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REVISED AND NEEDLE HOOK

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1902

1903

BELDING BROS. & CO.

SILK MANUFACTURERS.

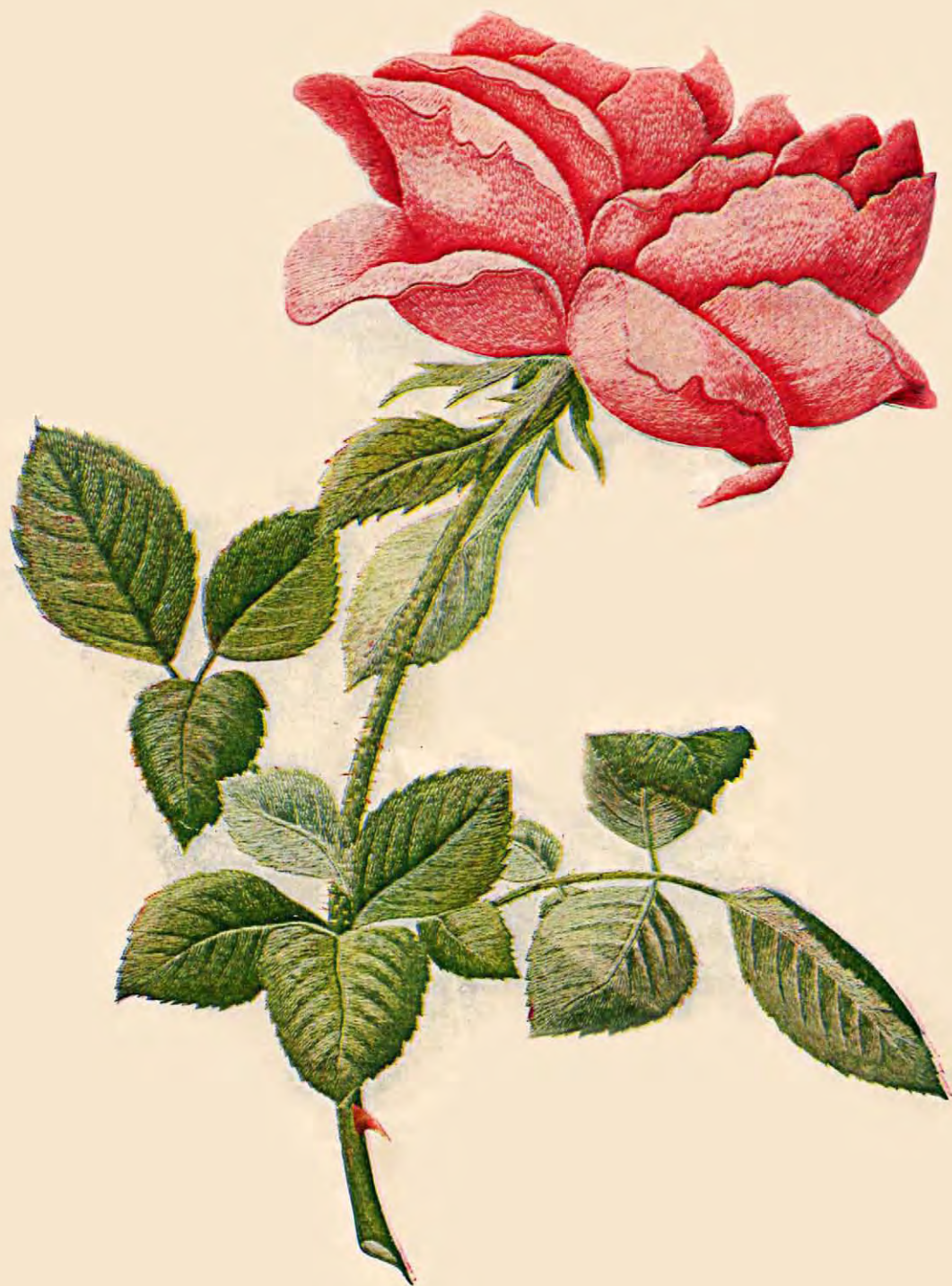


PLATE XLIX QUEEN OF EDGERLY ROSE

CONTINENTAL COLORTYPE CO. CHL

Copy of this book mailed to any address
on receipt of ten cents

REVISED NEEDLE AND HOOK

Instructions in Silk Embroidery, Knitting and Crocheting

Illustrated with cuts, half-tones and color plates

Edited, designed and arranged under the supervision of BELDING BROS. & Co.
by expert artists, designers, and needle workers, making the most
comprehensive and modern treatise on Fancy Needle Work



BELDING BROS. & Co SILK MANUFACTURERS

OFFICES AND SALESROOMS

455 and 457 Broadway	-	New York	Fifth Avenue and Monroe Street	-	Chicago
312-314-316 Race Street	-	Cincinnati	622 Market Street	-	Philadelphia
69 Summer Street	-	Boston	1121 Washington Avenue	-	St. Louis
93 East Sixth Street	-	St. Paul, Minn.	30 Chartres Street	-	New Orleans
6 and 8 Sutter Street	-	San Francisco	296 St. James Street	-	Montreal
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Rockville	-	Conn.	Northampton	-	Mass.
Belding	-	Mich.	Petaluma	-	Cal.
	-	Montreal	-	-	Can.

Introduction



THIS publication, called our

Revised Needle and Hook,

is designed as a complete text book on silk embroidery, knitting and crocheting. Following the lines of our previous popular **Needle and Hook Book**, we have retained those features which were most useful, but have added many new ones from the result of our experience. In art as in everything else, there is progress not only in thoughts and ideas, but also in methods. Commencing with the simplest and crudest stitches, designs and colors, we have now come to a point where as perfect a picture can be produced with the needle as with the brush. This involves a great variety of stitches and a large line of colors not only to produce a picture but also to make conventional decorative work.

Our method of instruction is the same as that which the best teachers have found to be the most successful with their classes.

The treatment of the various subjects, while simple enough for beginners, is advanced enough to furnish suggestions and information to all. We do not underrate the value of the teacher, and advise all interested in art embroidery to take at least a few lessons. Many, however, have neither the time nor the opportunity, and to these we especially commend this book.

We invite particular attention to the following features:

STITCHES.

A comprehensive classification and treatment by illustration of the best and most-used stitches, simple and fancy.

DIRECTION OF STITCH.

A thorough explanation with cuts showing the value of direction of stitch and general application to flower and leaf.

INDIVIDUAL PARTS OF FLOWERS.

A complete and technical course of instruction in the general principles of working the stem, leaf, sepal, pistil, stamen and petal of flowers. This is an entirely new feature for publications of this character.

COLOR STUDIES.

This edition presents a new list of flowers illustrated by colored studies which are fac-simile reproductions of the work of our best designers and needle workers and made with our silk. These with the half-tones and numbered designs will enable any careful student to produce good work.

SUGGESTIONS FOR SHADING.

A complete chart of all well-known and popular flowers, giving the correct color numbers for each.

EMBROIDERED GOWNS, ETC.

Embroidery as applied to gowns and wearing apparel is having a remarkable return to favor. A number of appropriate designs are shown, and others may be obtained on application.

We invite particular attention also to the articles on **Purse Crocheting**, **Pillows** and **Mount Mellick embroideries**, all of which give valuable suggestions.

So much care and knowledge has been bestowed on this publication by our experts, that we place it before the public with more than ordinary confidence that it will meet the demands of an ever-increasing interest in art embroidery and that it will bear useful information and encouragement to those women who have not the opportunity to avail themselves of the knowledge of teachers.

To teachers and advanced workers it will afford many useful suggestions.

Each of our offices engages a competent lady to have charge of the art department, who will be pleased to answer promptly all requests for information.

What Silk Should be Used

The first question that arises in Art and Decorative Embroidery is the selection of the best silk. In quality it must be the best that money can produce. Time, energy and expense are wasted on poor silk, and discouragement inevitably follows when the worker finds her best efforts brought to failure by silk that works unevenly, splits or frays.

In colors there must be a sufficient variety, carefully shaded and accurate to the typical flower colorings. A given color number must always be the same and not vary with different dye lots. The natural and beautiful luster of the silk must be retained in working and washing or the result will be dull and unsatisfactory. The dye must be fast, that is, it must not run in washing, otherwise the best work will be entirely ruined.

In character of thread there should be a variety in twist and size to accomplish the specific purposes of the embroiderer.

The painter can vary his material to suit his purpose or fancy, but the needle artist must take what the manufacturer supplies.

Belding Bros. & Co. have met all the requirements to a greater degree than any other manufacturer and have prepared their "**New Process**" wash silks, which workers have pronounced unequalled for quality of silk, variety and accuracy of shading, brilliant luster, fastness of dye and correct twist and size of thread.

This has not been accomplished without great expense and infinite work. Experienced chemists have been employed to determine the best dye stuffs to produce new and more perfect colors. Accomplished artists have been retained to select perfect and accurate shadings. Competent needle workers have been engaged to test and decide the best form of thread for various purposes, and after all this, improved machinery and

skilled labor have been secured to put into practical results the best ideas of all.

We do not hesitate, therefore, to present and guarantee the following "**New Process**" wash silks:

Filo Silk is the most popular thread and adapted especially to all floral effects and fine work on table linens, initials, etc.

Royal Floss is a loosely twisted silk used for heavier effects in flower work, and in connection with Rope Silk is very largely used on pillow tops, table covers and draperies.

Rope Silk is a heavy silk used for the most elaborate embroidery work, couching effects in conventional designs and heavy outlining stitches on pillow spreads and draperies.

Dresden Floss is a new silk, sometimes called Double Filo, and especially suited for edges or scallop work on doilies and center-pieces, or for cross-stitching and darning. Used largely in white and delicate shades for borders and cut edges.

India Royal is a late idea in color combinations, five colors in each skein, real cashmere colorings; useful for Oriental or Persian effects on conventional pillow designs; thread similar to the Royal.

Wash Twist is a coarse twisted silk for heavier work. Outline briar or catstitch, buttonholing on flannel, etc.

Etching Silk is a firm twisted silk for all classes of outline embroidery, feather and buttonhole stitching, etc., and in black and white for Battenburg lace work.

Honiton Silk is a fine, pliable thread, made only in cream white and pure white; especially adapted to the buttonholing and cobwebbing on Honiton lace work, on linens, etc.

Shaded Dresden. A regular Dresden floss shaded with light to dark in the following colors: pink, red, Nile green, warm green, yellow, purple, blue, and opalescent delicate rainbow tints.

Washing Directions

As much care should be taken in laundering embroidered articles as is bestowed upon real laces.

Where several articles are to be laundered, wet but one piece at a time, and from the instant it is first dipped in the water do not leave it a moment, until it has been ironed. Never leave a wet piece of embroidery rolled in a towel while attending to something else.

Have the ironing board covered with several thicknesses of woolen (the heavier or thicker the embroidery the thicker the covering should be) over which spread a clean piece of smooth white cloth. Have another piece of cotton cloth in readiness; put two irons on the stove, then you are prepared to wash the article. Make a tepid suds, using Ivory Soap. Do not put anything else whatever in the water.

Dip the article in the suds and rub in the hand on the wrong side. Do this part of the work very gently, being careful not to rub the silk.

Squeeze the suds out with the hand. Do not wring. Rinse twice in water the same temperature as was used in the first washing. Squeeze as dry as possible. Place flat on a towel, and roll up,

pressing very hard so as to extract all the moisture possible. Take out of the towel and shake vigorously until at least three-fourths dry. Do not hang up, and do not leave it rolled up.

When dry enough, place face down on the ironing board, cover over with the cotton cloth, and with a moderately hot iron go over the surface quickly, ironing all the linen surface before touching the embroidered part with the iron. Care should be taken in using too cool an iron, as steaming the embroidery without drying quickly might start the color of any silk. By this time the iron has been cooled enough to iron the embroidery. When this part has been ironed dry with the cool iron, the cloth may be removed and with another iron, a little hotter than the first, the final polish may be put on the linen, always on the wrong side.

There is nothing so fatal to the beauty of any embroidery silk as to iron it with a very hot iron.

Treated as above described, every one of the several hundred shades of wash embroidery silks made by Belding Bros. & Co. will be found absolutely fast in color.

General Remarks and Suggestions

THE AIM.

Everyone desiring to take up the fascinating work of art embroidery should bear in mind that it is not a mere temporary fancy or transitory fad, but that it is the growth of centuries and has commanded the best efforts of many accomplished women as far back in the past as history records. It has provided for the leisure of the rich and the necessities of the poor; it has progressed from the simple outline work done in one shade, through the long

and short stitch, still the foundation of Kensington work, to an infinite variety of fancy stitches. From a crude conventional design it has passed to the perfect picture painting of leaf, flower and fruit, with the most delicate blending of colors and shades and the correct modelling of form. It is no longer possible to make the rose with three or four shades, but even ten or twelve must be used, and often other lines of shades are required to produce the effect of light and shadow.



PLATE L RED POPPY

The present aim therefore, in embroidery is toward High Art either as expressed in the perfect reproduction of objects or in the renewal of ancient decorative designs.

The desire of the student should be to attain the very best results within the limits of her time and opportunity. She will find that it never lags in interest, because its designs are as boundless as the kingdom of thought itself—ever changing and expanding. Every new step brings renewed interest and the ideas of the artist are broadened and refined.

It ought to be now as it was in ancient Greece and Rome, a part of the education of every accomplished lady, filling her leisure hours with its refining influences as well as providing for the home those beautiful decorations which add so much to its charm.

The embroiderer should work earnestly and seriously, not simply as a pastime and amusement, but with a determination to succeed.

THE SUBJECT.

The subject for beginners to select is of great importance—they are too apt to select something difficult to start with and frequently meet with discouragement or become satisfied with inferior results. Some simple flower, such as the wild rose, should be mastered first. Flowers with great depth or having a variety of shades should be avoided. After following the instructions carefully and working small flowers, then more difficult ones, such as the cultivated roses and orchids, may be taken up. Finally, with the advantage of a good teacher and books of instruction, there is no reason why any lady cannot master this beautiful work.

THE MATERIAL.

As mentioned in the previous article, no one should attempt to use poor silk. The time and effort necessary to accomplish good results entitle the embroiderer to the very best silk that can be made, and her success will be limited by the materials at her disposal.

Belding Bros. & Co.'s New Process Silks can be obtained from almost every dealer, and where there is any difficulty, the nearest office can be addressed for information.

The proper thread for the particular study should be used and a sufficient line of colors selected, not using too many to begin with.

This information can be obtained in this book.

A pure, round thread Irish linen should be used for embroidering on white; poor linens, unions or cotton goods should not be used, as they will turn yellow with time and the article become useless.

THE HOOP AND FRAME.

The Duchess Embroidery Hoop or one of similar construction is recommended as most satisfactory. The inner frame has a lining of felt which holds the linen firmly and prevents slipping and pulling. It is smooth and has no attachments upon which the silk can catch while embroidering.

The Improved "Katow" frame used by the Japanese and among professional workers is very popular on account of an adjustable standard and vise which holds any size hoop firmly, and can be adjusted high or low to suit the convenience of the embroiderer.

For embroidering on velvet, silk plush or materials not washable, the hoop is not advised. Stretch these fabrics on a small, square frame, after the style of quilting frames.

In putting the cloth into the hoop or frame, it should be stretched evenly and not on the bias. Place the cloth on the smaller hoop and press the larger one down over it evenly.

THE NEEDLE.

For producing uniform and neat work, the **needle** is of vast importance, and the utmost care should be exercised in its selection. The eye should be smooth and not too long, and large enough to admit the thread used. The **needle** itself should be large enough to make an opening through the cloth to avoid

roughing the silk, but not so large as to leave open and uneven work.

For **Belding's Filo**, single thread, use No. 11 or No. 12, and for two threads use No. 9 or No. 10.

For **Dresden, Etching and Honiton** use No. 8, and for Wash Twist No. 7.

For **Rope** and **Royal** a special needle is required. **Belding's Bulgarian needle** No. 1 and No. 2 have been made especially for this purpose.

Several good needles are in the market—among the better ones are the **Queen Crewel** and the **Lightning Needle**.

In using a number of colors and shades it is often more convenient and a saving of time to have a needle threaded for each color, using them as required.

THE STITCH.

Having selected all the materials, the actual work of embroidering begins. The simple stitches should first be mastered without respect to making a complete flower or leaf. Then the stitch can be applied to individual leaves or petals and finally the complete flower and foliage can be made.

Many embroiderers use a single strand of filo, while others use two strands. In no case, however, should the strand be doubled, as it will surely work rough. A careful study should be made of a design before beginning it, each line being thoroughly understood, and a clear vision of the flower should be in the mind.

STAMPED LINENS.

A number of designs of stamped linens are illustrated in this publication, any of which may be obtained through the dealer. If the dealer does not have the particular design which you wish, he can send to the nearest office of **Belding Bros. & Co.**

Besides all the designs shown, **Belding Bros. & Co.** also carry a large number of other designs representing every well-known flower as well as many beautiful conventional designs, all of which are original and exclusive patterns.

For these designs the best quality of round thread art linen, a special importation from Ireland, is used.

In addition to the regular stamped linens, **Belding Bros. & Co.** also carry a choice line of hem-stitched and drawn-worked linens in all desirable sizes, which may be ordered plain or stamped with any popular flower. The selection of flower may be made from any of the center-piece designs, or simply the flower desired may be mentioned.

HOW TO ORDER.

Always order by number, designating the size, except in novelties, which are made in but one size. Each design is not made in all sizes, but under each illustration is given a list of the sizes in which it may be ordered. Any amount may be ordered at one time, even to a single piece.

Embroidery Stitches *and How to Make Them*

Nearly every lady experienced in silk embroidery is familiar with a variety of stitches employed in doing decorative needle work; but as this little book is intended to interest not only them, but also to instruct the beginner and amateur in this line of work, we have carefully compiled the principal or fundamental stitches used in modern embroidery.

The illustrations and descriptions of methods of making will be found very clear and easy of comprehension.

Having issued a First and Second edition of the Revised Needle and Hook Book, in which is given a clear idea of the many standard and fancy stitches used in embroidery, lace work, and in fact all fancy work, we are here giving such stitches as are called into use in the designs shown in this Third edition of this necessary guide to embroiderers.

SIMPLE OUTLINE STITCH.

The simple outline is made by inserting the needle at the end of the outline to be worked, and, taking a simple back stitch, the next stitch is made in the same manner, but the needle must

come out in the same place the preceding stitch commenced.

There is no rule for the length of an outline stitch, which should be governed by the size of the thread and the nature of the design, but the length once established, it should remain the same throughout. Except where the outline curves, here it must be shortened, and the sharper the curve the shorter the stitch. A medium length for outline stitch is about $\frac{3}{8}$ of an inch.

STEM OUTLINE.

Work from left to right, start stitch on outline a short distance from the end of stem or vein (see figure 1 A), insert needle downward at end of outline, as is also shown in figure 1 A, bring the needle up on the outline about $\frac{1}{8}$ of an inch in advance of point where it first came up to form first stitch and downward beside the first stitch $\frac{1}{4}$ of an inch, put the point of the needle under the preceding stitch each time. Figure 1 C shows the stem partly worked with the needle in position; note how the point is covered by the thread of the preceding stitch.



Figure 1-A.



Figure 1-B.

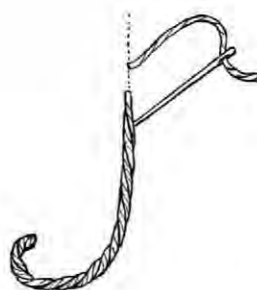


Figure 1-C.



Figure 1-D.

Simple Outline

COUCHING OUTLINE.

Couching enters largely into the working out of all decorative designs—as pillows, draperies and couch covers and all ecclesiastical embroideries. Any

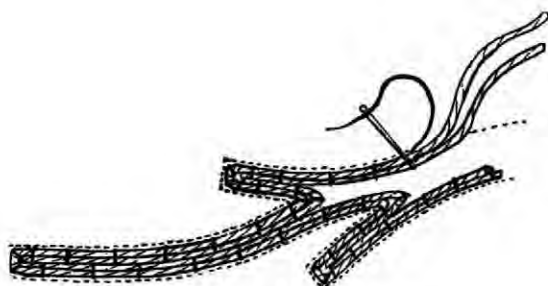


Figure 6. COUCHING.

number of threads may be couched as one strand. In many of the larger designs it is not uncommon to see the entire pattern outlined with three skeins of Belding's Royal Floss or two skeins of Belding's Rope Silk couched down with a single thread of Royal Floss. In using two or three skeins of silk as a single strand to be couched down, open the skeins to their full length, place the ends together, but do not attempt to twist them in the hand, as it is much more difficult to keep a uniform size strand throughout the design in this way, place the skeins on the outline to be couched. The ends of the skeins should be drawn to the wrong side and secured, but it is impossible to thread so many strands in a needle, therefore pull through the cloth at the point where the silk is to go through, a large-eyed needle without any thread, work the needle around in the cloth until the fibers are loosened, but do not punch a

hole in the cloth; thread the needle for the couching with a single strand of Royal Floss, fasten in the fabric and bring up through the place where the large needle loosened the fibers of the cloth, place the ends of the skeins of silk on the outline, put the couching needle down over the silk, into the same place it came up, and pull the thread through; the ends of all the skeins will come with it, when they should be firmly fastened. Couching should be done in a frame, as both hands are required, one to guide the skeins of silk around the outline and the other to set the couching stitches; keep the strand being couched down smooth and even. To couch, bring the needle up on side of the strand and put it down on the opposite side (see figure 6); the stitches should be the same distance apart, but in going around curves it will be necessary to set them a little closer. In making a sharp turn with two or more strands,

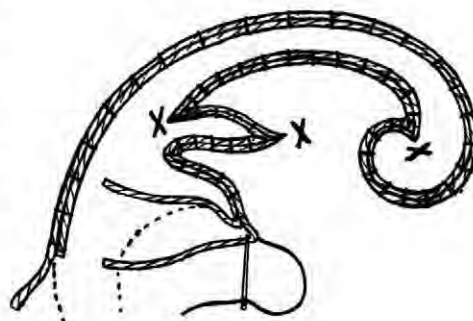


Figure 7. COUCHING.

the outer strand should be carried forward a little farther than the other and fastened singly (see figure 7). In this way the clear, sharp outline can be preserved.



PLATE LI CHRYSANTHEMUM

LONG AND SHORT STITCH.

Skeleton embroidery is most effective for decorative designs; for this work the long and short stitch is most frequently used. This stitch, while apparently very simple, in reality offers some difficulty to the beginner, because the tendency invariably is to make the stitches all the same length; this is fatal to artistic results. The stitches must be as irregular as possible on the inner edge. The outer edge must be kept true, close and even. The length of the stitches depends on the size of the petal and size of the thread used, but in no case should a stitch be longer than $\frac{3}{4}$ of an inch. If a petal requires a deeper stitch effect put in two rows instead of one. To take the long and short stitch

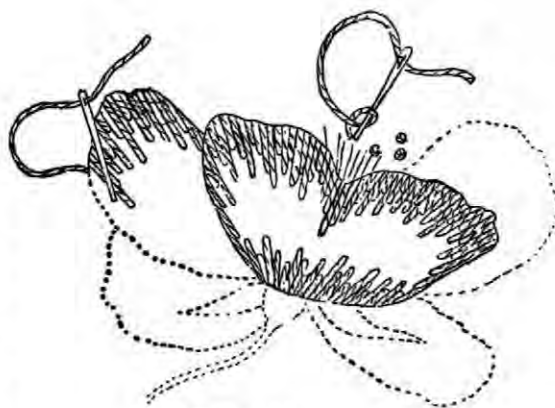


Figure 12.

bring the needle up from the back of cloth on the stamped outline of surface to be worked (see detail "A," figure 9), pull thread through and insert needle at point "B," in detail B, figure 10; when thread is drawn through stitch is completed, as shown in detail "C," figure 11. This is the detail of making the stitch; one stitch, however, does not constitute Long and Short "stitch," but several stitches of unequal lengths placed side by side; how these stitches shall be taken, whether longer or shorter, straight or slanting, depends



Figure 9. DETAIL A.

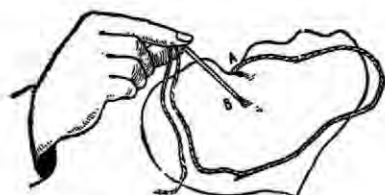


Figure 10. DETAIL B.



Figure 11. DETAIL C.



Figure 13.

upon the outline of the surface being worked. For instance, to work a flower petal with the long and short stitch: Begin petal at middle part of stamped

outline (see detail "A," figure 9) and work long and short stitches to the left and down the side to the base of petal, return to starting point and work to the right, down the right side to base of petal. The heavy stitch in the large middle petal of figure 12 also shows the starting point, and the same petal also illustrates the slant, and the varying length of the stitches; the petal in the left of figure 12 shows the needle set for a stitch. The leaf on the left of figure 13 shows the long and short stitch applied to a different outline, but the method of working is the same. Where a second row of stitches is needed proceed as for the first row, placing the second row of stitches between the stitches of the first row, but instead of keeping the outer edge even be quite sure that both edges are very uneven; the upper part of the second row of stitches must fill in the broken uneven spaces left in the bottom part of the first row, and this second row must be carried forward, in the broken irregular lengths, to form the inner edge of the long and short second row.

SOLID LONG AND SHORT STITCH.

This stitch is a modification of the Kensington, and has superseded the latter. The difference between the two is in manner of working and not in ap-

pearance. Solid long and short stitch is a succession of rows of stitches blended one into the other and conforming always to the outline of figure being worked. Figure 18 shows method of taking the stitches, as follows: Petal A shows first row, Petal B shows first row and second row part way across, Petal C shows third row, Petal D shows three rows completed and fourth row part way across, Petal E shows surface of petal filled to the base with solid long and short stitch. Each row is made to show clearly in the illustration by means of light, medium and dark threads.

