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FIG 199.—FRONTISPIECE.
 THREE SPECIMENS OF THE LINEN EMBROIDERY COMMONLY CALLED BAYUX TAPESTRY;
 11TH CENTURY. (See page 259.)

CORTICELLI HOME NEEDLEWORK

Fourth Quarter, 1900.

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

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Publishers' Announcement.

Special attention is given in this issue to Mountmellick Embroidery, one of the revived forms of needlework, and which is remarkably beautiful when worked in the silks which have been made especially for this purpose. We are fortunate in securing many beautiful new centerpiece designs in this work, several of which are shown in this number. Christmas novelties also claim a share of our attention.

With this number CORTICELLI HOME NEEDLEWORK completes its second year. The new year will find us better prepared than ever before to give our readers the best in the way of embroidery and lace designs. The embroidery lessons will continue and Colored Plates will be one of the features as heretofore.

During the past year hundreds of our subscribers have taken advantage of our liberal premium offers, and with but little effort secured for themselves attractive centerpieces and doilies. The subscription price is but 35 cents per year, a remarkably low price for so much valuable information. A little effort on your part will secure for you desirable lace and embroidery patterns, absolutely free of cost, and give added strength to our subscription list.

We call special attention to our new Premium list.

CORTICELLI SILK Co., Limited.

Old Embroideries.

By ALAN S. COLE.

Author of "Ancient Needlepoint and Pillow Lace," "Ornament in European Silks."

Illustrated by photographs from specimens in the famous South Kensington Museum, London, England.

PART II.

Heraldry to a considerable extent enters into the designs of embroidery for military and secular costumes of this period, and the representation of sacred events and personages, often adapted by needleworkers for illuminated missals, freely occurs in embroidery for ecclesiastical service. In nearly all the work ranging from the 11th to 15th centuries there is a mingling of Christian and Mohammedan, European and Oriental ornamental devices—a mingling that suggests eventful movements, such as the crusades which brought Western and Eastern peoples into contact with one another; an intercourse which was rendered more effectually beneficial by the commerce that arose about this time between Constantinople or Byzantium, Venice and Genoa, and Antioch, Damascus and other Eastern centers. Broadly speaking, then, the embroidery of this period was of finer stitchery and more elaborate in effect than had previously been known. With the sheeny silken threads, embroiderers harmonized glistening gold and silver ones, especially for sumptuous vestments. The decoration or ornament so wrought was often invested with symbolical meaning and sometimes with an epical or story-telling interest; at the same time it was as a rule more consistent æsthetically with the materials in which it was expressed than the bulk of modern embroidery. This mediæval school of embroidery therefore supplies us with much valuable information. It embodied in its productions both native freshness in idea and aim, and a sedateness of formal expression which was derived in a natural ancestral way from earlier schools, amongst which the Saracenic school occupies an important place.

So far as regards the English and French branch of the mediæval school in its earlier period, the oldest epical or story-telling embroidery is the so-called Bayeux tapestry made in the 11th century. Fig. 199, Frontispiece, gives a specimen of it. In the upper strip there are incidents of life and feeding in camps; in the middle strip the transshipment of soldiers and cavalry is given, as well as in the third and lower strip. Old chroniclers describe this Bayeux tapestry as "*une lente langue et estroite de telle a broderies de ymages et escript aux faisant representation du Conquest d'Angleterre.*" Its exact dimensions are 70.34

* The opening chapter of this article was published in the July 1900 issue of CORTICELLI HOME NEEDLEWORK. Copies of this number can still be purchased by the publishers for 10 cents each.

meters long (say 200 feet) by 0.50 meters wide (say 16 inches). It is a long strip of stout linen worked in rather somber colored worsteds laid upon the surface of the linen and held to it by means of cross stitches.

The scheme or plan of the ornament is simple, consisting merely of two narrow borders, between which is a relatively wide field containing embroidered representations of different episodes in the conquest of England by the Normans, with explanatory inscriptions interpolated amongst them. They commence with Duke Harold leaving the court of Edward the Confessor, and finish with the Battle of Hastings. The drawing of the figures is infantile, as can be inferred from the portion of the tapestry shown in Fig. 199. Action is well suggested, but promotion and accuracy in portraying detail were clearly beyond the powers of the designer whether he were an Englishman or a Frenchman.

More ornamental is the well ordered scheme of scroll design given in Figs. 200 and 201. These are from a late 12th or early 13th century chasuble of blue satin, figured with heraldic animals, griffins and lions, amidst gracefully twining branches and stems embroidered principally of gold threads with short and regular stitches so as to give the surface of the gold forms a sort of diapered effect. The leaf terminations of the scrolling stems, the claws of the beasts, the wings of the griffins and parts of other figures are wrought with colored silks in fine chain stitches. At the back (Fig. 201) of this chasuble is a broad central ornamentation or orphrey which is separated into four quarterfoil panels containing representations of the crucifixion, the Virgin Mary seated on a throne, the figure of St. Peter with two keys, and St. Paul with a sword, and lastly the stoning of St. Stephen. The design on the front of this chasuble is similar in its use of formal winding stems with that of the cope shown in Fig. 202, whilst that of its orphrey in the center of the back is similar to the scheme of design in another cope given in Fig. 203. These three specimens are fine types of the English ecclesiastical embroidery of the 13th century, which had a great renown during a period from the late 12th to the middle of the 14th century throughout Europe. The monasteries and convents of England were at this time the homes of most of the best skill in needlework; and frequent are the records of *opus anglicum* or broderie "Façon d'Angleterre" which passed into the possession of foreign magnates, Popes, Cardinals, Dukes of Burgundy, and so forth.

Let us now examine Fig. 202, which, as I have said, is taken from a red satin cope. The scrolling stems are of gold thread stitched into the satin; the figures are of colored silks closely worked in fine chain or split stitches. The plan of the scrolling stems is such as to insure an even distribution of them over the whole cope, and the arrangement of the figures within them is managed so that when the cope was worn they assumed vertical positions. Thus the central series of figures is vertical, and would retain such a position as the cope hung down the back of the priest. The outer series radiate as it were from the neck of the vestment, but their apparently slanting positions would be corrected when the cope was hanging around and about the priest. I point



FIG. 200. FRONT OF A BLUE SATIN CHASUBLE EMBROIDERED CHIEFLY IN GOLD THREAD. A SPECIMEN OF ENGLISH WORK OF THE 12TH OR 13TH CENTURY.

this out as an instance of the attention paid by the designer to the conditions imposed by the use of the article for which he was making the decoration. The same attention to such a point will be seen to have been observed by the designer of the cope in Fig. 203. In modern work there is generally complete neglect of so obvious and yet important a consideration. It arises of course from the unscientific and almost primitive way in which so many designs are now set out. Now the story-telling intention of the cope in Fig. 202 is to display the genealogy of Jesse, and the scrolling stems conventionally represent the branches of a tree that springs from the center of the lower part, where but a part of the recumbent figure of Jesse remains. Unfortunately in course of time the semi-circular shape of the cope has been cut and diminished in order to drape a shorter ecclesiastic than the one for whom it was first made. Immediately above Jesse is David and then comes Solomon, whilst the Virgin and Child is immediately above them. To the left are the figures of Jacob, Eliachim, Thares, Abram, and Abias; to the right Isayc (Isaiah), Moyses (Moses), Roboas (Jeroboam?), Zorobabel and Jeremias. Still fuller in story-telling interest is the design of Fig. 203. This cope is certainly one of the most remarkable specimens of *opus anglicum* that exists. Its foundation is canvas, which is entirely concealed by the silk and gold embroidery wrought into it. The formal geometric frame, which breaks the entire design into many quarterfoil panels, is bordered with gold threads worked in close lying short stitches, between which are three rows of green or red intermingled with yellow or white silks in chain stitch. The grounding within the frame is alternately of green or faded crimson silks worked in short stitches to produce a chevron or diaper pattern upon the surface of the grounding. The figures are done with closely worked small chain or split stitch. This kind of stitch recurs so frequently in this *opus anglicum* that it has come to be looked upon as the peculiar feature of *opus anglicum*. As we have seen, however, chain stitch work was in vogue with Greeks some centuries B. C. just as much as with Romans and Byzantines at least four and five centuries after Christ, and I merely direct attention to this coincidence, in order to keep the interesting fact before us that similar methods of embroidery have survived even almost universally and for long periods. It is their successive varieties of ornament, which such old time methods express, that tempt us to regard them as new forms of stitchery. The cope which we are studying in Fig. 203 is known as the Syon cope, on account of its having belonged to the Nuns of St. Bridget, for whom Henry V of England built a monastery called Syon, at Isleworth near London. Figures of angels standing upon wheels and other angels are intermixed in due order with figures of saints and groups representing such events as the Crucifixion, Christ crowned as King with the Virgin, the Death and Burial of the Virgin, St. Michael overcoming Satan, Christ in the Garden after the Resurrection, etc. The inclosing border of the vestment contains various heraldic shields wrought over square wash canvas in cross stitches and forms a marked contrast with the main field of the cope. The

INSIST UPON HAVING YOUR SILK IN HOLDERS.



FIG. 201. BACK OF BLUE SATIN CHASUBLE EMBROIDERED IN GOLD THREAD AND COLORED SILKS.
A SPECIMEN OF ENGLISH WORK OF THE 12TH OR 13TH CENTURY.

diversity and finished execution of the mere needlework are extraordinary; these, with the design, its careful intricacies brought into unity of effect by its interlocking framework of quarterfoils, and its balance of color, impress upon us some idea at least of the genius and great ability of English embroiderers in the 13th and 14th centuries.

In the 15th and 16th centuries, although the art of embroidery in England seems to have declined from the high position to which its followers had previously raised it, it was most successfully practiced in Flanders, and as an example of fine Flemish work, I have selected the hood of a cope. Fig. 204. The subject is the Martyrdom of St. Margaret. The

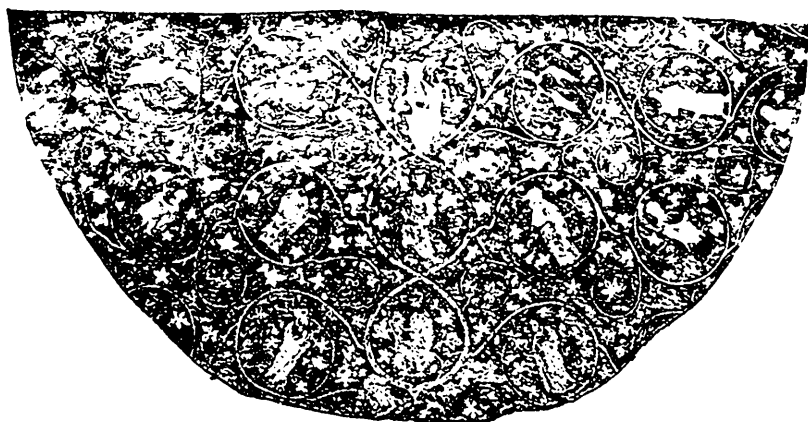


FIG. 202. RED SATIN COPE EMBROIDERED WITH GOLD THREAD AND COLORED SILKS

grouping of figures, and the balance of the various groups, no less than that of the colors and their contrasts, are designed with due regard to the shape of the hood. All is depicted with as much fidelity to a painting as long and short stitching with colored silks will attain. Surmounting the figure composition is an architectural canopy wrought in gold threads, laid and stitched down in the method known as "couching" in which many varied effects may be obtained through changes in the laying of the threads and in the position of the over-stitches holding them down. Great quantities of this elaborate silk embroidery in conjunction with golden couchings, were made in Flanders for orphreys to vestments, miters, altar frontals, and such like. Effigies of saints placed in architectural niches, surmounting each other in vertical series, are the usual components of the designs for orphreys. Groups of holy personages, typifying

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

some incidents of Scripture and church history, are similarly framed in architectural surroundings and decorate altar frontals. Indeed this figure subject embroidery may be said to stand in relation to decorative needlework, as fine 15th and 16th century Flemish tapestry hangings with their wealth of figure compositions illustrating religious, mythical, poetical, and historical incidents, do to tapestry-making generally. In the later of these figure subjects, whether done in embroidery or in tapestry weaving, the compositions are depicted with less of that earlier formality of treatment which conducts so directly to pure decorative effect.

A more realistic treatment succeeds the formality and leads to pictorial results with subtleties of rounded forms and aerial perspectives. An example of

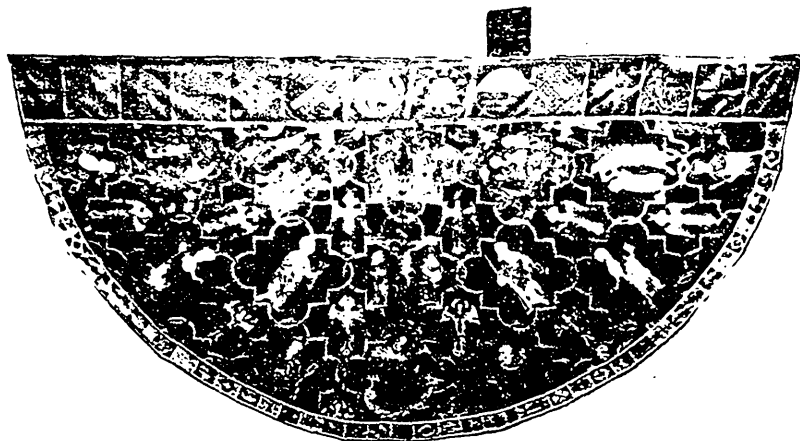


FIG. 203. COPE OF ENGLISH EMBROIDERY IN COLORED SILKS, KNOWN AS THE "SVON COPE."
MADE IN THE 13TH CENTURY.

this realistic treatment is given in Fig. 205, which is taken from a panel of mixed needlework and painting upon white satin. Here we have Santa Chiara, attended by two nuns, exposing the Sacred Host at the gateway of her convent of San Damiano at Assisi, and so repelling an attack of Saracen warriors, who are falling back on each side of the gateway. The faces and hands of the various figures are painted with water in tempera or body colors; the lips, eyes, hair, and the contour of the figures being embroidered with very delicate colored silks in short and split stitches. The costumes for the most part are worked in long and short stitches taken in regular series. The leading lines of the folds are marked with gold or silver cord stitched down; and some of the high lights on the draperies are picked out with gold and silver threads. The masonry about the gateway is of gold thread "couched"; whilst the sky and outer wall of the convent are of blue, white, and cream colored silks, worked in long

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evenly arranged stitches, taken over gold threads that glisten through them. In its particular way, this is quite a masterpiece of craftsmanship. It is Italian and dates from the late 16th or early 17th century.

With this example, I leave that section of embroidery in which designs of human figures and their story-telling interest play so important a part, and propose to say something about non-story-telling ornamentation, the characteristic devices of which are composed of simple geometric forms, or of suggestions of flowers and plants, repeated, or counterchanged, or alternated in arrangements which are intended to be, and are, marked by symmetry and order. As the demand for embroidery grew in extent in the 16th century, a large proportion of it was made from designs of the above mentioned kind. Many of the embroidery ornamental forms were adopted from details in architectural enrichments, from devices in metal work, as well as from patterns woven in silks; others seem to be independent of any such adaption, and are inven-

tions, pure and simple, of needlework. Amongst the ornament of a non-imitative natural character is a class of interlacing stems, scrolls, and such like to which the name arabesque was usually applied. The border about the panel of Santa Chiara (Fig. 205) is a sort of arabesque pattern embroidered for the most part in gold and silver threads stitched down to the satin ground and picked out here and there with colored silks. Another type of this arabesque ornament is shown in illustration 206, which represents part of the overhead hanging of a bed. The suite of bed hangings was of maroon velvet, em-



FIG. 204. EMBROIDERED HOOD OF A COPE. FLEMISH WORK OF THE LATE 15TH OR EARLY 16TH CENTURY.

brothered with repeated arabesque pattern, as here, in gold cord stitched down, the semi-leaf-like forms terminating the slender scrolling stems being cut out of cloth of gold and applied (*appliqué*) over paddings of materials, which gave them a slightly raised or relief effect. Much ornament of this class on a small scale was used for the decoration of the slashed doublets, pockets, and trunk hose of the period.

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

But arabesque ornament on a larger scale is done frequently in *appliqué* and gimp thread work. In *appliqué* work the details of the ornament are cut out of rich stuffs, satins, silks, cloths of gold or silver and then sewed down to the



FIG. 205. PANEL OF EMBROIDERY MIXED WITH PAINTING ON WHITE SATIN.
ITALIAN WORK OF THE LATE 16TH OR EARLY 17TH CENTURY.

ground forming the back of the ornament. About the edges of these separate applications should be fastened gimp or cord, which serve to protect their edges

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

and gave a sharp definition to the detail. The effect of this work is, as a rule, rich; but although it has been carried out with great skill, the range of needle stitchery which is involved in it is limited, and is not comparable in point of intricacy with that of the chasuble and copes of English 13th and 14th century work. Appliqué work, on the whole, seems better suited for furniture and upholstery than for costumes. It is nearly related to ingenious patchwork made

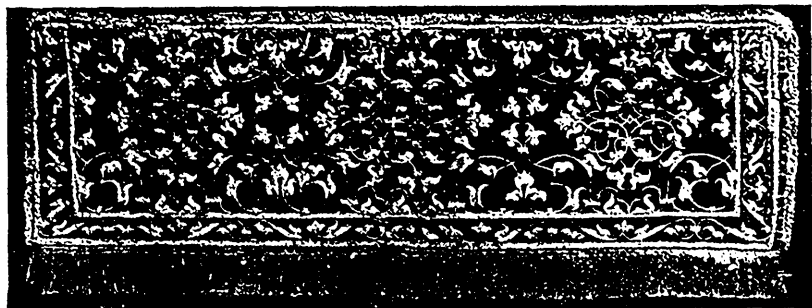


FIG. 206. PART OF A HANGING OR CANOPY OF A BEDSTRAD. GOLD THREAD EMBROIDRY UPON MAROON VELVET. A SPECIMEN OF ITALIAN WORK OF THE 16TH CENTURY.

in Italy in the 16th century, in which the patterns were devised so as to be counterchanging; thus, if one section of a length of such patchwork consisted of say a blue satin pattern on a yellow velvet ground, the next section of it would, through the interchange of materials, consist of a yellow velvet pattern on a blue satin ground. The joints of the patching were overlaid with cord or gimp, stitched down so as to quite hide them and give definition to the forms constituting the pattern.

(Concluded in the January 1911 number.)

Important Note.

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

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

Lessons in Embroidery:

Editor's Note.

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

January 1899 Magazine—Describes all the different Embroidery Stitches.

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

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

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

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

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

Lesson XIV.—How to Embroider the Bachelor Button.

BY L. BARTON WILSON.

Blue flowers are fewer than those of other colors, and so it happens that we are sometimes at a loss for the blue in decoration. Among those available for needlework we have the very pretty bachelor button, which we usually think of as a blue flower, although there is a pink variety. These flowers are rather fringy in appearance, and unless one is very careful in working them they may look weak. In designs of large flowers we have often need to make our outlines more wavy in order to get the delicate effect; but in flowers made up of such tiny parts as these it is sometimes necessary to make the outline rather more firm and to reduce it to a more compact and substantial looking blossom. One detail, Fig. 207, is firmer in outline than the flowers appear in nature. We have them conventionalized still further in Fig. 208, where they are adapted to a little border. Side views of the flowers show the edge of the foreground with its star-like flowerets. These should be made the most prominent part, as they are nearest the eye and take the light. They should be embroidered in the lightest shade of the four shades of blue necessary for the work. See Fig. 209.

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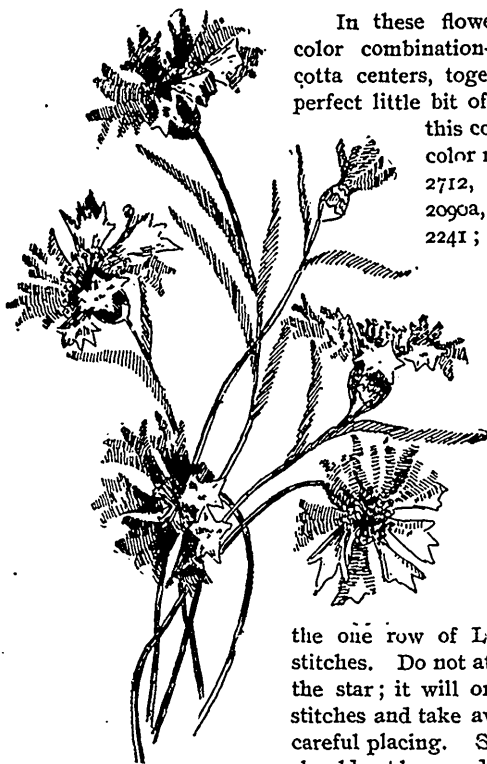


FIG. 207.

the one row of Long and Short stitches. Do not attempt to fill in the star; it will only confuse the stitches and take away all effect of careful placing. Such tiny spaces should not be crowded with stitches. Fig. 210 shows the stitch direction on the side flowerets. Work these in the second shade and those points which show back of them in the third. The remaining flowerets should be done in the fourth. See Fig. 211. In order to have some blossoms deeper as a whole than others we can commence with the front stars in the second or third shade and grade the others deeper.

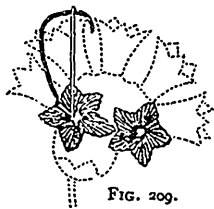


FIG. 209.

The centers, or the stamens, more properly speaking, of these flowers, may be worked in French knots (see Colored Plate XXI in the July 1900 issue), or they may be mad. with the Knot and Stem stitch in less conventional

In these flowers we have a particular pleasing color combination—blue and terra cotta. The terra cotta centers, together with the blue flowerets, are a perfect little bit of harmony and suggests the use of this combination in broader desigus. The color numbers are blue B. & A. 2710, 2711, 2712, 2713, 2714; Terra Cotta B. & A. 2090a, 2090b; Pink B. & A. 2238, 2240a, 2241; Green B. & A. 2050a, 2051, 2053.

In deciding the direction of the stitches we need to consider the flowerets each as a separate entity having its own center. Thus those presenting the starlike front will be embroidered as in Fig. 209. Work these little petals from the point with

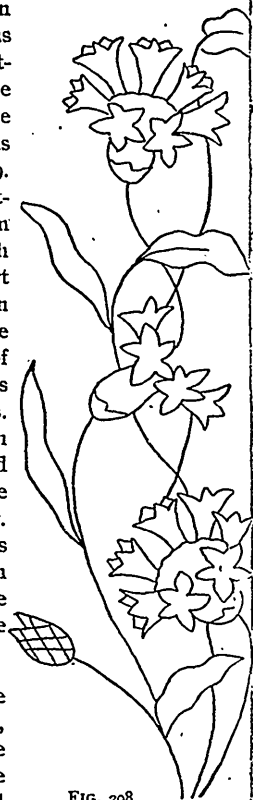


FIG. 208.

designs. See Fig. 212. Keep the lighter shade of terra cotta where the light would naturally come and shade these centers with the deeper. A single French knot of terra cotta can be put in the center of the stars.



FIG. 211.

It is possible to make the calyxes of these flowers very attractive indeed. The sepals are packed together in such a way as to give the surface a checked appearance, which may be suggested by a cross bar diaper work. See Colored Plate XXI. Lay first a few filling stitches, then cover these with stitches from the stem to the edge of the flowerets, cross these from side to

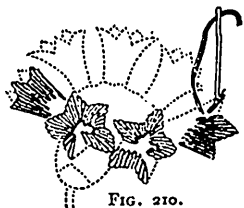


FIG. 210.

side with stitches almost one sixteenth of an inch apart (see Fig. 213) and catch them down at the intersections with small Couching stitches. See Fig. 214.

The leaves are long and narrow and such forms are not easy to work nicely. Embroider them from the convex side *in* and from the concave *out* as described in the lesson on the chrysanthemum with reference to the long narrow petals.



FIG. 213.

The stems should be outlined either in one row or in two according to the weight of the flowers or the character of the design.

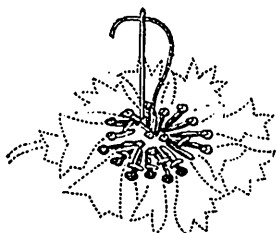


FIG. 212.

These flowers conventionalize and fit into design so nicely that one can find many good working patterns composed of a purely conventional treatment of the bachelor button. It is very pretty to use these on hems as borders and to carry out the decoration of the centerpiece or table cover with naturalistic sprays.

In the July 1900 issue of CORTICELLI HOME NEEDLEWORK, on page 206 is given a simple and effective design of the bachelor button for linens. Previous issues also have had several designs suitable for the practical illustration of these instructions.



FIG. 214.

Caution in Washing Art Embroideries.

The greatest care must be exercised in washing art embroideries. While good silk is a necessity, a good soap is equally important. Take a bar of "Ivory," or any other pure soap which you know will be safe to use. Quick washing in suds made with this soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules for washing given elsewhere in this number.

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

Lesson XV.—How to Embroider the Sweet Pea.

BY L. BARTON WILSON.

Embroiderers are likely to be afraid to attempt sweet peas, and when they do venture upon a design of these pretty flowers their chief stumbling block is the full view blossoms. As a matter of fact sweet peas are very easy to embroider.



FIG. 215.

The principal point of failure is the slant of the stitches upon which everything depends in a form somewhat complicated. The stitches in the various petals must all bear their proper relation to the stem base, then the blossom will be held together as a whole instead of seeming to be made up of parts which do not belong together, an effect not uncommon in embroidered sweet peas.

Another serious mistake to be guarded against is one which is likely to be made in other compositions of flowers which are in nature many colored and of different varieties. If you gather sweet peas of all possible varieties into one bunch you have a mixture of colors, especially if the bunch is close, which amounts to absolutely nothing so far as making an impression on the eye is concerned. Clusters of flowers should be made with one color predominating, and when it comes to making a picture or decorative motif of these flowers it is much more necessary to have some standard of color. The only way to obtain a strong and pleasing effect in such a composition is to make nearly all the flowers in various shades of one color, then lay in a few in contrasting colors. Then you have the invaluable aid of contrast, moreover you say in an unmistakable way, "Sweet peas are of different colors—some pink, some purple, some white," and there is just as much difference between saying it in this way as there is between laying these colors out clearly on a palette and in mixing them all together. Decide at the



FIG. 216.

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

outset, taking into consideration the color of your background, what color you will have predominate, then use others very sparingly, and you will thus emphasize them because they will attract attention in the midst of some color which is in itself a standard to the eye. Thus in a group of these flowers known as the "Painted Lady," pink will be the standard, a few purple with here and there a white flower will suggest variety.

The lines of the sweet peas of our detail, Fig. 215, are somewhat reduced from the natural to the conventional in order to simplify and suit them to the work to be done on them; that is, although Fig. 215 is a naturalistic spray it is not so entirely after nature as to debar it from being

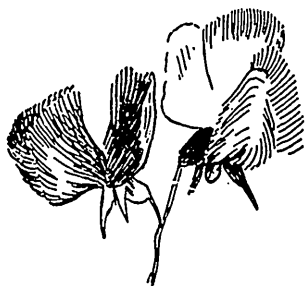


FIG. 217.

considered a decorative motif. See Fig. 216, which represents the natural and the conventionalized blossom. The color numbers for sweet peas are Pink B. & A. 2060, 2060a, 2060b, 2061; Purple B. & A. 2570, 2357, 2353, 2354; White B. & A. 2007, 2281. For other combinations see the little booklet called "Brainerd & Armstrong's Blue Book" of correct colors for flowers. The shades of leaves, stems, etc., are Green B. & A. 2560, 2561, 2563, 2564.

The method of work best adapted to these as to most flowers is the Long and Short stitch, or Feather stitch. On linens the Long and Short is far

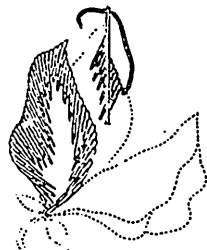


FIG. 218.

prettier than full embroidery.

The stems should be outlined and a single line is quite enough for such a light nodding flower. The tendrils should also be outlined in the lightest shade of green. These are a particularly pretty feature and while it is not well to make so many of them that they will be prominent in a design still one may make the most of their graceful lines in the composition. The stems should be of the deepest green.

This is a safe rule to follow in general. Keep stems dark because they are more or less the framework of the design, they serve to unify it and they should therefore not be uncertain or faint. Another suggestion which should be made in this connection, yet which may also be considered general, is this: Work those calyxes which are to

come up against a light flower dark, and those against a dark flower light. This should be noted in the case of the sweet pea because the little calyx is a character making feature. See Fig. 217.



FIG. 219.

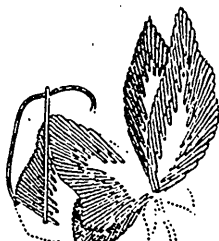


FIG. 220.

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

Now to consider the blossoms and their component parts in detail. Fig. 218 shows a side view of the blossom. Work the outer petals first in the lighter shades. The light shades should be used in the upper petals known as the standard, that is, this portion of the flower should be lighter as a whole than the lower. Commence work at the point of the upper petal and lay the stitches as shown in Fig. 218 with the second shade. Work that portion

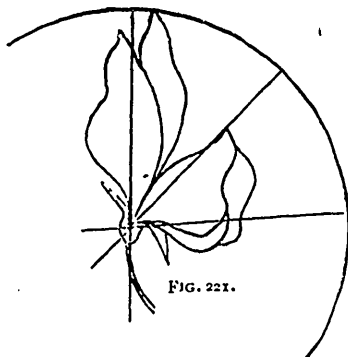


FIG. 221.

of the standard back of this in the third shade, slanting as in Fig. 218. Next embroider the outer section of the lower part of the flower, or wings, in the same shade. Fig.

