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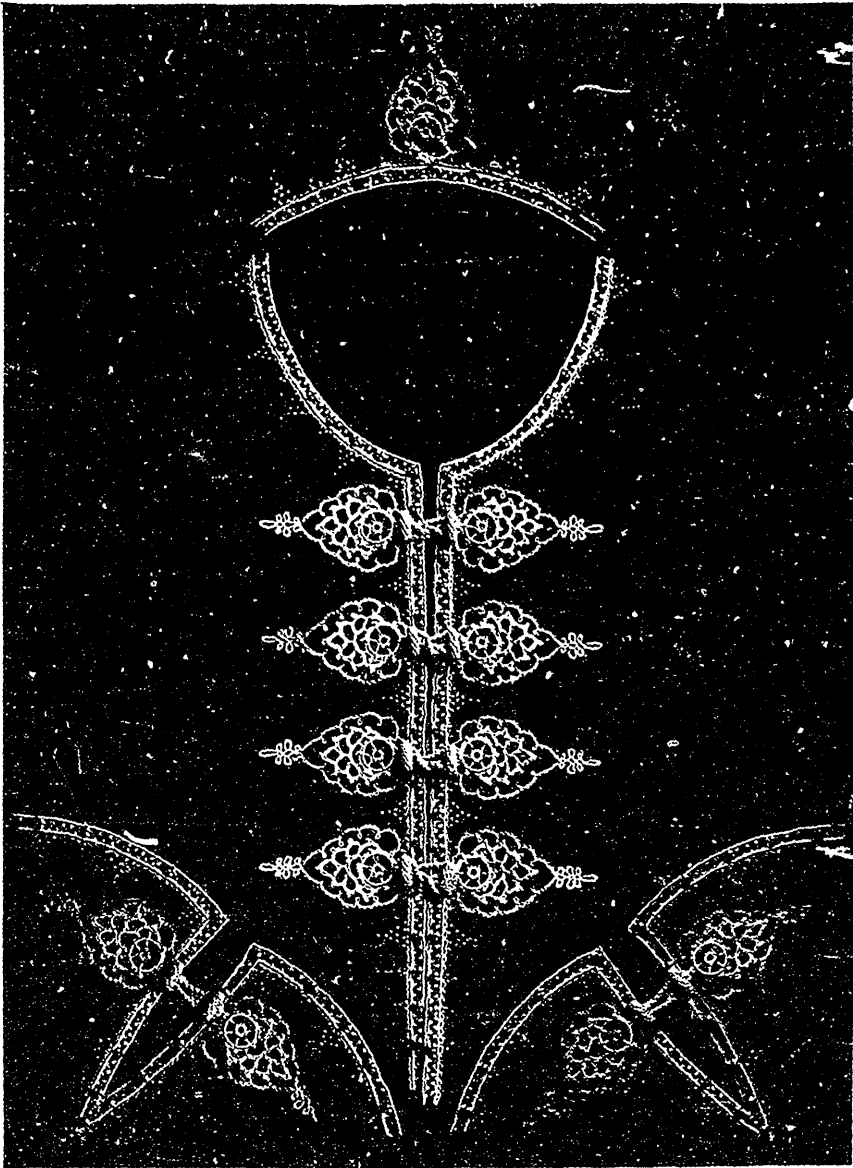
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Needlework

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First Quarter





FRONTISPIECE.

RED SILK WAIST EMBROIDERED IN WHITE SILK,
COMBINED WITH WHITE SILK CROCHET APPLIQUE, BRAID AND BUTTONS
See article on "Costume Embroidery."

CORTICELLI HOME NEEDLEWORK

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

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GORTICELLI SILK COMPANY, LIMITED,

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ST. JOHNS, P. Q.

Publisher's Announcement.

With this number CORTICELLI HOME NEEDLEWORK enters upon its fourth year. To all its many friends and readers in this and other lands it sends cordial greetings. The increasing popularity of the magazine has been remarkable, and to-day it is a regular visitor in tens of thousands of homes. The aim of the magazine from the start has been to bring needlework to a higher plane, and to cultivate the desire to do something "worth while," by furnishing designs of truly artistic merit. The many cordial expressions of commendation received daily assure us that the effort is appreciated and that we have to some extent at least accomplished our purpose.

Many have responded to our request made in the last number that criticisms and suggestions would be thankfully received, and we hope many more will follow their example. We would like to know which department appeals to you most strongly, and also how the magazine can be improved and made of more practical value to all concerned. Every suggestion will be carefully considered.

Should you have any difficulty in securing the patterns or designs illustrated in the magazine, write to us, enclosing a two cent stamp for reply, and we will tell you where you can send to get what you want. But one must remember that so great is the number and variety of the designs published that it is unreasonable to expect one dealer to have in stock everything appearing in the book. Consequently delays in re-ordering are often unavoidable.

We want Agents, good live Agents, to represent us in every community. A liberal cash commission is allowed on each subscription. Write us for particulars. This is the harvest time of the year for this work.

Very truly Yours,

CORTICELLI SILK CO., LTD.

St. Johns, P.Q., CANADA.

The Theory and Method of Embroidery.*

BY J. BARTON WILSON.

Part I. Equipment.—How to Prepare for Work.

The art of Embroidery is worthy of serious consideration and its methods should be studied by those who attempt textile decoration. While admitting that a prescribed method is always secondary to the perfect product, yet one may insist upon a method which experience has proved will accomplish the result in preference to no method and results which are the opposite of success.

The art of embroidery has fallen into a state of dilettanteism for the reason that with the increased popularity of the work a mistaken popular idea has arisen that it is after all a thing to be "picked up" rather than conscientiously studied. No fault of this sort can be found with the old embroideries, because they were executed in convents with the serious purpose of church decoration, or by workers holding commissions of great value from the courts, and therefore received such attention as should be accorded a fine art. Modern embroidery as it is done and taught in the schools on the "other side," together with Japanese and Chinese work, is worthy of the history of the art, and there is no reason why our popular American work should not be as excellent.

The general adaptation of embroidery to household linens is distinctly American, and it is one of those cases in which a thing set apart as it were for a prescribed purpose has been translated, so to speak, into a popular form. This has had two results, one to lower the standard of the work, the other to bring the uplifting influence of such an art into everyday life. The latter result is sufficiently inspiring to appeal to those who attempt the work to make the former impossible by some serious attention to the theory of the work.

The object of the following paper is to fully explain the theory of embroidery and the method for carrying it out. The question of one's authority for laying down a system of rules may naturally arise. A very slight knowledge of the history of embroidery will answer all such questions. Experience has established a science which will convince the inquirer of the dignity of the art. We do not attempt anything new so far as the technique is concerned. We want rather to apply the perfected technique of antique work to our modern ideas and uses of decorated fabrics. The only decoration which is legitimate and, therefore, which is artistic on textile fabrics is embroidery. When we undertake any other sort the production is not one which has any place in art. Consistency is an element without which no art is possible. Woven threads are the only consistent materials to form a part of woven foundations. The absolute consistency of embroidery as a textile decoration is the secret of its continuous history, and the assurance of its future.

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

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 it is absolutely essential to all work which has any extension, that 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 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 of "fancy work," but not of "art."* This brings us to the subject of equipment.

We need the proper tools for our work. The requirements for the hand stitches are fewer than for embroidery which is to be done in a frame or hoop.

The first requirement for framed work is a high table. It should stand about thirty inches. The chair used should be low. One usually sits slightly sidewise to a hoop, and a rocking chair is therefore usable and comfortable because the position can be shifted. It is necessary to sit squarely in front of a bar frame, therefore a low straight chair is better. The reason for a high table and a low chair is evident. It forces one to sit straight. The lungs are not compressed and one can work for hours without fatigue. See Fig. 2. A cramped position and cramped hands will never produce broad, even work. There is as much in what may be called "touch" in embroidery as there is in music or painting, and the proper position at the embroidery frame is not less important to the result to be produced than the proper position at the piano.

The most convenient and altogether scientific way of stretching fabrics is in the *bar frame*. The entire linen can be set up at once. The linen should be laced into the frame very firmly. It takes a little time to do this, but it will repay the trouble in the many advantages it will have for the worker. A piece of work thus laced into a frame is kept in good order throughout the time it takes to do it.

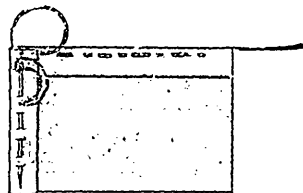


FIG. 1. CORDING THE EDGE.

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 in Fig. 3. It is strong and well made, with

bolts and thumb nuts. Price, complete, 50cts, if sent by mail 20cts. extra, must be enclosed for postage.

Pieces held in the hand or drawn many times through the hoop are often in a condition to be washed by the time they are finished. If one is some weeks or months in embroidering a centerpiece it is more than likely to be soiled, but if it can be mounted complete in a frame it is very easy to keep it perfectly fresh.

The first step in mounting a fabric is to cord its edge. Turn the edges

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straight to a thread about one half inch over a firm cord and sew them down with fairly small stitches. See Fig. 1. On heavier linens sew with double Corticelli B. & A. Filo Silk. It is a good plan to save waste threads of Filo for this work, for no thread is so strong and satisfactory for all this sort of preliminary work on fabrics to be embroidered. If the material is very fine bind it first with a strip of linen lawn and cord this. Now place the frame flat on the table in position so it will form a hollow square fully an inch larger both ways than the linen to be mounted. Fasten the bars firmly by turning the thumb screws very tight.

Thread a sail needle with firm cord four times the length of the side of the linen to be laced. Those who cannot readily obtain a sail needle may send 3 cents in stamps to us for one. Each side should be laced with a separate cord. Commence lacing from the middle of each side of the frame and linen in order to avoid the necessity of carrying a very long thread through each stitch. Carry the cord over the frame and through the linen just *in-side* the corded edge. Half the stitches will be carried over and half under the bar in order to have the whole laced the same way. Take the stitches about two inches apart. Fasten each row separately, at the corners. Do not tighten the work until all four sides are laced, then lace up one side quite close to one bar, *perfectly straight*. This

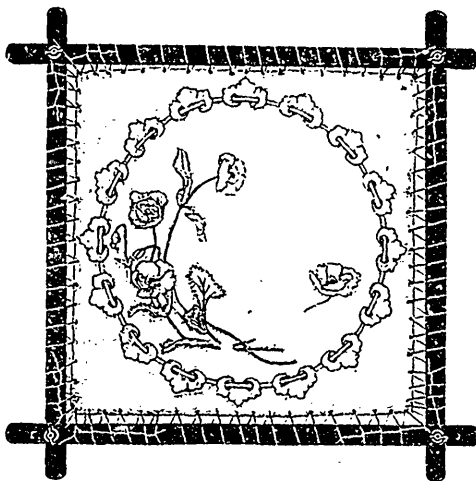


FIG. 3. STAMPED LINEN LACED INTO FRAME READY TO BE EMBROIDERY.

done, stretch it from the opposite side by lacing that. Draw evenly and gradually. Now lace the third and stretch that by drawing up the fourth. In this first lacing, tie the ends temporarily only. Continue to tighten the threads and correct in this way any unevenness which may appear in the direction of the woof and warp. Finally fasten the four corners by slipping the ends of the cords under three or four lacing stitches on top of the bars and knotting the last one. This also tightens the material. The absolute necessity of stretching straight has already been explained. Fig. 3 shows fully the details on the framed linen.

Hemp twine is fairly satisfactory for cording and lacing. It wears, however, and therefore it is better to use the stiff, wiry tying cord called "Pink Flax Twine." Do not confound this with the ordinary pink cotton twine.

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

When the linen is drawn tight the frame will likely wring more or less. It should be placed on the front of the table, forced flat very gradually, and tied or weighed down or secured by clamps. The clamps belonging to the "Florence Embroidery Hoop Holder" mentioned elsewhere in this article will prove very convenient for securing the frame to the table. Of course the edge should project over the table the width of the design. One may reach twelve inches into a frame. Beyond this the hands cannot be controlled. Hence the necessity of lacing the design as close as possible to the bars, for every inch counts when one is working. Yet sufficient space must be allowed for firm stretching. If we are to work directly upon the linen as in the case of centerpieces, etc., it is now completely ready, but silk or other fabrics which it is not practicable to stretch should be lightly pasted to butchers' linen and the stitches taken through both grounds. We may consider our frames, then, as essential instruments in our work to be used consistently with such ground material as we undertake to work upon.

The table with frame upon it should be placed with its left end against the window jamb and its width should occupy about half the width of the window. The lower part of the window should be curtained with a full half curtain to prevent the light from shining through under the framed fabric. Dark green india silk makes a very useful curtain. A reversed holland shade is also very convenient. A dark apron upon the lap is also a great help in preventing reflection under the frame. The light thus falls from above and from the left so that no shadow is cast in front of the right hand.

Of the other instruments necessary the needle is of especial importance. Two thimbles should be used when embroidering in a frame. The scissors should be true and sharp and not too small. A medium sized pair would be far more convenient for cutting the silk and certainly for cutting out the scalloped edges than the little ones often called "embroidery scissors." Anything which tends to make the work "puttering" should be avoided. We need freedom and perfect ease in embroidery. An amateur at a frame has a tendency to make very hard work of it, to tighten and cramp the hands, to make every muscle rigid, not infrequently to hold the breath and to struggle as a boy at his first writing lesson. This attitude of mind and body is reflected in the work most accurately. The frame, the low chair, the high table are insisted upon for no other reason than to make the worker perfectly comfortable and to secure to her every convenience. She has, then, but to accept these easy conditions, relax the fingers and wrists, hold the needle between the forefinger and thumb, secure, yet not tight, and let the thread fly loose and take care of itself.

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 in position to receive the needle when sent up, the other remaining in position after sending it up, to receive it when sent down. Fig. 21 shows the thread drawn out to its full length, giving the correct position of the

hands at the end of the stitch just as the needle is about to be sent up through the linen again. Fig. 2 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 referred 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.

When the hands are trained by this practice to the movement, mark out, on the linen, large squares or curved figures and seek to send the needle up and down on the lines at will, thus training the eye to keep pace with the power acquired by the hands. The beginner will place her stitches very slow, and the effect may be more or less disconnected. Only by constant practice of the right way, slowly and steadily, will speed come. One will soon come to embroider more rapidly and almost unconsciously will become able to lay stitches evenly and quickly. Rapid working is to be commended after the correct way has been acquired, because it insures smoothness and evenness. Again, the process and the result are not different from those in music. First the notes are struck separately until their succession is familiar, then quickly so that there is no apparent interval between them, and the result is harmony. In embroidery, it is beauty.

The worker should learn at the outset to use both hands, and to acquire a freedom and rapidity in laying stitches. This must be gained before the work can be satisfactory. Why not be as serious about it as we would be in learning to paint? No one would dispute the necessity of laying smooth washes in water color painting, yet many attempt embroidery without the least idea that there is a way and a proper way of laying in the colors.

If one prefers a less elaborate or we may say less professional way of embroidering linens the ordinary wooden hoops can be used with quite as good a result if especial care is taken in overcoming their particular disadvantages.

The simple double hoop tightly wrapped with narrow strips of flannel is satisfactory for linens, because we are likely to embroider these in sections and the hoop marks can be easily removed. The upper or larger hoop is the one to be wrapped. It should fit over the smaller one very tight.

To mount linens in hoops, place the smaller hoop on the table and lay the linen over it, as smooth as possible. Place the edge of the larger hoop over that of the smaller on the side toward you and press down the further side over that of the under hoop with the hands near the wrists turned backward. Now stretch the fabric tight in the hoops by drawing it in the direction of the woof and warp. Keep the hoop on the edge of the table, holding it with the left hand as you urge the fabric tighter with the right. When you have drawn it through until it is very firm push the upper hoop down as far as possible, this will tighten it still more. The finest lawn may be in this way stretched drum tight if the

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

drawing is done on the *straight* of the goods; even a slight drawing on the bias may tear a fabric which would bear a great deal of straining on the straight. This is a most important point for another reason. If embroidery is done on a ground the woof and warp of which is drawn on the bias, when the tension is relaxed the fabric regains its straight lines and the embroidery is drawn out of place. No matter how well the stitches are laid this drawing cannot be corrected by pressing, or any other means.

It is well to avoid as far as possible cutting through portions of work already finished when framing the various sections of the designs in the hoops. For



FIG. 2. THE THREAD DRAWN UP FULL LENGTH.

this reason a 10 or 12 inch hoop is best for centerpieces. A 7 inch hoop is very nice for linens decorated with small designs, and especially for doilies. The under hoop should be wrapped at least once in order to hold the linen drum tight.* By a little forethought we can manage to take in such portions as will make it unnecessary to have large surfaces of the embroidery pressed between the hoops. A centerpiece which is to be finished by a buttonhole scallop usually has margin enough beyond the scallop to admit of stretching in hoops, even if the design is very near the edge. In case the centerpiece is finished with a hem however a strip of linen lawn should be sewed to it. It may also be necessary to sew a strip of linen to doilies to mount them. The Florence Hoop Holder never makes it possible to use a small hoop. Linen should be used in preference to any other material because it will bear stretching better than any other. It should be sewed on with Filo Silk. Cotton will break under a slight strain and sew silk will cut through the fabric. Corticelli B. & A. Filo Silk will stand drawing and will not injure the material, either in the stitching or drawing. The stitches should not be taken too fine. The marks of the sewing can be sponged out of the hem when the work is finished. The edge of linens, whether hemmed or buttonholed, should be finished before the embroidery is attempted. Any bare work, such as outlining the stems, etc., is likely to rough the embroidery, so such work should be done first.

*A 10 or 12 inch wooden hoop, or a 7 inch hoop, will be sent postpaid for 15 cents in stamps. In order to mention size and kind wanted.

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

When a section of the linen is thus stretched, place the hoop on the edge of the table and secure it in position by means of the "Florence Hoop Holder." See Fig. 5. This holder is extremely simple, easily applied or removed, and holds the hoop firmly in position. It has a most important advantage over other holders, viz., the hoop is held on both sides, which prevents all vibration. No one who uses it will again care to be troubled with weights, which are heavy to carry about and which may at any moment slide into the work, causing endless inconvenience.

The holder in no way interferes with the bulk of the linen which is unframed, either by gathering it up in the clamps or marking it with screws. We recommend every needleworker who does not already possess an embroidery frame to secure one of these hoop holders. A Florence Holder, complete with bar, clamps, etc., costs 90 cents. Postage or delivery charges prepaid. When this holder is used

there is no excuse for the habit, most detrimental to the work, of touching the hoop with either hand in order to steady it. When the upright position of the clamps interferes with the free movement of the thread, turn them so that the thumb screws are beneath the table as shown by dotted lines at "F."

The action of the hands is the same as when using a frame.

Fig. 4 shows the thread drawn down full length, and Fig. 2 drawn up full length. These illustrations are a story of action in themselves and the entire movement may be followed in them more clearly than words can describe it.



FIG. 4. THE THREAD DRAWN DOWN FULL LENGTH.

In further preparation for our work the skeins of silk should be untied, the not cut off, the skein held over the left hand and deftly unwound with the right. The silk should then be wound on a card having the four corners clipped off and one side slit, through which to catch the end. When cutting off lengths of silk clip through all six strands. It is likely to rough it to cut one and draw it out alone.

The question of the knot often arises when one insists upon a very careful long side to embroidery. It is not necessary to have no knot in order to avoid appearing on the back. Make the knot by turning the thread *once* over the refinger, draw tight and cut off the end close up to the knot. Place it on the

These Silks have obtained highest awards at all Expositions

"wrong side" of the work by bringing the needle out the full length above the frame within the design and send it back, thus taking a tiny stitch on the space

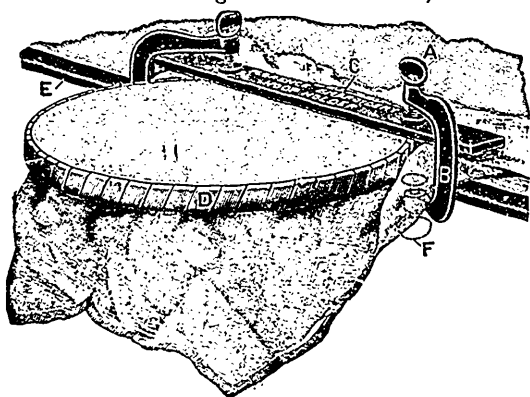


FIG. 5. FLORENCE EMBROIDERY HOOP HOLDER.

which will be covered by the subsequent work. (See tiny stitches on unworked petal of Figs. 1 b (1) and (3) page 14, showing the starting of the thread and the finishing off.) After the knot is thus fastened the needle should take the stitches *from* the outline *in*. The knot should never be placed on the outline. The tiny knot so placed where it will be covered is not objectionable, but a large one anywhere, is, is especially so on an outline, for it does not wear well and moreover the first stitch taken is not likely to be under the same tension as the rest.

The Proper Needles For Embroidery.

BY AN EXPERT NEEDLEWORKER.

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long eyed or "Lightning needle" and this the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of Corticelli B. & A. Filo Silk, which is to be embroidered 'into linen lawn, grass linen, or bolting cloth. For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butchers' linens, or fabrics mounted over linen, No. 7 will be required. No. 6 is the size for heavier work in two threads of Filo Silk. Caspian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle.† Lightning needles are the best, and I advise all needleworkers to insist upon having them.

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

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

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

It is impossible to obtain good results with inferior Silk.

Part 2. Embroidery Stitches—Described and Illustrated.

The embroidery stitches will be treated in order of their importance to our modern work and to their position in the history of embroidery. By a little study of the following classification one can tell at a glance the principle upon which each stitch is made.

Classification of Embroidery Stitches.

- | | | |
|-----------------------------|---|---|
| I. Long and Short Stitches. | <ul style="list-style-type: none"> <i>a</i> Simple Long and Short Stitch. <i>b</i> Feathered Stitch. <i>c</i> Overlap Long and Short Stitch. <i>d</i> Tapestry Stitch. | <ul style="list-style-type: none"> (1) and (2) Overlap on a curved Line, 3 Overlap on a Space or Overlap Tapestry Stitch. |
| II. Satin Stitches. | <ul style="list-style-type: none"> <i>a</i> Simple Satin Stitch. <i>b</i> French Laid Work. | |
| III. Couching Stitches. | <ul style="list-style-type: none"> <i>a</i> Simple Couching Stitch. <i>b</i> Twisted Stitch. <i>c</i> Brick Couching Stitch. <i>d</i> Basket Couching Stitch. <i>e</i> Frill Basket Stitch. <i>f</i> Diaper Couching Stitch. <i>g</i> Portuguese Laid Stitch. | |
| IV. Outline Stitches. | <ul style="list-style-type: none"> <i>a</i> Kensington Outline Stitch. <i>b</i> Bulgarian Stitch. <i>c</i> Stem Stitch. <i>d</i> Split Stitch. <i>e</i> Twisted Outline Stitch. | |
| V. Wound Stitches. | <ul style="list-style-type: none"> <i>a</i> Simple French Knot. <i>b</i> French Knot, combined with Stem. <i>c</i> Bullion Stitch. | |
| VI. Buttonhole Stitches. | <ul style="list-style-type: none"> <i>a</i> Simple Buttonhole Stitch. <i>b</i> Long and Short Buttonhole Stitch. <i>c</i> Blanket Stitch. <i>d</i> Honeycomb Stitch. <i>e</i> Fish Net Stitch. <i>f</i> Double Buttonhole or Roman Stitch. <i>g</i> Cat, Brier, or Coral Stitch. | |
| VII. Darning Stitches. | <ul style="list-style-type: none"> <i>a</i> Simple Darning Stitch. <i>b</i> Pattern Darning Stitch. <i>c</i> Brick Darning Stitch. <i>d</i> Seed Stitch. <i>e</i> Queen Anne Darning Stitch. | |
| VIII. Chain Stitches. | <ul style="list-style-type: none"> <i>a</i> Common Chain Stitch. <i>b</i> Double Chain Stitch. <i>c</i> Cable Stitch. <i>d</i> Rope Stitch. <i>e</i> Single Reverse Chain Stitch. <i>f</i> Double Reverse Chain Stitch. <i>g</i> Beading Stitch. <i>h</i> Bird's Eye Stitch. <i>i</i> Tambour Stitch. | |
| IX. Fancy Stitches | <ul style="list-style-type: none"> <i>a</i> Herringbone Stitch. <i>b</i> Border Stitch. <i>c</i> Tent Stitch. <i>d</i> Cross Stitch. <i>e</i> Persian Cross Stitch. <i>f</i> Reverse Cat's Stitch. <i>g</i> Long and Short Cross Stitches. <i>h</i> Ismit or Persian Cross Stitch. <i>i</i> Janim, or Filling Cross Stitch. <i>j</i> Cushion Stitch. <i>k</i> Holbein Stitch. <i>l</i> Gobelin Stitch. <i>m</i> Star and Arrow Stitches. | |

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A "stitch" as applied to embroidery should convey quite a different idea from that of a "stitch" as commonly considered by the sewer. We learn very early that the beauty of sewing consists in hiding the stitches. The object of sewing does not lie in the stitches themselves, but in embroidery the stitches themselves are of especial interest. We want to see the stitches as characterizing elements of this kind of work. Our object is not so to blend colors and work in threads that they may present an unbroken surface. The loom and the machine do this. The object of the embroiderer should be to express form and lay on color in stitches so regularly and skilfully placed that they will themselves be things of beauty. We do not want to imitate any other form of expression. Our embroidery is not to look like painting. We are to consider the limitations of our material and produce results consistent with it. In order to do this we must accept a certain prescribed way of doing our work. We do not need to invent it because embroidery has been done for so many centuries that it has reached perfection in method. The reason we know that the method is perfect is because we can analyze it as in the following directions, and then we can state the principles and formulate the principles upon which it is founded.

The relation of stitches to the art of embroidering is the same as the relation of notes to music. There is however, unfortunately for embroidery, this difference. One may arrive at some sort of a result in so-called embroidery, especially if the artist has some knowledge of light and shade, by a mere "filling in" process, whereas in the other arts the fundamental principles must be mastered before any results can be produced.

Long and Short Stitches.

The first group of stitches includes the simple elements by means of which the greater part of the magnificent embroideries of the Renaissance were executed. These are the constituent parts of the most elaborate work which has been done, and can be done, so they should be the elements of our most simple work on linens.

It is a mistake to work too heavily on linen. Heavy or dark colored embroidery on white linen is sure to look clear cut and hard unless handled very skilfully. Therefore the simple long and short border embroidery is the most suitable.

1a.—Simple Long and Short Stitch. The stitch is well described by its name. The method is one long and one alternate short stitch laid side by side on a flat surface. These stitches should be commenced on the outline of the design which they are intended to define and carried through the ground material within the form. The points of especial care in this work should be to make the outline perfectly true and unbroken, and to see to it that the stitches laid side by side form a smooth surface. In order to succeed in the first essential, the needle must be brought up every time in exactly the right place, which is a shade beyond the stamped line. If the stitches are taken through the stamped line itself or a shade within it, the stamping will show. Nothing could be more undesirable than this.

While every other stitch should be long and every other one should be short, the long stitches should not be the same length, nor all the short ones. They should

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frary in themselves so that the inside edge—corresponding to the outside, which is at the outline—will present a pleasing variety. Work thus laid also takes the light not prettily because of the variety in length.

pec The length of the stitches must be determined by the size of the form they are to y porder. When the forms are very small they of re likely to cover the largest part of it ; if y they are from one to three inches, about one-anthird will be covered. The rule must, how-tiwer, be held in a very tentative way, indeed, lists the possible variety of form suggests so g many exceptions as to make it almost im-possible to make a definite statement as to at the length of stitches. A proper proportion

ns the size of the form should be the guide, with the reassuring fact in mind that the stitches are correctly placed they may be from $\frac{3}{4}$ of an inch to an inch long and still lie well. A form which presents an unbroken surface of more than three nches will need at least one more series of long and short stitches after the f dethod of feather stitch.

as While this work is sufficient in itself it leaves something to the imagination in is s application to forms, and has therefore inherent in it a very important artistic rinciple. The illustration shows clearly the method of the long and short stitch, ee Fig. 1 a.

Another most important requirement, aside from placing this stitch with a good h outline and so that it shall present a smooth surface, is that it shall take the proper irection in the forms it is intended to express. See article on "Stitch Direction." ne I b—*Feather Stitch, or Opus Plumarium*. The work already described (the is long and Short Stitch) is the first step in this, the most beautiful of embroidery. or then the long and short work has been carried around a form, or over one section

ful it, lay over this row another series of stitches long and short, placed exactly in e same direction as the first and covering the first about two-thirds in width. ue Fig. 1 b (1). It will seem to the amateur an extravagance of time and material n e cover these rows so fully one over the other, vhat it is just this point which is the way to beauty v the work. It raises the surface slightly and e takes it very rich. Beside, one row blends with e next because the alternating long and short stitches of the over row allow very little of the eceding to show. They appear only because of e difference in length of the upper edge of the e overing row. Commence the first stitch of the cond layer by bringing up the needle about one tteenth of an inch below the first stitch of the

10st row, between it and the second stitch of the first row, send it down about one-

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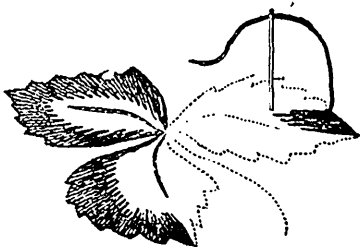


FIG. 1 a LONG AND SHORT STITCH.

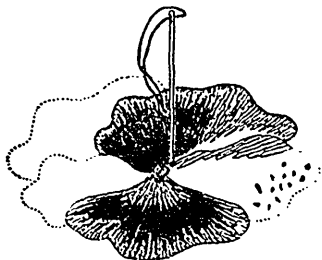


FIG. 1 b (1).

fourth inch below the finish of the first stitch of the first row. Take the next stitch, which will be a short one, in the same way in regard to its relation to the first row. Continue these stitches, thus forming a second row over the first, covering it at least two thirds its length. The first row is of course perfectly even on its upper edge, that is, it coincides with the stamped outline, but the second row is necessarily long and short on both edges as it is worked over the first. Fig. I b (2) shows this second row in detail, unrelated to the first. This illustration will make plain what is meant by long and short on both edges. In this way

one shade is made to blend into the next, not gradually so that the stitches are invisible, but in such a way as to produce a strong and clear effect. This is embroidery and not an imitation of painting. It is securing an effect in a conventional way, which is the only legitimate method to apply to a conventional art. Continue these rows until they cover the form; the length of the stitches should be determined by the size of the form to be embroidered. The last row must of course conform to the design as it is finished off, as must all stitches wherever they come in contact with the outline. See Fig. I b (3.)

