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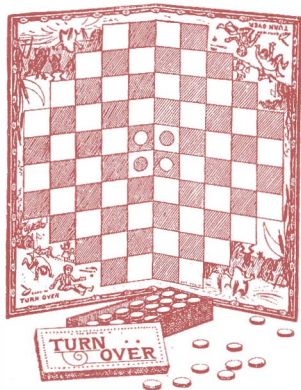
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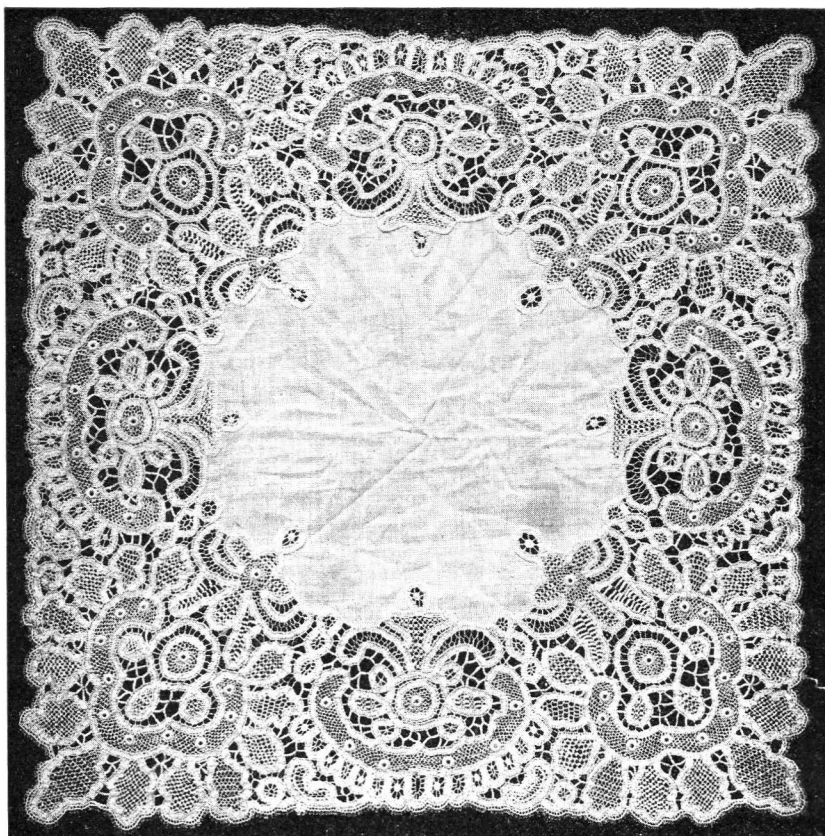
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Publishers' Announcement.

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.

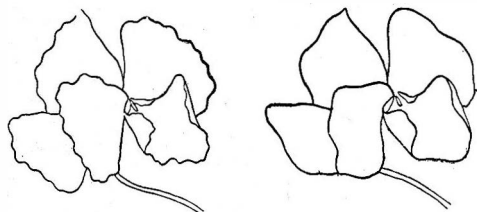


FIG. 1. SHOWING THE DELICATE EFFECT OBTAINED BY A WAVY OUTLINE.

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.

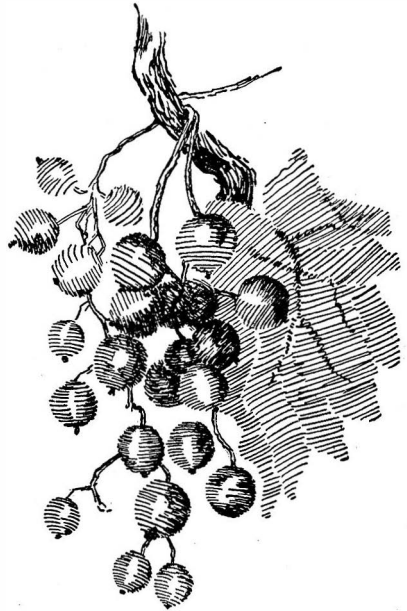


FIG. 2. SHOWING FORM ALTOGETHER DEPENDENT UPON SHADING.

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 stems close together, we will make

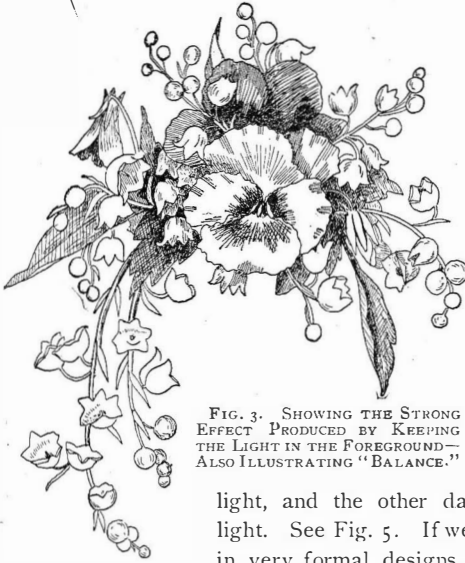


FIG. 3. SHOWING THE STRONG EFFECT PRODUCED BY KEEPING THE LIGHT IN THE FOREGROUND— ALSO ILLUSTRATING "BALANCE."

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

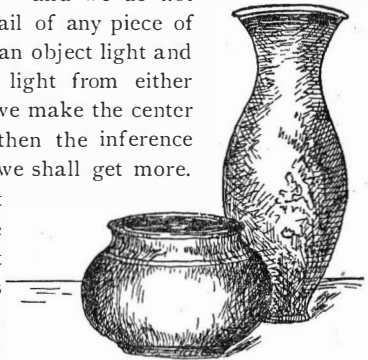


FIG. 4. SHOWING THE "HIGH LIGHT" ON CYLINDRICAL OBJECTS.



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

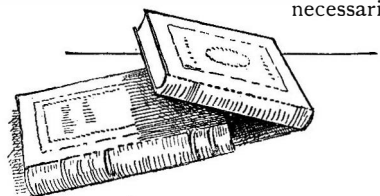


FIG. 6. SHOWING HOW SHADOWS ARE CAST.

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

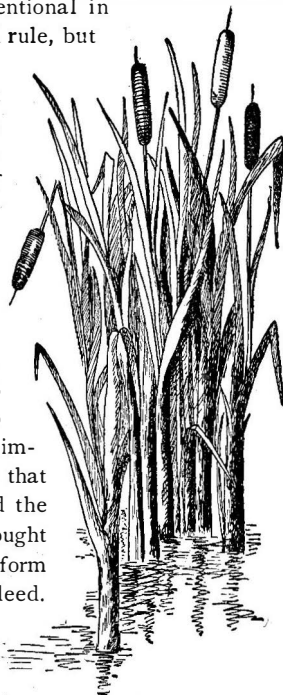


FIG. 5. SHOWING THE DIRECTION FROM WHICH THE LIGHT COMES.

