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Modern Point Lace.

BY JENNIE TAYLOR WANDLE.

See Frontispiece.

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

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

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

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

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

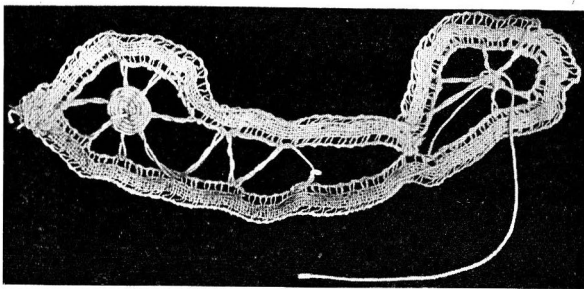


FIG. 30. DETAIL OF FLAT WHEELS OR "SPIDERS."

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

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

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

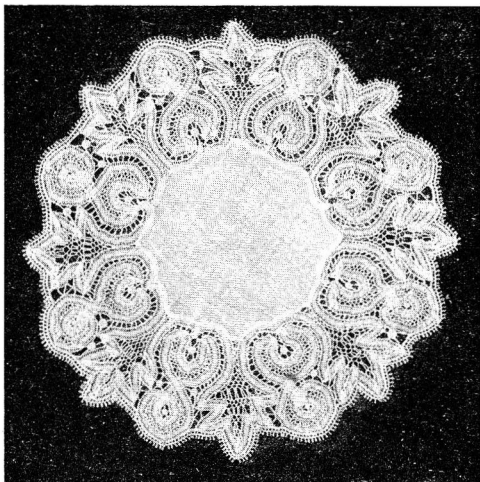


FIG. 31. MODERN POINT LACE FINGER BOWL DOILY.

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

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

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

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

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

Modern Point Lace Doily. — A very handsome doily not requiring a great amount of work considering its showiness is seen in this engraving. (Fig. 32.) The center is a raised "spider" or Point d'Angleterre rosette or wheel. It is made like the ordinary wheel except that each bar or "spoke" is wrapped round with the working thread as it is reached, thus producing the raised effect. The spokes reach from side to side of the first circle of braid and are twisted. Half way between the braid and the center a ring of threads is made and this is wrought over in But-

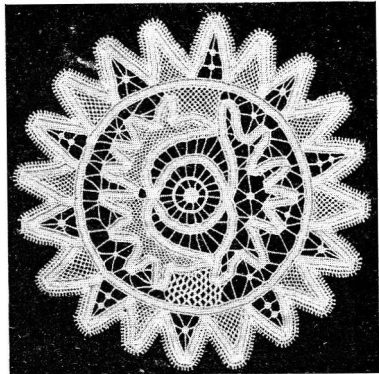


FIG. 32. MODERN POINT LACE DOILY.

tonhole stitch, after which intermediate bars are twisted from it to the braid. The bar work is all "twisted" and is plainly indicated in the engraving, as are the tiny Spiders and wheels, made as before described. The thick filling-in stitches within the border are Buttonhole bars and the finer ones Point de Bruxelles (before mentioned) and Double Net stitch, Fig. 92, page 201, July 1899 Magazine. These two stitches also alternate in the points of the border. This doily is about six inches in diameter and is finished with a feathery, picot edge.

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

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

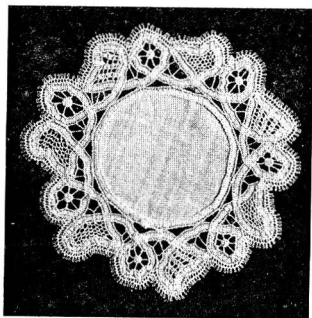


FIG. 33. MODERN POINT LACE PUNCH
GLASS DOILY.

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

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

Crocheted Silk Chatelaine Bag.

COLORÉD PLATE VII.

By E. & P. VERGES.

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

EXPLANATION OF TERMS AND ABBREVIATIONS USED.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Crocheted Silk Purse No. 1.

COLORED PLATE VII.

By E. & P. VERGES.

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

Round end purses, of which this is an example, are not difficult to make if the engravings are carefully examined. The star figure at the bottom has eight points. String 2152 beads on the silk and commence at bottom of purse, working upward, leaving an end about 20 inches long (*A* in Fig. 34) hanging, with which to sew on the ornament or on which to string beads with which to make a tassel. Make a chain of 4 stitches and join, forming a circle (see Fig. 34), into which do 8 s.c. From this point on the stitches are all done on *one* vein of the chain, and that one the outside or farthest from the worker. This is *important*, as if the hook is passed through both veins the stitches will be oblique and the figures all incline to the left hand. This forms a foundation of eight stitches (see Fig. 35), on which are built the eight divisions of the star pattern (see Fig. 36), with beads, as follows:—

1st round—In the first stitch do 1 s.c. with bead and 1 s.c. without bead (in the order named), slipping the bead down close to the hook *B*, as shown at a more advanced stage of the work (Fig. 37 shows the method but not the particular pattern here described), where, after the thread is drawn once through the stitch, the bead has been pushed up with the second finger of the right hand, and the thread again requires drawing through the two loops on the needle, repeating seven times. This leaves two stitches in each division, or sixteen in all.

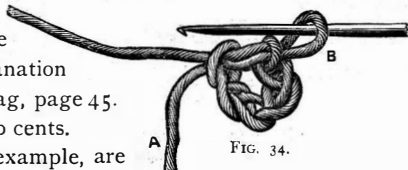


FIG. 34.

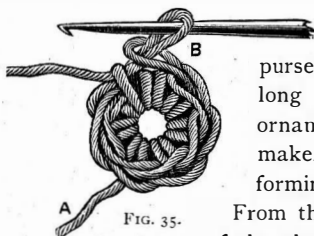


FIG. 35.

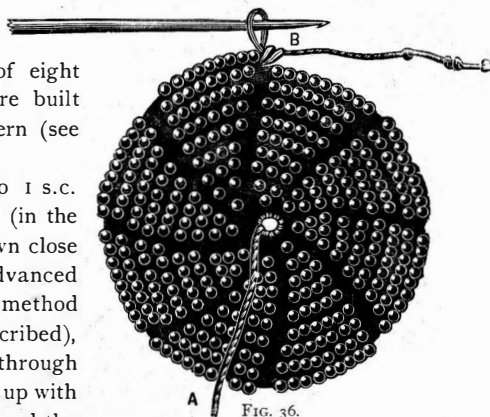
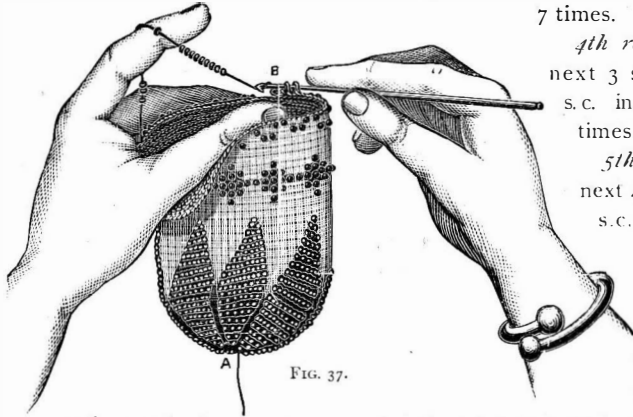


FIG. 36.

