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1895

FLORENCE

HOME

NEEDLEWORK

WITH

Corticelli

Silk

NONOTUCK

SILK CO

Copyright, 1895.

# Corticelli Sewing Silk.

ESTABLISHED 1838.

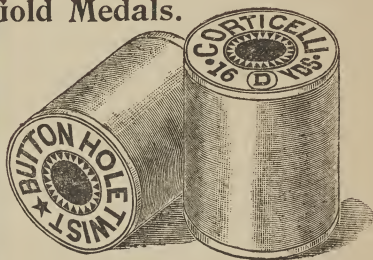


The  
Mary Ann Beinecke  
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ne sewing. Used and endorsed by all  
smoothest, strongest and best spool silk  
enjoyed the foremost position in the lead-  
; competitive industrial exhibitions and  
, including

Gold Medals.



Button-hole Twist.



This is manufactured from stock selected  
for its strength and smoothness. Much  
attention is given to dyes  
which are durable, and which  
match the colors of Corticelli  
Sewing Silk in all the season-  
able dress goods found in the  
market.

The engravings show two  
styles in which these goods  
are sold.

A copy of this book (1895 edition) will be mailed to any address on receipt of three two-cent stamps. In ordering, the year of publication should be mentioned. There are nine DIFFERENT editions, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894 and 1895, each wholly unlike the others. One of these will be mailed for six cents, or all for fifty-four cents.

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FLORENCE, MASS.  
NONOTUCK SILK CO.  
1895.

NK9100  
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## INTRODUCTION.

### "FLORENCE HOME NEEDLE-WORK"

FOR 1895 is the ninth of a series published annually under this title, the first having been printed in 1887.

Like its predecessors, the 1895 edition consists of descriptions of various kinds of work which come properly under this head, and which have been furnished by competent writers on this subject. The descriptions are illustrated by engravings made by our own artists expressly for this edition, and are so clear that we think little difficulty will be experienced by our readers in reproducing the designs in their home needle-work.

The first illustrated chapter is by a writer who has before furnished several articles to this series on various subjects. It will, we hope, receive the same favorable consideration from our readers as have her past contributions. Another contributor furnishes a useful revised and extended chapter entitled "Correct Colors for Flowers Embroidered with Corticelli Wash Silk." This interesting subject is also illustrated by our own engraver.

### HINTS TO PURCHASERS OF MATERIAL.

In the descriptions of needle-work which are found in the following pages frequent mention is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material, then it must be a wash silk; hence the importance of the name. By reference to the advertising pages the reader will find engravings of spools and skeins of Corticelli Wash Silk. On each skein appears a ticket showing the

*Bainbridge*

*1977*

brand, as well as the size and shade numbers. Light material requires light-weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads, but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection. We desire to add, however, some information as to silk for knitting, which is of special importance to any one desiring to knit or crochet, as either requires silk of great uniformity in size and quality.

Florence Knitting and Crochet Silk is made of the best quality of *pure* silk the market affords, prepared by combing in a manner similar to that adopted in the preparation of fine wools when intended for knitting purposes. It is *only* in this way that the peculiar "soft finish," so noticeable in all silk threads bearing the *Florence* brand, is obtained. Silk knitting yarns made by combing are *very uniform in size*. They have a *rich, subdued lustre*, which is fully preserved, and even increased, by frequent washings. It is our purpose to offer the *Florence* silk in no shade which will not bear reasonable washing without impairing its beauty of color.

Florence Knitting and Crochet Silk is always sold in one-half-ounce balls. It is made in two sizes, No. 300 (coarse) and No. 500 (fine). In buying, see that the brand FLORENCE is plainly stamped in one end of the wood on which the silk is wound. Both sizes can be obtained in a great variety of colors, matching, each season, all the popular dress and fancy goods shades.

Corticelli Knitting and Crochet Silk is also made of the best quality of *pure* silk, but is *not* prepared by the "combing process," as is the Florence. Instead of this, the fibre is removed from the cocoon by the slower and more expensive method of reeling. This produces a thread of higher

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lustre, but lacking in the "soft finish" quality. In point of durability there is nothing to be desired in either brand; both are excellent. Those who admire the beautiful gloss of the "Corticelli," and who choose to pay a little more for it, will be pleased by its use; while the many who have in times past admired the soft and "subdued lustre" of the popular and economical "Florence" will continue its use with equal satisfaction and commend it to others. Corticelli Knitting and Crochet Silk is made only in size No. 300. Both the Florence and the Corticelli brands are well adapted to crochet or knitting.

#### CAUTION.

Ladies are cautioned against *all imitations of FLORENCE and CORTICELLI KNITTING and CROCHET SILK.*

Our readers, if using any of the nondescript yarns or so-called knitting silks which we caution them against, although otherwise following the rules laid down in our books, will have no one to blame but themselves if they meet with failure in trying to do good work. To do *good work* one must have the *best silk*. To obtain the *best*, buy only that of established repute. *Brilliancy and durability of color, smoothness and evenness of size in thread, with softness of finish and freedom from all deleterious dyestuffs,* are the qualities which have established the reputation of these goods. They are for sale by dealers in fine fancy goods everywhere. Ask for them, and do not allow substitutes to be imposed upon you.

#### WASHING.

In washing articles made from these silks, use a moderate amount of castile soap, thoroughly dissolved in tepid water. Extract the water by rolling and twisting in a coarse crash towel, after which put in good form and dry *without exposure to the sun.*

**NONOTUCK SILK CO.,**

**FLORENCE, MASS.**

## The Right Way.

Silk Embroidery should never be thrown into the boiler with the common wash; in fact no boiling is needed. All risk of rust or stain is removed by using an earthen wash-bowl in preference to a tin or wooden tub.

Use a pure soap like the "Ivory" which should be chipped and dissolved in warm water to make a suds.

Avoid all doubtful washing compounds, whether solid, fluid, or in the shape of powder.

Wash quickly by squeezing the suds through and through the material, which motion will soon remove all dirt.

Do not use a wash-board, as rubbing may fray the silk. Rinse in clear warm water, and extract the same by placing between two crash towels without exposure to the sun.

Press when very slightly damp with an iron only moderately hot on a soft padded board, the wrong side of the needle-work being uppermost and covered with a clean white cloth.

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## FANCY-WORK NOTES.

By DOROTHY BRADFORD.

We are asked once more to furnish the readers of "FLORENCE HOME NEEDLE-WORK" some notes on this ever-popular subject, so, for the purpose of observing the kinds of work best calculated to please, we have visited some of the leading establishments where needle-work is sold, making notes and sketches of some simple yet very attractive articles.

The subject which first claims our notice is Lace Embroidery, which we find applied in many ways to doilies, tea-cloths, table spreads and other articles. These are shown in various shapes and sizes in so many pretty designs that we found difficulty in choosing the two pieces which the work of the engraver enables us to illustrate. Lace Embroidery is sometimes also called Honiton work.

Our second subject is Mosaic Embroidery, as applied to neck scarfs, suspenders and cushions. We introduced this kind of needle-work to our readers in some previous contributions, which were liberally illustrated with attractive patterns and proved very popular. The designs which we now present are nearly all new, and specially adapted to novel and varied color treatment with highly effective results.

One feature is a method whereby changeable effects are produced by working over the Mosaic ground with a bright, contrasting color, afterwards working over the same surface on alternate figures with a color to match the fabric.

We hope that our readers will find many other uses for Mosaic Embroidery besides those described here.

## LACE EMBROIDERY

WITH CORTICELLI WASH SILK AND HONITON BRAID.

NOTE. — The publishers desire to say to readers that they do not deal in Honiton braid or linen as used in Lace Embroidery, and publish this statement here to avoid having the question asked by correspondents. They respectfully refer all inquirers to the dealers in fancy goods.



FIG. A. — CORTICELLI SILK, AS USED IN LACE EMBROIDERY WITH HONITON BRAID.

This is a practical kind of needle-work, which is at present engaging the attention of many American women. To whom the

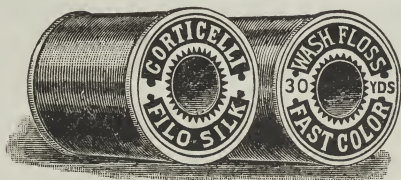


FIG. B. — CORTICELLI FILO SILK, FOR LACE EMBROIDERY.

credit is due for such an ingenious adaptation of simple materials we are unable to say. The embroidery is so easy of execution that the work has become extremely popular, and the necessary materials



FIG. 1. — LIN

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may now be found in all well-appointed fancy goods stores. The foundation used is fine bleached linen, on which appro-

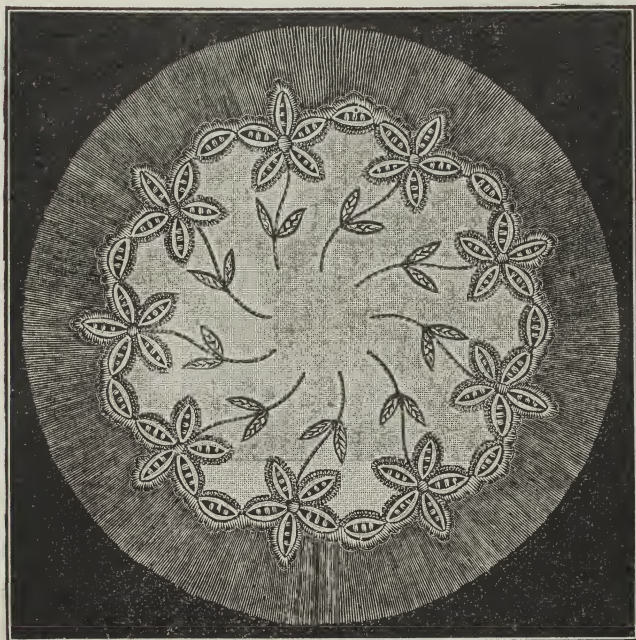


FIG. 1.—LINEN DOILY WITH DESIGN IN LACE EMBROIDERY.

appropriate patterns are stamped, as in other kinds of embroidery. These designs are specially calculated for the application of

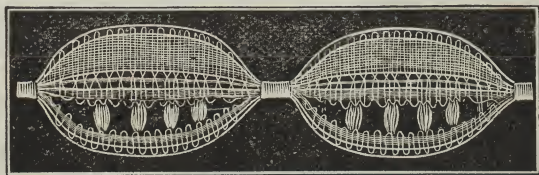


FIG. 2.—SECTIONS OF HONITON BRAID.

sections of Honiton braid, which are basted on to the surface of the linen, covering only such portions of the pattern as

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are to appear later on in open work richly framed in fancy button-hole stitches, and which give to the work the name of Lace Embroidery.

After the bastion on is completed, embroidery begins and consists of plain and fancy button-hole

stem or outline stitch and satin stitch. These when properly applied are very simple, and if silk of the right size and twist is



FIG. 4.—SECTIONS OF HONITON BRAID. DETAIL OF FIG. 8.

selected for the work, a perfectly satisfactory and finished piece of Lace Embroidery will reward the painstaking worker. It should be remembered that the linen foundation is of a fine and light texture, the braid having similar characteristics; hence the silk used for the button-hole work will be far more effective if not too coarse.

For most designs the best possible results will be obtained by using Corticelli Lace Embroidery Silk, size No. 500 (Fig. A), for all the button-hole stitches and the coarser outlines. The leaves and small flowers, which are often intermingled with the open-work figures in

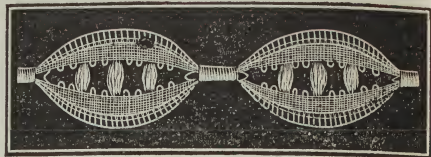


FIG. 3.—SECTIONS OF HONITON BRAID. DETAIL OF FIG. 1.



FIG. 5.—SECTION OF HONITON BRAID.

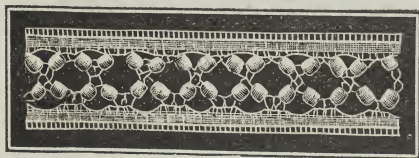


FIG. 6.—SECTION OF HONITON BRAID.

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FIG. 7.

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Lace Embroidery designs, should be worked in satin stitch with Corticelli Filo Silk, as seen in Fig. B.



FIG. 7.—SECTION OF DOILY. DETAIL OF FIG. 1.

In large, bold designs it may be expedient to use a coarser silk for the outer edges, which are usually worked in solid

button-hole stitch, and distinctly separated from the open parts of the pattern. In such cases Corticelli Embroidery Silk, size EE (Fig. C), is the correct kind.

### HONITON BRAID.

(Figs. 2, 3, 4, 5, 6, 9, 10, 12, 13, 14 and 15.)

Next to silk, which is of prime importance in this work, a pretty pattern of braid is essential, and to give our readers



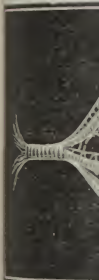
FIG. 8.—LINEN DOILY WITH THISTLE DESIGN IN LACE EMBROIDERY.

an idea of some of the designs offered by the dealers, the engraver has furnished us with illustrations representing several sizes. Honiton braid is named after a town in

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England where lace-making has been carried on for centuries. It will thus be seen that the braid was not intended originally for the use we are now describing, but for the more complicated and tedious work known as Honiton lace-making,

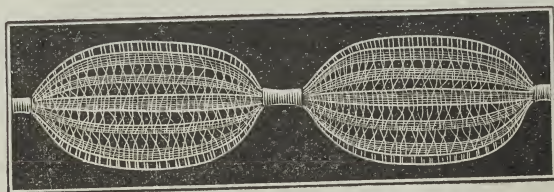


FIG. 9.—SECTIONS OF HONITON BRAID.

reference to which appears at the close of this article. This quotation is from a chapter on that subject by an English writer. The good people in Honiton, England, must be truly thankful to their American cousins for finding such a

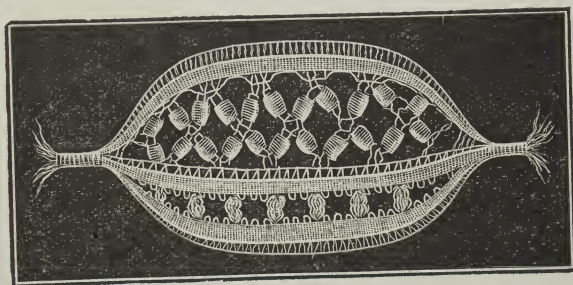


FIG. 10.—SECTION OF HONITON BRAID.

use for one of their products, which only a short time since was a drug in our market, but which is now in active demand for this new purpose. A description of the illustrations as furnished by our engraver will conclude our remarks on Lace Embroidery.

Fig. 1 shows in reduced size a doily measuring thirteen inches in diameter, including fringe. Twenty-seven con-

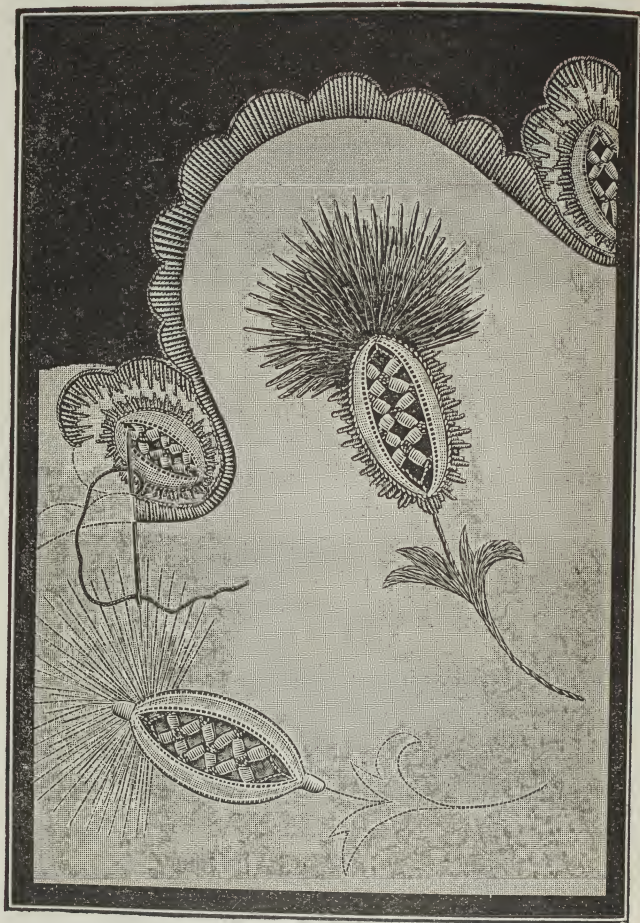


FIG. 11.—SECTION OF DOILY. DETAIL OF FIG. 8.

nected sections of braid, as seen in full size in Fig. 3, are first basted on to the stamped linen foundation around the

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outer edge of the design; three more sections of the same braid are basted on to each star-shaped flower. Fig. 7

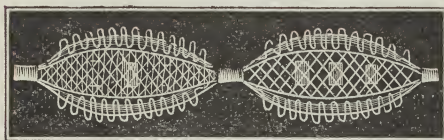


FIG. 12. — SECTIONS OF HONITON BRAID.

illustrates a section of this doily in full size with the embroidery complete, and shows how the linen foundation

is cut away behind each section of braid after the button-hole work is done with No. 500 Corticelli Lace Silk (Fig. A), the color being white (No. 614), to match the braid. The stems and leaves of the flowers are also

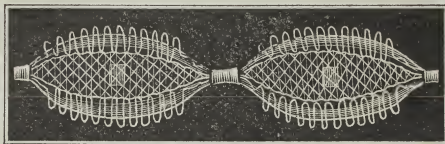


FIG. 13. — SECTIONS OF HONITON BRAID.

worked in white with Corticelli Filo Silk, as seen in Fig. B. Fig. 8 shows a piece of linen stamped for a doily measuring ten inches in diameter complete. A single section of braid, as shown



FIG. 14. — SECTIONS OF HONITON BRAID.

in Fig. 4, is basted on to the outer edge of the design in seven places, spaced equally. The flowers (called thistles) each require a single section of braid also. The button-hole work is done

with No. 500 Corticelli Lace Embroidery Silk (Fig. A); the rest of the work is done with Corticelli



FIG. 15. — SECTIONS OF HONITON BRAID.

Filo Silk (Fig. B), the color in both cases being shade No. 614, white.

The linen behind each section of the braid is cut away with a pair of sharp-pointed scissors after the embroidery is finished.

Fig. 11 shows a section of this doily of full size with work in progress.

#### LACE EMBROIDERY DESIGNS.

(Figs. 16, 17, 18, 19, 20, 21 and 22.)

