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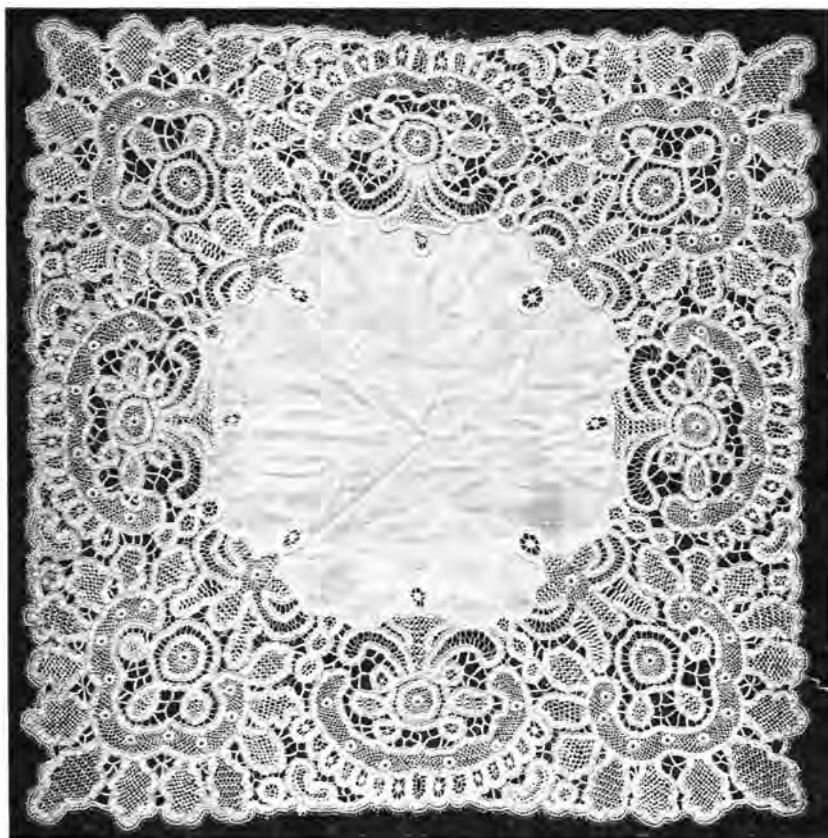
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Publishers' Announcement.

We have decided to change the subscription price of HOME NEEDLEWORK MAGAZINE from 25 cents to 35 cents a year, to take effect April 1, 1900. The price of single copies remains the same, — 10 cents per copy. This decision has been reached after careful consideration, and is made to enable us to enlarge and improve the magazine to meet the demands of the needlework public for a publication that will present the latest and best in the field of embroidery and home decoration, illustrated by the highest class of halftone engravings, supplemented by Colored Plates. It was simply an impossibility to do this at the old price, and hence the change. Until April 1, 1900, we will receive subscriptions at the old rate. Those who have already subscribed for 1900 will not be required to send any extra money, as subscriptions will be filled complete. We hope our subscribers will influence their friends to subscribe before April 1, 1900, in order to obtain the benefit of the old price. The coin cards are good until the above date; after that no subscription will be entered at less than 35 cents. (See page 91.)

Among the more important announcements is the promised publication in the early issues of the magazine of a series of three articles on "The Oldest Embroideries," by Alan S. Cole, the author of "Ornament in European Silks." Mr. Cole's work in connection with the famous South Kensington Museum, in England, enables him to write very interestingly on a subject that under less skillful treatment might well be considered dull. These articles will be profusely illustrated by photographic reproductions of some of the most highly prized specimens in the museum. In the April number several new Crocheted Chatelaine Bags will be shown.

FLORENCE PUBLISHING COMPANY.

Shading as the Embroiderer Should Understand It.

BY L. BARTON WILSON.

Embroidery, like all arts and sciences, has passed through a long process of evolution. Its beginnings, however, are so far off, so lost in the past, that we seldom think of it in its crudity. In its first stages all forms wrought on fabrics were perfectly flat, and no attempt at perspective was made. Indeed, perspective was one of the latest developments of art; and previous to the period when painting became almost a breathing delineation of what the artist saw,—previous to the most advanced development,—the designer put one thing above another when he meant to say that they were back of each other, and the observer could make it right in his own mind to suit himself.

When we consider the great debt modern art in textiles owes to trained designers, we have less patience with those who would limit the work on fabrics to flat and expressionless forms. The scope we may take in this particular depends upon knowing how far to go and being conscientious about stopping at the right place.

It is possible to obtain very good decorative effects without shading; and it is, moreover, possible to shade and yet give very little idea of perspective, as is attested by Japanese and Chinese work.

Perspective is dependent upon two things,—the drawing and the disposition of light and dark. We can give very few suggestions to the worker to help her in the first case, because usually the design is ready-made, and often the embroiderer does not know how to draw. However, there is one way open to her, and that is the modification of the character of the outline in case it is hard and expressionless. So seeming slight a feature as the line, or what becomes the edge of the work, can make all the difference between a flat and a raised surface effect. The weight or thickness of a leaf or flower is dependent upon this line, yet both designer and needleworker are likely to forget it. There are very few hard straight lines in nature. We need the square blocking out to give strength to a drawing, but in the end we must have the undulating edge if we are to have delicacy. Patterns for embroidery which undergo several tracings lose with each, unless the worker is very careful, some of their character; then the embroiderer fails to keep to her outline and loses more. If we find ourselves confronted with a hard outline, we should change it,—this can be done on linen with a sharp pencil,—for no amount of shading in color will make up for the loss of the raised appearance which is dependent on the outline. The more simple the embroidery is to be, the more important the drawing. How much is involved in the outline is evident in the expressiveness of outline monochrome embroidery on a good drawing. A wavy outline gives a light effect, and lifts a form off the background, as it were—makes it stand out. The more delicate a flower is, the more necessary this wavy edge is. The pansy, which may be made to seem

as thin and light as tissue paper, is at once hardened into a thick wooden looking thing by a straight or unbroken edge. See Fig. 1.

This does not mean that the stitches should be laid unevenly ; one of the most desirable points in needlework is that the stitches shall be placed even on the outline and shall form a true edge. The line should be wavy and varied, but not the stitches. With this exception we shall consider in this paper that the drawing is for the most part what it ought to be, and study rather color and light and dark.



FIG. 1. SHOWING THE DELICATE EFFECT OBTAINED BY A WAVY OUTLINE.

Early Egyptian embroidery is flat, yet it has all possible variety of color ; its coloring is its chief beauty. So, although the disposition of colors is shading in the art of embroidery, yet colors can be brought in juxtaposition without producing "shading." We want to arrive at a correct idea of what shading really is. It is not necessarily combining colors, although—and we desire to emphasize the fact—this is one of the points of difference between the shading of embroidery and the shading of painting ; but even embroidery shading is more than this. Shading is so disposing colors and the different gradations of tones of colors as to make a form appear on a different plane from the ground material, and the various portions of the form on different planes from each. Variegated work may be perfectly flat in effect. Correctly speaking, shading is making shadows, planning them where they belong, in contrast to the lights. The result of this is perspective. Flat surfaces do not show a play of light and shade unless it is cast on them by some object. It is because things have some definite shape and extension that they have lights and shadows on them, and it is by reproducing the shapes of these lights and shadows on our background that we are able to produce an effect of length, breadth, and thickness. We do not forget the part the outline has in this result ; but it is possible, as is often done in pen drawings, to picture a form without outline merely by laying in surfaces of tones. See Fig. 2.

Shading as applied to painting is a very broad and comprehensive study ; as applied to embroidery it is much limited. It is limited in the first place by the materials we use. If a color is not just what we want, we cannot make it a little lighter or darker, or brighter or duller. We have to take what is given us and use it the best we can. The close gradation of the Corticelli colors is an advantage, but what we feel the want of is the possibility of modifying as we work. It is just as well that we cannot do it, however, because it would lead to our attempting too much. The material is prescribed, not plastic in our hands, and we have few "neutral" tints. We must shade, then, with

pure color. This is, indeed, a limitation, because it is very difficult to use clear color in bold unbroken shadows in such work as embroidery, where the method of blending or leading up to the depth of a shadow is also limited.

In the second place, our background is almost a fixed quantity. The background of a painting may be toned and retoned, if necessary, to make it harmonize with the work on it, but **not** so our fabrics.

These are very potent reasons for considering embroidery outside the pale of naturalistic expression, and these are some of the reasons which lead many of the best and most artistic workers to say that all embroidery must be strictly conventional. This is, in a sense, quite true; it is all conventional, but one may be clever enough to produce natural effects in a conventional way.

There are just a few fundamental principles of perspective which we need to make thoroughly our own and to be guided by; with the more complex we have nothing to do in embroidery. The primary law of all is, that the part of an object which projects most is the part which takes the light. The nearer an object, or any part of an object, is to the light, the brighter it is. So, in a design of flowers, the flower in the foreground is the one we embroider in the lightest shades of the color we are using; and, further, the petals in this particular flower which are nearest the eye are to be made lighter than the others. See Fig. 3. Objects in a composition should not appear to be all on one level. It is not any more

necessary that the various petals of a rose shall seem to be some behind others, than that the different flowers in a group shall appear to be at different distances from the eye. The way to do this in painting—aside from the distinction in shape, which we are not considering now—is to make some fainter than others; not necessarily lighter or darker, but hazy. We can produce vague distance in painting, but in embroidery this is neither easy nor desirable; we can, however, by making one part of a composition darker than another, throw a part of it into the background. See Fig. 3. The first rule, then, of our work is that an object or part of an object nearest the light catches the "high light." Hold up a cylindrical form in the hand, and the place of the high light and the gradation from this high light into shadow is at once apparent. See Fig. 4.

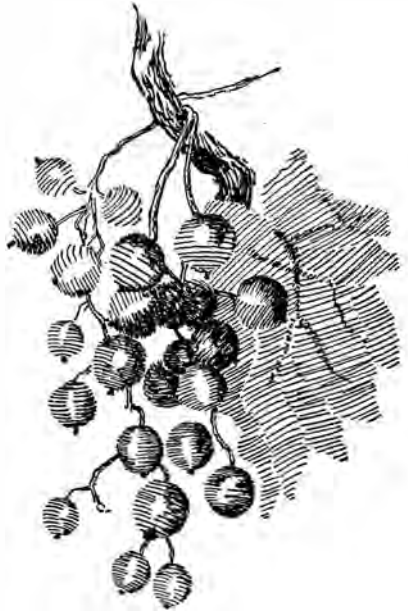


FIG. 2. SHOWING FORM ALTOGETHER DEPENDENT UPON SHADING.

Of these two vases the forward one is dark *in color, not shaded darker*. This is a noteworthy distinction, more easily managed in painting, however, than in embroidery.

This point is settled, but the important influence of the *direction* from which the light comes must be taken into account. It is necessary to have the light from one side only, for cross lights complicate matters. When we come to *imagine* the position of the lights and shadows,—for this is what we do, knowing the rules which govern it,—we imagine the case as applied to our design. It is necessary to decide, first, on the direction from which the light, the effect of which we intend to portray, comes. After we have decided this point we should be consistent with it. It will not do to make some parts of the design in one light and others in another. For instance, if we have a number of

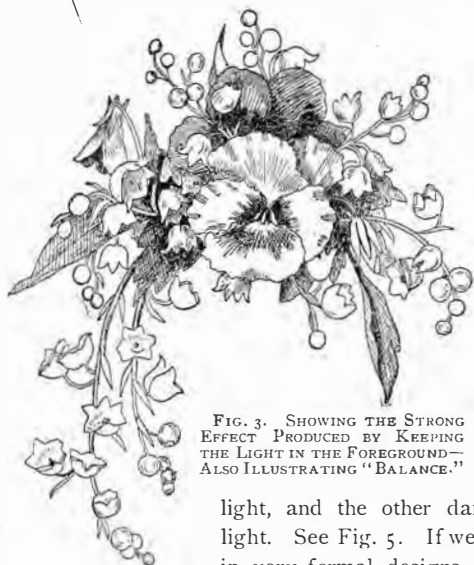


FIG. 3. SHOWING THE STRONG EFFECT PRODUCED BY KEEPING THE LIGHT IN THE FOREGROUND— ALSO ILLUSTRATING "BALANCE."

the same side of each and every one, light, and the other dark, thus indicating the direction of the light. See Fig. 5. If we vary them we shall have variety, which in very formal designs may be quite sufficient—but not the

suggestion of roundness, except individually,—and we do not want to be impressed with the individual detail of any piece of work at first sight. If we make either side of an object light and the other dark—that is, if we consider the light from either side—we shall get some effect of relief, and if we make the center of our work light and both sides dark (for then the inference is that the light shines directly on the object) we shall get more.

See Fig. 4. This is the easiest and most simple supposition to put into effect, and so the most advisable for the embroiderer to start from. Keep the light shades and bright colors in front, and let the sides of the flowers, and, indeed, of the whole design,—the less prominent parts,—take the shadows, as in Fig. 3. From this plan, very near to nature, we naturally deduce our laws of "balance" in color, which are a step further away from nature and nearer to the conventionality of design. This most

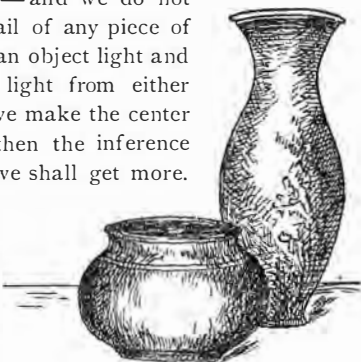


FIG. 4. SHOWING THE "HIGH LIGHT" ON CYLINDRICAL OBJECTS.



BROWN EYED SUSANS.
COLORED PLATE I.

See "Shading as the Embroiderer Should Understand It."

important feature of shading embroidery we will treat later, but it is well to refer to it here that its relation to the natural may be apparent. Fig. 3 illustrates the effectiveness of keeping the light on the prominent parts in order to obtain perspective. The most ardent advisors of the conventional in embroidery will not object to this ; it is a very broad rule, but it is founded on the law of light and shade.

Now we have discussed the effect of the light from without, the next step is the influence of the various objects or forms in a group or design upon each other in casting shadows. An object or part of an object which is in front of another or leans over it casts a shadow. See Fig. 6. From this fact we can readily deduce the rule—one form back of another should be darker than the one in front. The closer the two come together the deeper will be the shadow ; thus in the case of turned over petals, where the folded edge nearly touches the shadow is very deep. See Fig. 7. It requires some skill to embroider one form against another. The most important thing to remember in laying such shadows is that the light or forward form must be worked first, and the one behind it must be done afterwards by stitches brought up at whatever the distance should be from the light form and sent down directly beside it, on the same line, indeed. See Fig. 8.

These two principles are really all we need to know of the laws of perspective, and they are so very simple that the most unprofessional can apply them. No one guided by them will need to ask such questions as, "Should the edge of petals be light or dark ? Should the apex of a leaf, or one side or the other, be in the shadow or light ?" A flower is necessarily deeper at its center, if it sinks in at all, or

has a tubular corolla. Usually the color is deeper at the center, so it is a very safe rule to follow to commence light and work deeper toward the center, but this does not mean anything unless we know why. We must do one of two things ; work with an intelligent understanding of fundamental principles, or else work according to fancy

and produce "fancywork" — usually of very poor quality. We are very much in need of being told to open our eyes and look when we ask how to do a thing



FIG. 5. SHOWING THE DIRECTION FROM WHICH THE LIGHT COMES.

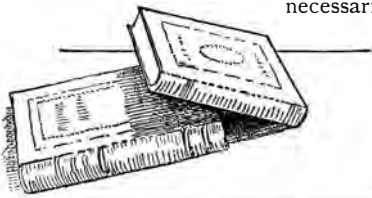


FIG. 6. SHOWING HOW SHADOWS ARE CAST.

as applied to some particular case, without wanting to know the principle behind it. Never do anything—in embroidery, at least—because somebody tells you that is the way. There is too much of that sort of needlework. Always look for the reason. Full blown flowers are lighter than half blown or buds ; new leaves at the top of a stem are lighter than the old ones at the base. Not arbitrarily so, but because they are so in nature—and there is even apparent reason why they are so in nature—and, as already stated, we are disposing of shades of color at the same time we are planning our shadows. See Colored Plate I. This Colored Plate of Black Eyed Susans shows “ shading by distribution ” also “ balance.” Painters will always caution a pupil not to confuse dark colors with shadows,—to put in the shadow shapes and tints independent of the colors,—but in embroidery we must plan to make our darks also our shadow.

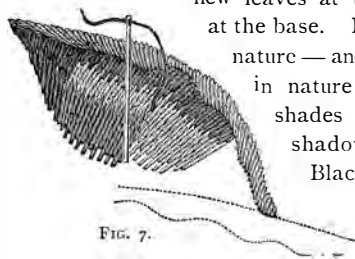


FIG. 7.

Now before we consider the method or the way to carry out these instructions in our work we must consider “ balance.” There is balance of form and balance of color. There is nothing abstract about this term, it may be readily understood. In all designs there must be a point of the greatest weight, a center from which the rest of the design should emanate. See Fig. 3. This little composition is an especially good study of balance in drawing. Notice how the lily leaf on the left balances the pansy leaf on the right, how the sprays of lilies at the top balance, and how the lilies on one side offset those on the other. This effect, so comfortable to the eye, is not produced by regularity, however, but by the right weighting. This can be felt even by one who knows nothing about the technique of drawing or design. If a flower on the top of a spray is heavier than one below it, we feel instinctively that the balance is lost ; we say it is top-heavy. If our design is well balanced the embroiderer has a good foundation, but she must carry out the principle in her own work ; she must put the weight of the color in the right place. This principle we illustrate in Colored Plate I. This is not in the least likely to conflict with anything else she must do, so in accord with each other are fundamental laws. The deepest color and shades of color must be laid in where the design is heaviest. When we know the two laws of perspective as related to our work we will follow them out almost unconsciously, and our first thought will then be for balance. We will commence our work at that point in the design where we mean the emphasis shall come, and we will grade our colors accordingly, as shown in this Colored Plate. The study of balance in decorating a fabric must be carried through the entire work, whether it be the four corners of a centerpiece or the various parts of a curtain design—its border, main design, etc. All the parts must balance with each other.

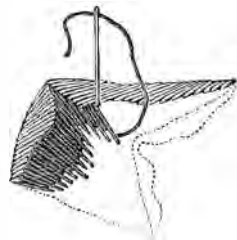


FIG. 8.

Further, in general we may say that three or four colors and usually one tone of each in three or four shades give ample opportunity for shading. In Colored Plate I, showing embroidered Black Eyed Susans we have yellow, brown, and green — four shades of Yellow Corticelli 742, 743, 743.5, 743.6, two shades of Brown Corticelli 649, 830, and three shades of Green Corticelli 580.5, 581, 582 — B. & A. 2634, 2635, 2636, 2637 — B. & A. 2123, 2124, B. & A. 2450, 2451, 2453 — three colors but one tone of each in four, two, and three shades, yet there is no lack of variety. Anything more than this would detract from the strength, even if we were covering several yards of material with Black Eyed Susans. The more colors we introduce and the more shades of these colors, the more difficult and complicated the work becomes. Strong effects are usually obtained by a few well disposed colors; too many confuse the eye and make either an unpleasant impression or none.

Now we know in general what we want to do, and the next thing is to know how to accomplish it. We can shade in two ways, by blending colors or by distributing them. It is at once apparent that shading by distribution is much more the embroiderer's method than blending. It is not so crude a method after all, for even in painting, strong clear tones can be so disposed as to appear to blend at a little distance, and so muddling the colors is avoided. Shading by distributing colors is very simple and is most artistic. See how all our rules can be carried out by this method in one example, as in Colored Plate I. For the flower in the foreground of the design we will use the lighter shades, for its front petals the lightest,—only one shade in a petal. This assures balance as well as the other principles. This is a very clear illustration of what we mean by shading by distribution; variety of color and perspective are accomplished at one and the same time. There is no surer way of arriving at the effect of natural flowers, or rather of embroidering so as to suggest natural flowers, than by thus placing the colors in the easiest possible way over good drawing. No method of art is nearer to the spirit of the flowers except water color painting. And this work is distinctively modern. It is the achievement of the modern needlewoman, and as such we ought to be very proud of it.

In order to shade by blending we must thoroughly understand the most advanced method of embroidery, that is, so to lay colors or shades over each other as to make them appear to blend. This can be done successfully only in Feather stitch. The worker will find Feather stitch carefully and accurately explained in the January (1899) number of HOME NEEDLEWORK MAGAZINE, and as copies of this issue can still be supplied by the publishers for 10 cents each, we need here only emphasize it as the most beautiful means of shading in elaborate work.

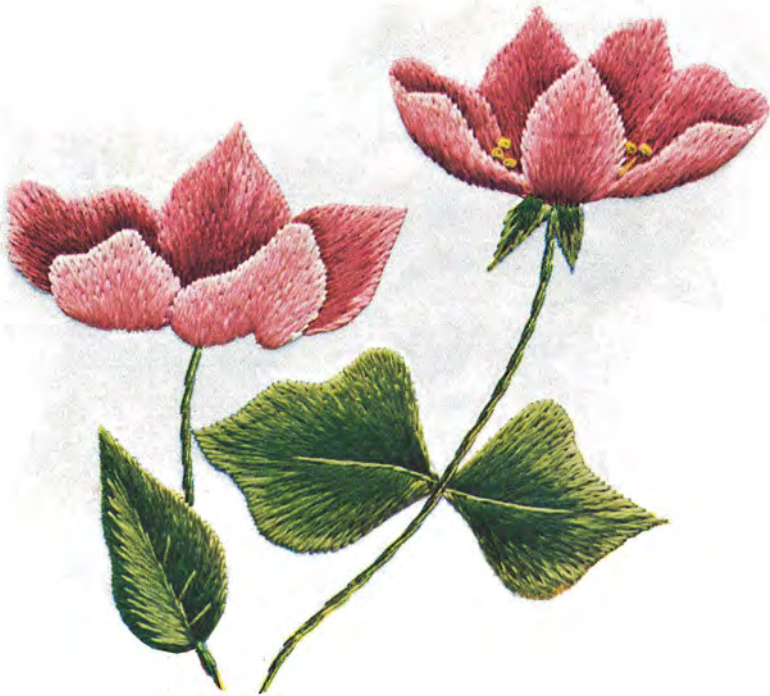
No italics seem to express sufficiently that one row of Long and Short stitches must be laid almost completely over another. It seems to be one of those things which one must actually demonstrate to be understood. If the rows of stitches are laid over each other only part way they appear in actual rows and there is

nothing pretty about such work. It is only by the most complete lapping that the blended effect is obtained. See page 28 in January (1899) magazine above referred to. To follow these instructions it is absolutely necessary to have a copy of that number. The progress in covering a form is necessarily slow, therefore only a very small proportion of the space is gained with each row. The result of this overwork is great richness and a uniting of the fabric and the work so that they are one as much as though the design were woven in. Embroidery ought not to give one the feeling of being an added something. This is the criticism some make upon embroidery who would place tapestries above it in the scale of fine art. It ought to be a part of the fabric. As many rows of these Long and Short stitches as are necessary to cover a form may be laid on. See Colored Plate II. This illustration shows the *opus plumarium* on a naturalistic form,—the exquisite effect of shading by Feather stitch,—the embroiderer's only legitimate blending. Nothing in needlework is so beautiful or so lasting. The shades may be so disposed in leaf forms and flowers as to give them a wonderfully brilliant effect which is simply dazzling. The work seems raised up from the ground just from the play of light on the combined colors. Strongly contrasting shades of color can be placed together by this means and will seem to blend gradually because the "long" stitches which lay over the first row allow it to show through just a little, thus from two shades of silk we have three in the embroidery, and when we lay a third row we have five in the embroidery.

Colored Plate III shows, as far as anything short of the lustrous silk can, the brilliant effect of using this stitch on straight line figures, as in the diamond of the Galloon Border. Like all really valuable things, the method is simple, and patient practice will enable one to do the work. We have set forth the principle several times so clearly that it can be followed, yet it seems necessary to repeat it since one may see on all sides a total disregard of any method in shading.

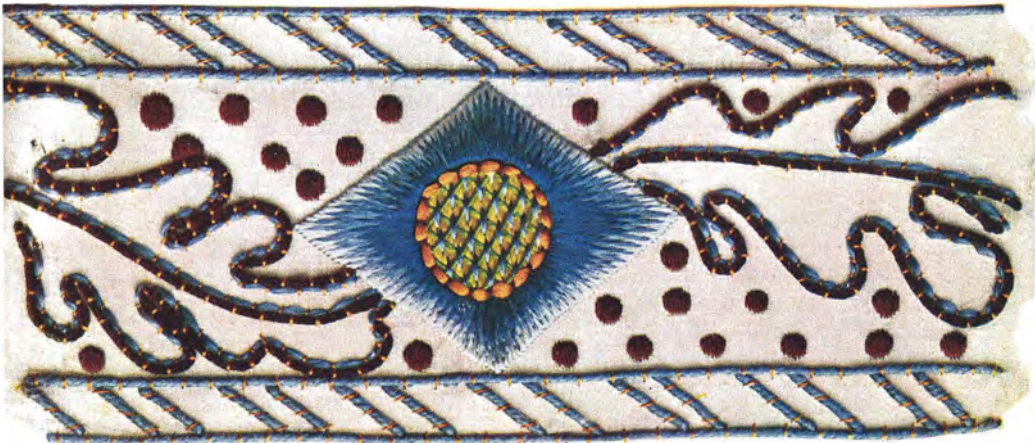
Stitch direction is an important element in shading. Every change in the direction of a series of stitches makes a change in the play of light on the surface, so one often shades without intending to do so. This is one of the features of shading by distribution. Even if only one color were used it would not be monotonous, because in each position the stitches would take the light at another angle and with a different result. This variety produced by a difference in the length and direction of stitches is apparent in the Darning stitches. Very unexpected variations are often come upon and there is considerable opportunity for originality.

The subject of backgrounds is appropriate here, because the color and method of the background has much influence on shading. The effect of the fixed background has already been noted, but in some cases the background is embroidered in full or in part. Reference has also been made to the trying nature of a pure white ground as related to colors laid on it. This must always be considered, and the colors subdued accordingly. It is a very good plan to lay



PINK AQUATIC FLOWER.
COLORED PLATE II.

See "Shading as the Embroiderer Should Understand It."



GALOON BORDER.
COLORED PLATE III.

See "Shading as the Embroiderer Should Understand It."

the skeins of silk which you intend using over the fabric into which they are to be worked. Backgrounds which are to be embroidered in full Tapestry stitch must of course be planned for at the outset. But slight work on backgrounds need also to be considered. Exceedingly pretty effects can be obtained by Darning stitches on grounds; indeed, this sort of work should be in more general use. It is simple and pleasant to do, and the entire piece becomes a more individual and personal work if the embroiderer has a part in the fabric as well as in the applied decoration. But when we undertake this we should never lose sight of the fact that we are influencing the coloring and shading of the whole. The extent of this influence can be better understood in the light of this statement. If you put one color over the background, not completely covering it but so as to let it show through in places, you produce a third color which will be altogether different from either your embroidery silk or your ground.

Besides the different shades obtainable by background work, some shading can be done by making a difference in the weight of the work in its various parts. This is very dangerous ground, however, because it is very easy to overstep the limit within which such work as raising or depressing a surface is allowable. The real principle by which a turned over petal is expressed has already been explained by the laws of perspective. When the folds are narrow it is not a fault to raise such slightly by a few under stitches. The most prominent parts of some work, especially bold designs on heavy materials, may be done in two or more threads of filo or in one of the heavier flosses, like Persian or Roman Floss, while portions of forms back of these may be worked in one thread or even with split Filo Silk. This is a mechanical kind of shading, and while it is very effective if used in the right way, as soon as its mechanical nature is obvious it is being abused as a means and should be abandoned as a thing most undesirable.

If we were working great hangings, bringing out large designs which should be wrought in cable silks, purse twist, and gold, the work should be embossed and raised an inch off the surface, but this is not the sort of embroidery we are considering. It is rather such work as has lately been popular — the edges or outline of flowers, for instance, raised by an underfilling in order to produce a result which should be obtained by an artistic means instead of a mechanical one.

If we summarize this matter in order to emphasize the salient points of shading as the embroiderer should understand them, we have, first, perspective dependent upon outline and the effect of the light falling on an object in a group and the shadows cast by parts of the object or group upon themselves; second, balance, both of design and color; third, method, which includes distribution and blending; fourth, influence of background; and fifth, actual raising.

This is a very beautiful subject as well as a very interesting one, and its study ought to teach us to see things better — not so much as they really are, perhaps, for the actual is not an artist's aim, but as they appear related to other things and standing in the light which reveals them.

Lessons in Embroidery.

Editors' Note.

With the July (1899) issue of HOME NEEDLEWORK MAGAZINE Mrs. L. Barton Wilson gave the first of this series of Lessons in Embroidery, choosing for her subject the Wild Rose. In the October (1899) magazine were three more lessons, on the Daisy, the Holly, and the Chrysanthemum. These lessons are of the greatest benefit to beginners, as it is Mrs. Wilson's intention to start with the simple flowers which are easy to embroider and gradually take up more difficult subjects, including most of the popular motives found in needlework designs. As each lesson is illustrated with special engravings which give the key to all difficult points, there is no reason why almost as rapid progress should not be made by those who faithfully study the text as would result from a course of lessons under the personal supervision of any good teacher. Any of our readers who have not copies of the July and October issues of the magazine, as above mentioned, can obtain the same from the publishers at 10 cents each.

Any regular subscriber to HOME NEEDLEWORK MAGAZINE 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 V.—How to Embroider the Double Rose.

BY L. BARTON WILSON.

'This is by far the most difficult subject we have undertaken in our "Easy Lessons," but if the worker has followed and practiced the principles of the preceding four lessons, published in the July and October (1899) issues of HOME NEEDLEWORK MAGAZINE, she will be able to apply them now in a little more complicated manner. Large double roses are great favorites with the embroiderer, and there is no reason why they should not be successfully treated if the designer has done his part. We need always to go back to the foundation. Designs which show the side view of double roses are the ones to select. In the front view too many petals are to be seen, and in an attempt to copy them all or to give the idea of closeness the strength and character is lost.

Our pen drawing is from the La France rose; it is sufficiently broad for our work, and at the same time in its center it shows a touch of its many petaled character. If this be well done, and the round effect of the whole is kept, the rose will have its own elaborate effect. See Fig. 9. The light in this study must be kept through the center and on the broad open petals. The shadow will be

particularly dark in the depth of the rose. A touch of pure color is often used in painting, and we can venture a few stitches of a very decided color here. This may be Terra Cotta Corticelli ¹¹⁹ in a pink rose, and with it five shades of pink should be used, B. & A. 2090b, Corticelli 534, 535, 536, 536-3, 536-5. The leaves may carry considerable rich green with such a large mass of pink. Three shades of Green Corticelli 107, 108, 109, and a deeper Terra Cotta ¹¹⁹, which should be used with the lighter shade of the flowers, in the stems, will make up the color combination.