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

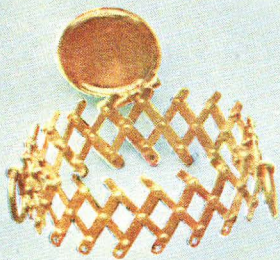
19th round—1 s.c. w.b. in next st., 3 s.c. in next 3 st., 1 s.c. w.b. in 5th, 1



SILK CHATELAINE BAG.



SILK PURSE No. 1.



GATE PURSE TOP.



SILK PURSE No. 2.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Crocheted Silk Purse No. 2.

COLORED PLATE VII.

By E. & P. VERGES.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

21st to 32d round—Like 7th to 20th.

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

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

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

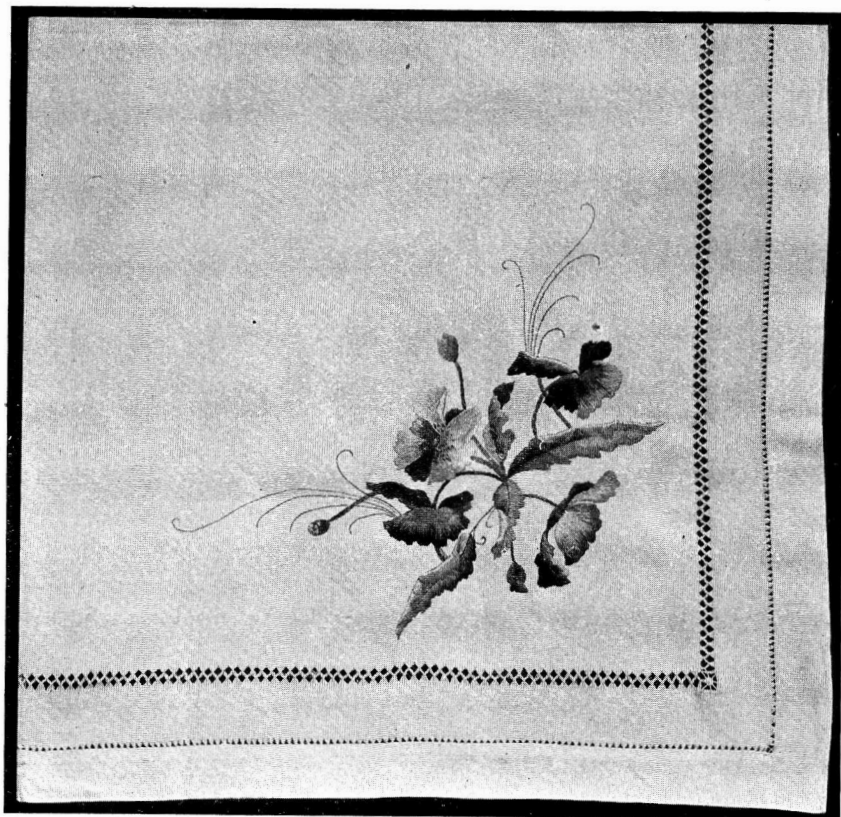
Hemstitched Tea Cloth Designs.

Red Poppy Tea Cloth Design No. 451 B.

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

Flowers.—For red poppies use Filo Silk, Red Corticelli 536.5, 537, 538
B. & A. 2061a, 2062, 2062a, ⁵³⁹2063, ⁵⁴⁰2064, and work either solid or in Long and Short stitch. The edge of the petals should be in the lighter shades, shading darker toward the center of the flower. The reverse side of the petals are in the darker shades. Where the light strikes them use the lighter shades. As the poppy blossoms are cup shaped the petals of course curve from center toward edge of flower. It is this point which takes the light. Where the edges of the petals are turned over use one of the light shades and slant the stitches diagonally to those in the body of the leaf. The seed pod in the center of the open flower is worked in two of the lighter shades of Green Corticelli 662
B. & A. 2562 and 663
2563. Use 662
2562 for the top of this cup, working solid in Buttonhole stitch, the stitches slanting toward center. The lower part of this pod is worked solid in Feather stitch with 663
2563. Work stamens in

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



RED POPPY TEA CLOTH DESIGN NO. 451 B.

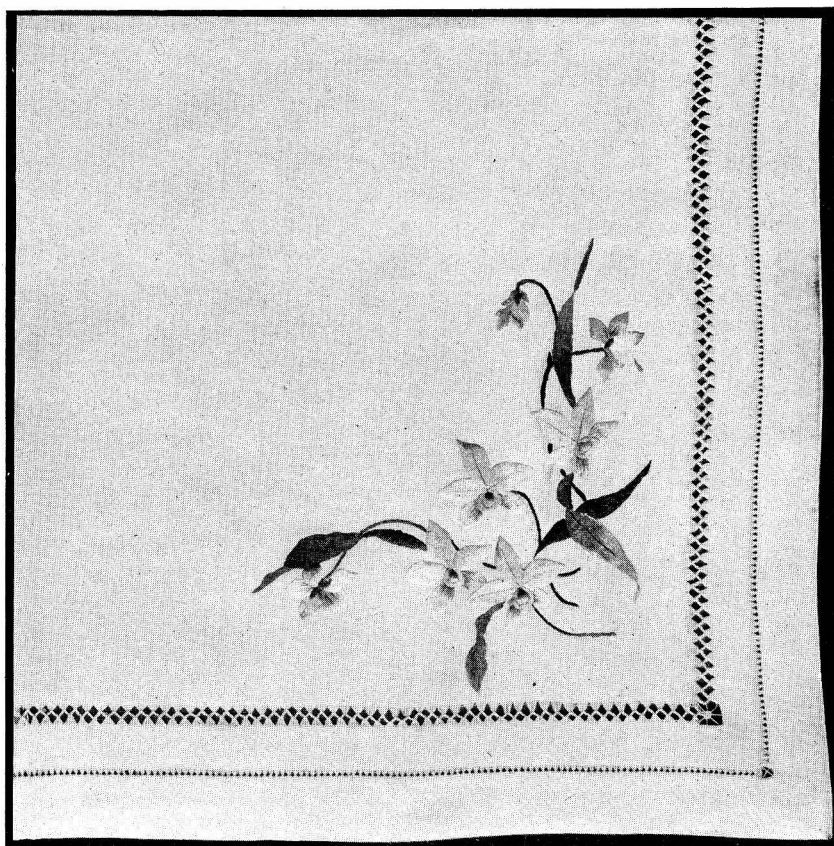
Materials: Filo Silk, 2 skeins each Corticelli 536-5, 537, 538, 539, 540, 2561, 2562, 2563, 2564, 2565; 1 skein Corticelli 612. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish Tea Cloth of this design with hemstitched and drawn work edge in 36 inch size. See note, page 30.

Orchid Tea Cloth Design No. 451 C.

By REBECCA EVANS.