I c—*Overlap Long and Short stitch.* Curved lines or narrow spaces formed by curves are peculiarly difficult to express by stitches. Each stitch in a series of this sort changes its direction perceptibly in bearing a part in the filling in, or covering of a form or line. It is necessary to find some even, regular way of widening and narrowing. This may be done by lapping the succeeding stitches on a line over the ends of the preceding ones and the succeeding rows or stitches over the ends of the preceding ones in a form. The first stitch in this process on a

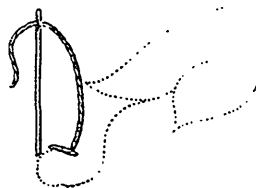


FIG. I c (1.)

line is taken by bringing the needle out on the line at its start; send the needle down on the right side of the line, forming, when the thread is drawn through a stitch about half an inch long; take the next stitch on the line slightly in advance of the start of the first; draw through the

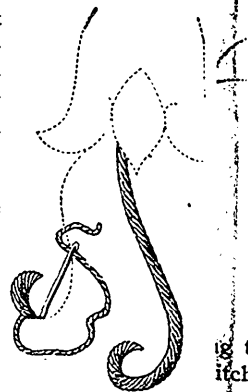


FIG. I c (2). OVLAP STITCH

thread and send the needle down on the line a trifle above the finish of the first stitch, but crossing it;—see Fig. I c (1)—take the succeeding stitches in the same

way, making each one cross the end of the one before it. This work forms a raised edge. The series of stitches lapping each other may be carried round circles with good effect. This is an especially pretty way to embroider tendrils or the curves of rococo scrolls, or those of designs composed of historic ornament. See Fig. I c (2). Fig. I c (3) shows the rows of overlapping stitches managed on a curved space. The long and short stitch rows are commenced at "A" and make a complete turn in their direction first when they have reached "B."

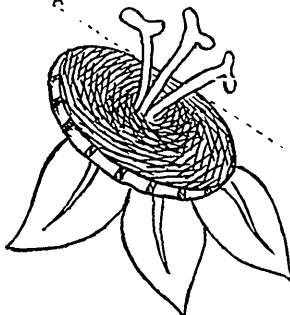


FIG. I c (3)

I d.—*Tapestry Stitch.* Tapestry embroidery is done exactly like opus plumarium with the exception that the direction of its stitches is not determined by the form. The stitches are placed in rows each taking the same direction. The individual stitches of the rows are parallel to each other.

In order to be bounded by lines these rows terminate squarely where they come in contact with the outlines. This embroidery is more conventional than feather stitch; therefore it is better suited to conventional forms and backgrounds. The superb figure work of the sixteenth century is tapestry stitch embroidery. Back-

grounds are usually thus embroidered, especially those on ecclesiastical vestments and hangings. Fig. I d shows the method as applied to a background. The effect from a little distance is that of a smooth surface; at a close range the perfectly laid stitches should be apparent. The work in background is usually in one color; but shading by this means is possible. The different colors in the illustration are introduced only in order to show the method more adequately. When curved figures are to be covered with this stitch a peculiar difficulty arises, the solution of which results in producing the distinctly different long and short method already described as "overlap stitch," on a curved space. and which from its relation to both the "overlap stitch" and the tapestry. we may call "overlap tapestry stitch." See Fig. I c (3).

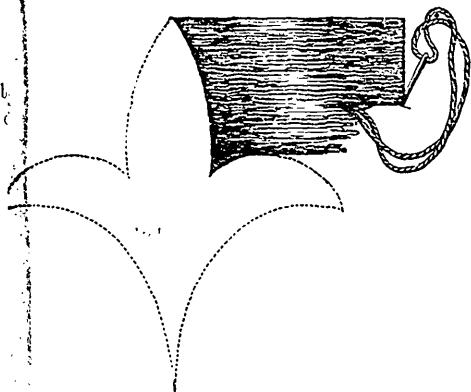


FIG. I d. TAPESTRY STITCH.

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Satin Stitches.

11 a.—*Simple Satin stitch.* The satin stitches are limited both in their application and effect. They are, however, very important and embrace several specific kinds of work. The French laid embroidery, which includes initialing, is principally satin stitch. Church embroidery over cartoons is satin stitch; so are also large portions of Italian and Spanish sixteenth century work. It consists in placing parallel stitches completely over a given form, allowing no break in the surface.

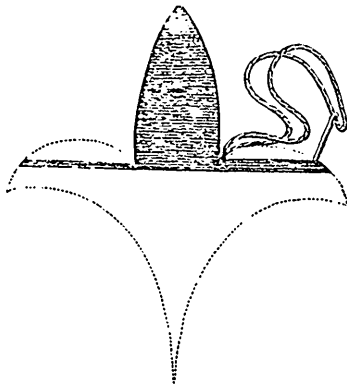


FIG. II a 1). SIMPLE SATIN STITCH.

See Fig. 11. a (1). A practical application of satin stitch is shown by Colored Plate of the White Stole illustrating the article of Church Embroidery. There is here no opportunity for shading; that is, for blending. The work is rather mechanical, but it may be very effective. It is not possible to cover large forms in this way, unless they are such as may be broken up into sections, because the stitches will not lie well if they are too long. Very pretty backgrounds may be embroidered in satin stitch on cushions, etc., by marking out the space in diamond-like figures and working them in satin stitches-laid in contrasting directions. This is a simple and pretty way to border a table cover and to fill in space between the scroll of rococo scallops now popular on centerpieces. The idea may also be carried out on a linen tea cloth daintily planned. See Fig. II a (2). Satin stitch used in connection with couching has a wider application. See "III, Couching and Applique."

11 b.—*French Laid Work.* The French white or laid embroidery is an especial application of the satin stitch. It is the method of initialing, and is done in the B. & A. EE Twisted Embroidery Silk and B. & A. Etching Silk with the best effect. The stitches may be taken from side to side at any angle so that they are kept parallel to each other.



FIG. II a 2.

Couching and Applique Stitches.

Couching is an English corruption of the French word *coucher*, to lay. The forms of embroidery are laid on the surface of the ground material instead of being

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sewed through. They have a very close relation to each other. The style of work known as couching may be used alone, but applique includes couching, for that which is to be applied is fastened by couching—that is by laid cords sewed down.

Applique is suitable for very large pieces, such as portieres, hangings, etc. It has a very especial place in church embroidery. Two distinct forms of this work may be mentioned, inlaid and overlaid. The names describe the process sufficiently for our present purpose. Sofa cushions may be decorated very effectively by this method. The design whether it is to be inlaid or overlaid is fastened to the framed fabric by couching. The heavier silks, Brainerd & Armstrong Roman, Rope, etc., are most suitable for this work.

The possibilities of this beautiful work cannot be overestimated. They are greatly underrated because the work as it is popularly known has been done in a most inartistic manner. After all we are quick to detect a really poor attempt at decoration and it has but a short life. It is well to forget our modern failures in this work, but it is also most advisable to attempt a revival, or we may say a translation into popular use, of the exquisite work of Spain, Italy and Sicily.

III a.—*Simple Couching stitch.* This consists in fastening to the ground material one or more threads or cords with small stitches taken over them at right angles to their direction. See Fig. III a. These cords may follow a stamped design, or they may secure an applied design.

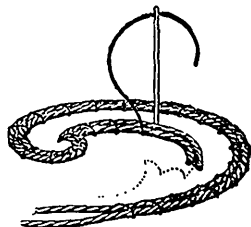


FIG. III a.
SIMPLE COUCHING STITCH.

III b.—*Twisted Couching stitch.* Several cords may be twisted together as one works—see Fig. III b (1)—and two silk cords may be carried on each side a strand of gold or different colored silk—see Fig. III b (2)—and couched down with single over stitches. Broad applied designs are usually enriched or ornamented with such couchings as well as fastened to the ground material by them.

III c.—*Brick Couching stitch.* When cords are laid side by side and fastened down with over stitches alternating with each other on every other row the work is known as "Brick Couching." See Fig. III c. It is very effective and rich. The chief difficulty is to keep the lines straight. A ruled line at intervals on the design to be covered will facilitate this. Many varieties of these flat couchings will occur to an ingenious worker.

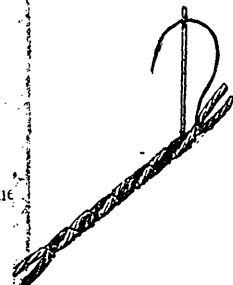


FIG. III b (1).
TWISTED COUCHING STITCH.

There are also a number of very beautiful raised couching stitches. In some of the old specimens the back-

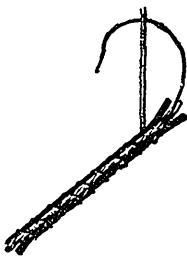


FIG. III b (2).
SILK AND GOLD
COUCHING STITCH.

ground seems to be a wonderful gold fabric. On close examination we discover

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it is a raised couching. This superb work might be adapted to domestic embroidery if we were but better acquainted with the methods. Raised couching may

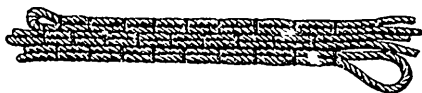


FIG. III c. BRICK COUCHING STITCH.

III d. *Basket Couching stitch.* The basket couchings are laid over cords. Perfectly straight rows of linen "lay cord" should be sewed to the ground material with close stitches about one-eighth of an inch apart. This foundation may be made to conform to any space or design. The cord rows should be cut off squarely along the outline. The covering silks should be laid over these cords at right angles to their direction. They should be carried in two threads. Fasten these separately with stitches at right angles over against the upper side of the upper row at its left hand end. Bring the two strands down straight over the cords and fasten them both with one stitch over the first two rows, drawing them down between the second space; couch them down

again into the fourth space and continue thus drawing them into every other space. Turn the silk threads when the last row is covered and they have been sewed down singly over it as at the start and carry them back over the "lay cord" as before but fastening in alternate spaces. Turn again at the end and make the next row like the first, always fastening the silk singly at the beginning and the end. The effect of the work is that of basket weaving. See Fig. III d.

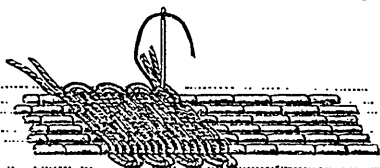


FIG. III d. BASKET COUCHING STITCH.

III e. *Frill Basket stitch.* The frill basket stitch is made by turning the silk threads back and forth over one cord laid straight and forming a firm, tight loop on each side by couching them down on both sides separately. See Fig. III e. This raised line with its "frill" on each side is a beautiful finishing touch to couched or applied designs, or it may be used to trace out a design. These two stitches are among the most beautiful embroidery methods. Pieces of work so wrought are regarded in collections as very choice. Many elaborate decorations may be worked out over cords laid in various ways, such as the diamond couchings.

III f.—*Diaper Couching stitch.* The diaper couchings over satin stitch are also useful in modern embroidery. This consists in laying parallel cords or lines of stitches over satin stitch, crossing these with similar stitches at an opposite angle and fastening all firmly by small stitches taken over the intersections. See Fig. III f.

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Many pretty diaper patterns may be originated. The double Filo thread used in the long over stitches may be twisted as one work. The question is often asked as to the under filling for raised work, such as in the example of diaper couching. When the space is small it is best to use the embroidery silk with which the over work is to be done. When large spaces are to be raised, use French working cotton or cut the forms from felt. Raising embroidery by an under filling is questionable. Only the more conventional forms of needle-work should be so treated. Flowers which are to be natural in effect should depend on the distribution of light and shade and stitch direction for their raised effect.

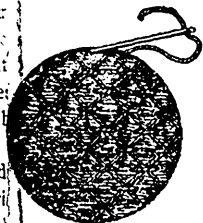


FIG. III f.

DIAPER COUCHING STITCH

III g.—*Portuguese Laid stitch.* The laid stitch which we often see in old Portuguese embroidery is also a "couche," although in effect it is not unlike a net or honeycomb stitch. The lines of silk are laid parallel about one quarter of an inch apart, from side to side of the form. These lines are then connected by groups of alternate stitches taken across the laid lines over the spaces between them. These fastening groups may be composed of two, three, or more stitches according to the required weight of work. See Fig. III g.

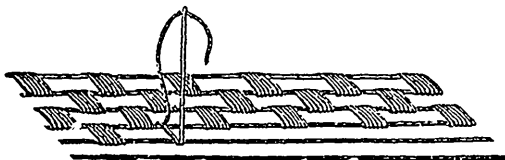


FIG. III g. PORTUGUESE LAID STITCH.

Outline Stitches.

Outline stitches are usually considered as accessory only to others. Very good work, however, may be done with them alone. A good design with close lines embroidered in stem stitch or Kensington outline stitch on a simple material is sure to be artistic.

Linen tray-cloths and toilet table covers, which have frequently to be washed, may be most daintily decorated in monochrome etchings or outlining.

Most of the outline stitches are hand stitches, and therefore pieces to be executed by their use are readily "picked up." The most important outline stitch is the one known as Kensington outline. This is the most suitable way to work stems of flowers and lines in connection with half work on linens or simple long and short border embroidery. It is never artistic to embroider stems with the "over and over" or satin stitch when the flowers are in "half embroidery." This is not the way to embroider any stems or lines except those of designs wrought in French laid embroidery. Stems should be worked along their length. If they are single lines one line of Outline stitches will express this, if they have some width a line on each

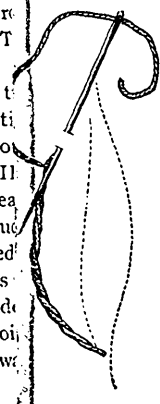


FIG. IV a.

KENSINGTON OUTLINE STITCH.

will leave the linen or ground between, which will furnish the necessary

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high light through the center, and carry out the idea of suggestiveness contained in the long and short embroidery. The stems and lines of full embroidery should be worked in twisted outline, as many rows as are necessary to cover the width in such shades as will give the required roundness. Stem stitch is a pretty method for outlining conventional designs, and split stitch is suitable for very small work.

IV a.--*Kensington Outline stitch.* This is a reverse back stitch. The point of care-taking lies in the fact that the outline must be accurately followed. On work on linen lawn should be done in one thread of B. & A. Filo, but on heavier linens the Filo strand should be doubled. The pull should come on the eye of the needle and both threads should be kept even. Bring the thread through on the lap line its full length and send the needle into the fabric about one-eighth of an inch on the outline in advance of the point where the thread leaves the ground material. With the thread thrown back draw this stitch through. Continue these stitches on the marked lines. The result on the right side will be a continuous and partly double line; on the reverse side it is a series of small separate stitches. The stitches are taken from right to left, but the line advances from left to right. All the stitches should be the same length and tension. The length of the stitches should be determined by the quality of the ground material. See Fig. IV a.

IV b.--*Bulgarian stitch.* A series of rows of Kensington outline taken side by side and having the stitches of each row on the same side as those of all the others is known as Bulgarian outline. This when worked over large surfaces ceases to be an outline and becomes a filling stitch. See Fig. IV b.

IV c.--*Stem stitch.* Stem stitch is a modification of simple outline. The stitch is taken at a slight angle to its direction instead of back along the direction in which the line proceeds, thus giving more width to the line. The stitches should have a tiny space between them. The more the angle is increased the wider the line becomes. See Fig. IV c.

IV d.--*Split Stitch.* This is essentially a frame stitch. That is, on the frame it can be taken so as to be the same in effect on the face and reverse side of the material except that the long stitch is split by the needle as it is brought up. The split stitch is thus taken through it instead of beside it as in "simple outline." The Fig. IV d shows the stitch as taken when the fabric is held in the hand. The advantage in so working it, is the quantity of silk which is necessarily laid on the reverse side.

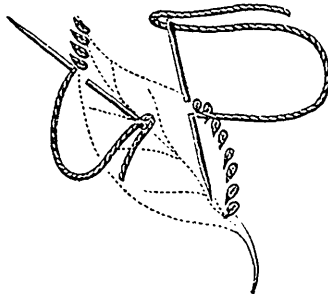


FIG. IV c. STEM STITCH.



FIG. IV b. BULGARIAN STITCH.

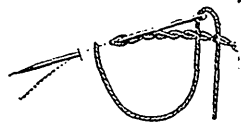


FIG. IV d. SPLIT STITCH.

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

IV c.—*Twisted Outline stitch.* This stitch can be worked only on a framed shawl material. It is one of the rich stitches and belongs to elaborate work. It bears nearly the same relation to opus plumarium in embroidering stems, etc., that the Kensington outline does to long and short work. It clings to the surface on which it is placed because of the tight twisting of the thread as one proceeds to lay the stitches. This suggestion of twisting may be applied in other ways, especially in heavy long stitches such as the cross-bar and diaper work of ready referred to. A double thread of B. & A. Filo is best adapted to the work. The thread should be brought up on the surface its full length above the framed fabric and the needle turned in the fingers until the thread is well twisted, then sliding the twisted thread over the forefinger of the left hand and the needle down a quarter of an inch in advance on the fabric; bring it up again close beside the stitch thus laid, about a third back on its length, then send it down again in advance. The width of the stem should be covered with parallel lines of these stitches. One line is not satisfactory, but two or more lie well together. The stitches must be taken uniformly all on one side of each line. They may be much longer than those of the simple outline. See Fig. IV c'

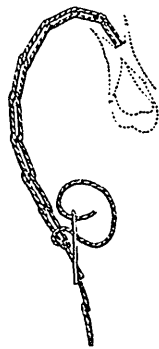


FIG. IV c'. TWISTED OUTLINE STITCH.

Wound Stitches.

The wound stitches are those for the execution of which the thread is turned two or more times around the needle before it is sent through the fabric. Of these the most useful in our work is the French knot. Old pieces of needlework show us how this may be used on backgrounds as a filling stitch. It is especially suitable for stamens of flowers when they have a certain character. It ought not however to be universally used in this way. We should ob-



FIG. 12.



FIG. 13.



FIG. 14.



FIG. 15.

serve the nature and endeavor to indicate what we see by such means as will best fulfil the effect. So, while commending the French knot for feathery stamens, one should have some other means when this is not adequate. Figs. 12, 13, 14, and 15 show various stamens which are likely to raise questions in the mind of the worker. The lines in the filaments show how effectively "satin stitch" can be managed in these cases. Fig. 12 shows the central stamen the direction of the under filling of the anther. One thing is impossible to obtain good results with inferior silk

often sees a French knot in the center of a violet. Fig. 13 shows how much more expressively the center may be embroidered. The combination of satin stitches in the center of Fig. 14 is a very pretty management and the anthers in Fig. 15 come out firm and clear when worked as indicated. This caution against the wrong use of the French knot ought to save the worker from the popular mistakes and at the same time emphasize the *proper* use of the pretty knot stitch.

V a.—Simple French Knot. To form the simple French knot, bring the thread through its full length above framed fabric with the right hand. Take hold of the thread with the thumb and forefinger of the left hand about two inches above the point where it leaves the ground material. Now lower the needle and twist the thread within that two inches, around it, once, twice or as many times as necessary, according to the size of the knot required. The greater the number of twists the looser they must be, and they must be kept one above the other in proper succession. Draw the twist down to the surface at the point of the needle, send the needle through to its eye at almost the same point where the thread leaves the ground. Place the forefinger of the right hand upon the twist and draw the thread through with the left hand under the frame. See Fig. V a. If a very large knot is desired it is better to use a double thread than to twist one strand many times around the needle.

V b.—French Knot Combined with Stem. Instead of taking a second stitch on the surface to form the filament when making a stamen which shows both filament and anther, send the needle down through the twist brought against the surface, at the required distance from the point where the thread leaves the ground. The knot and simple straight line is thus laid with one stitch. It is not only a more expeditious way, but the stitch so placed lies better. See Fig. V. b.

V. c.—Bullion stitch. As its name implies this stitch is usually done in gold thread. It may be done in silk, and if well managed the petals of small flowers so embroidered are very pretty in conventional work. See Fig. V c. If gold colored silk is used the effect is very like bullion. It belongs to Turkish embroidery.

Nearly all the thread is laid on the surface in this as in most Oriental work. Where pure gold is used it is naturally a stem.

Insist upon having your Silk done up in Patent Holders



FIG. V. a.

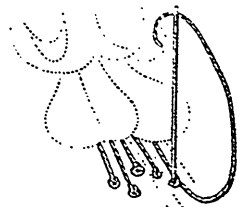


FIG. V. b.

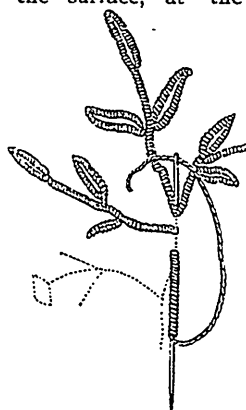


FIG. V. c.

place as much as possible on the right side. The plan is evident in all the Turkish stitches. The lavishness of their work is after all not an extravagance which amounts to wastefulness. They succeed in being at once luxuriant and economical, and in this, as in needlework in general the traits of the people are shown.

Buttonhole Stitches.

The buttonhole stitches are another most decorative group. They can be managed in so many broad ways and made to carry large masses of color economically. Although they are used largely in combination with other stitches, yet they have an independent place of their own which has only to be realized to be appreciated. This is especially apparent in their application to large pieces, such as portieres. On these and other hangings they can be made to fill in quickly and produce strong effects. They are now so many inexpensive, yet artistic, cotton and linen fabrics worthy of decoration that a needleworker who cares to do only simple work, can by these stitches wrought on such grounds with the heavier Brainerd & Armstrong Silks, produce beautiful work. It is a case of given the means and the material; application of brains alone is necessary to the most satisfactory result. The following are the details of buttonhole embroidery. The worker who seeks to "manage" these will find their resources quite endless.

A few words of especial application to the buttonhole scallop which is so used in our work on linens may be helpful. It is usually best to make the buttonholed edge in white silk. If color is used it should be the lightest shades, because they are very easy to overbalance in color weight the edge, which should always be rounded off to the rest of the embroidery.

VI a.—Simple Buttonhole stitch. The buttonhole stitches are worked in the round. The space to be buttonholed must be bounded by two lines. The side along which the knot of the stitch is to lie should be held toward one. The needle should be sent down just over the farther line and brought up just in front of the nearer line. Keep the thread in front of the needle and under it as the stitch is drawn through and placed. The loop thus forms a knot on the edge. The stitches should always be taken at right angles to the direction of the curve in the scallop one is working. It will be very helpful to remember this when embroidering complicated scallops where the angle of direction is constantly changing. The silk should never be allowed to start the thread for buttonholing; instead run the thread in along the space to be covered and after laying one or two stitches cut it close. Finish it off on the back by running it under the laid stitches and catching it into the ground once or twice to make it secure. If possible use a thread

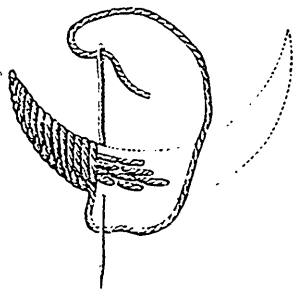


FIG VI a.
SIMPLE BUTTONHOLE STITCH.

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

long enough to embroider one scallop entire. A new thread can be started at a scallop, but one should avoid doing this as far as possible, because it will make an unevenness on the edge which is very likely to be clipped when the scallops are cut out. The work should be carried from left to right. The stitches should be placed very close. See Fig. VI a.

VI b.—*Long and Short Buttonhole stitch.* Many variations of this method may be applied to the elaborate scallop work of our newest linen designs. The rococo affords scope for much originality. Fig. VI b shows how we may buttonhole long and short to vary the upper edge.

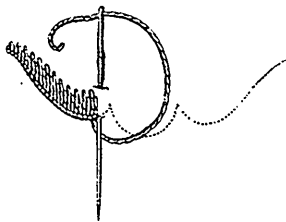


FIG. VI b.
LONG AND SHORT BUTTONHOLE
STITCH.

spaces in order that that they shall keep their position on the ground material. Blanket stitch is much used on flannels. On very soft materials it is well to reverse the needle and carry it through eye first, or a blunt needle may be used. B. & A. Etching Silk or Twisted Embroidery Silk is best suited for the work. See Fig. VI c.

VI c.—*Blanket stitch.* The blanket stitch is a simple buttonhole taken far apart. It is necessary when leaving spaces between buttonhole stitches to keep a certain proportion between the length of the stitches and the spaces.



FIG. VI c. BLANKET STITCH.

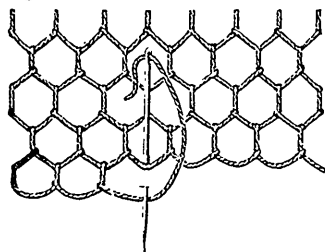


FIG. VI d. HONEYCOMB STITCH.

material and loop of the first row and *out* below, thus forming a line of loops for the third row, which in turn should be carried back from left to right. This work can be conformed to any space by a little planning as to widening and narrowing. See Fig. VI d.

VI e.—*Fish-net stitch.* In this stitch the effect is the same as honeycomb stitch. It is made in the same way with this exception that the stitches of all the rows except the first and last are taken through the loops of the row above.

VI d.—*Honeycomb stitch.* The first row in this work is a row of blanket buttonhole stitches taken very loose. This of course is worked from left to right. The next row is composed of loose buttonhole stitches of equal length with the first row, is carried back from right to left. Each stitch of this row should be taken *in* through the ground

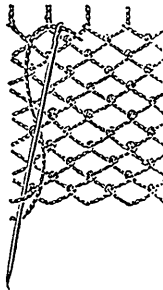


FIG. VI e.
FISH-NET STITCH.

through the fabric. Each succeeding row draws down the loops of the preceding row. The last stitch of each side is taken through the ground. It is necessary to make the loops very loose and it is best to reverse the needle to avoid splitting the fabric.

See Fig. VI e.

VI f.—*Double Buttonhole or Roman stitch* is very pretty for border bars. It may be made from one-fourth of an inch to an inch wide. It is especially nice for narrow knots of the empire designs. It may also be used for narrow leaves and

flowers in purely conventional designs. Bring the needle up in the center of the width of the bar the length of the thread and take the regular buttonhole stitch from this point over the upper line and point a little above the start; draw this stitch through. The point of the needle in this case was directed down. Now put in the needle on the lower edge of the bar and send it up to a point a little above the start and a trifle to the right, keeping the needle to the right. Draw the stitch through and

directed to make another from above like the first, always keeping the thread to the right to form the loop. The effect of this is that of a satin stitch on the top and bottom of the bar with a braided

line through the center. It is very effective and pretty. The braid may be made wider by making the stitches shorter. See Fig. VI f.

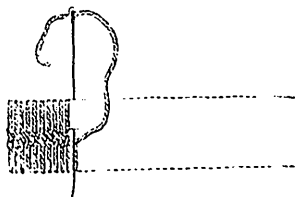


FIG. VI f.
DOUBLE BUTTONHOLE STITCH

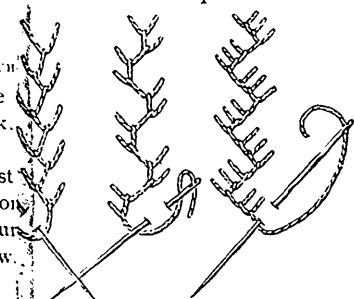


FIG. VI g.
CAT, BRIER, OR CORAL STITCH.

more loop stitches should be placed to the right; then the thread should be directed to the left and the same number of loop stitches should be taken on this side. The perpendicular line is formed by carrying the thread from right to left and back again. See Fig. VI g. Twisted embroidery Silk should be used for this work.

VI g.—*Cat, Brier, or Coral stitch.* Also sometimes called seamstress feather stitch. A buttonhole loop taken on each side of stitches which are, in their general direction perpendicular. No outline is necessary for this work; the direction alone need be indicated. That can be done by a light pencil or chalk line. One,

Darning Stitches.

The greater part of the thread is laid on the right side of the fabric in the darning stitches. In all but the old English darning, however, the ground material is not entirely covered under the work. It therefore plays an important part in the effect and must be especially considered. The material in these cases should be taken on entirely different tones. Interesting art principles are involved in the management of color. The Japanese fully appreciate this opportunity to

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

produce various color effects, as shown in their wonderful use of "sketchy stitches." Simple darning is usually a background filling stitch. Beautiful and rich specimens of needlework may be wrought in this easy hand stitch. Brown and white linens may be stamped with most elaborate designs, and these can be brought out very readily by darning the background and outlining the lines of the design with the Kensington Outline Stitch. The design may then be further enriched.

VII a.—Simple Darning Stitch. This consists in running parallel lines of alternating stitches, short on the back and long on the face of the material. Where these rows come in contact with the lines of the design the thread should be carried over the back and continued in a running line. If the space is wide the darning may be finished in sections on each side, but as far as practicable it is best to carry the silk in continuous lines. The stitches of every row should be taken so as to make the tiny spaces on the face fall exactly in the center of the long stitches of the preceding row. See Fig. VII a. It is very important to have these rows equal in tension and it will require practice to succeed in making them so.

VII b.—Pattern Darning stitch. This is also background work. An irregular tracing may be lightly marked in pencil within a definite space and the background darned in parallel lines against it, throwing out the tracery which is expressed in the space of the ground material which remains uncovered. This is a very effective bordering. See Fig. VII b.

VII c.—Brick Darning stitch. The color may be strengthened and a very rich texture gained by brick darning. This consists in laying parallel lines, by darning the length of one line with stitches exactly the same length on the face and on the reverse side, then turning and darning back on the same line, alternating the stitches and spaces. When these lines are complete, place lines of alternating stitches at right angles darned only once, not twice as for the first unbroken lines. See Fig. VII c.

VII d.—Seed stitch. This is exactly the reverse of Simple Darning in that it is a short stitch on the face and a long one on the back. There are many ways of using it as a filling stitch in scalloped and rococo borders, also in combination with satin stitch as used for lettering. See Fig. VII d.

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

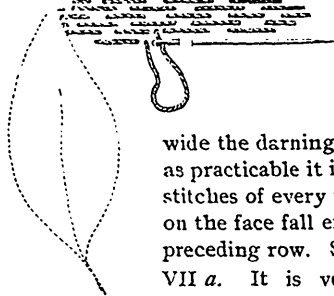


FIG. VII a.
SIMPLE DARNING
STITCH.

