The effect of the crochet covered forms in the various sizes placed upon the bobbinet foundation over a pale silk lining of harmonious tint is a surprise to the average needleworker.

There are many who have been obliged to give up solid embroidery for various reasons: some have found the close shading of the colors too difficult, some have no inclination to devote months of hard labor in embroidering one article, others have given up solid embroidery on account of the close application necessary and the attendant strain upon the eyes. To all of these Decore Crochet offers many inducements not to be found in any other variety of needlework. Another point in its favor is that it can be "picked up" when opportunity offers so much more readily than can solid embroidery, since the forms are so small and light that the work may be taken along when visiting friends, which is hardly practical in the case of a large centerpiece or other elaborate piece of solid embroidery, because the frame or hoop necessary to hold the linen "drum tight" is cumbersome to transport from place to place. To those who have made a study of the subject it is not surprising to find how quick was the response from needleworkers in taking up this new work when the first Decore Crochet designs were published in our January magazine. From Halifax to Vancouver have come letters of inquiry, and from those who have examined the work only expressions of approval are to be noted. Considering the short time the work has been introduced its popularity is quite remarkable, and we are therefore justified in giving it so prominent a place in this issue. The new designs here published for the first time offer a wider range for selection, both in style, arrangement, and coloring, than those appearing in the January number.

Do not undertake the work without having the complete directions published only in January CORTICELLI HOME NEEDLEWORK on pages 85, 86, and 87. Copies of this number sent by mail on receipt of price, 10 cents. Ask for Vol. 1, No. 1, January.

Rules for Washing Decore Crochet Work.

No rules were given in the January number for laundering Decore Crochet work, and many of our subscribers have seemed to be in doubt regarding this point. No difficulty will be experienced if you follow the simple directions given below.

Decore Crochet centerpieces (on lace) like Lace Curtains and all needlework on a lace foundation when soiled must be carefully laundered. Having removed the lining silk, baste the centerpiece on a square of thin muslin with long stitches under the scalloped edge. Prepare a suds of warm water with "Ivory" or any other pure soap.

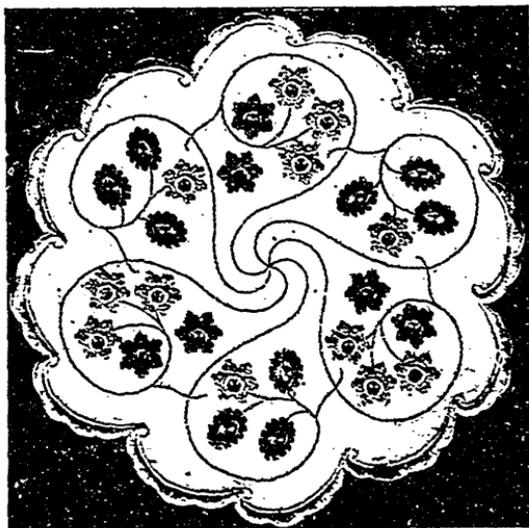
INSIST UPON HAVING YOUR SILK IN HOLDERS.

Plunge up and down until perfectly clean and rinse thoroughly. Now place a clean dry cloth on the floor and stretch by pinning the square of muslin until the center piece is thoroughly dry. Remove same from the muslin and treat as a finished piece.

Waldorf Decore Crochet Design No. 3.

The extremely delicate color scheme in this Waldorf pattern has won for it the distinction of being one of the handsomest Decore designs the originator has yet brought out. The pale tints of blue and green over a light blue silk lining produce an effect at once exceedingly beautiful and at the same time not in the least overdone. It is not what could be called a striking design, but it is a very pretty one.

Work the entire design, except where the forms are applied, with Caspian Floss 2483. The forms are all crocheted with scalloped edges and applied as shown by pattern, filling in each form with Filo Silk, 2440, directions for which are given on page 85 of the January number. The accompanying cut shows quite plainly the arrangement of colors. Apply three Round forms crocheted with Twisted Embroidery Silk, Blue 2030a for the three central figures of the group of five, and for the remaining two use Blue 2030. Repeat in each group of Round forms. This will require



WALDORF DECORE CROCHET DESIGN No. 3.

cotton and work in Buttonhole stitch with Twisted Embroidery Silk 2481. Do not begin the work until you have carefully read the directions on pages 85, 86 and 87 in January number of HOME NEEDLEWORK. See top of next page for material.

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

twelve forms worked with 2030a and eight with 2030. Work the remaining four Round forms with 2030a and apply to spaces indicated with the groups of three Oval forms. Crochet the Oval forms with Twisted Embroidery Silk 2482 and apply to the remaining spaces, underlaying each with Queen Anne Darning stitch in Roman Floss 2483. Instructions for doing this work are given in the January number. Work the line just inside border in Kensington Outline stitch, using Twisted Embroidery Silk 2481. Fill the scallop with coarse embroidery

Materials—18 inch Size: Twisted Embroidery Silk, 6 skeins 2481; 4 skeins 2030a; 3 skeins 2482; 2 skeins 2030. Caspian Floss, 1 skein 2483; Roman Floss, 1 skein 2483. Filo Silk, 1 skein 2440. Decore Forms, 18 No. 3 Round, 9 No. 1 Oval. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2030a. 1 Paper Pattern.

Emerald Decore Crochet Design No. 6.

COLORED PLATE XXXII.

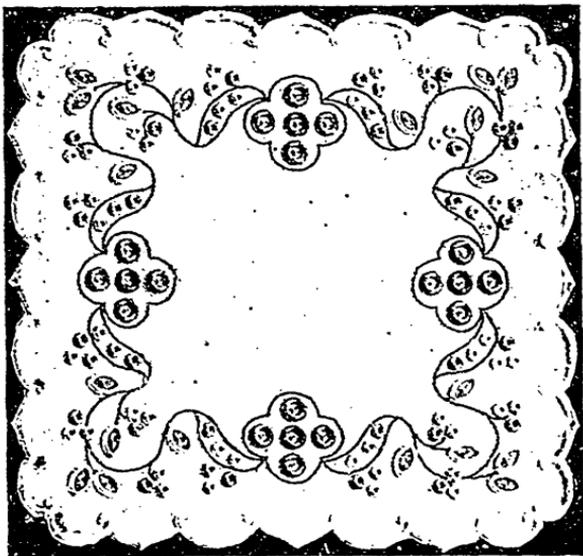
This design is in several shades of green, with a white border, and over a green silk lining. It suggests sprays of leaves and berries, with set side figures, and gives quite a decorative effect. It is very simple, and offers no difficulty whatever. Complete instructions for crocheting forms are given in the *JANUARY HOME NEEDLEWORK*.

Work the entire design, except where the forms are to be applied in Kensington Outline stitch, using Twisted Embroidery Silk, 2784. The Oval forms are underlaid in Queen Anne Darning stitch on the net where the forms are to be applied with Roman Floss, 2783. Crochet

the Oval forms plain with Twisted Embroidery Silk, 2780, and fill in with Filo, 2160b. Apply as shown by pattern. Crochet the Round forms plain with Twisted Embroidery Silk, and fill in with Filo, 2160b. Work four of the forms with 2784, and the remaining sixteen with 2783. Apply one of the forms crocheted with 2784 to the center form of the set figure on each side of the design, and to the remaining spaces in the figure all forms crocheted with 2783.

Work the Jewels in

2780, 2781, and 2782, making twenty-eight in each shade, and apply as shown by pattern, using one of each shade in each group of three. The arrangement and coloring of this design is well shown by Colored Plate XXXII, and although the reproduction is somewhat reduced in size the correct position of the forms is clearly



EMERALD DECORE CROCHET DESIGN NO. 6.

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

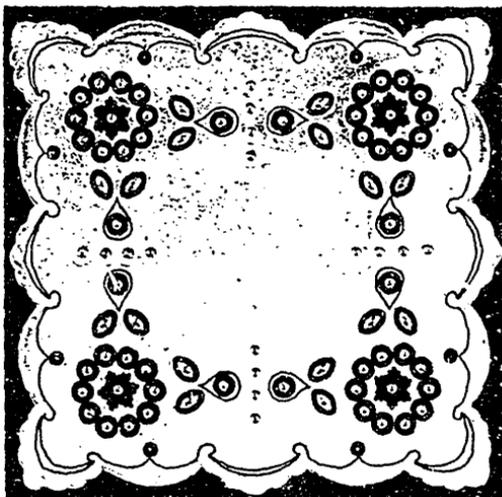
apparent. In applying the Jewels at the sides of set figures, a good effect is obtained by shading from light at side of figure to dark at end form. Fill the scallop with coarse embroidery cotton, and work in Buttonhole stitch with Twisted Embroidery Silk, 2003

Materials—18 inch Size: Twisted Embroidery Silk, 6 skeins each 2003, 2780, 2781, 2782, 2783, 2784. Roman Floss, 1 skein 2783. Filo Silk 1 skein 2160b. Decore Forms, 20 No. 1 Oval, 20 No. 3 Round, 84 No. 4 Jewel. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2170b. 1 Paper Pattern.

Ruby Decore Crochet Design No. 7.

This design shows a very effective arrangement of Decore forms with but very little outline, and shows off well in brilliant reds and white over a white silk lining.

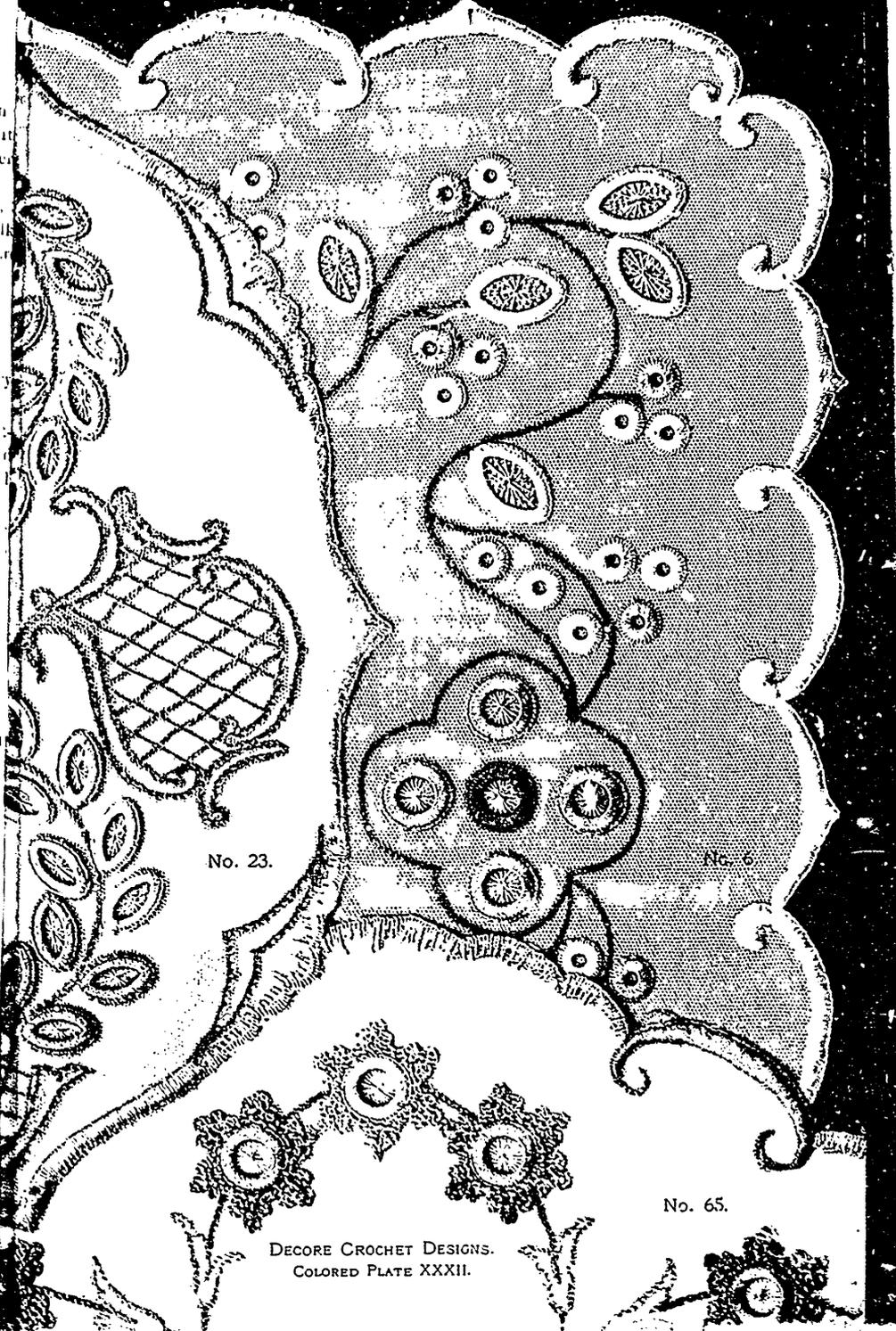
Work the design, except where the forms are to be applied, in Kensington Outline stitch with Twisted Embroidery Silk, 2093. Crochet the forms with Twisted



RUBY DECORE CROCHET DESIGN No. 7.

Embroidery Silk and fill in with Filo Silk, 2440. Apply Round forms crocheted plain with 2092 to the circles in the corners. The central form within the circle is in 2093 and has a scalloped edge. The line of four plain Round forms on each side of the design are worked with 2003. The plain Round forms enclosed within the outline are worked in 2092, the plain Oval forms in 2091, and the Jewels in 2091. Work the line just inside the border in Kensington Outline stitch with Red 2092 and place the Jewels two on each side as shown by pattern. For the outer row of Outline in each center and corner scallop use 2091. Work the center and corner scallops in Long and Short Buttonhole stitch with Twisted Embroidery Silk, 2003. Fill the remaining scallops with coarse embroidery cotton and work in Buttonhole stitch using Twisted Embroidery Silk, 2003. Complete directions for crocheting the forms are given in the January issue of HOME NEEDLEWORK. See top of next page for material.

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



No. 23.

No. 6

No. 65.

DECORE CROCHET DESIGNS.
COLORED PLATE XXXII.

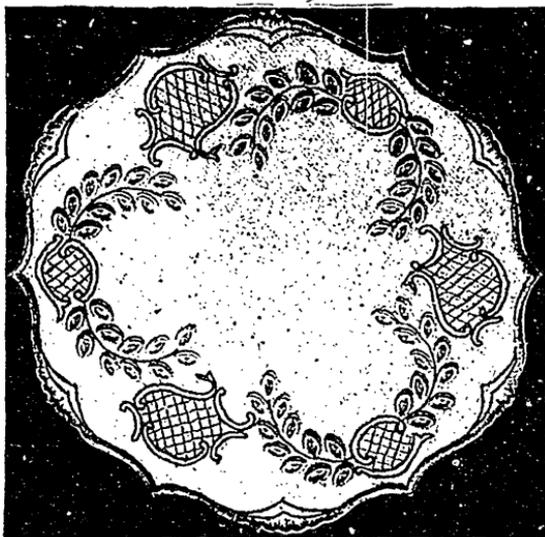
Materials—18 inch Size: Twisted Embroidery Silk, 10 skeins 2092; 9 skeins 2003; 4 skeins 2091; 2 skeins 2093. Filo Silk, 1 skein 2440. Decore Forms, 68 No. 3 Round, 16 No. 1 Oval, 8 No. 4 Jewel. $\frac{3}{4}$ yard Bobbinet, $\frac{3}{4}$ yard Swiss, $\frac{3}{4}$ yard Lining Silk, color 2003. 1 Paper Pattern.

Woodland Decore Crochet Design No. 23.

COLORED PLATE XXXII.

This is a very effective design, suggesting the Empire Wreath. It is worked on net in Green with separating figures in brown, and the cross bars in the figures are in

green. A yellow silk lining is used with this design with very good effect. Work the entire design, except where the forms are to be applied, in Kensington Outline stitch with Twisted Embroidery Silk, using 2782 for the stem of the wreath, and 2163a for outlines of the figures. Work the cross bars in these figures with Twisted Embroidery Silk, 2783, tied down with Filo, 2783. Crochet twenty-four of the Oval forms with Twisted Embroidery Silk, 2782, and apply to the four lower leaves in each wreath.



WOODLAND DECORE CROCHET DESIGN No. 23.

Crochet eighteen of the forms with 2780 and apply for the three upper leaves in each wreath. For the remaining twenty-four forms, four in each wreath, use Green 2781. Fill in these forms with Filo Silk, 2160b. A reduced facsimile of this charming design is given on Colored Plate XXXII, and reference to this page will be found helpful to the worker. Fill in the plain part of the scallop with coarse embroidery cotton and work in Buttonhole stitch with Twisted Embroidery Silk, 2161. Work the shell part of the scallop in Long and Short Buttonhole stitch with Golden Brown 2161. Outline the two lines under the shell scallop with Golden Brown 2163a. Complete directions for crocheting the forms are given in the January HOME NEEDLEWORK. See top of next page for material.

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

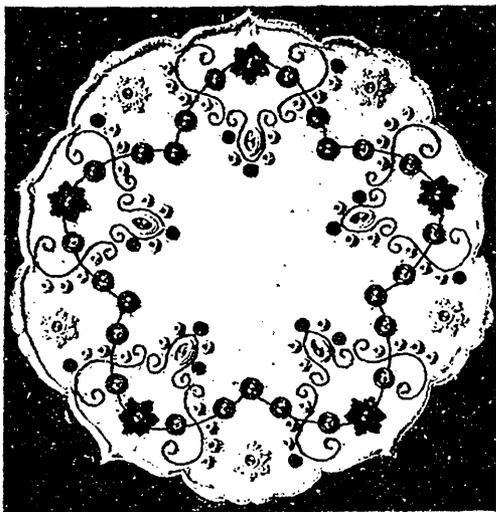
Materials—18 inch Size : Twisted Embroidery silk, 5 skeins 2161 ; 4 skeins each 2781, 2782 ; 3 skeins 2780 ; 2 skeins 2163a ; 1 skein 2783. Filo Silk, 1 skein each 2783, 2160b. Decore Forms, 66 No. 2 Small Oval. $\frac{3}{8}$ yard Robbinet, $\frac{1}{2}$ yard Swiss, $\frac{1}{4}$ yard Lining Silk, color 2631.

Favorite Decore Crochet Design No. 34.

COLORED PLATE XXXIII.

The pleasing feature of this design is the pendant chains of Round forms in golden brown with Jewels in opalescent tones over a deep cream lining. The engraving does not do the design justice, for the reason that the browns photographed too dark but an idea of the color scheme can be obtained from Colored Plate XXXIII.

Work the design, except where the forms are applied, in Kensington Outline stitch with Caspian Floss 2632. Crochet the forms with Twisted Embroidery Silk



FAVORITE DECORE CROCHET DESIGN No. 34.

and fill in with Filo Silk 2440. Crochet five of the Round forms with scalloped edges with 2163 and apply for the center of each chain. The Round forms on either side of the scalloped ones are crocheted plain with 2161, and the upper forms of this chain are in 2164. This will take twenty, worked in 2161 and five in 2164. The plain Ovals are worked with White 2003 and applied according to design. Beginning with the Jewel nearest the scallop to the left of the main figure apply in the following order : 2162, 2520, 2701, 2030a, 2300, 2781, 2134, continue to the right using 2701, 2162, 2030a, 2520, 2781, 2300. As there are five main figures ten Jewels must be crocheted in each color mentioned, with the exception of 2134, of which only five will be needed. The Round forms in the subordinate figures are worked with scalloped edges in 2030. See Colored Plate XXXIII. Fill the scalloped edge with coarse embroidery cotton and work in Buttonhole stitch, using Twisted Embroidery Silk 2003. Directions for crocheting the forms are given in the January HOME NEEDLEWORK. See top of next page for material.

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

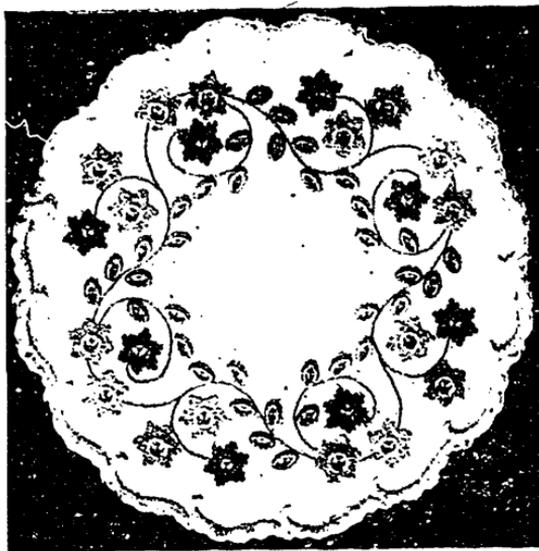
each
 each
 yard
 4
 Jewel, 36 No. 3 Round, 5 No. 1 Oval. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2004. 1 Paper Pattern.

Nasturtium Decore Crochet Design No. 36.

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Scalloped Round and small Oval forms make up this design; the former are crocheted with nasturtium colors and the latter with green. The effect is very pretty, and the heavy scalloped border in white silk gives a rich finish to the whole. The lining silk is also white.

Work the design, except where the forms are applied, in Kensington Outline stitch with Caspian Floss 2783. Crochet the forms with Twisted Embroidery Silk and fill in with Filo Silk 2440. Directions for crocheting the forms are given in the January number, page 85. You will notice this design is composed of eight scrolls. Apply three small Oval forms worked with 2782 near the base of the scroll, with six small Oval forms, then two worked with 2781, and the next with 2780. Crochet the scallop Round forms in the Nasturtium colors, making eight each with 2701, 2702 and 2704. Apply one worked with 2704 to the end of the scroll, one in 2701 within the scroll, and the remaining one in 2702. The engraving shows the arrangement of these forms. Repeat this in each alternate scroll. In the next scroll, place one scalloped Round form worked with Nasturtium 2701 near the base, then one in 2702, and at top of scroll one worked in 2704. Apply one small Oval form worked with 2782 just above the two scalloped Round forms on scroll, the one above with 2781, and the remaining one with 2780. Fill the scalloped border with coarse embroidery cotton and work in Buttonhole stitch with Twisted Embroidery Silk 2003. See top of next page for material.



NASTURTIUM DECORE CROCHET DESIGN No. 36.

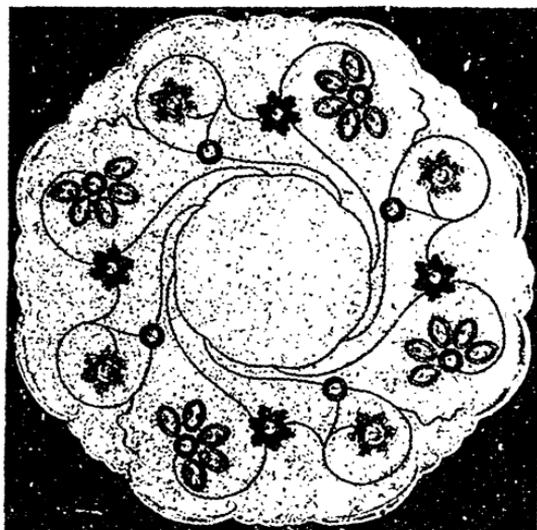
INSIST UPON HAVING YOUR SILK IN HOLDERS.

Materials—18 inch Size: Twisted Embroidery Silk, 7 skeins 2003; 3 skeins each 2701, 2702, 2704; 2 skeins each 2781, 2782; 1 skein 2780. Caspian Floss, 1 skein, 2783. Filo Silk, 1 skein 2440. Decore Forms, 36 No. 2 Small Oval, 24 No. 3 Round, $\frac{1}{4}$ yard Bobbinet, $\frac{1}{4}$ yard Swiss, $\frac{1}{4}$ yard Lining Silk, color 2003. 1 Paper Pattern.

Bonnie Decore Crochet Design No. 61.

A graceful arrangement suggesting sprays of floral forms crocheted in various shades of golden brown, placed over a pale yellow silk lining.

Work the entire design, except where the forms are applied, in Kensington Out line stitch, using Caspian Floss, Golden Brown 2163. Crochet the Oval forms plain



BONNIE DECORE CROCHET DESIGN No. 61.

with Twisted Embroidery Silk 2162, and apply in groups of five as shown by pattern. Fill in all the forms with Filo Silk 2440. Work four of the Round forms plain with 2164 and apply one to the center of each group of Oval forms. Work four Round forms plain with 2163 and apply to the center of the group of three, place one scallop Round form in 2163a to the left of the same, and the other scallop Round form in 2161 to the right. Fill the scallops in border with coarse embroidery cotton and work in Buttonhole stitch, using Twisted Embroidery Silk 2631. Work the intervening scallops in

Long and Short Buttonhole stitch with the same color. Directions for crocheting the forms and fastening them in place are given in the January number of HOME NEEDLEWORK. See top of next page for material.

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

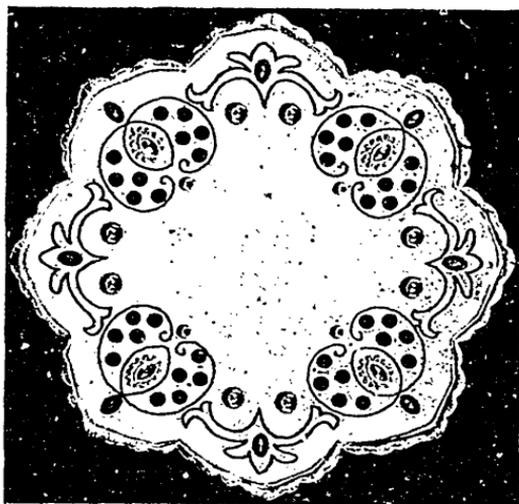
Materials—18 inch Size: Twisted Embroidery Silk, 7 skeins 2162; 1 skein each 2163, 2164; 4 skeins 2631; 2 skeins each 2161, 2163a. Caspian Floss, 1 skein 2163. Filo Silk, 1 skein 2440. Decore forms, 20 No. 1 Oval, 16 No. 3 Round. $\frac{3}{4}$ yard Bobbinet, $\frac{3}{4}$ yard Swiss, $\frac{3}{4}$ yard Lining Silk, color 2160b. 1 Paper Pattern.

Sunset Decore Crochet Design No. 62.

Quite a novel effect is obtained by figures heavily studded with Jewels in various Nasturtium colors, with separating figures in outline with a few forms for accent. This design is most effective over a white lining.

Work the entire design, except where the forms are applied, in Kensington Outline stitch, for the Jeweled

figures using Twisted Embroidery Silk, 2704, and for the others 2092. Work both the Oval and Round forms with Twisted Embroidery Silk and fill in with Filo Silk 2440. Work the Jewels in Twisted Embroidery Silk in Nasturtium shades, making two of each 2705, 2314, 2091, 2092, 2093, for each figure. In applying, shade from light to dark, placing the darkest toward the inner part of the design. Work the Jewel at the opening of the scroll with 2702. Apply an Oval form No. 1 crocheted with scalloped edge with Twisted Embroidery Silk 2702 at the



SUNSET DECORE CROCHET DESIGN No. 62.

center of the large figures. The small Ovals are worked plain with Twisted Embroidery Silk 2704 and one placed just outside, between the figure and the scalloped edge. Also apply one of these small Ovals to the center of each outline figure. Work eight Round forms No. 3 plain with Twisted Embroidery Silk 2703 and apply as shown by engraving, one on each side of the inside point of outline figures. Fill in the scalloped border with coarse embroidery cotton and work in Buttonhole stitch with Twisted Embroidery Silk 2700. Work the line just inside border in Kensington Outline stitch with 2702. All outlining should be done before forms are applied. See directions in January HOME NEEDLEWORK. See top of next page for material.