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.

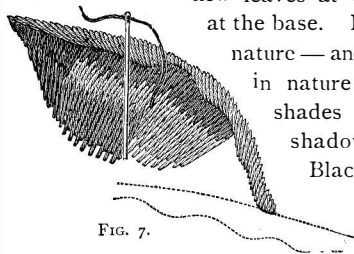


FIG. 7.

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

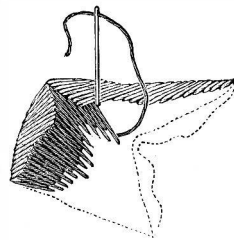


FIG. 8.

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.

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, B. & A. 2634, 2635, 2636, 2637, two shades of Brown Corticelli 649, 830, B. & A. 2123, 2124, and three shades of Green Corticelli 580.5, 581, 582, 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.

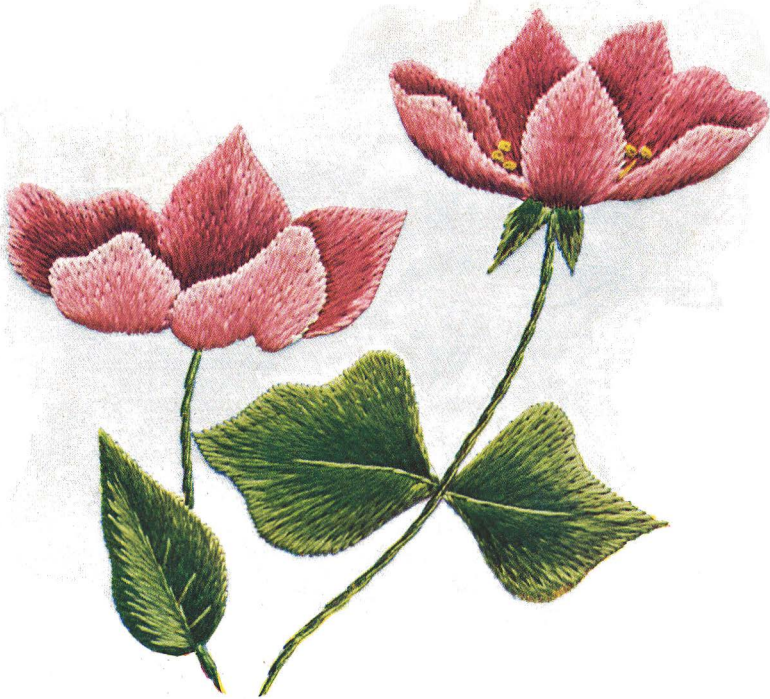
No italics seem to express sufficiently that one row of Long and Short stitches must be laid almost completely over another. It seems to be one of those things which one must actually demonstrate to be understood. If the rows of stitches are laid over each other only part way they appear in actual rows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

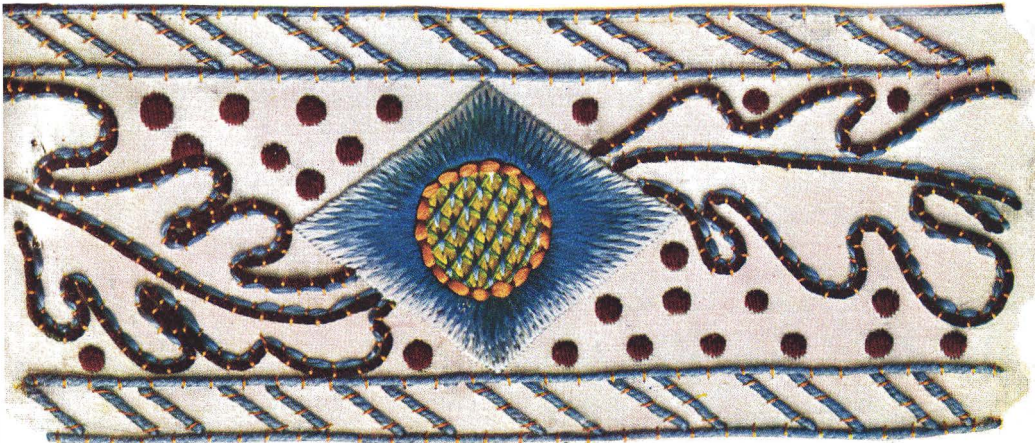
Stitch direction is an important element in shading. Every change in the direction of a series of stitches makes a change in the play of light on the surface, so one often shades without intending to do so. This is one of the features of shading by distribution. Even if only one color were used it would 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, 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.



FIG. 9.

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

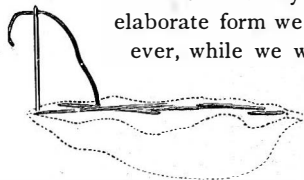


FIG. 10.

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-

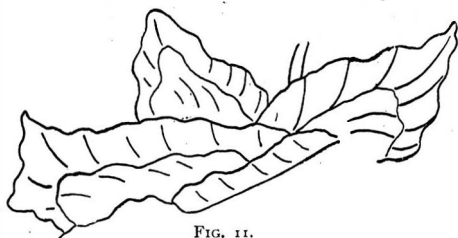


FIG. 11.

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

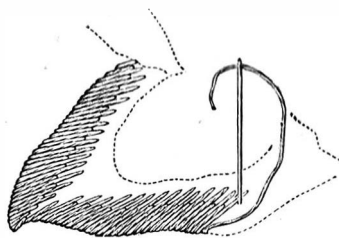


FIG. 12.

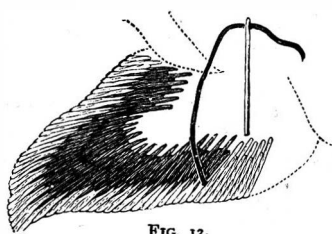


FIG. 13.

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

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

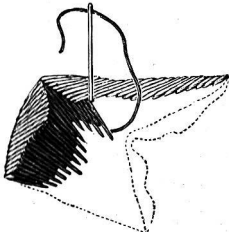


FIG. 15.

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 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

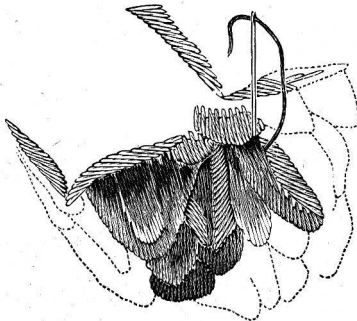


FIG. 17.