This design of orchids is very effective embroidered in pink. Use Filo Silk

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



ORCHID TEA CLOTH DESIGN No. 451 C.

stitch should be used, the stitches slanting toward base of petal, where a few stitches may be taken with Green Corticelli 106 and Brown Corticelli 119
 B. & A. 2281 B. & A. 2090b. It will be noticed that there is a prominent marking down the center of each petal. This may be expressed by working with a shade of pink one or two tones darker than the body of the petal. Each petal should be dark on the edges and shade

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

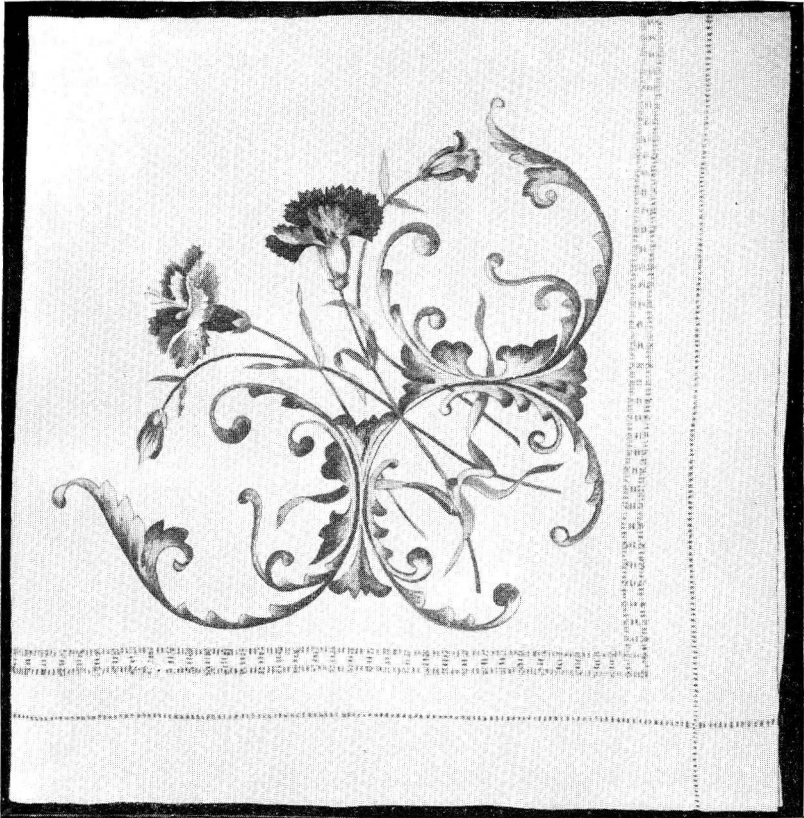


PURPLE IRIS TEA CLOTH DESIGN NO. 702 A.

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

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

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



CARNATION TEA CLOTH DESIGN NO. 706C.

Purple Iris Tea Cloth Design No. 702A.

BY VIRGINIA MITCHELL.

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

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

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

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

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

Carnation Tea Cloth No. 706 C.

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

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

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

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

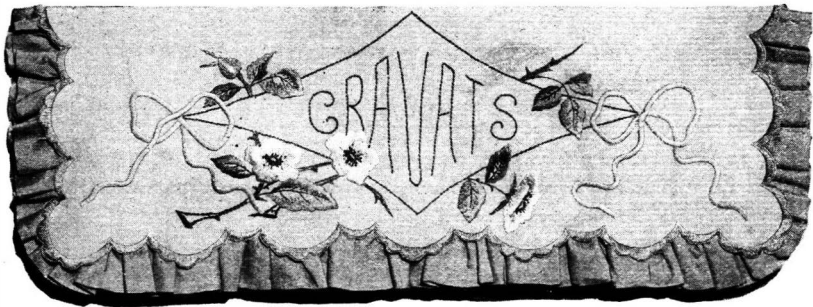
Materials : Filo Silk, 3 skeins each $\frac{5258}{2441}$, $\frac{5259}{2442}$, $\frac{526}{2443}$, $\frac{527}{2444}$, $\frac{528}{2445}$; 2 skeins each $\frac{6559}{2239}$, $\frac{656}{2240A}$, $\frac{657}{2241}$, $\frac{658}{2242}$, $\frac{661}{2561}$, $\frac{662}{2562}$, $\frac{663}{2563}$, $\frac{664}{2564}$, $\frac{665}{2565}$; 1 skein each $\frac{5257}{2440}$, $\frac{6537}{2237}$, $\frac{6558}{2238}$, $\frac{658}{2242}$, $\frac{659}{2243}$, $\frac{660}{2244}$. Tea Cloth 24×24 inches. Either Corticelli or B. & A. Silk can be used as per above color numbers. See note, page 20.

Wild Rose Cravat Case Design No. 1312.

By Elnora Sophia Embshoff.

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

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



WILD ROSE CRAVAT CASE DESIGN NO. 1312.

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

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

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

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

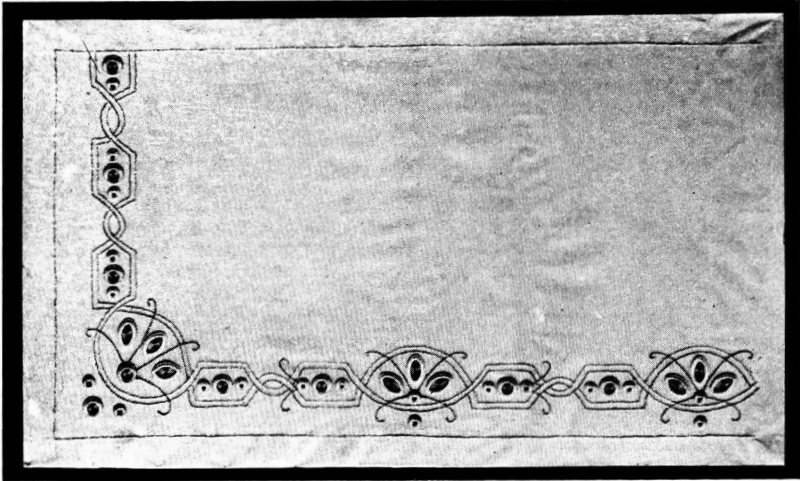
Decore Crochet Dresser Scarf Design No. 87.

BY ELOISE COOPER.

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

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

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



DECORE CROCHET DRESSER SCARF DESIGN NO. 87.

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

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

Caution in Washing Art Embroideries.

The greatest care must be exercised in washing art embroideries. While good silk is a necessity, a good soap is equally important. Take a bar of "Ivory," or any other pure soap which you know will be safe to use. Quick washing in suds made with this soap, and plenty of clean water as hot as the hands can bear, will insure success. Rules for washing are given on page 22.

Coon Sofa Pillow Design No. 472A.

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



SOFA PILLOW DESIGN No. 472 A.