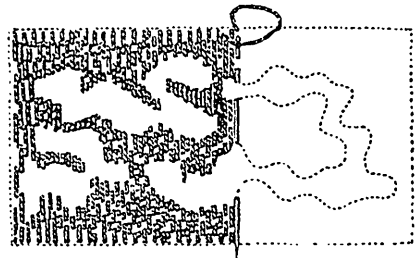


FIG. VII b. PATTERN DARNING STITCH.

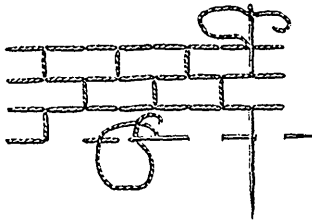


FIG. VII c. BRICK DARNING STITCH.

VII e.—*Queen Anne Darning stitch.* While this is by no means as old a method as many other embroidery stitches, it has a very quaint appearance. It is rather mechanical when

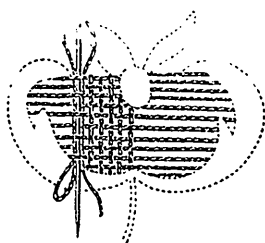


FIG. VII e.
QUEEN ANNE DARNING
STITCH.

laid so close as to form a solid surface. It is much prettier to lay the stitches so that the background will show through the spaces. The silk is not passed through the fabric except at the start and finish of the lines. It is laid from side to side of the outline over the form in long parallel stitches. These are crossed at right angles by weaving in threads alternating over and under with each long laid stitch. We see very curious examples of this in old English embroideries. See Fig. VII e.

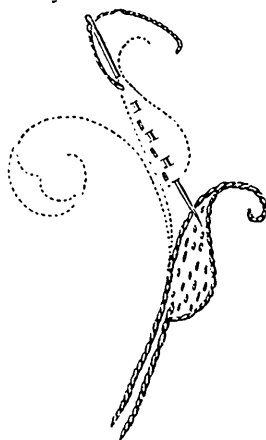


FIG. VII d. SEED STITCH.

Chain Stitches.

These are also hand stitches and the principle is the same as that of the buttonhole stitches, that is the needle is pointed toward one and thread is kept in front of and under its point in placing the stitches. These stitches are carried from top to bottom of lines, however, instead of from left to right, thus placing them one below the other and producing an entirely different effect from stitches

laid side by side. They are, in nearly all their applications, outline stitches, and may be used in endless decorative ways as "fancy stitches."

VIII a.—*Common Chain Stitch.* A series of loop stitches, each succeeding one taken through the lower end of the preceding loop. Send the needle down always to the right of the point where the thread leaves the ground material, within the loop. A line of linked loop stitches will thus be formed. See Fig. VIII a.

VIII b.—*Double Chain Stitch.* This consists of two rows of common chain laid parallel and caught together by regular over stitches passed through the inner edge of each of the two rows alternately. The effect of this work

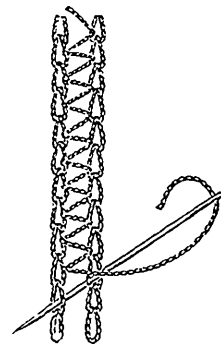


FIG. VIII b.
DOUBLE CHAIN STITCH.



FIG. VIII a.
COMMON
CHAIN
STITCH.

is very pretty when the lines of chain stitches are laid half an inch apart and connected by a contrasting color. See Fig. VIII b.

These Silks have obtained highest awards at all Expositions

VIII c.—*Cable Stitch*. Cable stitch differs from common chain only in that the needle is sent down outside instead of within each preceding loop, a trifle to the right and and below it, thus forming a chain of open links. This stitch may be laid very rapidly and is less mechanical in effect than common chain. See Fig. VIII c.

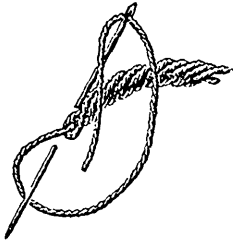


FIG. VIII d. ROPE STITCH.

VIII d.—*Rope Stitch*. This is commenced by the same kind of a loop as common chain; the succeeding stitches are taken by sending the needle down to the left and back of the loop instead of through it. Bring the needle out to the right and form the loop as in common chain. This makes a beautiful raised outline. The effect is not unlike that of a couched cord. It is moreover strong and therefore appropriate where a couched cord would not be. See Fig. VIII d.



FIG. VIII e. SINGLE REVERSE CHAIN STITCH.

VIII e.—*Single Reverse Chain Stitch*. To outline with the reverse chain stitch it is necessary first to lay a simple stitch on the surface, bring the needle up below the end of this at a distance of the length of a stitch from it; now pass the needle, eye first, behind the first stitch, not through the fabric; then draw through the length of the thread, insert the point of the needle a trifle to the left of the point where it came up, and bring it out below again, the distance of the length of the preceding stitch; again pass the needle back of the chain loop just laid, as it was in the first place passed back of the simple stitch; continue these laid loops along the lines to be covered. See Fig. VIII e.

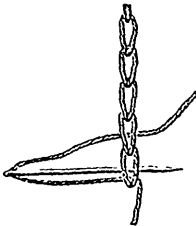


FIG. VIII f. DOUBLE REVERSE CHAIN STITCH.

VIII f.—*Double Reverse Chain Stitch*. To from the double reverse chain proceed in the same way to the point of the first "single reverse chain stitch," but instead of sending the needle down the distance of a stitch below, insert it the same but bring it out just to the right or at about the point where the thread leaves the fabric. Draw this tiny stitch through and pass the needle again back of the simple stitch thus forming a double loop. Send it down again on the point to the left of the start and out the length of a stitch below on the outline. The next stitches are taken in the same way, passing the needle back of the loops as in the first case back of the simple stitch. See Fig. VIII f.



FIG. VIII g. BEADING STITCH.

VIII g.—*Beading Stitch*. A chain or button-hole loop taken at a decided angle or even at a right angle over the thread laid on the outline as the stitch proceeds. The effect is that of knots or "beads" placed at regular spaces along the seeming laid line of silk. See Fig. VIII g.

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

VIII h.—*Bird's Eye Stitch*. Formed like the chain loops but grouped about a center. Small radiating devices can be very successfully embroidered in this

way; the effect of small petals as in daisies is very good. The loop is fastened by a tiny stitch at its base and the needle again brought out at the center. See Fig. VIII h.

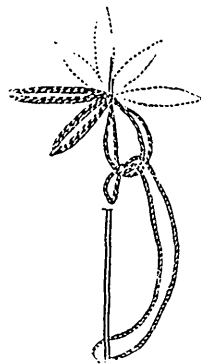


FIG. VIII h.
BIRD'S EYE STITCH.

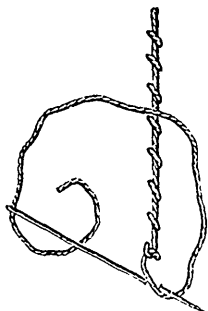


FIG. VIII g
BEADING STITCH.

VIII i.—*Tambour Stitch*. The Tambour stitch is the chain executed with a small hook, which is pushed up and down through the fabric. It is a Turkish embroidery and very like machine work. There are various other modifications of these chain stitches.

B. & A. Rope Silk, Roman and Caspian Floss are especially adapted to these pretty outline stitches. They are so soft and pliable that they keep their position on the material. Firmly twisted silks cannot be so readily passed through and do not become, as it were, a part of the fabric. These silks should be carried in a coarse needle.

Part 3. Fancy Stitches.

There are many stitches which make pretty finishing edges or lines, and which can be adapted in various ways where only a little decoration is required. Among these are the herringbone and its modifications.

IX a.—*Herringbone Stitch*. A short stitch on the back taken from right to left followed by an identical short stitch taken in the same direction below and to

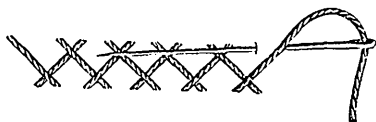


FIG. IX a. HERRINGBONE STITCH.

near the base, the first long stitch. See Fig. IX a.

the right of the first. This lays a long stitch on the surface slanting from left to right. The next short stitch should be in line horizontally with the first one and when it is drawn through another long stitch will be laid on the surface, crossing,

IX b.—*Border Stitch*. This is also a series of short stitches on the reverse side and taken from side to side of a prescribed space in such a way as to lay the long stitch on the face. It is carried perpendicularly instead of from left to right,

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

and this difference in direction alone makes it an entirely different stitch from the herringbone. See Fig. IX *b*.

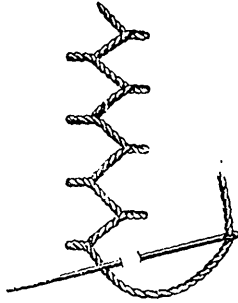


FIG. IX *b*. BORDER STITCH.

There is an endless variety of fancy cross stitches. These are used for fill in geometrical figures, or for backgrounds in conventional work. In single lines they are pretty as edges or finishing touches. It is much easier to work them on coarse linens where threads may be counted.

IX *c*.—*Tent Stitch*. The tent stitch is a series of diagonal stitches carried up or down, one way only, that is, not crossed. It is the first step in cross stitch. See Fig. IX *c*.



FIG IX *c* TENT STITCH.

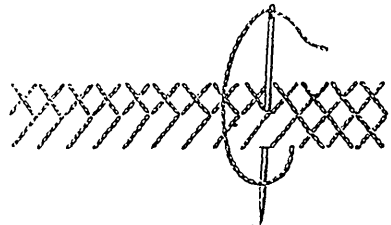


FIG. IX *d*. CROSS STITCH.

IX *e*.—*Persian Cross Stitch* This is made by taking up the short stitch on the upper edge of the width once again as long as the corresponding



FIG. IX *e*. PERSIAN CROSS STITCH.

stitch on lower edge, thus forming a double cross stitch, or a tiny cross on each side of each stitch. It may be worked in either direction. The effect is that of a braided line. Rows of this stitch form very rich masses of color. It is much more artistic than the simple or German cross stitch. See Fig. IX *e*.

IX *f*.—*Reverse Cat Stitch*. Among other stitches very pretty for ornamental borders is the one we may call reverse coral or seamstress feather stitch. This stitch is worked away from one in an ascending direction, first from the right, then from the left. The thread is kept above the needle. See Fig. IX *f*.

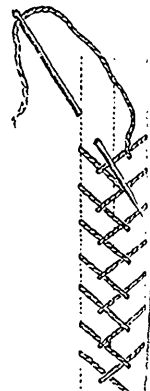


FIG. IX /
REVERSE
CAT STITCH

IX *g*.—*Long and Short Cross Stitch*. The three illustrations Fig. IX *g* (1), (2), (3), show how a slight variation changes the character of these little borders. It is best to make light parallel pencil lines on the

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

ground in order to keep the long stitches of equal length. These stitches are worked from right to left. For IX *g* (1) bring the needle up on the lower line, take the stitch over the upper to the middle of the space at a decided slant, draw through the length of the thread and send the needle down on the other side of the long stitch thus laid, so crossing it with a short straight stitch. IX *g* (2) is also commenced on the lower line. Take the first stitch on the upper, thus laying the long stitch slanting from left to right bring out the needle to the left and send it in to the right over the upper end of the long stitch; bring it out a little above the lower line to the left of the lower end of the long stitch, cross this in turn, bring out the needle again on the lower line ready to repeat the stitch. IX *g* (3) shows the long stitch crossed at one end only. An ingenious worker will invent other modifications of these cross stitches.

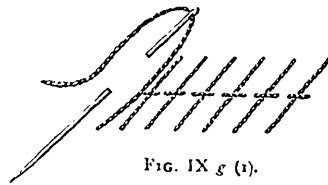


FIG. IX *g* (1).

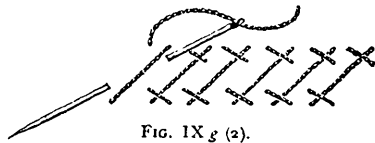


FIG. IX *g* (2).

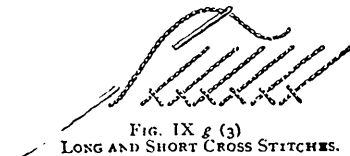


FIG. IX *g* (3)
LONG AND SHORT CROSS STITCHES.

IX *h*.—*Ismit or Turkish Cross.*

stitch. A slight difference in the plan of taking a stitch changes the entire effect. This is obvious in the *Ismit* Stitch. It is taken exactly as the herringbone, and the radical difference in the result is due simply to making the lines meet at a point. See Fig. IX *h*. When the lines are very long they may be fastened by couching stitches at the intersections.

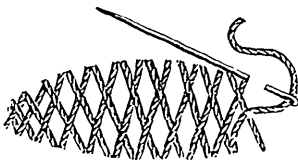


FIG. IX *h*.

ISMIT OR TURKISH CROSS STITCH.

its center. It is a pretty way of filling leaflike forms. The silk is started from the base of such to the left. The needle is then inserted about midway up the form on the right side and brought out on the left exactly opposite, thus laying the satin stitch on the back. The next stitch is taken again at the base from right to left above the starting point, thus laying the satin stitch on the back, and completing the cross stitch on the face. Repeat these stitches one above the other.

Turkish fabrics which are to be used on both sides are often worked in this stitch. See Fig. IX *i*.

IX *i*.—*Janina or Filling Cross Stitch.*

This stitch forms a crossed or braided line throughout

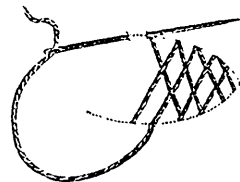
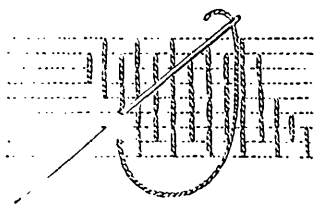
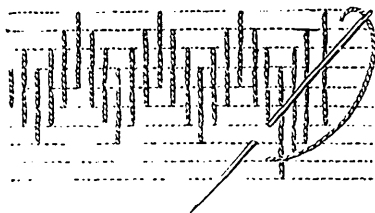


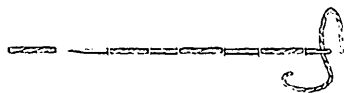
FIG. IX *i*.
JANINA OR FILLING
CROSS STITCH.

IX *j*.—*Cushion Stitch*. Two varieties of the cushion stitch are shown in the illustrations. The correctness of these stitches is dependent upon the woof and

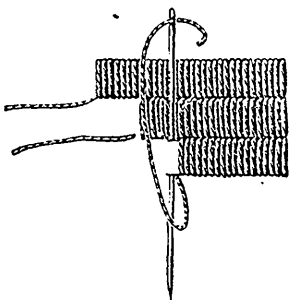
FIG. IX *j* (1). CUSHION STITCH.FIG. IX *j* (2). CUSHION STITCH.

warp of the fabric. They are very rich filling stitches, and there are a great variety of them in the old tapestries. Modern tapestries are reproductions in these stitch es. See Fig. *j* (1) and (2).

IX *k*.—*Holbein Stitch*. This is described in the first step for brick darning. It is straight lines composed of stitches "run" first in one direction then alternately with the spaces left, "run" back. Some German specimens are back-stitch merely, but it is double "running" when the fabric is to be seen on both sides. See Fig. IX *k*.

FIG. IX *k*. HOLBEIN STITCH.

IX *l*.—*Gobelin Stitch*. This is a series of satin stitch bars or squares adjacent to each other. The stitches are not laid as close as in French satin work. See Fig. IX *l*. The gobelin tapestries are wrought in this stitch. It forms a complete surface of stitchery which takes the light beautifully and produces in the soft colors used in these tapestries that dreamy effect we associate with the antique hangings.

FIG. IX *l*
GOBELIN STITCH.FIG. IX *m* (1).
STAR STITCHFIG. IX *m* (2).
ARROW HEAD STITCH.

IX *m*.—*Star and Arrow Head Stitches*. Star stitches are generally used as powderings; placed very close they become filling stitches. The arrow heads are also pretty powderings. See Fig. IX *m* (1) and (2).

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



JACK ROSE.
COLORED PLATE I.

SILK EMBROIDERY.



Jacqueminot Rose Centerpiece No. LC 1000 Design 23.
 COLORED PLATE I.

There is certainly no more general favorite among roses than the Jack, both on account of its deep glowing color and its queenly growth, and it retains its place in the field of needlework, notwithstanding the claims of many newcomers.

Border.—The border is formed of scrolls, which are worked in Buttonhole stitch with Caspian Floss, White Corticelli B. & A. 2002. These scrolls are work-

ed along their inner edge with a line of narrow Buttonhole stitch, done with Caspian Floss, Green Corticelli B. & A. 2740, the stitches being placed an eighth of an inch apart, as shown by the illustration.



JACQUEMINOT ROSE CENTERPIECE No. LC 1000 DESIGN 23.

Flowers.—The rich glowing red of the Jack is well brought out the use of Filo Silk, Red Corticelli B. & A. 2061a, 2062a, 2064, 2065, 2066, 2067. The lighter shade appears only in the turnover edges, and the darker shades predominate. Colored Plate I shows not only the shading, but the stitch direction as well, and in a flower like the double rose this is the principal stumbling block.

The relation of each petal to the center must be determined before commencing the work, also the highest point of light. This is as much a means of success in silk embroidery as a good pattern or the proper shades of silk. Everything must be carefully planned, and not left haphazard, to chance or inspiration, for few of us can rely upon the last named faculty.

Leaves.—As the flowers are in full embroidery, the leaves should be as well.

It is impossible to obtain good results with inferior Silk

The stitches are slanted from the edge to the mid-vein, which is worked in Out line stitch. Shades of Green Corticelli B. & A. 2561, 2562, 2563, 2564, are used for the leaves, and the darker shades for the stems, which are worked in Tapestry stitch with the thorns in Red Brown or Terra Cotta 2091. An embroidery lesson on the double rose was given in the January 1900 issue of CORTICELLI HOME NEEDLEWORK, and copies of this number may still be obtained of the publishers. (Somewhat difficult.)

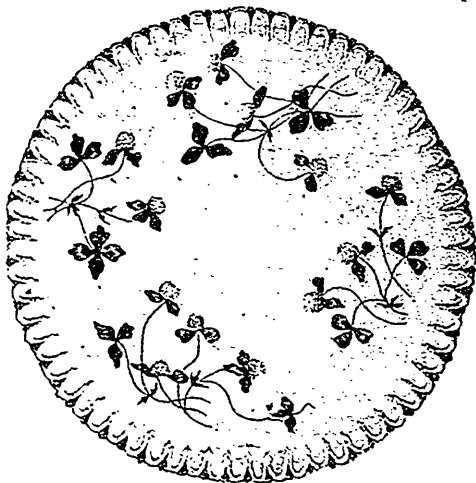
Materials: Filo Silk, 2 skeins each Corticelli B. & A. 2064, 2065, 2066, 2562, 2563, 2564; 1 skein each Corticelli B. & A. 2091, 2061A, 2062A, 2067, 2561. Caspian Floss, 6 skeins Corticelli B. & A. 2002; 3 skeins Corticelli B. & A. 2740. Dealers can furnish stamped linen of this design in 12, 18, 22 and 24 inch sizes. See note page 46.

Clover Centerpiece Design No. LC 1000-1A.

The exquisite colorings of the clover are especially pretty embroidered on white linen. Silk embroidery is wonderfully fascinating, and is once again claiming first attention from needleworkers.

Border.—The border of this centerpiece design is unique in that its scalloped edge, worked in Buttonhole stitch with Caspian Floss, White Corticelli B. & A. 2002, is shown up against a background of green. The ground is worked on the edge in Buttonhole stitch, the stitches extending down between the white scallops already referred to. Caspian Floss, Green Corticelli B. & A. 2051, is used. It is a remarkably simple border, but very effective.

Flowers.—There are many ways in which the clover may be embroidered, but perhaps the most satisfactory of all is to work each individual floweret in Satin stitch. Do not attempt too much shading, but work in rows, gradually lightening the color toward the tip. The work is begun at the base of the head as it is much the easier to work toward stitches already laid than from them. For shades of clover red use Corticelli B. & A. 2671, 2672, 2674, 2675, 2676. An embroidery lesson on the clover was given in the April 1900 issue, and will be of especial interest to beginners. (Send 10 cents to the publishers for this copy.)



CLOVER CENTERPIECE DESIGN NO. LC 1000-1A.

Leaves.—One of the prettiest features of the clover is the leaves, with their
Corticelli B. & A. Silk in Holders don't snarl or tangle

bright crescent shaped marking. This should first be worked out in all the leaves in tiny Long and Short stitch. The body of the leaves is then covered in Feather stitch, for which use the darker shades. Clover greens are peculiar and combine rich soft shades with dull brown greens as Corticelli B. & A. 2050, 2051, 2052, 2053, 2054, and 2281, 2282, 2283. The slender stems supporting the nodding leaves and flower heads are prettiest outlined and this should be done before putting the linen in the frame for the full embroidery. (Not difficult.)

Materials: Filo Silk, 2 skeins each Corticelli B. & A. 2671, 2672, 2674, 2050, 2051, 2052, 2053; 1 skein each Corticelli B. & A. 2675, 2676, 2054, 2281, 2282, 2283. Caspian Floss, 8 skeins Corticelli B. & A. 2002; 4 skeins Corticelli B. & A. 2051. Dealers can furnish stamped linen of this design in 12, 18 and 22 inches sizes. See note page 46.

Pansy Centerpiece Design No. 95.

COLORED PLATE II.

By Elnora Sophia Embshoff.

Elaborate in effect and exquisite in coloring is this centerpiece design of pansies. It is large in size, being 36 inches in diameter, and makes a most beautiful banquet center.

Border.—The border is formed of large shell scallops which are worked in Buttonhole stitch with Caspian Floss, White 2002. Each section of the scallops is thus worked, and then the space between filled with cross bars of Roman Floss, Green 2741, caught down with the same. This shows very clearly in the Colored Plate. Each little scroll figure above the scallops is underlaid with lace net, and when the embroidery is completed and the linen cut away the background shows through the lace with pretty effect.

Flowers.—One might write indefinitely as to the colors and combinations of colors and shades of colors which may be used in embroidering pansies. It is only necessary to gaze upon a bed all aglow with the lovely velvety faces to realize this. Colored Plate II shows this finished embroidery so clearly that we shall only give here the shades used in each particular blossom and then follow with some few directions on pansies in general.

For the light and dark purple pansies use Filo Silk Corticelli B. & A. 2520a, 2520b, 2520, 2521, 2521a, 2522, 2522a, 2523. For the Red, Corticelli B. & A. 2090a, 2090, 2090b, 2092, 2093. For brown use Corticelli B. & A. 2772, 2120, 2121, 2122. For blue, Corticelli B. & A. 2600, 2601, 2602, 2603, 2614. Yellow, Corticelli B. & A. 2010a, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020. Purple, Corticelli B. & A. 2520b, 2520, 2610, 2611, 2612, 2613, 2614. Purple and yellow pansies, 2853, 2854, 2855, 2012, 2014, 2016. One of the chief features to be considered is the extreme delicacy of the texture. Nothing can better express this than Filo Silk. With this in mind, and the wavy outline of the petals carefully carried out,

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

one of the chiefest obstacles is overcome, The stitch direction of the pansy is always to the center and this center should be an oval dot worked in Satin stitch with Green Corticelli B. & A. 2281. Beginners are especially referred to the embroidery lesson on the pansy which appears in the issue of CORTICELLI HOME NEEDLEWORK for July 1900.

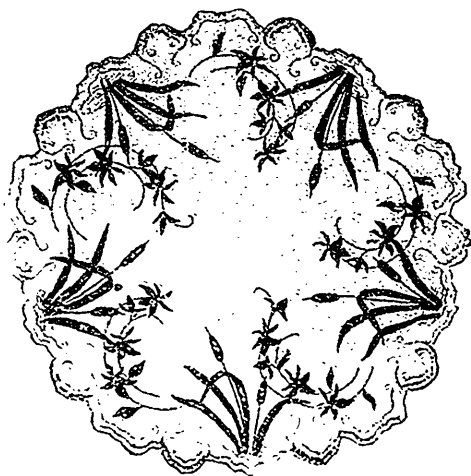
Leaves.—In this design the leaves are worked in full embroidery with Filo Silk 2050b, 2050a, 2050, 2051, 2052, 2053, 2054. Notice that the center vein is quite prominent and that the stitches slant toward this and thus to the center or stem base. Twisted Outline stitch will express very nicely the ridged character of the stems. (Somewhat difficult.)

Materials; Filo Silk, 2 skeins each Corticelli B. & A. 2090a, 2090, 2090b, 2092, 2093, 2010a, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2772, 2120, 2121, 2122, 2520a, 2520b, 2520, 2521, 2521a, 2522, 2522a, 2523, 2520b, 2610, 2611, 2612, 2613, 2614, 2600, 2601, 2602, 2603, 2050b, 2050a, 2050, 2051, 2052, 2053, 2054, 2853, 2854, 2855. Caspian Floss, 10 skeins Corticelli B. & A. 2002. Roman Floss, 7 skeins Corticelli B. & A. 2741. Dealers can furnish stamped linen of this design in 36 inch size only. See note, page 46.

Cat-Tail and Cardinal Flower Centerpiece Design No. 808 C.

It has been said that there is nothing new under the sun, and it most assuredly is difficult to find anything new in the line of centerpiece designs. Aquatic designs are perhaps not as commonly shown as some others. The cardinal flower and cat-tail make an effective combination.

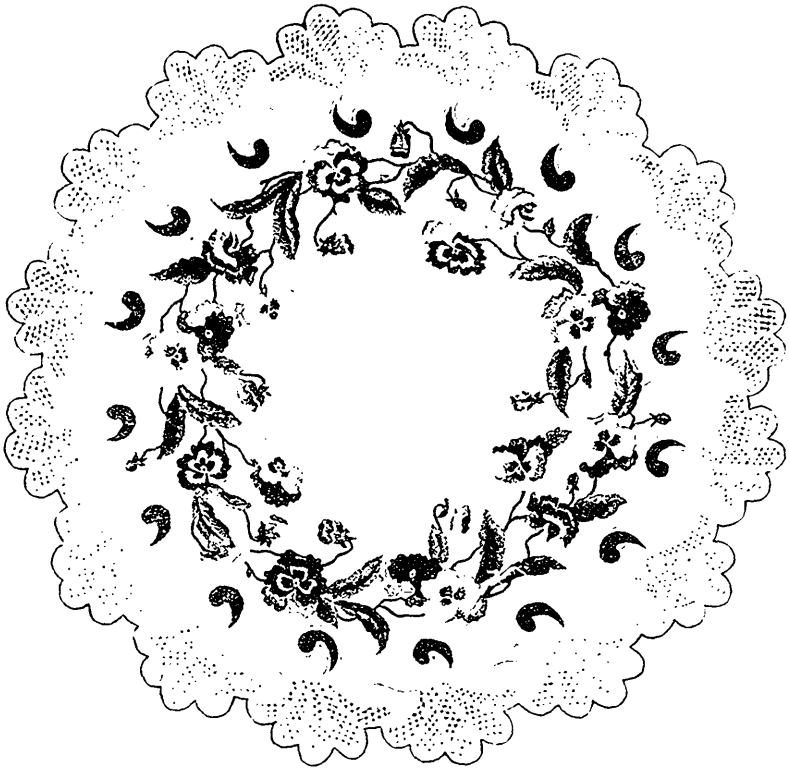
Border.—The border is composed of scallops of two sizes. The wide scallop is worked in plain Buttonhole stitch with Caspian Floss, White Corticelli B & A. 2002. and the line just above outlined with Green Corticelli B. & A. 2741. The other scallops are worked in Long and Short Buttonhole stitch with Caspian Floss, Green Corticelli B. & A. 2741, and the scroll just above worked in Satin stitch with White 2002.



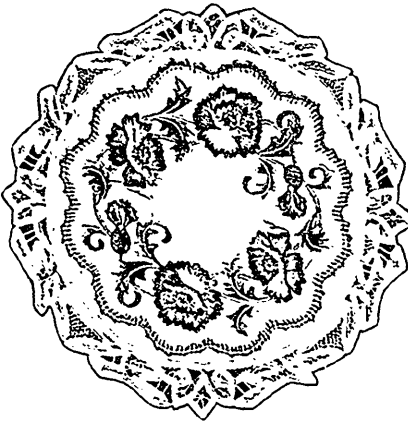
CAT-TAIL AND CARDINAL FLOWER CENTERPIECE
DESIGN No. 808 C.

Flowers.—Shades of Red Corticelli B. & A. 2061a, 2062a, 2064, 2065, are used

Insist upon having your Silk done up in Patent Holders



PANSY CENTERPIECE DESIGN 95.
COLORED PLATE II.



RED POPPY DOILY DESIGN 1616
WITH ARABIAN LACE EDGE.
COLORED PLATE III.



CHRYSANTHEMUM DOILY DESIGN 1618
WITH ARABIAN LACE EDGE.
COLORED PLATE IV.

for the flowers, which are worked in Feather stitch, the three wide petals in the darkest shades and the others in light with Yellow 2013 worked into the tip. The darkest shades of Red, 2064a, 2065, appear in the buds. The leaves of the cardinal flower, and the stems as well, are worked in shades of Green, Corticelli B. & A. 2180, 2180a, 2181, 2182, 2183. There is no prominent vein, so the stitches should all slant to the stem base.

Cat-Tails.—Cat-tails may be worked in one of the two ways, either filled solidly with French knots or worked in Feather stitch. In either case use Filo Silk, Brown 2442, 2443, and 2445. They are lightest at the top and shade darker to the base. Brown 2443 is used for the rod at the top, and this shades into dark green, same as used in the leaves.

Leaves.—The leaves or flags of the cat-tail must be worked in both bright and bronze greens, as 2451, 2452, 2454 and 2450. As in all parallel-veined leaves, they are worked in Feather stitch, the stitches slanting to the base. Outline the water with Green 2485. (Not difficult.)

Materials: Filo Silk, 1 skein each Corticelli B. & A. 2485, 2013, 2442, 2443, 2445, 2061a, 2062a, 2064, 2065, 2450, 2451, 2452, 2454, 2180, 2180a, 2181, 2182, 2183. Caspian Floss, 5 skeins Corticelli B. & A. 2002, 4 skeins Corticelli B. & A. 2741.

Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 46.

Red Poppy Doily Design No. 1616.

WITH BATTENBERG LACE EDGE.

COLORS PLATE III.

The interest in brown linen embroidery has in no wise abated. It is very serviceable, and doilies and centerpieces made of it can be used for a long time before needing a visit to the laundry. The design of flowers or fruits is very often tinted in the natural colors, so that the needleworker has little more to do than to blend into the tinting rows of Long and Short stitch in shades of silk matching the tinting. Roman Floss is used throughout, Red 2060, 2060a, 2060b, 2061a, 2062, 2062a, 2064, 2066 for the flowers, and Green 2560, 2561, 2562, 2563, 2564, for the leaves, Black 2000 is used in the centers of the flowers, and the stems and leaf veins are couched with Japanese Gold Thread. The scalloped border around the wreath of flowers is worked in Long and Short Buttonhole stitch with Roman Floss, Brown, 2160 and 2 63. The darker shade is worked outside the lighter and the stitches laid between. A row of Japanese Gold Thread is then run underneath and contrasts very prettily with the dull brown of the silk. This scalloped border may, if desired, form the edge of the doily, but the border of Arabian lace is newer and very much prettier. This braid matches the linen in color, and as it has a cord edge is very easily drawn into shape. The stitches are very simple and can be easily followed. They are described at length in the July 1901 issue of CORTI-

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

CELLI HOME NEEDLEWORK, and a copy of this number can be obtained of the publishers. Price ten cents.

Materials : Roman Floss, 1 skein each Corticelli B. & A. 2060, 2060a, 2060b, 2061a, 2062, 2062a, 2064, 2066, 2000, 2160, 2163, 2560, 2561, 2562, 2563, 2564. 1 skein Japanese Gold Thread. 6 yards Arabian Braid. 1 spool No. 50 Thread. Dealers can furnish stamped linen of this design in 12, 27 and 36 inch sizes. See note. page 46.

Grape Centerpiece Design No. LC 1003-20 A.

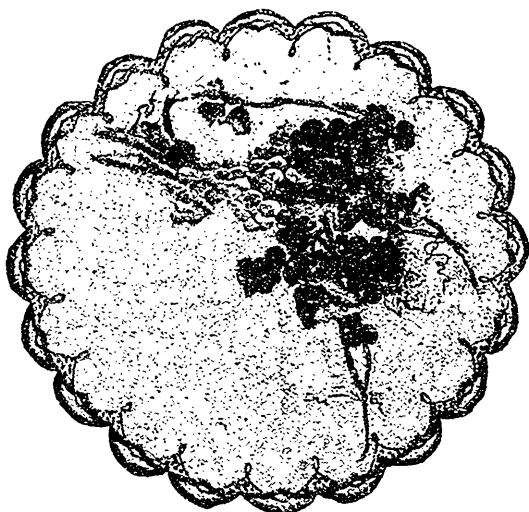
ON BROWN LINEN.

Perhaps what might be called a fad in the line of silk embroidery is the use of heavy brown linen as the foundation material. Particularly is this the case with large banquet centers. This especial design with its clusters of grapes is very effectively used on the dining table when the cover is removed. The design is tinted so that it is the easiest thing possible to obtain effective shading.

Border.—The scalloped edge, and inner scallops as well, are worked in Button-hole stitch with Roman Floss, Green 2743. The scroll lines are worked in Outline stitch with Roman Floss, Brown Corticelli B. & A. 2443, and the French knots are worked with the same.

Grapes.—As before stated the design is tinted, so even the novice will have no difficulty in securing handsome results. The grapes are padded with Roman Floss and then covered in Satin stitch with Filo Silk corresponding to the tinting. Needless to say, the stitches in each cluster should all run in one direction. Filo Silk 2780, 2740, 2741 is used for the green grapes ; 2037, 2370, for the blue, and 2795, 2796 for the purple. A double thread of Filo can be used very effectively.

Leaves.— Various shades of brown, green, and terra cotta appear in the leaves, and Filo Silk corresponding in color is used in working. A simple and effective way is to work the edge in Long and Short stitch and the veins in



GRAPE CENTERPIECE DESIGN No. LC1003-20A.

These Silks have obtained highest awards at all Expositions

Outline stitch. Shades of Terra Cotta 2093, Brown 2772, 2120, 2121, Green 2450 and 2452 are all used in the leaves and stems. The stems, which are worked in Satin stitch, are almost entirely in shades of brown, and the tendrils are outlined with the deeper shades. (Easy.)

Materials: Filo Silk, 4 skeins Corticelli B. & A. 2741; 2 skeins each Corticelli B. & A. 2093, 2795, 2796, 2037, 2120, 2121, 2454, 2740; 1 skein each Corticelli B. & A. 2370, 2772, 2450, 2452, 2780. Roman Floss, 8 skeins Corticelli B. & A. 2743; 3 skeins each Corticelli B. & A. 2370, 2523, 2443. Dealers can furnish stamped linen of this design in 12 and 24 inch sizes. See note, page 46.

Yellow Chrysanthemum Doily Design No. 1618.

WITH BATTENBERG LACE EDGE.

COLORED PLATE IV.

Another specimen of brown linen embroidery shows yellow chrysanthemums tinted and embroidered in self colors and the edge finished with a border of Arabian lace matching the linen in color. This border may be omitted, if desired, and the doily cut out around the scallops inclosing the wreath of flowers. This border is worked in two rows of Long and Short Buttonhole stitch with Roman Floss, Brown 2160, 2162, using the darker shade for the outer row and placing the stitches between those of the inner row. This means that the stitches in each row should be taken one-eighth of an inch apart. Under these stitches runs a line of Japanese Gold Thread, which shows very prettily in contrast to the silk. In the flowers Roman Floss, Yellow 2630, 2632, 2634, 2635, 2637, can be used to good advantage, working them in Outline stitch. The leaves are worked in Long and Short stitch with Green 2050a, 2050, 2052, 2053, and the veins and stems are outlined with Japanese Gold Thread, which gives a bright touch to the embroidery.

The lace pattern is furnished separately. Use an Arabian Lace Braid and carefully baste in position, always basting on the outer edge of curves, running the thread from one side to the other in order to effect this. If careful attention is given to this part of the work, by far the least interesting, there will be no danger of the braid being drawn out of shape by the stitches. Use a thread the same shade as the braid. The stitches are very simple. All are shown in the July 1901 Magazine. (Easy.)

Materials: Roman Floss, 1 skein each 2160, 2162, 2630, 2632, 2634, 2635, 2637, 2050a, 2050, 2052, 2053. 1 skein Japanese Gold Thread. Dealers can furnish stamped linen of this design in 12, 27, and 36 inch sizes. See note, page 46.

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

Violet and Fern Centerpiece Design No. 814C.

WITH BATTENBERG LACE EDGE.

COLORED PLATE VI.

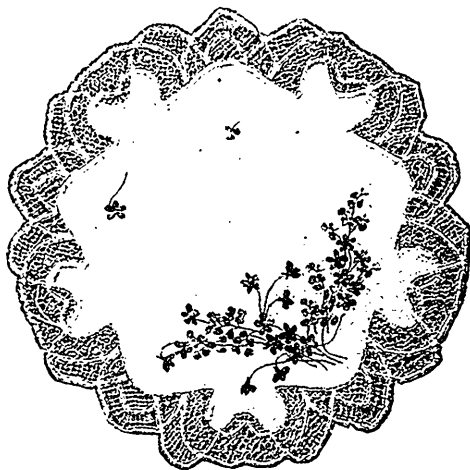
The violet is another of our popular flowers, and its combination with the dainty maidenhair fern is wonderfully attractive. The lace edge, too, is dainty and is very easy of construction. Lace stitches are very fully treated in the July 1901 issue of CORTICELLI HOME NEEDLEWORK, a copy of which can be obtained of the publisher for 10 cents, and with a little practice even the novice should be able to produce most satisfactory results.

Flowers.—As a flower the violet is wonderfully simple and can be worked with very little shading. Not more than two shades need be used in a flower—the lighter for the two upper petals and the darker for the lower ones. Corticelli B. & A. 2841, 2842, 2843, 2845 is a pretty line of colors to use, and in the centers of the open flowers may be worked a bit of Orange B. & A. 2020. Outline the stems with Green Corticelli B. & A. 2285.

Ferns.—Maidenhair fern works very prettily on white linen. The shade of green is soft and the contrast between it and the linen not too vivid. Use Green Corticelli B. & A. 2282, 2283, 2284, 2285. Each tiny frond should be worked first in Long and Short stitch, which with a few additional stitches will be enough to cover. One shade only should be used in each frond. In this way the effect of light and shade can be best expressed. Outline the stems with Brown Corticelli B. & A. 2090b. (Easy.)

Materials: Filo Silk, 1 skein each Corticelli B. & A. 2282, 2283, 2284, 2285, 2090b, 2841, 2842, 2843, 2845, 2020. 9 yards Battenberg Braid No. 6. 2 balls No. 100 Thread. Either Corticelli or B. & A. Silk may

be used as per above color numbers. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 46.



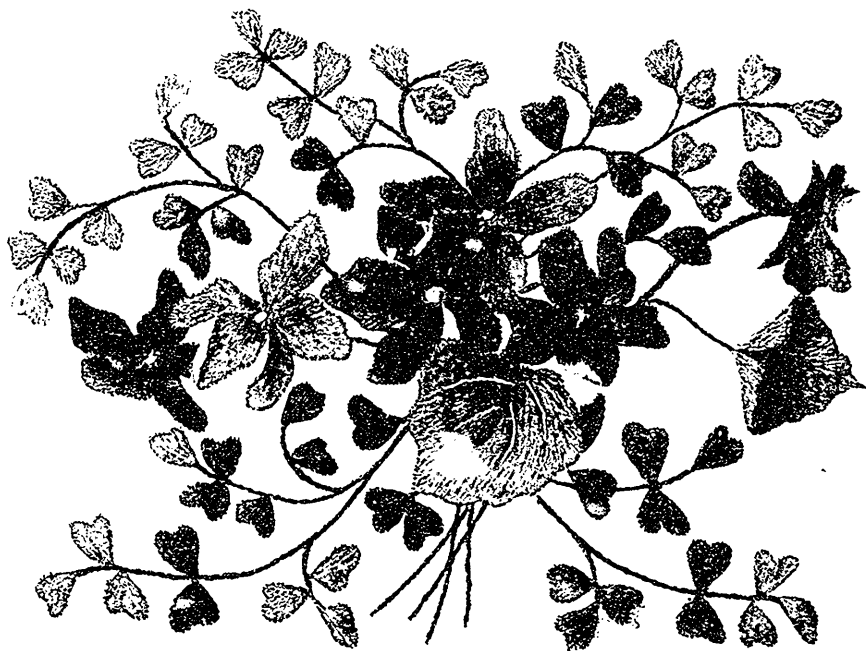
VIOLET AND FERN CENTERPIECE DESIGN NO. 814C.

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

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



HOLLY
COLORED PLATE V.



VIOLETS AND MAIDENHAIR FERN.
COLORED PLATE VI.

Oriental Centerpiece Design No. 5032.

COLORED PLATE VIII.

For use on the dining table, when the cover is removed, or with a punch bowl, there is nothing prettier than a brown linen centerpiece embroidered with colored silks and gold thread. The design which is shown by Colored Plate VIII is unique in form and coloring, and embroiders very beautifully.

The edge is worked in Long and Short Buttonhole stitch with a double thread of Roman Floss, red 2090b, and Green 2050. Then couch a double thread of Rope Silk, Black 2000, along the outer edge, with Roman Floss, Golden Brown 2162.

All of the design, excepting the parts tinted in yellow, are couched with Rope Silk, Black 2000, caught down with Roman Floss 2162, and the surface darned with a double thread of Roman Floss of corresponding color, blue on blue, red on red, and green on green. The parts tinted with yellow are outlined with Roman Floss, Black 2000, and Japanese Gold thread, and the surface darned with yellow same as the others. The entire work is of the simplest character and can be done without fatigue to the eyes. The foundation of brown linen is very heavy and firm, and is very rich combined with such brilliant embroidery. The Colored Plate is very good, yet does not do full justice to the finished embroidery. (Easy.)

Materials: Rope Silk, 6 skeins 2000. Roman Floss, 4 skeins each 2031, 2638; 7 skeins each 2090b, 2050; 3 skeins 2162. 1 skein Japanese Gold Thread. Dealers can furnish stamped linen of this design in 24 and 36 inch sizes. See note, page 46.

Forget-me-not Centerpiece Design No. 807C.

It is oftentimes desirable to use a square centerpiece. This design was prepared with that end in view. It is very simple as to border, flowers and conventional treatment, and especially good for a beginner, regularity in laying the stitches being its greatest requisite.

Border.—The scalloped edge is worked very simply in Buttonhole stitch with Caspian Floss, White Corticelli B. & A. 2002.

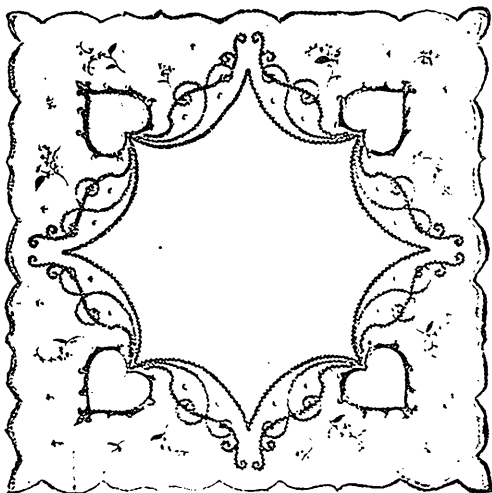
Scrolls.—The conventional treatment of scrolls and the four heart-shaped ornaments are worked in Brown. The frames of these four figures are worked in Caspian Floss, Brown Corticelli B. & A. 2163, the fleur-de-lis tip and the knobs shaded with 2160. The centers may be treated in one of two ways, either filled with a fancy stitch, as Honeycomb stitch, with Caspian Floss 2160, or they may be underlaid with lace net and the linen cut away when the work is completed. The rows of Brier stitching connecting the figures are worked with Caspian Floss, Brown 2164, for the outside and inside scrolls, and 2163 for the middle. The jewels padded and worked in Satin stitch with 2160 complete the scroll design.

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

Flowers.—Every one is familiar with the forget-me-not, yet perhaps one or two suggestions may not come amiss. There should be no attempt at shading in individual flowers, as variety in coloring is secured by using different shades in different flowers. A bit of pink can also be effectively introduced in the buds and occasionally in the open flowers. For these use Filo Silk, Blue 2220, 2221, 2222. Pink 2060b, and Yellow 2014 for centers.

Leaves.—Foliage, both the leaves and stems, is worked with Green 2560, 2562, 2563. (Easy.)

Materials: Filo Silk, 1 skein each 2014, 2060b, 2220, 2221, 2222, 2560, 2562, 2563. Caspian Floss, 5 skeins Corticelli B. & A. 2002; 4 skeins Corticelli B. & A. 2163; 2 skeins 2160, 2164. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 46.



FORGET-ME-NOT CENTERPIECE DESIGN NO. 807C.

Grape Sideboard Scarf Design No. LC1003-20B.

ON BROWN LINEN.

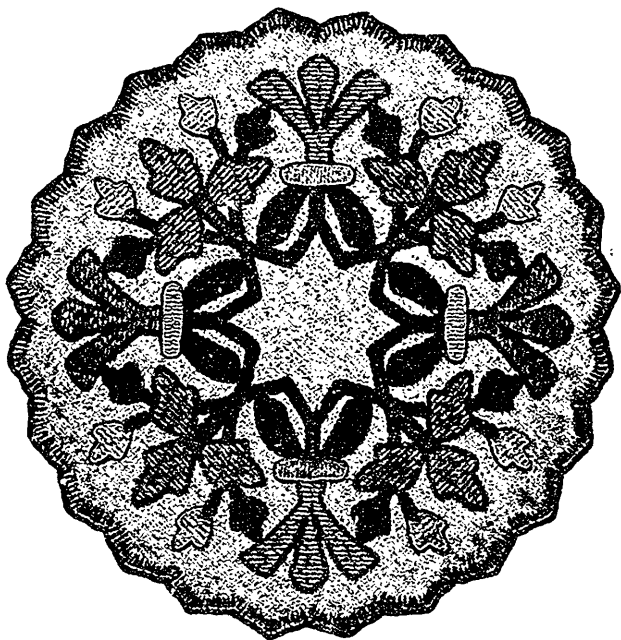
This is a companion piece to the large center design shown on another page, and the same general directions will apply here. The scarf measures 20 x 54 inches and makes a very practical as well as handsome cover.

Border.—Roman Floss, Green Corticelli B. & A. 2452, is used for the scalloped edge, which is worked in Buttonhole stitch. The lines above and the French knots are worked in Brown 2121.

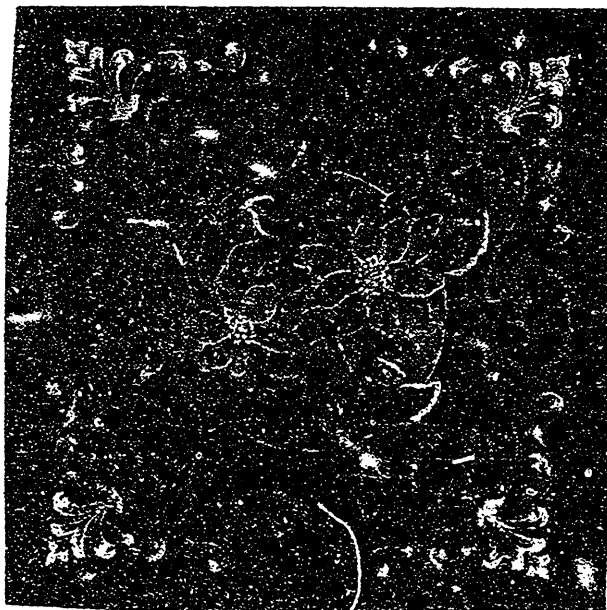
Grapes.—In this instance the grapes, instead of being worked solid, are merely worked in Long and short stitches on the edges, in silk conforming to the tinting. This is, of course, a much simpler way than to work them in satin stitch, but can hardly be called as handsome. For the white grapes is used Filo Silk Corticelli B. & A. 2740, 2741, 2743, for the blue Corticelli B. & A. 2037, 2370, and for the purple Corticelli B. & A. 2795, 2796. A double thread of Filo can be used throughout the work, as the linen is so heavy and the design open.

Leaves.—The leaves are worked on the edge in Filo Silk of the shades appearing in the leaves: Greens 2450, 2452, 2453, 2454, 2054, 2624, Terra

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

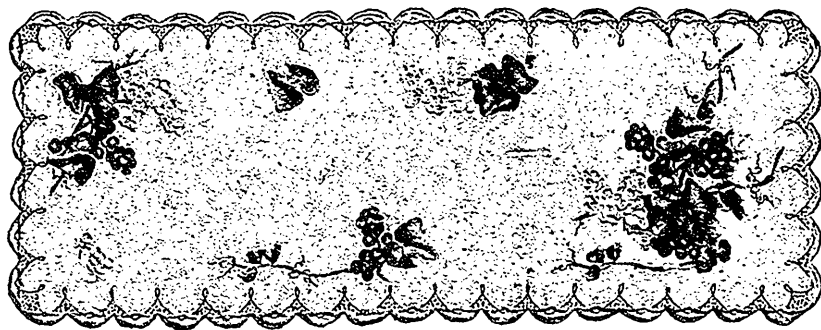


ORIENTAL CENTERPIECE DESIGN 5032.
COLORED PLATE VIII.



PASSION FLOWER SOFA PILLOW DESIGN 590 A.
COLORED PLATE IX.

Cotta 2093, and Brown 2772, 2121, 2122. The veins are outlined with one of the deeper shades of green. One of the prettiest features of a grape design is the stems. These should be worked in Satin stitch, the stitches slanting across



GRAPE SIDEROARD SCARF DESIGN NO. LC1003-2-B.

the width. Shades of Brown Corticelli B. & A. 2772, 2121, 2122 may be used here, and 2122 for the tendrils, which are worked in Outline stitch. (Easy.)

Materials: Filo Silk, 3 skeins each Corticelli B. & A. 2624, 2370, 2121, 2122, 2741; 2 skeins each Corticelli B. & A. 2795, 2796, 2452, 2037, 2772, 2740; 1 skein each Corticelli B. & A. 2093, 2450, 2453, 2454, 2054, 2743. Roman Floss, 16 skeins Corticelli B. & A. 2452; 4 skeins Corticelli B. & A. 2121. Dealers can furnish stamped lined of this design in 20 x 54 in. size. See note, page 46.

Chrysanthemum Centerpiece Design No. 500F.

This exquisite piece of needlework is one which was on exhibition at the Pan-American the past summer and one which most fittingly received a large share of admiration. It shows conventional treatment of the chrysanthemum, and almost the entire piece is worked in white.

A unique feature about this centerpiece is the heavily raised border. This is accomplished by working over a cord prepared as described on another page. Cut the cord in convenient lengths and carefully couch on the outlines. The four large scallops in the border are worked in Buttonhole stitch with Caspian Floss, White Corticelli B. & A. 2002, and the bars connecting the outer and inner edges are Corticelli B. & A. 2561, and the line inside the scroll outlined with the same. This is plainly shown by the illustration. The four small leaf-shaped edges are worked in Buttonhole stitch with Roman Floss, Green Corticelli B. & A. 2565, and the veins are outlined with Filo Silk of the same shade. The other sections of the scalloped

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

edge are worked in buttonhole stitch with Roman Floss, Green 2565 being first corded in the same manner as the others.

The flowers, which next claim our attention, are worked principally in white, using Caspian Floss 2001, 2002, and 2003 shaded with Green 2560, 2561. The petals are raised and covered in Satin stitch, laying the stitches very evenly and closely, so as to present a smooth, unbroken surface.

Materials: Caspian Floss, 12 skeins, Corticelli B. & A. 2001; 3 skeins each Corticelli B. & A. 2002, 2003, 2560, 2561. Roman Floss, 8 skeins Corticelli 2565. Rope Silk, 8 skeins Corticelli B. & A. 2001. Dealers can furnish stamped linen of this design in



CHRYSANTHEMUM CENTERPIECE DESIGN No. 595F.

22 and 27 inch sizes. See note below.

Important Note.

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



Ladies, do your embroidery with genuine material only

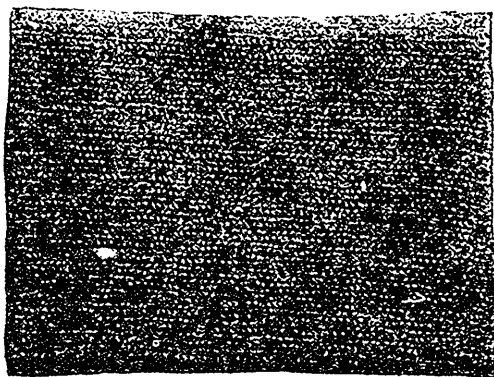
CROCHETED PURSES AND BAGS



Violet Cardcase Design No. 54.

BY MARY WARD SHUSTER.

By far the handsomest cardcase design which has yet been shown is this one of violets on a white glass bead background. The case is the large square shape now so popular and may be either slipped over a leather case, which is somewhat the worse for wear, or mounted on board and lined with white satin. Cream white Purse Twist is used for working and the beads are strung in the order given below.



VIOLET CARDCASE DESIGN No. 54.

Make a chain of 75, turn and work a s.c. into each loop of chain. Make 25 rows of plain s.c., working back and forth. This forms the pocket. Now commence the beaded pattern shown by diagram Fig. 6. As the beads are strung in the exact order in which they are used and as there is no increase or decrease of stitches, the work from this point is extremely simple. Before commencing the pattern the worker should thoroughly acquaint herself with the "return crochet

stitch," described in the October 1901 Magazine, and in this way the pattern may be worked back and forth from beginning to end.

Work 25 more rows plain s.c. and the case is ready for mounting. String beads as follows:—

248 white, 1 green, 58 white, 3 green, 2 white, 1 green, 3 white, 2 purple, 34 white, 1 green, 30 white, 1 green, 13 white, 1 green, 19 white, 1 green, 9 white, 2 purple, 2 white, 3 purple, 2 white, 1 green, 2 white, 6 green, 12 white

You can embroider rapidly when your Silks are in Holders

4 green, 1 white, 2 green, 2 white, 3 purple, 1 white, 3 purple, 9 white, 5 green, 16 white, 1 green, 11 white, 1 green, 19 white, 1 green, 3 white, 3 green, 4 white, 1 green, 2 white, 2 purple, 11 white, 3 green, 1 white, 2 green, 9 white, 3 purple, 1 white, 2 purple, 3 white, 1 green, 1 white, 1 green, 18 white, 4 green, 2 white, 1 green, 4 white, 2 green, 1 white, 1 purple, 11 white, 2 green, 2 white, 2 green, 4 white, 3 purple, 2 white, 4 purple, 1 white, 3 green, 1 white, 2 green, 5 white, 1 green, 4 purple, 1 white, 4 purple, 4 white, 6 green, 9 white, 2 purple, 1 white, 3 green, 3 white, 1 green, 1 white, 1 green, 1 white, 1 green, 1 white, 3 green, 11 white, 2 green, 1 white, 3 green, 1 white, 1 green, 1 white, 1 green, 3 white, 3 green, 4 purple, 9 white, 5 green, 4 white, 4 purple, 1 white, 3 purple, 1 white, 1 green, 4 white, 2 green, 2 white, 2 green, 2 white, 1 green, 1 white.

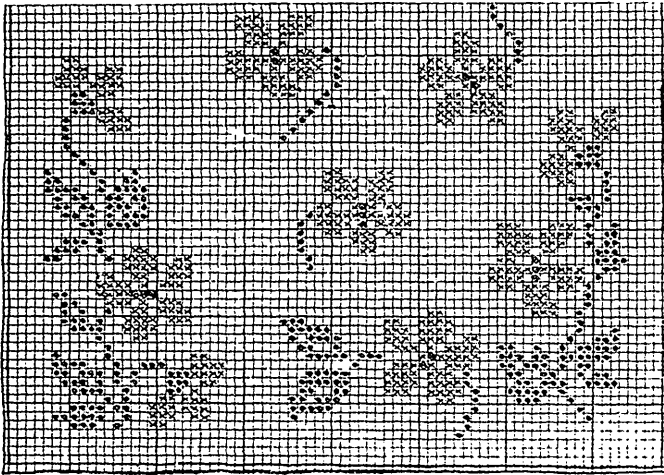


FIG. 6. DETAIL OF PATTERN, CARDCASE No. 54.

2 green, 14 white, 2 green, 1 white, 1 green, 1 white, 3 green, 1 white, 2 green, 3 white, 3 purple, 1 white, 1 purple, 1 gold, 3 purple, 4 white, 1 green, 14 white, 4 purple, 3 white, 3 green, 2 white, 1 green, 3 white, 4 green, 10 white, 1 green, 5 white, 1 green, 9 white, 2 purple, 11 white, 5 green, 1 white, 3 green, 4 white, 1 purple, 1 gold, 5 purple, 2 white, 3 green, 1 white, 2 green, 1 white, 6 green, 11 white, 5 green, 1 white, 1 green, 2 white, 1 green, 2 white, 2 green, 2 white, 4 purple, 1 white, 1 purple, 1 white, 3 purple, 6 white, 1 green, 2 white, 2 green, 21 white, 1 green, 21 white, 1 green, 3 white, 2 purple, 16 white, 1 green, 1 white, 4 green, 5 white, 3 purple, 1 white, 3 purple, 2 white, 2 purple, 10 white, 1 green, 2 white, 3 green, 10 white, 1 green, 3 white, 1 green, 14 white, 4 purple, 1 white, 3 purple, 6 white, 5 green, 15 white, 4 purple, 2 white, 4 green, 13 white, 3 green, 1 white, 1 green, 2 white, 4 purple, 1 white, 3 purple, 10 white.

These Silks have obtained highest awards at all Expositions

3 green, 9 white, 2 purple, 2 white, 4 purple, 14 white, 1 green, 18 white, 1 green, 2 white, 3 purple, 10 white, 2 purple, 27 white, 4 purple, 1 white, 2 purple, 2 white, 1 green, 2 white, 1 green, 1 white, 1 green, 12 white, 2 green, 3 white, 3 purple, 1 white, 1 purple, 1 white, 3 purple, 39 white, 4 purple, 3 white, 1 green, 16 white, 1 green, 4 white, 3 purple, 42 white, 3 gold, 4 purple, 3 white, 2 green, 15 white, 4 purple, 1 white, 1 purple, 1 white, 3 purple, 36 white, 2 purple, 1 white, 3 purple, 1 white, 2 purple, 1 white, 1 green, 15 white, 1 green, 1 white, 4 purple, 1 white, 1 gold, 1 white, 4 purple, 34 white, 3 purple, 2 white, 2 purple, 2 white, 2 purple, 23 white, 4 purple, 1 white, 3 purple, 13 white, 1 green, 20 white, 5 purple, 1 gold, 5 purple, 2 white, 2 green, 9 white, 4 green, 6 white, 1 gold, 2 white, 2 purple, 21 white, 1 green, 13 white, 2 purple, 2 white, 4 purple, 1 white, 1 green, 5 white, 2 green, 9 white, 3 green, 2 white, 1 green, 3 white, 2 purple, 17 white, 1 green, 6 white, 2 purple, 15 white, 3 purple.