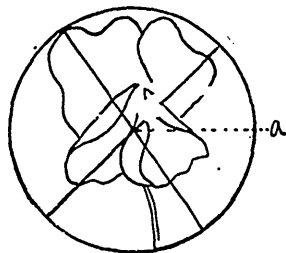


FIG. 222.

219. Now we are ready for the "keel," as it is called, and this will be very expressive if properly done. It may be raised a little with a few stitches laid lengthwise (see Fig. 219), then covered with sweeping stitches, slightly

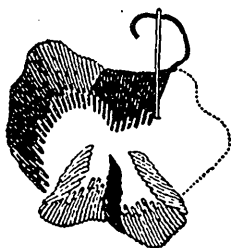


FIG. 223.

overlapped, from the upper outside to the lower inner edge, or rather up against the petal already finished. See Fig. 219 also. This keel should be embroidered in the deepest or fifth shade and that part of the petal back of it in the fourth shade. Fig. 220. It will be at once seen that the stitches of all these petals bear the relation of radii of a circle of which the stem base is the center. See Fig. 221. The blossom so worked is therefore perfectly symmetrical.

The full view sweet pea has for its center the point "a," Fig. 222, which is opposite the stem base as any one can see. All the stitches will slant to this point with the exception of the curled over petals, which will, for obvious reasons, slant in the opposite direction, and the stitches of the keel, which may be considered separately. The turned over petals should be worked in the lightest shade and raised a little. These raised portions and the keel should be finished before the stitches of the background petals, that is the wings, are put in. Fig. 223. The leaves should be embroidered in Long and Short stitch. It is better to work both leaves of a pair—for sweet pea leaves grow in pairs—in one shade of silk. Fig. 224.



FIG. 224.

The pods may be prettily brought out in the Overlap stitch on their rounded

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

side. Work them from the point to the stem base in the palest shade of green. Fig. 225. The Overlap stitch may be introduced very prettily in such a form as the blossom illustrated in Fig. 226. Do not exaggerate the use of this stitch nor allow it to raise the ridge too much. Such innovations are very effective when daintily managed, but if they are carried too far the charm is lost. A novel and pretty feature ceases to please when the novelty is worn out.

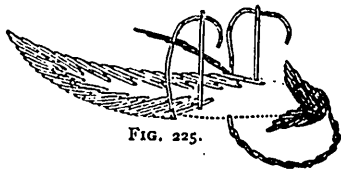


FIG. 225.

Sweet peas are among the flowers which should be embroidered. Often we spend our time on subjects not suitable for the work, so it is an especial pleasure to deal with one altogether appropriate and sure to be a success if treated in the best way. A colored plate of sweet peas was published in the July 1900 issue of *CORTICELLI HOME NEEDLEWORK*. Copies of this issue can still be supplied by the publishers on receipt of 10 cents each. Beginners who are not familiar with the Long and Short, Feather or any other of the embroidery stitches should send for the January 1899 issue, which fully describes and illustrates all stitches used in embroidery. The price is the same; 10 cents each.



FIG. 226.

Among the sweet pea designs illustrated in recent issues of the magazine may be mentioned No. 698C, page 215, and No. 676B, page 206 of the July 1900 magazine.

Lesson XVI.—How to Embroider the Apple Blossom.

BY L. BARTON WILSON.

The spirit of apple blossoms is not always caught by the designers or by the workers who attempt them. The flower cluster, or rather the blossomed bough as a whole, is both rugged and delicate at one and the same time, and it is not easy to combine these two characteristics successfully. It is necessary that the designer should make a most careful study of the manner of growth of these blossoms, for upon their little individualities depends the result, and the embroiderer cannot afford to be ignorant of the identifying points or she will likely succeed in getting no better an effect than nondescript roses on a stick.

In the first place the petals are very narrow at the base, terminating indeed in five narrow points about the calyx. These petals are very delicate and the surest way to secure this is to make the edges wavy. See the article on "Shading as the Embroiderer Should Understand It," in the January 1900 issue of *CORTICELLI HOME NEEDLEWORK*. If the drawing upon which one has to work is not wavy in its outline the worker should make it so, for no apple blossom effect can ever be got on a hard line. The shape of the petals is of first importance and the

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

way in which the sepals show in the front view back of them is very like the grouping of the seeds in the center in the mature apple. The apple is suggested in the blossom even as the apple blossom is clearly to be seen in the slice of apple cut laterally.

This beautiful form, so different from all other flowers, is present from the beginning, from the blossoming to the maturing of the fruit. The half blown

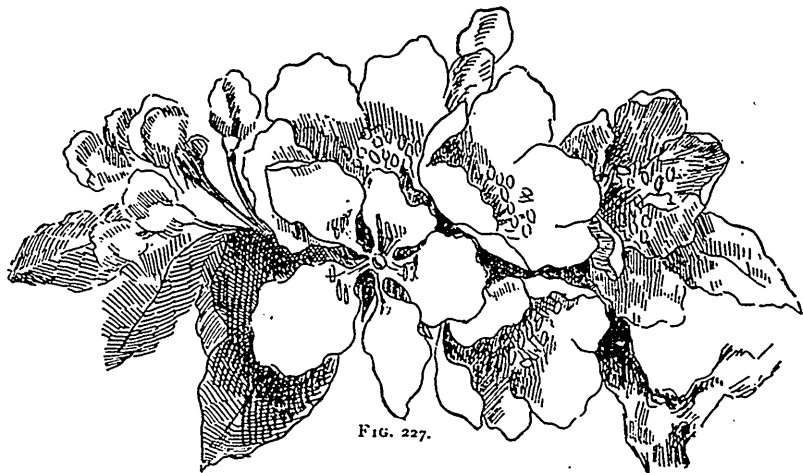


FIG. 227.

blossoms are also very characteristic and should be worked out so as to show their cupped-up form. The colors should be kept light and dainty on white linen especially. Colored Plate XLI, shown in the July 1899 issue, is darker than

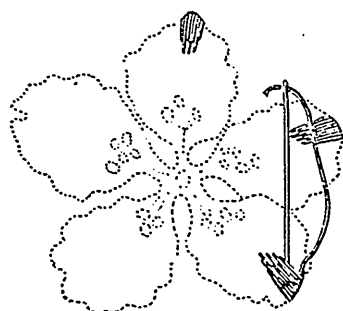


FIG. 228.

one would naturally work apple blossoms. A pink just off the white like B. & A. 2060 should be the first shade, and the deep touches in the buds 2062 will give character to the whole. A deep touch here and there upon the edge of a light petal will also be very effective. See Colored Plate XLI, in July 1899 magazine. Copies of this number can be had of the publishers for 10 cents each. The pinks to use are B. & A. 2060, 2060a, 2060b, 2061, 2061a, and 2062, with a little white in some blossoms, 2002. The yellow of the stamens is very light in nature and should not be bright in art. The

shade B. & A. 2012 is the one to use. The proper greens are the aptly named apple greens, which are very fresh and dainty, and harmonize with the light pinks. The numbers are B. & A. 2480, 2180, 2180a, 2181, and 2283. The last shade should be used in the stems with Brown B. & A. 2444 as a sort of harmonizing link. The

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

Colored Plate referred to, together with the pen sketch, Fig. 227, illustrates all the above points very clearly.

As to the detail of the method, the work should be done in Long and Short stitch, leaving the spaces in the white linen, which in this particular case are wonderfully effective. The flowers grow in clusters everybody knows, but everybody does not know that they must be so regarded in representing them. The cluster or entire bunch must be taken into account and considered as a whole as to light and shadow. Our pen drawing, Fig. 227, shows this very well. The large full view flower is not only lighter in color than the rest but it is also more in the foreground and therefore the light strikes it full and it is the center of the group. In it, therefore, the detail should

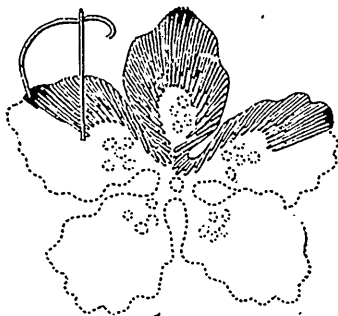


FIG. 229.

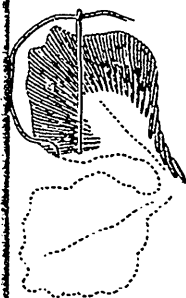


FIG. 230.

be embodied and in the others suggested only. The prominent flower of the cluster will be completely surrounded in most cases by blossoms and leaves, so there is quite an opportunity for the background work about it. It should be embroidered first and as has often been said in these lessons in reference to other backgrounds, the work back of it should be brought up against it, and the work back of that laid in next, and so on until all is complete. The few stitches of deep color in the edges where it occurs should be the first work done on a petal (see Fig 228), then the light shade worked into it in the single row of Long and Short stitches with which the edges are to be bordered. See Fig. 229. The slant of these Long and Short stitches should be as far as possible toward the center, but the unusual turn of the petals and the narrowing at their base makes it necessary to modify the lower stitches sufficiently to keep their direction to the form. In all except the foreshortened petals the modification is too slight to be noticeable. See Fig. 230. In the foreshortened petal it is apparent rather than real, and we can readily see what would be the slant if the petals were flat instead of foreshortened to the eye. See Fig. 231 and Colored Plate XLI in the July 1899 issue. There is a crisp central vein in each petal which can be worked in a raised ridge in the overlap fashion in white; thus it will take the light prettily. Fig 232. In the full view flowers the stamens should be grouped in the center of each petal, as this is the way they grow. It is not necessary to work the filaments because they are very light in color and hardly

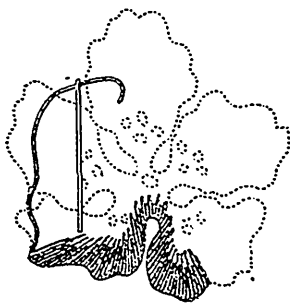


FIG. 231.

EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

show, except at close range. When they are put in the embroidery they are likely to detract from the particular arrangement of the anthers and so weaken the effect of a very characteristic feature. Work the anther in French knots. See Fig. 233 and Colored Plate XLI.

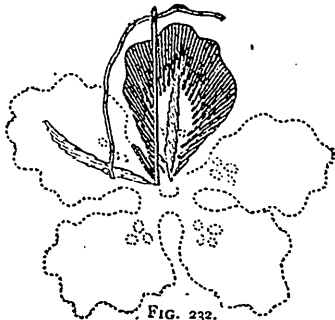


FIG. 232.

These must depend the rugged character of the bough, which it is so necessary to secure, in contrast to the delicate flowers. Instead of out-



FIG. 234.

lining these stems in a regular way, lay in straight and angular stitches along the sides to give them their general shape, then fill them in partially with laid stitches, keeping the light in the center. See Colored Plate and Fig. 234. The wood stems can very well be used in fruit blossom designs to connect the bunches of delicate flowers and so carry the embroidery over a good deal of surface without elaborate work.

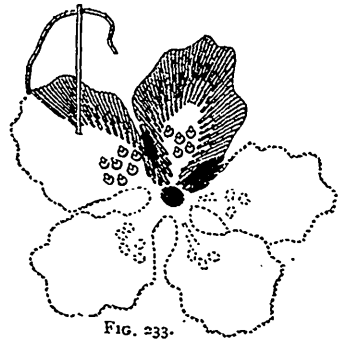


FIG. 233.

When one attempts the bees about the blossoms it should be in a very suggestive way indeed, working them out in little sections of color with split filo and laying in the wings with a few stitches made also with the split floss but twisted at each stitch.

Premiums Given for New Subscribers.

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

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

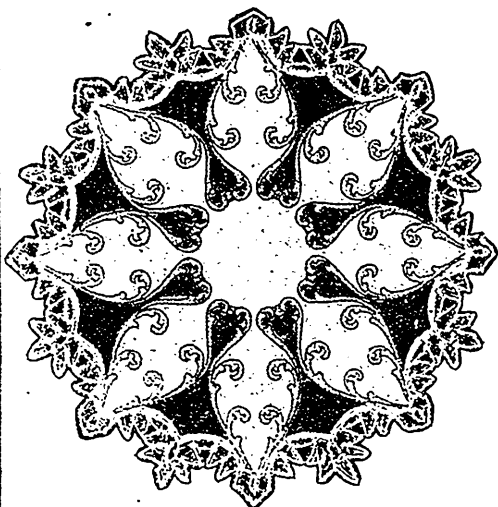
ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

Centerpieces and Doilies.

Conventional Design No. 684A.

WITH BATTENBERG LACE EDGE.

This is an especially dainty design, combining embroidery and net with Battenberg lace edge. The scrolls are very simply outlined with Filo Silk, Green



CONVENTIONAL CENTERPIECE DESIGN No. 684A.

still be supplied by the publishers for 10 cents each. (Easy.)

Materials: Filo Silk, 2 skeins each B. & A. 2780, 2781, 2782; 1 skein B. & A. 2783. Battenberg braid No. 6, 12 yards. 1 Ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 268.

California Pepper Centerpiece Design No. A3659.

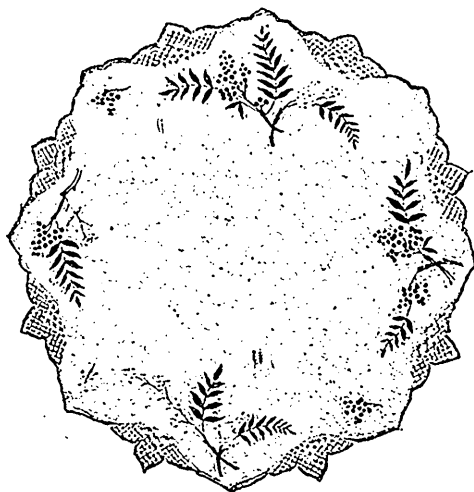
BY ELNORA SOPHIA EMSHOFF.

Nothing could be more pleasing than this graceful arrangement of the California pepper tree. It is simple, yet complete, and will be found easy to embroider.

Border.—The scalloped edge of the border is worked in plain Buttonhole stitch with Caspian Floss, White B. & A. 2002, and the connecting lines in Outline stitch with the same. For the cross bars use Caspian Floss, Green B. & A. 2742,

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

caught down where the lines intersect with a tiny stitch of the same. The triangular space just above the cross-bar work is filled alternately with cross bar of green caught down with a Cross stitch of red, and tiny figures having centers of red and radiating lines of green.



CALIFORNIA PEPPER CENTERPIECE DESIGN No. A3659.

each B. & A. 2060b, 2061, 2062, 2062a, 2063, 2002, 2050b, 2050a, 2050, 2052, 2053; Caspian Floss, 5 skeins B. & A. 2002; 2 skeins B. & A. 2742. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 268.

Scarlet Passion Flower Design No. A3686.

COLORED PLATE I.

By Elnora Sophia Emshoff.

The graceful arrangement of the passion flower makes this design especially pleasing. The coloring too is very attractive, although if desired this design works up equally well with the colors shown on Colored Plate of passion flower in this issue.

Border.—The border is worked throughout in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The lines running from the inner points to the edge are to be worked in Brier stitch with Caspian Floss, Green B. & A. 2742.

Flowers.—Filo Silk, Red B. & A. 2237, 2238, 2239, 2240a, 2241, 2242. 2243; 2244 was selected for these flowers. Work solid in Feather stitch, shading lighter toward the center. The center of the passion flower is most curious and need

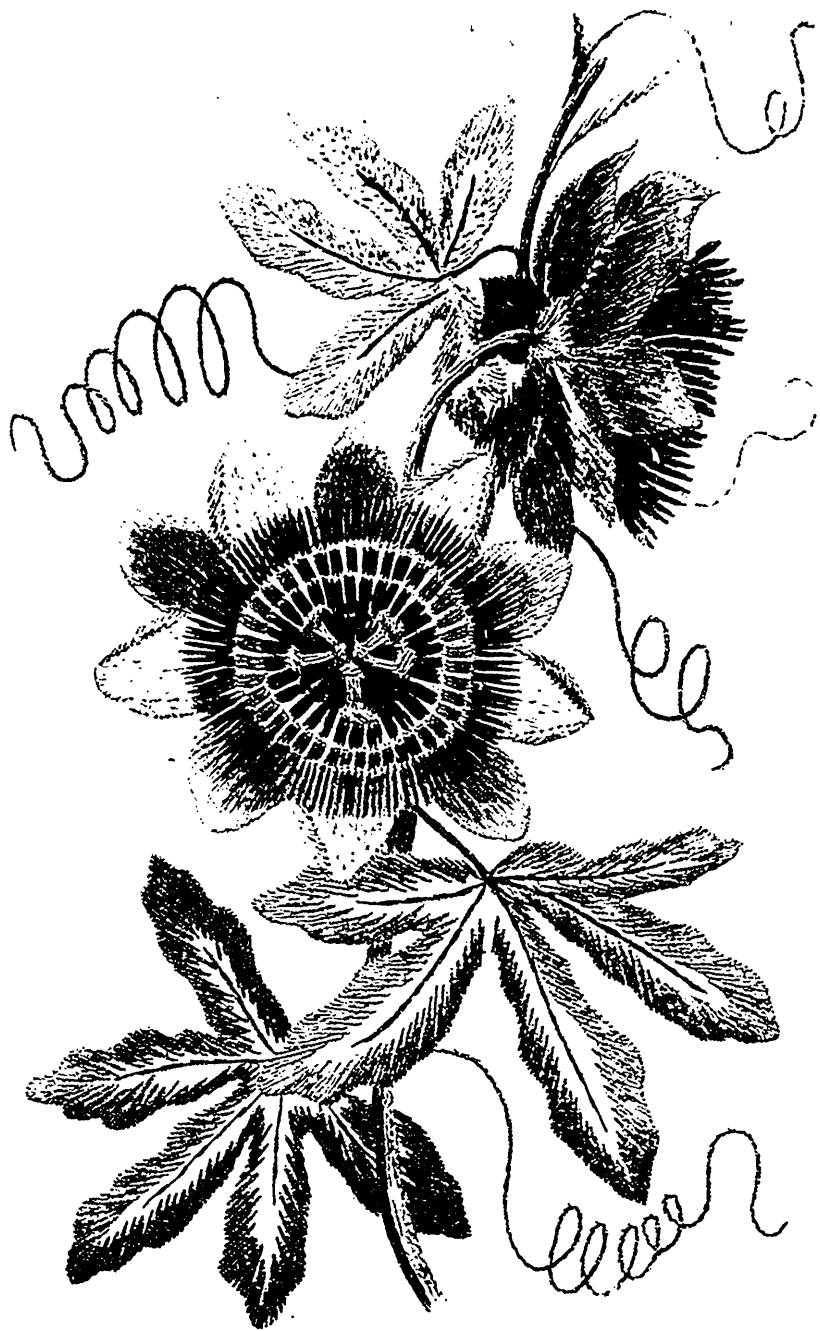
YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

Flowers.—The starry flowers are worked with Filo Silk, White B. & A. 2002.

Berries.—Work in Satin stitch with Red B. & A. 2060b, 2061, 2062, 2062a, 2063. Use but one shade in a berry and work the berries at the tip of a cluster lightest, shading darker toward base.

Leaves.—Use B. & A. 2050b, 2050a, 2050, 2052, 2053, working solid in Feather stitch. The stems are worked in Outline stitch in the darkest shades of green. In outlining the slender stems in the berry clusters it may be necessary to split the silk. (Not difficult.)

Materials: Filo Silk, 1 skein



PASSION FLOWER.
COLORED PLATE I.

reful attention. The rings of color should blend into each other the same as the ring of brown in geranium leaves blends into the green. There should be three rings of color between the petals and the pistil. For the outer use Green B. & A. 2050b, then Red B. & A. 2244, and again Green B. & A. 2050b. The pistil, which shows prominently in most of the flowers, is worked solid in Satin stitch with Green B. & A. 2050a, the stitches running from side to side. The stamens should be worked in Satin stitch with Yellow B. & A. 2635.

Leaves.—The leaves are worked in Long and Short stitch with Green B. & A. 2050b, 2050a, 2050, 2051, 2052, 2053, 2054, and veins with one of the darker shades. A double thread of Filo may be used for this work as well as for outlining the stems and tendrils. Use the darker shades for the stems, and lighter for tendrils. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2237, 2238, 2239, 2240a, 2241, 2242, 2243, 2244, 2050b, 2050a, 2050, 2051, 2052, 2053, 2054; 1 skein B. & A. 2635. Caspian Floss, 5 skeins B. & A. 2002; 3 skeins B. & A. 2742. Dealers can furnish stamped linen of this design in 22 and 27 inch sizes. See note, page 268.



SCARLET PASSION FLOWER DESIGN NO. A 3586.

Carnation Centerpiece Design No. 694 A.

WITH BATTENBERG LACE EDGE.

Carnations are always popular as a subject for embroidery. The design is pleasing and the lace edge adds much to the attractiveness of the piece. The linen should first be stretched in the frame or hoop and the embroidery completed. Remove the linen and carefully baste on the braid. The design gives opportunity for the use of a variety of stitches. See remarks on this subject under Design No. 684 A, page 268.

Flowers.—The main point to be observed in embroidering the carnation is to keep each petal distinct and not allow the flower to become simply a mass of color. In this design red and pink carnations are combined with good effect.

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

But one line of colors is used : B. & A. 2060, 2060a, 2060b, 2061, 2062, 2062a, 2064, 2064, the lighter shades being used in the pink flowers and the darker for the redness. A colored plate, rich in coloring and remarkably well embroidered, was published in the January 1899 issue of the pre- magazine, opposite page over. Those who have not this number already can obtain one by sending 10 cents to the publishers and asking for Vol. No. 1.



CARNATION CENTERPIECE DESIGN NO. 604 A.

Materials: Filo Silk, 2 skeins each B. & A. 2060b, 2064. 1 skein each B. & A. 2060, 2060a, 2061, 2062, 2062a, 2063, 2740, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, and for yellows B. & A. 2011, 2012, 2013, 2014, 2015, 2016, 2017. 1 ball No. 100 Linen Thread. Dealers furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note on page 268.

Tulip Centerpiece Design No. 694 C.

WITH BATTENBERG LACE EDGE.

BY VIRGINIA MITCHELL.

The arrangement of the tulips along the edge of this piece is to be commended and the Battenberg lace edge is a relief from the ordinary border. The design gives opportunity for the use of a variety of stitches. The embroidery should first receive attention, after which the lace braid is applied in the usual manner.

Flowers.—Tulips are most satisfactory when worked solid in Feather stitch. A variety of colors may be used, or one only, as preferred. For pink or red tulips use either B. & A. 2650, 2653, 2654, 2655, 2656, 2658, or B. & A. 2670b, 2670, 2671, 2672, 2674, 2675, and for yellows B. & A. 2011, 2012, 2013, 2014, 2015, 2016, 2017. The January 1899 issue of CORTICELLI HOME NEEDLEWORK contains a colored

INSIST UPON HAVING YOUR SILK IN HOLDERS.

work which will be of great assistance. A copy of this number will be sent to any address on receipt of price, 10 cents. Be careful in working to preserve the shape of the flower. Work the tips of the petals light and shade darker toward the base of the flower.

Leaves.—There are no prominent veins in these leaves so the point of the stitches should be from tip to base of leaf. Use Green B. & A. 2050a, 2050, 2051, 2052. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2670b, 2671, 2672, 2674, 2675, 2050, 2050, 2051, 2052, 2650, 2653, 2654, 2655, 2656, 2658. 1 ball tenberg Braid No. 6, 15

yards. 1 ball No. 100 Linen Thread. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes. See note, page 268.



TULIP CENTERPIECE DESIGN NO. 694C.

Strawberry Centerpiece Design No. A 3653.

Unfortunately the engraving does not do justice to this very attractive centerpiece. Strawberries unless skillfully managed oftentimes look like blots of red paint on a white cloth. Take care not to pad the berries, for the proper placing of the shades will obviate this all too common practice.

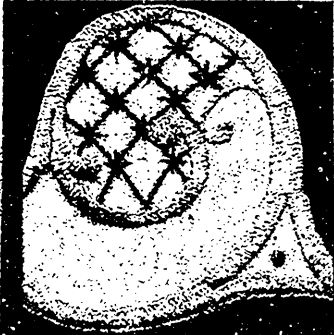


FIG. 235. DETAIL OF BORDER

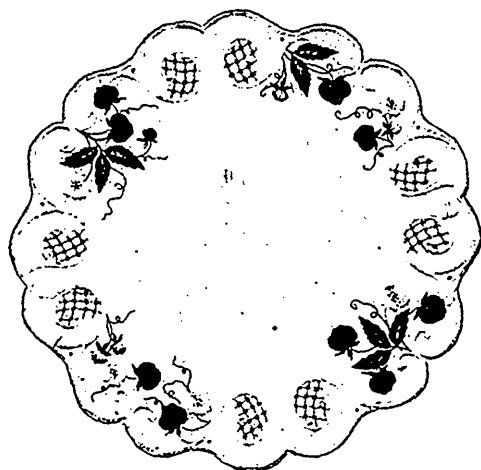
Border.—Work the edge in Buttonhole stitch with Caspian Floss, White B. & A. 2002, and the scrolls in Satin stitch with the same. The cross bars are to be outlined with Caspian Floss, Green B. & A. 2743, caught down where the lines intersect with a Cross stitch of Filo Silk, Red B. & A. 2064. Use a double strand of Filo. The Jewels which appear in border are worked in Satin stitch with Green B. & A. 2743.

Flowers.—Use Filo Silk, White B. & A. 2001, and shade with Green B. & A.

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

2281. Long and Short stitch is preferable to solid embroidery. In the centers the open flowers work a dot in Satin stitch with Green B. & A. 2281, and w stamens in Knot and Stem stitch with Yellow B. & A. 2161.

Berries.—Strawberries should be worked solid in Feather stitch, leading it set forth in Embroidery Lesson in July 1900 number of CORTICELLI HOME NEEDLEWORK. The correct shades to use are Red B. & A. 2061, 2061a, 2062a, 2063, 2064, 2065, 2066. When the solid embroidery is completed the seal should be put in. These stitches should be laid in an opposite direction to the covering stitches and should be kept in rows. Partially ripened berries are much to the attractiveness of the design. In working such berries use the lighter shades of Red and Green B. & A. 2281. The calyxes of darker berries should be worked in the lighter shades of green and vice versa.



STRAWBERRY CENTERPIECE DESIGN No. A 3653.

Dealers can furnish stamped linen of this design in 22 inch size. See no page 268.

Poppy Centerpiece Design No. 690 B.

BY REBECCA EVANS.

The novel arrangement of a border makes this design especially effective. The flowers too are natural size and should be given somewhat broad treatment.

Flowers.—Use Filo Silk, Red B. & A. 2061a, 2062, 2062a, 2063, 2065, 2066. The flowers are worked solid in Feather stitch, and the darker shades principally used. The turnover edges of the petals are worked in 2061a, and this shade is used also on the edges of some of the petals. The top of the se

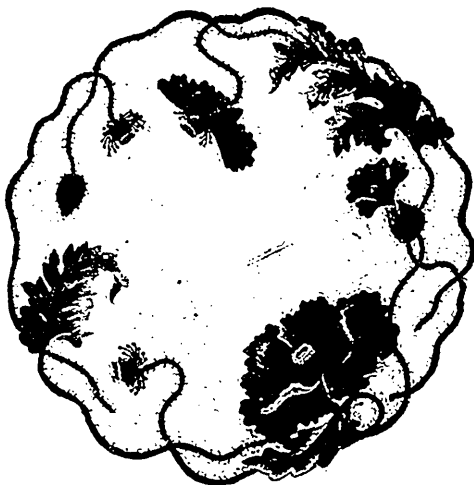
B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

ed may be worked in 2050, the stitches radiating from center to edge. The top
 rs ould then be crossed diagonally with Filo Silk, Black 2000, the stitches being
 w ight in the center, Work the shade of the pod vertically in feather stitch with
 51. The stamens are outlined
 igh Filo Silk, Black B. & A.
 1000, tipped with French knots
 20 Yellow B. & A. 2016. The
 sealyx of the half opened flower
 m worked in Feather stitch, in
 e shades used for leaves.

gl *Leaves.*—For the leaves use
 B. & A. 2050b, 2050a, 2050, 2051,
 2053, and work in Feather stitch.
 rnt in the veins with 2053, work-
 a ng in Outline stitch. The turn-
 ver edges are to be worked in
 & he lightest shades, B. & A.
 w 050b, 2050a.

Stems.—The stems which
 tr om the border are worked in
 00 Buttonhole stitch with a double
 d read of Filo B. & A. 2053. The
) est of the stems in the design
 ere worked in Satin stitch in the same shade. Short stitches should be taken
 orom the sides of the stems at irregular distances. (Somewhat difficult.)

22 *Materials:* Filo Silk, 5 skeins each B. & A. 2063, 2065, 2066, 2050a, 2050, 2051 ;
 06 skeins each B. & A. 2062, 2062a, 2050b, 2053 ; 2 skeins 2061a ; 1 skein B. & A.
 10 2016, 2000. Dealers can furnish stamped linen of this design in 18 and 22 inch
 & sizes. See note, page 268.