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

For the faces use Filo Silk, Black Corticelli ⁶¹² B. & A. 2000, and work in Outline stitch. The pupil of eyes should be worked solid with the same. For the hair use black Roman Floss and work in French knots. The teeth are worked solid with Persian Floss, White Corticelli ⁶¹⁵ B. & A. 2002, and the lips outlined with Filo Silk, Red Corticelli ⁵³⁶⁻⁵ B. & A. 2001A. The girl's hood is outlined with Roman Floss in shades of

Yellow Corticelli ⁶⁴⁴⁻⁶ B. & A. 2160b, ⁶⁴⁵ 2163a, and ⁷¹³ 2635; ⁶⁴⁴⁻⁶ 2160b is used for the ties, and the other two shades for the body of the hood, the lighter shade where the tinting is light and the darker shade where the tinting is dark. For the dress use Purple Corticelli ⁷²⁶ B. & A. 2790, ⁷²⁷ 2792, ⁷²⁹ 2794. Use the darkest shade Corticelli ⁷²⁹ B. & A. 2794 for the main outlines and the two lighter shades for the figures, working some light and some dark as the tinting requires. The boy's shirt is outlined with Roman Floss, Red Corticelli ⁷⁶⁷ B. & A. 2134, the vest with Green Corticelli ⁷⁸² B. & A. 2050 and ⁷⁸⁵ 2054, and the buttons worked solid with Roman Floss, Black Corticelli ⁶¹² B. & A. 2000. Work the coat in the shades of Brown Corticelli ⁶⁴⁴⁻⁸ B. & A. 2162, ⁶⁴⁶ 2164, ⁵²⁷ 2444, using the different shades as the tinting requires. For the hat use the two shades of Green ⁷⁸² 2050 and ⁷⁸⁵ 2054, same as for vest. Outline the strap over the right shoulder with Black Corticelli ⁶¹² B. & A. 2000, and work the buckles solid with ⁶⁴⁴⁻⁸ 2162. The fence and the letters below the figures are worked in Outline stitch with Brown Corticelli ⁵²⁸ B. & A. 2445.

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

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

Coon Sofa Pillow Design No. 472B.

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

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

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

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

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

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

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

Outline belt with Black Corticelli $\frac{612}{B. \& A. 2000}$ and place four gold beads in the center of the front for buckle. Outline collar with White Corticelli $\frac{615}{B. \& A. 2002}$. The skirt is worked in

Outline stitch with Purple Corticelli $\frac{729.5}{B. \& A. 2795}$, and where the lining shows is worked solid with Yellow Corticelli $\frac{741}{B. \& A. 2632}$. For the hat use Black Corticelli $\frac{612}{B. \& A. 2000}$, Red Corticelli $\frac{741}{B. \& A. 2632}$.



COON SOFA PILLOW DESIGN NO. 472B.

Outline tie with Roman Floss, Red Corticelli $\frac{767}{B. \& A. 2134}$ and place a gold bead in the center, working rays with a split thread of Yellow Corticelli $\frac{741}{B. \& A. 2632}$. Outline belt with Black Corticelli $\frac{612}{B. \& A. 2000}$ and place four gold beads in the center of the front for buckle. Outline collar with White Corticelli $\frac{615}{B. \& A. 2002}$. The skirt is worked in Outline stitch with Purple Corticelli $\frac{729.5}{B. \& A. 2795}$, and where the lining shows is worked solid with Yellow Corticelli $\frac{741}{B. \& A. 2632}$. For the hat use Black Corticelli $\frac{612}{B. \& A. 2000}$, Red Corticelli $\frac{741}{B. \& A. 2632}$.

767, and Yellow Corticelli 741. Outline the red part with red, the dark green with black, and the brim with yellow. For the shoes use Brown Corticelli 779, working in Outline stitch. The man's coat should be outlined with Brown Corticelli 2134, and for the collar, White Corticelli 615. The water is outlined with Blue Corticelli 791; wall with Green Corticelli 663; top of wall and steps with Black Corticelli 612; and ground with Dark Brown Corticelli 528. The boat in the distance is outlined with Brown Corticelli 528, and the sail with White Corticelli 2445. For the letters of the inscription at the top of design use Brown Corticelli 615. and work in Outline stitch, and for the line surrounding the entire design use Black Corticelli 612. The back of cushion should be a green and tan plaid linen or ticking, and the edge may be finished with either a cord or ruffle of shaded silk ribbon. (Easy.)

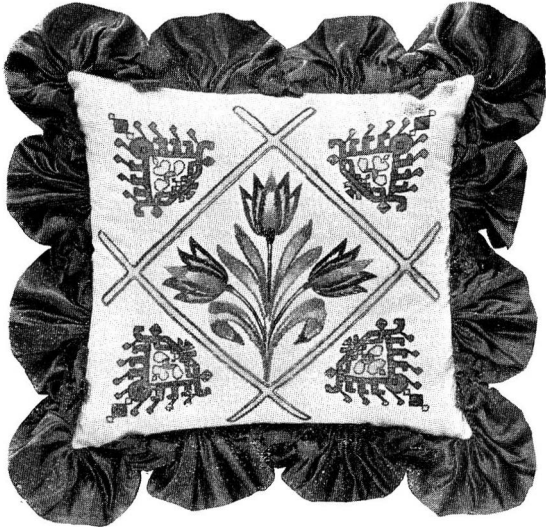
Materials: Filo Silk, 1 skein each Corticelli 612, 5365. Persian Floss, 1 skein Corticelli 615. Roman Floss, 2 skeins Corticelli 612; 1 skein each Corticelli 528, 645, 663, 694, 729.5, 741, 743.5, 767, 779, 791. 1 Tinted Pillow 2445, 2163a, 2563, 2181, 2795, 2632, 2636, 2134, 2166, 2594. 1 Square Plaid Ticking, 24x24 inches. 4½ yards 5 inch Satin Ribbon. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish tinted cover stamped with this design. See note, page 20.

Egyptian Sofa Pillow Tulip Design No. 473A.

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

The tulips in the center group of flowers are worked in Long and Short stitch with Roman Floss, Red Corticelli 538, 539, 541, 542. The under petals should be dark, the next lighter, and the top one the lightest shade of Red Corticelli 2062a. The leaves are edged with a double strand of Rope Silk, Green Corticelli 694, 694.5, 695, and 695.5, couched down with a single thread of Filo Silk of the same color. Where the end of the leaf is turned under use the darkest shade of Green Corticelli 2834. The upper edge of turned over leaf and the tips of the leaves should be worked in Long and Short stitch with Roman Floss, same shade as that used for outlining the leaf. The flower stems are worked in Long and Short stitch on both edges with Roman Floss, Green Corticelli 695.5. The blue band surrounding this center group is first worked in Outline stitch with Rope Silk, Blue Corticelli 610, and then edged with a row of Japanese gold thread couched on. The corner figures should be outlined with Roman Floss, Black Corticelli 612. The figures should also be worked with a row of Outline stitch in Roman Floss,

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



EGYPTIAN SOFA PILLOW DESIGN NO. 473 A.

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

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

Sloan Jockey Pillow Design No. 1025.

By E. & P. VERGES.

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

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



SLOAN JOCKEY PILLOW DESIGN NO. 1025.

stitch with Gray $\frac{840}{2391}$. Work the eye solid with Black $\frac{612}{2000}$ and outline with White $\frac{615}{2002}$.

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

them, and Yellow $\frac{503}{2013}$ for boot tops. The cap is in stripes and should be worked alternately with Blue $\frac{789}{2593}$ and White $\frac{615}{2002}$, three stripes being blue and two white, while the visor is also white. Outline the face, hair, and hands with a split thread of black Roman Floss. Work the whip solid with Brown $\frac{529}{2446}$.