Then 1 white, 2 purple, 4 white, 3 green, 10 white, 2 green, 1 white, 1 green, 2 white, 3 purple, 1 white, 4 purple, 14 white, 3 purple, 5 white, 1 green, 22 white, 1 green, 1 white, 3 green, 15 white, 2 green, 22 white, 1 green, 2 white, 2 purple, 1 white, 3 purple, 1 white, 2 purple, 11 white, 4 purple, 1 white, 4 purple, 1 white, 1 green, 1 white, 2 green, 10 white, 1 green, 2 white, 1 green, 1 white, 3 purple, 3 white, 3 purple, 10 white, 4 purple, 1 white, 1 gold, 1 white, 4 purple, 1 white, 1 green, 18 white, 4 green, 1 white, 2 green, 14 white, 2 green, 1 white, 1 green, 1 white, 1 green, 1 white, 3 green, 18 white, 1 green, 5 purple, 1 gold, 5 purple, 21 white, 1 green, 14 white, 3 green, 20 white, 2 purple, 1 white, 1 purple, 1 gold, 1 purple, 2 white, 2 purple, 19 white, 1 green, 1 white, 3 green, 1 white, 2 green, 1 white, 2 green, 10 white, 1 green, 1 white, 2 green, 2 white, 2 green, 1 white, 2 green, 21 white, 3 purple, 1 white, 2 purple, 21 white, 3 green, 1 white, 1 green, 12 white, 1 green, 24 white, 3 purple, 1 white, 4 purple, 20 white, 4 green, 1 white, 1 green, 2 white, 4 green, 8 white, 2 green, 4 white, 1 green, 2 white, 2 green, 21 white, 4 purple, 1 white, 3 purple, 19 white, 2 purple, 3 white, 1 green, 12 white, 1 green, 3 white, 4 purple, 17 white, 2 purple, 4 white, 2 purple, 21 white, 1 green, 4 white, 1 green, 4 white, 1 green, 12 white, 1 green, 52 white, 4 purple, 3 green, 14 white, 3 green, 1 white, 2 purple, 54 white, 1 green, 13 white, 1 green, 57 white, 1 purple, 1 white, 2 green, 13 white, 2 purple, 1 white, 3 purple, 31 white, 1 green, 24 white, 1 green, 12 white, 1 green, 4 white, 3 purple, 18 white, 1 green, 29 white, 4 purple, 1 white, 3 purple, 10 white, 3 purple, 2 white, 3 purple, 5 white, 2 purple, 4 white, 2 purple, 15 white, 1 green, 19 white, 4 purple, 3 white, 1 green, 13 white, 3 green, 3 purple, 21 white, 1 green, 14 white, 3 purple, 1 white, 4 purple, 6 white, 2 purple, 3 white, 2 purple, 23 white, 4 purple, 1 white, 3 purple, 13 white, 1 green, 25 white, 3 green, 14 white, 2 green, 1 white, 2 purple, 18 white, 3 purple, 3 white, 1 green, 13 white, 2 purple, 1 white, 3 purple, 36 white, 2 purple, 2 white, 1 gold, 1 purple, 2 white, 2 purple, 10 white, 1 green, 4 white, 4 purple, 16 white, 4 purple, 1 white, 3 purple, 10 white, 4 purple, 1 white, 3 purple, 12 white, 4 purple, 1 white, 1 purple, 1 white, 4 purple, 1 white, 1 green, 9 white, 2 purple, 1 white, 1 purple, 1 white, 4 purple, 33 white, 1 green, 1 white, 2

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purple, 1 white, 3 purple, 1 white, 2 purple, 10 white, 1 green, 1 white, 5 purple, 1 gold, 5 purple, 17 white, 2 purple, 31 white, 2 purple, 3 white, 1 gold, 2 white, 2 purple, 1 white, 1 green, 14 white, 3 purple, 4 white, 1 green, 32 white, 1 green, 4 white, 3 purple, 19 white, 1 purple, 1 white, 3 purple, 54 white, 3 purple, 1 white, 3 purple, 17 white, 2 purple, 4 white, 1 green, 35 white, 1 green, 21 white, 4 purple, 1 white, 4 purple, 52 white, 3 purple, 3 white, 3 purple, 20 white, 1 green, 38 white, 1 green, 74 white, 1 green, 80 white. After stringing to the 80 white, begin at * and string backwards to beginning.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, Cream White, 1142. Two bunches White Glass Beads. One bunch each Purple, Green, and Gold Glass Beads.

Fleur-de-Lis Chatelaine Bag Design No. 53.

By MRS. M. A. GAUDEBERT.

The jet and steel bead combination in chatelaine bags is very attractive and the fleur-de-lis pattern is proving very popular. The best way to work a bag of this sort, solid beads of two colors, is to string each color on separate spools of silk. This saves the tedious process of counting and stringing in order.

Begin with the usual 4 chain. Join and work 2 x c. in each stitch, using black beads. Then work in succeeding rounds, widening just enough to keep the work flat, until you have a round of 22 stitches. Now substitute silk with steel beads and work three rounds solid, increasing when necessary to keep the work flat. Then begin the points by putting in 7 steel beads, 1 jet, and 1 on. In the next row work 5 steel beads in each point, and increase the number of jet beads between to keep the work flat. It is impossible to give the exact number of stitches used. Simply keep the steel figures perfect and let the black come as they will. When the star is complete work one row of plain black, and then commence the fleur-de-lis figures shown in detail by Fig. 7. Use steel beads for these and keep the groundwork black. Another way to make this bag is to work in the groundwork of black beads and leave spaces for the pattern to be sewed in afterwards.

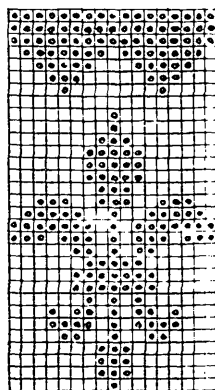
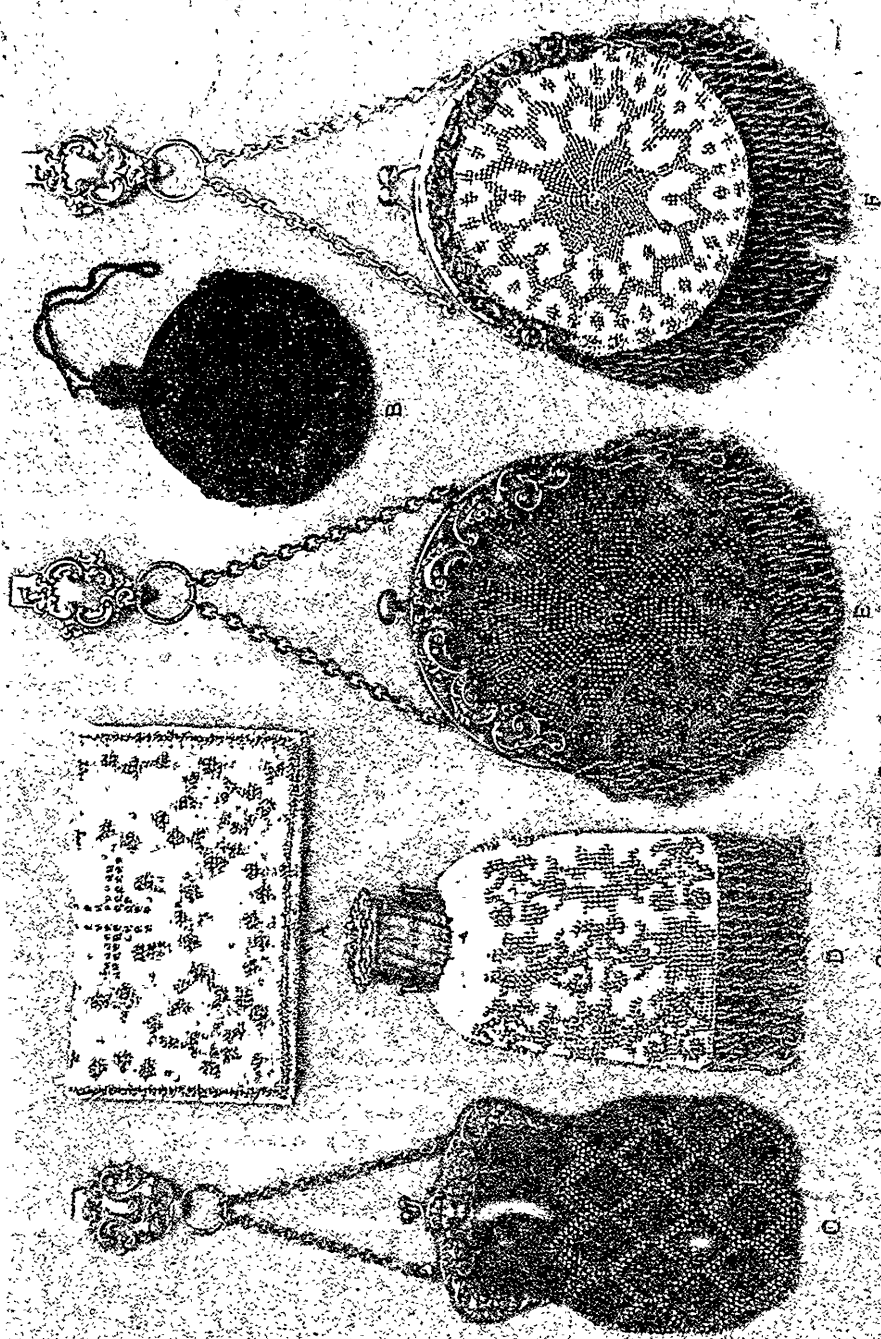


FIG. 7.

DETAIL OF PATTERN, BAG NO. 53.

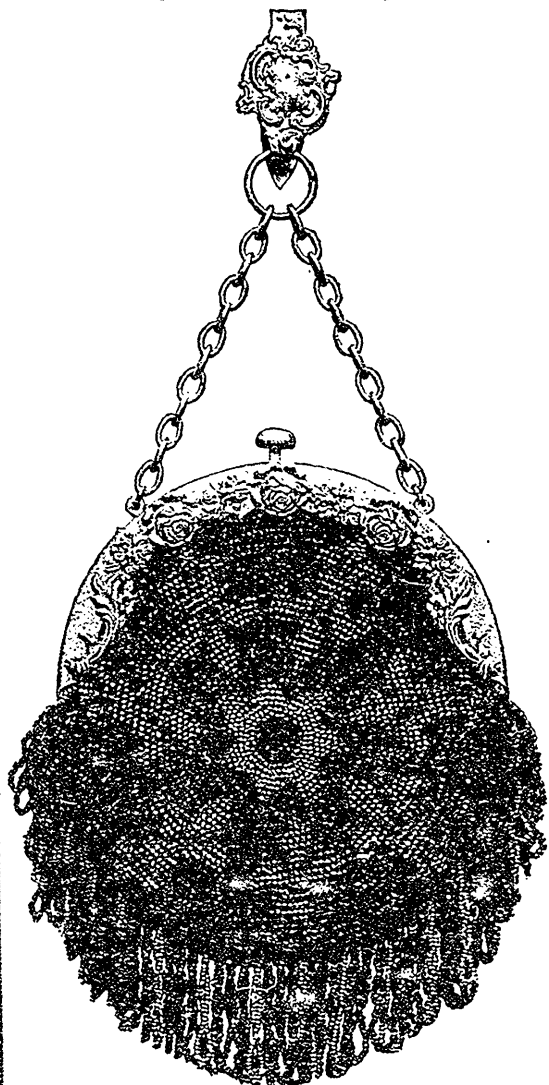
ward. This, however, is not apt to look as even as when crocheted in. When completed the bag should measure 5 inches across. The back is crocheted plain and is the same size as the top. Fasten the two together and work a deep fringe of steel and jet across the lower edge. Crochet to

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CROCHETED BEADED SILK CARD CASE AND CHATELAINE BAGS.
COLORED PLATE VII.

or three rows of plain s.c. across the top of both front and back, for mounting in



the frame. The fringe is made chiefly of the black beads, leaving out a strand as often as desired and filling in the spaces with loops of steel beads.

Materials : Two ½ ounce spools Corticelli Purse Twist, Black 900. Seven bunches Cut Jet Beads. Two bunches No. 7 Steel Beads. One 5 inch Oxidized Silver Clasp Top No. 7086OX.

Violet and Silver Chatelaine Bag

No. 55.

COLORED PLATE VII.

DESIGN C.

By MRS. MARY SHUSTER.

This design shows a chatelaine bag of unique shape and size. The pattern is worked with silver and violet beads on gray silk, and the top is finished with a silver clasp. The beads are strung in the following order :—

90 violet, 1 silver, 3 violet 1 silver, 7 violet, 3 silver, 4 violet, 3 silver, 94 violet, 1 silver, 3 violet, 1 silver, 7 violet, 3 silver, 4 violet, 3 silver,

5 violet, 4 silver, 1 violet, 4 silver, 2 violet, (4 silver, 1 violet, twice), 2 silver, 1 violet, (5 silver, 1 violet, twice), 4 silver 1 violet, (5 silver, 1 violet, 3 times).

You can embroider rapidly when your Silks are in Holders

(7 silver, 1 violet, twice), 6 silver 1 violet, (7 silver, 1 violet, twice), 99 silver. (1 violet, 7 silver, 3 times), 2 violet, 7 silver, 1 violet, twice), 7 silver, 4 violet, (5 silver, 3 violet, twice), 5 silver, 6 violet, (5 silver, 3 violet, twice), 5 silver, 7 violet (4 silver, 4 violet, twice), 4 silver, 8 violet.

(4 silver, 4 violet, twice), 4 silver, 6 violet, (3 silver, 2 violet, twice), 3 silver, 4 violet, (3 silver, 2 violet, twice), 3 silver, 8 violet, (1 silver, 6 violet, twice), 1 silver 12 violet, (1 silver, 6 violet, twice), 1 silver 15 violet, (1 silver, 9 violet, twice), 1 silver, 18 violet, (1 silver, 9 violet, twice), 1 silver, 15 violet.

(1 silver, 6 violet, twice), 1 silver, 12 violet, (1 silver, 6 violet, twice), 1 silver, 8 violet, (3 silver, 2 violet, 3 times), 1 silver, (2 violet, 3 silver, 4 times), (4 violet, 4 silver, 8 times), (3 violet, 4 silver, 8 times), (1 violet, 2 silver, 15 times), 2 violet, (4 silver, 3 violet, 16 times), (3 silver, 3 violet, 7 times), 3 silver, 5 violet, (1 silver, 7 violet, 7 times).

1 silver, 9 violet, (1 silver, 11 violet, 7 times), 1 silver, 9 violet. (1 silver, 7 violet, 7 times), 1 silver, 5 violet, (3 silver, 3 violet, 8 times), (4 silver, 3 violet, 15 times), 4 silver 2 violet, 2 silver, (1 violet, 2 silver, 16 times), (3 violet 4 silver, 8 times), (4 violet, 4 silver, 7 times), 4 violet, 3 silver, (2 violet, 3 silver, 7 times).

2 violet, 2 silver, (6 violet, 1 silver, 8 times), (9 violet, 1 silver, 8 times).

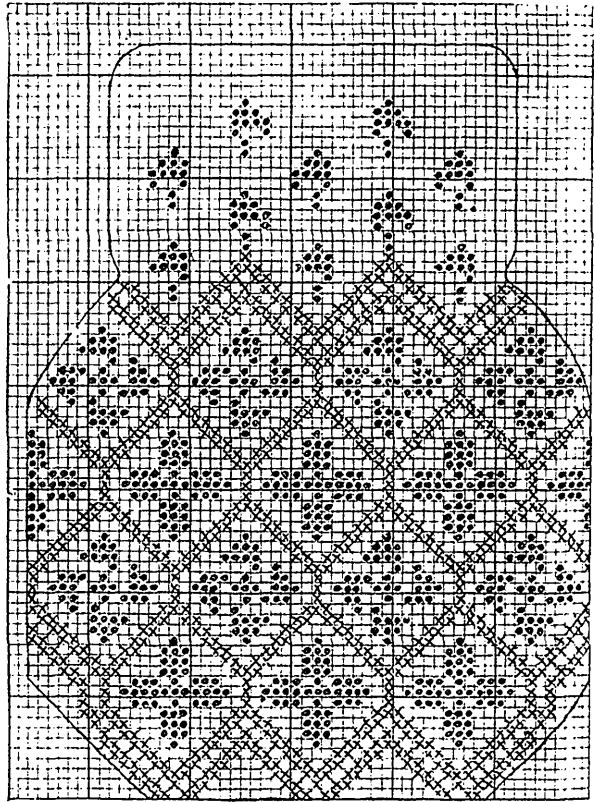


FIG. 8. DETAIL OR PATTERN, BAG. NO. 55

● Signifies Violet Beads.

× Signifies Silver Beads.

(6 violet, 1 silver, 8 times), 1 silver, (2 violet, 3 silver, 7 times), 2 violet, 4 silver, (4 violet, 4 silver, 8 times), (3 violet, 4 silver, 3 times), 3 violet, 5 silver, (3 violet, 4 silver, 3 times), 3 violet, 6 silver, (1 violet, 2 silver, 6 times).

1 violet, 7 silver, (1 violet, 2 silver, 6 times), 1 violet, 10 silver, (3 violet, 4 silver, 3 violet, 4 silver, 3 violet, 12 silver, 3 times), (3 violet, 4 silver, twice), 3 violet, 11 silver, (3 violet, 3 silver, twice), 3 violet, 10 silver, (3 violet, 3 silver, twice), 3 violet, 8 silver, (7 violet, 1 silver, twice), 7 violet, 6 silver.

(7 violet, 1 silver, twice), 7 violet, 5 silver, (11 violet, 1 silver, 11 violet, 1 silver, 11 violet, 4 silver, twice), (7 violet, 1 silver, twice), 7 violet, 4 silver, (7 violet, 1 silver, twice), 7 violet, 6 silver, (3 violet, 3 silver, twice), 3 violet, 8 silver, (3 violet, 3 silver, twice), 3 violet, 7 silver.

(3 violet, 4 silver, 3 violet, 4 silver, 3 violet, 6 silver, twice), (3 violet, 5 silver, twice), 3 violet, 6 silver, (3 violet, 4 silver, twice), 3 violet, 7 silver, 1 violet, 3 times), 8 silver, (1 violet, 7 silver, twice), 1 violet, 196 silver.

Make a chain of 34 stitches, turn and work back on both sides of chain, following design shown by Fig. 8, from left to right. Increase two stitches in each side of purse in the next 11 rounds. In the 13th round increase one stitch on each side, making in all 112 stitches, thus :—

1st round, 66 stitches; *2d round*, 70 stitches; *3d round*, 74 stitches; *4th round*, 78 stitches; *5th round*, 82 stitches; *6th round*, 86 stitches; *7th round*, 90 stitches; *8th round*; 94 stitches; *9th round*, 98 stitches; *10th round*, 102 stitches; *11th round*, 106 stitches; *12th round*, 110 stitches; *13th round*, 112 stitches. Continue without further increase for the next 25 rounds. Narrow in 39th, 41st, 43d, 45th, 46th, 47th, 48th, 49th 50th rounds, following design very carefully. Work half around 52d round and break thread. From here on work in two sections for clasp breaking thread at end of each row. When first section is completed commence at second half of 52d round and continue as in 1st section, breaking thread at end of each row and making each section to fit clasp selected.

Materials : One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, Color Gray 137. Two bunches Purple Metal Beads No. 8. One bunch Silver Beads No. 8. One German Silver Top.

Miser Purse Design No. 56.

BY MARY WARD SHUSTER.

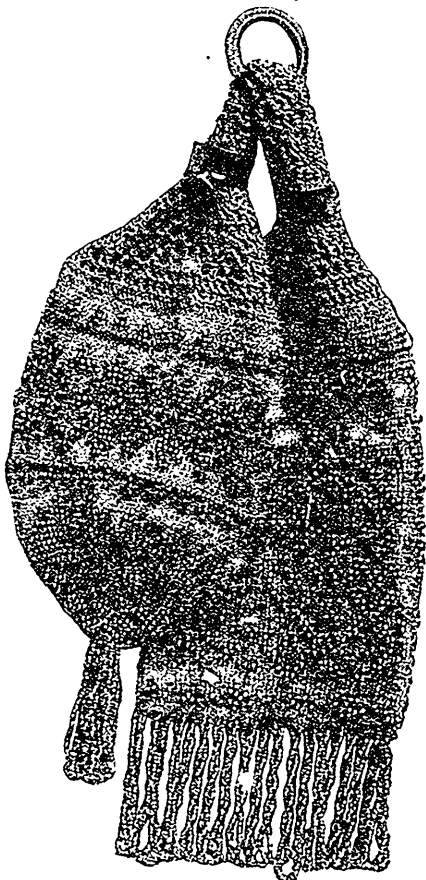
This particular style of purse is a revival of a very old fashion, and not a few of us can recall articles of this description belonging to our grandmothers in days gone by. It is a very convenient sort of purse and bids fair to be as popular as ever. This design is worked in gray silk with the pattern in steel beads. It may be worked from either end, commencing with the round or star end, and working to opposite end, or, if preferred, the square portion may be first made,

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

and the star portion graduated to its lowest end. Instructions for making both square and round end purses have been fully described in back numbers of CORTICELLI HOME NEEDLEWORK.

The number of stitches in this style of purse is usually maintained throughout, but may vary, as an illustration, to accommodate any style of design selected, and in this instance the difference is intentionally made to demonstrate the possibility of using designs containing a different number of stitches. By omitting a section of the round end pattern the two portions may be made in corresponding widths. As many designs are now furnished which may be preferred to those shown herein, the instructions will show how they may be variously adapted to one purpose. To make the purse illustrated :

For the square end make a chain of 57 stitches, turn, working along both sides of chain, to form foundation and close ends. Into this work one more plain row of single crochet, and commence design of lower border (which has four rows), and in the last round of this and the succeeding plain round narrow one stitch at each side of purse, thus reducing the number of stitches to 109 for the portion of design composed of seven stripes. Work this pattern for about 47 rounds, repeating figures four times. See Fig. 10. Work two plain rounds, narrowing a stitch at each side in each round, for the smaller border, as below, and work two plain rounds, and the upper design. Commence all beaded portions from the *side*, where the joining of pattern will



MISER PURSE DESIGN No. 36,

not be visible, and in order to have the opening in the middle of purse, after completion of their lower portion, work one single plain crochet from the side to about the center of purse, then into every alternate stitch work a double crochet with chain of one between each, for two rounds. This will change the starting point

Insist upon having your Silk done up in Patent Holders

and will bring the opening, which is now to be formed, in a more convenient place, which will be the center of square end of purse and also of the round end when folded flat. Proceed from this point with 60 stitches to form the opening,

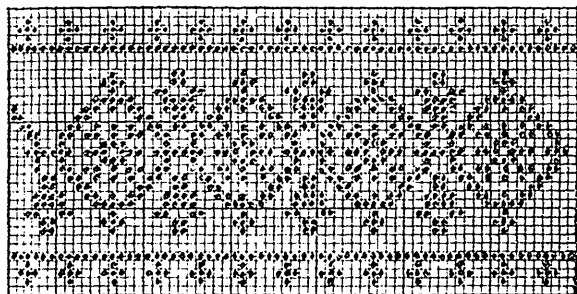


FIG. 9. DETAIL OF PATTERN, PURSE NO. 56.

for about five inches, as follows: Into the last round between every two stitches work a loop of five chains, there being about 26 of these loops. Next row make chain of 5, catching the 3^d or middle stitch in the center of the loop of preceding row, and so continue until the plain center is long enough.

Now slip on this worked portion one steel ring and the brass ring covered with crochet, which is for convenience of holding upon finger or attaching to hook, and next the other metal ring. This is important, as after the work is finished it will not be possible to slip on the steel rings which are used to close the opening of purse. Work two more rows of double crochet with chain between, as at beginning of opening, and make also the single crochet from center back to original starting point, that the beaded portion may commence from the sides, for the reasons already stated. The round portion is now to be done, and the method is as follows: After working two plain rounds of single crochet the design at upper end is made according to pattern, followed by two more rounds of plain, and the pointed design through the center is worked, which is, in turn, succeeded by two rounds of plain and a repetition of the small border. This is clearly shown by Fig. 9. Now with 110 stitches in the round, which may be narrowed to

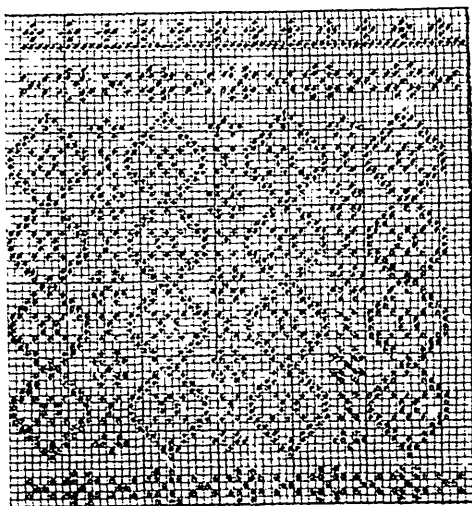


FIG. 10. DETAIL OF PATTERN, PURSE NO. 56.

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that number as indicated, commence the points of the star by making eleven points of one bead each with 9 plain stitches between, increasing the number of beads to 8 in each round, *without increase in stitches*, the plain stitches being in inverse ratio to those beaded. The 9th round of star will be continuous without spaces, and from this point the narrowing is done by omitting at regular intervals every 14th stitch to each round, until the tip is reached. The square end is finished with a twisted fringe and the star end with a tassel.

The fringe is made as previously described, preference being given to that in which the loops are intertwined, for the reason, as stated, that made in this way they never can become separated. The bunch of tassels finishing off the round end is made by stringing the beads, 65 of them, and twisting separately, making eight tassels, which are firmly sewed to the bottom of the round end through the center of the star and caught on the wrong side.

It will be noted that the term "round" is used where the work is continuously around the purse, and the word "row" where there is an opening or break which is to be worked back and forth, or by breaking the thread at the end of each.

Materials: Two ½ ounce spools Corticelli Purse Twist, color Gray 137. Six bunches No. 9 Steel Beads. Two Cut Steel Rings. One Brass Ring 1 inch in diameter.

Gate Top Purse Design No. 57.

COLORED PLATE VII. DESIGN D.

BY MARY WARD SHUSTER.

The gate top style of mounting is preferred by many to the clasp top. This design is especially adapted to this style of mounting, but may also be arranged to fit any other top desired.

Cream White Corticelli Purse Twist No. 1192 is used for the foundation, and the design is worked with gold and silver beads, according to diagram shown by Fig. 11.

Make a chain of 49 stitches, and work along each side with a s. c. in each stitch. This gives a round of 96 stitches on which to work the design, which should be worked from left to right. Before beginning the work the beads should be strung in the order shown by Fig. 11, commencing at the upper right hand corner and allowing for the reverse side of the bag, which has the same pattern as the front. It should not be necessary to give detailed instructions for stringing as the pattern is so easily followed. At the completion of the 53rd round the beaded pattern is dropped, and several rounds of d.c. are worked across the top. This allows for securing to the extension top, which is gilt set with imitation turquoise. The lower edge of the purse is finished with a twisted fringe of gold beads.

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

Materials: One ½ ounce spool Corticelli Purse Twist, color Cream 1192. One bunch each Gold and Silver Beads No. 8. A Gilt Extension Gate Top.

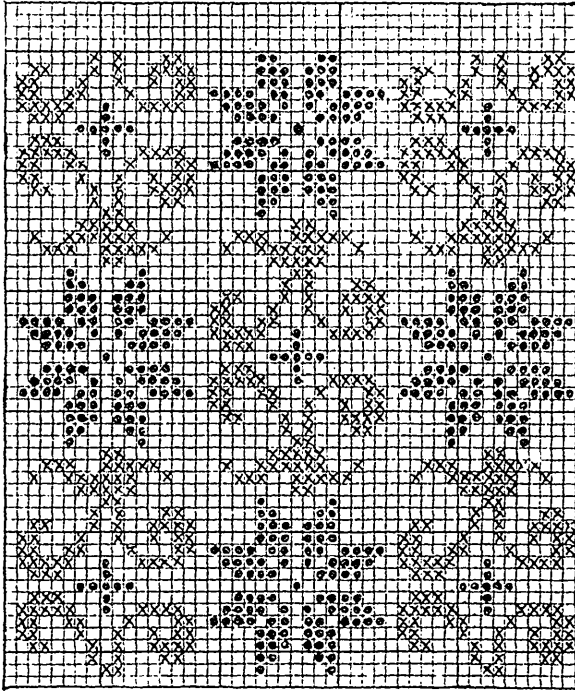


FIG. 11. DETAIL OF PATTERN, PURSE No. 57.
 X Signifies Gold Beads. ● Signifies Silver Beads.

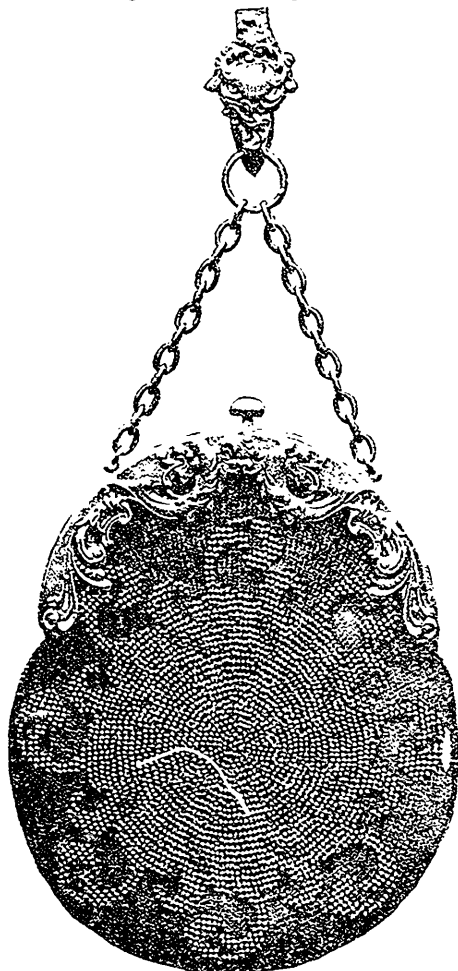
Green Silk Chatelaine Bag Design No. 58.

BY MARY WARD SHUSTER.

Most beautiful effects in chatelaine bags are obtained with the different colored beads and silks now at our disposal. The round bag has proved itself the most popular of the many different styles presented. This design is worked with gold, silver, and green beads on a moss green silk foundation, and the top is finished with a German silver clasp. It is a particularly pleasing combination. The diagram of the pattern shown by Fig. 12 is an exact reproduction and shows the increase of stitches necessary in each round. The symbols used to designate the different colored beads are given under the diagram. String beads as follows:—

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

890 silver, (1 green, 17 silver, 8 times), (3 green, 16 silver, 7 times), 3 green, 17 silver, (5 green, 16 silver, 7 times), 5 green, 6 silver, (3 green, 5 silver, 6 green, 6 silver, 7 times), 3 gold, 5 silver, 6 green, 4 silver, (5 gold, 2 silver, 4 green, 4 silver, 8 times), (5 gold, 5 silver, 2 green, 2 silver, 1 green, 3 silver, 8 times), (5 gold, 7 silver, 2 green, 4 silver, 8 times), (2 gold, 9 silver, 2 green,



GREEN SILK CHATELAINE BAG DESIGN No. 55.