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 ¹¹⁹ 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

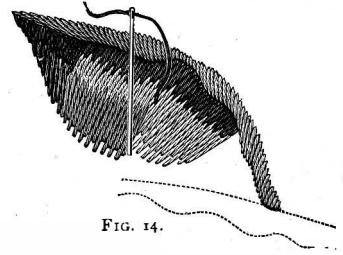


FIG. 14.

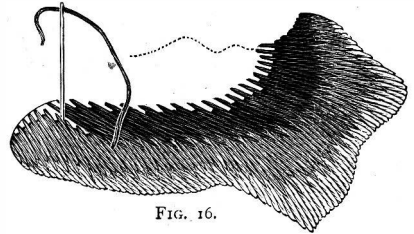


FIG. 16.

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.

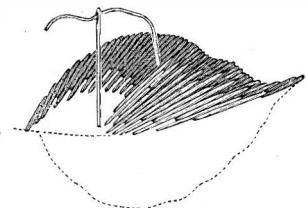


FIG. 18.

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 outward from the center of the piece.

Another method of laundering embroidered linens called "quick drying under tension" is sometimes employed. Any of our readers who desire to try this plan will find complete instructions on page 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 filloflosses, 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

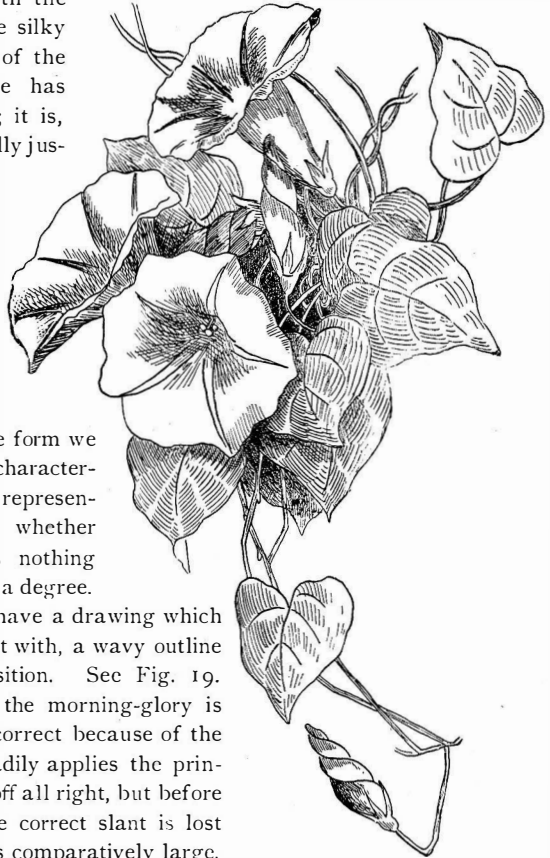


FIG. 19.

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;

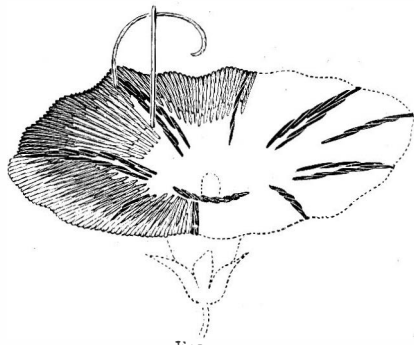


FIG. 20.

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 do 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 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

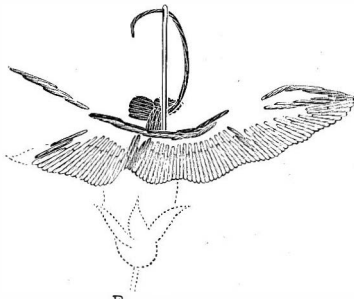


FIG. 21.

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.	2060	2060b	2060a	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
						;	B. & A.
	663	664	665				
	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

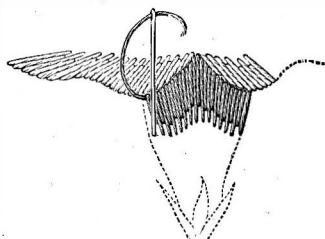


FIG. 22.

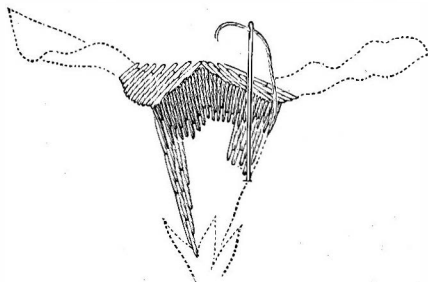


FIG. 23.

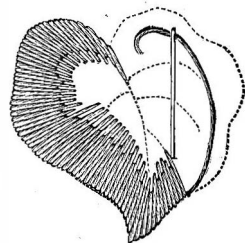


FIG. 24.

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.

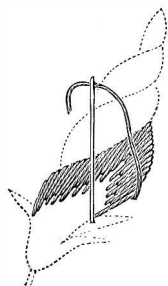


FIG. 26.

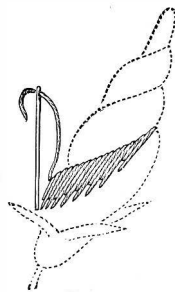


FIG. 25.



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.

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

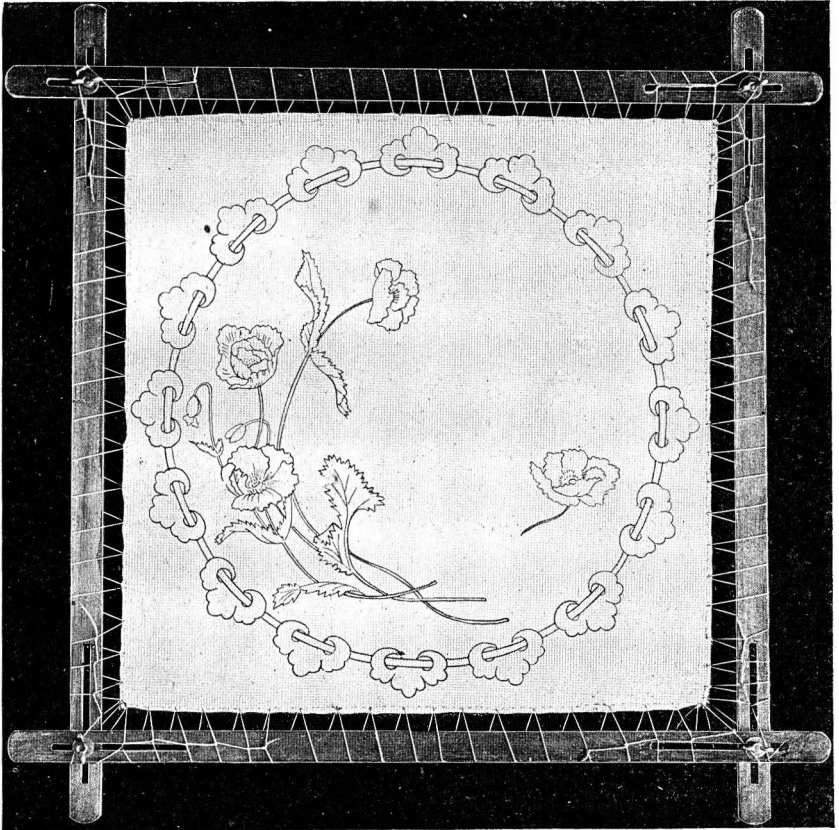


FIG. 28. STAMPED LINEN LACED INTO EMBROIDERY FRAME READY TO WORK. See Foot Note.