All enterprising dealers in embroidery materials now keep a large variety of perforated patterns in suitable designs for

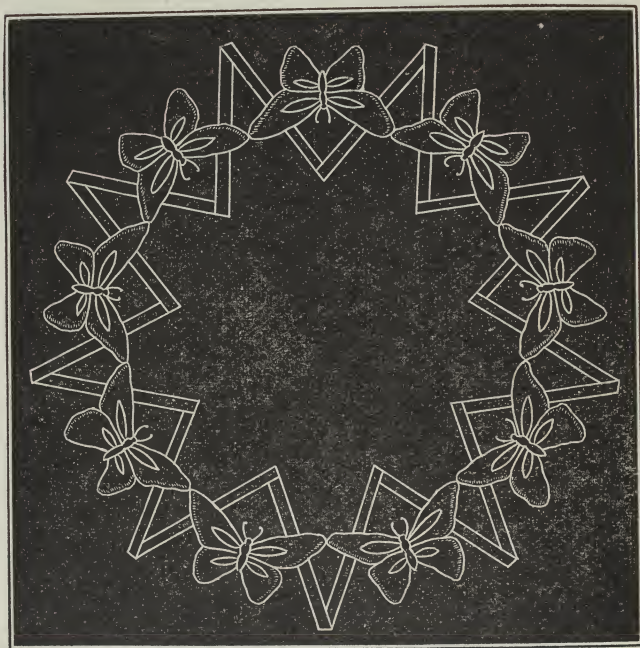


FIG. 16.—DESIGN FOR LACE EMBROIDERY.

Lace Embroidery. A few illustrations of these in greatly reduced size are shown here as examples.

Fig. 16, when stamped in full size, measures sixteen inches

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Fig. 20 is a

in diameter. Three sizes of Honiton braid, as seen in Figs. 2, 14 and 15, are used in the butterfly figures. The pattern also requires Honiton braid in shape like Fig. 6.

Fig. 17 is oblong, and in actual size, when complete, measures fourteen and one-half by twenty-one and one-half inches. One size only of Honiton braid is required.



FIG. 17.—DESIGN FOR LACE EMBROIDERY.

Fig. 18 is an oval design, measuring when in full size twelve and one-half by eighteen and one-half inches. One size only of Honiton braid is used, sixteen detached sections being placed in the scalloped border.

Fig. 19 is a square design, measuring eleven inches each way, and requiring but one size of Honiton braid.

Fig. 20 is a small circular pattern for a doily, with a

diameter when in full size of seven inches. Three sizes of Honiton braid are used in each of the butterfly sections.

Fig. 21 is also a circular butterfly design, the actual diameter being four and three-fourths inches. One size only of Honiton braid is required.

Fig. 22 is a detached form of a large butterfly, measuring when in full size about eight inches from tip to tip of wings, four sizes of Honiton braid being used.

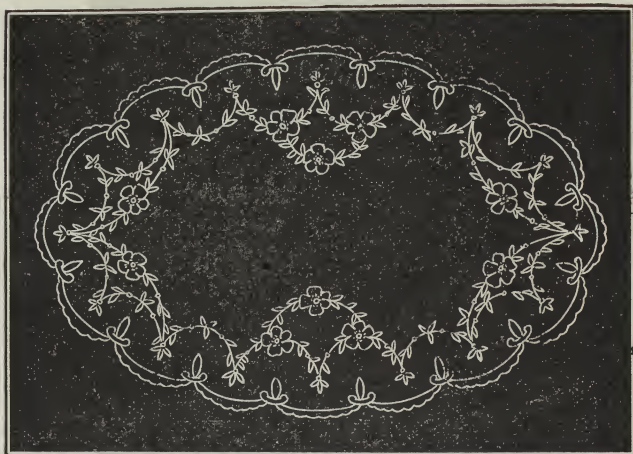


FIG. 18. — DESIGN FOR LACE EMBROIDERY.

In most of these designs the button-hole work on the borders and the edges of each section of Honiton braid is done with white (No. 614) Corticelli Lace Embroidery Silk, size No. 500, as seen in Fig. A. The outline work is done with same silk. The conventional floral design in Fig. 18 is worked in satin stitch with Corticelli Filo Silk (Fig. B). The colors as selected from the Corticelli color card (Fig. 53) are Nos. 663, 664 and 665, olive-green, for leaves, and Nos. 679, 680 and 681, old pink, for flowers. If brighter pink be preferred, select Nos. 637, 638 and 639, or Nos. 572.5, 573 and 573.5.

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The foregoing description of Lace Embroidery and the materials required for its proper execution, taken in connection with the following brief illustrated quotation on Honiton lace, will enable our readers to readily understand the



FIG. 19.—DESIGN FOR LACE EMBROIDERY.

simple beauty of the first kind of work as contrasted with the intricate patterns of the other. It is not our purpose to offer any instruction here in this branch of pillow lace-making, the illustrations being used simply to show the original purpose of Honiton braid.

#### HONITON LACE.

“The first laces made in England were the cutworks and darned laces, and to these succeeded bone laces, a manufacture brought from the Continent by early emigrants. The record of the first making of bone lace in Devonshire is obscure, but Honiton was the centre of the trade in the time of Queen Elizabeth, and it is believed that bone lace

was made there in the very early part of her reign. The laces then made were a coarse thread lace and plaited laces of gold and silver thread, after the Italian and Greek reticellas.



FIG. 20. — DESIGN FOR LACE EMBROIDERY.

ish. The Honiton lace workers attempted to imitate Brussels

lace, that made by them being largely worn at the court of Charles II., but it was very inferior to the true Brussels lace, the delicate fillings and open-work stitches so profusely scattered



FIG. 22. — DESIGN FOR LACE EMBROIDERY.

ness of the thread used. Queen Anne repealed the lace edicts, but George II. and George III. re-enacted them; and as, by this time, the guipure bar ground in Honiton

The making of English lace was from an early date protected by royal enactments, which forbade the importation of foreign laces, particularly excluding Flem-



FIG. 21. — DESIGN FOR LACE EMBROIDERY.

being omitted, and heavy guipure bars substituted. The patterns also were not true copies of the originals, but rendered unmeaning by the alterations made in them and by the coarseness

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FIG. 23. — DESIGN FOR LACE EMBROIDERY.

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lace had been succeeded by the working of true Brussels ground, or *Vrai Réseau*, and the patterns formed of detached flower sprays, English lace improved and gradually became perfect. The workers executed the *Vrai Réseau*



FIG. 23. — DETACHED SPRAY USED IN A HONITON LACE DESIGN.

with the finest of Antwerp thread, and with great delicacy; and as the sprays used could be made over and over again by the same worker, great precision and beauty were attained in the manufacture, and during the forty years preceding 1820 the Honiton lace produced stands unrivalled by its contemporaries. After that date, when

machine-made net was first introduced, the trade fell into obscurity, the patterns being designed by the workers them-

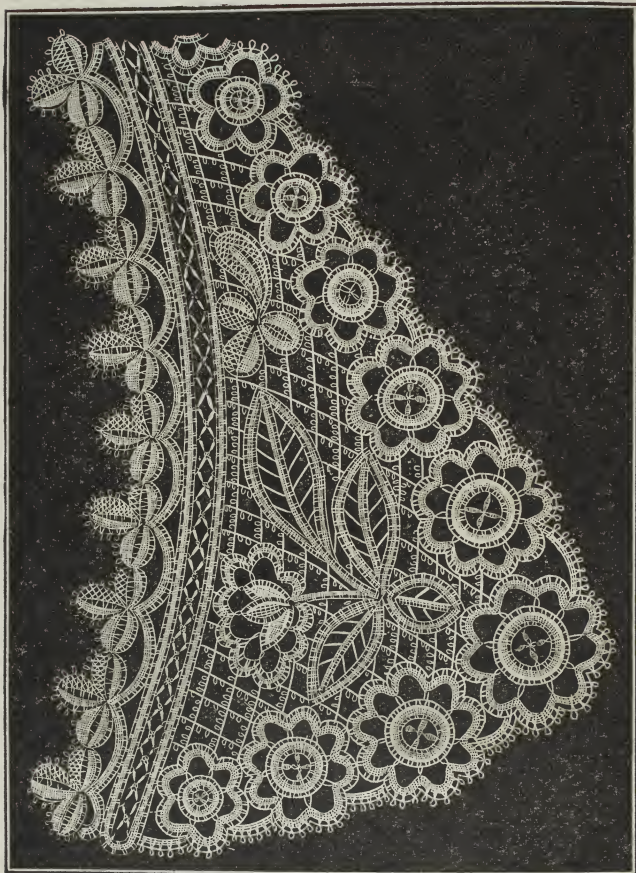


FIG. 24. — EXAMPLE OF REAL HONITON LACE.

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manufacture, the lace produced was rejected by the foreign markets, and it was not till international exhibitions opened the eyes of traders to the importance of good designs that they were again sought out and the lace reinstated into its old position. The present manufacture of Honiton lace is almost exclusively confined to Honiton guipure, in which detached sprigs, after being worked, are attached to each other with fine button-hole bars, or else joined with stitches. Honiton application, or the detached sprigs sewed to machine



FIG 25. — DETACHED FIGURE FORMING PART OF A DESIGN IN HONITON LACE.

net, is also made, but not so frequently as Honiton guipure. Nearly all Honiton lace is made of extremely fine white thread; but when black Honiton is required it is made of fine ingrain black silk—the only material that takes a sufficiently rich black color.

“In the present stage of Honiton lace-making there is every reason for the lace continuing to form a valuable article of commerce; the work produced is extremely white and delicate, is executed with great care and from good designs.” Examples may be seen in Figs. 23, 24 and 25.

## MOSAIC EMBROIDERY

WITH CORTICELLI WASH SILK.

## GENTLEMAN'S FOUR-IN-HAND SCARF.

(Figs. 26, 27, 28, 29, 30, 31, 32, 33 and 34.)

*Materials.* — Five spools EE Corticelli Wash Embroidery Silk (Fig. C), one piece of Florence Silk Mosaic five by forty-five inches, one piece of Florence Silk Mosaic two and three-fourths by forty-five inches, a No. 23 blunt-point tapestry needle, a No. 8 sewing needle and five yards of sewing silk.

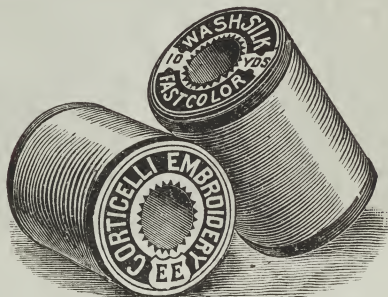


FIG. C. — CORTICELLI EMBROIDERY SILK FOR DARNING SCARF.

Fine bleached linen huckaback can be used for this work, but as it seldom comes entirely free from imperfections in weaving the Silk Mosaic is more desirable, and has the further advantage of a richer effect. It is woven exactly the right width for the work, the figured stripe in the centre being calculated for the embroidery, leaving the plain outer portions for turning in to form an interlining; the rows of small figures woven into each margin are used to loosely stitch together the edges, which overlap slightly,

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DETAIL OF  
FIG. 34.

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as seen in Fig. 31 and Fig. 32, where the needle does not pass entirely through the fabric. The narrow piece of Mosaic is woven the correct width for the outside lining or back of scarf.

NOTE.—Some of the more progressive dealers now keep the new Florence Silk Mosaic, as well as the linen patterns, *already cut to the proper size* for these

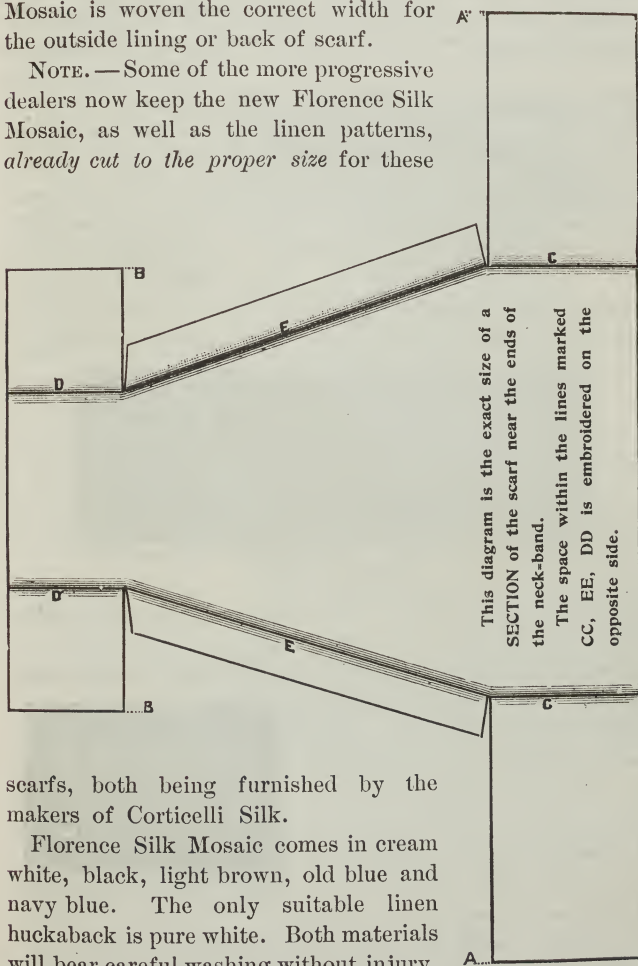


FIG. 27. — DETAIL OF FIG. 34.

scarfs, both being furnished by the makers of Corticelli Silk.

Florence Silk Mosaic comes in cream white, black, light brown, old blue and navy blue. The only suitable linen huckaback is pure white. Both materials will bear careful washing without injury.

The embroidery, which is also called Mosaic, is a novelty in fancy work, originating with the makers of Corticelli Silk.

Florence Silk Mosaic, as made for the four-in-hand scarf, is woven with a central stripe, which is covered with small overshot figures scattered over both surfaces, produced by warp threads on one side and woof threads on the other side of the fabric. An

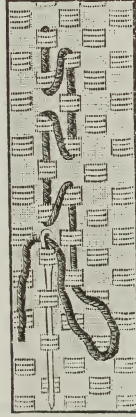


FIG. 23. — DETAIL OF FIG. 34. ENGRAVING ENLARGED.

Choose spool silk in every case for the embroidery in preference to any other form, in order that your workman-

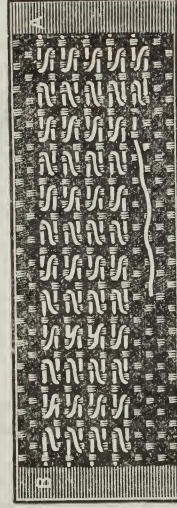


FIG. 23. — DESIGN FOR CORTICELLI DARNING. PATTERN A. DETAIL OF FIG. 34.

ship may be as uniform and as fresh and clean as possible when complete.

Corticelli EE Wash Embroidery Silk (Fig. C) is the right size and kind, having a peculiar twist suited to this work. Each spool contains ten yards of fast dye silk of the very best quality; the spool serves to protect and prevent soiling the silk; it costs you no more than skeins for the same quantity and is more convenient. Use colors to match the fabric, or in pleasing contrast.

The space covered by the silk-wrought pattern is shaped as seen in Fig. 26; this is also the shape of the scarf when finished, one side only being covered with embroidery.

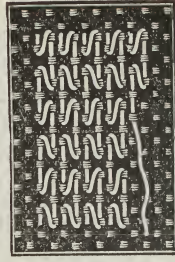


FIG. 30. — DESIGN FOR NECK-BAND OF SCARF. DETAIL OF FIG. 34.

Do not cut away any part of the foundation material (Mosaic) until the embroidery is complete. The diagram (Fig. 26) being much reduced from the true dimensions, sections of the scarf in actual size are shown in Fig. 31 and Fig. 32.

As a protection the raw edges at the two ends of the Mosaic pattern should be overcast, to prevent ravelling while darning.

The embroidery (see Figs. 26 and 29) begins at the long end of the scarf, at the upper right-hand corner, at A; work across to the left, ending first row at B; all the silk is left on the surface of the fabric except at the ending of each row, where the needle passes directly *through* the cloth, reappearing one row above, *after the work has been turned in the hand*, to begin the second

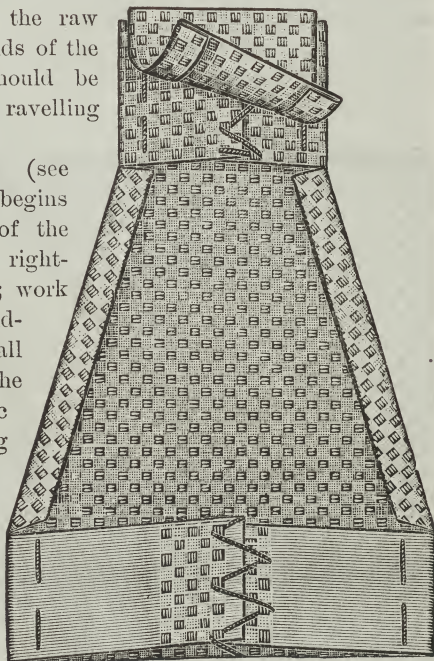


FIG. 31.—SHOWING CONSTRUCTION OF SCARF NEAR NECK-BAND. DETAIL OF FIG. 34.

row. It will be observed that the pattern on each edge is incomplete, being one figure shorter than the other patterns; thus you begin and end each row by using two figures instead of three, as in the other parts of the row. Be very careful to keep perfectly straight edges to the embroidered surface, as this has much to do with neatness in making up your scarf afterwards; let the needle come up through

the cloth in a perpendicular line above where it disappeared and exactly opposite the next figure to be used.

In nearly all the patterns for Mosaic Embroidery shown here the design is limited by the loom to *nineteen raised figures* in each full row, though every alternate row counts but *eighteen raised figures*. Most of the patterns begin on the full row. In Fig. 41 the engraving has been done from the linen material, where — unlike the — the whole surface shows the raised

Silk Mosaic figures, and

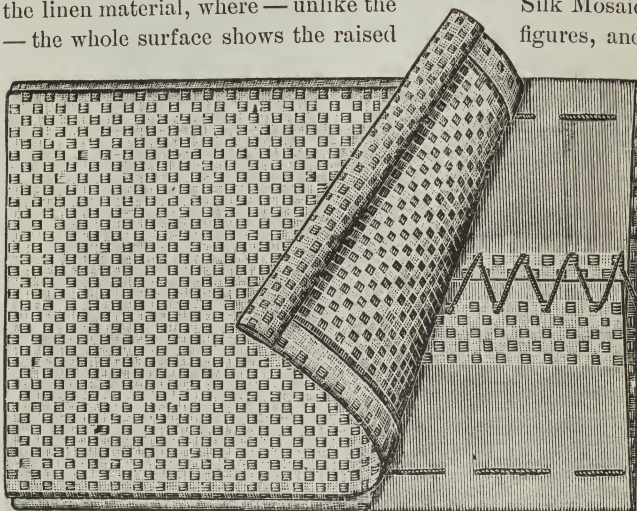


FIG. 32. — SHOWING CONSTRUCTION OF ENDS OF SCARF. DETAIL OF FIG. 34.

the limit for width has to be reckoned by counting, using care in beginning to count nine figures each side of the central figure in your cloth; this can readily be found by folding the linen near the end in the middle and creasing. The central raised figure plays an important part in working these scarfs, as, counting down through the length of the fabric, this figure becomes the centre of the narrow neck band, as seen in Fig. 30. This rule holds good in most of the designs, *nineteen raised figures* being used for the wide ends and *nine raised figures* for the neck-band. In some

Fig. 33 — FULL-W

Fig. 33 sh  
Embroidering

cases one less figure may be used in this part to preserve uniformity of pattern.

