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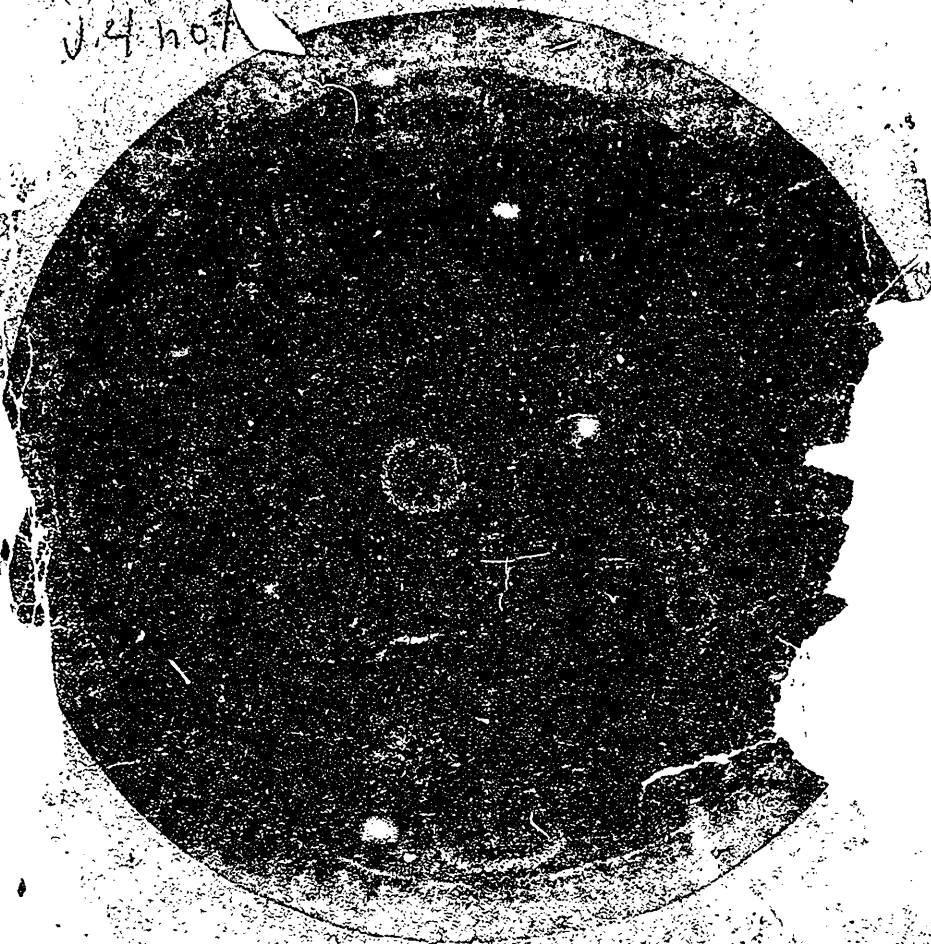
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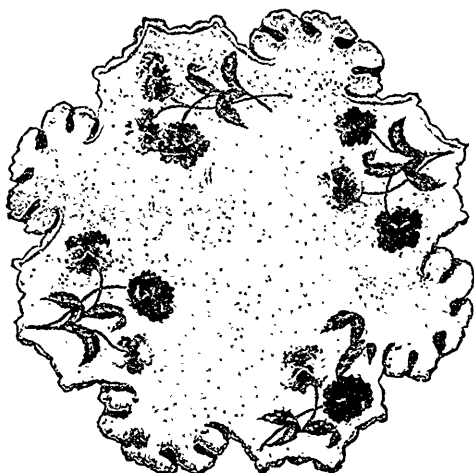
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CONTENTS FOR OCTOBER, 1902.

White Rose Centerpiece, LC 1030,	<i>Frontispiece</i>
Lace Handkerchiefs. <i>Nellie Clark Brown</i> ,	285
Maltese Lace Collar. <i>Mrs. G. L. Faulhaber</i> ,	294
Fancy Reticules and Pouches. <i>Mary Ward Shuster</i> ,	295
Holiday Needlework. <i>Margaret Kent</i> ,	310
Porto Rican Lace Work. <i>Lillian Baynes Griffin</i> ,	319
Centerpieces and Doilies 14 Designs—4 <i>Colored Plates</i> ,	323
Modern Lace Making. <i>Mrs. J. C. Bliss</i> ,	339
Sofa Pillows. 10 Designs—2 <i>Colored Plates</i> ,	343
Christmas Gift Making <i>Isabel Carter</i> ,	353
Beaded Novelties. <i>Emma A. Sylvester</i> ,	360
Lady's Knitted Sweater,	364

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Special Notice.



COMMENCING with the January 1903 issue, the subscription price of Corticelli Home Needlework will be **50 Cents** per year, single copies **15 Cents**. Present subscribers and those whose subscriptions expire with this the October issue have the privilege of renewing at the present low rate of 35 cents, provided renewals are sent in before January 1, 1903. After that date the price to all will be **50 Cents** per year.

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Corticelli Home Needlework.

Vol. IV.

October 1902.

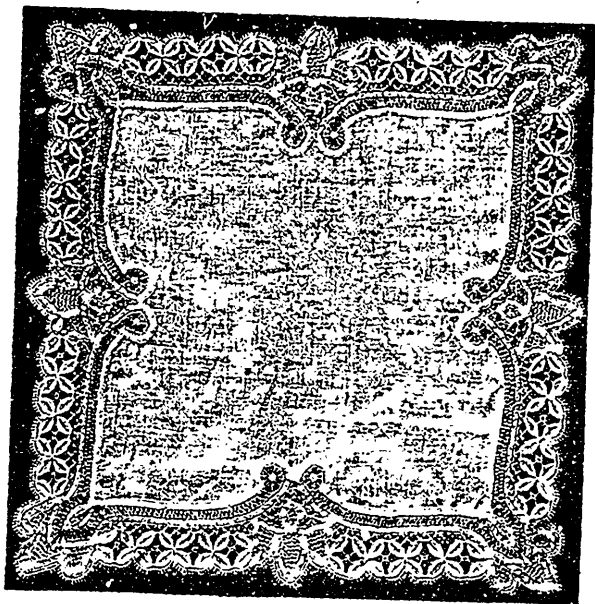
No. 4.

With the Editor.

ON another page we have called special attention to the increase in price which goes into effect with the January 1903 issue. Present subscribers, and those whose subscriptions expire with the current—October—issue, have the privilege of renewing at the present low price of 35 cents, providing they do so at once. After January first the subscription price will be 50 cents per year. Our plans for improving and elaborating the various departments of the magazine will go hand in hand with the advance in price, and we shall be able to give our readers even greater value for money received than at present. We want all our friends to take advantage of this offer and send in their renewals promptly. The January 1903 issue will be published much earlier than usual, and will contain the newest and most attractive suggestions for Holiday needlework obtainable. While the date of the magazine will remain unchanged, it is now our plan to mail each issue a month earlier than has been done in the past, thus the January number will be received in ample season for the holidays.

Silk embroidery is more in evidence than ever, and the up-to-date girl is quick to take advantage of a fad which is within the reach of all. The society girl of to-day is an adept in the art of embellishing her wardrobe with dainty conceits, simple in themselves, but which give an air of extreme elegance. The large summer resorts have shown many evidences of skilled handiwork. Heavy laces, richly embroidered with chenille and heavy silks, give an air of distinction to an otherwise simple toilet. The decoration of silk hose with silk embroidery and lace inserts has been a favorite pastime with the summer girl, and here, my dear reader, is a most reasonable suggestion for Holiday work. Before the next issue goes to press we shall be able to show many new designs for hose embroidery.

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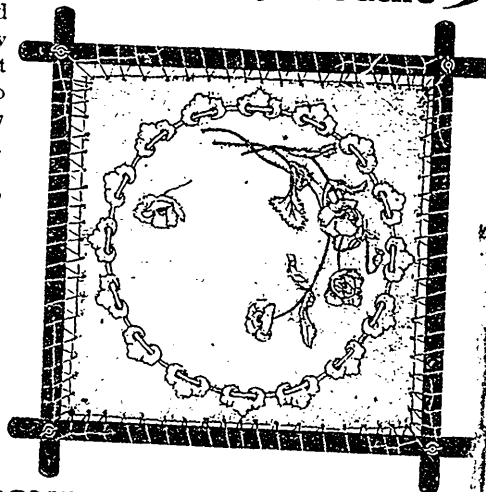
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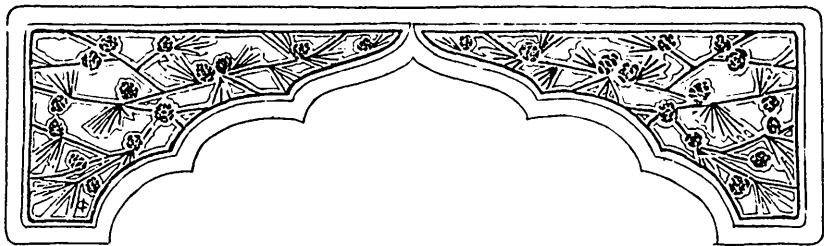
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Lace Handkerchiefs.

BY NELLIE CLARK BROWN,

Throughout the ever-increasing popularity of hand-made laces the handkerchief has maintained the place it won by its beauty and practicability long before the pieces for dress garniture had made their appearance. A lace handkerchief is always in good taste, and suitable both for personal use and for gifts. It may be as elaborate as pattern and skilled fingers may devise, or may consist of a simple narrow edge surrounding a square of filmy linen.

Fashion dictates various uses for the lace handkerchief, and there is always a charming variety of ways in which it may be adapted. Just now, effective results are obtained by folding a handkerchief diagonally over a ribbon, which is then passed around the neck over a stock and tied in the back.

In the first handkerchief illustrated [Design No. DP2700-A] Honiton and very fine Point lace braid are used with thread No. 600. The pattern consists of an inner insertion composed of a straight row of the Point braid on either side of a straight row of the Honiton medallions. Outside of this is a second row of the Honiton braid placed in a serpentine or wavy line. This is followed by a third row of the Point basted in scallops, each embracing two medallions of the Honiton braid.

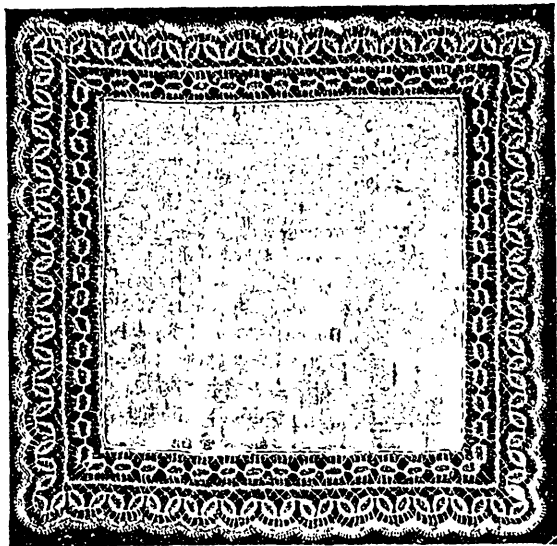
The inner row of stitches should always be finished first and the work continued outward until the edge is reached. This prevents the crumpling and soiling which cannot be avoided when the edge of the lace is completed first.

In this handkerchief the Sorrento Bar is the only stitch used. In making these bars successfully the twisting of the thread should always be from, not towards, the worker, as in this way each twist of the thread tightens those already made, and the result is a smooth, even coil. To make the first row the pattern should be held with its edge towards the worker and the thread fastened to the inner row of Point braid. It is then carried forward, entered into the Honiton braid and twisted back to the Point braid. This is repeated at regular intervals, according to the design of the bars, until the first row is completed. In the plan or arrangement of the bars a design has been selected which does not require the passing of the thread through the hard little cords between the medallions of the braid. This cord is so tightly wound that it is with difficulty the needle is made to penetrate it. In the plan chosen three parallel bars connect the middle part of each medallion of the Honiton braid to the line of Point braid above. The space between these trios of bars is filled with two bars placed on the straight braid half-

Ladies, do your embroidery with genuine material only

way between the trios, and diverging to right and left to enter opposite spaces in the two adjoining Honiton medallions.

The second row of stitches is like the first, but in order to correctly twist the bars *from* the worker the pattern is reversed and its edge is held from the worker.



DESIGN NO. DP2700-A.

In the third row the pattern is again held as in the first. The bars in this row are all placed in diagonal lines. Four short lines forming a *W* connect the ends of each two adjoining medallions to the straight Point braid, while between them two longer diagonal bars crossing in the center to form an *X* connect the sides of the medallions to the straight braid. Every crossing of these two long bars must be tied with a tight button-hole knot, and, if desired, a small wheel may be woven around the knot. While working the last row the pattern

is again reversed as in the second row. The scallops of this row of Point braid do not need overcasting into position, as the carrying of the thread from one bar to the position for the next draws the braid down smoothly. This row of work consists of eight short bars connecting each pair of medallions with the opposite scallop.

The center of this handkerchief is a square of very fine linen with a rolled hem. It is basted on the pattern before the lace is removed and hemmed to the farther edge of the braid. If preferred the linen center may have a hemstitched hem, to which the inner edge of the lace is overcast, or an inner row of Point braid may be basted one eighth of an inch inside the first braid and connected to it by a series of little Sorrento Bars. The linen may then be applied directly to the braid by hemming it to both edges.

For a more simple handkerchief the insertion or inner half of the pattern may be omitted, using only the curved line of Honiton braid with the straight Point braid on one side and the scallops on the other.

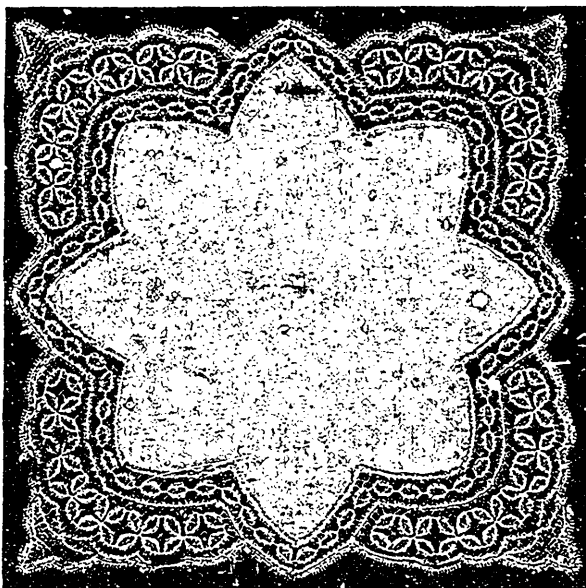
The purling is the last part of the work, as, if put on sooner, the working

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thread is apt to catch in the picots and cause delay. The work is now completed and the basting stitches may be removed. The handkerchief is now ready to be pressed, and should be placed upon the ironing blanket under a cloth wrung out of warm water, and ironed until the cloth is perfectly dry.

The work in the second handkerchief [Design No. DP2700-B] is very similar to that in the first. In this one a wider Point braid is used, and the linen center is in eight points. No. 800 thread is used. The inner band or insertion consists of a straight row of the Honiton between two straight rows of the Point braid, and the arrangement of the filling-in bars is the same as that used in the first handkerchief. Each corner consists of a single piece of Honiton braid carried across the pattern and back, forming groups of four medallions crossing at the intersecting cords.

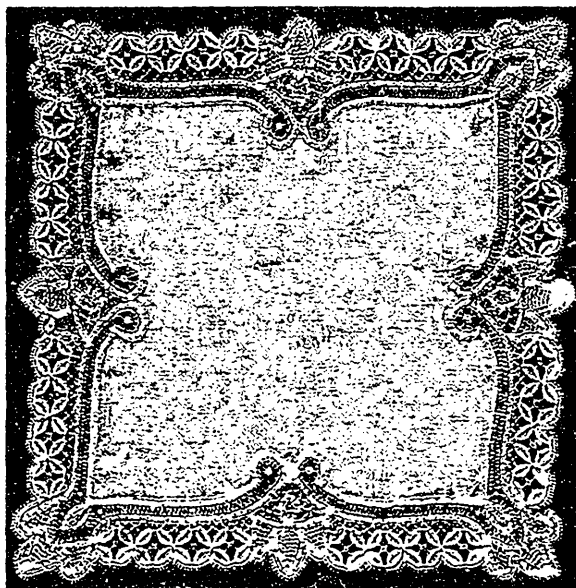
These medallions are connected with the nearer Point braid, using the same arrangement of Sorrento Bars, in *W*'s and *X*'s, used in the first handkerchief. The spaces between the Honiton crosses are filled with two Sorrento Bars, tied at their intersection by a tight buttonhole knot. To make these



DESIGN No. DP2700 B.

bars the thread is secured to the middle of the inner edge of the first medallion, carried forward to the opposite medallion and twisted back. It is then carried along the other half of the medallion and the connecting cord to the middle of the next medallion, where a second bar is carried across the space and tied in the middle. The thread is then carried along the edge of this medallion to the intersection of the cords at the center of the medallions. These cords are tied together securely with several tight buttonhole knots, and the thread carried on the point for the next pair of bars. This is continued until all the spaces are filled and crossing cords tied at all the intersections. The Point lace scallops are united to the Honiton braid with Sorrento Bars worked at

regular intervals. The spaces at the four corners are filled with Spanish Net stitch. The thread is fastened at the upper left corner and carried down the left braid a short distance. It is then held down by the thumb and its end turned



DESIGN No. DP2700-C.

the rest of the handkerchief by several little diagonal Sorrento Bars. If preferred the corners may be omitted.

Design No. DP2700-C is a showy though simple design made with both Honiton and Flemish braids. The narrow Flemish braid is used to outline the long scrolls and the designs at the corners and the middle of each side. The Honiton braid is used to complete the edge, and the method of sewing it to the pattern is the same as is used in the second handkerchief.

The filling in of the long scrolls is begun at the circular expansions at the middle of each side of the design. Here Sorrento Bars are worked across the circular space, each crossing it in the center. When the fifth or last bar has been twisted to the center all the bars are tied together with a tight buttonhole knot. The working thread is then woven around and around this knot, over and under the bars, until a wheel, or spider, of sufficient size is formed. As there is an even number of bars it is necessary, in order to alternate the weaving to pass the thread under two consecutive bars once in each circuit. From the end

back towards the left, making a loop under the thumb. The needle is then passed into the upper braid over the upper thread of the loop, under the lower one, and drawn up. This is repeated at regular intervals across the space. The thread is then entered into the right braid and passed once through each loop between the stitches of the first row back to the left braid. The second row consists of the same Spanish Net stitches used in the first row, and the work is so continued until the space is filled. This corner

of th's Sorrento Wheel an insertion of plain Russian stitch is begun. This filling consists of a single Buttonhole stitch worked alternately from side to side of the space at equal distances apart and in alternating positions.

At the corner the space widens slightly, and a second and smaller Sorrento Wheel is worked on five half bars. In this wheel the number of half bars being uneven, the regular over and under weaving alternates the working thread over and under the half bars in the desired manner. The second half of the scroll is then completed in the same way.

The little circular opening at each corner is filled with a single row of Spanish Net stitches drawn up into position by passing the thread once through each loop and securing it at the point of beginning.

Bruge's stitch is used to connect the Honiton medallions to the lower braid of the insertion. The arrangement of *W's* and *X's* is the same as in the former handkerchiefs, but in this case the more showy stitch is used. The pattern is held with the completed insertion towards the worker. The thread is fastened to the Flemish braid and carried across the farther side of the space, where it is entered into the Honiton braid and secured with a tight buttonhole knot. Halfway down the length of the bar thus formed a single Buttonhole stitch is worked. Over this two, or if desired three, close Buttonhole stitches are worked with the first nearest the long bar. The thread is then returned to the point from which the bar began, entered into the braid, and the first thread for the second bar placed. At the crosses or *X's* each bar has two knots. As these should be equally distant from the buttonhole knot which ties the two bars together at the middle, the first knot is worked at one fourth the length of the bar, and the second at three fourths its length. When the second bar has crossed the first one the two are tied, and the second knot of the bar worked at the proper point.

The four rectangular openings between the Honiton crosses are filled with a simple arrangement of Brussels Net stitch. The thread is secured at the center of one of the crosses and the two cords tied securely with several buttonhole knots. It is then overcast along the edge of one of the medallions for half its distance. A loose Buttonhole stitch is worked at the center of the margin of the second, third, and fourth medallions. The working thread is passed, once through each of the loops thus formed, and then, for greater strength, passed through each one a second time, and once around the untwisted thread back to the point of beginning.

For the network stitch in the corners and the middle of each side, another arrangement of Brussels Net stitches is used.

The Buttonhole stitch is made with less motion of the arm if worked from left to right, so, in all fillings where certain rows have a greater number of Buttonhole stitches, it is wise to begin the work with this in mind. For this reason the spaces at the middle of each side are begun at the right and a row of single Buttonhole stitches worked at regular intervals across the space. The thread is

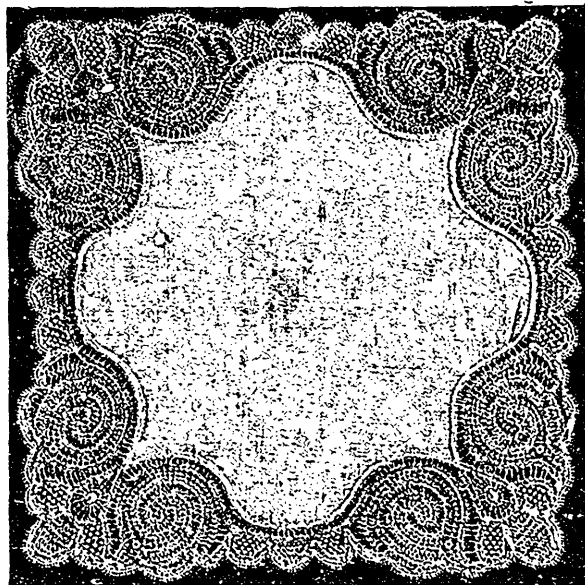
The most delicate work is done with Corticelli B. & A. Silke

then entered into the left braid and carried one stitch down its length. Four close Buttonhole stitches are then worked on each loop of the first row. These rows of one and four stitches are worked alternately throughout the length of the space.

For the remaining spaces simple Spanish Net stitch is used. This is the same stitch used in the corners of Handkerchief No. DP2700B.

Design No. DP2700-D is the most elaborate handkerchief of the series, but

it is not a difficult or tedious piece of work. The result fully repays for the time and labor expended upon it. The braid used is the fine No. 505 Point lace braid so familiar to all lace makers. Like all the others this handkerchief is made with its wrong side up, as in this way better results in joining the braids are obtainable.



DESIGN No. DP2700-D.

The long narrow border which outlines the inner edge of the handkerchief is filled with little parallel Sorrento Bars, and should be the first part of the work done.

The coils at the curves require the use of two stitches. In the shorter coil plain Russian stitch is used. In the longer coil an insertion of Spanish Net stitches is worked. The little rings are first placed in position. These consist simply of the thread circled seven times around a little bone knitting needle and then overcast by passing the needle at the other end of the thread repeatedly between the coil of the thread and the knitting needle. The thread is then cut and the ring pushed gently off the knitting needle with the thumb and finger. It is basted into position on the pattern to be buttonholed later. The filling of this space is begun at the center of the coil. The thread is fastened at the left side near the end of the space, and two Spanish Net or reversed Buttonhole stitches worked in the same place in the braid at the end or top of the space. The thread is then entered into the right braid and returned to the left side by over-

Insist upon having your Silk done up in Patent Holders

casting it once through each of the three loops formed by the two Spanish Net stitches. It is then carried down the left braid the length of a Spanish Net stitch and two Spanish Net stitches worked on the short loop between the two above and the thread overcast to the left side as before. This is repeated throughout the narrow length of the space. As this space is a continuous curve it is necessary, in order to keep the cross threads of this insertion exactly perpendicular to the edges of the two braids, to make the attachments of the thread into the braids closer together on the inner side. This allows the necessary spreading at the outer side. When the point in the coil where the space widens is reached, four Spanish Net stitches instead of two are used, and the long threads entering the braids are overcast several times. The narrow space just below this part of the coil is, of course, a part of the long space, and requires the same treatment. For this reason Sorrento Bars simulating inner attaching threads of the Spanish Net insertion are used. When, in the course of the filling of this long coil, the little ring is reached, the last pair of Spanish Net stitches is worked over the ring and the threads entered into the braid above the ring, returned and carried along the ring to the point opposite the beginning of the spur of the lower coil. The little ring is then buttonholed and the thread entered into the braid at the beginning of the spur and overcast back to the ring, and again to the braid, and cut. It is then secured to the braid below and at the right side, and a bar entered into the ring and twisted back. These three little twisted bars should radiate at equal distances from the ring and divide it into three equal sections. The thread is again entered into the right lower braid, and the filling of the spur accomplished. The thread is then attached to the upper braid close to the end of the little Sorrento Bar and the filling of the remainder of the coil begun.

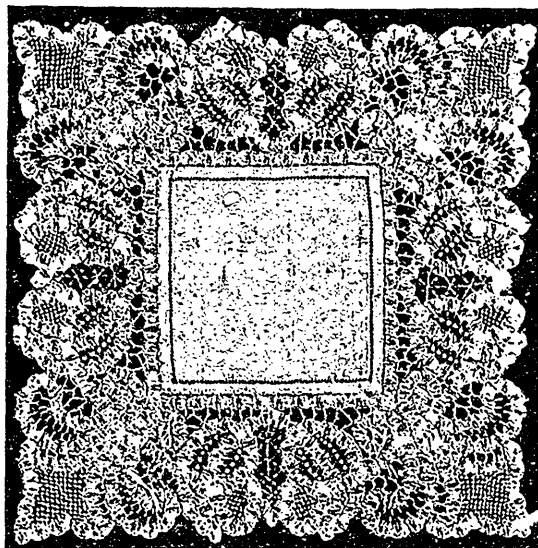
The central figure in each corner is a Sorrento Wheel. Twisted bars are worked across the space at regular frequent intervals, each passing through the center of the space. When the last bar has been twisted half its length, all the bars are tied together at the center with a tight buttonhole knot. The working thread is then circled around and around the knot by passing it alternately over and under the bars until a wheel of the desired size is made. The thread is then twisted twice around the unfinished half bar and carried around the wheel in a circle everywhere the same distance from the center wheel. As each bar is reached the thread is tied to it with a tight buttonhole knot. When this circle is completed the thread is again twisted twice around the unfinished bar, and a second tied circle made. At the upper and lower ends of the space parts of a third circle are worked.

The large space at each corner is filled with a combination of Spanish and Brussels Net stitches. The thread is secured near the upper left corner, and one row of reversed Buttonhole or Spanish Net stitches worked at regular intervals across the space. It is then entered into the right braid and down one stitch. Two close Buttonhole or Brussels Net stitches are then worked on each loop be-

tween the Spanish Net stitches of the first row. The third row is like the first and the fourth is like the second.

The spaces at either side of the corner space are filled with another variety of Spanish Net. The thread is secured at the upper left corner of the space, and two close Buttonhole stitches worked at regular intervals across the space, with the loops between the groups left long. In the second row three close Buttonhole

stitches are worked on each of the long loops of the first row, with the loops between them drawn up tightly. In the third row two close stitches are worked below the three of the second row, and the loops between left long, as in the first row. The fourth row is like the second and the fifth is like the third. These two net stitches are used for filling the three scallops at the middle of each side of the handkerchief. Too great a variety of stitches in a pattern detract from the appearance of the work. Similar or corresponding parts of a design should always receive similar treatment.



DESIGN No. DP2700-E.

The fifth and last handkerchief shown is made of the wide Duchess braid, and is known as DP2700-E. The width and medallion weave of this braid make the introduction of a great amount of work unnecessary. The braid is basted to the pattern in the usual way, but it is not overcast into position as are the straight braids. During the filling in of a space, any fullness of the braid is overcome by taking a few gathering stitches or a small plait in the wide part of the braid.