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.

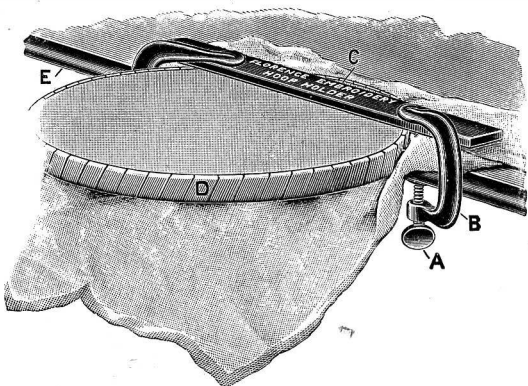


FIG. 29. FLORENCE EMBROIDERY HOOP HOLDER.

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

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.

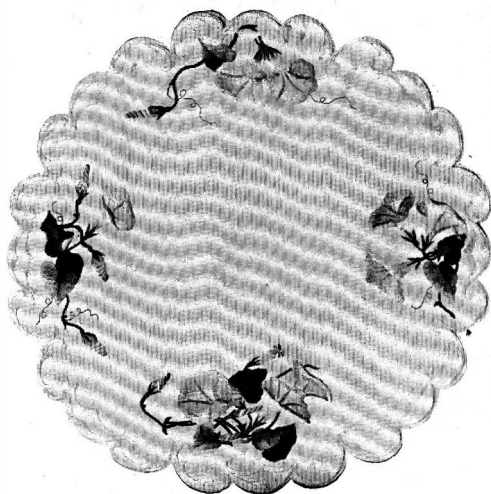
Centerpieces and Doilies.

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, 636, 638.}_{B. & A. 2670b, 2670, 2672,} 639, 640; and for the blue, 2673, 2674; and for the blue, ^{Corticelli 511.5, 512, 512.5.}_{B. & A. 2040a, 2040, 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, 663, 664, 665.}_{B. & A. 2560, 2562, 2563, 2564,} and work in Long and Short stitch, veining with one of the darker shades.

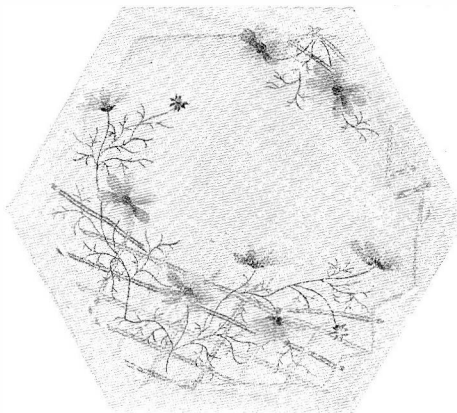
Stems.—Use the darker shades of green. (Not difficult.)

Materials: Filo Silk; 2 skeins each ^{Corticelli 511.5, 512, 512.5, 513, 635.5,}_{B. & A. 2040a, 2040, 2041, 2042, 2670b,} 636, 638, 639, 640, 661, 663, 664, 665. Persian Floss, 5 skeins ^{Corticelli}_{B. & A.} 615, 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 1½ 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 615}_{B. & A. 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 128, 129, 130}_{B. & A. 2880, 2881, 2882}, and Red ¹³¹₂₈₈₃ is very appropriate. Red ¹³¹₂₈₈₃ 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 743}_{B. & A. 2635} and ^{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 803, 805, 806}_{B. & A. 2780, 2782, 2783}. For the stems use the darkest shade, also for the calyx of the flowers.

Latticework.—Filo Silk, Gray ^{Corticelli 135, 136, 839, 840, 841}_{B. & A. 2591, 2592, 2390a, 2391, 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 128, 129, 130}_{B. & A. 2880, 2881, 2882}; 1 skein each ^{Corticelli 131, 135, 136, 743, 743.6, 803, 805, 806, 839, 840, 841}_{B. & A. 2883, 2591, 2592, 2635, 2637, 2780, 2782, 2783, 2390a, 2391, 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.

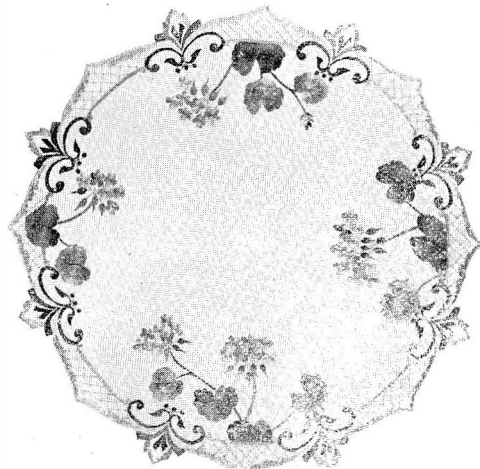
Geranium Design No. 651 C.

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 ^{Corticelli} 525-7, ^{B. & A.} 2440. The two side forms are worked in Buttonhole stitch on the edge and in Satin stitch toward the center of the figure with ^{Corticelli} 526, ^{B. & A.} 2443. The center form is worked in Satin stitch with ^{Corticelli} 527, ^{B. & A.} 2444. The scrolls above the Gothic figures are also in Satin stitch with ^{Corticelli} 527, ^{B. & A.} 2444.

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.

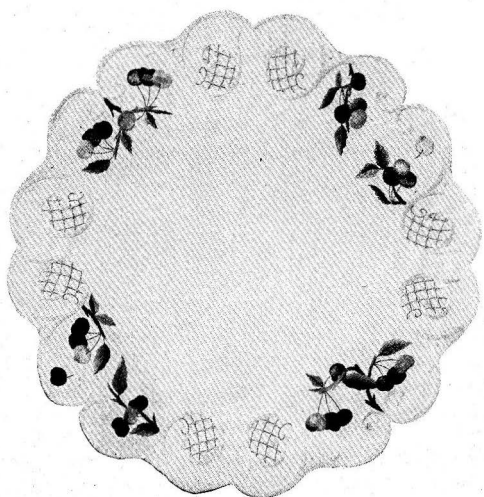
Cherry Design No. A 3654.