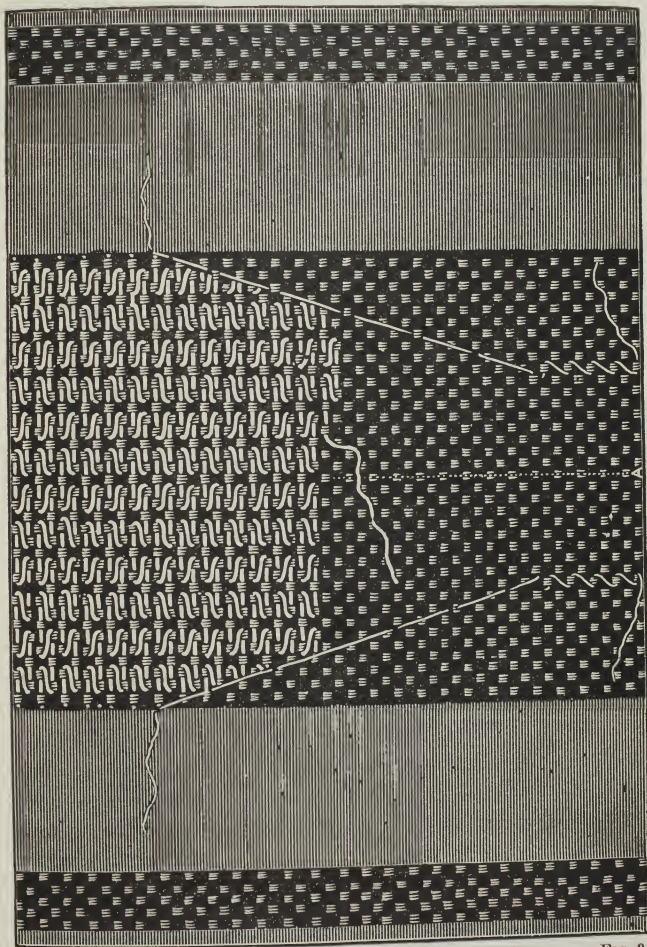


FIG. 33. — FULL-WIDTH SECTION OF FLORENCE SILK MOSAIC. DETAIL OF FIG. 34.

Fig. 33 shows the way of basting the material before embroidering, to indicate the proper slant for increase and

decrease at ends of neck-band. A dotted line (A) marks the central figure before mentioned.\*

All of the patterns seen in the engravings are worked on the surface showing raised warp figures. Some of the cuts

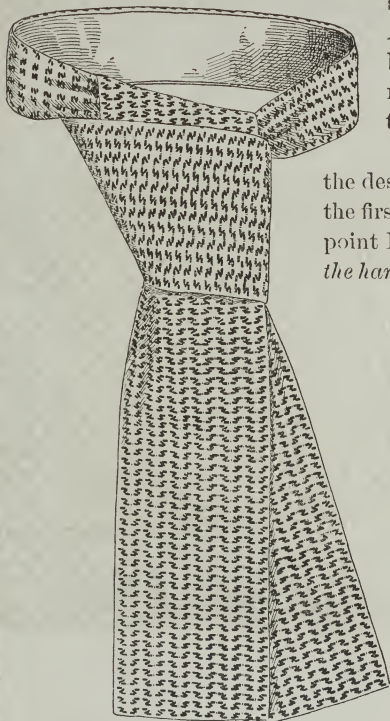


FIG. 34.—GENT'S FOUR-IN-HAND SCARF.  
HAND EMBROIDERED.

In Fig. 35 begin at A and work in a horizontal line to B, pass needle through cloth, turn, and, bringing needle again

\* The slant as shown here requires two inches of the length of material; but if desired to make a more gradual decrease, the basting thread should be started further away from the neck, say four inches in all as the extreme.

show a point marked A, where the work begins; and are also marked B, indicating the end of first row.

In nearly every one of the designs shown here, when the first row is complete at the point B, *the work is turned in the hand* before beginning the

second row, and this must be repeated at the end of each and every row. In starting on an unfamiliar pattern it will be advisable in turning the work to also turn the engraving, so that the relative positions will be alike, as the rows do not in every case begin and end in the same manner.



FIG. 35.—MOSAIC PATTERN.

beginning at A and work in a horizontal line to B, pass needle through cloth, turn, and, bringing needle again

Figs. 38, 39 :  
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and ends at F



to front, work back on next horizontal row, repeating until every alternate row on the surface is covered as shown, afterwards working in the perpendicular rows, commencing at a point near C and working downward. Every perpendicular row should be worked in same direction, constantly crossing the horizontal work. This pattern is pretty in one color or in two combined.

In Fig. 36 all the diagonal rows of embroidery are worked first over one-half of the figures on the surface, the first row

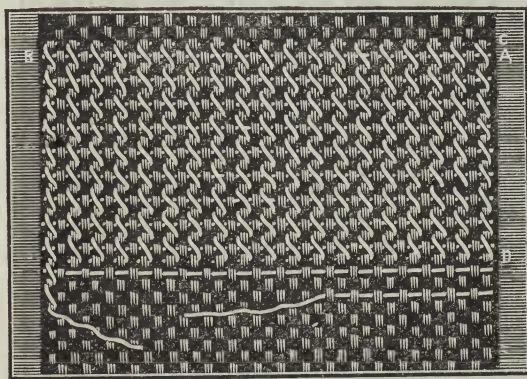


FIG. 35.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN V.

beginning at A and ending at B. The first perpendicular row begins at C, and work proceeds downward, as shown.

In Fig. 37 the first diagonal row begins at A and ends at B; the second row, also diagonal, begins at C and ends at D. If working this pattern with one color of silk, however, it will be better to turn the work in the hand at the end of first row and return from D to C, partially covering the first row.

In Figs. 38, 39 and 44 all the straight horizontal rows are worked first, beginning at A and ending at B. The first irregular row begins at C and ends at D; the second begins at E and ends at F.

In Fig. 40 the surface is first gone over with irregular horizontal rows, as seen, beginning at C and ending at D. The diagonal rows cross these, the first one beginning at A and ending at B.

In Fig. 42 the irregular horizontal rows are worked from right to left, the first being marked A B in engraving. The first perpendicular row begins at C and proceeds downward.

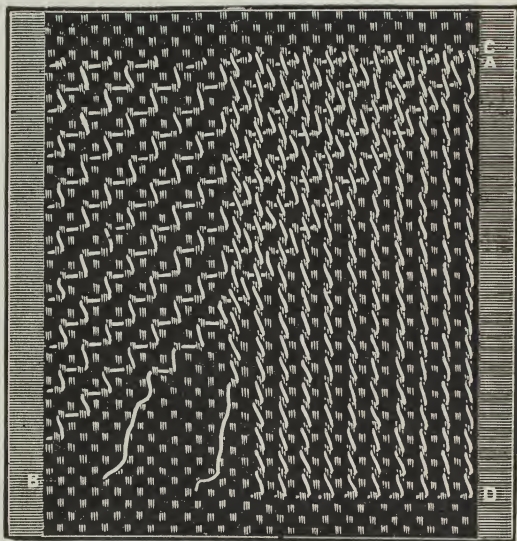


FIG. 36.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN W.

In Fig. 43 the rows are both irregular and horizontal. The first work begins on the short row of figures—that is, the one counting eighteen—at A and ends at B. Turn the work in the hand and bring needle up at point *below* E, as seen in engraving, and work as in the first row. The short rows of figures being now covered, the alternate rows are worked in a similar manner, the first beginning at C and ending at D, and the second commencing at E and terminating at F.

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FIG. 37.—MOSAIC

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In Fig. 44 all the straight horizontal rows are worked from A to B on the short rows of figures. The first irregular row begins at C and ends at D, the second begins at E and ends at F.

Beginners are advised to work first on those patterns which go straight across from right to left, as they are more simple than diagonal patterns. Figs. 38, 39, 42, 43 and 44

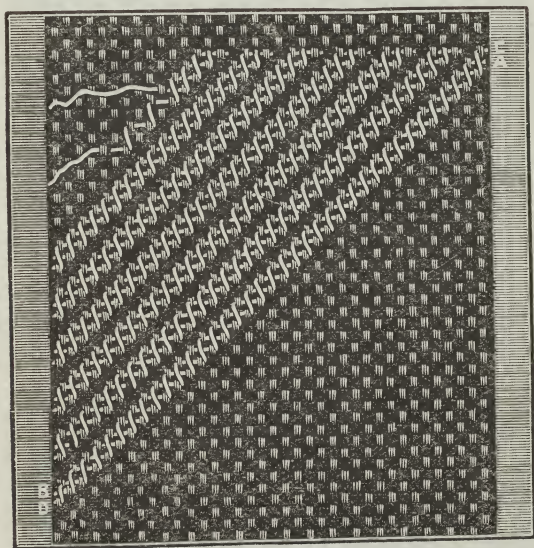


FIG. 37.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN X.

are examples. None of the patterns are difficult, however, for observing workers.

An enlarged engraving (Fig. 28) shows the kind of needle used, which has a blunt point and a long, smooth eye; the cut also shows the direction taken by the needle in executing the pattern. When well finished, this kind of needle passes easily under the figures on the surface of the cloth, the work progressing rapidly without overtaxing the eyes. You cannot do good work with a sharp-pointed needle.

The diagram (Fig. 27) shows the manner of cutting away the superfluous material after the embroidery is complete; the space between the lines marked CC, EE, DD is a section

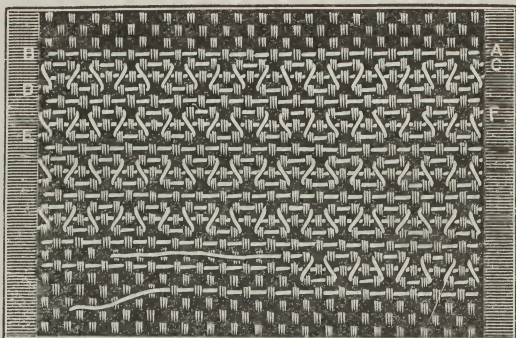


FIG. 38.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN Y.

of the embroidered portion; in finishing, the outer edges, AA, BB, are brought together in the centre, overlapping, as seen in Fig. 31 and Fig. 32. These engravings also show

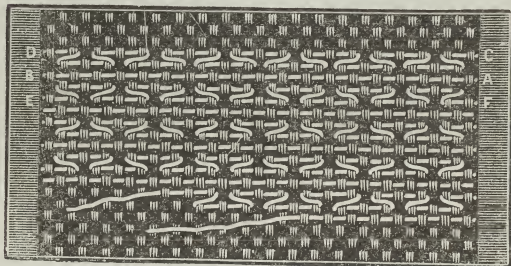


FIG. 39.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN Z.

details of finish and the manner of applying the Mosaic lining. This piece covers the entire back of scarf, which, when complete, has three thicknesses of Mosaic throughout, with the exception of a small space at each end of the neck-band, where it is better to cut away a part of the interlining.

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FIG. 40.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN X.

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The following measurements will be useful to careful workers: the neck-band when finished will be about sixteen inches long; allow two inches more for the taper at each end of this band; the long end should measure about sixteen inches in its widest part, while the short end will measure say seven and one-half inches in length, or as much as material will permit. This contracts a little when working some of the patterns. The width of the scarf when

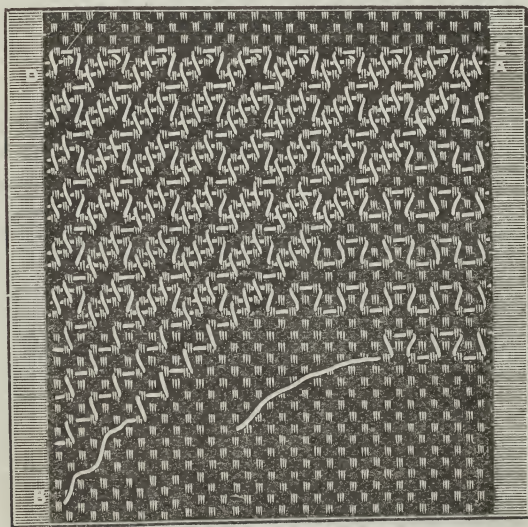


FIG. 40.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN AA.

finished will be nearly two and one-half inches at the ends and one and one-eighth inches in the neck-band.

Besides the attractive patterns for Mosaic Embroidery illustrated here, many others, equally useful, can be found by consulting "Florence Home Needle-work" for 1894 (see announcement on title-page of this book). By various combinations of the beautiful colors made in Corticelli Wash Embroidery Silk these patterns are made extremely attractive.

Special attention is called to those designs which are intended for two or more colors, but are also attractive when worked in only one. Take as an example Fig. 35, with Silk Mosaic in black as a foundation. First work the horizontal

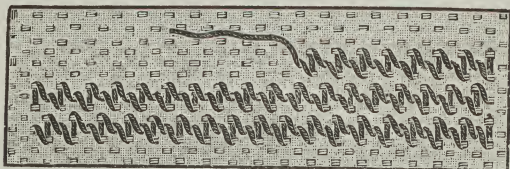


FIG. 41.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN G.

rows with scarlet (No. 539), afterwards working the perpendicular rows with black, and a changeable effect of rare beauty is produced. The black stitches being higher than

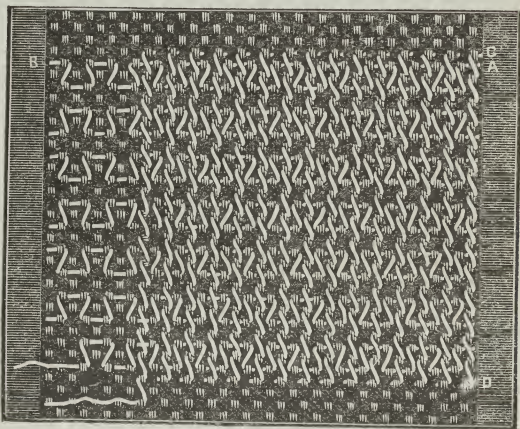


FIG. 42.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN BB.

the red, shut off a full view of the latter, so that the appearance varies when seen from different points.

By using Fig. 38 on black Silk Mosaic, with scarlet (No. 539) for straight rows and black for irregular rows, a remarkably pretty changeable effect is produced.

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FIG. 43.—MOSAIC

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Many other bright Corticelli colors besides scarlet can be used with fine effect for the primary rows in these patterns, overlaying in the second working with black to match the Mosaic foundation.

Two colors of embroidery silk can be used also with good effect on the cream-white Mosaic. We have seen a beautiful changeable tinted scarf of this kind worked in pattern W (Fig. 36) where the diagonal rows were light blue (No. 519) and the perpendicular rows were cream white (No. 616). Another one, worked in pattern AA (Fig. 40), had diagonal

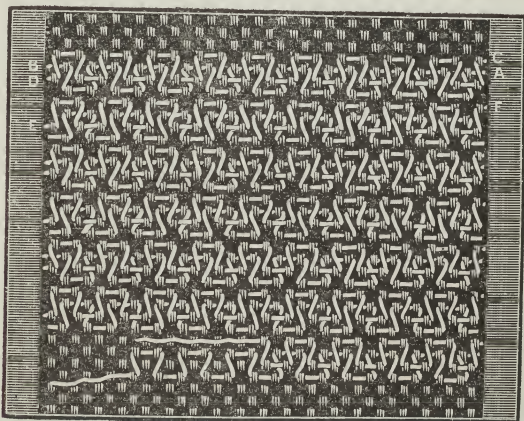


FIG. 43.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN CC.

rows of lavender (No. 512) and perpendicular rows of cream white (No. 616).

A scarf made of cream-white Mosaic and worked in pattern DD (Fig. 44), with straight rows in gold (No. 507) and irregular rows in black, is pretty. Substituting cream white (No. 616) for the black embroidery, with same design, you get another pleasing combination.

Other arrangements of color, almost without limitation, will be suggested to our readers who consult the color-card of Corticelli Wash Silk, as seen in Fig. 53.

## FLORENCE SILK MOSAIC.

(Figs. 31, 32 and 33.)

The name Mosaic is given to this new fabric on account of the small figures which cover the working surface of the cloth. The appearance of these squares is not unlike the Mosaic patterns which are often seen in wood, in stone and in tapestries. By passing silk thread of the proper size through these overshot figures in various directions and combinations,

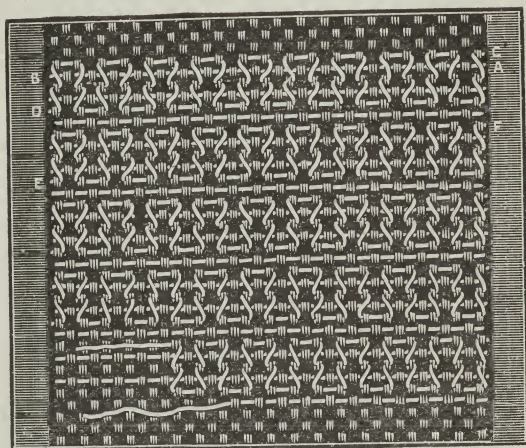


FIG. 44.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN DD.

many pretty designs are easily produced, having the effect of the most beautiful Mosaic work, and which, by reason of simplicity and variety, quickly engage the attention of modern needle-workers.

Florence Silk Mosaic is at present limited to two widths: one, two and three-fourths inches wide (Fig. 32) and the other five inches wide (Fig. 33), made expressly for the four-in-hand scarf and sold in patterns of suitable length for that purpose.

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In order to give greater firmness and durability to this material the rich silk face is reinforced on the back by fine lisle thread.

The colors of the Mosaic are cream white (shade No. 616) and black (shade No. 612).

Scarfs made from Florence Silk Mosaic and worked with Corticelli EE Wash Embroidery Silk will bear careful washing without injury.

Patterns of this Mosaic enough for a four-in-hand scarf, five spools of silk, a suitable needle, with designs and directions complete, will be mailed to any address by the Nonotuck Silk Company, Florence, Mass., on receipt of eighty cents.

#### LINEN HUCKABACK.

As used for the Four-in-hand Scarf.

This material when well selected and not too coarse is very well calculated for Mosaic embroidery, though it is seldom found absolutely free from imperfections in weaving. It may be found in the stores in various widths, ranging from eighteen to twenty-seven inches.

As a convenience, the publishers (Nonotuck Silk Company, Florence, Mass.) will mail to any reader who desires, enough linen for one scarf, with five spools of Corticelli EE Wash Embroidery Silk, a needle for working, with directions complete, for sixty cents. Greater satisfaction, however, will be obtained by using for these scarfs Florence Silk Mosaic, as already described, as it meets every requirement for rapid and perfect work.

#### CHOICE OF COLORS.

(Fig. C.)

Individual tastes differ widely in selection of colors, but some of our readers will be glad to consult a list of shades which experience shows to be well adapted to Mosaic Embroidery on the four-in-hand scarf. The numbers are those

which appear on the latest color-card of Corticelli Wash Silk as used for this work, as seen in Fig. 53.