Strict attention to the design and stringing the beads cannot fail to give the best results. Join the two mats about two-thirds of their circumference and croch-

4 silver, 8 times), (1 gold, 4 silver, 4 green, 1 silver, 3 green, 3 silver, 8 times), 3 silver, (9 green, 3 silver, 7 times), 9 green, 4 silver, (10 green, 4 silver, 7 times), 1 green, 3 silver, (9 green, 3 silver, 8 times), (6 green, 6 silver, 8 times), (4 green, 6 silver, 8 times), (4 green, 1 silver, 2 green, 3 silver, 8 times), (5 green, 2 silver, 8 times), 1 silver, (4 green, 2 silver, 7 times), 4 green, 8 silver, (1 green, 5 silver, 7 times), 12 green.

Begin with a chain of 4 stitches and join. Into this work 4 s.c., a bead in each stitch. Work 8 more rounds in beads, in easing 8 stitches in every round until completion of 7th round, which will have 48 stitches. The 8th round is increased by 16 stitches and every alternate round has the same increase. The ones intervening are worked without increase to end of pattern. Work three rounds of plain s.c., without increase, upon completion of pattern. The finished mat should measure $5\frac{1}{2}$ inches in diameter. The back of the bag is worked in plain s.c. with green silk, and made the same size. This may be increased by 8 stitches in each round, if desired, as the manner of widening the beaded side is solely to accommodate the design.

two or three rows of plain s.c. back and forth across both sides of top, to fit the clasp selected. The one shown in illustration is of heavy German silver, and it does not pay to use a cheaper clasp on so handsome a bag. The chatelaine is lined with gray suède kid, which saves a vast amount of wear on the silk and keeps it in shape.

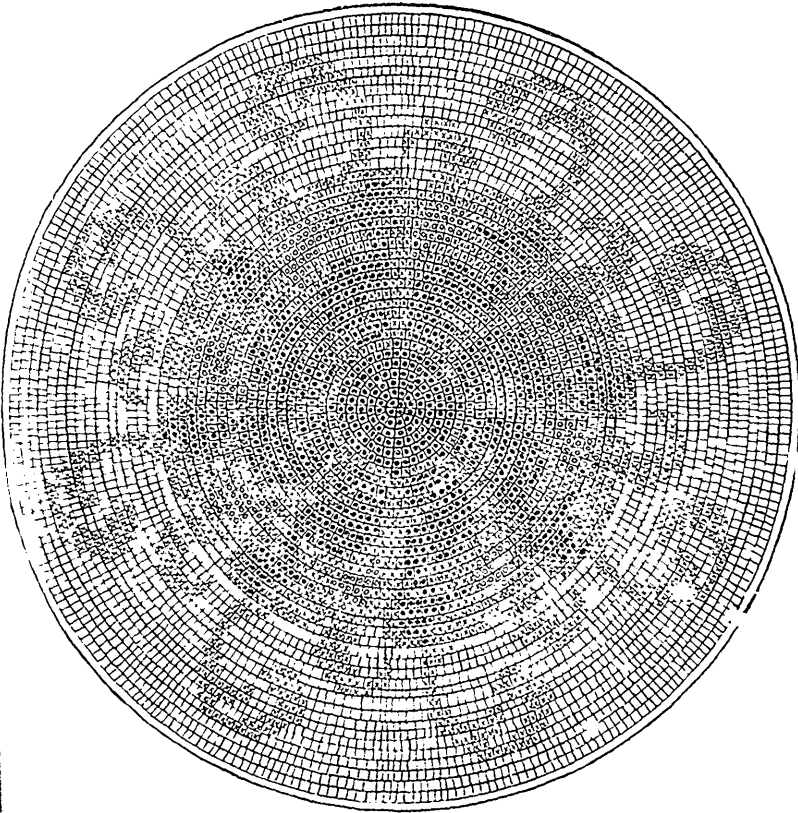


FIG. 12. DETAIL OF PATTERN, BAG No 58

x Signifies Silver Beads. ● Signifies Green Beads. o Signifies Gold Beads.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, Green No. 1016, 1. Two bunches Silver Beads. One bunch each Green and Gold Metal Beads. A $\frac{1}{2}$ inch German Silver Mounting.

It is impossible to obtain good results with inferior Silk

Blue and Gold Cardcase Design No. 59.

COLORED PLATE VII. DESIGN A.

BY MARY WARD SHUSTER.

Cardcases of beaded crochet are very beautiful, and while those shown in the shops cost fabulous amounts, the dealers assuring us they are "imported," any woman with a little skill and patience in wielding the crochet hook can make for herself one of these pretty novelties. The one here shown on Colored Plate VII has a pattern of blue and gold glass beads worked on cream white silk. This makes an exceptionally dainty case. Of course a background of white glass or opal beads may be substituted for the plain crochet. In this case the order of stringing given below should be arranged to include the opal beads, and this can be easily determined from Fig. 13, which shows the entire pattern in detail. The stringing commences at the upper right corner, No. 1, and the work is begun at the lower right hand corner, No. 2. String the beads in the following order:—

76 gold, 73 blue, 2 gold, 1 blue, 71 gold, 1 blue, 2 gold, 1 blue, 9 gold, 1 blue, 2 gold, 1 blue, 10 gold, 1 blue, 3 gold, 1 blue, 10 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 3 gold, 2 blue, 6 gold, 3 blue, 5 gold, 3 blue, 8 gold, 4 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 8 blue, 7 gold, 1 blue, 3 gold, 3 blue, 3 gold, 1 blue, 3 gold, 3 blue, 3 gold, 1 blue, 5 gold, 4 blue, 3 gold, 4 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 3 gold, 2 blue, 4 gold, 3 blue, 3 gold, 1 blue, 3 gold, 3 blue, 3 gold, 1 blue, 3 gold, 3 blue, 8 gold, 4 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 7 gold, 3 blue, 5 gold, 3 blue, 5 gold, 3 blue, 2 gold, 2 blue, 7 gold, 1 blue, 2 gold, 1 blue, 2 gold, 2 blue, 3 gold, 5 blue, 3 gold, 1 blue, 3 gold, 1 blue, 2 gold, 2 blue, 3 gold, 4 blue, 2 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 3 blue, 2 gold, 2 blue, 3 gold, 3 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 5 blue, 3 gold, 7 blue, 4 gold, 1 blue, 2 gold, 1 blue, 1 gold, 1 blue, 3 gold, 2 blue, 1 gold, 4 blue, 3 gold, 2 blue, 1 gold, 3 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 2 blue, 3 gold, 3 blue, 1 gold, 2 blue, 3 gold, 2 blue, 3 gold, 3 blue, 2 gold, 1 blue, 2 gold, 1 blue, 4 gold, 4 blue, 8 gold, 3 blue, 3 gold, 4 blue, 8 gold, 3 blue, 1 gold, 1 blue, 2 gold, 1 blue, 2 gold, 3 blue, 8 gold, 2 blue, 6 gold, 3 blue, 8 gold, 2 blue, 6 gold, 1 blue, 2 gold, 1 blue, 4 gold, 1 blue, 12 gold, 1 blue, 3 gold, 1 blue, 3 gold, 1 blue, 12 gold, 1 blue, 4 gold, 1 blue, 2 gold, 1 blue, 9 gold, 2 blue, 8 gold, 3 blue, 7 gold, 2 blue, 8 gold, 3 blue, 2 gold, 1 blue, 2 gold, 1 blue, 1 gold, 1 blue, 1 gold, 3 blue, 8 gold, 4 blue, 3 gold, 1 blue, 3 gold, 4 blue, 8 gold, 4 blue, 4 gold, 1 blue, 2 gold, 1 blue, 2 gold, 3 blue, 3 gold, 2 blue, 3 gold, 2 blue, 2 gold, 3 blue, 5 gold, 3 blue, 3 gold, 3 blue, 3 gold, 2 blue, 3 gold, 2 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 3 blue, 1 gold, 2 blue, 3 gold, 1 blue, 3 gold, 3 blue, 3 gold, 1 blue, 3 gold, 3 blue, 3 gold, 3 blue, 1 gold, 2 blue, 3 gold, 1 blue, 2 gold, 1 blue, 7 gold, 5 blue, 3 gold, 1 blue.

3 gold, 3 blue, 3 gold, 1 blue, 6 gold, 5 blue, 3 gold, 1 blue, 2 gold, 1 blue, 4 gold, 3 blue, 3 gold, 2 blue, 5 gold, 3 blue, 5 gold, 3 blue, 3 gold, 2 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 4 blue, 3 gold, 2 blue, 3 gold, 1 blue, 3 gold, 4 blue, 3 gold, 2 blue, 4 gold, 1 blue, 2 gold, 1 blue, 7 gold, 2 blue, 6 gold, 2 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 6 gold, 2 blue, 1 gold, 2 blue, 7 gold, 1 blue, 2 gold, 1 blue, 7 gold, 4 blue, 15 gold, 4 blue, 4 gold, 1

No. 1

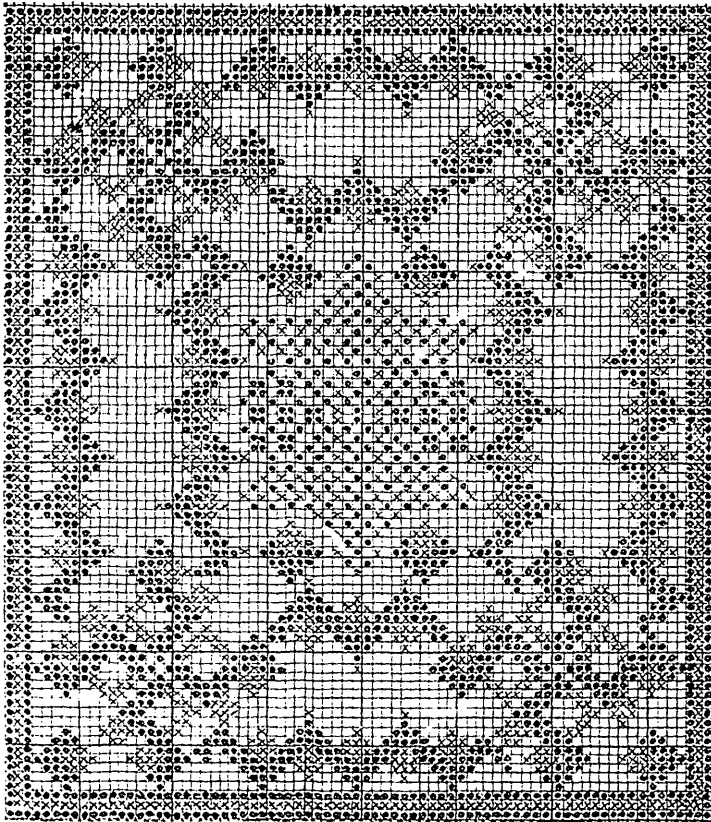


FIG. 13. DETAIL OF PATTERN, CARDCASE No. 59.
 ● Signifies Gold Beads, x Signifies Blue Beads.

No. 2.

blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 2 blue, 21 gold, 2 blue, 6 gold, 2 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 4 blue, 3 gold, 1 blue, 6 gold, 1 blue, 3 gold, 1 blue, 3 gold, 1 blue, 1 gold, 1 blue, 3 gold, 1 blue, 3 gold, 1 blue, 6 gold, 1 blue, 3 gold, 4 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold,

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2 blue, 8 gold, 3 blue, 4 gold, 3 blue, 8 gold, 2 blue, 1 gold, 1 blue, 2 gold, 1
 blue, 7 gold, 4 blue, 1 gold, 4 blue, 7 gold, 1 blue, 2 gold, 1 blue, 7 gold,
 1 blue, 4 gold, 1 blue, 7 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 3 gold, 4
 blue, 1 gold, 4 blue, 3 gold, 2 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold,
 5 blue, 3 gold, 4 blue, 12 gold, 4 blue, 3 gold, 5 blue, 4 gold, 1 blue, 2 gold, 1
 blue, 4 gold, 2 blue, 3 gold, 8 blue, 1 gold, 8 blue, 3 gold, 2 blue, 4 gold,
 1 blue, 2 gold, 1 blue, 25 gold, 1 blue, 2 gold, 1 blue, 7 gold, 5 blue, 7 gold, 1
 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 2 blue, 10 gold, 2 blue, 3 gold,
 2 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 4 blue, 3 gold, 5 blue, 3 gold, 1
 blue, 3 gold, 1 blue, 1 gold, 1 blue, 3 gold, 1 blue, 3 gold, 5 blue, 3 gold, 1
 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 2 blue, 20 gold, 2
 blue, 3 gold, 2 blue, 1 gold, 1 blue, 2 gold, 1 blue, 12 gold, 1 blue, 1 gold,
 1 blue, 12 gold, 1 blue, 2 gold, 1 blue, 24 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2
 blue, 3 gold, 2 blue, 6 gold, 1 blue, 1 gold, 1 blue, 6 gold, 2 blue, 3 gold,
 2 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 5 blue, 3 gold, 4 blue, 6 gold, 1
 blue, 1 gold, 1 blue, 6 gold, 4 blue, 3 gold, 5 blue, 4 gold, 1 blue, 2 gold,
 1 blue, 4 gold, 2 blue, 3 gold, 2 blue, 10 gold, 2 blue, 3 gold, 2 blue, 4 gold, 1
 blue, 2 gold, 1 blue, 12 gold, 1 blue, 1 gold, 1 blue, 12 gold, 1 blue, 2 gold,
 1 blue, 28 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 2 blue, 6 gold, 1
 blue, 1 gold, 1 blue, 6 gold, 2 blue, 3 gold, 2 blue, 1 gold, 1 blue, 2 gold,
 1 blue, 1 gold, 4 blue, 3 gold, 5 blue, 3 gold, 1 blue, 10 gold, 1 blue, 3 gold, 5
 blue, 3 gold, 4 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold,
 2 blue, 3 gold, 5 blue, 1 gold, 5 blue, 3 gold, 2 blue, 3 gold, 2 blue, 1 gold, 1
 blue, 2 gold, 1 blue, 26 gold, 1 blue, 2 gold, 1 blue, 7 gold, 6 blue, 1 gold,
 6 blue, 7 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 3 gold, 2 blue, 12 gold, 2
 blue, 3 gold, 2 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 5 blue, 3 gold,
 6 blue, 1 gold, 6 blue, 3 gold, 5 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2
 blue, 3 gold, 3 blue, 4 gold, 3 blue, 3 gold, 2 blue, 4 gold, 1 blue, 2 gold,
 1 blue, 7 gold, 4 blue, 1 gold, 4 blue, 7 gold, 1 blue, 2 gold, 1 blue, 9 gold, 3
 blue, 4 gold, 3 blue, 9 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 12 gold,
 1 blue, 3 gold, 1 blue, 1 gold, 1 blue, 3 gold, 1 blue, 12 gold, 2 blue, 1 gold, 1
 blue, 2 gold, 1 blue, 1 gold, 4 blue, 3 gold, 3 blue, 6 gold, 1 blue, 12 gold,
 1 blue, 3 gold, 2 blue, 3 gold, 1 blue, 3 gold, 4 blue, 1 gold, 1 blue, 2 gold, 1
 blue, 2 gold, 2 blue, 6 gold, 4 blue, 16 gold, 4 blue, 3 gold, 2 blue, 1 gold,
 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 7 gold, 2 blue, 2 gold, 2 blue, 7 gold, 1
 blue, 1 gold, 1 blue, 7 gold, 2 blue, 7 gold, 2 blue, 4 gold, 1 blue, 2 gold,
 1 blue, 4 gold, 4 blue, 3 gold, 2 blue, 3 gold, 1 blue, 3 gold, 4 blue, 3 gold, 2
 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 3 blue, 3 gold, 2 blue, 5 gold,
 3 blue, 5 gold, 3 blue, 3 gold, 2 blue, 4 gold, 1 blue, 2 gold, 1 blue, 7 gold, 5
 blue, 3 gold, 1 blue, 3 gold, 3 blue, 3 gold, 1 blue, 6 gold, 5 blue, 4 gold,
 1 blue, 2 gold, 1 blue, 1 gold, 3 blue, 1 gold, 2 blue, 3 gold, 1 blue, 3 gold, 3
 blue, 3 gold, 1 blue, 3 gold, 3 blue, 3 gold, 3 blue, 1 gold, 2 blue, 3 gold,
 1 blue, 2 gold, 1 blue, 2 gold, 1 blue, 2 gold, 3 blue, 3 gold, 2 blue, 3 gold, 2
 blue, 2 gold, 3 blue, 5 gold, 3 blue, 3 gold, 3 blue, 3 gold, 2 blue, 3 gold.

It is impossible to obtain good results with inferior Silk

2 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 3 blue, 8 gold, 4 blue, 3 gold, 1 blue, 3 gold, 4 blue, 8 gold, 4 blue, 4 gold, 1 blue, 2 gold, 1 blue, 6 gold, 2 blue, 8 gold, 3 blue, 7 gold, 2 blue, 8 gold, 3 blue, 2 gold, 1 blue, 2 gold, 1 blue, 4 gold, 1 blue, 12 gold, 1 blue, 3 gold, 1 blue, 3 gold, 1 blue, 12 gold, 1 blue, 4 gold, 1 blue, 2 gold, 1 blue, 2 gold, 3 blue, 8 gold, 2 blue, 6 gold, 3 blue, 8 gold, 2 blue, 6 gold, 1 blue, 2 gold, 1 blue, 4 gold, 4 blue, 8 gold, 3 blue, 3 gold, 4 blue, 8 gold, 3 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 2 blue, 3 gold, 3 blue, 1 gold, 2 blue, 3 gold, 2 blue, 3 gold, 3 blue, 2 gold, 1 blue, 2 gold, 1 blue, 1 gold, 1 blue, 3 gold, 2 blue, 1 gold, 4 blue, 3 gold, 2 blue, 1 gold, 3 blue, 1 gold, 1 blue, 2 gold, 1 blue, 1 gold, 5 blue, 3 gold, 7 blue, 4 gold, 1 blue, 2 gold, 1 blue, 1 gold, 2 blue, 3 gold, 3 blue, 2 gold, 2 blue, 3 gold, 3 blue, 1 gold, 1 blue, 2 gold, 1 blue, 2 gold, 2 blue, 3 gold, 5 blue, 3 gold, 1 blue, 3 gold, 1 blue, 2 gold, 2 blue, 3 gold, 4 blue, 2 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 7 gold, 3 blue, 5 gold, 3 blue, 5 gold, 3 blue, 2 gold, 2 blue, 7 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 3 gold, 2 blue, 3 gold, 3 blue, 3 gold, 1 blue, 3 gold, 3 blue, 3 gold, 1 blue, 3 gold, 4 blue, 3 gold, 4 blue, 4 gold, 1 blue, 2 gold, 1 blue, 4 gold, 2 blue, 3 gold, 2 blue, 5 gold, 3 blue, 5 gold, 3 blue, 4 gold, 4 blue, 4 gold, 1 blue, 2 gold, 1 blue, 10 gold, 1 blue, 3 gold, 1 blue, 10 gold, 1 blue, 2 gold, 1 blue, 9 gold, 1 blue, 2 gold, 1 blue, 1 gold, 1 blue, 2 gold, 73 blue, 76 gold.

Make a chain of 75, turn and put a s.c. into each chain stitch. Now crochet 23 rows plain s.c. and commence the pattern shown by detailed cut. In working this the return stitch explained on page 328 of the October 1901 issue is used. This obviates the necessity of cutting the silk at the end of each row and makes a much neater finish. When the pattern is completed, work 24 rows plain s.c. without beads. These strips of plain crochet are turned up and sewed securely to each side of the beaded work, forming pockets into which a leather cardcase may be slipped, or, if preferred, the entire case may be lined with white satin and used as it is, putting the cards into the little pockets.

Materials: Two ½ ounce spools Corticelli Purse Twist, color White 1192. One bunch each, Blue No. 5311 and Gold No. 5303, Glass Beads.

Crocheted Silk Purse, Indish Design No. 47.

COLORED PLATE VII. DESIGN B.

By E. & P. VERGES, 523 Race St., Cincinnati, O.

The colors of silk as well as beads, produce quite an Oriental effect. On Purse Twist, Olive Green No. 1009, string 144 dark red beads; on Garnet Purse Twist No. 1065 string 32 green metal and 64 blue steel beads, and on Purse Twist, blue No. 911, string 202 green metal beads.

Ladies, do your embroidery with genuine material only

Crochet first 6 rounds as previously described for eight-point star design with green silk and red metal beads.

7th round—"1 s.c., 3 b., 4 s.c." Repeat 7 times. *8th round*—With garnet silk and blue steel beads, "1 s.c., 1 b., 3 s.c., 1 b., 2 s.c." Repeat 7 times. *9th round*—"2 s.c., 3 b., 3 s.c." Repeat 7 times. *10th round*—"3 s.c., 3 b., 3 s.c." Repeat 7 times. *11th round*—"1 gr. b., 8 s.c." Repeat 7 times. *12th round*—"2 gr. b., 7 s.c., 1 gr. b." Repeat 7 times. *13th round*—With blue silk and green metal beads, "1 s.c., 2 b., 6 s.c., 2 b." Repeat 7 times. *14th round*—"2 s.c., 3 b., 4 s.c., 3 b., 1 s.c." Repeat 7 times. *15th round*—"3 s.c., 8 b., 3 s.c." Repeat 7 times. *16th round*—"4 s.c., 6 b., 3 s.c." Repeat 7 times.

Crochet 3 rounds plain to complete this part. Crochet another one just like it and join the two pieces with single crochet, leaving an opening of two inches on top. Crochet a chain 7 inches long, and fasten on each side at the upper point of the purse. Cover a wooden ball with single crochet and beads, slip it over the chain, to serve as a lock when wearing it on the belt, slipping it up to open, and down to close the purse. Finish the bottom, as far as crocheted together, with scallops of the different beads.

Materials: Corticelli Purse Twist, one ½ ounce spool each color: Olive Green 1009, Garnet 1065, and Blue 911. One bunch Red Metal Beads. One bunch Green Metal Beads. One bunch Blue Steel Beads.

Gray Silk Chatelaine Bag No. 48.

COLORED PLATE VII. DESIGN E.

BY M. A. GAUDELET.

Perhaps the most popular of all chatelaine bags is the one composed of gray silk and steel beads.

An eight-point star forms the center of this design and is worked in the usual manner. When the star points are completed just enough widening is put in to keep the work flat. Fig. 14 gives a detail of the pattern. As some workers crochet tighter than others, it may be necessary to increase or decrease the rows of plain s.c. outside of pattern, as the mat should be made the proper size to fit a four inch clasp top. The back of the bag should be same size as the front and may be either plain or beaded. These mats should be sewed together along their lower edges, leaving sufficient space for the mounting. Now on each side separately crochet back and

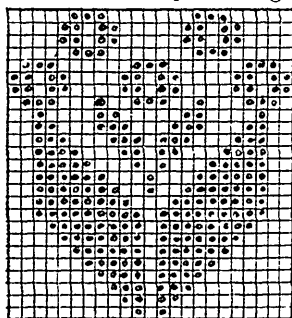


FIG. 14. DETAIL OF PATTERN, BAG No. 48.

forth three or four rows of plain s.c. to fit into the mounting. Finish the lower edge with a heavily twisted fringe of steel beads. The bag is lined with gray suede kid and the clasp top is of gray finish silver. These tops may be secured in a variety of finishes, but it will pay to get one which costs about \$2.00. A sterling silver top will cost \$6.50.

Materials: One ½ ounce spool Corticelli Purse Twist, color Gray 137. Four bunches No. 8 Steel Beads.

Crocheted Silk Chatelaine Bag No. 20G.

COLORED PLATE VII. DESIGN F.

BY M. A. GAUDELET.

An exceptionally dainty chatelaine is made with White Corticelli Purse Twist and a very small gold bead, as No. 4. String about half a bunch at a time, using a No. 10 Lightning needle. The center of the design is an eight-point star, which is worked according to instructions previously given. When the widest part of the star is reached a bead is dropped from each side of each point, the widening stitches being put in as before. After completing the star, widen just enough to keep the work flat, putting the widening stitches first on one side and then the other of the small figures. The pattern is very open and can easily be followed from the plate. The mat when finished should measure four inches in diameter. The back should be exactly the same size as the front and may be beaded or plain, as preferred. As gold beads are liable to soil a light gown it is perhaps best to crochet the back plain. A heavy fringe is put across the bottom and two or three rows of plain s.c. worked back and forth across the front and back sections to fit into the frame. The lining of the bag is entirely in keeping, being made of white kid stitched with a delicate shade of blue. The frame, too, is very dainty. The clasp is of silver, polished, with gold ornaments across the front. The chain and slide are of silver. The top in four inch size will cost \$2.50.

Materials: One ½ ounce spool Corticelli Purse Twist, color White 1192. Six bunches Gold Beads, No. 4. One 4 inch Clasp Top.

Crocheted Beaded Silk Belt.

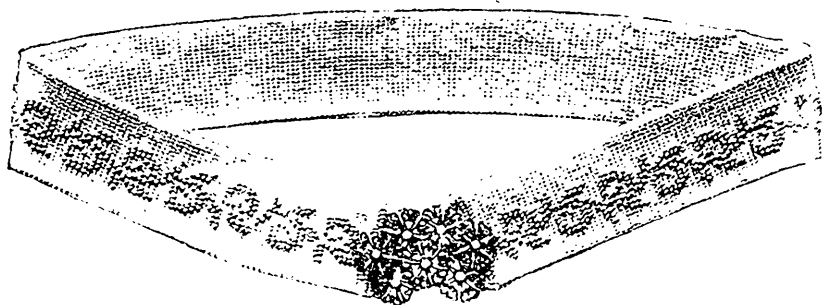
BY M. A. GAUDELET.

One of the most attractive novelties is the crocheted beaded silk belt. The one selected is of cream white Purse Twist with the pattern shown by Fig. 15 worked in turquoise blue seed beads. The belt is worked in the length and so may be as long or as short as desired. The width may also be varied to suit individual fancy. The one shown measures 1¾ inches. Commence with a chain of 52 stitches and join, work one row of plain s.c. and then commence the pattern, which it is hardly necessary to say is worked on one side of the belt only. The work progresses round and round, forming a tube.

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

1st row—Work 26 s.c. with beads, 26 plain s.c. *2d row*—26 s.c. with beads, 26 plain s.c. *3d row*—52 plain s.c. *4th row*—Commence pattern as shown by Fig. 15, each X representing a bead.

Work in this way until the belt is as long as desired. Silk is very elastic and



CROCHETED BEADED SILK BELT.

due allowance should be made for this. The other end of the belt should be finished with two rows of beads, as can be seen in the illustration just back of the clasp. Little pieces should now be crocheted at either end to fit into the clasp selected. These

pieces do not need to be quite as wide as the belt proper. Very pretty inexpensive clasps may be obtained in the shops. The one used on this belt is formed of small gilt flowers studded with turquoise and makes a very pretty finish.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, White No. 2. One bunch Turquoise Blue Seed Beads. A Fancy Clasp.

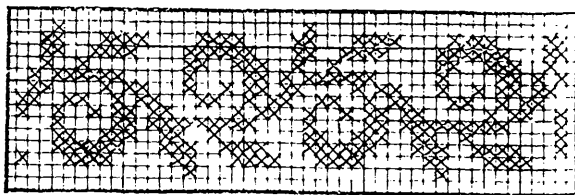


FIG. 15 DETAIL OF PATTERN, BEADED SILK BELT.

Holly Tea Cloth Design No. 707.

COLORED PLATE V.

Perhaps one of the most popular motifs for embroidery is the holly. It has no complicated forms, is easily shaded, and is very effective. Filo Silk is peculiarly adapted to its thick glossy leaves. In Colored Plate V we have a spray of holly exceptionally well brought out, in that it retains all the crispness which we associate with this Christmas growth. The tea cloth which we illustrate is finished about the edge with a deep hem and a broad band of lattice hem-

You can embroider rapidly when your Silks are in Holders

stitching. Each corner of the cloth has also a large branch of holly. The berries are padded and covered in Satin stitch with Filo Silk, Red 2061a, 2062, 2064. A tiny dot of Black 2000 marks each berry at a point just opposite the stem. For the leaves the proper shades are Green 2450, 2451, 2452, 2453, 2454. The stitches slant toward the mid-vein, which is afterward worked in Outline



HOLLY TEA CLOTH DESIGN No. 707.

stitch, as shown in Colored Plate V. The stems are worked in rows of Twisted Outline stitch with Green and Terra Cotta 2091.

Materials: Filo Silk, 3 skeins each Corticelli B. & A. 2450, 2451, 2452, 2453, 2454; 2 skeins each Corticelli B. & A. 2061a, 2062, 2064; 1 skein each Corticelli B. & A. 2091, 2000. Dealers can furnish hemstitched tea cloth stamped with this design in 36 inch size. See note, page 46.

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

Ladies' Crocheted Silk Slipper.

The body of this most comfortable bedroom slipper is of silver gray Knitting Sill, with the turnover portion in blue and gray. The bow is of light blue also, matching the silk in shade.

There are two crocheted sections for each slipper, as shown by diagrams, Figs. 16 and 17. Commence work on the larger section at point marked A and work in rows in the width as follows, using gray silk:—

1st row—Chain 36.

2d row—Turn, and counting back, do 5 doubles into the 4th stitch of the chain (Fig. 18), do 1 single into the 8th stitch of the chain, chain 2, do 5 doubles

into the 8th stitch of the chain,* do 1 single into the 12th stitch of the chain, chain 2, do 5 doubles into the 12th stitch of the chain. Repeat from * into the 16th, 20th, 24th, 28th, and 32d stitches of the chain, and finish the row by doing one single into the 36th stitch of the chain.

3d row—Turn; chain 2, do 5 doubles into space marked A (Fig. 19), do 1 single into the chain of 2 marked B made in previous row (Fig. 19), * chain 2, do 5 doubles into the space B, do 1 single into chain 2 marked C of previous row (Fig. 19); repeat from * six times more, forming a shell in each of the spaces indicated by letters D, E, F, G, and H (Fig. 19). The eighth shell built in space H is secured by a single in the top of the 4th stitch, marked I, in the previous row (Fig. 19):

this differs from the other shells and it is absolutely necessary that the last shell of this and all other rows be finished at this point, else the edge of your work will draw up as you progress.