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.

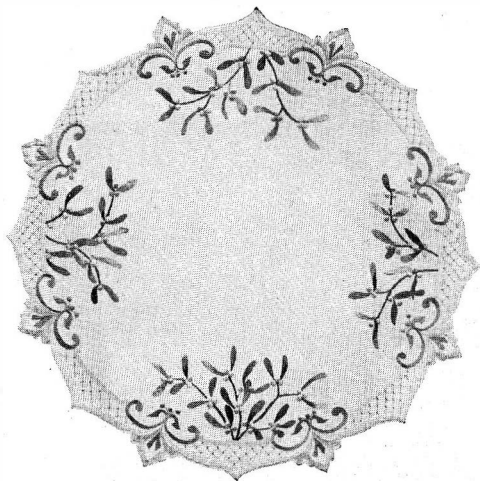
Leaves.—Work leaves in Feather stitch with Filo Silk, Corticelli $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$, $\frac{665}{2565}$, and vein with one of the darkest shades. The thick, woody stems may be worked solid, or outlined on both edges and filled where the stems branch with short, 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 105}_{B. & A. 2775}, and catch down where the lines intersect with a tiny stitch of Filo Silk, Red ^{Corticelli 159}_{B. & A. 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 615}_{B. & A. 2002}, shaded with Green ¹²³₂₄₈₁. The tiny dot in each berry may be put in with Brown ⁷⁷⁹₂₁₆₆.

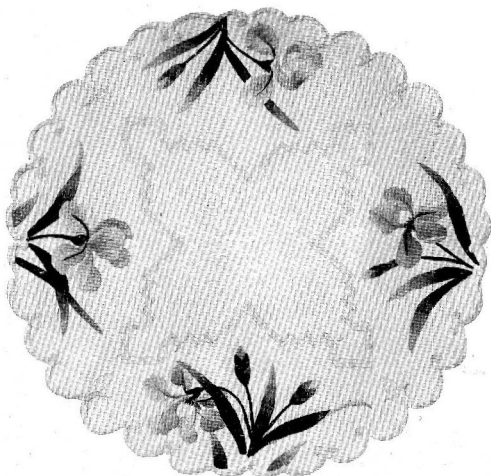
Leaves.—The thick fleshy leaves of the mistletoe are worked solid in Feather stitch with Green ^{779.5}₂₇₄₀, ⁷⁸⁰_{2050b}, ⁷⁸¹_{2050a}, ⁷⁸²₂₀₅₀, ⁷⁸³₂₀₅₁, shading from light on the tips of the leaves dark toward the base. The stems should be worked solid, using one of the darker greens. (Not difficult.)

Materials: Filo Silk, 1 skein each ^{Corticelli 105}_{B. & A. 2775}, ¹²³₂₄₈₁, ¹⁵⁹_{2090a}, ¹⁶⁰₂₀₉₀, ⁷⁷⁹₂₁₆₆, ^{779.5}₂₇₄₀, ⁷⁸⁰_{2050b}, ⁷⁸¹_{2050a}, ⁷⁸²₂₀₅₀, ⁷⁸³₂₀₅₁. Persian Floss, 4 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 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 615}_{B. & A. 2002}. The small oval forms appearing at each side between the clusters of flowers are worked in Outline stitch with Persian Floss, White ^{Corticelli 615}_{B. & A. 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 stitch work in Outline stitch with Filo Silk, Lavender ^{Corticelli 726.5}_{B. & A. 2791}. For the Cross stitches use Lavender ⁷²⁶₂₇₉₀.

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, 727, 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.

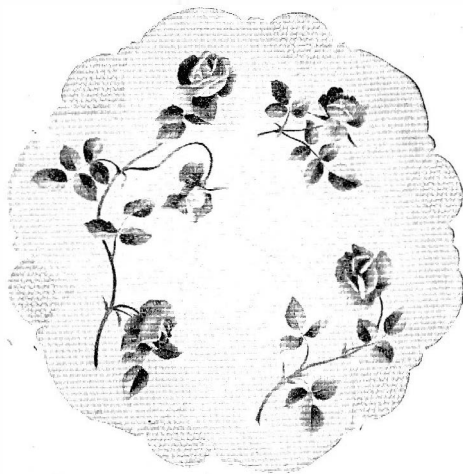
Experienced embroiderers are always glad of a new rose design, and even less experienced workers need not fear to attempt this design after having given careful study to Mrs. Wilson's lesson on the double rose, which appears on pages 12, 13, 14, and 15, of this magazine. It is needless to say it is one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

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.



MARÉCHAL NIEL ROSE DESIGN NO. 654 C.

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 755 and 757 can be used for the stems with good effect, and a little Brown 118 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.

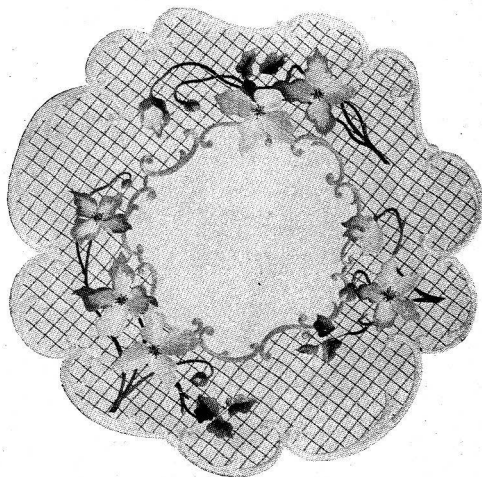
Border.—Work the scalloped edge in Buttonhole stitch with Persian Floss, White Corticelli ⁶¹⁵/_{B. & A. 2002}. Don't hesitate to use plenty of silk—the heavy edge makes a rich setting for the purple used for the flowers. For the scrolls which form the inner edge of the cross bar work use Persian Floss,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

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 ⁶⁵⁰/_{B. & A. 2520}, ⁶⁵¹/₂₅₂₁, ⁶⁵²/₂₅₂₂, ⁶⁵⁴/₂₅₂₃, ⁶⁵⁵/₂₅₂₄, and ^{655.2}/₂₇₉₅ should be chosen. Work the centers of the open flowers solid in Satin stitch