Frequent reference to the various stitches used in embroidery will be found in this lesson. For lack of time and space it is impossible to repeat here the details as to how these stitches are made, as this information was given in the January (1899) issue of HOME NEEDLEWORK MAGAZINE. Copies of that issue can still be supplied by the publishers for 10 cents each. No one can intelligently follow these lessons without this January (1899) Magazine.

The work may be for the most part Feather stitch, for with the more elaborate form we expect to do more elaborate work. On linen, however, while we will lay in several rows of Feather stitch, we will not necessarily cover the linen completely, because we do not want to produce a heavy effect. Another stitch, or rather another management of Feather stitch, will be brought into use on this flower,—that is, the Overlap Tapestry. See page 29, Fig. 1 c (3), January (1899)

issue of HOME NEEDLEWORK MAGAZINE. This is more difficult to do than any method yet given, but by following the instructions one can be successful. It will

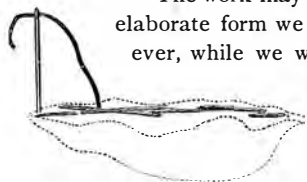


FIG. 10.

be necessary to work the rounded out petals in this stitch after the overfolds have been first laid in.

What we sometimes hear called "stuffing," and which is quite as bad a practice as the name itself, should not be resorted to in order to raise these turn-



FIG. 11.

over petals. With the lights and shadows in the right places hardly any under filling is advisable, especially on the wide overfolds. The plan of raising these rose petals with cotton until they are like cushions is most inartistic, not to say absolutely ugly. Raising embroidery in this way simply

argues that the worker is obliged to resort to this mechanical means because she cannot shade so as to obtain the desired effect. There are kinds of embroidery which should be raised, and when the filling is properly done it is acceptable in its place, but this is a totally different thing from working flowers over filling. A few long stitches *in silk* are all that should ever be placed over these petals, and these just through the center. See Fig. 10. The direction of the stitches in the overfolds has already been explained in our lesson in the July issue of HOME NEEDLEWORK MAGAZINE, page 243, entitled "How to Embroider the Wild Rose." (Copies can still be supplied at 10 cents each.)

But a demonstration will give the worker a key by which she can prove in any case what the direction should be. Make an outline of the rose petal as it would be if it were not turned over; this does not require any knowledge of

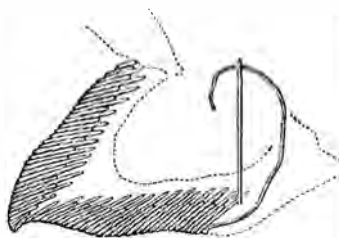


FIG. 12.

drawing, as the outline need not be accurate. Cut this out with the scissors. Now draw lines over the wrong side of it, which would be those of the stitch direction in the simple flat form. Turn over the edges of the paper after the fashion of the curled over petal, and the proper stitch direction will be apparent. When one has tried this little experiment she will at once see that when the folds are at the sides of

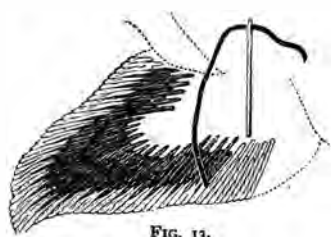


FIG. 13.

petals the direction is exactly opposite from what will be the direction of the stitches on the main part of the petal. This and other rules can thus be deduced for future use, but at any time the test can be applied. This should

be the treatment for the curled petals, but the large rolling petals next the stem should be worked in the Overlap Tapestry already referred to.

The pen drawing, Fig. 11, shows the curve of the veins or texture of this edge of the petal. Now the question is how are such curves to be indicated since we must lay stitches straight. Only by working one row at an angle over the end of the preceding so as to lead gradually to the turn, can it be accomplished. The first row should be placed as



FIG. 15.

in Fig. 12, the second over it as in Fig. 13. These illustrations should give one the idea very accurately. We will use this stitch also in the broad front petal—that is, over the full part of it, where we will lay it in with a light shade and so gain the full curved surface we know so well in such petals. See Fig. 14.

It will be helpful to know where to commence work on this rose and by what step to proceed, since one part is especially dependent upon another. Embroider the close curled petals of

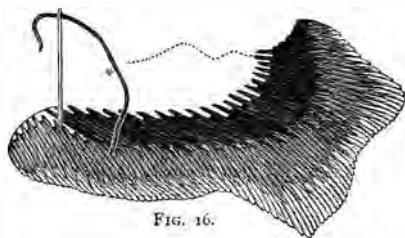


FIG. 16.

the upper part of the rose first, then the shadows under them as in Fig. 15. Then work the rolled over edges of the large petals next the stem, and the shadows under them, which bring out their cupped up character. Fig. 16 shows the stitch direction of these shadows, which are somewhat difficult

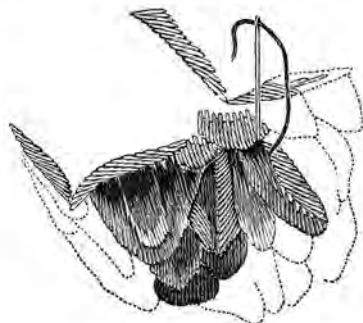


FIG. 17.

to lay in, correctly. The necessity for having the petals above them finished first will be apparent when we come to work them in. The stitch is also Overlap Tapestry and it will give the cupped up effect beautifully. Fig. 17 is a suggestion of how the heart of the rose should be embroidered—here and in some of the little corners between petals Terra Cotta Cortice III R. & A. 2090b, or 120 2091, may be used to show the depth or dark shadow. Colored Plate VI, La France Rose, appearing in this number will be found a great help to the embroiderer not only as to coloring but also as showing

the correct stitch direction. No one will say that the roses of this colored plate are "flat," yet the turned over petals were not "filled." The raised effect was secured by proper placing of color only, and the shading is certainly all that could be desired. See also Colored Plate XLIX, Bridesmaid Rose, in October 1899 issue of HOME NEEDLEWORK MAGAZINE.

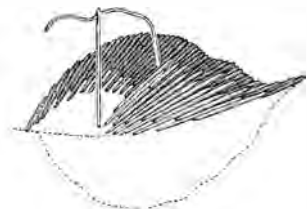


FIG. 18.

Work the leaves with a doubled thread of Filo Silk. Let them be dark back of the light pink rose petals—they will form a most effective background. A second row of Long and Short stitches may be added over the first in some leaves (see Fig. 18), but some should be scantily worked. See Colored Plate VI in this issue. If the linen ground is heavy a doubled thread may also be used in some

of the rose petals, at least the first row on the rolling petals. The colors to use for the leaves are

Corticelli	107,	108,	109.
B. & A.	2282,	2283,	2284.

 The stems should be worked like those of the wild rose, but somewhat heavier. See Fig. 147, page 247, Lesson I—"How to Embroider the Wild Rose," in July 1899 issue of HOME NEEDLEWORK MAGAZINE. Any of our readers wishing a LaFrance Rose stamped linen design are referred to page 42 of this number.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

Make a suds with "Ivory" or any other pure soap, using water not quite as warm as the hand can bear. Wash quickly by squeezing the suds through and through the material. This motion will soon remove all dirt. Do not rub or wring. Use soft water if possible. Remember that "soaking" will ruin embroidery when nothing else will. Therefore wash quickly; then rinse in clear water and immediately place between two crash towels to dry. Do not fold or roll up, and do not expose to the sun (or even to the air any more than necessary) while your embroidery is still damp. This ends the washing; 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 outwards 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 7 in the January 1899 number of HOME NEEDLEWORK MAGAZINE, Vol. I, No. 1. Copies can still be supplied by the publishers for 10 cents each. Ask for the January 1899 magazine.

Lesson VI.—How to Embroider the Morning-Glory.

BY L. BARTON WILSON.

There are some subjects which are especially adaptable to embroidery and to the embroiderer's materials, while others present especial difficulties which require all possible skill to overcome. The character, particularly the texture, of certain flowers is in itself an aid to the worker, while that of others is a great obstacle. The former is the case with the morning-glory. Its delicate silky texture is not unlike that of the filo flosses, and its surface has also the sheen of the silk; it is, therefore, a subject we are fully justified in undertaking and if we are not over ambitious, and so led to do too much work on a design of morning-glories, we are likely to be successful.

Morning-glories should never be embroidered "solid" on white linen. As soon as we "fill in" the form we at once lose the principal characteristic—extreme delicacy. A representation of morning-glories, whether painted or embroidered, is nothing unless dainty and delicate to a degree. We should be sure that we have a drawing which embodies this quality to start with, a wavy outline and a very simple composition. See Fig. 19.

The stitch direction of the morning-glory is somewhat difficult to keep correct because of the size of the flower. One readily applies the principle in this case and starts off all right, but before many stitches are taken the correct slant is lost because the space to cover is comparatively large. The veins and ribs of the flowers are, however, a perfect guide. If we should draw one of the blossoms in full view we should have in such an outline a complete circle, and stitches would be laid on it as radii of a complete circle, but this is rarely the position we should choose in which to represent any flower. In a design we should be likely to have all the blossoms more or less foreshortened, and thus each one presents a new problem of stitch

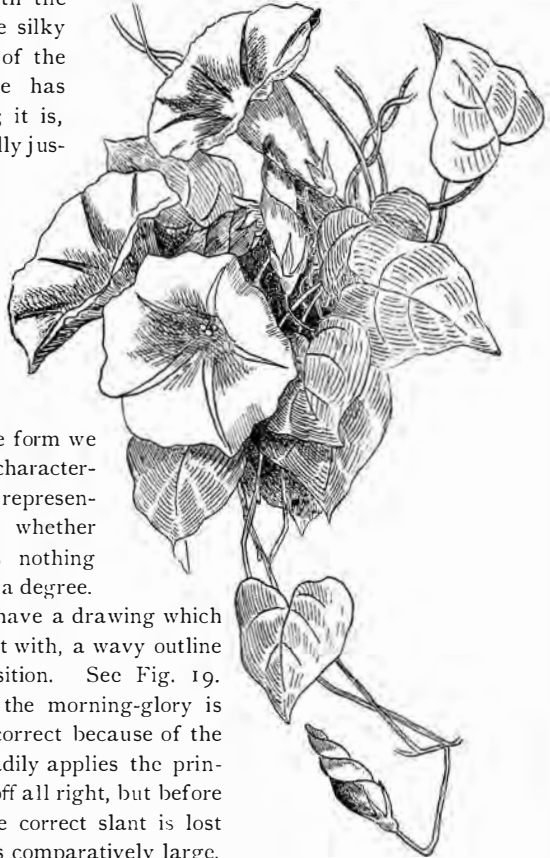


FIG. 19.

direction. In the paper entitled "Stitch Direction," which appeared in the April 1899 edition of HOME NEEDLEWORK MAGAZINE, we took the morning-glory, its buds and leaves, to illustrate the principle, so that this point of the present lesson will be very clear to the worker who will refer to the April 1899 Magazine, pages 143, 144, 145, 146.

As to designs in which the convolvulus is the motif, there is no excuse for their not being excellent. A vine is the most manageable of subjects; it needs only to be conventionalized and adapted to the space to be decorated.

The perfect pliability of vines makes them favorites with the designer, and the breadth of form, both of leaf and flower, of this one makes it in every way suitable for decoration. But we cannot urge too strongly upon the worker and upon the designer that we must not take the plant direct from nature, scatter it about over our linen, and think we have a design;

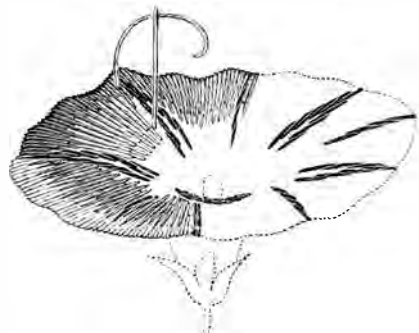


FIG. 20.

neither can we embroider it as though we were painting. We must, rather, consider how we can so dispose our stitches over the drawing, keeping in mind the ground upon which we are working, as to make a complete whole with a decidedly morning-glory spirit about it. What is it that makes us exclaim over the naturalness of a decorative composition? Well, it is not its naturalness; it is its consistency, in the first place,—its suitability,—and further, it seems natural in just that degree in which it brings out certain characteristic points by which we know the natural.

Few people have what may be termed a clear idea of the form of any flower. If this seems a sweeping statement, take your pencil and try to draw an outline of the flower most familiar to you. You will find it very difficult to so much as suggest it, and this is not because you may not know how to draw, but because your idea is so very far from clear. The eye



FIG. 21.

and the mind can hold only a few clear impressions, and it holds these by reason of some prominent characteristic of the particular object. So if we are to suggest to other minds we must not deal with a mass of unimportant detail; but our expression must aim to embody some point by which the thing is known to everybody. This is why half work is so much more suggestive than full embroidery. It allows us to stop when we have gone so far as to indicate to others what

we want them to consider expressed. The form, the sheeny texture, the ribs, and the pretty curled buds are very decided features, and these we should emphasize.

One color should predominate in a design of morning-glories. If pink is preferred, nearly all the flowers should be pink, with here and there a purple one and an occasional white one. The color shades are Pink

Corticelli	534	535	536	536.3	536.5	;	Purple
B. & A.	2040	2060b	2060c	2061	2061a		
Corticelli	844	845	846	847	848	;	Blue
B. & A.	2540	2541	2542	2543	2544		
	511.5	512	512.5	513		;	Leaves,
	2040a	2040	2041	2042			Corticelli 661,
	663	664	665				B. & A. 2561,
	2563	2564	2565				

Before putting the piece in a frame, or sections of it in a hoop, outline the stems, leaf veins, tendrils, and the veins between the ribs of the blossoms. Use the deepest shade of the flower color for these veins; in white flowers the fine ribs may be done either in pink or purple, and the veins between them in pale green. The ribs should be worked in fine Long and Short stitch as in Fig. 20.

The position of the light and shadow is of importance in this flaring flower. The edge in the foreground or nearest the eye should be lighter than the far edge. By thus disposing the shades of silk and leaving the linen for the high light, a well rounded effect can be produced. The color of the flower generally pales toward the opening, so that stitching is not necessarily needed to give depth to the little funnel; it is important, however, that the front edge of this tube

should be strongly brought out, and the pistil, in case it shows, will further help to give the desired depth. See Fig. 21.

Lay in now the border row of Long and Short stitches across the farther edge in the third shade—the first row of the front edge in the second shade, the second row of the farther edge in fourth shade, and the second row of the front edge in the first or lightest shade. See Colored Plate IV.

Those positions which show the tube are rather easier to bring out. A little shadow should be placed on the tube up against the edge of the flower. See Fig. 22. The stitches along the edge of this tube should be as

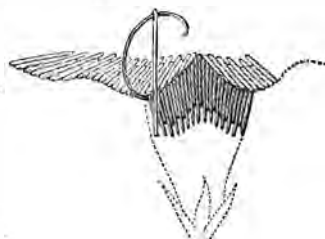


FIG. 22.

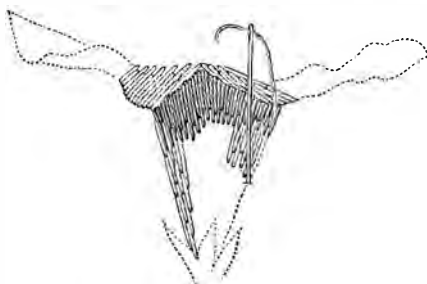


FIG. 23.

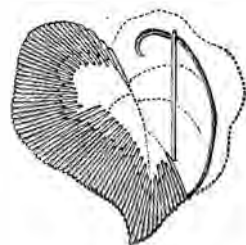


FIG. 24.

straight as possible. See Fig. 23. In full embroidery they may be quite straight.

One thread of Filo should be used for the flowers, but two will be better in the leaves. This heavier work on the leaves makes the delicacy of the flowers all the more noticeable; besides, the leaves are large, and work on them in one thread is quite endless. The stitches should turn at the base and be directed *up* to the stem, as they are directed *down* to it in working from the apex. See Fig. 24, also Colored Plate IV.

Nothing could be prettier than the buds or furnish a better opportunity to the embroiderer. The curving lines mark off sections and these should be worked separately. Commence at the bottom section with the second lightest shade, work with Long and Short stitches from the point toward the stem. See Fig. 25. After laying in the stitches on one side lay in those on the other. Fig. 26. Work the other sections each one deeper in color than the last, as these buds are darkest at the top. See Fig. 27.

All the points described in detail in this lesson are fully illustrated by Colored Plate IV, which as a whole should be of great assistance to the worker of these flowers, which are beautiful in themselves and very easily adapted in decoration. A very pretty morning-glory pattern, drawn with special reference to be studied in connection with this lesson and Colored Plate IV, is Design No. 496A, shown on page 23. We also refer our readers to the Morning-Glory Design, No. 649A, on page 295 in the October 1899 issue of HOME NEEDLEWORK MAGAZINE.



FIG. 25.



FIG. 26.



FIG. 27.

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 silk to use as follows: Corticelli 507. Any brand of silk may be used in these designs, but as it is impracticable to designate all we indicate two well known brands which may be obtained at nearly all dry goods and fancy goods stores. The upper number refers to Corticelli Silk, the lower number gives the corresponding color in Brainerd & Armstrong Silk. 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.

The Subject of Equipment.

It is impossible to do good work without the proper tools. Experience has proved that the linen or other ground material upon which the stitches are to be

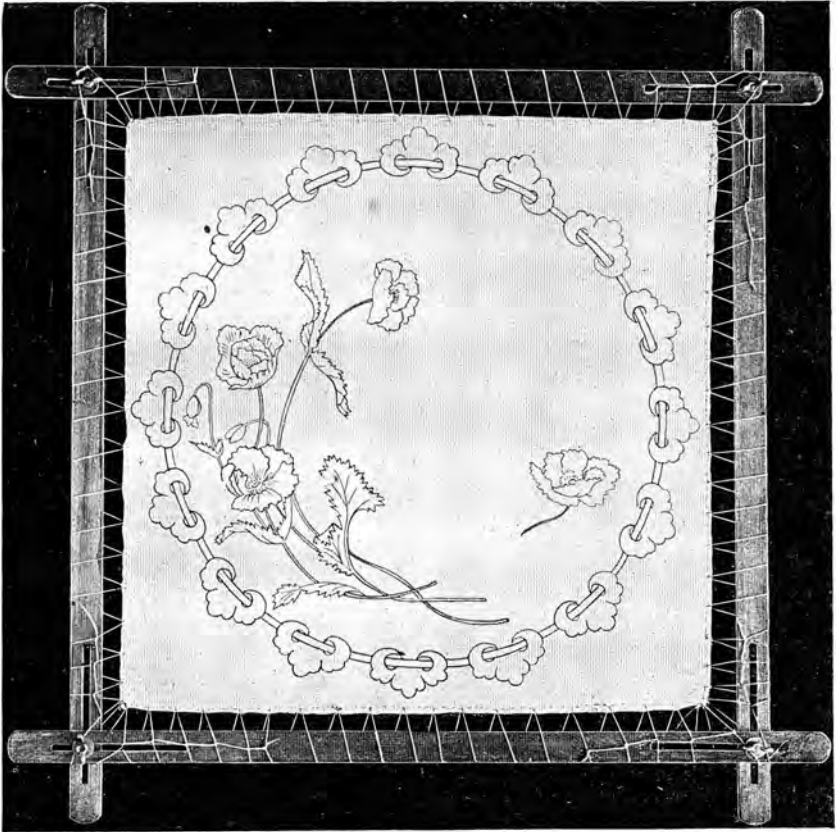


FIG. 28. STAMPED LINEN LACED INTO EMBROIDERY FRAME READY TO WORK. See Foot Note.

taken must be stretched "drum tight." The embroidery frame is the best thing for this purpose. Fig. 28 shows the frame set up with stamped linen design laced into position.* The entire surface of the linen is under uniform tension.

*This Frame is strong and well made, neatly finished, with bolts and thumb nuts, and is adjustable from any size up to twenty-four inch centerpieces. Price, complete, \$1.00, postage or express charges prepaid.

Every portion of the design is within easy reach of the worker. By placing the frame upon a table a comfortable position is assumed by the worker.

Provided the design you are working is small, ordinary hoops may be employed with good effect to hold the linen "drum tight," but it is well to note some of the limitations of hoops, which never can be as handy as the frame. In nine times out of ten the embroiderer thinks the hoop was made to hold in the hand. There never was a more awkward plan suggested, namely, *holding the hoop in one hand and the needle in the other*. Another great mistake is that invariably a small hoop, not over six inches in diameter, is selected. This is all wrong. No smaller than a seven inch hoop should ever be used, and a ten or twelve inch pair will give better results, for the larger the hoop the less frequently will the

linen have to be changed to give access to the design.

Having mounted the linen in the hoop, the place for it is *on the table*, where it should be securely *fastened in position*.

Various devices, both ingenious and complicated, have been devised to accomplish this result, but the best is the Florence Embroidery Hoop Holder. See Fig. 29. This holder never gets out of order or refuses to work.

It will hold any size of hoop, and the clamps (B) may serve



FIG. 29. FLORENCE EMBROIDERY HOOP HOLDER.

the double purpose of fastening the bar frame to the table as well as doing their mission when a hoop is used. Mrs. Wilson recommends everyone, beginner or more advanced worker, to obtain a bar frame and hoop holder, or both, if possible, as she says she knows they will never regret it. A Florence Hoop Holder, complete with bar, clamps, and hoop, costs \$1.00, postage or delivery charges prepaid. Mention size and kind of hoop wanted in ordering. The Frame and Hoop Holder when ordered at one time will be sent to one address for \$1.80.

When we have the linen held "drum tight" in a frame or hoop, and that in turn fastened in position on a table, use *both* hands in laying the stitches,—the right hand above the linen to draw the needle up, and the left hand on the under side of the hoop or frame to draw the needle down,—in accordance with the instructions and the splendid illustrations given in Mrs. L. Barton Wilson's very complete article on the "Theory and Method of Embroidery" published in the January 1899 issue of HOME NEEDLEWORK MAGAZINE. All beginners or others who are anxious to become more proficient in their work should send 10 cents to the publishers for a copy of this January 1899 number, Vol. 1, No. 1.



MORNING GLORY DESIGN.
COLORED PLATE IV.

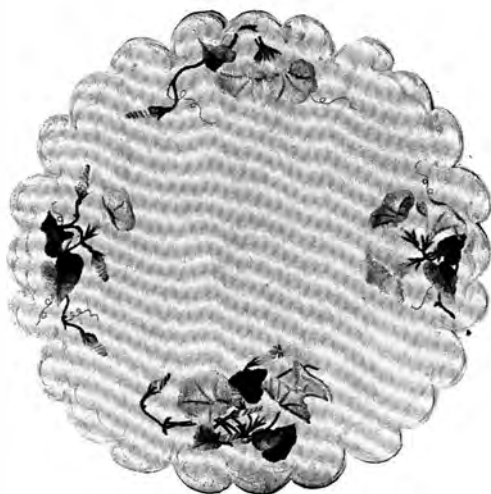
Centerpieces and Doilies.

Morning-Glory Centerpiece Design No. 496 A.

COLORED PLATE IV.

Border.—The border of this design presents no difficulties. It is worked simply in Buttonhole stitch with Persian Floss, White Corticelli ⁶¹⁵ B. & A. 2002.

Flowers.—With the aid of the Morning-Glory Lesson, which appears in this number (on pages 17 to 20), no difficulty will be found in working this design. Either Long and Short, or Feather stitch may be used as preferred, although the former is to be recommended when the ground material is white linen. The stems shown in Colored Plate IV are worthy of particular attention. It will be noticed they are merely outlined on both edges and in some instances partly filled with short irregular stitches. This gives a much better effect than if the stems were worked solid. For the pink blossoms use Corticelli ⁶³⁵⁻⁵ B. & A. 2670b, ⁶³⁶ 2670, ⁶³⁸ 2672, ⁶³⁹ 2673, ⁶⁴⁰ 2674; and for the blue, Corticelli ⁵¹¹⁻⁵ B. & A. 2040a, ⁵¹² 2040, ⁵¹²⁻⁵ 2041, ⁵¹³ 2042, working the markings in both colors with a deep red. See Colored Plate IV.



MORNING-GLORY CENTERPIECE DESIGN No. 496 A.

Buds.—Morning-glory buds are very characteristic. The method of working is clearly shown by Colored Plate, and full instructions are given in the embroidery lesson. Reference should also be made to article on Stitch Direction in the April 1899 magazine. (Copies of this number can still be supplied for 10 cents each.) Use one of the darker colors at tip and shade lighter toward base.

Leaves.—For leaves use Corticelli ⁶⁶¹ B. & A. 2560, ⁶⁶³ 2562, ⁶⁶⁴ 2563, ⁶⁶⁵ 2564, and work in Long and Short stitch, veining with one of the darker shades.

Stems.—Use the darker shades of green. (Not difficult.)

Materials: Filo Silk; 2 skeins each Corticelli ⁵¹¹⁻⁵ B. & A. 2040a, ⁵¹² 2040, ⁵¹²⁻⁵ 2041, ⁵¹³ 2042, ⁶³⁵⁻⁵ 2670b, ⁶³⁶ 2670, ⁶³⁸ 2672, ⁶³⁹ 2673, ⁶⁴⁰ 2674, ⁶⁶¹ 2560, ⁶⁶³ 2562, ⁶⁶⁴ 2563, ⁶⁶⁵ 2564. Persian Floss, 5 skeins Corticelli ⁶¹⁵ B. & A. 2002. Either Corticelli or Brainerd & Armstrong Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 20.

Cosmos Design No. 648 A.

This is the third of this series ; the preceding patterns, one of hops and the other of sweet peas, were published in the July (1899) issue of HOME NEEDLEWORK MAGAZINE. The hexagon shape is a novelty in centerpiece designs, and the latticework effect makes a good background for the flowers.

Border.—The edge is turned under to the depth of $1\frac{1}{2}$ inches and fastened in position by machine stitching. This is covered by a quarter-inch band, which



COSMOS DESIGN NO. 648 A.

is worked in Satin stitch with Persian Floss, White Corticelli $\frac{615}{2002}$. It is a very neat and simple border, and has the advantage of not fraying at the edge.

Flowers.—The same principles may be used in embroidering the cosmos as in the daisy, and a careful study of Mrs. Wilson's article on this flower, which appeared in the October (1899) number of HOME NEEDLEWORK MAGAZINE, page 279, will be of great assistance to workers. There is, however, one characteristic of the cosmos which does not appear in the daisy, and that is the flowers

are, as a rule, cup shaped. This being the case, there is of course a shadow at the center of the flower, and the depth of the flower is best expressed by emphasizing this shadow. Either Satin stitch or Long and Short stitch may be used, as desired. Filo Silk, Pink Corticelli $\frac{128}{2880}, \frac{129}{2881}, \frac{130}{2882}$, and Red $\frac{131}{2883}$ is very appropriate. Red $\frac{131}{2883}$ should be used sparingly, touches of it being very effective. Where the reverse side of the petals is shown, the darkest shades should be used. The centers of the open flowers are filled with rows of French knots in Filo Silk, Yellow Corticelli $\frac{743}{2635}$ and $\frac{743.6}{2637}$, in the same manner as the white daisy. See lesson on this flower.

Foliage.—The fine, feathery foliage of the cosmos is worked in Outline stitch with Filo Silk, Green Corticelli $\frac{803}{2780}, \frac{805}{2782}, \frac{806}{2783}$. For the stems use the darkest shade, also for the calyx of the flowers.

Latticework.—Filo Silk, Gray Corticelli $\frac{135}{2591}, \frac{136}{2592}, \frac{839}{2390a}, \frac{840}{2391}, \frac{841}{2392}$, is used for the rails and posts, which are worked Long and Short stitch on both edges, the stitches slanting in the same direction. Use the different shades for the several posts and also for the rails. (Not difficult.)

Materials.: Filo Silk, 2 skeins each Corticelli $\frac{128}{2880}, \frac{129}{2881}, \frac{130}{2882}$; 1 skein each Corticelli $\frac{131}{2883}, \frac{135}{2591}, \frac{136}{2592}, \frac{743}{2635}, \frac{743.6}{2637}, \frac{803}{2780}, \frac{805}{2782}, \frac{806}{2783}, \frac{839}{2390a}, \frac{840}{2391}, \frac{841}{2392}$.

Persian Floss, 3 skeins ^{Corticelli 615}_{B. & A. 2002}. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 9 and 22 inch sizes. See note, page 20.

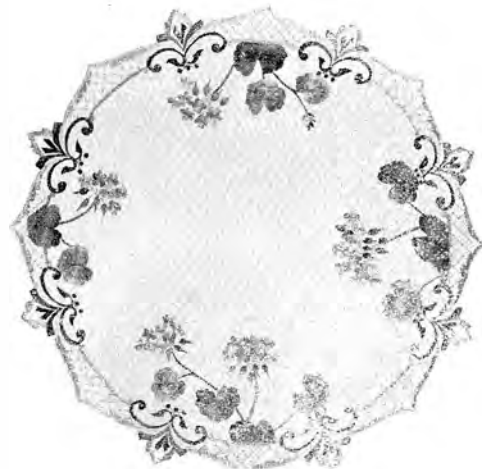
Geranium Design No. 651 C.

The motif of this design is the geranium, a flower which is not as well known to embroiderers as it deserves to be.

Border.—The border is quite elaborate, as with so many of the new center-piece designs. It is worked with Filo Silk in the shades of Golden Brown. The cross bars are worked in Outline stitch with ^{Corticelli 112}_{B. & A. 2160b}, caught down where the lines intersect with a tiny stitch of Filo Silk, Red ^{Corticelli 539}_{B. & A. 2063}. The scallops which form part of the border are first worked in Buttonhole stitch with Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}, and into this is shaded Filo Silk ^{Corticelli 525-7}_{B. & A. 2440}. Work the scrolls which form the inner edge of the border in Satin stitch with Golden Brown ^{Corticelli 525-7}_{B. & A. 2440}.

Gothic Figures.—For the eight Gothic figures which appear in the border use Golden Brown ^{Corticelli 525-7, 526, 527}_{B. & A. 2440, 2443, 2444}. Work the outside scallop in Buttonhole stitch with ⁵²⁵⁻⁷₂₄₄₀. The two side forms are worked in Buttonhole stitch on the edge and in Satin stitch toward the center of the figure with ⁵²⁶₂₄₄₃. The center form is worked in Satin stitch with ⁵²⁷₂₄₄₄. The scrolls above the Gothic figures are also in Satin stitch with ⁵²⁷₂₄₄₄.

Flowers.—Red, ^{Corticelli 536-5, 537, 539, 540}_{B. & A. 2061r, 2062, 2063, 2064}, was selected for the geranium blossoms in this design. The flowers should be worked solid, and one row of Long and Short stitch with a few additional stitches will be sufficient to cover the petals. As each cluster contains many individual blossoms, the effect of light and shade may be expressed by making some of these blossoms light and others dark, using but one shade for each blossom. Those which are in the foreground are naturally worked in the lighter shades. The center of each blossom should be made with a few tiny stitches in Green ^{Corticelli 108}_{B. & A. 2253}. The half opened buds in these clusters may be expressed by a few stitches in a deep,



GERANIUM DESIGN NO. 651 C.

glowing red, sheathed around with Green $\frac{109}{2284}$, and the stems which support these tiny blossoms and buds should be worked in Outline stitch with $\frac{109}{2284}$.