Saddle. — For the saddle use Golden Brown $\frac{645}{2163a}$, $\frac{647}{2165}$, $\frac{648}{2166}$ and use $\frac{645}{2163a}$ for the stirrup, which is in Outline stitch. The saddle blanket is simply worked in Outline stitch with Blue $\frac{793}{2753}$, and the cross bars are in Red $\frac{538}{2062a}$ caught down where the lines intersect with a tiny stitch of the same color. The



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

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

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

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

Sofa Pillow Design No. 475A.

COLORED PLATE VIII.

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

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

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

Egyptian Sofa Pillow Star Design No. 473C.

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

The dividing lines between the colors should be worked in Outline stitch with Roman Floss, Black ^{Corticelli}_{B. & A.} 612 2000. In the red points work a diamond shape with Roman Floss, Red ⁷⁶⁶₂₁₃₃. On the ends of the yellow stripe work with Yellow ⁷⁴³⁻⁶₂₆₃₇ in the shape of the feather end of an arrow, and outline the center line of this same stripe with yellow. On each stripe work in Outline stitch a line extending from the center of the star half way to the edge, using Roman Floss of the same color as stripe on which the line appears. Outline the edge of the star with gold

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



EGYPTIAN SOFA PILLOW DESIGN NO. 473 C.

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

Materials : Filo Silk, 1 skein ^{Corticelli}_{B. & A.} 766 2133. Roman Floss, 3 skeins each ^{Corticelli}_{B. & A.} 612 2000, 766 2133; 1 skein each ⁷⁴³⁻⁶₂₆₃₇, ⁷⁹¹₂₅₉₄. Rope Silk, 4 skeins ^{Corticelli}_{B. & A.} 766 2133; 1 skein ^{Corticelli}_{B. & A.} 612 2000. Sewing Silk, 1 spool 1053.6. Japanese Gold Thread, 1 skein No. 17. Tinted Pillow Top, 24×24 inches. 1 square Coverette, 24×24 inches. 4 yards 5 inch Satin Ribbon, Red ^{Corticelli}_{B. & A.} 541 2065; 2 yards 1 inch Satin Ribbon, Yellow ^{Corticelli}_{B. & A.} 506 2016; 2 yards 1 inch Satin Ribbon, Black ^{Corticelli}_{B. & A.} 612 2062. Either Corticelli or B. & A. Silk may be used as per above color numbers. Dealers can furnish material for this design. See note, page 20.

Three Triangular Calendars.

By MRS. F. A. WURZBURG.

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

engraving is worked in a variety of colors, such as Red Corticelli 539
B. & A. 2063, Green Corticelli 694
B. & A. 2181, Yellow Corticelli 743
B. & A. 2636, Lavender Corticelli 654
B. & A. 2522a. The forms should be worked solid and outlined with a fine size of gold thread. The Bird Calendar shown

in the middle is worked in Feather stitch or solid embroidery, with Filo Silk, Blue Corticelli 793
B. & A. 2752, 793, 794, 2753, 2754, and White Corticelli 615
B. & A. 2002. For the heads, tips of wings, and tails use the darkest shade of Blue, 794, 2754.

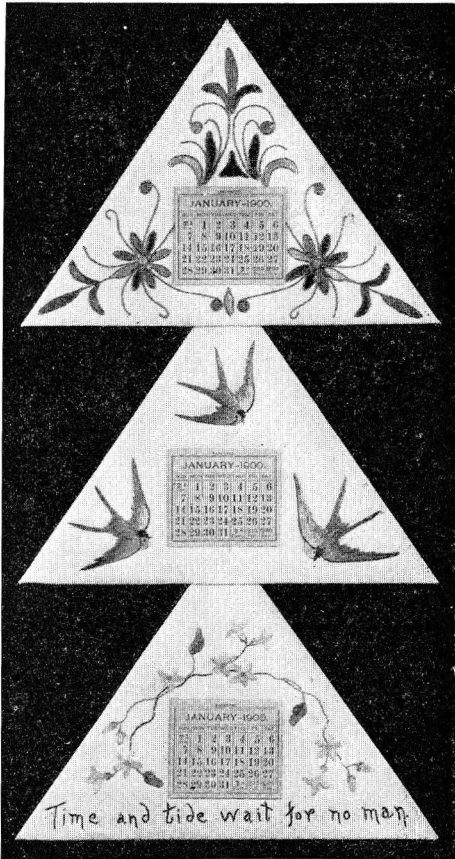
For the second row of stitches on wings and tails use Blue Corticelli 793
B. & A. 2753. The lightest shade of Blue, Corticelli 792
B. & A. 2752, finishes the body down to head. For the remainder of wings and breast use White Corticelli 615
B. & A. 2002.

The decoration of the lower Calendar is the Arbutus. For the flowers use Filo Silk, Pink Corticelli 573
B. & A. 2471, 574, 574.5, 2472, 2473, and work in Feather stitch. In the centers of the open flowers make a few stitches with Yellow Corticelli 743
B. & A. 2628. The leaves are in Green Corticelli 662
B. & A. 2561,

663, 2562, and may be worked either solid or in Long and Short stitch. For stems use Brown Corticelli 622
B. & A. 2122,

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

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



THREE TRIANGULAR CALENDARS.

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

Materials — Conventional Calendar: Filo Silk, 1 skein each

Corticelli	539
B. & A.	2003

654	694	743.5
2322a	2181	2636

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

Materials — Bird Calendar: Filo Silk, 1 skein each

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

794
2754

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

Materials — Arbutus Calendar: Filo Silk, 1 skein each

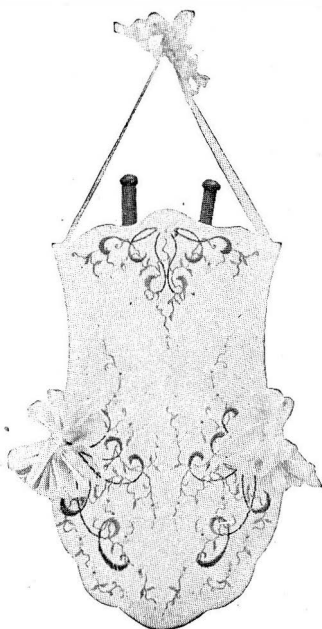
Corticelli	573.5	574
B. & A.	2471	2472

574.5	622	662	663	743.5
2473	2122	2561	2562	2636

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

Curling Iron Holder No. 2051.

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



CURLING IRON HOLDER No. 2051.

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

Corticelli	504
B. & A.	2014

506	507
2016	2017

; for the flowers, Blue

Corticelli	519
B. & A.	2030

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

; Green

Corticelli	
B. & A.	

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

; Yellow

Corticelli	
B. & A.	

506	White	Corticelli	615
2019		B. & A.	2002

. For leaves

Corticelli	
B. & A.	