While the solid long and short stitch is merely a succession of rows of stitches, blended one into another, and taken in a direction that should conform to the outline being worked, yet there is a well-defined method for placing the stitches. For instance, the stitches forming the first row in a petal will be set close together, both on the outer and inner edge; the second row will be blended well back in the stitches of the first row but leaving a space the width of a stitch at their lower end. Into this space the stitches of the next row must be blended, and so on until the lower and narrower part of the petal is reached, where the stitches will be crowded closer together and no space can be left between (see Petal D, figure 18).

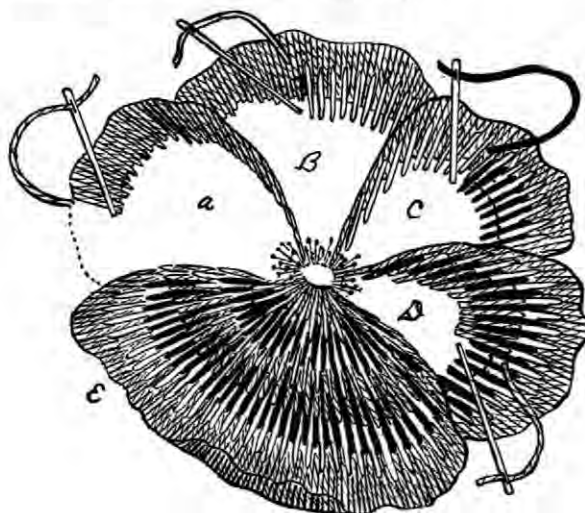


Figure 18. SOLID LONG AND SHORT STITCH.

DARNING STITCH.

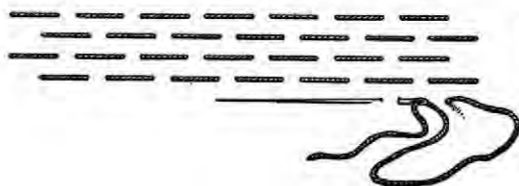


Figure 14.
DARNING STITCH.

The darning stitch may be called a skeleton or half solid stitch; it is used to cover a background when it is desired to throw a design into relief, or it can be used to fill all the petals of a flower as well as its foliage. Figure 14 shows method of taking the stitch; note that only a few threads of the fabric are picked up on the needle each time, thus long stitches of uniform lengths are shown on the right side only; while the rows of stitches are parallel, the fabric is taken up on the needle for each stitch exactly opposite the middle of the long darning stitch in preceding row.



Figure 29.
SIMPLE BUTTONHOLE.

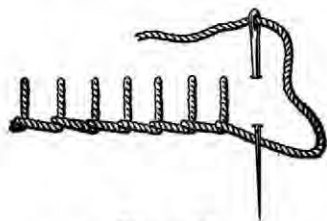


Figure 30.
SIMPLE BUTTONHOLE.

SIMPLE BUTTONHOLE STITCH.

Work from left to right; insert needle on the upper line, bring point out on lower line (see figure 29), throw thread

to the right to form loop; see that thread is under needle point, pull needle through. Repeat, setting the stitches close together to form a solid edge, as in figure 29, or a short distance apart, as in figure 30. Simple buttonhole stitches are also used to fill spaces in conventional designs.

LONG AND SHORT BUTTONHOLE STITCH.

This stitch is used for ornamental borders in center-pieces, doilies, dresser covers, etc. It is also used to work the outer edge of such parts of a design as form a portion of a border where the material is to be cut away. The scallop designed for this stitch need not be padded. A narrow border will not require more than one row of the long and short buttonhole stitches, but if the border is wide between the upper and lower edges, then another row of long and short stitches must be put in between the stitches forming the first row. Sometimes a third and fourth row will be needed, but only the first row should have the buttonhole edge. See right side of figure 40. The needle is set for a stitch in the first row; the left side of the same figure shows a second row of long and short stitches blended into the first row. Be sure to have the inner edge of first and second rows very irregular. The scallop is not designed to be worked solid. Therefore the line defining its upper edge is finished with a coral line, but any outline stitch may be used.

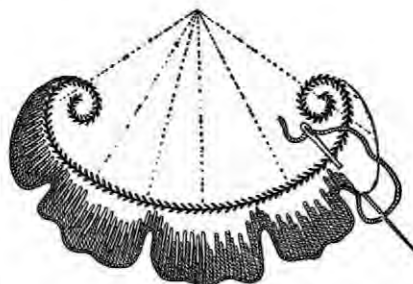
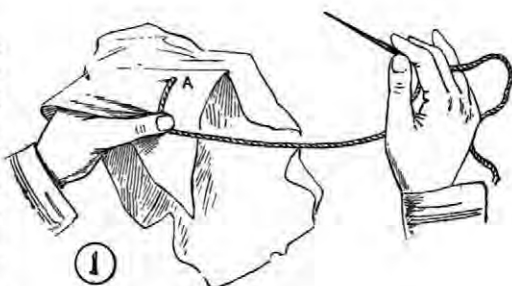


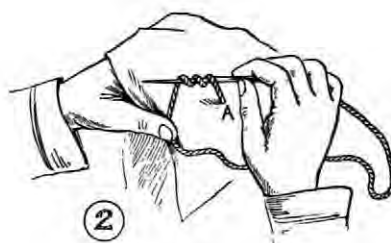
Figure 40.
LONG AND SHORT BUTTONHOLE.
Showing needle set for stitch in scallop.

FRENCH KNOT.

This decorative and useful stitch is so necessary in all embroidery, especially for center of flowers, that one should know how to make it neatly and quickly. In the method illustrated here the work can be held in the hand or stretched in a hoop, but only one hand is employed in making the knot. Figure 43, detail No. 1, shows the first position. The needle is brought up at point "A," the thread brought forward and held under the thumb, which also holds the material; the thumb is not moved during the forming of the knot. Detail No. 2 shows the needle in the right hand, the point twisted under and over the thread, 2, 3, 4 or 5 times according to size of knot. The next step is shown in detail No. 3, where point of needle is twisted back to point "A" in first position and put down through cloth; at this point the right hand is removed from the needle for the first time and put under the cloth to pull the needle through. The knot is left smooth and firm upon the surface (see detail No. 4). One can make this stitch very rapidly with little practice.



Detail 1.



Detail 2.



Detail 3.

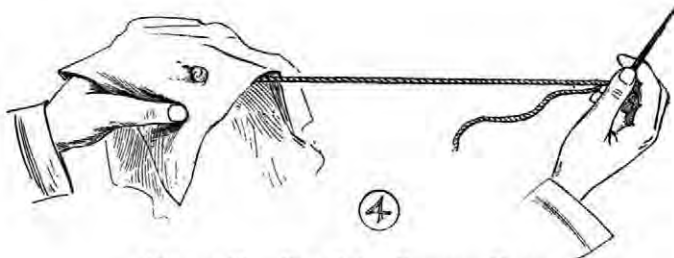


Figure 43 Detail 4. FRENCH KNOT.

Direction of Stitch

It is impossible to over-value the importance of stitch direction as applied to embroidery. It is far better to know your surfaces than to be master of your colors without the former knowledge. It is not possible to lay down any hard and fast rules for the direction of stitch. Art in embroidery cannot be governed by absolute mechanical rules. General principles, however, can be given which

will be of great assistance to the embroiderer. After this each flower must be studied. A little knowledge of how plants grow is a great help on this point, as the direction of the stitch is in a general way fixed by the grain of the flower or surface and must conform to the outline of leaf or petal. It is well to be able to recognize at a glance the kind of surface which one is attempting to

work—whether rigid or gently undulating, convex or concave, and the degree of convexity or concavity.

In all the lessons and studies given later in this publication, the greatest care has been observed to bring out the correct direction of stitch, and we call the special attention of students to these lessons and illustrations.

The embroiderer will soon learn by experience and by working the different flowers which are given, to apply the proper principles to any other flower or design.

It must be borne in mind also that the needle artist cannot mix her colors, but must depend upon the colors provided for her. She must, therefore, rely on the individual value of each separate strand.

When embroidering it is a good idea to study out the different directions to be given to the stitches by laying a piece of thin paper over the stamped pattern and then mark with a pencil

the directions of the stitches. By this means much valuable time, patience and material may be saved. Many embroiderers think that it is only necessary to vary the angle when a petal or leaf makes an abrupt change in its direction, as seen in the petal of the rose, the tip of which so often makes a quick turn backwards. This will not answer, however, for those petals which make a gradual and graceful curve from base to outer edge, or for those that cup toward the center of the flower.

When embroidering a flower from a stamped design, try to secure its mate from nature and have it constantly before you. You will probably find the same curves that are often so puzzling in the pattern.

Probably the most difficult work is to produce the undulating surfaces. In this case the direction of stitch must be varied, but not so abruptly as to exaggerate the effects.

Stems

Stems require very careful shading to give them form. The stem stitch should be used taken lengthwise to the



Figure 1.

stem. In small stems two and three shades will be required, while larger stems will need a full line of color to model them successfully. The place on the stem for the light and dark shades is determined by the manner in which the light strikes the stem. In figure 1 the light falls from the upper side of the stem. In this case the upper side of the stem is light and the lower side, where the light does not reach, is dark. Figure 2 shows a stem with the light coming from the same direction as in figure 1, but here it glances down the center of the stem,

leaving the sides in shadow; this is due to the changed position of the stem. If a stem is perpendicular and the light comes from the right side, then the right side of the stem should be worked with the lightest shade, the shading gradually deepening until the left side of stem is reached, when the deepest shade of the line of color being used will be required. In conventional work



Figure 2.

stems are frequently worked over and over in a slanting satin stitch; in this case the stem should be padded first.

Explantion of Botanical Words

The majority of embroiderers will undoubtedly understand the meaning of the botanical words used in this book, but to avoid any possible confusion we give the following definitions:

The complete flower is composed of **calyx, corolla, stamens** and **pistil**.

The **calyx** is the outer covering of the bud and in the open flower forms the base or cup. It is generally the same color as the foliage but often paler and sometimes slightly tinted.

A single division of the **calyx** is called a **sepal**.

The **corolla** is the inner leaves of the flower, generally bright in color. A single leaf of the **corolla** is called a **petal**.

Stamens are the little stems growing in the center of the flower and are composed of the **filament** or stalk which bears on its top the **anther**—a small case filled with a powdery substance called **pollen**.

The **pistil** is the part of the flower which encloses the seeds. It usually has three parts—the **ovary**, the **style**, which is the slender elongation of the **ovary**, and at the end of the **style**, the rough surface called the **stigma**.

Petals

We cannot embroider every part of a flower at once, but must take it in detail, petal by petal. There are concave and convex petals, and while the solid

long and short stitch is employed to work both forms, yet these stitches must be so placed as to truly represent the natural petal, and this cannot be



Petal No. 1.
Detail No. 1.



Petal No. 1.
Detail No. 2.



Petal No. 1.

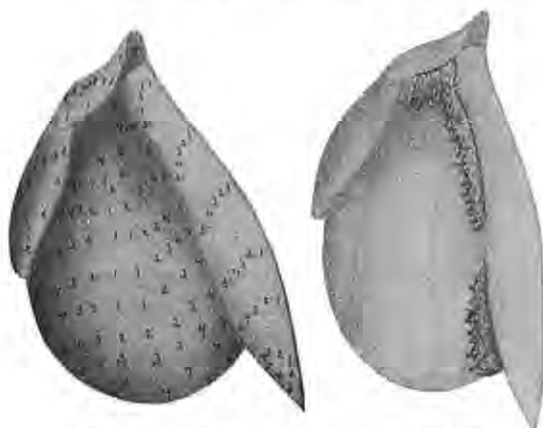


Petal No. 1.
Detail No. 3.
Shows Petal finished.

done unless the stitch is so taken as to follow the grain of the petal and conform to the outline. Nearly all written

deeper the shade. Colors for petal No. 1 are as follows:

- | | |
|-------------------|-----------------|
| Fig. No. 1—1334x. | Fig. No. 5—1733 |
| No. 2—1730 | No. 6—1734 |
| No. 3—1731 | No. 7—1735 |
| No. 4—1732 | |



Petal No. 2.

Petal No. 2.
Detail No. 1.

directions for solid embroidery instruct the pupil to "commence on the edge of a petal." This is not always followed by the best workers. Some teachers put in all the deep shadows first and work up to the high light; others, again, reverse this method, putting in the high light first, and working to the shadows. Where petals have deeply rolled turnovers, the practiced worker will put her shadows under these turnovers and work out to the lighter surface.

We have had two different shaped petals of the LaFrance rose drawn and marked for color placing, and one petal embroidered showing various stages in the work on concave surface and the other on a convex surface. This illustrated lesson on the working of petals is more valuable than would be any amount of written directions.

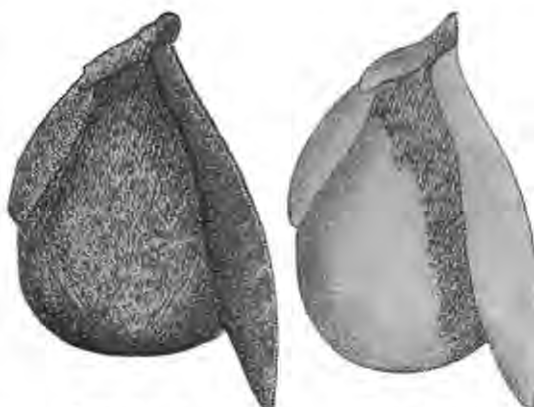
Figure No. 1 shows the inner surface of a petal more or less concave. The small figures referred to indicate where each shade of silk is to be placed. No. 1 always means the lightest shade used, and the higher the number the

Petal No. 2 shows the outer surface of a different shaped petal. The surface is convex and will require a different family of color. In this petal:

- | | |
|-----------------|-----------------|
| Fig. No. 1—1536 | Fig. No. 4—1539 |
| No. 2—1537 | No. 5—1540 |
| No. 3—1538 | |

These figures indicate color for the outer surface of the petal only. The small figures on petal No. 2 show how these colors are to be worked in. The turnovers that roll back and outward must be worked with the color given for the inner surface.

Petal No. 1, detail No. 1, shows the point at which the artist started to put in the stitches. Detail No. 2 of this same petal shows the work a little farther advanced. Detail No. 3 shows petal No. 1 completed; note change in direction of stitch on left hand side.



Petal No. 2.
Detail No. 2.

Petal No. 2.
Detail No. 3.
Finished Petal.

Centers of Flowers

The embroiderer more often falls short in the finishing details of a flower than in the working out of its broad parts, such as the petals and foliage, and this is due to the fact that few have taken the trouble to study the plant or flower botanically. The centers of flowers, where the design is so drawn as to expose them, should be worked true to nature. They consist of stamens and pistil; these two parts of the flower include others. Take the stamen, see figure 1;

Figure 1.

it consists of two parts, the stalk "b," called a filament, and the head of the stalk or the anther "a." Now the anther includes another feature, namely, the pollen; the anther has two little lobes or cells which open lengthwise by a slit at the proper time and discharge a powder or dust-like substance, generally yellow; this is pollen. The second part of the center is the pistil; there may be one or more of these, and they assume different shapes in different flowers, but the pistil has three parts.



Figure 3. ANTHÉR.
Anther enlarged to show shading and attachment.

flower. The stigma is not always placed on the tip end of the style; sometimes

there is no distinct style, when the stigma is placed on the top of the ovary. Many of the double flowers, as roses, buttercups and camelias, have been so cultivated that all their essential parts have been changed into petals and we see no anthers or pistil.

There are different shaped anthers and different manners in which they are attached to the filament—see figures 3, 4, 5. In figure 3 the anther is attached by its base to the very point of the filament and turns neither inward nor outward. Figure 4 is attached by one of its sides or faces—its whole length to the side of the filament. Figure 5 is fixed by its middle to the very point of the filament and swings loosely, as in the lily. In figures 4 and 5 the anther may face either inwards toward

the center of the flowers, as in the magnolia or water lily, or outward, as in the tulip tree. So if you really wish to do careful, artistic, true-to-nature (botanically speaking) embroidery, you must know all about your flower, its habits of growth, etc., before you can properly represent it with its essential organs, or as we say in embroidery, the center of the flower. From the little that has been shown here, the least attentive can see that a yellow French knot stuck on top of a filament, to form the anthers, will not quite meet the requirements of all designs.

It is well to remember that while pollen is usually yellow,



Figure 2.



Figure 4.
ANTHER ENLARGED.



Figure 5.
ANTHER ENLARGED.

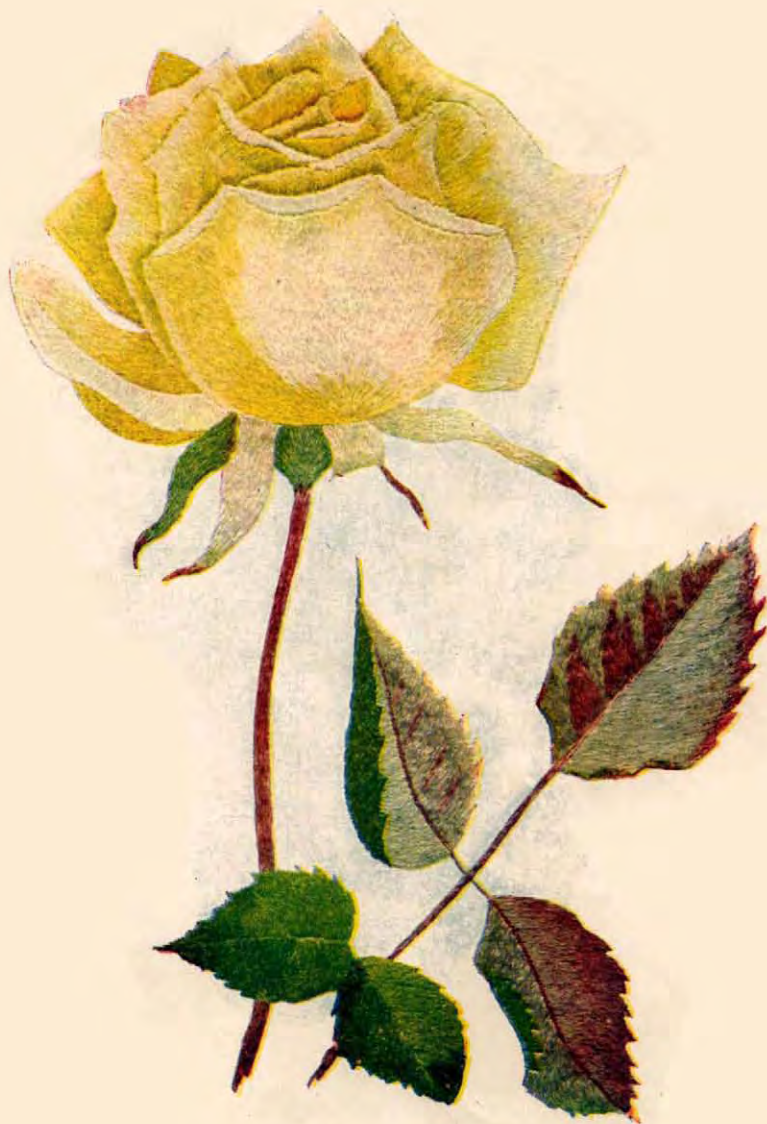


PLATE LII PERLE ROSE

anthers are seldom so colored. You must also consider whether in your flower the pollen is falling or whether the anther is still closed. French knots, very tiny, may represent pollen, but the solid long and short stitch



Figure 6.

must be employed for the anther in large flowers and their modeling, lighting and shading must be as carefully observed as in the petals of the flower. In some anthers four to six shades are frequently used by expert workers. In others the anthers are very small and show little or no filaments; in such cases, of course, the French knot must be used to represent them.

The covering for the stamens and pistils is the floral envelope, or what we designate as the flower, and consists in a perfect flower of two whorls or circles of leaves, one above or within the other; the outer set forms the calyx, the inner the corolla or flower; each leaf of the corolla forms a petal and each leaf of the calyx a sepal. See figure 6.

If all who embroider would spend just a little time in studying the points

of the design botanically, the pleasure in the work would be enhanced and the work itself brought nearer to perfection. When studying a design showing a full blown front view or side view, determine how much of the center is to be shown; determine the shape and color of the anther, how it is attached, the length and color of the filament; the shape and color of the pistil or pistils; note if pollen is indicated. Next, turn attention to how the essential organs, stamens

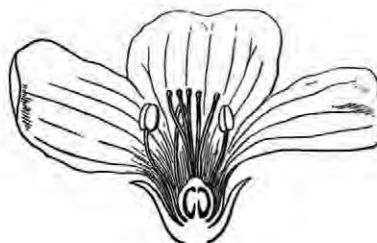


Figure 7.

Section of flower showing attachment of all the parts. In this case they are inserted on the axis of the flower.

and pistil, also calyx and corolla, are attached to the stem. This is a pretty study in itself. See figure 7.

Leaves

Foliage leaves are treated in exactly the same manner as petals, that is, the stitch is the same, and it is made to follow the grain of the leaf and conform to its outlines. There are many differently shaped leaves; some are veined from tip to base, some from the side to the mid-rib, but all have distinctive texture markings which must be put in before the solid embroidery is com-

menced. We have selected a few leaves that may be considered typical and have had them worked in detail.

The different foliage leaves illustrated show in the clearest manner all their texture veins. These veins should be worked in fine outline stitches before any of the solid long and short stitches are taken.

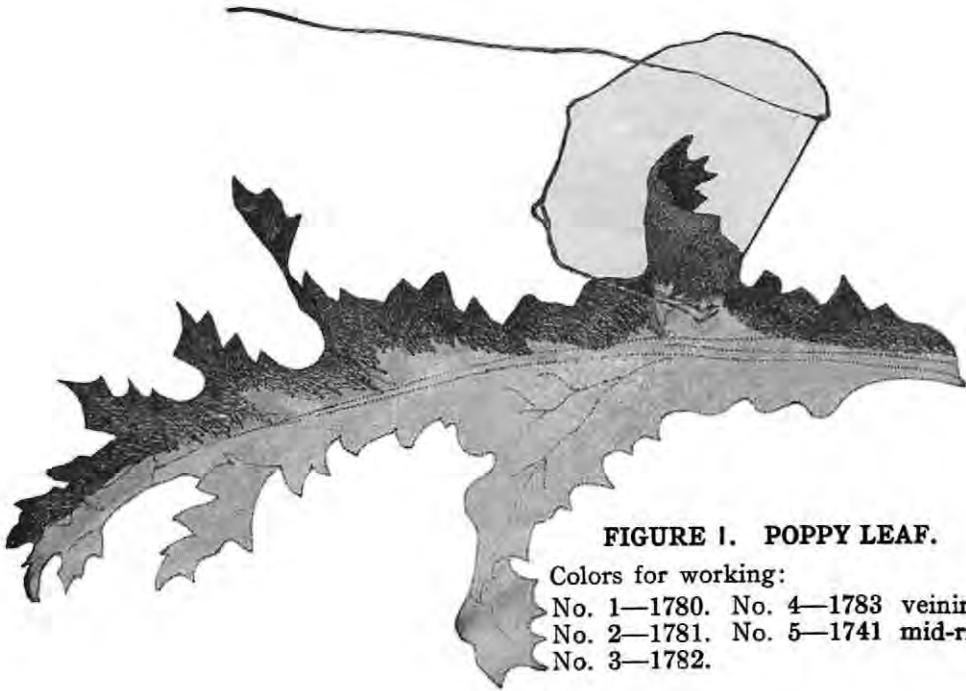


FIGURE 1. POPPY LEAF.

Colors for working:

- No. 1—1780. No. 4—1783 veining.
- No. 2—1781. No. 5—1741 mid-rib.
- No. 3—1782.

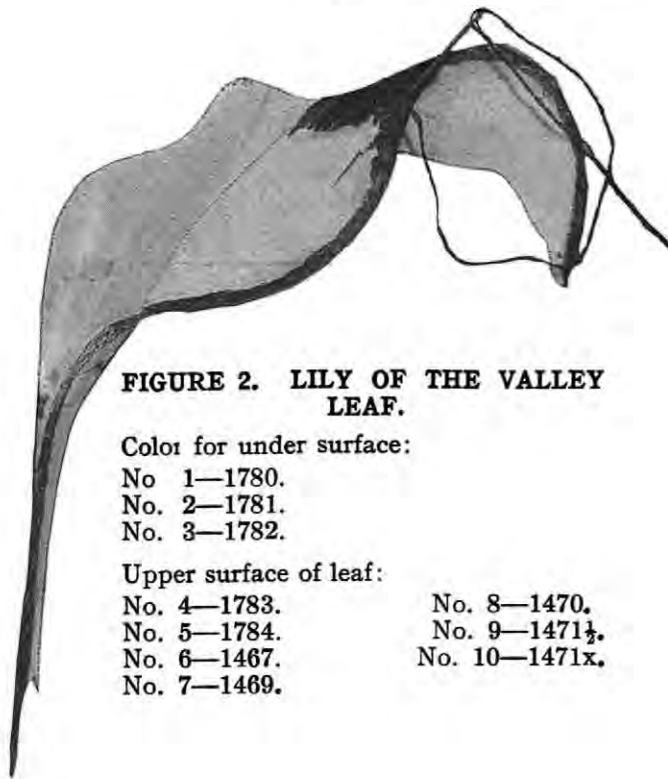


FIGURE 2. LILY OF THE VALLEY LEAF.

Color for under surface:

- No. 1—1780.
- No. 2—1781.
- No. 3—1782.

Upper surface of leaf:

- No. 4—1783. No. 8—1470.
- No. 5—1784. No. 9—1471½.
- No. 6—1467. No. 10—1471x.
- No. 7—1469.