POPPY CENTERPIECE DESIGN No. 690B.

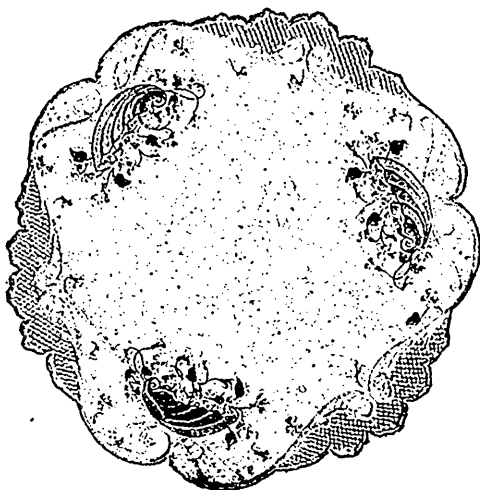
Violet Design No. A 3652.

The shell basket effect adopted for holding the violets is not new, but like the
 violets themselves the arrangement is pretty and the finished centerpiece will not
 be disappointing from an artistic point of view.

Border.—The scallops which appear in three divisions of the border are
 worked in plain Buttonhole stitch with Caspian Floss B. & A. 2002. The long
 scrolls which form a part of the border are also in white. Where they form the
 edge they should be worked in Buttonhole stitch, but the rest of the scroll should
 be in Satin stitch. For the cross bars connecting these scrolls and the scalloped

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

edge use Caspian Floss, Green B. & A. 2741, and catch down where the lines intersect with a tiny stitch of the same. For the lines connecting the ends of scrolls use Filo Silk, Lavender B. & A. 2790, and work in Brier stitch. Use Filo Silk, Lavender B. & A. 2790, 2792, 2794, for the Jewels which appear in groups of three in different parts of the border, using the darkest shade, 2794, for the Jewel nearest the edge. Jewels should first be slightly padded and then worked in Shell stitch with Filo Silk, the connecting stitches being diagonal and those used for filling.



VIOLET DESIGN No. A 3652.

one. The edge of the shell forming the basket should also be worked in Long and Short stitch, using Golden Brown B. & A. 2161.

Flowers.—Work solid in Feather stitch with Filo Silk B. & A. 2790, 2791, 2792, 2793, 2794, 2795. This gives quite a range of coloring, and if preferred few shades may be used. Not more than two or three should be used in one flower. In the center of the open flower make a couple of stitches like an inverted **V** with Filo Silk. Yellow B. & A. 2011, and between these stitches a tiny stitch with Yellow, 2020. See Fig. IX^m (2), page 48, January 1899 magazine. This is a very good illustration of the stitch used in the center of the full blown violet. But should be worked in one of the darker shades.

Leaves.—For leaves use Filo Silk B. & A. 2562, 2563, 2564, 2565. Vary shading in the different leaves. Feather stitch or Long and Short stitch may be used as preferred. For veins use 2565, and also for leaves.

Materials: Filo Silk, 1 skein each B. & A. 2011, 2020, 2562, 2563, 2564, 2565, 2790, 2791, 2792, 2793, 2794, 2795. Caspian Floss, 5 skeins B. & A. 2002; 2 skeins B. & A. 2741; 1 skein each B. & A. 2161, 2162, 2164, 2165, 2166.

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



SAFRANO ROSE.
COLORED PLATE II.

Dealers can furnish stamped linen of this design in 22 inch size. See note, page 268.

Mistletoe Centerpiece Design No. 697 C.

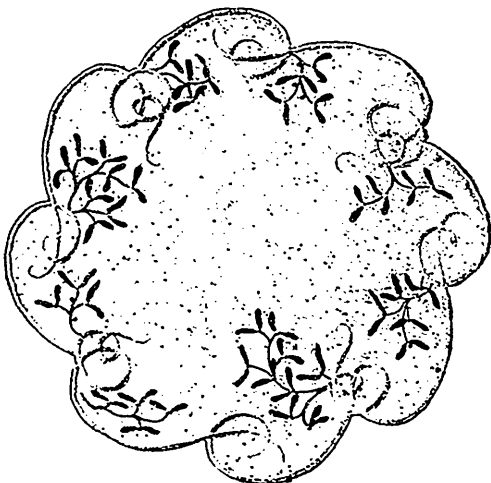
Like the maidenhair fern, mistletoe combines well with its surroundings. This design is simple and will work up rapidly, an especial advantage at this season.

Border.—Work in plain Buttonhole stitch with Caspian Floss, White B. & A. 02.

Berries.—Work in Satin stitch with a dead white, such as B. & A. 2001, and shade a few with Green B. & A. 2480. A tiny dot of Black B. & A. 2000 may be put on each directly opposite the point where the berry is joined to the stem.

Leaves.—Use Filo Silk B. & A. 2480, 2050b, 2050a, 2050, 2051. Work the tips of the leaves in the lightest shade, B. & A. 2480 and shade darker toward the stem. Work solid in feather stitch. The stems are thick and fleshy and may be worked in Satin stitch with a medium shade of green. (Easy.)

Materials: Filo Silk, 2 skeins each B. & A. 2050b, 2050a, 2050; 1 skein each B. & A. 2480, 2000, 2001, 2480, 2051. Caspian Floss, 5 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 268.



MISTLETOE CENTERPIECE DESIGN No. 697 C.

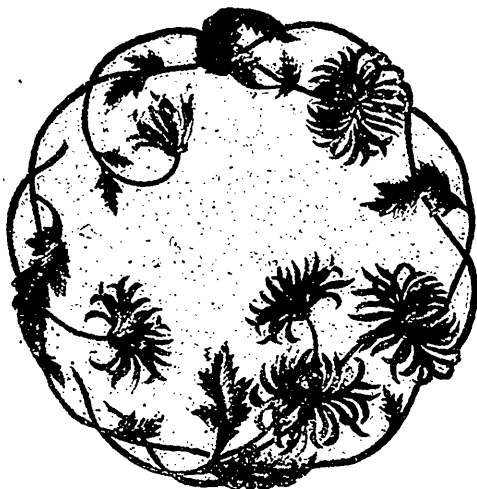
Chrysanthemum Centerpiece Design No. 690 C.

Large, bold designs are very popular just now. The chrysanthemum design here shown is sure to be a favorite on account of its graceful curves and striking coloring.

Flowers.—Yellow was the color selected for the flowers in this design, but pink may be used if preferred. The embroidery lesson in the October 1899

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

issue of CORTICELLI HOME NEEDLEWORK is recommended to all who are familiar with the method of working. Colored Plate XXIII, in the July issue, is an excellent example of the approved method of shading and direction. Use Filo Silk, Yellow B. & A. 260, 2632, 26334, 2635, 2636, 2637, 2638



CHRYSANTHEMUM CENTERPIECE DESIGN No. 690 C.

2050, 2051; 1 skein B. & A. 2122. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 268.

Holly Centerpiece Design No. A 3665.

New holly designs are always in demand at this season. This one is "overdone" as so many of them that crowd so many green leaves in little space.

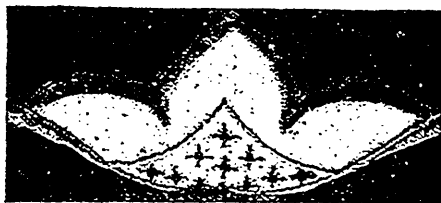


Fig. 236. DETAIL OF BORDER.

The triangular spaces just inside the green pointed scallops are worked alternat

Leaves.—Use B. & A. 2050a, 2050, 2051. They may be worked in Feather or Long Short stitch as preferred, with in Outline stitch with Terra B. & A. 2122.

Stems.—The approved method of working the stems is shown by the Colored Plate referred to. In this design, however, as stems form the border and are necessarily worked in buttonhole stitch, Serpentine stitch is to be preferred. Filo Silk, Green B. 2050 and 2051 should be used. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2634, 2636, 2637, 2638; 3 skeins B. & A. 2630, 2632, 2050b, 2051

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

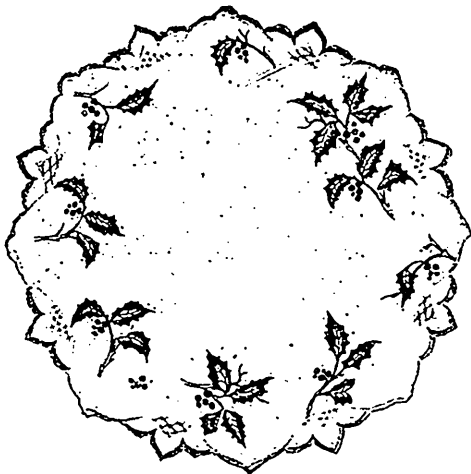
are cross bars and tiny figures. Work the cross bars in Outline stitch with Caspian July ss, Green B. & A. 2742, and place a Cross stitch in Red B. & A. 2062 where the and ss intersect. The centers of the tiny figures are worked in Satin stitch with 7, 2612062, and the radiating lines with Green B. & A. 2742. Fig 236 gives a very A. 2062 illustration of the method of working the border.

Berries.—Three shades of red may be used, B. & A. 2061a, 2062, 2063. Two longides are used in each berry. Satin stitch should be used in working, the veiches being placed as shown in Figs. 168 and 169, on page 282 of the October terra 69 issue of CORTICELLI HOME NEEDLEWORK. These berries are somewhat

larged in order to show plainly stitch direction. A tiny dot black should be placed on each y opposite to where the stem supposed to be. The October 5, as 69 issue of CORTICELLI HOME and EDLEWORK contains an emoidery lesson on holly, which be ill be of great value to anyone B. ho does not exactly understand ho to work it, and a Colored late is given in the January 1899 agazine.

4. 2 *Leaves.*—Filo Silk, Green B. as A. 2450, 2451, 2452, 2453, 2454 20 could be used for leaves. They 26 re more satisfactory if worked in 27 ong and Short stitch, with the 28 ins in Outline. It will be re- 29 mbered that the outlines of the 30 olly leaf are sharp, this point is emphasized by placing a tiny stitch of Terra Cotta, 31 . & A. 2091, on each leaf point. The silk should be split. Fig. 167, October 32 89, shows the proper stitch direction and the method of placing the stitches on 33 he leaf points. The stems are worked in Outline stitch, on one edge with terra 34 ota and the other dark green. (Not difficult.)

35 *Materials:* Filo Silk, 1 skein each B. & A. 2091, 2061a, 2062, 2063, 2450, 36 2451, 2452, 2453, 2454. Caspian Floss, 5 skeins B. & A. 2002, 3 skeins B. & A. 37 2742. Dealers can furnish stamped linen of this design in 22 inch size. See note, 38 page 268.



HOLLY CENTERPIECE DESIGN No. A 3665.

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

Cornflower or Bachelor Button Centerpiece Design No. A 366

Cornflower or bachelor buttons as a subject for embroidery are especially pretty. The border of this design is also worthy of comment.

Border.—The scrolls which form the outer edge of the border are worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The scrolls inside the border surrounding the cross-bar work are worked in Satin stitch alternately with White B. & A. 2002 and Green B. & A. 2742. Outline the cross bars with Caspian Floss, White B. & A. 2002, and where the lines

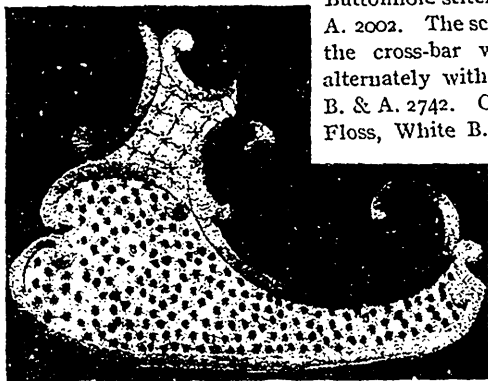
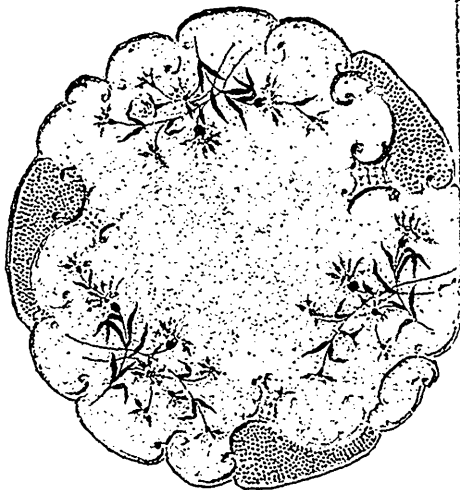


FIG. 237. DETAIL OF BORDER.

intersect make a Cross stitch with Green B. & A. 2742. The space between the edge and the scrolls surrounding the cross bars is filled in with French knots in Caspian Floss, Gold Brown B. & A. 2160b. A section of the border is shown in Fig. 237.

Flowers.—Cornflowers very similar to bachelor buttons. They are, however, always found in blue, and not pink and white, as in the latter flower. Use Blue B. & A. 2600, 2601, 2603, and work the petals solid in Feather stitch. The centers should be filled with French knots, made with one thread of Terra Cotta B. & A. 2090b, and Green B. & A. 2452. The calyx of the cornflower is similar to the bachelor button. See Colored Plate XXI, opposite page 206 in the July 1900 issue of CORTICELLI HOME NEEDLEWORK. Work solid in green and cover with cross bars in Terra Cotta B. & A. 2090b, caught down where the lines intersect with B. & A. 2090a.

Leaves.—Use B. & A. 2451, 2452, 2453, for the leaves and work solid, slanting stitches from tip to base of leaf. Work stems in Outline stitch with Green B. & A. 2453. Readers are also referred to Lesson XIV, by Mrs. Wilson, on pages 269 to 271 in this issue. (Not difficult.)



CORNFLOWER OR BACHELOR BUTTON CENTERPIECE DESIGN No. A 366.

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

36 *Materials:* Filo Silk, 1 skein each 2090a, 2090b, 2600, 2601, 2602, 2603, 2451,
 peci 2 2453. Caspian Floss, 6 skeins B. & A. 2002; 3 skeins B. & A. 2742; 1 skein
 & A. 2160b. Dealers can furnish stamped linen of this design in 22 inch size.
 rke note, page 268.

Thistle Centerpiece Design No. 487C.

The only objection to this design is that it is somewhat elaborate. It is, how-
 e li unique and will appeal especially to those in search of novelties. Contrary
 the usual custom the buttonhole work should not be done until the rest of the
 broidery is completed.

Flowers.—The part of the full view flower to be first worked is the star-like
 lyx. It should first be pad-
 d slightly, and then worked
 Feather stitch. The tips
 ould be worked light and
 aded darker toward the base.
 e "brush," or center of the
 ower, should next be worked.
 first pad by laying long stitches
 ross the circle from one side
 the other directly across,
 en another layer in the op-
 site direction directly across
 e first layer. Continue this
 til you have four layers.
 hen neatly couch down threads
 here they cross. This will
 off the padding and prevent
 he work from creeping when
 ndered. A double thread
 Filo Silk should be used of
 he same shades of purple as those used in the flower. Now work the flower in
 eather stitch. For the first or outer row use one of the darker purples and shade
 radually lighter to the center of the flower. The stitches should be irregular and
 of too long. Near the center use very short stitches indeed. The half open
 owers are worked in similar manner, using the light shades of purple for the tip
 f the brush, shading darker toward the base. Then, again, where the brush is
 ed within the calyx, or bulb, a pretty effect is obtained by shading to pale green,
 sing B. & A. 2480, 2481, 2482.



THISTLE CENTERPIECE DESIGN No. 487C.

Leaves.—First outline the edge of the leaves with a cord of stiffened Couch-
 ng Silk of a medium shade of green. The April 1900 magazine gave full

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

instructions for preparing this cord. It should be neatly and firmly cou down, following carefully the outline of the leaf design. The outer edge is course, finished in the same manner. Work the leaves in Long and Short st using a light Green at the tips of the leaves and shading darker toward the b. When this is completed the work may be removed from the frame, and the e edge of the design worked in Buttonhole stitch in shades of green to corres with the shades used in the leaves. (Somewhat difficult.)

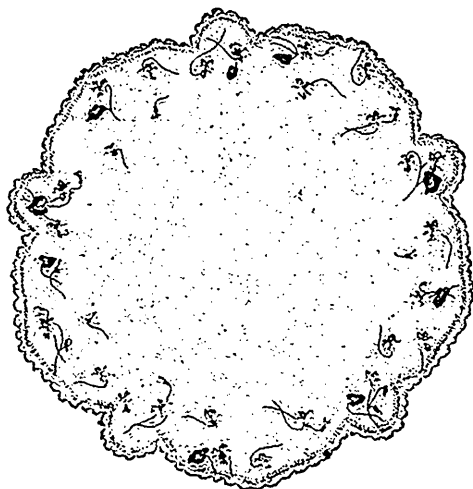
Materials: Filo Silk, 2 skeins each B. & A. 2480, 2481, 2482, 2483, 2484, 2840, 2841, 2842, 2561, 2562, 2563, 2564, 2565, 2570, 2351, 2352, 2353, 2354; I sk each B. & A. 2090, 2090b, 2480, 2481, 2482. Dealers can furnish stamped line this design in 24 inch size only. See note, page 268.

Violet Centerpiece Design No. A 3647.

BY REBECCA EVANS.

The border design of this centerpiece is very attractive and works out w Caspian Floss, White B. & A. 2002, is used for the scalloped edge, which is wor in Buttonhole stitch. Just inside this edge are worked three rows of Free

knots at short distances ap using Caspian Floss Green B. & A. 2742.



VIOLET CENTERPIECE DESIGN NO. A 3647.

the centers of the open flowers make a few short stitches with Orange B. & 2640.

Leaves.—The correct greens to use are B. & A. 2282, 2383, 2284, 2285. Wo in Long and Short stitch. For the stems use Outline stitch.

Flowers.—Use Filo S B. & A. 2520b, 2520, 2610, 2612, with Orange B. & A. 26 for the centers. They may worked either solid or in L and Short stitch as prefer Not more than three sha should be used in a flow although some should be m darker than others. The t upper petals should be li shading darker toward the cen of the flower and the lower pet much darker.

Violet buds are very pretty a add much to the design. Sha 2611 and 2612 should be used.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Materials: Filo Silk, 2 skeins each B. & A. 2520b, 2520, 2610, 2611, 2612; 1 skein each B. & A. 2282, 2283, 2284, 2285, 2640. Caspian Floss, 6 skeins B. & A. 272, 2 skeins B. & A. 2742. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 268.

Safrano Rose Centerpiece Design No. 678 F.

COLORED PLATE II.

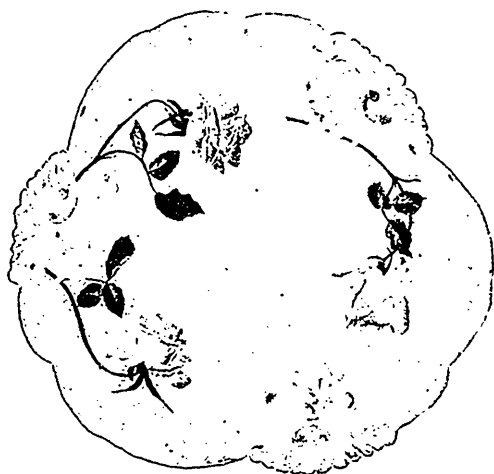
An especially good feature about this design is that the side view of the rose is one chosen. This makes it much easier for the amateur.

Border.—The shells are worked in Long and Short Buttonhole stitch with Spanish Floss, White B. & A. 2002, shaded with Filo Silk, Green B. & A. 2780, 2781, 2782. The scrolls which form the rest of the border are worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002, shaded at the ends with Green B. & A. 2781. The small scroll figure just above each shell is worked in Satin stitch with Filo Silk, Green B. & A. 2780, 2781.

Flowers.—The most serious troubles which confront the beginner are the stitch direction and the shading. To the beginner, and in fact to all embroiderers, we commend Colored Plate II in this issue, and the lesson on the double rose in the January 1900 issue of *ARTICELLI HOME NEEDLEWORK*. The correct shades for this rose are B. & A. 2770, 2772, 2773, 2775, 2301, 2302a, 2302, 2239, and a little brown B. & A. 2110.

Leaves.—A variety of shades may be used, as B. & A. 2482, 2483, 218ca, 2181, 2835, 2051, 2283, 2285, and Terra Cotta B. & A. 209-, 2093. These shades may be worked into some of the leaves and used in the stems. (Difficult.)

Materials: Filo Silk, 1 skein each B. & A. 2770, 2772, 2773, 2775, 2092, 2093, 2482, 2483, 2110, 2301, 2302a, 2302, 2239, 2180a, 2181, 2183, 2835, 2051, 2780, 2781, 2782, 2283, 2285. Caspian Floss, 9 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 268.



SAPRANO ROSE CENTERPIECE DESIGN No. 678 F.

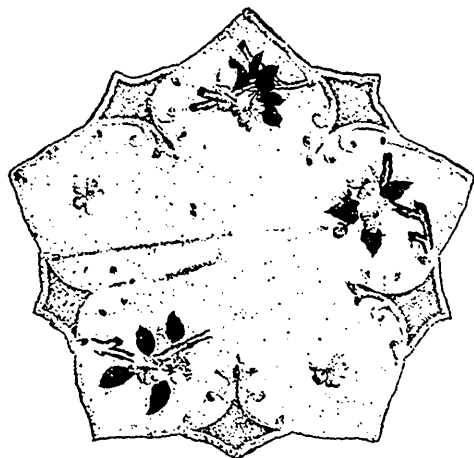
THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.

Apple Blossom Centerpiece Design No. 680 B.

The novel feature of this design is the Brussels net, which is inserted bet each point of the star shaped center.

Border.—The edge of the border is worked in Buttonhole stitch with Cas Floss, White B. & A. 2002. The scrolls surrounding the net are worked in Fe stitch with the same, and the ends of the scrolls tipped with Filo Silk, C B. & A. 2170b.

Flowers.—Explicit directions for working the apple blossoms are given in embroidery lesson on 279. The colors to use Filo Silk, Pink B. & 2060, 2060b, 2060a, 2061, 2062, and White B. & A. For the stamens, Yellow B. 2012.



APPLE BLOSSOM CENTERPIECE DESIGN No 680 B.

B. & A. 2002. Dealers can furnish stamped linen of this design in 12, 18, and inch sizes. See note, page 268.

Leaves.—For the leaves B. & A. 2170b, 2180, 2180a, with Green B. & A. 2282 Brown B. & A. 2444 for stems. Fig 234, page 278 shows the correct method of working the stems. (Not difficult.)

Materials: Filo Silk, 1 each B. & A. 2012, 2444, 2060b, 2060a, 2061, 2061a, 2002, 2170b, 2180, 2180a, 2283. Caspian Floss, 8 sk

Double Violet Centerpiece Design No. 673 D.

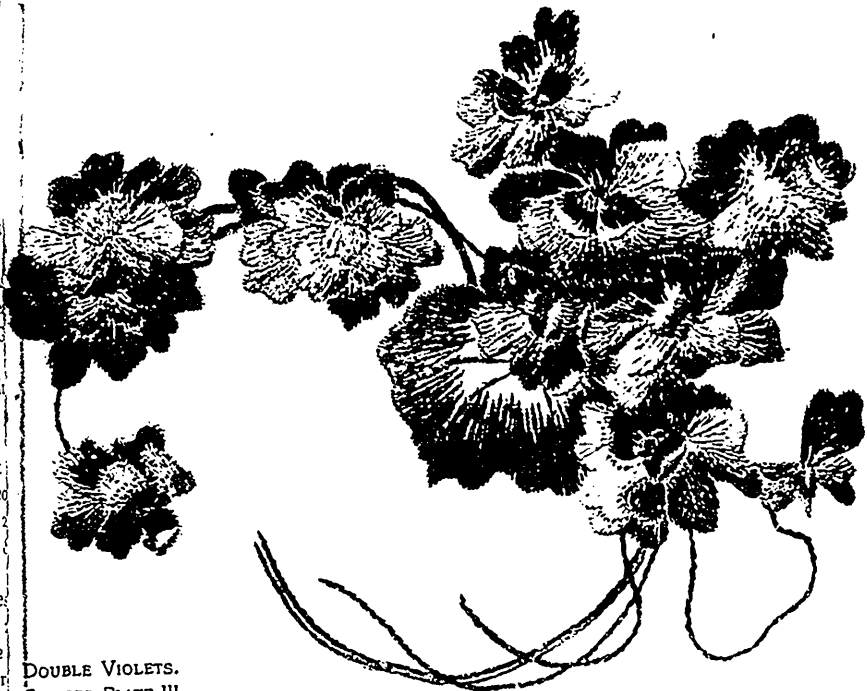
COLORED PLATE III.

As many requests have been received for a double violet design, we especially prepared Colored Plate III and centerpiece design No. 673 D which embodies this spray.

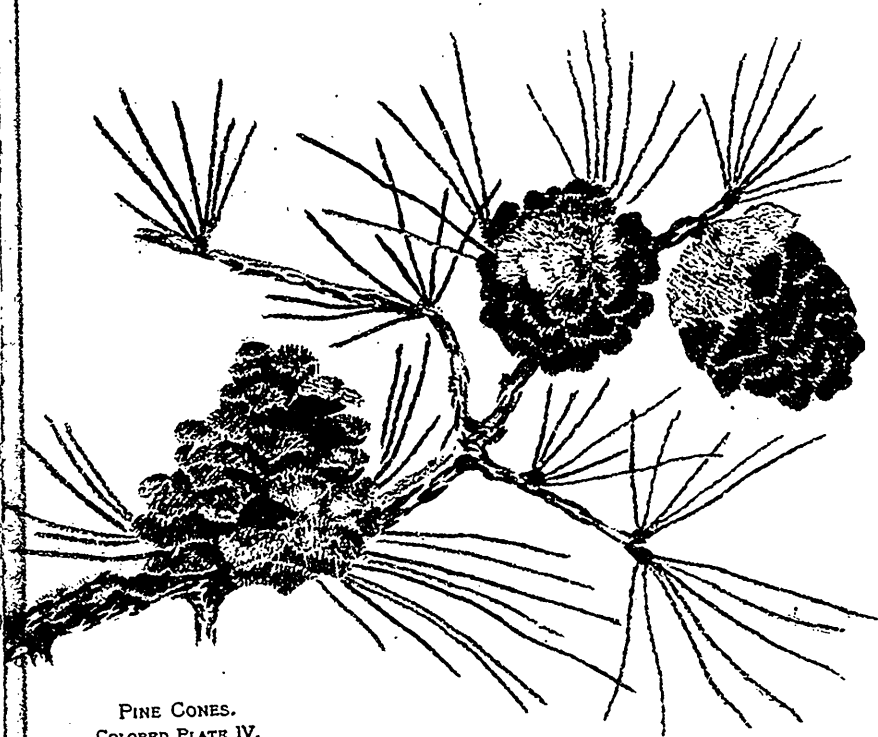
Border.—Work the border very simple in Buttonhole stitch with Cas Floss, White B. & A. 2002. This should be done before the linen is mounted in the frame for the solid embroidery.

Flowers.—The principal point to be observed in working the double violet is to keep the petals distinct, as otherwise the flower becomes simply a blot of color. It is much more difficult to embroider than the single violet and g

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.



DOUBLE VIOLETS.
COLORED PLATE III.

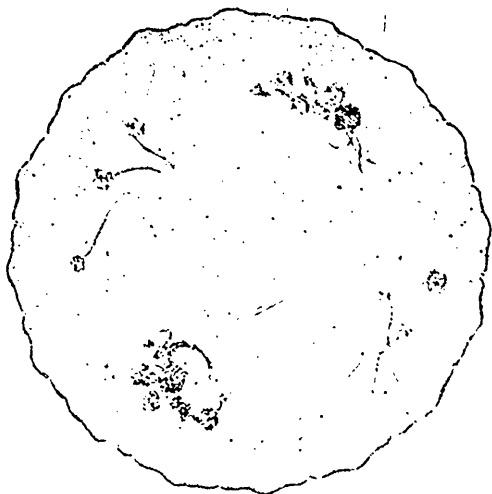


PINE CONES.
COLORED PLATE IV.

should be exercised. A good line of colors to use is B. & A. 2690, 2790, 2791, 2794, 2795, with an occasional touch of Orange B. & A. 9 in the center. Double violets are easily obtainable in most localities and a study of a natural flower will be of great aid to the embroiderer.

Leaves.—Work the leaves with Long and Short Stitch with green B. & A. 2282, 2283, 2284, 2285 and Outline stems and veins with 2284. (Not difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2790, 2791, 2794; 1 skein each B. & A. 2282, 2283, 2284, 2285, 2690, 2794, 2795, 2639. Caspian Floss, 2 skeins B. & A. 2002. Dealers will furnish stamped linen of this design in 6, 7, 9, 12, 18, and 22 inch sizes. See page 268.



DOUBLE VIOLET CENTERPIECE DESIGN No. 673 D.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER IN NEEDLEWORK.

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

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

Another method of laundering embroidered linens called "quick drying under tension" is sometimes employed. Any of our readers who desire to try this plan will find complete instructions on page 11 in the January 1899 number of *CORRIE'S HOME NEEDLEWORK*, Vol. I, No. 1. Copies can still be supplied by the publishers for 10 cents each. Ask for the January 1899 magazine.

