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Corticelli



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You do not very often have a chance to get a Complete Library for \$1.20, but here are 15 books, namely, eleven issues of *Home Needlework Magazine* from October 1899 to October 1902 inclusive, and all four books of 1903, containing the finest collection of Colored Plates and the best illustrated series of Embroidery Lessons ever published. Each book has 96 pages, 5½ x 8 inches. Each book has its own special features. Altogether they treat every variety of embroidery, crochet, knitting, drawn work, tatting, and netting; in fact, every kind of fancy work and house decoration. You understand, eleven of these books are not quite so large as the 1905 numbers, but they are very valuable books of instruction, and contain a total of more than 80 superb Colored Plates. Every beginner should have a set of these Home Needlework Books. At the price they are a bargain. We offer these 15 books, as above, for only \$1.20. Send money by P. O. money order. See also advertisement on page 31.

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CAUTION

Many attempts have been made to find a substitute for silk, especially for sewing purposes. Cotton thread in imitation of silk is sold under various names, but cotton becomes worthless if mildew from dampness gets in its work. On the other hand silk is in its element when wet, in fact, the action of water upon Corticelli Silk is entirely harmless.

In 1874, a flood caused by the breaking of a reservoir dam destroyed a silk mill, and sewing silk was scattered for miles below. Spools of this silk have been plowed up by farmers frequently since and found to have its original strength. We found a tangled mass, weighing several pounds, at the bottom of one of our mill ponds after it had been in the mud for *twenty-seven* years. After washing and drying, the color was good, its luster fair, and its strength *unimpaired*. Dressmakers and art needle workers should profit by this hint. Use silk, not cotton—the difference in cost is small—the difference in beauty and durability is great.

Corticelli Silk Mills, Florence, Mass.



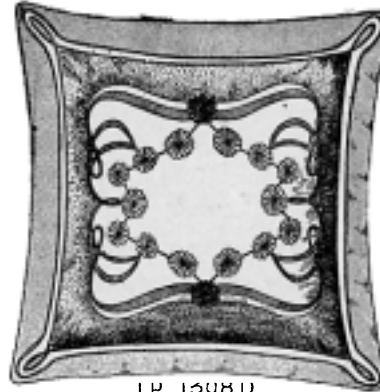
L P 1311, A.
"Speak Low if You Speak Love."



L P 1311, B
"When Friends Meet Hearts Warm."



L P 1311, C.
"Sing Away Sorrow, Cast Away Care."



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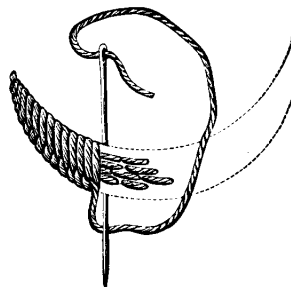
The Beautiful Art of Embroidery.

Modern art needlework is an accomplishment in which every woman desires to excel. The work of one's needle is always prized by the fortunate owner, and for Christmas or birthday gifts there is nothing that carries with it so much of personal interest as a centerpiece, doily, or some pretty novelty carefully embroidered. The art of embroidery is a very fascinating pastime, and not a few clever women make handsome profits selling their finished work, the result of their leisure hours.

Flowers embroidered in silk on a foundation of fine linen are always in demand for home decoration. This booklet not only gives the correct colors of silk to use for embroidering all the different flowers, but a complete and very clear lesson telling exactly how to make all the various embroidery stitches. In fact, any beginner will find here full information as to shading the various flowers; what tools one needs and how to prepare for work. However, every woman who becomes interested in the study of embroidery, and who longs to keep herself posted on the latest patterns and styles in vogue, will find the best instruction and designs in Home Needlework Magazine. This splendid book, with its beautiful Colored Plates, is published by the Florence Publishing Company in January, April, July, and October. A whole year's subscription costs only 50 cents. You can send 15 cents for the latest copy, but a better way is to send 50 cents for a year's subscription.

Another great help to anyone doing embroidery is a "Corticelli Color Card," showing the 325 different shades in which Corticelli Filo Silk is made. With one of these Color Cards you can see at a glance the *exact colors* of silk called for in the instructions given in this booklet. We will send a Corticelli Color Card to any address for 12 cents in stamps.

Many do not understand the great difference in embroidery silks, and often inferior kinds are sold them by unscrupulous clerks. Corticelli Silk has been well and favorably known for over sixty-seven years. Corticelli Wash Embroidery Silk is smooth working, of high luster, and is free from imperfections in stock or finish, while the dyes used are remarkable for brilliancy and absolute fastness of color. Extensive factories, modern machinery, and over sixty-seven years' experience in manufacturing silk enable the Corticelli Silk Mills to produce as perfect Filo Silk, Persian Floss, and the other embroidery silks and flosses as can be made. Never buy cheap silk. Corticelli Silk holds the world's record for superiority, having won 40 Highest Awards in the United States and abroad. There are several varieties of Corticelli Wash Silk, each being intended for a particular kind of work. Before accepting Embroidery Silk from your dealer always look for "Corticelli" on the label of each skein.



BUTTONHOLE EDGE.

Corticelli Filo Silk is used for fine and delicate shading of flowers, leaves, and conventional designs on any smooth closely woven material, especially linen.

Corticelli Persian Floss is a silk of two strands, loosely twisted and of high luster, for work where two threads of Filo would ordinarily be required. Persian Floss is used extensively for the buttonhole edges of doilies and centerpieces, first padding the scallops with a few stitches, or the buttonhole edges may be worked without padding.

Corticelli Roman Floss is somewhat coarser than Corticelli Persian Floss and is intended for embroidering large designs on heavier material. Curtains, counterpanes, and cushions are worked with this thread, although for very bold designs Corticelli Rope Silk is preferable.

Corticelli Etching and Outline Silk, as its name implies, is for outline embroidery and etching. Corticelli Lace Embroidery Silk should be used for Honiton and all lace work of similar nature.

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Corticelli Mountmellick Embroidery Silk is made in four sizes, F, FF, G, and H. It is a silk of special spin and twist, furnished in shades of white and several special colors. Mountmellick embroidery is very popular.

Florence Hardanger Silk (Corticelli Fast Dye) is made in four sizes, F, FF, G, and H. All sizes are furnished in white and several special colors in sizes FF and G. It is made especially for Hardanger embroidery. For this purpose it should be used instead of cotton, and its "soft finish" and low cost place it within the reach of all. Ask your dealer to show you a sample.

The Correct Colors for Flowers and Directions for Embroidering Them.

Acorn—619, 621, 622, with Green, 753, and Terra Cotta, 119 for the nuts. The cups should be worked in 526, 527, 528. Foliage—683, 685, 687, 662, 664, 665, with Terra Cotta, 118 and 119.

Work a touch of Terra Cotta through the centers of some of the nuts as high lights; a touch of Green, 753, in others. Use some Terra Cotta in the oak leaves and touches of Brown, as the leaves are turning when the acorns are ripe. For Colored Plate, see April 1903 Home Needlework. Price, 15c.

Apple Blossoms—Pink, 571.5, 572.5, 573.5; or 534, 535, 536, 536.3, 536.5, 537; Buds, 655.9, 657; White, 615. Stamens, 504, 506; Brown, 527. Foliage—692.8, 692.9, 693, 694, 109.5.

Use White in some of the most prominent blossoms. Embroider the buds in bright Pink, with high lights. Work the stems in Green and Brown in simple outline stitch on both sides their width, one side Green and one side Brown. Make them rugged and let the outline be sharply broken in some places. Lay in the space between, straight sketchy stitches in Brown one quarter inch long. This will give them the appearance of width and strength, yet without solid work, which would make them altogether too prominent and would carry too much dark color. This is the most artistic way to embroider woody stems. See Colored Plate H.

Arbutus—Pink, 534, 535, 536, 536.3; Yellow, 504; Brown, 526, 528, 829. Foliage—107, 108, 109, 110.

Arbutus requires very careful, fine work. It is difficult to embroider it expressively, but it can be done so as to be very lovely, especially on fine fabrics. In the center of some of the blossoms put a small tight French knot, in others a tiny star in Brown. Embroider the stems in twisted outline stitch in Brown and Dark Green. Work the Browns into the leaves also.

Asters—Purple, 726, 726.5, 728. Golden, 740, 742, 743, 743.5, 743.6. White, 614, shaded with 500 and 839. Pink, 534, 535, 536, 536.3. Foliage—660.5, 662, 664.

Wild Asters should be treated in a sketchy way and the effect rather than the real blossom imitated. The purple and gold asters in combination are very pretty.

Autumn Leaves—Greens, 752.9, 753, 754, 755, 757, 109, 109.5, 110, 580.5, 581.5, 583, 149, 151; Browns, 525.9, 527, 528, 118, 119, 121; Yellows, 644.6, 644.7, 644.8, 644.9, 525.7, 525.9, 775, 776, 777.

Rich dull Greens should be used in combination with the bright colors in Autumn leaves. The deep shades should be used sparingly. Work out the imperfections in the leaves here and there. A bit of detail of this sort is sure to be effective. For Colored Plate see Oct. '99 book. Price, 10c.

Azalea—Pink, 534, 535, 536, 536.3; or 571.5, 572.5, 573, 573.5. White, 614, shaded with 106 or 840. Red, 637, 639, 640. Foliage—148, 149, 150, 151.

The Corticelli filo possesses the quality of luster necessary to such petals as those of this flower, and if the drawing is good it is therefore possible to express the exquisite delicacy of the blossoms. The long stamens and pistil are a pretty feature and should make the most of the individuality in them.

Bachelor's Button—Blue, 788, 789, 791, 792, 793. Terra Cotta, 117, 119. Pink, 655.8, 656, 657. See Colored Plate A. Foliage—107, 108, 109, 110; or 781, 783, 784.

Bachelor's Buttons are very lovely in embroidery. The little flowerets should be worked out in the Blues or Pinks. Those in the foreground of each blossom should be the lightest. Three shades should be used in each flower. The centers should be done in close, fine French knots in both shades of Terra Cotta. The calyxes may be worked in a very characteristic way. Lay them over in satin stitch in the same direction as the stem, some in Light Green, others in the deep shade. Crossbar this work with a contrasting shade of Green and couch down the intersections with tiny stitches.

Begonia—Pink, 534, 535, 536, 536.3; or, 572.5, 573.5, 574; Yellow, 740, 742, 743, 743.5. Stamens, 159, 160. White, 614, shaded with 100, 103, 105. Stamens, 742, 743. Make the stamens of these flowers in knot and stem stitch. Foliage—752.9, 753, 754, 755, with Browns, 621, 622, and 119, 121.

Blackberries—Flowers: White, 615; Green, 661. Stamens, 660.5. Fruit: Green, 123, 124, 125; Red, 538, 537, 538; Purple, 156, 157, 158. Foliage—663, 664, 665, 666.

Brown-Eyed Susan—Yellow, 775, 776; or 742, 743, 743.5, 743.7. Embroider the centers solid in French knots. Brown, 829, 830, or 649; lighter shade on top of cone. See Colored Plate G. For additional Colored Plate, see Jan. 1900 book. Price, 10c. Foliage—581, 582, 583.

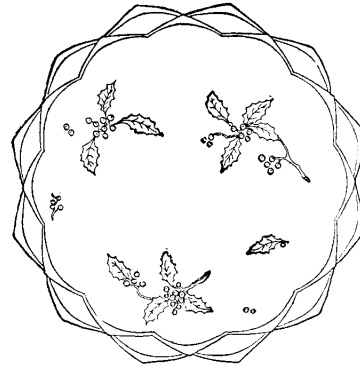
Bulgarian Embroidery—This embroidery is striking in effect, and, although few people attempt it, there are great possibilities in it for originality. The following colors are required: Brown, 526, 527, 528; Black, 612; Yellow, 645; Blue, 626; Red, 542, 543, 544; Green, 125, 126, 127.

Burr Clover—Pink, 636, 638, 640, 642; White, 616. Foliage—781, 783, 784.

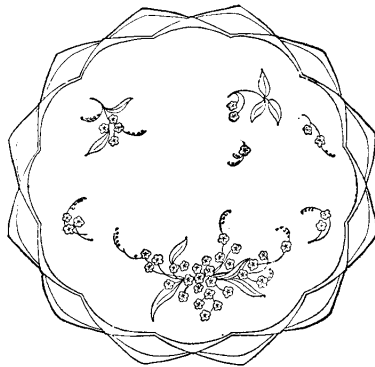
Buttercup—503, 504, 506, 507. See Colored Plate F. This is one of the favorites for embroidery.



