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The Priscilla Needlework Book for 1898.



How
To Make
Cut Work,
Point Lace and
Battenburg Lace,
And Silk Embroidery.

Published by . . .
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Transfer Book of 24 Original Patterns

Printed in Colors — Three Complete Alphabets



NASTURTIUM ROCOCO. Size, 9½ x 8 inches

Price, 25 cents

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- Honiton Lace Braids, 5 to 30 cents per yard.
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- Stamping Outfit, No. 5, \$1.00. Contains a large number of full-sized centrepieces and doilies, and a variety of other designs; also a box of stamping paste, with pad and full directions for use.
- Stamping Outfit, No. 6, \$1.00. Floral designs for 7 large centrepieces, 15 doilies, and 28 flowersprays for scattering; also a box of stamping paste.
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- Stamping Outfit, No. 9, \$1.00. Seven sheets, each containing a complete set of patterns: Battenburg Lace, Cut-work, Braiding, Baby's Outfit, Violet Toilet Set, Strawberry Lunch Set, Alphabet, and Miscellaneous.
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How to Send Money

Remittance should be made in a Post-office Money Order, Bank Check or Draft, or an Express Money Order. When neither of these can be procured, send the Money in a Registered Letter, using stamps for amounts less than even dollars.

address all orders, The Modern Priscilla, 110 Boylston St., Boston, Mass.

Instructions and Stitches

... FOR ...