No. 614	Blue White.	No. 716	Old Rose.	No. 526	Medium Brown.
616	Cream White.	717	Old Rose.	527	Medium Brown.
519	Light Blue.	718	Old Rose.	528	Medium Brown.
520	Light Blue.	689	Copper.	777	Golden Brown.
521	Light Blue.	689.5	Copper.	778	Golden Brown.
736.5	Old Blue.	690	Copper.	779	Golden Brown.
737	Old Blue.	691	Copper.	755	Olive.
738	Old Blue.	538	Scarlet.	757	Olive.
511.5	Lavender.	539	Scarlet.	561	Bronze.
512	Lavender.	540	Scarlet.	770	Salmon Pink.
650	Lavender.	541	Cardinal.	763.9	Salmon Pink.
651	Lavender.	542	Cardinal.	743.5	Gold.
652	Lavender.	543	Garnet.	743 6	Gold.
536	Pink.	608	Sailor Blue.	693	Olive Green.
573	Pink.	751	Light Brown.	583	Olive Green.
639	Pink.	752	Light Brown.	525	Yale Blue.

This list comprises but a small part of the colors to be found on the color-card, but it is a good selection for the purpose before mentioned.

All colors look well on the pure white linen or the cream-white Florence Silk Mosaic, giving preference to medium and light shades. Black Mosaic is very effective with embroidery of white, gold, blue, scarlet or lavender. Using a color to match the ground always produces a good effect, and if two colors are well selected and properly blended in the embroidery they may be used together to good advantage.

For the benefit of those persons who live remote from trade centres and others the publishers (Nonotuck Silk Company, Florence, Mass.) have prepared a small but complete descriptive color-card (Fig. 53), which shows more than two hundred colors, as made in Corticelli Wash Silk, in a variety of sizes and kinds. Besides showing this great assortment of colors, small samples are attached to each card to illustrate the difference in size and twist in these embroidery silks. They will mail to any address one of these color-cards for twelve cents.

GENTLEMAN

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Fig. 45 - M

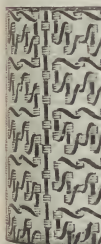
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Fig. 46. - S

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and in black  
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## GENTLEMAN'S NECKTIE WITH MOSAIC EMBROIDERY.

(Figs. 45, 46 and 47.)

*Materials.* — Five spools EE Corticelli Wash Embroidery Silk (Fig. C), one piece of Florence Silk Mosaic two and three-fourths by forty-one inches, a No. 23 blunt-point

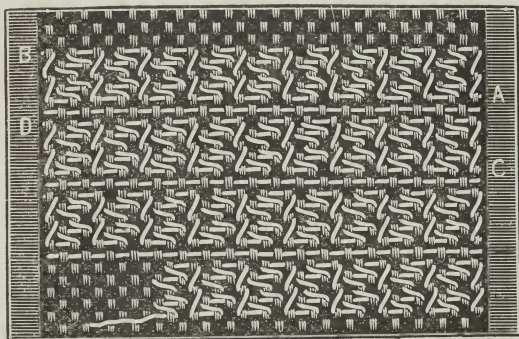


FIG. 45. — MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN P.  
DETAIL OF FIG. 46.

tapestry needle, a No. 8 sewing needle and five yards of sewing silk.

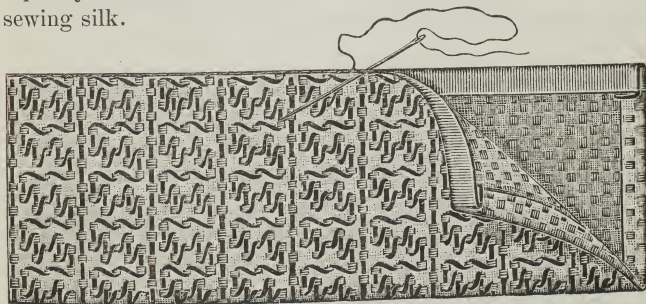


FIG. 46. — SHOWING CONSTRUCTION OF NECKTIE. DETAIL OF FIG. 47.

The Mosaic comes woven in this width in cream white and in black, the number of raised figures in each row on the surface of the stuff being exactly right for any of the

patterns for Mosaic Embroidery as published in "Florence Home Needle-work."

In the design used in our illustration (Fig. 45) the embroidery begins at the upper right-hand corner at A and the first row ends at B. Pass the needle through stuff, turn work in the hand and bring needle to surface again, to begin second row at C, ending same at D.

The surface of the Mosaic should be nearly covered with the irregular rows, leaving vacant every sixth row of raised

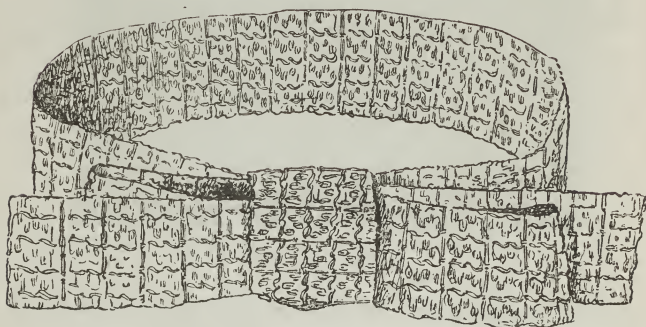


FIG. 47. — GENTLEMAN'S NECKTIE, HAND EMBROIDERED.

figures, to be filled subsequently by straight rows of embroidery.

After this is done the stuff is folded in the middle and edges turned in to finish the tie, as shown in Fig. 46.

The appearance of these ties as worn is seen in Fig. 47.

When worked on cream-white Mosaic with Corticelli Silk (No. 616) to match the effect is very rich.

Any of the patterns as shown on the preceding pages are also desirable.



FIG. 48. — MOSAIC

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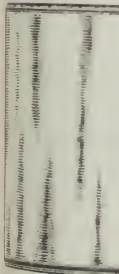


FIG. 49. — SHOWIN

Mosaic, begi  
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GENTLEMAN'S SUSPENDERS WITH MOSAIC EMBROIDERY.

(Figs. 48, 49 and 50.)

*Materials.* — Three spools of EE Corticelli Wash Embroidery Silk (Fig. C), two pieces of Florence Silk Mosaic

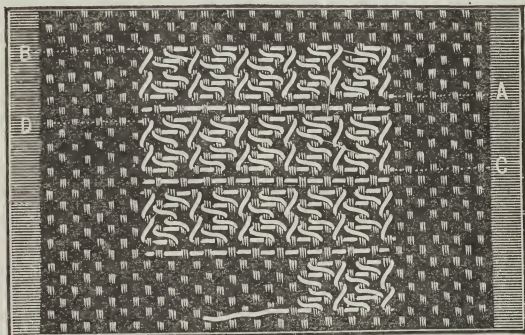


FIG. 48. — MOSAIC EMBROIDERY. DESIGN FOR SUSPENDERS. PATTERN P. DETAIL OF FIG. 50.

two and three-quarters by twenty-seven inches, and a No. 23 blunt-point tapestry needle.

The embroidery is done on the eleven central figures of

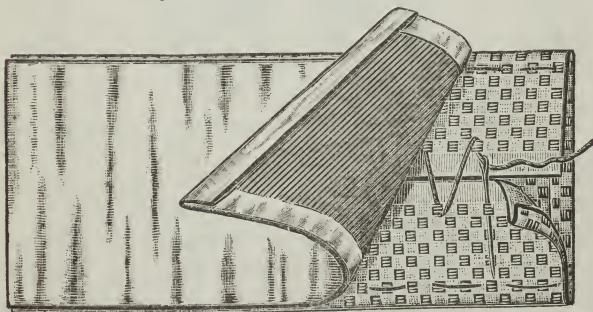


FIG. 49. — SHOWING CONSTRUCTION OF SUSPENDERS. DETAIL OF FIG. 50.

the Mosaic, beginning at a point opposite A and ending first row at point opposite B.

Turn material in the hand and work next row from D to C. The needle is passed through stuff at beginning and ending of each row.

The straight horizontal rows are worked after the irregular rows.

When the embroidery is complete on both pieces of Mosaic the edges are folded in and fastened, as seen in Fig. 49,

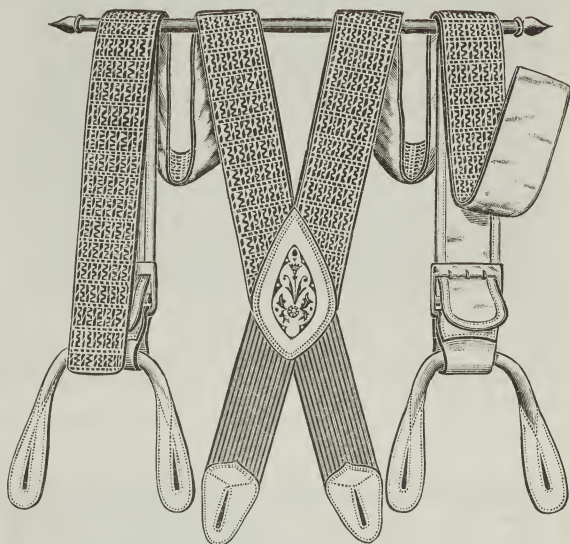


FIG. 50. — GENT'S SUSPENDERS WITH MOSAIC EMBROIDERY.

afterwards basting the edges to hold the work secure while a facing of white satin ribbon is applied to the back.

A good way to get trimmings is to buy of the merchant a pair of ordinary cheap cotton suspenders, using the buckles and straps to mount your silken ones. If you make a good selection from the many styles the result will be as pleasing as you could obtain by going to the suspender maker to get your work done.

### Materials

Articelli Wash  
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FIG. 51. — MOSAIC

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SOFA PILLOW WITH MOSAIC EMBROIDERY.

(Figs. 51 and 52.)

*Materials for the Embroidery.*—Twelve spools of EE Corticelli Wash Embroidery Silk (Fig. C), a piece of fine bleached linen huckaback eighteen inches square and a No. 23 blunt-point tapestry needle.

The pillow shown in our engraving is worked with one color, No. 743 gold, as shown on the Corticelli color-card; the design is seen in full size in Fig. 51. The space covered by the embroidery is sixteen inches square, the first row being commenced at the right-hand upper corner, one inch from the edge, at point marked A in design, and ending in same manner at upper left-hand corner. Turn the square

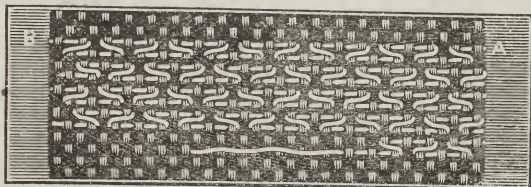


FIG. 51.—MOSAIC EMBROIDERY WITH CORTICELLI SILK. PATTERN H.  
DETAIL OF FIG. 52.

in the hand and work the second row as shown in engraving. The third row is like the first and the fourth like the second. The whole space is covered in this manner, producing a very rich appearance.

The ruffle which is shown surrounding this pillow matches the embroidery and is made of China silk folded double. A square of this silk is also required for opposite side of the pillow, unless a second piece of the embroidered linen is provided. In that case another Mosaic pattern, worked in a different color of silk, would be effective.

If China silk is used it will require one and one-half yards, twenty-four inches wide, for the square and the ruffle. First cut a piece eighteen inches square from one end of the silk;

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then divide the remaining yard into five equal parts, cutting the material in the width. Stitch these together, making a continuous piece nearly ten feet long. Fold this together lengthwise and apply to the pillow ruffled, as seen in the engraving, making when finished a frill about three and one-half inches wide.



FIG. 52.—SOFA PILLOW WITH MOSAIC EMBROIDERY. PATTERN II.

Ready-made pillows for covering in this way can be found in the stores in various sizes.

The foregoing description is for a pillow in one color, as seen in engraving. This will suggest other designs, introducing more than one color.

Some of the students in our colleges for women make what are called "college pillows," which are embroidered in the conventional color of some other college; and we are told that it is no uncommon thing for such pillows to find their way into the dormitories of Harvard, Yale and other great seats of learning, where they are held in high esteem by the students as souvenirs of pleasant excursions.

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Mosaic Embroidery affords a great variety of pretty patterns for decorating these pillows in any one of the college colors. The entire surface of one side when worked in this style with Corticelli EE Embroidery Silk (Fig. C) in crimson (No. 540) and edged with a ruffle of silk to match becomes a Harvard pillow. A pillow for a Yale student is worked in the same manner, using the same kind of silk in blue, shade No. 525.

SOME OF THE COLLEGE COLORS.

Amherst, Nos 615 White and 515 Purple.	Princeton, Nos. 612 Black and 508 Orange.
Brown, Nos. 615 White and 528 Brown.	Smith, No. 616 White.
Columbia, Nos. 615 White and 519 Blue.	Williams, No. 654 Purple
Cornell, Nos. 615 White and 537 Cherry.	Vassar, Nos. 637 Pink and 603 Gray.
Dartmouth, Nos. 615 White and 556 Green.	Trinity, Nos. 608 Blue and 776 Old Gold.
Mount Holyoke, No. 519 Blue.	Wellesley, No. 603 Blue.

The numbers mentioned are taken from the color card of Corticelli Wash Silk. The shade which we have selected for Harvard (No. 540) is known in mercantile circles as cardinal, a color worn by the students and the friends of that institution at intercollegiate athletic contests. The expression crimson is made use of here in deference to a New England custom.

We have seen a very attractive pillow worked in pattern H with this arrangement of colors : —

First Section.

2 rows	No. 539	Scarlet.
2 "	507	Gold.
1 row	614	White.
2 rows	694	Olive.
2 "	520	Blue.
2 "	539	Scarlet.
2 "	507	Gold.
1 row	614	White.
2 rows	694	Olive.
2 "	520	Blue.
2 "	539	Scarlet.
1 row	612	Black.
8 rows	520	Blue.
1 row	612	Black.

Second Section.

2 rows	No. 507	Gold.
2 "	539	Scarlet.
1 row	614	White.
2 rows	694	Olive.
2 "	520	Blue.
2 "	507	Gold.
2 "	539	Scarlet.
1 row	614	White.
2 rows	694	Olive.
2 "	520	Blue.
2 "	507	Gold.
1 row	612	Black.
8 rows	539	Scarlet.
1 row	612	Black.

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Y. PATTERN II

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Third Section.		Fourth Section.	
2 rows	No. 520 Blue.	1 row	No. 612 Black.
2 "	507 Gold.	2 rows	539 Scarlet.
1 row	614 White.	2 "	507 Gold.
2 rows	694 Olive.	1 row	614 White.
2 "	539 Scarlet.	2 rows	694 Olive.
2 "	520 Blue.	2 "	520 Blue.
2 "	507 Gold.	2 "	539 Scarlet.
1 row	614 White.	2 "	507 Gold.
2 rows	694 Olive.	1 row	614 White.
2 "	539 Scarlet.	2 rows	694 Olive.
2 "	520 Blue.	2 "	520 Blue.
1 row	612 Black.	2 "	539 Scarlet.
8 rows	507 Gold.		

A pillow worked on this plan will require thirteen spools of EE Corticelli Wash Embroidery Silk (Fig. C). Three spools each of scarlet, gold and blue, two spools of olive and one spool each of black and white will make up the assortment.

The silk for the ruffle should match one of these colors.

## MARKING CLOTHING.

Every housekeeper should mark plainly all her sheets, pillow-cases, towels, napkins, tablecloths and white spreads. They are very apt to be lost when not so marked, being misplaced and mistaken for the property of other people in the laundries. Personal wardrobe should also be marked, for the great convenience of all who handle the numerous handkerchiefs, stockings, shirts, collars and cuffs which go to make this up. It is convenient and rapid to mark with a pen with Payson's Indelible Ink. A bottle of this should be found in every house, and it is a good idea to keep on hand a few yards of linen tape, on which is written, with this ink, many times over, your name. The tape can then be cut in pieces, which are ready to sew on to stockings and other articles having too rough a surface for pen work. "Marking should not be left to laundries and their cheap inks and coarse cabalistic characters; much disfigurement and injury to fabrics and marking often ensue when strong chemicals are used, with these inferior inks; it is best, therefore, to do your own marking with that reliable brand known for over sixty years as Payson's." The marking can also be effectively done with Corticelli Wash Silk, in any color, by those handy with the needle, using the size called Filo Silk or Floss (see Fig. B). Black is one of the most durable of the dyes, *all* being good.



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694 Olive.  
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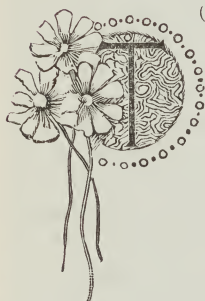
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## CORRECT COLORS FOR FLOWERS.

Embroidered with Corticelli Wash Silk.

(Figs. 53, 54, 55, 56 and 57.)



HE selection of the proper colors for embroidery when floral designs are used is of great importance, and it often perplexes needle-workers who have not ready access to large stocks of embroidery material how to make a satisfactory choice. This difficulty is, however, easily overcome by sending twelve cents to the Nonotuck Silk Company, Florence, Mass., who will mail to any

address a color card (Fig. 53) showing more than 200 shades of Corticelli Wash Silk. They will also send small samples of the silk, representing a variety of kinds, differing from each other in twist and in size.

An experience of fifty-seven years in silk-thread making has given the owners of the brand Corticelli an unequalled reputation, so that purchases of silk bearing this name on spools or tickets can be made with absolute assurance of obtaining the best the market affords.

All the shades which appear on the color card of Corticelli Wash Silk can be obtained in these varieties: Filo Silk on spools or in skeins,

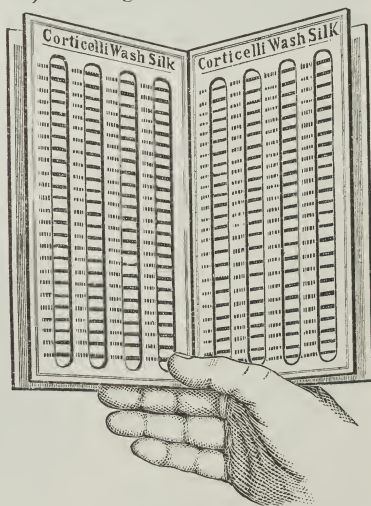


FIG. 53.—COLOR CARD OF CORTICELLI WASH SILK.

Roman Floss in skeins, Rope Silk in skeins, Lace Embroidery Silk or Etching Silk in skeins and EE Embroidery Silk on spools or in skeins.

The owner of one of these color cards can order by number Corticelli Wash Silk from the storekeeper, either by mail or in person, and

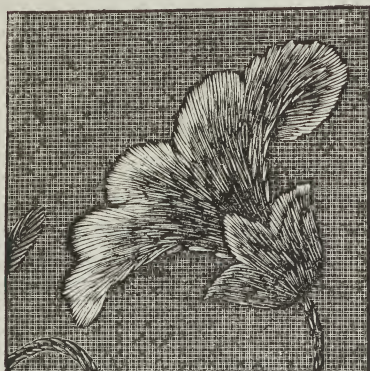


FIG. 54.—FLOWER EMBROIDERED WITH CORTICELLI FILO SILK.

in case of failure to obtain what is required should seek another dealer, or write to the makers of the silk, who will see that all orders are filled by some reliable merchant.