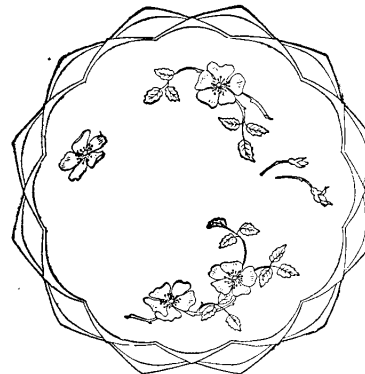
LC 1000-PAT. 842 A. APPLE BLOSSOM.



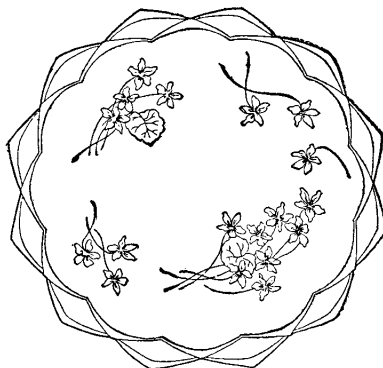
LC 1000. PAT. 842 B. HOLLY.



LC 1000 PAT. 842 C. FORGETMENOTS.



LC 1000. PAT. 842 D. WILD ROSE.



LC 1000. PAT. 842 E. VIOLETS.



LC 1000-PAT. 842 F. DAISY.

Prices, Stamped on best quality White Linen: 6 in., 10c.; 9 in., 12c.; 12 in., 20c.; 18 in., 30c.; 22 in., 45c.; 27 in., 65c.; 36 in., 90c.
Correct colors of silk for working with each linen.

The shade 106 should be used for the tiny dot in the center of each full view flower. The stamens should radiate from this in knot and stem stitch. These bright little flowers are very effective on white linen. Foliage—107, 108, 109.

Cactus—Red, 536, 536.5, 537, 538, 540; Yellow, 740, 741, 742, 743, 743.5; Foliage—108, 109, 110.

California Pepper—Berries: Red, 536, 536.3, 536.5, 537, 538, 539; Black, 612, for tiny dot. Flowers, 501, 502, 503. Foliage—780, 781, 782, 783.5, 784. See Colored Plate A.

California Poppy—Yellow, 742, 743, 743.5, 743.6, 743.7, 743.8, 743.9. Foliage—148, 149, 150, 152. See Colored Plate A, also see Colored Plate in Jan. 1900 book. Price, 10c.

California Violet—726, 726.5, 728, 729. Embroider the dot in the center in satin stitch with 780. Foliage—780, 781, 782, 783.5, 784.

Calla Lily—White, 615, shaded with 106; Pistil, 740, 741, 742. Foliage—781, 782, 783, 783.5.

Carnation Pink—Pink, 534, 535, 536, 536.3; or 572, 572.5, 573, 573.5. White, 615, shaded with 103. Red, 537, 538, 539, 540. Yellow, 500, 501, 502, 503, 504. Foliage—107, 108, 109; or 661, 663, 665; or 781, 782, 783, 784. See Colored Plate G.

Pinks are very pretty embroidered in "half work" instead of solid stitchery. They are a heavy flower and this weight is best suggested by tipping many petals instead of closely working a few.

Cat-Tails—Brown, 525.8, 525.9, 526, 527, 528. Foliage—683, 685, 686.

Embroider the Cat-Tails in French knots, working them in parallel rows. Either leave the linen uncovered through their center or fill in with French knots in 525.8 for the high lights. Small conventional bulrush heads can be worked in two rows of satin stitch slanting to the center over a few filling stitches. The high lights may be laid on this work with stitches in light silk taken over lengthwise through the center.

Cherry—Red, 536.5, 537, 538, 540, 542. Foliage—107, 108, 109, 110.

Embroider the cherries in tapestry stitch solid. Keep the light in the center. In some cherries bring out the pretty little feature of the crease from stem to point. See Colored Plate B.

Chrysanthemum—Pink, 534, 535, 535.3, 536, or 655.7, 655.9, 656, 657. See Colored Plate E. White, 614, shaded with 104 and 841. Yellow, 644.6, 644.7, 644.8, 644.9, 645; or 740, 741, 742, 743, 743.6.

These soft Yellows are beautiful on white. The slender petals of the flowers should be embroidered long and short stitch on both sides, slanting slightly in. It is very helpful in embroidering forms of this sort, grasses, etc., to remember the rule to work the outside curved edge, or convex one, by taking the stitches on the outline in, and the concave edge by taking the stitches from within out to the outline. Make the petals at the heart of the flowers deepest. For Colored Plate and Lesson (Pink), see Oct. 1899 Home Needlework. For Colored Plate (Yellow), see July 1900 book. 10c. Foliage—107, 108, 109, 110; or 782, 783, 784, 785.

Clematis—Purple, 154, 156, 157, 158. For Colored Plate, see April 1901 Home Needlework. Price, 10c. Pink, 128, 129, 130, 131; Centers, 106, 107. White, 614, shaded with 106. Foliage—107, 108, 109, 110.

For Colored Plate, see April 1901 book. 10c. The centers of the purple and pink clematis may be brought out very prettily. Observe its form in the natural blossom. It is always a great advantage to have the flowers themselves to work from in any study.

Clover—678, 679, 680, 681, 682, 682.1. Foliage—660.5, 662, 665, 666. For Lesson and Colored Plate, see April 1900 book. Price, 10c. See also Colored Plate E.

Clover may be worked in bird's-eye or loop stitch, or it may be done by embroidering the little points in long and short stitch, one above another. The latter is the most artistic way. Commence at the base and work the first row or two in one of the darker shades. Work the next down against it. Make the last row or tip light, also keep the light in the center in order that the head shall appear round.

Columbine—Purple, 843, 844, 845, 846. Red, 159, 160, 161, 162; Stamens, 504, 506. Foliage—148, 149, 150, 151. Columbine is a beautiful motif for embroidery. The spurs should be embroidered from the top down in long and short stitch. Overlap the stitches in the little heads so as to raise them a little. The petals should be worked from their points up to meet the stitches of the spurs. Embroider the stamens in stem and knot stitch. Make them full in two shades of Yellow. The silvery Green will harmonize well with the beautiful rich shades of Red. The California Columbine is a very dainty bluish Purple with golden stamens. For Colored Plate, see April 1902 Home Needlework. Price, 10c.

Coreopsis—Yellow, 740, 742, 743, 743.6; Red, 163, 164; Brown, 647. Foliage—148, 150, 151, 152. Work the stamens in Brown. The petals are marked with the deepest shade at the center of the flowers.

Cornflower—Blue, 744, 745, 746, 747. Foliage—753, 754, 755. For Colored Plate, see July 1900. 10c.

Cosmos—White, 614, shaded with 106. Pink, 128, 129, 130. Centers, 743, 743.6. Foliage—123, 125, 127; or 803, 805, 806.

Cowslips—Yellow, 504, 506, 507, 508. Stamens, 502, 504. Foliage—662, 664, 665, 782, 783.

Coxcomb—Red, 657, 658, 659, 660. Foliage—661, 663, 664.

Crocus—Yellow, 740, 742, 743. Markings at stem and shadow in cup, 743.8. White, 615, marked with Purple, 846. Stamens, 504. Foliage—694, 695, veined with White by spaces left in linen or by long stitches in 692.8.

Currant—Red, 537, 538, 539, 540. High lights in most prominent currants of a bunch, a stitch in White, 616.5. Tip with tiny dot in Black, 612 split silk. Foliage—107, 108, 109, 110. For Colored Plate, see July 1904 book. Price, 15c.

Cyclamen—123, 655.7, 655.8, 157, 158, 678, 679, 680, 726, 726.5. Foliage—584, 781, 782, 783, 785. For Colored Plate, see April 1902 Home Needlework. Price, 10c.

Cypress—Nasturtium shades, 812, 813, 814, 815. Foliage—753, 754, 755.

Dandelion—Yellow, 502, 503, 505, 506; White, 614, for seed heads, shaded with 106 and a few touches of Brown, 829. Foliage—781, 782, 783, 784. Beginners study Colored Plate in April 1900 book. Price, 10c.

Dandelions are very difficult to embroider effectively. One should have the flower as a guide and treat them very much the same as in water-color painting.

Daffodil—Yellow, 740, 741, 742, 743, 743.5; Brown, 622. Foliage—148, 149, 150, 151. For Colored Plate, see April 1900 book. Price, 10c.



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ROYAL ARCANUM.

Price, Fraternal Society Pillows, Handsomely Tinted (fast colors) on Ecru Ticking, with plain back, 60 cents.

Correct colors of silk for working with each pillow.

Shade the cups in the trumpet daffodil in the deepest Yellow, and the sheaths around the stems in Brown.

Daisy—White, 615, shaded with 106. Centers, 504, 506. Foliage—692.9, 693, 694. See Colored Plate G. Work the petals long and short stitch, commencing from points of each. This will nearly fill the space. A few stitches may be laid through the center, in the shadow tint, or the petals in the background may be worked in this color. In conventional daisies it is effective to lay a single stitch of a dark shade, as 841, between each petal. Work centers in French knots. Some leave the linen for high lights in these centers.

Dogwood—White, 615; Pink, 655.9, 656; Brown, 526, 527; Green, 803. Foliage—782, 783, 784, 785, 754, 755. Work the petals in White shaded with Green, and shade Pink and Brown into the notched edges.

Easter Lily—White, 614, shaded with 106. Stamens, 504, 505. Foliage—781, 782, 783, 783.5.

Ferns—107, 108, 109, 110.

Maidenhair fern embroidered in these shades is always beautiful whether it is new or not. These Greens are very brilliant when laid in masses on white linen. The fronds of the maidenhair may be embroidered solid. The long and short will nearly cover them, and a few additional stitches will be all that is necessary. The stems in nature are black, but 110 is dark enough on white. Other varieties of ferns may be worked so as to have all the delicacy of the natural ones. They should be marked in pencil on linen rather than stamped. The stitches should be taken across the fronds, not straight but at a gentle slant all the same way and about 1-16 of an inch apart. Shade by using the light shades at the top of the ferns. This way of working out the fronds is after the method of pen drawing. No outline should be expressed in stitchery. For Colored Plate, see Oct. 1899 book. Price, 10c.

Fleur-de-Lis—Purple, 154, 155, 156, 157, 158; or 726, 727, 728, 729.5; Yellow, 741, 742, 743; or 503, 508. Foliage—148, 149, 150, 151; or 107, 108, 109, 110; or 780, 781, 782, 783. See Colored Plate D.

This flower has always been a favorite with embroiderers. Its flowing petals and royal colors have in them much opportunity for artistic treatment. The worker will do well to study this plant from nature. The golden fringe on the purple petals should be indicated by the knot and stem stitch. For Colored Plate and Lesson "How to Embroider the Fleur-de-Lis" see Jan. 1901 book. Price, 10c.

Forget-Me-Not—Blue, 623, 624, 625. Buds, Pink, 536. Centers, 504. French knot or tiny star. Foliage—107, 108, 109; or 661, 662, 663, 664. See Colored Plate H.

Four o'Clock—Red, 130, 131, 132, 133; or 161, 162, 163. Pink, 534, 535, 536, 536.3; or 572.5, 573.5, 574. Yellow, 740, 741, 742, 743. White, 614, shaded with 106. Foliage—for Red four o'clocks, 107, 108, 109, 110. Others same or 781, 782, 783, 783.5; or 752.9, 753, 754, 755.

Fringed Gentian—Blue, 729.5, 845, 846, 847, 848. Foliage—692.9, 693, 694, 695.

Fuchsia—There is opportunity in this flower for combinations. *Black Prince* should have its sepals and tube of calyx worked in Pinks, 534, 535, 536, 536.3; the petals in Purple, 154, 155, 156, 157. *Double White and Pink fuchsias* should have calyx worked in 658, 659, or 640, 642; petals White, 616, shaded with 655.7; filaments, 643; anthers, French knots, 829. *Single White and Pink*: calyx, White, 616, tipped with Green, 107; petals 130, 131; stamens and pistil, White or Light Pink, tipped with Brown, 829. Foliage—107, 108, 109, 110; or 661, 663, 664, 665. For Colored Plate see Jan. 1903 Home Needlework. Price, 15 cents.