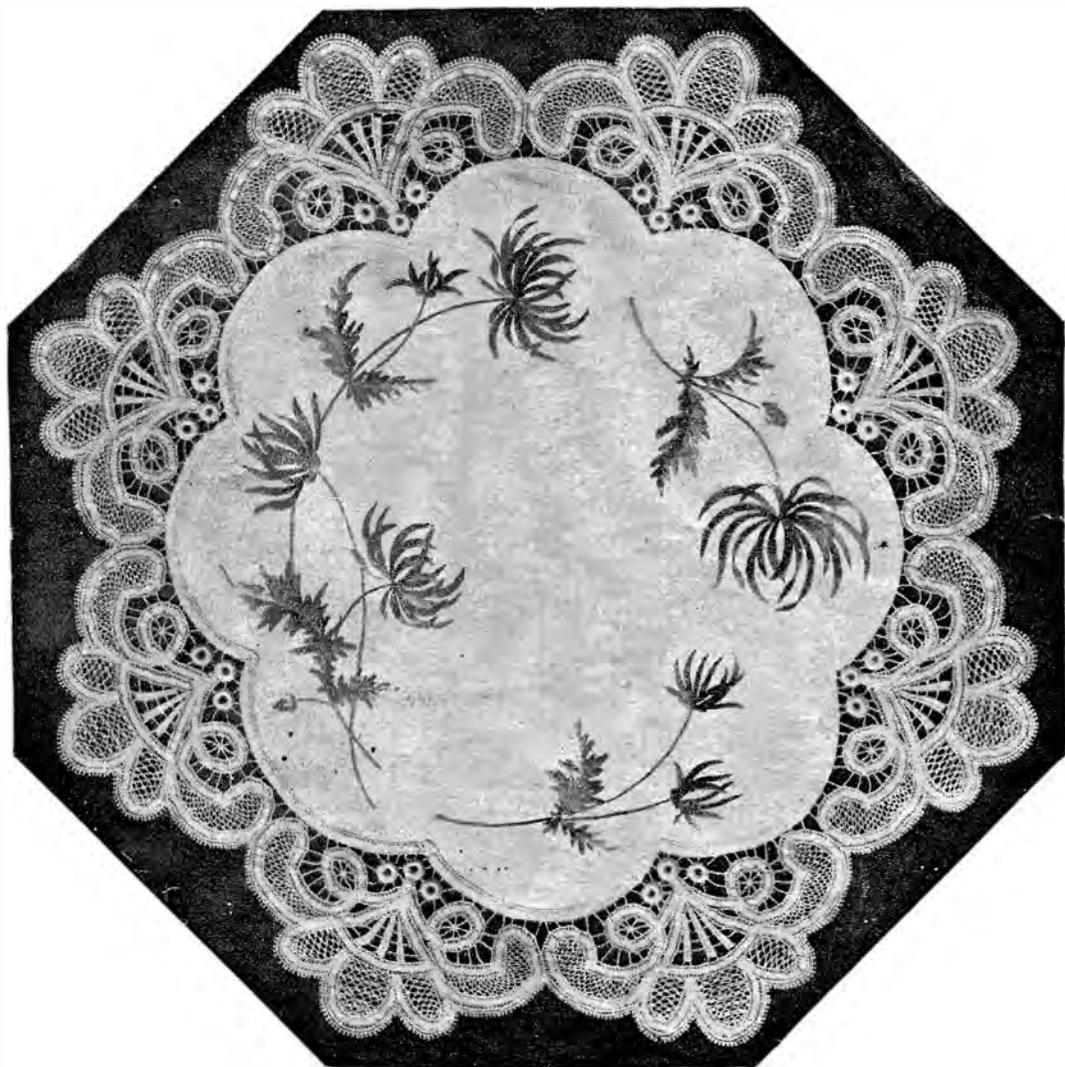
Battenburg and Point Lace

THE making of both Battenburg and needle-point lace has become very popular, and has in many instances displaced all other kinds of fancy work. The striking effects, and quickly obtained results of the former make it particularly attractive to the amateur, while the dainty, delicate work of the needle-point lace gives it a place in the world of fancy work that nothing else can ever replace.

Battenburg is, or should be, only a larger, heavier, bolder edition of the needle-point, and the rules that apply to the one are just as applicable to the other. Battenburg, being done with coarser material, is much easier to make, but

the same care and painstaking should be exercised as with the finer point lace. It is the stitches used, not the braid, the careful work, not the speedy results, that make either work valuable and beautiful. The work in itself is not hard, and is very fascinating. The results, if carefully done, more than compensate for the labor expended. The lace-maker has it always in her power to make dainty and valuable gifts for a small outlay.

It is much the better way, when learning the stitches, to prepare a sampler to be filled and kept for future reference. It is so easy to forget some of the stitches that the



NO. 98-6-1. BATTENBURG LACE AND LINEN CENTREPIECE

Cambric pattern of lace, 35 cents. Braid, thread, and rings, \$1.00. Stamped linen for centre, 40 cents
Silk for working, 50 cents

Point and Battenburg Lace

completed sampler will be found a great help. To prepare this sampler, line a piece of tracing linen or holland, four by eight inches, with letter-paper, and cross the linen side with narrow tape or lace braid, checking it into squares nearly an inch in size. Between any two of these shorter tapes, place another, making twice the number of narrow spaces, to be used for the running or vine stitches. One or two of the squares divided into four make small openings for the web and fan stitches. Stitch the tape firmly into place. Machine-stitching is best. Bind the edges of the sampler with the tape, stitching it carefully. Fill these spaces with the various stitches used in this work. Cut

No pattern for Battenburg Lace work is good unless it is true — unless all similar parts and designs are exactly alike. The design which has no two similar openings or spaces alike is an aggravation, and source of much displeasure to the lace-maker. She soon learns to refuse to use such patterns, because patterns, to be good, must be accurate; the geometric or conventional patterns often give better results than the running or life patterns. These conventional patterns are also the easiest for the amateur designer to make, and fortunate is the lace-maker who can design her own patterns, and when once undertaken, this is not at all difficult. For those who

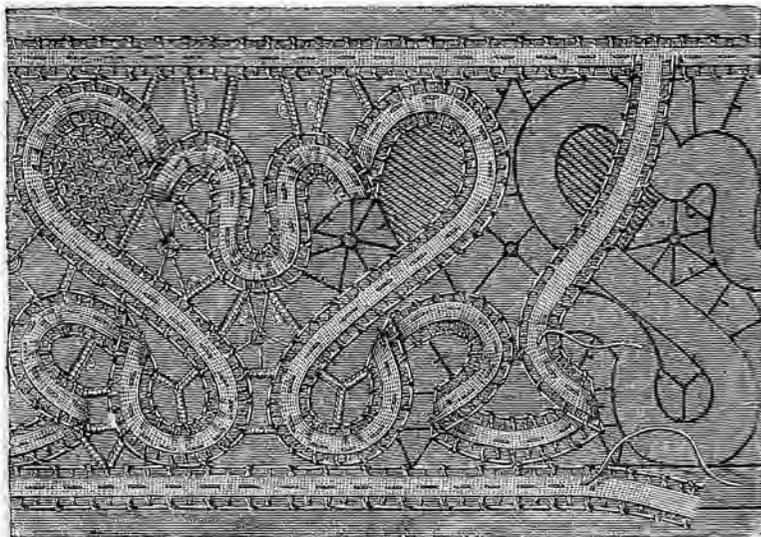


FIG. 1. WAY OF SEWING ON BRAID

them out, and do them again and again, if necessary to accomplish good work. Use cotton thread No. 12 or 20 while learning, as it is much easier to manage than the finer thread. The stitches are many and various, and can be easily learned.