Leaves.—The reddish brown circle in the geranium leaf should be carefully brought out. It should be worked in Long and Short stitch with Filo Silk, Brown $\frac{Corticelli}{B. \& A.} \frac{119}{2090b}$, and into this the greens used in the leaf should be worked. Filo Silk, Green $\frac{Corticelli}{B. \& A.} \frac{107}{2282}, \frac{108}{2283}, \frac{109}{2284}, \frac{110}{2285}$, should be used for the leaves. Stems of both leaves and flowers should not be made too heavy. Green $\frac{109}{2284}$ may be chosen. (Somewhat difficult.)

Materials: Filo Silk, 2 skeins each $\frac{Corticelli}{B. \& A.} \frac{107}{2282}, \frac{108}{2283}, \frac{109}{2284}, \frac{110}{2285}, \frac{112}{2160b}$, 525.7, 526, 527; 1 skein each $\frac{Corticelli}{B. \& A.} \frac{119}{2090b}, \frac{536.5}{2061a}, \frac{537}{2062}, \frac{539}{2063}, \frac{540}{2064}$. Persian Floss, 4 skeins $\frac{Corticelli}{B. \& A.} \frac{615}{2002}$. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 20.

Cherry Design No. A 3654.

Most cherry designs have too many cherries, which when embroidered give the centerpiece an overloaded appearance. The scroll work of this design so divides the red as to prevent this very common error, and the result is a particularly pleasing centerpiece.

Border.—Work the scrolls forming the border in Buttonhole stitch with Persian Floss, White $\frac{Corticelli}{B. \& A.} \frac{615}{2002}$. Outline the cross bars connecting the

scrolls with Filo Silk, Green $\frac{Corticelli}{B. \& A.} \frac{693}{2180a}$, and where the lines intersect make a Cross stitch with $\frac{536}{2060a}$. The jewels which appear at intervals throughout the border are worked in the same shade. Jewels should first be padded with embroidery cotton and then worked in Satin stitch with Filo Silk, the stitches being taken diagonally to those used for filling.

Cherries.—The main point to be observed in embroidering cherries is the shape. Cherries are *round*, and should be so embroidered. The design illustrated will well repay



CHERRY DESIGN NO. A 3654.

one for the time spent on the work. In the January (1899) magazine is an

excellent Colored Plate of cherries, which will be of great assistance. Copies of this number can still be obtained from the publishers for 10 cents each. We advise anyone intending to work this design to send for a copy of this number if not already supplied with one. Red, Corticelli $\frac{536.5}{2061a}$, $\frac{537}{2062}$, $\frac{538}{2062a}$, $\frac{539}{2063}$, $\frac{540}{2064}$, $\frac{541}{2065}$, should be used.

Leaves.—Work leaves in Feather stitch with Filo Silk, Corticelli $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$, $\frac{665}{2565}$, and vein with one of the darkest shades. The thick, woody stems may be worked solid, or outlined on both edges and filled where the stems branch with short, sketchy stitches. A little Brown, Corticelli $\frac{119}{2090b}$, may be worked into the stems with good effect. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each Corticelli $\frac{119}{2090b}$, $\frac{538}{2080a}$, $\frac{538.5}{2061a}$, $\frac{537}{2062}$, $\frac{538}{2062a}$, $\frac{539}{2063}$, $\frac{540}{2064}$, $\frac{541}{2065}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$, $\frac{665}{2565}$, $\frac{693}{2180a}$. Persian Floss, 6 skeins Corticelli $\frac{615}{2002}$. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 22 inch size. See note, page 20.

Mistletoe Design No. 651 E.

Of late years the mistletoe has proved itself a close second to the holly as a motif for Christmas embroidery. The two are often combined, but the delicate greens of the mistletoe are always effective on white linen.

Border.—Although elaborate in effect, the treatment of this border design is quite simple. Buttonhole stitch is used for the outer edge and Satin stitch for the scrolls forming the inner edge. The eight figures appearing in the border are worked in exactly the same manner. The outer point should be worked in Buttonhole stitch with Filo Silk, Corticelli $\frac{105}{2775}$, and the next sections, which form part of the edge, in Buttonhole stitch with Filo Silk, $\frac{159}{2090a}$. The pointed form just inside the edge is worked in Satin stitch with Filo Silk, $\frac{160}{2090}$, as are also the large scrolls and jewel forms which complete the figure. For the balance of the border, with the exception of the cross bars, use Persian Floss, White Corticelli $\frac{615}{2002}$. For the cross bars use a double strand of



MISTLETOE DESIGN NO. 651 E.

Filo Silk, Corticelli $\frac{105}{2775}$, and catch down where the lines intersect with a tiny stitch of Filo Silk, Red Corticelli $\frac{159}{2090a}$.

Berries.—Mistletoe berries are white, slightly tinged with green. First pad slightly with white silk and then work in Satin stitch with White Corticelli $\frac{615}{2002}$, shaded with Green $\frac{123}{2481}$. The tiny dot in each berry may be put in with Brown $\frac{779}{2166}$.

Leaves.—The thick fleshy leaves of the mistletoe are worked solid in Feather stitch with Green $\frac{779.5}{2740}$, $\frac{780}{2050b}$, $\frac{781}{2050a}$, $\frac{782}{2050}$, $\frac{783}{2051}$, shading from light on the tips of the leaves dark toward the base. The stems should be worked solid, using one of the darker greens. (Not difficult.)

Materials: Filo Silk, 1 skein each Corticelli $\frac{105}{2775}$, $\frac{123}{2481}$, $\frac{159}{2090a}$, $\frac{160}{2090}$, $\frac{779}{2166}$, $\frac{779.5}{2740}$, $\frac{780}{2050b}$, $\frac{781}{2050a}$, $\frac{782}{2050}$, $\frac{783}{2051}$. Persian Floss, 4 skeins Corticelli $\frac{615}{2002}$. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 20.

Iris Design No. 653A.

The royal purple coloring of the iris, or fleur-de-lis, as well as the bright yellow markings of some of the petals, gives ample opportunity for skillful shading.

If this is well done the effect will be brilliant. This is the handsomest design of this Cross stitch series.



IRIS DESIGN NO. 653 A.

Border.—The scallops which form the border should be worked in plain Buttonhole stitch with Persian Floss, Corticelli $\frac{615}{2002}$. The small oval forms appearing at each side between the clusters of flowers are worked in Outline stitch with Persian Floss, White Corticelli $\frac{615}{2002}$, and filled with Turkish or Ismit Cross stitch (see Fig. IX h, page 46, Vol. 1, No. 1), using the same silk.

Cross Stitch Center.—Work the parallel lines inclosing the Cross stitches use Lavender Corticelli $\frac{726.5}{2790}$.

Flowers.—The beautiful purple iris is very effective embroidered on white

linen. Filo Silk, Purple Corticelli 726, 727, 728, 729, 729.5
B. & A. 2790, 2792, 2793, 2794, 2795 should be used, and the flowers embroidered solid in Feather stitch. Stitch direction is one of the important points to be observed. It will be noticed that there is a prominent center vein in most of the petals. The stitches should slant from the leaf edge to this vein. On two or more of the lower petals in each flower there is a slender golden tongue along this center vein. For this use Filo Silk, Yellow Corticelli 741
B. & A. 2632 and 743
2635, and work in French knots, using 743
2635 toward the center of the flower and 741
2632 toward the end of petal. A few lines radiating from this tongue on to the purple background are very effective. In the January 1899 issue of HOME NEEDLEWORK MAGAZINE is a Colored Plate of the yellow iris which will prove of great assistance as to stitch direction. Copies of this number can still be obtained of the publishers for 10 cents each.

The iris may be classed among the more difficult flowers to embroider, and we would not recommend it to a beginner in needlework. It is, however, very beautiful, and advanced workers will be highly gratified with the results of their labor. Work the buds in the deeper shades of purple and keep the divisions of the calyx distinct. Shade darker toward stem.

Leaves.—As there is no prominent vein in these leaves the stitch direction should be from tip of leaf toward base. Work solid in Feather stitch with Filo Silk, Green Corticelli 780, 781, 782, 783
B. & A. 2050b, 2050a, 2050, 2051, working the tips of the leaves light and shading darker toward the base of the leaf. The stems should also be worked solid, and for this use one of the darker greens. (Difficult.)

Materials: Filo Silk, 2 skeins each 728, 729, 783
2793, 2794, 2051; 1 skein each 726
2790, 727, 726.5, 729.5, 741, 743, 780
2792, 2791, 2795, 2632, 2635, 2050b, 2050a, 2050. Persian Floss, 6 skeins Corticelli 615
B. & A. 2002. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 9, 18, and 22 inch sizes. See note, page 20.

Maréchal Niel Rose Design No. 654C.

BY VIRGINIA MITCHELL.

Experienced embroiderers are always glad of a new rose design, and even less experienced workers need not fear to attempt this design after having given careful study to Mrs. Wilson's lesson on the double rose, which appears on pages 12, 13, 14, and 15, of this magazine. It is needless to say it is one of the most difficult flowers known to embroidery.

Border.—The entire border is worked in Buttonhole stitch with Persian Floss, White Corticelli 615
B. & A. 2002. The stitches should be taken up to the inner line of the border. The six oval spaces which appear in the border are filled in Honeycomb stitch with Persian Floss, Green Corticelli 804
B. & A. 2560.

Flowers.—Mrs. Wilson's lesson on the double rose already referred to gives

complete instructions for working and if a careful study is made the worker cannot go far astray. One grave fault with the greater part of amateur work is the intense coloring; especially is this to be noticed when the ground material is



MARÉCHAL NIEL ROSE DESIGN NO. 654 C.

white linen. Soft colors are much more attractive. Yellow Corticelli 501, 502, 503 should be chosen for the Maréchal Niel rose. A Colored Plate of this rose was shown in HOME NEEDLEWORK MAGAZINE of January, 1899. Copies of this number can still be obtained of the publishers for 10 cents each.

B. & A. 2011, 2012, 2013 should be chosen for the Maréchal Niel rose. A Colored Plate of this rose was shown in HOME NEEDLEWORK MAGAZINE of January, 1899. Copies of this number can still be obtained of the publishers for 10 cents each.

Calyx.—Work the sepals solid, shading from $\frac{781}{2050a}$ at the points darker toward the bulb, which is in $\frac{783}{2051}$ near the flower and shades into $\frac{782}{2050}$ toward the stem.

Leaves.—The leaves are worked solid in Feather stitch

with Filo Silk, Corticelli 781, 782, 783, 783.5, and the veins in one of the darker shades. A little brown worked into some of the leaves adds to the beauty of the work.

Stems.—Green Corticelli $\frac{755}{2453}$ and $\frac{757}{2454}$ can be used for the stems with good effect, and a little Brown $\frac{118}{2090}$ may also be used for the thorns and to touch up the stems. This will give character to the work. (Difficult.)

Materials: Filo Silk, 2 skeins each Corticelli 501, 502, 503, 781, 782, 783, 783.5; 1 skein each Corticelli 118, 755, 757. Persian Floss, 5 skeins Corticelli 615; 2 skeins Corticelli 804. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 20.

Clematis Design No. A 3670.

BY ELNORA SOPHIA EMBSHOFF.

The clematis makes a very decorative design; the flowers are large and handsome and the stems and buds adapt themselves readily to the touch of the artist. There is always a satisfaction in embroidering a well drawn pattern and this clematis centerpiece deserves special mention.

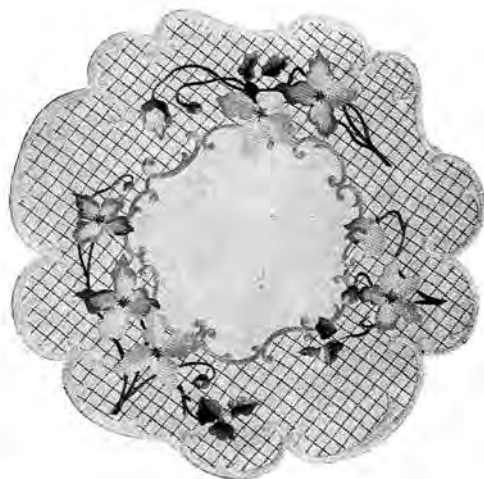
Border.—Work the scalloped edge in Buttonhole stitch with Persian Floss, White Corticelli $\begin{smallmatrix} 615 \\ B. \& A. 2002 \end{smallmatrix}$. Don't hesitate to use plenty of silk—the heavy edge makes a rich setting for the purple used for the flowers. For the scrolls which form the inner edge of the cross bar work use Persian Floss, Green Corticelli $\begin{smallmatrix} 805 \\ B. \& A. 2560 \end{smallmatrix}$. The cross bars connecting the edge and the green scrolls are worked in Outline stitch with Persian Floss, Golden Brown Corticelli $\begin{smallmatrix} 644.7 \\ B. \& A. 2161 \end{smallmatrix}$.

Flowers.—A great variety of shades may be used in working the purple clematis. Some blossoms may be in deep glowing purples, and others in much lighter shades, as though faded by long exposure to the sun. They should be worked solid in Feather stitch. Use the darker shades for the edges of the petals and shade lighter toward center of the flower. Filo Silk, Purple Corticelli $\begin{smallmatrix} 650 \\ B. \& A. 2520 \end{smallmatrix}$, $\begin{smallmatrix} 651 \\ 2521 \end{smallmatrix}$, $\begin{smallmatrix} 652 \\ 2522 \end{smallmatrix}$, $\begin{smallmatrix} 654 \\ 2523 \end{smallmatrix}$, $\begin{smallmatrix} 655 \\ 2524 \end{smallmatrix}$, and $\begin{smallmatrix} 655.2 \\ 2795 \end{smallmatrix}$ should be chosen. Work the centers of the open flowers solid in Satin stitch

with Filo Silk, Green Corticelli $\begin{smallmatrix} 662 \\ B. \& A. 2562 \end{smallmatrix}$, and from this work short stamens in Knot and Stem stitch with Filo Silk, Golden Brown Corticelli $\begin{smallmatrix} 644.8 \\ B. \& A. 2162 \end{smallmatrix}$. Buds and half opened blossoms should be worked in the darkest shades.

Leaves.—Green $\begin{smallmatrix} 661 \\ 2561 \end{smallmatrix}$, $\begin{smallmatrix} 662 \\ 2562 \end{smallmatrix}$, $\begin{smallmatrix} 663 \\ 2563 \end{smallmatrix}$, $\begin{smallmatrix} 664 \\ 2564 \end{smallmatrix}$, $\begin{smallmatrix} 665 \\ 2565 \end{smallmatrix}$ should be used for the leaves and stems. The leaves should be worked solid in Feather stitch, the stitches slanting toward the center vein, which is quite prominent in these leaves. Veins and small stems should be worked in Outline stitch with $\begin{smallmatrix} 664 \\ 2564 \end{smallmatrix}$, and the larger stems may be worked solid with $\begin{smallmatrix} 664 \\ 2564 \end{smallmatrix}$ and $\begin{smallmatrix} 665 \\ 2565 \end{smallmatrix}$, or if preferred may be worked on both edges with one or more rows of Outline stitch. For the calyx of the buds the deeper shades of green may also be used, shading darker toward the stem. (Not difficult.)

Materials: Filo Silk, 2 skeins each Corticelli $\begin{smallmatrix} 651 \\ B. \& A. 2521 \end{smallmatrix}$, $\begin{smallmatrix} 652 \\ 2522 \end{smallmatrix}$, $\begin{smallmatrix} 654 \\ 2523 \end{smallmatrix}$; 1 skein each Corticelli $\begin{smallmatrix} 644.8 \\ B. \& A. 2162 \end{smallmatrix}$, $\begin{smallmatrix} 650 \\ 2520 \end{smallmatrix}$, $\begin{smallmatrix} 655 \\ 2524 \end{smallmatrix}$, $\begin{smallmatrix} 655.2 \\ 2795 \end{smallmatrix}$, $\begin{smallmatrix} 661 \\ 2561 \end{smallmatrix}$, $\begin{smallmatrix} 662 \\ 2562 \end{smallmatrix}$, $\begin{smallmatrix} 663 \\ 2563 \end{smallmatrix}$, $\begin{smallmatrix} 664 \\ 2564 \end{smallmatrix}$, $\begin{smallmatrix} 665 \\ 2565 \end{smallmatrix}$. Persian Floss, 5 skeins Corticelli $\begin{smallmatrix} 615 \\ B. \& A. 2002 \end{smallmatrix}$; 3 skeins each Corticelli $\begin{smallmatrix} 644.7 \\ B. \& A. 2161 \end{smallmatrix}$, $\begin{smallmatrix} 805 \\ 2560 \end{smallmatrix}$. Either Corticelli or Brainerd & Armstrong Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 22 inch size only. See note at bottom of page 20 in this number.



CLEMATIS DESIGN NO. A 3670.

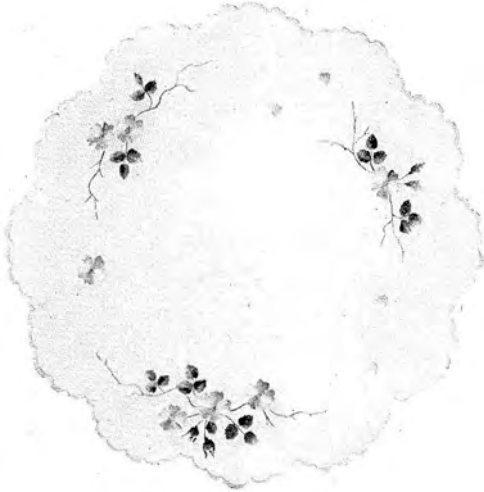
Wild Rose Design No. 656E.

This design is intended for beginners or for those who do not want to devote much time to working their piece of embroidery. Several sizes are made of this pattern to suit almost every purpose.

Border.—This is quite simple, and should be worked in plain Buttonhole stitch with Persian Floss, White

Corticelli 615.
B. & A. 2002.

Flowers.—It seems unnecessary to give further directions as to working the wild rose to those who have given careful study to Mrs. Wilson's lesson on this flower on page 243 of the July 1899 issue of HOME NEEDLEWORK MAGAZINE. Anyone who has not already a copy of this number can secure one by sending 10 cents to the publishers. Filo Silk, Pink Corticelli 572, 573, 2471, 2472 should be used, and the flowers may be either worked solid in Feather stitch or in Long and Short stitch as



WILD ROSE DESIGN No. 656E.

desired. Work the dot in the center of the open flowers in Satin stitch with Filo Silk, Green Corticelli 661, 2561. For the stamens use Filo Silk, Yellow Corticelli 503, 2017, and work in Knot and Stem stitch.

Leaves.—For the leaves use Filo Silk, Corticelli 661, 663, 664, 665, 2561, 2563, 2564, 2565, working in Long and Short stitch. Vein leaves with Corticelli 665, 2565. Fig. 146, on page 246 of July 1899 Magazine, shows exactly how these leaves should be worked.

Stems.—Rose stems are very characteristic, and should receive special treatment. Brown Corticelli 526, 2443 and 529, 2446 should be used and the stems worked in irregular Outline stitch on both edges. Between these, short stitches should be laid to partially cover the space. The thorns should be worked by taking first a stitch from within the width of the stem to the point of the thorn, and other stitches on each side of this one from within to the side of the central stitch. See Fig. 147 in article above referred to. (Easy.)

Materials: Filo Silk, 2 skeins each Corticelli 573, 573.5; 1 skein each Corticelli 2470, 2471; 1 skein each Corticelli 503, 2017, 2443, 2446, 2537, 2472, 2561, 2563, 2564, 2565. Persian Floss, 5 skeins Corticelli 615. Either Corticelli or B. & A. Silk can be used as per above color numbers. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note, page 20.

Japonica Design No. A 3667.

As attractive a subject as the Japonica should be more frequently employed as a motive for needlework designs. This centerpiece pattern, which comes from a Cincinnati designer, is made in two sizes, as noted below.

Border. — The scallops, which form part of the border, are first worked in Buttonhole stitch with Persian Floss, White ^{Corticelli} 615. Into this a row of Long and Short stitches are taken, using Persian Floss, Green ^{Corticelli} 661. Another row of stitches, using Pink ^{Corticelli} 572, and leaving a long and short edge on inside, completes these scallops. The three scalloped figure just inside the edge is worked in the same manner. Outline the line above with Pink ^{Corticelli} 2237, and work the Jewels with White ^{Corticelli} 2002. The small scrolls which spring from each side are worked in Satin stitch with a double strand of Filo Silk, Green ^{Corticelli} 694.5.

The lines which connect these scrolls with the scrolls in the border are outlined with Filo Silk, Green ^{Corticelli} 2182. The narrow pointed forms are worked in Satin stitch with a double strand of Filo Silk, Brown ^{Corticelli} 644.9. The scrolls which form the rest of the border are worked in Buttonhole stitch with Persian Floss, White ^{Corticelli} 615.

Flowers. — Use Filo Silk, Pink ^{Corticelli} 571.5, ^{B. & A.} 2236, ^{Corticelli} 572, ^{B. & A.} 2237, ^{Corticelli} 573, ^{B. & A.} 2470, ^{Corticelli} 573.5, ^{B. & A.} 2471, and ^{Corticelli} 574, ^{B. & A.} 2472, and work in Long and Short stitch. Some flowers should be quite dark and others almost entirely in ^{Corticelli} 571.5, ^{B. & A.} 2236. Petals which appear to be back of others should be darker than those in the foreground. Stamens are in Knot and Stem stitch (see Fig. Vb, page 37, January number,) with Red ^{Corticelli} 160, ^{B. & A.} 2090, and Yellow ^{Corticelli} 504, ^{B. & A.} 2014, using a thread of each in working. The tiny buds at ends of sprays should be in deep Pink, ^{Corticelli} 573, ^{B. & A.} 2470, and ^{Corticelli} 674, ^{B. & A.} 2472. For the calyx use Green ^{Corticelli} 2050, ^{B. & A.} 2051, and ^{Corticelli} 783, ^{B. & A.} 2051, working in Long and Short stitch.

Stems. — Work stems in Outline stitch with Filo Silk, Green ^{Corticelli} 783, ^{B. & A.} 2051, and ^{Corticelli} 784, ^{B. & A.} 2053, using ^{Corticelli} 783, ^{B. & A.} 2051 for the side which takes the light, and ^{Corticelli} 784, ^{B. & A.} 2054 for the other. (Easy.)

Materials: Filo Silk, 2 skeins each ^{Corticelli} 571.5, ^{B. & A.} 2236, ^{Corticelli} 573, ^{B. & A.} 2470, 1 skein each ^{Corticelli} 572, ^{B. & A.} 2237, ^{Corticelli} 573.5, ^{B. & A.} 2471, ^{Corticelli} 574, ^{B. & A.} 2472, ^{Corticelli} 2163, ^{B. & A.} 2182, ^{Corticelli} 2050, ^{B. & A.} 2051, ^{Corticelli} 2053, Persian Floss, 5 skeins ^{Corticelli} 615, ^{B. & A.} 2002, 2 skeins each ^{Corticelli} 572, ^{B. & A.} 2237, and ^{Corticelli} 661, ^{B. & A.} 2561. Either Corticelli or B. & A. Silk may be used, as per above color numbers. Dealers can furnish stamped linen of this design in 22 and 27 inch sizes. See note, page 20.



JAPONICA DESIGN NO. A 3667.

California Poppy Design No. 657 E.

COLORED PLATE V.

BY VIRGINIA MITCHELL.

Whoever has been in California in season to see the fields aflame with the golden yellow of the *Eschscholtzia*, or California poppy, will never forget the sight. It grows comparatively low to the ground, but so profusely as to almost cover up everything else with the little cups of bright color that rock to and fro in the wind.

Border.—The border is worked entirely in green. The scrolls which form part of the border are worked on the outer edge in close Buttonhole stitch with Persian Floss, Green $\frac{663}{2563}$, into which is shaded Persian Floss, $\frac{660.5}{2560.5}$. Work the line which forms the inner edge of border in Outline stitch with Persian Floss, Green $\frac{663}{2563}$, and make the Cross stitches with the same. The figures which divide the border into five parts are worked solid in several shades of green, the edges being first worked in Buttonhole stitch. For the middle division of this figure use $\frac{665}{2565}$, for the ones on either side $\frac{662}{2562}$, the next $\frac{661}{2561}$, and the next $\frac{660.5}{2560.5}$.

Flowers.—California poppies may be worked solid in Feather stitch with Filo Silk, Yellow $\frac{740}{2631}$, $\frac{741}{2632}$, $\frac{742}{2634}$. Flowers or separate petals which appear

to take the light should be worked in the lightest shades. See Colored Plate V, where correct shading and stitch direction are clearly shown. Buds should be somewhat darker than the full blown flower. The Colored Plate was designed and embroidered by Mrs. L. Barton Wilson and is worthy of careful study. It is an illustration of the practical application of the principles and theory of correct needlework in which Mrs. Wilson has been instructing our readers in her "Embroidery Lessons" and in other articles written especially for us.



CALIFORNIA POPPY DESIGN NO. 657 E.

Leaves.—Notice the leaves in the Colored Plate. They are worked very simply with short parallel stitches. Care should be taken to have the stitches uniform, as otherwise the work will be far from satisfactory. If the drawing of the leaves in the design which you may secure is not suitable for this method of working, Feather stitch may be used and the leaves worked solid. When this is done accentuate the veins by working in Outline stitch with a much deeper



CALIFORNIA POPPY DESIGN.
COLORED PLATE V.

green than that used in the body of the leaf. Green $\frac{152}{2172}$ is the proper shade for veins, while $\frac{148}{2170a}$, $\frac{149}{2171}$, and $\frac{150}{2171a}$ should be used for leaves. For the stems use $\frac{150}{2171a}$ and work them in Twisted Outline stitch. See Fig. IV *e*, page 35, January 1899 HOME NEEDLEWORK MAGAZINE. Copies of this number can still be obtained of the publishers for 10 cents each. If desired double rows of Twisted Outline stitch may be used for the heavier stems. (Not difficult.)

Materials: Filo Silk, 2 skeins each Corticelli 740, 741, 742; B. & A. 2631, 2632, 2634; 1 skein each Corticelli 660.5; B. & A. 2560; Persian Floss, 4 skeins Corticelli 661, 662, 663, 665; B. & A. 2561, 2562, 2563, 2565. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 20.

Jonquil Design No. 659B.

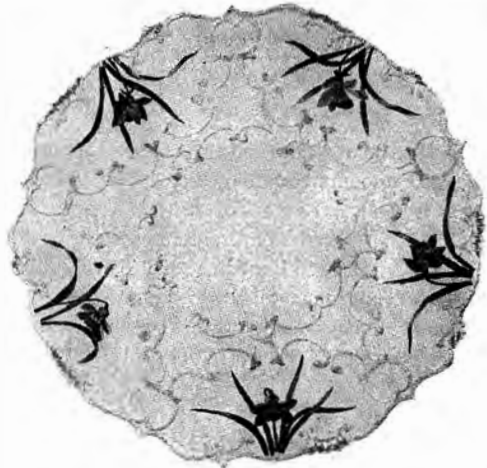
BY REBECCA EVANS.

The inside star figure in this design can be cut out between the Buttonhole scallops and underlaid with net. This is quite a little extra work but the result will more than repay one for the extra labor.

Border.—The scrolls which form the edge of this design should be worked in Buttonhole stitch with Persian Floss, White Corticelli 615; B. & A. 2002. Work the shell scallops connecting them with White 615; B. & A. 2002, and into this shade Green Corticelli 780; B. & A. 2050b. Work the inside scrolls in Satin stitch with White, and shade at the ends with Green 780; B. & A. 2050b.

Flowers.—Use Filo Silk, Yellow Corticelli 504, 505, 506; B. & A. 2014, 2015, 2016, 508; B. & A. 2018, and work solid in Feather stitch. The petals which are back of the little cup in the center of the flower are worked

in the darker shades and those in front in the lightest, on each petal shading darker toward the center of the flower. The little cup should be somewhat darker than the rest of the flower. For the lip or turned over edge of this cup use the lightest shade of yellow. Directly under this lip there will be a shadow and one of the darker shades should be used, working lighter toward the base.



JONQUIL DESIGN NO. 659B.

A very little Green $\frac{692.9}{2180}$ may here be worked into the yellow with very good effect. The depth of the cup may be expressed by shading into the darker yellows.

Calyx.—The calyx is worked solid with Yellow $\frac{507}{2017}$, and for the sheath-like leaves use Brown $\frac{525.7}{2440}$ and Green $\frac{693}{2180a}$.

Leaves.—The leaves, which are without any prominent veins, should be worked solid in Feather stitch with Green $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$. Work tips of leaves light and shade darker toward base. Where a leaf is turned over, the under portion should be in the darkest shades. Stems may be worked solid in Twisted Outline stitch. Fig. IV *e*, page 35, January 1899 HOME NEEDLEWORK MAGAZINE. If you have not this number send 10 cents to the publishers for one. It contains an elaborate illustrated article on how to make the different embroidery stitches, and to this article reference is frequently made, as it is impossible to repeat the instructions in each number. (Not difficult.)

Materials: Filo Silk, 1 skein each $\frac{504}{2014}$, $\frac{505}{2015}$, $\frac{506}{2016}$, $\frac{507}{2017}$, $\frac{508}{2018}$, $\frac{525.7}{2440}$, $\frac{692.9}{2180}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$, $\frac{693}{2180a}$, $\frac{780}{2050b}$. Persian Floss, 6 skeins $\frac{615}{2002}$. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 12 and 22 inch sizes. See note, page 20.

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 "Crewel needle," and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of Corticelli Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth.* For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butchers' linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk.

Persian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle.†

Harper's Queen's Crewel 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 brand of established reputation.

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

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

Columbine Design No. 659 C.

This is the third of this series of designs and the same treatment of the inside star figure as regards the insertion of lace can be made if desired.

Border.—Work the scrolls forming the border in Buttonhole stitch with Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}. The shell scallops uniting the scrolls are worked in Long and Short Buttonhole stitch (Fig. VI b, page 39, January 1899 issue), with White ^{Corticelli 615}_{B. & A. 2002}, into which is shaded Persian Floss, Yellow ^{Corticelli 502}_{B. & A. 2012}. The scrolls in the inside of the design forming the panels are worked solid in Satin stitch with Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}, and at the ends is shaded a little Yellow ⁵⁰²₂₀₁₂.

Flowers.—The columbine is a very dainty, graceful flower and should be more common to embroiderers as it is not an especially difficult subject. For the Colorado columbine use Bluish Purple ^{Corticelli 843}_{B. & A. 2540a}, ⁸⁴⁴₂₅₄₀, ⁸⁴⁵₂₅₄₁, ⁸⁴⁶₂₅₄₂, and for the stamens Yellow ^{Corticelli 504}_{B. & A. 2014}, ⁵⁰⁶₂₀₁₆. The red columbine is worked with Filo Silk, Red ^{Corticelli 159}_{B. & A. 2090a}, ¹⁶⁰₂₀₉₀, ¹⁶¹_{2090b}, ¹⁶²₂₀₉₁, and for the stamens use the same colors as for the purple flowers. The red columbine should be embroidered from the top down in Long and Short stitch. The little heads at the top of the spurs should be slightly raised. This may be done by overlapping the stitches. The petals should be worked from the points up to meet the stitches of the spurs. Work the stamens in Knot and Stem stitch. In the January 1899 issue of HOME NEEDLEWORK MAGAZINE there is a Colored Plate of the red columbine, opposite page 82. Copies of this number can still be obtained of the publishers for 10 cents each.