Geranium—Red, 536.5, 537, 538, 540. Stamens, Pink, 536. Pink, 534, 535, 536, 536.3, 536.5. Stamens, Red, 163; or 541. White, 614, shaded with 106. Stamens, Terra Cotta, 120. The clusters of little buds at the stem should be worked in deep, clear color. Foliage—107, 108, 109, 110; Terra Cotta, 119.

The reddish brown circles in the very individual leaves should be embroidered in long and short stitch first, and the Greens worked down into them. See Colored Plate D. For Lesson and Colored Plate, see July 1900 Home Needlework. 10c.

Gladiolus—Red, 536.5, 537, 538; markings toward center, 540. Pink, 100, 102, 104, 105, marked with 656; or 534, 535, 536, 536.3. *Nasturtium*, 809, 811, 812, 813, 814. White, 615, shaded with 779.5, marked with nasturtium shades. Foliage—780, 781, 782, 783.

Gloxinia—Purple, 649.9, 650, 651, 651.5, 652, 653; White, 614. Foliage—752.9, 753, 754, 755.

Golden-Rod—Yellow, 503, 504, 506, 507, 508. Foliage—780, 781, 782, 783. Embroider the blossoms in French knots; be careful to keep the shapes of the masses with the light on the top of each of these.

Gooseberry—Berries, 826, 827, 828, 829, 830; stems, 830, and deepest Green. Foliage—752.9, 753, 754, 755. Embroider some of the berries in Green. High light in the center of each and a stitch in the deep shade in the end.

Grapes—Purple, 154, 155, 156, 157, 158; or 650, 651, 652, 655. For Colored Plate see Jan. 1901 Home Needlework. Green, 803, 804, 805. Magenta, 678, 681, 682.1. Foliage—683, 684, 685, 686; or 661, 662, 663, 664, 665, 666; Brown, 525.7, 525.8, 525.9, 644.7, 644.8, 647. Tendrils and stems—830, 661, 664.

Heliotrope—726, 726.5, 727, 728; or 843, 845, 846, 847. Foliage—107, 108, 109, 110; or 661, 663, 664; or 781, 782, 783, 784.

This flower should be worked with especial regard to the shape of its masses. Define a few flowerets in the light with the light shades. A tiny star of deep Purple or Green will best express the center. For Colored Plate see January 1901 Home Needlework. Price, 10c.

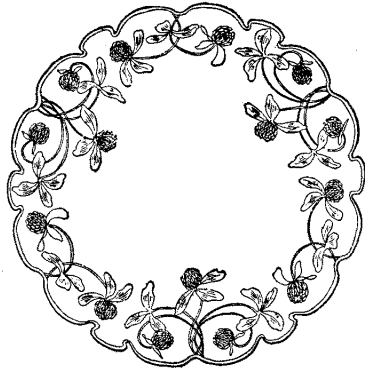
Hollyhocks—Red, 536.5, 537, 538, 539, 540; or 655.7, 655.8, 655.9, 656, 657, 658, 659, 660. For Colored Plate, see Oct. 1900 Home Needlework. Yellow, 501, 502, 503. White, 614, marked with 639. *Old Pink*, 635.5, 636, 638, 639, 640, 642; also Pink, 534, 535, 536, 536.3. Stamens, 503, 504. Foliage—752.9, 753, 754, 755; or 780, 781, 782, 783, 784, 785. With the red flowers, 107, 108, 109, 110.

Holly—Berries, 536.5, 537, 540; high light, White, 615; dot, Black, 612. Foliage—752.9, 753, 754, 755, 757; Terra Cotta, 120. Split the Corticellil filo for the stitch in White or high light on the berries, and also for the points of the leaves in 120. See Colored Plate A. For Lesson, see Oct. 1899 book. Price, 10 cents.

Honeysuckle—Is one of the prettiest studies in White and Green. Blossoms, 614, shaded with 103, touch of Light Yellow in stamens, 503; Old Pink, 655.7, 655.9, 656, 657; Yellow, 644.6, 644.7, 644.8. Foliage—107, 108, 109; or 662, 663, 664, 665.

Hops—106, 107, 108, 109, 110; or 661, 662, 663, 664, 665.

Hops embroidered on white linen are beautifully cool and dainty for the summer table. Both leaves and hops should be in the same tone of Green. A little White, 615, may be worked into the fringed blossoms. Work the sections of the hop which are nearest the stem first in the deepest shade. Commence at the point of each.



LC 1000, PAT. 843 A CLOVER.



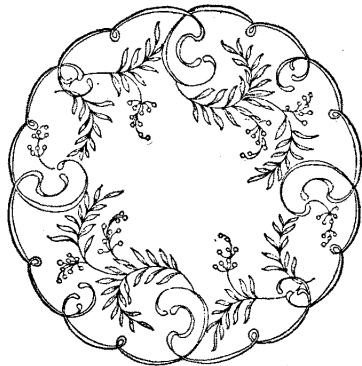
LC 1000 PAT. 843 B. CALIFORNIA POPPY.



LC 1000, PAT. 844 A STRAWBERRIES.



LC 1000. PAT. 844 B CHERRIES.



LC 1000 - PAT. 844 D. CAL. PEPPER.



LC 1000, PAT. 844 F PLUMS.

Prices, Stamped on best quality White Linen: 6 in., 10c.; 9 in., 12c.; 12 in., 20c.;
 18 in., 30c.; 22 in., 45c.; 27 in., 65c.; 36 in., 90c.
 Correct colors of silk for working with each linen.

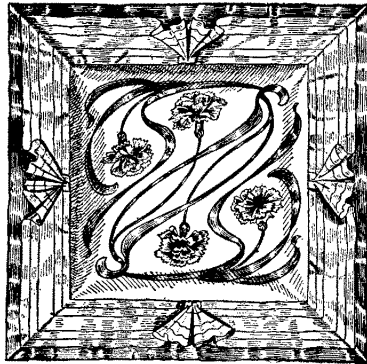
- Hyacinth**—*Pink*, 534, 535, 536, 536.3; or 655.8, 655.9, 656, 657. *Purple*, 154, 155, 156, 157; or 843, 845, 846, 847. *White*, 614, shaded with 106. Foliage—780, 781, 782, 783; or 661, 662, 663, 664.
- Iris**—See *Fleur-de-Lis*.
- Ivy**—*English*, 752.9, 753, 754, 755; or 148, 149, 150, 151, 152, 153. *German*: Blossoms, 637, 639, 640, 641. Foliage—781, 782, 783, 784.
- Jasmine**—*Cape*, 614, shaded with 840. *Yellow*, 502, 503, 504. Foliage—781, 782, 783, 783.5.
- Jonquil**—*Yellow*, 504, 505, 506, 508; or 740, 741, 742, 743, 743.5. The little cup should be worked in the deep shade. Foliage—148, 149, 150; Brown, 662. See *Daffodil*.
- Lawson Pink**—129, 130, 131, 132, 133, 147. Foliage—661, 662, 663, 664.
- Larkspur**—*Blue*, 744, 745, 746, 747. Foliage—107, 108, 109; or 664, 663, 664.
- Lilac**—*Purple*, 154, 155, 156, 157, 158; or 726, 726.5, 728, 729. Foliage—107, 108, 109, 110; or 780, 782, 783, 783.5. Embroider stems in twisted outline stitch with deepest Green and 121. Work a few of the flowerets very clear in lightest Purple, let the others run into a mass.
- Lily of the Valley**—*White*, 615, shaded with 106. Foliage—780, 781, 782, 783; or 692.9, 693, 694, 694.5, 695. For Lesson and Colored Plate see April 1901 Home Needlework. Price, 10 cents.
- Lily**—*Calla*, 615, shaded with 106; Pistil, 740, 741, 742. For Colored Plate (Calla) see April 1901 Home Needlework. Price, 10c. *Easter Lily*, *White*, 614, shaded with 106. Stamens, 504, 505. Foliage—781, 782, 783, 783.5. See also *Water Lily*.
- Magnolia**—*White*, 614, shaded with 616.5. *Purple*, 154, 155, 156. *Pink*, 635.3, 636, 637, 638. Foliage—780, 782, 783, 783.5.
- Maidenhair Fern**—107, 108, 109, 110. See also *Ferns*.
- Marigold**—*Gold*, 741, 742, 743, 743.6, 743.7. *Red*, 159, 160, 161, 162, 163, 164; or 118, 119, 120, 121. Marigold variegated in Gold and Red are very gay and pretty. Foliage—752.9, 753, 754, 755.
- Mignonette**—*Green*, 106, 107, 108; Terra Cotta, 118, 120. Foliage—107, 108, 109, 110. For Colored Plate also Lesson on How to Embroider the Mignonette see April 1900 Home Needlework. Price, 10c. Work out the tips of the heads, 106, French knots. Below this little group of French knots in 118. Farther down groups in 120. Stamens in 106, and deeper Green, 107, connecting the whole in forming the tiny sepals. Work the stems in twisted outline stitch in two shades of Green.
- Morning Glory**—*Pink*, 534, 535, 536, 536.3, 536.5; or 635.5, 636, 638, 639, 640. *Blue*, 511.5, 512, 512.5, 513. *Purple*, 844, 845, 846, 847, 848. Foliage—661, 663, 664, 665; or 107, 108, 109, 110. Work the ribs and veins of blossoms in deepest shade, embroider the blossoms in long and short stitch, if large one row of feather stitch. Keep the lighter shades in the foreground of each flower. Embroider the line showing the hollow of tube in two rows of outline, one deepest shade of flower, one deep green to indicate it clearly. The gloss of the Corticelli fil is a great aid in expressing the texture of these beautiful flowers. If the drawing is good the result in embroidery is one of the most satisfactory. For Lesson and Colored Plate see January 1900 Home Needlework. Price, 10c.
- Mistletoe**—Berries clear *White*, 614, shaded with 106, or 123, or 779.5. Foliage—107, 108, 109, 110.
- Narcissus**—*White*, 614, 501, 502, 503. Embroider the cups in 509, 510. Foliage—148, 149, 150, 151. For Colored Plate see April 1901 book.
- Nasturtium**—The Nasturtium shades are 809, 810, 811, 812, 813, 814, 815, 816, 817, 818. The following colors may be used in combination in the flowers: *Yellow*, 740, 741, 742, 743, 743.5, 743.6, 743.7, 743.8, 743.9, Terra Cotta, 117, 118, 119, 120, 121, 122, 159, 160, 161, 162, 163, 164. For Colored Plate see October 1899 book. Price, 10c. Foliage—779.5, 781, 782, 783.
- Opalescent Shades**—These may be worked into each other in borders running off light in thinner or wider apart long and short stitches; 100, 106, 644.6, 123, 839, 840, 841, 842, 500, 501, 517, 571.5, 616.5, 618.9, 635.3, 655.7, 726, 517, 779.5, 786, 803, 809.
- Oranges**—*Yellow*, 743, 743.5, 743.6, 743.7, 743.8, 743.9. Foliage—660, 661, 662, 663, 664, 665. For Colored Plate see January 1901 Home Needlework. Price, 10c.
- Orange Blossoms**—*White*, 615, shaded with 841. Stamens, 741, 743. Foliage—692.9, 693, 694. For the new leaves, 107, 108, 109.
- Orchid**—*Pink*, 128, 129, 130, 131, 132, 133. Centers, 106, 504, 119. Foliage—803, 804, 805, 806, with 119. For Colored Plate see January 1901 Home Needlework. Price, 10c. *Yellow*, 644.6, 644.8, 644.9, 645, 647, 648. Foliage—661, 662, 663, 664, 665. *Purple*, 154, 155, 156, 157, 158. *Green*, 123, 124, 125, 126, 127, spotted with 826, 828. Foliage—107, 108, 109, 110. For Lesson How to Work Orchids see Jan. 1901 book.
- Oxalis**—128, 129, 130, 131; or 534, 535, 536, 536.3. Foliage—661, 662, 663, 664; or 780, 781, 782, 783.
- Pansy**—*Purple*, 154, 155, 156, 157, with 614, and *Yellow*, 502, 503. *White*, 614, with *Purple*, 843, 845, 847, 848, and *Yellow*, 742, 743. *Yellow*, 502, 503, with 512, 512.5, 513.5. Centers, 106, satin stitch. Foliage—107, 108, 109, 110. For Lesson and Colored Plate see July 1900 Home Needlework. Price, 10c. Additional Colored Plates shown in July 1901 issue of Home Needlework Magazine. Price, 10c. The shades given first in each group are for the foundation color. The following shades are for the rows of color nearer the center. Three rows of feather stitch are sufficient to cover the petals, and in a very pretty way. The colors are laid on by this method with their own naturally broken edges, therefore pansies worked in feather stitch are very natural. Often very unsuccessful results are arrived at because the colors are not worked sufficiently *over* each other. See Colored Plate F.
- Passion Flower**—*Purple*, 650, 651, 651.5, 652; *Red*, 660; *Green*, 664; *Brown*, 646. Price, 10c. Foliage—780, 781, 782, 783, 783.5, 784, 785. *Scarlet*, 655.7, 655.8, 655.9, 656, 657, 658, 659, 660.
- Peony**—*White*, 614, shaded with 106. *Pink*, 534, 535, 536, 536.3; or 572, 572.5, 573.5, 574; or 129, 130, 131. *Red*, 656, 657, 658, 659. Foliage—661, 662, 663, 664; or 107, 108, 109, 110.
- Petunia**—*Pink*, 128, 129, 130; or 636, 638, 639. *White*, 615, shaded with 106; or 615, marked with 512, 512.5; or 651, 651.5. Foliage—661, 662, 663, 664. This is another flower which is silky in texture and therefore likely to come out well in Corticelli Filo Silk.
- Pine Cones**—525.7, 525.8, 525.9, 526, 527. Foliage—694, 695, 696, 753, 755, 757.
- Plums**—155, 156, 157, 158. Leaves, 662, 663, 664, 665, 666. See Colored Plate B.
- Poinsettia**—159, 160, 161, 162. Foliage—752.9, 753, 754, 755, 757. See Colored Plate G.
- Pomegranate**—159, 160, 161, 162, 163, 164. Foliage—752.9, 753, 754, 755, 757. This is a beautiful subject for full embroidery. The seeds should be worked in the deepest shades.
- Poppo**—*Red*, 765, 766, 767; or 536.5, 537, 538, 539, 540. Centers, *Green*, 106, and *Black*, 612. For Lesson and Colored Plate see July 1901 book. Price, 10c. *Pink*, ragged poppies, 534, 535, 536, 536.3. For Colored Plate see July 1903 book. Price, 15c. Centers, 777, 778. Foliage—107, 108, 109, 110; or 661, 663, 664, 666. *California*, *Yellow*, 743, 743.6, 743.7, 743.8, 743.9. For Colored Plate see January 1900 Home Needlework. Price, 10c. Foliage—148, 149, 150, 152. Also see Colored Plate D.
- Primrose**—*Yellow*, 740, 741, 742; or 501, 502, 503. Foliage—661, 662, 663, 664; or 107, 108, 109, 110.