Raleigh Bars are used for the back ground. The thread is secured to the braid, carried across the space and fastened with a buttonhole knot worked into the braid one stitch below. This single thread bar is covered with close Buttonhole stitches for half its length. At this point a picot is worked. This picot consists of three somewhat loose Buttonhole stitches worked into the space between the last two stitches on the bar and falling below the line of the bar. The buttonholing is then continued until the bar is covered. When the space is too wide for a single bar, as is shown in the spaces at either side of the corner *fleur de lis*,

bar is thrown across the space and buttonholed for half its length. The thread is then entered into the braid at another point, thus forming a new bar, which is buttonholed and adorned with a picot. The remainder of the first bar is then completed. Often a bar is carried from some point in the braid, or from another bar, and entered into a completed bar. In this way the broken coral-like effect desired in this stitch is obtained.

The large space in each corner is filled with Sorrento Point of Cobweb stitch. The thread is secured at the upper point of the space and carried to the other side in a loop. It is then returned to the left side in a straight line, and carried down the braid the length of a stitch. Two close Buttonhole stitches are then worked over both the loop and the straight thread. This is continued until the space is filled, with the thread always carried in a straight line from right to left, and with two close Buttonhole stitches worked over both the straight thread and the loops, in the rows from left to right.

The side spaces of the *fleur de lis* are filled with a half-bar insertion. The thread is secured at the upper or narrow end of the space, and a Buttonhole stitch worked into the left braid a short distance below. A single stitch is taken into the braid just below the buttonhole stitch, to prevent the half-bar from coiling or twisting. Close Buttonhole stitches are worked on the bar thus formed, for about one third the width of the space. The thread is then carried diagonally across to the opposite braid, entered with a Buttonhole stitch and secured as before. This new bar is then covered for one third its length with close Buttonhole stitches. The work is carried on in this manner, from side to side, until the space is filled.

Point d'Angleterre insertion with small wheels is used to fill the spaces in the palm-shaped figures at the side of the pattern. Plain Russian stitch is worked throughout the length of the space with the stitches twice as far apart as is desired in the finished work. A second row of the same stitch is then worked over the first with the stitches entering the braid just half way between those of the first row. The thread is carried to the end of the space and secured. It is then passed to the first intersection of thread. These are tied, and around the five bars thus formed a little wheel is woven. The thread is then passed through the wheel on the side nearest the next intersection, the next pair of threads tied and a second wheel woven. This is continued throughout the length of the space.

At the middle of each side a row of stars in Bruges stitch is worked. The smaller spaces at the base of this space are filled with Sorrento or Double Net stitch. Two close Buttonhole stitches are worked at regular intervals across the space. In the second and following rows two close stitches are worked into each loop of the row above.

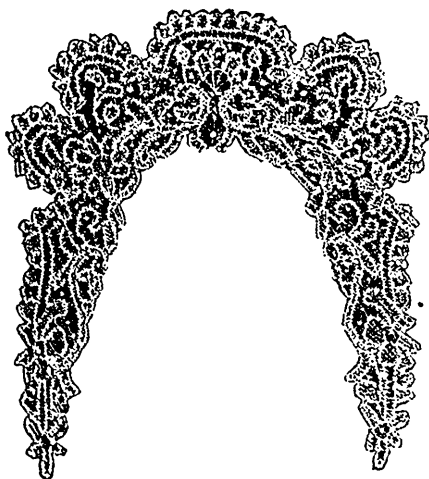
No purling is shown on this handkerchief. The center is a small square of linen hemstitched and overcast to the inner edge of the lace.

Cambric patterns of any of these handkerchief designs can be furnished.

Lace Collar of Imitation Maltese Lace.

By MRS. G. L. FAULHABER.

Very beautiful collars, revers, and dress appliqués of various kinds, can be made by substituting for the silk and linen lace braids, so generally used, a hairpin braid made of Knitting or Etching Silk. The stitches are then put in, in the usual way. The lace collar shown



LACE COLLAR. MADE WITH A HAIR PIN.

on this page is made in this way, and is very handsome. The materials required are three $\frac{1}{2}$ oz. spoofs of Corticelli Knitting Silk and a strong hairpin, one which will not bend easily. Make a stitch on the crochet hook, hold in center of open end of pin, throw thread around right side of pin, and draw through stitch, turn pin and repeat. Put hook and draw thread through side loop and stitch every time, dropping stitch from hook every time before turning pin. Pick up and repeat. This is very like the braid used in Maltese lace work, and can be made any desired width to conform to any pattern. This collar is very beautiful and costly in appearance, but in reality costs

but little. If preferred, Corticelli Etching Silk, size 500, may be substituted for the Knitted Silk, and of this forty skeins will be required.

 Something That Concerns Your Pocketbook.

With the January 1903 issue, the price of CORTICELLI HOME NEEDLEWORK will be advanced from 35 to 50 cents a year. Single copies will cost 15 cents each.

Present subscribers or those whose subscriptions expire with this October issue have the privilege of renewing at the low rate *if they do so without delay*. Fifty cents is a small sum for so valuable and interesting a handbook as CORTICELLI HOME NEEDLEWORK and our plans for improving the various departments will go hand in hand with the advance price. But before the raise goes into effect you can take advantage of our offer, and by sending your renewal order now can secure the magazine for the whole year of 1903 for only 35 cents. "A word to the wise," etc.

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



Fancy Reticules and Pouches.

BY MARY WARD SHUSTER.

There seems to be an ever-increasing demand for the most antique bags obtainable, and the dealers in beaded bags have given large import orders for the oddest and quaintest designs to be found. Landscapes, figures, houses, trees, etc., are all to be much in evidence upon the most exclusive bags, and the prices asked for them are almost fabulous when one considers the materials alone, forgetting the great amount of time and skill necessary for the production in such tiny detail of the harmonious and pleasing results. When the design is completed, the shading presents no small difficulties. One is confined to a certain number of colors in glass beads. These are of sharp, and, in most instances, bright, uncompromising shades, which must be carefully combined, and, as far as possible, blended into a well toned whole. To do this effectively requires much work and many repetitions, which are little suspected by one who sees the finished article—be it a bunch of roses or a Chinese figure. To copy is easy—materials and directions being given—CORTICELLI HOME NEEDLEWORK has simplified and presented this subject as no other magazine published.

Pansy Reticule Design No. 77.

The pansy bag shows these flowers upon a softened opal bead background, the blossoms and green leaves standing forth in fine relief. The beads used are very fine—about 5-0—hence the design appears quite large. These beads are troublesome to string, and should a larger size 3-0 (generally used) be substituted the design may be “cut,” or only part of it copied. This is easily done by working at the beginning only five green leaves or points upon a chain of 49, instead of 61, for entire size. From this point the slanting line may be placed on either side, which will cut off the last point or leaf and include half of the small figure above, the latter half being on other side of bag. The pansy will be divided also in the center, but the order of stringing beads will be interfered with. Using beads No. 3-0 the design will give a bag $7\frac{1}{2}$ inches wide by about $8\frac{3}{4}$ long. These dimensions are quite appropriate to the old-fashioned handbag, which is not intended as a chatelaine—hence is larger and for a different purpose. The lower decoration of this bag differs entirely from anything yet shown. The lower edges are finished with a fringe of violet beads. The top has a full gathered frill of shaded violet ribbon, through which is run on each side a ribbon for holding or carrying the bag upon the arm.

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

When using the fine seed beads it is well-nigh impossible to string them on Purse Twist, and an excellent substitute has been found in Corticelli Ounce Machine Twist, Size C. This is a strong, well twisted silk, and fine enough to carry the beads without difficulty.

DIRECTIONS FOR STRINGING BEADS FOR PANSY BAG.

1190 white for first five rounds.

6th round—17 white, (1 first green, 3 white, 1 first green, 7 white, 1 first green, 1 second green, 20 white, 6 times), 1 first green, 3 white, 1 first green, 7 white, 1 first green, 1 second green, 3 white.

7th round—11 white, (4 second gr., 2 white, 2 first gr., 1 white, 2 first gr., 3 white, 2 first gr., 1 white, 2 first gr., 2 second gr., 13 white, 6 times), 4 second gr., 2 white, 2 first gr., 1 white, 2 first gr., 3 white, 2 first gr., 1 white, 2 first gr., 2 second gr., 2 white.

8th round—1 first gr., (10 white, 5 second gr., 2 white, 1 first gr., 1 white, 1 first gr., 4 white, 4 first gr., 3 second gr., 1 white, 2 first gr., 6 times), 10 white, 5 second gr., 2 white, 1 first gr., 1 white, 1 first gr., 4 white, 4 first gr., 3 second gr., 1 white, 1 first gr.

9th round—2 brown, 1 white, 2 first gr., 7 white, (3 second gr., 4 brown, 2 first gr., 4 white, 3 first gr., 4 second gr., 1 white, 1 first gr., 2 brown, 1 white, 2 first gr., 7 white, 6 times), 3 second gr., 4 brown, 2 first gr., 4 white, 3 first gr., 4 second gr., 1 white, 1 first gr.

10th round—2 white, 1 second gr., 3 first gr., 5 white, (2 second gr., 2 brown, 4 first gr., 2 brown, 1 white, 3 first gr., 1 white, 2 first gr., 3 second gr., 2 white, 1 brown, 2 white, 1 second gr., 3 first gr., 5 white, 6 times), 2 second gr., 2 brown, 4 first gr., 2 brown, 1 white, 3 first gr., 1 white, 2 first gr., 3 second gr., 2 white 1 brown.

11th round—2 white, 2 second gr., 1 third pur., 1 first gr., 4 white, (2 second gr., 1 brown, 4 first gr., 4 white, 1 brown, 3 first gr., 3 white, 3 second gr., 2 white, 1 brown, 2 white, 2 second gr., 1 third pur., 1 first gr., 4 white, 6 times), 2 second gr., 1 brown, 4 first gr., 4 white, 1 brown, 3 first gr., 3 white, 3 second gr., 2 white, 1 brown.

12th round—1 first gr., 1 white, 2 second gr., 1 third pur., 1 second pur., 4 white, (1 second gr., 6 first gr., 1 second gr., 7 first gr., 2 white, 1 brown, 2 white, 2 second pur., 1 white, 1 brown, 1 first gr., 1 white, 2 second gr., 1 third pur., 1 second pur., 4 white, 6 times), 1 second gr., 6 first gr., 1 second gr., 7 first gr., 2 white, 1 brown, 2 white, 2 second pur., 1 white, 1 brown.

13th round—1 first gr., 2 white, 1 second gr., 1 third pur., 1 second pur., 8 white, (3 first gr., 3 second gr., 2 brown, 3 first gr., 1 white, 2 brown, 1 white, 2 second pur., 1 brown, 1 first gr., 2 white 1 second gr., 1 third pur., 1 second pur., 8 white, 6 times), 3 first gr., 3 second gr., 2 brown, 3 first gr., 1 white, 2 brown, 1 white, 4 second pur., 1 brown.

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

14th round—1 first gr., 2 white, 1 second gr., 2 third pur., 8 white, (2 first gr., 2 white, 4 second gr., 3 brown, 2 white, 1 brown, 1 white, 4 second pur., 2 first gr., 2 white, 1 second gr., 2 third pur., 8 white, 6 times), 2 first gr., 2 white, 4 second gr., 3 brown, 2 white, 1 brown, 1 white, 4 second pur., 1 first gr.



PANSY RETICULE DESIGN No. 77.

15th round—3 third pur., 2 white, 1 third pur., 14 white, (4 second gr., 1 white, 2 brown, 1 white, 1 brown, 4 second pur., 1 first gr., 3 third pur., 2 white, 1 third pur., 14 white, 6 times), 4 second gr., 1 white, 2 brown, 1 white, 1 brown, 4 second pur., 1 first gr.

Insist upon having your Silk done up in Patent Holders

16th round—4 third pur., 16 white, (4 second gr., 3 white, 2 first yel., 3 second pur., 6 third pur., 16 white, 6 times), 4 second gr., 3 white, 2 first yel., 3 second pur., 2 third pur.

17th round—4 third pur., 16 white, (3 second gr., 3 white, 5 first yel., 1 second pur., 6 third pur., 16 white, 6 times), 3 second gr., 3 white, 5 first yel., 1 second pur., 2 third pur.

18th round—4 third pur., 22 white, (5 first yel., 1 second pur., 6 third pur., 22 white, 6 times), 5 first yel., 1 second pur., 2 third pur.

19th round—3 third pur., 17 white, (2 brown, 4 white, 4 first yel., 1 second gr., 3 first yel., 3 third pur., 17 white, 6 times), 2 brown, 4 white, 4 first yel., 1 second gr., 3 first yel.

20th round—1 first yel., 18 white, (1 brown, 7 white, 4 second yel., 4 first yel., 18 white, 6 times), 1 brown, 7 white, 4 second yel., 3 first yel.

21st round—1 first yel., 1 brown, 2 white, 2 first gr., 14 white, (5 brown, 1 white, 5 second yel., 4 first yel., 1 brown, 2 white, 2 first gr., 14 white, 6 times), 5 brown, 1 white, 5 second yel., 3 first yel.

22d round—1 first yel., 1 brown, 1 white, 3 first gr., 18 white, (1 brown, 1 white, 3 second pur., 2 second yel., 4 first yel., 1 brown, 1 white, 3 first gr., 18 white, 6 times), 1 brown, 1 white, 3 second pur., 2 second yel., 3 first yel.

23d round—2 white, 4 first gr., 17 white, (1 brown, 3 white, 2 second pur., 2 second yel., 1 second gr., 2 first yel., 2 white, 4 first gr., 17 white, 6 times), 1 brown, 3 white, 2 second pur., 2 second yel., 1 second gr., 2 first yel.

24th round—4 second gr., 2 first gr., 17 white, (1 brown, 1 white, 1 brown, 2 white, 1 second pur., 1 second yel., 2 white, 1 second gr., 1 white, 4 second gr., 2 first gr., 17 white, 6 times), 1 brown, 1 white, 1 brown, 2 white, 1 second pur., 1 second yel., 2 white, 1 second gr., 1 white.

25th round—5 second gr., 1 first gr., 18 white, (2 brown, 6 white, 1 second gr., 1 white, 5 second gr., 1 first gr., 18 white, 6 times), 2 brown, 6 white, 1 second gr., 1 white.

26th round—3 second gr., 1 white, 2 second gr., 23 white, (4 first gr., 1 white, 3 second gr., 1 white, 2 second gr., 23 white, 6 times), 4 first gr., 1 white.

27th round—3 second gr., 1 brown, 1 white, 1 second gr., 23 white, (4 first gr., 1 white, 3 second gr., 1 brown, 1 white, 1 second gr., 23 white, 6 times), 4 first gr., 1 white.

28th round—2 brown, 1 white, 1 brown, 26 white, (3 first gr., 3 brown, 1 white, 1 brown, 26 white, 6 times), 3 first gr., 1 brown.

29th round—1 second gr., 1 white, 2 brown, 25 white, (3 first gr., 1 brown, 2 second gr., 1 white, 2 brown, 25 white, 6 times), 3 first gr., 1 brown, 1 second gr.

30th round—1 second gr., 27 white, (3 first gr., 1 brown, 3 second gr., 27 white, 6 times), 3 first gr., 1 brown, 2 second gr.

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

31st round—1 second gr., 27 white, (1 first gr., 6 second gr., 27 white, 6 times), 1 first gr., 5 second gr.

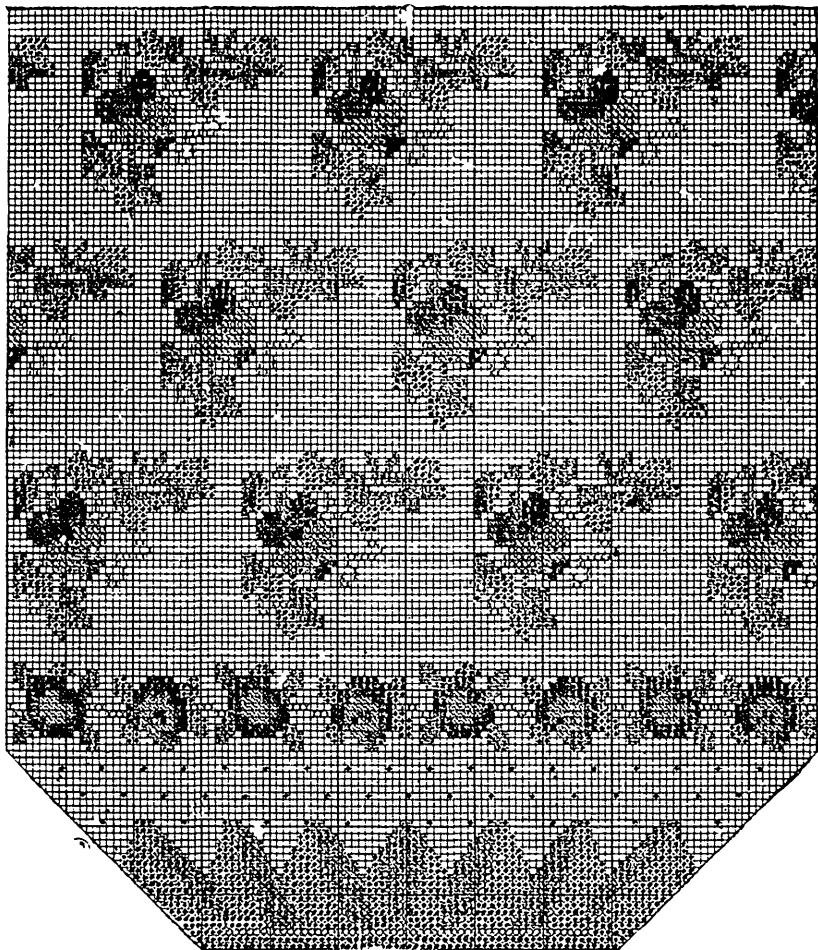


FIG. 97. DETAIL OF PATTERN, PANSY RETICULE DESIGN NO. 77.

- | | |
|--|---|
| ◇ Signifies First (Lightest) Purple Beads. | ● Signifies Second Green Beads. |
| ▣ Signifies Second Purple Beads. | ○ Signifies First (Light) Yellow Beads. |
| ⊠ Signifies Third Purple Beads. | ⊙ Signifies Second Yellow Beads. |
| ⊕ Signifies First (Light) Green Beads. | × Signifies Brown Beads. |

32nd round—32 white, 2 second gr., 7 times

33d round—32 white, (1 second gr., 33 white, 6 times), 1 second gr., 1 white.

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

34th to 36th round—714 white.

37th round—5 white, (1 first gr., 3 white, 1 first gr., 7 white, 1 first gr., 1 second gr., 20 white, 6 times), 1 first gr., 3 white 1 first gr., 7 white, 1 first gr., 1 second gr., 15 white.

38th round—3 second gr., 2 white, 2 first gr., 1 white, 2 first gr., 3 white, 2 first gr., 1 white, 2 first gr., 2 second gr., 13 white, (1 second gr., 2 white, 2 first gr., 1 white, 2 first gr., 3 white, 2 first gr., 1 white, 2 first gr., 2 second gr., 13 white, 6 times), 1 second gr.

39th round—4 second gr., 2 white, 1 first gr., 1 white, 1 first gr., 4 white, 4 first gr., 3 second gr., 1 white, 2 first gr., 10 white, (5 second gr., 2 white, 1 first gr., 1 white, 1 first gr., 4 white, 4 first gr., 3 second gr., 1 white, 2 first gr., 10 white, 6 times), 1 second gr.

40th round—3 second gr., 4 brown, 2 first gr., 4 white, 3 first gr., 4 second gr., 1 white, 1 first gr., 2 brown, 1 white, 2 first gr., 7 white, 7 times.

41st round—1 second gr., 2 brown, 4 first gr., 2 brown, 1 white, 3 first gr., 1 white, 2 first gr., 3 second gr., 2 white, 1 brown, 2 white, 1 second gr., 3 first gr., 5 white, (2 second gr., 2 brown, 4 first gr., 2 brown, 1 white, 3 first gr., 1 white, 2 first gr., 3 second gr., 2 white, 1 brown, 2 white, 1 second gr., 3 first gr., 7 white, 6 times), 1 second gr.

42d round—1 brown, 4 first gr., 4 white, 1 brown, 3 first gr., 3 white, 3 second gr., 2 white, 1 brown, 2 white, 2 second gr., 1 third pur., 1 first gr., 4 white, (2 second gr., 1 brown 4 first gr., 4 white, 1 brown, 3 first gr., 3 white 3 second gr., 2 white, 1 brown, 2 white, 2 second gr., 1 third pur., 1 first gr., 4 white, 6 times), 2 second gr.

43d round—5 first gr., 1 second gr., 7 first gr., 2 white, 1 brown, 2 white, 2 second pur., 1 white, 1 brown, 1 first gr., 1 white, 2 second gr., 1 third pur., 1 second pur., 4 white, (1 second gr., 6 first gr., 1 second gr., 7 first gr., 2 white, 1 brown, 2 white, 2 second pur., 1 white, 1 brown, 1 first gr., 1 white, 2 second gr., 1 third pur., 1 second pur., 4 white, 6 times), 1 second gr., 1 first gr.

44th ound—2 white, (3 first gr., 3 second gr., 2 brown, 3 first gr., 1 white, 2 brown, 1 white, 4 second pur., 1 brown, 1 first gr., 2 white, 1 second gr., 1 third pur., 1 second pur., 8 white, 6 times), 3 first gr., 3 second gr., 2 brown, 3 first gr., 1 white, 2 brown, 1 white, 4 second pur., 1 brown, 1 first gr., 2 white, 1 second gr., 1 third pur., 1 second pur., 6 white.

45th round—2 white, (2 first gr., 2 white, 4 second gr., 3 brown, 2 white, 1 brown, 1 white, 4 second pur., 2 first gr., 2 white, 1 second gr., 2 third pur., 8 white, 6 times), 2 first gr., 2 white, 4 second gr., 3 brown, 2 white, 1 brown, 1 white, 4 second pur., 2 first gr., 2 white, 1 second gr., 2 third pur., 6 white.

46th round—8 white, (4 second gr., 1 white, 2 brown, 1 white, 1 brown, 4 second pur., 1 first gr., 3 third pur., 2 white, 1 third pur., 14 white, 6 times), 4 second gr., 1 white, 2 brown, 1 white, 1 brown, 4 second pur., 1 first gr., 3 third pur., 2 white, 1 third pur., 6 white.

Ladies, do your embroidery with genuine material only

47th round—8 white, (4 second gr., 3 white 2 first yel., 3 second pur., 6 third pur., 16 white, 6 times), 4 second gr., 3 white, 2 first yel., 3 second pur., 6 third pur., 3 white.

48th round—8 white, (3 second gr., 3 white, 5 first yel., 1 second pur., 6 third pur., 16 white, 6 times), 3 second gr., 3 white, 5 first yel., 1 second pur., 6 third pur., 8 white.

49th round—14 white, (5 first yel., 1 second pur., 6 third pur., 22 white, 6 times), 5 first yel., 1 second pur., 6 third pur., 8 white.

50th round—8 white, (2 brown, 4 white, 4 first yel., 1 second gr., 3 first yel., 3 third pur., 17 white, 6 times), 2 brown, 4 white, 4 first yel., 1 second gr., 3 first yel., 3 third pur., 9 white.

51st round—7 white, (1 brown, 7 white, 4 second yel., 4 first yel., 18 white, 6 times), 1 brown, 7 white, 4 second yel., 4 first yel., 11 white.

52d round—8 white, (5 brown, 1 white, 5 second yel., 4 first yel., 1 brown, 2 white, 2 first gr., 14 white, 6 times), 5 brown, 1 white, 5 second yel., 4 first yel., 1 brown, 2 white, 2 first gr., 6 white.

53d round—12 white, (1 brown, 1 white, 3 second pur., 2 second yel., 4 first yel., 1 brown, 1 white, 3 first gr., 18 white, 6 times), 1 brown, 1 white, 3 second pur., 2 second yel., 4 first yel., 1 brown, 1 white, 3 first gr., 6 white.

54th round—11 white, (1 brown, 3 white, 2 second pur., 2 second yel., 1 second gr., 2 first yel., 2 white, 4 first gr., 17 white, 6 times), 1 brown, 3 white, 2 second pur., 2 second yel., 1 second gr., 2 first yel., 2 white, 4 first gr., 6 white.

55th round—11 white, (1 brown, 1 white, 1 brown, 2 white, 1 second pur., 1 second yel., 2 white, 1 second gr., 1 white, 4 second gr., 2 first gr., 17 white, 6 times), 1 brown, 1 white, 1 brown, 2 white, 1 second pur., 1 second yel., 2 white, 1 second gr., 1 white, 4 second gr., 2 first gr., 6 white.

56th round—12 white, (2 brown, 6 white, 1 second gr., 1 white, 5 second gr., 1 first gr., 18 white, 6 times), 2 brown, 6 white, 1 second gr., 1 white, 5 second gr., 1 first gr., 6 white.

57th round—17 white, (4 first gr., 1 white, 3 second gr., 1 white, 2 second gr., 23 white, 6 times), 4 first gr., 1 white, 3 second gr., 1 white, 2 second gr., 6 white.

58th round—17 white, (4 first gr., 1 white, 3 second gr., 1 brown, 1 white, 1 second gr., 23 white, 6 times), 4 first gr., 1 white, 3 second gr., 1 brown, 1 white, 1 second gr., 6 white.

59th round—18 white, (3 first gr., 3 brown, 1 white, 1 brown, 26 white, 6 times), 3 first gr., 3 brown, 1 white, 1 brown, 8 white.

60th round—17 white, (3 first gr., 1 brown, 2 second gr., 1 white, 2 brown, 25 white, 6 times), 3 first gr., 1 brown, 2 second gr., 1 white, 2 brown, 8 white.

61st round—16 white, (3 first gr., 1 brown, 3 second gr., 27 white, 6 times), 3 first gr., 1 brown, 3 second gr., 11 white.

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

62d round—16 white, (1 first gr., 6 second gr., 27 white, 6 times), 1 first gr., 6 second gr., 11 white.

63d round—20 white, (2 second gr., 32 white, 6 times), 2 second gr., 12 white.

64th round—20 white, 1 second gr., 33 white, 6 times), 1 second gr., 13 white.

65th to 67th round—714 white.

68th round—5 white, 1 first gr., 1 second gr., (20 white, 1 first gr., 3 white, 1 first gr., 7 white, 1 first gr., 1 second gr., 6 times), 20 white, 1 first gr., 3 white, 1 first gr., 2 white.

69th round—1 white, 2 first gr., 1 white, 2 first gr., 2 second gr., (13 white, 4 second gr., 2 white, 2 first gr., 1 white, 2 first gr., 3 white, 2 first gr., 1 white, 2 first gr., 2 second gr., 6 times), 13 white, 4 second gr., 2 white, 2 first gr., 1 white, 2 first gr., 2 white.

70th round—1 white, 4 first gr., 3 second gr., 1 white, 2 first gr., (10 white, 5 second gr., 2 white, 1 first gr., 1 white, 1 first gr., 4 white, 4 first gr., 3 second gr., 1 white, 2 first gr., 6 times), 10 white, 5 second gr., 2 white, 1 first gr., 1 white, 1 first gr., 3 white.

71st round—1 white, 3 first gr., 4 second gr., 1 white, 1 first gr., 2 brown, 1 white, 2 first gr., (7 white, 3 second gr., 4 brown, 2 first gr., 4 white, 3 first gr., 4 second gr., 1 white, 1 first gr., 2 brown, 1 white, 2 first gr., 6 times), 7 white, 3 second gr., 4 brown, 2 first gr., 3 white.

72d round—2 white, 2 first gr., 3 second gr., 2 white, 1 brown, 2 white, 1 second gr., 3 first gr., (5 white, 2 second gr., 2 brown, 4 first gr., 2 brown, 5 white, 2 first gr., 3 second gr., 2 white, 1 brown, 2 white, 1 second gr., 3 first gr., 6 times), 5 white, 2 second gr., 2 brown, 4 first gr., 2 brown, 3 white.