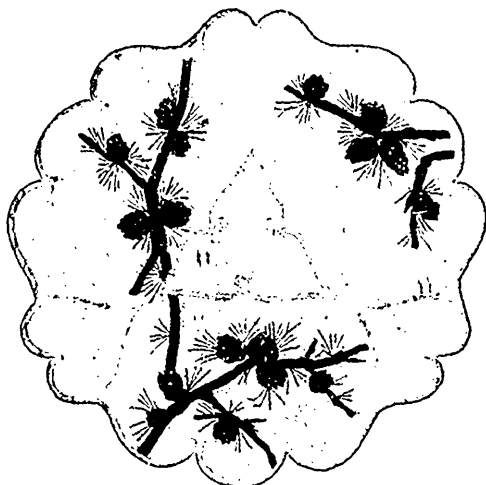
THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.

Pine Cone Centerpiece Design No. 686 D.

COLORED PLATE IV.

This is a somewhat unusual subject for a centerpiece design, but if skillfully treated is very handsome.

Border.—The border is worked in plain buttonhole stitch with Caspian Floss White B. & A. 2002. The scrolls forming the heart-shaped patterns are worked in Satin stitch with the same. Outline the figure in the center with Caspian Floss White B. & A. 2002, and fill with Seed stitch in Red B. & A. 2065.



PINE CONE CENTERPIECE DESIGN NO. 686 D.

Cones.—Each section of cone should be carefully worked shading as shown by Colored Plate IV. As shown by this plate the design is worked Long and Short stitch, but may be worked solid with equally good results. Colors: Green Brown B. & A. 2440, 2441, 2443, 2444, and satisfactory colors to use.

Needles.—The needle should be worked in Outline stitch with Filo Silk, Green B. & A. 2181, 2183, 2835.

Stem.—The stem or branch is perhaps one of the most

difficult features to express. It should not be worked solid, as that is entirely too heavy; a sketchy effect, as shown by Colored Plate IV, is to be preferred. Colors: Green B. & A. 2282, 2284, 2285. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2440, 2441; 1 skein each 2443, 2444, 2065, 2181, 2183, 2835, 2282, 2284, 2285. Caspian Floss, 6 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 268.

Hollyhock Centerpiece Design No. 681 D.

COLORED PLATE V.

The Brussels net inserts in the border add greatly to the beauty of this design.

Border.—Use Caspian Floss, White B. & A. 2002, and work the edge in Buttonhole stitch. The scrolls surrounding the net figures are worked in Feather stitch with White B. & A. 2002, shaded with Green B. & A. 2482. When the embroidery is completed the linen between the scrolls is cut away, leaving the net, which shows through very prettily.

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILK

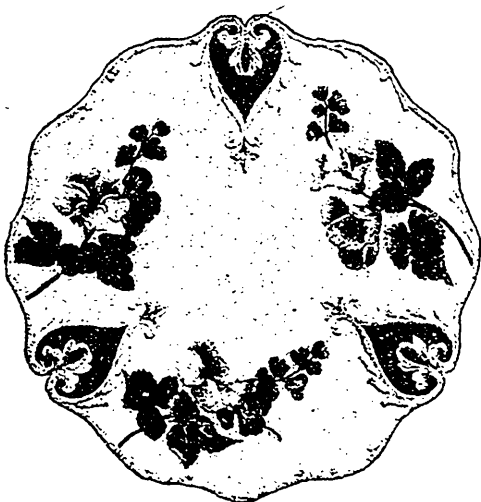


HOLLYHOCKS.
COLORED PLATE V.

Flowers.—The flowers are large and very effective worked solid in Feather stitch. Use Filo Silk, Red B. & A. 2237, 2238, 2239, 2240a, 2241, 2242, 2243, 2244; White B. & A. 2003; and Dark Red B. & A. 2067. Use the lightest shades in the center, full view flowers, and the darker shades for the flowers in the background. Colored Plate V shows both side and front views of these flowers. The deep, rich shades of red are used in the depth of the flower cup, shading lighter toward the edge. For the under side of the petals, shown by the side view flower, use still lighter shades. In buds use the darker shades. Work the long slender tongue solid with French knots, using Yellow B. & A. 2012 and Golden Brown B. & A. 2163a.

Leaves.—The leaves may be worked in Long and Short stitch with Filo Silk, Green B. & A. 2050b, 2050a, 2050, 2051, 2053, 2054. They are so large that if worked solid they would be too heavy. Long and Short stitch is much more satisfactory. Outline the prominent veins. The stems are also worked on both edges in two or more rows of Outline stitch, and the small sheathed buds at the tips of the sprays are simply worked in skeleton, outlining with sketchy stitches. Use 2053 for the tips and 2050a for the sides. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each B. & A. 2237, 2238, 2239, 2240a, 2050a, 2050, 2051; 1 skein each 2482, 2012, 2067, 2003, 2163a, 2241, 2242, 2243, 2244, 2050b, 2053, 2084. Caspian Floss, 8 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 268.



HOLLYHOCK CENTERPIECE DESIGN No. 681 D.

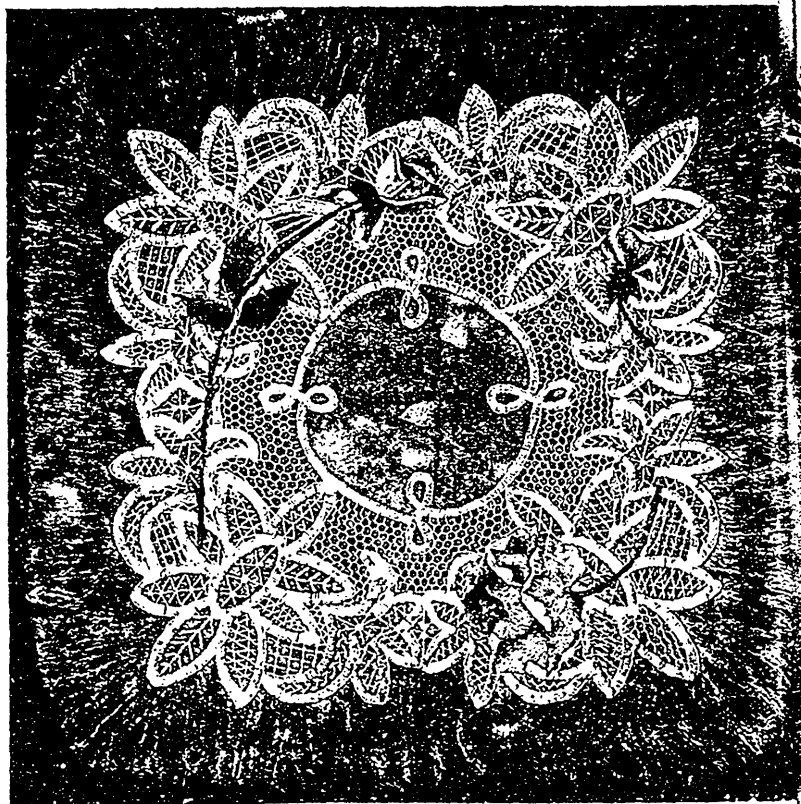
Simulated Battenberg and Embroidery Centerpiece Design No. 1372.

COLORED PLATE VI.

As will be shown by Colored Plate VI, this new form of embroidery is very beautiful. The simulated lace work is done entirely in white lace silk. The braid is represented by plain Buttonhole stitch, and the lace stitches are put in with Honeycomb, Brier, Spider, and various fancy Cross stitches. The January 1899 issue of CORTICELLI HOME NEEDLEWORK tells exactly how these stitches are

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made. Price, 10 cents. In this instance the material is brown linen and the is finished with a fringe. When the simulated lace is completad, work the which are scattered on the design. For this use pink B. & A. 2890, 2300a, 2301, 2302a, 2302, 2303, 2304; Green B. & A. 2450, 2451, 2452, 2453, 2740, 2050a, 2050, 2051, 2053, 2054; Terra Cotta B. & A. 2090a, 2091. A lesson on double rose is given in the January 1900 magazine, and a plate of the Amer beauty rose in the same number. (Somewhat difficult.)

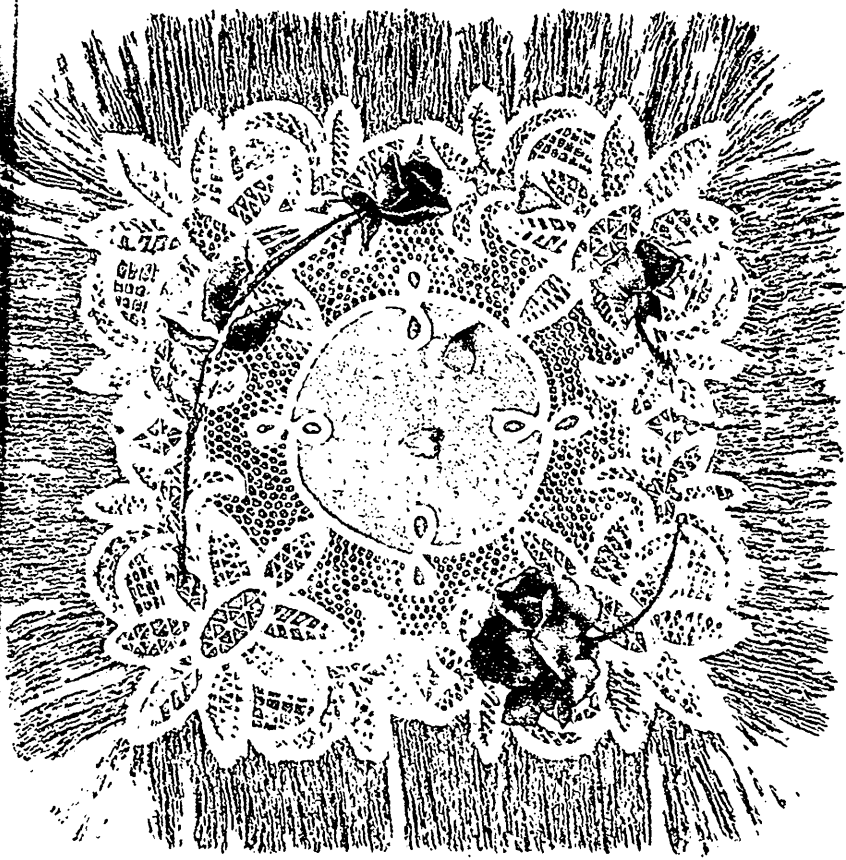


SIMULATED BATTENBURG AND EMBROIDERY CENTERPIECE DESIGN No. 1372.

Materials: Filo Silk, 3 skeins each B. & A. 2300, 2301, 2302a; 2 skeins each B. & A. 2890, 2300a, 2302, 2303, 2304, 1 skein each B. & A. 2090a, 2091, 2450, 2452, 2453, 2740, 2050b, 2050a, 2050, 2051, 2052, 2053, 2054; Lace Embroidery Silk: 2 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 25 in size. See note, page 268.

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

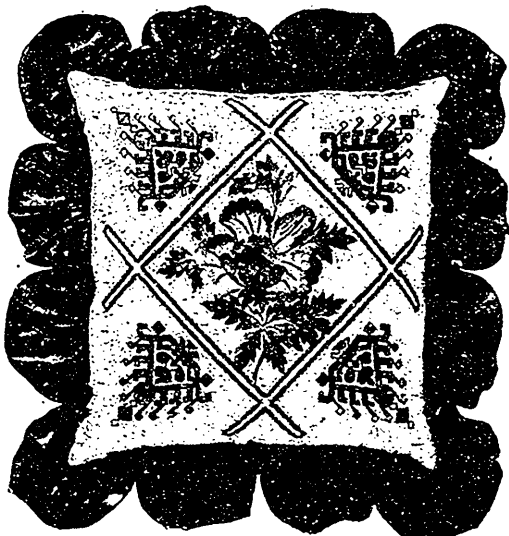
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SIMULATED BATTENBURG AND EMBROIDERY CENTERPIECE DESIGN NO. 1372
COLORED PLATE VI.

Egyptian Sofa Pillow Poppy Design No. 473 B.

This pillow design is similar to 473 A. The central figure is, however, quite different, and different colors are employed in the corner figures. The flower in the center is worked in Long and Short stitch with Roman Floss, Red B. & A. 61a, 2062, 2062a, 2064. Use the darker shades for the dark tinted petals and the lighter shades for the light tinted petals. The veins should be worked in either or Seamstress Feather stitch with either 2062a or 2064. For the large seed vessel in the center use Roman Floss, Green B. & A. 2183, working solid in Feather stitch. The top of this seed vessel should be worked solid in Buttonhole stitch with Green B. & A. 2050a, the stitches all slanting toward the center. This top should be divided into six parts by six stitches taken from the edge to the center. For these stitches use Black B. & A. 2000. Stamens should be worked in Outline stitch with Green 2183, and pollen put in with French knots in Black 2000. For the leaves use Roman Floss, Green B. & A. 2181, 2183, 2835, 2050a, working in Long and Short stitch. The darkest shades should be used for leaves tinted the deepest, the lighter shades for lighter leaves and so on. For the veins use Black 2000 and work in Outline stitch. The stems should be worked in Satin stitch, using Green 2835. The band which surrounds the central figure should be couched on both edges with a double strand of Rope Silk, Black B. & A. 2000, caught down with gold sewing silk. Just inside the black couch a line of gold thread No. 17. The corner figures should be worked in Outline stitch with Roman Floss, Black B. & A. 2000. The green figures should have also a row of Outline stitch just inside the black. When the embroidery is completed dampen on the wrong side and press until quite dry. The back of cushion and finish of the edge should be the same as for Pillow Design No. 473 A. (Easy.)



CONVENTIONAL SOFA PILLOW DESIGN No. 473 B.

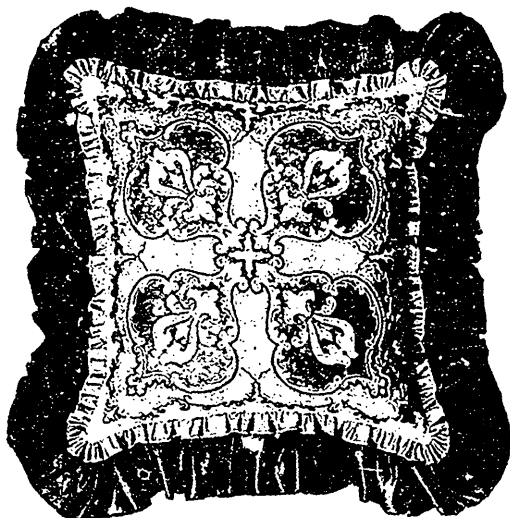
Materials: Roman Floss, 4 skeins B. & A. 2000; 2 skeins 2183; 1 skein each B. & A. 2061a, 2062, 2062a, 2064, 2181, 2835, 2050a. Rope Silk, 4 skeins B. & A. 2000. Gold Thread, 1 skein No. 17. Gold Sewing Silk, 1 spool. 1 24x24

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

inch tinted Pillow Top. 1 square Coverette, 24x24 inches. 4 yards 5 inch Ribbon, 2 yards 1 inch Satin Ribbon, Yellow B. & A. 2016. 2 yards 1 inch Ribbon, Black B. & A. 2000. Dealers can furnish stamped linen of this design 24 inch size. See note, page 268.

Conventional Sofa Pillow Design No. 458 A.

Most of the work on this pillow is outlining, which is done with Roman Floss. The foundation is old rose ticking, and the tinting is done with metallic purple, dull gold predominating. The finished pillow is very rich in appearance.



CONVENTIONAL SOFA PILLOW DESIGN NO. 458 A.

The scrolls surrounding the edge of the design are worked in Outline stitch, using Rose, B. & A. 2093 for the outer edge and B. & A. 2000 for the edge next the center. The edges of the four large scroll figures in the center are outlined with Roman Floss, Black B. & A. 2000, and the gold tinting is worked with Golden Brown B. & A. 2160, touched with black. Just outside the black outline is worked a row of French knots in Rope Silk B. & A. 2160. The four small fleur-de-lis figures in the center, as well as the small figures in the center of the four large scrolls, are worked solid with Feather stitch with Old Rose

B. & A. 2090a, 2090, 2091. Use 2090a at tip and shade darker toward base. The four jewels are worked in Satin stitch with Roman Floss, Old Rose B. & A. 2000. The back of the pillow is of old rose ticking and the edge is finished with a row of wine colored ribbon edged with old gold satin ribbon, the ribbon being gathered along this edge and secured to the pillow. (Easy.)

Materials: Roman Floss, 6 skeins B. & A. 2160; 3 skeins each B. & A. 2090, 2090, 2000; 1 skein each B. & A. 2090a, 2091. Rope Silk, 7 skeins B. & A. 2160. 5 yards No. 40 Wine Colored Satin Ribbon. 5 yards No. 7 Golden Brown Satin Ribbon. Tinted Pillow Top. Art Ticking 24x24 inches. Dealers can furnish pillow top tinted with this design in 24 inch size. See note, page 268.

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

American Beauty Rose Sofa Pillow Design No. 1211 C.

Double roses are seldom successfully embroidered by the amateur. When, however, the petals are tinted, the only work remaining is to work the edges in Long and Short stitch in corresponding shades of Roman Floss, and this can be done by the most inexperienced worker. Use Red B. & A. 2238, 2239, 2240a, 2241, 2242, 2244. Work the leaves in Long and Short stitch with Roman Floss, Green B. & A. 2452, 2453, 2454, 2054, 2625. The stems may be worked in Outline stitch with 2453, and the thorns with Terra Cotta B. & A.

For the stamens on the flower in which the petals have fallen use Yellow B. & A. 2017.

The back of the cushion may be of the same color as the top or a red or green to match one of the shades used in the roses. Finish the edge with a ruffle of shaded green ribbon. (Easy.)

Materials: Roman Bloss 3 skeins each B. & A. 2241, 2625; 2 skeins each B. & A. 2238, 2239, 2242, 2244, 2452, 2453, 2454, 2054; 1 skein each B. & A. 2092, 2017. 1 Tinted Pillow Top of this design. 1 square Red Linen 24 x 24 inches. 5 yards 5 inch Satin Ribbon. Dealers will furnish stamped pillow top of this design. See note, page 268.



AMERICAN BEAUTY ROSE SOFA PILLOW
DESIGN NO. 1211 C.

Yachting Sofa Pillow Design No. 1214 B.

This is a most effective pillow for the amount of labor to be expended on it as the material is linen it would be a serviceable as well as attractive gift. The edges of the dress and tam o'shanter cap are worked in Long and Short stitch in Roman Floss, Blue B. & A. 2604, 2605. The band across the bottom of the skirt is worked solid with Red B. & A. 2064, and the revers and cuffs in Long and Short stitch with 2062 and 2064.

The edge of the underskirt is worked in Long and Short stitch with White

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B. & A. 2001. The rope which surrounds the figure is worked in Outline st



YACHTING SOFA PILLOW DESIGN No. 1214 B.

skein each B. & A. 2773, 2590, 2444. 1 Tinted Pillow Top of this design. 1 Squ
Linen 24 x 24 inch. 4 yards
Silk Cord, No. 10. Dealers
can furnish tinted pillow top
of this design. See note, page
268.

Gibson Sofa Pillow De- sign No. 456 A.

This is one of the season's
novelties. The designs were
taken from some of the
famous Gibson drawings.

The work on these pillows
is very simple. The design
is worked entirely in black.
Roman Floss is used for heavy
outlines and Filo Silk for the
fine sketchy lines. Keep the
work as delicate as possible as
the aim is to represent a pen
and ink drawing.



GIBSON SOFA PILLOW DESIGN No. 456 A

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

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SOFA PILLOW—CALIFORNIA POPPY.
COLORED PLATE VIII.

The edge of the pillow is finished with a ruffle of 5 inch fancy satin bon. (Easy.)

Materials: Filo Silk, 4 skeins B. & A. 2000; Roman Floss, 2 skeins B. & A. Art Ticking stamped with this design, 24x48 inches. 4½ yards 5 inch Ribbon. Dealers can furnish pillow cover stamped with this design. See page 268.

Gibson Sofa Pillow Design No. 456 B.

This pillow represents another Gibson drawing. The work is done in the same manner as described for 456 A. The ground material is Cream Art Ticking and the design is worked entirely in Roman Floss and Filo Silk, Black B. & A. 2000. A ruffle of 5 inch satin ribbon finishes the edge. (Easy.)

Materials: Filo Silk, 4 skeins B. & A. 2000. Roman Floss, 2 skeins B. & A. 2000.

Art Ticking stamped with this design 24x48 inches. 4½ yards Satin Ribbon. Dealers can furnish pillow top stamped with this design. See note, page 268.



GIBSON SOFA PILLOW DESIGN No. 456 B.

California Poppy Sofa Pillow Design No. 457 B.

COLORED PLATE VIII.

California poppies are always attractive as a subject for embroidery. The blossoms in this design are natural size and tinted in shades of yellow. They are to be worked in Long and Short stitch with Roman Floss, Yellow B. & A. 2635, 2636, 2637, 2638, 2640, shading as indicated by the tinting. For the feathery leaves use Roman Floss, Green B. & A. 2050, 2051, 2053, 2054, working in Long and Short and Outline stitches. Use green also for the centers of the open flowers. The scroll figures are worked entirely in Roman Floss, Black B. & A. 2000. Work the leaf forms in Long and Short stitch and the scrolls in Outline stitch. Tiny gold beads are used in the scroll figures as indicated.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

When the embroidery is finished press and finish the edge of the pillow with a 5 inch ruffle of fancy ribbon, combining the shades of green and yellow used in the embroidery. (Easy.)

Materials : Roman Floss, 4 skeins B. & A. 2000; 2 skeins each B. & A. 2638; 1 skein each B. & A. 2635, 2636, 2640, 2050, 2051, 2053, 2054. 4½ yard inch Satin Ribbon. 1 Pillow Top stamped with this design, 24 x 48 inch. Dealers can furnish pillow top stamped with this design. See note, page 268.

Hollyhock Sofa Pillow Design No. 459 B.

Tinted pillow tops are new and remarkably handsome considering the amount of work required. The foundation of this pillow is a soft shade of green, which harmonizes well with the sprays of pink hollyhocks. The scrolls around the edge of the design are couched with Rope Silk, Black B. & A. 2000, using Roman Floss



HOLLYHOCK SOFA PILLOW DESIGN NO. 459 B.

Green B. & A. 2050b, for Cross stitches. The flowers and leaves are worked in Long and Short stitch with Roman Floss, using pink B. & A. 2239, 2671, 2672, 2242, 2136, and Green B. & A. 2053, 2451, 2453, 2454, 2050, 2051, 2452. In the background and half blown blossoms petals in the foreground worked in the lighter shade using the darkest shades the back petals. Use the lightest shades for the outer edges. Outline stems and veins of the leaves with the darkest shades of green. Outline the same with Green B. & A. 2050b at the tip with French knots in low B. & A. 2632. The back of the pillow is of green ticking the same shade as the top, and the edge is finished with a ruffle of olive green satin ribbon edged with rose pink ribbon, the pink edge being joined to the pillow. Select a down pillow somewhat larger than the cover. This point needs especially to be observed with an embroidered top, as otherwise the design does not show up to good advantage. (Easy.)

Materials : Roman Floss, 4 skeins each B. & A. 2672, 2674, 2050b; 3 skeins each B. & A. 2053, 2050, 2051, 2452; 2 skeins each B. & A. 2671, 2242, 2453, 2454.

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

ow within each B. & A. 2239, 2632, 2451, 2136. Rope Silk, 10 skeins B. & A. 2060. 5
 w yards No. 40 Olive Green Satin Ribbon. 5 yards No. 7 Rose Pink Satin Ribbon.
 nted Pillow Top. Art Ticking, 24 x 24 inches. Dealers can furnish pillow top
 & A. 2127 with this design in 24 inch size. See note, page 268.

Orchid Sofa Pillow Design No. 1211 B.

Painted pillow tops enable even the inexperienced worker to obtain handsome effects and with but little work.

The orchids shown in this design are tinted in shades of lavender and pink yellow linen and are worked simply in Long and Short stitch with corresponding shades of Roman Floss. In the large center flower the petals are veined with Yellow B. & A.

335. The other flowers are veined with white or one of the paler shades used in the flowers. The colors used are Lavender B. & A. 2884, 2520, 2521, 2521A;

Yellow B. & A. 2300, 2301, 2303, 2304; Yellow B. & A. 2635,

and White B. & A. 2001;

Green B. & A. 2752 is used for stamens. The leaves

are also worked in

Long and Short

stitch with Green

2180a, 2181, 2182,

2183, 2835, 2452, and

The stems are outlined with

2452. The back of the pillow

may be of the same material as

the top or of lavender linen, which

is perhaps the prettier. Finish the

edge with a 5 inch ruffle of shaded

lavender satin ribbon. (Easy.)

Materials: Roman Floss, 3 skeins
 each 2452; 2 skeins each B. & A. 2520, 2521,
 2521a, 2300, 2301, 2303, 2180a, 2181, 2182, 2183,
 2835; 1 skein each B. & A. 2001,
 2304, 2635. 5 yards 5

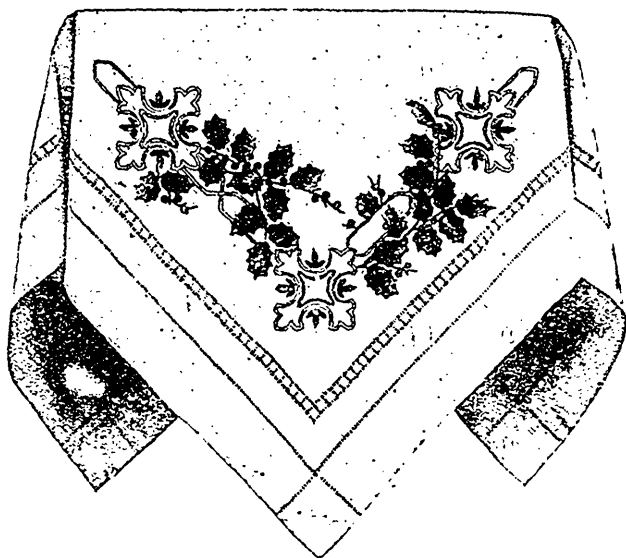
ORCHID SOFA PILLOW DESIGN No. 1211 B.

inch Shaded Satin Ribbon. 1 Tinted Pillow Top, 24 x 24 inches. 1 24 x 24 inch
 Square Linen. 1 26 inch Pillow. Dealers can furnish painted pillow top of this
 design in 24 inch size. See note, page 268.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

Holly Tea Cloth Design No. 212.

This design of holly is furnished in several sizes. The scroll border is out with shades of brown. Use B. & A. 2634 for the cross, 2442 for the figures bet the arms of the cross and in the center, and 2635 for the lines which form



HOLLY TEA CLOTH DESIGN No 212

berry and care should be taken that they are kept round. In some berries mak tiny dot with Black B. & A. 2000, indicating a point which is directly opposite stem. (Not difficult.)

Materials: Filo Silk, 3 skeins each B. & A. 2450, 2451, 2452, 2453, 2454 skein each B. & A. 2091, 2061a, 2062, 2064, 2000. Caspian Floss, 2 skeins of B. & A. 2442, 2634, 2635. Dealers can furnish tea cloth of this design with h stitched and drawn work edge in 24, 30, 36, and 45 inch sizes. See note, page

Conventional Tea Cloth Design No. 704 A.

This design is worked very simply in the shades of pink, green, and light blue. The scrolls are worked in green, the points being tipped in some instances with pink, the jewels are in pink and the flowers in pink and light blue. Use B. & A. 2280, 2281, 2282, 2283, 2284, 2285 for the scrolls. For the long lines of the scrolls use 2284 and 2285, and work in Outline stitch. The points are

EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

bands. Work leaves "half s as suggested in Embroidery son in the Oc 1899 issue of TICELLI H NEEDLEW using Green A. 2450, 2451, 2453, 2454. T Cotta B. & A. should be used the tiny spine each point of leaf, splitting thread of Filo the work. For berries use Re & A. 2061a, 2064, work solid. Two shades may be used

worked in Long and Short stitch, the edge dark and lighter greens shaded into it. Like some of the points quite light and others dark. In some work the edges are pink B. & A. 2303 and into this shade green. For the jewels use Pink B. & A. 2301, 2302a, 2302, 2303, 2304, 2305 and work in Satin stitch. Begin at the right of the row of seven jewels and work the first one with 2300, the next



CONVENTIONAL TEA CLOTH DESIGN No. 704A.

with 2301, and so on. Shade the other row of jewels in the same manner. The cross bars in the round figure in the upper part of the design are in Pink B. & A. 2302, caught down where the lines intersect with a tiny stitch of Pink B. & A. 2305. The large five-petal flower is worked solid in Feather stitch with pink and the center filled with French knots of Yellow B. & A. 2016. The small flowers through-

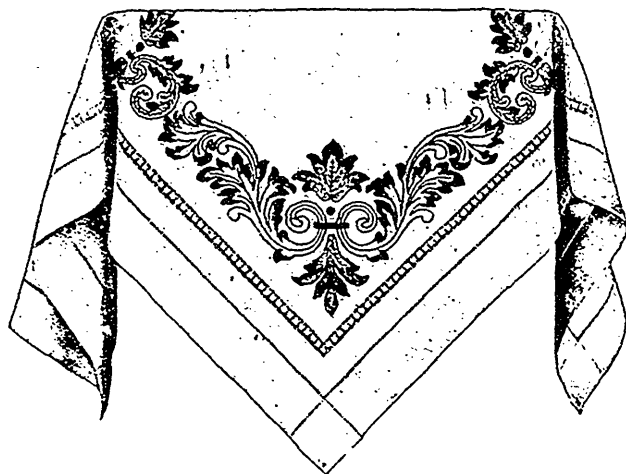
B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.

out the design are worked solid with Light Blue B. & A. 2030a and 2030, filled in center with a French knot in Yellow B. & A. 2016. The foliage is worked B. & A. 2561, 2562, 2563, 2564, the leaves in Long and Short stitch and the stem Outline stitch. Use but one shade in each leaf, making some light and some dark. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2016, 2030a, 2030, 2300, 2301, 2302, 2303, 2304, 2305, 2561, 2562, 2563, 2564, 2280, 2281, 2282, 2283, 2284, etc. Dealers can furnish hemstitched tea cloth of this design in 36 inch size. See note on page 268.