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

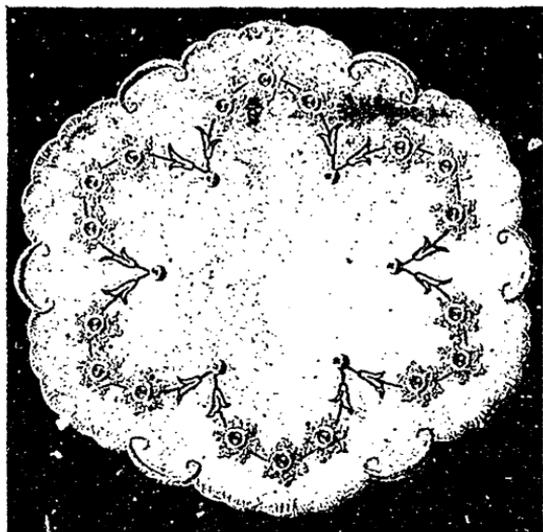
Materials—18 inch Size : Twisted Embroidery Silk, 6 skeins 2700 ; 2 skeins each 2701, 2702, 2703, 2704, 2705, 2092 ; 1 skein each 2314, 2091, 2093. Filo Silk, 1 skein 2440. Decore Forms, 44 No. 4 Jewel, 8 No. 3 Round, 8 No. 2 Small Oval, 4 No. 1 Oval. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2003. 1 Paper Pattern.

Flower Chain Decore Crochet Design No. 65.

COLOR^{ED} PLATE XXXII.

This is a very simple design worked in several shades of blue and golden brown on a net foundation, and over a white silk lining. It shows chains of starlike flowers in blue on a golden brown chain, suspended from deeper blue jewels, with border in several shades of blue. It is very attractive and cannot fail to please.

Work the design, except where the forms are to be applied, in Kensington Outline stitch with Twisted Embroidery Silk, 2162, 2163. The forms are crocheted with Twisted Embroidery Silk and filled in with Filo Silk, 2160b. Crochet six Scallop Round forms, No. 3, using 2710, and apply to the center of each group of three in each section of the the chain.



FLOWER CHAIN DECORE CROCHET DESIGN No. 65.

Buttonhole stitch with Twisted Embroidery Silk, 2710.

Materials—18 inch Size : Twisted Embroidery Silk, 6 skeins 2111 ; 4 skeins 2710 ; 1 skein each 2162, 2163, 2712. Filo Silk, 1 skein 2160b. Decore Forms, 18 No. 3 Round, 6 No. 4 Jewel. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2001. 1 Paper Pattern. See note at bottom of page 112.

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

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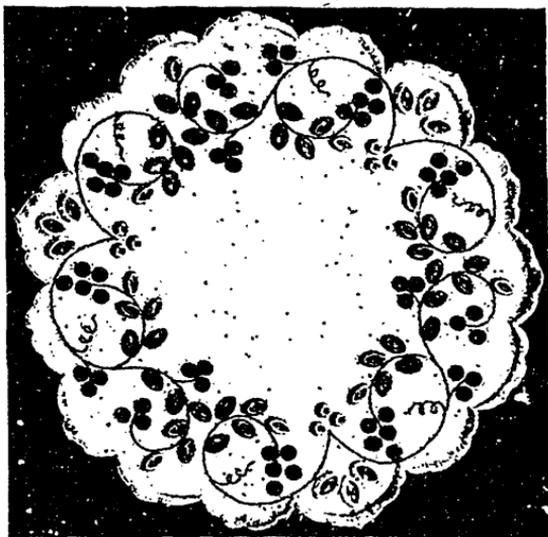
Crochet the remaining Round Forms No. 3 with 2711, and apply to the remaining spaces in the chain. Crochet the Jewels with Twisted Embroidery Silk, 2712, and apply according to design. Colored Plate XXXII shows this design to good advantage. Directions for crocheting the forms are given in the January number. If you have no copy of that issue send us 10 cents for one. Fill the plain scallop in border with coarse embroidery cotton, and work in Buttonhole stitch with Twisted Embroidery Silk, 2711. Work the shell scallop in Long and Short

Berry Decore Crochet Design No. 68.

COLORED PLATE XXXIII.

This design introducing sprays of red berries with green leaves is a very pleasing variation from the usual conventional designs used in this work. A pale green or white lining will harmonize well with this design. Colored Plate XXXIII gives an educated facsimile of a portion of this design.

Work the entire design, except where the forms are applied, in Kensington Outline stitch with Caspian Floss, 2782. Crochet fifty-seven of the Jewels with Twisted Embroidery Silk 2093, and apply in clusters as shown by pattern. Work the Oval forms with Twisted Embroidery Silk and fill in with Filo Silk, 2440. Use Twisted Embroidery Silk, 2781, 2782, and 2783 for the small Oval forms, and apply, using the darkest shade, 2783, near the base of the spray, three where there are six leaves on a spray, and only two where there are five leaves. The next two leaves are 2782 and the last one 2781. Crochet the nine large Ovals with 2003 and fill in same as stated above. Apply three in each of the pointed scallops of the border. Work the remaining nine Jewel forms with 2781 and apply in groups of three at the points of the scroll, near the group of three large Ovals. See directions for crocheting



BERRY DECORE CROCHET DESIGN No. 68.

the forms in January issue of HOME NEEDLEWORK. Having completed the rest of the design proceed to work the scallops on each side of the pointed ones, of which there are three in the border, in Long and Short Buttonhole stitch, using Twisted Embroidery Silk, White 2003. Fill in the remaining scallops with coarse embroidery cotton and work in regular Buttonhole stitch with White 2003

Materials—18 inch Size: Twisted Embroidery Silk, 7 skeins 2003; 5 skeins 2093; 3 skeins each 2782 and 2783; 3 skeins 2781. Caspian Floss, 1 skein 2782. Filo Silk, 1 skein 2440. Decore Forms, 66 No. 4 Jewel, 48 No. 2 Small Oval, 9 No. 1 Oval. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2003. 1 Paper Pattern. See note at bottom of page 112.

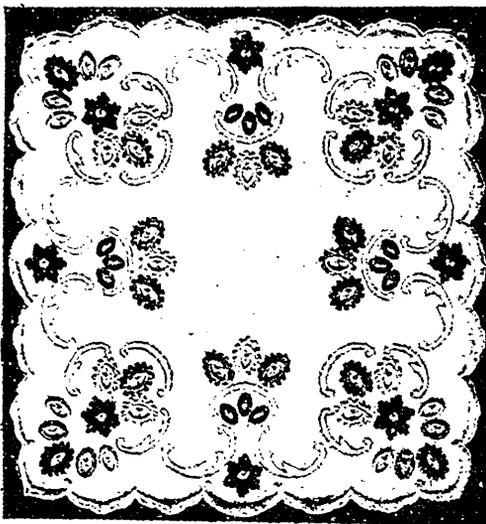
EXPERIENCED EMBROIDERERS USE B. & A. WASH SILKS IN HOLDERS.

Diadem Decore Crochet Design No. 69.

COLORED PLATE XXXIII.

For a delicate coloring this design should be chosen. The engraving unfortunately leads one to suppose that strong contrasting colors were used. This is not so, as will be seen by reference to the Colored Plate XXXIII. The pale greens and delicate pinks used in the original, however, are not shown at their best even in the plate. We think no one will regret selecting this pattern.

Work the design, except where the forms are applied, in Kensington Outline



DIADEM DECORE CROCHET DESIGN No. 69.

stitch. For the corner figures use Caspian Floss 2302a, and for the side figures 2782. Crochet all the forms with Twisted Embroidery Silk and fill in with Filo Silk 2440. For the group of five Oval forms in corner apply two crocheted plain with 2301 at each side of the center one, and the two outer ones with 2300. The middle one is a Scallop Oval, made in Green 2780. For the group of three Scallop Ovals in same figure apply one worked with 2780 in the middle, and one on each side in 2781. Place one Scallop Round form crocheted with 2300 at the base of this group of three. This completes the corner

figure. For the side figures begin with the group of three Scallop Oval forms. The middle form is Green 2780, and ones on each side 2781. The three Small Oval forms directly below are worked with Pink 2301, and the Scallop Round form with Pink 2306. Complete directions for working, applying forms, etc., are given in the January HOME NEEDLEWORK. Fill in the scalloped edge with coarse embroidery cotton and work in Buttonhole stitch with Twisted Embroidery Silk 2780.

Materials—18 inch Size: Twisted Embroidery Silk, 10 skeins 2780; 6 skeins 2781; 5 skeins 2300; 3 skeins 2301. Caspian Floss, 1 skein each 2302a, 2782. Filo Silk, 1 skein 2440. Decore Forms, 44 No. 1 Oval, 12 No. 2 Small Oval, 8 No. 3 Round. $\frac{3}{4}$ yard Bobbinet, $\frac{1}{2}$ yard Swiss, $\frac{1}{2}$ yard Lining Silk, color 2780. 1 Paper Pattern. See note at bottom of page 112.

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.



No. 58.

No. 69.

No. 34

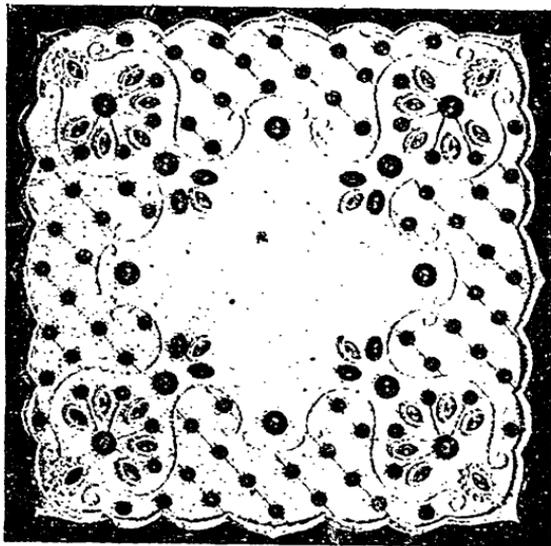
DECORE CROCHET DESIGNS.
COLORED PLATE XXXIII.

Klondike Decore Crochet Design No. 70.

This design shows corner figures worked principally in white, while around the sides of the design between the corner figures are scattered at regular intervals Jewel forms in yellow. In the accompanying engraving the yellows have taken black and show in very decided contrast to the rest of the design. A pale yellow lining silk is in harmony with the naming of the design and sets it off to best advantage.

Work the entire design, except where the forms are applied, in Kensington Outline stitch with Twisted Embroidery Silk, 2003. The Jewels throughout the design are worked with Twisted Embroidery Silk, 2632, and applied as indicated. Apply Oval forms, both large and small, crocheted plain with 2003 to each corner figure as shown by pattern, putting a Scallop Oval form in white in each corner at base of figure. Crochet the Round forms with 2634 and apply according to design. Fill in both Oval and Round forms with Filo Silk, 2440, as given in general instructions on page 85 of January HOME NEEDLEWORK. Fill in scalloped border with coarse embroidery cotton and work in Buttonhole stitch with Twisted Embroidery Silk, 2003.

Materials—18 inch Size: Twisted Embroidery Silk, 14 skeins 2003; 7 skeins 2632; 2 skeins 2634. Filo Silk, 1 skein 2440. Decore Forms, 86 No. 4 Jewel, 28 No. 1 Oval, 12 No. 3 Round, 8 No. 2 Small Oval. $\frac{3}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2632. 1 Paper Pattern. See note on page 112.



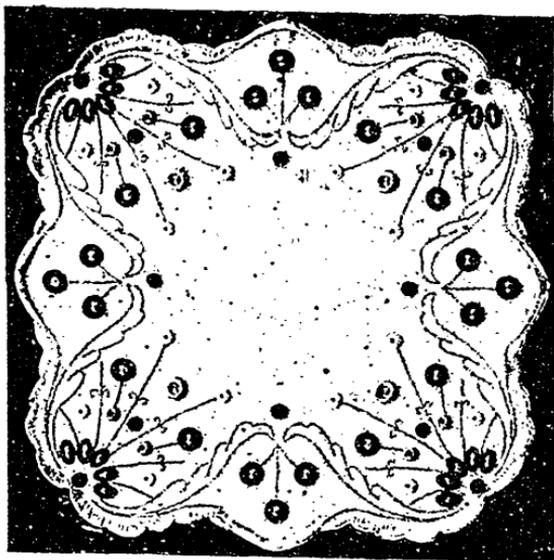
KLONDIKE DECORE CROCHET DESIGN No. 70.

Skyrocket Decore Crochet Design No. 71.

A medley of brilliant colors over a light blue lining is the chief characteristic of this design. Bright reds, blues, and yellows represent the exploding fireworks, and it requires but little imagination to believe that it is the Queen's Birthday.

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

Work the entire design except where the forms are to be applied, in Kensington Outline stitch, with Caspian Floss, 2781. Crochet both Round and Oval forms plain with Twisted Embroidery Silk and fill in with Filo Silk 2440. For the Oval forms use 2636 and apply five in each corner as shown by the engraving. For the Jewel at the base of these corner figures use 2093. For the group of five Jewels in same figure apply one in Blue 2030a to each end, one in 2093 at the center, and for the remaining two use 2634. The two Jewels at top of this figure are in 2030a. Place one Round form worked with 2711 between these two and for the remaining Round forms in the figure use Red 2093. Apply three Round forms worked in 2093 at each of the four sides, and put a Jewel form worked with 2093 just above or inside this group. Com-



SKYROCKET DECORE CROCHET DESIGN No. 71.

plete directions for crocheting the forms, and how to fasten them on to the bobbinet are given in the January number. Copies can be supplied at 10 cents each. Proceed now with the border, working the scallop around the corner figures in Long and short Buttonhole stitch with Twisted Embroidery Silk, 2780. Fill in the other scallops with coarse embroidery cotton and work in regular Buttonhole stitch with Twisted Embroidery Silk, 2780.

Materials—18 inch Size: Twisted Embroidery Silk, 5 skeins 2780; 3 skeins each 2636, 2093,

Important Notice.

Paper patterns of all the Decore designs given in this issue may be had in two sizes, viz., 12 and 18 inch. They may be ordered at any dry goods or fancy goods store. The numbers throughout the instructions give the colors of silk to use and are taken from the Brainard & Armstrong color card, one of these cards sent to any address for 20 cents.

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

Crocheting.

EXPLANATION OF TERMS AND ABBREVIATIONS USED.

- | | | |
|-----------------------|-----------------------------|----------------------|
| l.—Loop. | d.c.—Double Crochet | p.—Picot. |
| ch. st.—Chain Stitch. | h.d.c.—Half-double Crochet. | sl. st.—Slip Stitch. |
| s.c.—Single Crochet. | tr. c.—Treble Crochet. | |

Repeat.—This means to work designated rows, rounds, or portions of the work as many times as directed.

—Stars or asterisks mean, as mentioned whenever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next.

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

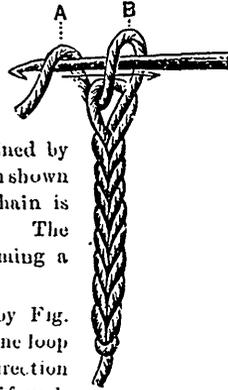


FIG. 28, MAKING CHAIN STITCHES.

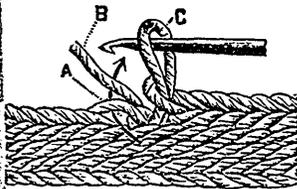


FIG. 29. MAKING SLIP STITCHES.

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

is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.

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

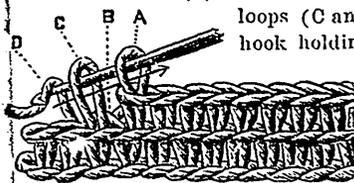


FIG. 30. MAKING SINGLES.

thread (B) over, been thrust through foundation stitch (C) and thread drawn through, forming another loop (D). With thread (E) over, draw it in the direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by draw-

Double—Explained by Fig. 31, where the hook, first holding one loop (A), has, with

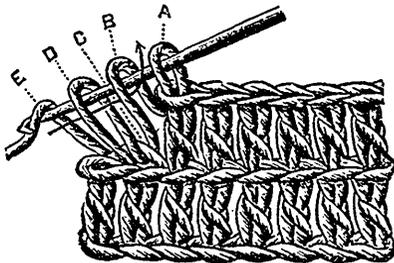


FIG. 31. MAKING DOUBLES.

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

ing thread through these two loops, which again leaves hook holding a single loop.

Half-double.—Formed by putting thread over once, as for a double; finish by drawing hook through the three loops at once.

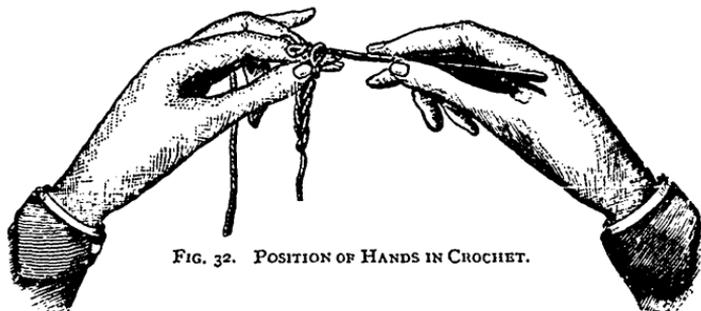


FIG. 32. POSITION OF HANDS IN CROCHET.

Double one and one-half long.—Formed by putting thread over twice, as for a treble; finish by drawing hook through two loops, again thread over and through three loops.

Picot.—A small ring made on an edge, by 5 chain, 1 single into first stitch of chain, 1 single into foundation stitch.

Crocheted Centerpiece.

BY CARRIE MOORE.

This centerpiece measures $10 \times 12\frac{1}{2}$ inches, and combines a diamond square surrounded by a Grecian border. It is made in size 300, Cream Crochet Silk, and the luster of the silk gives a very rich effect.

Make a chain of about 170 stitches.

1st row—1 d.c. in 6th st. (ch. 2, d.c. in 3d st., ch. 2, d.c. in 2d st.) and repeat until there are 57 spaces, ch. 4, turn.

2nd row—1 d.c. on each d.c., 2 d.c. in each space excepting the last one, ch. 4, d.c. in end ch., ch. 4, turn.

3rd row—4 d.c. on 4 d.c. (ch. 2, d.c. on 3d d.c.) 9 times,* 3 d.c. on 3 d.c. (ch. 2, d.c. on 3d d.c.) 5 times,* 7 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

4th row—4 d.c. on 4 d.c., ch. 2,* 4 d.c. on 4 d.c., ch. 2, 10 d.c. on 3 spaces, (working 2 d.c. on each ch. and 1 d.c. on each d.c.) ch. 2,* 8 times, 16 d.c. on 4 spaces at 4 d.c., ch. 2 d.c. on end ch., ch. 4, turn.

5th row—4 d.c. on 4 d.c. (ch. 2 d.c. on 3d d.c.) twice, ch. 2,* 4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2 d.c. on 3d d.c.) twice, ch. 2,* 8 times, 4 d.c. on 4 d.c., ch. 2, d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

6th row—*4 d.c. on 4 d.c., ch. 2, 10 d.c. on 4 d.c. and two spaces, ch. 2, * 8 times, 4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., 2 d.c. on ch., d.c. on d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

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

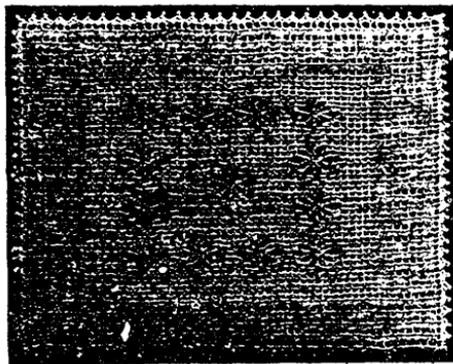
7th row—4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., ch. 2, d.c. on 4th d.c., ch. 2,* 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.) 3 times, ch. 2,* 8 times, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

8th row—4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., 2 d.c. on each space, d.c. on each d.c. to the last space before the edge, ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

9th row—4 d.c. on 4 d.c., ch. 2, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.) 4 times, 3 d.c. on 3 d.c. (ch. 2, d.c. on 3d d.c.) 41 times, 3 d.c. on 3 d.c. (ch. 2, d.c. on 3d d.c.) 3 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

10th row—4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., 2 d.c. on ch., d.c. on d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2, d.c. on next d.c.) 41 times, 3 d.c. on 3 d.c., ch. 2, 16 d.c. on 4 spaces and 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

11th row—4 d.c. on 4 d.c. (ch. 2, d.c. on 3d d.c.) 3 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2 d.c. on next d.c.) 41 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., ch. 2, d.c. on 4th d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.



CROCHETED CENTERPIECE.

12th row—16 d.c. on 4 d.c., 3 spaces, and 4 d.c., ch. 2, 4 c. on 4 d.c. (ch. 2, d.c. on next d.c.) 41 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., 2 d.c. on ch., d.c. on d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

13th row—4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., ch. 2, d.c. on 4th d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2, d.c. on next d.c.) 8 times, 2 d.c. on ch., d.c. on d.c.* (ch. 2, d.c. on next d.c.) 7 times, 2 d.c. on ch., d.c. on d.c.,* 3 times (ch. 2, d.c. on next d.c.) 8 times, 3 d.c. on 3 d.c., ch. 2, d.c. on next d.c. (ch. 2 d.c. on 3d d.c.) 4 times, 3 d.c. on 3 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

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

14th row—4 d.c. on 4 d.c., ch. 2, 16 d.c. on 4 spaces and 4 d.c. (ch. 2, d.c. on next d.c.) 7 times,* 2 d.c. on ch., d.c. on d.c., ch. 2, d.c. on 4th d.c., 2 d.c. on ch., d.c. on d.c. (ch. 2, d.c. on next d.c.) 5 times,* 4 times (ch. 2, d.c. on next d.c.) twice, 15 d.c. on 3 d.c., 3 spaces, and 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

15th row—4 d.c. on 4 d.c., ch. 2, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.) 4 times, 3 d.c. on 3 d.c. (ch. 2, d.c. on next d.c.) 6 times,* 2 d.c. on ch., d.c. on d.c., ch. 4, d.c. on ch. 2, ch. 4, d.c. on 4th d.c., 2 d.c. on ch., d.c. on d.c. (ch. 2, d.c. on next d.c.) 3 times,* 4 times (ch. 2, d.c. on next d.c.) 3 times, 3 d.c. on 3 d.c. (ch. 2, d.c. on 3d d.c.) 3 times, 3 d.c. on 3 d.c. ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

16th row—4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., 2 d.c. on ch., d.c. on d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2, d.c. on next d.c.) 5 times,* 2 d.c. on ch., d.c. on d.c., ch. 5, s.c. on 4th ch. st., s.c. on d.c., s.c. on next st., ch. 5, d.c. on 4th d.c., 2 d.c. on ch., d.c. on d.c., ch. 2, d.c. on next d.c.,* 4 times (ch. 2, d.c. on next d.c.) 4 times, 3 d.c. on 3 d.c., ch. 2 d.c. on next d.c., 15 d.c. on 4 spaces and 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

17th row—4 d.c. on 4 d.c. (ch. 2, d.c. on 3d d.c.) 3 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2, d.c. on next d.c.) 4 times,* 2 d.c. on ch., d.c. on d.c., ch. 7, s.c. on 5th ch. st., 3 s.c. on 3 s.c., s.c. on next st., ch. 7, d.c. on 4th d.c.,* 4 times, 2 d.c. on ch., d.c. on d.c. (ch. 2, d.c. on next d.c.), 4 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c. ch. 2, d.c. on next d.c., ch. 2, d.c. on 4th d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2 d.c. on end ch., ch. 4, turn.

18th row—16 d.c. on 4 d.c., 3 spaces, and 4 d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2 d.c. on next d.c.) 4 times,* ch. 2, d.c. on 4th d.c., 3 d.c. on ch. 7, ch. 6, s.c. on 2d, 3d, and 4th s.c., ch. 6, 3 d.c. on next ch. 7, d.c. on d.c., ch. 2, d.c. on 4th d.c.,* 4 times (ch. 2, d.c. on next d.c.) 4 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., d.c. on ch., d.c. on d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

19th row—4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., ch. 2, d.c. on 4th d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2, d.c. on next d.c.) 5 times, ch. 2, d.c. on 4th d.c.,* d.c. on ch. 6, ch. 4, d.c. on 2d s.c., ch. 4, 3 d.c. on next ch. 6, d.c. on d.c., ch. 2, d.c. on 4th d.c., ch. 2, d.c. on next d.c., ch. 2, d.c. on 4th d.c.,* 3 times, 3 d.c. on ch. 6, ch. 4, d.c. on 2d s.c., ch. 4, 3 d.c. on ch. 6, d.c. on d.c., ch. 2, d.c. on 4th d.c. (ch. 2, d.c. on next d.c.) 5 times, 3 d.c. on 3 d.c., ch. 2, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.) 4 times, d.c. on 3 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

20th row—4 d.c. on 4 d.c., ch. 2, 16 d.c. on four spaces and 4 d.c. (ch. 2 d.c. on next d.c.) 6 times,* ch. 2, d.c. on 4th, 3 d.c. on ch. 4, ch. 2, 3 d.c. on next ch. 4, d.c. on d.c., ch. 2, d.c. on 4th d.c. (ch. 2, d.c. on next d.c.) 3 times,* 3 times, 3 d.c. on ch. ch. 2, 3 d.c. on next ch. 4, d.c. on d.c., ch. 2, d.c. on 4th d.c. (ch. 2, d.c. on next d.c.) 6 times, 15 d.c. on 4 d.c., 3 spaces, and 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

SAVE LABOR BY USING B. & A. WASH SILKS.

21st row—4 d.c. on 4 d.c., ch. 2, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.) 4 times, 3 d.c. on 3 d.c. (ch. 2, d.c. on next d.c.) 7 times,* ch. 2, d.c. on 4th d.c., 2 d.c. on ch., d.c. on d.c., ch. 2, d.c. on 4th d.c. (ch. 2, d.c. on next d.c.) 5 times,* 4 times (ch. 2, d.c. on next d.c.) twice, 3 d.c. on 3 d.c. (ch. 2, d.c. on 3d d.c.) 3 times, 3 d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

The 1st row of diamonds are now complete. The others are worked the same way, and to save space will be referred to hereafter as diamond or dd.

22nd row—Border like 16th row, 7 spaces, dd., 21 spaces, dd., 7 spaces, border.

23rd row—Border like 17th row, 6 spaces, dd., 19 spaces, dd., 6 spaces, border.

24th row—Border like 18th row, 5 spaces, dd., 17 spaces, dd., 5 spaces, border.

25th row—Border like 19th row, 4 spaces, dd., 7 spaces, 4 d.c. to begin the central diamond, 7 spaces, dd., 4 spaces, border.

26th row—Border like 20th row, 5 spaces, dd., 7 spaces, dd., 7 spaces, dd., 5 spaces, border.

27th row—Border like 21st row, 6 spaces, dd., 7 spaces dd., 7 spaces, dd., 6 spaces, border.

28th row—Border like 22nd row, 7 spaces, dd., 7 spaces, dd., 7 spaces, dd., 7 spaces, border.

29th row—Border like 23rd row, 8 spaces, dd., 7 spaces, dd., 7 spaces, dd., 8 spaces, border.

30th row—Border like 24th row, 7 spaces, dd., 7 spaces, dd., 7 spaces dd., 7 spaces, border.

31st row—Border like 25th row, 6 spaces, dd., 7 spaces, dd., 7 spaces, dd., 6 spaces, border.

32nd row—Border like 26th row, 5 spaces, dd., 7 spaces, dd., 7 spaces, dd., 5 spaces, border.

33rd row—Border like 27th row, 4 spaces, dd., 7 spaces, dd., 7 spaces, dd., 4 spaces, border.

34th row—Border like 16th row, then like 24th row to the border.

35th row—Border like 17th row, then like 23rd row to the border.

36th row—Border like 18th row, then like 22nd row to the border.

37th row—Like 13th row.

38th row—Like 14th row.

39th row—Like 15th row.

40th row—Like 16th row.

41st row—Like 17th row.

42nd row—Like 18th row.

43rd row—Like 19th row.

44th row—Like 20th row.

45th row—Like 21st row.

46th row—Like 22nd row.

47th row—Like 23rd row.