73d round—1 first gr., 3 white, 3 second gr., 2 white, 1 brown, 2 white, 2 second gr., 1 third pur., 1 first gr., (4 white, 2 second gr., 1 brown, 4 first gr., 4 white, 1 brown, 3 first gr., 3 white, 3 second gr., 2 white, 1 brown, 2 white, 2 second gr., 1 third pur., 1 first gr., 6 times), 4 white, 2 second gr., 1 brown, 4 first gr., 4 white, 1 brown, 2 first gr.

74th round—1 first gr., 2 white, 1 brown, 2 white, 2 second pur., 1 white, 1 brown, 1 first gr., 1 white, 2 second gr., 1 third pur., 1 second pur., (4 white, 1 second gr., 6 first gr., 1 second gr., 7 first gr., 2 white, 1 brown, 2 white, 2 second pur., 1 white, 1 brown, 1 first gr., 1 white, 2 second gr., 1 third pur., 1 second pur., 6 times), 4 white, 1 second gr., 6 first green, 1 second gr., 6 first gr.

75th round—1 first gr., 1 white, 2 brown, 1 white, 4 second purple., 1 brown, 1 first gr., 2 white, 1 second gr., 1 third pur., 1 second pur., (8 white, 3 first gr., 3 second gr., 2 brown, 3 first gr., 1 white, 2 brown, 1 white, 4 second pur., 1 brown, 1 first gr., 2 white, 1 second gr., 1 third pur., 1 second pur., 6 times), 3 white, 3 first gr., 3 second gr., 2 brown, 2 first gr.

These Silks have obtained highest awards at all Expositions

76th round—1 brown, 2 white, 1 brown, 1 white, 4 second pur., 2 first gr., 2 white, 1 second gr., 2 third pur., (8 white, 2 first gr., 2 white, 4 second gr., 3 brown, 2 white, 1 brown, 1 white, 4 second pur., 2 first gr., 2 white, 1 second gr., 2 third pur., 6 times), 8 white, 2 first gr., 2 white, 4 second gr., 2 brown.

77th round—1 white, 2 brown, 1 white, 1 brown, 4 second pur., 1 first gr., 3 third pur., 2 white, 1 third pur., (14 white, 4 second gr., 1 white, 2 brown, 1 white, 1 brown, 4 second pur., 1 first gr., 3 third pur., 2 white, 1 third pur., 6 times), 14 white, 4 second gr.

78th round—3 white, 2 first yel., 3 second pur., 6 third pur., (16 white, 4 second gr., 3 white, 2 first yel., 3 second pur., 6 third pur., 6 times), 16 white, 4 second gr.

79th round—2 white, 5 first yel., 1 second pur., 6 third pur., (16 white, 3 second gr., 3 white, 5 first yel., 1 second pur., 6 third pur., 6 times), 16 white, 3 second gr., 1 white.

80th round—2 white, 5 first yel., 1 second pur., 6 third pur., (22 white, 5 first yel., 1 second pur., 6 third pur., 6 times), 20 white.

81st round—2 white, 4 first yel., 1 second gr., 3 first yel., 3 third pur., (17 white, 2 brown, 4 white, 4 first yel., 1 second gr., 3 first yel., 3 third pur., 6 times), 17 white, 2 brown, 2 white.

82d round—3 white, 4 second yel., 4 first yel., (18 white, 1 brown, 7 white, 4 second yel., 4 first yel., 6 times), 18 white, 1 brown, 4 white.

83d round—1 brown, 1 white, 5 second yel., 4 first yel., 1 brown, 2 white, 2 first gr., (14 white, 5 brown, 1 white, 5 second yel., 4 first yel., 1 brown, 2 white 2 first gr., 6 times), 14 white, 4 brown.

84th round—1 brown, 1 white, 3 second pur., 2 second yel., 4 first yel., 1 brown, 1 white, 3 first gr., 18 white, 7 times.

85th round—3 white, 2 second pur., 2 second yel., 1 second gr., 2 first yel., 2 white, 4 first gr., (17 white, 1 brown, 3 white, 2 second pur., 2 second yel., 1 second gr., 2 first yel., 2 white, 4 first gr., 6 times), 17 white, 1 brown.

86th round—1 white, 1 brown, 2 white, 1 second pur., 1 second yel., 2 white, 1 second gr., 1 white, 4 second gr., 2 first gr., (17 white, 1 brown, 1 white, 1 brown, 2 white, 1 second purple, 1 second yellow, 2 white, 1 second gr., 1 white, 4 second gr., 2 first gr., 6 times), 17 white, 1 brown.

87th round—2 brown, 6 white, 1 second gr., 1 white, 5 second gr., 1 first gr., 18 white, 7 times.

88th round—5 white, 4 first gr., 1 white, 3 second gr., 1 white, 2 second gr. (23 white, 4 first gr., 1 white, 3 second gr., 1 white, 2 second gr., 6 times), 18 white.

89th round—5 white 4 first gr., 1 white, 3 second gr., 1 brown, 1 white, 1 second gr., (23 white, 4 first gr., 1 white, 3 second gr., 1 brown, 1 white, 1 second gr., 6 times), 18 white.

Insist upon having your Silk done up in Patent Holders

90th round—6 white, 3 first gr., 3 brown, 1 white, 1 brown, (26 white, 3 first gr., 3 brown, 1 white, 1 brown, 6 times), 20 white.

91st round—5 white, 3 first gr., 1 brown, 2 second gr., 1 white, 2 brown, (25 white, 3 first gr., 1 brown, 2 second gr., 1 white, 2 brown, 6 times), 20 white

92d round—4 white, 3 first gr., 1 brown, 3 second gr., (27 white, 3 first gr., 1 brown, 3 second gr., 6 times), 23 white.

93d round—4 white, 1 first gr., 6 second gr., (27 white, 1 first gr., 6 second gr., 6 times), 23 white.

94th round—8 white, 2 second gr., (32 white, 2 second gr., 6 times), 24 white.

95th round—8 white, 1 second gr., (33 white, 1 second gr., 6 times), 25 white.

96th to 98th round—714 white.

99th round—20 white, (2 second gr., 4 white, 2 first gr., 22 white, 7 times), 2 second gr., 4 white, 2 first gr.

100th round—15 white, (2 first gr., 2 white, 4 second gr., 2 white, 3 first gr., 17 white, 7 times), 2 first gr., 2 white, 4 second gr., 2 white, 3 first gr.

101st round—1 white, 2 second gr., 2 white, 4 second pur., 3 white, 2 second gr., 1 white, (3 first gr., 2 white, 5 second pur., 3 first gr., 2 white, 2 second gr., 2 white, 4 second pur., 3 white, 2 second gr., 2 white, 7 times), 3 first gr., 2 white, 5 second pur., 3 first gr.

102d round—1 white, 3 second gr., 6 second pur., 1 white, 3 second gr., 1 white, (3 first gr., 2 white, 3 third pur., 2 second pur., 2 first gr., 3 white, 3 second gr., 6 second pur., 1 white, 3 second gr., 2 white, 7 times), 3 first gr., 2 white, 3 third pur., 2 second pur., 2 first gr., 1 white.

103d round—1 white, 3 second gr., 2 second pur., 3 third pur., 2 second pur., 3 second gr., 1 white (1 white, 2 first gr., 2 second pur., 1 third pur., 2 first pur., 1 third pur., 2 second pur., 4 white, 3 second gr., 2 second pur., 3 third pur., 2 second pur., 3 second gr., 2 white, 7 times), 1 white, 2 first gr., 2 second pur., 1 third pur., 2 first pur., 1 third pur., 2 second pur., 2 white.

104th round—2 white, 1 second gr., 2 second pur., 1 third pur., 3 first pur., 1 third pur., 1 second pur., 2 second gr., 2 white, (2 white, 1 first gr., 1 second pur., 2 third pur., 3 first pur., 1 third pur., 1 second pur., 5 white, 1 second gr., 2 second pur., 1 third pur., 3 first pur., 1 third pur., 1 second pur., 2 second gr., 2 white, 7 times), 2 white, 1 first gr., 1 second pur., 2 third pur., 3 first pur., 1 third pur., 1 second pur., 2 white.

105th round—3 brown, 1 second pur., 1 third pur., 5 first pur., 1 third pur., 1 second pur., 2 white, 1 brown, (2 brown, 1 second pur., 1 third pur., 5 first pur., 1 third pur., 1 second pur., 2 white, 4 brown, 1 second pur., 1 third pur., 5 first pur., 1 third pur., 1 second pur., 3 white, 1 brown, 7 times), 2 brown, 1 second pur., 1 third pur., 5 first pur., 1 third pur., 1 second pur., 2 white.

106th round—1 white, 2 second gr., 1 second pur., 1 third pur., 1 first pur., 2 third pur., 2 first pur., 1 third pur., 1 second pur., 2 brown, 1 white, (2 white, 1 second pur., 1 third pur., 5 first pur., 1 third pur., 1 second pur., 2 brown,

white, 2 second gr., 1 second pur., 1 third pur., 1 first pur., 2 third pur., 2 first pur., 1 third pur., 1 second pur., 3 brown, 1 white, 7 times), 2 white, 1 second pur., 1 third pur., 5 first pur., 1 third pur., 1 second pur., 2 brown.

107th round—3 second gr., 1 second pur., 1 third pur., 1 first pur., 1 third pur., 1 first pur., 1 third pur., 1 first pur., 1 third pur., 1 second pur., 3 white, (2 white, 1 second pur., 2 third pur., 3 first pur., 1 third pur., 1 second pur., 2 first gr., 2 white, 3 second gr., 1 second pur., 1 third pur., 1 first pur., 1 third pur., 1 first pur., 1 third pur., 1 second pur., 4 white, 7 times), 2 white, 1 second pur., 2 third pur., 3 first pur., 1 third pur., 1 second pur., 2 first gr., 1 white.

108th round—3 second gr., 1 second pur., 1 third pur., 4 first pur., 1 third pur., 1 second pur., 2 second gr., 2 white, (1 white, 2 . gr., 1 second pur., 4 third pur., 2 second pur., 3 first gr., 1 white, 3 second gr., 1 second pur., 1 third pur., 4 first pur., 1 third pur., 1 second pur., 2 second gr., 3 white, 7 times), 1 white, 2 first gr., 1 second pur., 4 third pur., 2 second pur., 3 first gr.

109th round—2 second gr., 2 white, 1 second pur., 2 third pur., 2 first pur., 1 white, 3 second gr., 2 white, (3 first gr., 1 white, 5 second pur., 1 white, 3 first gr., 1 white, 2 second gr., 2 white, 1 second pur., 2 third pur., 2 first pur., 1 white, 3 second gr., 3 white, 7 times), 3 first gr., 1 white, 5 second pur., 1 white, 3 first gr.

110th round—4 white, 4 first gr., 2 white, 2 second gr., 3 white, (3 first gr., 8 white, 2 first gr., 5 white, 4 first gr., 2 white, 2 second gr., 4 white, 7 times), 3 first gr., 8 white, 2 first gr.

111th round—5 white, 2 first gr., 8 white, (2 first gr., 17 white, 2 first gr., 9 white, 7 times), 2 first gr., 11 white.

112th and 113th rounds —464 white.

114th round—(5 white, 1 second gr., 18 times), 5 white. Repeat.

115th to 117th rounds—654 white.

118th round—4 white, (1 second gr., 5 white, 16 times), 1 second gr., 4 white. Repeat.

119th to 121st round—606 white.

122d round—3 white, 1 second gr., 5 white, 1 second gr., 2 first gr., 3 white, 1 second gr., 6 white, 1 second gr., 2 first gr., 2 white, 1 second gr., 6 white, 1 second gr., 2 first gr., 2 white, 1 second gr., 5 white, 1 second gr., 2 white, 2 first gr., 7 white, 1 second gr., 3 white, 2 first gr., 1 second gr., 5 white, 1 second gr., 3 white, 2 first gr., 1 second gr., 5 white, 1 second gr., 4 white, 2 first gr., 1 second gr., 4 white, 1 second gr., 3 white. Repeat.

123d round—8 white, 2 second gr., 2 first gr., 9 white, 2 second gr., 2 first gr., 8 white, 1 second gr., 3 first gr., 9 white, 4 first gr., 9 white, 3 first gr., 1 second gr., 8 white, 2 first gr., 2 second gr., 9 white, 2 first gr., 2 second gr., 7 white. Repeat.

124th round—7 white, 3 second gr., 2 first gr., 8 white, 2 second gr., 3 first

It is impossible to obtain good results with inferior Silk

gr., 6 white, 3 second gr., 3 first gr., 7 white, 6 first gr., 7 white, 3 first gr., 3 second gr., 6 white, 3 first gr., 2 second gr., 8 white, 2 first gr., 3 second gr., 6 white. Repeat.

125th round—5 white, 4 second gr., 3 first gr., 6 white, 3 second gr., 1 brown, 3 first gr., 5 white, 3 second gr., 4 first gr., 6 white, 6 first gr., 6 white, 4 first gr., 3 second gr., 5 white, 3 first gr., 1 brown, 3 second gr., 6 white, 3 first gr., 4 second gr., 4 white. Repeat.

126th round—4 white, 4 second gr., 1 brown, 3 first gr., 5 white, 3 second gr., 1 brown, 3 first gr., 4 white, 4 second gr., 4 first gr., 5 white, 1 second gr., 7 first gr., 5 white, 4 first gr., 4 second gr., 4 white, 3 first gr., 1 brown, 3 second gr., 5 white, 3 first gr., 1 brown, 4 second gr., 3 white. Repeat.

127th round—2 white, 5 second gr., 1 brown, 4 first gr., 4 white, 3 second gr., 1 brown, 4 first gr., 3 white, 4 second gr., 1 brown, 4 first gr., 3 white, 2 second gr., 7 first gr., 1 second gr., 3 white, 4 first gr., 1 brown, 4 second gr., 3 white, 4 first gr., 1 brown, 3 second gr., 4 white, 4 first gr., 1 brown, 5 second gr., 1 white. Repeat.

128th round—1 white, 6 second gr., 1 brown, 4 first gr., 2 white, 5 second gr., 1 brown, 3 first gr., 2 white, 5 second gr., 1 brown, 5 first gr., 2 white, 2 second gr., 7 first gr., 1 second gr., 2 white, 5 first gr., 1 brown, 5 second gr., 2 white, 3 first gr., 1 brown, 5 second gr., 2 white, 4 first gr., 1 brown, 6 second gr. Repeat.

129th round—7 second gr., 1 brown, 4 first gr., 1 white, 5 second gr., 1 brown, 4 first gr., 1 white 6 second gr., 1 brown, 4 first gr., 1 white, 3 second gr., 3 first gr., 1 brown, 3 first gr., 2 second gr., 1 white, 4 first gr., 1 brown, 6 second gr., 1 white, 4 first gr., 1 brown, 5 second gr., 1 white, 4 first gr., 1 brown, 6 second gr. Repeat.

130th round—7 second gr., 1 brown, 4 first gr., 5 second gr., 1 brown, 5 first gr., 6 second gr., 1 brown, 5 first gr., 4 second gr., 2 first gr., 1 brown, 2 first gr., 3 second gr., 5 first gr., 1 brown, 6 second gr., 5 first gr., 1 brown, 5 second gr., 4 first gr., 1 brown, 6 second gr. Repeat.

131st round—7 second gr., 1 brown, 4 first gr., 5 second gr., 1 brown, 4 first gr., 6 second gr., 1 brown, 5 first gr., 4 second gr., 2 first gr., 1 brown, 2 first gr., 3 second gr., 5 first gr., 1 brown, 6 second gr., 4 first gr., 1 brown, 5 second gr., 4 first gr., 1 brown, 6 second gr. Repeat.

132d round—7 second gr., 1 brown, 3 first gr., 5 second gr., 1 brown, 5 first gr., 6 second gr., 1 brown, 4 first gr., 4 second gr., 2 first gr., 1 brown, 2 first gr., 3 second gr., 4 first gr., 1 brown, 6 second gr., 5 first gr., 1 brown, 5 second gr., 3 first gr., 1 brown, 6 second gr. Repeat.

133d round—7 second gr., 1 brown, 3 first gr., 4 second gr., 1 brown, 5 first gr., 6 second gr., 1 brown, 4 first gr., 5 second gr., 1 first gr., 1 brown, 1 first gr., 4 second gr., 4 first gr., 1 brown, 6 second gr., 5 first gr., 1 brown, 4 second gr., 3 first gr., 1 brown, 6 second gr. Repeat.

Ladies, do your embroidery with genuine material only

134th round—7 second gr., 1 brown, 2 first gr., 5 second gr., 1 brown, 5 first gr., 6 second gr., 1 brown, 4 first gr., 4 second gr., 1 first gr., 1 brown, 1 first gr., 3 second gr., 4 first gr., 1 brown, 6 second gr., 5 first gr., 1 brown, 5 second gr., 2 first gr., 1 brown, 6 second gr. Repeat.

135th round—7 second gr., 1 brown, 2 first gr., 4 second gr., 1 brown, 5 first gr., 6 second gr., 1 brown, 4 first gr., 4 second gr., 1 first gr., 1 brown, 1 first gr., 3 second gr., 4 first gr., 1 brown, 6 second gr., 5 first gr., 1 brown, 4 second gr., 2 first gr., 1 brown, 6 second gr. Repeat.

136th round—7 second gr., 1 brown, 1 first gr., 5 second gr., 1 brown, 5 first gr., 6 second gr., 1 brown 3 first gr., 5 second gr., 1 brown, 4 second gr., 3 first gr., 1 brown, 6 second gr., 5 first gr., 1 brown, 5 second gr., 1 first gr., 1 brown, 6 second gr. Repeat.

137th round—7 second gr., 1 brown, 5 second gr., 1 brown, 5 first gr., 7 second gr., 1 brown, 2 first gr., 5 second gr., 1 brown, 4 second gr., 2 first gr., 1 brown, 7 second gr., 5 first gr., 1 brown, 5 second gr., 1 brown, 6 second gr. Repeat.

138th round—6 second gr., 54 brown, 5 second gr. Repeat.

139th and 140th rounds—248 second gr.

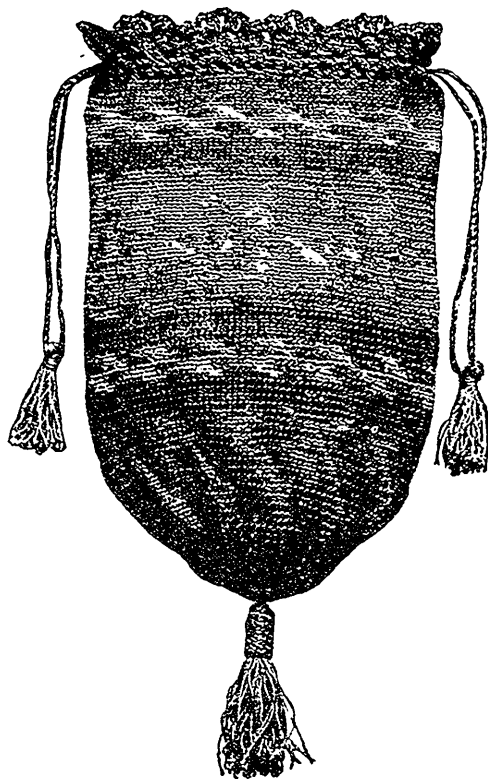
The materials required are three $\frac{1}{2}$ oz. spools of Corticelli Purse Twist, White 2001 or two spools of Corticelli Ounce Machine Twist, Size C. One large bunch Opal Beads. Four small bunches each shade of Purple; four small bunches Light Yellow; three small bunches each shade of Green and Darkest Yellow; two small bunches of Brown, all size 3-0.

Every woman who embroiders, knits, or crochets should have a square of muslin to lay over the lap to protect her work. A yard of striped or plaited dimity trimmed around with one of the many pretty imitation laces—Cluny, Valenciennes, or Torchon—will be just the thing, or, when the purse is long enough, a square of the cross-barred muslin edged with wide lace or Swiss embroidery is very ornamental as well as useful. When the work is finished for the day roll up the the muslin square and lay in the work basket or drawer. This protector will be especially welcome when engaged in knitting the long shawls, sweaters, or golf vests now so popular. Indeed it seems that to be thoroughly up to date one must be engaged in knitting. One of New York's young society leaders has started the fashion of knitting her own silk hosiery. It is very pretty work and something which can be engaged in while having a social chat with one's friends.

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

Oriental Tobacco Pouch Design No. 79,

There is probably no gift more thoroughly appreciated by mankind in general than the tobacco pouch, especially when crocheted by the nimble fingers of The Girl. This design, Oriental in coloring, works up very prettily. The diagram shows the design, designating the colors used, and this can be very easily followed. The body of the pouch is tobacco brown, the lower figures and the background of the band in green, and the figures in yellow and red.



ORIENTAL TOBACCO POUCH DESIGN No. 79.

Make chain of four stitches, join, and for 10 rounds work as for 7 point star, already described and illustrated in CORTICELLI HOME NEEDLEWORK. With the 11th round commence the green. Fig. 98. Make 10 of these with six brown stitches between. Do not cut silk but work over the intervening threads. A little practice will readily demonstrate how easily this is done. The underlying threads are not visible when the work is completed, and serve to give strength and solidity to the pouch. The widening is continued between green figures until there are 130 stitches which number is maintained throughout. The flower on one side will be several stitches wider from the next than from the others, but this will make no difference, and is unavoidable on account of design.

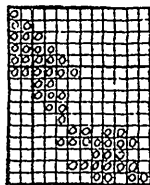


FIG. 98

Upon completion of green figures, work 4 rounds of brown, Fig. 99, and take up the yellow indicated by X. This is followed by brown, and next the band of green with flowers. Again comes the brown with yellow border and 4 plain rounds of brown. This is finished by 3 rounds double crochet, the first being taken in every 3d stitch with chain of 3 between, the 2d round upon alternate stitches of 1st and 3d in same manner upon 2d. A scallop finishes the edge, and through the middle or 2d open

row tiny twisted cords of green silk are run, finished at either end by a green tassel. These cords draw the pouch very closely together at top, and the body of bag being so closely crocheted no lining is necessary. A brown tassel is at end of bag. This is very closely wrapped for some distance with a chain made of brown

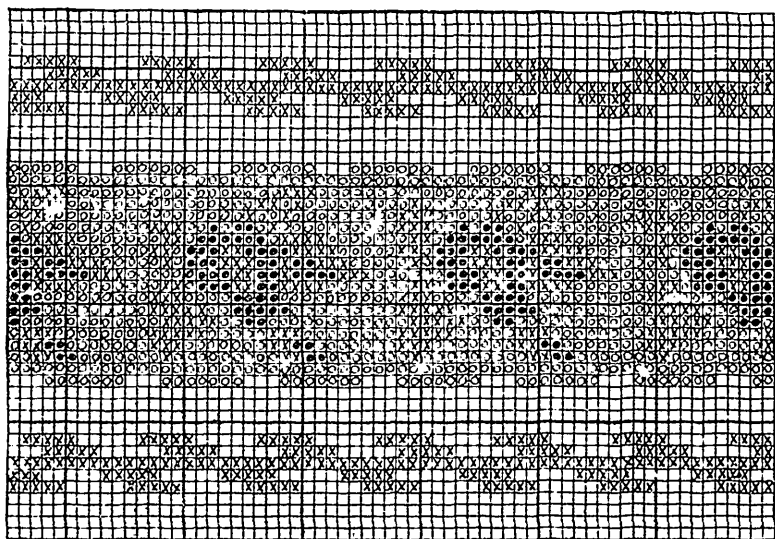


FIG. 99. DETAIL OF ORIENTAL TOBACCO POUCH.

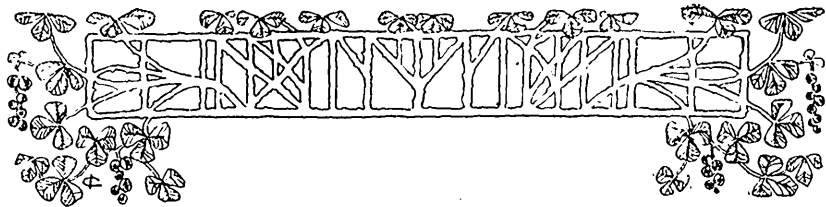
- | | |
|--------------------------|---------------------------|
| □ Signifies Light Brown. | × Signifies Light Yellow. |
| ○ Signifies Dark Green. | ● Signifies Light Red. |

silk and sewed to tassel, which should be firmly attached through center of pouch. The little cap may be crocheted and slipped over tassel, if preferred to method described.

Materials : One $\frac{1}{2}$ ounce ball each Corticelli Crochet Silk, Brown 947, Green 1023, Yellow 1054-5, and Red 2061A.

Sweet oil will wash out readily if plenty of borax is put in the water. To remove the spot without washing, lay the linen in the sun—*covering the embroidery*—and scrape on to it French chalk until the spot is covered. In an hour or so shake this off and cover again. It may take three or four of these coverings to entirely remove the spot. The work need not necessarily be placed in the sun, but it will take longer to remove it in ordinary light. Do not rub the spot, but as soon as the chalk looks greasy shake it off and scrape on more.

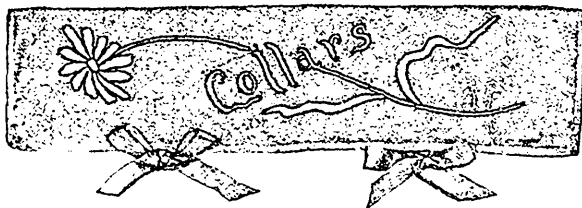
Corticelli E. & A. Silk in Holders don't snarl or tangle



Holiday Needlework.

By MARGARET KENT.

There is no season of the year when the needlewoman can make better use of her talent than during the holidays. Time was when the homemade Christmas gift—so called—was a subject of great derision, but all this has now happily passed and articles of one's own handiwork are highly prized. Desk calendars,



COLLAR CASE DESIGN NO. LN2114C.

pads, telephone memorandums, match scratchers, photograph frames and cases of various kinds and for various uses are among the many really practical articles which may be made for one's friends during the holiday season, any one of which is sure of giving pleasure and being of genuine service.

Now that fancy turnover collars are so universally worn, a case in which to keep them will appeal to anyone who has struggled with boxes of various shapes and sizes, no one of which seems to be *just* the right thing. A pretty case known as LN2114C shows a single long stemmed daisy embroidered in full across the top. The case itself is of light blue linen bound with white satin ribbon, while the daisy is worked in Roman Floss White 2002 outlined with Black 2000. The leaves, letters, and petals are worked in Satin stitch, and the stems in outline stitch. Three skeins of silk are required, two of white and one of black. This case closed, as shown in the illustration, measures 4 x 16½ inches.



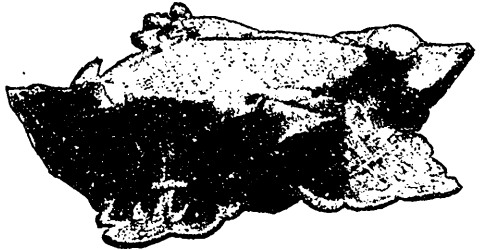
HAIR RECEIVER DESIGN NO. LN2118C.

Two other articles which will appeal to milady for use on her dressing table are the Hair Receiver and Hairpin Holder shown by Nos. LN2118C and LN2119C.

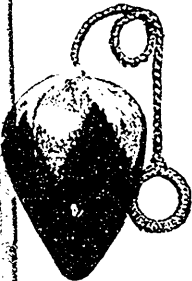
All the best dealers keep Corticelli B. & A. Silks in Hand.