In learning the stitches it is well to realize the important part the left thumb plays in holding down the thread and keeping the work in place. The work of that thumb will become as regular and automatic as if it were a machine. Should your thread knot, pick it out immediately; don't try to pull it out. It only draws it tighter and complicates matters. It is well to remember that sides of a space filled in with a net-stitch should show correct fractional parts of the entire openings formed by the stitches.

The stitches being mastered, the time has come to begin a small piece of lace. Lace-making is necessarily slow, and it is discouraging to a beginner to be a long time in finishing a piece of work. Later, the fascination of forming the stitches makes the worker more indifferent as to the length of time needed to complete a piece of work; and with practice, good work can be accomplished with considerable speed.

The first thing to do is to select a pattern, and this requires more care than might at first seem necessary. The pattern must not only be pretty and graceful; it must also be practical, and it is well in selecting a pattern to trace it out with finger or pencil to see how often the braid ends and the scissors is needed. Soon the eye will become so trained that at a glance it can determine whether few or many cuttings are necessary. The braid must, of course, be cut sometimes, but let it be as seldom as possible, and still give a good result. A pattern that requires you to fill large, irregular, ungainly spaces is to be avoided. Select a pattern that means something, that follows a definite plan or scheme, and that is, above all else, artistic.

think they haven't the ability, or who do not care to do their own designing, there are many pretty patterns which may be had for small sums.

The pattern being selected, the next thing is to provide the braids. These are so well known they need no description. In Battenburg the pattern usually shows the width of braid needed. In needle-point the narrowest braids are always preferable, and the finer and more lacy they are the better. Lace-makers will be pleased when a braid much narrower than anything now offered is put on the market. Especially in the needle-point braids is it necessary to see that the braid is fine and regular. An uneven braid is to be avoided always. Needle-point lace can be made without any braid, but it is too slow a process for the beginner. The lace so made is called "Old Point" and "Venetian Point." To accomplish this lace, threads are couched down to the pattern and buttonholed. This forms the foundation or braid for the filling stitches. The length of time necessary for this buttonholing makes this method rather unpopular with the beginner, who too often hails with delight the pattern having much braid.

The needles employed are usually Nos. 9 and 10. The scissors should be small, sharp, and pointed. A celluloid thimble may be safely employed in this light work.

The braid must be basted very carefully to the pattern, using small stitches. (See Fig. 1.) Always baste to the outside of every curve, crossing from side to side of the braid whenever necessary. Where points are formed, they should be fastened firmly to the pattern. Always, when possible, baste on all the braid before beginning the work of filling in. If there is any danger of the work becoming soiled, it is a good plan to baste a covering of old muslin or other soft white cloth over the entire pattern, uncovering only that part on which work is being done.

The overcasting of the braid, to draw it down smoothly

and in its place, should be very carefully done. Care should be taken especially in more pronounced curves to put the needle in every mesh or opening along the edge of the braid. This thread should never be drawn tight enough to pull the braid from the lines of the pattern, and at every crossing of the braid the gathering or overcasting thread should be tied, fastening the braids together. In Battenburg the overcasting is more speedily done, as frequently the filling-in stitch does it for us. This is also the case in needle-point, but in this finer work

put in the background stitches first, as they help to hold the braid in place and preserve the shape of the design.

For Battenburg lace, linen thread should be used. It should not be fine enough to give the work a weak appearance; neither should it be so coarse as to look thick and clumsy. The thread that works up to seem a part of the braid is the right number to use. The braid must determine the thread.