603
2180a

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

Materials: Filo silk, 1 skein each

Corticelli	123
B. & A.	2481

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

650	651	693
2520	2521	2180a

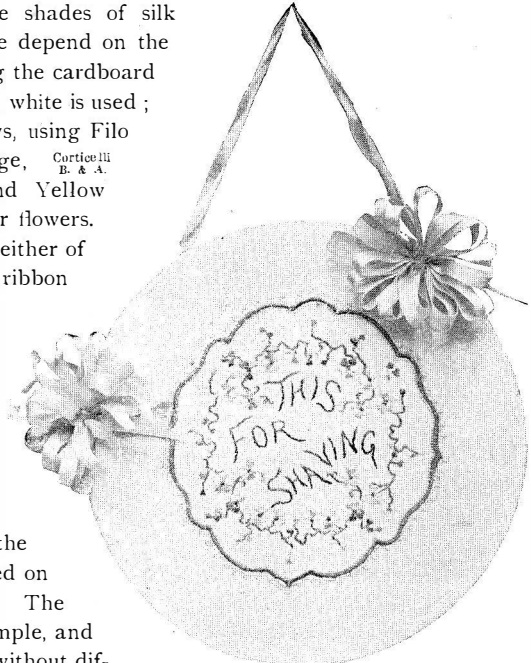
. 4 yards Baby Ribbon. 5 inches No. 3 Ribbon. 1 piece of linen, 6X12 inches, stamped with this design. Either Corticelli or B. & A. Silk may be used as per above color numbers. See note, page 20.

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

Shaving Paper Case No. 2050.

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

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



SHAVING PAPER CASE No. 2050.

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

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

Marking Clothing.

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

Doily Design for Drawn Work in Color.

COLORED PLATE IX.

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

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

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

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

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

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

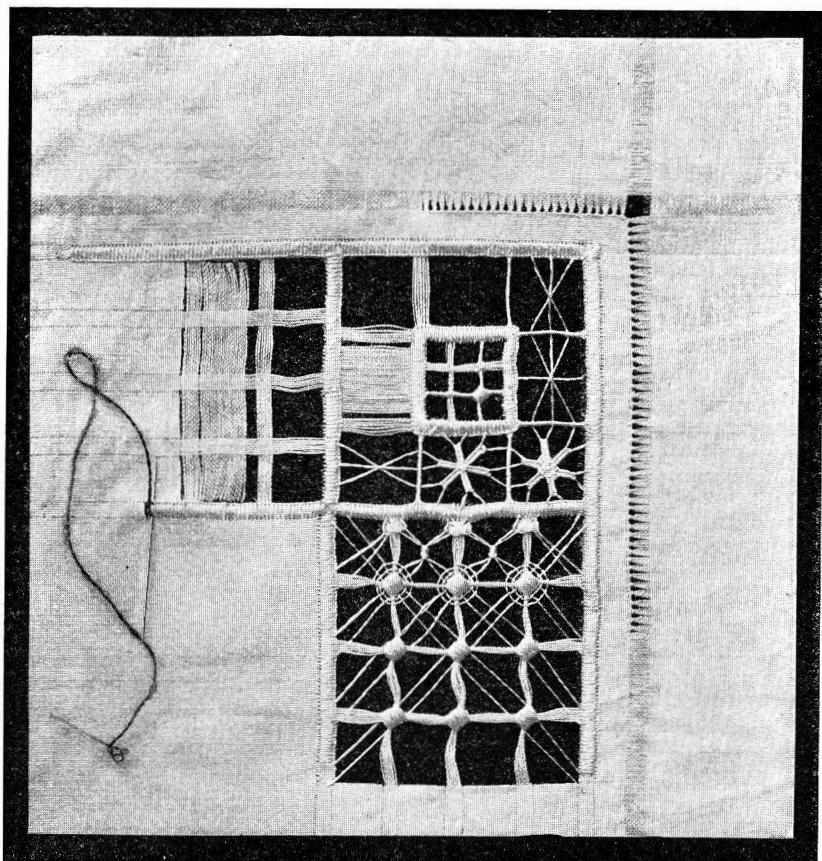


FIG. 38.

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

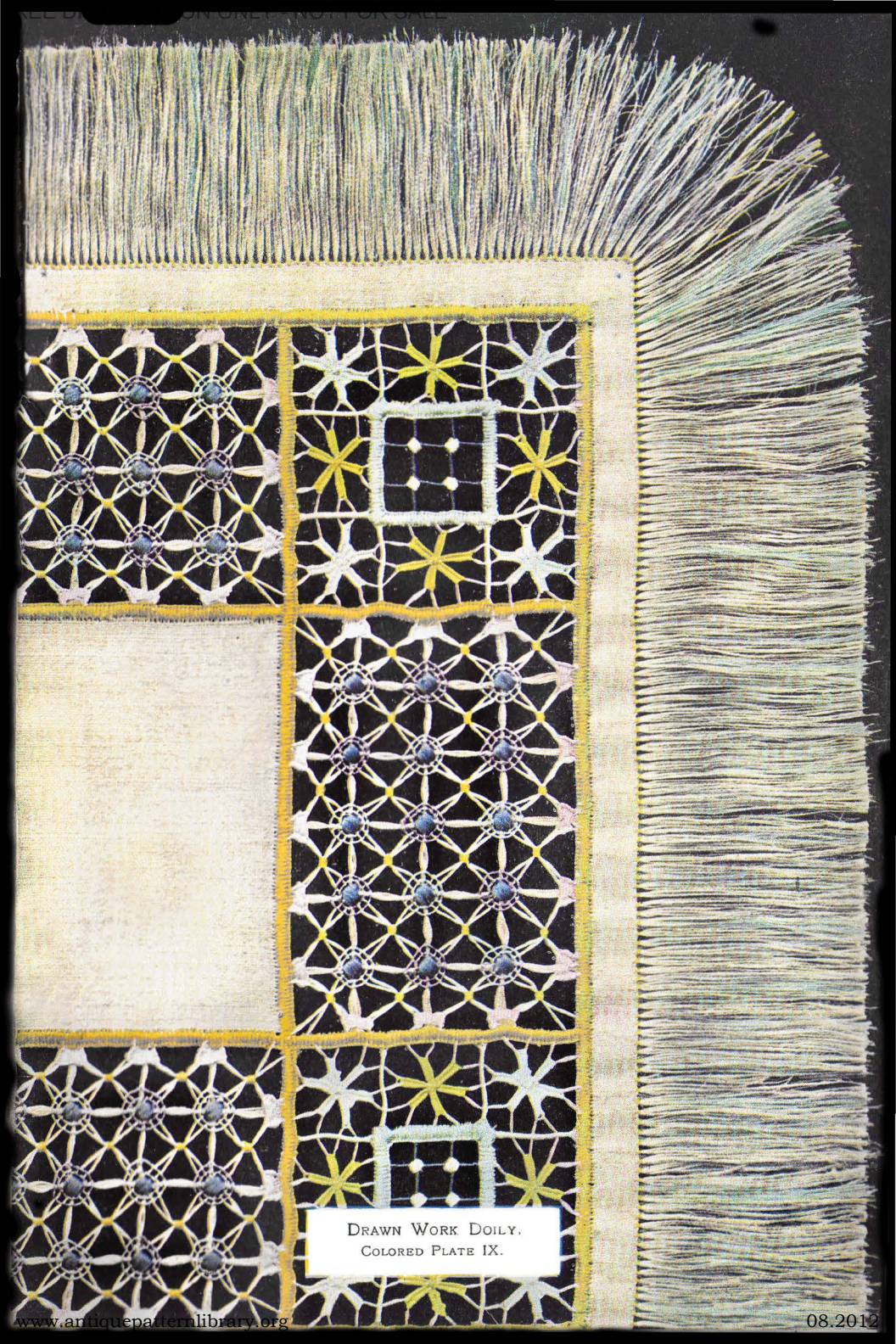
threads cross each other make a small Jewel in Filo Silk, Blue Corticelli 821
B. & A. 2710. See Fig. 38, also Colored Plate IX. This completes the corner.