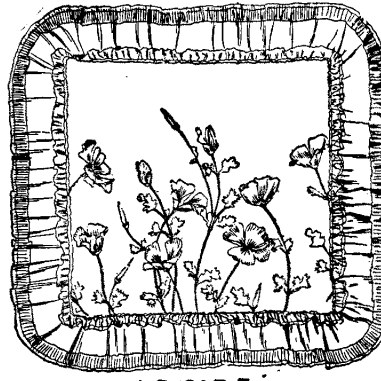
LP. 1307.A



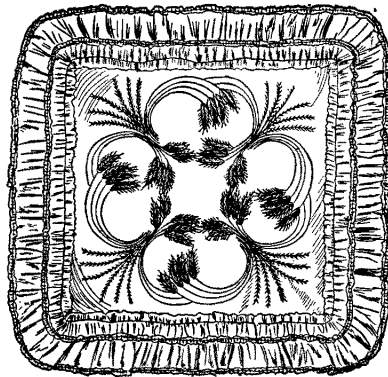
LP. 1307.B.



LP. 1307-D.



LP. 1307.F.



LP. 1309.A



LP. 1309.B.

Prices. All LP1307 Pillows Handsomely Tinted (fast colors) on Heavy White Linen, with plain back, 65 cents. All LP1309 Pillows tinted on White Ticking, with plain back, 50 cents. Correct colors of silk for working with each pillow.

Rose—American Beauty, 128, 129, 130, 131, 132, 133. Foliage—661, 662, 663, 664; or 581, 581.5, 582, 583. See Colored Plate C. *Bride*, 614, 100, 840. For Colored Plate see January 1901 book. Foliage—119, 781, 782, 783, 783.5. *Bridesmaid* 534, 535, 536, 536.3. For Colored Plate see October 1899 book. Foliage—118, 119, 781, 782, 783, 783.5. *Crimson Rambler*, 540, 542, 655.7, 655.8, 655.9, 656, 657, 658, 660. Foliage—693, 694, 780, 781, 782, 783, 784. For Colored Plate see April 1901 Home Needlework. Price, 10c. *Gloire de Dijon*, 501, 502, 503, 505, 507, 510. For Colored Plate see July 1904 Home Needlework. Price, 10c. Foliage—781, 782, 783, 784, 753, 755. *Jacqueminot* Red, 765, 766, 767, 768, 769; or 144.5, 145, 146, 147. Foliage—107, 108, 109, 110; or 662, 663, 664, 665. For Colored Plate see April 1900 Home Needlework. Price, 10c. *La France* 534, 535, 536, 536.3. In the deep shadows a touch of 536.5. Depth of center, 117, 119. See Colored Plate C. For Colored Plate and Lesson see July 1904 Home Needlework. Price, 15c. Foliage—661, 662, 663, 664; or 107, 108, 109, 110. *Marechal Niel*, 501, 502, 503. Foliage—781, 782, 783, 783.5. *Moss* 635.5, 636, 637, 640. For Colored Plate see April 1901 book. Foliage—583.5, 584, 780, 781, 782, 783, 784. *Safrano*, 100, 102, 103, 105, 637, 638, 639, 655.9, 775. Foliage—121, 122, 123, 124, 693, 694, 695, 696, 754, 757, 783. *Yellow* 503, 504, 505, 506. Foliage—106, 108, 109, 109.5, with 118, 119. *White*, 614, 501, 106. Foliage—781, 782, 783, 783.5. *Wild*, 534, 535, 536, 536.3; or 572, 573, 573.5, 574. Centers, French knots in 503, 505. See Colored Plate E. Foliage—661, 663, 664, 665.

Sea Weed—Browns, 525.9, 526, 527, 826, 827, 828, 829, 830, 117, 118, 119, 120, 620, 621, 622, 644.8, 644.9, 645, 646, 647; Greens, 108, 109, 109.5, 110, 754, 755, 757, 684, 685, 686, 780, 782, 783.5, 661, 662, 663, 664, 148, 149, 150, 151, 152, 833, 834; Pinks, 678 to 682, and 655.8, 655.9, 656, 657.

Strawberry—Reds, 536.3, 536.5, 537, 538, 539, 540, 541, 543; White, 614, 106; Yellow, 644.6. Foliage—107, 108, 109, 110. See Colored Plate E.

Strawberries should be embroidered solid in feather stitch. They should be shaded from light to dark in four or five rows. Embroider the tips of some in 106, and work the Pink, 536.3, well into this. Lay in the dots over this work. Embroider the hulls of the dark berries in 107, of the light ones in 108. Blossoms, White shaded with 106. Stamens, 644.6. Tendrils, 107. For Lesson and Colored Plate, see July 1900 book. Price, 10c.

Sunshine Effects—Nile Green, 699; Pink, 573; Yellow, 506; Lavender, 650; Yellow, 741; and White, 614, when properly combined, will produce the effect of sunshine. These shades are also used for rainbow effects.

Sweet Pea—Painted Lady, 534, 535, 536, 536.3; or 571.5, 572.5, 573, 573.5. *White*, 615, shaded with 106. *Blue*, 511, 511.5, 512, 512.5. *Buff*, 644.6, 644.7, 644.8. *Tea Rose*, 100, 102, 104, 105. *Purple*, 154, 155, 157, 158, 649.9, 650, 651, 651.5. Foliage—107, 108, 109, 110; or 661, 662, 664, 665. See Colored Plate H.

The spine in front or side view should be raised a little and worked in the deepest. The turn-over petals in front view should also be raised and embroidered in the lightest. Embroider the pods in 106, and tendrils in 107. For Lesson and Colored Plate on Sweet Pea, see July 1904 Home Needlework. Price, 15c.

Thistle—154, 155, 156, 157, 158. Foliage, 661, 663, 664, 665, 118, 119. Embroider the calyxes in diaper pattern over a satin stitch filling. Accentuate the thorns on the leaves in Browns. See Colored Plate F. Also see Colored Plate in July 1902 book. Price, 10c.

Tiger Lily—This comes out very prettily in the bright colors. The flowers should be embroidered in 810, 811, 812, 813, 814 spotted with 769. Foliage—107, 108, 109, 110. For Lesson and Colored Plate, see April 1900 book.

Trailing Arbutus—See *Arbutus*.

Trumpet Flower—Red 638, 639, 640, 641, 642, 644.8, 644.9. Foliage—781, 782, 783, 783.5.

Tulip—Pink, 809, 811, 812, 813, 814, 815, 635.5, 636, 637, 638, 640, 641. *Yellow*, 501, 502, 503, 504, 505, 506, 507. *Terra Cotta*, 117, 118, 119, 120. *White marked with Pink*, 638 and 640. Foliage—781, 782, 783, 783.5. See Colored Plate D.

Violet—726, 726.5, 727, 728, 729; or 154, 155, 156, 157; or 845, 846, 847. Foliage—107, 108, 109, 110. See Colored Plate F. Also see Colored Plate and Lesson in July 1904 book. Price, 15c. *California*, 726, 726.5, 728, 729. Embroider the dot in the center in satin stitch with 780. Foliage—780, 781, 782, 783.5, 784.

There is a tendency to slant the stitches of violet petals too much in, thus giving the flowers a cramped appearance. All the stitches should slant towards the center.

Water Lily—White, 614, shaded with 106. Center, 503, 505. The center of this beautiful flower should be carefully studied as there is much character in it. A few stitches in Orange, 508, will strengthen the effect. Foliage—148, 149, 150, 151; or 107, 108, 109, 110, with veins and touches in 117, 118. For Colored Plate, see July 1901 Home Needlework.

Wistaria—Purple, 726, 726.5, 727, 728, 729; or 154, 155, 156, 157, 158. Foliage—661, 663, 665. For Colored Plate and Lesson, see July 1901 book. Price, 10c. The flowerets should be carefully worked out, especially those in full view, the little spines slightly raised as in sweet peas.

Wheat—Yellow, 644.6, 644.7, 644.8. Foliage—107, 108, 109, and 775, 776, 777, 778, 779.

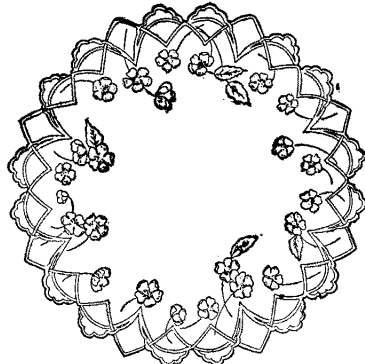
Embroider the kernels nearest the stem first in the deepest Yellow, growing lighter to the tip of the head. Work the beard in fine outline stitch. A few touches of 505 will brighten the wheat. Also effectively embroidered in white Corticelli Mountmellick Silk, size FF or G.

The Proper Needles for Embroidery.

The best needleworkers prefer the long eyed needle : Harper's Queen's Crewel. For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butchers' linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Corticelli Filo Silk. Corticelli Persian Floss and Corticelli Etching Silk require a No. 8 needle, and for Corticelli Roman Floss a No. 4 needle is needed. For Corticelli Rope Silk choose a No. 22 Chenille needle.

For Corticelli Mountmellick Embroidery Silk, use No. 7 Harper's Queen's Crewel needle for size FF Silk, a No. 6 for size F Silk, a No. 5 for size G, and a No. 4 for size H.