4th row—Turn; chain 2, do 5 doubles into single formed on stitch I (Fig. 19), continuing as in third row, forming eight shells. The further progress of the work is in rows until the points marked C, F (Fig. 16) are reached, when 26 rows have been completed. An increase on two shells is made in each of the 5th, 10th, 15th, 20th, and 25th rows. This increase is made by building two shells on the second and two on the last shell but one of the row, marked C, D, on Fig. 20. On completing the 26th row in which you have 18 shells, you find yourself at point F (Fig. 16), when you turn and begin to work another row, but

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

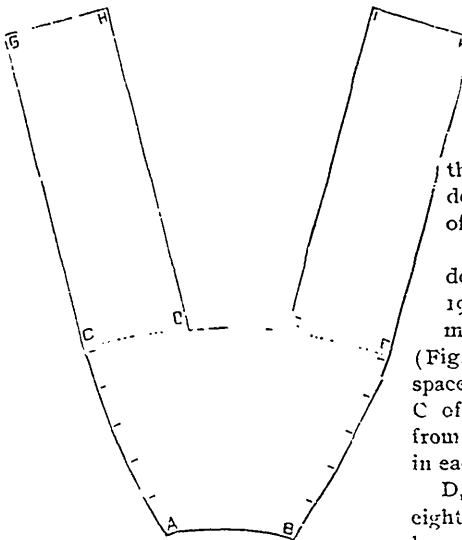


FIG. 16.

stop when six shells are completed, at point E (Fig. 16), then turn again and work with six shells in these shorter rows until you have a strip $6\frac{3}{8}$ inches long, when you have reached the line I, K (Fig. 16), completing this part of the section.

Resuming the work at point D, do 6 shells ending at point C. Work rows of 6 shells as before until another strip of $6\frac{3}{8}$ inches is done, when line G, H is reached and this section of shoe is complete.

The shape of the other section of slipper is seen in Fig. 17, where work is begun with blue silk at line A, B with a chain of 20, working shells as already described in rows of four (see small section of same in Fig. 21) until you have a strip 20 inches long ending at line C, D (Fig. 17).

You will observe that this ending has an irregular scalloped edge which can be made nearly straight in the manner seen in Fig. 21, where three of the spaces have been filled, and the fourth is left open to show the manner of closing. This is done by working 4 doubles (beginning at point B) into corner marked C, and 1 single into stitch marked D.

The scalloped edges, indicated by lines G, H, I, K (Fig. 16), are to be made straight in the same manner, while the joining of these at point A (Fig. 22) is done just before the upper is sewed to the sole.

The edge C, D having been thus treated is to be joined by sewing to edge A, B, already straight. On one long edge of this strip you will now work with gray silk one row of same style of shells as before made, beginning and ending on wrong side of lapel at point of joining them, and work back to same point a row of blue shells, thus completing an ornamental edge. Sew the other edge of lapel to top edge of slipper indicated by lines H, D, I, E (Fig. 16). Between the lapel and the main part of

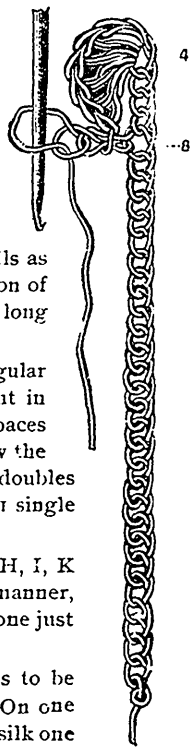


FIG. 18.

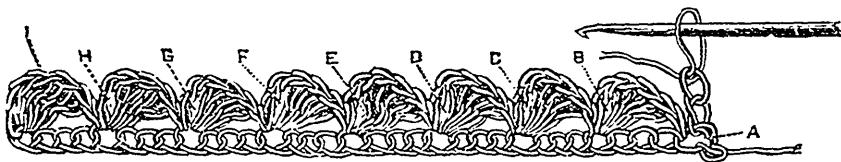


FIG. 19.

slipper introduce a piece of elastic cord $12\frac{1}{2}$ inches long sewed together at

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

ends. Turn down the lapel and sew along the gray row of shells to body of slipper, as seen in Fig. 23. You now sew the upper to sole (Fig. 22), first joining

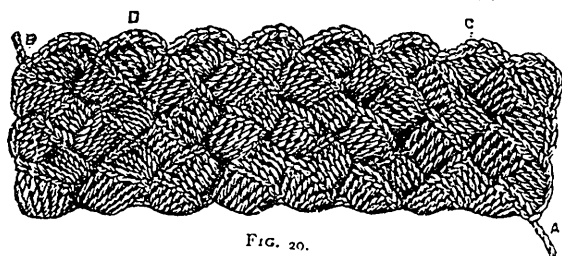


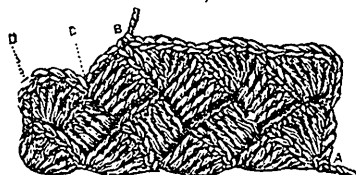
FIG. 20.

the edge G, H to edge I, K, and then basting the lower edge of upper to edge of sole, the upper being wrong side out.

Commence the basting at toe and hold the work "full" while sewing around that portion of the sole. When the

sewing is completed you will turn the sole inside out. This part of the work is troublesome, but is accomplished after a little effort, the sole and upper being flexible.

The slipper is now complete with the addition of the bow, which requires $\frac{1}{2}$ yard satin ribbon $1\frac{3}{4}$ inches wide. The bow is made in a graceful fashion and lightly tacked to the slipper. Soles of various kinds may be obtained at any fancy goods store or of shoe dealers, and are furnished in all sizes.



No. 21.

This description is for a No. 4 slipper, done snugly. No one should expect to obtain the same result with looser work, coarser needle, or silk of doubtful size or brand. For other sizes, careful



FIG. 22.

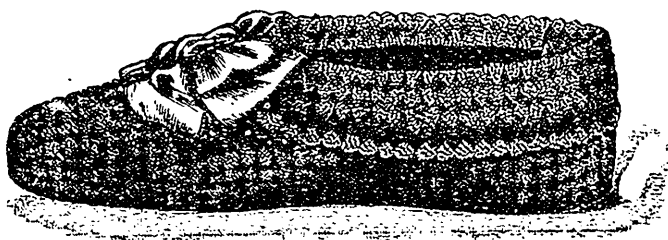


FIG. 23.

calculation must be made, but with the right materials any intelligent worker can make a pair of slippers in this pattern.

For convenience the following measurements are given of the actual dimensions of an upper for a No. 4 slipper, as shown in diagram.

Figure. 16.—From A to B, $3\frac{7}{8}$ inches. From C to D, 2 inches. From E to F, 2 inches. From G to H, 2 inches. From I to K, 2 inches. From D to E, 2 inches. From A to G, $9\frac{3}{4}$ inches. From B to K $9\frac{3}{4}$ inches

Ladies, do your embroidery with genuine material only

Figure 17—From A to B, $1\frac{5}{8}$ inches. From C to D, $1\frac{5}{8}$ inches. From A to C, 20 inches. From B to D, 20 inches.

In making other sizes it will be advisable to cut out paper patterns shaped like Figs. 16 and 17, but of smaller or larger dimensions to suit; these to be used as a guide in the work.

Materials: Corticelli Victoria Knitting Silk, four $\frac{1}{2}$ ounce balls, Gray 1163, size 300. Two $\frac{1}{2}$ ounce balls Light Blue 903, size 300. One pair No. 4 soles. One yard, $1\frac{3}{4}$ inch Light Blue Satin Ribbon. A No. 1 Star Crochet Hook.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

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

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

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

Two Attractive Shawls.

We call attention to the shawls described on page 86 and 88. The use of silk for this purpose is new, but very beautiful results follow its use by either knitting or crocheting. The effects produced are very rich and we know many of our readers will take advantage of the simple instructions given for making these very attractive shawls.

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

Costume Embroidery.

BY JOSEPHINE ROBB.

Never since the days of chivalry has embroidery been used so extensively upon women's costumes as at the present time. No gown is considered complete nowadays without some intricate ornamentation betraying the needlewoman's handiwork. Collars, cuffs, revers, vests, boleros, bands on skirts and bodices, all are covered with the delicate tracery. The plain tailor-made costume is a thing of the past. Ornamentation rules the day.

More attention is paid to details than formerly. The exquisite finish of a gown is now one of the hall-marks of fashion. Elaborate effects are often desired, but perfect workmanship is required. Both machine and hand embroidery are used, but the latter is naturally preferred.

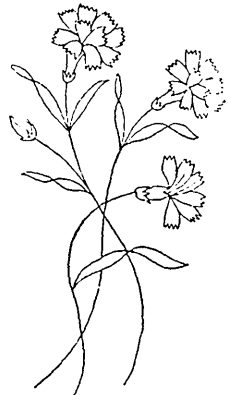
During the past summer it was noticed that many costumes of the women of fashion were simple in effect, but not in fact, being made of the finest, sheerest materials and completely covered with elaborate yet exquisitely fine hand-embroidery. Work that formerly was considered necessary only for infants' wardrobes now is required for milady's outfit.

The winter's fashions but reflect the summer's indications. Even the shirt waists are decorated with embroidery. Silks and fine French flannels are equally well adapted for this purpose. Although much of the embroidery is elaborate in design, yet some of the prettiest effects are attained by the simplest methods, and the work can easily be done at home by the amateur embroiderer. In this way the expense of a really beautiful bodice becomes immaterial.

One of the prettiest models recently shown was a perfectly plain tailored shirt waist of heavy white linen, ornamented on each side of the front with a few long stemmed carnations, worked in Satin stitch with white linen floss. Design No. A 5102 shows a pattern which may be used for this purpose, and which is equally appropriate on silk or linen. Worked in white Filo Silk on a shirt waist of white silk the effect is exceedingly good.

EMBROIDERED
BAND
DESIGN
No. 256

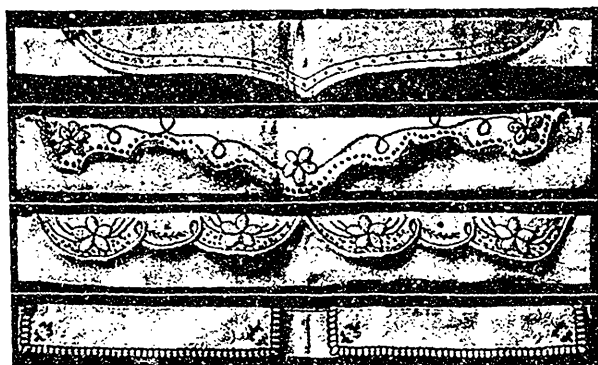
Another pretty way to decorate shirt waists is to embroider bands for front, sleeves, and collar in some simple design. No. 256 shows a pattern of forget-me-nots which is effectively embroidered in shades of blue and green on some delicate shade of silk or cloth. A light blue waist with white bands embroidered with this design is very attractive.



SHIRT WAIST DESIGN
No. A 5102.

Insist upon having your Silk done up in Patent Holders

A simple and pretty decoration for a high standing collar is a zigzag line along the edge, worked in Feather stitching with Corticelli B. & A. Caspian Floss of



No. 2070.

No. 2071.

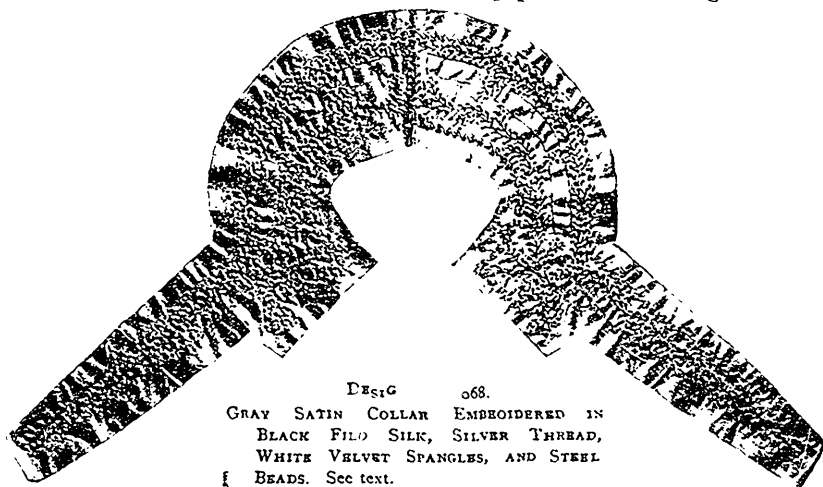
No. 2072.

No. 2073.

EMBROIDERED LINEN COLLAR BANDS.

some contrasting shade to the material, and filled in at the points with clusters of French knots. This design is also effective with the line worked in French knots instead of Feather stitching. The same simple decoration can be embroidered on the edge of the wrist-bands.

The narrow turnover collar-bands, now so popular and which give such a



DESIG 068.

GRAY SATIN COLLAR EMBROIDERED IN
BLACK FINE SILK, SILVER THREAD,
WHITE VELVET SPANGLES, AND STEEL
BEADS. See text.

neat finish to the neck of a waist, can be made at home with little trouble, and are much daintier when embroidered by hand. A pretty fashion is to draw an

These Silks have obtained highest awards at all Expositions

irregular scroll or vine pattern, buttonhole the edge, then cut out the turnover portion according to the pattern.

No. 2070 is a pretty and simple little collar. The foundation band is of thin, plain white linen, cut the length required to go around the neck and lap sufficiently to fasten at the back. The turnover portion is of light green linen lined with white. It is embroidered with two parallel lines worked in a short Outline stitch with Corticelli B. & A. Caspian Floss, Black. Between the lines is a series of French knots, worked also with the black Caspian Floss. If time is an object, the straight lines can be stitched on the machine with Black Corticelli Spool Silk, letter A. After the embroidery is completed, the turnover portion is inserted between the double thickness of the foundation band, and stitched in by machine. Of course, this collar may be made of any colored linen desired. The cost is but a few cents and the effect very pretty and becoming.

Design No. 2071 is a little more elaborate, though easily worked. The pattern of the turnover is first sketched on a piece of white linen, then the edge is heavily and closely buttonholed with Caspian Floss, Pink 2473. Care must be taken in the buttonholing to keep the stitches even and very close together. Heading this buttonholing is a line of French knots worked with black Caspian Floss. Above the knots there is a flower design, the vine being worked in Outline stitch with black Filo Silk and the flowers worked in Satin stitch with Caspian Floss, Pink 2473, and outlined with black. The collar is made up the same as the one just described.

A pretty collar, suitable for half mourning, is shown by No. 2072. It is of white linen embroidered in white and black silks. The edge of the design is buttonholed with Caspian Floss, White 2002 above which is a line worked in Outline stitch with black Corticelli Filo Silk. The flowers are worked in Satin stitch with Caspian Floss, White 2002 and outlined with black. The stems of the flowers, the Feather stitching between the deeper scallops, and the French knots are all worked with the black Filo Silk.

Another black and white design is shown in No. 2073. The French knots and the flowers are worked with white Filo Silk and the design around the border with black Filo. Satin stitch is used for the flowers, and in fact, for the entire pattern.

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



DESIGN No. 2069.
GRAY SATIN VEST EMBROIDERED IN
PINK AND GRAY FILO SILK, STEEL
SPANGLER, AND GRAY PEARLS. SEE
TEXT.

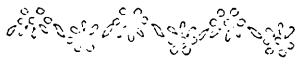
Hand-embroidered handkerchiefs have never lost their prestige, but the work can be bought so cheaply that few persons of late years have cared to take the time to do their own embroidery. At present, however, the old fashion has somewhat revived, and handkerchiefs embroidered by the giver make dainty gifts. Even ribbons are embroidered by hand, while monograms in colored silks are often worked on the underclothing. Slippers, gloves, and garters are other articles of attire which are ornamented with embroidery.



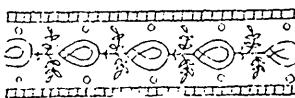
FIG. 24.
WHITE SATIN VEST ELABORATELY DECORATED WITH VELVET APPLIQUEUR CHENILLE AND EMBROIDERY.
See text

An elaborate appearing pattern for the collar of an Eton, Design No. 2068, is shown by Ronzone & Co., 935 Broadway, New York. This, although rich in effect, is simpler in execution than it appears. The material used is silver gray satin. The scroll design is worked with fine silver cord, couched to the satin and decorated at intervals with French knots made of the cord. The vine throughout its main length is worked with the silver cord, but branching from it are stems worked in a single stitch with Corticelli B. & A. Caspian, Floss, Black finished at the end with tiny spangles of white velvet, simulating flowers. These spangles are sewed on by one stitch taken through the center, with the black Caspian Floss. Oblong spaces around the collar are outlined with the silver cord. The satin within these inclosures is to be cut away, when finished, disclosing the material of the gown beneath.

A beautiful pattern for a vest, from the same house, is illustrated in Design No.



No. 65.



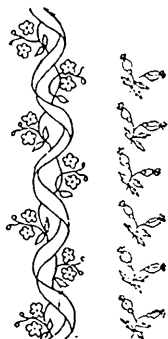
No. 257

TWO SIMPLE EMBROIDERY DESIGNS.

2069. The material here is also of gray satin. The embroidered flowers are worked in Satin stitch with a double thread of gray Filo Silk matching the satin. The center of the flower is left open, then filled in with French knots, worked with Filo Floss, Pink 2473. The spikes surrounding the flowers and interspersed throughout the length of the vine, are worked in Outline stitch with the gray Filo Silk, and are finished at the end with steel spangles. Gray pearls are sewed here and there throughout the embroidery, as shown in the illustration, while Pink French knots at frequent intervals lighten the effect.

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

Another embroidered vest, very striking in appearance (Fig. 24), comes from the Ashton Company, 54 West 23d street, New York. This is of white satin with



No. 255 B. No. 255 D.
DAINTY FLORAL BAND
DESIGNS.

revers of moss green panne velvet, heavily embroidered, below which, on the edge of the vest, are bands of black panne, also embroidered elaborately. The revers are bordered with a fancy silk braid of white and gold. Just inside the edge there is a row of French knots, worked with red Roman Floss, to which is added one strand of tinsel. A line of twisted gold and silver tinsel runs about the knots. On the space inside this there is worked a stem design of white chenille, couched with red Embroidery Silk and finished at the end with a fancy button of white satin and tinsel. Little stems, made with one long stitch of alternating red and yellow Caspian Floss, and ending with a gilt bead, extend from each side of the couching. Below the revers the bands of black panne are bordered with a heavy tinsel braid. These bands are shaped in a square, just below the bust, showing the material of the inner vest through the opening, and extend below, curving on each side into two semicircular figures. Large French knots of the tinsel braid ornament, at regular intervals, the entire length of the bands. On each side of the square opening there are converging lines of the same tinsel used on the revers, finished with three buttons of black satin crossed with red and yellow Caspian Floss. The circular pieces below are ornamented with large fancy buttons of white satin, embroidered in gold and black, and surrounded with tinsel braid and Long stitches of gold thread. Around these discs are yellow satin buttons fastened at the center with a yellow glass bead.



FIG. 25.
BLACK BROADCLOTH COAT WITH
EMBROIDERED WHITE SATIN REVERS.

The revers and lining of collars and lapels on some of the fashionable coats this season are of white satin, hand-embroidered in colors blending with the garment. Fig. 25 shows the effect of a black broadcloth coat with white satin collar and revers embroidered in Filo Silk. This work is easily done, and imparts a certain elegance and air of careful workmanship to the costume.

Embroidered bands are used in every conceivable way, both on skirts and

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

bodices. Ronzone & Company are showing some exclusive designs. The first of these, No. 2074, is of red taffeta, the embroidery being worked with Corticelli B. & A. Caspian Floss in gold, shaded browns, greens and blues. The lines inclosing the scroll pattern are worked in Gold 2111 with a slanting Satin stitch. All the pattern is outlined with Caspian Floss, light Yellow 2110 and filled in with what may be called Satin stitch laid from side to side of pattern. The conventional leaves are worked in Gold 2111, while the alternating figure is filled in with the colors.

The center of this flower scroll is gold, while the smaller petals are each of one color. Several shades of brown, blue and green are used. The long petal starts at the base with brown, shades into blue, and finally blends into green at the tip. The Shades of Caspian Floss used in this band are Blue 2594, 2595, 2752, 2754; Green 2622, 2623, 2624, 2625; Brown 2120, 2121, 2122, 2123; White 2002; Golden Brown 2110, 2111.

Design No. 2075 is a band of black broadcloth bordered with a gold cord, couched to the edge with yellow Embroidery Silk. A novel idea is introduced in this pattern. Single strands of Red 2064, Black, Green 2834, Yellow 2164, and White 2002 Filo Silk are twisted together until a thick cord is made of Caspian colors. This is then couched on the band according to the pattern. It is quick, easy work and very effective.

Design No. 2076 is a band of white taffeta, edged with a fancy silk and tinsel braid, which is headed by an inner wavy line worked in Outline stitch with Filo Silk, Black and fine Japanese Gold Thread. The pattern is all outlined with this silk, the leaves and flowers being filled in with Satin stitch, Filo Silk in pastel colors being used, Pink 2670, 2671, 2673, 2674 for the large flowers, Pink 2473 for the lobed leaves, and Blue 2030a, 2030b for the small ones.

Other effective bands are shown by Designs Nos. 65 and 287. No. 65 is very

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



No. 2074.



No. 2075.



No.

EMBROIDERED SILK BANDS.
See text.

pretty worked in one shade of silk, either harmonizing or contrasting with the material to be embroidered. Many of the light wools, now so popular, are decorated in this manner. In design No. 287, oval and round jewels are used in combination with silk embroidery.

Other pretty designs which may be used in a variety of ways are Nos. 255 B and D. They are especially effective on hosiery, but are also appropriate for waist and costume embroidery. Very dainty little frocks for children may be made of a few yards of albatross or veiling, embroidered in these designs with colored silks. Indeed, the uses to which embroidery may be adapted are many and varied.

The belt is another article which the deft fingers of the needlewoman are now embellishing. The wide, black elastic belts, now so fashionable, are easily embroidered in diamond or polka dot designs with steel beads or jet. A novelty introduced in a costume seen at the last Horse Show consisted of a belt, collar, cuffs, and bands being made all of soft tan leather, hand-embroidered in Outline and Long and Short stitch with olive and blue Caspian Floss.

Chiffon vests, embroidered all over in a scroll design, worked in Outline stitch with Corticelli B. & A. Filo Silk, are much liked for evening wear.

The beautiful pattern for a silk waist, shown by the frontispiece, is from the Ashton Company. This is of red taffeta embroidered in white. The neck and front of the waist are bordered with two rows of fancy white silk braid. Between the rows at regular intervals there are fastened silk buttons covered with white and red Roman Floss, while pyramids of French knots, worked with white Roman Floss, ornament the inner edge of this border. Frogs and loops of white silk fasten the front, on each side of which are elaborate designs worked on the red taffeta with a fancy white silk braid. There are also crocheted appliqué work and rings buttonholed and crocheted with the Embroidery Silk, White 2002. This same pattern is used for the design at the back of the neck and for the sleeves.

A favorite trimming this season consists of strips of half-inch velvet ribbon, joined by an openwork Mexican stitching, which is made with Corticelli Crochet

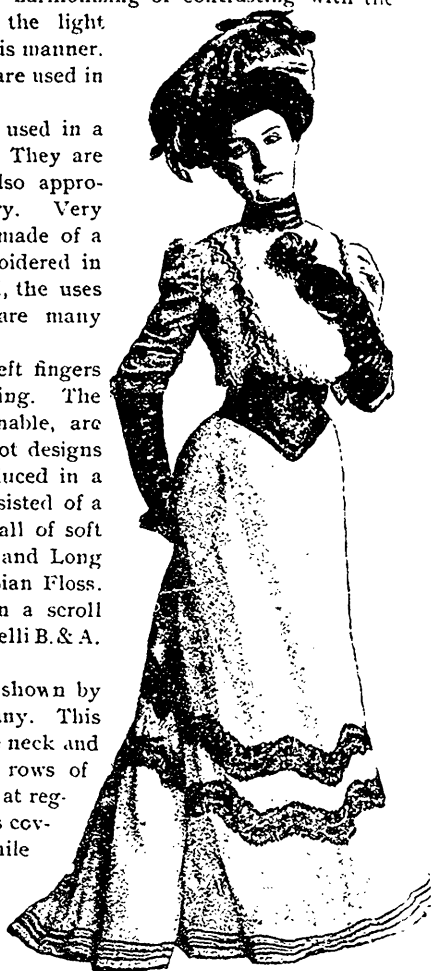


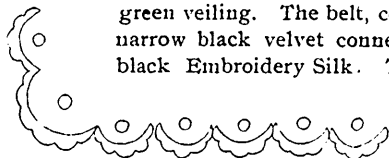
FIG. 26.

GOWN OF SAGE GREEN VEILING, DECORATED WITH
MEXICAN STITCHING & SIMPLE SILK EMBROIDERY

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

and Knitting Silk. This same stitching is used between the breadths of skirts, showing the silk lining beneath, and also between tucks on bodices. Yokes for skirts are sometimes formed of bias bands of the material, joined by the open-work stitching.

Fig. 26 shows how this Mexican work is used on a pretty costume of sage green veiling. The belt, collar and lower sleeves are made of strips of narrow black velvet connected with rows of Cross stitch done with black Embroidery Silk. The bolero is edged with a simple little



No. 96.



No. 75.

pattern worked in pink and black Caspian Floss. Designs Nos. 75 and 96 show effective patterns which may be used for this purpose.

A little finish of embroidery above the hem of the skirt is a dainty embellishment. An oriental looking trimming is obtained by cutting out the material of the gown, where the ornamentation is desired, in a scroll or palm leaf design, according to pattern, then inserting a contrasting color underneath and button-holing the two fabrics together with heavy Roman Floss. Appliqué work, however, is not so popular at present as fancy embroidery. A pretty and simple trimming is made by working French knots of some bright color on bands of velvet ribbon. Either Corticelli B. & A. Filo or Caspian Floss can be used for this purpose.

Any woman with the time and skill to embroider can, at small expense, give to her wardrobe an appearance of finished workmanship which is usually associated only with garments of great value.

Paper patterns of these designs can be furnished by the publishers at the following prices:—

Embroidered Bands Nos. 255B, 255D, 2074, 2075, and 2076, 15 cents each. Embroidered Bands Nos. 65 and 287, 10 cents each. Scalloped Edges Nos. 96 and 75, 10 cents each. Shirt Waist Design No. A 5102, 20 cents. Shirt Waist Design No. 256, 15 cents. Bolero Collar No. 2068, 60 cents. Vest No. 2069, 40 cents. Turnover Collars Nos. 2070, 2071, 2072, and 2073 are stamped on canvas or duck and cost 20 cents each.

No woman interested in fancywork, embroidery, crocheting, or lace making can afford to be without CORTICELLI HOME NEEDLEWORK. The small sum of thirty-five cents pays for a whole year's subscription. If you are pleased with this number please tell your friends about CORTICELLI HOME NEEDLEWORK and ask them to subscribe.

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



Sofa Pillows

Poppy and Butterfly Pillow Design

No. LP 1233A.

This design shows pretty red poppies tinted in their natural colors against a background of dull brown, the whole being tinted on a light ecru art ticking. The poppies are well drawn and the embroiderer need only follow the tinting to secure most satisfactory results. Roman Floss is used throughout, so the work is



POPPY AND BUTTERFLY PILLOW DESIGN NO. LP 1233A

very rapid. The poppies are worked in Long and Short stitch with Red Corticelli B. & A. 2061, 2061a, 2062, 2062a, 2063, 2064, 2065, some of the stitches extending well down on to the petals. The centers are worked with Green Corticelli B. & A. 2480, 2180a, and Black Corticelli B. & A. 2000, with the dots surrounding worked in French knots with these shades. In the leaves are used a whole line of Greens Corticelli B. & A. 2480, 2180, 2180a, 2181, 2183, 2834, and the darker shades are used in the stems, which are simply outlined. This completes the floral design and brings us to the butterfly

which is tinted and worked in shades of yellow. The body is worked in Satin stitch with Roman Floss, Yellow Corticelli B. & A. 2161, flecked occasionally with a line of black. The large wings are outlined with Brown Corticelli B. & A. 2445 and the smaller ones with 2442, veined with 2445. Terra Cotta Corticelli B. & A. 2091 is used for the dots, which are worked in Satin stitch, outlined with Black 2000. The antennæ are outlined with black and tipped with dots of

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

terra cotta. This completes a very handsome pillow and one which will give great satisfaction. The back is the same material as the top and the edge is finished with a fancy ribbon ruffling, combining the shades of red used in the embroidery. (Easy).

Materials: Roman Floss, 2 Skeins each Corticelli B. & A. 2062a, 2063, 2064, 2181, 2183, 2834; 1 skein each Corticelli B. & A. 2091, 2442, 2445, 2061, 2061a, 2062, 2065, 2000, 2161, 2480, 2180, 2180a. 5 yards Fancy Satin Ruffling. Dealers can furnish pillow top stamped with this design in 24x48 inch size. See note, page 46.

Passion Flower Sofa Pillow Design No. 590A.

COLORED PLATE IX.

This is a pillow of unusual merit. The coloring is rich without being showy and, too, the design is simple and easily worked.

The background is a rich dark green, while the disc in the center is a lighter shade, throwing into high relief the glowing red of the flowers. This disc is outlined with green matching the tinting. The petals of the flowers are covered in Cross stitch with Roman Floss, Red Corticelli B. & A. 2062a, 2064, 2066, 2067, and outlined with a couching of Japanese Gold Thread. The stamens are outlined with green and tipped with yellow. Brown Corticelli B. & A. 2446 is used for outlining the stems and the leaves are worked in Long and Short stitch with 2180, 2180a, 2181, 2183, 2835. The veins are outlined with the darkest shade. The scrolls surrounding the center are outlined with Roman Floss, Black Corticelli B. & A. 2000, and filled with Cross stitch done with Green Corticelli B. & A. 2180. The corner figures are worked in Yellow Corticelli B. & A. 2012, 2015, 2018, as indicated in Colored Plate IX. Altogether it is a very handsome pillow. The edge may be finished with a heavy silk cord combining the shades used in the embroidery, or with a fancy silk ruffle, and the back of the pillow may be of the same material as the top. (Easy.)