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

To Launder Battenberg Lace.

BY SARA HADLEY.

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



DRAWN WORK DOILY.
COLORED PLATE IX.

The Midwinter Fashions.

By EMMA M. HOOPER.

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

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

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

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

A Fur-Trimmed Costume.

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

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

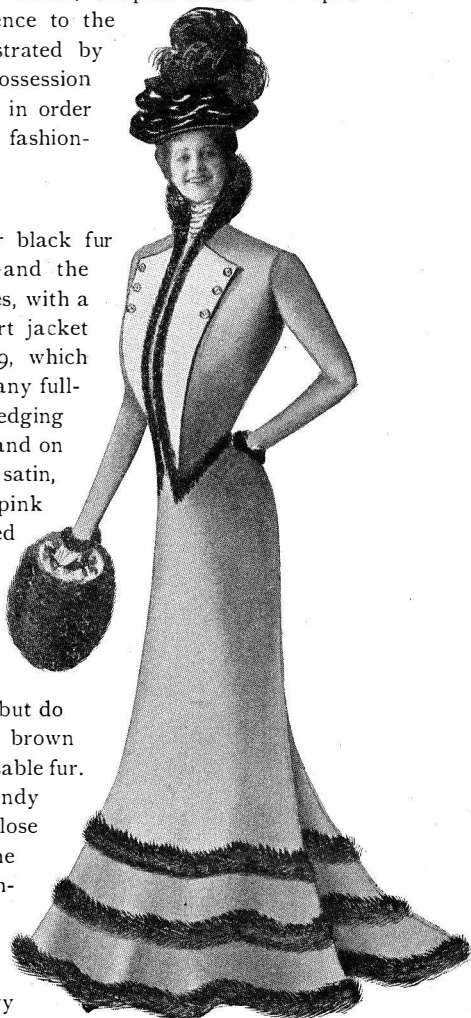


FIG. 39.

For Afternoon Wear.

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

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

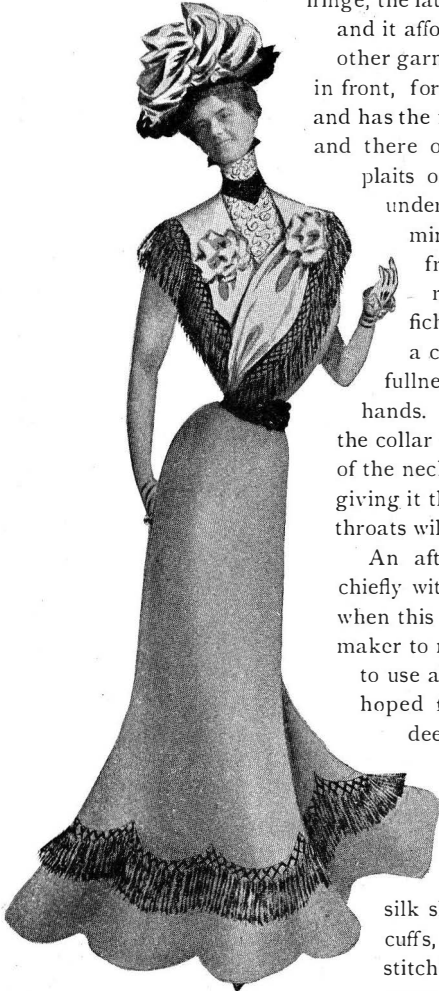


FIG. 40.

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

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

Shown in the Winter Fashions.

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

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

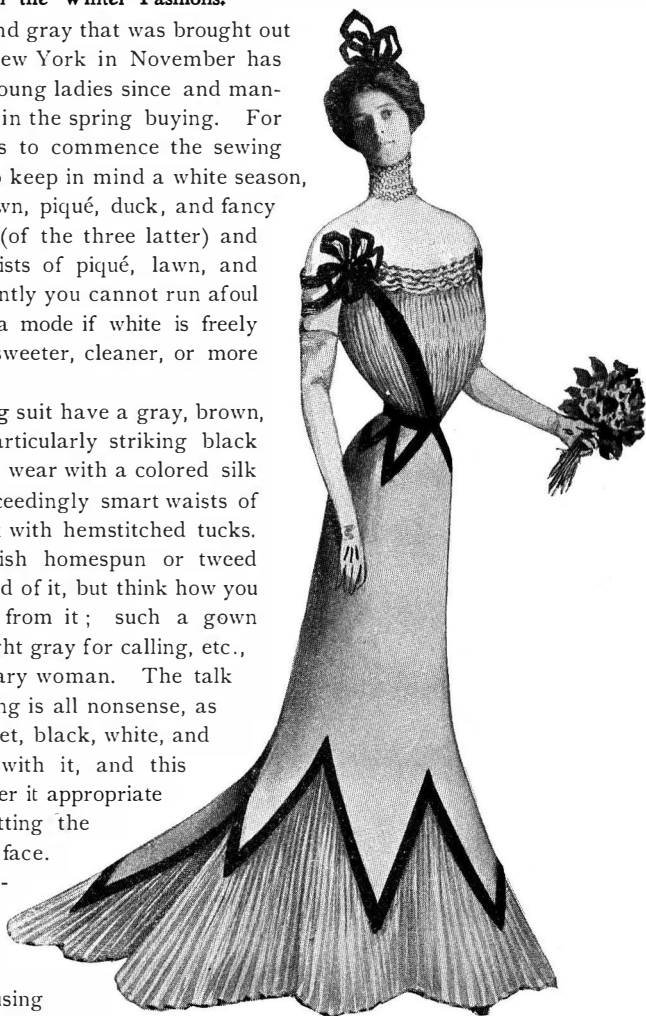


FIG. 41.

An Attractive Ball Gown.

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

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

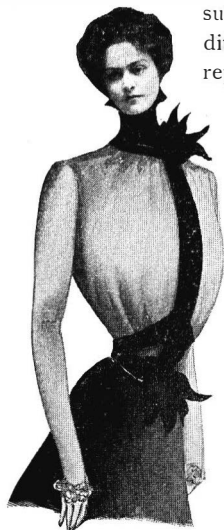


FIG. 42.

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

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

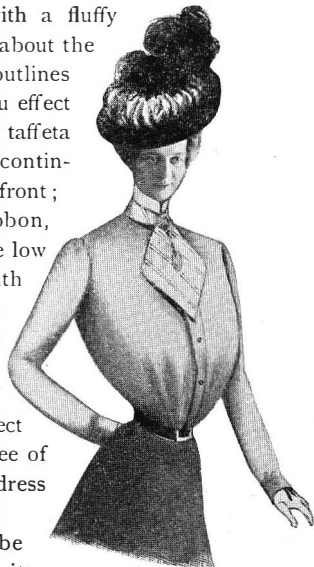


FIG. 43.

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

Fancy Collars.