Of the five kinds of silk we have mentioned the most useful variety for flower embroidery is Filo Silk; being finer than the other kinds, it requires more stitches to cover a given space, and for that reason a skilful worker, with a good selection of colors, produces more artistic results. For small floral designs worked on fine linen Filo Silk is used almost exclusively. Medium designs on heavier stuff can be advantageously worked with Roman Floss, as the ground is covered more rapidly. Rope Silk is used for bold designs on heavy material; in the hands of an artist surprisingly beautiful floral embroidery is wrought on curtains, counterpanes, cushions and other articles with Corticelli Rope Silk and Corticelli Roman Floss.



FIG. B.—CORTICELLI FILO SILK FOR FLOWER EMBROIDERY. (FIG. 54)

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Embroidery done in button-hole stitch is more durable and to our mind more attractive when done with the harder twisted silk, like the EE Embroidery Silk or the Etching Silk; this last kind is called also Outline Embroidery Silk, and is used for fine outlines of designs, such as stems, tendrils and the conventional ornamental figures so often used by designers in combination with natural flower forms. Corticelli Lace Embroidery Silk in the size No. 500 is now much used for the purpose indicated by its name. This kind of work consists chiefly of button-hole stitch applied to Honiton braid in the shape of conventional floral designs executed on fine white linen.

Fig. 54 shows the effect of embroidery done with Corticelli Filo Silk (Fig. B), being part of a very beautiful and elaborate design. Fig. 55 is a simple illustration of a bit of border in button-hole stitch, worked with Corticelli EE Wash Embroidery Silk (Fig. C).

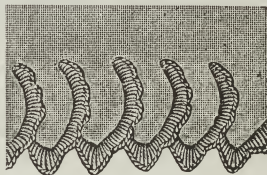


FIG. 55.—BUTTON-HOLE STITCH BORDER.

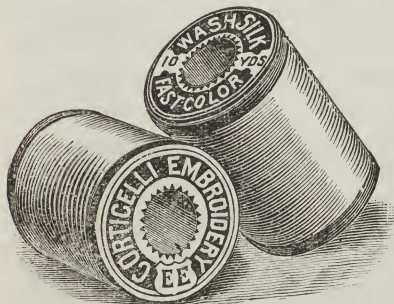


FIG. C.—CORTICELLI EMBROIDERY SILK FOR BUTTON-HOLE STITCH. (FIG. 55.)

The numbers which follow in connection with a long list of flowers have been selected from the latest Corticelli color card and can be depended upon as correct.

Not all the shades named of a given line are necessarily required in every case; some workers will use not more than three shades of a color, while others will consider five or six shades not too many for the same work; much, too, depends upon the size of the design as well as the kind of silk used; more shades can be advantageously worked into large flowers and leaves than into small ones.

Coarse silk does not permit the use of so many shades as fine silk.

Filo Silk, owing to its fine size, slack twist and high lustre, allows very close shading, and in the hands of an artistic needle-worker, on natural flowers the results are often surprising. In the list of numbers which follow with each flower, the shades are arranged

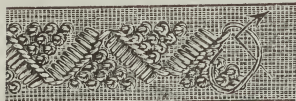


FIG. 56. — BORDER IN BUTTON-HOLE STITCH AND FRENCH KNOTS.

from the lightest to the darkest, and the lowest number in each line is the lightest shade.

An anonymous botanical writer is responsible for the statement quoted below, as it is appropriate to our subject:

"It is a remarkable fact in botany that no species of flower ever embraces in the colors of its petals the whole range of the spectrum. Where there are yellows and reds there are no blues; where blue and red occur there are no yellows, and when we have blues and yellows there are no reds.

"Tulips come nearer to covering the whole range of the spectrum than any other species. They can be found ranging through reds, yellows and purples, but a blue one has never been found."

A wise choice of colors in Corticelli Fast Dye Silk is not all which goes to make an excellent piece of embroidery. Workmanship is of prime importance; unsuitable stitches or correct stitches misplaced or running in the wrong direction often impair the good effect of the most artistic color selection.

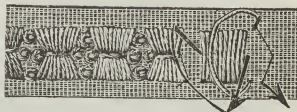


FIG. 57. — BORDER IN FLAT STITCH, COUCHING AND FRENCH KNOTS.

In nearly every principal town in the United States and in Canada stores may be found where a specialty is made of embroidery material, and where instruction is given to buyers of such material. Many of these stores keep good stocks of Corticelli Wash Silk, and if any of our readers need further instruction in embroidery we advise them to seek these stores, choosing one with a good reputation for teaching.

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"Corn-flow

## FLOWERS.

The numbers under this head are taken from the Corticelli color card (Fig. 53) and refer to shades used for the blossoms. They do not include the shades required for stems, leaves and tendrils, which are nearly always green. Of this color there are six distinct groups on the card, which are indicated by the letters *a*, *b*, *c*, *d*, *e* and *f*, to avoid needless repetition. One of these letters appears as a reference mark against each of the flowers in our list, and shows the group from which shades of green are to be selected for leaves. Under the head of leaves these reference marks are further explained.

**Abutilon.**— Yellow, Nos. 506 and 507; Red, Nos. 540 and 543; Old Purple, Nos. 673, 674 and 676; and Olive, No. 757 (*a*).

**Acacia.**— Yellow, Nos. 503, 504 and 506 (*a*).

**Apple Blossom.**— Pink, Nos. 572, 572.5, 573 and 573.5, and White, No. 615 for petals; and Yellow, No. 506 for centre (*b*).

**Azalea.**— Pink, Nos. 572.5, 573, 573.5, 574 and 578; and Red, No. 544 (*d*).

**Azalea.**— Variegated, Red, Nos. 655.9, 656, 657, 658 and 544; and White, No. 615 (*d*).

**Azalea.**— White, No. 614, slightly tinted with pale Olive Green, No. 781 (*d*).

**Bachelor's-button.**— Old Blue, Nos. 736, 736.5, 737, 738 and 739; or Nos. 744, 745, 746 and 747 (*a*).

**Bachelor's-button.**— Old Purple, Nos. 672, 673, 674, 675 and 676. See also numbers mentioned under heading "Corn-flower" (*a*).

- Begonia.** — Variegated, Pink, Nos. 636, 637, 638 and 639 ;  
Yellow, Nos. 506 and 510 ; and White, No. 615 (c).
- Bitter-sweet.** — Red, Nos. 539, 540, 541 and 542 (b).
- Buttercup.** — Yellow, Nos. 503, 504, 505, 506 and 507 (a).
- Cactus.** — Red, Nos. 536, 536.5, 537, 538 and 539 (b).
- Cactus.** — Yellow, Nos. 740, 741, 742, 743 and 743.5 (b).
- Cat's-tail.** — Brown, Nos. 525.9, 526 and 527 (a).
- Chrysanthemum.** — Yellow, Nos. 740, 741, 742, 743  
and 743.5 (c).
- Chrysanthemum.** — Old Rose, Nos. 715, 716, 717, 718  
and 719 (c).
- Chrysanthemum.** — Pink, Nos. 636, 637, 638, 639 and  
640 (c).
- Clematis.** — Pink, Nos. 573, 574 and 574.5 (c).
- Clematis.** — Purple, Nos. 511, 511.5, 512 and 513 ; Olive,  
Nos. 780 and 782 ; and Brown, No. 529 (c).
- Clover.** — Old Pink, Nos. 678, 679, 680 and 681 (d).
- Corn-flower.** — Old Blue, Nos. 786, 787, 788, 789 and 790.  
This flower is called also Bachelor's-button (a).
- Cowslip.** — Yellow, Nos. 503, 504, 506 and 507 (a).
- Coxcomb.** — Red, Nos. 657, 658, 659 and 660 (d).
- Crocus.** — Yellow, Nos. 742, 743 and 743.5 (c).
- Crocus.** — White, No. 614 ; and Yellow, No. 508 (c).
- Crocus.** — Red-Purple, Nos. 650, 651, 652 and 653 ; and  
Yellow, No. 743.6 (c).
- Cypress.** — Pink, Nos. 534, 535, 536 and 536.5 (c).

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- Daffodil.**— Yellow, Nos. 501, 502, 503, 504, 506 and 507 (*b*).
- Daisy.**— White, No. 615 for petals; and Yellow, No. 506 for centre (*f*).
- Daisy.**— Yellow, Nos. 509 and 510 for petals; and Brown, No. 527 for centre (*f*).
- Dandelion.**— Yellow, Nos. 503, 504, 505 and 506 (*c*).
- Fleur-de-lis.**— Blue-Purple, Nos. 511, 511.5, 512, 513 and 514; and Yellow, Nos. 506, 507 and 508 (*d*).
- Forget-me-not.**— Blue, Nos. 518, 519 and 520 for petals; and Yellow, No. 507 for centre (*c*).
- Geranium.**— Pink, Nos. 534, 535, 536, 536.5 and 537 (*b*).
- Geranium.**— Red, Nos. 763.9, 764, 765, 766, 767, 768 and 769 (*b*).
- Gloxinia.**— Pink, Nos. 636, 637, 638, 639 and 640; and White, No. 614 (*c*).
- Gloxinia.**— Purple, Nos. 649.9, 650, 651, 652 and 653; and White, No. 614 (*c*).
- Golden-rod.**— Yellow, Nos. 503, 504, 505, 506, 507 and 508 (*c*).
- Harebell.**— Blue, Nos. 744, 745 and 746 (*c*).
- Heliotrope.**— Purple, Nos. 511, 511.5 and 512; or Nos. 649.9, 650 and 651 (*b*).
- Hibiscus.**— Yellow, Nos. 501, 502, 503 and 504 (*a*).
- Hibiscus.**— Variety, Multifidus, Old Blue, Nos. 786, 788 and 790; Yellow, No. 740; Old Pink, Nos. 680 and 682; Brown, No. 527; and White, No. 614 (*b*).

**Hibiscus.**—Variety, Cameronii, Yellow, Nos. 740, 741 and 742; and Crimson, Nos. 655.8, 655.9, 657, 658 and 660 (*a*).

**Hibiscus.**—Variety, Syrian, Variegated, White, No. 614; Old Pink, No. 679; Yellow, No. 741; and Red, Nos. 540 and 544 (*a*).

**Honeysuckle.**—Pink, Nos. 534, 535, 536, 536.5 and 537 (*e*).

**Honeysuckle.**—Yellow, Nos. 740, 741, 742, 743 and 743.5; and White, No. 615 (*e*).

**Honeysuckle.**—Red, Nos. 655.7, 655.8, 655.9, 656, 657 and 658 (*e*).

**Hyacinth.**—Pink, Nos. 636, 637, 638, 639 and 640 (*c*).

**Hyacinth.**—Purple, Nos. 726, 727, 728, 729 and 729.5 (*c*).

**Hyacinth.**—White, Nos. 615, 616 and 616.5 (*c*).

**Iris.**—Red-Purple, Nos. 649.9, 650, 651, 652 and 653; Yellow, Nos. 742, 743 and 743.5; and White, No. 614 (*d*).

**Jasmine.**—White, No. 615 (*a*).

**Jasmine.**—Yellow, Nos. 502, 503, 504 and 505 (*a*).

**Jonquil.**—Yellow, Nos. 503, 504, 505 and 506 (*b*).

**Lilac.**—Red-Purple, Nos. 649.9, 650, 651 and 652 (*d*).

**Lily of the Valley.**—White, No. 615, slightly tinted with Olive Green, No. 780 (*e*).

**Lily.**—Variety, Calla, White, No. 616; and Yellow, No. 743.5 (*c*).

**Lily.**—Variety, Easter, White, No. 614; Olive, No. 780; and Yellow, No. 506 (*c*).

—Variety,  
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No. 644.9

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gnonette. —  
and Red,

ring-glory.  
653 (*c*).

tremes, sh

ring-glory.

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510 (*b*).

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743.8 and

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using Nos

hid. — White

652; and C

hid. — Variet

Olive, No.

No. 679; ;

hid. — Variet

727, 728,

504 and 50

hid. — Variet

650, 651 a

676; Red,

No. 506 (*a*)

**Lily.**—Variety, Japan, Pink, Nos. 637, 638 and 639; White, No. 616; Brown, No. 528; Golden Brown, No. 644.9; and Olive, No. 753 (c).

**Marigold.**—Yellow, Nos. 505, 506 and 507 (a).

**Mignonette.**—Olive Green, No. 781; Copper, No. 689.5; and Red, No. 768 (c).

**Morning-glory.**—Purple, Nos. 649.9, 650, 651, 652 and 653 (c). The darkest numbers are used at the extremes, shading with lighter tints to the stem.

**Morning-glory.**—Pink, Nos. 636, 637, 638 and 639 (a).

**Narcissus.**—White, No. 615; and Yellow, Nos. 503 and 510 (b).

**Nasturtium.**—Yellow, Nos. 743, 743.5, 743.6, 743.7, 743.8 and 743.9. Skilful workers often follow nature by introducing copper shades into this flower, using Nos. 688.9, 689, 689.5, 690, 691 and 692 (c).

**Orchid.**—White, No. 615; Red, No. 542; Purple, No. 652; and Orange, No. 508 (e).

**Orchid.**—Variety, Phalænopsis Amabilis, White, No. 615; Olive, No. 752.9; Old Purple, No. 672; Old Pink, No. 679; Yellow, No. 506; and Red, No. 539 (a).

**Orchid.**—Variety, Miltonia Spectabilis, Purple, Nos. 726, 727, 728, 729 and 729.5; Yellow, Nos. 740, 741, 504 and 505; and Red, Nos. 660 and 544 (a).

**Orchid.**—Variety, Catelya Labiata, Purple, Nos. 649.9, 650, 651 and 652; Old Purple, Nos. 674, 675 and 676; Red, No. 660; White, No. 616; and Yellow, No. 506 (a) and (e).

- Orchid.**—Variety, *Laelia Cinebarina*, Red, Nos. 767 and 769; Old Pink, No. 682; and Yellow, Nos. 506 and 509 (*a*).
- Orchid.**—Variety, *Laelia Perrinii*, Old Pink, Nos. 678, 679, 680, 681 and 682; Red, Nos. 657, 658 and 660; Yellow, No. 742; and White, No. 616 (*c*) and (*e*).
- Orchid.**—Variety, *Saccolabium Ampullaceum*, Old Pink, Nos. 679, 680, 681 and 682; and Yellow, No. 504 (*a*).
- Orchid.**—Variety, Beautiful *Dendrobium*, White, No. 616; Olive, Nos. 661, 663, 752.9 and 753; and Yellow, Nos. 506 and 508 (*a*).
- Orchid.**—Variety, Slipper-shaped *Saccolabium*, Yellow, Nos. 503 and 505; and Brown, No. 645 (*a*).
- Orchid.**—Variety, Aggregate-flowered *Dendrobium*, Yellow, Nos. 506, 507 and 743.9; and Brown, No. 648 (*a*) and (*e*).
- Orchid.**—Variety, Cordate-lipped Tooth-tongue, Yellow, Nos. 502, 503, 504 and 507; Red, No. 539; Green, No. 580.5; and Brown, Nos. 621 and 622 (*a*).
- Orchid.**—Variety, *Miltonia Russelliana*, Brown, Nos. 525.9, 526 and 527; Yellow, Nos. 740 and 742; and Purple, No. 729.5 (*a*).
- Pansy.**—Yellow, Nos. 743 and 743.6; and Purple, Nos. 726, 728 and 729.5 (*c*).
- Pansy.**—Yellow, Nos. 505, 506, 507 and 508; and Blue-Purple, Nos. 511.5, 512 and 513 (*c*).
- Pansy.**—Red-Purple, Nos. 650, 651 and 652; and Yellow, Nos. 742, 743 and 743.5 (*c*).

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sk.—Variety  
and 538;

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503; and

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ppy.—Red

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505 (*c*).

ododendron  
574 (*a*).

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575; and

se.—Yellow

se.—Variety  
for petals

vet-pea.—  
Purple, N

vet-pea.—  
Nos. 678

573 and

- Pansy.**— Old Purple, Nos. 673, 674 and 675; and Yellow, Nos. 742 and 743 (c).
- Pink.**— Variety, Carnation, Pink, Nos. 572.5, 573, 573.5, 574 and 575 (d).
- Pink.**— Variety, Carnation, Pink, Nos. 535, 536, 536.5, 537 and 538; or Nos. 636, 637, 638 and 639 (d).
- Pink.**— Variety, Carnation, Yellow, Nos. 501, 502 and 503; and Cream White, No. 616 (d).
- Pink.**— Variety, Carnation, Variegated, Yellow, Nos. 616.5, 740 and 741; and Red, No. 766 (d).
- Pink.**— Variety, Carnation, White, No. 615 or No. 616 (d).
- Poppy.**— Variety, California, Yellow, Nos. 504, 505, 506, 507 and 508 (b).
- Poppy.**— Red, Nos. 538, 539, 541, 542 and 543 (d).
- Primrose.**— Variety, English, Yellow, Nos. 503, 504 and 505 (c).
- Rhododendron.**— Pink, Nos. 572, 572.5, 573, 573.5 and 574 (a).
- Rose.**— Variety, Wild, Pink, Nos. 572, 572.5 and 573; and Yellow, No. 506; or Pink, Nos. 573, 573.5, 574 and 575; and Yellow, No. 507 (c).
- Rose.**— Yellow, Nos. 504, 505, 506 and 507 (c).
- Rose.**— Variety, Jacqueminot, Red, Nos. 658, 659 and 660 for petals; and Yellow, No. 506 for centre (c).
- Sweet-pea.**— Old Pink, Nos. 678, 679 and 680; Dull Purple, Nos. 674 and 675; and White, No. 614 (c).
- Sweet-pea.**— Pink, Nos. 636, 637, 638, 639 and 640; or Nos. 678, 679, 680 and 681; or Nos. 572, 572.5, 573 and 573.5; and White, No. 614 (c).

- Sweet-pea.**—White, Nos. 615 and 616, slightly tinted with pale Olive Green, No. 780 (*c*).
- Thistle.**—Purple, Nos. 649.9, 650, 651 and 652 (*b*).
- Trailing Arbutus.**—Pink, Nos. 572, 572.5, 573, 573.5 and 574 (*c*).
- Trumpet-flower.**—Red, Nos. 538, 539 and 540; and Yellow, Nos. 507, 508 and 509 (*c*).
- Tulip.**—Crimson, Nos. 655.7, 658, 659 and 660; and White, No. 614 (*d*).
- Tulip.**—Yellow, Nos. 501, 502, 503, 504 and 505 (*d*).
- Tulip.**—White, Nos. 615, 616 and 616.5 (*d*).
- Tulip.**—Orange, Nos. 743.5, 743.7, 743.9 and 510 (*d*).
- Tulip.**—Old Pink, Nos. 678, 679 and 680; and White, No. 614 (*d*). The shades of pink are subordinate to the white, and when properly distributed in the flower it is a beautiful subject for embroidery.
- Tulip.**—Scarlet, Nos. 538, 539, 540 and 542 (*d*).
- Verbena.**—Pink, Nos. 573.5 and 574.5; and White, No. 616 (*d*).
- Verbena.**—Red-Purple, Nos. 649.9, 650 and 651; and White, No. 616 (*d*).
- Verbena.**—White, No. 615, slightly tinted with pale Olive Green, No. 780 (*d*).
- Violet.**—Variety, English, Purple, Nos. 649.9, 650, 651 and 652; or Nos. 725, 726, 727, 728 and 729 (*a*).
- Water-lily.**—White, No. 615 for petals; and Yellow, No. 506 for centre (*e*).
- Wistaria.**—Purple, Nos. 511, 511.5, 512 and 513.