48th row—Like 24th row.

49th row—Like 25th row, omitting 4 d.c. in center. 50th row—Like 8th row.

51st row—4 d.c. on 4 d.c., ch. 2, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.) 3 times, like 7th row to opposite border, 4 d.c. on 4 d.c. (ch. 2, d.c. on 3d d.c.) 3 times, d.c. on 3 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

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

52nd row—4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., 2 d.c. on ch. d.c. on d.c., ch. 2,* 4 d.c. on 4 d.c., ch. 2, 10 d.c. on 3 spaces, ch 2,* 8 times, 4 d.c. on d.c., ch. 2, d.c. on end ch., ch. 4, turn.

53rd row—*4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c. (ch. 2, d.c. on 3d d.c.), twice, ch 2,* 8 times, 4 d.c. on 4 d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c., ch. 2, d.c. on 4th d.c., ch. 2, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

54th row—16 d.c. on 4 d.c., 3 spaces, and 4 d.c., ch 2,* 10 d.c. on 4 d.c. and 2 spaces, ch. 2, 4 d.c. on 4 d.c., ch. 2,* 8 times, 4 d.c. on 4 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

55th row—4 d.c. on 4 d.c., ch 2,* 4 d.c. on 4 d.c., ch. 2, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.), 3 times, ch. 2,* 8 times, d.c. on next d.c. (ch. 2, d.c. on 3d d.c.), 4 times, d.c. on 3 d.c., ch. 2, d.c. on end ch., ch. 4, turn.

56th row—Like 2nd row. 57th row—D.c. on 1 st. d.c. (ch. 2, d.c. on 3d d.c.), 55 times, ch 2, d.c. on end ch. For the edge, work 1 sc, 2 d.c., picot of ch 4, 2 d.c., 1 sc in the corner space, same in next space, with the 1 sc in next space, that is, a small scallop in every other space only on the 3 spaces at each corner.

Materials: Corticelli Crochet Silk, No. 300, 3 one-quarter ounce spools required.

Child's Crocheted Silk Cap.

This cap is a pretty one and is easily made. There is no lining and it is not warm enough for extreme cold weather, but is intended rather for summer use. Before beginning see explanation of abbreviations used.

Make a chain of 5 and join. Do 20 doubles into ring and join with a slip stitch.

1st round—*Do a d.c. into every stitch, with a chain of one between,* repeat.

2nd round—*Do a d.c. into the back chain of each of the first 4 stitches and 2 into the next,* repeat.

3rd round—*Do a d.c. into each back chain of first 5 stitches and 2 into the next,* repeat.

4th round—*Do a d.c. into each of the first 6 stitches and 2 into the next,* repeat.

5th round—*Do a d.c. into each of the first 7 stitches and 2 into the next,* repeat.

6th round—*Do a d.c. into each of the first 8 stitches and 2 into the next,* repeat.

7th round—*Do a d.c. into every other stitch with a chain of 2 between,* repeat.

8th round—*Do a d.c. into every stitch of previous round,* repeat. The 9th, 10th, 11th, and 12th rounds are done same as 8th round.

13th round—Is same as 7th round.

Commence now to work in rows.

1st row—Make a chain of 3 and *do 4 d.c.'s into first stitch, skip 2 stitches and

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

a s.c. into the next, chain 2, skip 2, and do 4 doubles into the next stitch,* repeat to within 10 of the doubles in previous round.

2nd row—Chain 3,* do 4 doubles into the s.c. of previous row, do a s.c. into the chain of 2, chain 2 and do 4 doubles into the next s.c.* Repeat until you have done 7 rows.

8th row—*Do a double in the first stitch, chain 2, skip 2 and do a double into the next,* repeat.

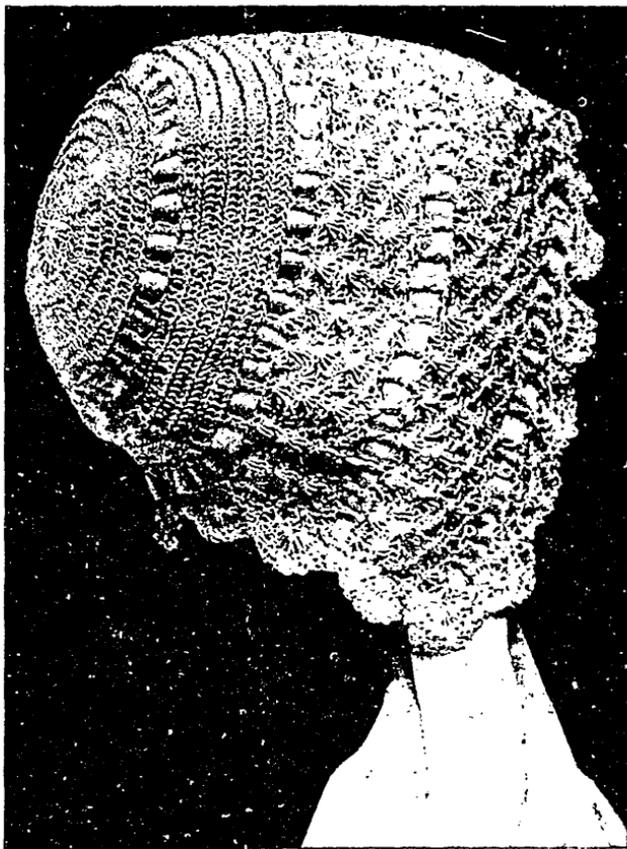
9th row—Is same as 1st row, then make the next 6 rows like the 2nd row.

16th row—Is same as 8th row.

Make a round now like 1st row, going around entire cap, then do a round of scallops by doing 12 doubles into middle of every other group of 4 doubles in previous round, doing a s.c. between each scallop.

This should give you 14 scallops around face of cap and 8 at back of neck. Now make a chain of 3 and fasten between every stitch of scallops. Run the ribbon through the 4 rows made for it and fasten ends neatly on wrong side of cap. Hemstitch the ends of silk ties and sew into place.

Materials: 4 onc-quarter ounce balls Corticelli Crochet Silk, size 300, color 2003, 2 yards narrow satin ribbon, and $\frac{1}{4}$ yard China Silk for ties. Use a No. 1 size Star Crochet hook.



CHILD'S CROCHETED SILK CAP.

GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.

Crocheted Fancy Mat.

BY CARRIE MOORE.

A conventionalized star is the motive of this design, surrounded by a very prettily scalloped border. The finished mat measures about eight inches in diameter, and the original was crocheted with cream colored silk, although some other color could be selected if desired.

Ch. 5; join in a ring.

1st row—Ch. 2 (for 1st d.c.), 11 d.c. in the ring and join.

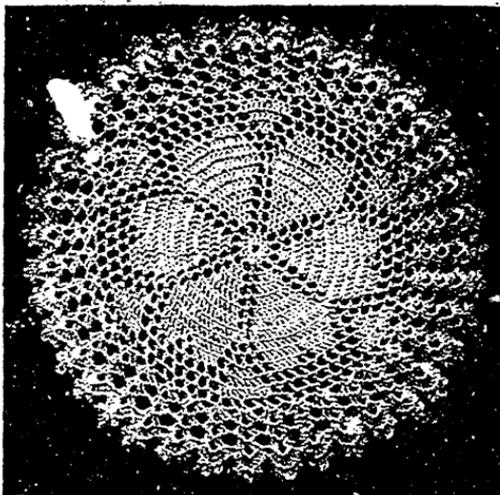
2nd row—Ch. 4, 1 d.c. in 1st d.c.,* ch. 2, 1 d.c. in next d.c.,* 11 times, ch. 2, join in ch. 4.

3rd row—Ch. 4,* 1 d.c. on ch. just before next d.c., 1 d.c. on d.c., 1 d.c. on ch. just after d.c., ch. 2, 1 d.c. on next d.c., ch. 2,* 6 times and join.

4th row—Ch. 4,* 5 d.c. over 3 d.c. (1 d.c. each end of the group), ch. 2, 1 d.c. on next d.c., ch. 2,* 6 times and join.

5th row—Ch. 4,* 7 d.c. over 5 d.c., ch. 2, 1 d.c. on d.c., ch. 2,* 6 times and join.

6th row—Ch. 4,* 10 d.c. over 7 d.c. (making 2 d.c. in 4th d.c. of the group), ch. 2, 1 d.c. on d.c., ch. 2,* 6 times and join.



CROCHETED FANCY MAT.

ch. 2, 1 d.c. on ch., ch. 2, 1 d.c. on next ch., ch. 2, 1 d.c. on next ch., ch. 2,* 6 times and join.

11th row—Ch. 1, sl. st. on ch. 2, ch. 4,* miss 1 d.c., 5 d.c. on 5 d.c., ch. 2, 1 d.c. on ch., ch. 2, 5 d.c. on 7 d.c. (missing 1 d.c. at each end of group), ch. 2, 1 d.c. on ch., ch. 2, 3 d.c. over next d.c. (as in the 1st of the pattern), ch. 2, 1 d.c. on next ch., ch. 2,* 6 times and join.

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

12th row—Ch. 1, sl. st. on ch. 2, ch. 4,* 1 d.c. on 2d d.c., ch. 2, 1 d.c. on 4th d.c., ch. 2, 1 d.c. on ch., ch. 2, 1 d.c. on next ch., ch. 2, 1 d.c. on 2d d.c., ch. 2, 1 d.c. on 4th d.c., ch. 2, 1 d.c. on ch., ch. 2, 6 d.c. over 3 d.c. (1 d.c. on each end and 2 d.c. in 2d d.c.), ch. 2, 1 d.c. on ch., ch. 2,* 6 times and join.

13th row—Ch. 1, sl. st. on ch. 2, ch. 2,* 1 d.c. in each space to the group of 6 d.c., 1 d.c. over 6 d.c. (1 d.c. each end of the group with 2 d.c. in the 2d d.c., and 2 d.c. in the 5th d.c.), ch. 2,* 6 times and join.

14th row—Ch. 1, sl. st. in ch. 2, ch. 4, 1 d.c. in next ch., ch. 2,* 1 d.c. in each space to the group, ch. 2, 1 d.c. on 2d d.c., ch. 2, 1 d.c. on 4th d.c., ch. 2, 1 d.c. on 5th d.c., ch. 2, 1 d.c. on 7th d.c., ch. 2, 1 d.c. on 9th d.c., ch. 2,* 6 times and join.

Byrder: 1st row—Ch. 2, 1 d.c. in the st. where it was joined, ch. 2, 2 d.c. in same shell of 2 d.c., ch. 2, 2 d.c. in every other d.c. all around, join to 1st shell.

2nd row—Ch. 1, sl. st. in shell, shell in every shell with ch. 1, join between.

3rd row—Like 2d row with ch. 2 between shells, join.

4th row—Scallop of 4 d.c., picot of ch. 4, 1 d.c., picot of ch. 6, 1 d.c., picot of ch. 4, 1 d.c. in every shell, join.

Materials: Corticelli Crochet Silk, size 300, color 2003. About one spool required.

Crocheted Infant's Bootees.

IN BLUE AND WHITE SILK.

These bootees are crocheted in baby blue and white silk, as shown by the engraving. This combination of colors is very delicate, and the tiny blue ribbon tied at the instep gives the finishing touch to a very pretty and useful little pair of socks. Before beginning, see explanation of abbreviations used, on page 113.

With the white silk make a chain of 66 and join. Do a single crochet into every chain and join with a slip stitch. Do a double crochet into every other stitch with a chain of 2 between, join with a slip stitch. Do a single crochet into every stitch of previous round. Leave off the white silk now, but do not cut. Fasten on the blue and do a s.c. into 18 of the stitches in round, turn and crochet now in rows which are to form top of foot. Do 18 single crochets by taking the outside chain of each stitch in a previous row, always careful to pick up the end stitches, or you will otherwise find your work narrowing. Take up the white silk and go over and back with it as you find the blue, always counting 18. When you have made ten rows in alternate colors, commence to narrow by failing to take up the end stitches. Continue in rows until you have but 8 s.c.'s left, ending in white. Cut off the white silk now and take up the blue; crochet now around entire top of foot, and around lower edge of ankle, by joining a single crochet into every stitch. Continue for 3 rounds, always taking the

EACH SKEIN IN A HOLDER—WHAT IS MORE CONVENIENT?

outside chain. This forms a cord but is different from the top of foot, as that is



CROCHETED INFANT'S BOOTIES.

In Blue and White Silk.

worked in rows, while this is done in plain blue rounds, and is to form the bottom of foot. The 4th time around begin to narrow at each side of toe by skipping one stitch, then widen one at the back of ankle. Continue for 3 rounds, leave off widening and in addition to narrowing at each side of toe narrow at each side of heel and at each side of heel. Continue for 3 rounds, then narrow one at heel, at each side of toe and ankle. Continue for 3 more rounds, then narrow at each side of toe, each side of ankle, at each side of heel, and once on back of heel. Continue until you have done 30 rounds in all. Turn the work on wrong side and cross the bottom together. Fasten the silk well and cut off. Now fasten on the two colors of silk at the back of ankle. With the white make the chain of 28, turn and do

single crochet into every chain, being careful to pick up the end stitches, fasten on the ankle and take up the blue, working rows in alternate colors as you did the top of foot. Continue until you have gone around entire ankle, turn on wrong side and crochet leg together as you did the bottom of foot. Make ten scallops around top of leg by doing 8 double crochets with a s.c. between each scallop. Go over the scallop with a chain of three, done in white silk, caught between each stitch. Run a narrow blue ribbon at ankle and tie in bows on top of foot.

Materials: 2 one-quarter ounce balls each Corticelli Crochet Silk, size 300, colors 2003 and 2030; $\frac{3}{4}$ yard $\frac{1}{2}$ inch blue ribbon. 1 medium size crochet hook.

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

Preliminary Steps in Embroidery.

Perfection in needlework comes only to those who study the subject carefully and practice faithfully. A distinction should be made between the work ordinarily termed "Fancy Work" and the higher class of needlecraft worthy of the name "Embroidery." The latter counts among its followers skilled workers who are content to devote their time in producing results of real value from both the artistic and the scientific standpoint. Embroidery, then, first of all, is a fine art; and, having admitted its importance in textile decoration, let us not believe that a beginner can expect to become proficient without a thorough understanding of the principles upon which the science of needlework has its foundation.

It is not our purpose to lay too much stress upon the history of the art and neglect the practical side of the question. Modern embroidery, as done in America, has been accorded serious attention only by the minority of needleworkers, for the majority prefer to produce *quantity* rather than *quality*; and, consequently, a large share of the work suffers through the American tendency to "finish things off," and rapidity at the expense of method means poor work.

Habit is responsible for the ruts into which many needleworkers fall, and to help one to avoid forming the fatal mistakes when beginning is the object of this little sermon. Begin right and subsequent work will be easy. Go slow at first and obtain speed with practice. Without question the most complete and valuable article on this subject is the one published in the January HOME NEEDLEWORK, entitled "The Theory and Method of Embroidery." The author, Mrs. L. Barton Wilson, has won distinction by the work of her pen as well as of her needle. Everything that Mrs. Wilson writes is intensely practical; and, just so far as an article is practical, just so far is it of real value to the beginner. It is impossible for us to emphasize too strongly the necessity of studying this article word for word. If you have never had a copy of the January CORTICELLI HOME NEEDLEWORK, send 10 cents to the publishers for one.

Having determined to make a study of the art, let us briefly review the essential points to the success of our undertaking. We learn from Mrs. Wilson's article that the fundamental principle of the art lies in the nature of the ground material upon which the work is to be imposed. Fabrics are made under tension and they come out of the loom smooth and equal throughout. It is evident then that if we are to lay a system of stitches over the surface to form another surface as a part of the foundation, we cannot do this successfully unless we have it under tension. Therefore, framing embodies the 'first principle,' and is absolutely essential to all work which has any extension, but is, which is more than mere outline. The embroiderer must rely in the first place on a stretched surface on which to place her stitches, and not on the possibility of being

INSIST UPON HAVING YOUR SILK IN HOLDERS.

able to overcome the faults of drawing or looping by a hot iron when the work is finished. Until she is willing to do this she will have results worthy of the name "fancy work," but not of "art." This brings us to the subject of equipment.

The most convenient and the best method of stretching the linen or other material

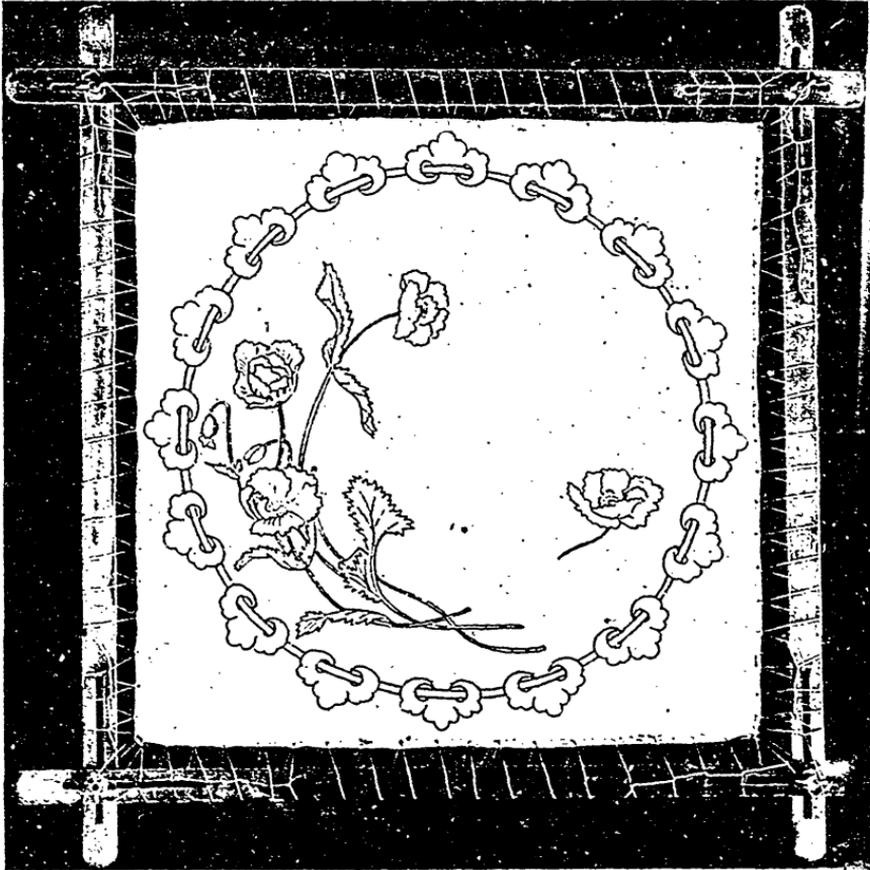


FIG. 3. STAMPED LINEN LACED INTO FRAME READY TO WORK. See Foot Note upon which our embroidery is to be placed is the bar frame. An illustration, Fig. 3, shows the frame set up with stamped linen design laced into position.* The advantages of the frame are many. The entire surface of the linen is under uniform

*To enable every one to take advantage of the instructions contained in this article we have had manufactured a first-class embroidery frame, as shown by Fig. 3. It is strong and well made, neatly finished with bolts and thumb nuts, and is adjustable from any size up to twenty-four inch centerpieces. Price, \$1.50 cents, with 20 cents extra for postage if mailed.

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

tension. Every portion of the design is within easy reach of the worker; the linen is set up once and remains intact until the design is completed. By placing the frame upon a table a comfortable position is assumed by the worker and the embroidery proceeds rapidly by the use of the *two* hands. In this way the stitches are placed with great accuracy, and consequently the work comes nearer perfection than is possible where no frame or hoop is used. There is a right and a wrong way to place the linen into the frame, and the directions for the right way are given on pages 15, 16, and 17 of the January HOME NEEDLEWORK.

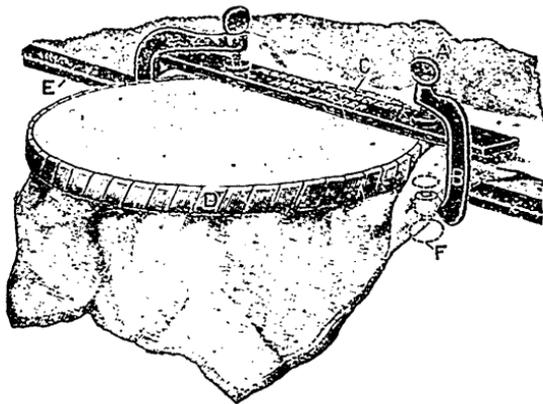


FIG. 9. FLORENCE EMBROIDERY HOOP HOLDER.

See Foot Note on Page 126.

Provided the design you are working is small, ordinary hoops may be employed with good effect to hold the linen "drum tight," but care must be exercised to note some of the limitations of hoops which never can be as

handy as the frame. The hoop is in quite common use, but in nine times out of ten the embroiderer thinks it was made to hold in the hand. There never was a more awkward plan suggested, but since almost every one has been told that a hoop was the proper thing, they buy one, and try to do good work by holding it in one hand and the needle in the other. Another great mistake is that invariably a small hoop, over six inches in diameter, and generally less, is selected. This is wrong. No smaller than a seven inch hoop should ever be used (with the possible exception of very small doilies), and, generally speaking, a ten or twelve inch pair will give better results, for the larger the hoop the less frequently will the linen have to be changed to give access to the design. Having mounted the linen in the hoop by following the directions given on pages 22, 23, and 24, the place for it is *on the table*, where it should be securely fastened in position.

Various devices, both ingenious and complicated, have been devised to accomplish this result, but if all were put together they would fail to do the work in as satisfactory a manner as the extremely simple Florence Embroidery Hoop Holder, illustration of which is found in Fig. 9.

This holder never gets out of order or refuses to work. It will hold *any* size hoop and the clamps may serve the double purpose of fastening the bar frame to the table, as well as doing their mission when a hoop is used. We heartily commend every one, beginner or more advanced worker, to obtain a bar frame

HOLDERS MAKE GOOD WORK AND SAVE TROUBLE.

and hoop holder, or both, if possible, as we know they never would regret it.

The correct position in embroidering is shown by Figs. 4, 5, and 6, which are borrowed from the January issue, and we quote from Mrs. Wilson's article:—



FIG. 4. SENDING THE NEEDLE DOWN.

"Let the beginner of frame embroidery set up a piece of plain linen and practice sending the needle up and down without regard to design. Sit straight *without touching the frame* with either hand. Hold one hand above the surface, thumb and forefinger.

*A Florence Hoop Holder, complete with bar and clamps, but without hoop, costs 90 cents, post and delivery charges prepaid. One pair of hoops, either 4, 5, 6 or 7 inch, costs 15 cents extra. Mention the kind wanted in ordering.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

in position to receive the needle when sent up (see Fig. 2), the other remaining in position after sending it up, to receive it when sent down. See Fig. 4. Fig. 5 shows the thread drawn out to its full length, giving the correct position of the hands at the



FIG. 5. THE THREAD DRAWN DOWN FULL LENGTH.

end of the stitch just as the needle is about to be sent up through the linen again. Fig. 6 shows this same action culminated *above* the frame. Beginners are sure to grasp the edge of the frame with the under hand and press the forefinger up into the stretched linen, thus loosening it. Many other odd tendencies are apparent in the efforts of one learning to work on framed fabrics. Therefore the exercise above re-

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

ferred to is of the greatest value, not only to give one the power of sending the needle up and down, but to overcome these tendencies."

If a hoop is used instead of a frame it is placed in same position as the frame, and the stitches are taken in just the same way as described on pages 20, 21, and 22.



FIG. 6. THE THREAD DRAWN UP FULL LENGTH.

These are simply the preliminary steps to accomplish method in needlework. The details are found only in the January HOME NEEDLEWORK, where also is given the most explicit instructions for making every different stitch used in modern embroidery.

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

Some of the most important for beginners are the Simple Long and Short stitch, Feather stitch, sometimes called Solid Embroidery, the Kensington Outline stitch, the Simple French Knot, and the Buttonhole stitch. The most difficult is the Feather stitch, but with the aid of the engravings, and Mrs. Wilson's characteristic simplicity of detail, no one need fear of making good progress, but its mastery will come only after long practice. Many of the stitches should be attempted only upon a framed fabric, while others are best done when the linen is held in the hand. (See January issue.) Of these so-called "hand stitches" the Kensington Outline and the Buttonhole are the most common. In working a centerpiece therefore all the buttonhole and outline work should be done first, after which the linen is mounted in the frame or hoop and the remainder of the design completed before it is removed. Directions how to launder embroidered linens are given elsewhere in this number.

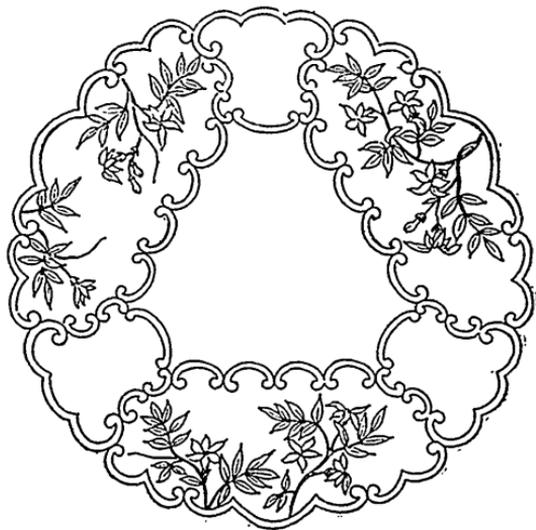
Yellow Jasmine Design No. 628 E.

COLORING PLATE XXXIV.

BY L. BARTON WILSON.

A great deal of care is necessary in embroidering small flowers, because if the outline is lost there is really very little else left through which to express their spirit. The sprays of yellow jasmine, so artistically distributed in the centerpiece design, have a good deal of character, and if well embroidered a very bright and dainty piece of work will be the result.

Border.—The scallops, both those on the edge and the interior ones, should be worked first. Buttonhole the edge in Long and Short Buttonhole stitch. See Fig. VIb, page 40, January HOME NEEDLEWORK. Keep the stitches perpendicular to the direction in which they are being carried. This is the only way to get round the circular end successfully. Do not take the stitches deep enough to cover the inner line, but



YELLOW JASMINE DESIGN NO. 628 E.

instead outline this with a double thread of 2221. The interior scallops should be embroidered in one of the fancy stitches, Herringbone, Border stitch, Caspian Cross stitch, or Reverse Cat stitch, with the white Caspian Floss and outlined with Blue

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

2220. The spaces between the flower sprays, which are bounded by scallops, should be filled in lightly with some pretty stitch with Blue 2220 or White. Be very careful not to get this work too heavy, for it will then detract from the jasmine, which should be the most prominent part of the design. A very pretty treatment for these spaces would be rows of buttonhole dots and Cat stitch, alternating. That is, work three short Buttonhole stitches close together, then bring the needle up half an inch or and work three Cat stitches, and so on, in rows.

Stems.—The stems should be embroidered in simple outline—very fine stitches, one side dark and one light.

Flowers and Leaves.—When the work is complete to this point mount the center-piece in a frame, (see Fig. 3, page 124), or the flower sections in hoops, and embroider leaves and flowers in Long and Short stitch. Commence the work on a flower at the point of a petal. Lay the first stitch long, something less than half an inch, the next one will be short, the next long, etc. Place them at a gentle slant *in*, till the base of the petal is reached, then work down the other side. There is a tendency to embroider the petals of small flowers with stitches slanting in at too great an angle with the outline. It must be especially guarded against in this flower, in violets, etc. It gives the work a cramped, stiff appearance, which impresses one neither as conventional nor yet suggestive of the flower, but as a mistake—a failure, which it certainly is.