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

Leaves.—Green Corticelli ⁶⁶¹/₂₅₆₁, ⁶⁶²/₂₅₆₂, ⁶⁶³/₂₅₆₃, ⁶⁶⁴/₂₅₆₄, ⁶⁶⁵/₂₅₆₅ 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 ⁶⁶⁴/₂₅₆₄, and the larger stems may be worked solid with ⁶⁶⁴/₂₅₆₄ and ⁶⁶⁵/₂₅₆₅, 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 ⁶⁵¹/_{B. & A. 2521}, ⁶⁵²/₂₅₂₂, ⁶⁵⁴/₂₅₂₃; 1 skein each Corticelli ^{644.8}/_{B. & A. 2162}, ⁶⁵⁰/₂₅₂₀, ⁶⁵⁵/₂₅₂₄, ^{655.2}/₂₇₉₅, ⁶⁶¹/₂₅₆₁, ⁶⁶²/₂₅₆₂, ⁶⁶³/₂₅₆₃, ⁶⁶⁴/₂₅₆₄, ⁶⁶⁵/₂₅₆₅. Persian Floss, 5 skeins Corticelli ⁶¹⁵/_{B. & A. 2002}; 3 skeins each Corticelli ^{644.7}/_{B. & A. 2161}, ⁸⁰⁵/₂₅₆₀. 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.

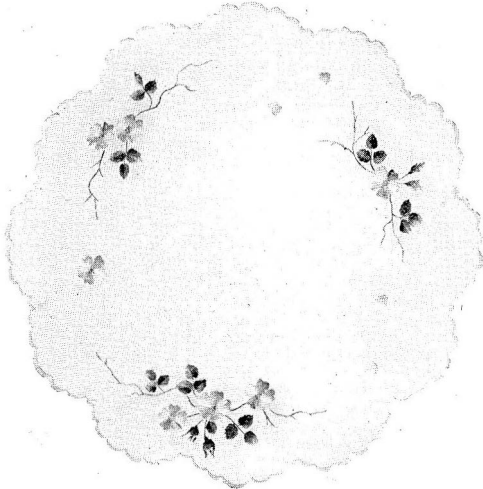


CLEMATIS DESIGN NO. A 3670.

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



WILD ROSE DESIGN NO. 656E.

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, 2237, 2470, 573.5, 574, 2471, 2472 should be used, and the flowers may be either worked solid in Feather stitch or in Long and Short stitch as

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 507, 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.

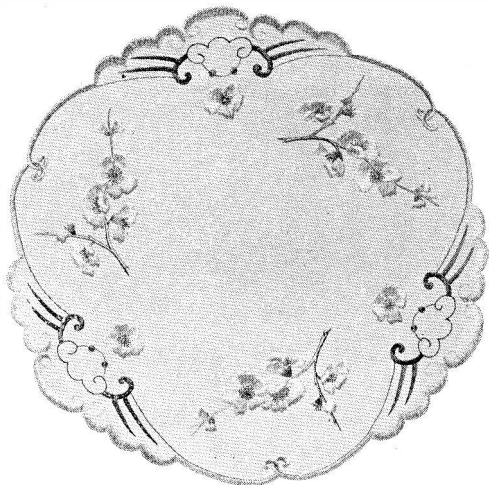
Stems.—Rose stems are very characteristic, and should receive special treatment. Brown Corticelli 526, 2443 and 529, 2446 should be used and the stems worked in irregular Outline stitch on both edges. Between these, short stitches should be laid to partially cover the space. The thorns should be worked 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.}_{R. & A. 2002.} Into this a row of Long and Short stitches are taken, using Persian Floss, Green ^{Corticelli 661.}_{B. & A. 2561.} Another row of stitches, using Pink ^{Corticelli 572.}_{2237,} 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 ^{572.}_{2237,} and work the Jewels with White ^{615.}_{2002.} The small scrolls which spring from each side are worked in Satin stitch with a



JAPONICA DESIGN NO. A 3667.

double strand of Filo Silk, Green ^{Corticelli 694.5.}_{R. & A. 2182.} The lines which connect these scrolls with the scrolls in the border are outlined with Filo Silk, Green ^{Corticelli 694.5.}_{B. & A. 2182.} The narrow pointed forms are worked in Satin stitch with a double strand of Filo Silk, Brown ^{Corticelli 644.9.}_{B. & A. 2163.} The scrolls which form the rest of the border are worked in Buttonhole stitch with Persian Floss, White ^{Corticelli 615.}_{B. & A. 2002.}

Flowers. — Use Filo Silk, Pink ^{Corticelli 571.5, 572, 573, 573.5, and 574.}_{B. & A. 2236, 2237, 2470, 2471, and 2472,} and work in Long and Short stitch. Some flowers should be quite dark and others almost entirely in ^{571.5.}_{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 ^{160.}_{2090,} and Yellow ^{504.}_{2014,} using a thread of each in working. The tiny buds at ends of sprays should be in deep Pink, ^{573.}₂₄₇₀ and ^{674.}_{2472.} For the calyx use Green ^{782.}₂₀₅₀ and ^{783.}_{2051,} working in Long and Short stitch.

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

Materials: Filo Silk, 2 skeins each ^{Corticelli 571.5, 573,}_{B. & A. 2236, 2470,} 1 skein each ^{Corticelli 572, 573.5, 574, 644.9, 694.5, 782, 783, 784,}_{B. & A. 2237, 2471, 2472, 2163, 2182, 2050, 2051, 2053.} Persian Floss, 5 skeins ^{Corticelli 615,}_{B. & A. 2002,} 2 skeins each ^{Corticelli 572}_{B. & A. 2237} and ^{661.}_{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.

California Poppy Design No. 657 E.

COLORED PLATE V.

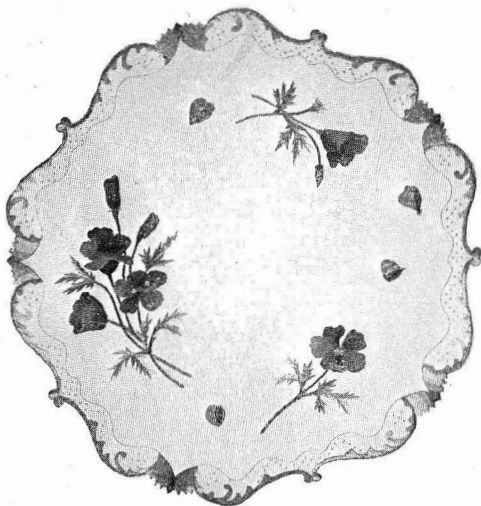
BY VIRGINIA MITCHELL.