Leaves.—For the leaves use Green ^{Corticelli 661}_{B. & A. 2561}, ⁶⁶²₂₅₆₂, ⁶⁶³₂₅₆₃, ⁶⁶⁴₂₅₆₄, and work either solid in Feather stitch or in Long and Short stitch as preferred. The stitches should slant toward the center vein, which should be outlined with one of the darker shades of green.

Work the stems in Outline stitch with Green ^{Corticelli 663}_{B. & A. 2563}. (Not difficult.)

Materials: Filo Silk, 1 skein each ^{Corticelli 504}_{B. & A. 2014}, ⁵⁰⁶₂₀₁₆, ⁶⁶¹₂₅₆₁, ⁶⁶²₂₅₆₂, ⁶⁶³₂₅₆₃, ⁶⁶⁴₂₅₆₄, ⁸⁴³_{2540a}, ⁸⁴⁴₂₅₄₀, ⁸⁴⁵₂₅₄₁, ⁸⁴⁶₂₅₄₂. Persian Floss, 6 skeins ^{Corticelli 615}_{B. & A. 2002}; 1 skein ^{Corticelli 502}_{B. & A. 2012}. Either Corticell, or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 12 and 22 inch sizes. See note, page 20.



COLUMBINE DESIGN No. 659 C.

Double Violet Design No. A 3645.

By Elnora Sophia Embshoff.

At the request of many of our subscribers for a double violet centerpiece we have secured this very attractive pattern from a well known Cincinnati artist. It is particularly well drawn and when embroidered is very effective.

Border.—The scrolls which form the edge are worked in Buttonhole stitch with Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}. Those which appear inside the edge are buttonholed with Persian Floss, Green ^{Corticelli 805}_{B. & A. 2782}. The cross bars connecting these scrolls are worked in Outline stitch with Persian Floss, Green ^{Corticelli 805}_{B. & A. 2782}; caught down where the lines intersect with a Cross stitch in Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}. The space between the green scrolls and edge is filled with French knots in Persian Floss, Golden Brown ^{Corticelli 644.8}_{B. & A. 2162}.

Flowers.—The particular point to be observed in embroidering the double violet is to keep each petal distinct and clear cut, always remembering the natural flower. The edge of each petal should be worked dark and shade lighter toward center of flower. Use Purple, ^{Corticelli 725}_{B. & A. 2690}, ⁷²⁶₂₇₉₀, ^{726.5}₂₇₉₁, ⁷²⁷₂₇₉₂, ⁷²⁸₂₇₉₃. Vary the coloring in the different flowers, making some light and others dark.

Leaves.—Work the leaves solid in Green ^{Corticelli 661}_{B. & A. 2561}, ⁶⁶²₂₅₆₂, ⁶⁶³₂₅₆₃, ⁶⁶⁴₂₅₆₄, shading from light at tip of leaf darker toward base. The stitches should slant from the edge of the leaf toward the center vein, which should be worked in Outline stitch with one of the darker greens. The stems of both the leaves and flowers may be worked in Outline stitch with Filo Silk, Green ^{Corticelli 664}_{B. & A. 2564}. (Not difficult.)

Materials: Filo Silk, 1 skein each ^{Corticelli 661}_{B. & A. 2561}, ⁶⁶²₂₅₆₂, ⁶⁶³₂₅₆₃, ⁶⁶⁴₂₅₆₄, ⁷²⁵₂₆₉₀, ⁷²⁶₂₇₉₀, ^{726.5}₂₇₉₁, ⁷²⁷₂₇₉₂, ⁷²⁸₂₇₉₃. Persian Floss, 5

skeins ^{Corticelli 615}_{B. & A. 2002}; 3 skeins ^{Corticelli 805}_{B. & A. 2782}; 1 skein ^{Corticelli 644.8}_{B. & A. 2162}. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 20.

Special Notice.

The attention of our subscribers is called to our special offer for club rate on McClure's Magazine. See our advertisements in the back of this issue.



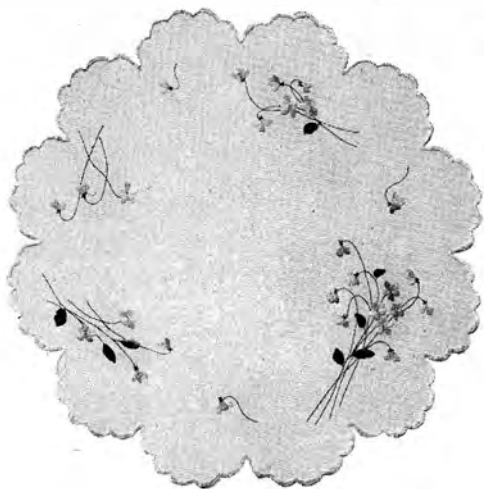
DOUBLE VIOLET DESIGN NO. A 3645.

Violet Design No. 662F.

Many embroidery teachers make a mistake in recommending violets as a subject suitable for beginners. As a matter of fact violets are so small that the work is in danger of becoming "puttering" in the hands of a beginner, and any subject offering a larger surface for the placing of the rows of Long and Short stitches is to be preferred for novices. Violets are, however, the most popular of all flowers for embroidery, and this design is as simple as one can well be made.

Border. — The scalloped border is worked in plain Buttonhole stitch with Persian Floss, White Corticelli ⁶¹⁵_{B. & A. 2002}. After this is completed and the stems have been outlined the linen is ready to be mounted in the frame or hoop for the solid embroidery.

Flowers. — There are two or three different lines of color which may be used in working these flowers, but Corticelli ⁷²⁵_{B. & A. 2690}, ⁷²⁶₂₇₉₀, ⁷²⁶⁻⁵₂₇₉₁, ⁷²⁷₂₇₉₂, ⁷²⁸₂₇₉₃, will perhaps be as satisfactory as any. With this line of colors



VIOLET DESIGN No. 662F.

great variety may be obtained in working, making some flowers quite dark and others light. The center of the violet deserves particular mention. It is quite generally expressed by a French knot, but a much better result is obtained by using the Satin stitch as shown by Fig. 13, page 36, January 1899 issue of HOME NEEDLEWORK MAGAZINE. See Mrs. Wilson's special remarks on the wrong use of the French knot, to which reference is just given. For this work use Filo Silk, Yellow Corticelli ⁵⁰⁴_{B. & A. 2014}. Copies of the January 1899 issue can be bought of the publishers by those who have none for 10 cents each.

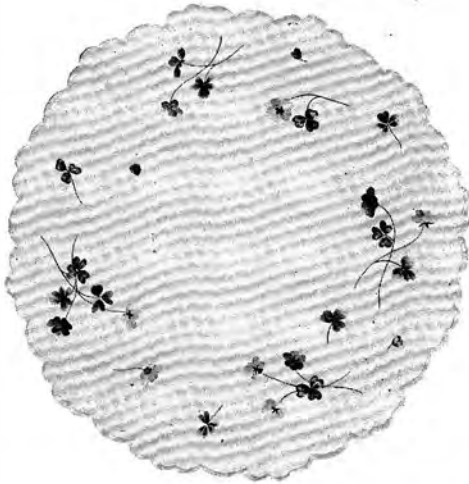
Leaves. — Use Filo Silk, Corticelli ¹⁰⁷_{B. & A. 2282}, ¹⁰⁸₂₂₈₃, ¹⁰⁹₂₂₈₄, ¹¹⁰₂₂₈₅, and work solid in Feather stitch. The center vein should be outlined with ¹¹⁰₂₂₈₅. The stems of both the leaves and flowers should be worked in Outline stitch with ¹⁰⁹₂₂₈₄. (Easy.)

Materials: Filo Silk, 1 skein each Corticelli ¹⁰⁷_{B. & A. 2282}, ¹⁰⁸₂₂₈₃, ¹⁰⁹₂₂₈₄, ¹¹⁰₂₂₈₅, ⁵⁰⁴₂₀₁₄, ⁷²⁵₂₆₉₀, ⁷²⁶₂₇₉₀, ⁷²⁶⁻⁵₂₇₉₁, ⁷²⁷₂₇₉₂, ⁷²⁸₂₇₉₃. Persian Floss, 5 skeins Corticelli ⁶¹⁵_{B. & A. 2002}. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note, page 20.

Subscribers will be interested to read the new plans for the coming year as given in the Publishers' Announcement on page 2.

Wood Sorrel Design No. 666A.

Simplicity is the keynote for this pattern, but as the sorrel is not a subject often chosen by designers there are undoubtedly many needleworkers that will want to embroider this flower.



WOOD SORREL DESIGN No. 666A.

Border.—This is a simple scallop border which is to be worked in plain Buttonhole stitch with Persian Floss, White

Corticelli 615
B. & A. 2002.

Flowers.—The wood sorrel blossoms in a variety of different colors, pink, purple, and yellow, and all of these colors may be used in this design. With but few exceptions the view shown of these flowers in this design is a side or back view. When, however, the center of the open flower is shown it should be worked with a few stitches of Green Corticelli B. & A. 664 and around this center

scatter French knots in light yellow. The flowers should be worked solid in Feather stitch. In some shade darker toward the center, and in others reverse the shading, making the edge the darkest. For the yellow flowers use Corticelli B. & A. 740, 741, 742, 743, 743.6; for the purple, Corticelli 511.5, 512, 512.5, 513, 2631, 2632, 2634, 2635, 2637; for the pink, Corticelli 656, 657, 658, 659, 660, 2043; and for the pink, Corticelli 656, 657, 658, 659, 660, 2240a, 2241, 2242, 2243, 2244. It should be noticed that the petals are not round on the outer edge, but are pointed.

Leaves.—For the leaves use Corticelli 663, 664, 665, 666, 804; B. & A. 2563, 2564, 2565, 2566, 2781. It will be noticed that the leaves are quite similar to clover leaves in shape. They should be worked solid in Feather stitch in the following manner: First work the upper edge of the leaf with one of the darker shades of green. Directly below this shade with $\frac{804}{2781}$, and carry the stitches down the center of the leaf to the stem, forming a T. Finish the leaf with the remaining shades. Some leaves should of course be darker than others, but in each case the T marking is put in with the lightest shade. Stems of both flowers and leaves are worked in Outline stitch with one of the darkest shades of green. (Not difficult.)

Materials: Filo Silk, 1 skein each Corticelli 511.5, 512, 512.5, 513, 514, 2240a, 2241, 2242, 2243, 2244, 2563, 2564, 2565, 2566, 2631, 2632, 2634, 2635, 656, 657, 658, 659, 660, 663, 664, 665, 666, 740, 741, 742, 743, 743.6, 804. Persian Floss, 4 skeins Corticelli 615, 2002. Either Corticelli or B. & A. Silk may be used, as per above color numbers. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 20.

Holly Design No. 663 B.

This pattern is the second of the series. The edge is of novel design.

Border.—The entire border may be worked in plain Buttonhole stitch, with Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}, or if preferred the scrolls may be first worked with Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}, and then shaded with Filo Silk, Pink ^{Corticelli 535}_{B. & A. 2060b}.

Berries.—There is nothing prettier than holly for embroidery on white linen, especially if it be well done. Mrs. L. Barton Wilson has given the subject careful

treatment in her lesson under this title, appearing on page 283 of the October 1899 HOME NEEDLEWORK MAGAZINE. A careful study of this lesson should be made by those who have not already done so, or who are not firmly grounded in the rudiments of embroidery. For the holly use Filo Silk,

Red ^{Corticelli 536.5}_{B. & A. 2061a}, ⁵³⁷₂₀₆₂, ⁵⁴⁰₂₀₆₄, and work according to Mrs.

Wilson's instruction, to which reference is given. The tiny black dot which appears on each berry should be placed directly opposite the stem. Use two shades in each berry and work the berries in the foreground in the two lightest colors. It is true the berries are small, but careful work is nevertheless required.

Leaves.—It will be noted that Mrs. Wilson advises the use of the Long and Short stitch instead of Feather stitch, as the latter method of working is liable to be too heavy; particularly is this true unless the tone of the green selected is very soft. The tiny spines or points should be put on after the leaf is worked in Long and Short stitch, and for this is used a split thread of Filo, Terra Cotta ^{Corticelli 120}_{B. & A. 2091}. Use Green ^{Corticelli 752.9}_{B. & A. 2450}, ⁷⁵³₂₄₅₁, ⁷⁵⁴₂₄₅₂, ⁷⁵⁵₂₄₅₃, ⁷⁵⁷₂₄₅₄ for the leaves. Stems should be worked in Outline stitch on both edges, on one side using terra cotta and on the other dark green. (Not difficult.)

Materials: Filo Silk, 1 skein each ^{Corticelli 120}_{B. & A. 2091}, ⁵³⁵_{2060b}, ^{536.5}_{2061a}, ⁵³⁷₂₀₆₂, ⁵⁴⁰₂₀₆₄, ⁶¹²₂₀₀₀, ⁶¹⁵₂₀₀₂, ^{752.9}₂₄₅₀, ⁷⁵³₂₄₅₁, ⁷⁵⁴₂₄₅₂, ⁷⁵⁵₂₄₅₃, ⁷⁵⁷₂₄₅₄. Persian Floss, 5 skeins ^{Corticelli 615}_{B. & A. 2002}. Either Corticelli or B. & A. Silk may be used, as per above color numbers. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 20.



HOLLY DESIGN No. 663 B.

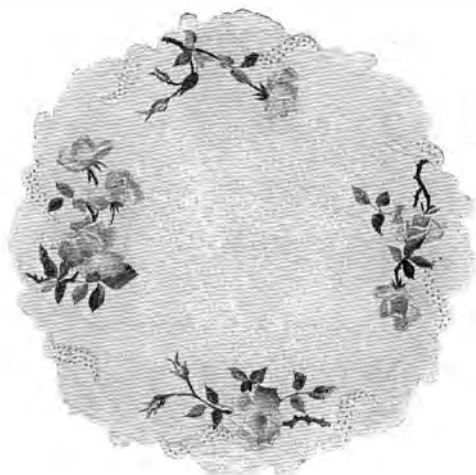
 Subscribers should read the Publishers Announcement on page 2.

La France Rose Design No. 497 A.

COLORED PLATE VI.

Opportunity is here given the worker for a practical application of the principles set forth in Mrs. Wilson's Lesson on the Double Rose, which appears on page 12 in this number.

Border.—Work the shell scallops in Long and Short Buttonhole stitch with Persian Floss, White Corticelli 615
B & A 2002. The scrolls forming the rest of the border are



LA FRANCE ROSE DESIGN NO. 497 A.

worked in plain Buttonhole and Kensington Outline stitch with the same. The eight scroll figures which appear in the border may be filled with the Star stitch (Fig. IX *m* (1), page 47, January 1899 issue of magazine), using the shades of green used for the rose leaves.

Flowers.—Filo Silk, Pink

Corticelli 534 535 536
B. & A. 2060, 2060a, 2060b,
536.3, 536.5
2061, 2061a

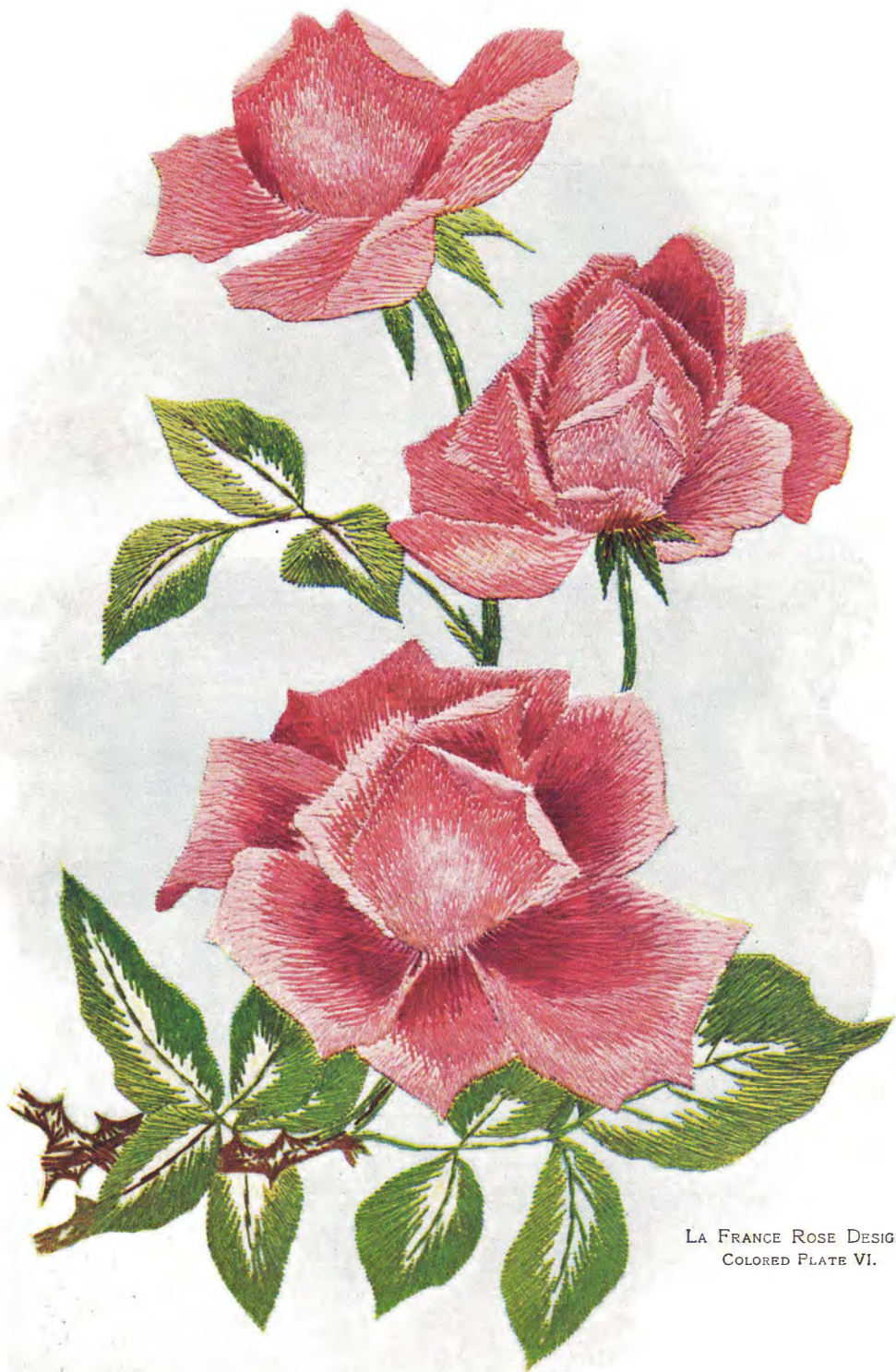
may all be used, but the deepest shade should be put in very sparingly. Keep the blossoms as dainty as possible. It seems unnecessary to add anything to what has been so admirably set forth by Mrs. Wilson. The illustrations of her article show clearly the stitch direction in the different

petals, and Colored Plate VI is an excellent reproduction of actual embroidery. The colors are somewhat intense, and this was necessary in order to obtain sufficient contrast in the plate. This Colored Plate gives strong evidence of the truth of Mrs. Wilson's theory that it is unnecessary to pad even the turn over edges of rose petals.

Leaves.—For the leaves use Filo Silk, Green Corticelli 107, 108, 109, 110
B. & A. 2282, 2283, 2284, 2285, and work in Long and Short stitch, as shown by Colored Plate. If preferred they may be worked solid, although this method is not advised when the ground material is white linen. The veins are worked in Kensington Outline stitch with one of the darker greens, and the tiny leaf stems are worked in the same way.

Stems.—The flower stems are worked in several rows of Twisted Outline stitch (see Fig. IV *e*, page 35, January 1899 magazine) with 108, 109
2283, 2284 and the thick woody stems, as shown by Colored Plate. The method of working these stems is also clearly shown by Fig. 147, page 247, July 1899 magazine. For this work use Brown Corticelli 119, 121
B & A 2090b, 2092. (Somewhat difficult.)

Materials. Filo Silk, 2 skeins each Corticelli 534 535 536 536.3 536.5
B & A 2060, 2060a, 2060b, 2061, 2061a.



LA FRANCE ROSE DESIGN.
COLORED PLATE VI.

1 skein each ^{Corticelli} 107, 108, 109, 110, 119, 121. Persian Floss, 6 skeins
^{B. & A.} 2282, 2283, 2284, 2285, 2090b, 2092.
 Corticelli 615. Either Corticelli or B. & A. Silk may be used, as per above color
^{B. & A.} 2002. numbers. Dealers can furnish stamped linen of this design in 22 inch size only.
 See note, page 20.

California Pepper Design No. 663 A.

The shape of this pattern is quite odd and the subject chosen for the decoration of the linen is the well known pepper tree, the long swaying branches of which so nearly inclose the delightfully shaded sidewalks in so many of the small but prosperous California cities and towns.

Border. — The entire border design is worked in Buttonhole stitch with Persian Floss, White

^{Corticelli} 615.
^{B. & A.} 2002.

Berries. — Work the berries in Satin stitch with Filo Silk, Red, ^{Corticelli} 536, 536.3, 536.5,
^{B. & A.} 2060a, 2061, 2061a,
 537, 538, 539, using but
 2062, 2062a, 2063, one shade for each berry. All

of the shades given above should, however, be used in each of the large bunches. The tiny stems should be worked in Outline stitch with Green ^{Corticelli} 782,
^{B. & A.} 2050.

Leaves. — Filo Silk, ⁷⁸⁰ 2060b,
⁷⁸¹ 2050a, ⁷⁸² 2050, ⁷⁸³ 2051, ^{783.5} 2052, is
 used for the leaves. Not more than one or two shades should be used in a single

leaf, but each should receive individual attention. The small or new leaves or those at the top of the sprays may be almost entirely in ⁷⁸⁰ 2050b, ⁷⁸¹ 2050a, ⁷⁸² 2050, while the darker shades may be used for the leaves near the bottom. The leaves should be worked in Satin stitch, the stitches slanting from edge of leaf to the center vein. It is not necessary in every case to outline this vein. In fact it is best not to do this unless the reverse side of the leaf is shown, when the vein is quite prominent. The slender stems on which hang the leaves should be worked in Outline stitch with ⁷⁸³ 2051 while the main stems are worked in Double Outline stitch on both edges, using ⁷⁸³ 2051 and ^{783.5} 2052. (Easy.)

Materials: Filo Silk, 1 skein each ⁵³⁶ 2060a, ^{536.3} 2061, ^{536.5} 2061a, ⁵³⁷ 2062, ⁵³⁸ 2062a, ⁵³⁹ 2063,
⁷⁸⁰ 2050b, ⁷⁸¹ 2050a, ⁷⁸² 2050, ⁷⁸³ 2051, ^{783.5} 2052. Persian Floss, 5 skeins ^{Corticelli} 615. Either
 Corticelli or B. & A. Silk may be used as per above color numbers. Dealers
 can furnish this design in 9, 12, 18, and 22 inch sizes. See note, page 20.



CALIFORNIA PEPPER DESIGN No. 663 A.

Boston Art Embroidery.—Jack Rose Design No. 750 C.

The effect of this new style of work is both novel and pleasing, and offers to those who do not care for the regular solid embroidery a chance to produce very effective results without any of the difficulties of shading, which in this case is done by color stamping.

The foundation material for this new work is Bobbinet, and the stitch used in working is a sort of Darning stitch, shown by Fig. VII *a*, page 41, January 1899



BOSTON ART EMBROIDERY.—JACK ROSE DESIGN No. 750 C.

issue of HOME NEEDLEWORK MAGAZINE. Copies of this number can still be supplied by the publishers for 10 cents each. The top stitch may extend over three or four perforations, but the under stitch should pick up but one strand of the net. This point should be carefully observed as it is important that the stitches form a continuous line. It is also essential that the worker should use care in commencing and finishing off, leaving no loose ends. The silk used should match in color the design against which you are working, and in selecting these shades the worker may use her own judgment as to the colors best suited to bring out the tinting. For the roses, Red Corticelli 656, 657, 659, 660 may be used with good effect. For the leaves and stems, Green Corticelli 781, 782, 783, 783-5, 851, 852, 853; B. & A. 2050a, 2051, 2052, 2783, 2282, 2283, 2284; and for the scrolls forming border, Green Corticelli 694, 806; B. & A. 2181 and 2783. The edge of the centerpiece is machine stitched and therefore the only work to be done on the piece is the outlining above referred to.

When the work is completed wrinkles and creases may be removed in the following manner: Sponge the wrong side lightly with a thin starched water and iron at once, laying a thin muslin over it. This lace will not become soiled as quickly as linen and may be used a long time. When, however, it is necessary to clean it, stretch upon a board, pin the edges down and clean with a brush, using a good suds of hot water and "Ivory" or any other pure soap. Then iron at once as before directed and remove the pins. (Easy.)

Materials: Roman Floss, 1 skein each Corticelli 656, 657, 659, 660, 694, 781, 782, 783, 783-5, 806, 851, 852, 853; B. & A. 2240a, 2241, 2243, 2244, 2181, 2050a, 2051, 2052, 2783, 2282, 2283, 2284. Tinted Bobbinet. Either Corticelli or B. & A. Silk may be used, as per above color numbers. Dealers have bobbinet tinted with this design in 9 and 22 inch sizes. See note, page 20,

may be used with good effect. For the leaves and stems, Green Corticelli 781, 782, 783, 783-5, 851, 852, 853; B. & A. 2050a, 2051, 2052, 2783, 2282, 2283, 2284; and for the scrolls forming border, Green Corticelli 694, 806; B. & A. 2181 and 2783. The edge of the centerpiece is machine stitched and therefore the only work to be done on the piece is the outlining above referred to.

Modern Point Lace.

BY JENNIE TAYLOR WANDLE.

See Frontispiece.

Lace making to-day is quite as much of an art, in its way, as was that of earlier times. It does not require the labor, the infinite patience, the application, that was and still is necessary to the production of cushion or pillow laces; and though it may not, on that account, be as valuable from a monetary point of view, it satisfies the eye of the feminine multitude and is often costly enough to satisfy the ambition of even a prodigal money-spender.

Modern laces are made of linen or silk braids and linen or silk threads, and sometimes a combination of the two — silk thread and linen braid. Many of the finest modern laces, especially those used for millinery, plastrons, cuffs, vestments, etc., have an intermingling of gold thread which is most artistically darned in and out among the main filling-in stitches.

In the July 1899 issue of the HOME NEEDLEWORK MAGAZINE the subject of lace making was very generally discussed, and many stitches to be used in connection with modern methods were illustrated, and to these and other illustrations we shall refer our students in this article upon modern point lace. Copies of the July magazine, Vol. I, No. 3, can be obtained by sending 10 cents to the publishers. It will be necessary for every one who intends to follow these articles on lace making to have the July magazine.

Modern point lace is diverse in design, manifold in its uses, dainty in texture, and is made of the finest of linen braids and threads, the latter being always selected to match the quality of the former. And here let this fact be emphasized:

In all braid laces use none but the very best all-linen materials, or the finished work will prove a disappointment. Inferior braids and threads are more expensive in the end since they will not renovate well. The joinings of braids should be perfectly made so that the work will not fray or pull out with use or renovation.

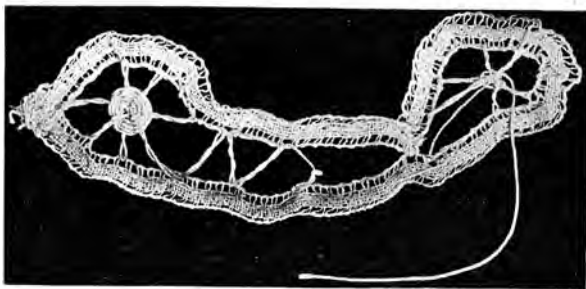


FIG. 30. DETAIL OF FLAT WHEELS OR "SPIDERS."

Another essential not generally understood by the average lace maker, but fully appreciated by Sara Hadley of 923 Broadway, New York, the well known authority on modern lace making, and always taken advantage of by her in making most of her laces and especially Battenberg, is, that the work of making

lace should be done *wrong side out*—that is, the right side of the work should be the one which lies next the design during the process of filling in the stitches. In this way all "joins" may more neatly be made, and all wheels, bars, stitches, etc., deftly secured on the side which is to be undermost in the finished work. Raised and flat wheels, or "spiders" as they are most generally called, may be made just as well wrong side out as right side out; the flat ones (shown at Fig. 30) being darned in and out the same as usual, and the raised wheels simply reversed in the method of making.

In making flat wheels or "spiders" the spokes are formed of the thread twisted twice across for each until the required number is made. They are then caught at the center and the single thread is woven in and out around them (see Fig. 30) until the spider is as large as wanted.

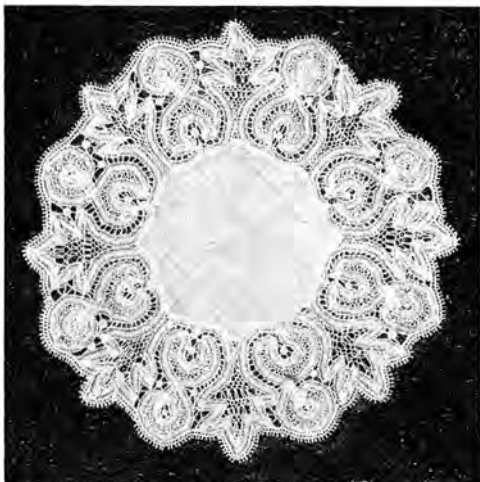


FIG. 31. MODERN POINT LACE FINGER BOWL DOILY.

In commencing point lace baste the braid on the design as shown and described at Fig. 64, on page 194 of the HOME NEEDLEWORK MAGAZINE for July, 1899. It is not necessary to have oilcloth or leather under the work though it may be used if desired. Ordinary stiff brown wrapping paper serves as well, as is proved by the fact that in Sara Hadley's establishment brown paper is used under all her braid laces during their

making. "It is just as good as the oilcloth or leather, is always obtainable, and costs practically nothing," is her argument.

Modern Point Lace Handkerchief.—In making this handkerchief, shown by the engraved frontispiece, fine linen braid was basted to the design as before directed. The tiny buttonholed rings, made of linen thread worked over several threads wound round a very small pencil or a large steel knitting needle, were next placed as indicated in the design and tacked securely. Then fine buttonhole bars, described and shown at Fig. 74, page 197 of the July 1899 number, were made to hold the main portions of the design together, and afterwards the interior spaces were filled in as follows: Those portions of the design containing rings were worked in with Point de Bruxelles stitch. See Fig. 91, and Third Lace stitch, Fig. 93, in the July 1899 Magazine. There are also used, in the various parts of the design as may be seen by comparing the cut with

the other lace stitches shown in the July 1899 number, the Twisted Russian stitch, also the Twenty-second stitch, Thirty-third, Seventeenth, Fifteenth, Fifth, a portion of Fig. 126, and also tiny flat spiders. For detail of spiders see Fig. 30. It is not necessary, however, to confine one's self to the stitches named. Any stitch that is pretty or individually preferred to those named can be substituted. A feathery picot braid is sewn around the edge of the handkerchief border when the latter is completed. Next the linen center was laid under the border, which was smoothly and carefully basted to position; then the edge of the braid was caught down with short, close hemming or filling stitches. The linen was cut away to follow this stitching and its edges then daintily hemmed down, the whole joining not being more than one sixteenth of an inch wide. The handkerchief is about fourteen inches square.