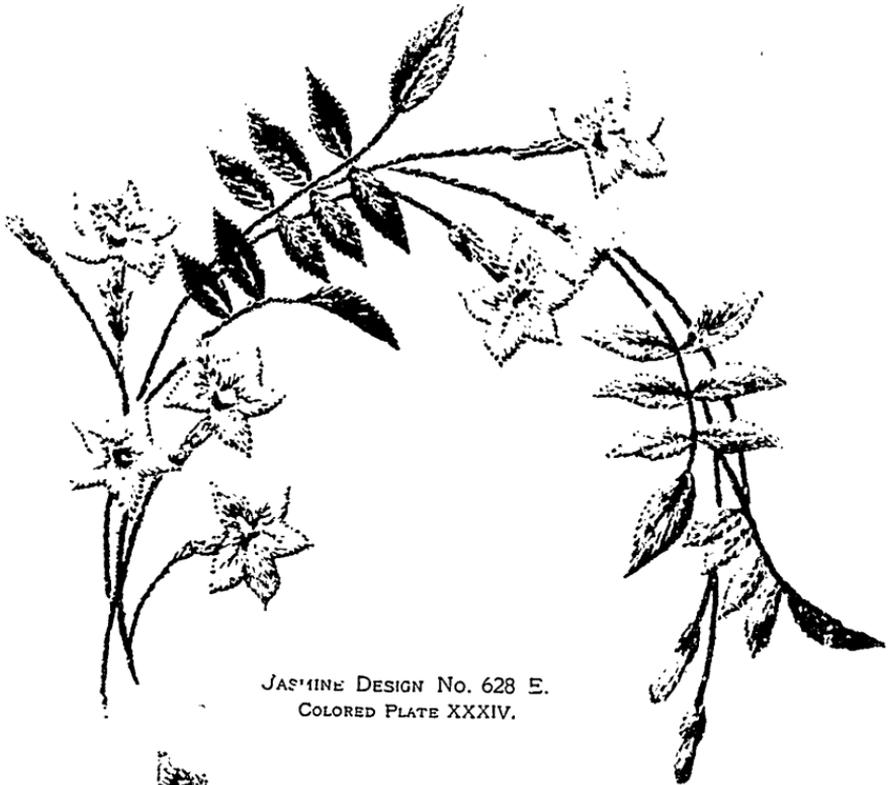
Work the full view blossoms in two shades, the front petals lighter than those farthest from the eye. Let this shading suffice—the full view blossoms may even be worked in one shade only. The effect of variety will be sufficiently brought out if the shades are distributed in the various flowers rather than mixed into one.

The petals in the side view flowers, which are behind the others, should be much deeper. The corolla tubes should also be deep, and the Long and Short stitches in which they should be worked should be carried up against the petals, which should have been finished first. If these stitches are taken in the little holes made by the stitches of the petals, the drawing open of the linen in this way will make a little shadow. See Colored Plate XXXV.

The centers of the flowers should be worked in Overlap Outline stitch, in Terra Cotta 2090b. Keep the character of the buds by working a deeper shade back of the portion which seems to be thrown forward. The stitches in these buds should slant slightly *in* from the outline on which they should be started. The Color Plate clearly illustrates all the above suggestions for embroidering the jasmine, and the suggestive treatment will not only be less work but very much prettier on white linen than full embroidery.

Materials.—Filo Silk, 2 skeins B. & A. 2013; 1 skein each 2090b, 2012, 2014, 2220, 2221, 2050a, 2050, 2051, 2052. Caspian Floss, 8 skeins 2002. Stamped linen of this design is made in 22 inch size only. See page 107.

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.



JASMINE DESIGN No. 628 E.
COLORED PLATE XXXIV.



ARBUTUS DESIGN No. 632 C.
COLORED PLATE XXXV

Coleport Conventional Design No. 631 A.

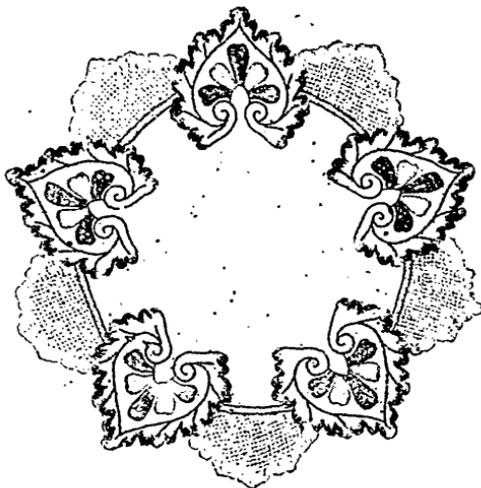
BY ANALIA SMITH.

This is the first of a series of three conventional designs that are not difficult to embroider, and yet possess a novelty of coloring that is very effective. The Buttonhole stitch is used almost entirely and the work develops quite rapidly, which is something amateurs in needlework especially desire.

Heart Figures.—Work the edge of the heart shaped figures in Long and Short Buttonhole stitch, Fig. VII, page 40, using shaded Caspian Floss, B. & A. 2901. As shown by the engraving, make the middle of each small scallop in the light shade which can be done by beginning at this point. The line inside the figure is worked in Outline stitch with B. & A. 2051. A short line runs outward to the middle of each scallop. Of the five points or petals inside the heart the first, third, and fifth are worked in Border stitch with 2061a and the second and fourth with 2594. Then buttonhole around the edge inside the petals with fine stitches taken between the Border stitch work, using 2062a for the red ones and 2752 for the blue ones. Each petal is now outlined with Yellow 2017, as is also the horse-shoe line connecting them.

Figures Between Hearts—The scalloped edges are buttonholed with Roman Floss, B. & A. 2631, leaving the stitches long and short on the inside. Crossbar the space now inclosed with lines made of Caspian Floss, 2631 and 2601, or if preferred fancy stitches may be employed to good advantage. Four lines from the center circle are done in Outline stitch with 2631 and thus divide the space into five parts. The two center circles are outlined with Yellow 2018, and between the lines make a number of Seed stitches, using Caspian Floss, 2017. Notice that there is no Filo Silk whatever required for this design, as Caspian Floss and Roman Floss are used exclusively. We believe many will try this design. (Easy.)

Materials: Caspian Floss, 8 skeins B. & A. 2901; 2 skeins each 2017, 2061a, 2062a, 2631, 2594, 2752. Roman Floss, 5 skeins 2631; 2 skeins 2601; 1 skein 2018. Stamped linen of this design is made in 22 inch size only. See page 107.



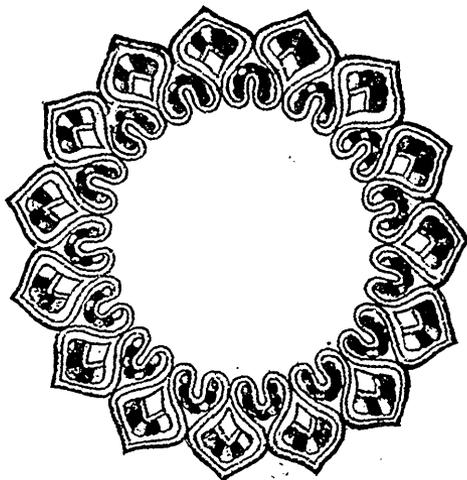
COLEPORT CONVENTIONAL DESIGN No. 631 A.

Byzantine Design No. 631 B.

BY AMALIA SMITH.

The oriental coloring of this design is its principal charm, and it makes a very handsome centerpiece when finished. A chance to use a different coloring is given the worker who may transform the design from an oriental to a patriotic one by substituting 2604 for 2222, 2062a for 2064, and 2601 for 2053 in the following instructions:—

Border.—Work the edge of the scallop in fine Buttonhole stitch over the outline only, with Caspian Floss, B & A 2071. Work between the continuous lines with two threads of Filo 2053, in Herringbone stitch. Outline these lines with Roman Floss, 2017.



BYZANTINE DESIGN No. 631 B.

Figure.—Work the five divisions of the figure inside the large scallop solid, in alternate red and blue, making the stitches from the outside of the figure toward the bar. The bar under the figure work in Satin stitch with Green 2053, making the stitches across the bar. The middle division should be worked with Blue 2222, and one on each side with Red 2064. The two outside work with Roman Floss, 2017. Work the divisions in the small scallop in

the same manner, alternate red and blue, and outline with yellow.

Materials. Filo Silk, 4 skeins each B. & A. 2064, 2222, 2053. Caspian Floss, 3 skeins 2017. Roman Floss, 4 skeins 2017. Dealers can furnish stamped linen of this design in 22 inch size. See page 107.

Conventional Design No. 631 C.

BY AMALIA SMITH.

The color scheme here suggested is only one of a variety of ways this design can be worked. The prevailing colors are old blue and dull golden brown.

Border.—Work the scallop in Buttonhole stitch with Caspian Floss B. & A. 2071.

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

leaving a long and short effect on the inside, working almost up to the inside line. Where the scallop has a pointed edge on the inside, shade Filo 2730, into the white Caspian Floss, making a solid finish on the inside. Outline the line of the scallop that has an even line on the inside with Caspian Floss, 2002, and shade the inside of the scalloped edge with 2730, leaving an uneven edge. Work the small points coming between the scallops in Buttonhole stitch with 2242.

Leaves—Work the leaf-like figure in the border solid in Satin stitch with blue, using 2730 for the two upper leaves and slanting the stitches from the point downward. The next two leaves on each side should be worked with 2731, shading gradually darker to the bottom.

Scroll—Work the pointed side of the scroll in Long and Short stitch with 2161 and 2162. Outline the even side of the scroll with 2163a. The bar should be worked solid in Satin stitch with 2164. The torch-like figure between the scrolls should be outlined with 2164 and the inside filled with fine Seed stitches, using 2163a.

Materials: Filo Silk, 4 skeins B. & A. 2730; 3 skeins each 2161, 2162, 2163a, 2731, 2732, 2733; 2 skeins 2164; 1 skein 2242. Caspian Floss, 4 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 22 inch size.



CONVENTIONAL DESIGN No. 631 C.

Arbutus Design No. 632 C.

COLORED PLATE XXXV.

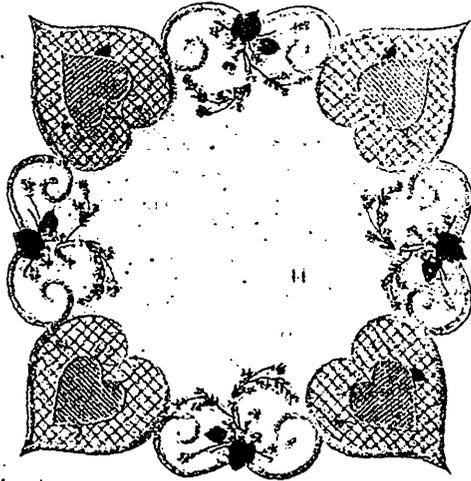
BY L. BARTON WILSON.

To successfully embroider the Trailing Arbutus requires considerable skill. It cannot be classed with the easy flowers, and it is very rare that one sees a design embodying the characteristic features of the flower. The Colored Plate is quite accurate.

Border.—The scalloped edge should be buttonholed in white Caspian Floss. The lines are sufficiently close together to carry Simple Buttonhole, if it is laid very

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

firm. The inside heart should be underlaid with net, the edge is then buttonholed with white Caspian Floss, and the linen carefully cut out just inside the buttonholing. Unless great care is taken, you will cut the net by mistake at the same time you cut out the linen. The treatment of the space surrounding the net should be very simple,



ARBUTUS DESIGN No. 632 C.

because the arbutus is too dainty to admit of any heavy work near it. It may be covered from side to side with Honeycomb stitch (see Fig. VI*d*, page 40, in *JANUARY HOME NEEDLEWORK*), or with Portuguese stitch (page 35), in white Caspian Floss. One may use pale blue, or the second shade of Pink 2060*b*.

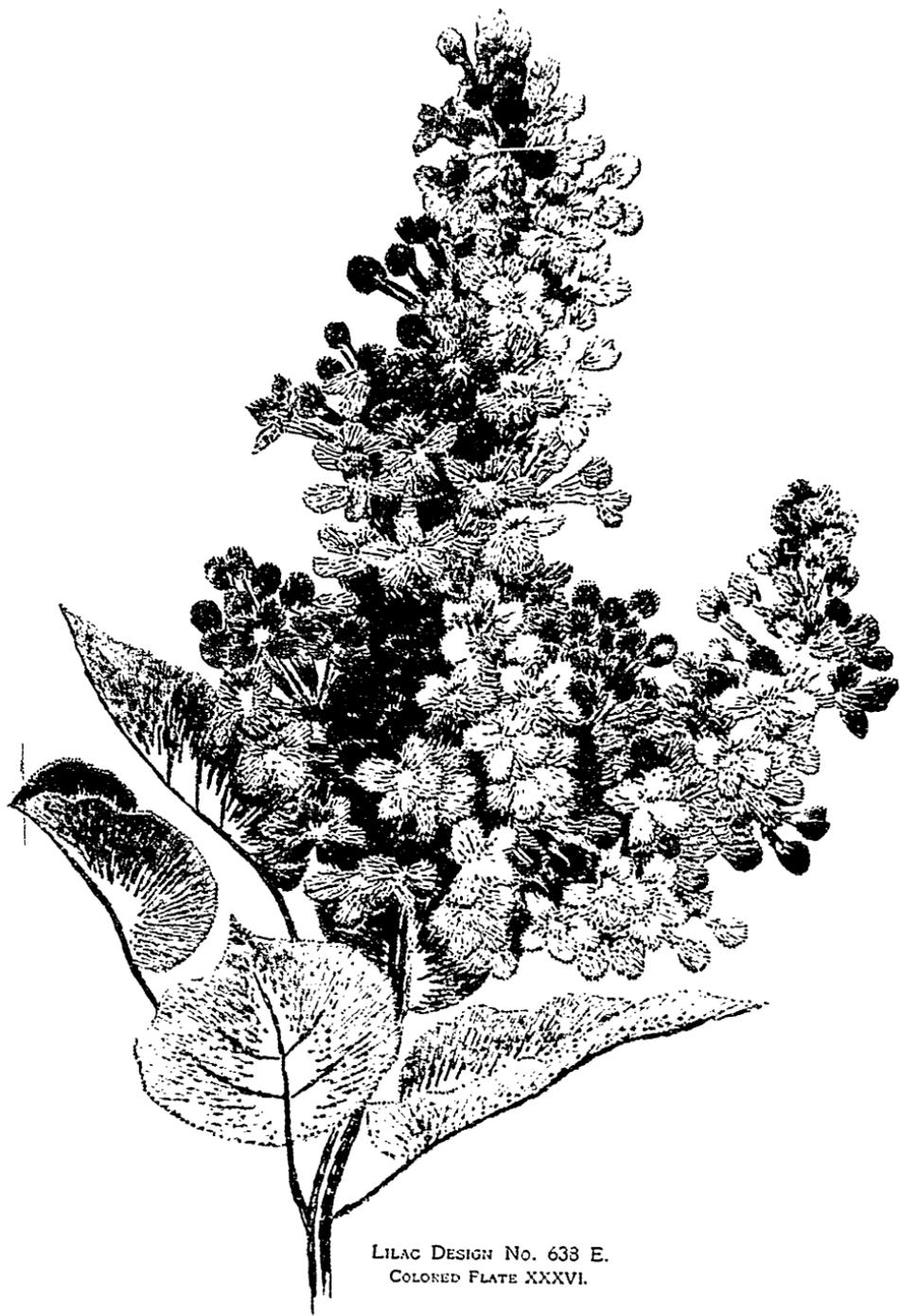
Arbutus may be embroidered in a very effective fashion, if one will but frame the fabric. It is difficult to preserve the drawing in tiny flowers when the work is gathered up in the hand. Beside the effect must be "worked out very much as in painting, and it is necessary to be able to see the whole at one time, in order to know whether or not the effect is coming. Delicacy and ruggedness must be combined in arbutus. Embroider the flowers in four shades of pink, each single flower all in one shade. The centers should be worked in brown, in a way to show that there is an opening into the tube. There is no excuse for a French knot here, and it should not be used. A star, or cross, or the markings as in the Color Plate, or the little ellipse worked out in brown should be the method. The Colored Plate XXXV will be of assistance in guiding one as to the slant of the stitches. Full work should not be attempted on this dainty little flower. It should be treated after a water-color style.

The broken edges of the leaves should be worked around, first with a row of Long and Short Buttonhole stitches in brown, and the green should then be worked into it in Feather stitch. The little holes, and imperfections in the leaves, should also be embroidered in Brown, 2443 and 2123, before the green is laid in, so that it can be run into them, and break up their outline.

There is nothing about the Arbutus more expressive than the stems. These should be worked in the Twisted Outline stitch (see page 37), and their angularity should be especially studied. The larger ones will need three rows—all should be worked in at least two rows. The turns should be made sharp, and clear cut.

Sometimes a very pretty little background may be laid in back of the delicate

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



LILAC DESIGN NO. 633 E.
COLORED PLATE XXXVI.

flowers, in brown, all the stitches slanting in one direction, but showing the white linen between them, after the manner of a pen stitch. This is especially pretty when one is working the flowers in any considerable mass. It could, in the case of this design, be very effectively done in the little spaces above the large leaf. Single sprays of Arbutus, or single bits connected by rootlets are more easily and expressively embroidered than masses, which require some knowledge of painting. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2282, 2283, 2284, 2285, 2014, 2443, 2060b, 2060a, 2061, 2123. Caspian Floss, 6 skeins, 2002. Dealers can furnish stamped linen of this design in 22 inch size.

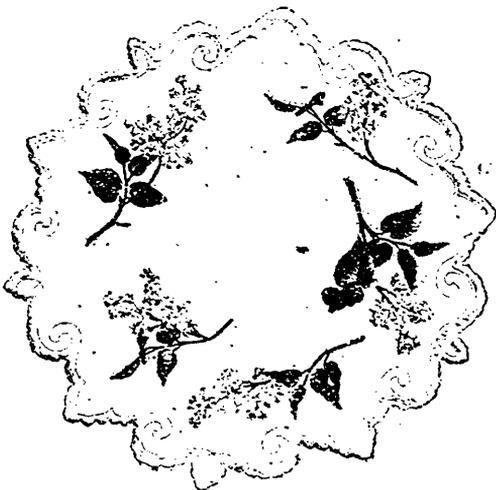
Lilac Design No. 638 E.

COLORED PLATE XXXVI.

BY L. BARTON WILSON.

Border.—Buttonhole the scallops in white Caspian Floss. Take the Buttonhole stitches deep enough to include the first inner line. Outline the remaining scroll line in a double thread of golden Yellow B. & A. 2160b, which is an opaque shade, not a bright clear color. This will add the touch of gold always so pretty and royal in combination with purple.

Flowers—Flowers which grow in close clusters like the lilac are difficult to embroider. They are even difficult to paint. They have always to be regarded as a mass and not with respect to their individual flowerets. The first thing to consider about the mass is where the light falls. It will come through the center, and in this light the shapes of the flowerets will be apparent as they will not be in the shadow. Work out the forms in the light with the lightest shade, 2351. Embroider each little



LILAC DESIGN No. 638 E.

petal in Long and Short stitch. They will be virtually covered by this work. Next work out the flowerets in the shadows on the edges of the mass with the second shade, 2352, some in the third, 2353. Then use 2355 to fill between the flowerets with short stitches in various directions. See Colored Plate XXXVI. A very little of the

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

deepest shade of purple may be used where the shadows would be dark, also greens here and there which would naturally show through from stems and leaves. Never let the detail, of which there is so much in a study of this sort, distract the attention from the main idea of the mass. It is a case of looking after the general effect, and the details will take care of themselves.

The buds should be dark and their shape carefully kept, as they serve to accentuate the edge.

Leaves and Stems.—The green leaves laid close around the flowers and worked simply in Long and Short stitch only, will greatly relieve the weight of the blossom. Work the stems in Twisted Outline stitch. They may be made full, in rows of this work, because the blossom is heavy and needs adequate support. Use the deep green on the edge and the light for the middle rows. (Difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2282, 2284, 2285, 2160b, 2351, 2352, 2354, 2 skeins each 2273, 2353. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 6, 7, 9, 12, 18, and 22 inch sizes.

Easter Lily Design No. 640 E.

COLORED PLATE XXXVII.

BY L. BARTON WILSON.

Border.—In nearly all cases of a scalloped edge it is best to do the work with white. It requires very skillful management to introduce colors which will not conflict with or overpower those of the body of the work. There is a tendency to make too much of the edge and so detract from the work. The fact that it is merely a finish and not part of the main design ought to be kept in mind both by the designer and worker. The Easter lily design is essentially a study in white and green, and since there is so much white in the main design we may venture to work the scallops in pale green. Embroider them in close Buttonhole stitch, and carry the Buttonhole into the lines of the broken scallops instead of letting it run off into "outline."

If one does not intend to frame this linen the next step is to "outline" the stem in the deepest Green B. & A. 2052. The Twisted Outline stitch is, however, much more effective. See Colored Plate, also page 37, January HOME NEEDLEWORK. For this work the fabric must be set up in a frame. See page 124.

Flowers.—Large flowers require less knowledge of the detail of needlework. It is not so difficult to keep their identity, but faults show more prominently, perhaps that is, certain faults—especially those of stitch direction. The stitch direction well brought out in the Colored Plate, and the worker should bear in mind that this is her most important problem in the working of this particular flower. When the sp

GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.



EASTER LILY DESIGN No. 640 E.
COLORED PLATE XXXVII

to be covered are as large as in this case a little shading is permissible. The pure white should be shaded with the lightest Green 2281. The ribs of the petals should be worked in full in a fine Tapestry stitch. See page 31. All the petals should be bordered with a row of Long and Short stitches laid in generous lengths with a perfect outline—that is, perfectly true on the outline. The slant should be very slight, for the most part the stitches should be in the direction of the length of the petals. A second row of Long and Short stitches should be laid over the first, covering it about two-thirds its length. (See Feather stitch, page 29.) Another row still may be laid over these in the light Green 2281, to give the shadow effect toward the center of the flower. The stitches can be longer, since there are to be several rows instead of only one. Although this is a touch of Feather stitch, or full embroidery or linen, yet it should not be complete. Leave spaces of the linen uncovered. Half work alone is artistic on a wash fabric. Full embroidery is too elaborate to be consistent with the ground, except in special cases where it is most skillfully handled. The linen can be made to supply the high lights when the work is in colors, and it will supply the shadows in many cases when the work is white.



EASTER LILY DESIGN No. 646 E.

The turned over edges of the petals should be embroidered before the rest of the petal, and the shadow tint should be laid directly under the white overedge. This may be worked into, with white, always after the perfectly regular method of Feather stitch. It is better to work the stamens before embroidering the petals, then the stitches of the petals can be worked around them, and all danger of laying stitches over work already done will be avoided. It is hardly ever right to work one form over another. In full embroidery where one form laps another the work is always done around it. Nothing can be more careless than to pile stitches over each other.

The anthers should be embroidered in Feather stitch slanting from the upper to the lower edge. Lay in the filaments in Twisted Outline stitch. Always avoid the exceedingly stiff Satin stitch in such cases.

Stems and Leaves.—Embroider the stems also in Twisted Outline unless already done in Simple Outline. Do not fill the stem completely, but leave the linen for the high light. See Colored Plate XXXVII. The leaves of the lilies are parallel veined, and if the work were solid embroidery, as it might be on a silk ground, we would

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

embroider the leaves parallel and full in Tapestry stitch. But when we use the Long and Short stitch only we are obliged to slant it in slightly. Two rows may be laid, but do not fill the leaves except when they come behind the white lilies, in which case they may be used as a background to throw out the flowers.

Materials: Filo Silk, 6 skeins B. & A. 2001, 2 skeins each 2281, 2050, 1 skein each 2014, 2015, 2050a, 2051, 2052 Caspian Floss, 6 skeins 2560. Dealers can furnish stamped linen of this design in 22 inch size.

Questions Answered.

Any questions sent us will be answered by our regular staff of editors, and our subscribers are invited to feel at liberty to apply for assistance or suggestions on all subjects pertaining to the decoration of the home. Frequently there may be some delay in answering questions, and those desiring a reply by mail should inclose a 2 cent stamp.

A QUERY.—“What is the handsomest design that can be chosen for a stand cover, the material being steel blue satin?” In answer it may be said that HOME NEEDLEWORK MAGAZINE presents so many attractions that selection is difficult, but with perfect certainty of success the beautiful Carnation design may be safely adopted. That is, a group can be drawn upon each corner, and if the cloth be of larger size than usual a stray flower may be worked upon the sides. The foliage should be of the tone indicated in Colored Plate XIII, in January HOME NEEDLEWORK, but the carnations themselves may be worked in the red indicated, or if that color conflicts with the furnishing of the room, white silk with the faintest pearl gray in the shading may be used with fine and original effect in the embroidery.

Mrs. B.—The phrase you say you meet in descriptions of needlework,—“enrustations of embroidery or of lace,”—simply implies that figures embroidered in silk upon cotton or linen are cut out and applied with couching, buttonholing, or even by hemming upon satin or velvet, as the case may be. Figures from black or white lace are sometimes cut from the net and applied in the same way for trimming dresses, or for setting upon certain small articles of use and ornament such as bureau mats for cologne bottles, or other things not liable to severe usage.



*The Principle of Stitch Direction.**

BY L. BARTON WILSON.

The "direction" of stitches in the kinds of needlework which we consider purely mechanical is evident, and in many cases, optional. This is by no means the case in the embroidery which we recognize as the culmination of the art, that which has a certain freedom and spontaneity and is therefore more artistic than any other sort. This seeks to express nature, within a certain limit, and its stitch direction is governed by a principle which has its foundation in nature.

It is a very interesting ground of action and very beautiful in its demonstration, as all scientific principles must be.

The "feather stitch," "opus plumarium" (see page 29), and necessarily the element of which it is composed and which we have come to know as simple "long and short" stitch are frequently spoken of as "the embroidery stitches," as though there were no others worthy of the name. They are certainly the most perfect and scientific method of the art. This paper treats of the direction of these stitches as applied to the natural forms. The application of



FIG. 33.

this "stitch direction" to the conventional is only carrying the matter a step further, in which case it must be determined by the relation of the conventional to the natural, from which it is derived.

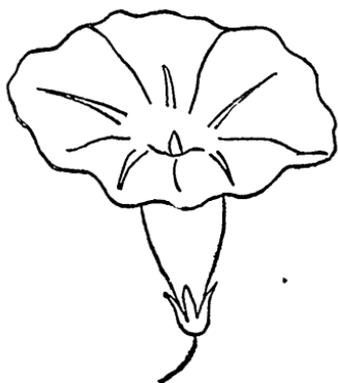


FIG. 35.

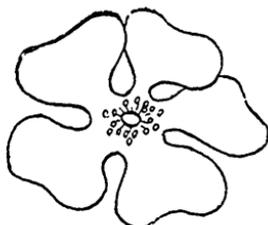


FIG. 34.

Whenever we find ourselves doing anything several times the same way we begin to realize that it alone is the right way and it is at once safe to conclude that a principle is therein involved which may be discovered, analyzed, and formulated. The history of art, and of all other work, proves that the right way of doing things is usually "felt" by those who, as we say, have a certain "natural insight" or "gift." These individuals work along the lines of principle unconsciously and when their work has become the standard, the principles are formulated from it for the benefit

of those who follow the originators.

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We therefore naturally come to the conclusion from the study of the old embroideries and from the fact that modern schools of art are founded upon this work,

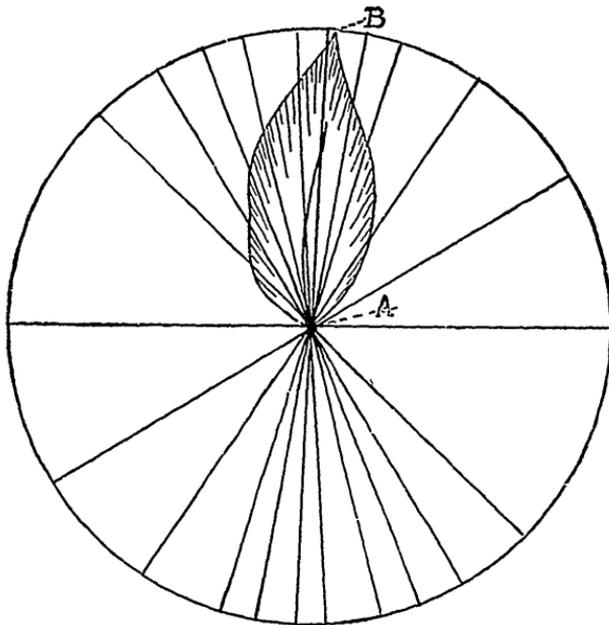


FIG. 36.

and are following after it, that there is a needlework method based upon principles by means of which the questions of learners may be satisfactorily answered.