Scroll Tea Cloth Design No. 706 D.

The novel feature of this design is that the border extends around the entire edge. Caspian Floss is used throughout and the design is worked in Outline



SCROLL TEA CLOTH DESIGN No. 706 D.

Long and Short stitch. Brierstair is used in some of the larger flowers. See cut. The shades of Caspian are used, B. & A. 2740, 2741, 2742, 2743. The design is finished with hemstitching and a narrow border drawn work. It is an exceptionally dainty cloth and does not require a great amount of work. (Easy.)

Materials: Caspian Floss, 4 skeins

each B. & A. 2741, 2742; 3 skeins B. & A. 2740; 2 skeins B. & A. 2743. Tea cloth of this design with hemstitched and drawn work border. Dealers can furnish stamped linen of this design in 24, 30, 36, and 45 inch sizes. See note, page 214.

Caution in Washing Art Embroideries.

The greatest care must be exercised in washing art embroideries. There are many "washing compounds," both in powders and in liquids, that are dangerous. Better by far take a bar of "Ivory," or any other pure soap, which you know will be safe to use. Rules for washing are given on page 271.

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

Mountmellick Embroidery.

BY ELNORA SOPHIA EMBSHOFF.

A work that has attracted much attention is the Mountmellick Embroidery, which takes its name from the town of the same name in Ireland. In a convent in that town the work originated, and ever since the people of that vicinity have been noted for the very beautiful specimens of their favorite needlework. To encourage and assist distressed Irish ladies and others by the sale of finished pieces an Industrial Association was formed, and the effects of this organization are still felt in maintaining an interest in Mountmellick Embroidery. In 1885 the Industrial Association presented the Princess of Wales with a beautifully embroidered toilet cover on the occasion of Her Royal Highness's visit to Ireland.

Mountmellick Embroidery is very beautiful and at the same time is strong and durable. The foundation may be white satin jean or any other firm material. Fabrics thin in texture are not suitable, since the embroidery is much raised, and consequently thick and heavy, making a firm foundation absolutely necessary. The work is rich and effective in appearance and when executed with the proper materials will repay one for all the time and labor expended upon it. Although the designs are frequently elaborate, the stitches are comparatively simple, and the work will progress rapidly with a little practice. Silk of a special spin and twist is used. This is called Brainerd & Armstrong's Mountmellick Embroidery Silk. It is made in four sizes, F, FF, G, and H, finest to coarsest in the order named, and is furnished in white, 2002, and Delft blue, 2754, only.

The list of articles for which Mountmellick work is suitable is a long one, but it is particularly adapted to pillow shams, quilts, toilet covers, night dress sachets, comb and brush bags, dressing table mats and pincushions. Bold, handsome designs of flowers, such as passion flowers, sunflowers, lilies, etc., are very ineffective, but the pattern must not be crowded. Give the embroidery plenty of room, so to speak, always remembering that the work is "heavy," and white space is necessary to produce the proper balance so essential to an artistic piece of embroidery.

A finer variety of Mountmellick work is employed for pinafores, aprons, dresses, yokes and panels for ladies' and children's costumes. This is not so heavy and consequently a finer ground material may be used, such as holland, linen, sateen or cashmere. Work of this nature often resembles crewel embroidery, however, and therefore frequently loses its distinctive character, even though Mountmellick stitches are employed.

Many of the stitches used for Mountmellick work are similar to those employed in regular art needlework on linen, but some are quite different and will require special study. Flowers are mostly worked in Satin stitch, highly raised; leaves are sometimes worked in Satin stitch, without padding, but just as frequently they are given the raised effect. Flowers are embellished with French

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

knots and fancy stitches, and the leaves often have a row of French knots the outside and are filled in with the knots and the veins put in in, the Cat, Brier or Seamstress Feather stitch. Berries are represented by clusters of French knots, and the hearts of flowers also need this convenient stitch which call themselves complete.



FIG. 238

The usual finish to Mountmellick pieces is a row of Buttonhole stitch around the outside margin, and the original work usually is completed by a row of knitted fringe, although in this country needleworkers have generally dispensed with this addition as not necessary to the beauty of the work, and oftentimes quite undesirable.

Common Chain Stitch (Fig. 238).—The Chain stitch may be said to be the ordinary Buttonhole stitch carried down a line by its length instead of from left to right, proceeding by its width. The consecutive stitches are started from within the lower end of each preceding loop; a line of link-like loop stitches will thus be formed. This stitch is one that is very frequently used in Mountmellick embroidery. Bring down the needle from the body of the material and draw up silk, hold the silk down under the left hand thumb and insert the needle in nearly the same place it came out but just a thread or two to the right thereof.

FIG. 240.
SNAIL TRAIL
STITCH.

Snail Trail Stitch (Fig. 240).—This is much used for stems and outlining. The knot or loop is made by taking a stitch across the outline, after bringing the needle and silk through at the point farthest from you, from the left side somewhat down and toward the right, throwing the silk around the point of the needle from left to right also. Repeat at regular intervals along the outline.

Cable Stitch (Fig. 241).—This stitch is similar to the common Chain stitch. The consecutive stitches are started from the left, then from the right side, near center of the small stitch, joining the two link-like loop stitches together. This is a very effective stitch for straight lines or veining

FIG. 239
CORDING STITCH.

Cording Stitch (Fig. 239).—Cording stitch is a fancy outlining stitch somewhat resembling Cat, Brier, or Seamstress Feather stitch of regular embroidery, except that it is taken on one side of outline only. It is a buttonhole stitch, and the point of the needle is brought up exactly on the outline each time. If the stitches are taken quite closely together they appear linked somewhat after the manner of the Chain stitch, but when worked farther apart the effect is light and branching.

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

aves. Care must be taken always to pull the silk closely round the top of the needle and to loop it under the point of the needle, as shown by the engraving, before drawing the needle out, otherwise the stitch will not be correctly formed.

Cable Plait Stitch (Fig. 242).—Begin on left hand side of tracing, working from left to right. Bring up needle and silk on one side of tracing line, hold the silk down under left hand thumb and pass the needle from right to left under silk, and draw up till silk held under thumb is brought to a small loop; put point of needle under small loop, raising loop level to tracing

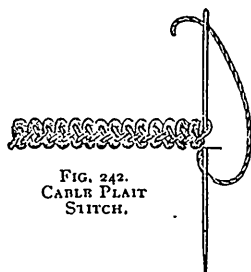


FIG. 242.
CABLE PLAIT
STITCH.

FIG. 243.
CABLE PLAIT AND
OVERCASTING
STITCH.

line, where insert needle, bringing out the point straight below the lower tracing line; release the loop from under thumb and draw it round top of needle, and pass silk thence from left to right under the point of needle and draw through. Every stitch is formed the same way and produces a thick plait. A little practice will render the stitch quite easy of accomplishment, but as a small knot is formed in the silk by the process of working it is almost impossible to undo when once the stitch is drawn in position, and therefore, great attention must be paid to the twisting of the silk rightly round the needle and to keeping the stitches the same width apart.



FIG. 244. FIG. 245.
CORAL STITCH.

Cable Plait and Overcasting Stitch (Fig. 243).—This is a pretty combination of the Cable Plait stitch and the Wide Overcast stitch. The Cable Plait stitch is worked first, then one stitch of the overcasting is added to each stitch of the plait as seen in Fig. 242. This stitch and the Cable Plait stitch are very effectively used for outlining stems and bold conventional designs.

Coral Stitch (Fig. 244 and 245).—An alternate Buttonhole loop, made first on the right and then on the left hand side. The loops may be alternated singly or in pairs, or in threes or fours, as desired. Great care must be exercised to see that the stitches are regularly placed, and to assist the novice it is suggested that two perpendicular lines be drawn one quarter of an inch apart to insure evenness in the width of the stitches. Do not draw the silk too tightly.



FIG. 247.
DOUBLE
BULLION
STITCH.

Single Seamstress Feather Stitch (Fig. 246).—A stitch effectively used in Mountmellick work for the veining of leaves and for open tracery. An alternate slanting stitch or buttonhole loop, first to the right, then to the left, making stitches closely and almost to the center. It is similar to the Brier or Coral stitch. It must be worked evenly to be effective.

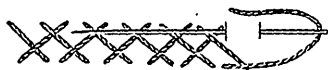
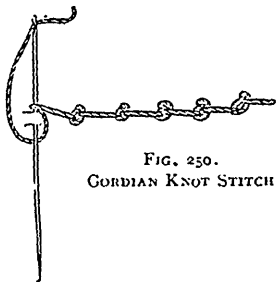


FIG. 248. HERRINGBONE STITCH.

Double Bullion Stitch (Fig. 247).—Made by twisting the thread on the needle. When a coil is so formed the needle and silk are drawn through it; it is then placed on the surface and the needle sent down through the ground material to fasten it. This is a stitch very much used in the Mountmellick to represent the ears of wheat, corn, or barley, and for the filling of leaves. It is sometimes called the "Roll Picot" stitch.

FIG. 250.
GORDIAN KNOT STITCH

Herringbone Stitch (Fig. 248).—A short stitch taken from right to left, and as it proceeds the thread is drawn to the right and the work carried in this direction. It is essentially a Chain stitch and is frequently used for flannel work to keep the hem down flat without making a double fold in the material. Applied to embroidery it is used as an ornamental stitch, and when well done is very regular enough to pucker the material, and in making curves see that the stitches vary to conform to the shape of curves.

Wheat Ear Stitch (Fig. 249).—Wheat ear stitch

FIG. 252. FILLING-IN
BACK STITCH.

is a combination of Chain stitch and Point Natte. A single stitch of the chain is made, then the slanting stitch to the right and left, then another chain, and so proceed. makes a very effective outline, is quite ornamental, and very useful for grasses and sprays. Three guide or tracing

lines a quarter of an inch apart will help the beginner.

Gordian Knot Stitch (Fig. 250).—This new stitch resembles the well known Snail Trail stitch. Bring up the needle and silk; hold the silk for an instant under left hand thumb, pass the needle from right to left; with a gentle movement of the thumb push the silk upwards under the point of needle; turn all the silk upwards, reverse the position of the needle from left to right, and insert it horizontally to take up a thread or several of the material in the

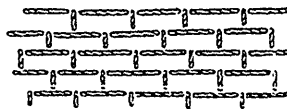
FIG. 251. CABLE AND
HERRINGBONE STITCH.

FIG. 253. BRICK STITCH.

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

sed in ce where the knot is to be formed, at a distance of one eighth of an inch where
 altern silk was brought out ; turn the silk downwards under the point of needle and
 st to w carefully through.

ches *Cable and Herringbone Stitch* (Fig. 251).—This engraving shows a combina.
 s simu of the Cable and Herringbone stitches. It is pretty for edges
 must ove the buttonholing or for straight lines in conventional designs.

Filling-In Back Stitch (Fig. 252).—This stitch is so called
 on cause each stitch is taken backwards into the material beyond
 here the silk was last drawn through, and the needle therefore
 sees along the back of the work and is brought up about as
 own in Fig. 252. It is practically the Seed stitch of regular
 edlework.



FIG. 255.



FIG. 256.



FIG. 257.

itch make the Plait stitch (shown in Fig. 243), then repeat, making the button-
 hole loop to the right, then to the left.

Brick Stitch (Fig. 253).—The first row of stitches is made with a running stitch of equal length above and below, after which it is gone over a second time in the same manner, but with the stitches alternating with the first, to form a continuous line. The second and all succeeding rows are made in the same manner, but all at equal distances apart. The brick effect is given by connecting the rows of stitches by a Cross stitch laid at right angles to the rows. These Cross stitches connect every second stitch of the first two rows, and the alternate stitches of the next rows. See Fig. 253.

Thorn Stitch (Fig. 254).—This is a combination of the Coral and Braid Plait stitch. An alternate buttonhole loop, first to the right, then to the left. In center of left



FIG. 254.
THORN STITCH.

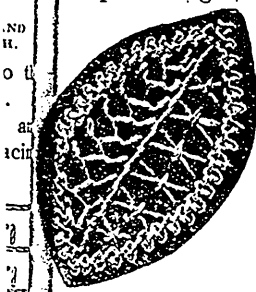


FIG. 258.



FIG. 259.



FIG. 260.

Buttonholing and French Knots (Fig. 255), also Saw Tooth Buttonholing (Fig. 256), and Cross Point Buttonholing (Fig. 257) are very effective edges for the Mountmellick work.

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

Six different styles of leaves used in the Mountmellick embroidery are shown by Figs. 258, 259, 260, 261, 262, 263. A little study will enable anyone to know what stitches were used in making them.

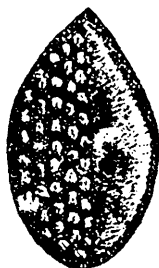


FIG. 261.



FIG. 262.



FIG. 263.

Size of Needle to Use : B. & A. Mountmellick Embroidery Silk is made in four sizes, as follows : FF, F, G, and H. One must be careful not to use too small a needle for this work. A No. 7 Lightning Needle should be selected for size FF Silk, a No. 6 for size F Silk, a No. 5 for size G, and a No. 4 for size H.

The Proper Needles for Embroidery.

BY AN EXPERT NEEDLEWORKER.

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long eyed or "Lightning needle," and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of B. & A. Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth.* For ready stamping linens use No. 8 or No. 9; for heavier linens use No. 8; and for butchers' line or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavy work in two-threads of Filo Silk.

Caspian Floss and Etching Silk require a No. 8 needle, and for Roman Filo 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. By following the above instructions there will be no excuse for unsatisfactory working of your silk, provided, of course, you buy a good brand of established reputation. Another point to bear in mind is the necessity of taking ordinary care in laundering your finished embroidered linens. Always use a pure soap—like the "Ivory," for instance—and plenty of clean water. Instructions will be found elsewhere in this number for this part of the work.

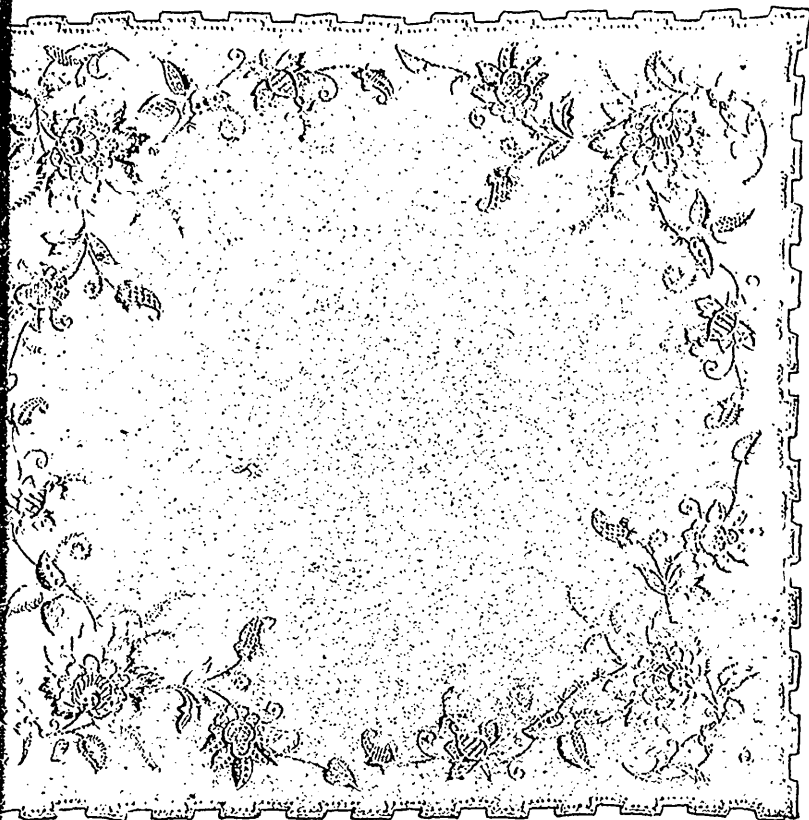
* If you cannot buy the needles you want in your city, send 10 cents in stamps to us, and we will send you 3 needles each of Lightning needles of sizes 7, 8, 9; or by the paper of 25 needles, any size, 10 cents in stamps, 6 papers for 50 cents. Other sizes can be had at the same price.

† Chenille needles for use with Rope Silk may be had by addressing the publishers of CORTICELLI HOME NEEDLEWORK MAGAZINE and enclosing stamp at the rate of 5 cents for each 3 needles wanted.

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

Mountmellick Centerpiece Design No. 15540.

This is one of the handsomest specimens of Mountmellick embroidery which has been shown. The background is white linen against which the beautiful color of B. & A. Mountmellick Embroidery Silk shows to the best possible advantage. A great variety of stitches may be used, including any of those given on previous pages, and abundant opportunity is given for original work.



MOUNTMELICK CENTERPIECE DESIGN NO. 15540.

The border is unique in being turreted. It is worked in Buttonhole stitch with B. & A. Mountmellick Embroidery Silk, size F. A row of French knots is placed directly inside. Fig. 265 shows a section of this border. The conventional flower sprays are repeated in each corner of the centerpiece. Fig. 264 shows the large center flower. Quite a variety of stitches are used. These are

EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

all shown and fully described on pages 310, 311, 312, and 313, and need but referred to. Common Chain, Cable Plait, and Outline stitch are used for stems. Long and Short, Cable Plait, Bullion, and Satin stitch are shown in the flow

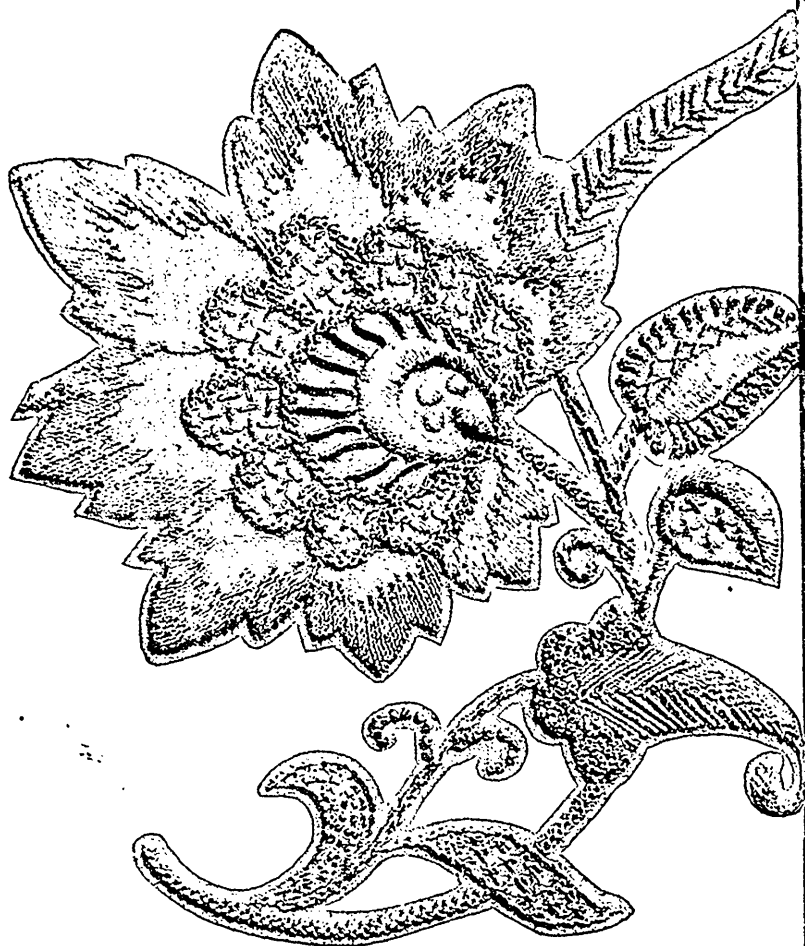


FIG. 264. DETAIL OF MOUNTMELICK CENTERPIECE DESIGN NO. 15547.

The leaves are filled with various fancy stitches. They may be worked as shown by Fig. 264, or any of the leaves shown on pages 313 and 314 may be used. These are, however, only suggestions, for as the work progresses different combinations of stitches will present themselves. Single Seamstress Feather stitch

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

is very effective when used for sprays Fig. 266 shows another section of the corner design actual size. This spray shows flower and leaf forms, com-

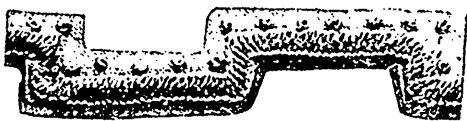


FIG. 265.

binning a number of fancy stitches. A study of Mountmellick embroidery shows that while the leaf forms can be made in endless ways, one half the leaf is generally worked solid, either in Satin stitch or filled with French knots. As white is used throughout the design, there is no attention given to shading, but the richness of the embroidery is dependent on the various sizes of silk which are used. For Chain, Cording, Cable, Cable Plait, Wheat Ear, Feather, Loop, Back, and Snail Trail, use size F, the finest silk. For Bullion and Satin use size FF, and for veining and couching, size G.

Figs. 267 and 268 show a leaf and bud which appear in this spray, and Fig. 269 another flower form. As these are all produced actual size the stitches may be very easily followed.

To those to whom Mountmellick embroidery is somewhat of a novelty we would suggest that they first practice making the various stitches shown on pages

FIG. 266.

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

310, 311, 312, 313, 314, before commencing a design as elaborate as this one. Cable Plait stitch especially requires attention, otherwise the worker will have endless trouble. In this work, as in any other, practice makes perfect. If preferred,



FIG. 269.

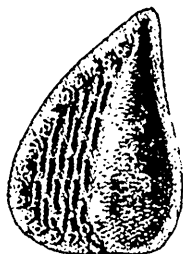


FIG. 267.

instead of working the design in White, Delft Blue 2754 may be used. Worked in this color Center-piece No. 15540 will

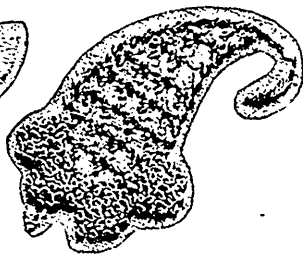


FIG. 268.

prove a decided acquisition to a room furnished in Delft. The sprays shown in the design may also be used to decorate the ends of a dresser scarf or the corners of a table cover. It may, indeed, be adapted to a variety of uses. (Difficult.)

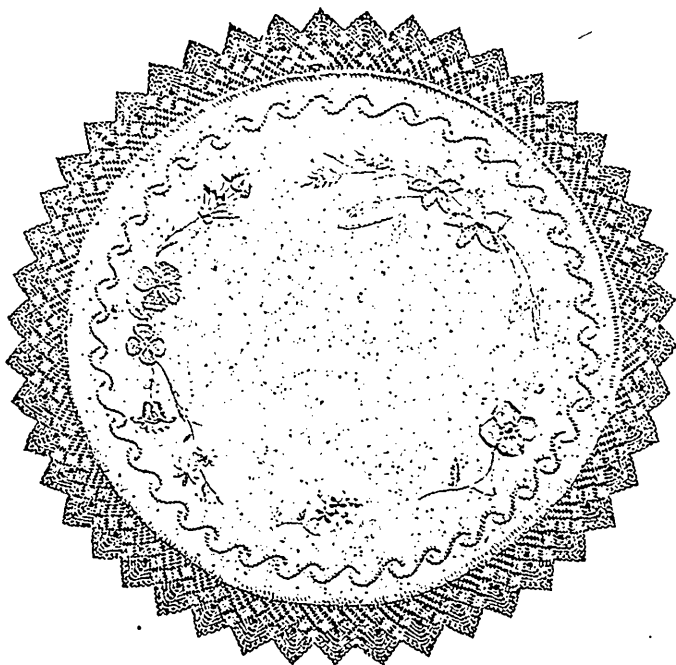
Materials: B. & A. Mountmellick Embroidery Silk, 36 skeins size F, 12 skeins size FF, 6 skeins size G. Dealers can furnish stamped linen of this design in 27 inch size. See note, page 268.

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

Mountmellick Centerpiece Design No. 1398.

BY ELNORA SOPHIA EMBSHOFF.

This is a most beautiful example of Mountmellick embroidery in silk. White linen, measuring 22 inches in diameter, is selected for the ground material, and the edge of the piece is finished with Torchon or handmade pillow lace, headed with a row of indented Buttonhole stitch, in B. & A. Mountmellick Embroidery Silk, size F. The scroll border just inside is worked in Cable Plait stitch with size H. See Fig. 242, page 311. The sprays of flowers are carelessly arranged just inside this border. One interesting feature in Mountmellick embroidery is that each



MOUNTMELICK CENTERPIECE DESIGN No. 1398.

flower and leaf may be worked in a different manner, so that all the various stitches properly belonging to Mountmellick embroidery may be used in one piece.

The flower spray on the right of this design is shown by Fig. 270 actual size. We may call this a conventional wild rose. The turnover edges of the petals are worked in Satin stitch with B. & A. Mountmellick Embroidery Silk, size FF. Fill in the body of the petals with Honeycomb stitch, in size FF. The raised dots in center are worked in Satin stitch with the same size. Use size F in

INSIST UPON HAVING YOUR SILK IN HOLDERS.

working the rest of this spray, working the stem in Outline stitch, the leaves in Long and Short, and the tendrils in Brier stitch. Notice that the stitches used in this spray are common embroidery stitches. Fig. 271 shows the center flowers in the spray directly

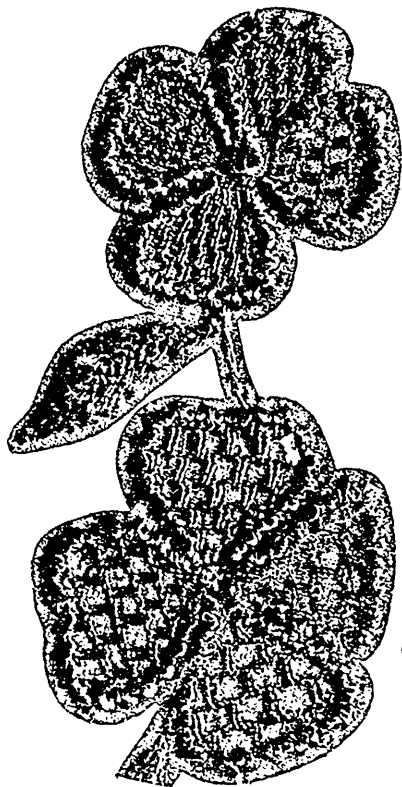


FIG. 271.

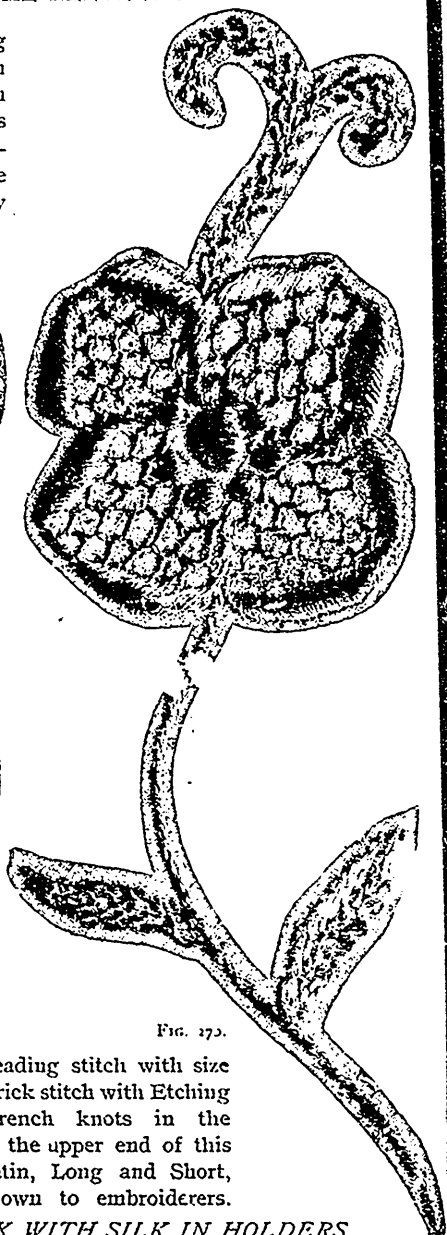


FIG. 272.

opposite. The edges are worked in Beading stitch with size G, and the body of the petals filled in Brick stitch with Etching Silk. Size G is used for the French knots in the centers. Fig. 272 shows the flower at the upper end of this spray. It is worked in raised Satin, Long and Short, and Outline stitches, all well known to embroiderers.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

Use Mountmellick Embroidery Silk, size F, and work the French knots with the same. The upper edge of the petals of the tulip shaped flower is worked in Long and Short Buttonhole stitch with size FF, and the sides in Cording stitch with size H. This size is also used for French



FIG. 272.