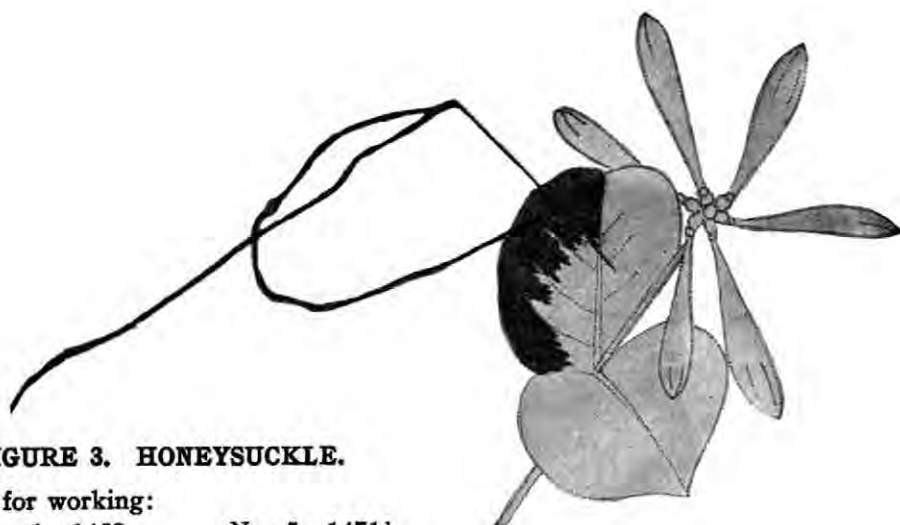


FIGURE 3. HONEYSUCKLE.

Colors for working:

- | | |
|-------------|---------------|
| No. 1—1468. | No. 5—1471½. |
| No. 2—1469. | No. 6—1471x. |
| No. 3—1470. | Veining—1467. |
| No. 4—1471. | |



FIGURE 4. NASTURTIUM LEAF, UPPER SURFACE VIEW.

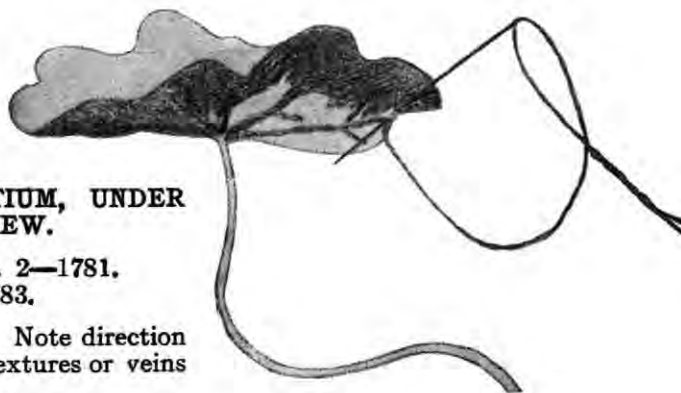
Colors for working:

- | | |
|-------------|---------------|
| No. 1—1780. | No. 5—1783. |
| No. 2—1469. | No. 6—1471. |
| No. 3—1781. | No. 7—1784. |
| No. 4—1782. | Veining—1741. |

FIGURE 5. NASTURTIUM, UNDER SURFACE VIEW.

- | | |
|---------------|-------------|
| No. 1—1780. | No. 2—1781. |
| Veining—1783. | |

NASTURTIUM LEAF. Note direction of stitch and that the textures or veins are worked at this point.





Detail 2. Figure 6.

FIGURE 6. CHRYSANTHEMUM LEAF.

- | | |
|-------------|-------------|
| No. 1—1780. | No. 4—1783. |
| No. 2—1781. | No. 5—1784. |
| No. 3—1782. | No. 6—1841. |

Use 1780 for veining.

Suggestions in Shadings

For Working Flowers and Foliage in Belding Bros. & Co.'s New Process Wash Embroidery Silks

In most instances we give more shades of a color than many workers may care to use, unless elaborate details of shading effect are desired. Oftentimes a selection of three or four tints of a color will give acceptable effect. The color numbers are always quoted from light to dark. To secure a less delicate shading commence with the first number and skip to every other one.

Giving shadings for special designs is always a difficult task. The best one can do is to indicate the line of colors suitable for certain flowers, and leave the details to the intelligence and educated taste of the worker. For instance, we all know there are yellow chrysan-

themums, but the amateur in shading is likely to forget that there are light yellow, medium yellow, and dark yellow varieties. It is also impossible to give shadings for odd or variegated markings, unless the worker will take the trouble to secure a natural flower from which to study where the markings are to be placed. This is especially true of sweet peas, pansies, asters and chrysanthemums. In giving mixed shadings, as for pansies, it is manifestly impossible to indicate where each color is to be placed. The worker should secure a flower and copy the markings, and with the aid of the little color card select the necessary colorings.



PLATE LIII GOOSEBERRIES AND BLACKBERRIES

- Autumn Leaves. Terra Cottas**—Nos. 1253½, 1254, 1255, 1257, 1258.
Yellow and Orange—1253½, 1260, 1263, 1265, 1267, 1268, 1269.
Dull Olives—1212½, 1214, 1216, 1217.
Bright Olives—1247½, 1248, 1250, 1252.
Brilliant Reds—1203½, 1205, 1206, 1207, 1209, 1211.
Bronzes—1304½, 1305, 1305½, 1306, 1307½.
Golden Brown—1346½, 1347, 1348, 1349, 1350, 1352.
Tans—1561, 1563, 1565.
Old Red—1323½, 1325, 1326, 1327, 1328.

Any variety of autumn leaf may be imitated from the above colorings. It is always desirable to work from a natural leaf where possible, and many ladies preserve specimens in the fall for future references. If carefully pressed they will preserve all their brilliance of colorings.

- Apple Blossoms.** Nos. 1201, 1515, 1516, 1517, 1518, 1519, 1520, 1721, 1722.
Centers—1260, 1467.
Foliage—1469, 1470, 1471, 1471½, 1374½, 1375, 1376, 1214, 1215, 1216.
Asters. Purple—Nos. 1283½, 1284½, 1285½.
Pink—1334x, 1335, 1336, 1337.
Yellow—1521x, 1521, 1522.
Red—1464, 1466, 1434, 1436.
Foliage—1374½, 1375, 1376, 1377.
Arbutus (Trailing). Nos. 1334x, 1335, 1335½, 1336, or 1460½, 1461, 1463, 1465.
Centers—1263.
Foliage—1481, 1482, 1483, 1484, 1485.
Heavy Stems—1563, 1564, 1565.

In working, shade to the center of flower in lightest color.

- Azaleas. White**—Nos. 1201 shaded to center with pale greens, 1740, 1741, 1742.
Pink—1219x, 1219½, 1220, 1221, 1222, 1223.
Foliage—1415, 1416, 1417, 1418, 1419 or 1467, 1469, 1470, 1471, 1471½.
Blackberry. Green Berries—Nos. 1436, 1438, 1373½, 1567.
Ripe Berries—1567½, 1568, 1569, 1570, 1203.
Blossoms—1200, 1701, 1702, 1262.
Foliage—1414, 1415, 1416, 1417, 1418, 1419.
Tip with 1326, 1328, 1329½.
Bleeding Heart. Nos. 1334, 1335, 1336, 1337, 1720, 1721, 1722, 1260.
Foliage—1415, 1416, 1417, 1418, 1419.
Blueberry. Nos. 1436, 1438, 1476, 1477x, 1568, 1569.
Foliage—1414, 1415, 1416, 1418, 1419.
Bachelor Button. Blue—Nos. 1202, 1455½, 1456, 1458, 1460.
White—1200, 1701, 1702, 1703.
Pink—1202, 1287½, 1288, 1288½.
Yellow—1258½, 1259½, 1260, 1261.
Foliage—1374½, 1375, 1376, 1377, 1294.

In working these flowers the outer edge of petals should be dark, shaded lighter to heart of flower. In the blue flower center 1598, 1303x.

- Begonia.** Nos. 1461, 1463, 1465, 1433, 1435, 1435, 1880, 1881, 1882, 1883, 1884, 1763.
Baby Blue Eye (California). Nos. 1455½, 1456, 1457, 1458, 1459, 1460.
Center—1260.
Foliage—1373½, 1374½, 1375, 1375½, 1376.

- Bitter Sweet Berries.** Nos. 1206, 1207, 1208½.
Foliage—1416, 1417, 1418, 1419.
Buttercups. Nos. 1261, 1263, 1264, 1821, 1822.
Centers—1247½, 1201.
Foliage—1479, 1480, 1481, 1482, 1483, 1484, 1485.

- Cornflower.** See Blue Bachelor [Button].
Cherries. Nos. 1203x, 1203½, 1204, 1205, 1206, 1207, 1208½, 1210, 1212. Use 1203x to give rounding effect in center of cherry. Very effective to use palest yellow (1258½) from stem end down one side into the pink.

- Second Variety**—Nos. 1532, 1534, 1535, shaded with 1219½ and 1220.
Foliage—1741, 1742, 1743, 1744, 1467, 1469, 1471, 1471x, 1562, 1564, 1294.

- Clematis.** Vary the shading in the several flowers of a design so that some of the blossoms may be light, some medium, and a few dark.

- Purple**—Nos. 1283½, 1284, 1285, 1286 or 1594, 1595, 1596, 1597, 1598.
Centers—1259½, 1247½.
Foliage—1468, 1469, 1470, 1471, 1471½, 1471x.

- Red**—1462, 1464, 1466, 1433, 1434, 1435.
Foliage—1478, 1480, 1482, 1484, also 1760, 1761, 1762, 1763.

- Clover. Pink**—Nos. 1334x, 1335, 1336, 1337, 1338.

- Red**—1536, 1537, 1538, 1539, 1540, 1541, 1542.

- Purple**—1369x, 1369½, 1370, 1371, 1371½, 1372.

- White**—1200, 1721, 1722, 1723, 1294.
Foliage—1478, 1480, 1482, 1484, 1485.

- Canna. Yellow.** Nos. 1258½, 1259½, 1260, 1261, 1262, 1263. **Spots**—1525, 1526, 1527. **Centers**—1265, 1267.

- Red**—1203½, 1204, 1205½, 1206½, 1208, 1209.
Copper Colored—1253½, 1254, 1255.
Stripes—1257, 1258.

- Foliage for Canna**—1415, 1416, 1417, 1418, 1419, and 1325, 1327, 1293½, 1295.

Use 1267 for center of red or copper colored Canna.

- Clyanthus.** Nos. 1206, 1207, 1208, 1209.
Foliage—1480, 1481, 1482, 1483, 1484.

- Cosmos. White**—Nos. 1201, 1720, 1740, 1741, 1742.

- Pink**—1201, 1239½, 1515, 1515, 1517.

- Purple**—1269x, 1369½, 1370, 1371, 1372.
Foliage—1479, 1480, 1481, 1482.
Centers—1467, 1504.

- Chrysanthemums. Pink**—Nos. 1608, 1609, 1610, 1538, 1539, 1540.

- Yellow**—1258½, 1259½, 1260, 1261, 1860, 1861, 1862.

- Old Red**—1323½, 1325, 1326, 1327, 1328.
Lilac—1369½, 1370, 1371, 1372.

- Foliage**—1780, 1781, 1782, 1841, 1842, 1814, also 1760, 1761, 1762, 1763.

- Cactus. Red**—Nos. 1206, 1207, 1208, 1209, 1211.

- Yellow**—1258½, 1259½, 1260, 1261.
Foliage—1414, 1415, 1417, 1419.

- Columbine**—Nos. 1438½, 1439, 1440, 1441, 1442, 1443, 1444, 1258½, 1259½, 1260, 1261, 1262.

- Centers**—1264.
Foliage—1480, 1481, 1483, 1485.
- Cyclamen.** Nos. 1201, 1460½, 1461, 1462, 1464, 1466.
Foliage—1467, 1468, 1470, 1471½.
- Cypress.** Nos. 1206, 1207, 1208, 1209.
Foliage—1414, 1415, 1417, 1419.
- Cone (Pine).** Nos. 1293½, 1294, 1295, 1296, 1297, 1480, 1481, 1483, 1484.
- Coreopsis.** Nos. 1506, 1507, 1508, 1262.
Centers—1263, 1264, 1265 1506, 1507, 1508, 1509, 1510.
Foliage—1467, 1468, 1470, 1471½, 1471x.
- Carnations.** Red—Nos. 1203x, 1204, 1205½, 1206, 1206½, 1208, 1209, 1210, 1211, 1212, or 1433, 1434, 1435, 1436, 1437, 1438.
White—1200, 1721, 1722, 1723.
Pink—1287x, 1461, 1462, 1464, 1466. Also 1602, 1603, 1604, 1605.
Foliage—1480, 1481, 1482, 1482, 1483, 1484, 1375½, 1376, 1377.
- Daisies.** **White**—Nos. 1200, 1721, 1722, and center 1263, 1267.
Ox Eyed—1262, 1264, 1266. **Centers**—1295, 1297.
Foliage—1416, 1418, 1419, or 1374½, 1375, 1376, 1377.
- Daffodils.** Nos. 1258½, 1259½, 1260, 1262, 1263, 1264, 1265, or 1496 to 1504.
Foliage—1415, 1416, 1417, 1418, 1419, also 1445 to 1450.
- Dresden Designs.** Adaptable flowers are violets, daisies, buttercups, arbutus, pinks, bachelor button, forget-me-not (see coloring under respective heads), and two or three shades of a color will be sufficient; the work should be solid. Use contrasting flowers in a design.
- Dog Wood.** Nos. 1201, 1720, 1721, 1722, 1723, 1724, 1296, 1297. **Centers**—1260, 1294.
Foliage—1468, 1469, 1471, 1471½, 1326, 1565.
- Dandelion.** Nos. 1259½, 1260, 1261, 1262, 1263, 1264, 1265.
Foliage—1374½, 1375, 1376, 1377.
- Eucalyptus.** Nos. 1201, 1720, 1721, 1722, 1723.
Yellow—Nos. 1258½, 1259½, 1260, 1820, 1821, 1822.
Foliage—1468, 1470, 1471½.
- Fern.** Nos. 1467, 1468, 1469, 1470, 1471, or 1478, 1479, 1480, 1481, 1482, 1483, 1484. Tip with 1293½. **Stems**—1298. There is a great diversity of opinion in regard to the coloring of the fern, but we find several shades each of different lines of greens with a touch of brown more satisfactory than using but one line of green.
- Ferns (Maiden Hair).** Nos. 1373½, 1374½, 1375, 1376, 1377, or 1414, 1416, 1418, also 1780, 1781, 1782, 1841, 1842, 1814.
Stems—1567, 1567½.
- Fuchsia.** **White**—Nos. 1201, 1720, 1721, 1722, 1723.
Pink—1608, 1609, 1610, 1585, 1586, 1587, 1588, 1589, 1590, 1591.
Purple—1575, 1576, 1578, 1579, 1580, 1581, 1582, 1583, or 1594, 1595, 1596, 1597, 1598, 1599, 1600.
- Foliage**—1760, 1761, 1762, 1763, 1764, or 1480, 1481, 1482, 1483, 1484.
Centers—1262.
- Fleur-De-Lis.** Nos. 1299x, 1299½, 1300, 1301, 1302, 1303x, or 1594, 1595, 1596, 1597, 1598.
Centers—1260, 1263.
Foliage—1373x, 1374½, 1375, 1376, 1377, 1468, 1469, 1470, 1471, 1471x.
- Forget-Me-Nots.** Nos. 1310½x, 1311, 1312, or 1455½, 1456, 1457. **Center**—1261.
Buds—1334x.
Foliage—1415, 1417, 1419.
- Geraniums.** Red—Nos. 1433, 1434, 1436, 1438. Use 1462 and 1465 for centers, with a touch of white and very pale green; or 1601, 1602, 1603, 1604, 1605, shaded with 1210, 1211, 1212. This flower can be worked in any of the pinks and reds.
Foliage—1780 to 1784, 1810 to 1814, also 1760 to 1764.
- Golden Rod.** Nos. 1258½, 1260, 1262, 1264, or 1521x, 1521, 1522, 1523. Especially effective, worked on wash goods with seed stitch, or French knot at center and straight stitches out from it like a star.
Foliage—1415, 1417, 1419, or 1373½, 1371½, 1375, 1375½, 1376, 1377.
- Grapes.** Delaware—Nos. 1369x, 1369½, 1370, 1371, 1372, or 1438½, 1440, 1442, 1444.
White—1239x, 1239½, 1240, 1318x.
Purple—1472, 1473, 1475, 1477, 1477x.
Foliage—1416, 1418, 1419, or 1480, 1482, 1483, 1484, 1485.
- Gentian.** **Fringed**—Nos. 1455½, 1456, 1457, 1458, 1459, 1460.
Foliage—1374½, 1375, 1375½, 1376, 1377.
- Heliotrope.** Nos. 1299x, 1299½, 1300, 1301, 1302, 1261, or 1594, 1595, 1596, 1597, 1598. The outer portion of each tiny petal should be worked with the darker shades, and the heart of the flower with the lighter shades of purple touched with a dash of yellow (No. 1261) in the very center of the flower.
Foliage—1415, 1417, 1419, or 1480, 1482, 1484.
- Honeysuckle.** Red—Nos. 1203½, 1204, 1205, 1205½, 1206½. Shaded at center with 1505, 1506.
Yellow—Nos. 1200, 1258½, 1259½, 1260, 1261. Shaded with 1820, 1821, 1822.
Foliage—Nos. 1469, 1470, 1471, 1471½. Also 1740, 1741, 1742, 1743, 1744.
- Hops.** Nos. 1780, 1781, 1782, 1784, 1841, 1842, 1814, 1740, 1741, 1742, 1743, 1744, 1881, 1882.
- Hollyhock.** **Pink**—Nos. 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, or 1460½, 1461, 1463, 1465, 1433, 1435, 1437.
Centers—1264.
Yellow—1258½, 1259½, 1260, 1262, 1264, 1265.
Purple—1299x, 1299½, 1300, 1300½, 1301, 1302.
Foliage—1373½, 1374½, 1375, 1375½, 1376, 1377.
- Hydrangea.** Nos. 1239x, 1318x, 1467, 1468, 1460½, 1461, 1462, 1463, or 1608, 1609, 1610.

- Foliage**—1468, 1469, 1470, 1471, 1471½, 1471x, 1293½, 1294.
- Holly.** Nos. 1208, 1209, 1211, 1203.
- Foliage**—1480, 1481, 1482, 1483, 1484, 1485, 1565.
- Hyacinth. White**—Nos. 1200, 1720, 1721, 1722.
- Purple**—1594, 1595, 1596, 1597.
- Pink**—1515, 1516, 1517, 1518, 1519, 1520.
- Foliage**—1415, 1416, 1417, 1418, 1419.
- Centers**—1260.
- Hibiscus.** Nos. 1219x, 1219½, 1220, 1221, 1222, 1223, 1224.
- Foliage**—1468, 1469, 1470, 1471½, 1471x.
- Jonquils.** See Daffodil.
- Jasmine (Cape).** Nos. 1201, 1258½, 1259½, 1260, 1262, 1264.
- Foliage**—Same as for Star Jasmines.
- Jasmine (Star). White**—Nos. 1200, 1202, 1720, 1721, 1722, 1723.
- Foliage**—1469, 1470, 1471, 1471½. Also 1760, 1761, 1762, 1763, 1764.
- Love in a Mist or Ragged Lady.** Nos. 1455½, 1456, 1457.
- Foliage**—1373½, 1374½, 1375, 1376, 1377.
- Laurel.** Nos. 1201, 1460½, 1461, 1462, 1463, 1464.
- Purple**—1472, 1473, 1474, 1475, 1476.
- Foliage**—1483, 1484, 1485.
- Lily (Easter).** Nos. 1201, 1202, 1701, 1702, 1703, also 1720, 1721, 1722, 1723.
- Centers**—1262.
- Foliage**—1467, 1468, 1469, 1470, 1471, 1471½, 1471x.
- Lily (Japanese).** Nos. 1201, 1461, 1462, 1463, 1464. **Spots**—1438. **Centers**—1268, 1352.
- Lily (Calla).** Nos. 1200, 1720, 1721, 1722, 1723.
- Centers**—1260, 1263.
- Lily (Water).** Same as Calla Lily.
- Foliage**—1247x, 1247½, 1248, 1249, 1250, 1251, 1252, 1323½, 1324½, 1325½. Also 1415, 1417, 1419.
- Lilacs. First Variety**—Nos. 1369x, 1369½, 1370, 1371, 1372.
- Second Variety**—1299x, 1299½, 1300, 1301, 1302, 1303x.
- Third Variety**—1575, 1576, 1577, 1578.
- Foliage**—1479, 1480, 1481, 1482, 1483, 1484, 1485. **Special foliage** for first variety, 1416, 1417, 1418, 1419.
- Magnolia. Cream White**—No. 1200 shaded into purple pink, 1334x, 1335, 1336, 1337, 1338. Work petals of open flower in cream white shaded into pale greens (1740, 1741) to the very center. Fill center with yellow seedings (1259½).
- Foliage**—1480, 1481, 1482, 1483, 1484, 1485, 1374½, 1375½, 1376, 1377.
- Marigold.** Nos. 1260, 1262, 1264, 1265.
- Foliage**—1415, 1417, 1419.
- Morning Glories. Pink**—Nos. 1287x, 1462, 1464 with veinings of 1466. Work the edges of petals with darkest shade, and into the cup with lightest shade blended into 1258½, 1239½.
- Blue**—1455½, 1456, 1457, 1458, 1459, or 1310x, 1310½, 1311, 1312, 1313.
- Purple**—1594, 1595, 1596, 1597, 1598, 1599, 1600.
- Red**—1539, 1540, 1541, 1542, 1543.
- Where a design of morning glories, with a number of blossoms, is to be wrought out, the effect is pleasing where the different colorings are employed, as blue, red, purple, pink.
- Foliage**—1780, 1781, 1782, 1783, 1784.
- Nasturtiums.** This flower is capable of almost as great variety of coloring and markings as the pansy or sweet pea. It is a favorite flower for decorative embroidery, as it lends itself to many graceful arrangements; yellows, reds and orange nasturtiums, with many a splash of brown and quaint markings, can be used to carry out a design having several blossoms.
- Medium Yellow**—Nos. 1262, 1264, 1265
- Light Yellow**—1259½, 1260, 1262.
- For a dark yellow flower shading to orange, Nos. 1264, 1265, 1265½, 1266. For an orange colored nasturtium, 1265, 1266, 1267½, 1268½, 1269. Where markings of red appear use 1527 or 1212. A beautiful variety of the nasturtium may be secured by using 1521x, 1521, 1522, 1523, 1524, 1525, 1526, 1527. For a deep terra cotta 1254½, 1255½, 1257, 1258. The cup of the nasturtium should be worked with the lightest tints of the line of colors used. The markings, if there are any, usually occur at the base of the petals.
- Foliage**—1373½, 1374½, 1375, 1377, or 1467, 1468, 1469, 1470, 1471, 1471½, 1471x.
- Orchids.** White with crimson cup or trumpet.
- White Sepals**—1201, 1701, 1702, tinted with 1536. Cup, crimson—1538, 1539, 1540, 1541, 1542, 1543, 1543½.
- Purple Sepals**—Nos. 1575, 1576, 1577, shaded with 1870, 1871, 1872, 1873, 1874. Cup, 1578, 1579, 1580, 1581. Markings at heart—1582, 1583.
- Yellow**—1258½, 1259½, 1260, shaded with 1820, 1821, 1822, 1823, 1824. Markings or Spots—1350, 1352, 1353.
- Foliage**—1780, 1781, 1782, 1783, 1784. Also 1760, 1761, 1762, 1763, 1764, 1880, 1881, 1882, 1883, 1884, 1885, 1886.
- Orange Blossoms.** Nos. 1201, 1200, 1701, 1702, 1262.
- Foliage**—1480, 1481, 1482, 1483, 1484.
- Pansies.** This charming little flower blooms in great variety of coloring. As a rule we do not advise a selection of more than three shades for one petal from any of the specific lines of coloring noted below unless elaborate effect is desired.
- Yellow**—Nos. 1258½, 1260, 1263, 1266, 1267, shaded with 1820, 1821, 1822, 1823.
- Golden Brown**—1346x, 1347, 1348, 1349½, 1351, shaded with 1850, 1851, 1852, 1853, 1854.
- Red Purple**—1299x, 1299½, 1300, 1301, 1302, 1303x, shaded with 1304.
- Mauve Purple**—1369x, 1369½, 1370, 1371, 1372.
- Violet**—1594, 1595, 1596, 1597, 1598, 1599, 1600.
- Old Rose**—1438½, 1439, 1440, 1441, 1442, 1443, 1444.