The numbers  
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 and 696.  
 up c. — Oli  
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## LEAVES.

The numbers under this head are taken from the Corticelli color card (Fig. 53), on which can be found six different lines of green shades.

For convenience each of these groups has been given a designating letter, which is printed in *italic*. One of these reference marks is appended to the description of each flower, as seen on the preceding pages, and indicates the particular group which is suitable for the leaves.

The color numbers are given below for each of the six groups, but it is not expected that every number in a group will be used for any one piece of embroidery. Three shades are often enough, and not more than six are needed for a very close shading. The dark shades are used the least.

*Group a.* — Olive Green, Nos. 580.5, 581, 581.5, 582, 583, 583.5, 584, 585 and 586.

*Group b.* — Olive Green, Nos. 692.8, 692.9, 693, 694, 695 and 696.

*Group c.* — Olive Green, Nos. 780, 781, 782, 783, 784 and 785.

*Group d.* — Olive Green, Nos. 661, 662, 663, 664, 665 and 666.

*Group e.* — Olive Green, Nos. 752.9, 753, 754, 755 and 757. This group might also be called brown, so much does it partake of that character. It is often used in embroidery in connection with the other groups as a neutral, to produce more subdued colorings.

*Group f.* — Bright Green, Nos. 549, 550, 551, 552 and 553.

For a line of Olive-green shades adapted to the leaves of flowers in general, *Group a* is good.

Special selections from other green lines may be made to suit the taste, more depending upon harmonious relation to the colors used for the flower than the natural color of the

leaf. All the numbers given for leaves are shades of green. A few selections appear below, showing at least one application of each group.

**Clover Leaf.**—Nos. 661, 663, 664 and 665.

**Daisy Leaf.**—Nos. 549, 551 and 553.

**Fern Leaf.**—The variety known as maidenhair is much used in embroidery. Nos. 780, 781, 782, 783, 784 and 785 are very desirable shades for the work.

**Geranium Leaf.**—Nos. 692.8, 692.9, 693, 694 and 695.

**Jonquil Leaf.**—Nos. 693, 694 and 695.

**Nasturtium Leaf.**—Nos. 780, 781, 782, 783 and 784.

**Poppy Leaf.**—Nos. 692.8, 692.9, 693, 694, 695 and 696.

**Rose Leaf.**—Nos. 780, 781, 782, 783, 784 and 785.

**Violet Leaf.**—Nos. 581, 582, 583, 583.5 and 584.

**Water-lily Leaf.**—Nos. 752.9, 753, 754, 755 and 757.

### FRUIT, ETC.

The numbers are taken from color card (Fig. 53).

**Acorn.**—Brown, Nos. 620, 621 and 622 (a).

**Barberry.**—Red, Nos. 537, 538 and 539; and Black, No. 612 (a).

**Cherry.**—Red, Nos. 538, 539, 540 and 542 (a).

**Currant.**—Red, Nos. 538, 539 and 540; and Black, No. 612 (a).

**Currant.**—Variety called White, Olive, Nos. 752.9 and 753; and Black, No. 612 (a).

**Dresden Figures.**—Minute representations of some of our common flowers, in detached sprays, buds and leaves scattered over the surface of white linen, are spoken of as Dresden figures.

Rose buds, pinks, buttercups and the bachelor's-button are popular subjects.

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The figures being very small will not require many shades of one color. Pink, Nos. 637, 638, 639 and 640; or Nos. 572.5, 573, 573.5 and 574 are good shades for this work. Old Blue, Nos. 788, 789 and 790; or Nos. 736.5, 737 and 738 are useful. Blue, Nos. 519, 520 and 521; Purple, Nos. 727, 728 and 729; Yellow, Nos. 741, 742, 743 and 743.5; and Old Pink, Nos. 679, 680 and 681 are also good. Use Group *e* or Group *c* for shades of green.

Those persons who are fortunate enough to possess some rare pieces of Dresden china will find much pleasure in embroidery of this style, using silk in the colors which appear on the china.

**Gooseberry.**— Old Purple, Nos. 674, 675 and 676; and Black, No. 612 (*a*).

**Gooseberry.**— Variety called White, Olive, Nos. 752.9 and 753; and Black, No. 612 (*a*).

**Grape.**— Old Purple, Nos. 672, 673, 674, 675 and 676 (*a*).

**Holly.**— Red, Nos. 539 and 541 (*a*).

**Mistletoe.**— White, No. 615; and Brown, No. 622 (*c*).

**Pine Cone.**— Tan-Brown, Nos. 620, 621 and 622 (*b*).

**Pomegranate.**— Copper, Nos. 688.9, 689 and 689.5; and Red, Nos. 719, 720 and 722 (*a*).

**Strawberry.**— Red, Nos. 534, 535, 536, 537, 539 and 540.

The seeds which appear on the surface of the berry are represented by using Light Olive Green, No. 581. The unripe berry is worked with shade No. 752.9, and the stem and hull with shades Nos. 782, 784 and 785 (*c*).

**Sunshine Effects.**— Nile Green, No. 699, Pink, No. 573, Yellow, No. 506, Lavender, No. 650, Yellow, No. 741, and White, No. 614, properly combined, will produce the effect of sunshine, as in the rainbow and other phases of nature.

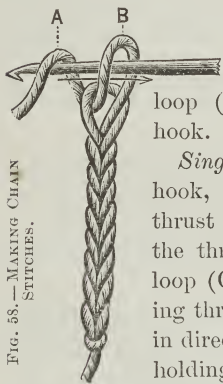
## CROCHET.

EXPLANATION OF TERMS USED. (Figs. 58, 59, 60, 61 and 62.)

*Chain.* — This is the first step in crochet, and is explained by Fig. 58, where thread (A) is drawn through loop (B), in direction shown by arrow, until foundation chain is obtained; hence the name. The position of the hands for chain stitch is shown in Fig. 59.

*Slip Stitch.* — Explained by Fig. 60, where the hook, holding one loop (C), is to be passed in the direction of arrow through stitch (A) of foundation and around thread (B), which is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.

FIG. 58. — MAKING CHAIN STITCHES.



*Single.* — Explained by Fig. 61, where the hook, first holding one loop (A), has been thrust through a foundation stitch (B) and the thread drawn through, forming a second loop (C). The stitch is completed by drawing thread (D) through two loops (C and A) in direction of arrow, again leaving the hook holding one loop.

*Double.* — Explained by Fig. 62, where the hook, first holding one loop (A), has, with thread (B) over, been thrust through foundation stitch (C) and thread drawn through, forming another loop (D). With thread (E) over, draw it in the direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by drawing thread through these two loops, which again leaves hook holding a single loop.

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 Triple Treble  
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FIG. 60. — MAKING

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*Treble.* — Made the same as double, except that you pass thread twice around the hook previous to putting it in a stitch, which (counting loop D, Fig. 62) leaves four loops on the needle; you then draw the thread through two loops at a time, putting thread over each time, until one only remains.



FIG. 59. — POSITION OF HANDS IN CROCHET.

*Double Treble.* — With one loop on the hook and three times thread over; work off the loops by twos, as in a treble.

*Triple Treble.* — With one loop on the hook and four times thread over; work off the loops by twos, as in a treble.

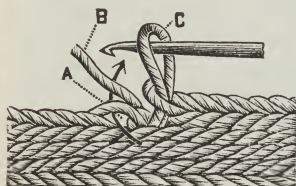


FIG. 60. — MAKING SLIP STITCHES.

*Quadruple Treble.* — With one loop on the hook and five times thread over; work off the loops by twos, as in a treble.

*Septuple Treble.* — With one loop on the hook and six times thread over; work off the loops by twos, as in a treble.

The different kinds of trebles vary only in length, caused by putting thread over more or less times.

*Half-double.* — Formed by putting thread over once, as for a double; finish by drawing hook through the three loops at once.

*Double one and one-half long.* — Formed by putting thread over twice, as for a treble; finish by drawing hook through two loops, again thread over and through three loops.

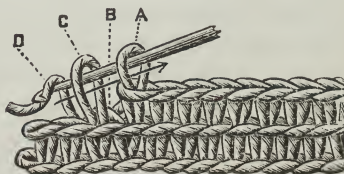


FIG. 61. — MAKING SINGLES.

*Treble one and one-half long.* — Formed by putting thread over thrice, as for a double treble; finish by drawing

hook through two loops, over, through two, over, through three.

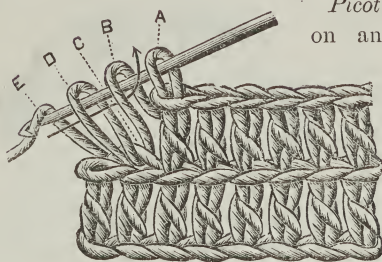


FIG. 62. — MAKING DOUBLES.

more repetitions occur. It saves much space in explanation. The † is also used in same way.

*Picot.* — A small ring made on an edge by 5 chain, 1 single into first stitch of 5 chain, 1 single into foundation stitch.

\*. — The star is much used in cr chet descriptions, to indicate two points between which one or

### CROCHETED WHEEL.

(Fig. 63.)

*Materials.* — Corticelli Crochet Silk or Florence Crochet Silk, size No. 300, and a No. 1 Star crochet needle.

Make a chain of 12 stitches and join.

*First Round.* — Do 18 singles into the ring and join with a slip stitch.

*Second Round.* — \* Do 8 chain and fasten into first stitch of chain with a slip stitch, making a ring; 1 chain, turn, 1 single into ring, 5 chain and 1 single into the first to form a picot, 2 singles into the ring, 1 picot, 2 singles into the ring, 1 picot, 2 singles into the ring, 1 picot, 2 singles into the ring, 1 single into each of the 3 singles of last round, 1 chain, 1 picot, 1 chain, 1 picot, 1 chain, 1 picot, 1 single into 1 chain, 1 picot, 1 single into 1 chain, 1 picot, 1 single into 1 chain, 1 single into each of the 3 singles of last round. Repeat from \* twice more, then break off silk.

*Third Round.* — Fasten the silk in the top picot of last

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round, \*\* 16 chain, 1 single into the top picot of next figure. Repeat from \*\* five times more.

*Fourth Round.* — Do 1 chain, 1 single into each stitch of the chain of the last round; join with a slip stitch.

*Fifth Round.* — Do 1 single into the *back loop* of the first stitch of last round, \*\*\* 1 picot, 1 single into the back loop of the next 14 stitches, turn, skip 1 stitch, do 1 single into each of the next 12 stitches, turn, 1 picot, 1 single into each of the next 10 stitches, turn, skip 1 stitch, 1 single into each of the next 8 stitches, turn, 1 picot, 1 single into each of the next 6 stitches, turn, 1 single into each of the next 4 stitches, turn, 1 picot, 1 single into the next

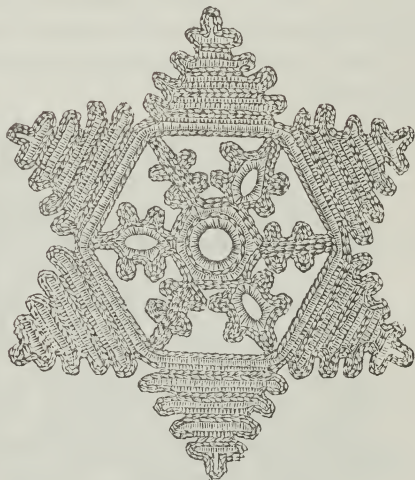


FIG. 63. — CROCHETED WHEEL.

stitch, 1 picot, 1 single into the next stitch, 1 picot, fasten with a single between two rows, 1 picot, fasten with a single between the next two rows, 1 picot, fasten with a single between the next two rows, 1 picot, fasten with a single at the base, 1 single into each of the next 3 stitches. Repeat from \*\*\* five times more, finishing the wheel.

### CROCHETED EDGING.

(Fig. 64.)

*Materials.* — Corticelli Crochet Silk or Florence Crochet Silk, size No. 300, and a No. 1 Star crochet needle.

When worked closely with these materials the width of

this pattern will be about three inches, which is one-third wider than the engraving.

The pattern is worked in the width, as follows, viz. :—

*First Row.*—Do 1 double into the 6th, turn, 6 chain, 4 doubles under loop of chain just made, 3 chain, 1 double under same loop of chain, turn, \* 3 chain, 4 doubles under 3 chain, 3 chain, 1 double under same, 3 chain, turn, repeat from \* eight times more, \*\* 8 chain, 1 single into first point, \* 7 chain, 1 single into next point, repeat from \* three times more, turn.

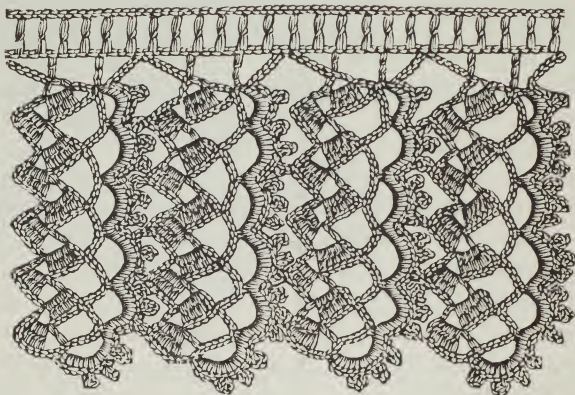


FIG. 64.—CROCHETED EDGING.

*Second Row.*—Do 5 chain, 1 single into centre of 7 chain, \* 7 chain, 1 single into centre of next 7 chain, repeat from \* three times more, 7 chain, 1 single under 4 chain, turn.

*Third Row.*—Do 3 singles, 4 chain, 3 singles, 4 chain, 3 singles, 4 chain, 3 singles under each loop of 7 chain, 4 singles, 4 chain, 3 singles under 5 chain, turn, 19 chain, 1 double into the 13th, turn, 5 chain, 4 doubles under loop of chain, 3 chain, 1 double under same loop of chain, \* 3 chain, draw through the first picot between the singles worked under 7 chain, 4 doubles under 3 chain, 3 chain, 1 double

under same chain, turn, 3 chain, 4 doubles under 3 chain, 3 chain, 1 double under same 3 chain. Repeat from \* four times more, working into the picots as shown in the engraving, then repeat from \*\* for the length required.

For the heading work as follows, viz. :—

*First Row.*—Do 1 single into the 6th of 19 chain, 4 chain, 1 treble under 5 chain at end of row, 6 chain, 1 double under next double at end of row (see engraving), 6 chain. Repeat from the beginning of the row.

*Second Row.*—Do 1 double into a stitch, 2 chain, pass over 2 stitches, and repeat.

### CROCHETED EDGING.

(Fig. 65.)

*Materials.*—Corticelli Crochet Silk or Florence Crochet Silk, size No. 300, and a No. 1 Star crochet needle.

When worked closely with these materials the width of this pattern is about one and one-fourth inches, the engraving being reduced nearly one-half.

Make a chain of 21 stitches and work in rows in the width.

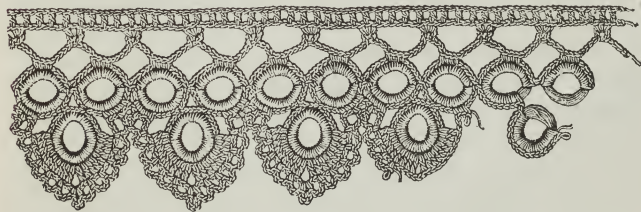


FIG. 65.—CROCHETED EDGING.

*First Row.*—Do 1 single in the 14th chain, 5 chain, 1 single in the 11th chain, 5 chain, 1 treble in the 8th chain, 5 chain, 1 single in the 5th chain, 5 chain, 1 single in the 1st chain, \* turn.

*Second Row.*—Do 5 chain, 1 single around the first curve close to the last single, 5 chain, 1 single around the same curve, 5 chain, 5 singles (2 before the treble, 1 in the treble

and 2 after the treble), 5 chain, 1 single around the next curve, 5 chain, 1 single around the last curve, turn.

*Third Row.* — Do 5 chain, 1 single around the first curve, 5 chain, 1 single around the next curve, 1 single in each stitch of the group of 5, inserting the hook into both veins of the stitch, 1 single around the next curve, 5 chain, 1 single around the last curve, turn.

*Fourth Row.* — Do 5 chain, 1 single around the first curve close to the last single, 5 chain, 1 single around the next curve, 1 single in each stitch of the group of 7, 1 single around the next curve, 5 chain, 1 single around the last curve, turn.

*Fifth Row.* — Do 5 chain, 1 single around the first curve, 5 chain, 1 single each in the 2d, 3d, 4th, 5th, 6th, 7th and 8th singles, 5 chain, 1 single around the last curve, turn.

*Sixth Row.* — Do 5 chain, 1 single around the first curve close to last single, 5 chain, 1 single around the same curve, 5 chain, 1 single each in the 2d, 3d, 4th, 5th and 6th singles of the group of 7, 5 chain, 1 single around the next curve, 5 chain, 1 single around the last curve, turn.

*Seventh Row.* — Do 5 chain, 1 single around the first curve, 5 chain, 1 single around the second curve, 5 chain, 1 treble in the 3d of the 5 singles, 5 chain, 1 single in the next curve, 5 chain, 1 single in the last curve. Repeat from \*. This row is seen in course of execution in the illustration.

### CROCHETED EDGING.

(Fig. 66.)

*Materials.* — Corticelli Crochet Silk or Florence Crochet Silk, size No. 300, and a No. 1 Star crochet needle.

\* For each ring a piece of silk is wound nine times round a lead pencil, and the ring thus made is crocheted over with 15 singles, which fills one-half the circle. Make a second ring and crochet over with 26 singles, which nearly fill the circle, then make a third ring over which do 30 singles. Do 4 singles into the unfinished second ring, then 4 singles into



the unfinished first ring, then join first ring to third ring by a slip stitch into the fifth stitch of third ring, after which make 11 singles into the first ring, completing the figure, and break off silk. Repeat from \*, taking care to join second ring to first ring in the preceding figure by a slip stitch after the 15 singles have been made into second ring.

Make figures any length required.