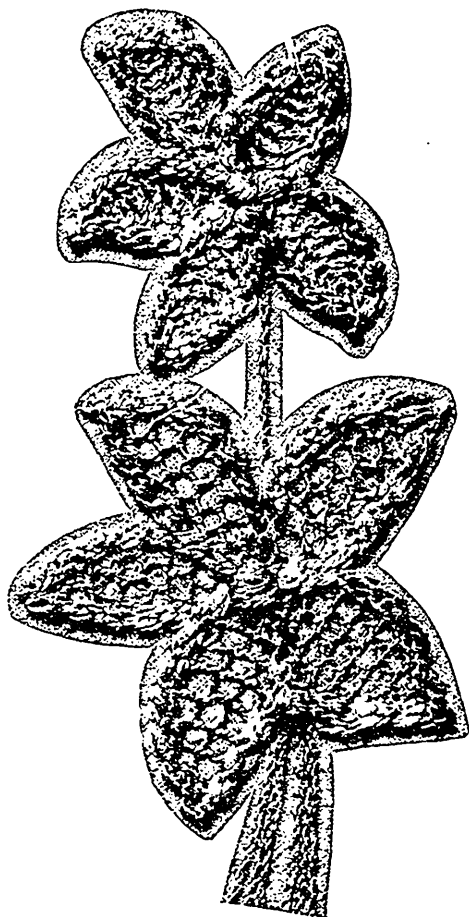


FIG. 274.

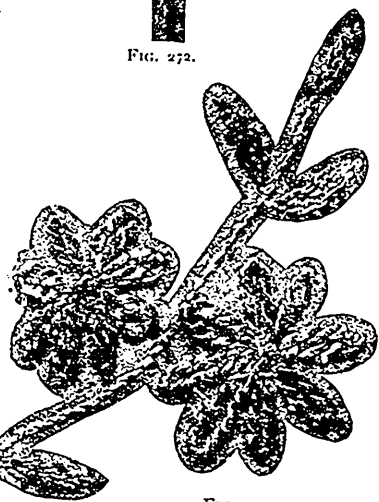


FIG. 273.

knots and for outlining. The daisies at the lower end of this spray are shown in Fig. 273. The petals are worked in Loop stitch with size H, and the centers solid with the same. The stems and tendrils in this spray are worked in Outline

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

stitch, with size F; the small leaves in Feather stitch, and the large ones in Outline and Darning stitch. The spray at the top shows five-petal flowers and sprays of wheat. The flowers are shown by Fig. 274. Outline the edges in Cable stitch with size G. The body of the petals are then filled in with Honeycomb stitch, with size FF. Work the centers in Satin stitch. Size FF is also used for the wheat leaves which are worked in Outline stitch. The stitch used in the wheat heads is known as the Bird's Eye. For this use size H. Outline the stems with FF. Fig. 275 shows the

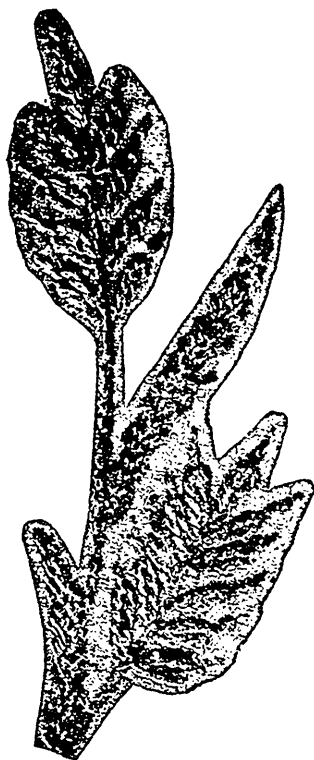


FIG. 275.

wheat heads. The spray of forget-me-nots is shown by Fig. 276. The flowers are worked in raised Satin stitch with size FF. Size I is used for stems and leaves, which are worked in Outline and Feather stitch respectively. The embroidery completed, press carefully and cut out around the edge. Securely fasten the lace along the under side of the button-hole edge, giving sufficient fullness so it will not draw.

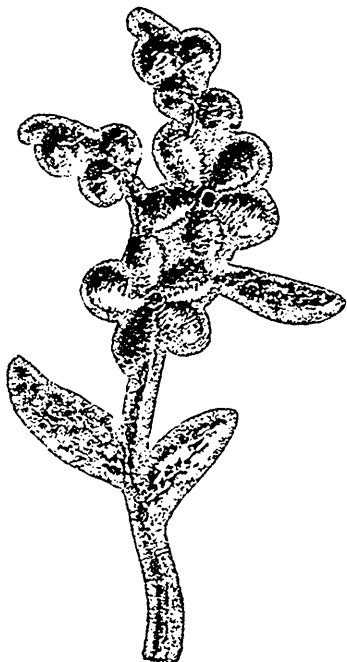


FIG. 276.

A little study of the different stitches shown on pages 310, 311, 312, 313, and 314 will enable one to display one's ingenuity in combining them in the conventional forms of this centerpiece, in which case the exact arrangement here given need not be followed. Any fancy stitches may be substituted at the pleasure of the worker; in fact, this is one of the chief charms of Mountmellick work. (Somewhat difficult.)

Materials: B & A Mountmellick Embroidery Silk, 5 skeins each F and H, 4 skeins G, 3 skeins FF. Etching Silk, 1 skein B. & A. 2002. 3 yards Lace. Dealers can furnish stamped linen of this design in 22 inch size. See note, page 268.

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



DRAGON.
COLORED PLATE VII.

Dragon Decorative Panel.

COLORED PLATE VII.

By MRS. F. A. WURZBURG.

A novice in the art of embroidery will probably hesitate before attempting a sofa pillow as elaborate as the one in illustration. Most people become so fascinated with embroidery in the beginning that they hurry on from one piece to another, evidently taking more pleasure in the quantity than in the quality of the work they produce. But a person who has embroidered for several years learns to appreciate the fact that one really fine piece is worth more than a dozen ordinary ones. There are a great many women doing embroidery to-day, who have perfected their workmanship, cultivated a love and appreciation for the truly beautiful, and become as skillful artists with silks as others have with oils and water colors, and yet we find these women are for the most part making flowers—roses, lilies, pansies, violets, daisies, and back to roses and through the list again. There are many fields for embroidery that have only been slightly touched upon; for instance the French women are making landscapes of silks, and quaint and beautiful they are too. It was with a longing to get away from the commonplace, into something allowing more freedom of imagination and originality of color, that I designed and executed the dragon piece, of which Colored Plate VII is a copy.

Before going into detail as to the working of the piece I wish to make a few remarks about dragons in general, which I believe will be of interest to the reader. The Japanese dragon (Riyo) is perhaps the most familiar in art. It was doubtless derived in very early times from the Chinese. With one exception the dragons of the two nations are alike. In the imperial rendering the Chinese dragon has five claws while the Japanese has only three. The body is long and snake-like, covered with scales and adorned with rows of spikes along the back. It has four scaly, muscular legs, with three or five claws also decorated with spikes. The head was taken originally from the serpent, but it has been added to until it is altogether fearful and monstrous. Around both jaws and the eyebrows are rows of spikes. Two long forked horns start from the skull and extend backwards. Long tentacles or *antennæ* grow from the sides of the nose. The jaws are full of pointed teeth and wicked looking tusks.

Contrary to one's expectation that such a monster would be used to symbolize the devil, it does not appear to be the Japanese view. It is held in high esteem and is supposed to exert a good influence over national events connected with the emperor and heroes. On the weapons, furniture, and hangings of the emperor it usually is represented as holding a pearl or round jewel in the right claw. It is supposed to dwell mostly in the depths of the sea, but is sometimes represented as belonging to the regions above the earth, hence most of them are without wings, and a few have them. The body is covered with green scales and decorated with a triple row of brown spikes.

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

Instructions for Embroidering.

The scales are made of three rows of stitches in each scale, the first row being made with a double thread of Filo Silk, which sets it up a little, making it look as if it overlapped the ones back of and adjoining it, which are of one thread. The spikes are of three rows of brown stitches and are made in the same manner, and changing from dark to light with the green.

The scales immediately back of the head are of B. & A. 2833, 2834, 2835. Use 2833 on the upper edge and 2835 at the base of the scale.

Shade lighter as you proceed up the back. At the turn of the body work very light and tip with Pink B. & A. 2470, Lavender 2521, and Blue 2030, to give the metallic luster often seen in reptiles. Back of the turn in the body begin with the dark again and shade to light, placing the intermediate shades on the part under which the tail passes. Then shade from light to dark where it passes under. The browns used in the spikes in the sides of the body are 2120, 2121, 2122, 2123, 2124.

The wings are made of green, brown, red, and purple, Kensington stitch. The first row of green on each section of the wings is made of two threads, the remaining rows of one.

Begin with Green 2830 and work from one extremity of the wing to the other. The second row of stitches is of 2831, the third of 2120, the fourth of 2121, the fifth 2573, the sixth 2574, the seventh 2795, the eighth 2796. The eight rows of stitches complete the under pair of wings. The smaller, upper, and overlapping pair are made in the same manner. To finish the wings etch with a double thread of Purple 275, radiating lines from the body to the pointed extremities of the wings. This gives them a bat-like effect commonly represented as belonging to dragons and other imaginary reptiles.

As the scales approach the tail they diminish in size and fade into a medium Green 2832; then to 2831, and, where the tail spreads, into 2830; then on each side into Pink 2571, 2572, 2573, 2574, and finally into Red 2533, and Purple 2795 on the tips.

The legs are of green. Begin next, the body, with 2834, and shade through 2833, 2832, 2831. Make one row of stitches of each shade. This should bring you to the claws. Shade them from 2831 to 2833, having the dark shade on the outside edge. Outline the claws with an even stitch about one eighth inch deep all around with 2573. The nails on the claws should be heavily filled and worked over with a Satin stitch of ivory White 2004.

In making the head begin with the horns, the general effect of which is pink. Make two rows of Etching stitches (Kensington) each of 2150a, 2150, 2150b. At the base work in Brown 2122 and 2124 to finish. Then etch a shade of Purple 2792 from top to bottom on the under side of shadow.

The nose between the nostrils and the eyes should be worked in green. Begin with 2832 on the left hand upper edge, and work nearly horizontally

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

across and down on the right side with 2833, 2834. Finish with 2565 for shadow effect.

The top of the head between the eyebrows and the horns is also of Green 2833, on the side farthest from the center. The stitch should be quite horizontal to give a flat-headed serpent effect, but inclining just enough towards the center to make the dent (the eyes) noticeable. Work between the eyes a band of Brown 2124, wide at the nose and tapering off into a small line between the horns. The ear is of Pink 2150, shaded at the base with Brown 2122, 2123. The side of the head between the mouth and the spikes adjoining the ear is of irregular alternate bands of Brown 2124 and Green 2565.

The projecting eyebrows are of Pink 2150 for the upper row of stitches, 2150a next, and 2123 and 2124 immediately over the eye. The stitch from the outside upper edge should slant diagonally toward the nose. The eyeballs are White 2002, shaded with dull Blue 2750; the pupil black, with a high light of white. The eyeballs are to be etched all around with Brown 2124. The tentacles are in Green 2830, 2831, and 2832, worked in Satin stitch, with the darkest shade on the end. The teeth are heavily filled and worked cross ways with Satin stitch, White 2004. The tongue is of two shades of Red, 2533 in front, 2066 farther back; the back part is in shadow and is made of Brown 2124, and shaded with a few stitches of black.

The front part of the lower jaw is of four shades of Brown, 2121 at the top, nearest the teeth; then 2122, 2123, and 2124 to finish. Both of these last with vertical stitches.

The openings of the nostrils are of Brown 2124 and Black 2000, surrounded by dull Brown 2120, the stitch following the curve of the nostril. The space between the nostrils is filled with horizontal stitches of Golden Brown 2161 on the upper edge, 2163 in the central part, and 2165 at the base. The space between the nostrils and the upper teeth is filled with shades of Brown 2122 on the left, 2123 in the center, and 2124 on the right. The stitch is practically horizontal but conforms a little to the shape of the lip.

Materials: Filo Silk, 4 skeins each B. & A. 2796, 2123, 2124, 2833, 2834, 2835, 2120, 2121, 2122, 2574, 2533, 2830, 2831, 2832; 2 skeins each B. & A. 2795, 2573, 2833; 1 skein each B. & A. 2565, 2792, 2030, 2150a, 2150, 2150b, 2066, 2470, 2000, 2002, 2004, 2571, 2572, 2161, 2163, 2165, 2521, 2750.

This dragon is a decorative piece and may be framed and hung, or arranged as a panel, a screen, a sofa cushion, or for any other purpose desired. Stamped on satin for framing and for screens, 22 x 22 inches. For pillows 22 x 44 inches for front and back. This design can also be furnished by dealers, stamped on best quality Bulgarian Linen, in above sizes. See note, page 268.

EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

General Rules for Round End Purses.

Seven Point Star Pattern.

To make a round end purse, consult the diagrams, which show how the work begins, with various stages of its progress up to the point where the star pattern is complete. Where the star has seven points, the work is done as follows, viz.: String all the beads on the silk and commence at bottom of purse working upward, leaving an end (*A*, Fig. 277) hanging, with which to sew on the ornament or on which to string beads with which to make a tassel. Make a chain of 4 stitches and join, forming a circle (see Fig. 277), into which do 7 s.c.

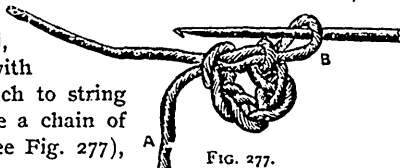


FIG. 277.

NOTE.—From this point on, the stitches are all done on *one* vein of the chain, and that one the outside or farthest from the worker. This is *important*, as if the hook is passed through both veins, the stitches will be oblique and the figures all incline to the left hand.

This forms a foundation of seven stitches (see Fig. 278), on which are built the seven divisions of the star pattern, with beads as follows, viz. —

1st round—In the first stitch do 1 s.c. with bead and 1 s.c. without bead (in the order named), slipping the bead down close to the hook *B*, as shown at a more advanced stage of the work

(see Fig. 282), where, after the thread is drawn once through the stitch, the bead has been pushed up with the second finger of the right hand, drawing through the two loops on the needle, repeating seven times. This leaves two stitches in each division, or fourteen in all. In the next nine rounds the work is increased in width in the same manner as in the first round, by doing one s.c. with bead and 1 s.c. without bead (in the order named) in the last stitch of each division throughout every round. In all other stitches do only 1 s.c. with bead. This increases the width by seven stitches in every round. At the end of the tenth round there are 77 stitches, 70 with beads and 7 without; and the appearance of the work is indicated by Fig. 279, showing the last stitch of the tenth round resting on hook *B*.

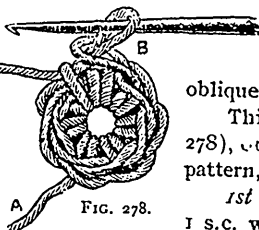


FIG. 278.

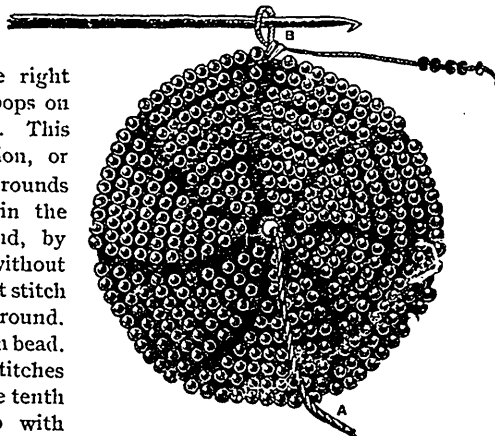


FIG. 279.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Make no further increase in width until the completion of the star pattern, which is continued as follows, viz :—

11th round—In the first and eleventh stitches of every division do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

12th round—In the first, second, and eleventh stitches of every division do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

13th round—In the first, second, third, and eleventh stitches of every division do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

14th round—In the first, second, third, fourth, and eleventh stitches of every division do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

15th round—In the first, second, third, fourth, fifth, and eleventh stitches of every division do one s.c. without beads. In all other stitches do 1 s.c. with beads.

16th round—In the first, second, third, fourth, fifth, sixth, and eleventh stitches of every division do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

17th round—In the first, second, third, fourth, fifth, sixth, seventh, and eleventh stitches of every division do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

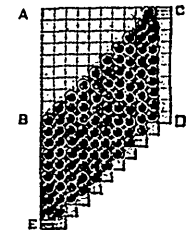


FIG. 281.

18th round—In the first, second, third, fourth, fifth, sixth, seventh, eighth, and eleventh stitches of every division do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

19th round—In the first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, and eleventh stitches do 1 s.c. without beads. In all other stitches do 1 s.c. with beads.

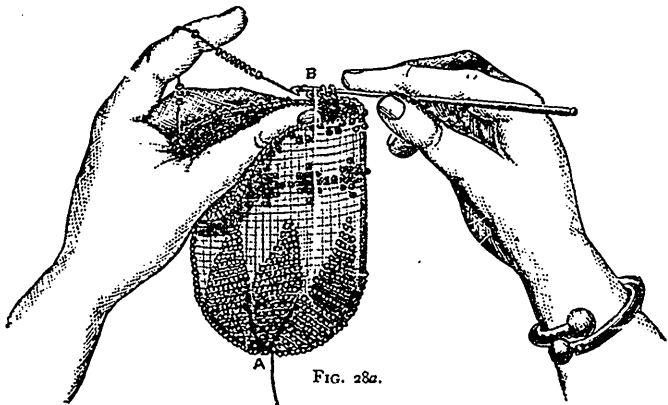


FIG. 282.

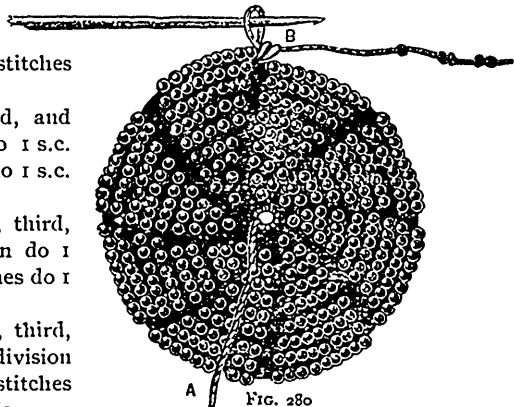


FIG. 280.

of one division of the star on completion of this round. Placing seven of these side by side, and bringing together the line *AB* of the first division and the line *CD* of the seventh division, at the same time bringing to a common center the seven points *E*, the principle of forming the star as described above is easily seen.

Eight Point Star Pattern.

For the formation of the eight-pointed star the above instructions apply, substituting for the seven stitches into the circle (Fig. 277) first made, eight stitches. After working into each of these eight stitches, one with and one without beads, there will be at the completion of the round, sixteen stitches upon which the eight points are to be formed in the same manner as for the Seven Point Pattern. See Fig. 280. The widest point of this star will have 88 stitches, 80 with and 8 without beads (one plain stitch between each division of 10 beads), and after working two plain rounds the number may be increased or taken from according to requirements of design to be followed.

Stringing the Beads.

Beginners will be glad to know that No. 8 steel beads can be easily strung with a slender needle, with oval eye, large enough to carry Corticelli Purse Twist. The beads should be slid off from the original strings five or six at a time, and held between the thumb and the first finger, while the needle is pushed through, repeating until the whole number is obtained. This enables the worker to reject the poor beads, if any are noticed. Another plan is to rub beeswax on the end of silk and the end of cotton on which the beads come, lapping the two ends several inches and rubbing them together as one thread. It is then possible to slide the whole number from one string to another. Glass beads are more difficult to string with a needle, and a good plan is to use the wax for them. Another device is to rub a little dissolved gum arabic or common mucilage on the end of the Purse Twist, rubbing this down to a point nicely, thus forming a stiff end when dried, and serving better than a needle for sliding through a small bead. Beads may also be quickly strung by simply rubbing a little castile soap on the end of the silk to make a point.

In making fringe from beads, it is quite essential to use a needle and in case the Purse Twist cannot be passed through the eye of a needle which will go through small beads, then a finer silk can be used for a fringe. Corticelli Button-hole Twist, size D, will be strong enough, and it can be had in colors to match the purses. However with No. 8 steel beads there will be no trouble in using the Purse Silk for all the work.

Crocheted Silk Chatelaine Bag No. 7.

By E. & P. VERGES

The unique shape is the characteristic feature of this charming novelty. The length of the bag from top of clasp to edge of fringe is eight inches, and the length over all just twelve inches. The clasp top, chain and hook is of oxidized silver, the top measuring four and one half inches at the hinge. One of these clasp tops of similar design can be found at almost any city store, and will cost about \$1.75. If ordered forwarded by mail 10 cents extra should be added.

Begin with a chain of 19 stitches and work single crochet on both sides of same as described on page 52 in January 1900 issue of CORTICELLI HOME NEEDLEWORK.

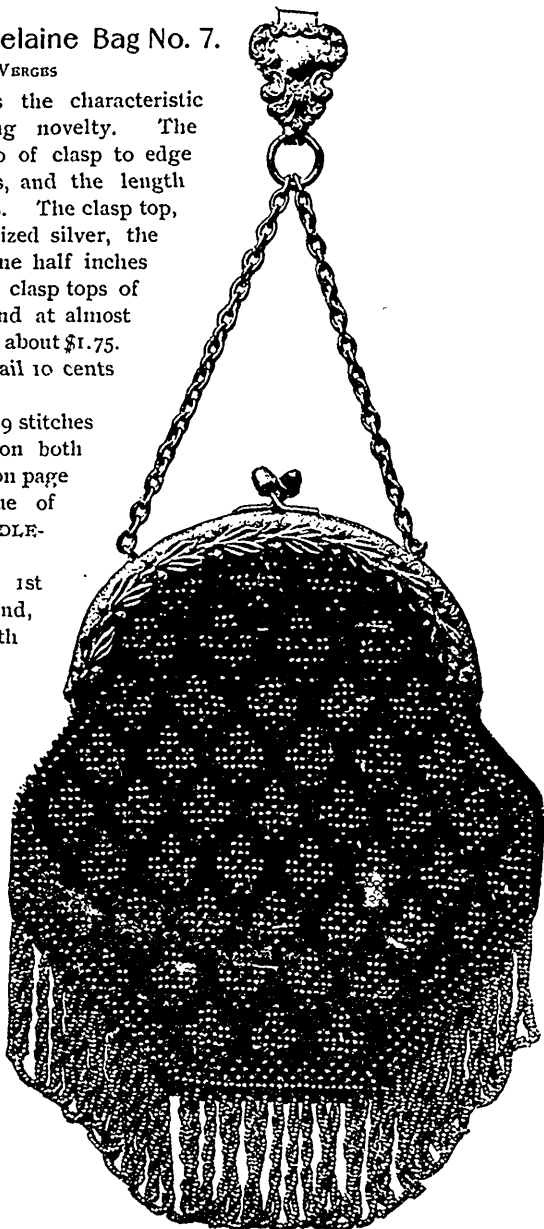
1st round—1 s.c. in 1st stitch, 1 s.c. and 1 b. in 2nd, 17b., 1 b. and 1 s.c. in 20th s. Repeat once.

2d round—1 s.c. in 1st, 1 s.c. and 1 b. in 2d, 1 b., 15 times "1 s.c., 1 b.," 1 b. and 1 s.c. in next. Repeat once.

3d round—1 s.c. in 1st, 1 s.c. and 1 b. in 2d, 1 b., 16 times "1 s.c., 1 b.," 1 b. and 1 s.c. in next. Repeat once.

4th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 s.c., 1 b., 3 times "3 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 1 b.," 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

5th round—1 s.c., 1 s.c. and 1 b. in next, 1 b., 1 s.c., 1 b., 5 s.c., 1 b., 2 times "9 s.c., 1 b.," 5 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.



CROCHETED SILK BEADED CHATELAIN BAG No. 7.

6th round—1 s.c., 1 s.c. and 1 b. in next, 1 b., 1 s.c., 1 b., 4 s.c., 5 b., 2 times "5 s.c., 5 b.," 4 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

7th round—1 s.c., 1 s.c. and 1 b. in next, 1 b., 1 s.c., 2 b., 3 s.c., 3 times "3 b., 1 s.c., 3 b., 3 s.c.," 2 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

8th round—1 s.c., 1 s.c. and 1 b. in next, 1 b., 1 s.c., 3 b., 3 s.c., 3 times "2 b., 1 s.c., 1 b., 1 s.c., 2 b., 3 s.c.," 3 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

9th round—1 s.c., 1 s.c. and 1 b. in next, 1 b., 1 s.c., 2 b. 7 s.c., 3 times "3 b., 7 s.c.," 2 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

10th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 3 b., 4 times "7 s.c., 3 b.," 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

11th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 1 b., 1 s.c., 1 b., 4 times "3 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 1 b.," 1 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

12th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 1 b., 7 s.c., 1 b., 3 times "9 s.c., 1 b.," 7 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

13th round—1 s.c. in 1st, 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 2 b., 4 times "5 s.c., 5 b.," 5 s.c., 2 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

14th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 4 b., 3 s.c., 4 times "3 b., 1 s.c., 3 b., 3 s.c., 4 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

15th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c. 2 b., 1 s.c., 2 b., 3 s.c., 4 times "2 b., 1 s.c., 1 b., 1 s.c., 2 b., 3 s.c.," 2 b., 1 s.c., 2 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next stitch. Repeat once.

16th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 4 b., 7 s.c., 4 times "3 b., 7 s.c.," 4 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

17th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 1 b., 1 s.c., 3 b., 5 times "7 s.c., 3 b.," 1 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

18th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 1 b., 3 s.c., 1 b., 5 times "3 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 1 b.," 3 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

19th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 1 b., 6 times "9 s.c., 1 b.," 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

20th round—1 s.c. 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 4 b., 5 s.c., 5 times "5 b., 5 s.c.," 4 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

21st round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 2 b., 1 s.c., 3 b., 3 s.c., 5 times "3 b., 1 s.c., 3 b., 3 s.c.," 3 b., 1 s.c., 2 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

22nd round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 2 b., 1 s.c., 1 b., 1 s.c., 2 b., 3 s.c., 5 times "2 b., 1 s.c., 1 b., 1 s.c., 2 b., 3 s.c.," 2 b., 1 s.c., 1 b., 1 s.c., 2 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.

23d round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 1 b., 2 s.c., 3 b., 6 times "7 s.c., 3 b.," 2 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

24th round—1 s.c., 1 s.c. and 1 b. in 2d, 1 b., 1 s.c., 1 b., 3 s.c., 3 b., 6 times "7 s.c., 3 b.," 3 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in next. Repeat once.

25th round—1 s.c., 2 b., 5 s.c., 1 b., 6 times "3 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 1 b.," 5 s.c., 2 b., 1 s.c. Repeat once.

26th round—2 s.c., 1 b., 1 s.c., 7 times "1 b., 9 s.c." 1 b., 1 s.c., 1 b., 1 s.c. Repeat once.

27th round—2 s.c., 2 b., 1 s.c., 2 b., 6 times "5 s.c., 5 b.," 5 s.c., 2 b., 1 s.c., 2 b., 1 s.c. Repeat once.

28th round—2 s.c., 1 b., 1 s.c., 4 b., 3 s.c., 6 times "3 b., 1 s.c., 3 b., 3 s.c.," 4 b., 1 s.c., 1 b., 1 s.c. Repeat once.

29th round—2 s.c., 2 b., 2 s.c., 2 b., 3 s.c., 6 times "2 b., 1 s.c., 1 b., 1 s.c., 2 b., 3 s.c.," 2 b., 2 s.c., 2 b., 1 s.c. Repeat once.

30th round—2 s.c., 1 b., 1 s.c., 2 b., 7 s.c., 6 times "3 b., 7 s.c.," 2 b., 1 s.c., 1 b., 1 s.c. Repeat once.

31st round—2 s.c., 2 b., 1 s.c., 1 b., 6 times "7 s.c., 3 b.," 7 s.c., 1 b., 1 s.c., 2 b., 1 s.c. Repeat once.

32d round—2 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 1 b., 1 s.c., 1 b., 6 times "3 s.c., 1 b., 3 s.c., 1 b., 1 s.c., 1 b.," 3 s.c., 1 b., 1 s.c., 1 b., 1 s.c. Repeat once.

33d round—2 s.c., 2 b., 5 s.c., 1 b., 6 times "9 s.c., 1 b.," 5 s.c., 2 b., 1 s.c. Repeat once.

34th round—2 s.c., 1 b., 1 s.c., 1 b., 2 s.c., 5 b., 6 times "5 s.c., 5 b.," 2 s.c., 1 b., 1 s.c., 1 b., 1 s.c. Repeat once.

35th round—2 s.c., 2 b., 2 s.c., 3 b., 1 s.c., 3 b., 6 times "3 s.c., 3 b., 1 s.c., 3 b.," 2 s.c., 2 b., 1 s.c. Repeat once.

36th round—2 s.c., 1 b., 1 s.c., 1 b., 1 s.c., 2 b., 1 s.c., 1 b., 1 s.c., 2 b., 6 times "3 s.c., 2 b., 1 s.c., 1 b., 1 s.c., 2 b.," 1 s.c., 1 b., 1 s.c., 1 b., 1 s.c. Repeat once.

37th round—2 s.c., 2 b., 4 s.c., 3 b., 6 times "7 s.c., 3 b.," 4 s.c., 2 b., 1 s.c. Repeat once.