One of the most important questions which arise in the mind of the embroiderer when she attempts work which is something more than mechanical is that of the slant or "direction" stitches should take. A most satisfactory answer applicable to our nature designs is this: "The stitches should take the same direction as do the lines of texture in the flowers and leaves." But then we must be more

explicit than this, for we know we can go behind that which is apparent and discover the line of principle along which nature works. Until we find it in this case the application is limited and we are forced to prove each instance by examining the natural forms. We want rather to be able to define reasons, capable of ready proof, which will remove one of the chief difficulties to amateur work.

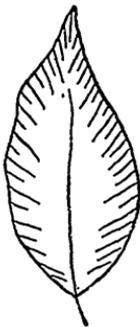


FIG. 37.

We find that we can do this by considering every form whether composed of curved or straight lines in its relation to a circle constructed on the center-of-radiation of the form.

It is perfectly evident that the stitches in "opus plumarium" and the simple rows of "long and short" stitch are radiating. Having perceived that they radiate and at the same time bear a regular relation to each other we conclude that they have a common center and we have only

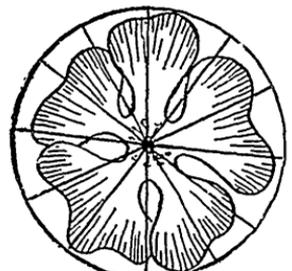


FIG. 38.

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

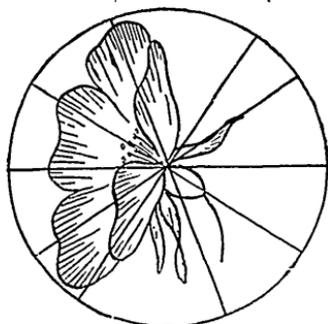


FIG. 39.

simple radiating elements, Fig. 34; and, third, the form composed of two or more elements related but not by a common center, Fig. 35.

Fig. 36 demonstrates the principle as applied to the simple leaf form. The base of the leaf, "A" is the center of the circle which we wish to construct. The apex of the leaf, "B," we choose as a point on the circumference because it is farther from the center than any other point contained in the form, therefore a circumference containing this point will include the entire form.

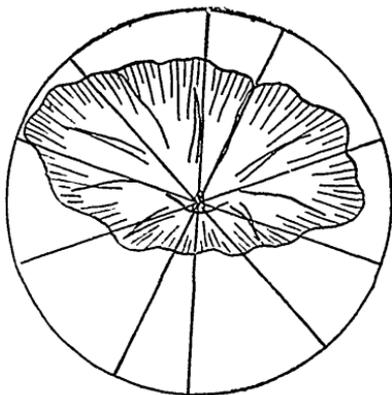


FIG. 41.

to find this center and construct the circle to see that the stitch direction coincides with the radii of the circle.

The base of a flower or leaf is the point of attachment between it and its stem, and this is its center-of-radiation. Set one arm of the compass upon this point and construct a circle which shall contain the form, draw its radii, and the mathematically correct direction of every stitch will at once be apparent.

We find three classes of forms: first, the single leaf or form composed of one element, Fig. 33; second, the form composed of groups of c

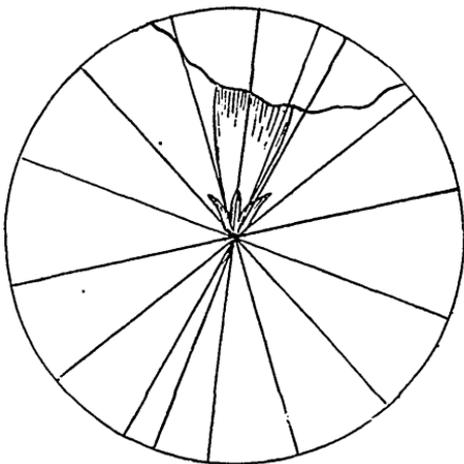


FIG. 40.

The correct stitch direction is indicated in the illustration and it is clearly one which coincides with the radii.

Fig. 37 shows a very common mistake and we can very easily see why it is a mistake. Fig. 38 and Fig. 39 are the natural result of carrying out the principle relative to the second form, the one composed of a group of simple forms radiating from one center.

Figs. 40 and 41 show our principle applied in the third case to the constituent parts of the morning-glory blossom. The

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

base of the tube is easily discovered and on it as a center we may construct our circle with its radii and so find the stitch direction. Fig. 40. When we consider the

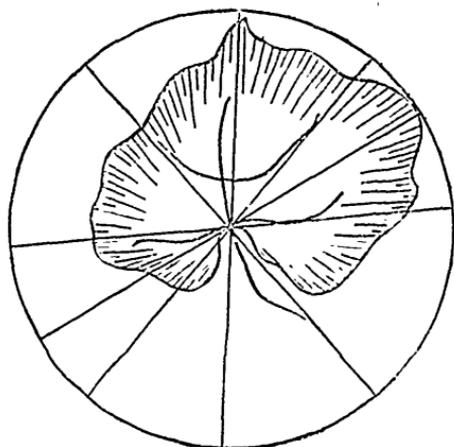


FIG. 42.

Fig. 44 gives the pansy stitch direction. This will aid one in understanding the instructions for feather stitch etc., forming an important part of the article on "Embroidery Stitches." See pages 29 and 30.

Thus nature works always within the bounds of principle. If we take this rule back to nature we shall find it almost invariably verified in the texture and veining of leaves and flower petals; the comparatively small class of parallel veined vegetation is the largest exception, but no question of stitch

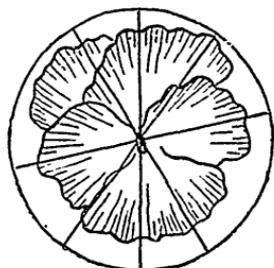


FIG. 44.

direction arises in this case. Flowers of unusual form may present a seemingly individual difficulty as to the slant of stitches but a little study of the specimen will surely reveal an especial application to the rule.

Fig. 42 shows a variation in what we should be likely to consider a simple form but which because of the position of its center includes nearly all the radii of a circle. This morning-glory leaf is a very pretty proof of the principle.

Fig. 43 shows another kind of grouping with one center. The morning-glory bud thus worked has the pretty twisted effect as in nature.

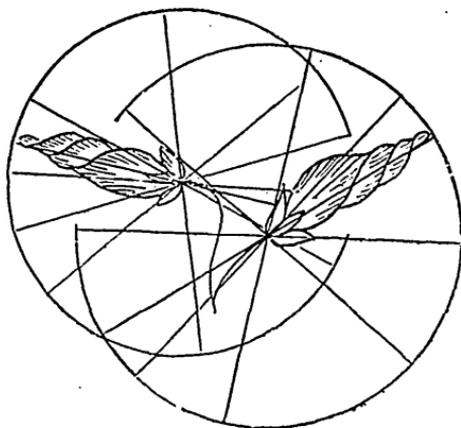


FIG. 43.

If we seek answers to our questions from nature we will find them in most simple language. No elaborate or labored explanations are necessary when we have the key.

Drawn Work in Color.

COLORED PLATE XXXVIII.

BY MRS. ISAAC MILLER HOUCK,

Author of "A Treatise on Drawn Work."

The evolution of Drawn Work from its earliest form of hemstitching to its present elaborate and beautiful lace effect would form an interesting and far reaching study. This work began in most remote days and was among the earliest of fabric decorations. The coarse but artistic handmade linen of Damascus that draped the Temple of Solomon was beautified by it, and the garments of the priesthood of the house of Aaron are supposed to have had its familiar lines for bordering. In the great length of years it has had its renaissance and decadence many times like all forms of decorative needlework, and it has taken on numberless forms of weaves and stitches since these early days.

The greatest development of drawn work has probably been since it became popular a few years ago, and as it is a work wrought on truly artistic principles, it has taken its place among the permanent decorations of textile fabrics of the present day.

Its earliest form and probably the one most capable of further possibilities is the association of the drawn threads executed in fine material with silk threads of harmonious colors. An illustration of this style of work is given herewith, but its real beauty can only be appreciated by seeing the original.

This style of work, which, for convenience, may be called Drawn Work in Color, is a decidedly new and pleasing addition to needlework, and cannot but afford delight to the enthusiastic worker. It is always effective, its variety endless, its results as true as an ancient mosaic, and it gives a wide latitude for originality. Each completed design suggests some new idea for future work.

The linen should be laced into the bar frame, as shown on page 124 by Fig. 3. The engraving shows a stamped linen laced into the frame, but it is equally well adapted for drawn work pieces.*

Directions for lacing the linen into frame are given in January issue of HOME NEEDLEWORK on pages 13, 14, and 15, but for drawn work it is not necessary to have the linen as tight as required in embroidering. Let us now turn our attention to the selection of materials.

This design is suitable for a stand cover, a centerpiece for a polished table, sideboard cover, or it may be used for the end decoration of a dresser cloth. If we are to make a stand cover, select a piece of fine round threaded pillowcase linen "free from dressing," 27 by 27 inches. As the edge is to be fringed and the size of the finished

*EDITOR'S NOTE.—We advise all of our readers to buy one of these frames, since they can be used for either drawn work or embroidery. The price, as given on page 124, is 50 cents, complete, with 20 cents extra for postage if mailed.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

stand cover is to be 26 by 26 inches, this allows us a little margin. Square the linen and then plan the fringe, which should be two inches wide.

If desired, a hemstitched edge may be substituted for the fringe, in which case threads should be drawn to allow border of right width, as shown by Fig. 45, and the

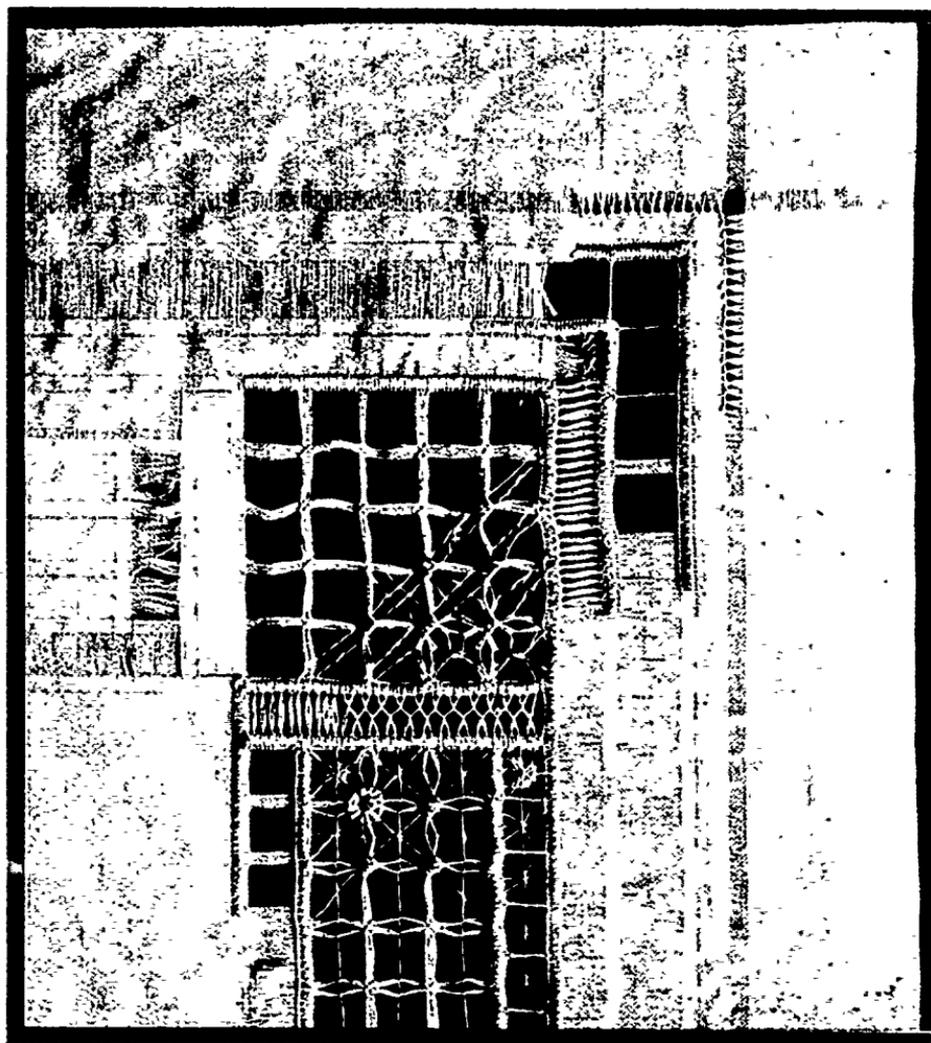
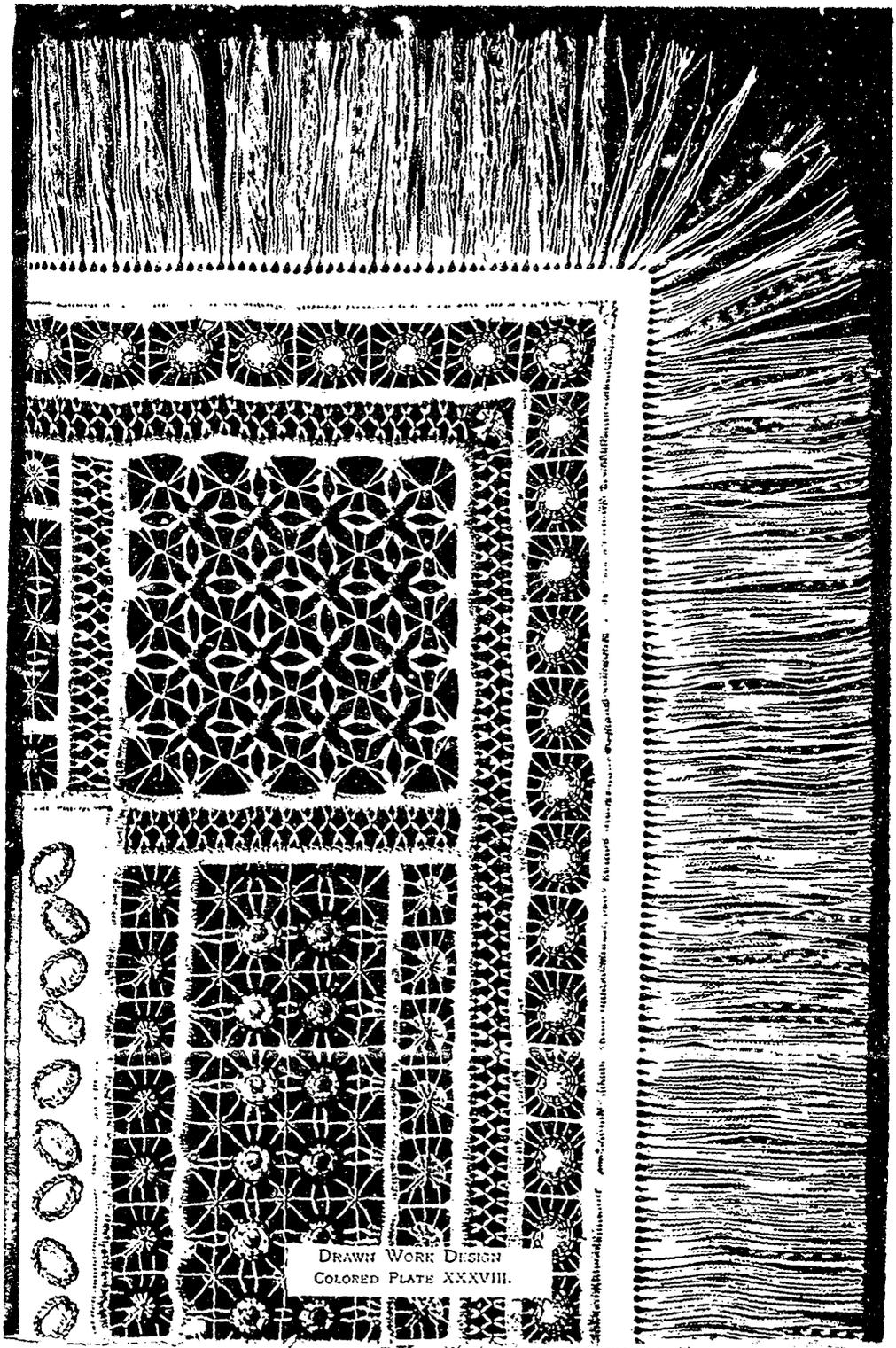


FIG. 45. DETAIL OF COLORED PLATE XXXVIII.

hemstitching of same should be completed before we proceed with the design itself. These instructions assume that the reader knows the Buttonhole stitch. Gauge buttonholing by drawing threads as shown.

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.



DRAWN WORK DESIGN
COLORED PLATE XXXVIII.

Allow a space of $\frac{1}{2}$ inch between the fringe (or hem) and the first buttonholing, which is executed in Filo Silk, B. & A. 2001. The first border is $\frac{1}{2}$ inch wide inside the buttonholing. The second border measures $\frac{3}{8}$ inch, and the wide border $2\frac{1}{2}$ inches. This makes the corner full $2\frac{1}{2}$ inches square. These measurements will be easily understood by reference to Fig. 45, or to Colored Plate XXXVIII which shows the actual size of the finished sample. The wide border above referred to, except that part taken by the large square, is made up of two narrow borders measuring $\frac{1}{2}$ inch, and a space between of $1\frac{1}{2}$ inches.

Pull the threads from the second border and hemstitch this space to buttonholing on either side, using Filo Silk, Green 2483, for this work. Now draw the threads lengthways in all borders and the piece is ready to adjust in the frame. For convenience lace the entire surface. When completed, it is then ready to sponge and press. Adjust carefully, lace tightly, but not too tightly, and fasten thread to the corner bolts. We are now ready for the next step.

Clip the threads in the first border close to the buttonhole edge so that tiny squares of about $\frac{1}{2}$ inch will be formed. Leave 6 or 7 threads between each little square. See Fig. 45. Turn the work on the wrong side and wrap these 6 or 7 threads over and over with Filo Silk, 2001, making a compact silken cord. See Colored Plate XXXVIII. Through these wrapped cords are laid the "outlining threads." Fig. 45 clearly shows the needle (in upper right hand corner of engraving, pointing downward) in position for doing this part of the work. "Outlining threads" are carried from edge to edge of the buttonholing, and one from corner to corner, making 16 threads on which to weave. All are of pearl white, No. 1037 Corticelli Spool Silk, letter A, which is the proper thread for this work.* Weaving is done with one thread of Filo Silk by passing the needle under one thread, then back over that same thread, under the next thread, and so continued, same as spider webs are woven. These webs are woven from wrong side. Draw firmly in place. The colored plate plainly shows the method of weaving as well as the 16 original "outlining threads." The center of each web (except the corner one) is Filo Silk, 2001. The outer color varies, each alternate web being worked with different colors. In the first, next to the white center, use Green 2782, and finish off with Rose 2301. In the next web use Green 2781, and finish with Lavender 2790. The corner web has a center of Green 2781, then Pink 2881, and finished in Lavender 2790.

Outline on the wrong side the second border, using Green, 2483. The fan figures in the corner are begun with Rose 2300 and finished with Lavender 2790. The small borders on each side of the corner proper are executed in the same manner as the second.

Divide the large square into five parts, leaving six threads running each way between the spaces. See Fig. 45. At the section bind firmly with a fine thread.

*The numbers of the colors of Spool Silk to use for outlining threads refer to the "Dressmaker's Color Card," which may be had by sending 12 cents in stamps to the publishers.

Sixteen jewels of Filo Silk, Green 2483, made by winding the silk many times around the place where the threads cross, form the centers of sixteen star figures. Two outlining threads are carried through each jewel (see Fig. 45), one thread on each side, and these threads are fastened in the buttonholing which surrounds the large square.

The six linen threads in each of the strands which, intersecting, form the squares comprising the large square (see Fig. 45), are now divided, and into three of these and the adjoining silk outlining thread weave Filo Silk, 2001, not quite half the distance between the jewels. Having finished this weaving, bind silk outlining threads with a tiny jewel made of Filo Silk, Pink 2470, in the same manner as the large green jewels.

In the narrow borders of fans the threads are clipped the same as in the first border, leaving six or seven to be wrapped. Wrap with white Filo. With Spool Silk, letter A, color 1190, run three outlining threads each way of square, making twelve threads on which to weave. Use four of these threads for the handle of fan, and the remainder for fan itself. The handles and centers of the fans in narrow border are woven with Filo Silk, Green 2483, and finished with Pink 2237, and those in the other narrow fan border in same manner with 2110a, and Green 2451. The intervening space between the narrow fan borders is divided into three parts, leaving six threads between each part. These are bound at the sections same as those in large corner square and jewels laid to cover sections. The outer row of jewels are worked with Rose 2302a, and the inner row with 2300. One outlining thread is carried each way through linen strands holding them apart, as shown in Fig. 45. Another outlining thread passes each way diagonally through the jewels. On these threads, from wrong side, webs are woven around the jewels as per directions previously given. The colors used for the webs in the outer row of jewels are Pink 2237, against Rose, then Green 2180a, finished with 2451. In the inner row every alternate jewel is different; for the first one use 2483, 2237, and 2540a, and for the next use 2540a, 2237, and 2050. Webs in spaces were woven on right side with 2110a. The weaving at the point where the diagonal outlining threads and the divided original linen strands meet at the buttonhole edge is done with Green 2483, and Yellow 2632, as shown by Colored Plate.

The jewels inside the drawn work are embroidered in Satin stitch with Filo Silk, 2001, and outlined with Green 2483, and Lavender 2540a.

When the work is completed, sponge and press on wrong side, remove from the frame and fringe. The fringed is backed with EE Twisted Embroidery Silk, Green 2483, fastened to the first row of buttonholing. See Colored Plate. This should be the last work.

NOTE.—Any of our readers who are interested in Drawn Work designs should send for "A Treatise on Drawn Work," by Mrs. Houck, the author of this article. It is the best book on this subject which we have ever seen and is well worth the price asked for it.—EDITOR.

SAVE LABOR BY USING B. & A. WASH SILKS.

As Women Will Dress.

BY EMMA M. HOOPER.

The chief change in the fashions of 1899 from those of 1898 is the very elaborate trimming worn, whether it be of an outside or self material, but the keynote is to trim all garments for all times and places. For this purpose ribbon, braid, embroidery, lace, applique figures of lace or braid, taffeta silk, velvet, buckles, buttons, satin folds and mousseline ruches are sold in several qualities and widths, but all will be worn on the silk, light woolen, and fancy cotton dress goods.

Silk is wonderfully popular in the taffeta, foulard, and printed China materials as well as the so-called wash silk that makes delightfully cool waists, but its name is a misnomer, as all silk loses too much of its gloss when washed ever to be thus known. Foulard in geometrical designs, stripes, and Persian-like figures answers for costumes and waists, and may be considered dressy or plain, according to the amount of trimming lavished upon it.

One, as in Fig. 1, which is of bright blue No. 915 and white has a skirt of five gores with a circular back and gored flounce to the front width; the fit over the hips is very close, and at the back there are two widely lapped plaits on each side, which are fastened with twelve small black silk buttons with cord loops down the placket opening; three flounces of black Chantilly lace are put on so that they are sloped up at the back, the lower edge of the skirt needing the usual facing of haircloth eight inches deep and a Skirt Protector Braid. If made with a drop skirt these finishings are applied to the lining, if the lining is seamed in with the outside the facing, etc., are sewed on as usual. The round waist is fitted lower in front over a lining boned as usual, with collar and vest of white foulard in tiny tucks; the large collar and flare band above are of black lace with a scroll on the edge of narrow ribbon continuing to the belt. The lace flouncing answers for a loose frill between vest and armholes, rather of a jacket effect; bust bow and belt of blue taffeta with steel buckles; lace ruffles in wrists.



FIG. 1.

As a calling costume this should be worn with white kid gloves and a black straw or mousseline hat with jet-embroidered chiffon wings and a half wreath of pink roses.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Heretofore there has been no way in which one could be sure of obtaining the latest fashionable colors in dress goods or accessories, as frequently nothing but the name of the color would be known. Oftentimes even this information would be lacking, and in purchasing one was obliged to take whatever the clerk selling the goods said was the proper thing. Therefore when the editor of HOME NEEDLEWORK suggested a plan that would enable anyone to be sure of getting just the colors called for in the spring styles we were glad to adopt it. Nicely arranged on a small Sample Card are samples of silk, carefully graduated as to color, and each bearing a color number. Throughout this article we have specified what colors should be used in making the various dresses and waists, and with one of these Spool Silk Sample Cards material to match the different numbered samples can be purchased at any store. (A Corticelli Spool Silk Sample Card will be sent to any address by sending 12 cents in stamps to the publishers.)

Another style of foulard or printed silk in bright Persian designs needs toning down with velvet ribbon, usually black, on the skirt in waved rows, the Greek key, heading a flounce, etc. On the waist the ribbon is used in cross or lengthwise rows on the fronts and sleeves with a belt of the same; collar, yoke, continuing as a tiny vest, and probably revers of white taffeta laid in tiny tucks, plainly covered guipure lace, or if made of a strong contrasting silk, as pink, yellow, or turquoise, it is left uncovered and tucked of course. Ribbon collars are worn, lace affairs pointed up just back of the ears, and the lace scarfs are still worn with a bow in front held by a stickpin.

Choice trimmings for silk gowns are the separate figures or appliqués of lace, silk braid, mousseline or jet representing butterflies, birds, bowknots, and flowers. Bands of silk embroidery on mousseline, are used in qualities as low as 25 cents per yard for a two-toned design in floral or scroll pattern. Half inch and narrower ribbons now come with a drawing string which saves all gathering, and these ruches finish all edges and trim waists in cross and lengthwise rows, especially in white or black. A very pretty effect is gotten with No. 1 satin ribbon shirred rather scantily and put around edges of a heavy lace design used as a flat yoke.

Taffeta silk during the summer is principally used for waists and separate skirts, taking a quality from \$1.00 to \$2.00 for this. The separate black taffeta skirt for summer wear has a narrow front width and flounces of same kind, about the simplest being gored, 10 inches deep at the back and rounded up narrower to the belt in front. The single deep flounce is no longer novel, but it remains a much worn design nevertheless, as it is very becoming, except on a short figure. Another idea shows the left side of the front lapped and finished with a fold of silk stitched on each edge. A soft finished taffeta with a decided grain is the kind to buy for appearance and durability.

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

Tailored Street Suits.

The jacket suit that every woman should possess is made this spring of gray—shades Nos. 1176, 1175,—tan—shades Nos. 1128, 1135, 975, 977—deepening into brown and bright blue, Nos. 933, 915, 916½, 910; such tones are purchased in very light weight Venetian, Regina, Covert, and Castorette cloths, and in making up a cloth remember to cut all pieces the same way of the goods, and have the dress pattern sponged before making. Other stylish jacket suits are of the checked and mixed plaid cheviots in blue, tan, and golden brown effects that are made up in suits or with the jacket of plain cloth or cheviot.

One of the golden brown shades is illustrated in Fig. 2, which has one of the nutty snug-fitting jackets lapped with a fly fastening, rolled collar, small revers, darts to the armholes and moderate sleeves; the back is laid in a shallow boxplait and shorter than the front. With this may be worn merely a linen chemisette and collar, a cotton or silk shirt waist; the skirt is a favorite pattern made with a drop or separate lining finished with haircloth and a Skirt Protector Braid that fits perfectly about the edge. The front of the skirt laps to the left and the gored flounce reaches to the front, but not across it; black mohair braid and black buttons to match trim the suit, and smaller buttons on the placket opening give the stylish touch now fancied. Hook gloves of tan kid and a jaunty hat of brown, rough straw turned up on the left with shaded roses and brown tips on the outside.