- Terra Cotta**—1323½, 1325, 1326, 1327, 1328.
Dull Violet—1380, 1381, 1382, 1383, 1383½.
Browns for Markings—1293½, 1294, 1295, 1296, 1297, 1203.
White—1200, 1701, 1702, 1262, 1302.
Foliage—1415, 1417, 1419, or 1467, 1469, 1471, also 1780, 1781, 1782, 1841, 1842.
 To be able to use the above colorings artistically it will be necessary to secure natural flowers and make the combinations from them. It is almost impossible to give set shadings for this almost human flower. No two pansies are ever exactly alike, any more than two persons' faces. Almost intangible individualities mark each separate specimen, and all we can hope to accomplish is to indicate several lines of colors that, properly combined, will come as near nature as possible with the materials at our command.
- Peony. Pink**—Nos. 1515, 1516, 1517, 1518, 1519, 1520.
Red—1466, 1434, 1436, 1437, 1438.
White—1201, 1720, 1721, 1722, 1723.
Foliage—1248, 1249, 1250, 1251, 1252.
Pepper (California). Nos. 1438½, 1439, 1440, 1441, 1442, 1443, 1444.
Foliage—1481, 1482, 1483, 1484, 1485.
Passion Flower. First Variety—Purple—Nos. 1299½, 1300, 1300½, 1301, 1301½, 1302, 1303x.
Center—1303x, 1200, 1262, 1467, 1468; 1469 on back of flower.
Foliage—1480, 1481, 1482, 1483, 1484, 1485.
Purple—Nos. 1594, 1595, 1596; shaded with 1380, 1381, 1382, 1383, 1383½. **Centers**—1597, 1599, 1600, 1200, 1260, 1263, 1823.
Foliage—1780, 1781, 1782, 1783, 1784. Also 1760, 1761, 1762, 1763, 1764.
Phlox. Nos. 1203x, 1203½, 1204, 1205, 1206, 1207, 1263, 1264.
Foliage—1480, 1481, 1482, 1483, 1484, 1485.
Poppy. Red—Nos. 1466, 1433, 1434, 1435, 1436, 1437, 1438, or 1206, 1207, 1208, 1209, 1211.
Yellow—1258½, 1259½, 1260, 1261.
Center—1203, 1375, 1376, 1377.
Pink—1334x, 1335, 1335½; shaded with 1750, 1751, 1752, 1753, 1754, 1755.
Centers—1203, 1507, 1375.
Foliage—1374½, 1375, 1375½, 1376, 1377. Also 1760, 1761, 1762, 1763, 1764.
Poppy (Sherley). White, Marked with Pink—1200, 1201, 1720, 1721, 1722, 1723. **Pink Markings**—1515, 1730, 1731, 1732. Foliage and centers same as Red and Pink Poppy.
Poppy (California). Nos. 1258½, 1259½, 1260, 1261, 1262, 1263, 1265, 1266, or 1521x, 1521, 1522, 1523, 1524, 1525.
 This golden flower of a golden state is peculiarly adapted for embroidery. The edge of the petals are of a beautiful golden hue, fading to pale yellow at the heart of the flower. The natural flowers vary in intensity of coloring, according to the length of time they have been in bloom.
Foliage—1373½, 1374½, 1375½, 1377, or 1760, 1761, 1672, 1763, 1754.
Primrose. Nos. 1334x, 1335½, 1336½, 1338.
Center—1260.
Purple—1594, 1595, 1596, 1597, 1599.
Foliage—1373½, 1374½, 1375, 1376, 1377.
Rose. American Beauty—Nos. 1536, 1537, 1538, 1539, shaded with 1540, 1541, 1542, 1543, 1543½, 1544.
Foliage—1780, 1781, 1782, 1841, 1842, 1814.
Thorns—1850, 1852; under side of leaves, 1741, 1742, 1743, 1744.
Rose. White or Bride—Nos. 1200, 1201; shaded with 1720, 1721, 1722, 1723.
Foliage—1780, 1781, 1782, 1783, 1784, 1814, 1323½, 1325, 1326; under side of foliage, 1741, 1742, 1743, 1744. **Thorns**—1327, 1328.
Rose. Pearl—Nos. 1258½, 1259½, 1260, 1261, 1262; shaded with 1820, 1821, 1822, 1823, 1824. **Heart of Rose**—1521, 1522, 1523, 1510.
Foliage—1780, 1781, 1782, 1783, 1784; under side of leaves, 1880, 1881, 1882, 1883, 1884.
Rose (La France). Light Pink—Nos. 1515, 1516, 1517; shaded with 1730, 1731, 1732, 1733, 1734, 1735.
Darker Pink—1516, 1517, 1518, 1519; shaded with 1750, 1751, 1752, 1753, 1754, 1755.
Heart of Rose—1537, 1538, 1539, 1540.
Foliage—1780, 1781, 1782, 1783, 1784, 1841, 1842, 1814; under side of leaves, 1740, 1741, 1742, 1743. **Thorns**—1772, 1773, 1774.
Rose. Jacqueminot—Nos. 1587, 1588, 1589, 1590, 1591, 1543, 1543½; shaded on outside of petals with 1539, 1585, 1586, 1586½.
Foliage—Same as La France Rose.
Rose. Marechal Neil—Nos. 1496, 1497, 1499, 1501, 1503, 1504, 1860, 1861, 1862, 1863.
Foliage—Same as American Beauty.
Rose. Bridesmaid—Nos. 1516, 1517, 1518, 1519, 1520, 1800, 1801, 1802, 1803, 1804; colder tones, 1770, 1771, 1772, 1773. Heart of rose toward light, 1520a, 1520b, 1520c.
Foliage—1780, 1781, 1782, 1783, 1784, 1813, 1814; under side of leaves, 1741, 1742, 1743, 1744. **Thorns**—1803, 1804.
Rose. Catherine Mermet—Nos. 1515, 1516, 1517, 1518, 1750, 1751, 1752, 1753, 1754, 1755.
Foliage—1780, 1781, 1782, 1841, 1842, 1814; under side of leaves, 1741, 1742, 1743, 1744. **Thorns**—1755.
Rose. Sunset or Tea—Nos. 1346x, 1850, 1851, 1851, 1853, 1854; blush tint at base of petals, 1532, 1533, 1534, 1535, 1535½; shaded with 1830, 1831, 1832, 1833.
Foliage—1762, 1763, 1885, 1886; under side of leaves and stems, 1880, 1881, 1882, 1883, 1884. **Thorns**—1774.
Rose. Liberty—This is a new variety of rose and a most gorgeous flower. The color numbers given for the jacqueminot rose and foliage can be used to reproduce this rose in embroidery. Although the same color, it is much larger and turns over and out as it opens much more than the jacque rose.
Rose. Queen of Edgely. This is also a new variety. It is the pink American Beauty



PLATE LIV HELIOTROPE AND PRIMROSE

- rose.** The odor is the same and color numbers used to embroider same as follows: 1516, 1517, 1518, 1519, 1520, 1520b, 1536, 1537; shaded with 1770, 1771, 1772, 1773, 1774; also 1800, 1801, 1802, 1803, 1804.
- Foliage**—1479, 1480, 1780, 1781, 1782, 1783, 1784, 1841, 1842, 1741, 1742, 1743, 1744, 1762, 1763. **Thorns**—1325, 1326½.
- Rose. Golden Gate**—Nos. 1530, 1532, 1534; also 1515, 1516, 1517, 1518, 1519. Shaded with 1850, 1851, 1852, 1853.
- Foliage**—1468, 1470, 1471, 1471½; also 1780, 1781, 1782, 1783, 1784. Under side of leaves, 1720, 1721, 1722, 1723, 1724.
- Rose. Wild**—Nos. 1515, 1516, 1518, 1519, 1520, 1790, 1791, 1792, 1793, 1794, 1795.
- Centers**—1468, 1505, 1247½.
- Foliage**—1780, 1781, 1782, 1783, 1784, 1813, 1814; under side of leaves, 1741, 1742, 1743, 1744. **Thorns**—1327.
- Rose. Mrs. Robert Garrett**—Nos. 1516, 1517, 1518, 1519, 1520, 1520a, 1520b, 1520c, 1800, 1801, 1802, 1803, 1804.
- Foliage**—Nos. 1780, 1781, 1782, 1783, 1784, 1813, 1814; also 1741, 1742, 1743, 1744. **Thorns**—1803, 1804.
- Rose. Mrs. John Laing**—Nos. 1515, 1516, 1517, 1518, 1710, 1711, 1712, 1713.
- Foliage**—Nos. 1780, 1781, 1782, 1783, 1784, 1720, 1740, 1741, 1742, 1743, 1744.
- Rose. Marion Dingee**—Nos. 1587, 1588, 1589, 1590, 1591, 1543, 1543½, 1539, 1585, 1586, 1586½.
- Foliage**—1780, 1781, 1782, 1783, 1784, 1814, 1841, 1842, 1740, 1741, 1742, 1743, 1744. **Thorns**—1810, 1811, 1812.
- Rhododendron.** Nos. 1219x, 1219½, 1220, 1221, 1223, 1224.
- Foliage**—1469, 1470, 1471, 1471x.
- Sweet Peas. White**—1202, 1720, 1721, 1722, 1723.
- Old Pink**—1334x, 1335, 1335½, 1336; shaded with 1750, 1751, 1752, 1753, 1754, 1202.
- Pink Purple**—1369x, 1369½, 1370, 1371, 1372, 1202.
- Purple**—1299x, 1299½, 1300½, 1301½, 1202.
- New Purple**—1594, 1595, 1596, 1597, 1598, 1599.
- Crimson**—1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543.
- Remember in embroidering sweet peas, that nature plays strange freaks in coloring this pretty flower, and the markings are strong and individual. It is not intended to use all the shades given in one flower. In giving the shades for working we have included 1202 (white), from which to shade the pinks and purples. This may be used also to work an entire flower, putting in the markings with either of the purples or pinks mentioned. The outer portion of sweet pea petals is generally of the darkest shade.
- Foliage**—1478, 1480, 1780, 1781, 1782, 1783, 1742, 1743, 1744.
- Strawberries. Fruit**—Nos. 1203x, 1204, 1205½, 1206½, 1208, 1209, 1210, 1211, 1212.
- Flowers**—1200, 1721, 1722, 1507.
- Foliage**—1469, 1470, 1471, 1471½, 1471x.
- Seeding**—1247½, or 1216.
- Trumpet Vine.** Nos. 1521, 1522, 1523, 1524 or 1219x, 1219½, 1220, 1221, 1222, 1223, 1224.
- Foliage**—1415, 1416, 1418, 1419.
- Tulips. Pink**—Nos. 1201, 1287½, 1288, 1288½, 1289.
- Yellow**—1258½, 1259½, 1261, 1262.
- Red**—1521x, 1521, 1522, 1523, 1524, 1525, 1526, 1211, 1212.
- Foliage**—1414, 1415, 1416, 1417, 1418, 1419, or 1480, 1481, 1482, 1483, 1484.
- Tulip. (Parrot)** A new and very striking variety, as such a great number of tints are shown in this gorgeous flower. Its name is suggestive of its brilliant hues.
- Yellow**—Nos. 1259½, 1260, 1261, 1262, 1263, 1264, 1304½, 1823, 1824, 1566, 1561, 1567½, 1568, 1208, 1209, 1210, 1211, 1482, 1480.
- Red**—Nos. 1208, 1209, 1210, 1211, 1212, 1438, 1304½, 1214, 1215, 1216.
- Foliage**—1780, 1781, 1782, 1783, 1480.
- Thistle. First**—Nos. 1299x, 1299½, 1300½, 1301½.
- Second**—1369x, 1369½, 1370, 1370½, 1371, 1372.
- Foliage**—1480, 1482, 1484, or 1416, 1418, 1419, or 1373x, 1373½, 1374½, 1375½, 1376, 1377.
- Violets. Russian Double**—Nos. 1594, 1595, 1596, 1597, 1598, 1599.
- Parma**—1283x, 1283½, 1284, 1284½, 1285.
- Purple**—1472, 1473, 1474, 1475, 1476, 1477.
- Red Purple**—1299x, 1299½, 1300, 1301, 1302.
- Centers**—1526, 1262, 1469.
- Foliage**—1467 to 1471x, 1784, 1841, 1842, 1814.
- Verbenas. Pink**—Nos. 1287x, 1287½, 1288½, 1289, 1289½.
- Purple**—1300, 1301, 1302, or 1472, 1474, 1476.
- Foliage**—1467, 1469, 1471, 1471½, 1471x.
- Wheat.** Nos. 1346x, 1346½, 1347, 1347½.
- Wistaria.** Nos. 1283x, 1283½, 1284, 1285, 1286, also 1594, 1595, 1596, 1597.
- Foliage**—1415, 1416, 1417, 1418, 1419.
- Witch Hazel.** Nos. 1261, 1262, 1263, 1264, 1265, 1348, 1349½, 1350, 1351.
- Foliage**—1414, 1415, 1416, 1418, 1419.

WILD FLOWERS.

Designers have formerly confined themselves largely to the more commonly known varieties of garden or hot-house flowers. With urgent demand for something new they have been forced to the fields and woods for decorative studies, and we give colorings for some of the more popular wild flowers.

- Anemone. Violet**—Nos. 1201, 1380, 1381, 1382.
- Pink**—1201, 1287x, 1461, 1463, 1465.
- Pearl**—1201, 1701, 1702, 1703.
- Foliage**—1415, 1417, 1419.
- Bluets.** Nos. 1201, 1455½, 1456.
- Foliage**—1479, 1480, 1491. Give center a touch of yellow (1259½).

Hepatica. Nos. 1202, 1472, 1473, 1474, 1475, 1476.

Pink Purple—1369x, 1369½, 1370, 1370½, 1371.

Foliage—1468, 1470, 1471. Use deepest shade through center of each petal.

Violet. Bird Foot—Nos. 1283x, 1283½, 1284, 1284½, 1285, or 1473, 1474, 1475, 1476, 1477.

Foliage—1414, 1415, 1417, 1419.

This is the large pansy-like variety. Give the center a touch of deep yellow—1267.

Swamp White—1201, blended with palest green, 1720, 1721, at base of petals, with fine veinings of 1474.

Foliage—1468, 1470, 1471½.

Yellow—1259½, 1260, 1261; vein with 1297.

Foliage—1467, 1469, 1471, 1471½.

Wild Geranium. Nos. 1299x, 1299½, 1300, 1300½, Shade to a center of palest green, 1720, 1721, 1722, with fine veinings of 1301.

Foliage—1467, 1469, 1471, 1471½.

Wild Pink. Nos. 1391, 1392, 1393, 1394.

A Smaller Variety—1289½, 1290½, 1292.

Foliage—1414, 1416, 1418.

CONVENTIONAL COLORINGS.

In the foregoing list of shadings we have not mentioned purely conventional colorings, which should be confined to conventional designs. The following shades will be found artistic and suitable for conventional work. In selecting and combining, the worker must use her individual taste and adapt the coloring to suit background and design.

Old Rose—Nos. 1439, 1440, 1441, 1442, 1443, 1444.

Terra Cotta—1323½, 1324½, 1325, 1325½, 1326, 1328.

Blue Green—1445, 1446, 1447, 1448.

Dove Gray—1427, 1428, 1429, 1430.

New Blue—1545, 1546, 1547, 1548, 1549, 1550.

Old Blue—1224½, 1225, 1226, 1226½, 1227, 1228.

Bird Blue—1364½, 1365, 1365½, 1366, 1367, 1367½, 1368.

Old Pink—1219½, 1220, 1221, 1222, 1223, 1224.

Bronze—1304½, 1305, 1305½, 1306, 1306½, 1307.

Tan—1561, 1562, 1563, 1564, 1565, 1566.

Golden Brown—1346½, 1347, 1348, 1349½, 1351.

Olive—2112, 1213, 1214, 1215, 1216, 1217.

Modeling the Flower

Having mastered the simple stitches required in embroidery, the direction of stitch, and made a careful study of the individual parts of the flower, the student is now prepared to make the complete flower. Here a new question enters, and that is, the proper modeling of the flower.

Modeling the flower means the building up of the form from a flat surface. This is done by the proper disposition of light and shadows and middle tones. The form must be properly rounded and softly shaded. Attention must be paid to the points where the light strikes squarely, where it glances, where the shadows commence and where they deepen as they go from the light. Formerly the embroiderer was satisfied with the flat surface, and the only variation in color made was to begin with the light shade and gradually shade to the darkest without any variation in the tone of the color. This did not pro-

duce results satisfactory to the artist, and the claim was made that the manufacturers did not supply a sufficient number of colors. To meet this condition, color after color was added until the average number of shades for the largest silk houses went beyond the 400 mark. With all this range of color to select from, the work produced was very little better than before. It still presented a flat and monotonous surface—that is, unbroken by light and shadows properly opposed.

To overcome this condition, most embroiderers used what is known as "padding," that is, building up the surface by placing underneath the embroidery cotton or silk. This produced the desired effect to some degree but was not artistic.

Belding Bros. & Co., after giving the subject long and careful study, and consulting some of the best artists of the country, determined to produce a

line of colors which would form the middle and shadow tones to correspond with given local tones or natural flower and foliage colors.

With these colors properly disposed, a perfect picture of a flower may be produced on a flat surface, thereby avoiding the crude method of "padding," and producing the various surfaces and forms with such precision that the result is a perfect picture.

The same drawing of a given flower may be worked in many different keys of local color. Its modeling will depend upon how the light is assumed to fall upon it; for instance, it can be so placed that the light falls upon it broadly, covering a large surface. In this case there would be narrow middle tones and shadows, or the flower may be placed in deep shadow, when the lights would be narrow and the shadows broad.

In making a bunch of flowers, part of them can be thrown forward by giving them more of the local tone, and others can be thrown in the background by increasing the shadow tones.

In shading, however, great care must be exercised to run the colors gradually—one into the other—and not have any abrupt changes. The deep shadow tones should not be used except in the part of the flower thrown entirely in the shadow.

The middle tones, or the blending from the light to the shadow, can be made by combining the local tones and the shadow tones.

How to combine shades is not a question that can be answered as one giving a receipt. It all depends in what position the flower is drawn and the shape and curve of the different parts of the flower and foliage.

The models given in the next chapter, with a careful study of the natural flower, will give sufficient experience to indicate the principles involved.

It will be observed in examining the natural flower that the tone color turns softer and grayer as the shadows deepen.

This modeling is of very great importance in making white flowers. If only the pure white is used in this case it will produce necessarily a flat surface. The shadow grays are necessary here to secure the proper modeling.

A number of technical terms are used in the description of flowers hereafter illustrated for which the following explanations are given:

The local tones refer to the natural or most familiar tints of the flower where the light strikes squarely and clearly, and in embroidery are produced by employing graded shadings of regular coloring.

The shadow tones in art embroidery as well as in painting are used in contrast to local tones. It is the color which appears to the eye when a local tone is thrown in a shadow. Artists commonly speak of all shadow tones as "grays" whether pink, yellow, green or otherwise.

The middle tones are where the color softens between the local tone and the shadow tone, and are obtained by modifying the effect of regular local tones by blending with them the corresponding shadow tones.

The term "high light" refers to the parts of the flower which receive the greatest amount of light, and is made in embroidery by using the lightest shade of the local tone, bearing in mind, however, that the key of the flower may be changed and made darker or lighter as the fancy of the embroiderer may dictate. If the lighter local tones are used, the shadows must be correspondingly light. Often one part of a flower is more richly colored than another, and that part has its own local color or tone.

Flower Studies with Color Plates

In this edition we have selected entirely new and original designs, and have kept them up to the high standard of our previous publications. Nineteen popular flowers are shown in colors, covering a wide range of forms and shades. The principles involved in these will apply to all others, and when thoroughly mastered the artistic taste of the embroiderers can be relied upon to produce not only different forms of the same flowers, but any other flower equally well. We have followed one general plan. First a colored plate is shown, which is an exact reproduction of original designs, drawn and colored directly from the flower and worked by expert embroiderers with **Belding Bros. & Co.'s New Process Wash Silks**. Then we show an outline sketch of the flower as it would appear on a stamped linen, with the colors as they should be placed carefully marked in. These models, with a description of any peculiarities which may occur, give ample and complete information to the student and are of much more value than long detailed descriptions. The color plate shows lights and shadows, correct modelling, direction of stitch, and proper coloring. The outline study shows just where to put in the given colors on the stamped linen design. In marking colors on outline drawing, No. 1 always means lightest shade, No. 2 the next darker, and so on, the highest number or letter meaning the darkest shade.

QUEEN OF EDGERLY ROSE.

Color Plate No. 49.

Designed and embroidered by
TARAZO KATOW.

The design shown in this color plate is an exact copy of a full-blown rose, drawn from nature, only the size has been somewhat reduced. The Queen of Edgerly is really an American Beauty rose with a pink color, somewhat softer than the Bridesmaid.

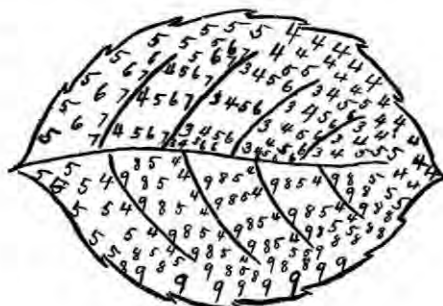
A large number of shades are required in this study, and in order to show clearly where each belongs, a

detailed outline drawing is given with the colors marked in as follows:

FOR FLOWER.		THORNS.
No 1—1536	A—1800	1324½
2—1537	B—1801	1325
3—1515	C—1802	1326½
4—1516	D—1803	1883
5—1517	E—1804	1780
6—1518	F—1770	
7—1519	G—1771	
8—1520	H—1772	
	I—1773	
	K—1774	

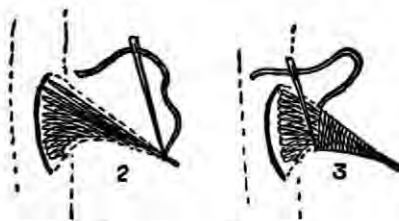
FOR-FOLIAGE

FOR-FOLIAGE	
No. 1—1469	
2—1470	
A—1741	3—1780
B—1742	4—1781
C—1743	5—1782
D—1744	6—1783
E—1762	7—1784
F—1763	8—1841
	9—1842

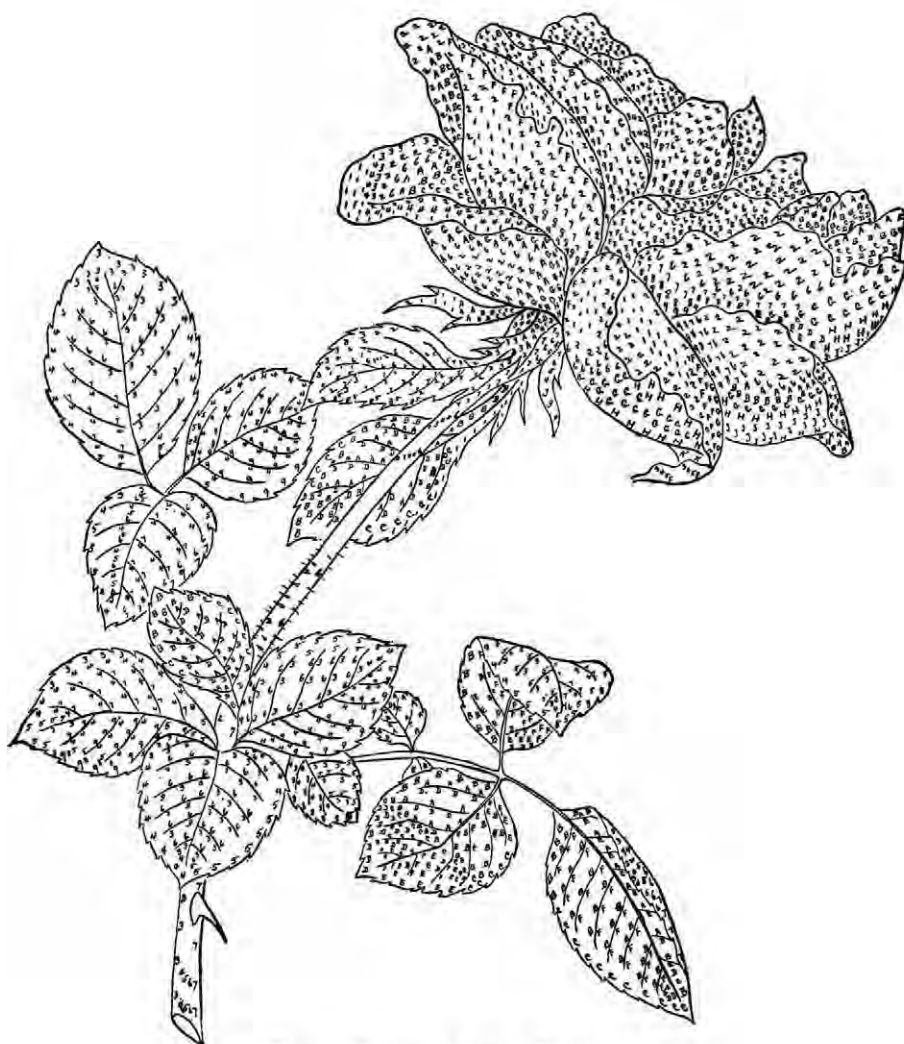


DETAIL FOR LEAF.

The leaves which have been marked to be worked from A to F are on the underside, therefore the center or main vein must show very prominently, and increase in size from the tip to the base of the leaf. The colors in the calyx are very much mixed, and the worker should closely examine the color plate.



DETAIL FOR THORN.



DETAIL SHOWING COLOR PLACING.

The thorns can be brought out with a less number of shades than have been used. The very small thorns on the stem can be worked in green, our medium shades, with from one to three stitches for each thorn taken lengthwise, with the long stitch in the middle and a shorter one on each side.

The leaves, calyx, and stem are too small in the outline to mark in every shade which has been used, in some places only extreme numbers being given. In such cases the embroiderer must be careful to work in intermediate

shades. The shadings in the spaces between the veins are gradual, but the strong contrasting shades are used right at the veins to produce the light and shadow. Use very little of the darker shades and more of the middle tones. The end of stem where cut off is to be worked with the satin stitch, almost white in the center, and outlined with the dark green. The slant of the stitch of the entire design is very important, and is shown in the color plate.

RED POPPY.

Color Plate No. 50.

Designed by MR. SYDNEY GARDINER.
Embroidered by MISS A. G. SHAW.

This design well illustrates correct modelling, that is, the balance of light and dark tones, and the opposing of light and shade. Not only the form of the natural flower, but also the delicate satiny texture of the petals, have been preserved. The depth brought out in the foliage is a splendid technical study.