The lower part of this edging is done as follows, viz. :—

*First Row.* — \*\* Do 1 single into the third, fourth, fifth, sixth and seventh stitches of the first lower ring, 4 chain, 1 double into the fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh and twelfth stitches of the upper ring, 3

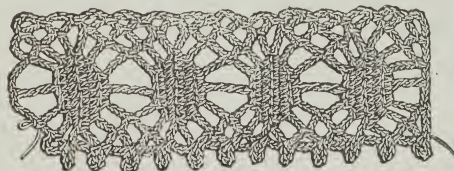


FIG. 66. — CROCHETED EDGING.

chain, 1 double into each of the next nine stitches, 4 chain, 1 single into the fifth, sixth, seventh, eighth and ninth stitches of the second lower ring. Repeat from \*\*.

*Second Row.* — Turn, 1 single into third single of last row, 4 chain, \*\*\* 1 single under 4 chain of previous row, 4 chain, 1 single into top stitch of second double, 4 chain, 1 single into top stitch of fourth double, 4 chain, 1 single into top stitch of sixth double, 4 chain, 1 single into top stitch of eighth double, 4 chain, 1 single under 3 chain of previous row, 4 chain, 1 single into same stitch, 4 chain, 1 single into second stitch following, 4 chain, 1 single into fourth stitch, 4 chain, 1 single into sixth stitch, 4 chain, 1 single into eighth stitch, 4 chain, 1 single under 4 chain of previous row, 4 chain, 1 single into third single of last row, 1 single into third stitch of second figure, 2 chain, fasten with a slip stitch into the second of 4 chain last made, 2 chain. Repeat from \*\*\*.

The heading of the edging is done in three rows.

*First Row.*—Do \*\*\*\* 1 single into the sixth, seventh, eighth and ninth stitches of first ring, 8 chain, 1 single into the fourth chain to form a picot, 4 chain. Repeat from \*\*\*\*.

*Second Row.*—Turn, 3 singles into first picot, 6 chain, 3 singles into second picot, 6 chain, etc.

*Third Row.*—Turn, 1 chain and 1 double into every alternate stitch.

## Give All the Particulars.

IF YOU WISH TO ORDER *some of our Fast Dye Silk* for your embroidery, tell your dealer explicitly what you require. It is not enough to say *Wash Silk*—that is a broad term and applies to several sizes and kinds; you should therefore include in your requisition these details:—

1. *The brand—Corticelli.*
2. *The variety—stating whether Roman Floss, Rope, Etching, Lace or Filo Silk is wanted.*
3. *The size—not all of the Corticelli Silk is thus designated, but in those cases where the size appears on the label it is well to mention it, as it has a definite meaning.*
4. *The color—number as selected from our color card.*
5. *Mention the form in which you want the silk. Filo Silk and the EE Embroidery Silk can be had on spools or in skeins; the other kinds come in skeins only. Consult the advertising pages of this book, where engravings of each variety can be seen.*

NONOTUCK SILK CO.,

FLORENCE, MASS.

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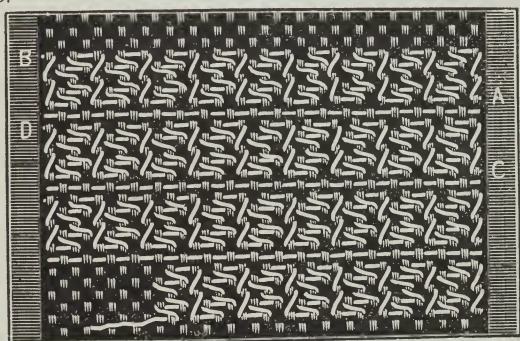
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# Florence Silk Mosaic.

FOR the convenience of those of our readers who live remote from trade centres, and cannot obtain this material near home, we will mail to any address the Mosaic, the silk and the needle, as required for different articles mentioned below.

We will send the materials needed for a four-in-hand scarf, as described on page 39, for eighty cents.



We will send the Mosaic, the embroidery silk and the needle as needed for a necktie, and described on page 42, for forty-five cents.

We will send the Mosaic, the embroidery silk and the needle as required for a pair of suspenders, and described on page 43, for forty-five cents.

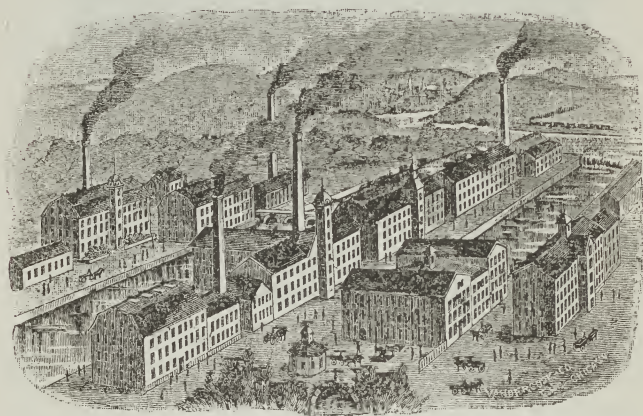
We pay the postage in each case. We do not furnish the ribbon or the trimmings which are used for the suspenders.

CO., **NONOTUCK SILK CO., Florence, Mass.**

# MAGNIFICENT FACTORIES

in a ROMANTIC VALLEY.

A LARGE number of separate factories is required to supply the goods which are mentioned in this book. To avail themselves of water-power, and at the same time to reduce the fire risk, the owners have located these mills at various points on Mill River, which empties into the Connecticut River at a point only about three miles from Florence, and in the immediate vicinity of Mount Holyoke and Mount Tom. The scenery in this locality is very attractive, and visitors to the valley, in a



CORTICELLI SILK MILLS.

six-mile drive westward from Northampton to Haydenville, through the beautiful villages of Florence and Leeds, will pass all the buildings of this very extensive establishment.

The reader will understand that the artist who prepared this engraving has placed the buildings in close proximity in order to show them in a single view, but they are in fact scattered over a distance of five miles. Neither does the engraving include all the buildings now in use in this great industry.

## SOME FACTS WORTH KNOWING.

OUR NEW SKIRT BINDING excels in point of durability any other material yet offered for this purpose. As worsted does not readily absorb moisture, it has great advantage



over cotton for making binding which is exposed to dampness. When soiled it is easily cleaned with a sponge or a brush, without injury to its appearance.

Having no raw edges, the braid is readily applied by stitching on flat or by turning over on an edge, as desired.

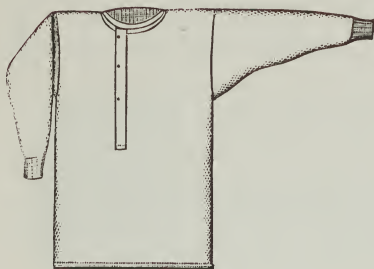


The colors match our popular **Corticelli Sewing Silk**, and we ask our readers to be particular in buying either the binding or the silk to look for the name **Corticelli** on the package or on the spool. Do not accept a substitute, but insist on having this old and reliable brand, which is unequalled.

**NONOTUCK SILK CO., Florence, Mass.**

# Florence Silk Underwear

FOR GENTLEMEN AND LADIES.

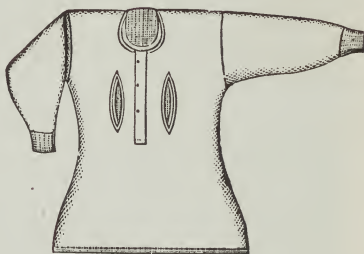


Highest Award at "World's  
Columbian Exposition,"  
Chicago, 1893.

FULL FASHIONED.

*The attention of those persons who wish to promote health and comfort is invited to the advantages this underwear has over that made from other materials.*

*Manufactured from strictly pure, "soft finish" silk, which is entirely free from any dye-stuff or other foreign substance which might cause irritation, without seams, and trimmed in a superior manner, a degree of comfort and protection from cold is obtained in its use not to be had in garments of any other material.*



PRICE LIST MAILED ON APPLICATION.

Nonotuck Silk Co., Sole Manufacturers,

FLORENCE, MASS.

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# Florence Underwear Silk.

SOFT FINISH.

Award at "W  
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Chicago, 1893.

FASHIONER

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THE engraving shows a one-ounce hank of what is called **Florence Underwear Silk**.

It is considerably coarser than the well-known **Florence Knitting Silk**, which is called size No. 300, and it differs from it in construction. The hank silk is composed of several threads of "soft



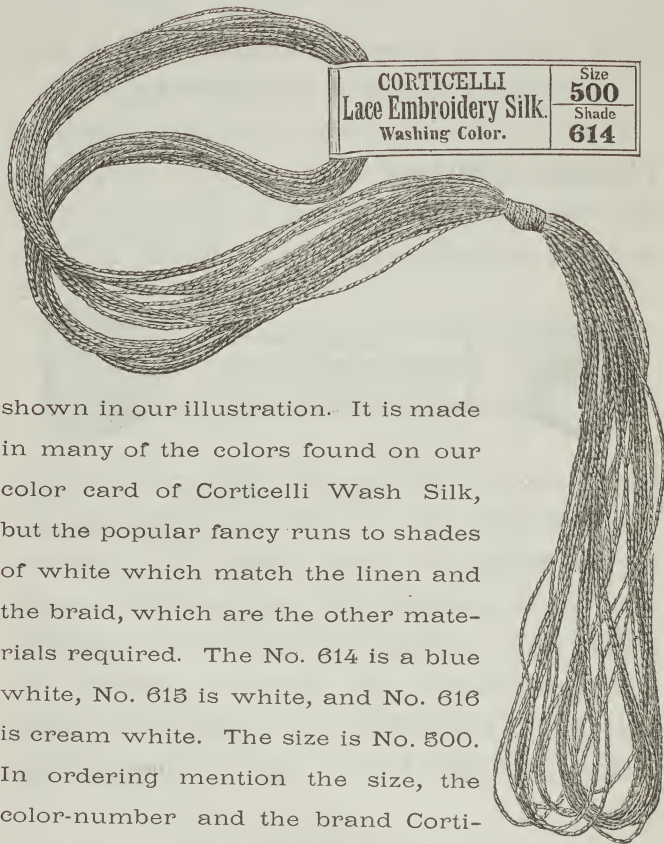
finish" silk of fine size, put together and slightly twisted to form one coarse thread specially intended for hand knitting on coarse needles. The colors are cream white and flesh color, and will bear washing without injury. Ask your storekeeper for these goods. If he cannot furnish you, write to the makers, who will have the silk mailed to any address in the United States at the rate of sixty cents per ounce, postage paid.

**NONOTUCK SILK CO.,**

**FLORENCE, MASS.**

# YOU NEED THIS SILK.

If you are intending to do any "Lace Embroidery" or "Honiton work" you need a supply of the silk



shown in our illustration. It is made in many of the colors found on our color card of Corticelli Wash Silk, but the popular fancy runs to shades of white which match the linen and the braid, which are the other materials required. The No. 614 is a blue white, No. 613 is white, and No. 616 is cream white. The size is No. 500. In ordering mention the size, the color-number and the brand Corticelli, which is noted for its high lustre. Do not allow substitutes to be imposed upon you.

**NONOTUCK SILK CO., Florence, Mass.**



SILK

Embroidery  
only of the

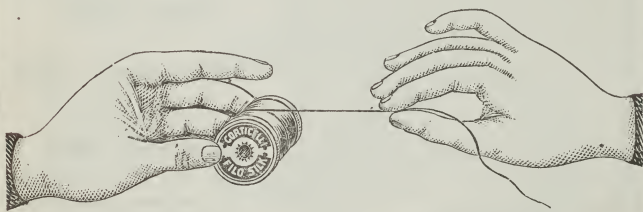
Size	500
Silk	Shade
	614

# THE BEST SILK HOLDER.



YOU see here the most practical device for keeping Corticelli Filo Silk clean and smooth. Every experienced needle-worker knows that care is needed in handling this kind of silk, owing to the flossy nature of the thread.

The spool protects the silk absolutely from all injury, and enables the worker to cut off



conveniently and quickly any length required, avoiding waste and saving expense.

The high lustre which is so desirable in embroidery can be secured by using this silk. Ask your storekeeper for

## Corticelli Fast Dye Wash Silk.

If he cannot supply you, write to the makers.

### NONOTUCK SILK CO.,

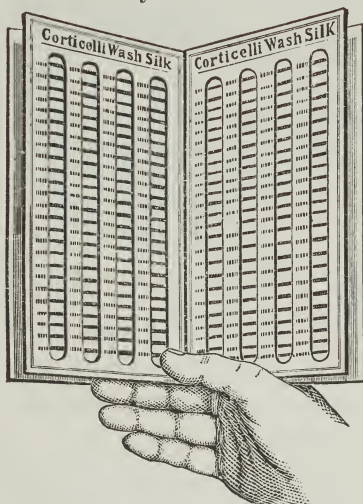
FLORENCE, MASS.

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# Corticelli Color Card.

WASHING COLORS.

Short pieces of silk are attached to this card, showing more than 200 colors in which we make Corticelli Wash Silk, in six\* varieties, differing from each other in twist and size, and known by these names:—



## Filo Silk.

(Called also Filo Floss and Filo Selle.)

## Roman Floss.

## Rope Silk.

## Embroidery Silk.

(Size EE.)

## Etching Silk.

(Called also Lace Embroidery and Outline Embroidery Silk, Size No. 500.)

## Crochet and Knitting Silk.

You can order by number any of these goods of your storekeeper if you have this color card, which we will mail to any address for 12 cents. We will also send with each card small samples of each kind of silk, as above mentioned.

Address

**NONOTUCK SILK CO.,**

**Florence, Mass.**

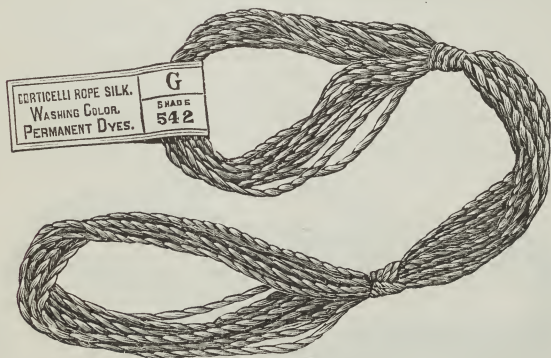
\* The line of colors in the Crochet and Knitting Silk is not so extensive, but each color in which this kind of silk is sold is indicated.

# Corticelli Wash Silk.

UNFADING DYES.

Highest Award, World's Fair, Chicago, 1893. Awarded Gold Medal and Special Diploma of Honor, California International Exposition, 1894.

Under this head buyers have the choice of several distinct varieties of silk thread, differing from each other as to size and twist. They are intended for various kinds of fancy work, on materials heavy, medium and light, which require washing. The line of colors is very extensive, and they are



warranted not to "run" or to injure in any way the most delicate fabric when washed in warm water and "Ivory" soap, or any other good soap.

Of the engravings used to illustrate this subject, those showing silk on spools are actual size, while others, showing silk in skeins, are reduced one-half.

The different varieties are described and illustrated as follows: —

# CORTICELLI ROPE SILK.

Washing Colors.

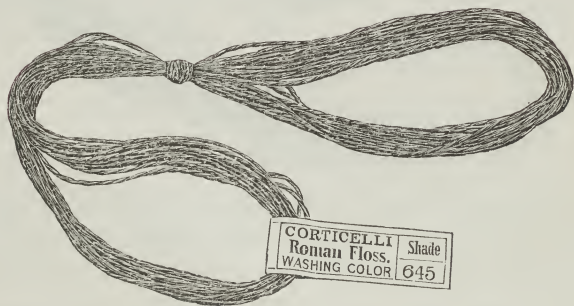
[See engraving on preceding page.]

This is a *very* coarse silk, used for bold designs, either in outline or solid embroidery, on heavy material, and where rapid execution is desired. Each skein bears a ticket on which appears the brand Corticelli, as well as the size and color numbers.

# CORTICELLI ROMAN FLOSS.

Washing Colors.

This silk is slack twisted and has a very high lustre. It is finer than Rope Silk but much coarser than Filo Silk.



It is used where the designs are large, and quick work is desired, with good effect. Each skein bears a ticket on which appears the brand Corticelli and the color number.

SILK.

# CORTICELLI FILO SILK.

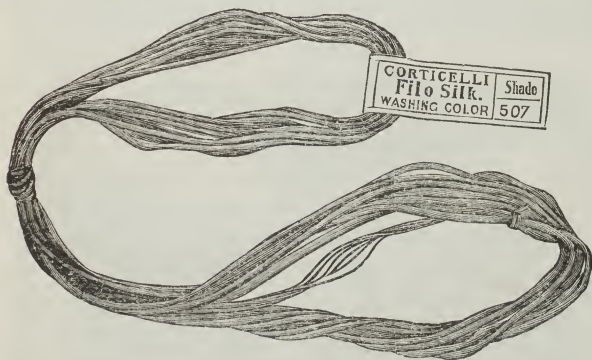
## Washing Colors.

(Called also Filo Floss and Filo Selle.)

These goods are adapted to a wide range of art needle-work. For light and delicate embroidery use the thread singly; for heavier work use two threads in combination.



Filo silk may now be bought on spools, which keep the silk clean and prevent shopwear and fraying. In this way you save time and money, by avoiding waste and inconvenience, at the same time improving your workmanship.

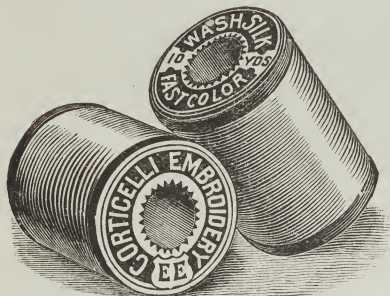


Corticelli Filo Silk is also extensively sold in skeins; each skein bears a guarantee tag branded Corticelli. Buyers should look for this name on spools and on skeins.

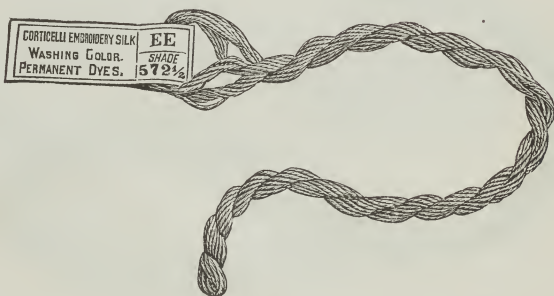
# Corticelli Embroidery Silk.

Size EE -- Washing Colors.

THIS kind of Wash Embroidery Silk is probably more extensively used than any other for general work. It is specially recommended for Mosaic Embroidery, which is a novelty in fancy work of great beauty.



Observe the labels and note the brand Corticelli and the size (EE) on one end of each spool; on the other end the words "Wash Silk—Fast Color" should appear.



When Corticelli EE Wash Embroidery Silk is sold in skeins it is put up in the twisted form, as seen in the engraving. Each skein bears a ticket on which appears the brand Corticelli, as well as the size (EE) and color number.

CORTICELLI  
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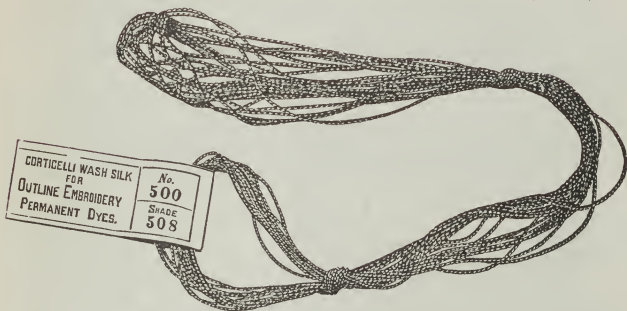
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# CORTICELLI ETCHING SILK.