FIG. 2.

All skirts are worn long, except the cravenette or rainy-day suit that women now have for bad days, though waterproofed goods for that matter are worn on sunny days as well. For house dresses a train of ten inches is quite common. Plain skirts are still worn in five gores with a circular back, and fully touch all around with a width of 4½ yards. Waists are round, collars high, sleeves small, but yet hang on to a little fullness, either in the sleeve itself, or this is supplied by an egaulette. Some tailored gowns show darts, but they are lapped or trimmed, not the plain undisguised darts of years ago. Sleeves are very long, pointed over the hand, with a narrow gauntlet cuff or a frill to soften the edge. Round waists are fitted with the suspicion of a point in front to add to the waist length, and the belt follows this outline.

Stylish Odd Waists.

In Fig. 3, violet taffeta, 1035, is combined with cream guipure lace over cream silk for a dressy afternoon waist; folds of taffeta finish the edges of the guipure portion, and two bowknots centered with Rhinestone buttons give the stylish air that every one wants but cannot always procure; the belt of folds has a buckle to match the buttons, and the collar shows the becoming wings on the sides that are worn by young and elderly. The back has a center seam.



FIG. 3.

A more summery waist is shown in Fig. 4, of strips of Hamburg or guipure embroidery and white lawn. The yoke is of the embroidery, back and front, which is incised or set in, not merely laid over the goods in diagonal form, meeting the center plait; below this the body of the waist is laid in narrow lengthwise tucks in front only. The shirt sleeves have narrow cuffs with the rounded corners, and link buttons that form one of the shirt waist fads. A linen collar is worn with a lawn tie, and a white ribbon belt has quite the proper idea in a gilt and steel buckle, finishing a model suitable for any wash material, and one not difficult to iron well.

Some lovely white lawn waists have been prepared this season, but in many cases the manufacturers seem in ignorance of the fact that the garment will have to be washed. Fine puffs are lovely, yet they require a French lace worker to do them up, but the designs of pique with inserting of guipure embroidery let in cross, lengthwise, or diagonally from the plait to the shoulder are easily refreshed. Exquisite waists of white pique are embroidered in colors across the front. Val lace, fine tucks, puffs and guipure are combined with lawn in a manner that shows lovely needlework, but the more practical waists are those in tucked effects, and these are not plain, for the tucks are used in every possible manner; all have the shirt sleeves, the yoke back in one or two points or a new one has a cluster of side plaits in the center from the neck to the waistline, with a sharp point on either side.



FIG. 4.

Striped pink and white gingham, shade, No. 1074 $\frac{1}{2}$, is rendered into quite a dressy waist (Fig. 5) by adding a white linen box plait down the front; lengthwise tucks decorate the waist, and the collar has a ruffle formed of fullness left from the plaits. Silk tie, leather belt, and linen collar are becoming additions. Pique collars and center plaits are convenient for renovating an old waist, and if made of fine tucked lawn edged with lace they are put upon silk waists.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

The effectual use of white satin ribbon half an inch wide is displayed in Fig. 6, a pink taffeta, No. 1076½, for semi evening wear, which opens down the left shoulder and under the arm with a pointed yoke, collar and belt of white silk and points on the collar of pink silk. The ribbon can be purchased with a draw string in the center, and this is pulled up to a third of the space when out flat, making a full ruche which is sewed on in straight rows and scrolls over the entire sleeves and front; the back is plain, except for a small pointed V of the white edged with ribbon; where the large circles are a piece of lace net may be set in, giving the appearance of a lace applique.

When in doubt as to what kind of a waist to have for all dressy occasions, except balls, get black net jetted, chenille dotted, or of the Chantilly order, and make up over black or white taffeta for a waist presentable at all times. One of chenille dots over white is very simple in its construction, as per Fig. 7, with the lining boned, the outside put smoothly over the back and allowed to blouse a little in front; yoke and collar of white guipure lace, bowknots of velvet ribbon, centered with Rhineston buttons and a ruching of net on the edge of the collar-revers; several rows of velvet ribbon trim the sleeve tops, front, and center back. Such a waist during the summer can be worn with a silk, light weight woolen or white pique skirt, and in the spring with a cloth or silk skirt.



FIG. 6.

For a light woolen gown a waist is offered that combines several excellent features, as in Fig. 8, where a light gray cashmere, No. 1137, is made with the sleeves in clusters of tucks and the fronts in lengthwise tucks, revers and belt of black velvet and enameled buttons up the front with collar and vest of white taffeta in fine tucks; the back has a center-seam and the entire effect is sufficiently quiet for a matron, yet appropriate for a young lady as well. Another pleasing combination would be white lace for the vest, black velvet and a light blue, No. 906; or a violet veiling, No. 1034½, could have pink silk vest, No. 1074½, lace revers and collar and violet satin belt.

Let no one discourage you regarding separate waists of silk, for they are very much in evidence, both in the plain shirt waist styles and made up with the tucked silk yoke or vest in contrast, the tiny revers, epaulettes, etc. If of a stout figure the lower edge is fitted to the bottom of the waistline at the back and



FIG. 5.

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

to a slight point in front with a narrow belt around the edge; a slighter figure will wear the waist perfectly around with a belt having a buckle at the center, back and front.



FIG. 7.

Silk waists are made exactly like those of cotton, and one of the swellest designs this spring has a yoke back, narrow cuffs with round corners, shirt sleeves, a narrow collar band, center box plait stitched on each side and in the center three stud holes; on each side are four half inch side plaits turned toward the back and caught only at the neck, not stitched down at all; these are lined with percaline and have a bone at the center back and on each side to keep them down.

The preferred cotton waists, besides those of white pique and lawn, are of striped or plaid gingham, figured or striped percale, cotton cheviot in plaids and checks, Madras, Irish linen, dotted Swiss, chambery, and the silky mixtures of cotton and silk, besides piques or cords of every description. For silk waists there are plaid, striped, and the revived warp-printed taffetas, figured and striped foulard, printed plaids, plain Liberty satins, plain and glace taffeta, also shot taffeta with jacquard woven spots in white, wash silk in striped, corded and plaid effects, mixed silk and wool checks, mousseline, nets, and any variety of fancy transparent materials.

In sewing on braid trimmings use a long, running stitch pulled rather loosely. Do not sew buttons on too firmly, and use these freely as a trimming this spring in steel, enamel, crystal, silk, and braid in small and medium sizes; small buckles are again worn for mere ornament as to center a bow, finish off the end of a row of braid, fasten a waist opening on the side, etc. A dainty new belt of No. 9 ribbon has a long, narrow buckle at the back and ties on the left of the front in a bow of numerous short loops and ends.



FIG. 8

Pique and Linen Suits.

Jacket suits of pique promise to be much worn in white, navy, No. 915½, and china blue, No. 929, and also in the modest striped and barred patterns. Black and black and white skirts and suits are now predicted among the standard favorites. The choice pique is now soft in finish and should not be starched when washed, but it should be shrunk before making it up.

A pretty jacket for a pique is of a new design, Fig. 9, with single darts and tab fronts longer than the snug-fitting sides, while the back has center and side

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

form seams, as shown in Fig. 10, with a flat, rounded tab coat tail five inches below the waistline; the sleeves are of a moderate size with two seams, and there is a rolled collar ending in square revers of white or self-colored pique; all edges are stitched, and with this may be worn a cotton shirt waist or loose, fancy front of embroidery, tucked lawn, silk, lace inserting, etc., with a linen collar or fancy ribbon stock, according to the front. The hat worn shows one of the bowknots that pervades millinery in velvet, silk ribbon, and spangles for the side or front of a hat.

The first hats, by the way, are a queer attempt at mixing winter and spring, as they show many flowers, violets and roses principally, on the upturned left side, in front, on the brim, or as a half wreath across a toque, also ostrich tips, quills, wings, and jet wings and butterflies; add to this large bows of taffeta ribbon projecting on the sides, in knots on toques or huge rosettes, in the center of which is planted a brooch or buckle and scarfs of mousseline or chiffon, entire crowns of it apparently swathed on, and it all seems summery.



FIG. 9.

Some of the prettiest designs omit many of these spring-like materials, and show a moderate brim and full crown of alternate rows of rough straw and folds of velvet and the effect is really lovely; then comes a scarf of the transparent goods mingled with charming flowers, resting in front over the brim and at the back under it, and outspread wings of velvet at the back, and winter hats seem renovated, but the effect is light and velvet is so wonderfully rich and becoming that ladies turn to it as a friend that hides many faults of time and nature, neither of which are always kindly disposed.

In the straws, such shades of gray as Nos. 1137, 1175, 1176, and 1183 form a good selection for hats; in tan and brown, Nos. 1128, 970, 1137, 969, 951 $\frac{1}{2}$, 973, and 946 show up the popular ideas, and these hats will be in the largest variety of any, except black, that is now worn by every one for both plain and elaborate toilettes. In green straws, such shades as Nos. 1023, 1028, 1032 $\frac{1}{2}$, 1000, 1007, and 1002 are to be recommended. Violet straws are quite abundant in the stores, ranging under such tints as Nos. 920, 1034 $\frac{1}{2}$, 1044, 1052, and 1041. Blue straws are the darker shades, Nos. 915, 916 $\frac{1}{2}$, 933, the greenish hues, Nos. 941, 939, the new shades of the pervenche order, Nos. 927, 923, or the clear bright shades, 927, 929, 906, 931, and 909. Blue always goes, but it is not as choice this season as brownish tan and gray. Strong pinks are liked, 1076 $\frac{1}{2}$, 1077, and such reds as 1081, 1078, 1064, and 1065, which is almost as much yellow as red, but yellow tones are not, as yet, in favor this season.

To go back to our summer gowns, pique, while not cool, is stylish; the new Eaton jackets will be worn in this material, and have fronts falling two inches

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

below the waistline, in round or pointed tabs, while the back reaches the belt only. White braid, soutache braiding, and stitching are the trimmings, or a broad collar and revers of of white pique or tucked lawn, embroidery edged. Blue and white suits predominate as jackets, but among the blouse costumes are pink, baby blue, light yellow, pale green, and fancy figured goods with stitching, Hamburg, or guipure embroidery as a trimming; the blouses have a yoke or plain back, small sleeves, yoke, vest, or revers front, and a collar band only as a linen collar or ribbon stock is worn. The skirts are finished with one or two flounces, or left plain with stitching or insertion or folds as a finish, and altogether the dresses are stylish and very attractive.



FIG. 10.

Pretty plaid and silk striped gingham dresses are trimmed with several flounces on the sides and back of the skirt and a round waist, having tucks of any and every description, with epaulette or revers and a yoke of guipure, embroidery, or plain white lawn in fine tucks, or alternate tucks and insertion.

Percalé and linen gowns in stripes and solid blue, tan, etc. colors are made after the jacket and blouse suits described for pique, as all heavy cottons will be among the much prized gowns. Of course none of the gowns are lined, and they are made as much as possible with a tailor finish of stitching, lapped seams, folds, and pearl buttons.

White organdie gowns for summer, wedding, and graduation functions are to be as popular as ever, and are now made with cross and lengthwise ruffles of the goods or of ribbon nearly covering the waist; another style has a flat effect of stripes of Valenciennes lace over the waist and a third one has a mass of fine puffs alternating with a cluster of three tucks. Puffs are new and effective all over the fronts or as a yoke and sleeve tops; the skirt is gored and ruffled in clusters, all the way to the belt, or trimmed with a hem and tucks. The long ribbon sash and ribbon stock are of satin Liberty, usually in plain color or of warp-printed taffeta on a white ground.

Many well dressed women do not wear a silk lining to an organdie gown, as one of lawn is much cooler. Silk taffeta or one of the silky cottons in pink, baby or turquoise blue, white, stem green, or violet rank first in the list of silken fabrics used as linings, and lawn can be had in the same shades. A princess slip entirely separate from the outside is the best form of lining, which must be high necked and long sleeved.

Figured organdies and dimities in exquisite floral patterns reflect charming designs of orchids, violets, roses, chrysanthemums, buds and leaves on white and lightly tinted grounds that deepen over the colored lining. The skirt may be trimmed with rows of lace inserting set in, with narrow ruffles or wider flounces and often the edge of the latter are run with narrow ribbons drawn up into a ruche. Upon the waist is lavished the dressmaker's skill in inserting lace, forming puffs, covering with ribbon ruches and such fluffy trimmings in white or black as a rule, though collar and sash may be of a color. Much trimming of a fluffy character is the rule for all thin gowns and the transparent effect will be pronounced during the season.

HOLDERS MAKE GOOD WORK AND SAVE TROUBLE.

The Little Things of Dress.

Belts are now one of the important parts of a girl's wardrobe and vary according to the gown; a traveling or outing suit should have one of leather, brown, gray, black, tan, or green, with a convenient chatelaine bag to correspond. The latest novelty in this line are beaded elastic belts in black, steel, green, and black and turquoise; all elastic belts with two buckles are handsomely decorated in steel, jet, or gilt and are one inch to an inch and a quarter wide, fitting the waistline snugly, without pressure.

Flat bands of ribbon with one or two buckles are not as new as the four inch ribbons folded loosely with a large buckle or clasp in front. Then the regular sashes have a buckle in front and at the back a knot, small square bow, or second buckle with long ends to the edge of the skirt. Ribbon is a fashionable and girlish garniture and may be relied upon as one of the trimmings prominent on gowns, separate waists, hats, and for the useful small additions that freshen up a gown.

Ribbon collars are as a stock $2\frac{1}{2}$ inches deep, stiffened, lined with silk, and hooked at the back, with a folded piece from each side tied in a short bow in front; the ends of this frequently have a ruche of narrow contrasting ribbon on them or may be machine stitched; another bow is of two loops with two long, hemmed ends, and this stock is preferred in striped or corded satin ribbon.

In the made-up ties for ladies' use with linen collars, the array is bewildering as to styles and very brilliant as to color. The narrow string ties are chiefly of the bright plaid and there are many lawn bows and scarfs that look so cool and so easily muss on a warm day. The plain standing, narrow turn-over, and reversed point collars are the ones preferred by shoppers so far. Linen cuffs are in the minority, though some are always sold at this season.

White, light, gray, and tan colored gloves outnumber all others, and of these white glazed kid is worn everywhere except for traveling, and sometimes they are really seen there; four hooks or two studs are the best sellers and self stitching is just a trifle more *chic* than the black lines. Chamois gloves in white and yellow are excellent midsummer gloves, can be washed at home when soiled, and come with the favorite hook or stud fastenings.

Wraps include tight and reefer jackets in black, tan, blue or gray, plain or braid trimmed, capes of cloth with circular flounce of satin or taffeta with ruffles, jet, ruches of mousseline, etc., all just below the waistline and much trimmed. White and colored silk linings are worn and the sweep is amply full on the lower edge, though close-fitting about the shoulders. Long jackets are only for persons able to have many changes, as are the light cloth ulsters that are only suitable for a carriage.

Boas of mousseline and of ostrich feathers are a dainty finish to many toilettes and especially becoming to persons with slender faces.

Sun umbrellas of plain colors and horn, Dresden, jade, or wood handles should be carried with the tailored suits, but the regular parasols are as fluffy as possible with lace or mousseline trimming or of plaid or striped taffeta; tucked, ruffled and puffed effects are all seen in these designs that invite the sun as a rival to their brightness.

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

To Launder Embroidered Linens.

We refer all our subscribers to the article on this subject by Mrs. L. Barton Wilson given in the January issue of HOME NEEDLEWORK, page 11. The method she advises, "quick drying under tension," may be new to some needleworkers, but it is certainly worthy of a trial, and beautiful results attend its use. We quote a part of her article herewith, but our readers should carefully study the original paper, which is too long to reproduce here.

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

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

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

EXPERIENCED EMBROIDERERS USE B. & A. WASH SILKS AND HOLDERS.

Art Needlework.

BY ROSINA J. BARRETT,

Principal Ottawa School of Art Needlework.

[Continued.]

Can a well-painted picture, I wonder, give any more pleasure to the eye and heart of the painter than a well-designed and well-worked article of needlework to the embroiderer? Embroidery is essentially a woman's art—I say "art" boldly, being fully aware how many people sneer at the word as applied to needlework; but, I have come to the conclusion that it is only the ignorant or unread who do so. When we think of the embroideries centuries old that we kept and garnered as treasures quite as priceless as paintings by the old masters, we feel that they are not only consecrated by the hands that worked and by the brains that designed them, but that they too stand forth as "footprints on the sands of time," teaching us also when we see the same designs and stitches reproduced to-day, that truly there is "nothing new under the sun."

One thing all must concede, that the use of the needle began long before that of the brush, for are we not told the first man and the first woman sewed in paradise?

Many allusions are made in the Old Testament to the women who adorned themselves, their husbands and their homes with the work done by their own hands, which also goes to prove that, from the earliest ages, men looked upon the use of the needle in women's hands with approval. Shakespeare's heroines also—who does not remember his beautiful word-picture of Marina:—

"Woul' ever with Marina be,
Be't when she weaves the 'stended silk,
With fingers long, small, white as milk;
Or when she would with sharp needl wound,
The cambric, which she makes more sound,
By basting it, and with her needl composes nature's own shape
Of bud, bird, branch or berry—
Even her art sisters, the natural roses."

In continuing my advice to beginners, there is one thing I would strongly impress upon them, that, in addition to being the happy possessors of deft fingers, they need an education in both form and color in order to become skilled embroiderers.

It is so much better to take an easy subject to learn upon, a flower of simple form, a poppy, a wild rose, or buttercup, in preference to the more difficult double rose, orchid, etc.

Any one who really wishes to make a study of shading and working flowers, will do well to practise on a sampler; this is a piece of linen stamped with designs of differently shaped leaves and flowers. The long narrow petal of a chrysanthemum, although, of course, worked in the same stitch as the broad petal of the wild rose, takes a different management of the stitch as well as the round leaf of the geranium, the serrated leaf of the rose bush, or the straight blade of grass. By practising on these few different forms, one will soon find it easy to work upon every form of flower and leaf, although, before commencing any special flower, I would advise making a study of the flower itself, its color, form, etc.

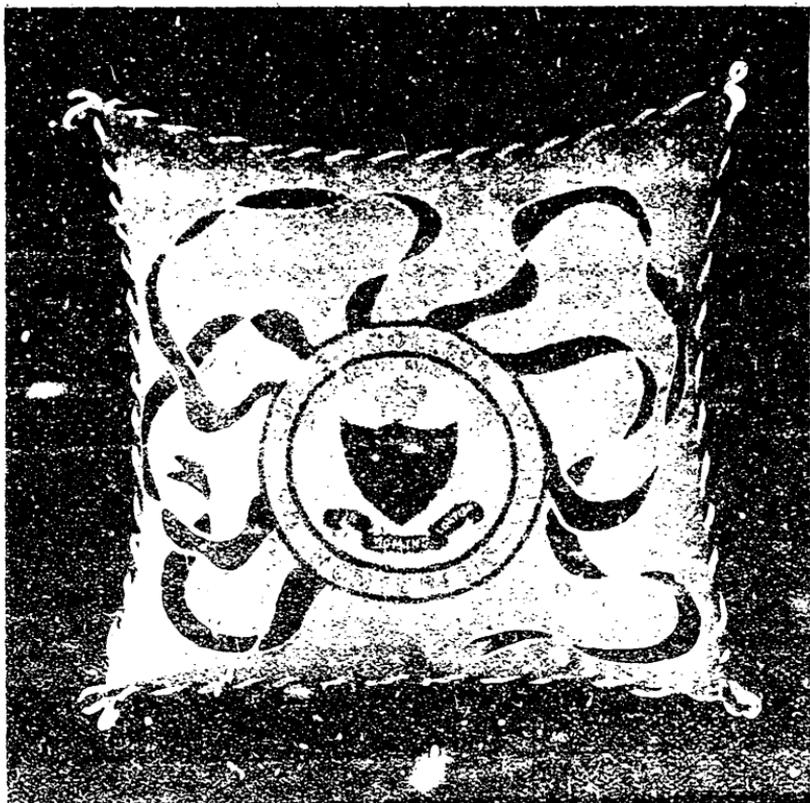
A knowledge, even a slight one, of drawing and botany, is a great help in the embroidery of leaves and flowers.

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

McGill College, Montreal.

Materials: Roman Floss 27 skeins of 2064, 8 of 2002, 1 of Filo 2000, 2002.

The accompanying design for a sofa cushion can be carried out in a most durable manner, using for the foundation, light tan colored linen.



DESIGN FOR SOFA CUSHION.

The ribbons coming out from the Crest represent the McGill colors and should be filled in solidly in red 2064, with 3 rows of white 2002 on each side of the red.

The outer circle round the Crest is worked over and over in Satin stitch in 2064.

The letters "Universitas Collegii McGill Monteregio" should first be padded with *Sole Naturelle* or Roman Silk, then worked over in Satin stitch in 2064. The inner circle work as first circle.

The words "Grandescunt Aucta Labore," first pad, then work over in 2064.

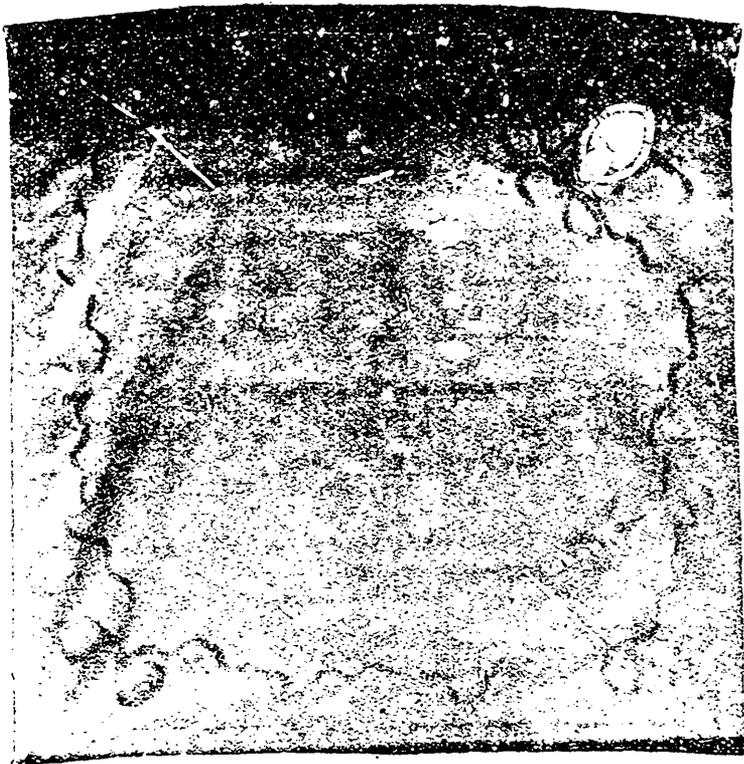
The ribbon scroll beneath shield fill with solid outline, using 2064, excluding the word's "In Domino Confido," which are to be padded and worked over in Filo Silk 2002.

The ground work of the shield to be filled in solidly with 2064, and work the Martlets (birds) in Filo 2000. Work the crown entirely in red 2064.

Trinity College, Toronto.

Materials: Roman Floss, 14 skeins 2064, 6 of 2000, 3 of Filo 2160b, 2 of 2163, 1 each 2753, 2181, 2881, 2390.

A beautiful cloth can be made of either dark red or tan linen, carrying out the accompanying design in this manner.



DESIGN FOR TABLE COVER.

The outer lines of the Crest and the letters around, are worked in black 2000.

The Mitre in solid, in gold 2160b, with green 2181, at base, and the stones on first band to be in red 2064 and green 2118, pink ribbons 2881, coming from beneath.

The Shield in blue 2753, worked solidly, with the remaining figures in silver 2390.

Fill in the ribbons holding up the Crest, with wide featherstitching, alternately in red 2064 and black 2000, which are the College colors.

The Flags, work in solid outline, red 2064, with black letters and golden brown poles, 2163; while the date of graduation, worked in black and red, should be put in the fourth corner.

Photograph Frames.

Directions for Mounting and Framing.

Ready made frames are so easily obtained at such reasonable prices that it is poor policy to try to get along without them. Generally they are cheaper and more satisfactory and usually more dainty and attractive than frames made to your order by any stationer. There are so many styles of ready made frames on the market it will be impossible to mention here.

After the embroidery is finished, proceed to complete the frame as follows: Cover the face of the frame with cotton wadding, and lay the embroidered linen on top, being careful to see that the design is in proper position, the plain part being over the opening in the frame. Draw the linen tightly and tack with pins on each corner. Now place the frame on its face, stretch the linen over its edges, and fasten it on the back with good, strong glue or mucilage,—glue is preferable. Be careful to draw tightly and avoid creases. Allow plenty of time to dry: then with a sharp penknife, cut the opening, if it be a square one, making four cuts from the center to each of the four sides of the opening, thus: X. Draw the four pieces cut through the opening and paste them on the back. If the opening

is an oval, begin at the center and cut the linen into slits toward edge; draw tightly and evenly and glue down. Place the photograph in position over the opening; over this put the cardboard, which will hold the picture in place. Clean the glass and slip the linen, cardboard and all, into the frame. Now place the back in position and the frame is complete.



ROOSEVELT PHOTOGRAPH FRAME NO. 12 A.

Roosevelt Photograph Frame No 12 A.

The first of the series of four patriotic designs for photograph frames, especially appropriate for pictures of one's friends in the army. The two flags with rifles and swords beneath make a striking setting for any photograph.

Flags.—Work the flags in solid embroidery, using the regular Feather stitch, running lengthwise of the stripes, which are alternately red and white. To obtain the correct light and shade effect work the red stripes by beginning the ends with B. & A. 2062a, then use 2063, and at the concave fold use 2064. The shadow in white stripes is done with 2599. Work the end where the flag is turned in the darkest shades for the under portion and make the turned over part in lightest colors. The field for the stars is also done in solid embroidery.

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

with 2604. The stars are in white silk, 2002. The pole is done in 2165 and the spear with 2163.

Guns.—The brown colors 2165 and 2166 and Black 2000 are chosen for the guns, using 2165 for the barrels and 2166 for the stock. The trigger, ejector, and bands holding barrels to stock are in Black 2000.

Swords.—To obtain an even sword employ the Outline stitch, and let there be quite a slant to the stitches. The color to use is 2166. For the handle take 2000, and for the shield on handle use 2163.

Wreath.—Each leaf is worked in one color, using 2050, 2051, 2053. The end leaves should be lightest, employing the darker colors for those nearest the bow. Satin stitch is used for the bow, which is done in 2602, 2603, and 2604. The ends are lightest. The turned under portions are darkest.

The frame shown in the engraving is known as the Imperial Passepartout, and measures 8 x 10 inches. It is strongly and yet neatly made, having a white leather binding, holding the glass firmly in place. It has a sliding back, with strong gilt wire easel, and suitable cardboard mounts with die cut openings for pictures. It is self-contained and absolutely dust proof. The embroidered linen can be removed at any time and a new design substituted. Any other style can be used, provided it is the same size and has an oval opening.

Materials: Filo Silk, 1 skein each B. & A. 2590, 2062a, 2063, 2064, 2000, 2002, 2602, 2603, 2604, 2163, 2165, 2166, 2050, 2051, 2053. Stamped linen for this design should measure 10 by 12 inches.

Miles Photograph Frame No. 12 B.

This is another very pretty design, the draping of the flag around the picture being particularly effective.

Flag.—Work the flag solid in Feather stitch, having the stitches run lengthwise of stripes. The stripes are alternately red and white, the top and bottom ones being red. A good effect is obtained by using the darkest shades of Red B. & A. 2063 and 2064 for the folds which are underneath or in the shadow, and the lighter shade 2062a where the flag seems to swell out in the breeze. The shading in the white stripes can be done with 2590. The blue field is worked solid in the two shades of Blue 2603 and 2604, using the darker shade for the under folds. The stars are then worked solid in white. Work the pole solid in slanting stitch with Brown 2166, and for the spear point and ribbons use 2111, working them solid.