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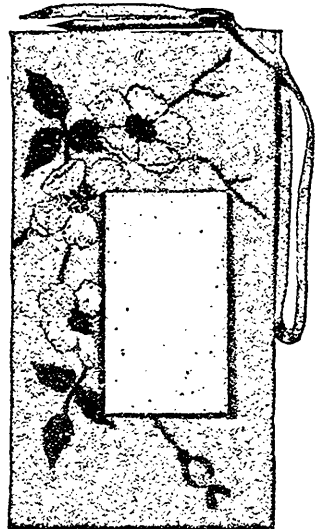
LN2116C. In the illustrations LN2118C shows a design of wild roses worked in Roman Floss on green linen, while LN2116C shows a fleur-de-lis design worked in white upon blue linen. The purpose of this is to show the different designs furnished. They are of course companion pieces, and would naturally be of the same color and design. The outfit consists of a box with either a hole in the top or the top covered with a coarse net, according to the purpose for which it is intended, and the embroidered linen which covers the rest of the box. In the wild rose design, the roses and leaves form a part of the edge, the remarking space being worked in Buttonhole stitch in Roman Floss, Green 2054. The roses are worked in Long and Short stitch with Pink 2237, 2470, 2471, the stamens in Knot and Stem stitch with Yellow 2017, and the leaves in full embroidery with Green 2051, 2052, 2054, 2780, 2741. The edges to be cut out must of course be worked in Buttonhole stitch. One skein each of the various shades mentioned will be necessary for working this design. When the embroidery is complete the edge is cut away, and the linen brought up at the four corners of the box with bows of pink satin ribbon. In working the fleur-de-lis pattern two skeins of Caspian Floss, White 2002 will be required. The edge is worked in Buttonhole stitch, the middle sections of the fleur-de-lis in Brier stitch, and the side sections in Satin stitch. The little bows at each corner are of white ribbon.



HAIRPIN HOLDER DESIGN NO. LN2116C.



STRAWBERRY EMERY DESIGN.



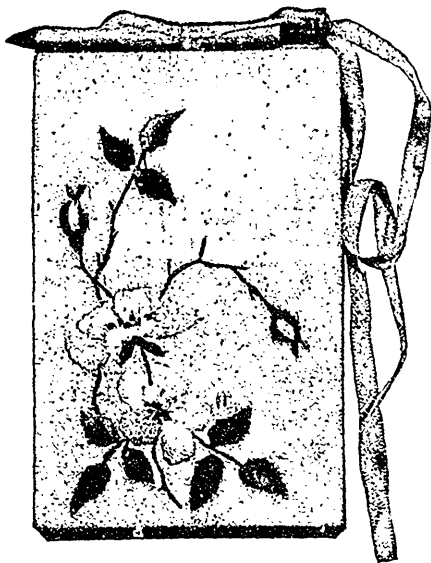
TELEPHONE MEMORANDUM DESIGN NO. LN2116A.

ete the edge is cut away, and the linen brought up at the four corners of the box with bows of pink satin ribbon. In working the fleur-de-lis pattern two skeins of Caspian Floss, White 2002 will be required. The edge is worked in Buttonhole stitch, the middle sections of the fleur-de-lis in Brier stitch, and the side sections in Satin stitch. The little bows at each corner are of white ribbon.

The Strawberry Emery is nothing new, but is so very useful and easy of construction, there is no reason why every needleworker should not possess one. Woolen goods represent the fuzzy nature of the strawberry better than silk or satin, so take a three cornered piece of dark red worsted goods of the required size and stitch two of the edges together, having first lined

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

the worsted with a strong piece of muslin. Turn the seam inside, turn under the edge of the top and run a strong gathering thread along the edge. Fill the bag



D. SK PAD DESIGN NO. LN2110B.



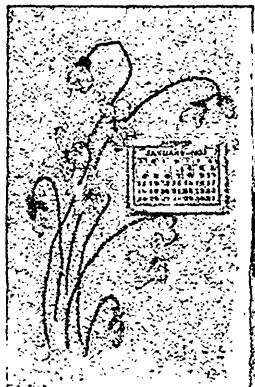
DESK PAD DESIGN NO. LN2110A.

as full as possible with emery and draw up the gathering thread. Now with green Filo Silk simulate five of the pointed leaves around the top. Of the same thread



CALENDAR DESIGN NO. LN2121E.

crochet a chain about four inches long, and to this crochet a small brass ring which has been covered with single crochet. Fasten the first end of the top of the berry, and simulate seeds over the berry with tiny stitches made with the palest shade of yellow Filo Silk.



CALENDAR DESIGN NO. LN2121F.

es-pecially for milady's use we find many attractive novelties suitable for brother and his masculine friend as well. To the man who is at the mercy of the telephone

It is impossible to obtain good results with inferior Silk

venient memorandum tablet with pencil attached will indeed be a boon, and ensure he will not think the less of it on account of its decorative merits. To the housewife as well as the business man this telephone memorandum will be a most acceptable gift. The one illustrated shows a design of wild roses embroidered on



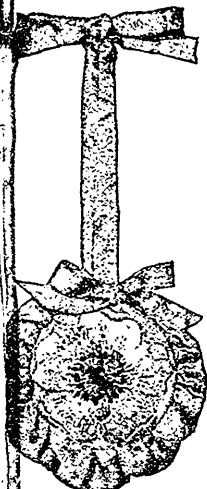
OBLONG CALENDAR DESIGN NO. LN2106C.

OBLONG CALENDAR DESIGN NO. LN2161D.

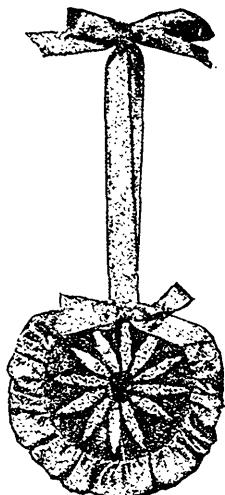
at green linen. The roses are worked in Feather stitch with Roman Floss, Pink 20, 2471, 2473, and the stamens in Knot and Stem stitch with Yellow 2017. The leaves also are worked in Feather stitch, and the stems in Outline stitch with Green 2480, 2180, and 2181. The outfit for this novelty consists of stamped linen, cardboard mount, memorandum pad and pencil. When completed it measures

5 x 9 inches. A ring is attached to the back so that it can be easily hung.

Of similar nature is the Desk Pad shown by the design LN2110B. This measures 3 x 4 1/2 inches, and bears the same wild rose design worked in similar manner to the Telephone Memorandum. Holly designs are especially seasonable, and the one shown by LN2110A works out most attractively on white linen. The embroidered linen is carefully glued to a cardboard mount, and this in turn to the pad. Filo Silk is used for working. Red 2160a, 2062, 2064, for the berries, Green 2451, 2452, 2453 for the leaves, and a touch of Terra Cotta 2091 for stems and leaf points. One skein of each is all



WATCH POCKET DESIGN NO. LN2124B

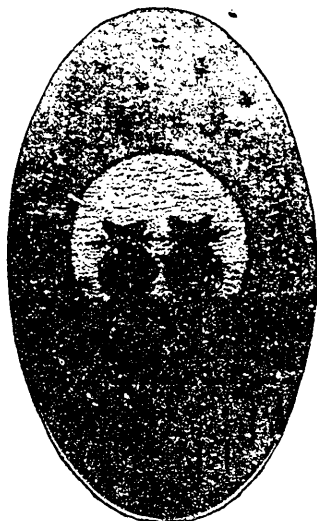


WATCH POCKET DESIGN NO. LN2124 DAISY.

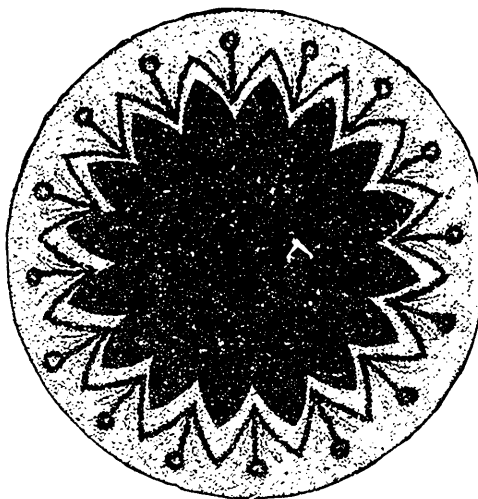
is required, and most needleworkers will find odds and ends of these shades in their silk book. The outfit for this pretty novelty consists of stamped linen, cardboard mount, pad and pencil.

See the best Dealers keep Corticelli B. & A. Silks in Holders

A Desk Calendar, too, is always most welcome. Those shown by designs 2121E and 2121F are a most convenient size, measuring $3 \times 4\frac{1}{2}$ inches, and the backs have little pasteboard supports so that they will stand erect. The designs shown are simple floral patterns, such as violets and forget-me-nots, either one of which can be readily embroidered by the amateur needlewoman. Then, too, there is but little work on these calendars, and they will answer very well for pick-up work. The forget-me-nots are worked with Filo Silk, Blue 2221, 2222 with Yellow 2014 for the centers. They are so tiny that a single row of Long and Short stitch will be sufficient to cover. The leaves and stems are worked with Green 2560, 2562, 2563. The violets are worked in full embroidery with



MATCH SCRATCHER DESIGN LN2094B.



MATCH SCRATCHER DESIGN LN2096.

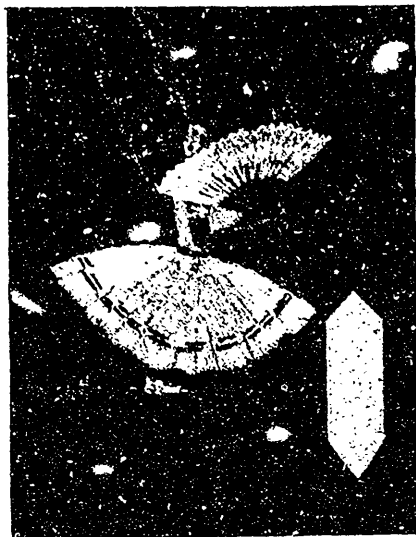
Filo Silk 2520b, 2520, 2611, 2612 with centers of Orange 2019. Green 2282, 2284, 2285 is used for leaves and stems. But one skein of each of these shades will be required for working either design.

The Oblong Calendars shown by designs LN2106C and LN2106D are considerably larger and are suitable to be hung on the wall. They measure 5 x 10 inches. Design LN2106C shows a branch of holly embroidered on an ecru linen foundation. Roman Floss is used for working, so the work progresses very rapidly. The berries are worked in Satin stitch with Red 2061a, 2062, 2063 with a tiny dot of Black 2000 on each berry at a point directly opposite the stem and the leaves in Green 2451, 2452, 2453, 2454. Design LN2106D shows purple pansies embroidered on green linen. The upper pansy has the two upper petals worked in deep Purple 2524, and the lower in golden Yellow 2635 with

ays of purple. The lower flower is worked entirely in shades of purple with markings of yellow on the lower petals. Purple 2520b, 2520, 2521 is used for the two upper petals, and 2524 for the lower. The buds are worked in these shades, and the leaves and stems in Green 2050a, 2050, 2051, 2054.

Two pretty Watch Pockets may be quickly made by anyone who embroiders ever so little. Design LN2124B is the wild rose pocket. Two circular pieces of board $2\frac{1}{2}$ inches in diameter are used. One is covered on one side with the embroidered linen, and on the other with chamois, carefully glued on, covering the edges of the linen. The other piece of board is covered in the same way, using a plain linen for the back. These two pieces form the front and back of the pocket, and are joined together along their edges with a puffing of satin ribbon matching the embroidery in color, leaving an opening at the top sufficiently large to admit the watch.

The wild rose pocket is of blue linen, and has one large blossom embroidered solidly in Roman Floss, pink 2237, 2470, 2471. The center is worked solidly in Green 2780 and the stamens in Knot and Stem stitch with Yellow 2017. The puffing is of pink satin ribbon, and the hangers are of narrower ribbon the same shade. The daisy pocket is of delicate green linen on which is embroidered a huge white daisy. The petals are worked in Satin stitch with Roman Floss, White 2002, and the center in Yellow 2015, and all are outlined with Black 2000. The puffing around this pocket is of white satin ribbon, and the hangers are the same.

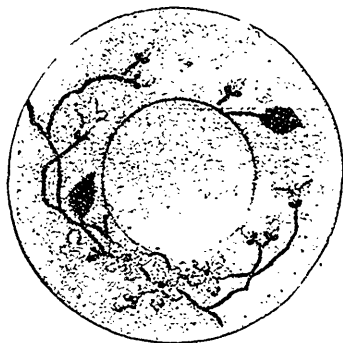


BALLET MATCH SCRATCHER DESIGN No. LN2130B.

A Match Scratcher is something which is always in order for anyone, and at any time. The oval scratcher shown by design LN2094R is a most attractive novelty. In size it measures $6\frac{1}{2} \times 11$ inches, and the entire lower part consists of decorated sandpaper. The upper part is of blue linen, and it is upon this that the embroidery is done. The beautiful golden moon is worked solidly in Feather stitch with Roman Floss Yellow 2015 and the cats in Black 2000. By laying the stitches on the bodies lengthwise and on the heads crosswise a very realistic effect is produced. The moon is outlined with Black 2000 and the stars and letters with Yellow 2015. Two skeins of Roman Floss, Yellow 2015 and one of Black 2000 are required for working this design.

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

Another Match Scratcher which is very easily and quickly made is Design No. LN2096. It consists of a large cardboard disc measuring seven inches in diameter, covered with pink linen, which is embroidered in a conventional design around a sandpaper center simulating a daisy. The points are outlined in



PHOTOGRAPH FRAME DESIGN NO. LN2122F.

hair, with a few irregular stitches forming a border across the skirt. Blue is used for flowers and bows. The embroidered linen is carefully glued to the cardboard mounts, and this in turn to the mount to which is attached a ring for hanging. An oblong piece of sandpaper on the side of the front mount is for scratching matches. This novelty measures 7 x 9 inches.

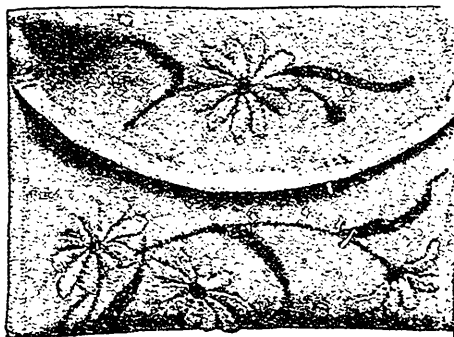
Photograph frames, too, make most attractive little gifts. The one shown by design LN2122F measures 3 1/2 inches in diameter with a 1 1/2 inch opening for the picture. White linen on which is embroidered a dainty design of arbutus is used for covering. The shades used for the arbutus are Pink 2470, 2471, 2473, and for the leaves Green 2180. This is an excellent design for the beginner, for besides being simple in outline but little shading necessary. Then, too, it is a piece of work which takes but little time, and always best to undertake something of the sort before attempting anything elaborate.

For the traveler a case for sponge or bath cloth will be most appropriate.

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

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On the Ballet Match Scratcher (An LN2130B), considerably more work is required, but even this is very quickly done. The foundation linen is a deep red, on which the little ballet girl is embroidered in shades of yellow and black. The skirt and bodice are worked in Feather stitch with Roman Floss, Yellow 2630, 2634, 2635, 2637, the edge of the fan is also worked in these shades. Babbon, 2000 is used for gloves, hose, fan stitches



SPONGE OR BATH CLOTH CASE DESIGN NO. LN2130B.

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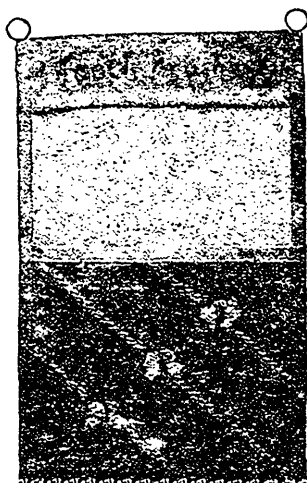
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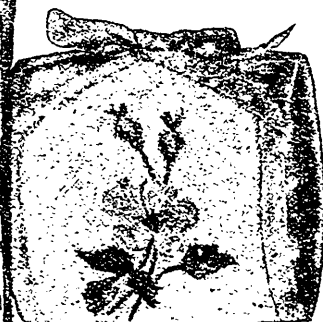
The one illustrated (No. LN2098A) is made of light green linen bound with white satin ribbon and lined with white oilcloth. On the front of the bag or case white daisies are embroidered in Filo Silk. Both petals and leaves are worked in satin stitch, and stems in Outline stitch. The materials necessary for working this design are Filo Silk 2 skeins White 2002, 1 skein each Green 2780, 2740, 2741, 2742, 2744, and Yellow 2636, 2639. When folded as shown in the illustration the case measures $5 \times 7\frac{1}{2}$ inches.

Another novelty of similar character is a case for tooth brushes, one which may be hung up by a chain at one's destination. The inside of the case is lined with white oilcloth forming a pocket with compartments for four brushes. The case is embroidered in white which covers this folds over the top and up at the bottom as shown. The edges and sides are bound with yellow satin ribbon, and the embroidery is also done in shades of yellow. The flowers are worked in feather stitch with Yellow 2632, with the centers in Black 2000. The lines of Brier stitching running parallel with the flowers are worked with Orange 2635, and the rest of the design in Orange 2637. One skein of each of these various shades in Roman Floss will be required.



TOOTH BRUSH CASE DESIGN
No. LN2102A.

Design LN2112C shows a pretty Napkin Ring with a design of wild roses worked in Filo Silk upon white linen. The same shades of silk are used as mentioned in this article for other wild rose designs, and the edge of the ring is bound with pink satin ribbon matching the roses in color. A bow of this ribbon appears on one side just above the joining.

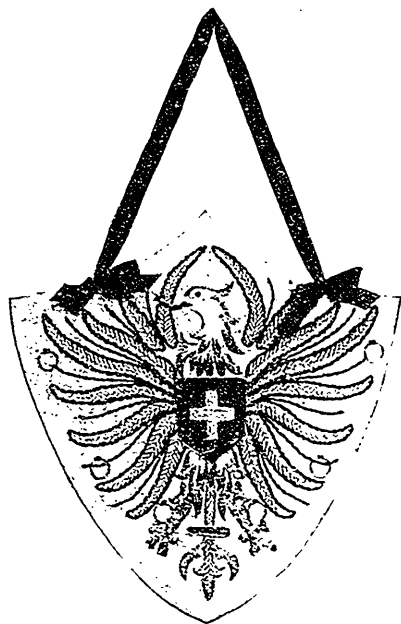


NAPKIN RING DESIGN No. LN2112C.

Of especial interest to men is the pipe Rack shown by design LN2092A. The background is a yellow linen on which a heraldic design is worked in shades of blue and black. The wings of the eagle are couched with Roman Floss, Black 2000, and filled with Brier stitch in Blue 2602. The body of the eagle is worked in Long and Short stitch with the same shade, and the beak and claws solidly with White 2002. The shield which covers the eagle's breast is

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

filled in Feather stitch with Red 2063, and the cross outlined with Black 2



PIPE RACK DESIGN NO. LN2092A

the linen needs to be held perfectly taut, as can only be accomplished in a

and filled with Yellow 2635. Japanese Gold Thread is used for couching edges of the shield and the bar at base. Six brass rings attached at intervals afford room for as many pipe and the whole is suspended by black satin ribbons. The materials required for working this design are two skeins each Roman Floss, Black Corticelli B. 2000; one skein each Yellow 2635, Blue 2602, White 2002, and Red 2063. One skein of Japanese Gold Thread and Half a dozen Brass Rings. This design when completed measures 14 inches in diameter.

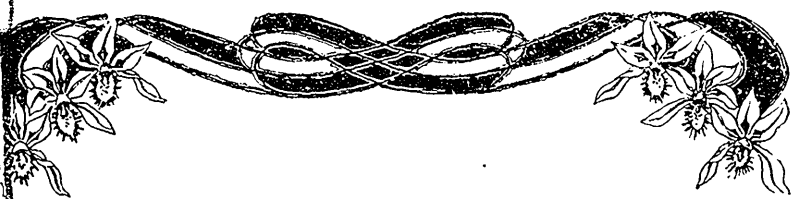
Any one of these little novel designs can be made in a few hours, for the embroidery on them is very slight. In cases where the stamped linen is small, too small in fact for an embroidery hoop, carefully baste or glue strips of cloth along the edges sufficiently large to be held in the hoop. The outlining should of course be done by the hand, but for Long and Short stitch as well as all forms of solid embroidery

Important Note.

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



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Porto Rican Lace Work.

By L. LLIAN BAYNES GRIFFIN.

So closely akin is the Porto Rican lace work to the Mexican drawn work, Red Spino lace, and Brazilian lace, that with a good understanding of any one, it is comparatively easy to produce the little wheels, which, when brought together, make the most exquisite borders for all kinds of table linen, handkerchiefs, and embroiderings, that have appeared in the American markets in such large quantities since the duty has been removed.

Thousands of women and children make their living from this source, and many of the more intricate patterns cannot be duplicated in a wheel measuring

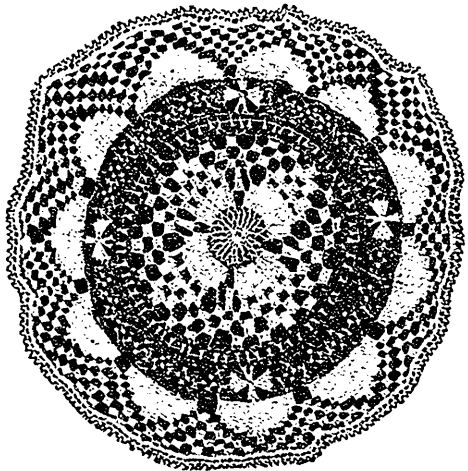
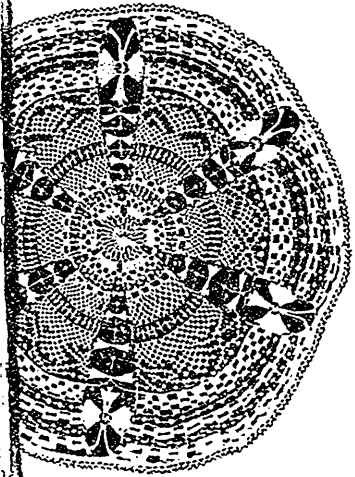


FIG. 100 SPECIMENS OF PORTO RICAN LACE WORK.

inches in diameter, in less than a month. The best work is done by the women, who teach it to the children. Many of the children earn their living by making thirty wheels of the more simple patterns a month. These make money enough for a handkerchief which may bring anywhere from four to ten dollars in the Canadian market.

The materials cost very little. A piece of dark green cardboard, and a spool of cotton and 70 cotton are all that is required by the beginner. I say "dark green cardboard" because it is more restful to the eye, but black or any dark

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

color that will show off the white threads will do. The 60 and 70 thread only produce very coarse wheels; but the novice will find it easier to manage when made with the finer threads. The Filipino women have a little perforated arrangement made of wood on which they make the wheels, and the Spaniards have various little metal contrivances, but I have never seen anything of this sort in this country, and have every reason to believe that a cardboard wheel will answer the same purpose.

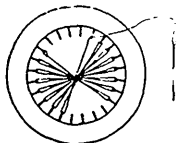


FIG. 101.

Make a perfect circle four inches in diameter. Half an inch from the edge, and a sixteenth of an inch apart, perforate the cardboard with a hat pin. Inside this circle make another row of pin holes (as shown in Fig. 101.) Thread a strong darning needle with coarse thread with a knot in the end, and beginning on the wrong side, in one of the perforations of the outer circle, bring the needle through and into the perforation corresponding in the inner circle. Continue this all the way round the circle and the result will be a number of small stitches all radiating toward the center, which are to be the foundation for the spokes which form the wheel. Now take another needleful of thread

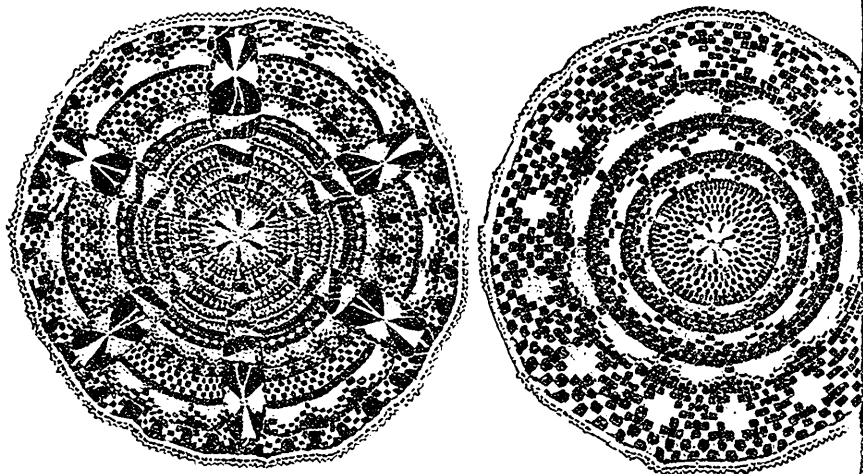


FIG. 102. SPECIMENS OF PORTO RICAN LACE WORK.

and, beginning on the wrong side directly in the middle of the card, draw through and under one of the stitches that form the radii, then across the card the stitch directly opposite. This thread should divide the wheel exactly in half. Continue this round the card until every foundation thread has been looped with the one on the opposite side of the circle, and the result will be a sort of spider web. Now draw them all together in the center and secure by passing

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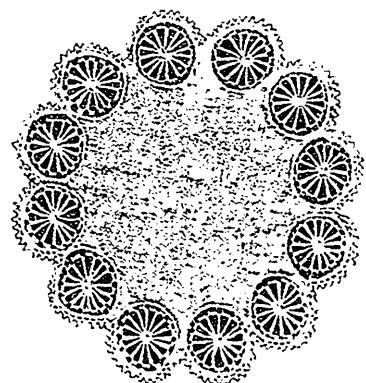
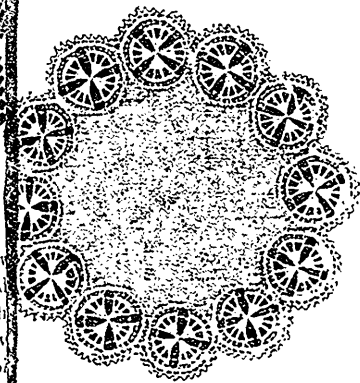
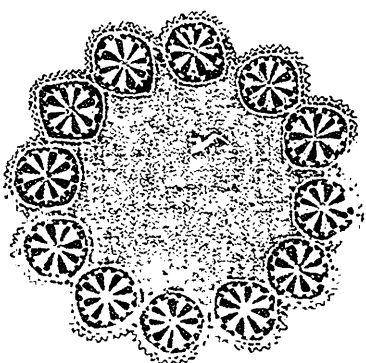
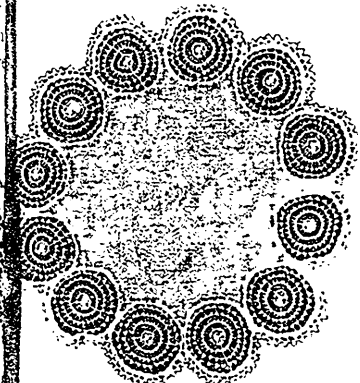
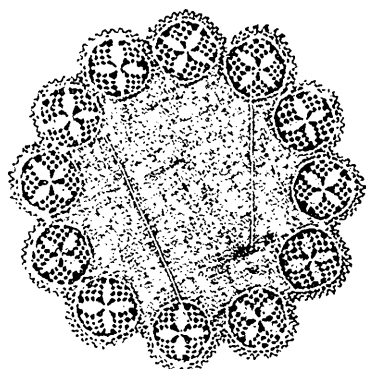
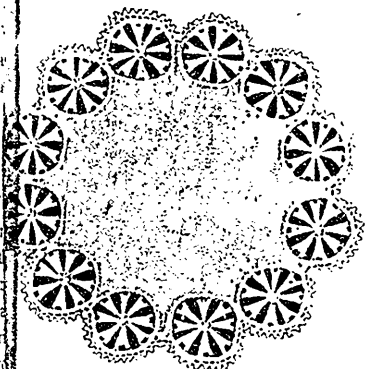


FIG. 103. DOILIES SHOWING PORTO RICAN LACE INSERTS.

needle under a few times and finishing off with a Buttonhole stitch. The foundation is now ready for the design; these threads are to be worked upon like undrawn threads in the Mexican drawn work, and the only difference in the two kinds of lace is that the threads in the drawn work always run in straight lines, and those in the Porto Rican work radiate. Almost any pattern worked in the Mexican drawn work can be reproduced in these wheels. But it is better to follow the designs of some good examples of the native work, or better still to use original designs. This is very easy, in fact, much less laborious than following the design of another. Many of the little handkerchiefs seen in the stores are made on a different pattern in each wheel, and one of the great charms of the work is that they can never be substituted by machinery. After the wheel has been made ready for work, divide the threads into four equal parts and repeat the same design four times in the same wheel. A book on Mexican drawn work, which can be got from any large library, will give any number of simple stitches which will prove of value to the beginner. A butterfly, worked four times into a wheel, makes a very pretty pattern. It is made by weaving a thread or two to begin the narrow part of the wings, and with each stitch taking up one more thread on either side of the wing until the widest part is reached and then gradually narrowed. A clove pattern is very pretty and very easy to make. Start with four threads and work them back and forth until a tiny solid square is formed. Then divide the four foundation threads, and, taking the two on the right, weave them with the two on *their* right, and then weave the two on the left with the two on *their* left. This will make three squares that form a triangle. By weaving together the original four threads into a fourth circle the result will be a diamond. If the threads are very fine, take up eight or sixteen threads. To make the work durable, and at the same time delicate, use strong thread for the foundation, and work the pattern in which a finer. When the pattern is completed, cut the first stitches to hold the foundation, and the wheel may be lifted right off the card.