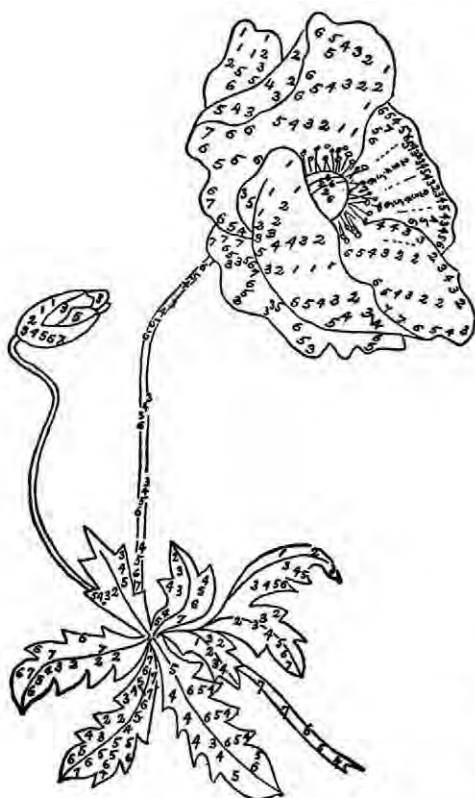


Figure No. 2. POPPY.

The colors used are as follows:
Petals, 1205 to 1212; center, 1375,
1376, 1841; stems and anthers, 1875,



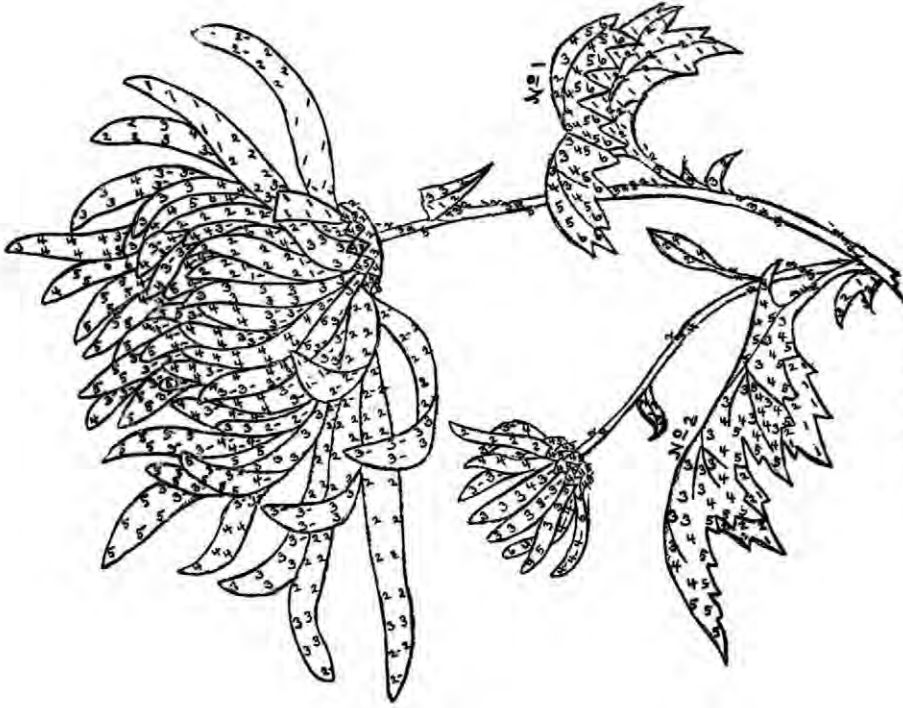
Figure No. 1. POPPY.

1203; upper side of foliage, 1760 to 1764, 1841, 1842, 1784; underside of foliage, 1373x to 1377.

The outlined drawing is for the Pink Poppy. The colors are as follows:

1515 to 1518, 1801, 1802; the foliage, 1373x to 1377; the pollen, 1566; the stamen, 1467, 1468.

This outline will answer for red poppy also, by remembering that No. 1 always means the lighter shade, and No. 2 the next darker, and the highest number the darkest shade.



Detail. CHRYSANTHEMUM.



CHRYSANTHEMUM. Showing shadows.



PLATE LV CARNATION

CHRYSANTHEMUM.

Color Plate No. 51.

Designed by MR. SYDNEY GARDINER.
Embroidered by MRS. SYDNEY GARDINER.

The soft Yellow Chrysanthemum has been chosen for this study. The same principle may be used with any other color, observing the proper disposition of light and shadow. It is important to follow carefully the correct direction of the stitch in bringing out the numerous petals.

It is advisable to begin the work with the back and center petals. The veining of the leaves should be very distinct and the edges sharp and jagged. A model for this leaf is given in the chapter devoted to leaves. The following colors are used:

Flowers Local	Flowers Shadow	Leaves, Calyx and Sepals
1258½-1	1820-1	1782-1
59½-2	21-2	83-2
60-3	22-3	84-3
61-4	23-4	1763-4
62-5	24-5	1885-5
64-6		86-6
65-7		
Under Surface Leaves	Stems	Under Surface Sepals
1880-1	1812-1	1741-1
81-2	1771-2	42-2
82-3	72-3	43-3
83-4	73-4	44-4
84-5	74-5	
1774-6	1884-6	

For other colors of Chrysanthemums refer to our suggestions for shading, page 21.

PILLOW DESIGN NO. 582.

This conventional arrangement of bunches of violets and ribbon is tinted in purples and green and yellow on a cream background. The violets are treated half solid with purple shades 1299½ to 1303½, centers 1319½ light green also deep orange 1268. Foliage in shades of green 1414 to 1419. Scrolls outlined with green 1322. Green jewels, size 1201, on scrolls. Ribbon button-holed on each edge with shades of yellow 1266 and 1268. Green satin ribbon ruffle.

YELLOW PERLE ROSE.

Color Plate No. 52.

Designed and Embroidered by MR. AND MRS. SYDNEY GARDINER.

The modelling of this flower is well brought out by the introduction of the proper shadow tones for the local yellow shades. The front petal is a particularly good study for a convex surface with the light falling directly on the highest surface. A good study is also afforded in the foliage, particularly by the abrupt turn-over of one of the leaves. This study is a good type for the modelling of many other roses, using the proper local and shadow tones.

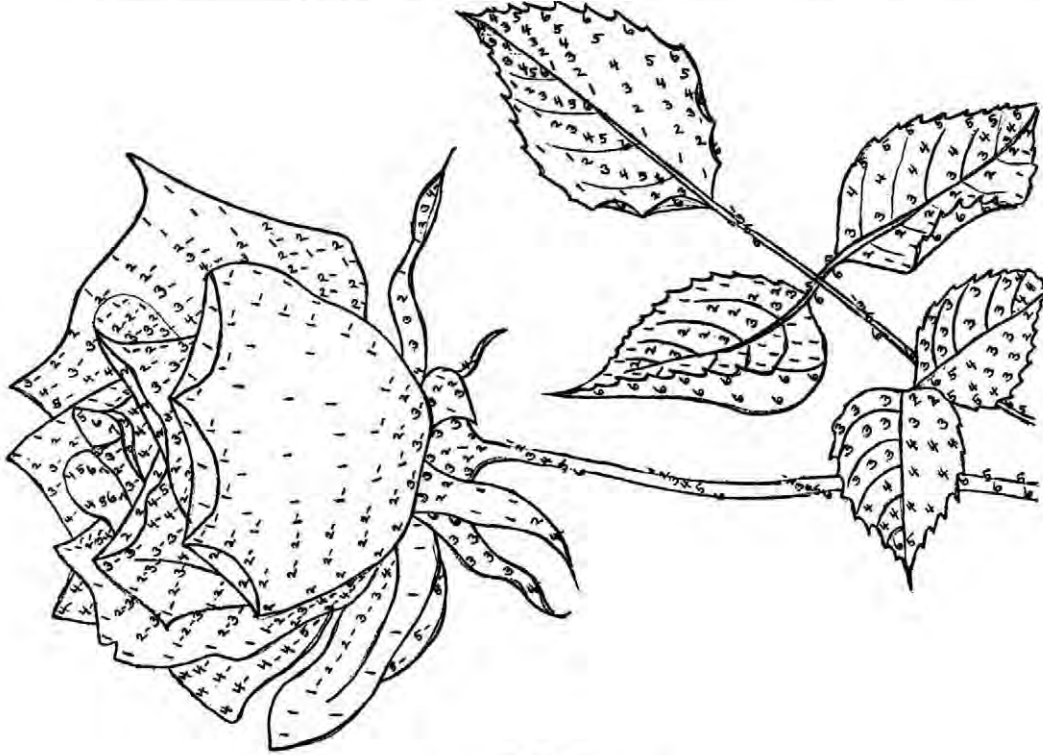
The following colors are used:

Flowers Local.	Flowers Shadow.
1497-1	1860-1
99-2	61-2
1500-3	62-3
01-4	63-4
03-5	
04-6	
Leaf 1	Leaf 2
1780-1	1780-1
81-2	81-2
82-3	82-3
1841-4	83-4
1842-5	84-5
1814-6	
	Under Surface of Leaves.
	1742
	1780

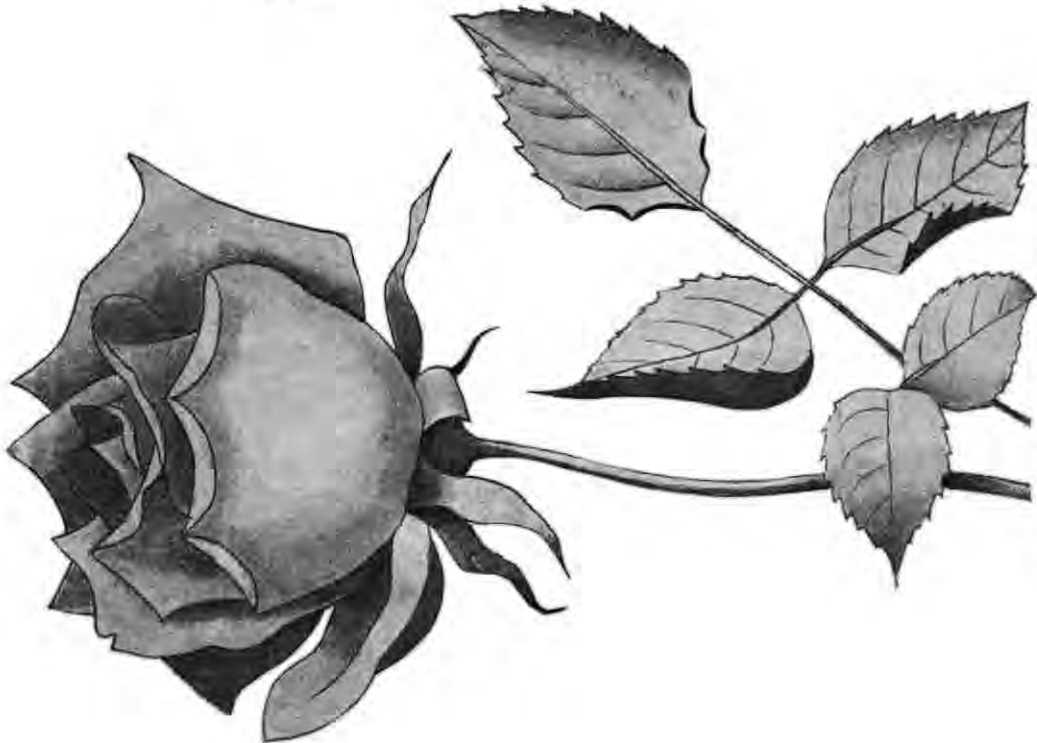




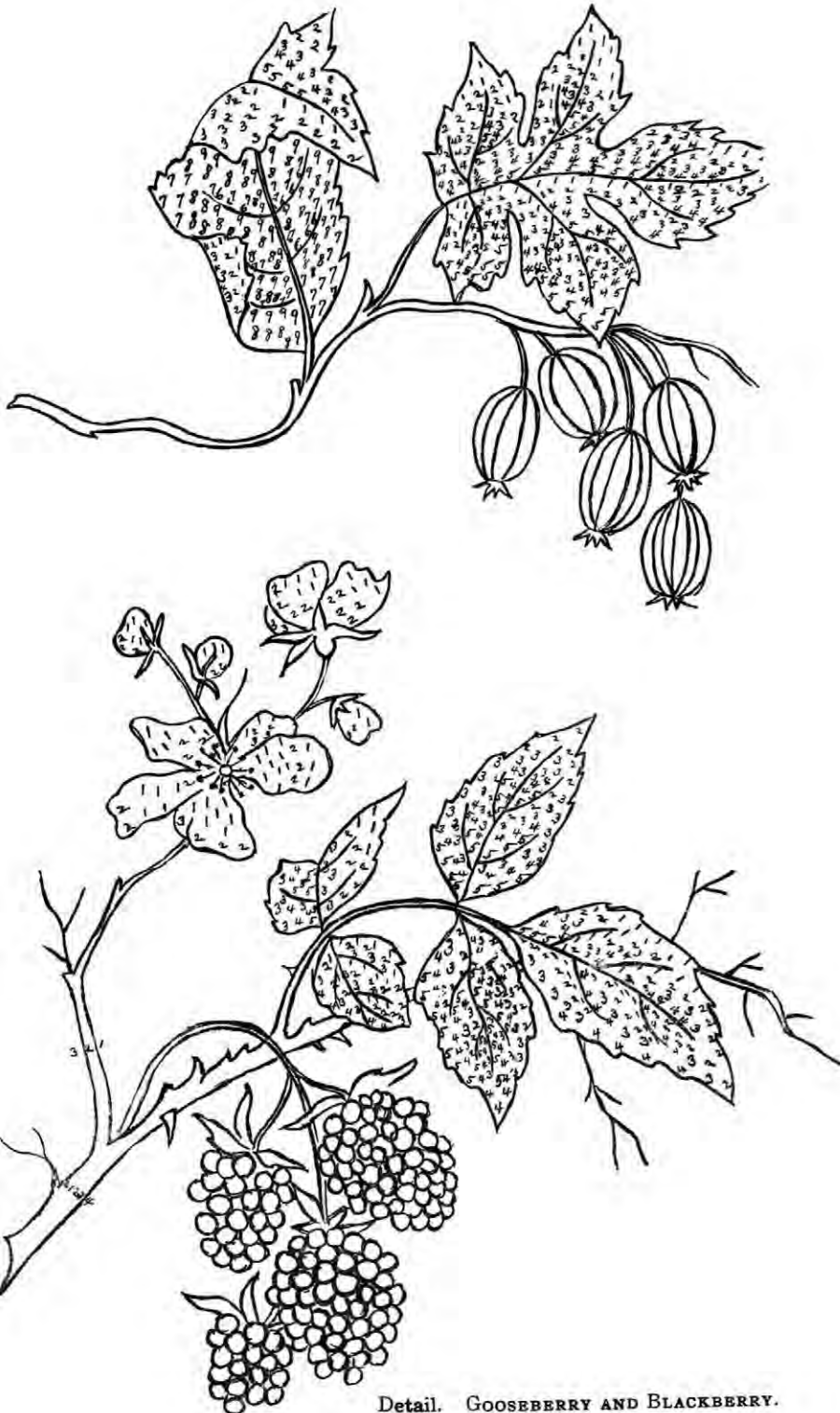
PLATE LIX STRAWBERRY, DAISY, BUTTERCUP, WHITE CLOVER



Detail. PERLE ROSE



PERLE ROSE. Showing shadows.



Detail. GOOSEBERRY AND BLACKBERRY.

BLACKBERRIES & GOOSEBERRIES.

Color Plate No. 53.

Designed and Embroidered by
TARAZO KATOW.

To make the Blackberries like shown on the color plate, use nothing but French knot stitch with six threads of Filo Floss, so as to have the knot large enough to form each seed or section of the berry. In order to make smooth and round French knots the worker should wind the thread on the needle only once instead of two or three times, as shown in the other part of this book. See article and detail drawings for the French knot stitches.

After the French knots are put in then take single thread of 9 or 1466 for the red part and No. 10 or 1383½ for the darker part of the berry, and just put a single stitch in the middle of each French knot to give the high light. The flowers and leaves are worked as usual.

Following shades are to be used in this study:

	For Berries	For Leaves and Stems.
No. 1—1467	No. 1—1467	No. 1—1780
2—1438	2—1438	2—1781
3—1567	3—1567	3—1782
4—1567½	4—1567½	4—1783
5—1568	5—1568	5—1784
6—1569	6—1569	
7—1570	7—1570	
8—1203	8—1203	
9—1466	9—1466	
10—1383½	10—1383½	
For Flowers.		For Branches.
No. 1—1200		No. 1—1780
2—1702		2—1880
3—1704		3—1882
		4—1565

The thorn can be put in after the branch is finished, with the light green.

The calyx of flowers and berries should be varied in shading, some light and some dark, using not more than two to three shades in each. The very center of flowers is light green and the anthers which surround this are brown, 1565, with the small French knot stitches.

The Gooseberries are a little more difficult than Blackberries on account of so many shades required in such small spaces and placing of the right

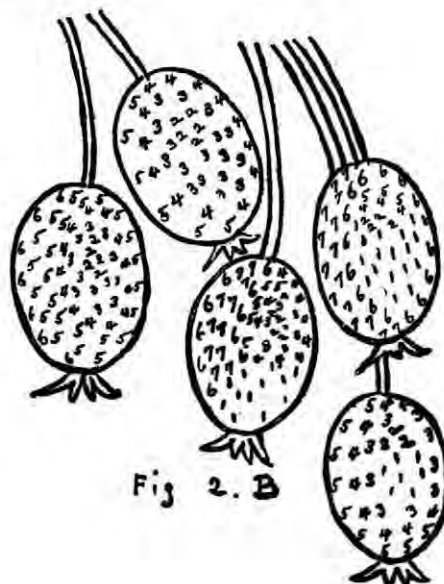
shade in proper place in order to give round appearance. The worker should closely observe the detail drawing, as the numbers are placed to show how much space should be occupied by certain shades.

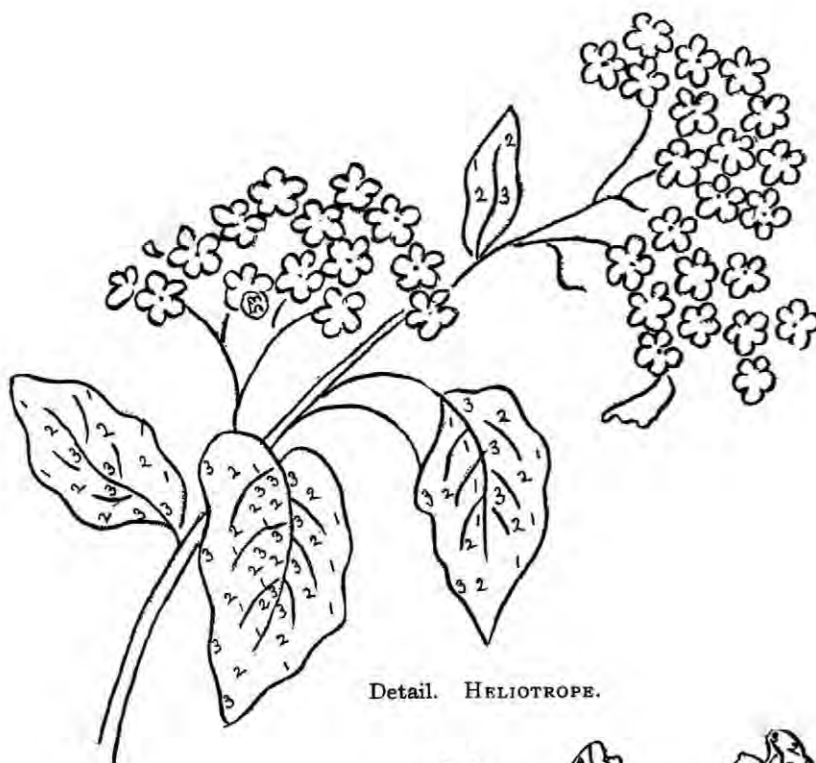
The streaks which appear on the berries are put in with fine outline stitches after the berries are finished, with the lightest green, 1720. The following are the shades:

For Berries.	
No. 1—1730	No. 5—1780
2—1720	6—1812
3—1741	7—1813
4—1742	8—1296
For Foliage.	
No. 1—1469	No. 6—1374½
2—1470	7—1375
3—1471	8—1376
4—1471½	9—1377
5—1471x	

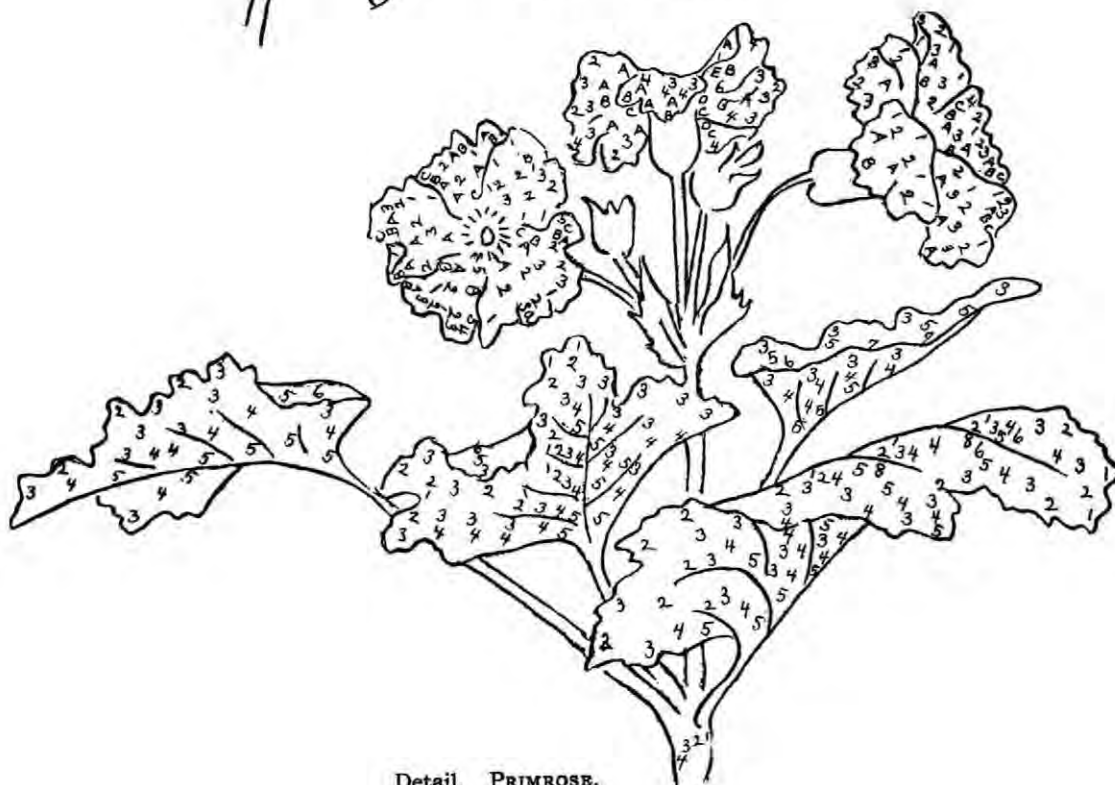
The tips of Gooseberries are to be worked with brown, No. 8 or 1296. The stitches of the stems of both Blackberries and Gooseberries are simply rows of outline stitches, using the darker shades at the lower side and gradually lighten as you work toward the upper side.

The detail drawing, No. 1, shows how to place the shades of both studies. Figure 2 B shows the shading of Gooseberries.





Detail. HELIOTROPE.



Detail. PRIMROSE.



PLATE LVI DAFFODIL

HELIOTROPE AND PRIMROSE.

Color Plate No. 54.

Designed and Embroidered by
Miss ALTA SHAW.

Heliotrope.

Flower.	Center.	Leaf.
1594-1	1482	1481-1
1595-2		1482-2
1596-3		1483-3
1597-4		1484-4
1598-5		
1599-6		
1600-7		

Use 3 and 4 shades in each flower, dark on outer rim, lighter toward center.

To vary the cluster use, sometimes, Nos. 1, 2, 3; 3, 4, 5, 6; 1, 4, 6; 2, 5, 6; 2, 4, 6, etc.

Leaves—Shaded much as rose leaves to show depression at vein, using three shades in leaf and the fourth for the veins.

Primrose.

Flower.	Shadow.	Stem.
1334x-1	1790-A	1468
1335-2	1791-B	1469
1335½-3	1792-C	Center
1336-4	1793-D	1600
1336½-5	1794-E	1469
1337-6		

Under Leaf.	Upper Side Leaf.	Branch.
1468-1	1373-1	1468-1
1469-2	1373½-2	1469-2
1470-3	1374½-3	1881-3
1418-4	1375-4	1882-4
1419-5	1375½-5	
	1376-6	
	1377-7	
	1782-8	

In so small a flower the shades must be closely crowded, only a stitch or two of some shades, and with some sharp contrasts to give it the crinkled appearance.

The underside of leaf is quite green with bronze shadows and very light veins in ridges

The top covered with a white fuzz, giving it a general grayish appearance. The high lights, quite light, yet the shadows remain of the deeper green shade of the leaf itself, 1782, 1783. The underside being a trifle more yellow than the top.

The stems shade into the purplish—1880—line, and also into a reddish tone—1772-3-4.

CARNATION.

Color Plate No. 55.

Embroidered by Miss A. G. SHAW.

This is a splendid study in Carnations, as it gives four distinct tints, running from the lightest to the darkest. It is taken from a section of a very handsome center-piece, in which the flower and foliage are so interwoven as to form a wreath.