EXCLUSIVE CORTICELLI DOILY AND CENTERPIECE DESIGNS.

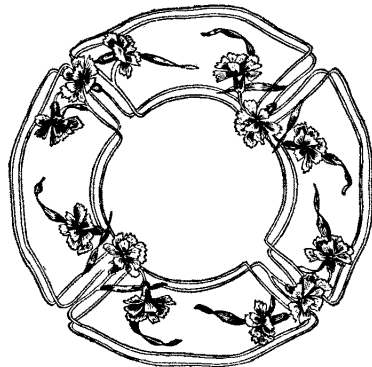


LC 1000.PAT.845B BUTTERCUPS.



LC 1000.PAT.845E PANSY.

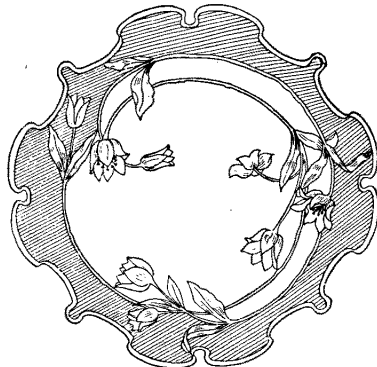
Prices, Stamped on best quality White Linen: 6 in., 10c.; 9 in., 12c.; 12 in., 20c.; 18 in., 30c.; 22 in., 45c.; 27 in., 65c.; 36 in., 90c.



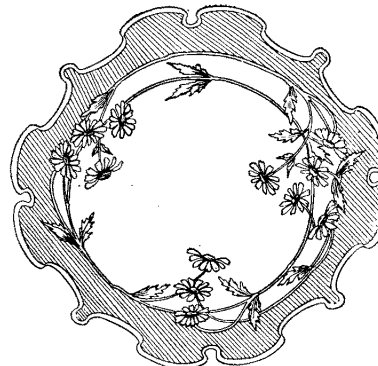
LC.1004 PAT.52 CARNATION.



LC.1004.PAT.54.CORNFLOWERS



LC 1004 PAT.55. TULIPS.



LC.1004 PAT.56 YELLOWDAISIES.

Prices. All LC1004 Designs Handsomely Tinted (fast colors) on Heavy White Linen: 24 in., 65c.; 30 in., \$1.00; 36 in., \$1.00.
Correct colors of silk for working with each linen.

College Colors.

The proper shades of Corticelli Wash Silk to use for embroidering the many college emblems, decorating sofa pillows, photograph frames, banners, and the like, are given below.

COLLEGE.	LOCATION.	COLORS IN CORTICELLI SILK.
Amherst College	Amherst, Mass.	Purple, 515, and White, 615
Bates College	Lewiston, Me.	Garnet, 544
Bowdoin College	Brunswick, Me.	White, 615
Brown University	Providence, R. I.	Brown, 529, and White, 615
Colgate University	Hamilton, N. Y.	Maroon, 544, and Orange, 743.7
Columbia University	New York city	Light Blue, 520, and White, 615
Cornell University	Ithaca, N. Y.	Carnelian, 542, and White, 615
Dartmouth College	Hanover, N. H.	Dark Green, 696
Hamilton College	Clinton, N. Y.	Continental Blue, 749.5, and Buff, 525.8
Harvard University	Cambridge, Mass.	Crimson, 541
Johns Hopkins University	Baltimore, Md.	Old Gold, 775, and Black, 612
Lafayette College	Easton, Pa.	Maroon, 544, and White, 615
Lehigh University	South Bethlehem, Pa.	Brown, 529, and White, 615
Leland Stanford Jr. University	Palo Alto, Cal.	Cardinal, 540
Mass. Inst. of Technology	Boston, Mass.	Cardinal, 769, and Steel Gray, 511.5
Mount Holyoke College	South Hadley, Mass.	Light Blue, 519
Oberlin College	Oberlin, Ohio	Crimson, 146, and Gold, 743.6
Packer Institute	Brooklyn, N. Y.	Red, 544
Pratt Institute	Brooklyn, N. Y.	Cadmium Yellow, 506
Princeton College	Princeton, N. J.	Orange, 743.9, and Black, 612
Rutgers College	New Brunswick, N. J.	Scarlet, 540
Smith College	Northampton, Mass.	White, 615
Union College	Schenectady, N. Y.	Garnet, 542
University of Chicago	Chicago, Ill.	Maroon, 542
University of Michigan	Ann Arbor, Mich.	Maize, 503, and Blue, 530
University of Pennsylvania	Philadelphia, Pa.	Dark Blue, 610, and Cardinal, 541
Vassar College	Poughkeepsie, N. Y.	Rose, 129, and Gray, 511.5
Wesleyan University	Middletown, Conn.	Cardinal, 767, and Black, 612
Wellesley College	Wellesley, Mass.	Blue, 749.5
Williams College	Williamstown, Mass.	Royal Purple, 655.2
Yale University	New Haven, Conn.	Blue, 608

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

Washing.—An embroidered piece should never be put in with the regular wash. Let it be washed by itself in an earthen bowl. Take fairly hot water and make a light suds of "Ivory" or any other pure soap. Wash quickly. If the linen is soiled, rub that portion between the hands, but avoid a general rubbing. Take it out of the suds and rinse thoroughly in clean water. Having thoroughly washed the article, commence to dry it.

Drying.—A wet piece of embroidery should never be hung up to dry; never be folded upon itself and thrown into a heap; never left a moment while attending to something else. Lay the piece flat between two dry towels, or thick linen cloths, and roll it up inside these in such a way that no part of the embroidery can touch any other part of the same linen. In this shape it can be wrung or twisted without danger, or can be lightly pounded that the dry linen will the more quickly absorb the moisture. In this condition it should be left until the silks are dry.

Ironing.—Lay the piece face down upon an ironing board well covered with several pieces of material. Spread a clean white cloth over the embroidery and iron lightly the whole surface, being careful not to press too heavily upon the embroidered portions. A hot iron placed upon embroideries that are wet will produce a steam that will injure same. Do not press hard at first, but work rapidly. Should the center have become too dry, use a dampened cloth to run the iron over, as this method will leave the linen sufficiently damp for pressing. It also leaves the linen fresh and holds the natural stiffness of same. Damp linen, dry silks, heat in the iron, and quick movement are the elements necessary to success.



CALIFORNIA POPPY



PEPPER TREE



HOLLY



BACHELOR BUTTON

CORTICELLI COLORED PLATE A



CHERRIES



PLUMS



STRAWBERRIES

CORTICELLI COLORED PLATE B

The Theory and Method of Embroidery.*

BY L. BARTON WILSON.

Part I. Equipment.—How to Prepare for Work.

The fundamental principle of the art of embroidery lies in the nature of the ground material upon which the work is to be imposed. Fabrics are made under tension and they come out of the loom smooth and equal throughout. It is evident then that if we are to lay a system of stitches over the surface to form another surface as a part of the foundation, we cannot do this successfully unless we have it under tension. *Therefore framing embodies the "first principle" and is absolutely essential to all work which has any extension*, that is, which is more than mere outline. The embroiderer *must* rely in the first place on a *stretched surface on which to place her stitches*, and not on the possibility of being able to overcome the faults of drawing or looping by a hot iron when the work is finished. Until she is willing to do this she will have results worthy of the name of "fancy work," but not of "art embroidery." This brings us to the subject of equipment.

We need the proper tools for our work. The requirements for the hand stitches are fewer than for "full" or "solid" embroidery, which is done in a frame or hoop.

The first requirement for framed work is a high table. It should stand about thirty inches. The chair used should be low. One usually sits slightly sidewise to a hoop, and a rocking chair is therefore usable and comfortable because the position can be shifted. It is necessary to sit squarely in front of a bar frame, therefore a low straight chair is better. The reason for a high table and a low chair is evident. It forces one to sit straight. The lungs are not compressed and one can work for hours without fatigue. See Figs. 3 and 4. A cramped position and cramped hands will never produce broad, even work.

The most convenient and altogether scientific way of stretching fabrics is in the *bar frame*. The entire linen can be set up at once. The linen should be laced into the frame very firmly. It takes a little time to do this, but it will repay the trouble in the many advantages it will have for the worker.

To enable every one to take advantage of the instructions contained in this article we have had manufactured a first-class embroidery frame, as shown in Fig. 2. It is strong and well made, with bolts and thumb nuts. Adjustable up to 22 x 22 inches. Price, complete, \$1.00.

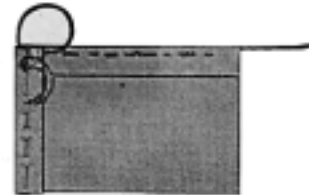


FIG. 1. CORDING THE EDGE.

The first step in mounting a fabric is to *cord its edge*. Turn the edges straight to a thread about one half inch over a firm cord and sew them down like a "hem" with fairly small stitches. See Fig. 1. Now place the frame flat on the table in position so it will form a hollow square fully an inch larger both ways than the linen to be mounted. Fasten the bars firmly by turning the thumb screws very tight.

Thread a sail needle with firm cord four times the length of the side of the linen to be laced. (Sail needles cost 3 cents in stamps.) Each side should be laced with a separate cord. Commence lacing from the middle of each side of the frame and linen in order to avoid the necessity of carrying a very long thread through each stitch. Carry the cord over the frame and through the linen just *inside* the corded edge. Half the stitches will be carried over and half under the bar in order to have the whole laced the same way. Take the stitches about two inches apart. Fasten each row separately, at the corners. Do not tighten the work until all four sides are laced, then lace up one side quite close to one bar, *perfectly straight*. This done, stretch it from the opposite side by lacing that. Draw evenly and gradually. Now lace the third and stretch that by drawing up the fourth. In this first lacing,

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tie the ends temporarily only. Continue to tighten the threads and correct in this way any unevenness which may appear in the direction of the woof and warp. Finally fasten the four corners by slipping the ends of the cords under three or four lacing stitches on top of the bars and knotting the last one. This also tightens the material. The absolute necessity of stretching straight has already been explained. Fig. 2 shows fully the details of the framed linen.

Hemp twine is fairly satisfactory for cording and lacing. It wears, however, and therefore it is better to use the stiff, wiry tying cord called "Pink Flax Twine." Do not confound this with the ordinary pink cotton twine. (If you cannot buy this twine where you live we will send one ball postpaid on receipt of 15 cents in stamps.) When the linen is drawn tight the frame will likely wring more or less. It should be placed on the front of the table, forced flat very gradually, and tied or weighted down or secured by clamps. Of course the edge should project over the table the width of the design. One may reach twelve inches into a frame. Beyond this the hands cannot be controlled.

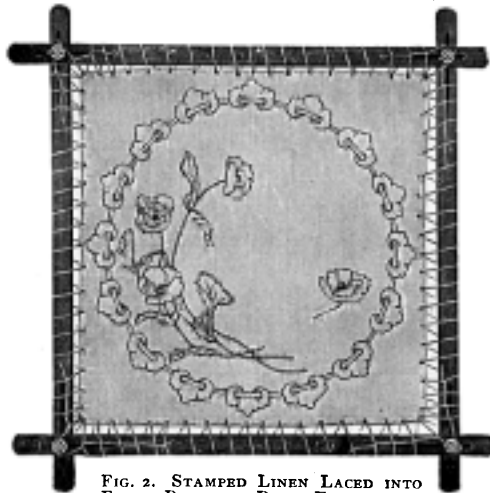


FIG. 2. STAMPED LINEN LACED INTO FRAME READY TO BEGIN EMBROIDERY.

Hence the necessity of lacing the design as close as possible to the bars, for every inch counts when one is working. Yet sufficient space must be allowed for firm stretching.

The table with frame upon it should be placed with its left end against the window jamb and its width should occupy about half the width of the window. The lower part of the window should be curtained with a full half curtain to prevent the light from shining through under the framed fabric. Dark green india silk makes a very useful curtain. A reversed holland shade is also very convenient. A dark apron over the lap is also a great help in preventing reflection under the frame. The light thus falls from above and from

the left so that no shadow is cast in front of the right hand.