Finger Bowl Doily (Fig. 31). — This doily has a fine linen center and is about seven inches in diameter, the lace border being two inches wide including the picot edge. Very little filling in is required in this doily, the stitches used being the Point de Bruxelles and twisted bars referred to before, and also tiny wheels and Spiders, the wheels being adapted from those seen on page 199 of the July 1899 Magazine, at Fig. 86. The border is attached to the doily in the same manner as the handkerchief border.

Modern Point Lace Doily. — A very handsome doily not requiring a great amount of work considering its showiness is seen in this engraving. (Fig. 32.) The center is a raised "spider" or Point d'Angleterre rosette or wheel. It is made like the ordinary wheel except that each bar or "spoke" is wrapped round with the working thread as it is reached, thus producing the raised effect. The spokes reach from side to side of the first circle of braid and are twisted. Half way between the braid and the center a ring of threads is made and this is wrought over in Buttonhole stitch, after which intermediate bars are twisted from it to the braid. The bar work is all "twisted" and is plainly indicated in the engraving, as are the tiny Spiders and wheels, made as before described. The thick filling-in stitches within the border are Buttonhole bars and the finer ones Point de Bruxelles (before mentioned) and Double Net stitch, Fig. 92, page 201, July 1899 Magazine. These two stitches also alternate in the points of the border. This doily is about six inches in diameter and is finished with a feathery, picot edge.

Point Lace Punch Glass Doily. — A dainty doily for the dining table is shown by Fig. 33. It is about three and one half inches across and has a center

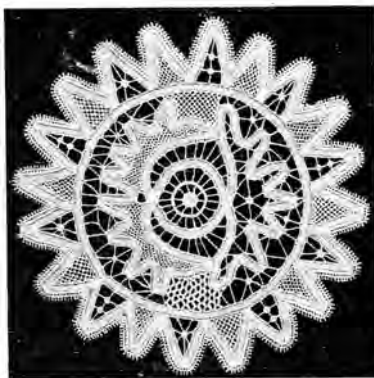


FIG. 32. MODERN POINT LACE DOILY.

of fine linen lawn. The pattern is extremely simple and the filling-in easy to do.

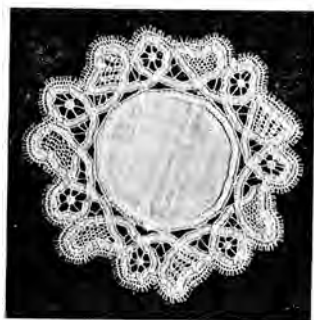


FIG. 33. MODERN POINT LACE PUNCH
GLASS DOILY.

The Spiders before mentioned are used alternately around the border with Point de Bruxelles stitch and a combination of close and open bars made like those seen at Fig. 112, on page 207, of the July 1899 number. The border is buttonholed to the center but may be felled on if preferred.

The finest materials for lace making are imported and sold by Sara Hadley at 923 Broadway, New York. She also supplies exclusive, handmade designs for any article of lace work, in any of the modern varieties, makes special designs to order, and also begins a portion of work if so desired. An estimate of cost is also courteously supplied on application, so that anyone desiring to make a piece of lace may know its probable expense before deciding to order.

Crocheted Silk Chatelaine Bag.

COLORÉD PLATE VII.

By E. & P. VERGES.

Explicit directions for the first steps in crochet appeared in the April 1899 issue of HOME NEEDLEWORK MAGAZINE. Beginners are advised to send 10 cents to the publishers for this number, unless already supplied.

EXPLANATION OF TERMS AND ABBREVIATIONS USED.

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

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

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

Crocheted silk purses and bags are very popular, and the revival of crochet work is quite marked. In the shops we see a large assortment of beaded purses and bags of all sizes and descriptions. The crocheted silk chatelaine bag illustrated has an oxidized silver clasp top, with chain and ring, and a geometrical design worked in bright steel beads. The size as shown by Colored Plate VII is slightly reduced from the original, which from the ring to the tip of fringe measures 8½ inches. The color of the silk used was dark navy blue, but any other shade may be substituted if desired. The oxidized silver clasp top, with chain and ring, will cost about \$1.25.

String 758 beads on the silk, slide them back about three yards and begin the bag at the bottom, working upwards as follows:—

Make a chain of 25 stitches and turn, working back, do one single crochet into each stitch until you reach the first chain stitch, in which do 3 s.c., turn and crochet 1 s.c. into each chain stitch from the opposite side, which makes a complete circuit. From this point the stitches are all done on the outside vein of the previous round. The beads are worked in from the underside of the web, which will be the right side of the purse.

1st round—1 s.c. (single crochet) and 1 s.c. with bead in first stitch, 23 s.c. w.b. in the next 23 st., 1 s.c. w.b. and 1 s.c. in the next st., 2 s.c. in next st., 23 s.c. in next 23 st., 2 s.c. in last st. of the round.

2d round—1 s.c. and 1 s.c. w.b. in first st., 25 s.c. w.b. in next 25 st., 1 s.c. w.b. and 1 s.c. in 27th st., 2 s.c. in next st., 25 s.c. in next 25 st., 2 s.c. in last st.

3d round—1 s.c. and 1 s.c. w.b. in first st., 3 s.c. w.b. in next 3 st., 1 s.c. in 5th, 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in next, 3 s.c. w.b. in next 3 st., 1 s.c. w.b. and 1 s.c. in next st., 2 s.c. in next st., 27 s.c. in next 27 st., 2 s.c. in last st.

4th round—1 s.c. and 1 s.c. w.b. in first, 1 s.c. w.b. in next st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in next st., 1 s.c. in 11th st., 1 s.c. w.b. in 12th st., 3 s.c. in next 3 st., 1 s.c. w.b. in 16th st., 3 s.c. in next 3 st., 1 s.c. w.b. in 20th, 1 s.c. in 21st st., 1 s.c. w.b. in 22d st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 30th st., 1 s.c. w.b. and 1 s.c. in 31st, 2 s.c. in next st., 29 s.c. in next 29 st., 2 s.c. in last st.

5th round—1 s.c. and 1 s.c. w.b. in first st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 7th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 27th st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 1 s.c. w.b. and 1 s.c. in 33 st., 2 s.c. in next st., 31 s.c. in next 31 st., 2 s.c. in last st.

6th round—1 s.c. and 1 s.c. w.b. in first st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 8th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 1 s.c. in 15th st., 2 s.c. w.b. in next 2 st., 1 s.c. in 18th st., 2 s.c. w.b. in next 2 st., 1 s.c. in 21 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 28th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 1 s.c. w.b. and 1 s.c. in next st., 2 s.c. in next st., 33 s.c. in next 33 st., 2 s.c. in last st.

7th round—1 s.c. and 1 s.c. w.b. in first st., 1 s.c. w.b. in 2d st., 1 s.c. in 3d st., 1 s.c. w.b. in 4th, 1 s.c. in 5th, 1 s.c. w.b. in 6th st., 5 s.c. in next 5 st., 1 s.c. w.b. in 12th st., 1 s.c. in 13th, 1 s.c. w.b. in 14th, 2 s.c. in next 2 st., 1 s.c. w.b. in 17th, 3 s.c. in next 3 st., 1 s.c. w.b. in 21 st., 2 s.c. in next 2 st.,

1 s.c. w.b. in 24th, 1 s.c. in 25th, 1 s.c. w.b. in 26th st., 5 s.c. in next 5 st., 1 s.c. w.b. in 32, 1 s.c. in 33, 1 s.c. w.b. in 34, 1 s.c. in 35th, 1 s.c. w.b. in 36th, 1 s.c. w.b. and 1 s.c. in 37th st., 2 s.c. in next st., 35 s.c. in next 35 st., 2 s.c. in last st.

8th round—1 s.c. and 1 s.c. w.b. in 1st st., 1 s.c. w.b. in 2 st., 4 s.c. in next 4 st., 3 s.c. w.b. in next 3 st., 1 s.c. in 10th st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 19 st., 1 s.c. w.b. in 20th, 1 s.c. in 21 st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 1 s.c. in 30th st., 3 s.c. w.b. in next 3 st., 4 s.c. in next 4 st., 1 s.c. w.b. in 38th st., 1 s.c. w.b. and 1 s.c. in 39th, 2 s.c. in next st., 37 s.c. in next 37 st., 2 s.c. in last st.

9th round—1 s.c. and 1 s.c. w.b. in 1st st., 1 s.c. w.b. in 2d st., 3 s.c. in next 3 st., 1 s.c. in 6th st., 1 s.c. w.b. in 7th st., 1 s.c. in 8th, 5 s.c. in next 5 st., 1 s.c. w.b. in 14th, 1 s.c. in 15th, 1 s.c. w.b. in 16th, 2 s.c. in next 2 st., 1 s.c. w.b. in 19th st., 3 s.c. in next 3 st., 1 s.c. w.b. in 23d, 2 s.c. in next 2 st., 1 s.c. w.b. in 26, 1 s.c. in 27, 1 s.c. w.b. in 28th, 5 s.c. in next 5 st., 1 s.c. w.b. in 34th, 1 s.c. in 35th, 1 s.c. w.b. in 36th st., 3 s.c. in next 3 st., 1 s.c. w.b. in 40th st., 1 s.c. w.b. and 1 s.c. in 41 st., 2 s.c. in next st., 39 s.c. in next 39 st., 2 s.c. in last.

10th round—1 s.c. and 1 s.c. w.b. in first st., 2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 12th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 1 s.c. in 19th st., 2 s.c. w.b. in next 2 st., 1 s.c. in 22d, 2 s.c. w.b. in next 2 st., 1 s.c. in 25th, 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 32d st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 2 s.c. w.b. in next 2 st., 1 s.c. w.b. and 1 s.c. in 43d st., 2 s.c. in next st., 41 s.c. in next 41 st., 2 s.c. in last st.

11th round—1 s.c. and 1 s.c. w.b. in first st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 13th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 33d st., 2 s.c. in next 2 st., 4 s.c. in next 4 st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 1 s.c. w.b. and 1 s.c. in 45th st., 2 s.c. in next st., 43 s.c. in next 43 st., 2 s.c. in last st.

12th round—1 s.c. and 1 s.c. w.b. in first st., 1 s.c. w.b. in 2d, 1 s.c. in 3d st., 1 s.c. w.b. in 4th st., 3 s.c. w.b. in next 3 st., 1 s.c. w.b. in 8th st., 4 s.c. in next 4 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 18th, 1 s.c. in 19th, 1 s.c. w.b. in 20th, 3 s.c. in next 3 st., 1 s.c. w.b. in 24th st., 3 s.c. in next 3 st., 1 s.c. w.b. in 28th, 1 s.c. in 29, 1 s.c. w.b. in 30th st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 38th, 1 s.c. in 39th, 1 s.c. w.b. in 40th, 3 s.c. in next 3 st., 1 s.c. w.b. in 44th st., 1 s.c. in 45th, 1 s.c. w.b. in 46, 1 s.c. w.b. and 1 s.c. in 47th, 2 s.c. in next, 45 s.c. in next 45 st., 2 s.c. in last.

13th round—1 s.c. and 1 s.c. w.b. in first st., 1 s.c. w.b. in 2d, 4 s.c. in next 4 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 15th st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 33d, 2 s.c. w.b. in next 2, 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 4 s.c. in next 4 st., 1 s.c. w.b. in 48th, 1 s.c. w.b. and 1 s.c. in 49th, 49 s.c. in next 49 st.

14th round—1 s.c. w.b. in 1st st., 3 s.c. in next 3 st., 1 s.c. w.b. in 5th st., 3 s.c. in next 3 st., 1 s.c. w.b. in 9th, 1 s.c. in 10th, 1 s.c. w.b. in 11th, 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 19th, 1 s.c. in 20th, 1 s.c. w.b. in 21st, 3 s.c. in next 3 st., 1 s.c. w.b. in 25th, 3 s.c. in next 3 st., 1 s.c. w.b. in 29th, 1 s.c. in 30th, 1 s.c. w.b. in 31st, 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 39th, 1 s.c. in 40, 1 s.c. w.b. in 41, 3 s.c. in next 3 st., 1 s.c. w.b. 45, 3 s.c. in next 3 st., 1 s.c. w.b. in 49 st., 49 s.c. in next 49 st.

15th round—3 s.c. in first 3 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 15th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 35th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 52 s.c. in next 52 st.

16th round—2 s.c. in first 2 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 5th st., 2 s.c. w.b. in next 2 st., 1 s.c. in 8th st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 15th, 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 1 s.c. in 22d st., 2 s.c. w.b. in next 2 st., 1 s.c. in 25th st., 2 s.c. w.b. in next 2 st., 1 s.c. in 28th st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 35th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 1 s.c. in 42 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 45th st., 2 s.c. w.b. in next 2 st., 51 s.c. in next 51 st.

17th round—2 s.c. in first 2 st., 1 s.c. w.b. in 3d st., 3 s.c. in next 3 st., 1 s.c. w.b. in 7th st., 2 s.c. in next 2 st., 1 s.c. w.b. in 10th, 1 s.c. in 11th, 1 s.c. w.b. in 12th st., 5 s.c. in next 5 st., 1 s.c. w.b. in 18th, 1 s.c. in 19th, 1 s.c. w.b. in 20th, 2 s.c. in next 2 st., 1 s.c. w.b. in 23, 3 s.c. in next 3 st., 1 s.c. w.b. in 27th, 2 s.c. in next 2 st., 1 s.c. w.b. in 30th, 1 s.c. in 31st, 1 s.c. w.b. in 32d st., 5 s.c. in next 5 st., 1 s.c. w.b. in 38th, 1 s.c. in 39th, 1 s.c. w.b. in 40th, 2 s.c. in next 2 st., 1 s.c. w.b. in 43d, 3 s.c. in next 3 st., 1 s.c. w.b. in 47th, 52 s.c. in next 52.

18th round—1 s.c. in 1st, 2 s.c. w.b. in next 2 st., 1 s.c. in 4th, 1 s.c. w.b. in 5th, 1 s.c. in 6th, 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 1 s.c. in 15th, 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 24th st., 1 s.c. w.b. in 25th st., 1 s.c. in 26th st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 1 s.c. in 35th st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in

44th st., 1 s.c. w.b. in 45th, 1 s.c. in 46 st., 2 s.c. w.b. in next 2 st., 50 s.c. in next 50 st.

19th round—2 s.c. in first 2 st., 1 s.c. w.b. in 3d st., 3 s.c. in next 3 st., 1 s.c. w.b. in 7th st., 2 s.c. in next 2 st., 1 s.c. w.b. in 10th st., 1 s.c. in 11 st., 1 s.c. w.b. in 12th st., 5 s.c. in next 5 st., 1 s.c. w.b. in 18th, 1 s.c. in 19th, 1 s.c. w.b. in 20th, 2 s.c. in next 2 st., 1 s.c. w.b. in 23, 3 s.c. in next 3 st., 1 s.c. w.b. in 27th, 2 s.c. in next 2 st., 1 s.c. w.b. in 30th, 1 s.c. in 31, 1 s.c. w.b. in 32d, 5 s.c. in next 5 st., 1 s.c. w.b. in 38th, 1 s.c. in 39, 1 s.c. w.b. in 40th, 2 s.c. in next 2 st., 1 s.c. w.b. in 43d, 3 s.c. in next 3 st., 1 s.c. in 47th st., 52 s.c. in next 52 st.

20th round—2 s.c. in first 2 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 5th, 2 s.c. w.b. in next 2 st., 1 s.c. in 8th, 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 15th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 1 s.c. in 22d st., 2 s.c. w.b. in next 2 st., 1 s.c. in 25th st., 2 s.c. w.b. in next 2 st., 1 s.c. in 28th st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 35th, 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 1 s.c. in 42d st., 2 s.c. w.b. in next 2 st., 1 s.c. in 45th st., 2 s.c. w.b. in next 2 st., 51 s.c. in next 51 st.

21st round—3 s.c. in first 3 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 15th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 35th st., 2 s.c. in next 2 st., 4 s.c. w.b. in next 4 st., 2 s.c. in next 4 st., 3 s.c. w.b. in next 3 st., 52 s.c. in next 52 st.

22d round—4 s.c. in first 4 st., 1 s.c. w.b. in 5th st., 3 s.c. in next 3 st., 1 s.c. w.b. in 9th, 1 s.c. in 10th st., 1 s.c. w.b. in 11th, 2 s.c. in next 2 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 19th, 1 s.c. in 20th, 1 s.c. w.b. in 21 st., 3 s.c. in next 3 st., 1 s.c. w.b. in 25th, 3 s.c. in next 3 st., 1 s.c. w.b. in 29th st., 1 s.c. in 30th, 1 s.c. w.b. in 31st, 2 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 39th, 1 s.c. in 40th, 1 s.c. w.b. in 41st, 3 s.c. in next 3 st., 1 s.c. w.b. in 45th st., 53 s.c. in next 53 st.

23d round—6 s.c. in first 6 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 15th st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st., 3 s.c. in next 3 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 1 s.c. in 35th st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 55 s.c. in next 55 st.

24th round to 33d round—Work the same as the 14th to 23d round.

34th round—1 s.c. in every stitch. Fasten, and leave an end long enough to sew on the clasp. Fringe of beads like described with Silk Purse No. 2 is strung at the bottom of this bag, but as it is to begin at the widest part and go in the rounding to the other side, it requires 30 loops of 45 beads.

Materials: One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, color 610. 2 bunches No. 9 Steel Beads. 1 Oxidized Silver Clasp Top, with chain and ring.

Crocheted Silk Purse No. 1.

COLORED PLATE VII.

By E. & P. VERGES.

This is a very pretty gate purse design crocheted with gilt beads. The gate top as shown by Colored Plate VII is generally chosen, and these can easily be obtained from any city store. They are made in many different sizes, with varying ornamentation to suit different tastes. Dark green silk was used for this purse, but any other color could be selected if desired. The length from gate top to tip of tassel is $6\frac{3}{4}$ inches. For explanation of abbreviations used see *Silk Chatelaine Bag*, page 45. The gold finished gate top will cost about 30 cents.

Round end purses, of which this is an example, are not difficult to make if the engravings are carefully examined. The star figure at the bottom has eight points. String 2152 beads on the silk and commence at bottom of purse, working upward, leaving an end about 20 inches long (*A* in Fig. 34) 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. 34), into which do 8 s.c. From this point on the stitches are all done on *one* vein

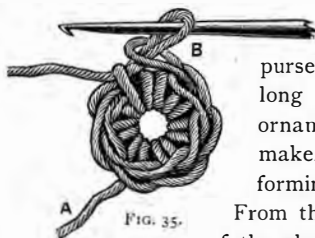


FIG. 35.

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 eight stitches (see Fig. 35), on which are built the eight divisions of the star pattern (see Fig. 36), with beads, as follows:—

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 (Fig. 37 shows the method but not the particular pattern here described), where, after the thread is drawn once through the stitch, the bead has been pushed up with the second finger of the right hand, and the thread again requires drawing through the two loops on the needle, repeating seven times. This leaves two stitches in each division, or sixteen in all.

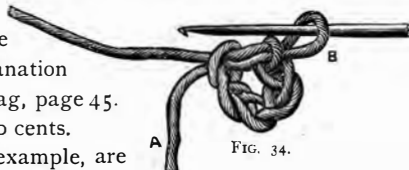


FIG. 34.

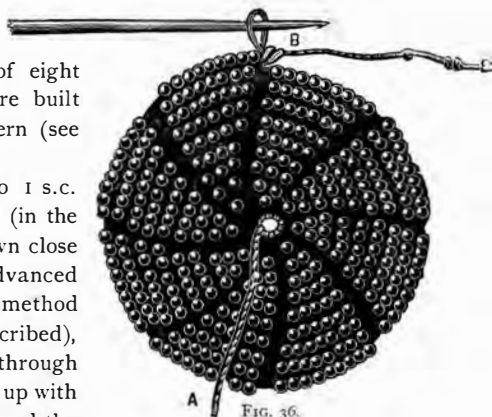


FIG. 36.

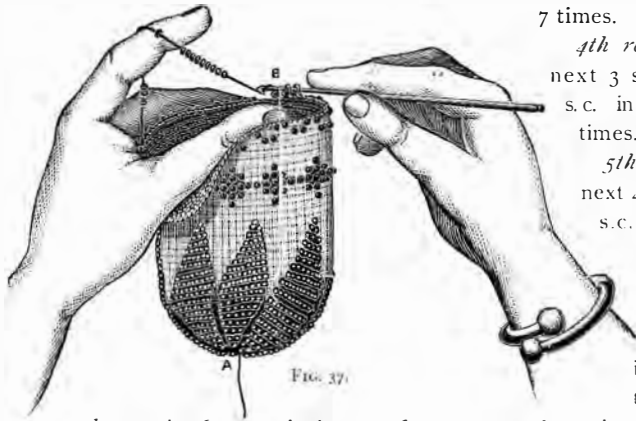


FIG. 37.

2d round—1 s.c. w.b. in next st., 1 s.c. w.b. and 1 s.c. in 2d st. Repeat 7 times.

3d round—2 s.c. w.b. in next 2 st., 1 s.c. w.b. and 1 s.c. in 3d st. Repeat 7 times.

4th round—3 s.c. w.b. in next 3 st., 1 s.c. w.b. and 1 s.c. in 4th st. Repeat 7 times.

5th round—4 s.c. w.b. in next 4 st., 1 s.c. w.b. and 1 s.c. in 5th st. Repeat 7 times.

6th round—5 s.c. w.b. in next 5 st., 1 s.c. w.b. and 1 s.c. in 6th st. Repeat 7 times.

7th round—6 s.c. w.b. in next 6 st., 1 s.c. w.b. and 1 s.c. in 7th st. Repeat 7 times.

8th round—7 s.c. w.b. in next 7 st., 1 s.c. w.b. and 1 s.c. in 8th. Repeat 7 times.

9th round—8 s.c. w.b. in next 8 st., 1 s.c. w.b. and 1 s.c. in 9th st. Repeat 7 times.

10th round—9 s.c. w.b. in next 9 st., 1 s.c. w.b. and 1 s.c. in 10th st. Repeat 7 times.

11th round—9 s.c. w.b. in next 9 st., 1 s.c. in 10th st., 1 s.c. w.b. and 1 s.c. in 11th st. Repeat 7 times.

12th round—8 s.c. w.b. in next 8 st., 1 s.c. in 9 st., 1 s.c. w.b. in 10th st., 1 s.c. in 11th, 2 s.c. in 12th st. Repeat 7 times.

13th round—7 s.c. w.b. in next 7 st., 1 s.c. in 8th, 2 s.c. w.b. in next 2, 3 s.c. in next 3 st. Repeat 7 times.

14th round—6 s.c. w.b. in next 6 st., 1 s.c. in 7th, 3 s.c. w.b. in next 3, 3 s.c. in next 3 st. Repeat 7 times.

15th round—5 s.c. w.b. in next 5 st., 1 s.c. in 6th, 1 s.c. w.b. in next, 2 s.c. in next 2, 1 s.c. w.b. in next, 3 s.c. w.b. in next 3 st. Repeat 7 times.

16th round—4 s.c. w.b. in next 4 st., 1 s.c. in 5th, 1 s.c. w.b. in 6th, 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st. Repeat 7 times.

17th round—3 s.c. w.b. in next 3 st., 1 s.c. in 4th, 1 s.c. w.b. in 5th, 2 s.c. in next 2 st., 1 s.c. w.b. in 8th, 5 s.c. in next 5 st. Repeat 7 times.

18th round—2 s.c. w.b. in next 2, 2 s.c. in next 2 st., 1 s.c. w.b. in 5th, 1 s.c. in 6th, 3 s.c. w.b. in next 3 st., 4 s.c. in next 4. Repeat 7 times.

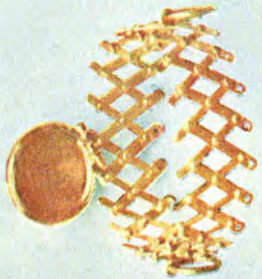
19th round—1 s.c. w.b. in next st., 3 s.c. in next 3 st., 1 s.c. w.b. in 5th, 1



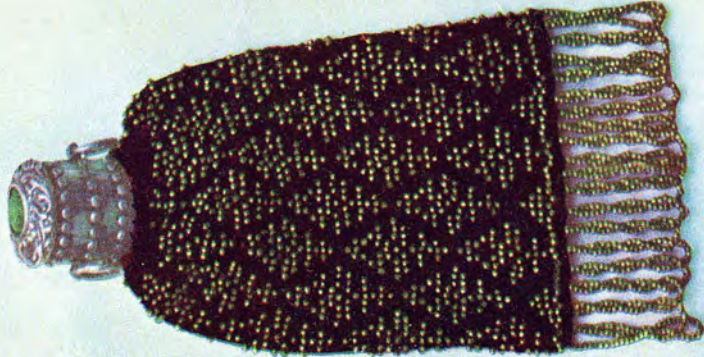
SILK CHATELAINE BAG.



SILK PURSE No. 1.



GATE PURSE TOP.



SILK PURSE No. 2.

s.c. in 6th, 2 s.c. w.b. in next 2 st., 1 s.c. in next st., 1 s.c. w.b. in next st., 3 s.c. in next 3 st. Repeat 7 times.

20th round—2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 5th st., 1 s.c. in 6th st., 3 s.c. w.b. in next 3 st., 1 s.c. in 10th, 1 s.c. w.b. in 11th st., 3 s.c. in next 3 st. Repeat 7 times.

21st round—1 s.c. in next st., 1 s.c. w.b. in 2d st., 2 s.c. in next 2 st., 1 s.c. w.b. in 5th st., 2 s.c. in next 2 st., 1 s.c. w.b. in 8th st., 2 s.c. in next 2 st., 1 s.c. w.b. in 11th st., 2 s.c. in next 2 st. Repeat 7 times.

22d round—2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st. Repeat 7 times.

23d round—1 s.c. w.b. in next st., 4 s.c. in next 4 st., 5 s.c. w.b. in next 5 st., 3 s.c. in next 3 st. Repeat 7 times.

24th round—2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 3 s.c. w.b. in next 3 st., 5 s.c. in next 5 st. Repeat 7 times.

25th round—1 s.c. in next st., 1 s.c. w.b. in 2d st., 3 s.c. in next 3 st., 1 s.c. w.b. in next st., 2 s.c. in next 2 st., 1 s.c. w.b. in next st., 4 s.c. in next 4 st. Repeat 7 times.

26th round—2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 1 s.c. w.b. in next st., 3 s.c. in next 3 st. Repeat 7 times.

27th round—1 s.c. w.b. in next st., 6 s.c. in next 6 st., 1 s.c. w.b. in next st., 2 s.c. in next 2 st., 1 s.c. w.b. in next st., 2 s.c. in next 2 st. Repeat 7 times.

28th round—2 s.c. w.b. in next 2 st., 4 s.c. in next 4 st., 3 s.c. w.b. in next 3 st., 1 s.c. in 10th st., 1 s.c. w.b. in 11th st., 2 s.c. in next 2 st. Repeat 7 times.

29th round—1 s.c. in next st., 1 s.c. w.b. in 2d st., 3 s.c. in next 3 st., 1 s.c. w.b. in 6th st., 1 s.c. in 7th st., 2 s.c. w.b. in next 2 st., 1 s.c. in 10th, 1 s.c. w.b. in 11th st., 2 s.c. in next 2 st. Repeat 7 times.

30th round—2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st., 1 s.c. w.b. in 5th st., 1 s.c. in 6th st., 3 s.c. w.b. in next 3 st., 1 s.c. in 10th st., 1 s.c. w.b. in 11th, 2 s.c. in next 2 st. Repeat 7 times.

31st round—1 s.c. w.b. in next st., 3 s.c. in next 3 st., 1 s.c. w.b. in 5th st., 2 s.c. in next 2 st., 1 s.c. w.b. in 8th st., 2 s.c. in next 2 st., 1 s.c. w.b. in 11th st., 2 s.c. in next 2 st. Repeat 7 times.

32d round—2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st., 2 s.c. w.b. in next 2 st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st. Repeat 7 times.

33d round—1 s.c. in next st., 1 s.c. w.b. in 2d st., 3 s.c. in next 3 st., 5 s.c. w.b. in next 5 st., 3 s.c. in next 3 st. Repeat 7 times.

34th round—2 s.c. w.b. in next 2 st., 5 s.c. in next 5 st., 3 s.c. w.b. in next 3 st., 3 s.c. in next 3 st. Repeat 7 times.

35th round—1 s.c. w.b. in next st., 5 s.c. in next 5 st., 1 s.c. w.b. in 7th st., 2 s.c. in next 2 st., 1 s.c. w.b. in 10th st., 3 s.c. in next 3 st. Repeat 7 times.

36th round—2 s.c.w.b. in next 2 st., 3 s.c. in next 3 st., 1 s.c. w.b. in 6th st., 3 s.c. in next 3 st., 2 s.c. w.b. in next 2 st., 2 s.c. in next 2 st. Repeat 7 times.

37th round—1 s.c. in next st., 1 s.c. w.b. in 2d st., 2 s.c. in next 2 st., 1 s.c. w.b. in 5th st., 2 s.c. in next 2 st., 1 s.c. w.b. in next st., 5 s.c. in next 5 st. Repeat 7 times.

Crochet the 38th to 53d round like the 18th to 23d. After the 53d round is completed, crochet 2 rounds in open work, one double crochet in every alternate stitch, with one chain stitch between. Fasten, and leave an end of the silk long enough to sew on the gate top. Make a small tassel of gold beads with the end left in the beginning at the bottom of the purse. See Colored Plate.

Material: One $\frac{1}{2}$ ounce spool Corticelli Purse Twist, color 586. 2 bunches Cut Gilt Steel Beads. 1 Gilt Gate Purse Top.

Crocheted Silk Purse No. 2.

COLORED PLATE VII.

By E. & P. VERGES.

The design of this purse calls for a square end. The gate top is oxidized silver with a green jewel center ornament. The silk used is black and the color of the beads is green. This is a very pretty purse, and appears more brilliant than shown by Colored Plate VII, since the luster of the black silk is lost in the process of reproduction. The length of the purse from gate top to tip of fringe is six and one quarter inches. A gate top similar to the one shown by colored plate may be bought for about 40 cents.

After stringing 1850 beads on the silk, commence at the bottom with a chain of 96 stitches joined in a ring.

1st round—1 s.c. (single crochet) in each stitch.

2d round—1 b. (single crochet with bead) in each stitch.

3d round—4 s.c., 1 b., 4 s.c., 5 b. Repeat 7 times.