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 $\begin{smallmatrix} \text{Corticelli} \\ \text{B. \& A.} \end{smallmatrix} \begin{smallmatrix} 663 \\ 2563 \end{smallmatrix}$, into which is shaded Persian Floss, $\begin{smallmatrix} 660.5 \\ 2560 \end{smallmatrix}$. Work the line which forms the inner edge of border in Outline stitch with Persian Floss, Green $\begin{smallmatrix} 663 \\ 2563 \end{smallmatrix}$, 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 $\begin{smallmatrix} 665 \\ 2565 \end{smallmatrix}$, for the ones on either side $\begin{smallmatrix} 662 \\ 2562 \end{smallmatrix}$, the next $\begin{smallmatrix} 661 \\ 2561 \end{smallmatrix}$, and the next $\begin{smallmatrix} 660.5 \\ 2560 \end{smallmatrix}$.

Flowers.—California poppies may be worked solid in Feather stitch with Filo Silk, Yellow $\begin{smallmatrix} \text{Corticelli} \\ \text{R. \& A.} \end{smallmatrix} \begin{smallmatrix} 740 \\ 2631 \end{smallmatrix}$, $\begin{smallmatrix} 741 \\ 2632 \end{smallmatrix}$, $\begin{smallmatrix} 742 \\ 2634 \end{smallmatrix}$. 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 $\frac{740}{2631}$, $\frac{741}{2632}$, $\frac{742}{2634}$; 1 skein each Corticelli $\frac{148}{2170a}$, $\frac{149}{2171}$, $\frac{150}{2171a}$, $\frac{152}{2172}$. Persian Floss, 4 skeins Corticelli $\frac{660.5}{2560}$; 1 skein each Corticelli $\frac{661}{2561}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{665}{2565}$. 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.

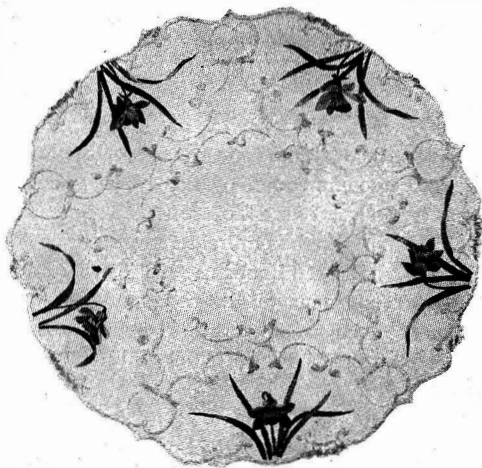
BY REBECCA EVANS.

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 $\frac{615}{2002}$. Work the shell scallops connecting them with White $\frac{615}{2002}$, and into this shade Green Corticelli $\frac{780}{2050b}$. Work the inside scrolls in Satin stitch with White, and shade at the ends with Green $\frac{780}{2050b}$.

Flowers.—Use Filo Silk, Yellow Corticelli $\frac{504}{2014}$, $\frac{505}{2015}$, $\frac{506}{2016}$, $\frac{508}{2018}$, 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 $\frac{504}{2014}$, $\frac{505}{2015}$, $\frac{508}{2016}$, $\frac{507}{2017}$, $\frac{508}{2018}$, $\frac{525.7}{2440}$, $\frac{692.9}{2180}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$, $\frac{693}{2180a}$, $\frac{780}{2050b}$. 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.

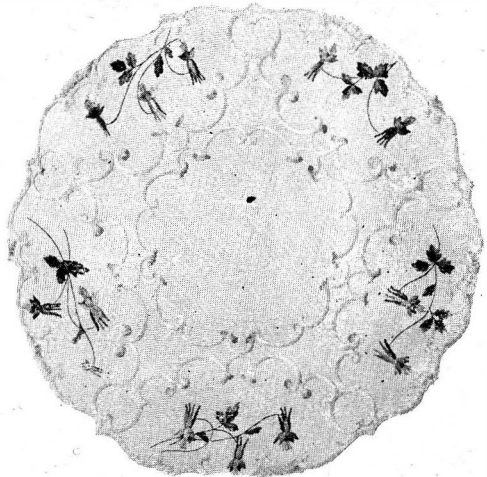
Border.—Work the scrolls forming the border in Buttonhole stitch with Persian Floss, White ^{Corticelli 615}_{B. & A. 2002}. The shell scallops uniting the scrolls are worked in Long and Short Buttonhole stitch (Fig. VI b, page 39, January 1899 issue), with White ^{Corticelli 615}_{B. & A. 2002}, into which is shaded Persian Floss, Yellow ^{Corticelli}_{B. & A.} 502. 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 spurs 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, ⁸⁴³_{2540a}, ⁸⁴⁴₂₅₄₀, ⁸⁴⁵₂₅₄₁, ⁸⁴⁶₂₅₄₂. Persian Floss, 6 skeins ^{Corticelli 615}_{B. & A. 2002}; 1 skein ^{Corticelli 502}_{B. & A. 2012}. 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.



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.

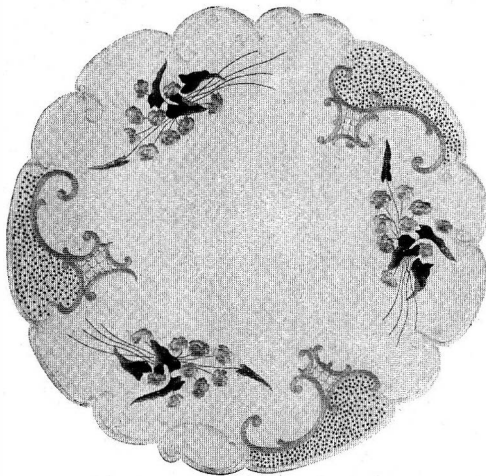
Leaves.—Work the leaves solid in Green ^{Corticelli 661}_{B. & A. 2561}, ⁶⁶²₂₅₆₂, ⁶⁶³₂₅₆₃, ⁶⁶⁴₂₅₆₄, shading from light at tip of leaf darker toward base. The stitches should slant from the edge of the leaf toward the center vein, which should be worked in Outline stitch with one of the darker greens. 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.



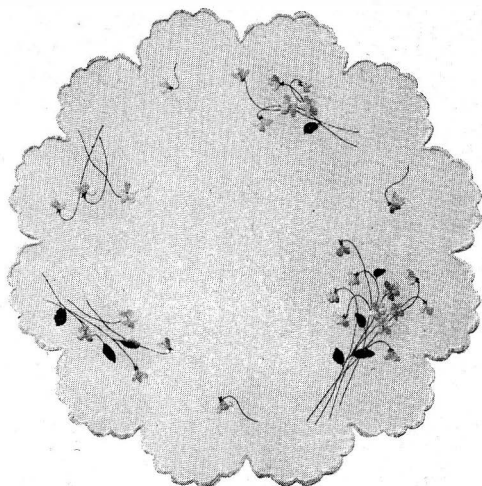
DOUBLE VIOLET DESIGN NO. A 3645.