Of the other instruments necessary the needle is of especial importance. Two thimbles should be used when embroidering in a frame. The scissors should be true and sharp and not too small. A medium sized pair will be far more convenient for cutting the silk and certainly for cutting out the scalloped edges than the little ones often called "embroidery scissors." Anything which tends to make the work "puttering" should be avoided. We need freedom and perfect ease in embroidery. An amateur at a frame has a tendency to make very hard work of it, to tighten and cramp the hands, to make every muscle rigid, not infrequently to hold the breath and to struggle as a boy at his first writing lesson. The frame, the low chair, the high table, are insisted upon for no other reason than to make the worker perfectly comfortable and to secure to her every convenience. She has, then, but to accept these easy conditions, relax the fingers and wrists, hold the needle between the forefinger and thumb, secure, yet not tight, and let the thread fly loose and take care of itself.

Let the beginner of frame embroidery set up a piece of plain linen and practice sending the needle up and down without regard to design. Sit straight, *without touching the frame* with either hand. Hold one hand above the surface, thumb and forefinger in position to receive the needle when sent up, the other remaining in position after sending it up, to receive it when sent down. Fig. 4 shows the thread drawn out to its full length, giving the correct position of the hands at the end of the stitch just as the needle is about to be sent up through the linen again. Fig. 3 shows the same action culminated *above* the frame.

When the hands are trained by this practice to the movement, mark out, on the linen, large squares or curved figures and seek to send the needle up and down on the lines at will, thus training the eye to keep pace with the power acquired by the hands. The beginner will place her stitches very slowly, and the effect may be more or less disconnected. Only by constant practice of the right way, slowly and steadily, will speed come.

One will soon come to embroider more rapidly, and almost unconsciously will become able to lay stitches evenly and quickly.

Rapid working is to be commended after the correct way has been acquired, because it insures smoothness and evenness. Again, the process and the result are not different from those in music. First the notes are struck separately until their succession is familiar, then quickly so that there is no apparent interval between them, and the result is harmony. In embroidery, it is beauty.

The worker should learn at the outset to use *both* hands, one above and the other below the frame or hoop.

If one prefers a less elaborate or we may say less professional way of embroidering linens, the ordinary wooden hoops can be used with quite as good a result if especial care is taken in overcoming their particular disadvantages. Don't, however, try



FIG. 4. THE THREAD DRAWN DOWN FULL LENGTH.

to hold the hoop in one hand and take the stitches with the other. The hoop must be horizontal and held securely by clamps or other device, so that both hands are left free to place the stitches—one hand above the hoop and one hand below. See Figs. 3 and 4.



FIG. 3. THE THREAD DRAWN UP FULL LENGTH.

The simple double hoop tightly wrapped with narrow strips of flannel is satisfactory for linens, because we are likely to embroider these in sections and the hoop marks can be easily removed. The upper or larger hoop is the one to be wrapped. It should fit over the smaller one very tight.

To mount linens in hoops, place the smaller hoop on the table and lay the linen over it, as smooth as possible. Place the edge of the larger hoop over that of the smaller on the side toward you and press down the further side over that of the under hoop with the hands near the wrists turned backward. Now stretch the fabric tight in the hoops by drawing it in the direction of the woof and warp. Keep the hoop on the edge of the table, holding it with the left hand as you urge the fabric tighter with the right. When you have drawn it through until it is very firm push the upper hoop down as far as possible; this will tighten it still more. The finest lawn may be in this way stretched *drum* tight if the drawing is done on the *straight* of the goods; even a slight drawing on the bias may tear a fabric which would bear a great deal of

straining on the straight. This is a most important point for another reason. If embroidery is done on a ground the woof and warp of which is drawn on the bias, when the tension is relaxed the fabric regains its straight lines and the embroidery is drawn out of place. No matter how well the stitches are laid this drawing cannot be corrected by pressing, or any other means.

It is well to avoid as far as possible cutting through portions of work already finished when framing the various sections of the designs in the hoops. For this reason a 10

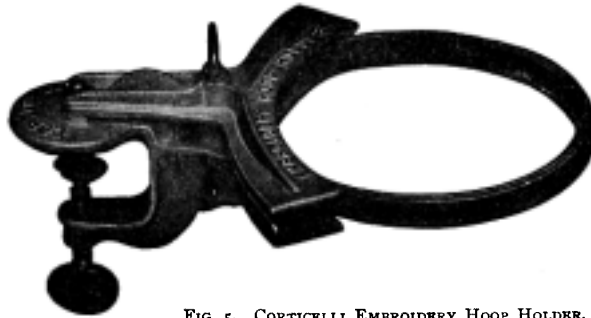


FIG. 5. CORTICELLI EMBROIDERY HOOP HOLDER.
Jappanned iron, \$1.00; aluminum, \$1.35.

or 12 inch hoop is best for centerpieces. A 7 inch hoop is very nice for linens decorated with small designs, and especially for doilies. The under hoop should be wrapped at least once in order to hold the linen drum tight. A 10 or 12 inch wooden hoop, or a 7 inch hoop, will be sent postpaid for 15 cents in stamps. In ordering mention size and kind wanted. By a little forethought we can manage to take in such portions as will make it unnecessary to have large surfaces of the embroidery pressed between the hoops. A centerpiece which is to be finished by a buttonhole scallop usually has margin enough beyond the scallop to admit of stretching in hoops, even if the design is very near the edge. The edge of linens, whether hemmed or buttonholed, should be finished *before* the embroidery is attempted. Any hand work, such as outlining the stems, etc., is likely to rough the embroidery, so all such work should be done **FIRST**.

When a section of the linen is thus stretched in the hoops secure it in position by means of the "Corticelli Hoop Holder." See Fig. 5. This holder is extremely simple, easily applied or removed, and holds the hoop firmly in position. It has a most important advantage over other holders, viz., the hoop is held on both sides, which prevents all vibration. We recommend every needleworker who does not already possess an embroidery frame to secure one of these hoop holders. A Corticelli Hoop Holder, in Jappanned Iron, costs \$1.00; the Aluminum Holder costs \$1.35. The Jappanned Iron Corticelli Hoop Holder and the frame, both ordered at one time, will be sent complete for \$1.80. When this holder is used there is



CARNATION

DAISY

YELLOW DAISY

POINSETTA

CORTICELLI COLORED PLATE G



SWEET PEA



FORGET ME NOT



APPLE BLOSSOMS

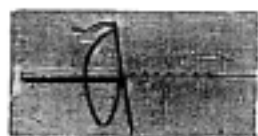
CORTICELLI COLORED PLATE H

no excuse for the habit, most detrimental to the work, of touching the hoop with either hand in order to steady it.

The action of the hands is the same as when using a frame. Fig. 4 shows the thread drawn down full length, and Fig. 3 drawn up full length. These illustrations are a story of action in themselves, and the entire movement may be followed in them more clearly than words can describe it.

In further preparation for our work the skeins of Corticelli silk should be untied, the knot cut off, the skein held over the left hand and deftly unwound with the right.

The question of the knot often arises when one insists upon a very careful wrong side to embroidery. It is not necessary to have no knot in order to avoid its appearing on the back. Make the knot by turning the thread *once* over the forefinger, draw tight and cut off the end close up to the knot. Place it on the "wrong side" of the work by bringing the needle out the full length above the frame within the design and send it back, thus taking a tiny stitch on the space which will be covered by the subsequent work. (See tiny stitches on unworked petal of Figs. 1 *b* (1) and (3) pages 6 and 7, showing the starting of the thread and the finishing off.) After the knot is thus fastened the needle should take the stitches *from the outline in*. The knots should never be placed on the outline. The tiny knot so placed where it will be covered is not objectionable.



OVER AND OVER AND
OUTLINE STITCH.



SCALLOP AND BUTTONHOLE STITCH.



OVER AND OVER
AND FLAT STITCH
COMBINED.



OVAL SHADOW EDGE EYELET, WITH
BUTTONHOLE STITCH.



FLAT STITCH.



EYELET.

Stitches for English Eyelet Embroidery.

English Eyelet Embroidery is now very popular as a means of decorating shirt waists, collars, cuffs, etc. When the design has been stamped or drawn upon the material, first outline the form. Make an incision at the center of the form with a sharp pair of scissors, and clip to the edge of the stamping. Turn under the raw edges with a needle, or, if the form is a large one, cut away the extra linen to conform with the outline. Finish with an Over and Over stitch.

The best results are obtained by the use of Florence Hardanger Silk (Corticelli Fast Dye) in sizes F and FF. This silk comes in white and several desirable colors, and its "soft finish" and loose twist make it especially well adapted for this work. Florence Hardanger Silk costs little if any more than cotton, and is much superior to cotton in every way. If your dealer does not keep it, send 3c. for sample skein.

Part II. Embroidery Stitches—Described and Illustrated.

A "stitch" as applied to embroidery should convey quite a different idea from that of a "stitch" as commonly considered by the sewer. We learn very early that the beauty of sewing consists in hiding the stitches. The object of sewing does not lie in the stitches themselves, but in embroidery the stitches themselves are of especial interest. The object of the embroiderer should be to express form and lay on color in stitches so regularly and skillfully placed that they will themselves be things of beauty.

HOW TO MAKE KENSINGTON STITCH OR "SOLID EMBROIDERY."

I a.—**Simple Long and Short Stitch.** This stitch is the first step and is well described by its name. The method is one long and one alternate short stitch laid side by side on the surface. Having our linen centerpiece or doily "drum tight" in a frame or hoop, these stitches should be commenced *on* the outline or edge of the design which they are intended to define, and carried through the linen *within* the form, leaf, or petal. The points of especial care in this work should be to make the outline or edge perfectly true and unbroken, and to see to it that the stitches laid side by side form a smooth surface. In order to succeed in the first essential, the needle must be brought up every time in exactly the right place, which is a shade beyond the stamped line.

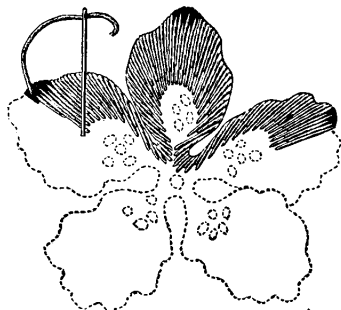


FIG. I a. LONG AND SHORT STITCH.

it, the stamping will show. Nothing could be more undesirable than this.

While every other stitch should be long and every other one should be short, all the long stitches should not be the same length, nor all the short ones. They should vary in themselves.

The length of the stitches must be determined by the size of the leaf or petal they

are to border. When the petals are very small they are likely to cover the larger part of it; if they are from one to three inches about one third will be covered. This rule must, however, be held in a very tentative way indeed, as the possible variety of form suggests so many exceptions as to make it almost impossible to make a definite statement as to the length of stitches. A proper proportion to the size of the form should be the guide, with the reassuring fact in mind that if the stitches are correctly placed they may be from $\frac{3}{4}$ of an inch to an inch long and still lie well.

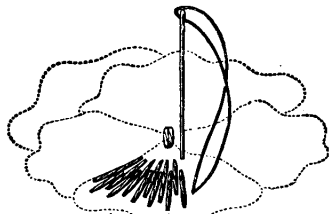


FIG. I b (2).

The illustration shows clearly the method of the long and short stitch. See Fig. I a.