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

5th round—4 s.c., 1 b., 6 s.c., 1 b., 2 s.c. Repeat 7 times.

6th round—1 s.c., 3 b., 1 s.c., 3 b., 6 s.c. Repeat 7 times.

7th round—3 b., 1 s.c., 1 b., 1 s.c., 3 b., 5 s.c. Repeat 7 times.

8th round—3 s.c., 3 b., 5 s.c., 1 b., 2 s.c. Repeat 7 times.

9th round—1 s.c., 3 b., 1 s.c., 3 b., 2 s.c., 3 b., 1 s.c. Repeat 7 times.

10th round—2 s.c., 1 b., 3 s.c., 1 b., 4 s.c., 1 b., 2 s.c. Repeat 7 times.

11th round—3 s.c., 1 b., 1 s.c., 1 b., 3 s.c., 5 b. Repeat 7 times.

12th round—3 s.c., 3 b., 5 s.c., 1 b., 2 s.c. Repeat 7 times.

13th round—1 b., 3 s.c., 1 b., 3 s.c., 3 b., 1 s.c., 2 b. Repeat 7 times.

14th round—2 b., 5 s.c., 3 b., 1 s.c., 1 b., 1 s.c., 1 b. Repeat 7 times.

15th round—4 s.c., 1 b., 5 s.c., 3 b., 1 s.c. Repeat 7 times.

16th round—1 b., 3 s.c., 3 b., 2 s.c., 3 b., 1 s.c., 2 b. Repeat 7 times.

17th round—4 s.c., 1 b., 4 s.c., 1 b., 3 s.c., 1 b. Repeat 7 times.

18th round—2 s.c., 5 b., 3 s.c., 1 b., 1 s.c., 1 b., 1 s.c. Repeat 7 times.

19th round—4 s.c., 1 b., 5 s.c., 3 b., 1 s.c. Repeat 7 times.

20th round—1 s.c., 3 b., 1 s.c., 3 b., 3 s.c., 1 b., 2 s.c. Repeat 7 times.

21st to 32d round—Like 7th to 20th.

After finishing 32d round, work 3 rounds in open work—that is, 1 d.c. in every alternating stitch with 1 chain stitch between every d.c.; leave an end hanging long enough to sew on the top; then sew the bottom together neatly and string the fringe as follows:—

Fasten very securely a thread of purse twist 2 yards long to the left hand corner of the bottom of the purse, string on 45 beads, draw them up firmly by sewing 3 stitches in third stitch of the bottom row of the crocheting, string 45 beads again, intertwine by passing the thread twice through previous loop, fasten thread in 6th stitch of foundation, repeat until you reach the right hand corner with the 18th loop.

Materials: One ½ ounce spool Corticelli Purse Twist, color 612. 3 bunches Green Metal Beads. 1 Oxidized Silver Gate Top, with green jewel ornament.

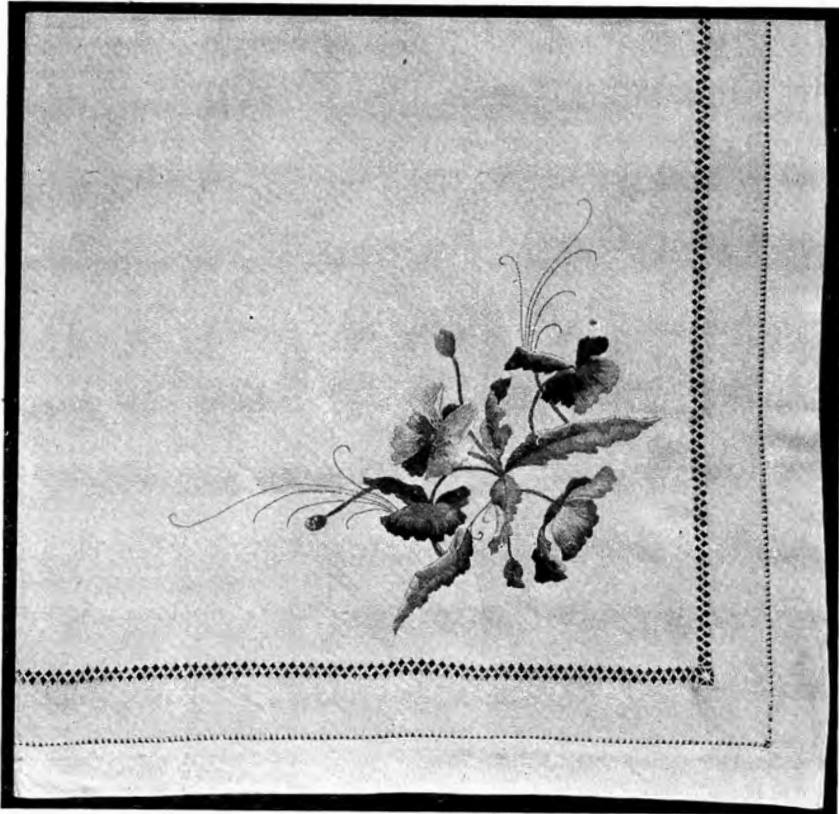
Hemstitched Tea Cloth Designs.

Red Poppy Tea Cloth Design No. 451 B.

For a tea cloth there is no more attractive subject for the decoration than the red poppy. The flowers are large and showy, and the hemstitched border is neat if not elaborate.

Flowers.—For red poppies use Filo Silk, Red Corticelli 536.5, 537, 538,
B. & A. 2061a, 2062, 2062a, ^{539, 540} 2063, 2064, and work either solid or in Long and Short stitch. The edge of the petals should be in the lighter shades, shading darker toward the center of the flower. The reverse side of the petals are in the darker shades. Where the light strikes them use the lighter shades. As the poppy blossoms are cup shaped the petals of course curve from center toward edge of flower. It is this point which takes the light. Where the edges of the petals are turned over use one of the light shades and slant the stitches diagonally to those in the body of the leaf. The seed pod in the center of the open flower is worked in two of the lighter shades of Green Corticelli 662 and 663,
B. & A. 2562, 2563. Use ⁶⁶² 2562 for the top of this cup, working solid in Buttonhole stitch, the stitches slanting toward center. The lower part of this pod is worked solid in Feather stitch with ⁶⁶³ 2563. Work stamens in

Knot and Stem stitch (see Fig. V b, page 37, January 1899 issue) with Filo Silk, Black Corticelli ⁶¹²_{B. & A. 2000}. For leaves use Corticelli ^{661, 662, 663, 664, 665}_{B. & A. 2561, 2562, 2563, 2564, 2565}, working solid in Feather stitch. Turn over edges of the leaves should be worked in the lighter shades. Work stems in a double row of Outline stitch with ⁶⁶⁴₂₅₆₄ and ⁶⁶⁵₂₅₆₅, and work leaf veins with the same shades. Outline scroll lines with ⁶⁶²₂₅₆₂ and ⁶⁶³₂₅₆₃. (Not difficult.)



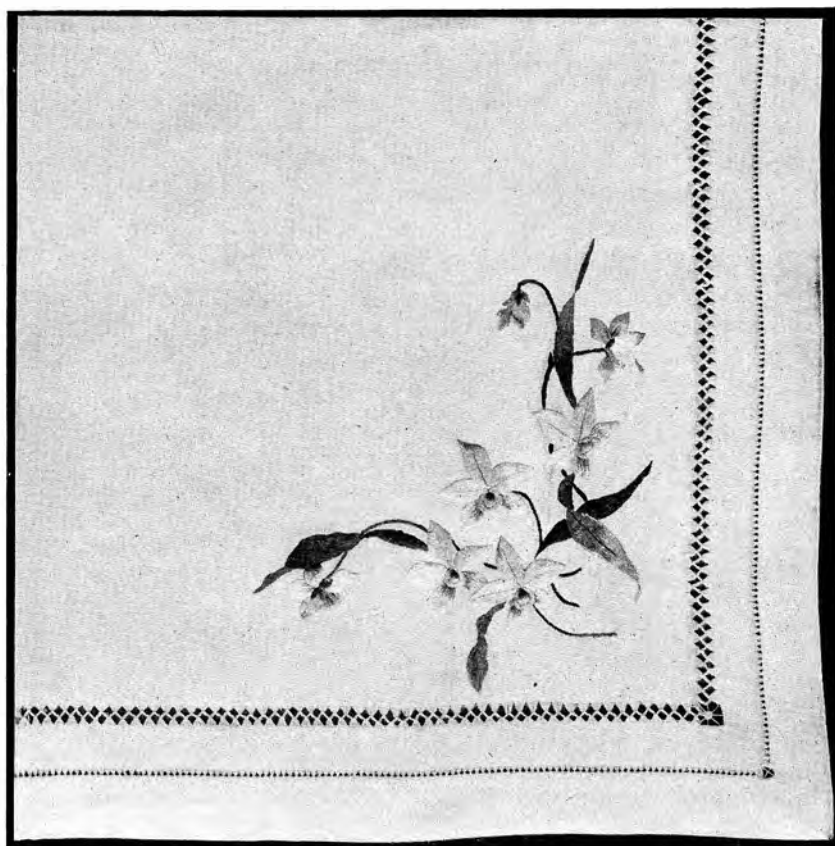
RED POPPY TEA CLOTH DESIGN NO. 451 B.

Materials: Filo Silk, 2 skeins each Corticelli ^{536-5, 537, 538, 539, 540,}<sub>B. & A. 2061a, 2062, 2062a, 2063, 2064,
^{661, 662, 663, 664, 665;} 1 skein Corticelli ⁶¹²_{B. & A. 2000}. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish Tea Cloth of this design with hemstitched and drawn work edge in 36 inch size. See note,</sub>

Orchid Tea Cloth Design No. 451 C.

By REBECCA EVANS.

This design of orchids is very effective embroidered in pink. Use Filo Silk
 Corticelli 128, 129, 130, 131, 132, and a little Green Corticelli 106, Brown
 B. & A. 2880, 2881, 2882, 2883, 2884, and a little Green Corticelli 2281, Brown
 Corticelli 119, and Yellow Corticelli 503. These last three colors are used very
 B. & A. 2090b, B. & A. 2013. sparingly in the flower cup, and where the petals join the flower stem Feather



ORCHID TEA CLOTH DESIGN No. 451 C.

stitch should be used, the stitches slanting toward base of petal, where a few stitches may be taken with Green Corticelli 106 and Brown Corticelli 119. It will be noticed that there is a prominent marking down the center of each petal. This may be expressed by working with a shade of pink one or two tones darker than the body of the petal. Each petal should be dark on the edges and shade

lighter toward the center of the flower. The flower cup is somewhat difficult to work. The edge or lip may in some flowers be worked with the deepest shade of pink and Yellow Corticelli ⁵⁰³ B. & A. 2013, worked down into the throat. In other flowers the lip may be worked lighter, yellow being still used in the throat. For the leaves use Corticelli ⁸⁰³ B. & A. 2780, ⁸⁰⁴ 2781, ⁸⁰⁵ 2782, ⁸⁰⁶ 2783, with a little Brown Corticelli ¹¹⁹ B. & A. 2090b. There are

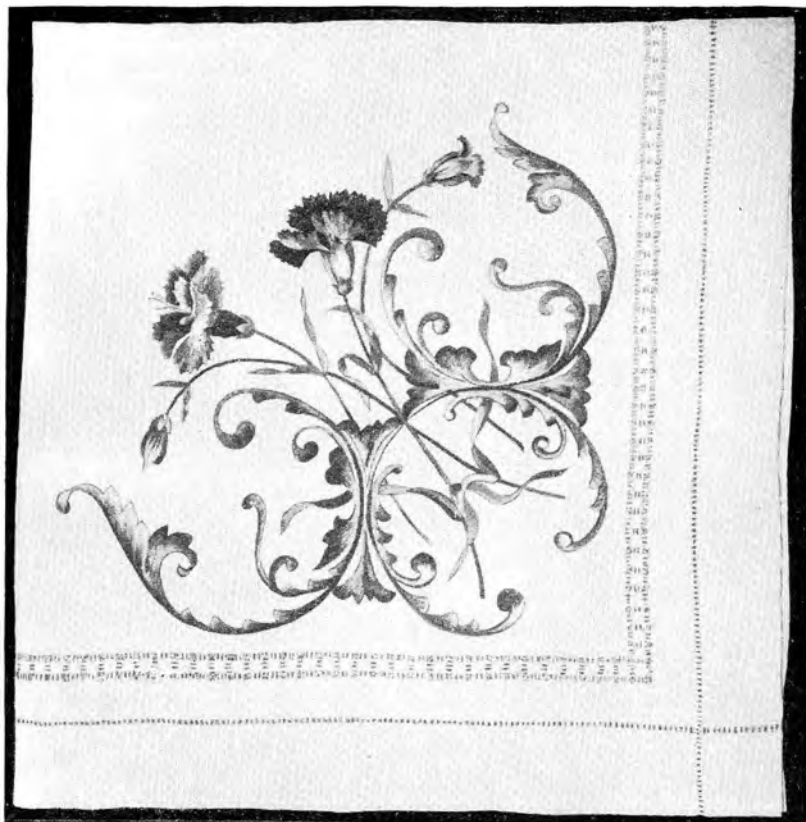


PURPLE IRIS TEA CLOTH DESIGN NO. 702 A.

no prominent veins in these leaves and the stitches should slant from tip of leaf to base. Work the tips of the leaves light and shade darker toward base. The stems are worked in Overlap stitch with Filo Silk, Corticelli ⁸⁰⁵ B. & A. 2782 and ⁸⁰⁶ 2783. See Fig. 1c (2), page 29, January 1899 issue, HOME NEEDLEWORK MAGAZINE. (Somewhat difficult.)

Materials : Filo Silk, 2 skeins each Corticelli ¹²⁸ B. & A. 2880, ¹²⁹ 2881, ¹³⁰ 2882, ¹³¹ 2883, ¹³² 2884,

803, 804, 805, 806; 1 skein each Corticelli 106, 119, 503. Either Corticelli or Brainerd & Armstrong Silk may be used as per above color numbers. Dealers can furnish Tea Cloth of this design with hemstitched and drawn work edge in 36 inch size. See note, page 20.



CARNATION TEA CLOTH DESIGN NO. 706C.

Purple Iris Tea Cloth Design No. 702A.

BY VIRGINIA MITCHELL.

The large flowers of the purple iris are particularly adapted for the corner design of a tea cloth. They may be worked solid in Feather stitch with Filo Silk, Purple Corticelli 726, 727, 728, 729, 729.5. The stitches should slant from the edge of leaf to center vein, which is quite prominent in all the petals. Especially is this true of the drooping lower petals, where a narrow band of bright yellow follows this vein from the center of the flower nearly to the edge of the

leaf. These yellow bands are very effective worked in French knots, using Yellow Corticelli $\frac{743}{B. \& A. 2635}$ near the center of the flower, and $\frac{741}{2632}$ toward edge of petal. In shading these petals use the darkest shades of purple on the edge and lower end and shade lighter toward center. The upper petals may be worked in two or three of the lighter shades, in some instances the tips of the upper petals being in the lightest shade. Where the edges of petals are turned over they should be worked in the lightest shade, the stitch direction being diagonal to that used in the body of the petal. The stamens may be worked in the lightest shade of green.

For the leaves, which are worked in Feather stitch, use Corticelli $\frac{780}{B. \& A. 2050b}$, $\frac{781}{2050a}$, $\frac{782}{2050}$, $\frac{783}{2051}$. The tips of the leaves should be in the lighter shades, shading darker toward the base. Where the leaf is turned over and the under side appears, use the lighter shades.

Use the darkest shades of purple for the buds, which are worked solid in Feather stitch. Keep the sections of the calyx distinct. Use Green Corticelli $\frac{782}{B. \& A. 2051}$. Stems should be worked on both edges with a double row of Outline stitch. Use the darker shades of green. If the stem of the iris is correctly drawn it will be sheathed, in which case each little leaf should be worked in Long and Short stitch and the parts of the straight stem which appear in Outline stitch.

Materials: Filo Silk, 3 skeins each Corticelli $\frac{726}{B. \& A. 2790}$, $\frac{727}{2792}$, $\frac{728}{2793}$, $\frac{729}{2794}$, $\frac{729.5}{2795}$; 2 skeins each Corticelli $\frac{780}{B. \& A. 2050b}$, $\frac{781}{2050a}$, $\frac{782}{2050}$, $\frac{783}{2051}$; 1 skein each Corticelli $\frac{741}{B. \& A. 2632}$, $\frac{743}{2635}$. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish Tea Cloth of this design with drawn work and hemstitched edge in 36 inch size. See note, page 20.

Carnation Tea Cloth No. 706 C.

The beauty of this design lies in the manner in which it is shaded. The accompanying cut shows but one corner of the cloth. No difficulty will be found in embroidering this flower if the worker will study Colored Plate and instructions given in January 1899 issue of HOME NEEDLEWORK MAGAZINE. (Copies can still be supplied for 10 cents each.) The cloth has a hemstitched edge and above that a drawn work border.

Flowers.—Work the flowers solid with Filo Silk, Red $\frac{655.7}{2237}$, $\frac{655.8}{2238}$, $\frac{655.9}{2239}$, $\frac{656}{2240a}$, $\frac{657}{2241}$, $\frac{658}{2242}$, $\frac{659}{2243}$, $\frac{660}{2244}$. Make one flower light and the other dark. The petals lying under should be in the darker shades and those above in the lighter. Shade from light on edge of petal to dark into the flower. Make every petal distinct, otherwise the work will not be a success and will look flat. The carnation is a most beautiful subject for embroidery when well brought out. Work the buds in the darker shades of red and the calyx in Green $\frac{664}{2564}$. The stems are worked in Satin stitch with Greens $\frac{664}{2564}$, $\frac{665}{2565}$. Work the leaves solid in greens, the turned down under portions in the darker shades and the upper part

in light. The calyx of this flower is very characteristic and care should be taken with it. Begin the points with $\frac{662}{2562}$ and shade into $\frac{661}{2561}$. The lower part where the stem joins should be in $\frac{662}{2562}$.

Scrolls.—For this work use Filo Silk, Brown $\frac{5257}{2440}$, $\frac{5258}{2441}$, $\frac{5259}{2442}$, $\frac{526}{2443}$, $\frac{527}{2445}$. The method of shading is very clearly shown by the illustration. Work in Satin stitch having stitches slant with curve of scroll. The small space formed by leaf end of scroll, work solid with Green $\frac{663}{2563}$. The extreme ends work with Green $\frac{662}{2562}$, $\frac{663}{2563}$. The ornament between the scrolls should be worked solid. Use Brown $\frac{528}{2445}$ on the edge, shading lighter toward center, and into this work a little light green.

Materials : Filo Silk, 3 skeins each $\frac{5258}{2441}$, $\frac{5259}{2442}$, $\frac{526}{2443}$, $\frac{527}{2444}$, $\frac{528}{2445}$; 2 skeins each $\frac{6359}{2239}$, $\frac{636}{2240A}$, $\frac{657}{2241}$, $\frac{658}{2242}$, $\frac{661}{2561}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$, $\frac{665}{2565}$; 1 skein each $\frac{5257}{2440}$, $\frac{6357}{2237}$, $\frac{6558}{2238}$, $\frac{658}{2242}$, $\frac{659}{2243}$, $\frac{660}{2244}$. Tea Cloth 24×24 inches. Either Corticelli or B. & A. Silk can be used as per above color numbers. See note, page 20.

Wild Rose Cravat Case Design No. 1312.

By Elnora Sophia Emshoff.

There are few articles so useful or so "acceptable" as a Cravat Case. This design is a very dainty one and the top is not at all difficult to embroider.

The scalloped edge should be worked in Buttonhole stitch with Twisted Embroidery Silk, Green Corticelli $\frac{804}{2781}$. Then when the letters of the word



WILD ROSE CRAVAT CASE DESIGN NO. 1312.

"Cravats" and the lines inclosing them have been worked in Outline stitch with Persian Floss Corticelli $\frac{6447}{2161}$, the linen is ready for the frame or hoop, as the bow knots in the design are already worked in Pink with machine stitching. For the roses use Filo Silk, Pink Corticelli $\frac{572}{2237}$, $\frac{573}{2470}$, $\frac{5735}{2471}$, $\frac{574}{2472}$ and work in Long and Short stitch. Work the centers of the open flowers solid in Satin stitch with $\frac{661}{2561}$, and for the Stamens use Yellow Corticelli $\frac{503}{2013}$, $\frac{507}{2017}$. Work them in Knot and Stem stitch. For the leaves use Filo Silk, Corticelli $\frac{661}{2561}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$ and work in Long and Short stitch. Vein the leaves with the darkest shade.

For the stems use two shades of Brown $\frac{526}{2443}$ and $\frac{529}{2446}$, and work in Outline stitch on both edges. The thorns should be worked very pointed. See lesson on the Wild Rose in July 1899 number of HOME NEEDLEWORK MAGAZINE.

When the embroidery is completed it should be pressed and the buttonholed edge cut out; the linen is then ready for mounting on the case proper, which is made in the following manner. Take a piece of white canvas 12×16 inches and on this place a piece of cotton wadding, same size, plentifully sprinkled with sachet. Then take two pieces of pink China silk a little larger each way than the canvas. Lay the canvas on one of the pieces of silk, which should be at least a quarter of an inch larger all around. Turn these edges down on to the canvas and baste in position, being careful that the stitches are not taken through the canvas. Now fasten a double ruffle of silk two inches in width all around the edge of the case. When this is finished, take the remaining piece of silk and cover the upper side of the case, turning under the edges and fastening all around, just covering the stitches joining the ruffle to the edge of the case. The case is now ready for the linen cover, which should be tacked on the edge between the scallops. (Easy.)

Materials: Filo Silk, 1 skein each $\frac{\text{Corticelli}}{\text{B. \& A.}}$ $\frac{503}{2013}$, $\frac{507}{2017}$, $\frac{526}{2443}$, $\frac{529}{2446}$, $\frac{572}{2237}$,
 $\frac{573}{2470}$, $\frac{573.5}{2471}$, $\frac{574}{2472}$, $\frac{661}{2561}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$. Persian Floss, 1 skein $\frac{044.7}{2161}$.
 Twisted Embroidery Silk, 5 skeins $\frac{\text{Corticelli}}{\text{R. \& A.}}$ $\frac{804}{2781}$. $1\frac{1}{4}$ yards Pink China Silk.
 Either Corticelli or B. & A. Silk may be used, as per above color numbers. Dealers can furnish stamped linen of this design with machine stitched bow knots, in 12×18 inch size. See note, page 20.

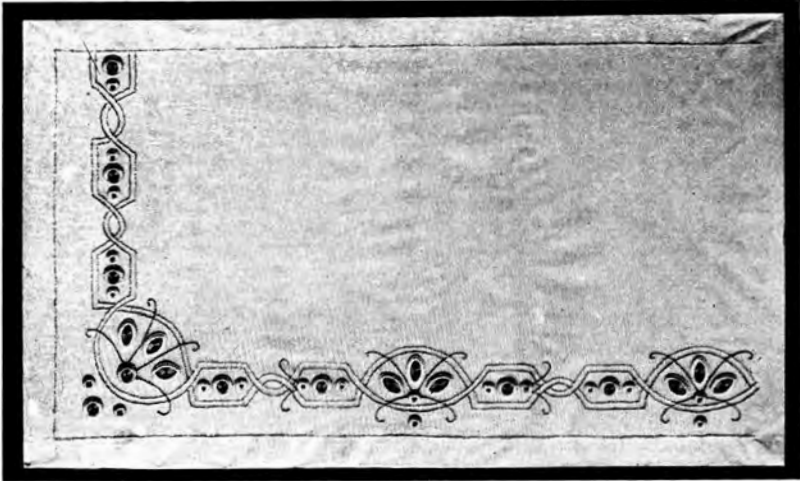
Decore Crochet Dresser Scarf Design No. 87.

BY ELOISE COOPER.

A conventional border forms the decoration of this scarf. The entire design is worked in shades of old rose, and with the pale pink silk lining and dainty bobbinet forms a very attractive scarf. Only one half or end of the scarf is shown in the accompanying engraving.

The entire design except where the forms are applied is worked in Outline stitch with Twisted Embroidery Silk. It will be noticed that the border is formed of two narrow bands which cross and re-cross. The outer edge of these bands or the line nearest the edges of the scarf should be worked in Pink $\frac{\text{Corticelli}}{\text{B. \& A.}}$ $\frac{638}{2302a}$, and the other line with Pink $\frac{\text{Corticelli}}{\text{B. \& A.}}$ $\frac{637}{2301}$. The scroll lines which appear in different parts of the border should be worked with $\frac{639}{2302}$. Crochet two of the Round forms plain with $\frac{639}{2302}$, and apply one in each corner directly below the group of three large ovals. Now crochet two Round forms plain with $\frac{638}{2302a}$ and apply one in each corner just outside the border proper. The remaining Round forms are crocheted plain with Pink $\frac{\text{Corticelli}}{\text{B. \& A.}}$ $\frac{637}{2301}$ and applied between the bands of border as shown by pattern. Crochet five of the Oval

forms plain with Pink $\frac{635.5}{2300a}$ and apply one to the center of each group of three. The remaining Oval forms are crocheted in Pink $\frac{636}{2300}$, and placed one on each side of the Oval forms in $\frac{635.5}{2300a}$. The Oval and Round forms used throughout the design are filled in with Filo Silk, Brown $\frac{Corticelli}{B. \& A.} \frac{525.7}{2440}$. Seven of the Jewels are crocheted in Pink $\frac{639}{2302}$ and applied just outside of border as shown by pattern.



DECORE CROCHET DRESSER SCARF DESIGN NO. 87.

The remaining Jewels are in Pink $\frac{Corticelli}{B. \& A.} \frac{636}{2300}$. When the border is completed the edges are turned under the depth of one and one-half inches and fastened by a row of Outline stitches in Pink $\frac{Corticelli}{B. \& A.} \frac{637}{2301}$.

Materials: Twisted Embroidery Silk, 5 skeins $\frac{Corticelli}{B. \& A.} \frac{637}{2301}$; 3 skeins each $\frac{Corticelli}{B. \& A.} \frac{636}{2300}$, $\frac{638}{2302a}$; 1 skein each $\frac{Corticelli}{B. \& A.} \frac{635.5}{2300a}$, $\frac{639}{2302}$. Filo Silk, 1 skein $\frac{Corticelli}{B. \& A.} \frac{525.7}{2440}$. Decore Forms, 36 No. 4 Jewel; 18 No. 3 Round; 15 No. 1 Oval. $1\frac{5}{8}$ yard Bobbinet. $1\frac{5}{8}$ yard Lining Silk, color Pink $\frac{Corticelli}{B. \& A.} \frac{571.5}{2236}$. 1 Paper Pattern. Either Corticelli or Brainerd & Armstrong Silk may be used as per above color numbers. See note, page 20.

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. Rules for washing are given on page 22.

Coon Sofa Pillow Design No. 472A.

The demand for sofa pillows knows no end. The designers, quick to catch the first indication of the trend of popular taste, some time ago brought out the poster pillows, so called, bold designs usually tinted in colors on some plain material. These could be embroidered quickly and yet prove very effective.



The coon pillows are the latest addition to the poster family, and it is needless to say the cordial reception they have received is proof of their hearty welcome by needleworkers.

For the faces use Filo Silk, Black ^{Corticelli 612}_{B. & A. 2000}, and work in Outline stitch. The pupil of eyes should be worked solid with the same. For the hair use black Roman Floss and work in French knots. The teeth are worked solid with Persian Floss, White ^{Corticelli}_{B. & A. 615}, and the lips outlined with Filo Silk, Red ^{Corticelli 536-5}_{B. & A. 2061a}. The girl's hood is outlined with Roman Floss in shades of

Yellow ^{Corticelli 644-6}_{B. & A. 2160b}, ⁶⁴⁵_{2163a}, and ⁷¹³₂₆₃₅; ⁶⁴⁴⁻⁶_{2160b} is used for the ties, and the other two shades for the body of the hood, the lighter shade where the tinting is light and the darker shade where the tinting is dark. For the dress use Purple ^{Corticelli 726}_{B. & A. 2790}, ⁷²⁷₂₇₉₂, ⁷²⁹₂₇₉₄. Use the darkest shade ^{Corticelli 729}_{B. & A. 2794} for the main outlines and the two lighter shades for the figures, working some light and some dark as the tinting requires. The boy's shirt is outlined with Roman Floss, Red ^{Corticelli 767}_{B. & A. 2134}, the vest with Green ^{Corticelli 782}_{B. & A. 2050} and ⁷⁸⁵₂₀₅₄, and the buttons worked solid with Roman Floss, Black ^{Corticelli 612}_{B. & A. 2000}. Work the coat in the shades of Brown ^{Corticelli 644-8}_{B. & A. 2162}, ⁶⁴⁶₂₁₆₄, ⁵²⁷₂₄₄₄, using the different shades as the tinting requires. For the hat use the two shades of Green ⁷⁸²₂₀₅₀ and ⁷⁸⁵₂₀₅₄, same as for vest. Outline the strap over the right shoulder with Black ^{Corticelli 612}_{B. & A. 2000}, and work the buckles solid with ⁶⁴⁴⁻⁸₂₁₆₂. The fence and the letters below the figures are worked in Outline stitch with Brown ^{Corticelli 528}_{B. & A. 2445}.

When the embroidery is completed the linen should be dampened and pressed on the wrong side. For the back of the cushion use a red or green plaid, either linen or art ticking, and finish the edge with a shaded satin ribbon or heavy mixed cord, combining the colors used in the embroidery. A down pillow should be selected somewhat larger than the embroidered cover. (Easy.)

Materials: Roman Floss, 3 skeins Corticelli $\begin{matrix} 528 \\ B. \& A. 2445 \end{matrix}$; 2 skeins Corticelli $\begin{matrix} 612 \\ B. \& A. 2000 \end{matrix}$; 1 skein each Corticelli $\begin{matrix} 527 \\ B. \& A. 2444 \end{matrix}$, $\begin{matrix} 644.6 \\ 2160B \end{matrix}$, $\begin{matrix} 644.8 \\ 2162 \end{matrix}$, $\begin{matrix} 645 \\ 2163A \end{matrix}$, $\begin{matrix} 646 \\ 2164 \end{matrix}$, $\begin{matrix} 726 \\ 2790 \end{matrix}$, $\begin{matrix} 727 \\ 2792 \end{matrix}$, $\begin{matrix} 729 \\ 2794 \end{matrix}$, $\begin{matrix} 743 \\ 2635 \end{matrix}$, $\begin{matrix} 767 \\ 2134 \end{matrix}$, $\begin{matrix} 782 \\ 2050 \end{matrix}$, $\begin{matrix} 785 \\ 2054 \end{matrix}$. Filo Silk, 1 skein each Corticelli $\begin{matrix} 612 \\ B. \& A. 2000 \end{matrix}$, $\begin{matrix} 536.5 \\ 2061A \end{matrix}$. Persian Floss, 1 skein Corticelli $\begin{matrix} 615 \\ B. \& A. 2002 \end{matrix}$. 1 Tinted Pillow Top. 1 square Plaid Ticking, 24x24 inches. 4 yards Silk Cord. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish tinted cover stamped with this design. See note, page 20.