The flowers are numbered from one to four, and the following colors are used:

No. 1	Local.	Shadow.
	1334x-1	1730-A
	1335-2	1731-B
	1335½-3	1732-C
	1336-4	1733-D
	1337-5	1734-E
		1735-F

No. 2.	Local.	Shadow.
	1517-1	1800-2
		1801-3
		1802-4
		1803-5
		1804-6

No. 3.	Local.	Shadow.
	1516-1	1803-8
	1517-2	1804-9
	1518-3	
	1519-4	
	1520-5	
	1520 B-6	
	1520 C-7	

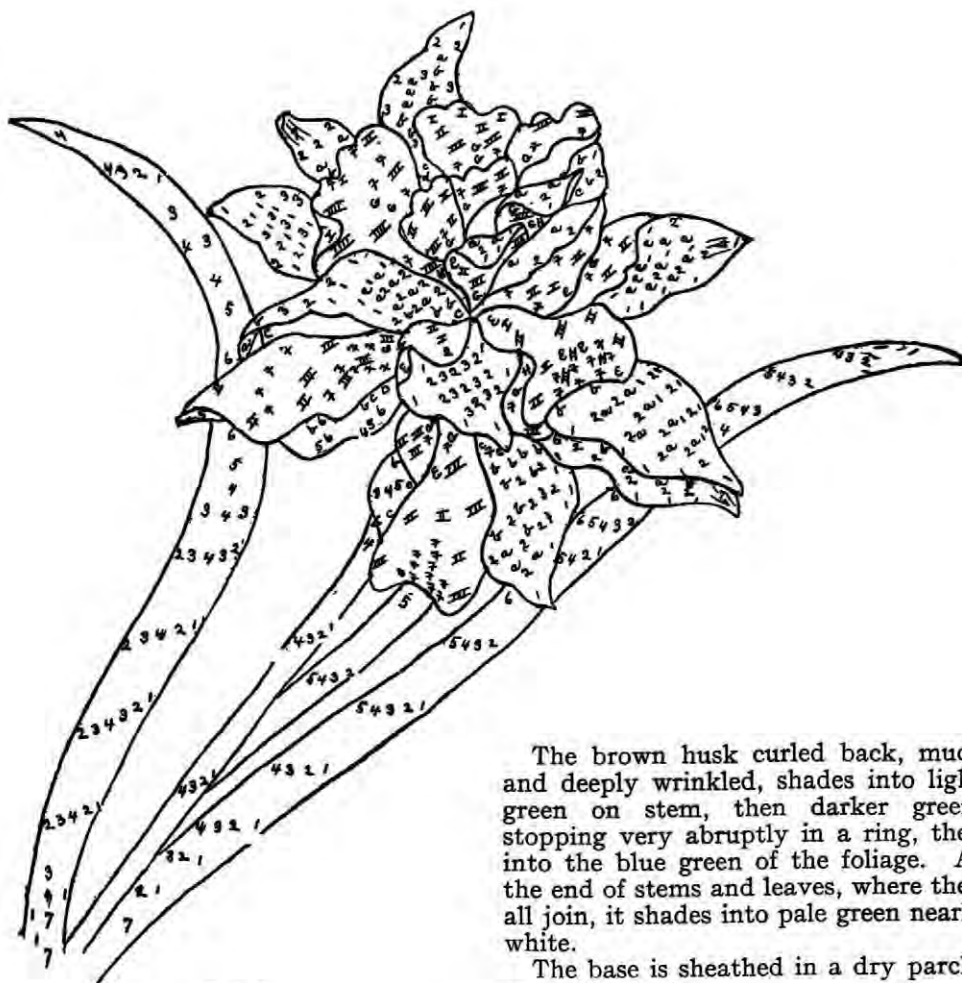
No. 4.	Local.	Shadow.
	1515-1	1750-A
	1516-2	1751-B
	1517-3	1752-C
	1518-4	1753-D
	1519-5	1754-E
		1755-F

Foliage.	
1373x-1	1782-8
1373½-2	1841-9
1374½-3	1415-X
1375-4	1416-Y
1375½-5	1417-Z
1376-6	
1377-7	

Back.
1760-A
1761-B
1762-C
1763-D



Detail. CARNATION



Detail.

DAFFODIL.

Color Plate No. 56.

Designed and Embroidered by
MISS ALTA SHAW.

The long pointed petals are always very light, the inner darker petals giving the full rosette effect.

On the outside are nine long petals, the outer six being two together at the base, the next three alternately. Usually four or five of the outermost ones are tipped with green in stripes, and all of them shaded with green at the base. Inside, alternating with the dark, are three or six more long light petals

The brown husk curled back, much and deeply wrinkled, shades into light green on stem, then darker green, stopping very abruptly in a ring, then into the blue green of the foliage. At the end of stems and leaves, where they all join, it shades into pale green nearly white.

The base is sheathed in a dry parchment-like husk.

Light Yellow.	Shadow.	Green	Markings.
1496-1	1860-A		1467-7
1498-2	1861-B		1468-8
1499-3	1862-C		1469-9
1500-4	1863-D		

1501-5			
1502-6			

Dark Yellow.	Shadow.	Husk.
1261-I	1820-E	1810-K
1262-II	1821-F	1811-L
1263-III	1822-G	1812-M
1264-III	1823-H	1813-N
	1824-J	

Foliage and Stems.	
Blue Green.	Yellow Green.
1445-1	1467-7
1446-2	1468-8
1447-3	1469-9
1448-4	
1449-5	
1450-6	

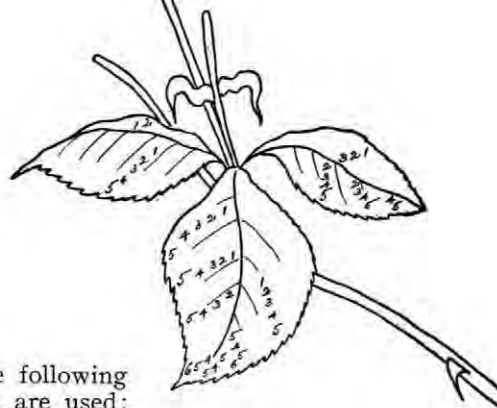
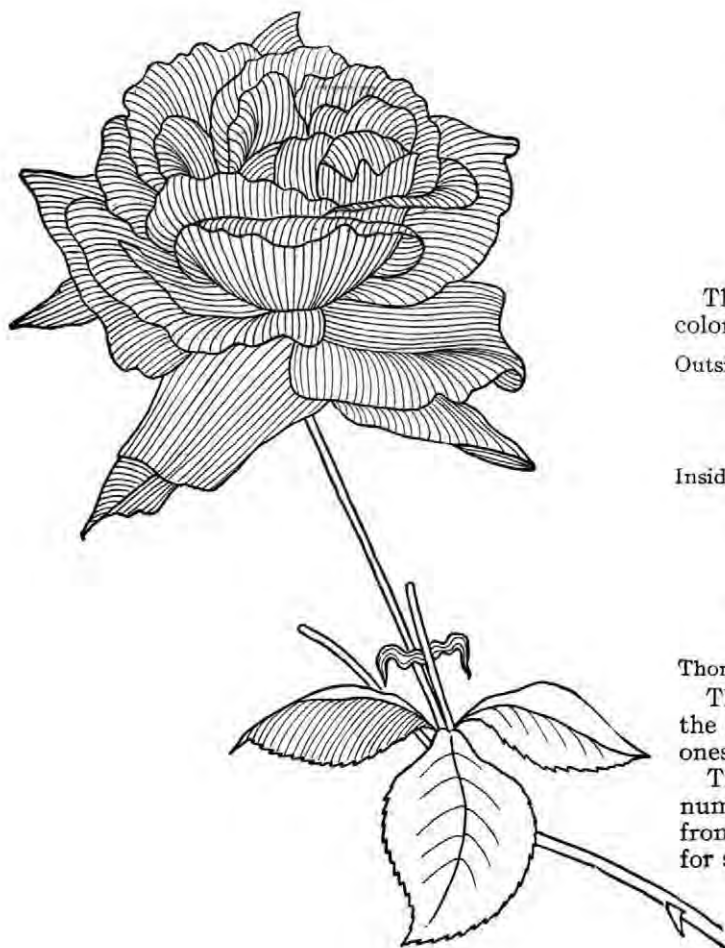
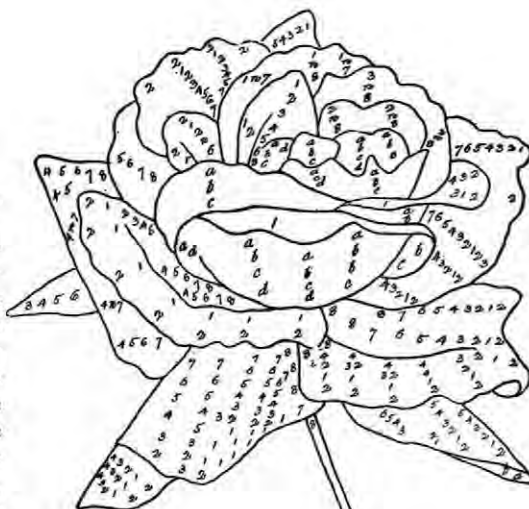
LIBERTY ROSE.

Color Plate No. 57.

Embroidered by MRS. V. A. JUNG.

The Liberty Rose is a new and very popular variety. It is somewhat similar to the Jack Rose, but richer in color and more graceful in shape. In coloring it is a rich ruby with deep crimson tones in the depths of the flower. The outside of the petals is lighter and more purpleish in tint, being like the darker American Beauty shades, while the inside of the petals is darker and more crimson.

The foliage of this rose is similar to that of other roses.



The following colors are used:

Outside of petals.	Upper side of Foliage.
1586	1781
1586½	1782
1542	1783
1543	1841
Inside of Petals.	1842
1587	1814
88	Under-side Foliage.
89	1740
90	41
91	42
1543	43
43½	44
44	

Thorns, 1850, 1851, 1852, 1853, 1854.

The lighter colors are used for the high lights only, and the darker ones for the deep shades.

The detail drawing showing color numbers is a different drawing from the color plate, but the principle for shading is the same in each.



Detail. WILD ROSE, VIOLET, PANSY, SWEET PEA.

WILD ROSE, VIOLET, PANSY AND SWEET PEA.

Color Plate No. 58.

Designed and Embroidered by
MR. AND MRS. SYDNEY GARDINER.

In order to present a greater range of studies, we have given on one color plate four very popular flowers. These appear in about their natural sizes, and form very accurate and useful studies. In connection with the color study, the detailed drawing, with color numbers marked in, is also given

THE WILD ROSE.

The Wild Rose is always a very popular design for needle work. It is artistic, and not too difficult. We need to call attention only to disposing the colors so as to give the cupped effect of the flower and also to give the round appearance of the buds. The veining of the leaves should be distinct.

The following colors are used:

Petals.	Foliage.	Seed Receptacle.
1334x-1	1467 -1	1447-1
35 -2	68 -2	48-2
35½-3	69 -3	50-3
36 -4	70 -4	Stamens.
36½-5	71 -5	1260-1
37 -6	71½-6	62-2
38 -7	71x-7	64-3
Pistil	1741- 8	65-4
1259½-1	1742- 9	1510-5
1784 -2	1814-10	1350-6
Undersurface of Leaf.		Shadow under Stamens.
1780-1		1703-1
1781-2		04-2
		05-3
		06-4

THE VIOLET.

The Violet shown here is the simple wild variety. The colors 1841, 1842 and 1814 are used to put in the bronze effect when the foliage begins to fade.

The following colors are used:

Flowers.	Foliage	Stems and Sheath
1594-1	1467 - 1	71x- 7
95-2	68 - 2	1784 - 8
96-3	69 - 3	1841 - 9
97-4	70 - 4	1842 -10
98-5	71 - 5	1814 -11
99-6	71½- 6	
Pollen		
1521-1		
23-2		

PANSY.

This study shows a front and a back view. For the front view we have used the deep purpleish shades marked with yellow. For the back view we give the bluer purples marked with a duller yellow. There are an infinite variety of colors for working the Pansy. For other colors see our "Suggestions for Shading," page 23.

The following colors are used:

Front view	Back view of Flower	Foliage.
1300 -1	1594-1	1780 -1
00½-2	95-2	81 -2
01 -3	96-3	82 -3
01½-4	97-4	1471½-4
02 -5	98-5	71x-5
03x-6	99-6	1841 -6
03½-7	1600-7	1842 -7
04 -8	1497-1	1814 -8
04x-9	1860-2	1784 -9
1259½-1	61-3	Stems.
61 -2	62-4	1780-1
62 -3	63-5	1468-2
64 -4		69-3
	Pansy Center.	1841-4
	1780	1521x
	84	23
		14-5

SWEET PEA.

The Sweet Pea also presents a variety of shades and tones, of which we give one shown in a side view and the other in a front view. For other colors see our "Suggestions for Shading," page 25. Note that the stems are not cylindrical, but present sharp edges. The following colors are used:

Side view	Front view.
1515 -1	1334x-1
16 -2x	35 -2
17 -3	35½-3
18 -4	36 -4
19 -5	1790 -5
20 B-6	91 -6
1803 -7	93 -7
04 -8	94 -8

Foliage, Stems and Tendrils.

1780 -1	71x-6
1467 -2	1841 -7
68 -3	42 -8
69 -4	14 -9
70 -5	

For the faded bronze effect of the foliage 1841, 1842, and 1814 are used.

In all the above flowers a much less number of shades may be used, but we have given the complete line for careful study and accurate reproduction.



Detail. STRAWBERRY, DAISY, BUTTERCUP, CLOVER.

**STRAWBERRY, DAISY, BUTTERCUP
AND CLOVER.**

Color Plate No. 59.

Designed and Embroidered by
MR. AND MRS. SYDNEY GARDINER.

STRAWBERRY.

In this color plate we also give four popular varieties. The first study is a full-ripe Strawberry, and the deep red colors are used. The seeds are put in afterwards, with French knot, using the light green shades. In making the blossoms, pure white is used for the local tone, but shaded deeply with the line 1721, 1725. The shadow effect is more marked in the white flower than in any other. In the leaves the veining is distinctly marked and the edges very jagged.

The following colors are used:

Strawberries.	Leaves.	Blossoms.
1205 —1	1468 —1	1200—1
06 —2	69 —2	1721—2
06½ —3	70 —3	22—3
08 —4	71 —4	23—4
10 —5	71½—5	24—5
12 —6	71x—6	25—6
12A —7	1784 —7	
12B —8	1814 —8	

Pollen.	Calyx.	Leaves.
1521	1468—1	Undersurface
24	69—2	1780—1
Seeds.	70—3	1469—3
1467 —1	1841—4	
69 —2	42—5	
71½—3	14—6	

DAISY.

The local shade to the petal is pure white, but shaded deeply with the shadow tones 1703 to 1706. This is the common wild variety of the Daisy.

The following colors are used:

Petals.	Pollen.
1200—1	1503—1
1703—2	04—2
04—3	1523—3
05—4	1350—4
06—5	

Calyx and Stems.	Leaves.
1213—1	1780—1
14—2	81—2
1469—3	82—3
70—4	83—4
71—5	84—5
1814—6	1814—6

BUTTERCUP.

This little flower, though simple in appearance, is more difficult to execute than might be supposed, on account of the cupped effect of the blossom. This must be obtained by the use of the shadow tones 1822 to 1824. A different line of green is used for buds and stems.

The following colors are used:

Petals	Leaves.
1497 —1	1780—1
1500—2	81—2
03—3	82—3
04—4	83—4
1822—5	84—5
23—6	1841—6
24—7	42—7

Buds and Stems.	Pollen.
1467 —1	1524
69 —2	
71 —3	
71x—4	
1841 —5	
42 —6	
1814 —7	

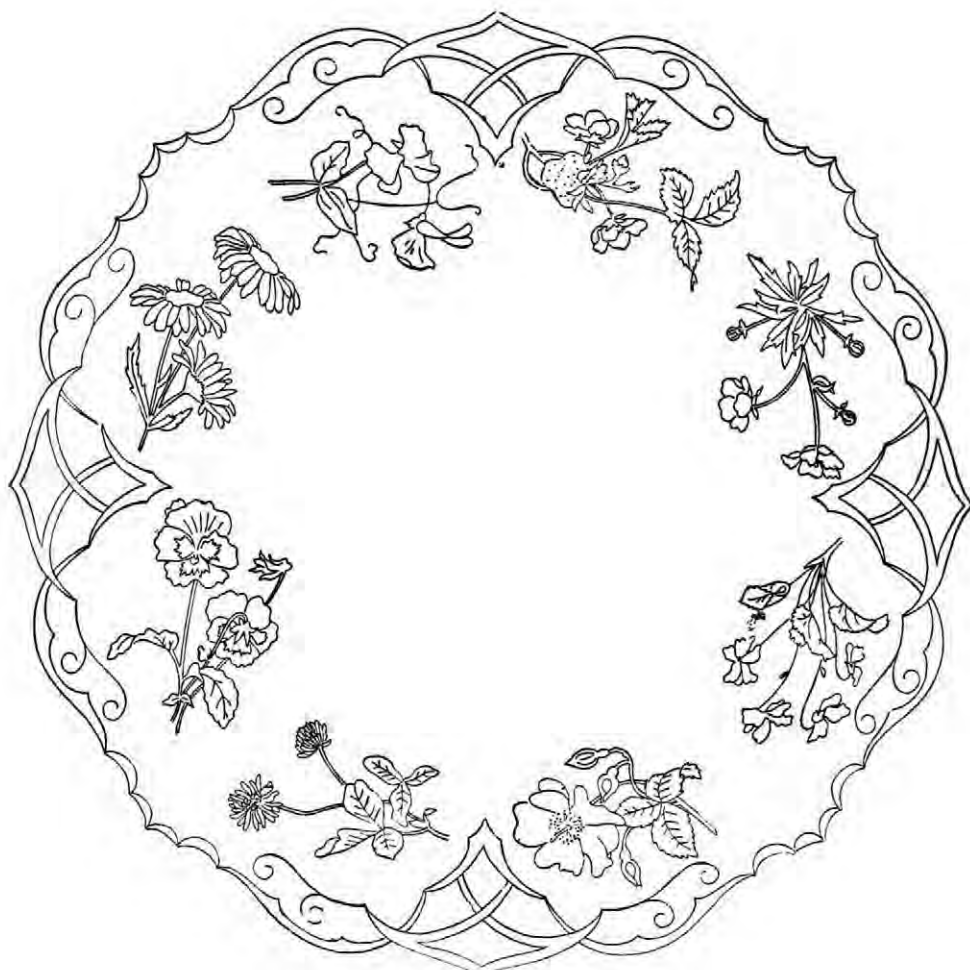
CLOVER.

This study is the common wild variety of pinkish white clover, the same blossom involving both the white and pink shades. The white is deeply shaded with 1722 to 1725. The clover leaf is very delicately veined.

The following colors are used:

Flowerets.	Leaves and Stems	Leaves Undersurface
1200—1	1467 —1	1780—1
1722—2	68 —2	1468—2
23—3	69 —3	69—3
24—4	70 —4	
25—5	71½—5	
1536—6	71x—6	
37—7	1784 —7	
38—8	1841 —8	
	42 —9	
	1814 —10	

Note in connection with the color plate the detailed drawings showing the places of the different color numbers. In these designs, also, a less number of colors might be used, but we give the numbers required to make an absolutely accurate and complete reproduction.



No. 861. LESSON DESIGN.

CENTER-PIECE DESIGN.

No. 861.

Some years ago we presented to the students of art embroidery a center-piece showing twelve different flowers, which was used simply as a lesson design. Many do not like to go to the expense of purchasing a different center-piece for every flower, nor do they care, in studying, to work so many flowers of the same kind as would be required on a center-piece presenting but one flower. It occurred therefore, to us, in presenting the two color plates Nos. 58 and 59, each containing four simple flowers,

that a center-piece design containing the eight studies would be of great value. We have, therefore, arranged in an artistic way such a design, making a proper arrangement of colors, and we especially recommend it to the embroidery students. The flowers are all simple and well adapted to the beginner; at the same time they are among the most artistic flowers for a decorative motif, and are worked out so carefully by accomplished artists that they give a faithful study for even advanced workers.

Refer to the previous pages for color numbers and working design for the different flowers, also to the color plates.

MOUNT MELLICK EMBROIDERY.

The old Irish embroidery known as Mount Mellick work is very popular just now. It owes its origin to the ladies of Dublin, Ireland, who, wishing to assist the unemployed poor girls of that country, established a school at a hamlet about fifty miles from Dublin, gathering in girls of the poor families of the surrounding counties and instructing them in a heavy, coarse embroidery with white cotton and linen thread on colored linen. For this work these ladies established a demand by using it altogether in their own homes, towels, table covers, bed spreads, curtains and portieres being the product of this industry. The fact of this work being very effective, durable, rapid and not difficult makes it most fascinating to the American woman, and after repeated efforts on the part of the artist and teacher of this work to bring it into favor, she at last has succeeded, and it is the work of the hour. This work, however, did not appeal to the ladies of this country until worked out with the Mount Mellick silk floss, made in four sizes expressly for the work in all white, and worked on the colored art linens.



Design No. 294. TABLE COVER.

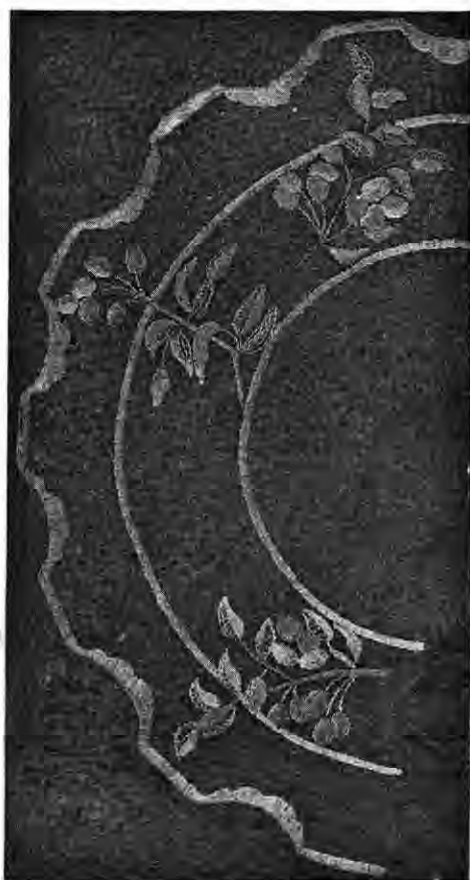
This effective design is stamped on a rich yellow linen 46x46. It is octagon in shape, which is a pleasing change from the usual round or square table cover.

TABLE COVER DESIGN NO. 287X.

Design No. 287x is a Mount Mellick design of conventionalized cherries with a border either side. This is worked on a red linen table cover 36 inches square. The hem is turned and finished with briar stitches with Mount Mellick silk G. Some of the cherries are worked solid over and over with G, catching down these long stitches with short stitches of F, taken alternately over their surfaces. Half of each leaf is worked solid with F; the remaining half of the leaves and cherries is outlined and filled in with different fancy stitches: French knots, wheel stitch, cat stitch, laid stitches caught down with cross-stitch, daisy stitch or any stitch which seems appropriate to the size of the space to be filled. Also using size silk best adapted to stitch. We have not the space here to describe the manner of making each of these stitches. Where a lesson on stitches is required, we refer the reader to our first or second edition of the "Revised Needle and Hook Book." A lady who has many of the drawn work or lace stitches at her command, will be quite at home with Mount Mellick embroidery.



Design No. 287X. TABLE COVER.



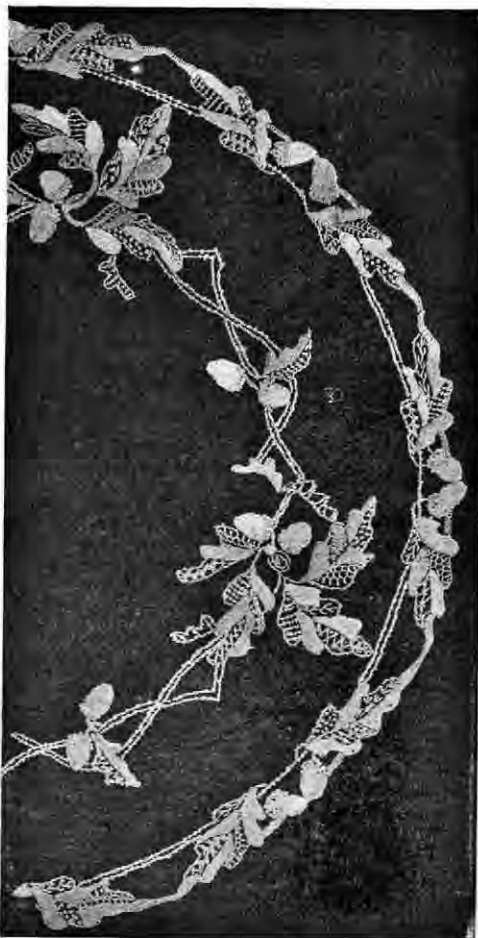
Design No. 832. TABOURETTE COVER.

**CENTER OR TABOURETTE COVER
DESIGN NO. 832.**

Cut No. 4, design No. 832, is a 24-inch tabourette cover on old blue linen. This Mount Mellick design is purely conventional, simple to work and attractive. These colored art linens launder well, which makes them desirable. The long pipes or oblong figures are worked solid over and over with G. Half of each leaf and stems is treated solid with F. The scallop is worked with solid buttonhole stitch with size E. The fancy stitches in the remaining halves of the leaves are worked with three sizes—E, F, G, size H being used only for the heaviest work.

**MAT OR TABOURETTE COVER
DESIGN NO. 829.**

This is a design of acorns with the leaves. The border is also formed of the acorns, leaves and stems. The oak leaf is divided into sections, every other section being worked solid with the fancy stitches in the remaining sections. The acorns are solid. The cups in French knots. The edge is worked with buttonhole stitch first. The acorns and leaves are worked over the buttonhole at edge. The size of the Mount Mellick silk thread used is determined by the figure to be worked; E being the finest and H the coarsest, and F and G the medium sizes and the most used.



Design No. 829. TABOURETTE COVER.

HAND EMBROIDERY.

AS APPLIED TO WEARING APPAREL.

Hand embroidery with silk thread has reached such a point that not only collars and cuffs are embroidered in all colors, and on all materials to wear with different waists, but the waist itself is embroidered, and the entire gown is decorated more or less with this handsome hand embroidery.