I b.—**Feather Stitch, or Solid Embroidery.** The Long and Short Stitch is the first step in this, the most beautiful of embroidery. When the long and short work has

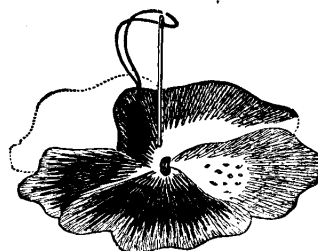
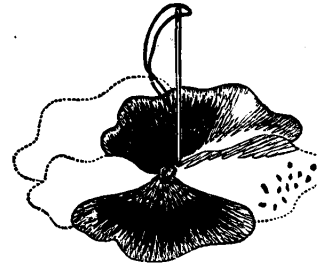
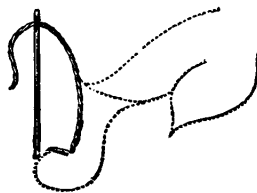
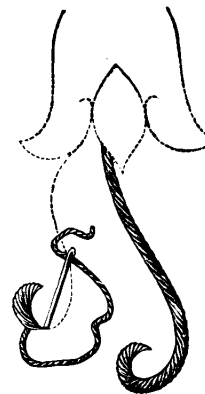


FIG. I b (1).

been carried around a form or petal, or over one section of it, lay over this row another series of stitches long and short, placed exactly in the same direction as the first, and covering the first about two thirds its width. See Fig. I *b* (1). It will seem to the amateur an extravagance of time and material to cover these rows so fully one over the other, but it is just this point which is the way to beauty in the work: it raises the surface slightly and makes it very rich. Besides, one row blends with the next because the alternating long and short stitches of the over row allow very little of the preceding to show. They appear only because of the difference in length of the upper edge of the covering row. Commence the first stitch of the second layer by bringing up the needle about one sixteenth of an inch below the first stitch of the first row, between it and the second stitch of the first row, send it down about one fourth inch below the finish of the first stitch of the first row. Take the next stitch, which will be a short one, in the same way in regard to its relation to the first row. Continue these stitches, thus forming a second row over the first, covering it at least two thirds its length. The first row is of course perfectly even on its upper edge, that is, it coincides with the stamped outline, but the second row is necessarily long and short on both edges, as it is worked over the first. Fig. I *b* (2) shows this second row in detail, unrelated to the first. This illustration will make plain what is meant by long and short on both edges. In this way one shade is made to blend into the next, not gradually so that the stitches are invisible, but in such a way as to produce a strong and clear effect. This is embroidery and not an imitation of painting. Continue these rows until they cover the form; the length of the stitches should be determined by the size of the form to be embroidered. The last row must of course conform to the design as it is finished off, as must all stitches wherever they come in contact with the outline. See Fig. I *b* (3).

FIG. I *b* (3).

I *c*.—**Overlap Long and Short Stitch.** The first stitch in this process *on a line* is taken by bringing the needle out on the line at its start; send the needle down on the right side of the line, forming, when the thread is drawn through, a stitch about half an inch long; take the next stitch on the line slightly in advance of the start of the first; draw through the thread and send the needle down on the line a trifle above the finish of the first stitch, but crossing it; — see Fig.

FIG. I *c* (1).FIG. I *c* (2).
OVERLAP STITCH.

I *c* (1)—take the succeeding stitches in the same way, making each one cross the end of the one before it. This work forms a raised ridge. The series of stitches lapping each other may be carried around circles with good effect. This is an especially pretty way to embroider tendrils. See Fig. I *c* (2).

While good silk is a necessity, a good soap is equally important. Quick washing in suds made with "Ivory" or any other pure soap, and plenty of clean water as hot as the hands can bear, will insure success. See rules on page 14.

Embroidery Stitches—Continued.

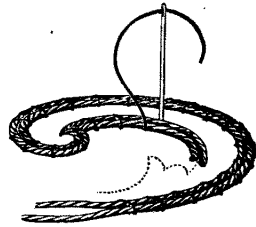


FIG. III a.
SIMPLE COUCHING STITCH.

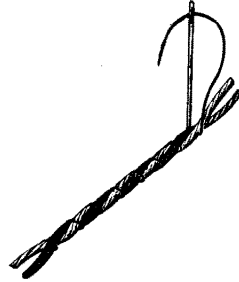


FIG. III b (1).
TWISTED COUCHING STITCH.

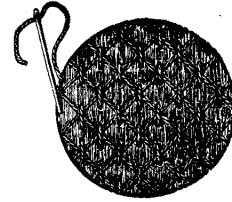


FIG. III f.
DIAPER COUCHING STITCH.

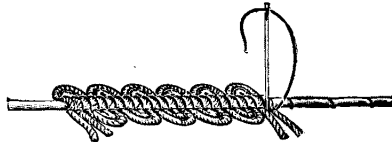


FIG. III e. FRILL BASKET STITCH.



FIG. III c. BRICK COUCHING STITCH.

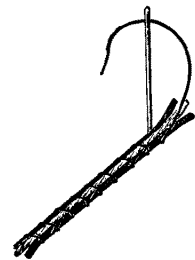


FIG. III b (2).
SILK AND GOLD COUCHING STITCH.

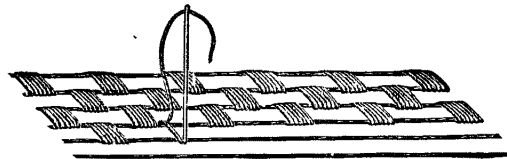


FIG. III g. PORTUGUESE LAID STITCH.

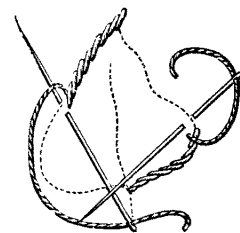


FIG. IV c.
STEM STITCH.

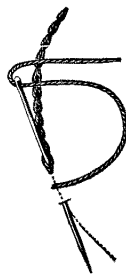


FIG. IV d.
SPLIT STITCH.



FIG. IV b.
BULGARIAN STITCH.

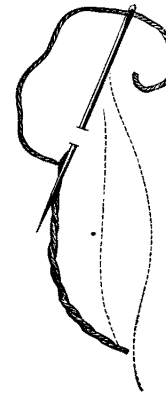


FIG. IV a.
KENSINGTON
OUTLINE STITCH.

Wound Stitches.

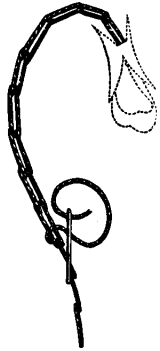


FIG. IV a. TWISTED
OUTLINE STITCH.

The wound stitches are those for the execution of which the thread is turned one or more times around the needle before it is sent through the fabric. Of these the most useful in our work is the French knot. Old pieces of needlework show us how this may be used on backgrounds as a filling stitch. It is especially suitable for stamens of flowers when they have a certain character. It ought not, however, to be universally used in this way. We should observe nature and endeavor to indicate what we see by such means as will best fulfill the effect. So, while commending the French knot for feathery stamens, one should have some other means when this is not adequate. Figs. 12, 13, 14, and 15 show various stamens which are likely to raise questions in the mind of the worker. The lines in the filaments show how effectively "satin stitch" can be managed in these cases. Fig. 12 shows in the central stamen the direction of the under filling of the anther. One often sees a French knot in the center of a violet. Fig. 13 shows how much more expressively the center may be embroidered. The combination of satin stitches in the center of Fig. 14 is a very pretty manage-

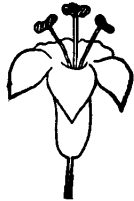


FIG. 12



FIG. 13.

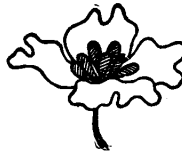


FIG. 14.

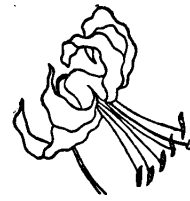


FIG. 15.

ment and the anthers in Fig. 15 come out firm and clear when worked as indicated. This caution against the wrong use of the French knot ought to save the worker from the popular mistakes and at the same time emphasize the *proper* use of the pretty knot stitch.

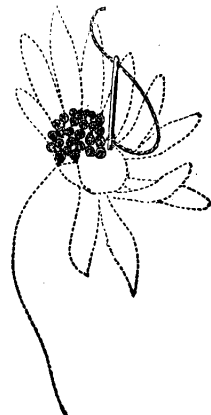


FIG. V a. SIMPLE FRENCH
KNOT.

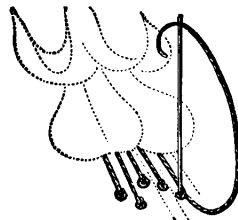


FIG. V b. FRENCH KNOT,
COMBINED WITH STEM.

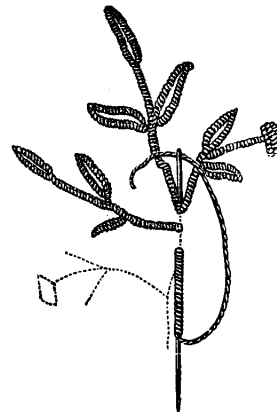


FIG. V c. BULLION STITCH.

See also Mountmellick Stitches for various other applications of the Bullion stitch.

Buttonhole Stitch.

The buttonhole stitches are worked in the hand. The needle should be sent down just over the farther line and brought up just in front of the nearer line. Remember the stitches should always be taken at *right angles* to the direction of the curve in the scallop one is working. The silk should never be knotted to start the thread for buttonholing; instead run the thread in along the space to be covered and after laying one or two stitches cut it off close. Finish it off on the back by running it under the laid stitches and catching it into the ground once or twice to make it secure. If possible use a thread long enough to embroider one scallop entire. A new thread can be started along a scallop, but one should avoid doing this as far as possible, because it will make an unevenness on the edge which is very likely to be clipped when the scallops are cut out. The stitches should be placed very close.

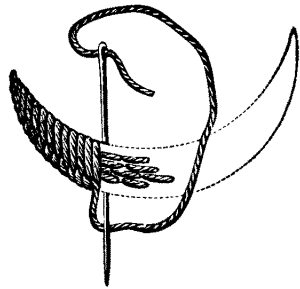


FIG. VI a. SIMPLE BUTTONHOLE STITCH.

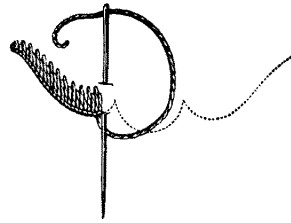


FIG. VI b. LONG AND SHORT BUTTONHOLE STITCH.

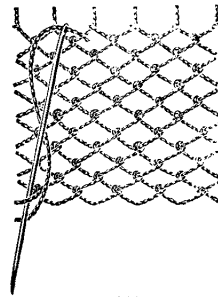


FIG. VI c. FISH-NET STITCH.

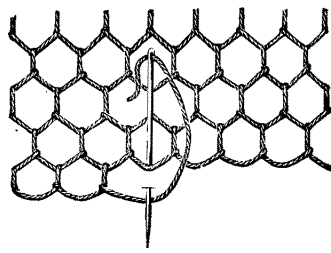


FIG. VI d. HONEYCOMB STITCH.

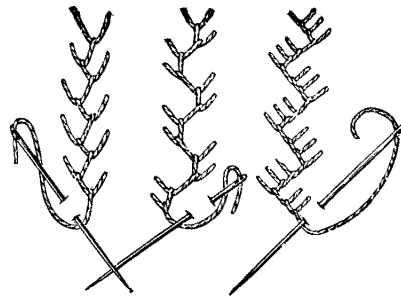


FIG. VI e. CAT, BRIER, OR CORAL STITCH.

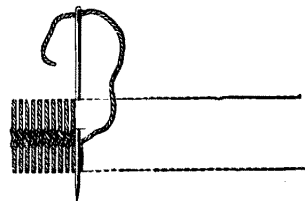


FIG. VI f. DOUBLE BUTTONHOLE STITCH.

For Buttonhole stitches use Corticelli Persian Floss, EE Twisted Embroidery or Corticelli Mountmellick Silk, sizes F, FF, or G.

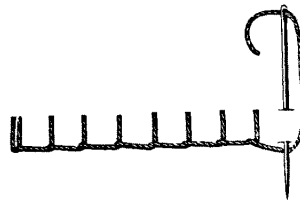


FIG. VI g. BLANKET STITCH.

Mountmellick Stitches,—also Darning Stitches, Chain Stitches, and Fancy Stitches.



FIG. VII d. SEED STITCH.

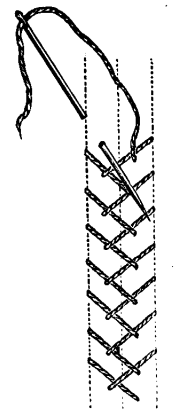


FIG. IX f. REVERSE CAT STITCH.

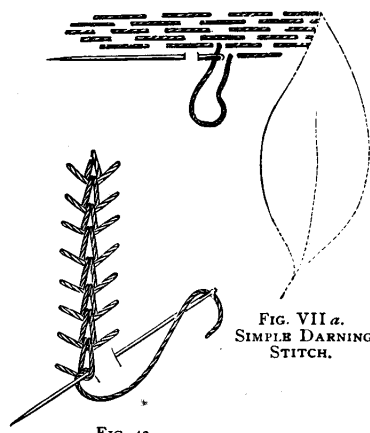


FIG. 42. WHEAT EAR STITCH.

FIG. VII g. SIMPLE DARNING STITCH.