Coon Sofa Pillow Design No. 472B.

The inscription on this pillow, "If yo' aint got no money, well—yo' needn't come 'round," is taken from the well known coon song. The vivid coloring of the original is lacking in the engraving, but one can get a very good idea from the cut as to how the design looks when embroidered.

Outline the faces with Filo Silk, Black Corticelli $\begin{matrix} 612 \\ B. \& A. 2000 \end{matrix}$, and work the pupil of the eyes solid with the same. The teeth should be worked solid with Persian Floss, White Corticelli $\begin{matrix} 615 \\ B. \& A. 2002 \end{matrix}$; the lips are outlined with Filo Silk, Red Corticelli $\begin{matrix} 536.5 \\ B. \& A. 2061A \end{matrix}$, and the hair is worked in French knots with Roman Floss, Black Corticelli $\begin{matrix} 612 \\ B. \& A. 2000 \end{matrix}$. The

girl's waist should be outlined on the edges with Roman Floss, Green Corticelli $\begin{matrix} 694 \\ B. \& A. 2181 \end{matrix}$. The stripes which cross the body of the waist are worked on both edges with a double row of Outline

stitch. Use Green, Corticelli $\begin{matrix} 694 \\ B. \& A. 2181 \end{matrix}$ for the outer line and Yellow Corticelli $\begin{matrix} 743.5 \\ B. \& A. 2636 \end{matrix}$ for the inner line. The stripes on the puffs are outlined with

Yellow Corticelli $\begin{matrix} 743.5 \\ B. \& A. 2636 \end{matrix}$ and Red Corticelli $\begin{matrix} 767 \\ B. \& A. 2134 \end{matrix}$. On the sleeves the outside lines are in Green

Corticelli $\begin{matrix} 694 \\ B. \& A. 2181 \end{matrix}$ and inside lines in Black Corticelli $\begin{matrix} 612 \\ B. \& A. 2000 \end{matrix}$. Outline tie with Roman Floss,

Red Corticelli $\begin{matrix} 767 \\ B. \& A. 2134 \end{matrix}$ and place a gold bead in the center, working rays with a split thread of Yellow Corticelli $\begin{matrix} 741 \\ B. \& A. 2632 \end{matrix}$.

Outline belt with Black Corticelli $\begin{matrix} 612 \\ B. \& A. 2000 \end{matrix}$ and place four gold beads in the center of the front for buckle. Outline collar with White Corticelli $\begin{matrix} 615 \\ B. \& A. 2002 \end{matrix}$. The skirt is worked in Outline stitch with Purple Corticelli $\begin{matrix} 729.5 \\ B. \& A. 2795 \end{matrix}$, and where the lining shows is worked solid with Yellow Corticelli $\begin{matrix} 741 \\ B. \& A. 2632 \end{matrix}$. For the hat use Black Corticelli $\begin{matrix} 612 \\ B. \& A. 2000 \end{matrix}$, Red Corticelli $\begin{matrix} 741 \\ B. \& A. 2632 \end{matrix}$.

Outline tie with Roman Floss, Red Corticelli $\begin{matrix} 767 \\ B. \& A. 2134 \end{matrix}$ and place



COON SOFA PILLOW DESIGN NO. 472B.

7.67, and Yellow Corticelli 7.41. Outline the red part with red, the dark green with black, and the brim with yellow. For the shoes use Brown Corticelli 7.79, working in Outline stitch. The man's coat should be outlined with Brown Corticelli 2.134, and for the collar, White Corticelli 6.15. The water is outlined with Blue Corticelli 7.91; wall with Green Corticelli 6.63; top of wall and steps with Black Corticelli 6.12; and ground with Dark Brown Corticelli 5.28. The boat in the distance is outlined with Brown Corticelli 5.28, and the sail with White Corticelli 6.15. For the letters of the inscription at the top of design use Brown Corticelli 2.002. and work in Outline stitch, and for the line surrounding the entire design use Black Corticelli 6.12. The back of cushion should be a green and tan plaid linen or ticking, and the edge may be finished with either a cord or ruffle of shaded silk ribbon. (Easy.)

Materials: Filo Silk, 1 skein each Corticelli 6.12, 5.36.5, Persian Floss, 1 skein Corticelli 6.15, Roman Floss, 2 skeins Corticelli 6.12; 1 skein each Corticelli 2.445, 6.45, 6.63, 6.94, 7.29.5, 7.41, 7.43.5, 7.67, 7.79, 7.91. 1 Tinted Pillow Top. 1 square Plaid Ticking, 24x24 inches. 4½ yards 5 inch Satin Ribbon. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish tinted cover stamped with this design. See note, page 20.

Egyptian Sofa Pillow Tulip Design No. 473A.

This is the first of a series of Egyptian sofa pillows which should be very popular. They are quite showy, and as the designs are tinted but little embroidery is required. The ground material is deep creamy coverette, and the design is tinted in shades of red, blue, and green.

The tulips in the center group of flowers are worked in Long and Short stitch with Roman Floss, Red Corticelli 5.38, 5.39, 5.41, 5.42. The under petals should be dark, the next lighter, and the top one the lightest shade of Red Corticelli 2.062a. The leaves are edged with a double strand of Rope Silk, Green Corticelli 6.94, 6.94.5, 6.95, and 6.95.5, couched down with a single thread of Filo Silk of the same color. Where the end of the leaf is turned under use the darkest shade of Green Corticelli 2.834. The upper edge of turned over leaf and the tips of the leaves should be worked in Long and Short stitch with Roman Floss, same shade as that used for outlining the leaf. The flower stems are worked in Long and Short stitch on both edges with Roman Floss, Green Corticelli 6.95.5. The blue band surrounding this center group is first worked in Outline stitch with Rope Silk, Blue Corticelli 6.10, and then edged with a row of Japanese gold thread couched on. The corner figures should be outlined with Roman Floss, Black Corticelli 6.12. The figures should also be worked with a row of Outline stitch in Roman Floss,

Green Corticelli 694
B. & A. 2181 just inside the Black. When the embroidery is completed the top may be dampened on the wrong side and pressed until thoroughly dry. The back of the cushion is of red coverette, matching one of the shades of red in the tinted cover design. The finish of the edge of the cushion may be either a heavy silk cord, combining the colors used in the embroidered cover, or a ruffle of red satin ribbon 5 inches wide, caught up at regular intervals with tiny bows of yellow and black satin ribbon. This ruffle should match in color the under side of the pillow. When selecting a down pillow for an embroidered cover be sure to have one at least an inch larger than the



EGYPTIAN SOFA PILLOW DESIGN NO. 473 A.

cover, as this will insure a firm cushion, which is always desirable. (Easy.)

Materials: Filo Silk, 1 skein each Corticelli 694, 694.5, 695, 695.5.
B. & A. 2181, 2182, 2183, 2834. Roman Floss, 4 skeins Corticelli 612
B. & A. 2000; 2 skeins each Corticelli 539, 541, 542, 694,
B. & A. 2063, 2065, 2066, 2181; 1 skein each R. & A. 2062a, 2182, 2183, 2834. Rope Silk, 4 skeins Corticelli 610
B. & A. 2037; 1 skein each Corticelli 694, 694.5, 695, 695.5.
B. & A. 2181, 2182, 2183, 2834. Japanese Gold Thread, 1 skein No. 16. Sewing Silk, 1 spool 1053.6. 1 24×24 inch Tinted Pillow Top. 1 square Coverette, 24×24 inches. 4 yards 5 inch Satin Ribbon, Red Corticelli 541
B. & A. 2065; 2 yards 1 inch Satin Ribbon, Yellow Corticelli 506
B. & A. 2016. 2 yards 1 inch Satin Ribbon, Black Corticelli 612
B. & A. 2000. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish the necessary material for this design. See note, page 20.

Sloan Jockey Pillow Design No. 1025.

By E. & P. VERGES.

A novelty in this line is the Sloan jockey sofa pillow. Both horse and rider are worked solid in Feather stitch, and as Roman Floss may be used the work proceeds quite rapidly. Brown Corticelli 525.9, 526, 527,
B. & A. 2442, 2443, 2444, and Corticelli 529
B. & A. 2446 should be used for embroidering the horse, the lighter shades being used for those muscles or parts of the body brought into special prominence when going at full speed. With a little thought, as nearly every one is familiar with the horse, one can

easily plan the shading. For instance the under side of the fore legs should be in $\frac{529}{2446}$, as should also the under side of the body, while the upper part of the body and fore legs should be in $\frac{525.9}{2442}$ and $\frac{526}{2443}$. The roundness or shape of the body can also be expressed by shading. The mane and tail should be in both light and dark shades of brown. For the hoofs use Roman Floss, Black $\frac{840}{2391}$, and for the ring directly above the hoof, White $\frac{615}{2002}$. The nostril and upper and lower jaws should also be worked with black, and may have a little Filo Silk, Gray $\frac{840}{2391}$ worked into them. The tongue should be worked solid with Red $\frac{640}{2303}$ and the teeth put in with White $\frac{615}{2002}$. This is best done by taking two or three stitches in white the full length of the teeth shown by the open mouth and then working across this a few stitches at regular intervals with a split thread of black Roman Floss. The reins and bridle should be worked in Feather stitch with black Roman Floss, and the ring in Overlap



SLOAN JOCKEY PILLOW DESIGN NO. 1025.

stitch with Gray $\frac{840}{2391}$. Work the eye solid with Black $\frac{612}{2000}$ and outline with White $\frac{615}{2002}$.
Jockey. — The jockey is quite a prominent feature. His blouse is red, his trousers blue, boots black with yellow top, and cap blue and white. For the blouse use Red $\frac{538}{2062a}$ and $\frac{540}{2064}$, and work in Feather stitch. As it of course hangs in folds use the $\frac{538}{2062a}$ for lights and $\frac{540}{2064}$ for shadows. Dark Blue $\frac{793}{2753}$ and $\frac{795}{2755}$ should be used for trousers, Black $\frac{612}{2000}$ for boots, shading with Gray $\frac{840}{2391}$ where the light strikes

them, and Yellow $\frac{503}{2013}$ for boot tops. The cap is in stripes and should be worked alternately with Blue $\frac{789}{2593}$ and White $\frac{615}{2002}$, three stripes being blue and two white, while the visor is also white. Outline the face, hair, and hands with a split thread of black Roman Floss. Work the whip solid with Brown $\frac{529}{2446}$.
Saddle. — For the saddle use Golden Brown $\frac{645}{2163a}$, $\frac{647}{2165}$, $\frac{648}{2166}$, and use $\frac{645}{2163a}$ for the stirrup, which is in Outline stitch. The saddle blanket is simply worked in Outline stitch with Blue $\frac{793}{2753}$, and the cross bars are in Red $\frac{538}{2062a}$ caught down where the lines intersect with a tiny stitch of the same color. The



EMBROIDERED SOFA CUSHION. No. 475 C.
COLORED PLATE VIII

saddle girth should be worked in Feather stitch with Gray $\frac{838}{2390a}$. Use Green Corticelli $\frac{784}{2053}$ for the clumps of grass, working each spear in Outline stitch.

When the embroidery is completed the pillow is made up in the usual way, finishing the edge with a five inch ruffle of fancy brown plaid satin ribbon, harmonizing with the shades used in the embroidery. In selecting a pillow, choose one somewhat larger than the cover, as this will insure a good firm cushion on which the embroidery will show up to the best advantage.

Materials: Roman Floss, 2 skeins each Corticelli $\frac{525.9}{2442}$, $\frac{526}{2443}$, $\frac{527}{2444}$, $\frac{529}{2446}$; 1 skein each Corticelli $\frac{503}{2013}$, $\frac{538}{2062a}$, $\frac{540}{2064}$, $\frac{612}{2000}$, $\frac{615}{2002}$, $\frac{640}{2303}$, $\frac{645}{2163a}$, $\frac{647}{2165}$, $\frac{648}{2166}$, $\frac{784}{2053}$, $\frac{789}{2593}$, $\frac{793}{2753}$, $\frac{795}{2755}$. Filo Silk, 1 skein each Corticelli $\frac{338}{2390a}$, $\frac{840}{2391}$. Art Ticking, 24×48 inches. 5 yards 5 inch Plaid Satin Ribbon. Either Corticelli or B. & A. Silk may be used, as per above color numbers. Dealers can furnish material for this design stamped ready for working. See note, page 20.

Sofa Pillow Design No. 475A.

COLORED PLATE VIII.

These flowers are all worked in the same manner, but with different shades of silk. Red Corticelli $\frac{538}{2062a}$, $\frac{540}{2064}$ is used with Yellow Corticelli $\frac{507}{2017}$, and $\frac{509}{2019}$ for centers. This with the gold thread used in the design shows up very prettily against the black background. Work the rays of the flower forms in Brier or Seamstress Feather stitch (see Fig. VIg, page 40, January 1899 issue of HOME NEEDLEWORK MAGAZINE) with Roman Floss, Red Corticelli $\frac{538}{2062a}$ and $\frac{540}{2064}$, using but one shade in a flower. Each ray should also be outlined with the same shade as used for Brier stitching. The centers of the flowers should first be raised with darning cotton and then worked solid with Roman Floss, Yellow Corticelli $\frac{507}{2017}$, and $\frac{509}{2019}$. Use $\frac{507}{2017}$ for the flower in $\frac{540}{2064}$, and $\frac{509}{2019}$ for flower in $\frac{538}{2062a}$. Over these yellow disks work in Darning stitch (see Fig. VII a, page 41, January 1899 magazine) with Roman Floss, Black Corticelli $\frac{612}{2000}$. See Colored Plate VIII. The crescent in each center should first be padded with embroidery cotton and then worked in Satin stitch with Black Corticelli $\frac{612}{2000}$, continuing a line of Outline stitch around the yellow center. The lines connecting the flower forms are couched with a double line of Japanese gold thread, No. 16, caught down with gold colored sewing silk.

When the embroidery is completed press on wrong side. The back of the pillow is of the same material as the front, black panier cloth, and the finish around edge may be either a ruffle of shaded red and black ribbon or a heavy cord combining the colors used in the pillow. (Easy.)

Materials: Roman Floss, 4 skeins each Corticelli $\frac{538}{2062a}$, $\frac{540}{2064}$; 2 skeins each Corticelli $\frac{507}{2017}$, $\frac{509}{2019}$, $\frac{612}{2000}$. Japanese Gold Thread, 1 skein No. 16. 5 yards 5 inch Satin Ribbon. Panier Cloth, 24×48 inches. Either Corticelli or Brainerd & Armstrong Silk may be used as per above color numbers. Dealers can furnish pillow top stamped in this design in 24 inch size. See note, page 20.

Egyptian Sofa Pillow Star Design No. 473C.

The principal characteristic of this design is the star center, which is tinted in various colors ; red, blue, and yellow.

The dividing lines between the colors should be worked in Outline stitch with Roman Floss, Black $\begin{matrix} \text{Corticelli} & 612 \\ \text{B. \& A.} & 2000 \end{matrix}$. In the red points work a diamond shape with Roman Floss, Red $\begin{matrix} 766 \\ 2133 \end{matrix}$. On the ends of the yellow stripe work with Yellow $\begin{matrix} 743 \\ 2637 \end{matrix}$ in the shape of the feather end of an arrow, and outline the center line of this same stripe with yellow. On each stripe work in Outline stitch a line extending from the center of the star half way to the edge, using Roman Floss of the same color as stripe on which the line appears. Outline the edge of the star with gold

thread and outside of this couch a double strand of Rope Silk, Red $\begin{matrix} \text{Corticelli} & 766 \\ \text{B. \& A.} & 2133 \end{matrix}$, caught down with Filo of the same color. Be careful to keep the points of the star quite sharp. The band which surrounds this center figure should be couched on both edges with a double strand of Rope Silk, Black $\begin{matrix} \text{Corticelli} & 612 \\ \text{B. \& A.} & 2000 \end{matrix}$, caught down with gold sewing silk. Inside of the couching in black sew a row of gold thread, No. 17. The corner figures with the exception of the parts tinted in red should be finely outlined with Roman Floss, Black $\begin{matrix} \text{Corticelli} & 612 \\ \text{B. \& A.} & 2000 \end{matrix}$.



EGYPTIAN SOFA PILLOW DESIGN NO. 473 C.

The red figures should be outlined with Red $\begin{matrix} \text{Corticelli} & 766 \\ \text{B. \& A.} & 2133 \end{matrix}$. When the embroidery is completed it should be dampened on the wrong side and pressed until thoroughly dry. This pillow may be finished in exactly the same manner as No. 473 A. See page 69. (Easy.)

Materials : Filo Silk, 1 skein $\begin{matrix} \text{Corticelli} & 766 \\ \text{B. \& A.} & 2133 \end{matrix}$. Roman Floss, 3 skeins each $\begin{matrix} \text{Corticelli} & 612 & 766 \\ \text{B. \& A.} & 2000 & 2133 \end{matrix}$; 1 skein each $\begin{matrix} 743 \\ 2637 \end{matrix}$; $\begin{matrix} 791 \\ 2594 \end{matrix}$. Rope Silk, 4 skeins $\begin{matrix} \text{Corticelli} \\ \text{B. \& A.} \end{matrix}$ $\begin{matrix} 541 \\ 2065 \end{matrix}$; $\begin{matrix} 612 \\ 2000 \end{matrix}$; 1 skein $\begin{matrix} \text{Corticelli} & 766 \\ \text{B. \& A.} & 2133 \end{matrix}$. Sewing Silk, 1 spool 1053.6. Japanese Gold Thread, 1 skein No. 17. 1 Tinted Pillow Top, 24×24 inches. 1 square Coverette, 24×24 inches. 4 yards 5 inch Satin Ribbon, Red $\begin{matrix} \text{Corticelli} & 541 \\ \text{B. \& A.} & 2065 \end{matrix}$; 2 yards 1 inch Satin Ribbon, Yellow $\begin{matrix} \text{Corticelli} & 506 \\ \text{B. \& A.} & 2016 \end{matrix}$; 2 yards 1 inch Satin Ribbon, Black $\begin{matrix} \text{Corticelli} & 612 \\ \text{B. \& A.} & 2062 \end{matrix}$. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish material for this design. See note, page 20.

Three Triangular Calendars.

By MRS. F. A. WURZBURG.

Nothing could be prettier for the amount of labor expended than one of these little calendars. They are covered with fine white linen, which may be procured stamped in a variety of designs, and a few hours' work will suffice to make the calendar complete. The conventional design shown at the top of the

engraving is worked in a variety of colors, such as Red Corticelli 539
B. & A. 2063,
Green Corticelli 694
B. & A. 2181, Yellow Corticelli
B. & A.

743.5
2636, Lavender Corticelli 654
B. & A. 2522a.

The forms should be worked solid and outlined with a fine size of gold thread. The Bird Calendar shown in the middle is worked in Feather stitch or solid embroidery, with Filo Silk, Blue Corticelli 793
B. & A. 2752, 793
2753, 794
2754,

and White Corticelli 615
B. & A. 2002. For the heads, tips of wings, and tails use the darkest shade of Blue, 794
2754.

For the second row of stitches on wings and tails use Blue Corticelli 793
B. & A. 2753.

The lightest shade of Blue, Corticelli
B. & A.

792
2752, finishes the body down to head. For the remainder of wings and breast use White Corticelli 615
B. & A. 2002.

The decoration of the lower Calendar is the Arbutus. For the flowers use Filo Silk, Pink Corticelli
B. & A.

573.5
2471, 574
2472, 574.5
2473, and work in Feather stitch. In the centers of the open flowers make a few stitches with Yellow Corticelli 743.5
B. & A. 2626.

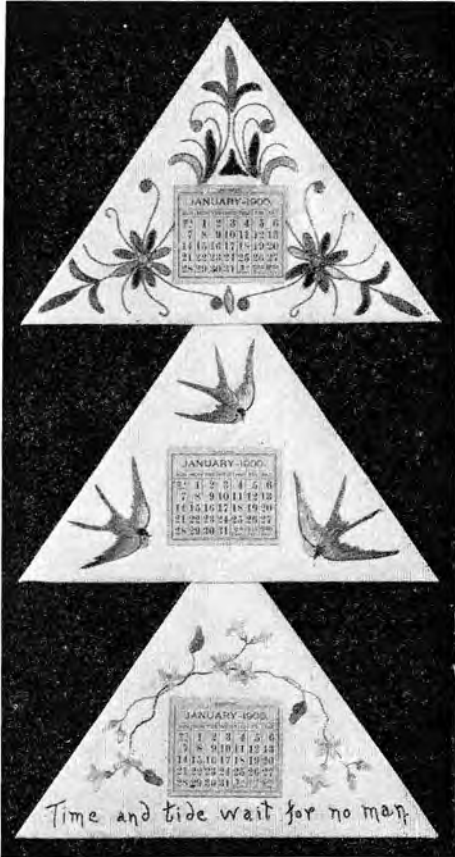
The leaves are in Green Corticelli
B. & A.

663
2562, and may be worked either solid or in Long and Short stitch.

For stems use Brown Corticelli 622
B. & A. 2122,

and work in Outline stitch on both edges. The inscription at the bottom of the design, "Time and tide wait for no man," should be worked in Brown Corticelli 622
B. & A. 2122.

When the embroidery is completed the linen should be carefully pressed, and mounted on the plain cardboard. For this use a good glue. The cardboard



THREE TRIANGULAR CALENDARS.

When the embroidery is completed the linen should be carefully pressed, and mounted on the plain cardboard. For this use a good glue. The cardboard

with the ring is then pasted to the linen covered board, and the little calendars pasted in position on the face as indicated by the marks on pattern. (Easy.)

Materials — Conventional Calendar: Filo Silk, 1 skein each

Corticelli	539
B. & A.	2003

654	694	743.5
2522a	2181	2636

. Cardboard mounts, 1 Calendar, Stamped Linen of Conventional Design.

Materials — Bird Calendar: Filo Silk, 1 skein each

Corticelli	615	792	793
B. & A.	2002	2752	2753

794
2754

. Cardboard mounts, 1 Calendar, Stamped Linen of Bird Design.

Materials — Arbutus Calendar: Filo Silk, 1 skein each

Corticelli	573.5	574
B. & A.	2471	2472

574.5	622	662	663	743.5
2473	2122	2561	2562	2636

. Cardboard mounts, 1 Calendar, Stamped Linen of Arbutus Design. Either Corticelli or Brainerd & Armstrong Silk may be used as per above color numbers. Dealers can furnish stamped linen of these three designs. See note, page 20.

Curling Iron Holder No. 2051.

A case or holder for curling tongs is an almost indispensable part of the furnishing of a toilet table. The one here shown is simple, and easily put together, and when finished measures about four by nine inches. It consists of a cardboard mount, which is covered on one side with embroidered linen and on the other with cambric or silk of some delicate color. Rosettes of baby ribbon are applied at each side and the holder is suspended from a similar rosette. On the back of the holder is fastened a band of No. 3 ribbon, long enough to hold the iron at or just below join of handles and irons.



CURLING IRON HOLDER No. 2051.

In embroidering the linen the following silks will be required: For scrolls, Yellow

Corticelli	504
B. & A.	2014

506	507
2016	2017

; for the flowers, Blue

Corticelli	519
B. & A.	2030

520	Pink	Corticelli	573	573.5
2031		B. & A.	2470	2471

; Green

Corticelli	
B. & A.	

123	Lavender	Corticelli	650	651
2481		B. & A.	2520	2521

; Yellow

Corticelli	
B. & A.	

506	White	Corticelli	615
2019		B. & A.	2002

. For leaves

Corticelli	
B. & A.	

603
2180a

. The rosette may be either pink, blue, yellow, or lavender, as preferred. (Easy.)

Materials: Filo silk, 1 skein each

Corticelli	123
B. & A.	2481

504	506	507	519	520	573	573.5	615
2014	2016	2017	2030	2031	2470	2471	2002

650	651	693
2520	2521	2180a

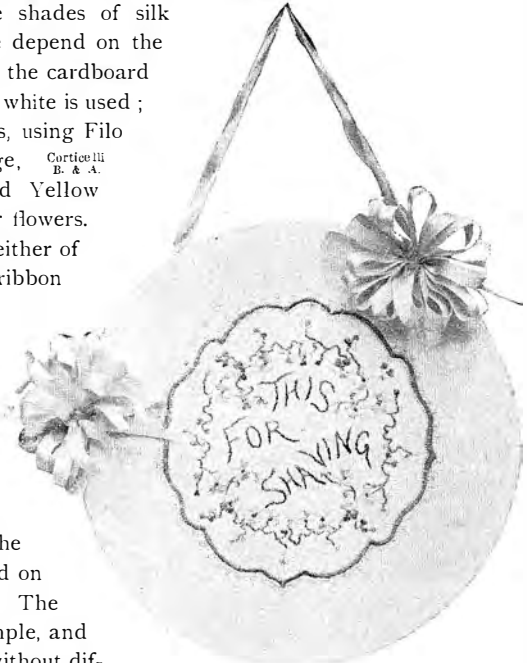
. 4 yards Baby Ribbon. 5 inches No. 3 Ribbon. 1 piece of linen, 6X12 inches, stamped with this design. Either Corticelli or B. & A. Silk may be used as per above color numbers. See note, page 20.

Instructions for washing embroideries will be found on page 16. Use a good soap like the "Ivory," and plenty of clean water.

Shaving Paper Case No. 2050.

For the foundation of this case is used a piece of cardboard about eight inches in diameter. This is covered with satin of any preferred color, and the embroidered linen center fastened on one side. This embroidered center is about five inches in diameter. The shades of silk used in working this of course depend on the color of satin used for covering the cardboard mount. If yellow, light blue or white is used; then work the center in yellows, using Filo Silk Corticelli 504
B. & A. 2014 for the edge, Corticelli
B. & A. 504
2014 and 507
2017 for letters, and Yellow 504
2014, 507
2017 and White 615
2002 for flowers.

This will be very effective with either of the colors named above. The ribbon rosettes and hanger may be of yellow in either case. The rosette on the right hand side requires one and three quarter yards, the one on the left two yards, and about twenty inches is allowed to hang up by. The paper used for wiping the razor should have the edge pinked and is then applied on the back of the cardboard. The embroidery on this design is simple, and the whole article can be made without difficulty, and has a particular advantage in



SHAVING PAPER CASE No. 2050.

that it is not at all expensive and is at the same time intensely practical. (Easy.)

Materials: Filo Silk, 1 skein each Corticelli 504, 507, 615
B. & A. 2014, 2017, 2002. 4½ yards Baby Ribbon. 2 pieces satin, 9 inches in diameter. Either Corticelli or Brainerd & Armstrong Silk may be used, as per above color numbers. Dealers can furnish stamped linen of this design in 6 inch size. See note, page 20.

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 to stockings, etc.

Doily Design for Drawn Work in Color.

COLORED PLATE IX.

By MRS. ISAAC MILLER HOUCK,
Author of "A Treatise on Drawn Work."

In the October 1899 HOME NEEDLEWORK MAGAZINE we promised to give a design for Drawn Work in Color in this January number. It is evident from the many expressions of approval that this department is of great interest to our readers. Drawn Work in Color is of quite recent introduction, and the opportunities are so great for the display of originality that its continued popularity is assured.

While the ground material for Drawn Work is usually white, on which all colors of silk show off to good advantage, we have selected a brown linen for the subject of the design for this number. This difference in color is of far more importance as governing the choice of the silks to be used in the weaving and wrapping than even a worker of considerable experience might imagine. When you change the color of your ground material you alter your entire color scheme, so great is the influence of one color on another when brought close together.

The brown of the linen is a very serviceable color, and with the use of bright silks the design works up very prettily. The size of the doily is ten inches square, and is in suitable design for mantel, or polished table decoration. The nature of the pattern, however, makes it as easily adapted to a stand cover or table center, although in this case the border, which in this doily measures only one and three fourths inches wide, should be increased to fully two and one half or possibly three inches wide. A space of one half inch is left between fringe and first buttonholing, as shown by Fig. 38. The width of the outside buttonhole edge is first marked out or "gauged" by drawing two threads parallel to each other, leaving seven threads between. This "gauging" or marking out on the linen the width of those parts to be buttonholed is clearly shown in Fig. 38, to the left of the needle. By this method the tedious part of drawn work is overcome and any strain on the eyes averted. The border is one and three fourths inches wide. The inside edge is buttonholed with Filo Silk Corticelli 115
R & A 2162, in the same manner as the outside edge. After the hemstitching and buttonhole work is completed, to facilitate matters, a bar frame is recommended in which the linen should be mounted. Any such frame as is used by embroiderers will be found satisfactory, and one of the best of these is described on page 21 of this issue. When the linen is properly secured it remains in the frame until the work is done.