Stocks and ties are beautifully embroidered in self tones, also in contrasting colors. Large initials and monograms are worked in silk on the ends of ties, also on parasols and the chate-laine bags and pockets. Gentlemen's vests are embroidered with silk polka dots, diamonds and other small figures such as the conventional fleur-de-lis. Hose for gentlemen and ladies are embroidered in stripes, dots and other small figures.

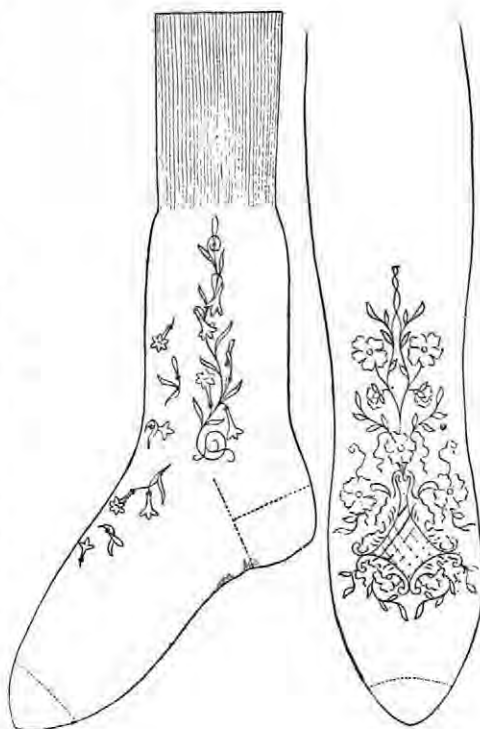
EMBROIDERED GOWNS AND SHIRT WAISTS.

Hand embroidery with silk thread on gowns of all materials, thick or thin, silk, satin, cotton or linen; also on sheer gauzes, tissues, mousseline de soie, Brussels net and crepe de chine, is shown at all up-to-date shops as well as at all the fashionable modistes'. Few gowns or outside garments are shown without this rich and elegant decoration. Many of the ladies are doing the embroidery themselves, and for the convenience of these ladies we are showing in this book cuts of designs to be applied to this use. Your nearest dry goods dealer will, no doubt, if requested, send for the perforations of any of these designs, and either stamp your goods for you, or if he does not do this kind of work, will sell the perforation to you, that you may stamp it yourself.

The following cuts show practical designs easily adapted to any portion, or to the entire gown. The description following each cut is given of the work as shown on the finished garment.

EMBROIDERED HOSE.

Hand embroidered hose for ladies and gentlemen being among the popular articles in wearing apparel, we here show a cut of each. The conventional design on the long hose is embroidered on the instep with filo in pink 1219½, 1220, 1221 and green 1374½, 1375 and golden brown 1347½. The flowers are worked half solid in the shades of the pinks, also the buds. The foliage solid with the greens. The conventional figure in outline and long and short stitch with the brown 1347½. The color of the hose is a silver gray.



The half hose is cadet blue in color, embroidered in conventional flowers, solid, with shades of yellow filo 1259½ for the trumpet and 1260 for the edge of flower, and with solid green leaves of 1241 filo. Stems outlined with 1242.



PLATE LVIII WILD ROSE, VIOLET, PANSY, SWEET PEA

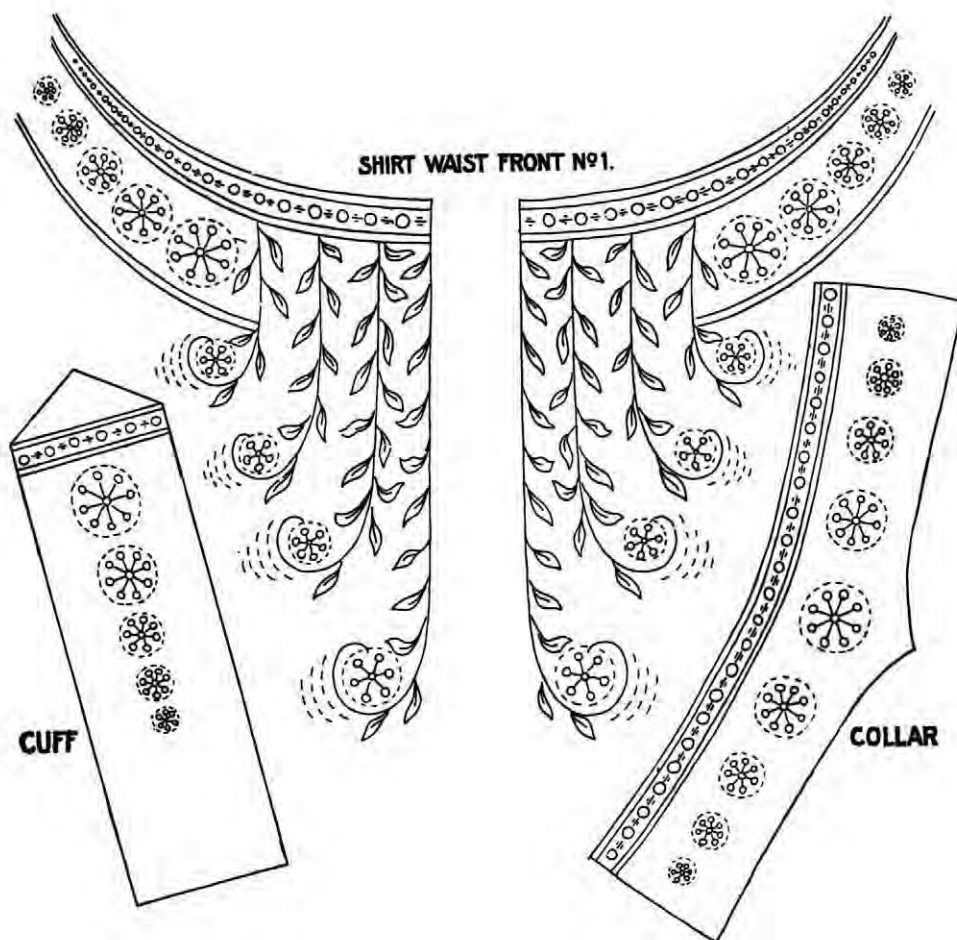


Figure No. 1

SHIRT WAIST DESIGN NO. 1.

Shirt waist design No. 1, as shown in cut, is stamped on electric blue flannel, allowing for a box pleat in front. The small leaves are worked half solid in long and short stitch, with two threads of a blue-green filo 1239½, 1240, 1241, 1242, using the lighter shades at the top, shading down to the darkest at the bottom of the design. The stem or vine, also the veins, are outlined with the darkest shade 1242. The jewels or round dots are worked solid over and over with the shades of green, beginning

at the shoulder with the lightest shade 1239½, shading to the darkest towards the front and down. The parallel lines defining the yoke and the circles around the wheels are outlined with 1242. The collar and cuffs are of course worked the same, shading dark from back to light in front. These shirt waist and gown designs may be applied to all materials of any color. They may also be differently arranged on the waists and gowns. Panel designs may be used for bands across the front or around the entire skirt. The figures may be separated and thrown over the entire gown.

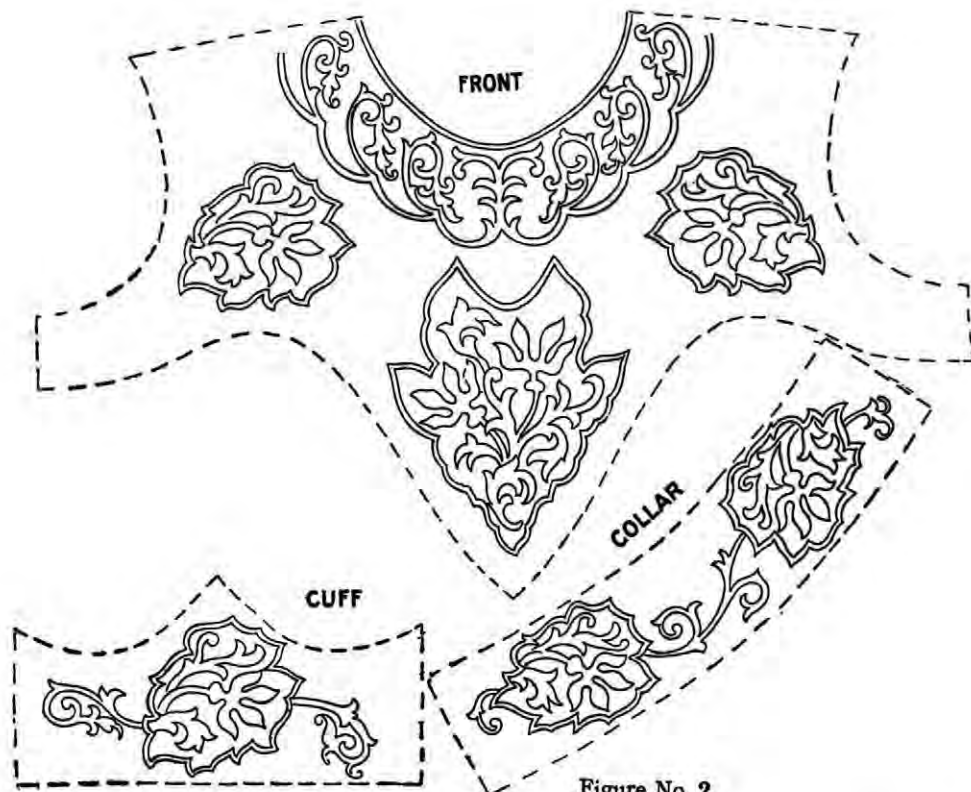


Figure No. 2

SHIRT WAIST DESIGN NO. 2.

Shirt waist design No. 2, to be fastened at the back, is stamped upon white silk. This cut shows the front with collar and deep turn-back cuff. These medallion figures can be worked on the back of the waist; indeed, the entire gown can be decorated with these stylish figures. The design is embroidered with white Dresden floss, half solid or skeleton work, tipping each section with long and short stitches and the double lines over and over solid with white Dresden floss. Outline the entire design with gold-colored Dresden 1263, or the gold thread which comes on spools. There is little work on this design considering the elegant effect.

KNITTED FRINGE FOR TRIMMING MOUNT MELLIK WORK.

Take four balls of Belding Bros. & Co.'s Superior knitting or crochet silk

and use from all four balls together. No. 12 knitting needles. 1st row meter one (by throwing the four strands round the needle), knit two together, knit one and repeat three times. Repeat. When the required length is knitted, bind off seven stitches, break the threads and draw the end through the last stitch. Slip the five remaining stitches off the left hand needle and unravel them the length of the knitted piece.



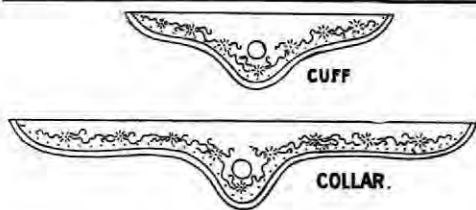


Figure No. 3. GOWN DESIGN

GOWN DESIGN NO. 3.

These artistic chrysanthemums are of every size and shape, more or less conventionally drawn. They are gracefully arranged for the entire front of the skirt of the gown, the loose ones designed to be scattered over the rest of the skirt, the waist and sleeves. Some of the flowers are stretched out so as to fit over the shoulders, others for the front or back of the waist, and smaller ones for the sleeves. This is a most practical design, as it can easily be adapted to different materials. It is embroidered with yellow or golden browns 1346, to 1353 royal on brown

cloth. Long and short stitches tip the ends of the petals, also the conventional figures in the design. The dots at centers of flowers are worked solid satin stitch with the dark shades. The stems are outlined with the dark shades. Each flower is shaded with five or six shades, working one side light, growing darker to the opposite side. Some of the flowers are light, some medium and others dark. The leaves are shaded in the same manner. This design is also used for waists embroidered with these loose chrysanthemums thrown over them in a careless but most artistic manner.



stitch with 1350, and each dot outlined with 1346½. The edges of the collar and cuffs are worked in solid buttonhole stitch with 1350 royal. The rest of the design as described above.

GOWN DESIGN NO. 12.

This pattern shows the vest only, and is applicable to entire gowns, as well as waists, as the figures can be repeated on the skirt. A panel designed for the skirt is made like the vest inverted, the figures growing wider toward the bottom and narrower toward the top. This design is embroidered in solid gold 1506 and white 1201 silk on a lady's black taffeta three-quarter length evening coat. The wide turn-back front or revers reaching the full length are of white satin, as shown in the cut. This embroidered with gold and white with dots and French knots of black. The design is repeated on the wide collar and cuffs. The outlining is done with 1506 royal. The solid work is done with white filo outlined with gold. The round dots are worked solid over and over with black filo outlined with gold 1506 filo, and the very small dots are French knots of black royal.

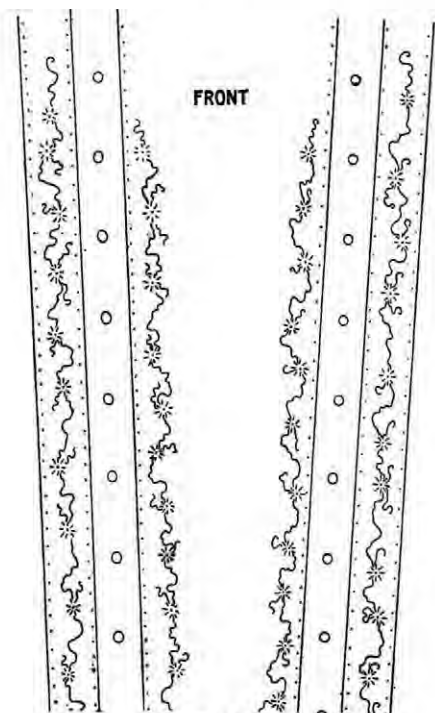


Figure No. 10.

SHIRT WAIST DESIGN NO. 10.

Shirt waist pattern No. 10 is stamped on green flannel. It is embroidered in shades of golden brown 1346½, 1347, 1348, 1349, 1350 Royal floss. The straight lines are covered with a couching cord made with two skeins of royal floss 1346½, caught down at regular intervals with a single thread of royal 1350. French knots of a single thread of 1350 are placed on the inside of each line. The star-shaped figures are worked with a daisy stitch, covering each arm with a single thread of 1347 and a French knot of 1349 at center. The vine connecting these stars is outlined with a single thread of 1348. The round dots are worked solid, over and over, or satin

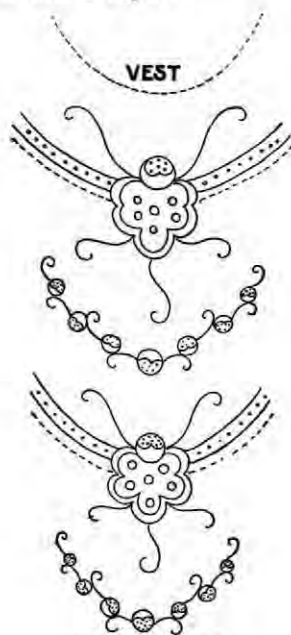


Figure No. 12.

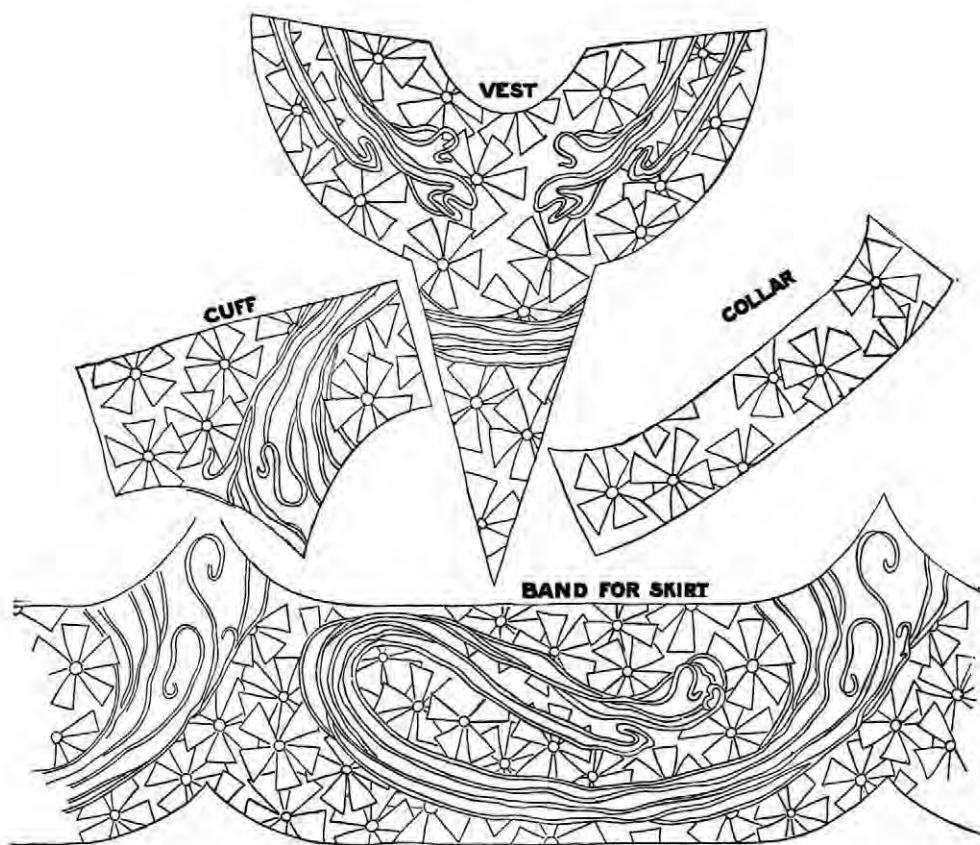


Figure No. 13.

GOWN DESIGN NO. 13.

This pattern gives the vest, the deep collar and the very deep turn-back cuff. A section only is shown of the band to be used on the dress skirt at the head of the flaring flounce. This section repeated will reach around the entire skirt.

This design is embroidered in shades of green 1373x to 1377 and white 1200 on a soft green cloth reception gown. The geometrical figures forming wheels are outlined and tipped quite deep at outside, each with a different shade. The lightest shades at the top, the dot

at the center still darker, using white 1200 as one shade with the green shades 1373x to 1377 makes eight shades. There are not more than five spokes to these wheels; this enabled the embroideress to make some of the wheels very light, others medium, and still others quite dark, which gives this work a changeable, shaded appearance very pleasing and elegant. The scroll figures running throughout this design are worked solid over and over with the three darkest shades 1375, 1376, 1377. This design can be applied to an outside garment.

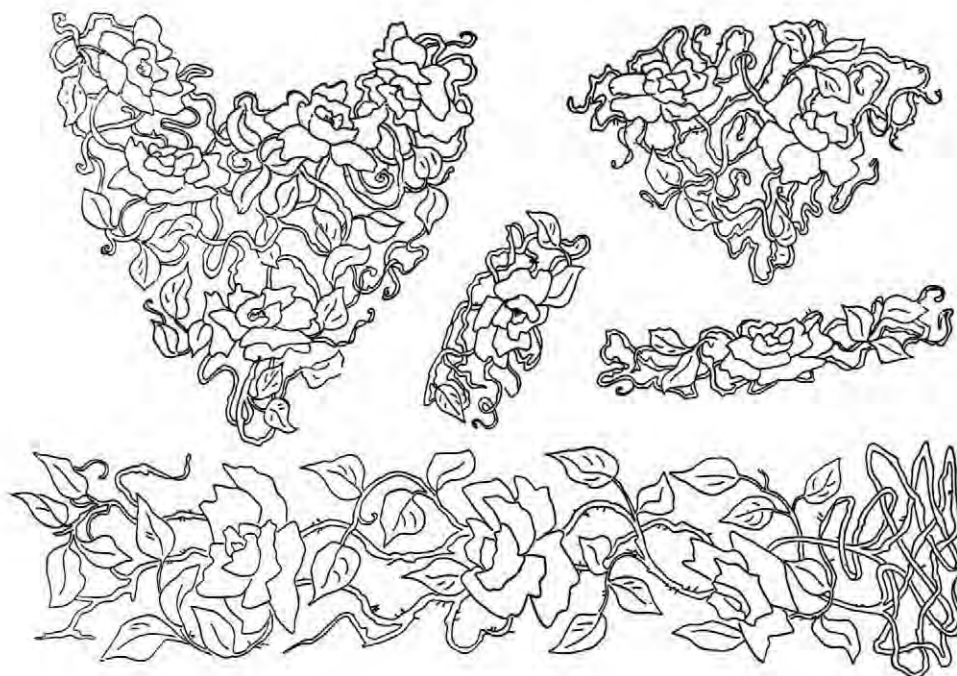


Figure No 14.

GOWN DESIGN NO. 14.

This will be recognized as a double rose design with leaves and stems. The front and back yoke, the collar and cuffs, and also a panel for the skirt to be used once in front, once on either side of front, or as a band around the entire skirt of the gown. This design is embroidered with white 1201 fil floss on a delicate gray etamine reception gown. The roses are worked half solid with long and short stitches, the leaves the same, and the stems outlined. Although the effect is most elaborate and elegant, the work is very simple and quickly done. This design is very handsome worked out in natural colors on cloth gowns. It is also elegant in all black on black material.

COLLAR POINT DESIGN NO. 8.

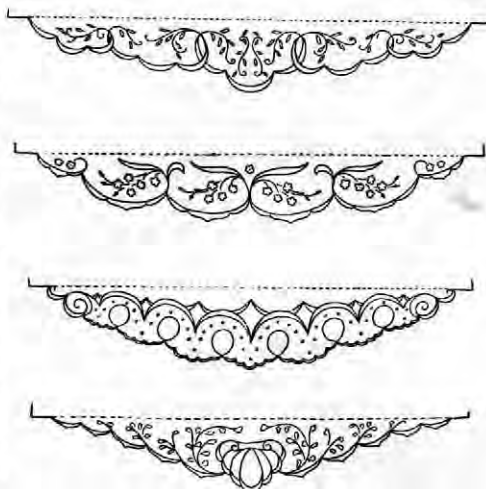
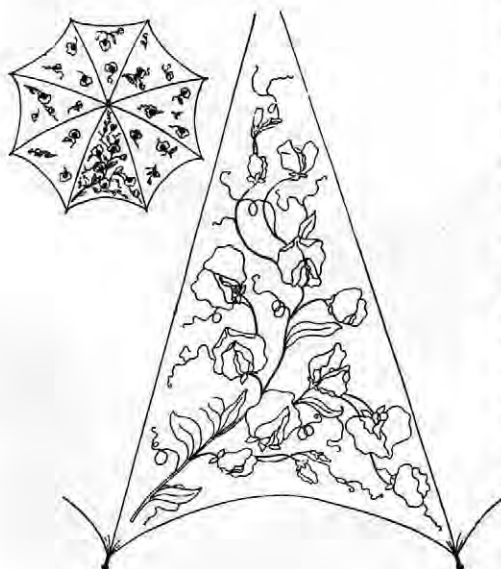
This cut shows six new turn-over collars for the coming season. These are much wider and more elaborate than the first designs shown. These are made of white, black and colored materials, many silk and flannel collars being embroidered in white or contrasting colors for the coming winter wear. Cuffs and tie ends to match these collars are in great demand. The scallops are worked with solid buttonhole stitch, the same color used to embroider the rest of the collar. The design has but one number, as they are sold to dealers in dozen lots.

PARASOLS AND UMBRELLAS.

Parasols and umbrellas of dark colors are embroidered with large heavy monograms of white filo, also Dresden floss. White and tinted silk parasols are embroidered with conventional designs as well as natural flowers in their correct coloring.

We show a cut of one of these very swell parasols of lavender taffeta silk embroidered with a graceful design of sweet peas thrown onto one gore quite heavily in a large spray. Over the rest of the surface the sweet peas are scattered two or three only on each gore. This is among the most beautiful creations shown in parasols this season.

The sweet peas are worked half solid in their natural colors, using the pale pink line 1515, 1516, 1517, 1518 filo, with white for some of the flowers and buds. Combine these pale pinks with the pale purples 1299x, 1299½, 1300 for others, working an occasional blossom with the purples from light to dark, 1299x, 1299½, 1300, 1301, 1301½. The foliage is worked solid with the shades of green, 1780, 1781, 1782, 1783, 1784. If a lesson in embroidering the sweet pea is required, it would be well to refer to the first edition of the Revised Needle and Hook Book.



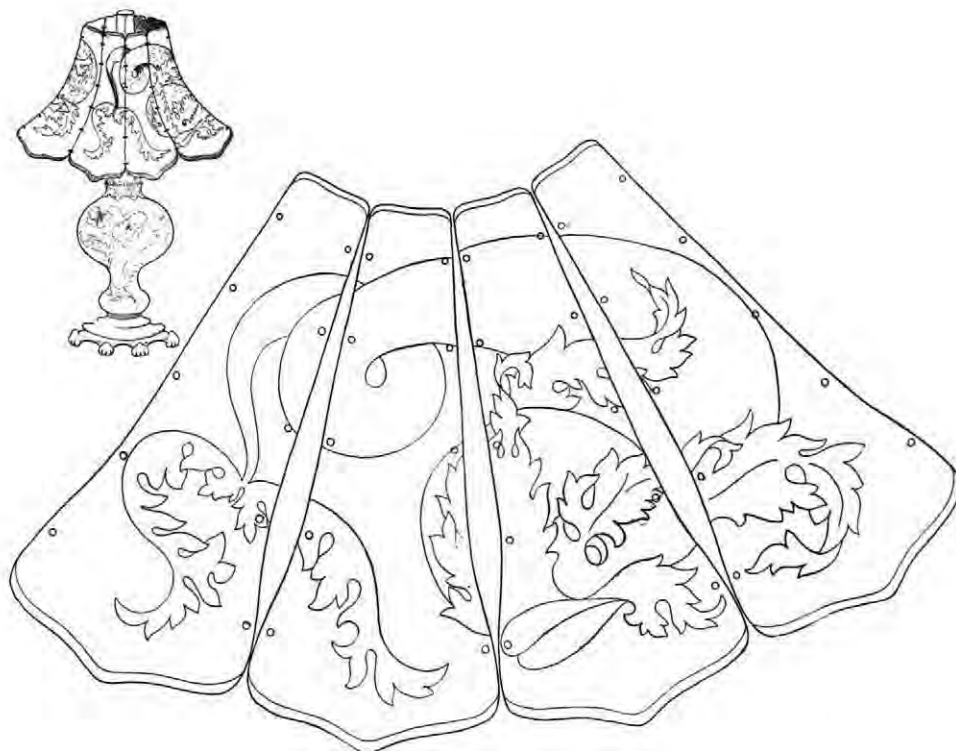
MONOGRAMS.