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

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

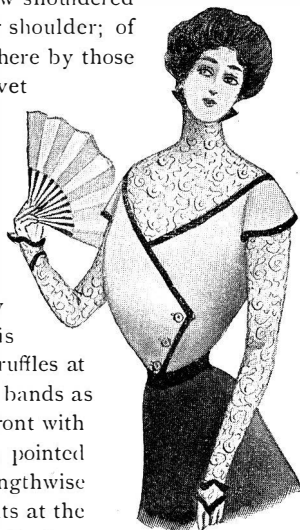


FIG. 44.

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

The Favorite Waist.

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

Combination Waists.

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

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



FIG. 45.

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

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

What Matrons Wear.

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

A Few Little Things.

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

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

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January 1899 issue of Home Needlework Magazine.

CONTENTS.—Centerpiece Designs and Colored Plates of American Beauty, Catherine Mermet, Maréchal Niel, and La France Roses, Tulip, Iris, Scotch Thistle, Red Poppy, Morning Glory, Carnation, Fuchsia, Maidenhair Fern, Golden Rod, Holly, Forget-me-not, Pansy, Bird and Butterfly, Strawberry, Cherry, Honeysuckle, Orchid, and Wild Columbine. "Ecclesiastical Embroidery," by Emma Haywood, illustrated by two Colored Plates. Complete instructions for the new work called "Decore Crochet." Pin Cushions, Monograms, and Cross Stitch Sofa Pillows. Also L. Barton Wilson's article, "The Theory and Method of Embroidery." This tells how to prepare for work, and gives illustrations and full explanation of all the different embroidery stitches. Contains more real information than any other one book ever published. 125 illustrations, 30 Colored Plates. Price, 10 cents.

April 1899 issue of Home Needlework Magazine.

"The Art of Embroidery," by Candace Wheeler. Decore Crochet Centerpiece Designs: Waldorf, Emerald, Ruby, Woodland, Favorite, Nasturtium, Bonnie, Sunset, Flower Chain, Berry, Diadem, Klondike, Skyrocket; two Colored Plates, illustrating six designs. Crocheted Centerpiece. Child's Crocheted Silk Cap. Crocheted Fancy Mat. Crocheted Infant's Bootees. Centerpiece Designs (with Colored Plates of several) of Yellow Jasmine, Coleopt, Byzantine, Conventional, Arbutus, Lilac, Easter Lily. "The Principle of Stitch Direction," by L. Barton Wilson; 12 illustrations. "Drawn Work in Color," by Mrs. Isaac Miller Houck; illustrated by Colored Plate. Fashion Article, by Emma Hooper. Photograph Frames. Baby Book. Pin Cushions. Photograph Holders. Cross Stitch and Oriental Sofa Cushion. Novel Holder. Knitted and Crocheted Shawl. 70 illustrations, 9 Colored Plates. Price, 10 cents.

July 1899 issue of Home Needlework Magazine.

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

October 1899 issue of Home Needlework Magazine.

"Work for Nimble Fingers," by M. C. Hungerford. Decore Crochet; two designs with Colored Plate. "Lessons in Embroidery"—Daisy, Holly, and Chrysanthemum—fully illustrated, by L. Barton Wilson. Centerpiece Designs: Fern (Colored Plate), Sweet Pea, Morning Glory, Cowslip, Violet, Orchid, Bridesmaid Rose (Colored Plate), Japan Pink, Dwarf Sunflower, Wild Rose, Buttercup, Maidenhair Fern, Forget-me-not, Daisy, Holly, Blackberry, Mistletoe, Lawson Pink, Chrysanthemum (Colored Plate), Fringed Gentian, Blue-Eyed Mary, Maple Autumn Leaf (Colored Plate), Conventional Design, Palm Leaf, Red Poppy, Nasturtium (Colored Plate). Drawn Work Doily (Colored Plate). "Morris Embroidery," by Emma Haywood. Child's Crocheted Silk Cap. Doily, Clipping, Autograph, and Kodak View Books. Pin Cushion. Bureau Scarf. Tea Cloth Designs, including a very pretty Harvard pattern. Decore Crochet, Yale, and French Applique Sofa Pillows. Boston Shopping Bag. Photograph Frames. Decore Crochet Lambrequin. "Neutral Tone Embroidery," by Avis Beach; three designs, Rose, Autumn Leaf, and Bird. Fashion Article, by Emma Hooper. Premium Supplement. 110 illustrations, 9 Colored Plates. Price, 10 cents.

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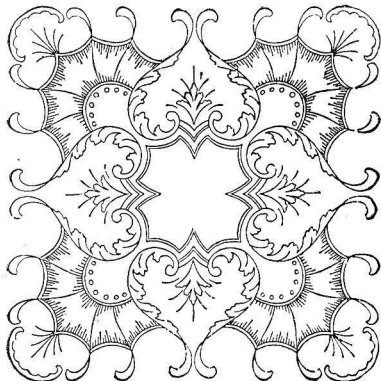
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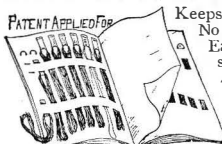
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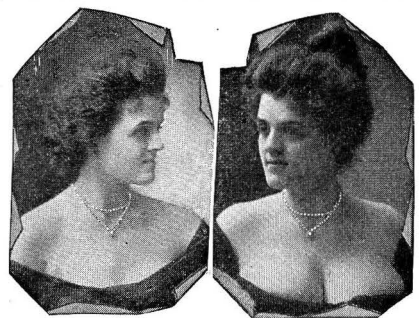
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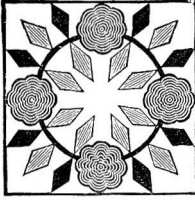
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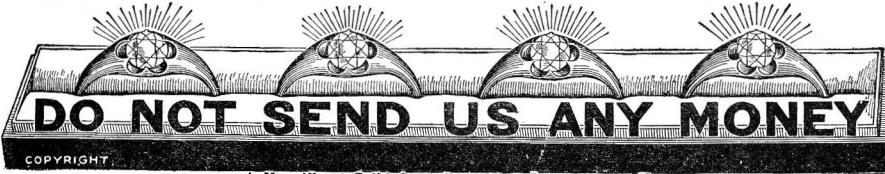
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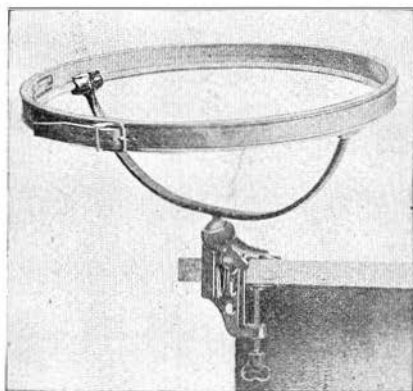


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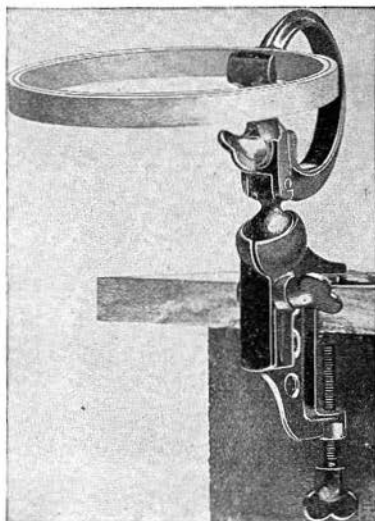


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