These wheels may be either formed into a border for a piece of round square linen, or attached together so that they make square or circular matting themselves. In the doilies shown on page 321, the borders are composed of these wheels, twelve in number for each doily. These are joined, carefully secured to the linen, and the cloth cut away from under. The outer edges of the wheels are finished with a fine picot.

Marking Clothing.

By the use of Indelible Ink and a common pen one can easily mark tablecloths, napkins, sheets, pillowcases, towels, shirts, collars, cuffs, etc. For articles having too rough a surface for pen work use linen tape, on which your name is written many times with this ink. Cut off the tape as wanted and sew on to stockings,

CENTERPIECES AND DOILIES

Conventional Centerpiece Design No. LE1096.

TAN LINEN

This pretty conventionalized design is tinted in shades of blue, orange, red, and pink on heavy tan linen, and is very effectively worked with corresponding shades of Roman Floss.

With blue as the color scheme the shell forms are first outlined with two rows

of *Brocade Silk*, White,

and couched down

with Roman Floss of

the same shade. Just

before this couching is

worked a narrow band

of satin stitch of shades

of blue harmonizing

with the tinting, using

threads 2030, 2031, 2031a.

The broad bands con-

necting these sections

are worked in Satin

stitch with Blue 2031a,

and outlined on both

sides with Japanese

Gold Thread. The eight

pointed star center is

outlined with Jap-

anese Gold Thread,

and a double thread of

White Silk, White 2002,

and a short distance

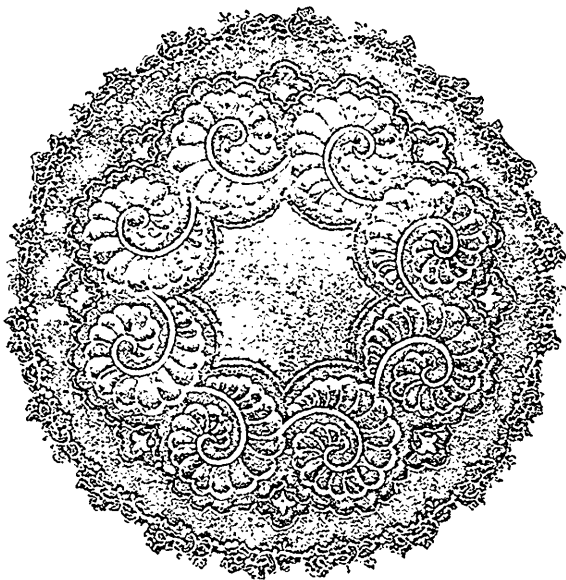
from the scalloped

edge which incloses the design is finished with a row of Silk Coronation Braid.

This in turn is outlined on the inner edge with a row of Japanese Gold Thread.

The fleur-de-lis figures are first padded and then worked in Satin stitch with

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



CONVENTIONAL CENTERPIECE DESIGN NO. LE1096.

Roman Floss, White 2002 shading with Blue 2030a. The work on this design is all of the simplest nature, and can very readily be done by the amateur needleworker. The edge of the design is finished with Arabian lace matching linen in color. (Easy.)

Materials : Roman Floss, 6 skeins Corticelli B. & A. Asiatic Dyes 2030a, 2030, 2031, 2002. Rope Silk, 6 skeins 2002. One skein Japanese Gold Thread. Four yards Silk Coronation Braid. Dealers can furnish stamped linen of this design in 24 inch size. See note, page 318.

La France Rose Centerpiece Design No. 801A.

COLORED PLATE XXV.

The beauty of this design is in the long, graceful, stemlike scrolls which form the border, and which seem a part of the floral design itself. They are worked in Buttonhole stitch with Caspian Floss, Green 2741, and the scroll tips in Chain stitch with White 2002. This should all be completed before the linen is finished for the solid embroidery.

The roses in this design are exceptionally well drawn and present themselves as a possible study for the embroiderer, in that the side view alone is given. The front view rose is very beautiful, but the needleworker who appreciates her limit will be apt to pass by on the other side. Pink 2670b, 2670, 2672, 2673, 2675 are the shades selected for this design. The greater part of the rose is worked in medium shades, the lightest shade being used for turnover edges, and the darkest for the depth of color in the heart of the rose. The turnover edges are more effective for being slightly padded, or raised a bit above the surface of the surrounding petals.

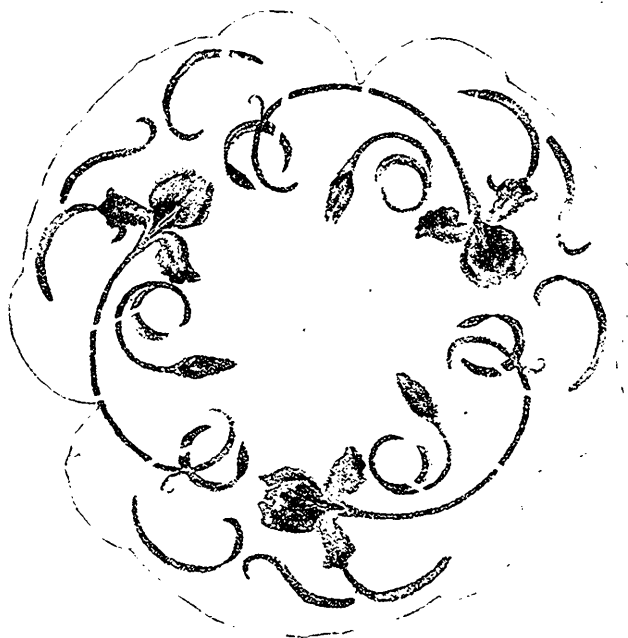
The leaves and stems are worked solidly in shades of Green 2480, 2180, 2181, 2183, with a touch of Brown 2090 in leaves and thorns. The leaves are worked in full embroidery or Feather stitch, and the stems in Tapestry stitch which seems best to express their glossy roundness. The thorns, as suggested, are most effective when worked with Terra Cotta or Red Brown 2090b, and an occasional hole or edge of a leaf worked with this shade will add character to the embroidery. The mid vein in rose leaves is very prominent and to this the needleworker should be directed. The minor side veins will take care of themselves, and are sufficiently well defined by the slant of the surface stitches. (Not difficult.)

Materials : Filo Silk, 2 skeins each Corticelli B. & A. Asiatic Dyes 2672, 2673, 2180a, 2181; 1 skein each 2090b, 2670b, 2675, 2480, 2180, 2183. Roman Floss, 8 skeins 2741; 2 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 318.

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



PINK ROSE CENTERPIECE DESIGN 801 A.
COLORED PLATE XXV.



BLUE FLAG CENTERPIECE DESIGN 808 B.
COLORED PLATE XXVI.

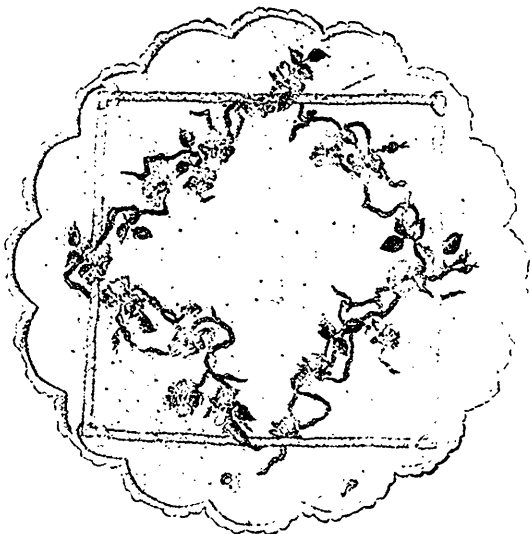
Wild Rose Centerpiece Design No. 816A.

The wild rose, as a motif for embroidery, is very attractive and deservedly popular. Being so simple in its make-up it is within the reach of even the amateur embroiderer.

The border is very simple, as all borders should be, in order not to detract from the flower embroidery. The same principle should be observed as when hanging a picture. The edge is worked in close Buttonhole stitch with Caspian White 2002. This is outlined on the inner edge with Caspian Floss, Green 2741. The lines forming a square, on which the roses are entwined, are also worked with Green 2741, the space between filled with Cross stitch in Green 2002.

The flowers are worked in Filo Silk, in shades of Yellow 2670b, 2670, 2671, 2673, varying the color in the different blossoms.

That is, making the petals lighter or darker than the center,—it is not necessary to use more than three or four shades in a flower. The turnover edges are of a lighter shade, and as the petals are in shadow, the center shades should be darker. The wild rose



WILD ROSE CENTERPIECE DESIGN No. 816A.

is a pretty flower to embroider as the petals are sufficiently broad to show clearly the stitch direction, and so that the stitches need not be cramped. The dot in the center of each flower is worked in Satin stitch with Green 2050a, and the surrounding stems in Knot and Stem stitch with Filo Silk, Yellow 2014.

The leaves are worked with Green 2050a, 2050, 2051, 2053. Work them in Feather stitch, slanting the stitches to the center vein, which is always prominent in rose leaves. The stems are worked on the edges in Outline stitch, and have short straight stitches laid along their length. (Easy.)

Materials: Filo Silk, 2 skeins each Corticelli B. & A. Asiatic Dyes 2670b, 2671, 2672, 2673, 2050a, 2050, 2051, 2053; 1 skein 2014. Caspian Floss, 8 2002; 2 skeins 2741. Dealers can furnish stamped patterns of this design in 18 and 22 inch sizes. See note, page 313.

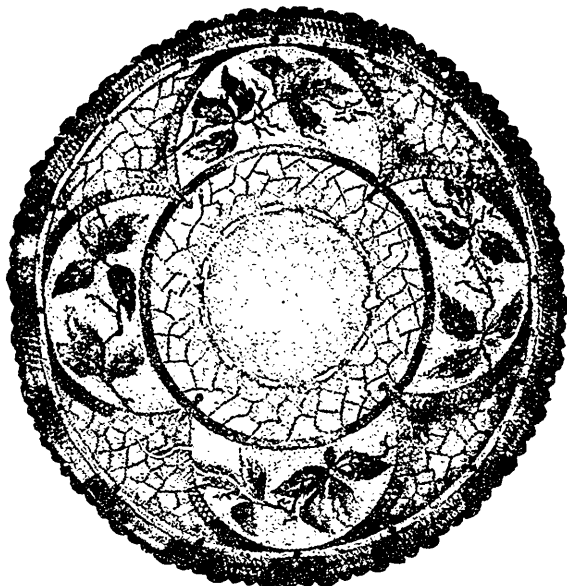
Corticelli B. & A. Silk in Holders--compact and convenient

Autumn Leaf Design No. LC1003-24.

BROWN LINEN.

This conventionalized autumn leaf design is tinted in shades of brown and green on brown linen, and is worked in shades of Roman Floss harmonizing with the tinting. The finished center measures 24 inches in diameter, and makes a very handsome cover for a round table.

The scalloped edge is worked in Buttonhole stitch with Roman Floss,



AUTUMN LEAF DESIGN NO. LC1003-24.

Cotta 2092, while the inner band is worked in scalloped edge alternately with Roman Floss 2443, and Green 2451 according to the design. The brown sections are outlined with both edges and worked with Honeycomb stitch, and the outer edge outlined on the edge only and worked with Cross stitch. Lines outlined with Black 2000 separate the sections.

The autumn leaves are worked in chain and Short stitch with Roman Floss in various shades of brown, red, brown and green. Anyone familiar with

the Virginia Creeper will recall its vivid coloring in the autumn months, and those not so familiar with its beauty the tinting will suggest various color combinations. All of the following shades may be combined in this design: B. & A. 2092, 2093, 2064, 2067, 2133, 2136; Orange 2635, 2637, 2640; Brown 2443; Green 2451, 2453, 2455, 2451, 2453. The stems are worked solidly with Brown 2443.

The crackle work throughout the design is outlined with Green 2454, and the line inclosing it in Chain stitch with the same. The Cross stitch bands for the four points are worked with Golden Brown B. & A. 2442 and Terra Cotta 2092, for the tips and base respectively, and have the cross lines dividing the sections outlined with Black 2000. The jewels at the tips of these points

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

within the border are worked alternately in Terra Cotta 2092, and Yellow 2092. The circle inclosing the crackle work in the center is worked in buttonhole stitch with Terra Cotta 2092, and Golden Brown 2442, and the inner circle with Green 2740, 2560, 2561, 2562, 2563, 2565, shading from lightest to darkest, and back to lightest again as clearly shown in the illustration. (Not to be altered.)

Materials: Roman Floss, 9 skeins Corticelli B. & A. Asiatic Dyes 2092; 6 skeins 2442, 3 skeins 2454; 1 skein each 2092, 2093, 2441, 2443, 2064, 2067, 2000, 2740, 2560, 2561, 2562, 2563, 2565, 2451, 2453, 2455, 2635, 2637, 2640, 2451, 2133, 2136, 2051. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 318.

Blue Flag Centerpiece Design No. 808B.

COLORED PLATE XXVI.

Of all the aquatic flowers, perhaps none is more generally known than the flag—a cousin of the regal fleur-de-lis, and which is worked in similar manner. The design is unique and beautiful, the scrolls forming the border being fully entwined with the willowy stems and leaves. The scrolls on the edge whose adjoining it are worked in Buttonhole stitch with Caspian Floss, White No. A. 2002. When this is finished the linen is ready for the flower embroidery.

The shades of silk required for working these flowers are Blue 2040a, 2040, 2043, 2044, 2601, 2602; Yellow 2630, 2634, 2636. The three upright petals, standards as they are called, should be first worked. The central upright petal is commenced with 2040a, and shaded two thirds of the way down with 2601, 2040, 2602 in succession. The yellow tongue which covers the lower part of the petal is worked with Yellow 2630, 2634, 2636, rays of 2041 extending from the center into the body of the petal. Continue this tongue down into the stem with 2180. Commencing the two other standards with 2040, shade darker to the base using some of the darkest shades.

The two lower petals, or falls, commence on the edge with the darkest shade of Purple 2043, 2044, and shade gradually lighter toward the tongue, which is worked in 2630, 2634, and 2636. The same method of combining two lines of different shades is adhered to in the buds. The buds are worked darker than the leaves, and lighter at the tips than at the base.

The long, slender leaves are worked with a center vein, and to this the stitches are directed. They are worked in shades of Green 2180, 2180a, 2181, 2182, 2183. Commence at the tips with the lightest shades, and shade darker toward the base. In places where the leaf is turned, the under side will be darker. The leaves are outlined with a dark shade of green. The stems are worked in Tapestry

You can embroider rapidly when your Silks are in Holders

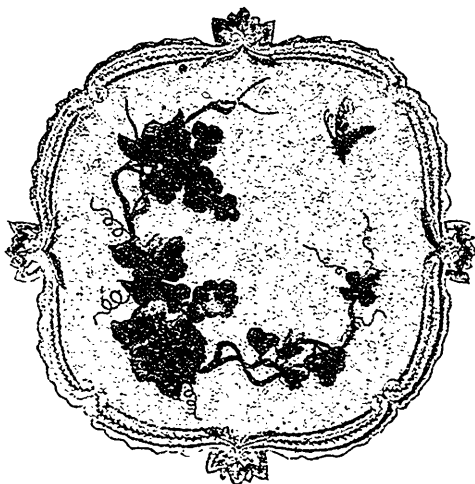
stitch—light where they join the flower or bud, dark at the center of their leaves and light again where they join the scrolls. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each Corticelli B. & A. Asiatic Dyes 2040, 2181, 2182; 1 skein each 2040a, 2043, 2044, 2180, 2180a, 2183, 2630, 2634, 2601, 2602. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped lines of this design in 18 and 22 inch sizes. See note, page 318.

Grape Centerpiece Design No. 818E.

Fruit designs are now greatly in favor for dining room embroidery, and are indeed worthy subjects for the skillful needleworker. Grapes are especially in favor on account of the subdued richness of their coloring.

The border of this design consists of long graceful scrolls connected by leaf-shaped forms. The scalloped edge is worked in Buttonhole stitch with Caspian



GRAPE CENTERPIECE DESIGN NO. 818E

Filo Silk, Purple 2840, 2841, 2842, 2843, 2845. The greatest care should be exercised to keep them round, and in order to give them this round effect they may be slightly raised or padded. This should be carefully done, however, in order to avoid a "hummocky" appearance, and the padding silk should be of the same shade as that used for covering. The grapes in the foreground, consequently are in the strongest light, should be worked in the lightest shade and those behind them darker. It is hardly necessary to add that the stitches

Floss, White 2002, and 2562. The band above in satin stitch with the same. The leaf scrolls connecting are worked in Long and Short stitch with soft shades of green, using this Caspian Floss, Green 2740 and 2562. The lighter shade 2740 is used for the outer edge and the darker for the inner. Long and short stitch worked into it. The edge to be worked out should, of course, be worked in Buttonhole stitch to prevent fraying. The lines running between the scalloped edge and the center above are worked in Buttonhole stitch with 2562.

The grapes are worked in Long and Short stitch with the same shade as that used for covering. The greatest care should be exercised to keep them round, and in order to give them this round effect they may be slightly raised or padded. This should be carefully done, however, in order to avoid a "hummocky" appearance, and the padding silk should be of the same shade as that used for covering. The grapes in the foreground, consequently are in the strongest light, should be worked in the lightest shade and those behind them darker. It is hardly necessary to add that the stitches

You can embroider rapidly when your Silks are in Hold

the grapes in a given cluster should be placed in the same direction. This give a uniformity of texture which cannot be obtained in any other way. more than two shades should be used in any one grape, and frequently one be enough.

The leaves form a very conspicuous part of this design, and are most effective worked in full embroidery or Feather stitch. The surface to be covered is large that it gives a good opportunity for exquisite work in blending row upon row of overlapping Feather stitch. The main or center vein is the point toward which the stitch direction should tend. The proper shades of green to use are 2562, 2563, 2564, 2565, and a little Golden Brown 2163, and Sear Leaf Brown can be most effectively worked into the edges of some of the leaves. The veins are worked in Tapestry stitch with the same shades, and the tendrils in Outline stitch.

The butterfly is very gay in shades of yellow and brown. Brown 2165 is used for the body, Brown 2163a for the lower part of the wings, and 2635 for the tips. Black 2000 and Red 2659 are scattered over the wings, and the antennæ are worked in Outline stitch with Black 2000. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each Corticelli B. & A. Asiatic Dyes 2563, 2564, 2565, 2635, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700; 1 skein each 2840, 2841, 2842, 2843, 2845, 2000, 2120, 2163, 2163a, 2165, 2562, 2565, 2635, 2656. Caspian Floss, 6 skeins 2002; 2 skeins each 2740 and 2741. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch squares. See note, page 318.

Thistle Centerpiece Design No. LC1028.

TAN HUCK.

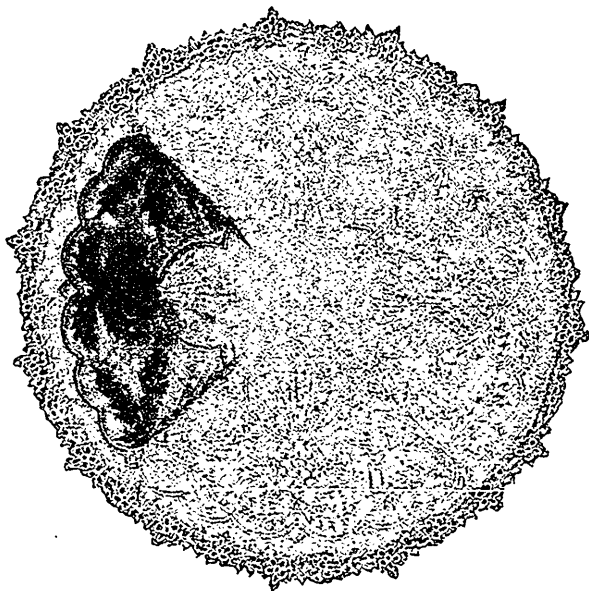
This centerpiece shows a conventional arrangement of thistles, worked in shades of greens and lavender, against a background darned with dull yellow.

The pod or base of the thistle is worked solidly in Feather stitch with Roman Green 2454. This is crossed with Green 2450 and a tiny cross of the same shade made at the intersections of the crossing lines. The fluffy tops of the thistles are worked in Brier stitch with Roman Floss, Lavender 2300, 2301, 2302. The leaves are all worked in Long and Short stitch with Roman Floss, Green 2452, 2453, and 2454, one shade to each leaf section, as is shown in illustration. In one section work the center section or point in the darkest shade and the side sections in the next darkest shade, and in each alternate leaf reverse the process. The veins are worked in Outline stitch. When the leaf is light in color use the darker shades for veining, and vice versa.

The background is darned with Golden Brown 2160b, and the lines inclosing the center, as well as the scalloped edge, are outlined with a double

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

thread of Japanese Gold Thread, finished on either side with a double row



THISTLE CENTERPIECE DESIGN No. LC1028.

this design in 12, 18, and 22 inch sizes. See note, page 318.

Couching
This complete
embroidery,
narrow edge
Arabian lace
finishes the c
piece. (Not
cult.)

Materials

skeins Ro
Floss Col
B. & A.
Dyes 2160b
skeins each
2452, 2453,
2 skeins
2300, 2301,
1 skein Jap
Gold Thread
16; 2 skeins
ching Cord.
lears can fu
stamped line

Thistle Centerpiece Design No. 815E.

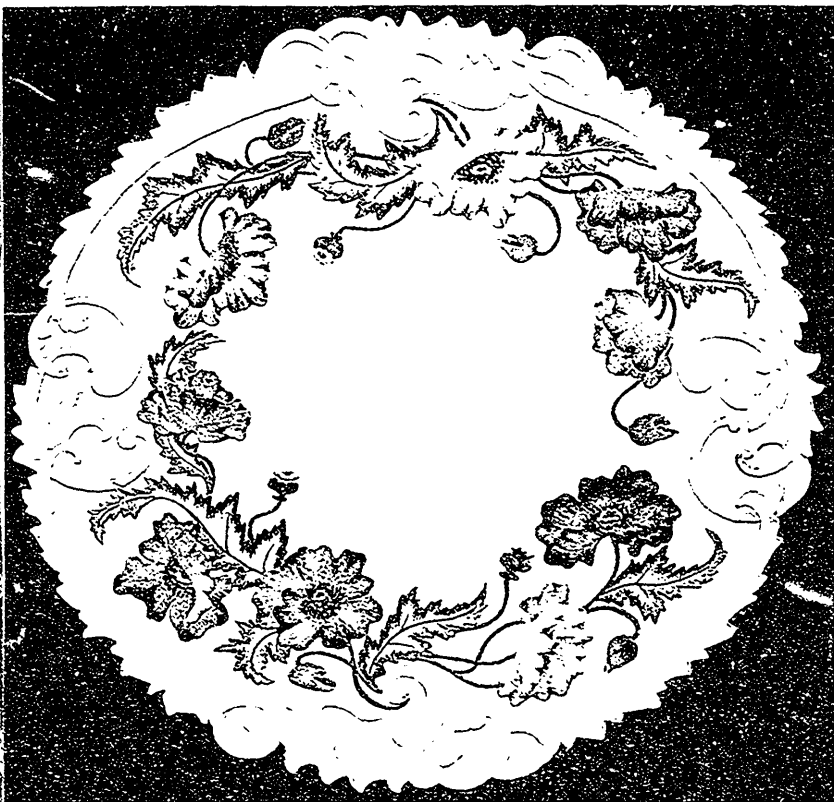
This thistle design shows what can be done in the way of silk embroidery. It is a somewhat unusual subject, and will be a relief from the floral designs ordinarily shown.

The border is worked with Caspian Floss, White 2002, the edge in Button stitch, and the inner scrolls in Outline and Long and Short stitch. The scrolls which decorate each alternate scallop are worked in Satin stitch with Filo Purple 2520.

The brush of the thistle—for, somehow, we seldom think of its being a composite flower—is worked solidly in Feather stitch with 2520b, 2520, 2521, 2522a. The deepest shade of purple is used at the tip, and the shading is gradually brought through the lighter shades of purple to a delicate Pink 2670b base, showing between the inclosing scales. The tip of the thistle is composed of slender feathery threads, which are best expressed by single long stitches of Silk in the deepest shade of purple.

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

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YELLOW POPPY CENTERPIECE DESIGN 603 F.
COLORED PLATE XXVII.

Thistle leaves are very characteristic and beautiful. There is one prominent—the midrib—and it is toward this that the stitches are directed. Filo Silk, 2050b, 2050a, 2050, 2051, 2052, 2054 is used for working. These leaves be made very beautiful if care is taken in working. They are so large that an

ent opportunity is n for several rows of e and Short stitch. As eneral rule the several of the leaves are lighter color than the body of leaves, and the small, late leaves are much er than the larger

The inner row of sepals inclosing the bloom is worked in her stitch with Green and the outer row with

The stems are work- in Tapestry stitch. (somewhat difficult.)



THISTLE CENTERPIECE DESIGN NO 815E.

Materials: Filo Silk, 4 skeins each Corticelli B.&A. Synthetic Dyes 2050a, 2050, 2051, 2052, 2054; 3 skeins each 2050b,

2054, 2520b, 2521; 2 skeins each 2520, 2521a, 2522a; 1 skein 2670b. Cashmere Floss, 8 skeins 2002. Dealers can furnish stamped linen of this design in 12, 18 and 24 inch sizes. See note, page 318.

Yellow Poppy Centerpiece Design LC1000-8.

COLORED PLATE XXVII.

One could hardly imagine a more beautiful centerpiece than this design of yellow poppies embroidered on white linen. It can be furnished in the larger sizes, such as 24 and 30 inch, both of which are especially desirable as table

The border of this design is very elaborate in effect, although worked simply in Roman Floss, White 2001. The edge is corded and then worked simply in Long and Short Buttonhole stitch. The veined leaf forms are worked

It is impossible to obtain good results with inferior Silk

on both their edges in Long and Short stitch, but the others are finished on inner edge in Outline stitch with White 2001 and Green 2561. The veins are worked with these two shades.