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.

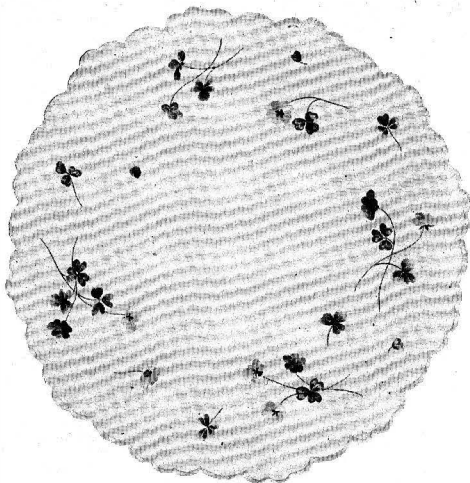
Leaves. — Use Filo Silk, Corticelli ¹⁰⁷_{B. & A. 2282}, ¹⁰⁸₂₂₈₃, ¹⁰⁹₂₂₈₄, ¹¹⁰₂₂₈₅, and work solid in Feather stitch. The center vein should be outlined with ¹¹⁰₂₂₈₅. The stems of both the leaves and flowers should be worked in Outline stitch with ¹⁰⁹₂₂₈₄. (Easy.)

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. 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, B. & A. 2040b, 2040, 2041, 2042, 2043, 656, 657, 658, 659, 660, 663, 664, 665, 666, 740, 741, 742, 743, 2240a, 2241, 2242, 2243, 2244, 2563, 2564, 2565, 2566, 2631, 2632, 2634, 2635, 743.6, 804. Persian Floss, 4 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 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.

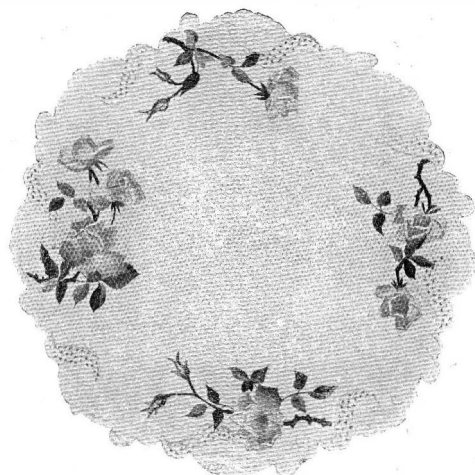
 Subscribers should read the Publishers Announcement on page 2.

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,

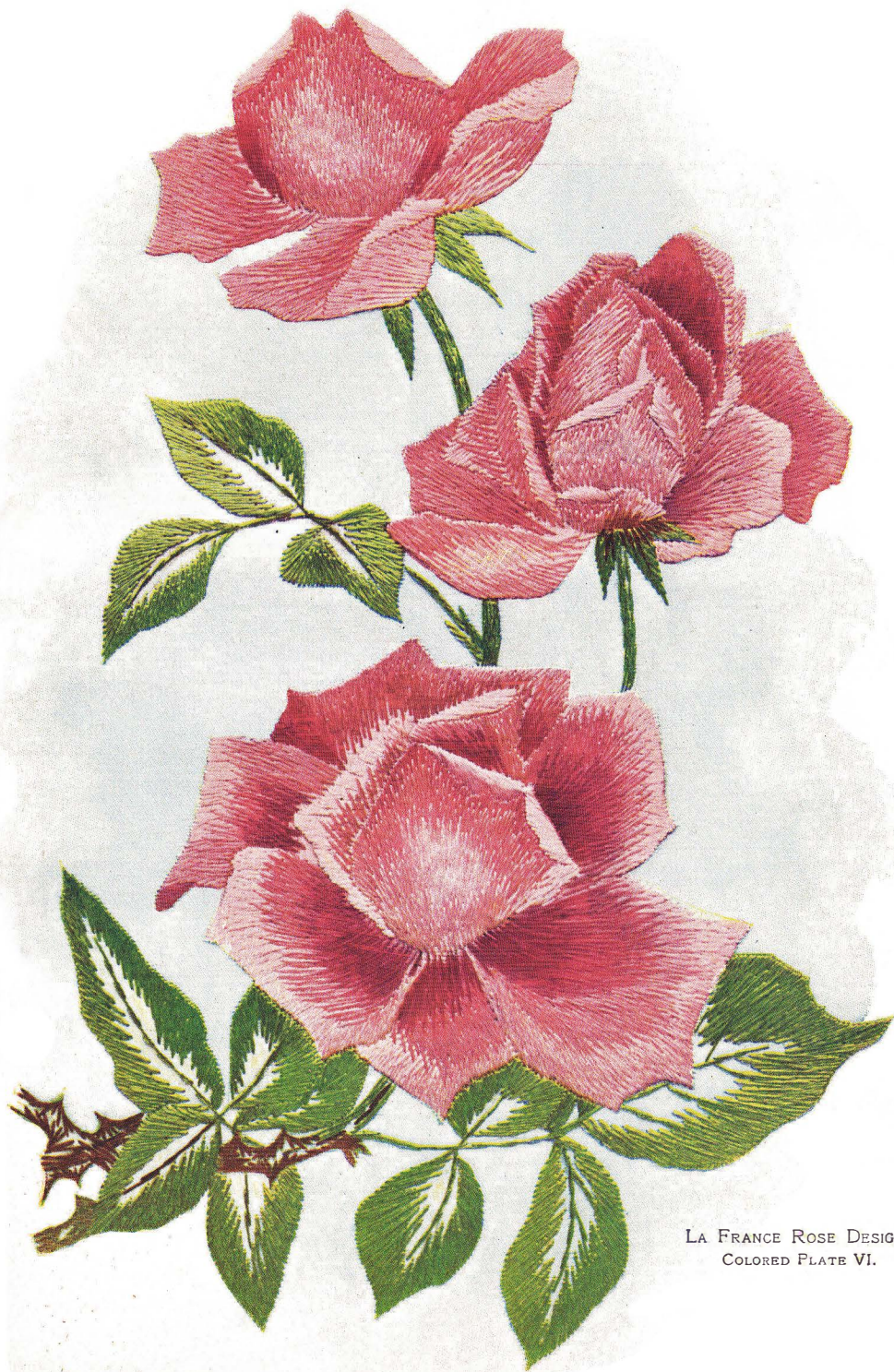
but the deepest shade should be put in very sparingly. Keep the blossoms as dainty as possible. It seems unnecessary to add anything to what has been so admirably set forth by Mrs. Wilson. The illustrations of her article show clearly the stitch direction in the different

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.

I 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,
 2062, 2062a, 2063, using but
 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
^{2050a}, ⁷⁸²
^{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.