On examination we find this doily contains four corner squares and four rectangular spaces between them. Colored Plate IX shows one half of the doily. Each corner is marked out or "gauged" into three parts, leaving six threads running each way between the nine small squares thus formed. See Fig. 38. Before any threads are clipped those forming the center square should be worked

in Buttonhole stitch with edge inside with Filo Silk, Blue Corticelli
B. & A. 821
2710. See Colored Plate. Now cut out the threads in the eight surrounding squares, wrapping the six threads remaining between each with Filo Silk, Blue Corticelli
B. & A. 821
2710. Through the silk cords thus formed run outlining threads of Filo Silk of the same

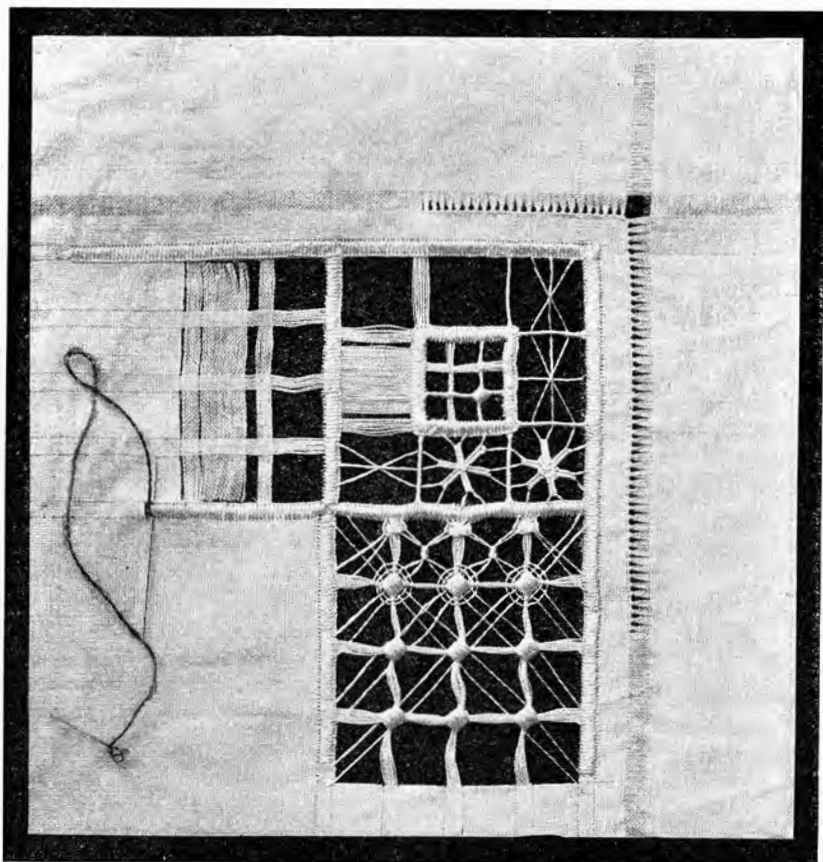


FIG. 38.

color, upon which the weaving is to be done. The four corner figures surrounding the small square in the center are woven in Filo Silk, Blue Corticelli
B. & A. 821
2710, and the remaining four are woven with Yellow 849
2280. The small center square with buttonholed edge in blue silk is likewise divided into nine tiny squares, by leaving six threads to be wrapped with Filo Silk Corticelli
B. & A. 793
2753. Where these wrapped

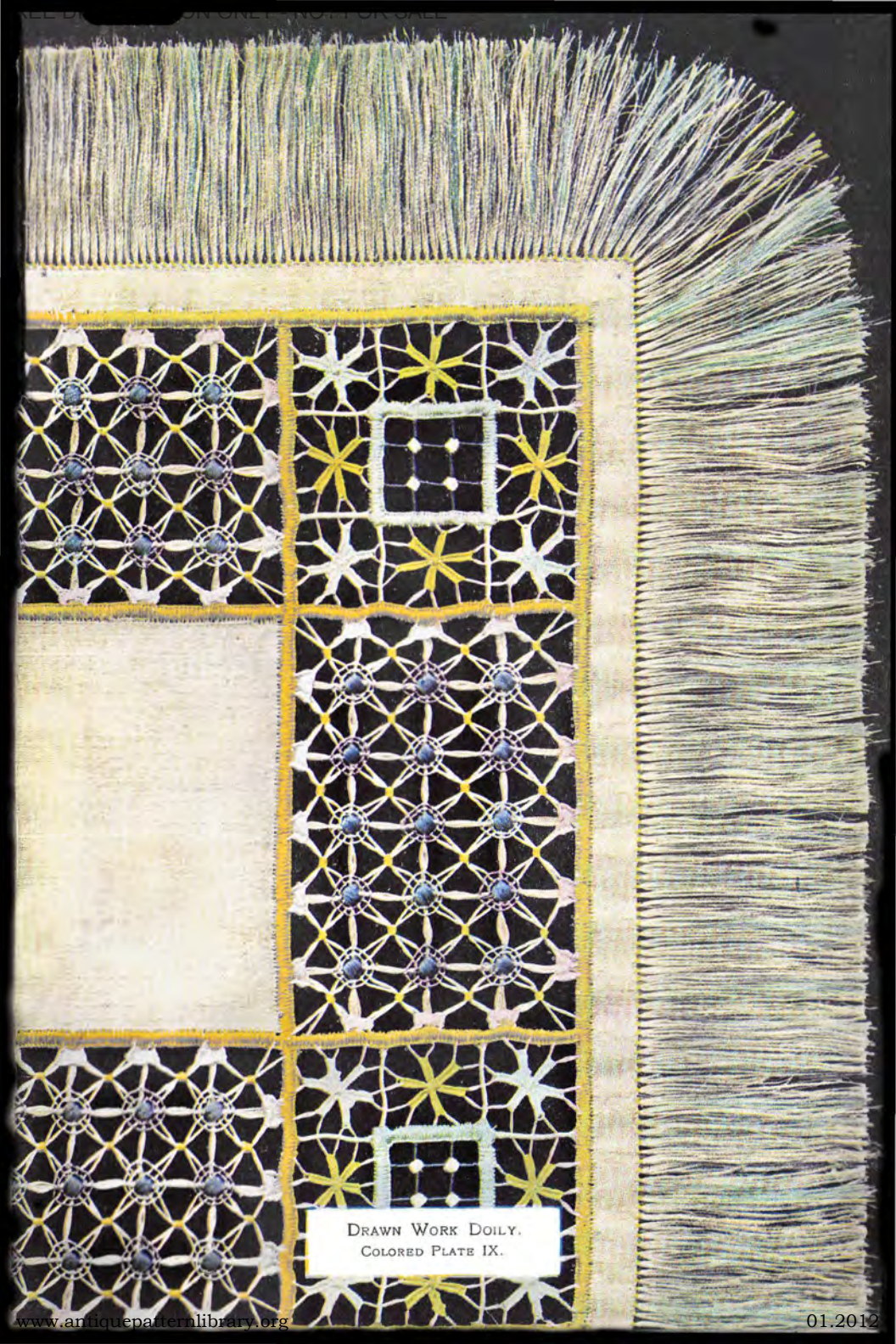
threads cross each other make a small Jewel in Filo Silk, Blue ^{Corticelli} _{B. & A.} 821, 2710. See Fig. 38, also Colored Plate IX. This completes the corner.

In dividing the rectangular space between the corners into four parts one way by six the other, leave six linen threads each between the divisions. Wrap the point where these threads cross each other with Filo Silk, Blue ^{Corticelli} _{B. & A.} 792, 2752, making a so called Jewel. On each side of each Jewel is run diagonally across the pattern an outlining silk thread in Filo. The parallel threads, shown clearly in Fig. 38, are securely fastened in the buttonhole edges. Upon these outlining threads and around the blue Jewels webs are formed, using the Knot stitch to so fasten the webs as to prevent their slipping. For these webs two colors are used, Filo Silk ^{Corticelli} _{B. & A.} 679, 2300, 787, 2591, as shown by the Colored Plate. The silk outlining threads are then caught together at the center of each square by passing Filo Silk ^{Corticelli} _{B. & A.} 849, 2280 several times around. Around the edge of this rectangle, worked on the dividing linen strands and the outlining threads, is a weaving of Filo Silk, Pink ^{Corticelli} _{B. & A.} 678, 2300a, as shown by Colored Plate. This completes the doily. To accomplish the best results with the least labor it is always advisable to do all the buttonhole and hemstitch work before lacing or mounting the linen into the frame as previously mentioned. When the work is completed sponge and press, then remove from the frame to fringe the edge. To the back of the fringe of this doily was added EE Twisted Embroidery Silk, which was fastened to the buttonhole edge, and trimmed with linen edge, combing out both linen and silk for this purpose. The April 1899 issue of HOME NEEDLEWORK MAGAZINE contains a drawn work design, illustrated by Colored Plate. Copies of this issue can still be supplied by the publishers for 10 cents each. Another very attractive doily design in Drawn Work in Color will be published in the next number (April 1900) of HOME NEEDLEWORK MAGAZINE. We know our readers will be watching for it.

To Launder Battenberg Lace.

BY SARA HADLEY.

In the cleaning of Battenberg lace very great care must be taken, as the lace must not be rubbed at all with the hands. It should be put to soak in cold water with a little "Ivory" soap in an earthen bowl or kettle, and allowed to simmer only (not boil) on the back part of the stove until the soiled parts appear cleaned. To rinse clear of soap it should be put again in clear cold water and set on the stove to simmer only for about two hours, care being taken to keep it from more heat than a simmer. This rinsing should be done in clear cold water a second time without heating. The soap will then have been removed. The lace should be hung and partly dried and then pressed with a hot iron on the wrong side, a thin muslin cloth used between lace and iron, the lace to be carefully stretched by hand and picots drawn into place before pressing.



DRAWN WORK DOILY.
COLORED PLATE IX.

The Midwinter Fashions.

By EMMA M. HOOPEE.

As the season rolls on the fact of much trimming on all materials becomes stamped upon every garment seen ; velvet, lace, odd silks, plain taffeta, fur, ribbon, rich embroideries, passementerie, mousseline ruches, wide and narrow fringes, spangled and embroidered transparent goods for flounces, fronts, etc., are all in vogue in the most brilliant colors as well as the new pastel colorings (the delicate modes, fawns, blues, tans, lavenders, old pink, etc.), and the ever favored black and white which are put upon any and everything, especially the former.

Speaking of colors reminds me of the Dressmaker's Color Card, a most convenient affair to have in a workbasket or a sewing machine drawer. This will show the fashionable shades of spool silk used, which is of course a reflection of the stylish tones and combinations issued by the silk, ribbon, dress goods, and trimming manufacturers. The Dressmaker's Color Card will be sent by the publishers of the HOME NEEDLEWORK MAGAZINE upon the receipt of 12 cents, and after consulting it one can only wonder how dressmakers or amateurs did in years gone by when these necessary conveniences were unknown.

Smooth materials have not had the right of way without fighting for every inch of it, for camel's hair and rough goods like cheviot, as well as crêpons, have shared all favors granted by Dame Fashion. The light shades of cloth are exquisite for dressy gowns, but for real hard wear the homespun and cheviot-finished serges wear like the board so often referred to. There is a tendency toward plain colors, and the spring goods will show this in an even more marked degree, while there will be many white touches in the revers, V's, collars, etc. Black is very striking, especially with white accessories, and ball gowns of black net or mousseline are charming with a lace bertha and colored shoulder knots of velvet. Lovely shades for the latter are pinks numbered in the Color Card 1074.5, 1076, and 1077. Every one wants to know of the great vogue for light, dainty colors resembling the faint tints seen in pastel painting and in the exquisite old hangings and brocaded furniture seen in the European haunts and now reproduced in cloth and silk. They all have an almost faded tone, so subdued is the coloring as shown to good advantage in the following shades of Corticelli Spool Silk, viz. : Nos. 918, 926.5, 938, 946.5, 937.5, 994, 1034, 1038, 1047, 1051.2, 1051.7, 1075.5, 1015, 1018, 1030, 1042.9, 1072.9, 1084.6. Study these shades and you will realize how light many of the handsome dresses are, seen at afternoon receptions, morning weddings, the theaters, etc. Walking suits for hard wear like shopping and traveling are of medium gray, brown, and blue, such as Nos. 944, 915, 915.5, 970, 1187, 1184, and rough gray and black goods with the camel's hair effect furnished by the black. Deep, rich reds are noticed among cloths and silks, as 1064, 1067, and the purplish tint of 1083.

Shell pink (1076) appears in charming evening silks and lining taffetas, though among the latter no one shade predominates. The handsomest white is like 1191 without any bluish tinge, which is ever a trial, except to a perfect complexion. It will be seen that the frequent reference to the numbers of the different colors as illustrated by shades of Corticelli Spool Silk make the possession of a Dressmaker's Color Card necessary in order to know what are the correct and most fashionable colors in the new dress goods.

A Fur-Trimmed Costume.

The cloth gowns with brown, gray, or black fur are in gray, brown, black, wine red, and the dainty tan, pearl, mauve, and mode shades, with a white satin lining and revers to the short jacket rather of the Eton order, as per Fig. 39, which shows pointed fronts, the sleeves without any fullness, and a high, well rounded collar; an edging of sable shows around the entire jacket and on the wrists, with lining and revers of white satin, pointed buttons, and a vest and collar of pink taffeta peeping between. The mode colored skirt is in three gores, close over the hips, fitted with darts at the belt, and down the entire length of the center back is a box plait four inches and a half in width, pressed and caught the full length; the bands of fur run to the plait, but do not cross it. The hat is of the deepest brown velvet and ostrich feathers, matching the sable fur.

Another fur-trimmed toilet is of Burgundy red (No. 1066) cloth for the round waist, close sleeves, and skirt lapped on the left of the front with two inches of close rows of stitching on the edge which slopes up on each side, showing a deep facing of black moiréd lamb. The waist has a stitched collar, cuffs, and belt, and a yoke of heavy black lace outlined with steel spangles to match the belt buckle. With this suit is worn a fancy cape of lamb with stole ends and a toque of black velvet with fur, white lace, and steel buckles. Some tailored gowns have a removable flare collar with revers attached and a band on the skirt of fur, this being an especially pretty style for skating suits.

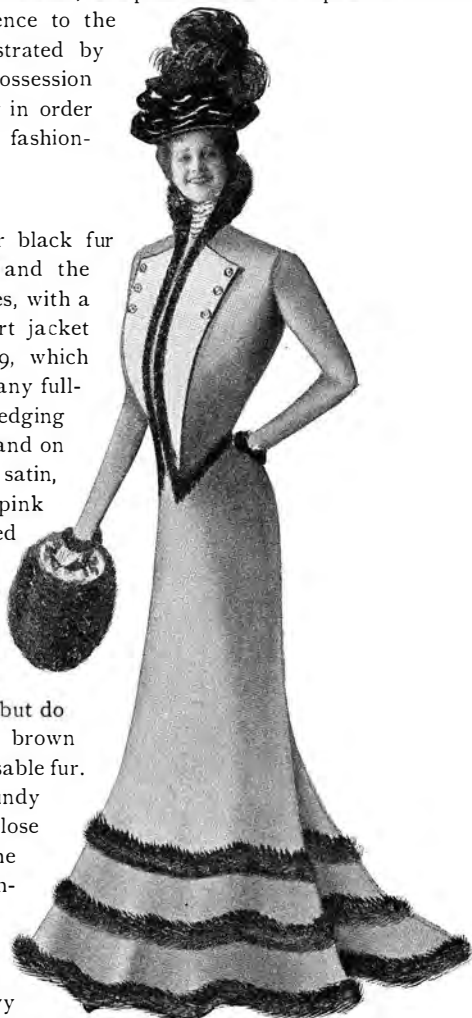


FIG. 39.

For Afternoon Wear.

In delicate old blue, known as No. 926.5 on the Color Card, a visiting and home gown is decorated with creamy guipure lace, black velvet, and black silk fringe, the latter having invaded even the milliner's realm, and it affords a pleasing change as we were so tired of other garnitures. A three gored skirt hangs to the floor in front, forms a tiny train four inches deep at the back, and has the fullness at the belt pinched in small darts here and there over the front and sides, and two small side plaits on either edge at the back, laying them deep underneath and shallow at the outside; the trimming is merely a festooned flounce of black fringe, which is repeated on the corsage, on the rounded collar, and scarf ends that give a fichu effect. The back of the waist is plain with a center seam, and the sleeves are without extra fullness with the fashionable circular cuffs over the hands. The belt, collar points, and lower part of the collar are of black velvet, with yoke and remainder of the neck band of guipure lace, the form of the collar giving it the immense height now affected by all whose throats will endure this swathing.

An afternoon gown of light gray is ornamented chiefly with close-set rows of machine stitching, and when this form of trimming is adopted warn your dress-maker to match the goods exactly with sewing silk and to use a medium tension, or the effect is not what you hoped for. The drop skirt is faced twelve inches deep with cloth thus stitched, with a plain fitting overskirt cut in wide, shallow scallops finished with five rows of stitching, the center front being lapped and the stitching continued to the belt up this edge. Round corsage and sleeves of a Persian figured silk showing gray and deep pink prominently, with cuffs, belt, and collar of gray cloth decorated with stitching; a tiny bolero jacket of cloth with stitched revers around the low top is plaited up over the bust with a large bow having stitched edges holding

the plaits. This is not a difficult design to follow, if you have an easy running sewing machine, and is a convenient one for making over a partly worn gown; if necessary the lower facing could be of the blouse material or the sleeves could

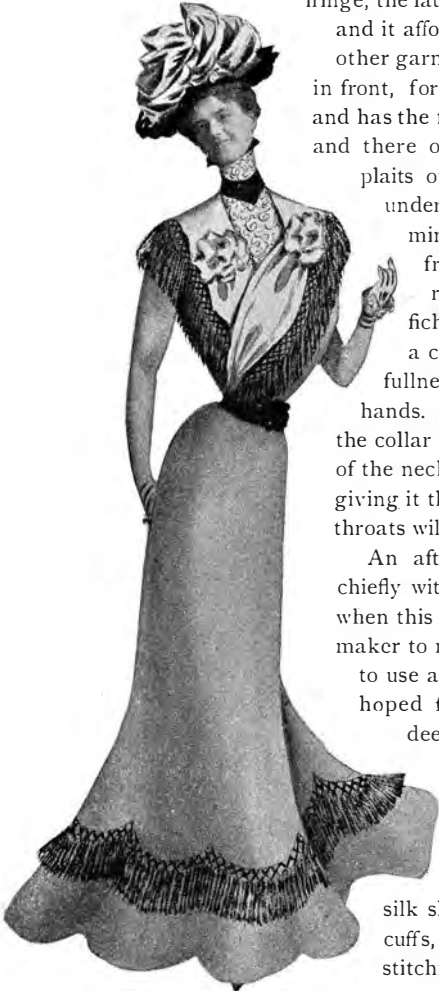


FIG. 40.

be of the jacket fabric. Provided the effect is becoming and at least within the pale of present fashions any combination of colors and materials go with a vim.

Shown in the Winter Fashions.

The fancy for white and gray that was brought out in the Horse Show of New York in November has influenced dress among young ladies since and manufacturers say will be felt in the spring buying. For this reason those anxious to commence the sewing for summer are warned to keep in mind a white season, especially in organdie, lawn, piqué, duck, and fancy linen dresses and skirts (of the three latter) and plenty of white shirt waists of piqué, lawn, and openwork cottons; evidently you cannot run afoul of any objections from la mode if white is freely bought, and nothing is sweeter, cleaner, or more refreshing to see.

For a very early spring suit have a gray, brown, or blue, or one of the particularly striking black cloth or fine serge suits to wear with a colored silk waist or one of those exceedingly smart waists of white China or taffeta silk with hemstitched tucks. A spring suit of brownish homespun or tweed wears until one grows tired of it, but think how you get your money's worth from it; such a gown for everyday use and a light gray for calling, etc., should satisfy any ordinary woman. The talk of gray being unbecoming is all nonsense, as yellow, orange, pink, violet, black, white, and blue can be combined with it, and this gamut of colors will render it appropriate for any complexion, putting the brighter color next to the face. Black has the same objection and does often bring out all sleeping lines on the face, but all of this is avoided by using a bright, becoming shade with it.

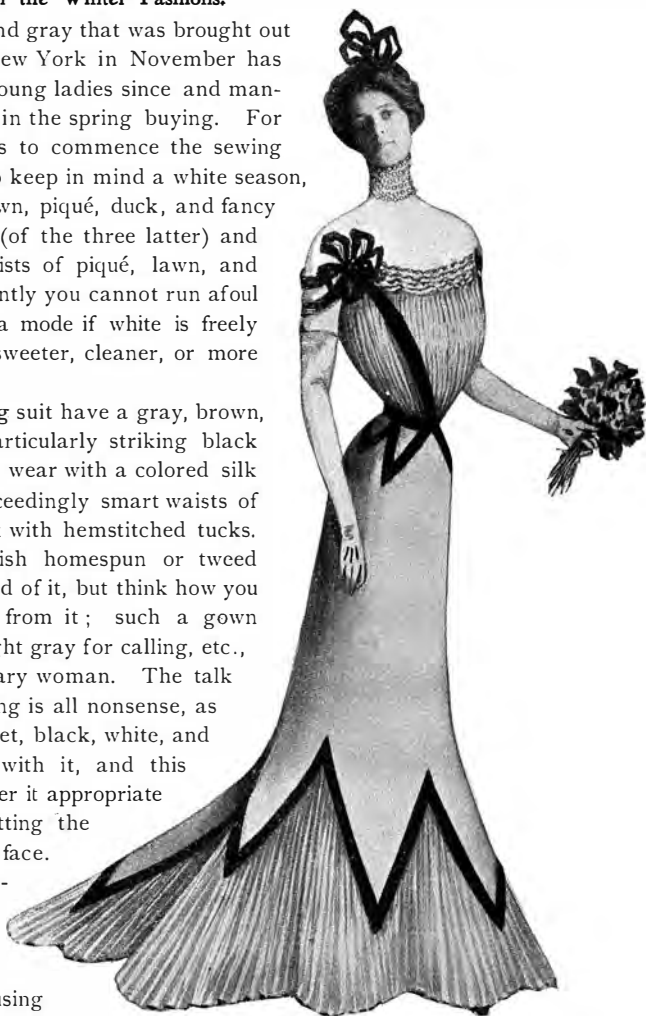


FIG. 41.

An Attractive Ball Gown.

Fig. 41 gives the idea of a ball gown that may be made of costly or inexpensive materials, as spangled net, plain or figured ditto, mousseline, lansdowne,

veiling, plain or figured silk ; the close fitting tunic of white silk has a slight fullness in four side plaits at the back and the lower edge cut in deep points finished with black velvet ribbon ; another appropriate trimming could be substituted if desired, as lace insertion, mousseline ruche, ribbon ditto, or narrow Tom Thumb fringe. The velvet ribbon is repeated in points around the top of the skirt, as a belt, double shoulder straps, rosette on the right side with a diagonal band to the waistline and a coiffure bow knot. Where the shoulder straps end on the left side a jeweled ornament, rhinestone buckle, or spray of flowers may be worn ; the close lining of white silk supports a full baby waist of white mousseline in accordion plaits finished with a cluster of tiny ruches at the top of the low neck ; all low cut gowns are entirely off of the shoulders. Around the foot of the drop lining is an accordion plaited flounce of mousseline, requiring at least three times as much as the space to be covered.



FIG. 42.

All ball gowns have a short demi-train, cutting the back of the skirt six inches longer than the front. Thin, transparent materials are preferred, with a fluffy effect on the edge of the skirt and about the waist, but about the hips the outlines remain severely simple. The fichu effect is brought out in a dotted pink taffeta trimmed with a lace flounce that turns up the left side, continuing to the belt, where it narrows to mere revers up the front ; this is headed with three rows of No. 7 black velvet ribbon, and wider velvet forms a huge bow toward the left of the low corsage over the ends of a white chiffon fichu edged with a ruche-finished ruffle. Corsage back of silk, ditto tiny, close sleeves, with a full front and ruffle on the latter of chiffon ; velvet belt with a rose gold buckle in front. Princess evening costumes are a dream of beauty when of handsome silk or velvet, on a perfect figure and made by a skilled dressmaker, but if all three of these conditions cannot be carried out this style of dress should be ignored.

For downright use, a black satin is a gown not to be despised and the wearer should pass \$1.50 per yard for it anyway and as much more as she can afford up to \$3.00, for it will wear better than many human friends ; two waists and a skirt will give a gown for every possible occasion and furnish a splendid lining for a black net at the end of years. Have a well fitting skirt lined with silk and



FIG. 43.

without trimming, then it never looks old style if all extremes are avoided. One waist with a slight point in front, close sleeves, flaring cuffs and belt, revers, collar, and V of white silk covered with guipure lace,—a costume for dressy day functions, the theater, etc., and the skirt fit to wear with odd waists of silk, net, or chiffon. Then for evening wear, full dress, indeed, the second waist to be cut with a low, round top, narrow straps, round back and slightly pointed front, with a narrow belt fastening with a handsome buckle ; a bertha of lace either shaped to fit or slightly gathered to have an easy fullness over the shoulders, with a large bow of colored velvet on the left shoulder ; when narrow shouldered it gives breadth to wear a cluster of flowers on the other shoulder ; of course ornaments in the jewel line can always be worn there by those possessing them, but for the economical woman, the velvet bow is sufficient and should be generously large.

Fancy Collars.

There is no let up in the sale of fancy neckwear, and the most striking new idea in it is the employment of black velvet ribbon to wear with the light dresses in vogue. Fig. 42 gives an excellent design in ribbon an inch and a quarter wide which may be applied to any gown with an appropriate waist. The one in question is a pink silk shirt waist with small sleeves having narrow ruffles at the wrists ; two bands of ribbon decorate the front, with bands as a belt lapped at the back and shaped as a girdle in front with extra short pieces only to the hips ; a bow of several pointed ends and loops completes the belt and the top of the lengthwise band ; two pieces form the straight collar with ear points at the top extra, and another piece from the side passes across the front, ending under the rosette.

Velvet collars are plain bands with points at or back of the ears and a tab bow in front all edged with a tiny, irregular lace and the never-to-be forgotten buckle in the bow center. When of satin two plaited ends of silk edged with white chiffon ruching are the finish. All kinds of mousseline jabots are sold and heavy lace is incrustated on the most delicate of these accessories, which have increased in size until one is able to buy in lace, mousseline, and velvet or satin bows, affairs like a shoulder cape with collar and vest attachment, needing only sleeves and a broad girdle to form a dressy waist. The fichu "bobs up serenely" every winter and sells moderately well, though a similar drapery is fancied on ball gowns. Even linen collars are now showing the high ear points and are worn with the English square tie that half covers the blouse front. White satin collars with a lace jabot are dressy for tailored suits ; nothing being plain the satin is tucked or in folds. Ribbon collars in fancy colors are not as much worn as they were, except in white, but will blossom out afresh for the



FIG. 44.

summer girl with her cotton shirt waist. New ties of soft silk having a heavy knotted fringe on the ends are $1\frac{1}{2}$ yards long, $5\frac{1}{2}$ inches wide, and are \$1.50 in all of the bright shades.

The Favorite Waist.

After all is said and done, what has the favor that is extended to shirt waists? Fig. 43 shows one suitable for flannel, silk, or heavy cotton goods; this back is plain, but a yoke back can be substituted, while the fronts fit easy but plain with a box plait down the center, and the new sleeve that is cased in at the top so as not to fit absolutely tight, yet it is without any extra fullness with a few gathers only at the shirt cuffs. A linen collar is worn and English square scarf. The hat worn is one of the present fads of black velvet and tips with a thick puffing or plaited roll of white mousseline. Piqué is excellent for this model and can have heavy guipure embroidery as an insertion down the center front and around the cuffs. Flannel needs stitched edges and three gilt buttons. In taffeta silk the material needs no trimming, though a plaid or striped silk looks well cut with the fronts running diagonal, forming diamonds or bias lines.

Combination Waists.

Lace yokes and sleeves are worn on dressy cloth costumes and odd silk waists, and if made in guimpe style, separate from the waist proper, one lace set may answer for several gowns. Fig. 44 is of turquoise Liberty satin with a low, round back and diagonal front, fastening with ornamental buttons and edged with black velvet to match the belt and collar points; the sleeves, collar, and yoke are of white Irish point lace over white taffeta, with velvet at the wrists. Though very dressy in effect the waist is simple in construction, having only side and shoulder seams and the little inserted sleeve caps. This is convenient for remodeling one of last season's gowns, as yoke and sleeves can be of silk in fine tucks, with the body of the waist of any woolen goods.

Some of the fancy waists shown are nearly covered with heavy lace in single *motifs* on collar, revers, or yoke, or dotted all over the fronts; tucked mousseline yokes are inserted, white silk V's and revers are worn, and lace insertion abounds.



FIG. 45.

The soft silk velvet or velvet silk called *panne* is used for waists having lengthwise rows of guipure insertion, back and front, and four rows from the shoulders rounding like a collar in the back, starting from fancy buttons. Full vest of white chiffon, collar and sleeve stripes of lace, belt of velvet, and a bow of the latter held by a buckle in front of the collar.

A much plainer waist is of light blue French flannel with shirt sleeves and lengthwise tucks stitched several times; revers, V, and pointed ends tied below revers of white silk and a stock collar of the same, all edges being stitched. Black and white net waists remain fashionable for the evening, but both require a bright touch in the shape of a shoulder or bust bow of velvet cut on the bias or of satin ribbon. All of the velvet used for bows, bands, revers, belts, etc., is stitched several times on the edges. Many bows worn on corsages, in front or to the left, are finished with a knotted silk fringe.

What Matrons Wear.

It is said that "there are no old women now," that "a woman is only as old as she looks," that "a young heart makes a young face," and a lot more nice things for those losing their freshness, but in truth half of the matrons of forty cannot dress like girls of twenty and neither should they don the gown of a woman of seventy, so fashion invents for them alone. Take Fig. 45, which is suitable for any age, from fifty down to twenty, all depending upon the material and color; the illustration shows a rich, bright blue cloth for a round waist having a rounded point in front and small sleeves; yoke, collar, and vest of white China crepe and rows of black velvet ribbon on the edge with the same for crossed straps held by tiny steel buckles over the vest; belt and rosette of velvet and sash ends of bias velvet edged with silk fringe. Skirt resting on the floor six inches and of five gores, many seams giving apparent height, with four shallow side plaits at the center back; the trimming consists of three rows of No. 9 velvet ribbon straight around the lower edge and three more above, forming a point at the center front. The same design has been carried out with stitched bands in place of the ribbon and the effect was most pleasing.

A Few Little Things.

Make your walking dress skirt shorter this spring, as stylish dressers are tiring of the street sweeping they have been kindly doing this last year, but carriage and calling costumes, as far as yet known, will retain the slight train, which should be held up on the right side and not at the center back.

Lace effects in striped silks are taking for waists in light colors having white lacy stripes. Spring jacket suits will show very short jackets rather of the Eton order, short back and open pointed front and snug fitting. Gray gloves and hats are ordered freely for the spring. Fancy jewelry is now a craze in rose gold, gold plate on sterling silver and somewhat of a pinkish cast; besides buckles of it, are fancy brooches without number and little pieces as charms, bag tops, etc.

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January 1899 issue of Home Needlework Magazine.

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, Honeysuckle, 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. 125 illustrations, 30 Colored Plates. Price, 10 cents.

April 1899 issue of Home Needlework Magazine.

"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. Crocheted Centerpiece. Child's Crocheted Silk Cap. Crocheted Fancy Mat. Crocheted Infant's Bootees. Centerpiece Designs (with Colored Plates of several) of Yellow Jasmine, Coleopt, Byzantine, Conventional, Arbutus, Lilac, Easter Lily. "The Principle of Stitch Direction," by L. Barton Wilson; 12 illustrations. "Drawn Work in Color," by Mrs. Isaac Miller 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.

July 1899 issue of Home Needlework Magazine.

"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. "Corticeili Battenberg Lace" by Mrs. John King Van Rensselaer; six original designs for dress garment, 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), Daisy, Forget-me-nots, Passion Flower, Dogwood, Martha Washington Geranium, Hops (Colored Plate), Azalia 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.

October 1899 issue of Home Needlework Magazine.

"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 Lambrequin. "Neutral Tone Embroidery," by Avis Beach; three designs, Rose, Autumn Leaf, and Bird. Fashion Article, by Emma Hooper. Premium Supplement. 110 illustrations, 9 Colored Plates. Price, 10 cents.

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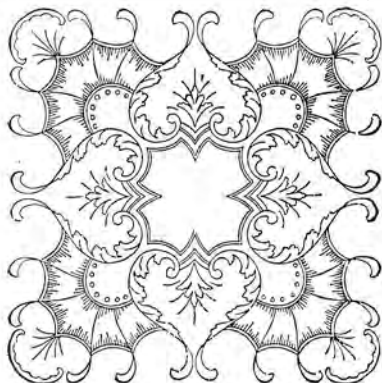
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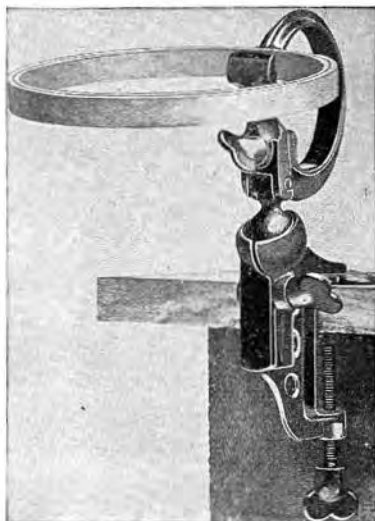


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