The flowers are given a heavy raised effect by having the edges of the outlined with a heavy silk cord. Over this the petals are worked in Feather stitch with Roman Floss, Yellow 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2020, 2640. The Colored Plate suggests the variety which may be obtained in centerpiece by making some of the flowers a deep glowing orange and others lighter in color—some even a delicate lemon. The centers are worked in stitch with Green 2561, 2562, and the Stamens worked in Knot and Stem stitch with Black 2000 and Green 2561, a thread of each being used in the needle.

A soft gray green in shades 2560, 2561, 2562, 2563 is used for the leaves. These are worked in Long and Short stitch, the edges being corded in the same manner to the flowers. The veins are outlined and the surface between the and the edge worked in Darning stitch. The buds with their tips of glowing yellow and the queer seed pods are all worked solidly in green, the same shade being used as for the leaves. Altogether this design is most beautiful, and well repay for the work spent upon it. (Somewhat difficult.)

Materials: Roman Floss, 12 skeins Corticelli B. & A. Asiatic Dyes 2001; 3 skeins each 2015, 2560, 2561, 2562, 2563; 2 skeins each 2012, 2013, 2014, 2016, 2020, 2640; 1 skein each 2018, 2019, 2020, 2000, 2640. Dealers can furnish stamped linen of this design in 18, 22, 24, and 30 inch sizes. See note, page 318.

Cornflower Centerpiece Design No. LC1027.

TAN HUCK.

As long as beautiful and effective centerpieces can be made of this tan color with darned background, they will justly continue their popularity, for they are both serviceable and handsome.

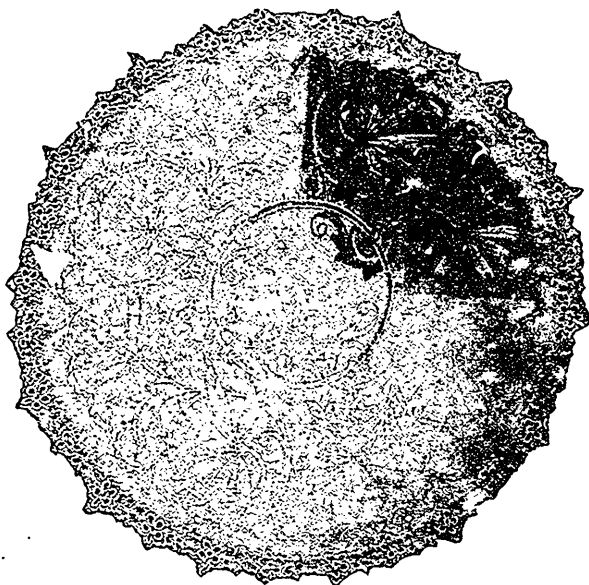
Immense conventionalized cornflowers form the motif of this design. The center and one petal on each side are worked in Solid Feather stitch in shades of soft mode Roman Floss 2770, 2772, 2120, 2121, 2122, while the alternating petals are embroidered in the same way with Blue 2593, 2594, 2752, 2753. Each petal is outlined with Caspian Floss, Black 2000, and has a mid vein of Japanese Thread.

The large leaves are worked in Long and Short stitch with Roman Floss, Green 2081, 2082, 2083, 2833, 2834. A line of Brier stitching finishes the center, and the edges are outlined with Black 2000. The stems are worked with

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

ed with Caspian Floss, Black 2000, and then with Roman Floss, Brown
 are
 round the center are couched two rows of Japanese Gold Thread, finished
 other side with two rows of fine Couching Cord. This same cord forms the

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 For it being couch-
 18, own for the inner
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 a s
 ed with Roman
 the Green 2082.
 gl
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 ; 3
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 en
 This makes a
 handsome cente-
 ce. A narrow
 lace finishes
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CORNFLOWER CENTERPIECE DESIGN NO LC1027.

Materials: Roman
 12 skeins each
 Celli B. & A. Asiatic Dyes 2082, 2772; 6 skeins each 2081, 2083, 2833, 2834,
 2120, 2121, 2122, 2593, 2594, 2752, 2753. Caspian Floss, 5 skeins 2000. 2
 is Couching Cord; 1 skein Japanese Gold Thread No. 16. Dealers can furnish
 can bed linen of this design in 12, 18, and 22 inch sizes. See note, page 318.
 the

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 ha
 ig
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 ese
 Peacock Feather Centerpiece Design No. LC1003-28.

BROWN LINEN.

the beauty and originality of this design makes it especially commendable.
 sists of peacock feathers embroidered in natural colors upon a brown linen
 n lation.

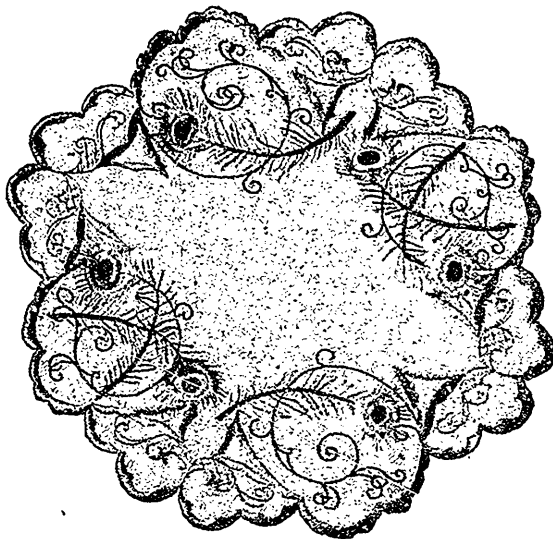
fine border is worked in Buttonhole stitch with Roman Floss, Green
 ar while the fancy scrolls, appearing four different times in the border, are

materials, do your embroidery with genuine material only

worked with Golden Brown 2442, and the cross bars in Outline stitch with 2223, caught down with Cross stitches of Brown 2442.

The feathers are somewhat difficult to embroider successfully, or rather part known as the eye. The center is worked in Tapestry stitch with 2000, shaded on the side nearest the supporting quill with a Purplish 2370 and a bit of Blue 2605. The ring inclosing this is also worked in Tapestry stitch with Turquoise Blue 2223, the stitches slanting the direction as those in the center. Surrounding this eye, and running a short distance on the quill, is a row of Long and Short stitch in Golden Brown 2442. This is worked a narrow row of 2440, and into this Green 2743. The silken feathery tips, which form a fringe on both sides the quill and around the eye

worked in Outline stitch with varied shades of Roman Floss, as 2470, Yellow 2013, and Vender 2520b, Golden Brown 2160b, Green 2454. The quills are shaded and worked in Outline stitch with Green 2440 and the scrolls, entwined with the feathers, are outlined with Golden Brown 2165. (Difficult)



PEACOCK FEATHER CENTERPIECE DESIGN No. LC1003-28.

2520b, 2050. Dealers can furnish stamped linen of this design in 24 and 30 sizes. See note, page 318.

Materials: Filo 1 skein each Cor
B. & A. Asiatic
2440, 2442, 2370,
2223, 2605, 2743. R
Floss, 8 skeins 20
skeins each 2165,
1 skein each 2013,
2470, 2454, 2223,

California Pepper Centerpiece Design No. LC1029.

The bright, pretty berries of the California pepper with its silvery green leaves are all too seldom seen in silk embroidery. When worked upon white linen the effect is bright and cheery in the extreme, and on tan linen, too, there is no effect to be desired.

It is impossible to obtain good results with inferior

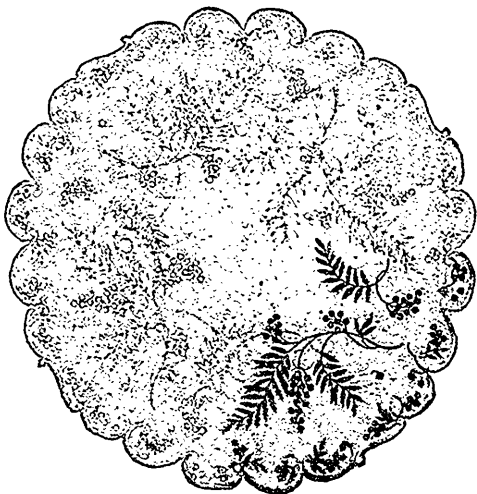


PANSIES.
COLORED PLATE XXVIII.

The border of this design is composed of scroll scallops, all of which are worked in Buttonhole stitch with Caspian Floss, White 2002. These are outlined on the inner edge with Caspian Floss, Green 2560. An original feature of this border is the introduction of little sprays of pepper berries.

Like holly, the berries of the California pepper should be slightly raised or padded, and are then worked in Satin stitch with Filo Silk, in shades of Red 2062, 2062a, 2063, 2064, 2065, 2066. This gives quite a variety of shades to use. The berries at the tips of the large clusters, and some of the small clusters, are worked in the lighter shades—one shade to a berry—and those near the top and in the background in the darker shades. They should be worked in Satin stitch, as should also the leaves.

The shades of Filo Silk used for the leaves are 2560, 2561, 2562, 2563, 2564. Not more than one or two shades at the most are used in a single section. The stems also are worked in Satin stitch with the several shades of green, and the scrolls are outlined with White 2002. (Easy.)



CALIFORNIA PEPPER CENTERPIECE DESIGN No. LC1029

Materials : Filo Silk 2 skeins each Corticelli B. & A. Asiatic Dyes 2063, 2064, 2065, 2066, 2563, 2564; 1 skein each 2062, 2062a, 2560, 2561, 2562. Caspian Floss, 5 skeins 2002; 1 skein 2560. Dealers can furnish stamped linen of this design in 7, 9, 12, 18, and 22 inch sizes. See note, page 318.

Pansy Centerpiece Design No. LC1000-821.

COLORED PLATE XXVIII.

In this design the pansies are of somewhat remarkable size, but apart from this the design is very good indeed, and affords opportunity for some nice work in shading.

A unique feature of the border is the way in which the leaves are arranged to form the four corners. These leaf forms are worked in Long and Short Buttonhole stitch with Roman Floss, Green 2050b, 2050a, 2050, 2051, the tips of the leaves in the lightest shades. The scrolls, which wind from the stems to the

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centers of the connecting sides, are worked in Outline and Buttonhole stitch with 2050. The balance of the scrolls in the border are worked in plain Buttonhole stitch with Roman Floss, White 2002. The groups of little figures appearing on each side are worked in Satin stitch with Roman Floss in shades of Purple 2520b, 2520, 2521, 2521a, 2522a, commencing with the darkest shade nearest the border and shading lighter.

The pansies, both flowers and foliage, are worked in Feather stitch with Roman Floss. The large center pansy in the group has the upper petals worked with Purple 2520, 2521, 2521a, 2522a, shading darker to the center, and

the lower petals with Yellow 2630, 2632, 2634. The markings on these three lower petals are in the deepest shade of Purple 2522a, and the eye is worked in Green 2050, and a bit of Orange 2637.

The pansy to the right has two upper petals worked in White 2001, shaded with Green 2050b, the two side petals are Lavender 2520a, 2520b, 2520, and the lower petal delicate Yellow 2010a, 2011, 2012. The markings or rays on this pansy are deep Purple 2522a. The pansy to the left is worked almost entirely in yellow, from delicate Cream 2010a to Yellow 2017, with the

edges of the three lower petals worked in Lavender 2520. The rays on the three lower petals are in Terra Cotta 2090b. The remaining flower is worked in shades of purple and gold. This is one of the best combinations for pansies in embroidery.

The leaves are worked in Feather stitch with Roman Floss, Green 2050a, 2050, 2051, 2054, and the stems in Satin stitch.

Materials: Roman Floss, 5 skeins Corticelli B. & A. Asiatic Dyes 2002 : 4 skeins each 2050a, 2050, 2051 ; 1 skein each 2090b, 2010a, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2001, 2520a, 2520b, 2520, 2521, 2521a, 2522a, 2630, 2632, 2634, 2637, 2050b, 2054. Dealers can furnish stamped linen of this design in 18, 22, and 24 inch sizes. See note, page 318.

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



PANSY CENTERPIECE DESIGN NO. LC1000-821.

White Rose Centerpiece Design No. LC1030.

FRONTISPIECE.

This beautiful centerpiece, shown by Frontispiece, is made of heavy Nile green duck, with a design of white roses, tinted and embroidered with Roman Floss. It can be secured in the larger sizes, as 27 and 36 inch, and so is available as a cover for a round table. The edge is finished with Torchon lace.

In working one's attention should first be given to the scrolls, which form a border just inside the edge. These are worked in Long and Short stitch where the shell form is to be preserved, and in Outline stitch on the inside curves, using shades of Green 2780, 2781, 2782, 2783, 2784, 2834. Each alternate shade is worked somewhat lighter than the others.

The roses are most effective, being worked in Long and Short stitch well down into the flower. White 2002 is used principally, with a shading of Green 2180, 2180a. The turnover edges are padded and worked in Satin stitch with White 2002. These roses present a very rich, handsome appearance against the dull green background, and are very speedily worked with Roman Floss. The leaves are outlined with Roman Floss in shades of Green 2180, 2180a, 2181, 2182, 2183, touched up with 2450, 2451, 2452, giving the effect of a faded leaf, and the veins, stems, and thorns are worked in 2091. The rose stems are worked solidly in green 2182, 2183, and the calyx in 2181, 2182, and 2183. The stamens are worked with Yellow 2634, tipped with French knots of 2636. This description should be sufficient to enable the embroiderer to form in her mind a picture of the finished piece, and to reproduce it successfully. (Not difficult.)

Materials : Roman Floss, 15 skeins Corticelli B. & A. Asiatic Dyes 2002 ; 9 skeins each 2784, 2834 ; 4 skeins each 2780, 2781, 2782, 2783, 2181, 2182, 2183 ; 1 skein each 2091, 2450, 2451, 2452, 2180c, 2180a, 2634, 2636. Dealers can furnish stamped linen of this design in 13, 27, and 36 inch sizes. See note, page 318. The materials listed above are for the 36 inch size.

Fruit Centerpiece Design No. LC1093.

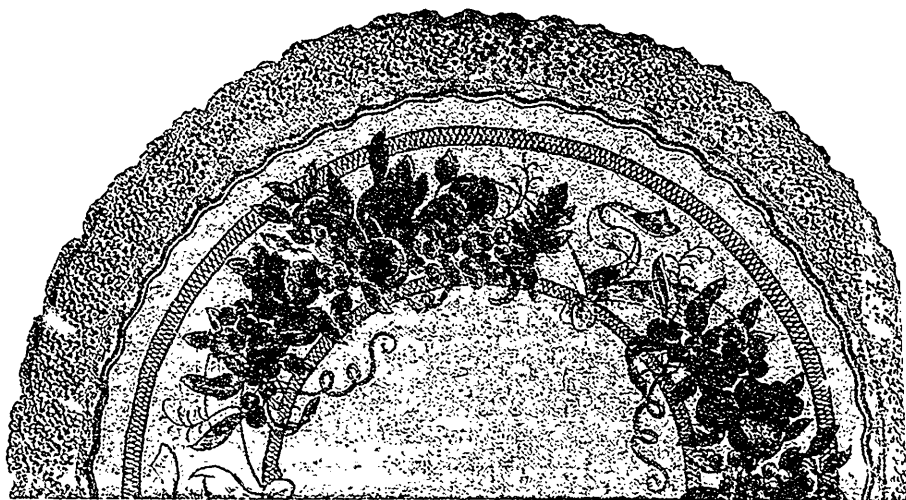
This very beautiful centerpiece may be worked either solid or in outline, as the tinting provides for the latter method. It is needless to say that full embroidery is more rich and beautiful, but will require a considerable amount of skill in the handling. Apples, pears, grapes, plums, oranges, lemons, and peaches form the motif, all tinted in natural colors. The ground material is tan linen and Roman Floss is used for the silk embroidery.

The two bands inclosing the fruit design are filled with Cross stitch of Roman Floss, Green 2784, and outlined on both edges with Japanese Gold Thread No. 16, couched on. The bowknots are worked solid in Feather stitch with

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shades of Blue 2591, 2592, 2593, 2594, and outlined with a row of Japanese Gold Thread. This shading on the ribbons can be easily followed, the part under the folds worked in the darkest shades, and the knots and loops projecting outward in the lighter shades.

There remains now but the fruit. The grapes are embroidered with a combination of Long and Short and Outline stitches, using shades of Purple 2620, 2610, 2611, 2612, 2613. The plums require the same treatment and the same shades of Roman Floss. For the cherries use Red 2062a, 2063, 2064, 2065, 2066, working in



FRUIT CENTERPIECE DESIGN No. LC1093.

Outline stitch. The apples are worked partly in Long and Short and partly in Outline stitch, using shades 2062, 2062a, 2063, 2064, 2065. For the oranges and lemons use Yellow 2630, 2632, 2634, 2635. The peaches are outlined with Brown 2120, 2121, and the visible peach pits are first worked solidly with Red 2671, over which ground are dotted French knots in 2673. For outlining the leaves use 2561, 2562, 2563, 2564, 2565, making the tips of the leaves with Brown 2443. The tendrils are outlined with 2782, 2783. (Somewhat difficult.)

Materials: Roman Floss, 7 skeins Corticelli B. & A. Asiatic Dyes 2784; 3 skeins each 2591, 2592, 2593, 2594; 2 skeins each 2561, 2562, 2563, 2564, 2565. 1 skein each 2782, 2783, 2443, 2062, 2063, 2064, 2065, 2066, 2120, 2121, 2671, 2673, 2520, 2610, 2611, 2612, 2613, 2630, 2632, 2634, 2635. Two skeins No. 10 Japanese Gold Thread. One bunch green Couching Cord. Dealers can furnish stamped and tinted linen of this design in 12, 27 and 36 inch sizes. See note, page 318. The materials listed above are for 36 inch size. Smaller sizes take a correspondingly less amount.

These Silks have obtained highest awards at all Expositions

Modern Lace Making.

Lace making loses none of its charm for the needleworker. There is always great fascination in the creation of any article, and it is with good reason that pride may be taken in the dainty handkerchiefs, doilies, centerpieces, and the like which are evolved from a few yards of lace braids and a bit of thread. Then, too, there are so many varieties of braids—from the delicate, filmy Point to that of heavy lines used in Battenberg and Renaissance—that there is a wide field for the originality and adaptability of the lace worker.

The Grape Plate Doily which is shown in Fig. 104 is a design which calls for the simplest of lace stitches. It is an excellent example of what may be accomplished with a lavish use of material, and it is seldom we find a design so simple in itself which works out so handsomely. This doily design measures thirteen inches in diameter—just the size for a plate doily—and resembles very closely the Grape Centerpiece Design which was shown in an earlier issue of *CORTICELLI HOME NEEDLEWORK*. No more handsome lunch set could be imagined than this grape design in centerpiece and twelve accompanying doilies. The leaves are formed of heavy linen braid, with the veins indicated by narrow tapes, the space between being filled with a Tied Net stitch worked with heavy linen thread. The clusters of grapes are indicated with buttons, a narrow cord connecting them and forming the edge of the design between the leaves. Where the buttons touch one another they should be joined with a few stitches, acting in the nature of a hinge. The background is filled with Twisted Bars and Spinning Wheel Rosettes connecting the different portions of the design. The braid outlining the center is the same as that used for the leaves. Before the lace is removed from the pattern the linen center, cut to the proper

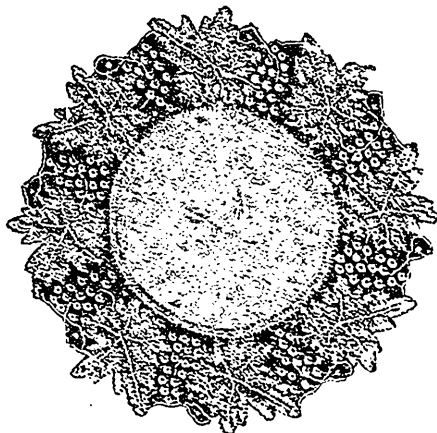


FIG. 104. GRAPE DOILY DESIGN.

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size, should be basted in position and the edges turned under and neatly hemmed to the linen braid. The materials complete for working this design, including braid, tape, cord, thread, buttons, and pattern, cost \$2.00.

The great beauty of these designs is the manner in which the design proper is brought out against the background stitches. In the Passion Flower Center-piece (Fig. 105) this is a very noticeable feature. The braid needs to be very carefully basted on to the pattern, whipping the curves into position. The tiny

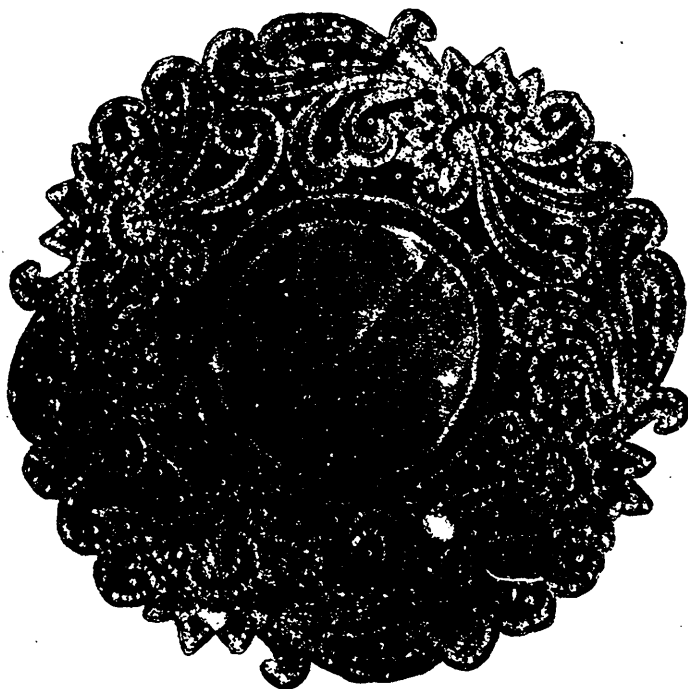


FIG. 105. PASSION FLOWER CENTERPIECE.

rings in the background, too, should be securely basted, as the background stitches are worked from them, the buttons forming a part of the ground work. But few stitches are used in the flowers, the elaborate effect being the result of fancy braids, and the rosettes which form the ring in the center of the flower. These rosettes should not be put in until the lace stitches are complete, for the thread is liable to catch on the points, tangling, and causing no little inconvenience. The long feathery stamens are worked in Tied Russian stitch, the circular space at the end being filled with Spinning Wheel Rosettes. The stamens

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

are filled with Tied Net stitch, and the inner row of points with Sorrento Insertion. The space between the bands inclosing the center is filled with Bruges Lace stitch. This stitch, as well as all others used, is described and illustrated in the July 1901 issue of CORTICELLI HOME NEEDLEWORK. It is very effective for insertions, and for filling large spaces. The Greek Net or "Crackle" stitch used for filling is a handsome background stitch, especially when used in combination with tiny buttons, as in this instance.

This design measures twenty-two inches in diameter, and the cost of materials complete, including braid, thread, buttons, rosettes, and linen center, is \$3.45.

Another design, which will amply repay for the time spent in working, is the Wild Rose Handkerchief (Fig. 106). When finished this handkerchief measures eleven inches each way. The lace border is composed of delicate, filmy lace braids, and the center of sheer grass linen. Altogether it is a most beautiful handkerchief, and in effect very closely resembles real Duchesse. The rose petals are filled with Net stitch, and the leaves with Sorrento Bars, both stitches very easily and quickly worked. The background is filled with spiders formed of Twisted Bars with the centers of tiny rings, giving a delicate, cobwebby appearance. The purling which finishes the edge of this handkerchief is not put on until the lace work is completed, as the thread is so liable to catch on the points and tangle. The materials for working this design will cost \$1.50.

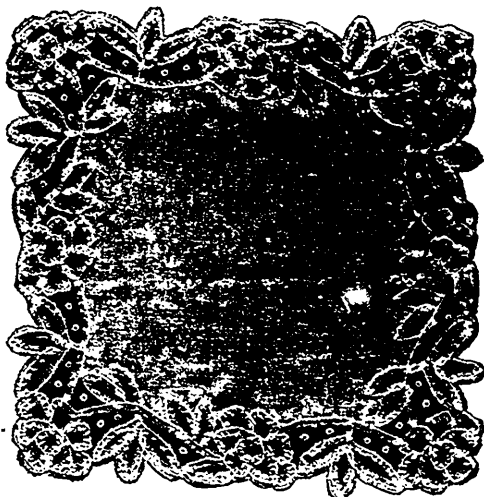


FIG. 106. WILD ROSE HANDKERCHIEF.

Lace Candlestick Shades (Fig. 107) are among the more recent novelties. They are of course used over shades of silk of various colors and may themselves be made of different colored braids as white, écru, or black. The candlestick shown in the illustration is silver; candle, red; shade, red silk; and lace cover, white. All materials, including candlestick, candle, and expressage, cost \$2.00, and the pattern and materials for working are sold separately if desired. Yellow and black make another good combination, the shade and candle being yellow and cover of black braid. Numerous other combinations will suggest themselves to the needleworker. For a Christmas gift to the housewife nothing

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

could be more acceptable than one or more of these dainty covers. In fact any one of the lace patterns shown in this article will make most beautiful gifts, for they are serviceable and represent an amount of intrinsic value in themselves.



FIG 107. LACE CANDLE SHADE COVER.

These designs are all the work of Mrs. J. C. Bliss, whose contributions to previous numbers of CORTICELLI HOME NEEDLEWORK have been so much appreciated by our readers. She will furnish materials for working any of these designs at the prices stated, and her address is 414 Tabor Opera Block, Denver, Colorado. In writing to her please mention the particular number and date CORTICELLI HOME NEEDLEWORK and also give page and figure number of the article desired. This will save possible errors and delay in answering correspondence.

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 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.

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

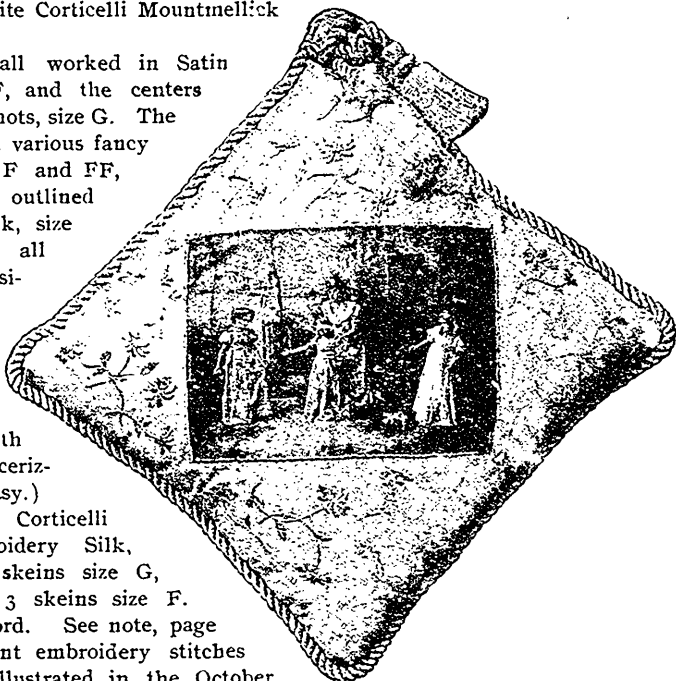


Sofa Pillows

Daisy Mountmellick Sofa Pillow Design No. LP1238A. "Blind Man's Buff."

This pillow design shows a lithographed center of the picture entitled "Blind Man's Buff," surrounded by a simple needlework design of daisies. The top of the pillow is white satin jean, and the embroidery is all done with white Corticelli Mountmellick Embroidery Silk.

The petals are all worked in Satin stitch with size FF, and the centers filled with French knots, size G. The leaves are worked in various fancy stitches with sizes F and FF, and the stems are outlined with the coarsest silk, size H. This work is all very quickly and easily done, and makes a very effective pillow. The back is of dull green art ticking, and the edge is finished with a heavy white mercerized cotton cord. (Easy.)