38th round—2 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 3 b., 6 times "7 s.c., 3 b.," 3 s.c., 1 b., 1 s.c., 1 b., 1 s.c. Repeat once.

39th round—2 s.c., 2 b., 5 s.c., 1 b., 6 times "3 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 1 b.," 5 s.c., 2 b., 1 s.c. Repeat once.

40th round—2 s.c., 1 b., 1 s.c., 1 b., 7 times "9 s.c., 1 b.," 1 s.c., 1 b., 1 s.c. Repeat once.

41st round—2 s.c., 2 b., 1 s.c., 2 b., 5 s.c., 6 times "5 b., 5 s.c.," 2 b., 1 s.c., 2 b., 1 s.c. Repeat once.

42d round—1 s.c., 1 decrease. For this draw a loop out of the next 2 stitches and draw the thread through 2 loops at once; 2 b., 1 s.c., 1 b., 4 s.c., 3 b., 1 s., 3 b., 5 times "3 s.c., 3 b., 1 s.c., 3 b.," 4 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

43d round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 3 s.c., 6 times "2 b., 1 s.c., 1 b., 1 s.c., 2 b., 3 s.c.," 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

44th round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 4 s.c., 3 b., 5 times "7 s.c., 3 b.," 4 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

45th round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 3 s.c., 3 b., 5 times "7 s.c., 3 b.," 3 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

46th round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 3 s.c., 1 b., 5 times "3 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 1 b.," 3 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

47th round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 7 s.c., 1 b., 4 times "9 s.c., 1 b.," 7 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

48th round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 4 s.c., 5 b., 4 times "5 s.c., 5 b.," 4 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

49th round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 2 s.c., 3 b., 1 s.c., 3 b., 4 times "3 s.c., 3 b., 1 s.c., 3 b.," 2 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

50th round—1 s.c., 1 decrease, 2 b., 1 s.c., 1 b., 1 s.c., 2 b., 1 s.c., 1 b., 1 s.c., 2 b., 4 times "3 s.c., 2 b., 1 s.c., 1 b., 1 s.c., 2 b.," 1 s.c., 1 b., 1 s.c., 2 b., 1 decrease. Repeat once.

After this round crochet each side separately, omitting the border but continuing with the leaf-shaped figures the shape of the frame. As these vary very much it is most advisable to obtain the frame and measure frequently as the work progresses.

Materials: Two $\frac{1}{2}$ ounce spools Black Corticelli Purse Twist. Seven bunches No. 10 Steel Beads. One $\frac{4}{8}$ inch Oxidized Silver Clasp, with chain attached. One No. 1 Star Crochet Hook.

Crocheted Silk Beaded Purse No. 8.

By E & P. VERGES.

The ornamental design oxidized silver clasp top very closely matches the gray Purse Twist used for the purse. The effect of the whole, including the steel beads on the sides of the fringe, is very pretty indeed. The diameter of the clasp top is just two and one-half inches, and the length of the purse but three and one-half inches. Such a top as shown in the engraving may be purchased for about 50 cents, allowing 5 cents extra if ordered forwarded by mail.

We caution our readers to be sure to secure genuine Purse Twist. Never use

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

knitting or crochet silk for purses or bags. The genuine Purse Twist is a three cord thread, and will wear a long time, while crochet silk will not.

String the beads on the Purse Twist and begin with a chain of 20 stitches. Work one round of single crochet on both sides of the chain, as described on page 52 of the January 1900 issue of CORTICELLI HOME NEEDLEWORK MAGAZINE. Copies of the January 1900 issue can be obtained of the publishers for 10 cents each.

1st round—1 s.c. in 1st, 1 s.c. and 1 b. in 2nd, twice "4 s.c., 2 b.," 4 s.c., 1 b. and 1 s.c. in next. Repeat once.

2d round—1 s.c. in 1st, 1 s.c. and 1 b. in 2nd, 2 b., twice "2 s.c., 4 b.," 2 s.c., 2 b., 1 b. and 1 s.c. in next. Repeat once.

3d round—1 s.c. in 1st, 1 s.c. and 1 b. in 2nd, 1 s.c., 2 b., twice "2 s.c., 1 b., 1 s.c., 2 b.," 2 s.c., 1 b., 1 s.c., 1 b., 1 b. and 1 s.c. in last. Repeat once.

4th round—1 s.c. in 1st, 2 s.c. in 2d, 1 s.c., 2 b., 3 times "4 s.c., 2 b.," 1 s.c., 2 s.c. in last. Repeat once.

5th round—1 s.c. in 1st, 1 s.c. and 1 b. in 2nd, 1 b., 3 times "4 s.c. and 2 b." 4 s.c., 1 b., 1 b. and 1 s.c. in last. Repeat once.

6th round—1 s.c. in 1st, 1 s.c. and 1 b. in 2d, 3 b., 3 times "2 s.c., 4 b.," 2 s.c., 3 b., 1 b. and 1 s.c. in last. Repeat once.

7th round—1 s.c. in 1st, 2 s.c. in 2d, 4 times "1 b., 1 s.c., 2 b., 2 s.c.," 1 b., 1 s.c., 2 b., 2 s.c. in next. Repeat once.

8th round—1 s.c. in 1st, 2 s.c. in 2d, 2 s.c., 2 b., 4 times "4 s.c., 2 b.," 2 s.c., 2 s.c. in last. Repeat once.

9th round—1 s.c. in 1st, 2 s.c. in 2d, 2 b., 5 times "4 s.c., 2 b.," 2 s.c. in last. Repeat once.

10th round—1 s.c. in 1st, 2 s.c. in 2d, 4 b., 5 times "2 s.c., 4 b.," 2 s.c. in last. Repeat once.

11th round—1 s.c. in 1st, 2 s.c. in 2d, 1 s.c., 1 b., 1 s.c., 2 b., 5 times "2 s.c., 1 b., 1 s.c., 2 b.," 1 s.c., 2 s.c. in last. Repeat once.

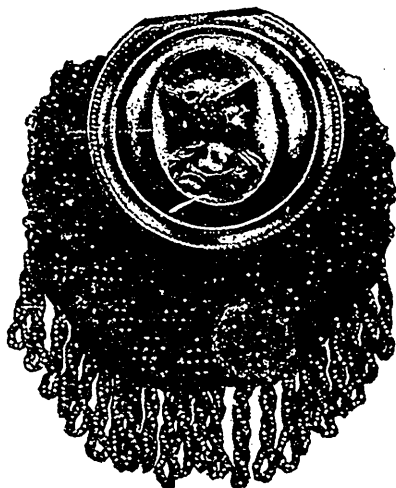
12th round—1 s.c., 6 times "4 s.c., 2 b.," 5 s.c. Repeat once.

From here on work the pattern 14 times, as follows:—

13th round—2 s.c., 2 b., 2 s.c.

14th round—1 s.c., 4 b., 1 s.c.

15th round—1 s.c., 1 b., 1 s.c., 2 b., 1 s.c.



CROCHETED SILK BEADED PURSE No. 8.

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

16th round—2 s.c., 2 b., 2. s.c.

17th round—1 b., 4 s.c., 1 b.

18th round—2 b., 2 s.c., 2 b.

19th round—2 b., 2 s.c., 1 b., 1 s.c.

20th round—1 b., 4 s.c., 1 b.

Repeat from the 13th to the 20th round to desired length; work one round single crochet, without beads, and sew on the top. Finish the bottom with tassel-fringe three fourths of an inch deep.

Materials: One $\frac{1}{2}$ oz. spool Corticelli Purse Twist, color 1165. Two bunches No. 10 Steel Beads. One $2\frac{1}{4}$ inch Oxidized Silver Clasp Top.

Crocheted Beaded Silk Purse No. 9.

BY MARY WARD SHUSTER.

A square top clasp is used with this design. The clasp is strong, and the chain

attachment makes it commendable as a chatelaine purse. The width of the clasp is $2\frac{3}{4}$ inches, and the purse, including fringe, is $6\frac{1}{2}$ inches. Such a top as shown may be purchased for about 35 cents; allow 5 cents extra if forwarded by mail. Crimson Purse Twist and Steel Beads are used in working the design. The beads are strung upon the silk before the work is begun, and are put in place where called for in the design by drawing silk first through stitch, pushing bead close to the work on side farthest from worker and drawing silk through stitch or

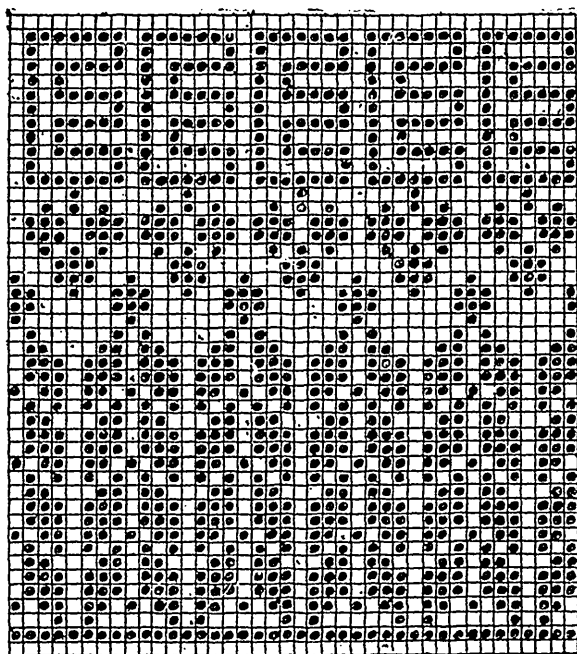


FIG. 283. DETAIL OF PATTERN, PURSE No. 9.

loop, leaving bead on wrong side, which, on completion, will be the right side of the purse.

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

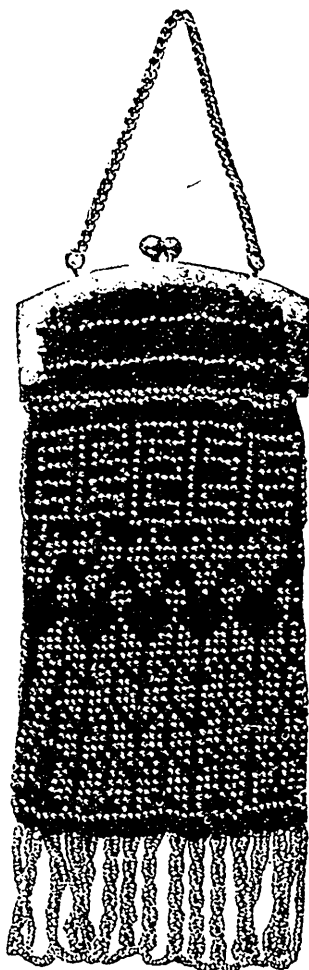
Make a chain of 41 stitches ; turn, and work into each stitch of this chain, on inner vein, a single stitch of plain crochet until opposite end is reached when continue around, taking stitches into the other vein, back to the original starting point, making a complete circuit around the first chain of 41 stitches, and in this manner forming the foundation for square end of purse, which is thus closed without sewing or other seaming.

There will then appear 80 stitches of single crochet, and after working two more rounds in the same manner upon this foundation the bead pattern may be begun. By following the accompanying illustration, adding to or omitting as many complete rows or rounds, making a complete figure, as may be desired, the purse may be easily constructed. Each plain square of design represents a plain stitch in single crochet, the beads being placed as indicated. This method is selected as being the most easily followed and less complicated than where instructions are given in detail for each stitch and round. A glance will suffice to understand and copy designs.

Upon completion of the pattern the work is done in separate sections for the accommodation of clasp selected, and is done as follows :—

Into 40 stitches work, with or without beads as preferred, every alternate row in beads being quite effective, allowing worker to return in plain stitch to starting point, thus obviating cutting silk at end of every row, which would otherwise be necessary, omitting at each side of this separate section or half of purse, the next to the last stitch, and so continuing until the depth of clasp selected and desired width at top are attained. The same method must, of course, be followed with the remaining side of purse, after which the clasp is firmly attached with silk.

It should be borne in mind that all bead work of this description is made from the wrong side, and to avoid the natural oblique tendency of the stitches they should be placed in one vein only of those preceding. The wrong



CROCHETED BEADED SILK PURSE No. 9.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

side of work (that from which the work is done) will have a ribbed appearance, the beads appearing in place upon the outer side when finished.

The fringe is applied by stringing as many beads as will make depth desired, twisting several times to the left, and sewing to bottom of purse, or by entwining the strands as elsewhere described. For the body of purse the beads are all strung on the silk before commencing the work. The accompanying illustration is of a purse made in red silk of a dark rich shade, with steel beads, which makes a handsome combination.

On account of its durability the entwined fringe is recommended, and is made by stringing any number of beads desired for depth of fringe after having firmly attached the silk to the left edge of purse, and forming loop, which is sewed to same point. Again string same number of beads or less if graduated effect is wished, pass two or three times through loop first formed, and fasten to edge at slight distance from former loop, and proceed in this manner, at regular intervals, across bottom edge of purse until opposite side is reached. The first and last loops will have each a loose edge, which cannot be avoided, but which will not be observed.

Materials: One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, Red 1064. Three bunches No. 9 Steel Beads. One $2\frac{3}{4}$ inch Steel Clasp Top with chain. One No. 2 Star Crochet Hook.

Crocheted Beaded Silk Purse No. 10.

BY MARY WARD SHUSTER.

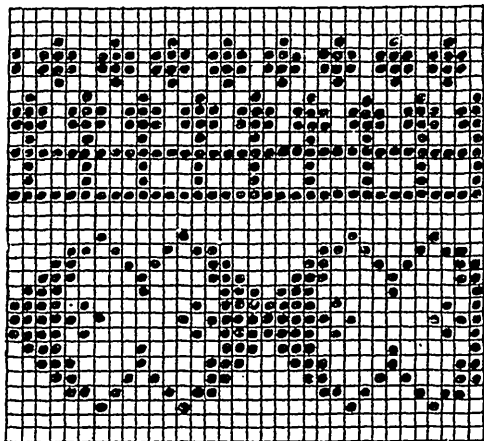


FIG. 284. DETAIL OF PATTERN, PURSE NO. 10.

Gray Purse Twist and steel beads are used for this pattern, surmounted by an oxidized silver top. The length of the purse is a little over four inches. A top similar to the one shown should cost 25 cents; if ordered by mail allow 5 cents for postage.

For instructions to begin the purse see page 326. Follow the rule for the "Seven Point Star Pattern" until the foundation of the round end purse is completed. Continue the work by following carefully the pattern shown by Fig. 284, remembering to take each

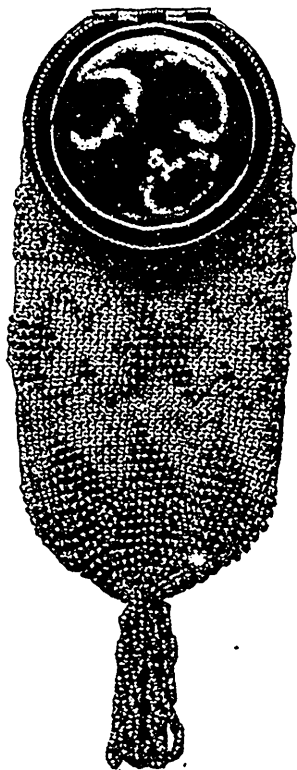
stitch in only one vein of the one preceding in order to keep the

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

work from falling in an oblique direction, and to carefully count the plain squares of design which represents a plain stitch, the beads being placed in their order and number designated.

The beads are strung upon the silk before the work is begun, and are put in place where called for in design by drawing silk first through stitch, pushing bead close to the work on side farthest from worker and drawing silk through stitch or loop, leaving bead upon wrong side, which, upon completion, will be the right side of purse. When the purse is completed finish the bottom with a tassel made by twisting eight strands of beads separately and attaching through center of star.

Materials: One ½ ounce Spool Corticelli Purse Silk, color 1065. Three bunches Steel Beads No. 9. One 2¼ inch Oxidized Silver Clasp Top. One No. 2 Star Crochet Hook.



CROCHETED BEADED SILK PURSE
— No. 10 —

Round Chatelaine Bag No. 11.

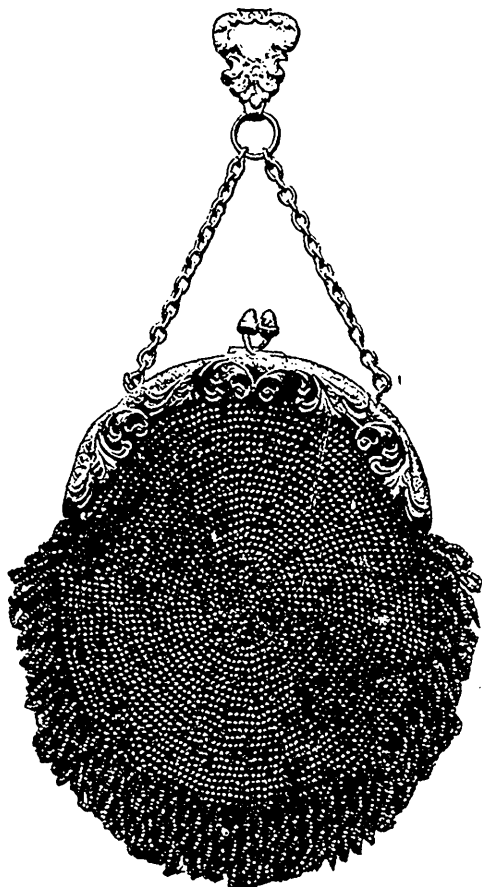
By E. & P. VERGES.

The revival of the beaded work for purses has brought upon the market a large assortment of purse tops, clasps, and chatelaine bag frames. Importers and manufacturers alike have been active in designing some very beautiful things of this sort, and in most of the large city stores one can choose according to her taste and the condition of her purse. Among the more expensive of these may be mentioned those of German silver, costing from two to five dollars apiece, and sterling silver patterns costing four dollars and upwards. Cheaper tops in silver plated ware, steel, gun metal, and gilt work, are not to be despised. Such a top as is shown by the engraving, made of white metal, will cost about 95 cents, above which an allowance of 6 cents extra must be made if ordered by mail.

This purse is a beauty, and cannot fail to be admired wherever shown. It measures four and one half inches in diameter. String three bunches of beads on one spool of Purse Twist, and begin with 4 chain stitches, joined to a ring, in which do 8 s.c. (single crochet), a bead in every stitch (*i.e.*, stick in the next stitch, draw the thread through, push a bead close to loop on the needle,

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILK'S

and finish the stitch by drawing through both loops.) In the second round do 2 s.c. in every stitch of previous round, in 3d round do 1 s.c. in 1st, 2 s.c. in 2d, so you have 24 stitches in the round, and increase thus (8 stitches) in every round until you reach the 25th round, with 200 stitches. Crochet 2 rounds, without any increase, which completes one side of the bag, and should measure $4\frac{3}{4}$ inches in diameter.



ROUND CHATELAIN BAG NO. 11.

One No. 1 Star Crochet Hook. One $4\frac{1}{2}$ inch White Metal Bag Frame.

With the second spool of silk work the other side of the bag in the same manner, and join both sides with single crochet; leave enough open to fit the top, on which crochet each side separate, 3 rows s.c., back and forth, to be fastened on the frame. String tassels of beads around the edge of the bag, as follows: Fasten a thread of Purse Twist close to the left end of the frame, string 55 beads on same, twist, by turning the silk several times to the left, hold it firm, so it does not untwist again, and fasten at the place from which you started before beginning the next.

Materials: Two $\frac{1}{2}$ ounce spools Gray Corticelli Purse Twist, color 1165. Six bunches No. 10 Steel Beads.

Crocheted Beaded Silk Purse No. 12.

BY MARY WARD SHUSTER.

Black Purse Twist is used for the purse, and the pattern is worked out with steel beads. An oxidized silver gate top clasp similar to the above may be

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

purchased for 25 cents. If ordered by mail, add 5 cents for postage. The length of the purse is a little more than 4 inches. A chain can be attached to the gate top if desired.

String the beads on the silk before commencing the work.

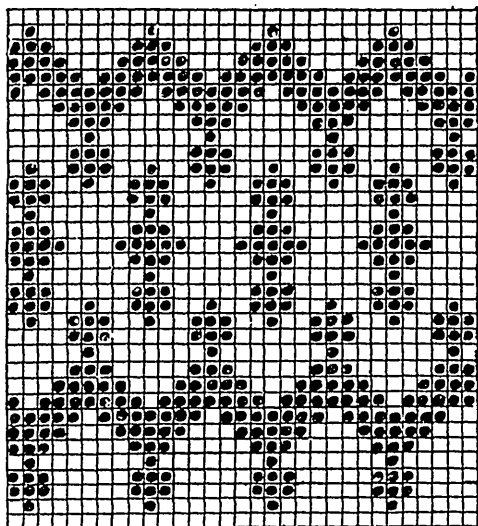
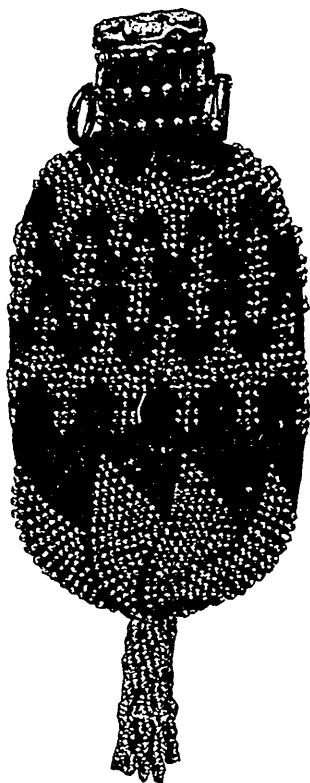


FIG. 285. DETAIL OF PATTERN, PURSE NO. 12.

A seven point star forms the bottom of the purse. Rules for this part of the work will be found under the head "Seven Point Star Pattern," on page 326. When the star is completed make three rows of plain crochet, increasing one three stitches in each round, so that there will be 30 stitches when the pattern is begun. It is a simple matter to follow the design and no trouble will be experienced if the squares representing stitches are carefully counted. When the pattern shown in detail by Fig. 285, is completed, do one or two rows of plain crochet, and above this a row of open, that is, a double crochet in each alternate stitch with a chain stitch between, then fasten securely to the gate top. Other rules for crocheting purses and chatelaine bags will be found in the January and April 1900 issues of CORTICELLI HOME NEEDLEWORK. Copies of these numbers can still be supplied by the publishers for 10 cents each.

Materials: One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, Black. Three bunches No. 9 Steel Beads. One Oxidized Silver Gate Top. One No. 1 Star Crochet Hook.



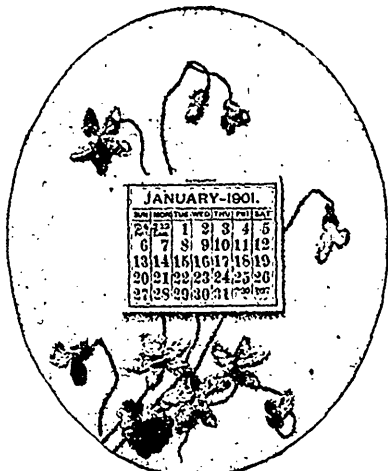
CROCHETED BEADED SILK PURSE
No. 12.

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

A Few Suggestions for Christmas Gifts.

By Mrs. F. A. WURZBURG.

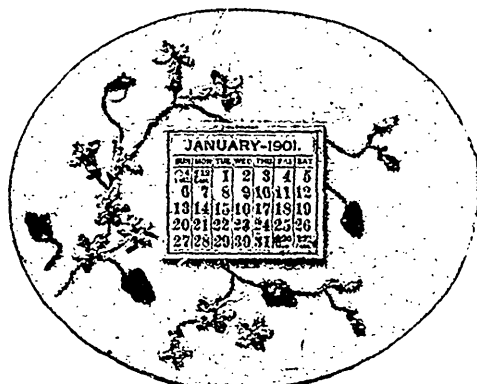
There is always a demand at this season for little remembrances to which one is not required to devote a great amount of work. It is true pretty trifles may be picked up in the shops, but the article of one's own hankiwork seems to express so much more of the loving thought which prompted the gift.



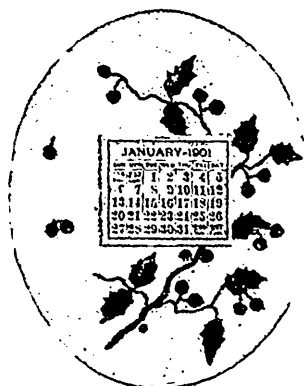
VIOLET CALENDAR DESIGN No. 18B.

is very seasonable. For this design use Filo Silk, Red B. & A. 2063 and Green B. & A. 2561, 2563. No. 18D, the forget-me-not, is worked in Blue B. & A. 2030,

Design No. 18B shows a useful little gift which may be made at odd moments and at comparatively little expense. Four different floral designs may be obtained in this pattern. No. 18B is the violet. For this use 1 skein each Filo Silk, Lavender B. & A. 2521a, 2522, 2522a; White B. & A. 2002; Orange B. & A. 2640; and Green B. & A. 2561, 2563. In embroidering the arbutus in design No. 18A use 1 skein each Filo Silk, Pink B. & A. 2471, 2473, 2474; White B. & A. 2002; and Green B. & A. 2561, 2563. This is a very dainty combination. A bit of embroidery of the holly



ARBUTUS CALENDAR DESIGN No. 18A.



HOLLY CALENDAR DESIGN No. 18C.

2031, 2031a; Yellow B. & A. 2637 for centers. Pink B. & A. 2470 for buds and

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

Green 256r, 2563 for leaves. In each instance the design is embroidered on white linen. When the embroidery is complete, wash and press, and cut out on the

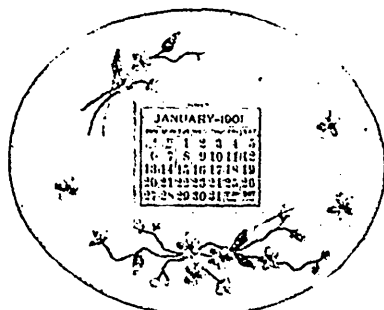


WATCH STAND DESIGN No. 25.

dar pasted on the front where marked.

Watch Stand No. 25 is of the same order as the calendars just described. The same flowers are used as in the other designs. When the embroidery is completed the linen is mounted on the plain cardboard and the cardboard with the easel back secured to it. A small hook is screwed through the boards on which to hang the watch.

Somewhat more work is required on Match Scratcher Design No. 26. The foundation is a colored linen and the embroidery is done with Roman Floss. For the shirt use Red B. & A. 2063, 2064, 2065, and work in Feather stitch. Commencing at the top of the shirt with the darkest shade B. & A. 2065, shade lighter toward the lower edge. The suspenders are worked solid in Roman Floss, Black B. & A. 2000.



FORGET-ME-NOT CALENDAR DESIGN No. 18 D.

oval line. Then mount on the plain cardboard. The cardboard with the ring is secured to the back, and a small calen-



MATCH SCRATCHER DESIGN No. 26.

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

The hat is worked in Outline stitch. Use Roman Floss, Golden Brown B. & A. 2161 for the crown and B. & A. 2163 for the rim. Work the band solid with Black B. & A. 2000. The shoes are also worked in black. The lines at the bottom are outlined with golden brown and the letters with Red B. & A. 2064. This finishes the embroidery, which should be pressed and mounted on the plain board. To this paste the cardboard with the ring on which it hangs. Then paste the sandpaper overalls in position as indicated on stamped linen. Dealers can supply stamped linen and cardboard mounts. See note, page 268.

Baby's Crocheted Sack with Silk Yoke.

A more attractive design for a baby's sack cannot be found. The crocheted silk yoke and wristbands are novel features and are very dainty when worked in a contrasting color to that used in the rest of the sack. In this instance cream white split zephyr and pale blue crochet silk make a very dainty combination. The scallops are also silk edged. The directions given are for infant size, but if anything larger is desired changes can be made in the rule of the yoke, as per directions given.

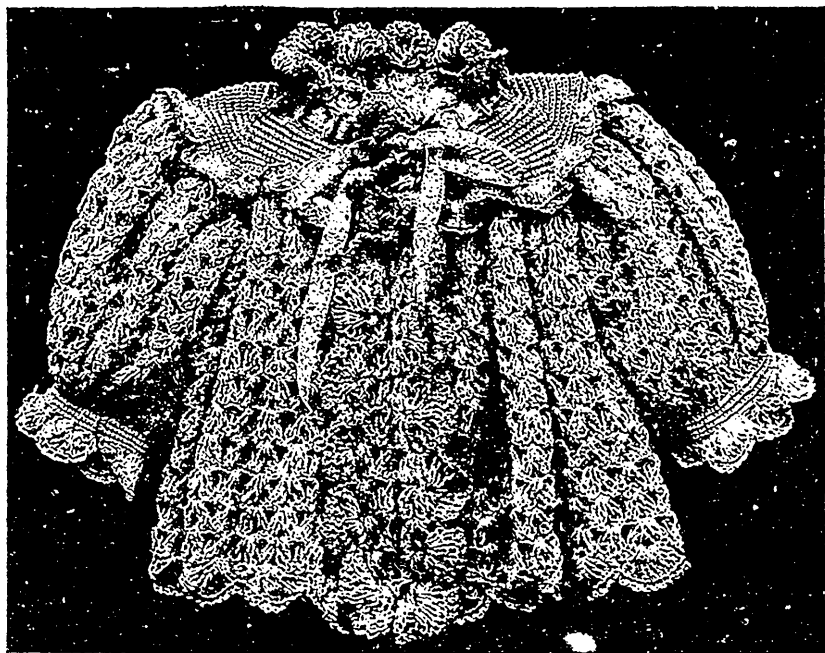
Begin with the blue silk by making a chain of 40; turn and do single crochets into every chain, next row the same, being careful to take up the end stitches and always the outer chain of each stitch so as to give the ribbed effect.