MILES PHOTOGRAPH FRAME NO. 12 B.

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

Music.—Work the bar of music in Outline stitch, using a split thread of Filo, Black 2000. The black notes are worked solid and the open ones in outline.

Tent.—Work the tent solid in the shades of Brown 2440, 2441, and 2442, using 2441 for the front and top of tent, and 2442 for the side. Work the opening in front solid with Black 2000. In working care should be taken that stitches on front of tent should slant from top to ground, the stitches on roof should slant same as cords, and on side from top to ground. If these details are observed the tent will have much

more character. The cords holding tent in position may be worked in outline with Brown 2440. The flag waving from top of tent should be worked as directed for the larger one, using Red 2063 and White 2002 for the stripes, Blue 2603 for the field and white dots for the stars. The pole and ball work in 2111. Outline the ground around tent with Greens 2050 and 2051.



McKINLEY PHOTOGRAPH FRAME NO. 12 C.

For mounting this frame see general instructions on page 160. Any style of frame may be chosen which is 10 by 12 inches and has an oblong opening for picture.

Materials: Filo Silk, 1 skein each B. & A. 2590, 2440, 2441, 2442, 2062a, 2063, 2004, 2000, 2002, 2603, 2604, 2111, 2166, 2050, 2051. Stamped linen 10 by 12 inches.

McKinley Photograph Frame No. 12 C.

A very simple and pretty design with "Old Glory" and the Statue of Liberty for the prominent features.

Flag.—The same shading is used here as for the flags in the other patriotic picture frames, the shadow in the concave folds calling for the darkest shade of Red B. & A. 2064, and the edge and the part that turns over the lightest, 2062a. It is worked solid in Feather stitch, the stitches running lengthwise of flag. The stripes are alternate red and white, the top and bottom ones being red. The field is Blue 2603, and the stars white. The pole is worked solid in Satin stitch in Brown 2166, taking care to slant the stitches, and the spear point is in 2111.

Statue.—Outline the face and arm with a split thread of Filo Silk, Black 2000. Work the crown solid with 2111, handle of torch in 2166, and the flame and rays with 2110. Outline the clouds with 2390a.

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

For mounting this frame see general instructions on page 160. Any style of frame may be chosen which is 10 by 12 inches and has an oblong opening for picture.

Materials: Filo Silk, 1 skein each B. & A. 2590, 2062a, 2063, 2064, 2000, 2002, 2603, 2110, 2111, 2166, 2390a. Stamped linen 10 x 12 inches.

Dewey Photograph Frame No. 12 D.

For the men behind the guns this design was made, and while it is very simple to embroider it makes a handsome frame for any jolly tar.

Flags.—Work the flags solid in Feather stitch with Filo, Blue 2603, making the stars solid with White 2002. The poles are worked solid in Satin stitch with Brown 2165 and the spear points with 2111. Outline the rope with 2111.

Ship—Outline with split Filo, using shades of Gray 2391 and 2393, and Black 2000. The main body of ship work in Gray 2393, the anchor chain, cross bar of anchor, gun holes, and railings in Black 2000, and the ropes in Gray 2391. Work the flag flying at bow of vessel solid with Blue 2603, and make white dots for the stars.

Water.—Work the spray near bottom of ship in Outline stitch with 2391, and for the other lines indicating water use 2393.

For mounting, see general instructions, page 160. Any style of frame may be chosen which is 10 by 12 inches, and has an oblong opening for picture.

Materials: Filo Silk, 1 skein each B. & A. 2000, 2002, 2603, 2111, 2165, 2391, and 2393. Stamped linen 10 by 12 inches.



DEWEY PHOTOGRAPH FRAME No. 12 D.



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

Baby Book No. 138-3.

An attractive novelty is offered in the Baby Book shown in accompanying illustration. The original is of white linen embroidered with wild roses and is a very dainty book. There is an envelope to hold photographs and another for souvenirs, and printed pages of pink tinted cardboard to record particulars of birth, christening, and three pages for other incidents in the history of the child. The book contains many appropriate verses, two or three of which we quote below:—



BABY BOOK No. 138-3.

“Within we'll keep thy pictured face
O Baby dear,
And note the growth of infant grace
Of thy first year.”

• • • •

“Oh, who then can tell what we may
have done
In the first few months after life begun!
But you, Baby, shall know in years
to come,
How you played with your toes, and
sucked your thumb.”

• • • •

“Some day your name may be known
o'er the earth,
And more flowing meter record your
worth;
But none will hold your achievements
more dear
Than those who daily watch your
progress here.”

But little work is required to embroider the linen as the design is quite simple. Use Filo Silk, Pinks B. & A. 2237, 2470, 2471, 2472 for the blossoms, which are worked in Feather stitch. The centers of the open flowers are worked solid with Green 2563, and the stamens surrounding are worked in Knot and Stem stitch with Yellow 2014. Work the leaves in Feather stitch with Greens 2561, 2562, 2563, 2564. Outline stems with the darkest shade and vein leaves with same. The letters are first padded with embroidery cotton and then worked in Satin stitch with Filo Silk, Pink 2470.

The linen is now ready to press and mount. Cover the book with embroidered linen, the same as covering a book with paper, and then paste the first and last leaves of book to cover. This makes a neat finish and prevents one from seeing how linen was fastened to cover. Ribbon ties should be added as shown by illustration. Use

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

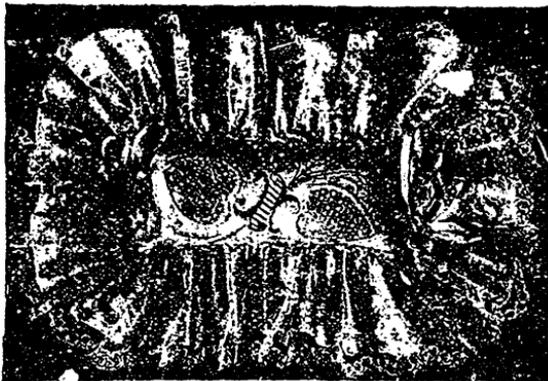
Satin ribbon about an inch in width to match one of the shades of pink used in the roses.

Materials: Filo Silk, 1 skein each B. & A. 2014, 2237, 2470, 2471, 2472, 2561, 2562, 2563, 2564. $\frac{3}{4}$ yard Satin Ribbon. Stamped Linen 10 by 14, 1 Baby Book.

Heart Pin Cushion No. 148 A.

This cushion shows a conventional design in greens in connection with the lace hearts. The cushion is red satin, as is also the ribbon ruffle.

Work the scroll figure between the two hearts in Satin stitch with Greens 2481, 2482, and outline the bars with 2485. Use 2481 for the ends of the figure scrolls, shading to 2482 toward the center. Work the small jewels solid with Red 2134, and the line connecting them with 2483. For the longest scroll starting from center figure use 2481, and for the next two 2482, working the short scroll starting the other side of jewels with 2484, and the two running from this with 2483.



HEART PIN CUSHION No. 148 A.

The embroidered linen is now ready to be pressed and applied to cushion, where it is caught down on the edges with a fine slip stitch. Make a ruffle of red ribbon same shade as cushion, width No. 20, allowing for a half inch heading and fasten around sides of cushion joining to linen. Over the ribbon gather a fine white lace ruffle same width. Cover the seam where ribbon and lace are sewed to cushion with a fine silk cord or Coronation Braid. On the ends, about an inch from diagonally opposite corners, place a cluster of loops of red ribbon, shade of cushion, width No. 1, and run a piece of the ribbon across one corner to meet a small cluster on the side about three inches from the end.

Instructions as given are for a Red Satin Pin Cushion, but other colors can be used, viz.: Pink, Blue, or Yellow, other color schemes being, of course, used for embroidering the top. Either 8, 12, or 18 inch lengths may also be used.

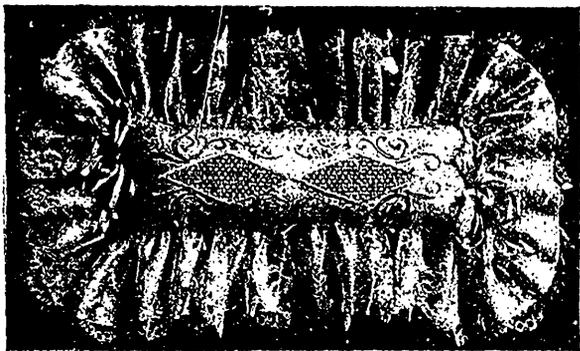
Materials: Filo Silk, 1 skein each B. & A. 2481, 2482, 2483, 2484, 2485, 2134. One yard No. 20 ribbon, 2 yards No. 1 ribbon, 1 yard lace, $\frac{3}{4}$ yard Coronation Braid, one 8 inch Red Satin Cushion. Stamped linen 8 by 12 inches.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

Diamond Pin Cushion No. 148 C,

The forget-me-not, always an attractive flower, is a feature of this most attractive design. The linen top to be embroidered shows two diamond-shaped openings which are underlaid with white net.

For the flowers use Blue 2030b, 2030a, 2031, using one shade for each flower. A better effect is thus obtained than by combining two or more shades in one small flower. In the centers make a French knot with Yellow 2013. Work the two sprays of berries at each end with Blue 2031, and for the tendrils running from berries use Green 2560. The large scrolls are worked in Feather stitch with Greens 2560, 2561,



DIAMOND PIN CUSHION No. 148 C.

2562, 2563, making the tips of the scrolls light and shading darker to the stem. Outline fine scrolls near flowers with Green 2561.

When embroidery is completed press and apply as directed for Cushion 148A. For the under ruffle use Blue ribbon No. 20, same shade as cushion, and cover with a ruffle same width of fine white

lace. On seam where ribbon and lace are fastened to cushion cover with a fine silk cord or Coronation Braid. On the ends, about an inch from diagonally opposite corners, place a cluster of loops of blue ribbon No. 1, same shade as cushion.

Instructions given are for a Blue Satin Cushion. Other colors with different color schemes for embroidery, and either 8, 12, or 18 inch cushions may be used.

Materials: Filo Silk, 1 skein each B. & A. 2013, 2030b, 2030a, 2031, 2560, 2561, 2562, 2563. $1\frac{1}{2}$ yard No. 20 ribbon, 2 yards No. 1 ribbon, $1\frac{1}{4}$ yard lace, $\frac{7}{8}$ yard Coronation Braid, one 12 inch Blue Satin Cushion. Stamped linen 8 by 12 inches.

Photograph Holders.

We give below illustrations of two new photograph holders which are very useful and effective for holding a number of one's favorite pictures. The style of mounting is the same in both instances, but the designs embroidered on the lower sections are quite different.

No. 9 consists of sprays of buttercups, the word "Photo's" appearing in the

INSIST UPON HAVING YOUR SILK IN HOLDERS.

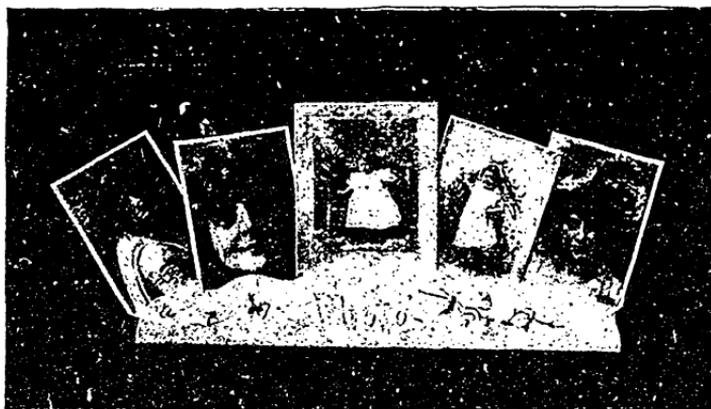
PHOTOGRAPH HOLDERS.

center. Both flowers and leaves are worked solid. Yellows 2014, 2016, 2017, are used for the flowers, working in Feather stitch. The buttercup is an easy flower to embroider, and no trouble will be found in making the blossoms very realistic. For



PHOTOGRAPH HOLDER. BUTTERCUP DESIGN No. 9.

the centers of the open flowers use Green 2281 both for the tiny dot and the stamens radiating from it. Knot and Stem stitch is here used. For the leaves and foliage use Greens 2282, 2283, and 2284. Outline the stems with one of the darker shades of green and work the leaves solid, giving the effect of the center vein in each of the divisions



PHOTOGRAPH HOLDER No. 9, SHOWING PICTURES IN POSITION.

of the large leaves. Brown 2123 may be used in working the word "Photo's." The letters are first padded with embroidery cotton and then worked in Satin stitch.

Design No. 5 consists of a spray of daisies, which may be embroidered solid with White 2002. Use Yellows 2014 and 2016 for the centers of the open flowers, and for the leaves and stems use 2180, 2180a, and 2181. Work the leaves solid and the stems in Outline stitch. This is a very dainty design.

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

Directions for Mounting.

The Photograph Holder consists of three pieces, and on the smaller of the three the embroidery is neatly mounted and securely fastened by means of a good glue. The large piece of linen is now mounted on the large board with ledge at bottom, as indicated by stamping. The small board covered with embroidered linen is glued or



PHOTOGRAPH HOLDER, DAISY DESIGN No. 5.

screwed to the ledge of the large piece. Use the largest screws and screw from back of large piece through the ledge and into the smaller piece. Now screw the back on to the whole, using remaining screws, and the Holder is complete.

Materials: Design No. 9.—Filo Silk, 1 skein each B. & A. 2281, 2282, 2283, 2284, 2014, 2016, 2017, 2123. Three Cardboard Mounts. One piece linen 9 by 20, one piece stamped linen 6 by 20.

Materials: Design No. 5—Filo Silk, 1 skein each B. & A. 2014, 2016, 2002, 2180, 2180a, 2181. Three Cardboard Mounts. One piece linen 9 by 20, 1 piece stamped linen 6 by 20.

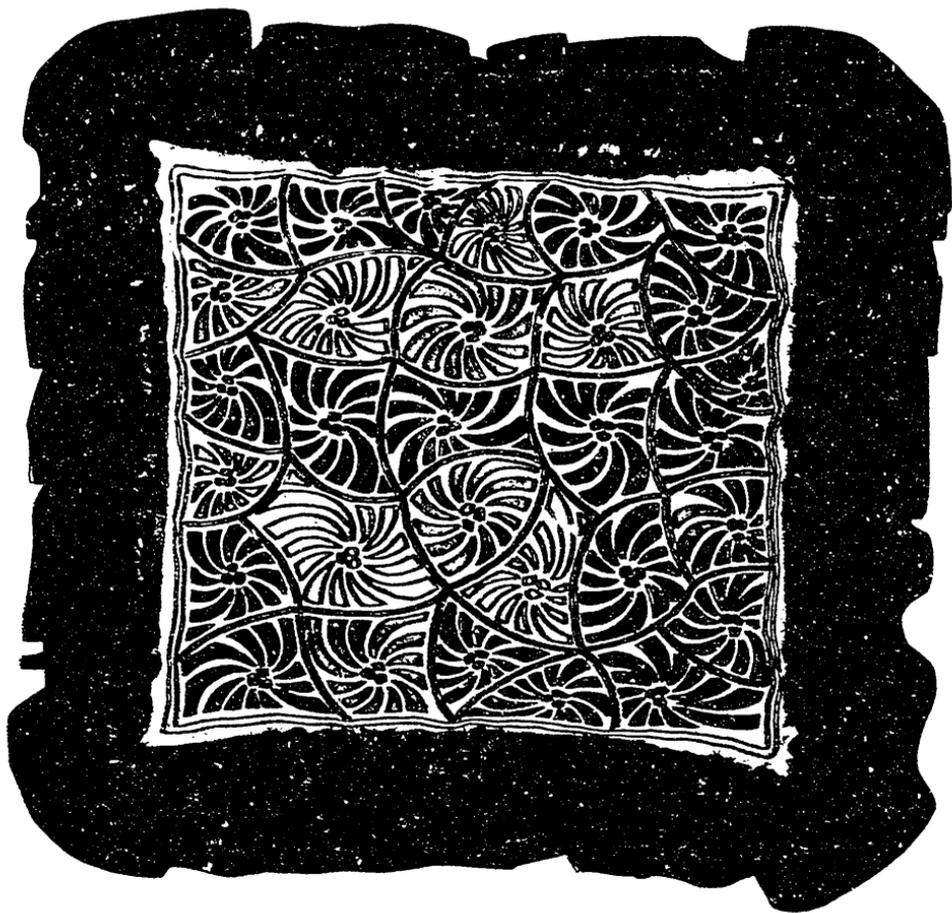
These Photograph Holder Designs can be furnished stamped on white, blue, terra cotta, green, or tan linen. The instructions given here are intended for the white linen. Mention color wanted when ordering from dealers.

Cross Stitch Cushion No. 484 C.

COLORED PLATE XXXI—FRONTISPIECE.

This cushion shows a pretty combination of pinks and greens accentuated by a few stitches in black throughout the design. The material is a cream white canvas, and the top of the cushion is tinted a delicate green. On this green background appear circular spaces which are untinted, and on these is done the cross stitch work.

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.



ORIENTAL SOFA PILLOW No. 480 A.
COLORED PLATE XXXIX.

If worked with Roman Floss (which is to be preferred to Rope Silk) use two threads in the needle. If Rope Silk is chosen use one thread. Beginning in the center of one of the spaces work the four stitches with Black 2000. Work the square bordering these stitches with Pink 2240a. For the circles at the four corners of this square use Greens. Make the end stitches of the first row nearest the pink square in Black 2000. This gives two cross stitches in black on each side of the center square, as shown by Colored Plate. See Frontispiece. Work the remaining stitches nearest this center square with Green 2784, the outer row at the lower part of the circle with 2782 and the stitches just inside with 2783. Work the opposite corner in the same way. For the remaining corner circles use Greens 2780, 2782, 2783, combining the shades in the same manner as for the other two. For the four intervening circles use pinks. Work the outside stitches with 2243, and the two rows in the center with 2239. Make the opposite corner the same, and for the other two use Pink 2238 for the outer stitches and 2240a for the inner. On the green background and between the circles work a long cross stitch with black, working three stitches from each point like rays. Make four stitches with 2240a between the four black cross stitches. Outline the circles and green background with Green Coronation Braid.

Finish the edge of the pillow with a ruffle of Green Satin Ribbon, and above this place a narrower ruffle of Roman Stripe Silk combining pink and green, making this ruffle with a three-quarter inch heading. This makes a very pleasing finish. The design is very attractive and will not fail to please.

Materials: Roman Floss or Rope Silk, 4 skeins each 2000, 2238, 2239, 2240a, 2243, 2780, 2782, 2783, 2784. Green Coronation Braid, 7 yards. Tinted Cream Canvas, 24 by 48. Green Satin Ribbon No. 30, 4½ yards. Roman Stripe Silk, 1 yard.

Oriental Sofa Cushion No. 480 A.

COLORED PLATE XLV.

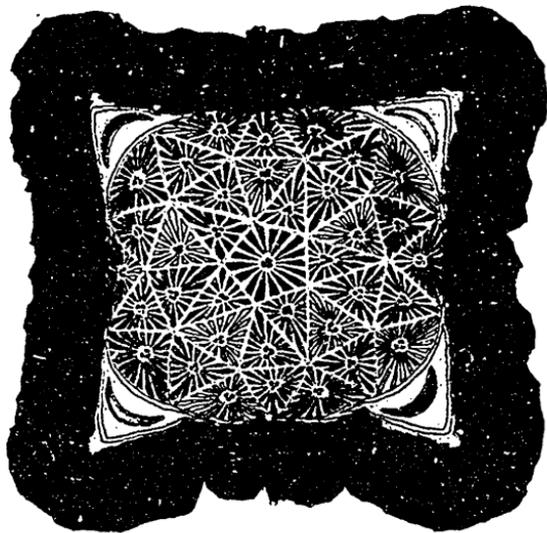
Oriental colorings combined with an irregular design produce a pillow of unusual beauty and one comparatively easy of execution.

Outline every colored ray with Roman Floss, Black 2000, just covering the edge of the color. The three jewels in the center of each figure may be simply outlined with black, or they may be worked solid using Roman Floss of their own respective colors. This makes them much more brilliant and carries out the idea of the design, which is that these jewels throw out rays of light. The effect is good if they are simply outlined with black as shown by Colored Plate XLV.

EXPERIENCED EMBROIDERERS USE B. & A. WASH SILKS IN HOLDERS.

After outlining rays and jewels apply gold thread to the design following outlines of the figures. This is put on with Couching stitch. If the space between the figures seems too wide, use two rows of gold thread, or one row of gold thread and a silk cord each side. See page 33, Fig. III *b* (2). In finishing the pattern a good effect is obtained by using several rows of gold thread and silk side by side. This forms a frame or setting for the whole.

In finishing the edge of cushion either a ribbon ruffle or cord may be chosen combining the colors used in the body of the design, or a narrow and wide ribbon of harmonizing colors. The cord finish with tassels at the corners is also very effective. Choose a rather large pillow for the inside, and squeeze it in so that it is hard and firm.



ORIENTAL SOFA PILLOW No. 480 C.

Materials: Caspian Floss, 20 skeins B. & A. 2000. Japanese Gold Thread, 1 skein No. 16. One piece "Cordelle" canvas, 24 by 48, stamped with this design.

Oriental Sofa Pillow No. 480 C.

This design is quite similar to Oriental Pillow No. 480 A which is shown by Colored Plate XXXIX. The coloring is the same but the motive of the design is the star. The instructions for embroidering the No. 480 A pillow will be found sufficient for this star

pattern. Both of these designs commend themselves to those who want something easy or are not skillful in the full embroidery required when shading flowers.

Materials: Same as for No. 480 A with the exception of 1 piece "Cordelle" canvas, 24 by 48, stamped with this design. Dealers can furnish the stamped material, which has a very slight corded effect.

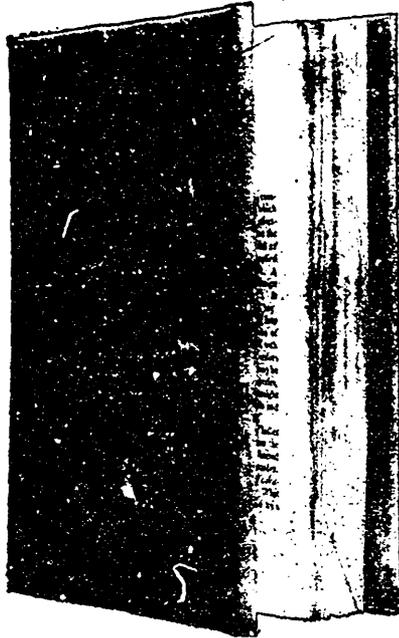


HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

Novel Holder.

This Novel Holder combines the two qualities of beauty and usefulness. As shown the foundation material is blue linen, and on the part intended for the front cover embroidered the word "Novel," surrounded by a spray of red poppies and leaves.

Reds 2132 to 2135 are used for the poppy, with the center in Green 2281 and Black 2000. Work the flower solid in Feather stitch, blending the several shades in the different petals; the center of the flower is worked solid with Green 2281, outlined with Filo Silk in Black 2000, and stamens are formed on the open petals by long stitches in black Filo, finished at the ends of each stitch with a French knot. For the foliage use Greens 2281, 2283, 2284, 2285. The small leaves are worked solid, and the large five part leaf at base of spray in Long and Short stitch. Outline the stem of spray and veins of large leaf with one of the deeper shades of green. We are now ready for the word "Novel." The best effect is obtained by padding the wide parts of the letters with embroidery cotton, working over this in Satin stitch with Red 2135. The embroidery should now be dampened and pressed, and the linen is then ready for mounting.



NOVEL HOLDER.

The cardboard mount is covered with the linen in the same manner as in covering a book with paper. The width of linen used will allow a little over an inch on all sides for turning in and securely fastening with a good glue. Narrow elastic bands are now fastened on the inside of the second folds at top and bottom in such position that when the outside or end folds are turned in they are about an inch from the edge of these folds. This holds the covers of the book firmly in position.

Materials: Filo Silk, 1 skein each B. & A. 2281, 2283, 2284, 2285, 2000, 2132, 2133, 2134, 2135. One Novel Holder. One Stamped Linen, 12 by 25 inches. Stamped linen can be furnished by dealers in various colors. These instructions are intended for Blue Linen.

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

Knitted Shawl.

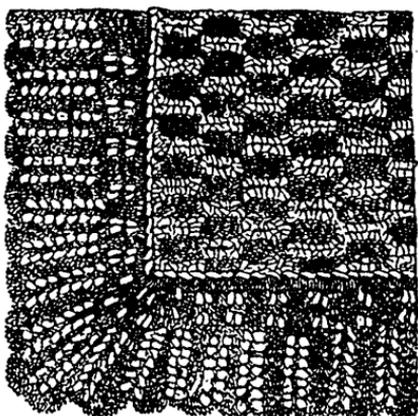
Use Fleisher's Shetland wool and bone needles No. 9.

Cast on 149 stitches.

Knit 2 rows plain.

1st row—Slip 1, 2 plain, *make 1, 4 plain, slip 1, narrow, pass slip stitch over, 4 plain, make 1, 1 plain; repeat from *, at end of row knit 3 plain.

2d row—Slip 1, 1 plain, seam all along to last 2 stitches, which knit plain. Repeat these 2 rows 4 times.



A KNITTED SHAWL.

11th row—Slip 1, 3 plain, *make 1, 3 plain, slip 7, narrow, pass slip stitch over, 3 plain, make 1, 3 plain, repeat from *, and at end of row knit 4 plain.

12th row, and every alternate row—Like 2d row.

13 row—Slip 1, 4 plain, *make 1, 2 plain, slip 1, narrow, pass slip stitch over, 2 plain, make 1, 5 plain, repeat from *.

15th row—Slip 1, 5 plain, *make 1, 1 plain, slip 1, narrow, pass slip stitch over, 1 plain, make 1, 7 plain, repeat from *, and at the end knit 6 only.

17th row—Slip 1, 6 plain, *make 1, slip 1, narrow, pass slip stitch over; make 1, 3 plain, repeat from *, and at the end knit 7 only.

19th row—Slip 1, plain, narrow, * 4 plain, make 1, 1 plain, make 1, 4 plain, slip 1, narrow, pass stitch over, repeat from *, and end this row and the next succeeding rows with slip 1, 1 plain, pass stitch slip over, 2 plain.

21st, 23d, 25th, 27th rows—Like 19th row.

29th row—Slip 1, 1 plain, narrow, * 3 plain (make 1, 3 plain), twice, slip 1, narrow, pass slip stitch over, repeat from *.

31st row—Slip 1, 1 plain, narrow, * 2 plain, make 1, 5 plain, make 1, 2 plain, slip 1, narrow, pass slip stitch over, repeat from *.

33d row—Slip 1, 1 plain, narrow, * 1 plain, make 1, 7 plain, make 1, 1 plain, slip 1, narrow, pass slip stitch over, repeat from *.

35th row—Slip 1, 1 plain, narrow, *make 1, 9 plain, make one, slip 1, narrow, pass slip stitch over; repeat from *.

36th row—Like 2d row. Repeat from 1st row till you have knitted a square, end with 18th row; then knit 2 plain rows, and bind off.

For the Border—Cast on the same number of stitches you have just cast off, and 48 more. Knit 2 plain rows, and then proceed like 1st and 2d rows of the shawl pattern for 14 rows. Next work from the 11th row to the 20th row, and then from the 29th to the 36th row. Knit a plain row and a seam row, and bind off all. Knit three more pieces of bordering, and sew them neatly to the shawl, fulling and joining at the corners.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Handsome Crocheted Shawl.

There is nothing so handy for a lady as a homemade shawl of yarn. On the piazza at the hotel, when the day is cool, or at home when it is chilly, if one has a warm shawl to throw over one's shoulders, it is a very nice thing.