Materials: Corticelli Mountmellick Embroidery Silk, 5 skeins size H, 6 skeins size G, 4 skeins size FF, 3 skeins size F. Mercerized cotton cord. See note, page 318. All the different embroidery stitches are described and illustrated in the October 1900 issue of CORTICELLI HOME NEEDLE-

WORK. This book will be found of much assistance to any one wishing to study this beautiful Mountmellick work. Price, 10 cents. Ask for the October 1900 issue.

DAISY MOUNTMELICK SOFA PILLOW DESIGN No. LP1238A.
"BLIND MAN'S BUFF."

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

Mountmellick Pillow Design No. LP1592.

Mountmellick embroidery is as popular for sofa pillows as for centerpieces. Little description of this pillow is necessary, as the design and stitches are so

plainly marked, but a general outline of the work may not come amiss.



MOUNTMELICK PILLOW DESIGN No. LP1592.

The body of the pillow is deep blue linen, and on this design is worked in White Mountmellick Embroidery Silk of various sizes. Size F is used for the Long and Short stitch work on the leaves, the next coarser, G, for French knots and filling stitches, while for the flowers and outlines of stems and thistles, H, the heaviest silk of all, is used. There is no shading, and the work can to a large extent be done in the hands.

One of the noticeable features about this season's pillows is that they are to a large extent washable. This pillow is no exception to the rule, and can be very successfully laundered, first removing the cord from the edge. This cord is composed of three strands of fine mercerized cotton cord twisted together and knotted at the corners.

Mountmellick embroidery and its numerous characteristic stitches are fully described in the October 1900 issue of CORTICELLI HOME NEEDLEWORK, and we advise any who is not familiar with the work to secure a copy of this number before it is out of print. (Easy.)

Materials: Corticelli Mountmellick Embroidery Silk, 20 skeins size H, 16 skeins size G, 6 skeins size F. Dealers can furnish pillow top stamped with this design in 24x48 inch size. See note, page 318.

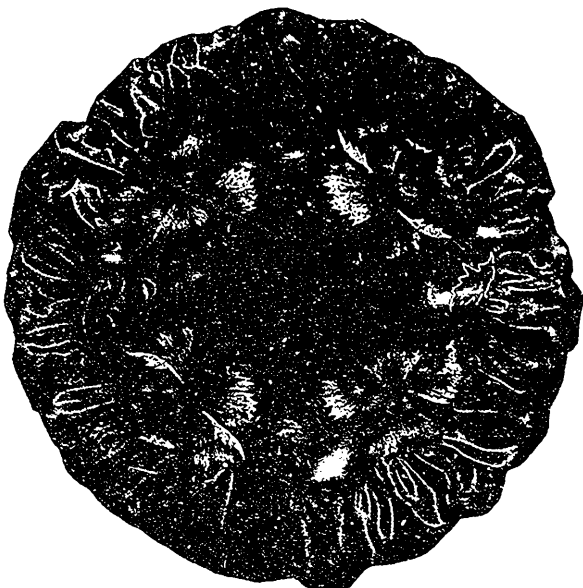
Poppy Pillow Design No. LP1594.

These pretty round pillows make up very handsomely. The front and back are of linen, and the connecting space is filled with three puffs of different shades of satin matching the embroidery in color.

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

The front of this pillow shows a design of wide-open red poppies tinted on tan or olive duck.

The flower petals are worked toward the center in heavy Long and Short stitch with Roman Floss, Red 2062, 2062a, 2063, 2064, 2065, 2066. The overlapping and curled petals should be somewhat raised, or padded, and worked in Satin stitch. The stamens surrounding the padded center are worked in Knot and Stem stitch with Yellow 2034. The seed pods, too, are surrounded by these knots and their crowns worked in aureole effect.



POPPY PILLOW DESIGN No. LP1594.

Leaves and buds complete the outer edge; both are tinted in green. The leaves are outlined, and the buds worked in slightly toward the center, using Roman Floss, Green 2180, 2180a, 2181, 2183. The stems are also outlined, using a double thread of Roman Floss. This finishes the front. The back is plain with the exception of the edge, which is worked in Long and Short Buttonhole stitch with a double thread of Roman Floss in a deep shade of Green 2563. The three puffs which finish the edge are of three shades of red satin. (Not difficult.)

Materials: Roman Floss, 8 skeins Corticelli B. & A. Asiatic Dyes 2062a, 2063; 6 skeins 2563; 4 skeins each 2062, 2064, 2065, 2066, 2180, 2180a, 2181, 2183; 1 skein 2634. See note, page 318.

Rose Sofa Pillow Design No. LP1246D.

This pretty pillow shows a three-colored rose design stamped and tinted on heavy tan art ticking. The large central rose is a rich deep red, and is worked in Long and Short stitch with Roman Floss, Red 2241, 2242, 2243,

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

2244. Most of the petals are worked in the darkest shade, but the lighter shades may be used for the turnover edges.

The pink rose to the right is tinted in beautiful soft shades of pink and worked in Roman Floss, Pink 2500, 2501, 2502. Here as in the red rose the darkest shades



ROSE SOFA PILLOW DESIGN No. LP1246D.

are used for the body of the petals, and the lighter shades for the turnover edges. The Long and Short stitch work may be very bold, the stitches extending for quite a way down the petal. With the heavy silk used the effect is very rich.

The third rose in the design is tinted and worked in shades of Yellow 2012, 2014, 2015, 2018. Here as elsewhere the dark shades predominate and the lighter ones are used principally for the turnover edges. The straggly flower at the top is worked in yellow, and the buds in deep, rich red.

The foliage is worked in deep, rich Green 2562, 2563, 2564, 2565, Terra Cotta 2090b, and a bit of yellowish Brown 2452. The leaves are worked in heavy Long and Short stitch with the shades of rich, deep green; the edges are frequently touched with Terra Cotta 2090b. The veins are worked in Outline stitch, 2452 being frequently used for this purpose, and the stems are also worked in Outline stitch, using Green 2564. The edge of the pillow is finished with a wide ruffle of shaded green satin ribbon. (Easy.)

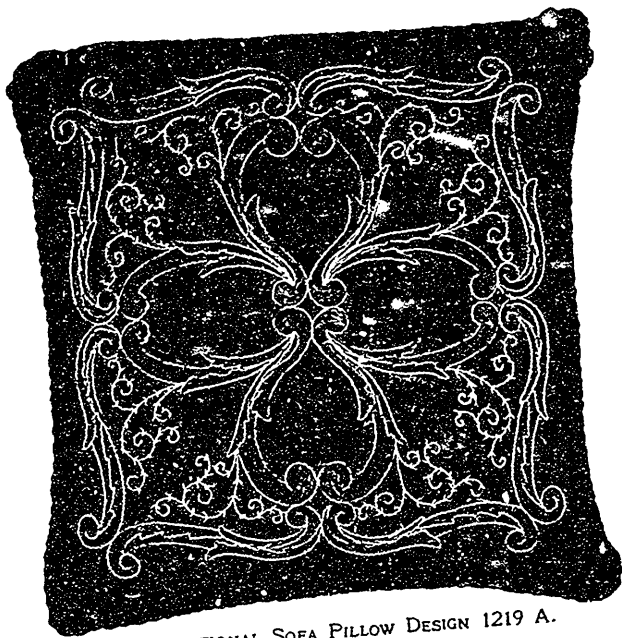
Materials : Roman Floss, 3 skeins each Corticelli B. & A. Asiatic Dyes 2562, 2563, 2564, 2565; 1 skein each 2090b, 2500, 2501, 2502, 2012, 2014, 2015, 2018, 2241, 2242, 2243, 2244, 2452. Dealers can furnish pillow top tinted with this design in 24x48 inch size. See note, page 318.

While good silk is a necessity, a good soap is equally important. Quick washing in suds made with "Ivory" or any other pure soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules on page 350.

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



DRAGON SOFA PILLOW DESIGN 153 R.
COLORED PLATE XXIX.



CONVENTIONAL SOFA PILLOW DESIGN 1219 A.
COLORED PLATE XXV.

Dragon Sofa Pillow Design No. 153R.

COLORED PLATE XXIX.

The foundation of this very realistic pillow design is green art ticking, and on this the dragon is tinted, so that it is a comparatively easy matter to secure elaborate results shown in the Colored Plate.

The body, which is tinted in green, is covered in Honeycomb stitch with a double thread of Filo Silk, Blue 2604 and Green 2823, and a tiny stitch of Yellow 2636 is placed in the center of each square. This gives the iridescent scale effect so much to be desired. The ridge along the back is worked in Long and Short stitch with Roman Floss, Red 2063, and the scales on the underside of the body with Purple 2354. Brilliant red and yellow appear on the head. Red 2062a is used for the horns and inside of mouth, both being worked in Feather stitch, and the rest of the head in Yellow 2634. Yellow is also used for the forked tongue, the edge being outlined with Yellow 2634, filled between with cross bars of 2638. The nostrils are indicated in Black 2000, and the antennæ are worked in Satin stitch with the same color. Lines of black and white surround the eyes and the centers are indicated by yellow jewels. The feet are outlined with Brown 2441, and the claws are worked in Satin stitch with Black 2000.

Materials: Filo Silk, 4 skeins each Corticelli B. & A. Asiatic Dyes 2833, 2604. Roman Floss, 4 skeins each 2063, 2354; 1 skein each 2062a, 2441, 2000, 2002, 2634, 2636, 2638. Dealers can furnish pillow top tinted with this design in 24x48 in size. See note, page 318.

Conventional Sofa Pillow Design No. 1219A.

COLORED PLATE XXX.

Red suburban cloth is the foundation for this pillow, which is tinted with a scroll design of red and green, and these outlined with shades of Roman Floss to harmonize. Yellow 2017 is used for outlining all the scrolls. Those tinted with green are studded with French knots of Roman Floss, Black 2000, and outlined on both edges just inside the yellow with Red 2064. The red scrolls are worked in Long and Short stitch on the points with 2064 and 2066,

The spaces on each side between the scrolls are covered with rows of couching, using Rope Silk, Black 2000, caught down with Yellow 2017. Shades of green are used for the discs: 2050a, 2050, 2051, 2052, 2053, 2054, commencing at the tip with the lightest shade. These discs are then outlined with Black 2000. Green is also used for the tiny leaf forms where they appear in different parts of the design. A heavy black silk cord finishes the edge. (Easy.)

You can embroider rapidly when your Silks are in Holders

Materials : Rope Silk, 4 skeins Corticelli-B. & A. Asiatic Dyes 2000. Roman Floss, 4 skeins each 2017, 2000; 2 skeins each 2064, 2066, 2050a, 2050, 2051, 2052, 2053, 2054. 4 yards Black Silk Cord. Dealers can furnish pillow top tinted with desired color in a 24x48 inch size. See note, page 318.

Mountmellick Sofa Pillow Design No. LP1238B. "The Gleaner."

There could be no more dainty and effective pillow than this Mountmellick design embroidered in white on white satin jean. The beautiful lithographed center needs no needlework and consequently there is very little work on the design. The sheaf of wheat carried by the gleaner is reproduced in the surrounding design, which is worked entirely in white Corticelli Mountmellick Embroidery Silk, in its several sizes.



MOUNTMELICK SOFA PILLOW DESIGN NO. LP1238B.
"THE GLEANER."

The heads of rye are worked in various ways. Some have each section worked in Satin stitch and the beard in Brier stitch with size F, and others have each section edged with Buttonhole and the beard outlined, using the same silk. The stems of wheat, rye and oats are worked in Satin stitch with size F. The heads of oats are also worked in different ways, one has the grain represented in Satin stitch and another in French knots.

There are a variety of ways in which to work the leaves. Some have the edges worked in Outline and others in Brier and Cording stitch, while the veins are worked in different stitches. Size G may be used for this work. The embroidery is so very simple that it may all be accomplished in a few hours, and is then ready for making up. The stitches which have been suggested may be used with good effect, or other combinations will suggest themselves to the experienced worker. Mountmellick stitches are fully described in the October 1900 issue of CORTICELLI HOME NEEDLEWORK.

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

The back of this pillow is of dull green art ticking, and the edge is finished with a heavy white mercerized cord. (Easy.)

Materials: Corticelli Mountmellick Embroidery Silk, 10 skeins size F. 5 skeins size G. Dealers can furnish pillow top stamped with this design in 24 x 48 inch size., and Mercerized Pillow Cord. See note, page 318.

Double Rose Pillow Design No. LP1573B.

This beautiful pillow has a design of double roses, tinted and embroidered in soft, mellow shades of red and delicate pink on a background of creamy art ticking, and the edge is finished with a deep ruffle of pink satin ribbon bordered with rows of narrow white ribbon embroidered with tiny pink rosebuds.

The roses are worked in Long and Short stitch with Roman Floss, the effect being rich in the extreme. The turnover edges should be heavily padded and covered in Satin stitch, using the palest shades of pink, while for the body of the flower the medium and darker shades are used principally. The shading is all indicated by the tinting so that it will be not at all difficult for the amateur to successfully portray these roses. The rows of Long and Short stitch are taken very boldly, one row in some instances covering half the depth of the petal. Shades of Red 2060, 2060a, 2060b, 2061, 2061a, 2062, 2063, 2065, 2066 will harmonize nicely with the tinting. The buds are worked solidly with the darker shades.

The leaves are simply outlined with Roman Floss, Green 2050b, 2050a, 2050, 2051, 2054, and Brown 2122, the veins being outlined with dark Brown 2445. The stems are worked solid in Satin stitch with the darkest shades of green, and the thorns with Brown 2445. For the stamens, where shown



DOUBLE ROSE PILLOW DESIGN NO. LP1573B.

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

in the fully matured flower, use Orange 2636, working in Knit and Stem stitch.

This completes the embroidery with the exception of the ribbon background tinted in green. This is outlined with Rope Silk, Green 2560, couched down with Caspian Floss of the same shade, and a row of Japanese Gold Thread just inside the couching. The lines appearing on the surface of the ribbon are outlined with Roman Floss 2050b. (Not difficult.)

Materials: Roman Floss, 1 skein each Corticelli B. & A. Asiatic Dyes, 2445, 2060, 2060a, 2060b, 2061, 2051a, 2062, 2063, 2065, 2066, 2122, 2636, 2050b, 2050a, 2050, 2051, 2054. Caspian Floss, 1 skein 2560. Rope Silk, 5 skeins 2560. 1 skein Japanese Gold Thread. 4½ yards Satin Pillow Ruffling. See note, page 318.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

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

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

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

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

Columbine Pillow Design.

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The beautiful Colorado columbine forms the motif for this pretty pillow design. The columbine in its many varieties is well known throughout the country, but nowhere does it attain to the size and beauty of the Colorado flower. Even here the color is seldom the same in any two localities.

In this design jewels and silk embroidery are combined with handsome effect. The face, which is delicately tinted, is outlined with Filo Silk 2774, and the lips worked in full with Red 2062. Roman Floss is used for outlining the hair, and the shades of Brown to use are 2163, 2165, 2166.

The headdress is very handsome, bands of light and dark green jewels alternating, and each band outlined with Caspian Floss, Black 2000, with a gold bead in every stitch. The band around the base of the head is outlined in same manner and filled in with Cross stitch with Caspian Floss, Yellow 2635, and 2638, alternating. The tassel is worked in rows of Brier stitch with Caspian Floss, Black 2000, each line tipped with a flower outlined with yellow, a gold bead at each point and a spangle in the center.



COLUMBINE PILLOW DESIGN.

The flowers are worked in Roman Floss, Blue 2040b, 2040a, 2040, 2042. The five small petals are worked in the lightest shade, and those surrounding shade darker toward the center. The horns are worked in Satin stitch with a pale, soft Green 2740. The centers of the large open flowers are filled solidly with French knots in shades of Yellow 260b and Green 2562. The leaves as well as the flowers are worked in full embroidery, using here Green 2560, 2562, 2563, 2565, and the stems are worked in Satin stitch with the same shade. The veins of these leaves are quite prominent and should be outlined with a darker shade of green.

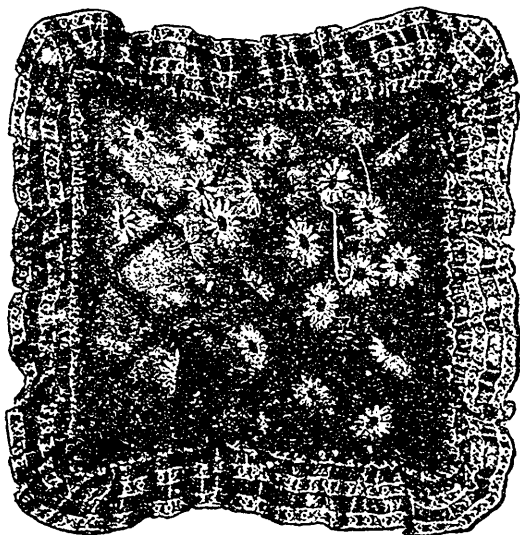
Materials for working this pillow design, including the pillow top, cost \$2.75. Order of Mrs. J. C. Bliss, 414 Taber Opera Block, Denver, Colorado.

Ladies, do your embroidery with genuine material only

Daisy Sofa Pillow Design No. LP1573A.

Simplicity is the keynote of this dainty pillow design. The foundation is No. 6 green canvas on which the ribbon trellis effect is tinted in darker greens, and the daisies in yellow and white.

Japanese Gold Thread adds a touch of brightness to the pillow, and the edge is finished with a deep ruffle of Nile green satin ribbon bordered with bands



DAISY SOFA PILLOW DESIGN NO. LP1573A.

of narrow ribbon embroidered with miniature daisies — a most fitting accompaniment to the pillow design.

The daisies are all worked in Outline stitch with Caspian Floss, White 2001, and each petal is veined with the same. The centers are outlined with a row of slanting satin stitch and filled in with French knots. A variety of coloring may be used in these centers, as Orange 2020 for the knots and 2017 for the inclosing ring, 2018 for the centers and 2015 for the inclosing rim, 2015 and 2020; and 2015 and 2012. In fact combinations may be made to suit one's fancy. The

leaves and stems are worked in Outline stitch with dull, soft Greens 2561, 2562, 2563, 2451.

The ribbon trellis is couched on both edges with Rope Silk, Green 2565, couched down with Caspian Floss of the same shade. Just inside of the Rope Silk is couched a row of Japanese Gold Thread, and the short sketchy lines are outlined with shades of green harmonizing with the leaves. The lines inclosing the trellis are outlined with Rope Silk and Japanese Gold Thread couched down in the same manner. (Easy.)

Materials: Rope Silk, 4 skeins Corticelli B. & A. Asiatic Dyes 2565; Caspian Floss 3 skeins 2001; 1 skein each 2012, 2015, 2017, 2018, 2020, 2561, 2562, 2563, 2565, 2451. 1 skein Japanese Gold Thread. 4½ yards Pillow Ruffling. Dealers can furnish pillow top tinted with this design in 24x48 inch size. See note, page 318.

It is impossible to obtain good results with inferior Silk



October is certainly none too soon for the provident needleworker to begin the manufacture of such Christmas gifts call for the exercise of her craft. When prepared with due regard to the taste of the recipients, these are the gifts *par excellence*, as there is a touch of individuality about them not obtainable by other means. Of the articles here illustrated, the first two show designs for photograph frames decorated in a manner befitting the holiday season. Full embroidery is given to the holly (Design No. LN24A), which is on a ground of white linen. Readers of former numbers of CORTICELLI HOME NEEDLEWORK



HOLLY PHOTOGRAPH FRAME
DESIGN NO. LN24A.



MISTLETOE PHOTOGRAPH FRAME
DESIGN NO. LN24B.

will not need specific instructions for its treatment. The dots which irregularly cover the background are in Satin stitch in white Filo.

The same white silk is combined with silver greens and pale brown for the companion frame (Design No. LN24B), the natural paleness of the mistletoe being somewhat exaggerated in order that it may show well on the ground of pale blue linen. The leaves are in flat tones throughout in pale green, 2560, 2563, the only shading being where a leaf turns or is crossed by a stem. Feather stitch is here used, but the rest of the work is in Satin stitch, the

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

stems being in one tone only, 2564, while the silvery white berries, 2002, 2123, are finished with the dark dot opposite the stem.

The next illustration (Fig. 108) shows a gift of the strictly practical order, a work case which despite its small and compact shape is capable of holding a



FIG. 108. FOLDING
WORK CASE.

larger and more varied assortment than most cases of the same size. It is made in six octagonal sections, seven inches in width. The top or cover piece is of firm cardboard, from which the center is cut, and the remaining portion neatly covered with tan linen. Reference to the illustration, which shows the case both open and closed, will show how the open part is filled with four capacious pockets of bright silkolene, kept closed by means of elastic run in a casing along their edges. These pockets are formed from a square of the silkolene gathered, diagonally from corner to corner, to the larger octagonal piece, which is fullled into the opening and overhanded to the linen. The other sections are of double thicknesses of the linen, buttonholed around the edge with Corticelli Twisted Embroidery silk matching the silkolene in tone. The first of these is supplied with a few leaves of pinked flannel for needles, the next with strips of linen arranged to hold scissors and an assortment of pins and darning needles; while the other three sections, two supplied with one large pocket each, and the other with three small ones, serve to hold the "articles too numerous to mention" whose place is here; the bulkiest of these, thread, thimble, etc., being placed in the pockets in the cover.

The sections are joined to one another by overhanging, and two lengths of ribbon, matching the silkolene, and carried twice around the case before tying, serve to keep it closed.

A holder for the ever useful turnover collars is shown by Design No. LN2139. For this is required a yard and a half of sash ribbon, in this instance a clear yellow in color. Either grosgrain or taffeta must be chosen, as both sides show in the finished article. About two inches from each edge the ribbon is sharply creased along its entire length. Then, with allowance for the narrowest of hems at each end, the strip is divided by creases into four equal sections. On the outer one of these is embroidered the cover design, which is in white rope silk couched down with sewing silk so exactly matching the ribbon that the reverse of the design is inconspicuous. The next step is the fastening down, with fine overhanging, of the ends of the lengthwise folds: after which the strip is folded in the center,—the folds being outside and the embroidery within,—and

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

overhanded along each for one half its length. In the long central pocket thus formed is placed a sparse layer of wadding sprinkled with sachet powder. It only remains to turn back the remainder of the strip fan-fashion, making a book with flexible covers and one wadded leaf. Its capacity is eight turnovers, if only one is placed in each pocket as shown in the drawing; of course from a longer strip a more generous case may be made. Narrow white ribbon run through buttonholed eyelets and loosely tied makes a pretty finish, and ties of the same may be added, but are not necessary. A pretty idea is to inclose a dainty collar with the case, to show the use for which it is intended.



TURNOVER COLLAR CASE (CLOSED)
DESIGN NO. LN2139.

Sufficiently elaborate to form a gift by itself is the turnover on the first of the three stocks illustrated (Fig. 109), but it is better to include the foundation



TURNOVER COLLAR CASE (OPEN) DESIGN NO. LN2139.

collar with it, if one is sure of the size, as it is one of the new shapes and somewhat difficult of adjustment. The turnover, which is of fine white linen, is made double, each section being sewn up like a bag and turned right side out, so that the problem of a suitable finish for the edge is done away with. A short distance from the edge is carried a line of Cable stitch in Corticelli Mountmellick Embroidery Silk, size F. The tiny flowers arranged along the front are in the same white silk, each petal being formed of two rows of Bullion stitch, while the centers are in French knots. The foundation collar is covered with rose colored silk, of a quality so soft that the narrow tucks are possible, even though taken on a curve of the goods. Each tuck is outlined with a row of stitching similar to that which edges the turnover.

Paradoxical as it may seem, a number of the new ties do not tie at all, the long ends hanging free. In demonstration of this idea is the next illustration (Fig. 110), which shows a stock of violet silk ribbon. The folds on the standing part are laid a little nearer together at the top, in order to give the proper curved shape, and the edge of each fold is finished with a row of blanket stitching in black Roman Floss. A similar finish is on the folds of graduated length in which part of the tie is laid, and its ends are completed in the same way.

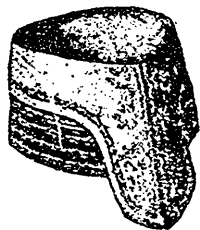


FIG. 109. ROSE-COLORED SILK STOCK WITH EMBROIDERED LINEN TURNOVER.

The touch of novelty in the third stock (Fig. 111) lies in the fact that the white mull tie is apparently secured to the turnover, which is of extra width, by tiny black silk-covered buttons. The narrow section of the stock which shows

above it repeats the white of the long soft ends, and the turnover is of light blue linen with a shaped edging of white, the line of joining being covered with Brier stitching in black Twisted Embroidery Silk. Two lines of similar stitching radiate from the trefoils which, worked in Satin stitch in white Filo, complete the decoration.



FIG. 110. VIOLET SILK STOCK.

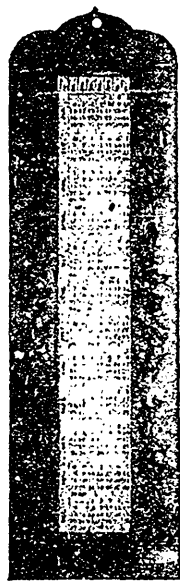


FIG. 111. WHITE MULL TIE WITH BLUE LINEN TURNOVER

Floss, 2053, with veinings in Outline stitch. The stems are worked in Satin stitch with Green 2163a; for the berries is used 2062a, and for the white blossoms, which, arranged opposite the summer months on the calendar, make the holly appropriate for other than the holiday season and introduce also an element of originality in the treatment, 2002. A few French knots in pale yellow 2160 are sufficient finish for the centers of these tiny blossoms. After the completion of the embroidery, the stretching of the linen over the foundation of heavy cardboard—which is furnished, together with stamped linen, calendar, and cardboard back complete—is a comparatively easy matter, after which the calendar sheets in order are pasted smoothly in place.

While a contrast in point of size, the next calendar (Design No. LN2007H) is apt to prove quite as great a convenience. The calendar proper is mounted on heavy linen of the natural unbleached shade, which, prepared on the plan of the corner of an envelope, is exactly the right shape to slip over the corner of the blotter on one's desk, where it is always ready for reference. The linen is double—the edge being a fold—and the calendar covers so much of it that there is room for no decoration further

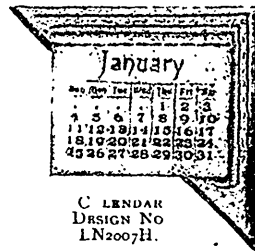
Calendars are what may be called the staple of Christmas gift-making, for few and far between are the instances where they are inappropriate. Of dimensions similar to a large thermometer (18 inches in height), the first one pictured (Design No. LN2138A) will prove a most acceptable gift for a man, the calendar sheets being convenient both in size and arrangement. The linen foundation of a soft shade of green obviates the necessity of full embroidery for the holly leaves, which are in Long and Short stitch in Caspian



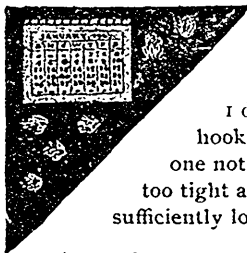
CALENDAR DESIGN NO. LN2138A.

Ladies, do your embroidery with genuine material only

than two rows of Outline stitch in black, with tiny stitches in a variety of bright colors showing between; but the other calendar mounted in the same way (Design No. LN2007G) leaves a larger space for the embroider's skill. The linen is pale green in color, and the tiny blossoms—clover heads very conventionally rendered—are in Roman Floss in a series of radiating Chain stitches. Only one shade of Pink, 2471, is combined with the white of the blossoms, and the stems and leaves—also in Chain stitch—are in a warm shade of Green, 2452. If the calendar chosen is one with the sheets stitched together, it is a good idea, instead of pasting, to fasten it to the linen by a series of Blanket stitches in green like the stems, of course passing the needle through the holes already pierced through the paper.