In the 3d row do a s.c. into the first 36 stitches, and widen in 36th; that is, put 2 s.c. into it; do s.c. into the next 8, and widen in the 8th; do 52, and widen 52d; then 8, and widen in 8th; then do 36. The 36 stitches at ends are for the points of yoke, the 8 stitches are the shoulders, and the 52 stitches form the back. In the 4th row do 36 and widen, 10 and widen, 52 and widen, 10 and widen; then do 36. The 5th row and all succeeding rows are done the same, only you should increase 2 across each shoulder every row, that is, the 5th row should be 12 across each shoulder. The 6th row 14 across each shoulder, and so on, until you have done enough rows to give 52 across each shoulder. The fronts and backs should always have the same number of stitches that you began with. This rule cannot fail if you are careful to pick up the end stitches of each row and always take the outer chain of every stitch.

When you have yoke the required size, cut off silk and take up the zephyr by fastening it in one of the widening points at shoulder; with the bone needle crochet a chain of 19 and fasten with a s.c. in the opposite side of shoulder. Do the other shoulder the same. These chains form the arm holes for sleeves. Break off zephyr and fasten at right hand lower edge of yoke and begin the body of sack by doing * 2 double crochets into the first outside chain of yoke: Chain 2 and do 2 more doubles into same hole; slip 2 stitches in yoke and do 2 doubles into the next; chain 2 and do 2 more doubles in the same hole *; repeat throughout the row, which means across the chains made for arm holes also.

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

Turn and do * 2 doubles into the hole made by chain of 2 ; chain 2 and do 2 more doubles in same hole * ; repeat throughout the row. Continue in rows until you have done 12 rows, then finish bottom and fronts of sack with scallops of 10 doubles in every other chain of 2 with a s.c. between each scallop. Fasten off zephyr and do a * double crochet in the first chain of yoke at the neck ; chain 2, skip 2, and do a double into the next ; * repeat across neck. This forms a casing for the ribbon. Finish upper edge of this with scallops like bottom and fronts of sack. You should have 12 scallops at neck.



BABY'S CROCHETED SACK WITH SILK YOKE.

For the sleeves fasten zephyr under arm and crochet in rounds like the body of sack, joining each time around. When you have done 10 rounds break off zephyr, then fill a bodkin with a thread of crochet silk and gather lower edge of sleeve to the required size for wrist ; tie the silk to keep from slipping and fasten on the silk for crocheting cuff. Do a round of 60 s.c., turn and do 1 s.c. into the outer chain of each of the previous 60. Continue in rows until you have done 8 rows, turn on wrong side and seam cuff together ; finish cuff with 7 scallops of zephyr to match rest of sack. Do the other sleeve the same.

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

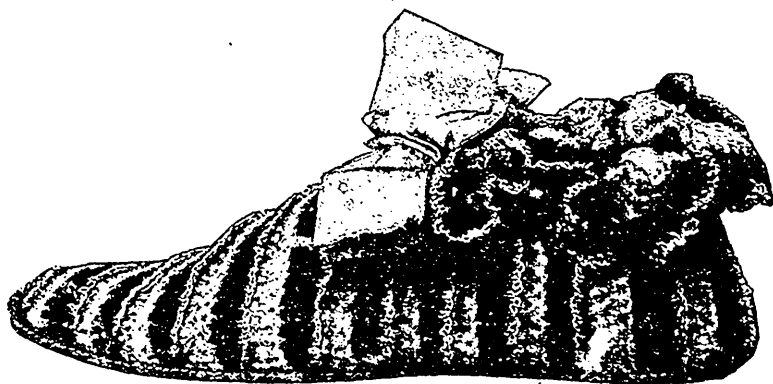
Now make a row of scallops in zephyr across lower edge of yoke, continuing over shoulders. Finish all edges of scallop with chain of 3, caught between every stitch, done in the blue silk. Run the blue ribbon through casing at neck and tie in pretty bow at front.

Materials: Crochet and Knitting Silk, 2 ½ ounce balls B. & A. 2030a. Five ounces Split Zephyr. Three fourths of a yard No. 2 Satin Ribbon. One No. 1 Star Crochet Hook. 1 Medium Sized Bone Hook. Materials may be obtained of dealers. See note, page 268.

Ladies' Crocheted Silk and Wool Slippers.

Pink and black Germantown wool and pink crochet silk were used for this slipper.

With the black wool make a chain of 11, turn, and do single crochets into every chain; chain 1 and turn and do a single crochet into the first 5, and 3 into



LADIES' CROCHETED SILK AND WOOL SLIPPERS.

the 6th; then do single crochets into the last 5 without breaking off the black wool; fasten on the pink; then do single crochets into each stitch of previous row; chain 1 and turn; do s.c. into the first 6 and 3 into the 7th, then do s.c. into the last 6; do not break off the pink, but take up the black wool again and do s.c. into each stitch of previous row; next row widen; the widening is done in the odd rows. Always chain 1 at the ends before turning, and by taking the outer chain of each stitch you have the desired ribbed effect.

Continue until you have done 6 pink and 7 black stripes; 2 rows of each constituting a stripe. With the pink take up 10 of the stitches in the previous row; turn and chain 1; do single crochets into each of these, then take up the black again. No widening is done in these rows. Continue until you have done

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

10 pink and 9 black stripes, ending with the black; turn on wrong side and seam end to opposite side of ankle. Now with the black make a chain of 6, and do a double crochet into every other stripe, chaining 2 between each double crochet. Continue around ankle. This forms casing for ribbon and elastic. With the pink make 10 scallops of 8 doubles with a s.c. between each scallop. With the black make a chain of 3 and catch between every stitch in scallop, then go over this chain with the pink silk done in same manner. Also go over the black stripes in entire slipper with the pink silk chain of 3, caught between each stitch. Now turn slipper on wrong side and sew on soles with strong thread; turn right side again without bending or breaking soles, which can be done if carefully managed. Now run the elastic around ankle and sew ends together. Outside the elastic run the ribbon, and tie in a pretty bow at ankle.

Materials: Crochet and Knitting Silk, one ½ ounce ball B. & A. 2470. One half hank each Pink and Black Germantown Wool. One and one half yards 1¼ inch Satin Ribbon. Three fourths of a yard ½ inch Black Elastic. One pair of Slipper Soles. One medium size Bone Crochet Hook. One No. 1 Star Crochet Hook. Materials may be obtained of dealers. See note. page 268.

Holly Handkerchief Case No. C 1866.

BY ELNORA SOPHIA EMBSHOFF.

Holly designs are especially appropriate for Christmas embroidery, and a handkerchief case is always an acceptable gift.

The case shown is of fine white linen, embroidered on the edge in Buttonhole

stitch with Caspian Floss, White B. & A. 2002. For the berries use Filo silk, Red B. & A. 2061a, 2062, 2064, and work in Feather stitch. Two shades may be used in each berry as shown by Fig. 169, page 282 October 1899 number. A tiny dot in Black B. & A. 2000 should be put on each berry at a point opposite the stem. For the leaves use Filo Silk Green B. & A. 2450, 2451, 2452, 2453, 2454, working in Long and



HOLLY HANDKERCHIEF CASE No. C 1866.

Short stitch, and vein with one of the darker shades. Use Terra Cotta B. & A. 2091 for the spines on the ends of the leaves. An embroidery lesson

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

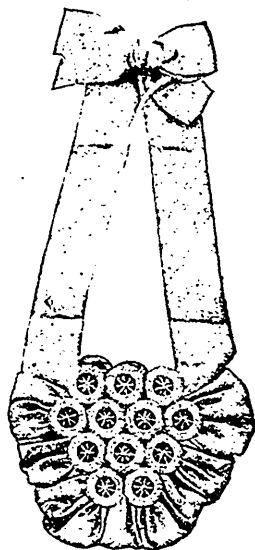
on holly is given in the October 1899 issue of CORTICELLI HOME NEEDLEWORK. These lessons are valuable and every one who is not supplied with the number should send for one. Price, 10 cents. The letters of the word "Handkerchiefs" are worked in Caspian Floss, Golden Brown B. & A. 2160b, the letter H in Satin stitch, and the small letters in Outline stitch. When the embroidery is completed it should be carefully pressed and cut out around the edges and fastened to the case proper, which is covered on both sides with red China silk and edged all around with a double ruffle an inch in width. The size of the finished case should be 12 x 17 inches, and the ruffle should extend almost its full width beyond the edge of the embroidered cover. (Easy.)

Materials: Filo Silk, 1 skein each B. & A. 2091, 2061a, 2062, 2064, 2000, 2450, 2451, 2452, 2453, 2454. Caspian Floss, 1 skein B. & A. 2160b; 5 skeins B. & A. 2002. 1 yard Red China Silk. Dealers can furnish stamped linen of this design, with machine stitched bow knot, in 12 x 18 inch size. See note, page 268.

Fancy Chatelaine Bag.

BY ELOISE COOPER.

The fancy bag here shown is something new, and easy of construction. It



may be made in black, white, or any delicate color, as fancy may dictate. Round Decore forms, size No. 3, are used for the rings, two forms being used instead of one to give more firmness. They may be covered with plain crochet as per instructions in January 1899 issue of CORTICELLI HOME NEEDLEWORK, or with Buttonhole stitch. Any of our readers unfamiliar with the details of Decore work are advised to study pages 85, 86, and 87 in the January 1899 issue above referred to. Copies of this number can still be supplied by the publishers for ten cents each. When Buttonhole stitch is used, the threads are cut forty inches in length. This allows for covering only. Take a new thread for filling in the center. Divide the center into eight equal parts, using four threads. When placing the last in position catch the threads in the center with a Buttonhole stitch. If the work is done with a crochet needle leave an end 10 inches long with which to fill in the center. When the forms are covered there should be twenty-four. Join the groups of twelve as shown, first three, then four, then three, and then two. This forms the front and back of the pocket. Then take a piece of 2½ inch satin ribbon and commencing at a distance of 7 or 8 inches from one end gather along each side to within the same distance from the other end. The

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

gathered section forms the sides of the pocket and the ends the hangers. Make a small bow with the narrow ribbon and place at the top where the hangers join

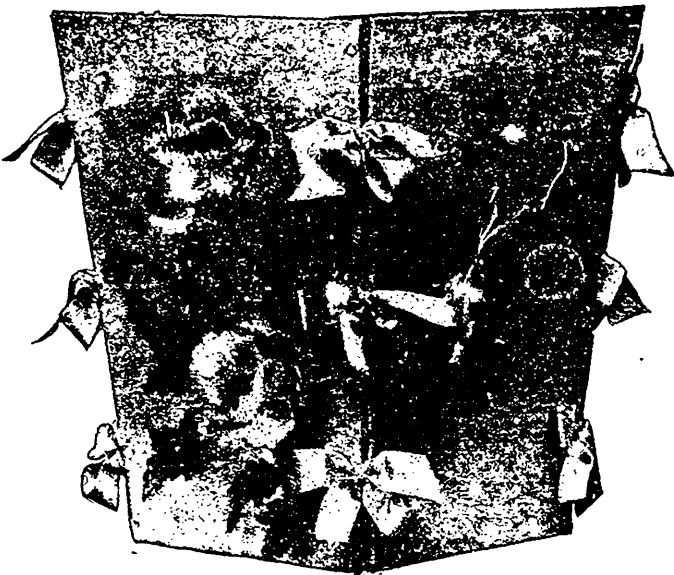
Materials: EE. Twisted Embroidery Silk, 5 skeins. Decore Forms, 48 No. 3 Round. One and one eighth yards $2\frac{1}{2}$ inch Ribbon. One half yard 1 inch Ribbon. See note, page 268.

Scrap Basket No. 248 B.

Green canvas is the foundation material used for this attractive novelty. The sides of the basket are four in number, two of which are plain and two embroidered, as shown by illustration. The height of the basket is 13 inches, and the side at the widest part measures 10 inches. The poppies are tinted in natural colors and

worked in Long and Short stitch with Roman Floss, Red B. & A. 2061a, 2062, 2063, 2066. The stamens are worked in Knot and Stem stitch with Roman Floss, Black B. & A. 2000 and Yellow B. & A. 2636.

Outline the leaves with shades of green harmonizing with the tinting, using B. & A. 2050a, 2051, 2053, 2054. Vein the leaves in Outline stitch and work the stems in the same. When the embroidery is completed secure the canvas to



SCRAP BASKET No. 248 B.

the mounts with a good glue, then cover four of the large mounts on one side with green cambric, and glue these to the four canvas covered mounts. The bottom of the basket is made in the same way, one side covered with canvas and the other with cambric. Holes are punched in the sides through which are tied bows of red satin ribbon matching the poppies. This holds together the sides of the basket. The bottom fits in snugly without being secured in any manner. (Easy.)

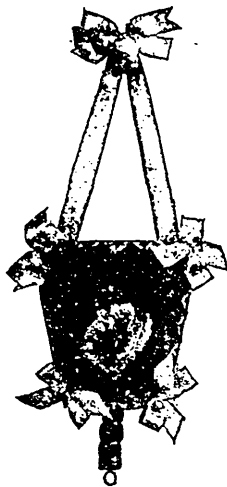
Materials: Roman Floss 2 skeins each B. & A. 2061a, 2062, 2063; 1 skein each B. & A. 2066, 2000, 2050a, 2051, 2053, 2054, 2636. Four yards 1 inch Red

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

Satin Ribbon. Cardboard Mounts. Green Canvas and Fabric for covering. Dealers can supply materials for finishing. See note, page 268.

Whisk Broom Holder No. 251.

But little work need be expended on this novelty, which is at once ornamental and practical. The poppy design is tinted on canvas, which can be supplied in a number of different colors. Pink poppies are effective on a green background, yellow shows up well on a rich red, and a green canvas calls for red poppies.



WHISK BROOM HOLDER
No. 251.

Work the flowers in Long and Short stitch and the leaves and stems in Outline stitch, with Roman Floss of shades harmonizing with the tinting. The stamens are worked in black and yellow, in Knot and Stem stitch, and the calyx in a soft shade of green. When the embroidery is finished it should be pressed and securely fastened to one of the larger cardboard mounts. Cover the three remaining pieces of board, one side only, with plain green canvas. Now glue together the four pieces thus covered, forming the front and back of the holder. Lace together the sides with narrow pink satin ribbon in the manner shown by cut, and run the lacing along the top and bottom of the front. Bows of pink satin ribbon decorate each corner, and the hanger is also pink satin ribbon. The hanger should be attached to the back of the holder, and it is much the best way to insert the ends between the two boards before gluing together. (Easy.)

Materials: Roman Floss, 1 skein each B. & A. 2470, 2472, 2473, 2000, 2562, 2564, 2565, 2635. One piece Canvas 8 x 9 inches, stamped with this design. Three pieces Canvas, 8 x 9 inches. Two yards 1 inch Pink Satin Ribbon. Four yards Pink Satin Baby Ribbon. Cardboard Mounts. Dealers can furnish stamped canvas and cardboard mounts for this design. See note, page 268.

Marking Clothing.

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

EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.

Fancy Work Books.

Single copies of any one issue will be forwarded on receipt of 10 cents, or 7 pence, for Foreign Countries. The contents of each book is as follows:

January 1899 issue of Corticelli Home Needlework.

CONTENTS.—Centerpiece Designs and Colored Plates of American Beauty, Catherine Mermet, Maréchal Niel and La France Roses, Tulip, Iris, Scotch Thistle, Red, Poppy, Morning Glory, Carnation, Fuchsia, Maidenhair Fern, Golden Rod, Holly, Forget-me-not, Pansy, Bird and Butterfly, Strawberry, Cherry, Honey-suckle, Orchid, and Wild Columbine. "Ecclesiastical Embroidery," by Emma Haywood, illustrated by two Colored Plates. Complete instructions for the new work called "Decore Crochet." Pin Cushions, Monograms, and Cross Stitch Sofa Pillows Also L. Barton Wilson's article, "The Theory and Method of Embroidery." This tells how to prepare for work, and gives illustrations and full explanation of all the different embroidery stitches. Contains more real information than any other one book ever published. 115 illustrations, 30 Colored Plates Price, 10 cents; Foreign, 7 pence.

April 1899 issue of Corticelli Home Needlework.

"The Art of Embroidery," by Candace Wheeler. Decore Crochet Centerpiece Designs: Waldorf, Emerald, Ruby, Woodland, Favorite, Nasturtium, Bonnie, Sunset, Flower Chain, Berry, Diadem, Klondike, Skyrocket; two Colored Plates, illustrating six designs. Crochet Centerpiece. Child's Crocheted Silk Cap Crocheted Fancy Mat. Crocheted Infant's Booties Centerpiece Designs (with Colored Plates of several) of Yellow Jasmine, Coleport, Byzantine, Conventional, Arbutus, Lilac, Easter Lily. "The Principle Houck:" Illustrated by Colored Plate. Fashion Article, by Emma Hooper. Photograph Frames. Baby Book. Pin Cushions. Photograph Holders. Cross Stitch and Oriental Sofa Cushion. Novel Holder. Knitted and Crocheted Shawl. 70 illustrations, 9 Colored Plates. Price, 10 cents; Foreign, 7 pence.

July 1899 issue of Corticelli Home Needlework.

"The Story of Some Famous Laces," by Virginia Mitchell; fully illustrated. "Renaissance, Battenberg and Irish Lace," by Rebecca Evans; illustrations of all the different lace stitches. "Corticelli Battenberg Lace," by Mrs John King Van Rensselaer; six original designs for dress garniture, and Point Lace Initials. Centerpiece Designs of Clematis, Yellow Brier Rose (Colored Plate), Violets, Sweet Pea (Colored Plate), Carnations, Honeysuckle, Holly, California Pepper Berries, Pansy, Apple Blossoms (Colored Plate), Narcissus, La France Rose, Tea Rose, Wild Rose, Buttercups (Colored Plate), Azala Design with new Decore edge Violet Tea Cloth. Decore Crochet Centerpiece and Sofa Pillow. Cross Stitch Sofa Pillow. Vacation Books. Embroidery Lesson, "How to Embroider the Wild Rose," by L. Barton Wilson; 14 illustrations. Fashion Article, by Emma Hooper, with 10 figure illustrations, 163 illustrations, 7 Colored Plates. Price, 10 cents; Foreign, 7 pence.

October 1899 issue of Corticelli Home Needlework.

"Work for Nimble Fingers," by M. C. Hungerford. Decore Crochet: two designs with Colored Plate. "Lessons in Embroidery"—Daisy, Holly, and Chrysanthemum—fully illustrated, by L. Barton Wilson. Centerpiece Designs: Fern (Colored Plate), Sweet Pea, Morning Glory, Cowslip, Violet, Orchid, Bridesmaid Rose (Colored Plate), Japan Pink, Dwarf Sunflower, Wild Rose, Buttercup, Maidenhair Fern, Forget-me-not, Daisy, Holly, Blackberry, Mistletoe, Lawson Pink, Chrysanthemum (Colored Plate), Fringed Gentian, Blue-Eyed Mary, Maple Autumn Leaf (Colored Plate), Conventional Design, Palm Leaf, Red Poppy, Nasturtium (Colored Plate). Drawn Work Doily (Colored Plate). "Morris Embroidery" by Emma Haywood. Child's Crocheted Silk Cap. Doily, Clipping, Autograph, and Kodak View Books. Pin Cushion Bureau Scarf. Tea Cloth Designs, including a very pretty Harvard pattern. Decore Crochet, Yale, and French Applique Sofa Pillows Boston Shopping Bag. Photograph Frames. Decore Crochet Lamberquin "Natural Tone Embroidery," by Avis Beach; three designs, Rose, Autumn Leaf, and Bird, Fashion Article, by Emma Hooper. Price, 10 cents; Foreign, 7 pence.

January 1900 issue of Corticelli Home Needlework.

"Shading as the Embroiderer should understand it," by L. Barton Wilson, illustrated by Colored Plates Explicit "Lessons in Embroidery." Double Rose and Morning Glory (Colored Plate). Doily and Centerpiece designs illustrated: Cosmos, Wild Rose, Geranium, California Poppy, (Colored Plate, Cherry, Mistletoe. Iris, Jonquill, Columbine, Double Violet, Wood Sorrel, Holly, La France Rose, (Colored Plate), California Pepper. Special instructions are contained in this number by Virginia Mitchell on the Maréchal Niel Rose, and by Elnora Sophia Embshoff on Clematis. With this issue comes to light a novel and pleasing Jack Rose Centerpiece in "Boston Art Embroidery." Amongst the many other illustrated subjects are "Modern Point Lace" by Jennie Taylor Wandle. Rules for Crocheted Silk Chatelaine Bags, (colored Plate,) and purses by E. and P. Verges. Tea cloth designs: • Red Poppy, Orchids, Purple Iris and Carnation. Embroidered Sofa Cushion, (Colored Plate) Drawn Work in Color (Colored Plate.) Patriotic Picture Frame, Coon Pillow, Cravat Case, Curling Iron Holder, Shaving Paper Case. Price, 10 cents; Foreign, 7 pence.

April 1900 issue of Corticelli Home Needlework.

Frontispiece, Crocheted Silk Chatelaine Bag, Diamond Pattern. "Relief Crochet in Silk" by A. Olivia Longacre Wertman 20 beautiful engravings with full instructions for making Toilet Mats, Centerpieces of Rose, Strawberry, and Twelve Wheel Momic Cloth designs. A series of well written articles by L. Barton Wilson on "How to Embroider," Trumpet Daffodils, (Colored Plate), Tiger Lilly, (Colored Plate) Mignonette, (Colored Plate), Red Clover, (Colored Plate.) Illustrations and instructions for Little Gift designs such as Book Marks, Sachets, etc. Renaissance design in Boston Art Embroidery. Chrysanthemum Fire Screen Design. A very pretty oval Tray Cloth, Batchelor Button Design "Victoria Sofa Cushion." "University of Toronto," by Miss Alice Esdaile, superintendent Montreal Society Decorative Art, with large illustration of Crest designed for Shaving Case, Mignonette Bag. Drawn work in color, (Colored Plate) compiled by Mrs. Isaac Houck, author of "A Treatise on Drawn Work." Centerpieces and Doilies with elucidations for following designs: Arbutus, Daisy, Clover, Dandelion, (Colored Plate), Tiger Lily, Buttercup, Carnation, Lawson Pink, Pansy, Jacqueminot Rose, (Colored Plate), Autumn Leaf, (Colored Plate,) etc. This publication concludes with an illustrated article penned by Miss Emma Hooper, entitled "As Woman will Appear." Price, 10 cents; Foreign, 7 pence.

July 1900 issue Corticelli Home Needlework.

The opening pages of this number have been devoted to "Old Embroideries," by Mrs. Allan S. Cole, author of "Ancient Needlepoint and Pillow Lace," "Ornament in European Silks," and illustrated by photographs from specimens in the famous South Kensington Museum, London, England. Drawn Work in Color, by Mrs. Isaac Millar Houck. The very latest designs in Centerpieces and Doilies, by five of our well-known contributors, and illustrated by 24 photo-gravures, are sure to be appreciated. Cake Walk, Indian Head, Yale, etc., Cushion designs. Laval University and McGill College Photo Frames; the former is a single and the latter large enough to hold two cabinet photos and seven small ones; these are designs of Miss Alice Esdaile, superintendent Society Decorative Art, Montreal. "New Modern Laces," by Sara Hadley. Margery Daw has compiled "Lace Patterns Easily Wrought" which is a subject dear to every woman. Very explicit instructions are given for Battenburg and Honiton collar points, bands, stock and sailor collars, yokes, revers, scarfs, tie ends, cuffs and shoulder straps; also pattern for infant's Renaissance cap, and a Fern corsage finish design—the article concluding with instructions for thirteen simple Lace stitches. Designs for Pansy Cravat Case, Decoré Crochet Dresser Scarf. Persian, Tiger Lily and Pansy Tea Cloths. 125 illustrations, 7 colored plates. Price 10 cents; Foreign, 7 pence.

Instructions to Subscribers.



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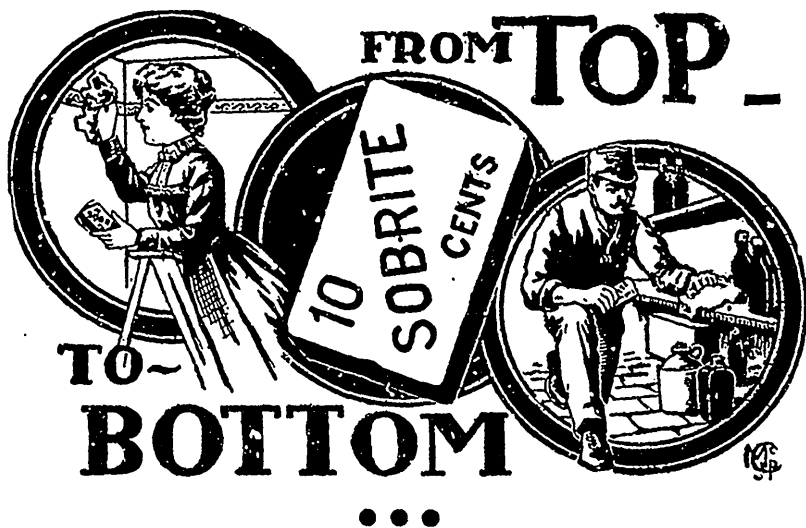
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Literary Comments.

"The Story of a Young Man," by Clifford Howard, Elizabeth Stuart Phelps's new novel, "The Successors of Mary the First," "A Story of Beautiful Women," "Blue River Bear Stories," by the author of "When Knighthood was in Flower," are all begun in the October Ladies' Home Journal. "Romances of Some Southern Homes" gives some glimpses of social life in the South before the war, and "The Longings of a Secluded Girl" and "A Minister Among the Cowboys" tell of achievements in face of obstacles. Edward Bok sharply criticises the Pullman Palace Car Company for the exhibition of bad tastes displayed in the decorations of its cars, which misleads the uncultured in decorating their homes. "An American Mother" writes on "How We Can Lead a Simple Life," and "A Minister's Wife" enters a protest against the criticism to which the clothes of a minister's family are subjected. There are three architectural features in the October Journal which will interest home-workers: One presents the plans in detail of "A Georgian House for \$7,000," and another those of "A Good Farmhouse for \$5,000," and the third shows "A Successful Country Home," in the Northwest, of log construction. There are also a number of practical articles. By The Curtis Publishing Company, Philadelphia. One dollar a year; ten cents a copy.

The Delineator

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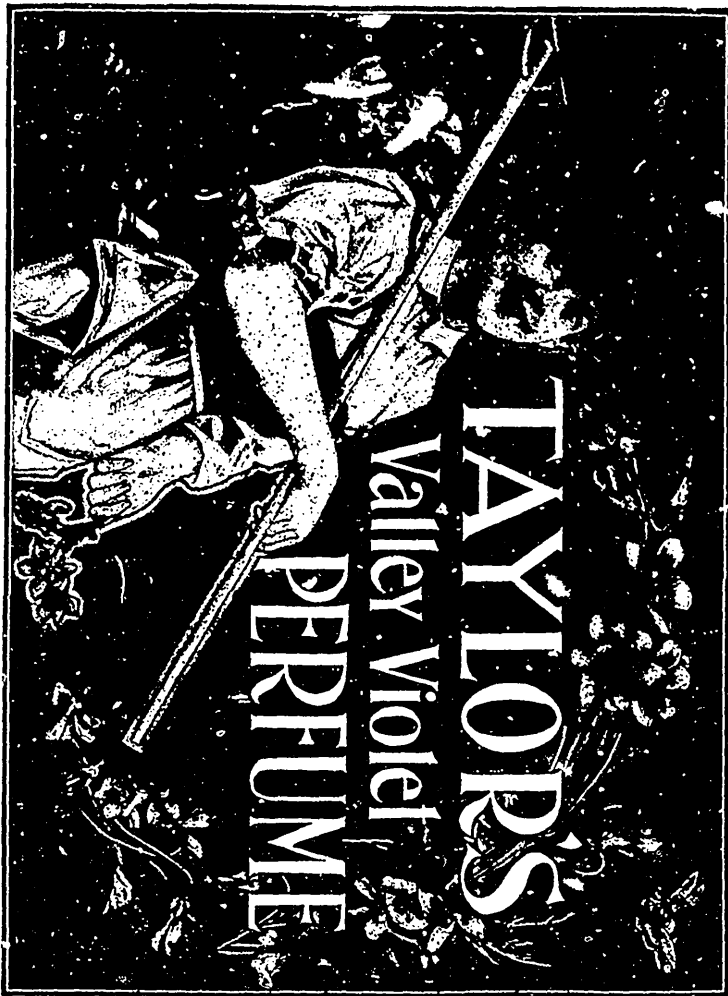
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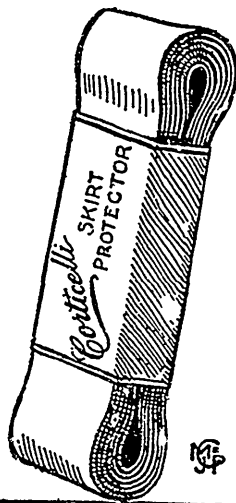
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