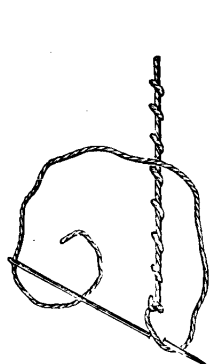


FIG. VIII g. BEADING STITCH.



FIG. VIII a. COMMON CHAIN STITCH.



FIG. 34. CABLE STITCH.



FIG. VIII c. CABLE STITCH.

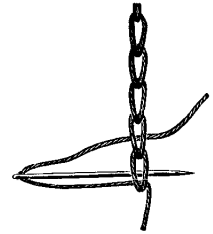


FIG. VIII e. SINGLE REVERSE CHAIN STITCH.

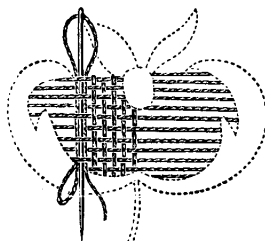


FIG. VII e. QUEEN ANNE DARNING STITCH.

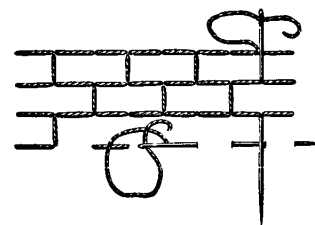


FIG. VII c. BRICK DARNING STITCH.



FIG. 40. DOUBLE BULLION STITCH.



FIG. VIII f. DOUBLE REVERSE CHAIN STITCH.

Mountmellick and Fancy Stitches—Continued.

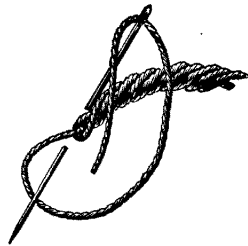


FIG. VIII 1/2. ROPE STITCH.

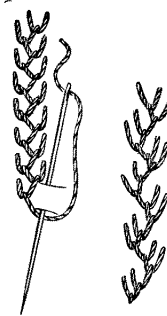


FIG. 37. FIG. 38. CORAL STITCH.

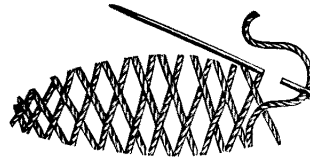


FIG. IX 1/2. ISMIT OR TURKISH CROSS STITCH.



FIG. 41. HERRINGBONE STITCH.

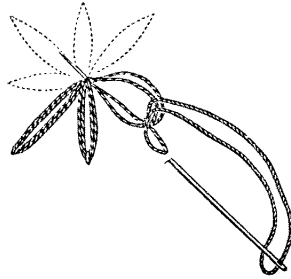


FIG. VIII 1/2. BIRD'S EYE STITCH.

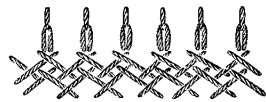


FIG. 251. CABLE AND HERRINGBONE STITCH.

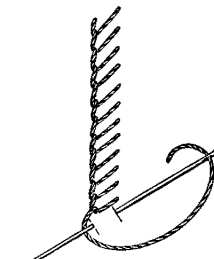


FIG. 32. CORDING STITCH.



FIG. 44. THORN STITCH.



FIG. 39. SINGLE SEAMSTRESS FEATHER STITCH.

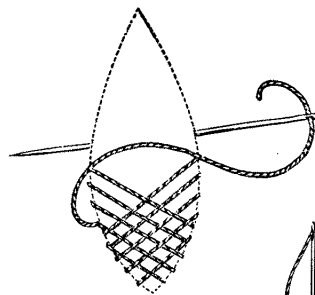


FIG. IX 1/2. JANINA OR FILLING CROSS STITCH.

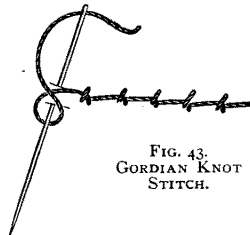


FIG. 43. GORDIAN KNOT STITCH.

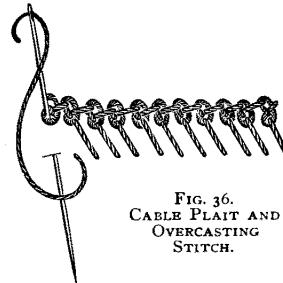


FIG. 36. CABLE PLAIT AND OVERCASTING STITCH.



FIG. 252. FILLING-IN BACK STITCH.

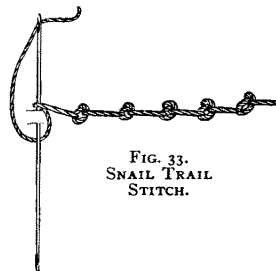


FIG. 33. SNAIL TRAIL STITCH.

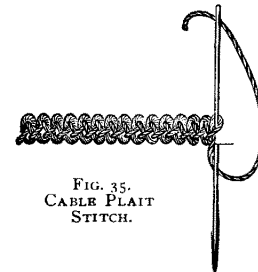
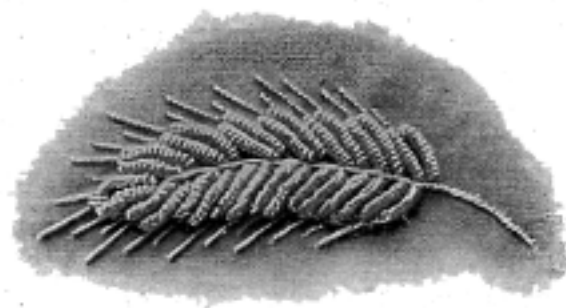
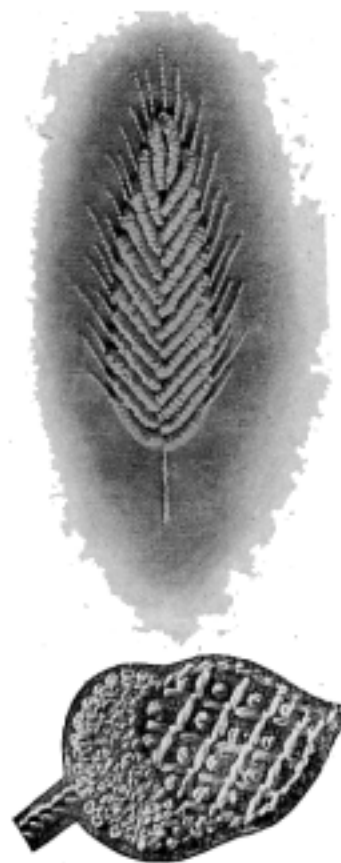


FIG. 35. CABLE PLAIT STITCH.



WHEAT HEAD, MADE WITH BULLION STITCH. SEE PAGE 23.



SHOWING THE APPLICATION OF VARIOUS MOUNTMELICK STITCHES. SEE ALSO PAGES 25 AND 26.

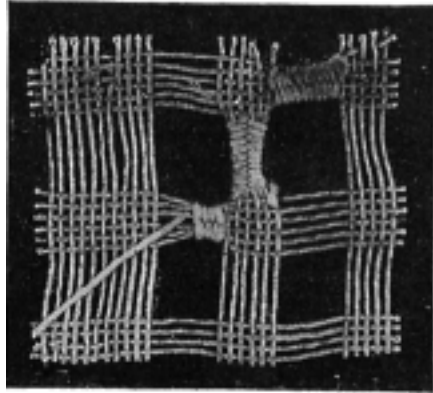


FIG. 139. PLAIN DARNED EARS AS IN DRAWN WORK.

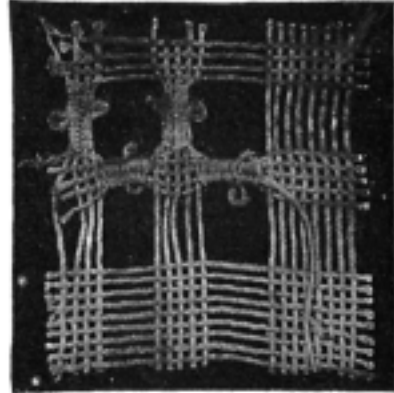


FIG. 140. PICOT BARS.

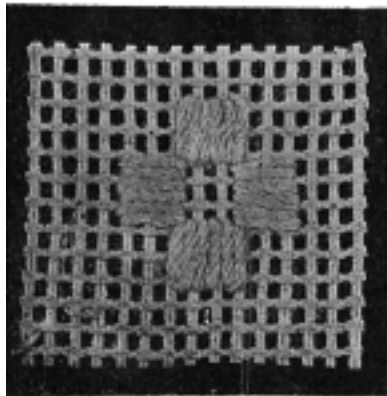
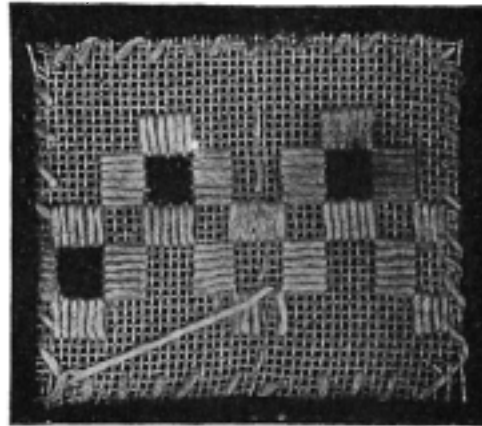
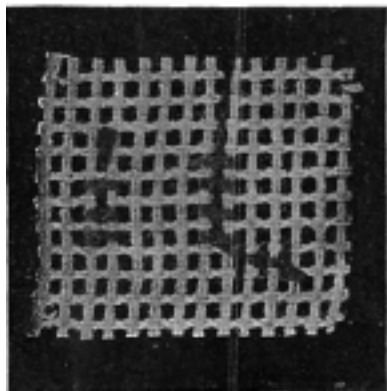
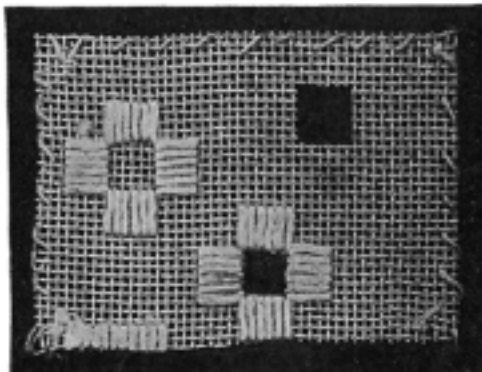


FIG. 143. HARDANGER STITCH WORKED ON MARLE CLOTH.

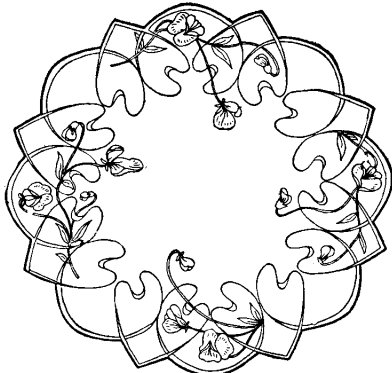
FIG. 142. PROPER WAY TO COUNT THE THREADS.
Notice Guiding Thread Line down the center.FIG. 144. HOW TO FASTEN THE THREAD
WHEN BEGINNING AND ENDING WORK.FIG. 145. THE CLOTH SHOULD NEVER BE CUT UNTIL
AFTER THE STITCHES ARE LAID.

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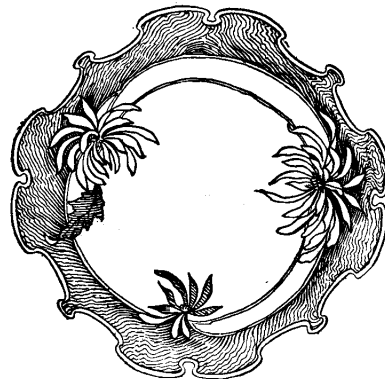
LC 1000, PAT. 843 D. SWEET PEAS.
 Price, Stamped on best quality White Linen, same as designs on page 9.



LC 1011, PAT. 37, THISTLE.
 Price, Handsomely Tinted on Craft Linen: 24 in., 65c.; 36 in., \$1.00.



LC 1003 Pat. 85.



LC 1003 Pat. 86.



L.C.1003.PAT.80.



LC 1003 Pat. 89.

Prices. All LC1003 Designs Handsomely Tinted on Brown Linen: 24 in., 65c.; 30 in., \$1.00; 36 in., \$1.25; 20x54 in., \$1.25; 36x90 in., \$1.75.
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