Use Fleisher's Shetland zephyr, bone needle No. 12. Make a chain as long as desired for one side of the shawl.

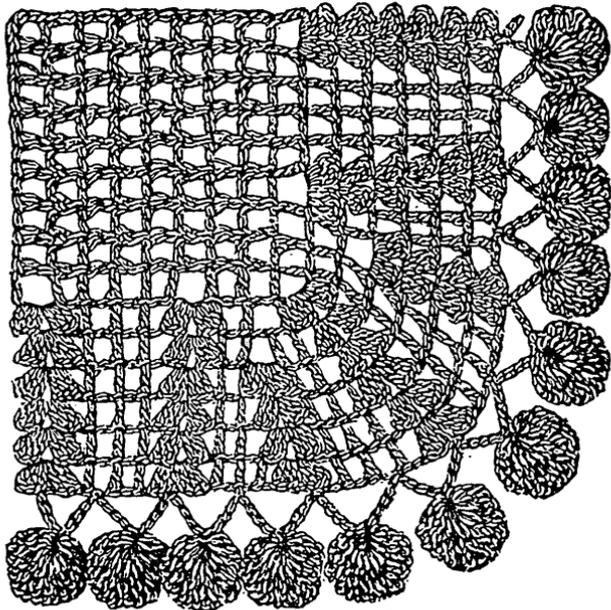
1st row—1 tc in 7th chain from needle, * 1 chain, miss 1, 1 tc in next, repeat from * to the end of the row.

2d row—4 chain to turn, 1 tc on tc of last row, * 1 chain, 1 tc on next tc of last row, repeat from * to the end, working the last tc on the 2d chain of the turn. Continue like 2d row until you have a perfect worked square.

BORDER.

1st round—1 tc, 1 chain, alternately, all round the center piece, doing 3 chain and 1 extra tc at the corners.

2d round—1 tc on last tc, but 1 on the side of the shawl, 1 chain, 1 tc on last tc on the side, 3 tc under the 3 chain at the corner, 3 chain, 3 more tc in same place, 1 tc on the tc, 1 chain, 1 tc on the next tc, * 1 chain, 3 tc in 2d space, 2 chain, 3 more tc in same place, 1 chain, 1 tc, 3 times on consecutive trebles of last round, and repeat from *; work all corners like the corner already done.



HANDSOME CROCHETED SHAWL.

3d round—1 tc on the 1st tc of previous round, 1 chain, 1 tc on chain stitch, 1 chain, 1 tc on tc stitch, 3 tc under the 3 chain at the corner, 3 chain, 3 more tc in the same place, 1 chain, 1 tc on the last of the group, 1 chain, 1 tc on chain stitch, 1 chain, 1 tc on the next tc, 1 chain, 1 tc on the next tc, * 3 tc in the loop of 2 chain, 2

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

chain, 3 more tc in the same place, 1 tc on 1st single tc, 1 chain, 1 tc twice on consecutive tc of last round, and repeat from *.

4th round—1 tc on the 1st tc of previous round, 3 tc under the chain stitch, 2 chain 3 more tc in same place, 1 tc on to, 1 chain, 1 tc on the single tc, 1 chain, 3 tc under the 3 chain at the corner, 3 chain, 3 more tc in the same place, 1 chain, 1 tc on the single tc, 1 chain, 1 tc on the next 3 tc under the chain stitch, 2 chain, 3 more tc in same place, 1 tc on tc, 1 chain, 1 tc on next tc, and continue the same as from * in the 3d round, doing each corner the same as the corner just done.

5th round—1 tc on 1st tc of the previous round, 3 tc under the 2 chain, 2 chain, 3 more tc in same place, 1 tc on the last of the group, 1 chain, 1 tc on the single tc, 1 chain, 1 tc on the 1st of the 3 tc, 3 tc under the 3 chain at the corner, 3 chain, 3 more tc same place, 1 tc on the last of the group, 1 chain, 1 tc on the single tc, 1 chain, 1 tc on 1st of the 3 tc, 3 tc under the 2 chain, 2 chain, 3 more tc in the same place, 1 tc on the last of the group, 1 chain, 1 tc on the single tc, and proceed same as from * in last round.

6th round—1 tc on 1st tc of previous round, 3 tc under the 2 chain, 2 chain, 3 more tc in same place, 1 tc on the single tc, 1 chain, 1 tc twice, 1 chain, 3 tc under the 3 chain at the corner, 3 chain, 3 more tc in same place, 1 chain, 1 tc on the single tc, 1 chain, 1 tc twice, and continue same as last round.

7th round—Like last, break off yarn.

8th round—1 dc under the 2 chain of previous round, 6 chain, * yarn over the needle, insert the hook in the 1st chain from the needle and draw the yarn through, repeat from * 7 times, as loosely as possible, yarn over needle, and draw through all the stitches on the needle, yarn over the needle, and draw tightly through the 1 stitch on needle to keep the bunch firm, 1 dc in next chain stitch, 4 chain, 1 dc on the square, 6 chain, make another bunch, and so on all round shawl.



HOLDERS MAKE GOOD WORK AND SAVE TROUBLE.

Important Information.

The designs in this book have been selected from the work of a great many artists, and include several patterns by our regular editorial staff. We have, however, not confined ourselves to one style, but have taken what was newest and most attractive from the designs submitted by many large stamping and embroidery supply houses. It is therefore impossible for us to say that these particular designs can always be obtained at dry goods and fancy goods stores, but generally speaking this is true; and should it happen that your local dealer cannot furnish what you want, we will be glad to give you any information desired as to where to send to get the necessary material to successfully embroider or crochet any article in this magazine. By inclosing a 2 cent stamp we will refer your order to some large city dealer to whom you can send, and when desired we will be glad to give a rough estimate of what will be the cost of any design.

Our subscribers are invited to write us whenever they need assistance, as we are always glad to answer questions. Please enclose a 2 cent stamp.

Caution in Washing Art Embroideries.

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



EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

A Magazine devoted to Needlework, Embroidery, &c.

CORTICELLI HOME NEEDLEWORK



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Box 341, St. Johns, P. Q.

For Beginners in Needlework.

Brainerd & Armstrong Color Card.

To obtain the greatest benefit from using this book one should have a B. & A. Color Card, showing the 380 different colors in which B. & A. Filo Silk is made. With this card you can see at a glance the exact colors of silk called for in the instructions. We will send a B. & A. Color Card to any address for 20c in stamps.

As to the merits of the Holders in which B. & A. Filo Silk and Roman Floss are sold, we append a list of the best known authorities in Canada, who not only endorse the Holders but have given us many flattering commendations as to their value both to consumer and storekeeper :

Montreal Society of Decorative Art ; Ottawa School of Art Needlework ; Winnipeg Art Rooms, Miss Maycock ; Toronto, Misses Kenly and Smith ; Miss Barrett, the lady chosen by the Dominion Government to take charge of the needlework department at the World's Fair, Chicago, 1893.

All the best dealers and stores in the large centers and thousands of embroiderers have written us what a boon and comfort the Patent Holder is to those interested in art needlework. Do you still use the old skeins that snarl or tangle and look rough and fuzzy when the work is finished ?

THIS ONYX TABLE.



Four solid brass legs and shelf, highly burnished gilt finished and laquered.

Stands 31 inches high; Mexican Onyx top 8 inches square, brilliantly polished; a beautiful ornament that goes far in giving a 'furnished' appearance to any room.

A table equal to this one cannot be had less than \$10.00 in any store.

We save the retail profits to you and ship it securely packed for **\$7.00** or express prepaid for **\$7.50**.

Remit by money order, draft or registered letter to

THE
METAL FURNISHING
COMPANY,

Room 5, Nordheimer Building, Montreal.

References—The Merchants Bank of Canada, 2200 St. Catherine St., Montreal.

Pourquoi ne lisez-vous pas

La Patrie.

C'est la question que nous vous posons, mesdames
et messieurs qui voulez être bien renseignés.

Notre service d'information est complet. —————

Nous vous demandons d'en lire seulement
un numéro pour vous en convaincre.

ABONNEMENT:

\$3.00 par année; \$1.50 pour six mois; \$1.00 pour quatre mois.

Adressez,

La Patrie,

77, 79 et 81 rue St. Jacques, MONTREAL, P. Q.

TO OUR SUBSCRIBERS.

We are extremely anxious of increasing our Subscription List and offer the following premiums to any person obtaining yearly subscribers for us:

- 1st—5 cents commission on each yearly subscription.
- or 2nd—For 75 cents, 3 Subscriptions and Premium one "Brainerd and Armstrong" Household Color Card.
- or 3rd—For \$1.25, 5 Subscriptions and Premium, one 1 ounce package of Waste Embroidery Silks (not wash silks.
- or 4th—For \$2.50, 10 Subscriptions and Premium, one 22 inch Centerpiece (best embroidery linen.)
- or 5th—For \$3.00, 12 Subscriptions and Premium, one dozen skeins Wash Embroidery Silks. (colors your option.)

CORTICELLI SILK COMPANY, Limited,

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



" BLUE BOOK."

Instructions for embroidering different Flowers and Leaves, gives the colors of silks to be used for each. Sent to any address for a stamp. Write to-day,

Corticelli Silk Company, Limited, St. Johns, P.Q.

B. & A. TAFFETA SILKS

— MADE BY THE —

Brainerd & Armstrong Co.'y,
NEW LONDON, CONN.

This Taffeta has the rustling finish so much asked for and is also the best wearing Taffeta in the market. Ask your storekeeper for B. & A. Taffeta, the kind that rustles.



The Brainerd & Armstrong Co.,

Also makes the very best American silk linings for Coats, Opera Cloaks, &c. You can always depend upon the silks made by the BRAINERD & ARMSTRONG COMPANY.

Sold only to the trade by

Corticelli Silk Co., Limited,

ST. JOHNS, P. Q.



So easy to have a good skirt ruined. Something catches—"binding goes," skirt torn—nasty mend, "never feels the same."

Corticelli Skirt Protector—strong, wear-resisting, dust-shedding, steam shrunk, dyed in the wool to match every dress goods shade; sewed on flat, not turned over, one or two rows of stitching—saves the dress, the shoes—it's not a binding—but a real protector braid—sold everywhere—four cents a yard—only genuine with this stamp

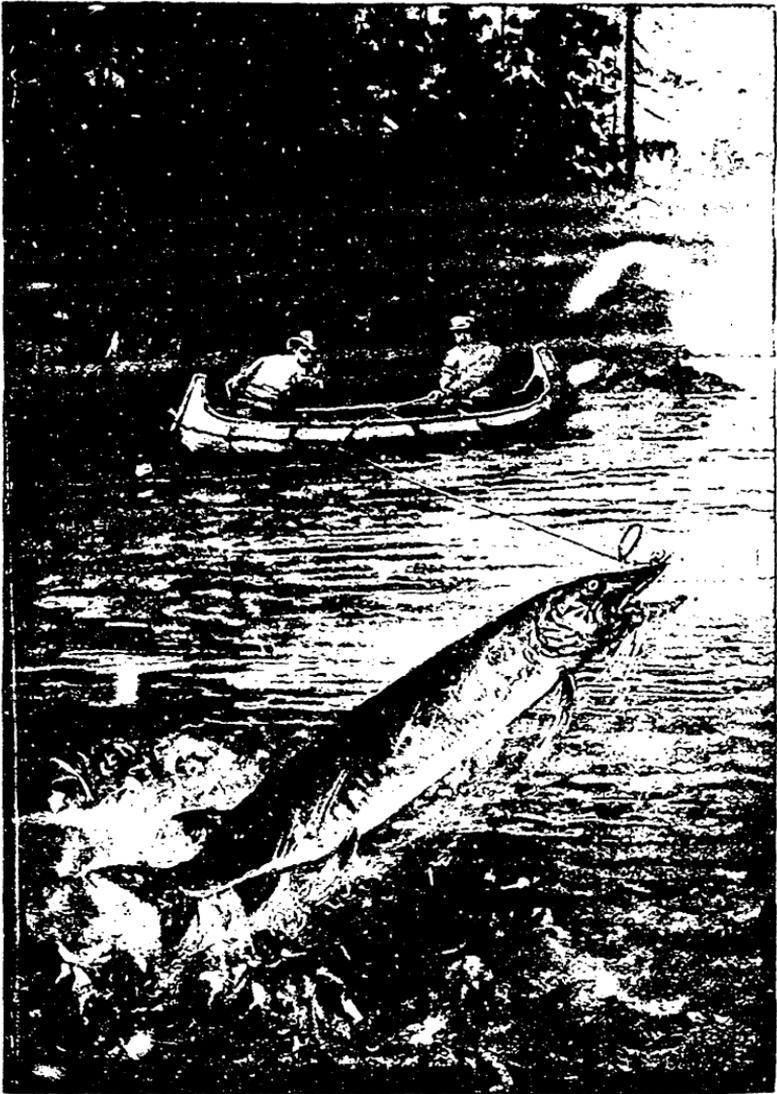
Corticelli

Live Agents Wanted

in every town, to solicit subscriptions for CORTICELLI HOME NEEDLEWORK MAGAZINE. Write at once for terms and illustrated list of premiums and secure territory. Address:

Corticelli Silk Company, Limited,

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



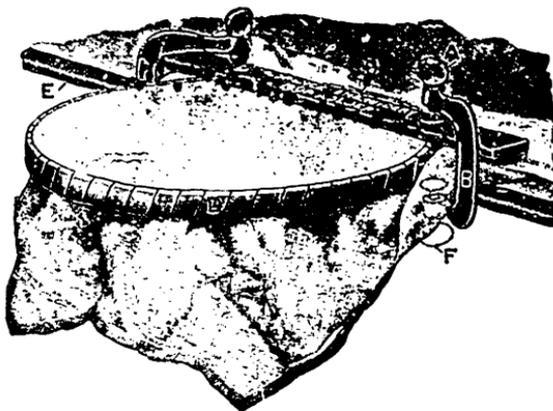
CORTICELLI SILK FISH LINES, are made from the best Raw Silk and on Special Machinery. All Sportsman should try them.

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

FLORENCE EMBROIDERY HOOP HOLDER.

The best and only device yet invented that will hold an Embroidery Hoop *securely* to a table. Adjustable to any size hoop. Allows perfect freedom of both hands. Strong and neat. Will not get out of order. Weighs only 15 ounces. Easy to set up and take down. Every needle-worker should have one.

Price complete with bar and clamps, but without hoop, 90 cents, postage or delivery charges prepaid.



CORTICELLI SILK COMPANY, Limited,

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

CORTICELLI PURE MENDING SILK.

FAST BLACK DYE.

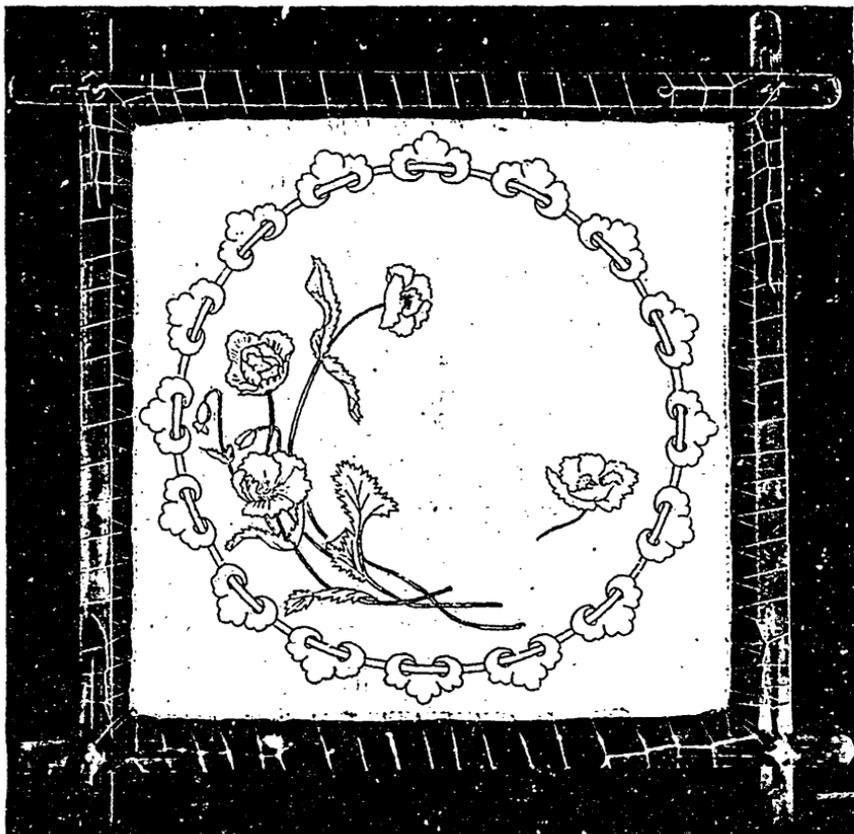
Just the thing for Mending Silk, Cashmere or Woolen Hosiery, put up 5 yards of six strand silk on a card, which permits of the use of one or more threads as required. Sample package of one dozen cards mailed on receipt of 30 cents. Address,

Corticelli Silk Company, Ltd.,

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

A PROFITABLE INVESTMENT.

EMBROIDERY FRAME.



Exactly the thing Needleworkers have long wanted. A light yet strong and convenient frame, easy to set up or take down. The Bar Frame is unequalled for stretching linen or other material upon which embroidery is to be done, and has been recommended by the leading Needlework experts of the continent. The frame is neatly finished with bolt and thumb nuts, and is adjustable from any size up to twenty-four inch centerpieces. Price complete, 50 cents. If sent by mail send 20 cents extra for postage. Address,

CORTICELLI SILK COMPANY, Limited,

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

Established Over Half a Century.

Corticelli Sewing Silk and Twist

HAS
STOOD
THE
TEST
OF
YEARS.



Uniform in strength, length, size, and twist.

Unequaled for brilliancy of color and beauty of finish.

A silk made especially for dressmakers and all others who require a superior thread for their best work.

OUR METHOD of manufacturing braid is a great improvement over the old way. This accounts for

The Perfectly Straight Selvage,
The Firm and Even Texture, and
The Peculiar Wearing Qualities

of our worsted bindings



CORTICELLI SKIRT PROTECTOR.

WHEN SOILED: A sponge or brush makes it clean again, and no damage done.

EASILY APPLIED: Stitch on flat or turn over an edge, as desired.

Colors to Match Our Silks.

If your dealer doesn't keep it, send us 15 cents for sample 5 yard bolt Skirt Protector.

Put up for the trade in 48 yard Rolls. Every fourth yard marked "Corticelli."

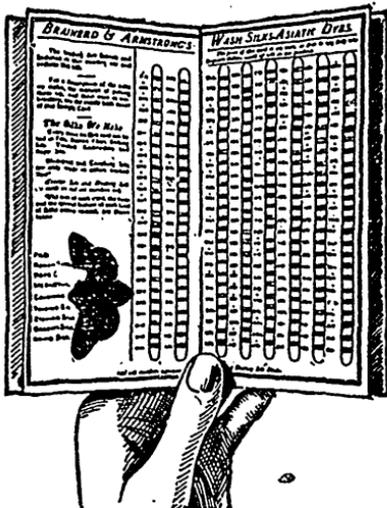
CORTICELLI SILK CO. (Limited)

ST. JOHNS, QUE.

BRAINERD & ARMSTRONG'S

NEW SAMPLE CARD FOR 1899. SHOWS 380 COLORS.

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



- Asiatic Filo Silk Floss or Asiatic Filo.
- Asiatic Roman Floss.
- Asiatic Art Rope Silk.
- Asiatic Twisted Embroidery.
- Asiatic Rope Silk.
- Asiatic Honiton Lace Silk.
- Asiatic Etching Silk or Outline Silk.
- Asiatic Parian Floss.
- Asiatic Caspian Floss.
- Asiatic Mediæval Silk.
- Asiatic Couching Silk.
- Victoria Knitting and Crochet Silk.
- B. & A. Crochet Silk.
- Corticelli Crochet Silk.
- Whip Cord Twist Crochet Silk (new)
- B. & A. Wash Embroidery on Spools.

PRICE 20 CENTS.

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

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

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

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

Corticelli Silk Company, Limited,

Box 341, St. Johns, P. O.

Silk Mittens

Elegant and Warm
Handsome
Holiday Gift

For both Ladies and Gentlemen.



THESE MITTENS,

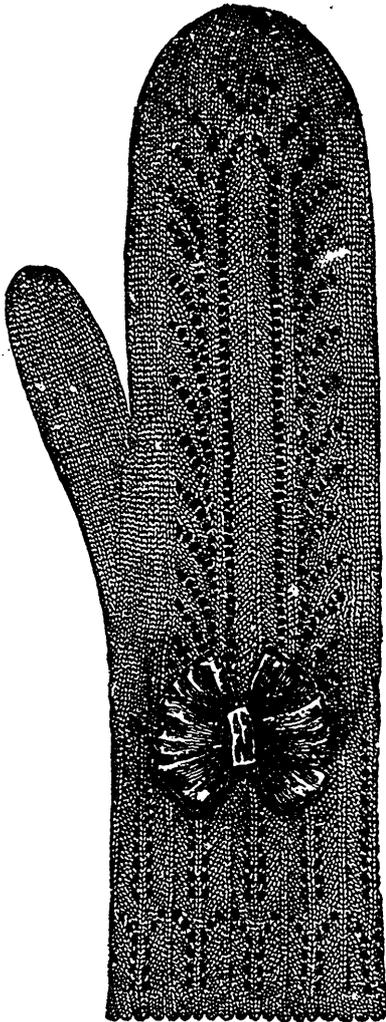
as illustrated, are lined with Silk, thus making a double thickness.

Just the Thing

For Winter Wear.

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

Gents' mitts,	\$2.25.
Gents' gloves,	2.25.
Infants' mitts,	1.00.
Children's mitts,	1.25.



CORTICELLI SILK UNDERWEAR FOR MEN AND WOMEN.

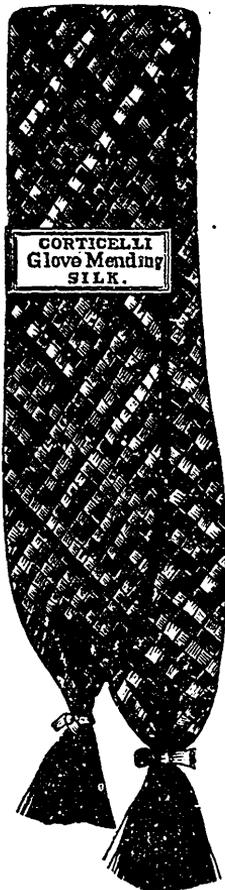
Silk is a non-conductor of heat.
Silk Underwear is healthful and hygienic.
No irritation, but perfect protection and comfort.
Soft and agreeable to the skin.
Especially desirable for ladies and invalids.

If you cannot obtain these from your dealer, send to

Corticelli Silk Company, Limited, (Box 341,) St. Johns, P. Q.

Corticelli Glove...

Mending Silk



A Silk Thread of fine size and peculiar twist is required for repairing gloves neatly by hand.



SUCH a thread in a great variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can be quickly drawn out without disturbing the remaining shades.



These braids can now be found for sale in the leading notion and dry goods stores. Will be sent to any address upon receipt of 30 cents.

Corticelli Silk Company, Limited,

Box 341, St. Johns, P. Q.

A New Embroidery Hoop

of

Hard Rubber



Highly Polished like Ivory--Keeps its shape without Winding.

Will not show finger stains--Can be washed without

injury, and is more attractive in appearance

than any other hoop on the market.

If your dealer does not have any of our hoops in stock, and if he will not procure them for you, then you may send your order to us for the hoops, and we will have it filled as follows, through one of our city stores:

4 inch size,	-	-	25 cents per pair.
4½ "	-	-	30 " "
5 "	-	-	33 " "
6 "	-	-	35 " "
7 "	-	-	40 " "
8 "	-	-	50 " "

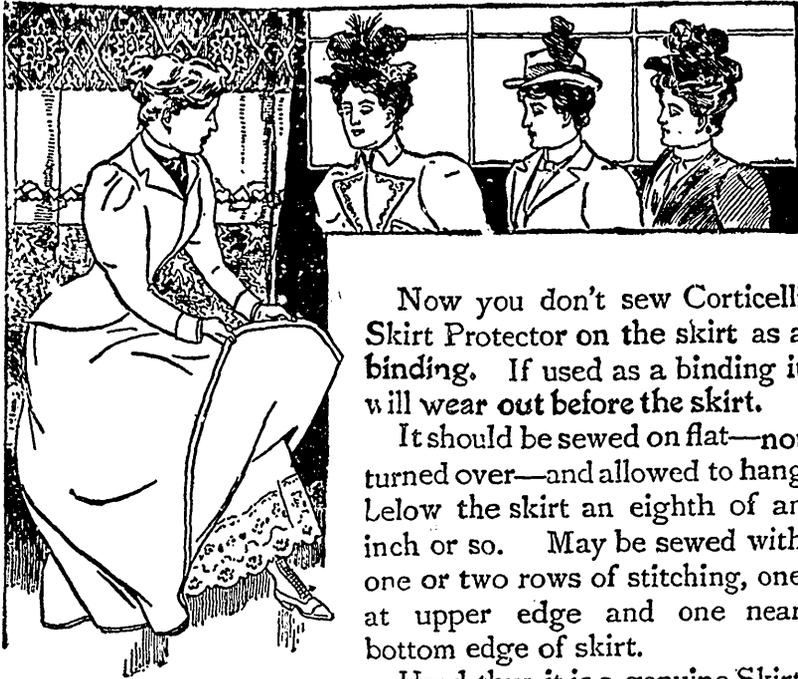
Embroidery Hoop Holders, clasps on the table and holds the hoop in any desired position, 75 cents.

In comparing these prices with those commonly charged for embroidery hoop it should be remembered that these hoops are something unique, being of hard polished rubber—not of wood.

They are strong and durable, and no lady who embroiders should be without one. Address

Corticelli Silk Co., Limited,

ST. JOHNS, P. Q.



Now you don't sew Corticelli Skirt Protector on the skirt as a binding. If used as a binding it will wear out before the skirt.

It should be sewed on flat—not turned over—and allowed to hang below the skirt an eighth of an inch or so. May be sewed with one or two rows of stitching, one at upper edge and one near bottom edge of skirt.

Used thus it is a genuine Skirt Protector. Its perfect shade-match makes a desirable bottom finish.

Sold everywhere—4c a yard.

See that it's stamped

Corticelli

Corticelli Eye-Glass Guards

— ARE THE BEST. —

These Guards are manufactured from the best raw silk and on special machinery. Sample Guard mailed on receipt of 15 cents,

ADDRESS :

CORTICELLI SILK COMPANY, Limited.

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

CORTICELLI BICYCLE AND GOLF SILK.



MADE expressly for knitting the fancy tops of Bicycle and Golf Stocking. In combination with yarn the effect is very handsome. It is dyed in the following colors, which are guaranteed fast:

No. 2284, Olive Green.

No. 2445, Brown.

No. 2446, Dark Brown.

No. 2066, Dark Red.

No. 2625, Dark Green.

No. 2354, Old Purple.

No. 2754, Old Blue.

Put up in half-ounce skeins. Sold by dry goods merchants generally.

Corticelli Silk Co., Limited. Box 341, St. Johns, P. Q.

PAYSON'S INDELIBLE INK.



"Payson's" has been a Household Word for over 60 years.

IT IS STILL "THE OLDEST AND THE BEST."

Received Highest Award, Medal and Diploma, Centennial, Philadelphia, 1876, and World's Fair, Chicago, 1893. Also Highest Award Medal and Diploma, Province of Quebec Exhibition, Montreal, August, 1897.

Sold by all book, drug and fancy goods stores.

ATTENTION! LADIES!

In order to increase our circulation we will give to any lady sending us 5 subscriptions, the Corticelli Home Needlework free one year.

Fill out form below with the names of five subscribers and send to us with \$1.25.

Remitters Name _____

Address _____