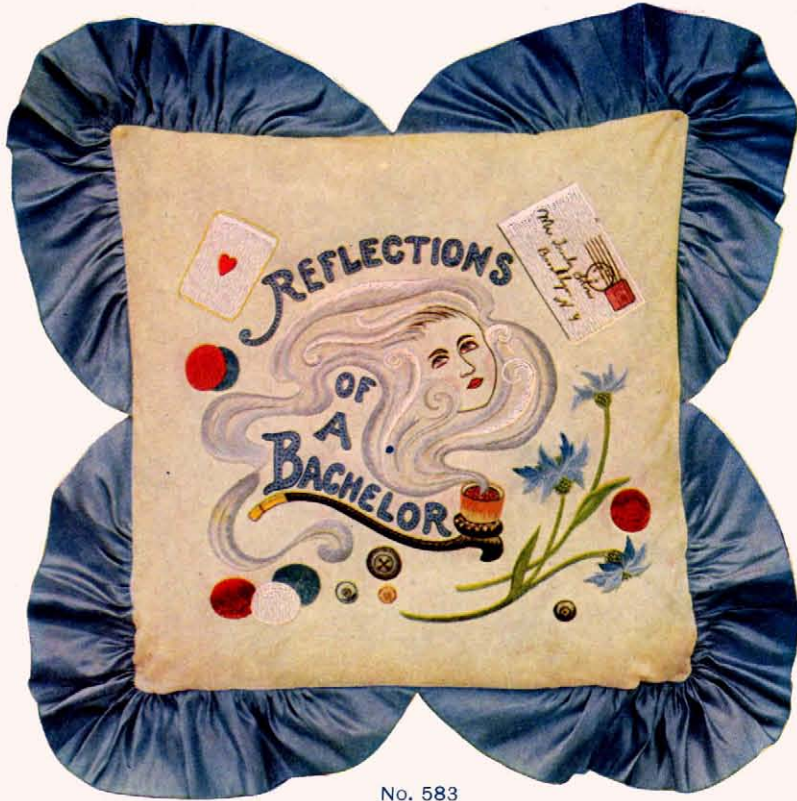
These forms of decoration, so popular now, come in such a variety of arrangements of the initials that we are making no effort to show cuts of same, as each monogram has to be made to order, the papier mache moulds for initials taking the place largely of stamped initials. Embroidering monograms with solid satin stitch on wearing apparel has always been considered a mark of good taste. The style in vogue at the present time has amounted to a craze, and we must have them on everything available. The umbrella is a favorite article for this work. A monogram four inches high, made of papier mache, is fastened firmly to the silk of one panel or gore of the umbrella by stitches taken over and over with white cotton thread. This papier mache form is covered closely with satin stitch, using white Dresden floss 1201. Parasols, pockets, bags, ties are decorated in like manner. The papier mache moulds for these letters are cheap, sold at all the shops, and a great saving of work, as the stamped initials would have to be filled with embroidery silk or cotton, which entails labor and patience, to say nothing of time and material. These papier mache moulds, however, are not intended for table linen, or garments which have to be laundered.

**HAND EMBROIDERED LAMP SHADE
DESIGN NO. 302.**

This is one of the novelties of the season. Practical and elegant and simple to construct. Eight pieces card board, each 15 in. long, 2½ in. wide at top, widening gradually to 5 in. in width, flaring to 7¼ in. at bottom. Shape each piece at top and bottom with a slight scallop as shown in cut. Five eyelets are punched on each side of each piece. These eight pieces are covered with pieces of green linen embroidered with sections of the design matching same. These pieces are stretched over the edges of the card board, pasting edges firmly onto the wrong side of card board. Each piece is lined by pasting white paper or white silk neatly around edges, covering the green linen which was turned over to wrong side. Do not allow the white lining to show at edges. The eyelets

are made through the green linen and silk and buttonholed with the brown shades used in the embroidery. This dolphin design is darned with shades of yellow 1262, 1263, 1264, 1508, 1509, 1510. The conventionalized fins and tail are worked half solid, using white royal on the outside edge of the leaf or acanthus shaped scrolls, shading into the white with 1258½, 1259½, 1260, 1261. The entire design is outlined with black royal. The scallops at top and bottom of each piece of linen are worked with solid buttonhole, but not cut out, as the edge is required to turn over and paste down on the inside of the card board. When each piece of card board is covered and lined, the eight pieces are laced firmly together with a green silk cord and sewed together on inside of shade or tied in bows. It is unnecessary to remark upon the effect of this handsome shade.





No. 583



PLATE LX PILLOWS

Pillows

The name "sofa cushion" does not now apply, as the sofa has been or should have been covered long ago with sofa cushions. Now we must have the cushions, or more commonly called "pillows," in every window seat, every chair in every room. Beginning with the reception hall, stunning conventional designs are used for the pillows on the hall divan and chairs. The reception room contains the more dainty designs on delicately tinted materials, the tendency being to the realistic, natural flowers forming the motifs for these beautiful pillows. The library in many homes being also the sitting-room, is the place which luxuriates in pillows. Conventional and floral designs are used, but usually bold and effective without a great amount of work, as these pillows are to use and not to look at alone. The colors are stronger and embroidered with the royal and rope silks on durable and washable materials. The den is appropriately furnished in the brilliant colors most dear to the savage, and the designs are dragons of all nationalities, Indian heads and other hideous monstrosities. The more hideous the more "swell."

The window seat of the dining room is filled with pillows of colors to harmonize with the decorations of the room, the designs being conventional fruits, flowers or figures. The divans, couches, window seats and chairs of the sleeping rooms are filled with pillows of dainty tints and designs, all washable. The porch is strewn with pillows, the hammocks and chairs are filled. The sailing and steam yachts must be equipped with pillows of yachting and marine scenes. Boats and figures of ladies and gentlemen in yachting costumes. "Bachelor Quarters" are fine fields for the sowing of pillows of all kinds, sizes and colors. Fraternity and Alma Mater designs are particularly appropriate here, as also the smoker's pillow. Cards, horses, golf, hunting, fishing, bowling, any or all of these subjects used as designs

chosen with regard to the particular taste of the bachelor. The college man is perhaps the most fastidious as to the style and design of his pillows. The correct colors, yell, and other insignia must appear in the design. There is much rivalry among these boys as to number and quality of pillows. Pillows for their fraternities and clubs must all appear in the assortment. Designs are shown for the different secret societies and clubs throughout the United States, as the Free Masons, Elks, Shriners, etc. High school boy and girl are not to be outdone on the pillow question. Each school has its name, its colors, and yell or motto shown in the design. The Ping Pong player is not forgotten in the new designs this season, two appropriate pillows being shown.

The pillow plate No. 60 and the cuts of pillows shown in this book give an idea of a few of the elegant pillows to be seen this Fall.

COLOR PLATE NO. 60.

This plate shows two of the most popular pillows to be seen this season. They are each tinted upon a wash material which makes them practical.

WORLD'S FAIR PILLOW.

This design was made for the St. Louis World's Fair and is symbolical of the event. The gown of the lady is tinted in blue, and is outlined with the blue shades 1547, 1548, 1549 filo. The white lace at the bottom of the skirt is worked with a row of long and short buttonhole stitches with white Dresden. The fichu at the neck is outlined with a single thread of white filo 1201, the edge being long and short buttonholed with same.

The ribbons and bows are worked with satin stitch in yellow 1264 filo. The hair is outlined with shades of brown 1349, 1350. The features, neck and arms outlined with a single thread of black filo. A single thread of 1209 filo is used to work with satin stitch bow in the hair.

The jardiniere on either side is outlined with the blue shades 1546, 1547. The palms are worked solid with two threads filo in shades of green 1480, 1481, 1482.

The letters are worked satin stitch with black filo. The two figures, Poetry and Art, on either side of the peristyle are outlined with a single thread of black filo. The peristyle with black royal.

The material of this pillow is drab arditia, finished with a shaded red satin ribbon ruffle. The pillow is tied into the cover with red, white, blue and yellow ribbons No. 7, drawn through buttonholed slashes in front and back of cover and tied in full bows on the right side.

SMOKER'S PILLOW. NO. 583.

This smoker's pillow, also shown on color plate, is tinted in smoke gray, red and blue on a cream arditia. The smoke is brought out by touching with smoke-gray royal 1427, 1428, 1429, 1430—1430 in long and short stitches, all the lines drawn to indicate the smoke. The features outlined with single thread of black filo. The lettering outlined with dark blue royal 1550. A row of French knots of same shade between. The envelope is darned with white royal. The outline and address with black filo. The ace of hearts is also darned with white royal, outlined with gold 1263 royal. The heart darned and outlined with red 1206. The poker chips darned and outlined with red 1204½, 1206, 1208, 1210, white and blue 1549. The buttons are buttonholed around edge and outlined inside with black and gray 1429 and brown 1294, 1295. The bachelor button flower is half solid with long and short stitches in blue royal 1224½, 1225, 1547, 1548, 1549. The calyx in laid stitches of black caught with a single stitch of white royal. The foliage is half solid with green 1374½, 1375, 1375½, 1376, 1377. Stamens black and green 1374½. The pipe is worked half solid with black handle, yellow mouthpiece 1263, brown bowl 1294, with seeds inside to represent the burning tobacco 1206. The blue satin ribbon ruffle forming the

finish to this novel pillow is five inches wide and gathered at corners, cut and sewed in seam at sides.



No. 2125. PING PONG.

PING PONG PILLOW. No. 2125.

No. 2125 Ping Pong pillow is tinted in shades of brown on a brown material to represent burnt leather. The entire background of the design is darned with yellow royal 1259½. The racquets are brought out in black royal 1203. The eyes with white under the iris, and a dot of white in the center of the pupil of the eye. The lips with 1206. The balls are worked with long and short stitches and darning in shades of brown, one ball with 1298, one with 1297½, the others with 1296, 1295. The case for the balls is touched on either side with 1296, the bands on same with 1294½. The ball cup is worked in same manner with 1297, 1295. The frame of the design is outlined with buttonhole stitch of 1296. Brown cord to finish

WILD ROSE. NO. 588.

This realistic design is tinted in the natural pinks and greens on drab arditia. The flowers are worked with deep long and short stitches, two rows in larger petals with pink shades 1515, 1516, 1517, 1518, 1519, 1520, 1520b, 1520c. Centers solid 1249, stamens 1247½ and yellow 1263. Foliage half solid, long and short stitch shades of green royal 1467, 1468, 1469, 1470, 1471, 1471½, 1471x. Finished with ruffle at corners. Green satin ribbon five inches wide.



PILLOW DESIGN NO. 593.

Pansies tinted in natural colors on drab ardita. They are worked half solid with lavender shades 1283½ to 1286½. Yellow 1258½ to 1264. Purple 1299½ to 1303½. Brown shades 1346½ to 1350, 1323½ to 1328, 1369½ to 1377. The tints on the pillow suggest where to use and how to combine the above colors. The centers are worked with yellow 1263, green 1322, and red 1206. The foliage is worked half solid in shades of green 1480 to 1485. Alternate loops of satin ribbon 4½ inches wide. Green and an old pink used in the flowers finish this favorite pillow.



NO. 571. CAT-TAILS AND CRANES.

This artistic design is tinted upon drab ardita. The cranes are worked in long and short stitch at the tips of quills and feathers with white royal, using a little gray 1706 where the shadows come. The feet are worked solid with 1706 and outlined with black filo. The eye is worked with black filo with a speck of white at corner. The beak is tipped with light yellow 1260 in long and short stitch. The sun is outlined and darned with shades of yellow 1258½, 1260, 1264, the tints on the



NO. 571. CRANES AND CAT-TAILS.

sun indicating where the light and darker tints are used. The clouds are outlined in smoky blue 1545, 1548. The cat-tails are worked half solid in shades of brown 1297, 1297½, 1298, touched at edges with long and short stitches and filled in with darning. The leaves are tipped with long and short stitches with shades of green 1414, 1415, 1416, 1417, 1418, 1419, and filled in with darning with same shades. A gray-blue satin ribbon five inches wide is gathered at corners with number seven reddish-brown satin ribbon shirred around the edge of the pillow.



No. 587. DOUBLE ROSE

with a single thread of gold cord couched down with a thread of green royal 1322. A row of red jewels is sewed on two of the bands with a row of green jewels on the middle band. Two rows of the red jewels with gold cord between form the necklace. The poppies are treated in long and short stitch, half solid, and in shades of red, 1204, 1205, 1206, 1207, 1208, 1208½, 1209. The seed pod at center is worked solid with 1419. The stamens of 1414, the pollen black. The foliage is worked half solid with green shades 1414, 1415, 1416, 1417, 1418, 1419. The ruffle is of green satin ribbon, the shade of green in head dress.

NO. 587. AMERICAN BEAUTY ROSE.

This design is tinted on drab arditia. The roses are worked solid in the American Beauty shades 1537, 1538, 1539, 1540, 1541, 1542, 1543. Using the darker shades for the inside of the petals and the lightest shades on the outside. The foliage is worked half solid with the green shades 1469, 1470, 1471, 1471½, 1471x. These leaves are touched on edges with a bronze brown 1304½, 1305, 1306, 1307½. The stems are worked solid with two shades, 1471, 1471x, the thorns with 1325. The calyx is worked half solid with 1414, 1415, 1416, 1417, 1418, 1419. Some of the smaller leaves are also worked with these grayer shades of green. The pillow is finished with alternate loops of satin ribbon four inches wide of one of the lighter and one of the darker shades of the American Beauty rose.



NO. 586.

This artistic poster design is tinted on a cream background. The features are outlined with a single thread of black filo. A touch of white in the eye. The lines describing the hair are touched with long and short stitches in shades of brown royal 1296, 1297, 1297½, 1298. The head dress or three bands confining the hair are outlined



Crocheting.

Crocheting is done always with one needle, or "hook," as it is often called. Wind the silk around the hand, as if for knitting, but around the left hand instead of the right. Hold the hook in the right hand with the open part of the hook toward you. Make a slip knot on the hook for the first stitch. Put the hook under the silk where it crosses the forefinger of the left hand, and by means of the hook draw a loop through the first stitch. This makes the second stitch. Repeat until there are as many stitches as desired. Of course there is never more than one at a time on the needle. This is called chain stitch, and is always used for a foundation. Figure A. For a flat piece, work back and forth on the chain, turning the work at the end of each row. For a round piece, join the threads of the chain by a stitch taken through them both, making a ring. Figure B.



Figure A.

After the foundation has been made, various stitches may be worked upon it. The simplest is double crochet. Figure C. Having one stitch on the needle, put the hook through a stitch or chain of the foundation, and draw a loop through. There are now two stitches on the needle. Take up the silk from the forefinger, and draw a loop through both these stitches at once. This completes one double crochet.

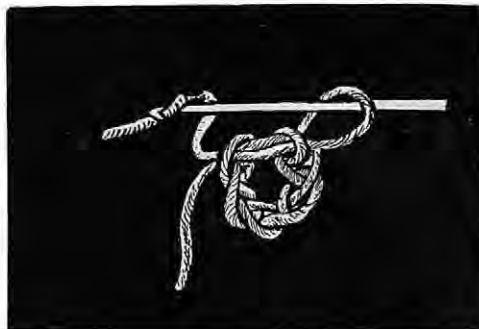


Figure B.

For a treble crochet, throw the silk over the hook **before** putting it through the foundation. When the loop is drawn through, three stitches will be found on the needle. Draw a loop through two of these. Two will still remain—the first one and the one just made. Take up the silk again and draw a loop through both, completing one treble crochet. For other stitches see "Explanation of Terms."

In turning the work at the end of a row, a few chain stitches must always be made to keep the edge from drawing up. One chain stitch is considered equal to a single crochet, two to a double crochet, three to a treble, and four to a long treble.

The shell stitch is one of the most common crochet stitches. Figure C is formed by crocheting a chain of stitches and crocheting a double crochet of three, four or more stitches into one stitch; then skip three stitches, catching the stitch into the fourth stitch with single crochet to give a scalloped effect; then double or treble crochet the next shell as before.

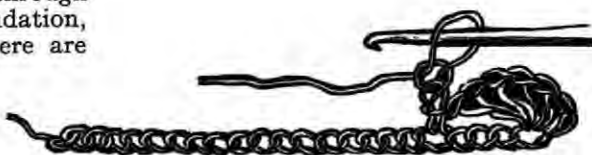


Figure C.

EXPLANATION OF TERMS USED.

Sc.—Single Crochet. Having a stitch on the needle, put the needle through the work and draw the silk through both the work and the stitch on the needle.

Dc.—Double Crochet. Having a stitch on the needle, put the needle through the work and draw a stitch through, making two on the needle. Take up the silk again and draw it through both these stitches.

Tc. or Tr.—Treble Crochet. Having a stitch on the needle, take up the silk as if for a stitch, put the needle through the work and draw a stitch through, making three on the needle. Take up the silk and draw through two, then take up again and draw through the two remaining.

Stc. or Str.—Short Treble Crochet. Like treble, except that when the three stitches are on the needle, instead of

drawing the silk through two stitches twice, it is drawn through all three at once.

Ltc. or Ltr.—Long Treble Crochet. Like treble, except that the silk is thrown twice over the needle before inserting the latter in the work. The stitches are worked off two at a time, as in treble.

S. S. means slip-stitch, which is to pass hook through a stitch of the foundation and draw thread through that and the loop on the needle without putting thread over. This is the shortest of all crochet stitches except the chain.

—Indicates a repetition and is used merely to save words: “ 2 ch., 2 tr., 1 ch., 2 tr., repeat three times,” would be equivalent to saying, “2 ch., 2 tr., 1 ch., 2 tr., 2 ch., 2 tr., 1 ch., 2 tr., 2 ch., 2 tr., 1 ch., 2 tr., 2 tr.”

Instructions for Crocheting Purses, Chatelaine Bags, Etc.

Probably the most popular fancy work to-day is the crocheting of purses, chatelaine bags, and articles of this character. An almost infinite variety of forms and figures can be made, but it is important to make only such designs and shapes for which the clasps may be secured. A number of illustrations are given in this article showing various types. From these types many others may be evolved, but it is considered that the range is large enough for the average worker.

To meet the demands for this class of work, **Belding Bros. & Co.** have manufactured a silk expressly suited for this purpose. The colors are strictly fast dye and made in the most popular shades. They are as follows:

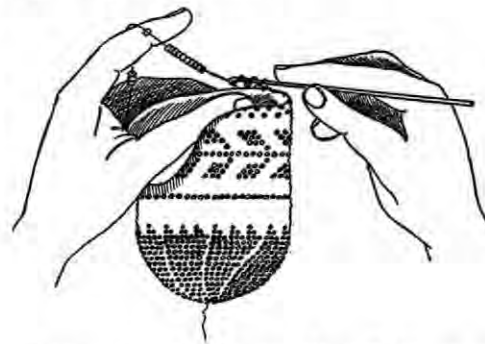
- | | |
|-----------------------|--------------------|
| 610. Cream white. | 628. Cardinal. |
| 620. Light steel gray | 629. Wine color. |
| 621. Mica. | 630. Old gold. |
| 623. Paris gray. | 631. Seal brown. |
| 624. Scimitar. | 632. Navy blue. |
| 625. Steel gray. | 633. Myrtle green. |
| 626. Dark gray. | 633. Black. |
| 627. Ox blood. | |
- and a beautiful turquoise blue.

In the illustrations certain color numbers are given, but any other colors may be used, using great care in com-

bining colors to select those which harmonize. The navy blue and grays give a particularly soft effect. Where one solid color is given, any other solid color can be used equally well.

All of these purses can be crocheted without the use of beads, but the effect is not nearly so handsome or durable.

String the beads on the silk before beginning to crochet.



From the above cut it will be seen how the silk, threaded with the beads, is held over the first finger of the left hand, and how the beads are hooked into the stitch. The beads, however, are all on the inside of the bag while crocheting is being done.

SOLID SEVEN-POINTED STAR.

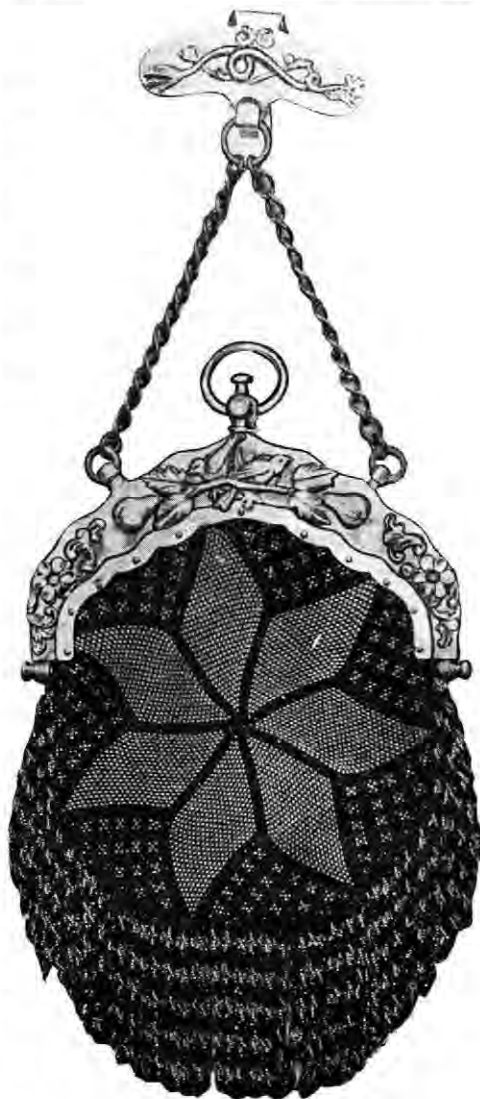
The above design represents the latest and most artistic solid seven-pointed star bag, worked in No. 9 steel beads and cut black jet beads. To work this beautiful bag it requires two spools of **Belding Bros. & Co.** purse twist, one gray and one black, six bunches of steel beads and twelve bunches of jet black beads. Directions for working are as follows: String three bunches of steel beads on the gray silk, and three of black beads on the black spool, then take up seven stitches with the black silk, adding a bead each time, then seven stitches with the gray, adding a bead each time also to begin the star; then increase, between the steel beads, by adding two jet beads, to form the foundation, so on until you have twenty steel beads, in the center of star, forming the widest part, when you decrease, until you have one bead at the end of each of the seven points. The pin dot designs between the points are made by adding one steel bead in first row, three beads in second row, above the first bead, then again one bead on third row, setting them alternately until you have five little designs between each point, when your star is complete. The fringe is made by stringing 120 beads, alternately 5 steel and 5 black, then twisting it very tight. This is very simple and can be made by any lady having the very least idea of crocheting.

NECKTIE.

Crocheted with **Belding Bros. & Co.'s** Purse Twist.

Chain three. One shell of 2 c. and 3 dc. Increase in first five rows until there are six shells in one row. Repeat until 110 rows are crocheted, then decrease one each side ninety rows, leaving four shells. Then increase one on each side 65 rows. Then decrease one side, leaving one shell.

This tie is lined with black silk, is of correct width and length, with embroidered monogram in gold No. 1508 Dresden floss on one end.



No. 1. PURSE.

CROCHETED LACE.

Cut No. 3 shows one wheel only of a trimming much used this season. It is crocheted with **Belding Bros. & Co.'s** superior knitting silk No. 243. This trimming is used on gowns, the wheels being joined and applied as lace or passementerie, or the wheels are used singly as medallions, sewing them on here and there wherever desired. A pongee silk waist trimmed with these wheels down either side of

the front pleat and extending out to the armhole, thus defining a yoke and vest together, is very handsome and something quite out of the ordinary.

1. Make a chain of 5, join in a ring.

2. Chain 5, * d. c. in ring, repeat from star 19 times, making 20 d. c. in ring, fasten.

3. Chain 10, make 1 d. c. in 2d stitch * chain 5, skip 1, make 1 d. c., repeat from star 10 times, fasten.

4. Make 6 s. c. in each chain of 5.

5. Chain 10, * make 4 d. c. under chain, 1 picot (chain of 5 fastened with s. c.), * 4 d. c. picot. Repeat 3 times, making 20 d. c. and 4 picots. This makes a shell; fasten in between the 6 s. c. Make chain of 10, fasten in second picot. Repeat 11 times, making 12 shells.



No. 3. WHEELS.



No. 2. NECKTIE.

FOB CHAIN.

Materials: 1 spool **Belding Bros. & Co.'s** purse twist.

Make chain of 32 stitches, turn and skip last stitch and make 1 s. c. in each of the 31 chain stitches.

2d row—Put thread over needle and stick into the back half stitch, draw needle out (you will have 3 loops on needle), draw through all 3 loops at once; repeat until end of line, when turning always make 1 ch. at end of line.



Proceed in this manner until your strip is 5 in. in length, then make 2 ch., 3 trebles in 2d to last stitch of row before; skip 3 stitches, and put 1 s. c. into 4th, 2 ch., 3 trebles; repeat this to end of line, which finishes the fob and is ready to be mounted.

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