A detail is given in Fig. 112 for the working of the Cross stitch pattern in white Corticelli Rope Silk which enriches the infant's afghan, a corner of which is shown in Fig. 113. The material is Germantown Zephyr in two colors, white and rose pink, and seven of the Cross stitched strips are required. For each strip, beginning with the pink wool, make a chain of twenty stitches, then crochet one hundred and seventy rows in plain Afghan stitch. This will allow for working the design twelve times. When this is done, hold the wrong side of the strip uppermost—that is, towards the worker—and on each side crochet as follows: With one stitch of white wool on the hook, take 1 d. c. in the second stitch of the pink, then putting the hook back take 1 d. c. in the first stitch of the pink. Any one not familiar with this stitch may find a drawn and much too tight a knot at its completion; the secret lies in pulling out a sufficiently long loop when the wool is drawn through the work,



CLOVER CALENDAR
DESIGN NO. LN2007G.

both for the first and second d. c. It is the crossing of the second over the first that makes this stitch effective on the *reverse* side. The next stitch is, of course, 1 d. c. in the second stitch forward of the completed one, followed by 1 d. c. in the one between, and so on to the end of the strip. Still holding the reverse side uppermost, make one row of plain double crochet, followed by another of crossed stitches (like the first) all in white. This completes one strip. To put the strips together, edge each with one row of plain d. c. in pink, still on the reverse side. Then, turning them right side uppermost, and laying two close together, make with the pink wool 1 s. c. in the first stitch of the strip on the left, then 1 s. c. in the first stitch of the right hand strip, and so on, alternately, to the end. The row of pink d. c. is omitted on the outer edge of each outer strip. For the white border, begin on the reverse side, 1 s. c. in first stitch, 1 ch., 1 crossed stitcl. (as before described) in fourth and third stitches, 1 ch., 1 s. c. in sixth stitch from the first s. c., and

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continue in the same way all around. Next row : 1 sl. in first s. c. of preceding row, 1 crossed stitch, 1 ch., another crossed stitch, 1 ch. and 1 sl. in the second s. c. of the first row. This makes one scallop, and is repeated all around, except that, in turning the corners, extra crossed stitches are taken to make larger scallops. For the third and last row the afghan is turned, and, working from the right side, * 1 s. c. into first crossed stitch in scallop of second row, 3 ch., 1 s.c. into ch. between the two crossed stitches, 3 ch., 1 s. c. in same ch. as last stitch, 3 ch. 1 s. c. in second crossed stitch, and repeat from .

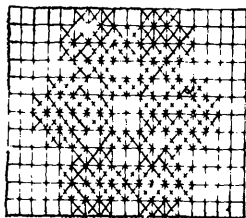


FIG. 112. CROSS STITCH PATTERN
USED ON INFANT'S AFGHAN.

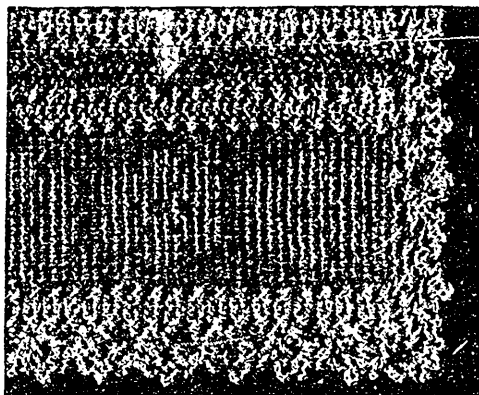


FIG. 113. SECTION OF INFANT'S AFGHAN.

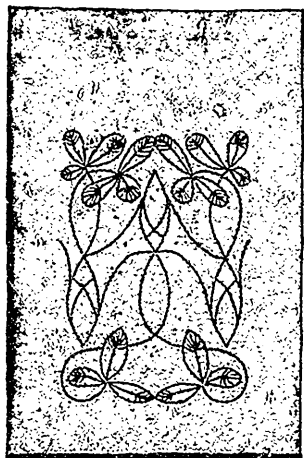
Of the last two designs, which are for magazine covers, the first (Design No. LN2136B) is on brown linen in Twisted Embroidery Silk of a deeper shade, the only touch of color being at the terminations of the veining in the trefoils, a vivid Orange Red 2656 being here introduced in an adaptation of Herringbone stitch. Space is left above, either for the word "Magazine" only, or for the title of some one in particular. If the latter is chosen, by far the best plan is to trace the lettering from the magazine itself for a guide in embroidering, for though the letters are apt to be angular, and consequently difficult of execution, the finished result is sure to be more satisfactory than the straggling curves generally chosen. While the other design (No. LN2136A), as here shown, is also for a magazine of ordinary size, it is, with a smaller allowance of margin, equally suitable for CORTICELLI HOME NEEDLEWORK in point or size. The ground is of buff linen, and the surrounding outline and row of Seed stitches are in Twisted Embroidery Silk of a rather neutral tone 2442, serving to bring out the scarlet and gold with which the autumn leaves are carried out; Reds 2659, 2662, and Yellow 2639 are here used, the deeper red being for such of the stems as are visible. Each number of CORTICELLI HOME NEEDLEWORK forms a convenient volume of reference by itself, and is consequently worthy of a permanent cover so a word on this subject, in closing, may not come amiss. If buttonholes are worked on the cover, so as to be in line with the two wire fastenings which hold

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

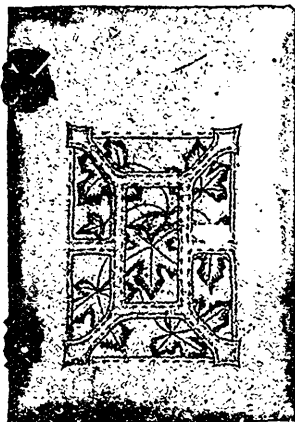
the leaves together, and each fastening is loosened sufficiently to allow the introduction of a narrow ribbon, the magazine may be permanently covered.

A glance at the small illustration (Fig. 114) will make the process more clear than any words of description; it only being necessary to add that the ends of the fastening may be loosened, and again bent down, with the aid of a strong-bladed knife.

Any of these novelties which have been given design numbers may be



MAGAZINE COVER DESIGN No. LN2136B



MAGAZINE COVER DESIGN No. LN2136A,

secured of dealers throughout the country, stamped on linen ready for working. In case your home dealer is unable to furnish you with what you want, or declines to order for you, write to us, inclosing a 2-cent stamp for reply, and we will tell you where they may be secured. Several of the designs, as the folding work case and the different stocks, require no special patterns, as they may be easily gotten up from the illustrations. The turnover collar case, too, does not require special pattern, excepting for the design on the top fold, and of this perforated patterns may be secured for 20 cents each. Address your orders to the Corticelli Silk Company, Limited, St. Johns, P. Q.

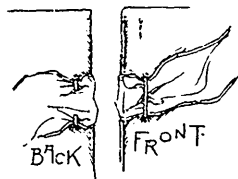
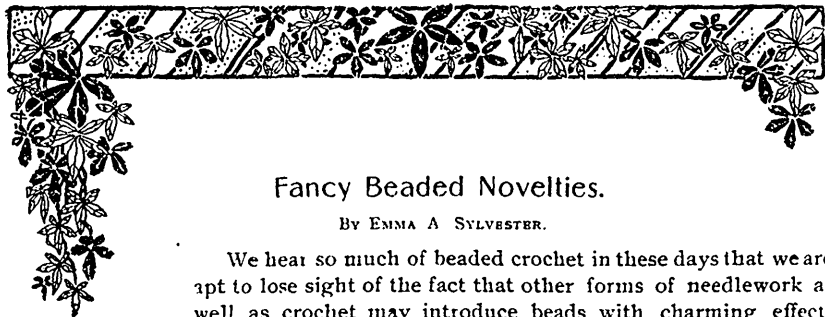


FIG. 114

The suggestion as to cover and method of binding copies of CORTICELLI HOME NEEDLEWORK will, we are sure, meet with hearty approval from our readers. Indeed, all of these designs are such as will command themselves to the practical needleworker.

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



Fancy Beaded Novelties.

BY ENMA A SYLVESTER.

We hear so much of beaded crochet in these days that we are apt to lose sight of the fact that other forms of needlework as well as crochet may introduce beads with charming effect. The little purse which is here illustrated shows what may be accomplished in knitting. It is a duplicate of an imported design, and is known as the

Florodora Knitted Purse.

As will be seen, the beads form series of loops, and are so arranged as to scarcely show the silk used for the foundation. The materials required are light blue Corticelli Crochet Silk and turquoise beads. String the beads on the silk and work as follows:—

Cast on 16 stitches, knit 2 rows plain.

3d row—Knit 1 plain stitch, then push up 2 beads, 2 plain stitches, 2 beads pushed up, repeat, having 8 groups of beads; knit back the same way to complete the 3d row, which will give beads on both sides of the work.

4th, 5th, and 6th rows—Have 3 beads to each group.

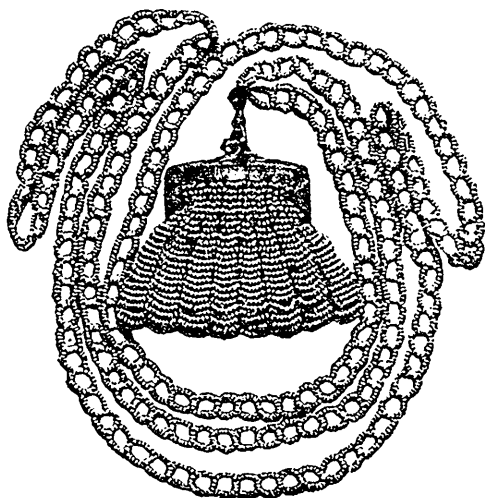
7th, 8th, 9th, and 10th rows—Have 4 beads to each group.

11th, 12th, 13th, and 14th rows—Have 5 beads to each group

15th, 16th, 17th and 18th rows—Have 6 beads to each group.

19th, 20th, 21st and 22d rows—Have 7 beads to each group.

Eleven rows having 8 beads to each group.



FLORODORA KNITTED PURSE AND CHAIN.

Then decrease, having 4 rows of 7 beads each, etc.

Fancy Cyrano chains may be made to wear about the neck, and hang long to attach to the purse, introducing large novelty beads with the turquoise beads

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used in the purse. These chains are all strung with a needle and a fine silk, and afford a very pretty pastime.

The sterling silver top used is manufactured especially for this purse, and is known as the "Florodora." It measures $1\frac{1}{8}$ inches across.

The materials required for working this design are one $\frac{1}{2}$ ounce spool Corticelli Purse Twist No. 904; one large bunch Turquoise Blue Beads, color 18 $\frac{1}{2}$; Florodora Purse Top, the finest Steel Knitting Needles No. 21.

Another pretty novelty is the

Woven Beaded Fob

illustrated on this page. This style of work is made by stretching firmly on a frame, or heavy box cover, 21 strands of Corticelli Machine Twist, size C, a longer than the length of the fob. This forms the foundation for the weaving.

Now on A Sewing Silk string 20 beads, carry this silk with heads under the 21 strands, and so place it that one bead will come between each strand. While holding the beads in this position carry the same silk above the 21 strands (turning over the outside strand) and pass through the center of each bead. This will make one thread below, and also above, the strands to hold the beads firmly in place.

Make eight rows plain beads for heading to mount on the bar of the fob. The background of this design is of black cut seed beads, and the pattern is repeated six times in the following colors: yellow, red, white, pink, violet, yellow. String as follows for the first group, one row at a time:—

1st row—4 black, 2 yellow, 14 black.

2d row—3 black, 1 yellow, 1 red, 2 yellow, 3 black, 2 yellow, 8 black.

3d row—3 black, 4 yellow, 2 black, 1 green, 10 black.

4th row—4 black, 2 yellow, 2 black, 1 green, 2 black, 1 green, 8 black.

5th row—6 black, 1 green, 1 black, 1 green, 1 black, 2 green, 2 black, 3 green, 3 black.

6th row—7 black, 1 green, 2 black, 1 green, 2 black, 3 green, 4 black.

7th row—5 black, 1 green, 1 black, 1 green, 1 black, 1 green, 1 black, 1 green, 2 black, 3 green, 5 black.

8th row—6 black, 2 green, 1 black, 3 green, 8 black.

9th row—8 black, 1 green, 2 black, 2 green, 7 black.

10th row—3 black, 2 green, 3 black, 1 green, 3 black, 1 green, 7 black.

11th row—4 black, 2 green, 3 black, 2 yellow, 4 black, 1 green, 4 black.



WOVEN
BEADED FOB.



DETAIL OF WOVEN
BEADED FOB

+ Yellow
○ White.
x Red.
● Green.
△ Pink.
v Violet

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

12th row—6 black, 1 green, 1 black, 3 yellow, 3 black, 1 green, 5 black.

13th row—5 black, 2 green, 2 black, 5 yellow, 6 black.

14th row—7 black, 3 yellow, 1 red, 3 yellow, 6 black.

15th row—7 black, 5 yellow, 8 black.

16th row—4 black, 2 red, 2 black, 1 yellow, 1 black, 3 yellow, 7 black.

17th row—3 black, 1 red, 1 violet, 2 red, 3 black, 2 yellow, 8 black.

18th row—Repeat, commencing with 3d row, substituting the red used in second group of colors for yellow in the printed instructions. See also detail shown by Fig. 115. The pattern consists of a green vine with large and small flowers of the colors mentioned on a black background. There should be eight rows of plain beadwork at top and bottom for attaching to the mounting. The detail does not show the margin of black beads, simply the pattern, but by carefully following printed instructions there will be no difficulty.

When finished the ends of silk can be fastened into a small piece of silk which will act as lining when sewed on the bar, being entirely covered up by the plain black rows at the heading.

The materials required for working this fob are Black Beads for background, and one small bunch of each of the following colors in Opaque Cut Seed Beads: Yellow No. 29, Violet No. 26, White No. 4, Green No. 30½, Garnet No. 17, Pink No 6, all 5/16 in size. Corticelli Machine Twist size C, and Sewing Silk size A. The swivel, drop, and bar for top, and bar and drop for bottom can be secured of any jeweler.

Antique Beaded Chatelaine Bag.

This design is adapted from a very old piece of work, and consists of a wheel or star of varied colored beads on an opal white background.

Commence with a chain of five, into this work 10 s. c. with beads (background), 2 in each stitch. In the next round increase in every alternate stitch. This will give a foundation ring of 15 stitches, from which point the pattern is worked.

The beads should be strung as follows, repeating the arrangement 8 times for each row, as the star has 9 points. The instructions commence with the first row, but in reality the stringing should commence with the 28th row, or last row of pattern, and with the "21 background" beads. When the star is completed the remaining rows of plain beadwork can be easily added. As will be noticed each section is increased or widened 1 stitch in each round. This should make the work lie perfectly flat. When the pattern is completed it may not be necessary to continue the widening stitches. It all depends on the worker, some crocheting tighter, and some looser, than others.

1st row—1 green, 1 pink (9 times).

2d row—1 green, 2 pink.

3d row—1 green, 3 pink.

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- 4th row—1 green, 4 pink.
 5th row—1 green, 1 pink, 1 white, 3 pink.
 6th row—1 green, 1 pink, 1 white, 3 pink.
 7th row—1 green, 2 pink, 1 white, 3 pink.
 8th row—1 green, 3 pink, 1 white, 3 pink.
 9th row—2 green, 1 white, 5 pink.

10th row—1 green, (1 pink of other leaf),
 2 green, 1 pink, 1 white, 3 pink, (1 green of
 other leaf), 1 pink.

11th row—4 green, 2 pink, 1 white, 3 pink.

12th row—4 green, 3 pink, 1 white, 3 pink.

13th row—4 green, 1 white, 6 pink.

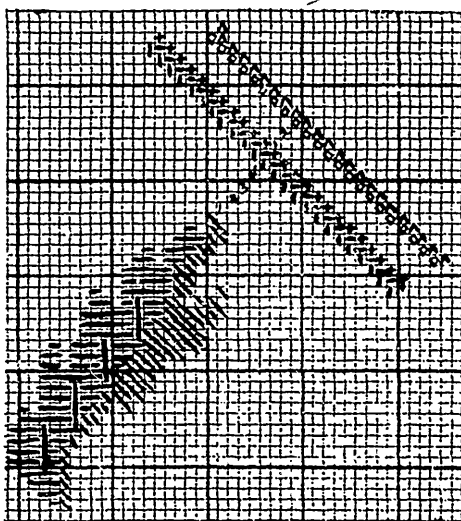


FIG. 116. DETAIL OF ANTIQUE BEADED CHATELAIN.

- | | |
|----------------|-----------------|
| \ Green Beads. | + Garnet Beads. |
| / White Beads. | ◇ Violet Beads. |
| - Pink Beads. | △ Blue Beads. |

ANTIQUE BEADED CHATELAIN.

- 14th row—4 green, 1 pink, 1 white, 3 pink, 1 background, 2 pink.
 15th row—5 green, 2 pink, 1 white, 3 pink, 1 background, 2 pink.
 16th row—6 green, 3 pink, 1 white, 3 pink, 1 background, 1 pink.
 17th row—6 green, 1 white, 5 pink, 2 background.
 18th row—6 green, 1 pink, 1 white, 5 pink, 2 background.
 19th row—6 green, 2 pink, 1 white, 5 pink, 2 background.
 20th row—2 green, 1 background, 2 green, 2 pink, 1 white, 1 pink, 1 back-
 ground, 2 pink, 3 background, (3 green next leaf), 1 background.

These Silks have obtained highest awards at all Expositions

21st row—1 green, 2 background, 2 green, 5 pink, 2 background, 1 pink, 4 background, (1 green of next leaf), 2 background.

22d row—2 green, 5 pink, 7 background, (1 green of next leaf), 2 background.

23d row—2 green, 5 pink, 11 background.

24th row—2 green, 2 pink, 1 background, 2 pink, 12 background.

25th row—2 green, 3 pink, 1 background, 1 pink, 12 background.

26th row—2 green, 3 pink, 16 background.

27th row—2 green, 1 background, 1 pink, 17 background.

28th row—1 green, 21 background.

29th, 30th, 31st and 32d rows—All background bead.

33d row—All white.

34th row—All pink.

35th row—All garnet.

36th and 37th rows—All background bead.

38th row—All light violet.

39th row—All dark blue.

When completed this mat should measure 4 inches across. The back of the bag is made the same size, either plain or beaded as preferred, and the two joined with s. c., leaving sufficient space at the top for mounting. The bottom is finished with a twisted fringe of white opal beads.

Materials: One ounce spool Corticelli Machine Twist, size C. One bunch each Cut Seed Beads, size 570, Oval No. 2, Green No. 30½, Pink No. 6, White No. 4, Garnet No. 17, Violet No. 26, Blue No. 27.

The Columbia Sweater.

A sweater is a most indispensable part of the athletic girl's wardrobe, for it is at once light in weight, very warm, and adapts itself to every movement of the wearer. It has come to be conspicuous feature of the golf toilet, especially for the autumn months. This design closes down the front with buttons and button-holes, doing away with the old method of drawing on over the head. Appropriate and attractive colors are hunter's green, cardinal, white, and black.

Instructions for 36 inch size are as follows :—

Cast on steel needles 72 stitches, purl 2, knit 2, making rib of 2 and 2 for 15 rows. Now take bone needle and knit body of zigzag stitch.

1st row—Knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 2, turn.

2d row—Knit 6, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 6, turn.

3d row—Purl 2, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, turn.

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

4th row—Knit 4, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 3, turn.

5th row—Purl 4, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 3, turn.

6th row—Knit 3, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 4, turn.

7th row—Purl 3, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 4, turn.

8th row—Knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 2, turn.

9th row—Purl 1, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 1, turn.

10th row—Purl 2, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, turn.

11th row—Knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 2, turn.

12th row—Purl 1, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 1, turn.

13th row—Purl 2, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, turn.

14th row—Knit 4, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 3, turn.

15th row—Purl 4, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 3, turn.

16th row—Knit 3, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 4, turn.

17th row—Purl 3, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 4, turn.

This forms a zigzag point. Continue knitting in this way, increasing 1 stitch at each side of needle, every third row, until you have 90 stitches on needle, 8 zigzags in width and 7 points in length. Now decrease 1 stitch at each side of needle for 6 rows (this is done by knitting 2 stitches together). Continue knitting this pattern until you have 11 points in length.

To allow for neck, knit 22 stitches of pattern, bind off 34 stitches, slip remaining 22 stitches on spare needle. Knit the first 22 stitches of pattern for shoulder, for $1\frac{1}{2}$ points.

Cast on 56 stitches for the front, continue knitting pattern until you have 5 points in length, now cast on 20 stitches on the right hand side, and knit pattern for 7 more points (to form the pouch). Slip 10 stitches on spare needle, on the right hand side of work; knit the remaining stitches of pattern, turn, knit across to the right side, slip 2 stitches on spare needle; knit the remaining stitches of pattern, turn. Continue in this way until you have slipped 2 stitches on spare needle 5 times, on the right hand side. Now slip 4 stitches on spare needle, continue this way until you have slipped 4 stitches on spare

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needle 5 times. Now slip 6 stitches on spare needle, continue this way until you have slipped 6 stitches on spare needle 3 times. Knit plain across the row, also stitches on spare needle, gather the pouch by knitting 3 and 4 stitches together, until you have 54 stitches remaining for the waist band. Purl 2, knit

2, making a rib of 2 and 2 for 15 rows, bind off; this finishes the right front. Take up the 22 stitches on spare needle, knit shoulder of pattern for $1\frac{1}{2}$ points, cast on 56 stitches for the left front, and knit pattern to correspond.

Sleeve.

Cast on 26 stitches.

1st row—Knit 5, purl 5, knit 5, purl 5, knit 5, purl 1, turn.

2d row—Knit 2, purl 5, knit 5, purl 5, knit 5, purl 4, add 2 stitches, turn.

3d row—Knit 5, purl 5, knit 5, purl 5, knit 5, purl 3, add 2 stitches, turn.

4th row—Purl 1, knit 5, purl 5, knit 5, purl 5, knit 5, purl 4, add 2 stitches, turn.

5th row—Knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 2, add 2 stitches, turn.

6th row—Purl 4, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, add 2 stitches, turn.

7th row—Purl 3, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 3, add 2 stitches, turn.

8th row—Purl 4, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 4, add 2 stitches, turn.

9th row—Knit 2, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 3, add 2 stitches, turn.

10th row—Purl 4, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 3, add 2 stitches, turn.

11th row—Purl 1, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 3, add 2 stitches, turn.

12th row—Purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 1, add 2 stitches, turn.

13th row—Purl 2, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 1, add 2 stitches, turn.

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



THE COLUMBIA SWAIVER.
Copyright 1901, by Wm. H. Hortsmann Co.,
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14th row—Knit 4, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 1, add 2 stitches, turn.

15th row—Purl 2, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, knit 5, purl 5, add 2 stitches, turn.

Continue knitting pattern in this way until you have 90 stitches on needle, now knit pattern until you have 7 points in length. Decrease 1 stitch at each side of the needle, every 3 or 4 rows, until you have 72 stitches remaining. Knit pattern until the sleeve measures 13 points in length. Transfer to steel needle, purl 2, knit 2, making rib of 2 and 2 for 37 rows, bind off and sew up.

Collar.

Cast on 120 stitches, purl 2, knit 2, making rib of 2 and 2 for 57 rows, bind off.

Sew up the under arm seams. Sew sleeves into armhole. Sew collar into jacket. Face the front with ribbon, close with buttons and buttonholes.

Materials : Columbia Worsted Knitting Yarn, 5 hanks ; 4 Steel Needles, size 14 ; 2 ten-inch Bone Needles, size 4.

EMBROIDERED SHIRT WAISTS.

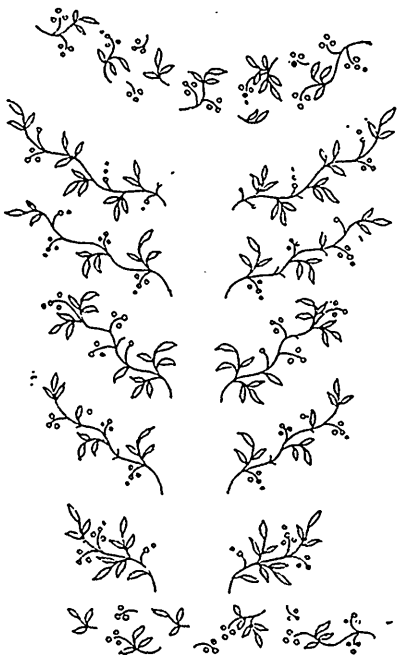
Simplicity and effectiveness are the prime qualities of this shirt waist design. To be most effective it should be worked in Satin Stitch, having first been raised or padded. The pattern provides for fronts, collar and cuffs, the box plait down the center of the front to be plain. It should be worked in one color only, harmonizing or contrasting with the waist material. Flannel and silk waists can be very beautifully embroidered with Roman Floss.

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Care of Hands And Selection of Needles.

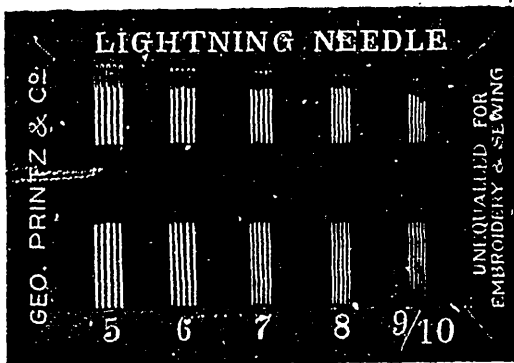
If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than 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 mica front, and opens at the back like a pocket-book, so that you can always see at a glance whatever size you want and get at it readily. The price for this case of needles is 10 cents. It can be ordered by any embroiderer in the same manner as explained in the preceding paragraph for the regular papers.



CASE 757. LIGHTNING EMBROIDERY NEEDLES.

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

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Corticelli B^{AND}A

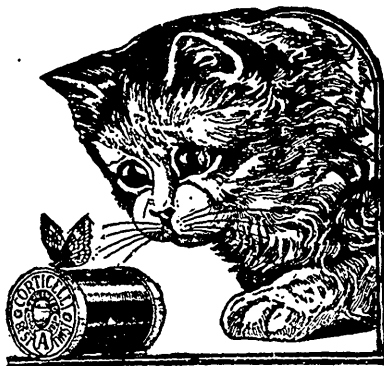
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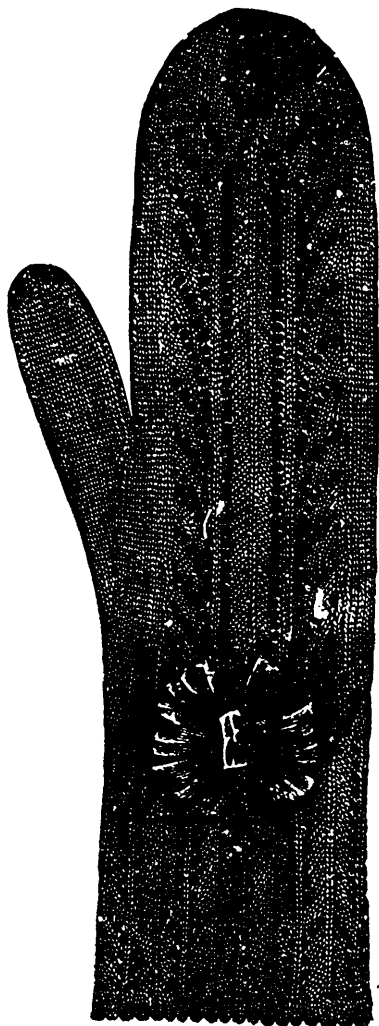
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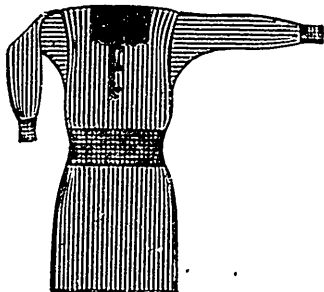
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