SIZE No. 500. WASHING COLORS.

(Called also Outline Embroidery Silk and Lace Embroidery Silk.)



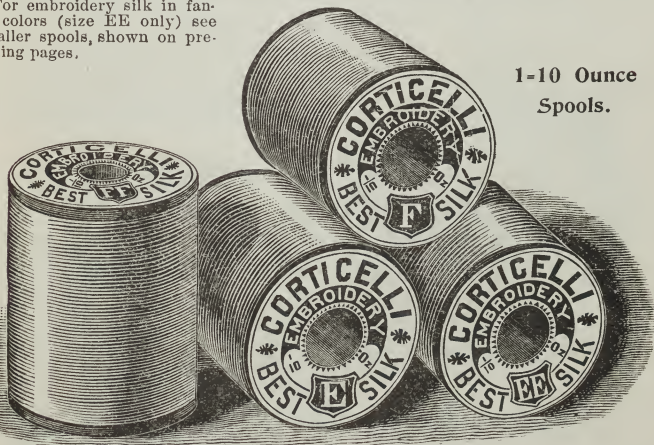
This is a medium size of silk, finer than EE, and suitable for outline work or etching. It is used by the best needle workers in connection with the slacker twisted silks, affording a pleasing contrast and producing more artistic work. It is also well adapted to Lace Embroidery or Honiton work. Each skein bears a ticket on which appears the brand Corticelli, as well as the size and color numbers.

## CORTICELLI EMBROIDERY SILK.

Silk sold on this style of spool is used extensively for flannel embroidery, for which it is well adapted. It can be had of enterprising dealers in four sizes, viz., E, EE, F and FF, from finest to coarsest, in order named, as shown in engraving.

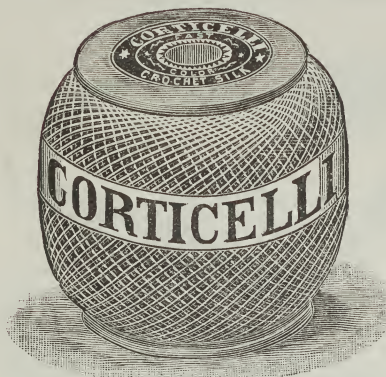
This size of spool can only be obtained in cream white, blue white and black.

For embroidery silk in fancy colors (size EE only) see smaller spools, shown on preceding pages.



# Corticelli Knitting and Crochet Silk.

FAST COLORS.



It is furnished by leading dealers in a large variety of beautiful and durable colors. Sold only in size No. 300. Each ball contains one-half ounce of silk, and the weight is warranted full.

HIGH LUSTRE.

For Knitting, Crocheting or Embroidery.

Manufactured from the highest grade of selected raw silk. Its size is uniform and the colors are produced by fast dyes of great brilliancy. It is well adapted for knitting fine hosiery, mittens and other articles. It is much used for Crocheted Silk Scarfs, which are done with the crochet needle according to illustrated directions given in "Florence Home Needlework," 1891 and 1892. It is also much used for other kinds of crochet work as well as for embroidery on wash material.

## Corticelli Crochet Silk.

WHIP-CORD TWIST.

This engraving is a very accurate representation of small balls of Crochet Silk. Each ball contains 25 yards of silk of the three-cord variety. The colors are fast and the silk may be advantageously used for work other than

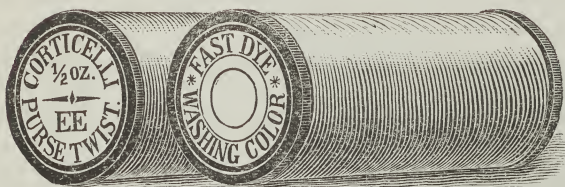


crochet. Buyers seeking crochet silk in greater lengths will ask for the one-half ounce balls, as illustrated and described above.



# Corticelli Purse Twist.

FAST DYES--WASHING COLORS.



The great popularity of this brand of Purse Twist is obtained by the excellence of its colors, the peculiarity of its twist, and the facility with which it may be wrought into those exquisite designs known to women of past generations almost as well as to those of the present time.

There are in existence to-day purses made nearly half a century ago of PURSE SILK, still preserving, in a remarkable degree, their original beauty. A silk purse, well designed and executed from *Corticelli Purse Twist*, makes an elegant and enduring token of friendship. This well-known brand may be obtained of any enterprising merchant.

## CAUTION.

Purchasers should notice carefully the black spool with the name CORTICELLI on one end. The genuine is put up only in this way.

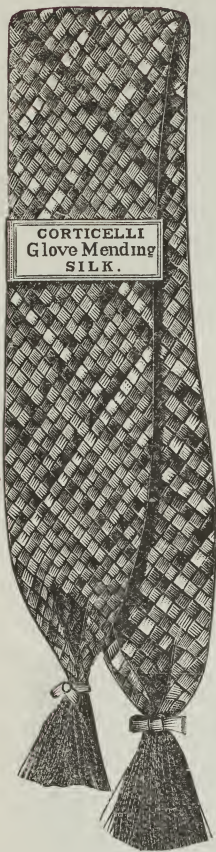
# CORTICELLI LACE SILK.

## Three-cord Crochet.

This is a new silk thread of peculiar construction and great beauty, made expressly for Passementeries, or for crochet work done over rings or moulds of other forms; also for Tatting, Netting, Knitting or any other work where open and fancy patterns in lace effects are desired. Buyers should look for the words "Fast Dye" and "Washing Color" on one end of each spool; on the other end the words "Corticelli Lace Silk, No. 300" will appear. An established reputation of fifty-five years goes with this brand.



# Corticelli Roll Braid.



In making a lady's costume, a good Worsted Braid for the bottom of the skirt is second only in importance to good Sewing Silk and Button-hole Twist, hence every one who knows the guarantee which the brand CORTICELLI gives will be glad to find in the principal stores not only the Silk and Twist, but neat and attractive rolls of Corticelli Worsted Braid to match all the seasonable shades of dress goods.

These braids contain only the best wool, and are made of 61 threads of standard size, in the braiding and coloring of which the same care is taken which has given the brand *Corticelli* an enviable reputation wherever found.



## Corticelli Glove Mending Silk.

A silk thread of fine size and peculiar twist is required for repairing gloves neatly by hand. Such a thread in a variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can quickly be drawn out without disturbing the remaining threads.

These braids can now be found for sale in all the leading notion and dry-goods stores.

Braid

# Florence Silk Socks,

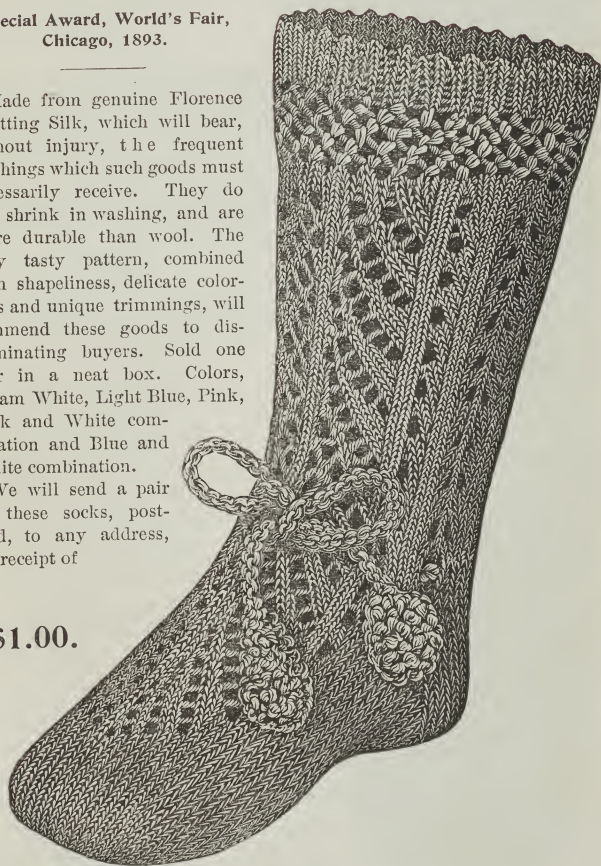
FOR INFANTS.

Special Award, World's Fair,  
Chicago, 1893.

Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors, Cream White, Light Blue, Pink, Pink and White combination and Blue and White combination.

We will send a pair of these socks, post-paid, to any address, on receipt of

\$1.00.

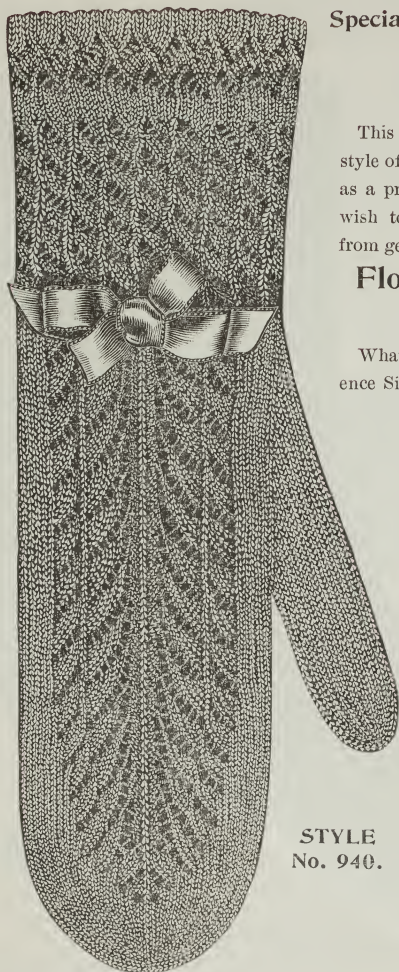


[The engraving shows nearly the full size.]

Nonotuck Silk Company, Florence, Mass.

# Florence Silk Mittens.

Special Award,  
World's Fair,  
Chicago, 1893.



This engraving shows a popular style of these goods. It is published as a protection for those ladies who wish to obtain mittens well made from genuine

## Florence Knitting Silk.

Whatever the design, all real Florence Silk Mittens are sold one pair in a box bearing the brand "Florence" on one end.

The pattern shown here is lined in back and wrist throughout with silk. They are perfect fitting, and in cold climates are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Sold by dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of

STYLE  
No. 940.

\$1.50.

[Engraving one-half actual size.]

NONOTUCK SILK COMPANY, Florence, Mass.

# Florence Silk Mittens.

FOR CHILDREN.

Special Award, World's Fair,  
Chicago, 1893.

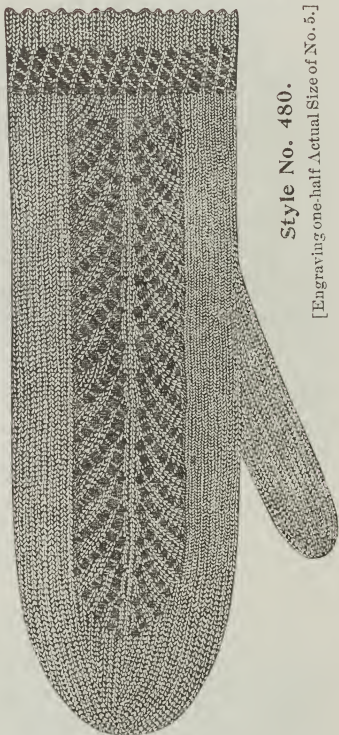
This engraving shows style No. 480 of these goods. The wrist and fancy open-work back are lined throughout with silk. They are made of genuine Florence Knitting Silk. Each pair is placed in a fancy box bearing the brand "Florence." Sold by enterprising dealers in these colors and sizes:—

No. 6 and No. 7, Cream White and Light Blue. No. 5 and No. 6, Black, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year or less of age. Size No. 6 is suitable for children from one to three years of age. Size No. 5 is suitable for children from three to five years of age.

For \$1.00 we will send, post-paid, to any address, one pair of these mittens of either size.

**Nonotuck Silk Co.,**  
FLORENCE, MASS.



Style No. 480.

[Engraving one-half Actual Size of No. 5.]

## FLORENCE SILK MITTENS.

FOR GENTLEMEN.

(Not illustrated.)

Seamless and lined throughout; superior to gloves, and by many preferred to them. They take up little room in the pocket when not in use, and for walking and driving are superior to mittens made of leather as a protection from cold. We will send, post-paid, to any address, one pair of these mittens for \$2.00.

**Nonotuck Silk Co., Florence, Mass.**

# Florence Knitting and Crochet Silk.



Soft Finish. Free from  
Poisonous Dyes.  
Strictly Pure.

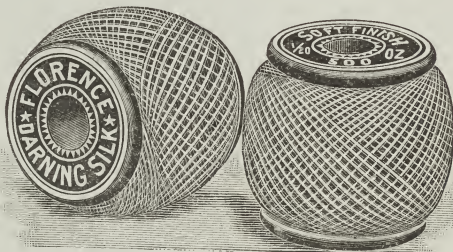
This well-known silk is suitable for knitting mittens, stockings and other articles of wearing apparel which require washing. Any fabric made from it, whether knitted, crocheted or woven, may be washed without the slightest injury to color or texture.

Black, white and colors are sold in these sizes, viz., Nos. 300 and 500, coarse and fine, respectively. Each ball of No. 300 contains one-half ounce of silk, measuring 150

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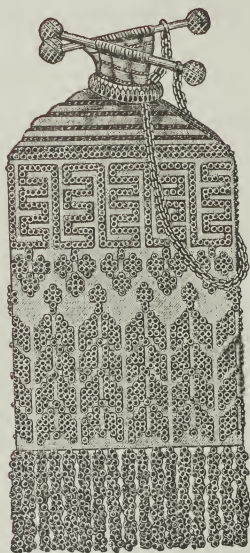
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## “FLORENCE HOME NEEDLE=WORK.”

1887. 96 Pages.

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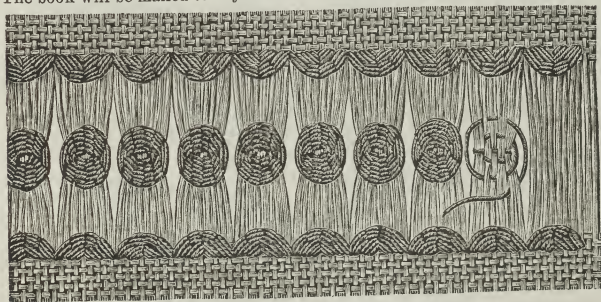


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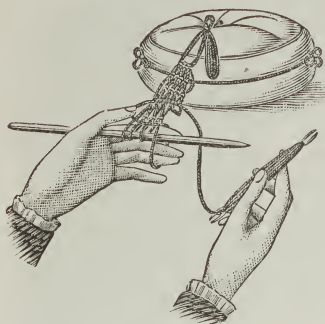
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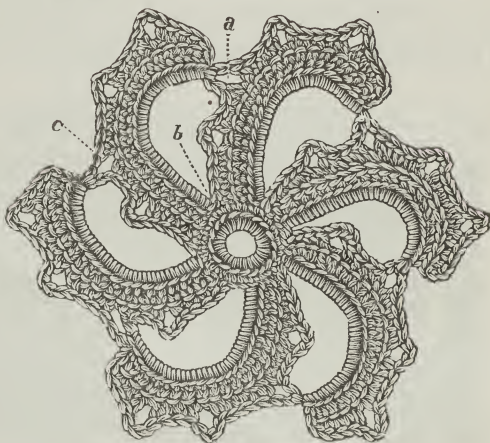
# "Florence Home Needle=work," 1890.

96 PAGES.

The subjects treated of are Crochet and Embroidery, both profusely illustrated and described.

The first chapter gives instructions, with 6 engravings, for a Crocheted Silk Scarf in shell stitch of great beauty.

The book will be mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1889, 1891, 1892, 1893, 1894 or 1895 editions.



Sample Engraving of Crochet Work, from 1890 edition.

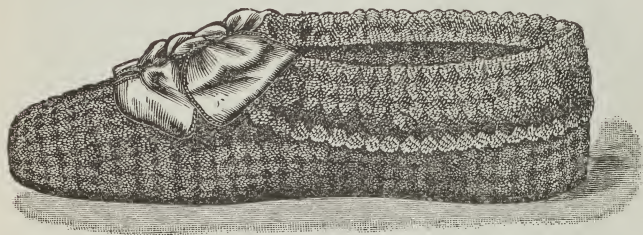
NONOTUCK SILK COMPANY, Florence, Mass.



## "Florence Home Needle-work," 1891.

NINETY-SIX PAGES.

The subjects are Crocheted Silk Slippers, Scarfs (3 new styles), Belts, Beaded Bags, Macramé Lace, Embroidery, etc., with 140 engravings. The book will be mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1889, 1890, 1892, 1893, 1894 or 1895 editions.

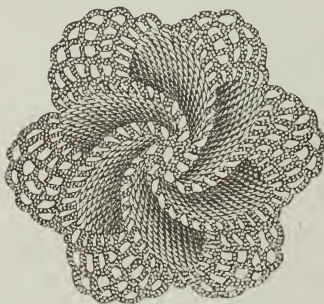


NONOTUCK SILK COMPANY, Florence, Mass.

## "Florence Home Needle-work," 1892.

### CORNUCOPIAS

closely clustered in crochet produce this pretty figure. Converting cotton into silk is as paradoxical as drawing out while drawing in; both results are reached by one curious operation. These things, together with Irish Lace, Sewing, Crocheted Scarfs, Belts, Garters, Passementeries and other Fascinating Fancy-work Fads, are explained in "Florence Home Needle-work" for 1892. Send 6 cents, mentioning year (to avoid confounding with 1887, 1888, 1889, 1890, 1891, 1893, 1894 or 1895 editions), and we will mail you the book. 96 pages, 160 illustrations.



NONOTUCK SILK COMPANY, Florence, Mass.

## “FLORENCE HOME NEEDLE-WORK.”

1893. 96 Pages, with 85 Illustrations.

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This World's Fair edition has for subjects Corticelli Darning, Corticelli Drawn-work, Crocheted Lamp Shades, Pillow Lace, Embroidery and Reeling Raw Silk, and is very attractive. The book will be mailed to any address on receipt of six cents. Mention year in order to avoid confounding with 1887, 1888, 1889, 1890, 1891, 1892, 1894 or 1895 editions.

NONOTUCK SILK COMPANY, Florence, Mass.

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## “FLORENCE HOME NEEDLE-WORK.”

1894. 96 Pages, with 90 Illustrations.

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The subjects are Corticelli Darning, Knitting, Crochet and Correct Colors for Flowers, as embroidered with Corticelli Wash Silk.

Send six cents and we will mail you the book. Mention year, to avoid confounding with the editions of previous years.

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Corticelli Silk has been a winner of Prize Medals at World's Fairs and other Expositions for fifty-seven years, having already received Fourteen of Gold.

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