Materials; Roman Floss, 2 skeins each Corticelli B. & A. 2012, 2015, 2018, 2062a, 2064, 2066, 2067, 2000, 2180, 2180a, 2181, 2183, 2835; 1 skein Corticelli B. & A. 2446. 1 skein Japanese Gold Thread. 4 yards Silk Pillow Cord. Dealers can furnish pillow cover stamped with this design in 24x48 inch size. See note, page 46.

Photographic Pillow Design No. LP1225B.

Photographic prints are largely used at the present time to decorate sofa pillows, in fact there seems to be no end to their uses. In this instance the print is from one of Rosa Bonheur's masterpieces and shows a most beautiful horse's head, noble and gentle. This print is secured to the pillow cover with machine stitching in white, and the embroider's attention is turned to the various equipments around the picture. These are all worked solidly in Feather stitch except where Outline stitch is mentioned. The saddle requires perhaps more work than any of the others. The seat is worked with a double thread of Filo Silk, Brown Corticelli B. & A.

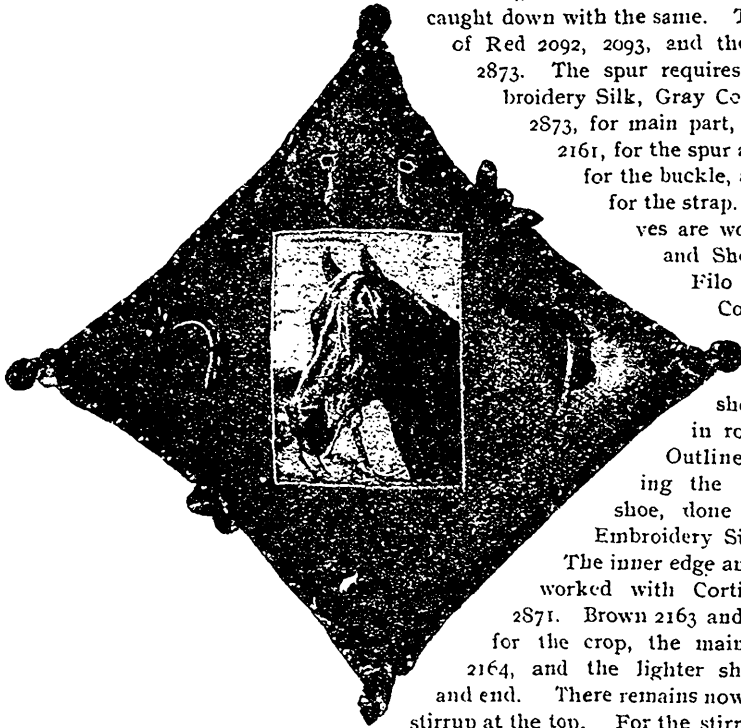
Each color by itself in a Patent Holder--no trouble

2161, the part directly under, from which is suspended the stirrup strap, is worked in 2161, 2163, shading into the lightest near the strap, which is in 2160 with a bit of 2163 near the top. A double thread of Twisted Embroidery Silk, Brown 2164, is couched about the edge of the seat.

The saddle blanket is worked in Brown 2164, covered with cross bars of 2165, caught down with the same. The facings are of Red 2092, 2093, and the stirrup Gray 2873. The spur requires Twisted Embroidery Silk, Gray Corticelli B. & A.

2873, for main part, Filo Silk, Gold 2161, for the spur and rings, 2160 for the buckle, and Gray 2874 for the strap. The oak leaves are worked in Long and Short stitch with Filo Silk, Green Corticelli B. & A.

2563, 2564, 2565



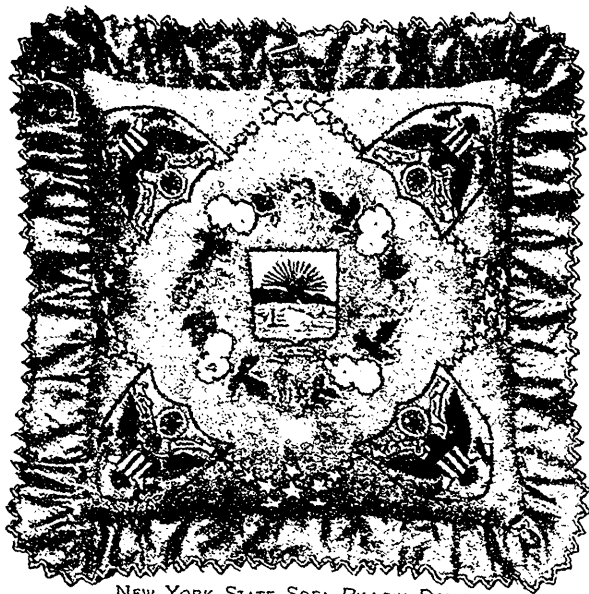
PHOTOGRAPHIC PILLOW DESIGN
No. LP 1275 B.

The horseshoe should be worked in row upon row of Outline stitch following the shape of the shoe, done with Twisted Embroidery Silk, Gray 2874. The inner edge and nail holes are worked with Corticelli B. & A. 2871. Brown 2163 and 2164 are used for the crop, the main length being 2164, and the lighter shade for handle and end. There remains now but the bit and stirrup at the top. For the stirrup use Twisted Embroidery Silk 2163 and 2164, and for the bit, Gray, both Filo and Twisted. The

rings are of Filo 2874 and the hanging pieces of 2872, all in Satin stitch. The bar is outline on both edges with Twisted Embroidery Silk, Gray 2873, 2874, and the two links in the middle are worked in Filo Silk, Gray 2871, 2872. The fastening of the bar to the rings is marked with Outline stitch worked round and round, Twisted Embroidery 2874 in the center and 2871 on the edge. Finish the edge of the pillow with a green and tan silk cord and the pillow is complete. (Not difficult.)

Materials: Filo Silk, 1 skein each Corticelli B. & A. 2092, 2093, 2160, 2161, 2163, 2163a, 2164, 2165, 2563, 2564, 2565, 2871, 2872, 2873, 2874. Twisted Embroidery Silk, 1 skein each Corticelli B. & A. 2163, 2164, 2871, 2872, 2873, 2874. 4 yards

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



NEW YORK STATE SOFA PILLOW DESIGN.
COLORED PLATE X.



PRINCETON SOFA PILLOW DESIGN 5005.
COLORED PLATE XI.

Fancy Silk Cord. Dealers can furnish pillow top of this design in 24x58 inch size. See note, page 46.

New York State Pillow Design.

(Patent Pending)

COLORED PLATE X.

This design consists of the New York coat-of-arms in the center shield, with name of state and date underneath, the whole being surrounded with a wreath of yellow wild roses and the hop vine. The wild rose is the New York state flower and New York leads in the production of hops. The border of the cushion is national in character, having the United States coat-of-arms in each corner connected by garlands of stars, 45 in number, one for each state in the present Union. The design is stamped on blue linen and embroidered in the following manner: The shield in the center should be given first attention. Outline the sky with Filo Silk. Yellow Corticelli B. & A. 2016. The sun is padded or raised with cotton and covered in Satin stitch with Yellow 2020, and the rays are outlined with Black 2000. The ranges of hills over which the sun is peeking are worked in Satin stitch with green, using 2050 for the first range and 2445 for the second. The water is worked in Outline stitch with delicate shades of Green Corticelli B. & A. 2481, 2482, 2483, 2484, 2485; the boats are worked in Black 2000 and the sails in White 2001.

The roses are worked in Long and Short stitch with a double thread of Filo Silk, Yellow Corticelli B. & A. 2013, 2014, 2015, with the dot in the center worked in Satin stitch with Green 2740. The dots about the center are worked in French knots of one strand of Yellow 2013 and Brown 2162 threaded together. In the leaves are used Green 2050, 2052, and 2053, while the hops are worked in 2480, 2180, and 2181. This completes the center design. Now work the scrolls and stars solid in Satin stitch with Yellow 2016, and outline the edge and put in lettering with Black 2000. The outlines of the shields are also worked in Black 2000. The eagle feathers are outlined with Brown 2166, and the remainder of the work with 2164. Work the eye with Black 2000, the ring around the eye with White 2001, and the beak in 2636, outlined with Black 2000. The shield on the eagle is worked in Satin stitch, Blue 2277 for the top, and the bands below in alternating rows of Red 2063 and White 2001. Outline leaves of olive branch in Green 2081, and work berries in French knots with Yellow 2030. The arrows are outlined with Brown 2446, tipped with Black 2000. This completes the top. The ruffle is of the same material and finished with a scalloped edge worked in Button-hole stitch with Yellow 2014.

Materials: Filo Silk, 3 skeins Corticelli B. & A. 2016; 1 skein each Corticelli B. & A. 2481, 2482, 2483, 2484, 2485, 2013, 2014, 2015, 2020, 2446, 2063, 2081, 2277, 2000, 2001, 2162, 2164, 2166, 2455, 2480, 2180, 2181, 2636, 2050, 2052, 2053, 2740, Caspian Floss, 8 skeins Corticelli B. & A. 2016. Dealers can furnish pillow top stamped with this design in 24x48 inch size. See note, page 46.

It is impossible to obtain good results with inferior Silk

Geranium and Bird Pillow Design No. LP 1231 B.

Tinted pillows are as popular as ever and well they may be, for really handsome effects may be thus produced with comparatively little labor, and this is a boon to the busy needlewomen. This design shows pink and scarlet geraniums with birds tinted on a delicate ecru ground, all embroidered with silks matching the tinting in color. The geraniums are worked in Long and Short stitch so that the petals are very nearly covered. In the red flowers are used Roman Floss Corticelli B. & A. 2060a, 2060b, 2061a, 2062a, 2064, and in the pink Corticelli B. & A.



GERANIUM AND BIRD PILLOW DESIGN NO. LP 1231 B.

2670, 2672, 2674, 2676. The centers of both red and pink are worked in light shades of green. In the leaves and stems are used Green Corticelli B. & A. 2050b, 2050a, 2050, 2051, 2053, 2054, and Brown Corticelli B. & A. 2163. The leaves are worked in Long and Short stitch with green and into this is worked a row or circle of Long and Short stitch with brown, marking the horseshoe effect characteristic of this particular plant. This completes the floral design. The birds, tinted in shades of brown, are outlined with Roman Floss of corresponding shades, Brown Corticelli B. & A. 2120, 2122, and 2446.

The bill is outlined with Black Corticelli B. & A. 2000 and the eyes are worked solidly in White 2002, outlined with Black 2000. A few short stitches of Red Corticelli B. & A. 2062 are worked along the breast. The back of the pillow is the same as the top and the edge finished with a shaded green satin ribbon of fancy design. (Easy.)

Materials: Roman Floss, 1 skein each Corticelli B. & A. 2446, 2050a, 2060b, 2061a, 2062, 2062a, 2064, 2000, 2002, 2120, 2122, 2670, 2672, 2674, 2676, 2163, 2050b, 2050a, 2050, 2051, 2053, 2054. 5 yards Fancy Ruffling. Dealers can furnish pillow top stamped with this design in 24x48 inch size. See note, page 46.

While good silk is a necessity, a good soap is equally important. Quick washing in suds made with "Ivory" or any other pure soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules for washing on page 71.

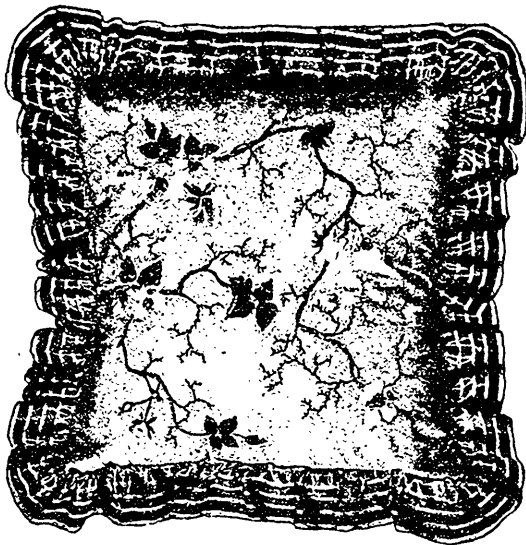
Corticelli B. & A. Wash Silks are the best in the World

Wild Rose Sofa Pillow Design No. 1227 A.

This pillow design is bound to be popular, for it is simple and artistic, and the coloring, too, is most pleasing.

The roses are covered almost entirely with silk embroidery, being worked in Feather stitch with Roman Floss, Pink Corticelli B. & A. 2236, 2237, 2470, 2471, 2472. Most of the flowers are a delicate pink with here and there a touch of deeper color. The centers have a dot of Satin stitch in Green Corticelli B. & A. 2180, and around this French knots in Yellow Corticelli B. & A. 2636. The stems are worked in slanting Satin stitch, and the leaves in Long and Short stitch, with Green Corticelli B. & A. 2180, 2180a, 2181, 2182. Some of the leaves are flecked with Red Corticelli B. & A. 2135, and the thorns are also worked with this shade. A dark shade of green is used for the leaf veins, which are worked in Outline stitch. The rambling briars, which form the rest of the design, are very sketchily worked with Filo Silk, Brown Corticelli B. & A. 2444 and 2446. Ecru ticking is used for the back of the pillow, and the edge is finished with a shaded rose colored satin ribbon ruffling. (Easy.)

Materials: Filo Silk, 1 skein each Corticelli B. & A. 2444, 2446. Roman Floss, 1 skein each Corticelli B. & A. 2236, 2237, 2470, 2471, 2472, 2180, 2180a, 2181, 2182, 2636, 2452, 2135. 5 yards Fancy Satin Ruffling. Dealers can furnish pillow top of this design in 24x48 inch size. See note, page 46.



WILD ROSE SOFA PILLOW DESIGN NO. 1227 A.

Princeton Sofa Pillow Design No. 5005.

COLORED PLATE XI.

College pillows are always very interesting, and especially in college communities there is great demand for them. The orange and black of Princeton make a very effective combination. In this design we have the standard bearer, the Princeton banner, and the tiger lily. Cream ticking is used for the foundation, against which the tinting stands out very clearly. The girl's gown is in several

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

shades of yellow and is etched in its folds and outlines with black. A black sash hangs from beneath the panniers and is loosely knotted in front, the ends reaching the bottom of the gown. Colored Plate XI shows where the shades of yellow and black should be used. The face and arms are etched with Filo Silk 2236 and the hair in the softer shades of yellow. The banner is tinted in orange and the letters are heavily padded and worked in Satin stitch with Black 2000. Outline both edges of the staff with Japanese Gold Thread and use this also for the scrolls. For the tiger lilies yellow is of course used with the dots in black and the leaves outlined in green. A fancy ruffle of orange and black finishes the edge. (Easy.)

Materials: Roman Floss, 2 skeins each Corticelli F. & A. 2000, 2635, 2637; 1 skein each Corticelli B. & A. 2560, 2562, 2634, 2638, 2639, 2640. Filo Silk, 1 skein each Corticelli B. & A. 2236, 2632. 1 skein Japanese Gold Thread No. 16. 5 yards Fancy Satin Ruffling. Dealers can furnish stamped pillow top of this design in 24 x 48 inch size. See note, page 46.

Turk Head Pillow Design No. LP 1230.

As a novelty this Turk head design is sure to please. It is tinted on ecru ticking and is worked most elaborately with Roman Floss. The predominating color in the turban is Red Corticelli B. & A. 2064, 2066, and 2624, worked in Feather stitch, the stitches following the lines of the stamping. The scarf is worked cross-wise in Feather stitch with colors as indicated by tinting, Yellow Corticelli B. & A. 2017, 2019. Green 2453, 2454, Black 2000, Blue Corticelli B. & A. 2593, and the tassel in Black 2000 in long lines of Outline stitch. The mantle is also worked solidly, Green Corticelli B. & A. 2454 and 2624 being used here. As in the turban the stamped lines will indicate the direction in which stitches should be laid. The upper part of the vest is a bright Red, Corticelli B. & A. 2063, crossed with bars of White 2002, caught down with crosses of Black 2000. Below this the vest is worked in Blue 2593 and



TURK HEAD PILLOW DESIGN NO. LP 1230.

These Silks have obtained highest awards at all Expositions

Black 2000. Black also outlines both upper and lower edges of the red band. The lines of face and beard are outlined with Filo Silk, Black Corticelli B. & A. 2000. The eye-ball is worked solid with Roman Floss, White Corticelli B. & A. 2002 and the iris with Brown Corticelli B. & A. 2446. Japanese Gold Thread is used for outlining the edges of the crescent surrounding the head and the figures are worked in Outline stitch with Filo Silk, Black Corticelli B. & A. 2000. This completes the design with the exception of the knives and other murderous weapons appearing at top and bottom of the head. The blade at the top is worked in Feather stitch with Filo Silk, Gray Corticelli B. & A. 2871, 2872, 2873, 2874. The other blades are worked in the same shades.

Roman Floss, Terra Cotta Corticelli B. & A. 2090a, 2090b, and 2092 is used for the handle in the upper corner and Brown Corticelli B. & A. 2442, 2444, 2446 for the hilt just below, all worked in Feather stitch. The handle in the lower corner is also worked in brown and the geometrical figures on the blade in black. The back of this pillow is the same as the top and the edge is finished with a fancy silk cord. (Not difficult.)

Materials: Filo Silk, 2 skeins Corticelli B. & A. 2000; 1 skein each Corticelli B. & A. 2871, 2872, 2874, 2874. Roman Floss, 1 skein each Corticelli B. & A. 2090a, 2090b, 2092, 2017, 2019, 2442, 2444, 2446, 2053, 2064, 2066, 2453, 2454, 2624, 2000, 2002, 2593. 4 yards Fancy Silk Cord. 1 skein Japanese Gold Thread. Dealers can furnish pillow top of this design in 24x48 inch size. See note, page 46.

Crocheted Silk Circular Shawl.

Circular shawls cannot be said to be new, but they are certainly as popular as ever, and working instructions will be welcome, if we may judge from the many inquiries which have been received. Florence Shetland Silk Floss was used, and while it costs more than wool it makes a much handsomer shawl.

Begin with three chain stitches and join with a slip stitch to form a ring.

1st row—3 chain stitches to take the place of a treble, 18 trebles in ring of 3 chains, join to top of 3 chains with slip stitch.

2d row—3 chains, skip 1 treble, 3 trebles in next stitch, 1 chain, 3 trebles in same place, making 6 trebles divided by 1 chain, which forms a shell, * skip 1, 1 treble in next treble, skip 1, shell in next, and repeat from * all around, making 6 shells and 6 trebles in all.

3d row—3 chains, shell in shell, 1 treble in treble, repeat all around, join with slip stitch to top of 3 chains. *4th row*—Same as 3d row.

5th row—3 chains, 3 trebles in shell, 1 chain, 3 trebles in the same place, 1 chain, 3 trebles in same shell, making 9 trebles in shell of 6, 1 treble, a shell of 9 in next shell, and repeat all around.

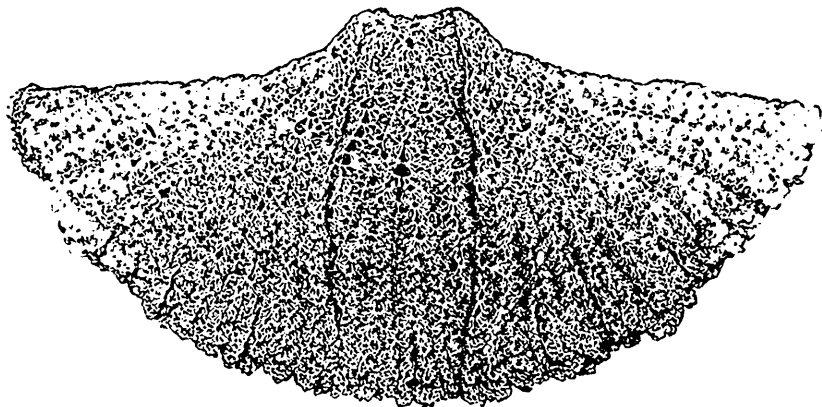
6th row—3 chains, skip 3, shell of 6 in space made by 1 chain, skip 3, shell of 6 in next space, skip 3, 1 treble in treble, skip 3, shell in next space, skip 3, shell in next space, repeat all around.

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

7th row—3 chains, shell in shell, 1 treble between 2 shells of previous row, shell in shell, 1 treble, shell in shell and repeat. *8th row*—Same as 7th row.

9th row—Same as 5th, making a shell of 9 in every shell of 6. The 1 treble should be caught from underneath so as to give the cord effect.

For the border, 1 treble in shell of 6, 4 chains, catch with single stitch in top of treble to form a picot. Repeat 4 times more in same place, 1 single stitch in



CROCHETED SILK CIRCULAR SHAWL.

treble and repeat all around. Trebles should be pulled out long so as to form large shells. Twenty-three rows completes the cape, but it can be made any length required, always widening after every fourth row of 6 shells.

Materials; 10 ounces Florence Shetland Silk Floss, either White, Light, Blue or Pink. In ordering mention color wanted. 1 large Wooden Crochet Hook.

White Silk Opera Shawl.

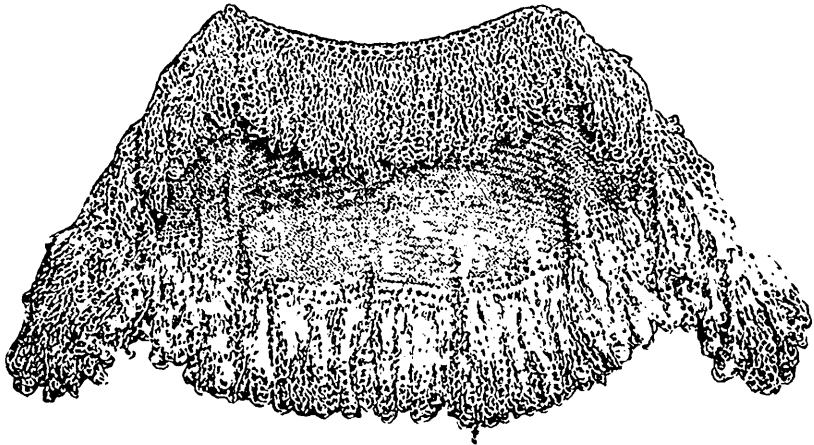
This very dainty shoulder wrap will be found a great source of comfort where but slight protection is needed. It is made of a new silk known as Florence Shetland Silk Floss, which, as its name implies, has the fluffy qualities of Shetland Floss. This silk will be very popular for crocheted and knitted wraps and shawls.

Use two long wooden needles: the size of an ordinary lead pencil, and begin by casting on 170 stitches.

Work back and forth in garter stitch, at the end of each row knit two together and repeat thus for 29 rows. This will leave 112 stitches on the needle. Turn and cast off 3 stitches at the beginning of each row for 11 rows, leaving 56 stitches on needle. Now cast off all the stitches loosely—do not break the silk—and with a crochet hook make 3 chain stitches (to take the place of a treble), one

Ladies, do your embroidery with genuine material only

treble in each stitch all around the center. The edge of the shawl should now be finished with a fringe seven inches deep made as follows: Make 20 loose chain



WHITE SILK OPERA SHAWL.

stitches, 1 double in the top of each treble. This makes a very fluffy finish, the effect of which is seen by the illustration.

Materials: 11 ounces White Florence Shetland Silk Floss. If desired Light Blue or Pink Shetland Silk Floss can be used.

The Proper Needles For Embroidery.

BY AN EXPERT NEEDLEWORKER.

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

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

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

It is impossible to obtain good results with inferior Silk

Care of Hands And Selection of Needles.

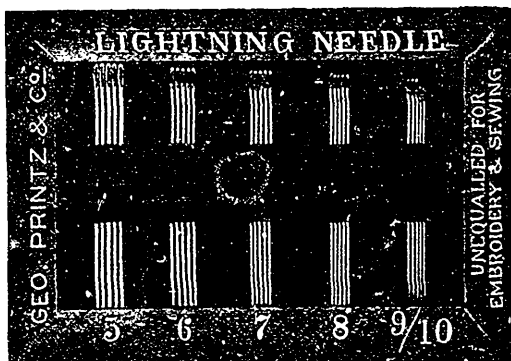
If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than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

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

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

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

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



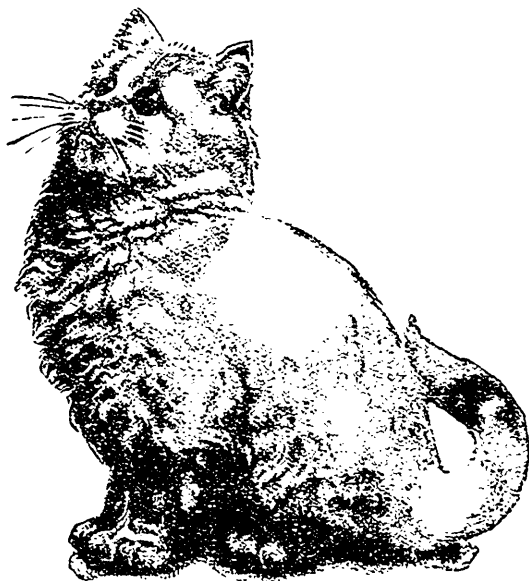
CASE 757. LIGHTNING EMBROIDERY NEEDLES.

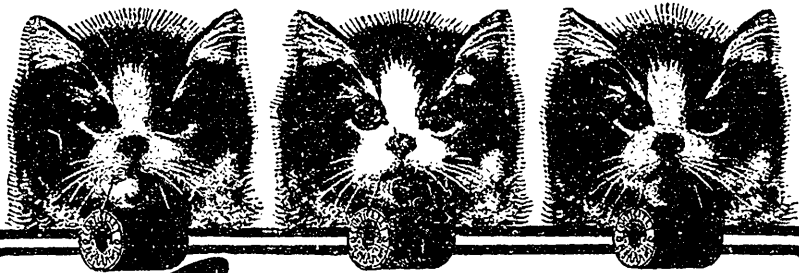
In shading, where a number of colors have to be used alternately, an experienced embroiderer will not confine herself to one needle, which has to be threaded and re-threaded with the different colors at a considerable loss of time, but she will have a needle for each color and use them in succession,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



Corticelli
**Spool
 Silk.**

**Best
 in the
 World.**

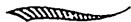




Corticelli

SPOOL SILK

Important to Remember.

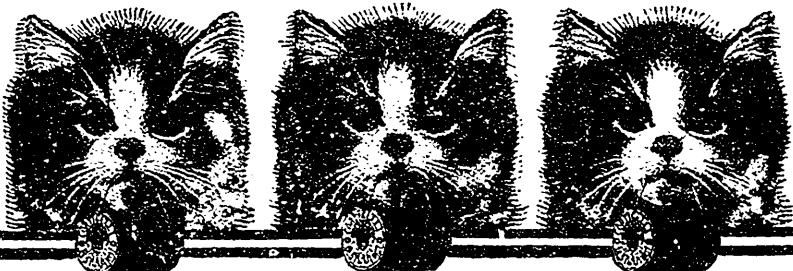


BLACK SPOOL SILK is made in eight sizes, viz : 000, 00, 0, A, B, C, D and E, from finest to coarsest in order named.

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

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

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



Corticelli B. & A.

Asiatic Dyes

Wash Silks

In Patent Holders

The Colors are Fast

The Shades are True Art Shades.



Corticelli B. & A. Wash Silks

Are used exclusively by decorative art societies everywhere.



Roman Floss

(PATENTED BY THE BRAINERD & ARMSTRONG CO.)

Filo Selle

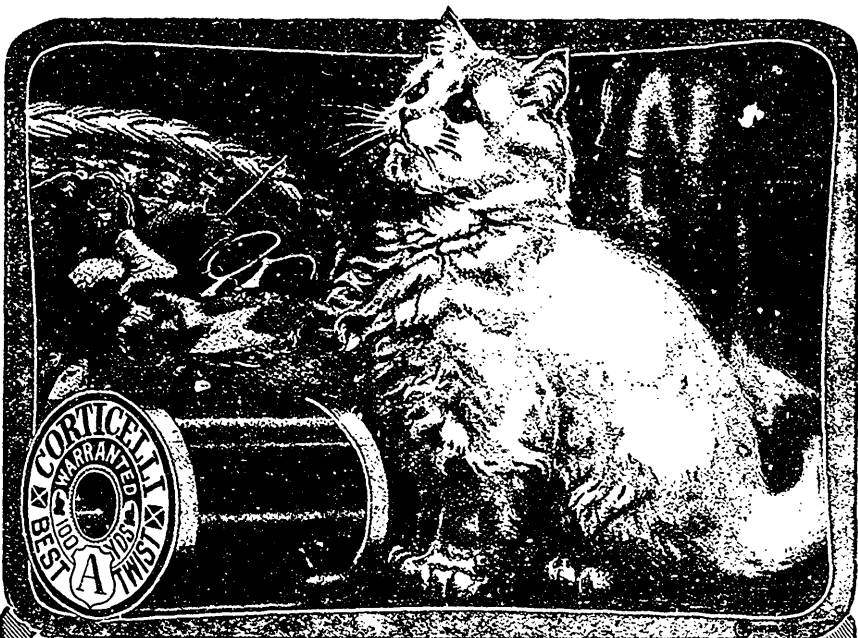
Twisted Embroidery

Rope Silk

Outline Embroidery

Honiton Lace Silk

Crochet and Knitting Silk




Corticelli Spool Silk

Machine Twist and
Sewing Silk 

Unequaled for Hand or Machine Use.

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

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

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

Corticelli

Skirt Protector

**Made of the
Best Woolen Yarn
Dyed and Braided,
And then Shrunk**



IT IS THE BEST FINISH TO A SKIRT.
NO SWEEPING EDGE AND NO FRINGE TO LOOK RAGGED.



It should be stitched on flat with two rows of stitching, leaving $\frac{1}{8}$ of an inch below the skirt. Can be used as a binding if desired.



Our trade mark "CORTICELLI,"
will be found on every 4 yards.
Do not accept inferior braids.
Ask for CORTICELLI.



Corticelli Silk

has absolute merit. Every spool has honest value—no lightweight, short measure goods.

Corticelli Silk

sews smoothly—no kinks, no knots, no weak places.

Corticelli Silk

is as good silk as can be made.



Corticelli

SPOOL SILK

*Too Strong
to Break*



Corticelli

SPOOL SILK

FOR HAND OR MACHINE SEWING, FOR
garment or a single stitch—if you value your time—use CORTICELLI Spool
Silk. Cheap silk is dear at any price. Ask for "Corticelli."