In working needle-point lace, the use to which the lace is to be put and the style of braid must, as in Battenburg,

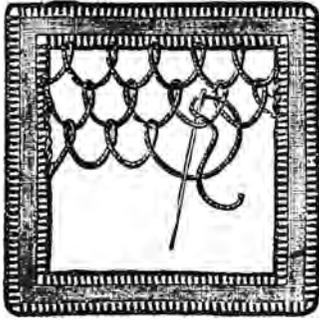


FIG. 2. POINT DE BRUNELLES
(Common Buttonhole Stitch)

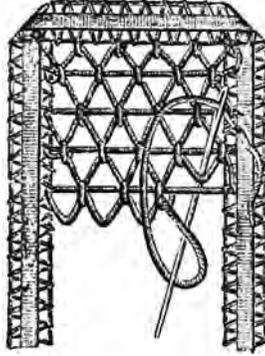


FIG. 3. POINT TURQUE

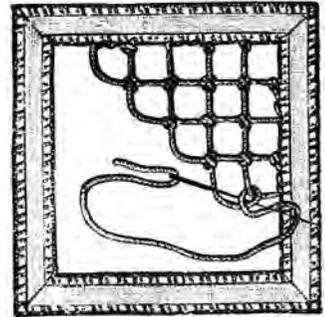


FIG. 4. POINT DE FILET
(Net Groundwork Stitch)

the effect is better, and the work easier, if all the braid is overcast and placed firmly in position before the filling-in stitches are placed.

When the overcasting is finished, the work is ready for the placing of the various stitches. It is well to remember that the heavier and more solid stitches should be placed at the edge of the pattern, leaving the finer, more lacy stitches for the inner spaces. The plan of the pattern will greatly aid in the placing of the stitches, as the de-

determine the number of the thread. For personal wear the finest threads are best, while for table and ornamental purposes the heavier threads will be found more suitable. The heavier braids require heavier threads. The thread should never be knotted. This seems an unnecessary caution, but experience in teaching this work has proven it to be a most important warning. Always tie the threads with buttonhole stitches. Two are sufficient to fasten a new thread ready for work, while three are better for tying

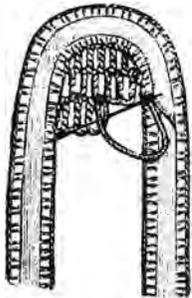


FIG. 5. CLOSE POINT
D'ESPAGNE
(Close Spanish Point)

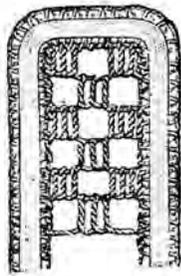


FIG. 6. TREBLE POINT
D'ESPAGNE
(Treble Spanish Point)

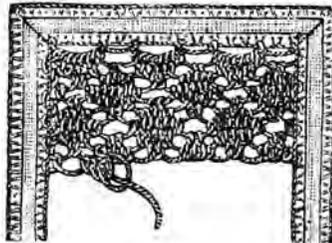


FIG. 7. POINT DE VALENCIENNES
(Valenciennes Stitch)

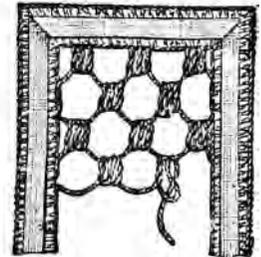


FIG. 8. POINT DE GRECQUE

sign must always be brought out prominently. In yard lace the pattern should be finished as you go from end to end, but in set pieces, as doilies, collars, etc., it is well to fill in all spaces requiring the same stitch before beginning a different stitch. This ensures greater speed and better work. In doilies, centrepieces, collars, etc., it is always best to begin at the centre and work to the edge, where are placed the heavier stitches. This prevents having to work over the places already filled, and which might in this way become soiled. The stitches must never be drawn too tightly. Plenty of room must be allowed, and plenty of stitches used. In spite of all previous care in basting and overcasting, the work will be drawn out of shape if the filling-in stitches are not sufficiently loose. Especially must this care be taken in making bars, spider-webs, wheels, etc.

All spaces are either inside or outside of the design of the pattern. Those spaces outside form the background for the design, and should be filled with inconspicuous stitches that will bring out rather than detract from the more prominent stitches of the design. It is often best to

the end of the thread. These fastenings should be made to show as little as possible. Frequently, and especially in Battenburg, the thread may be woven into the braid for a short distance.

The rings so much used in Battenburg may be bought by the dozen or the hundred, or, if preferred, they may be made. Where one has plenty of time it is found cheaper to make them. This is done by winding the thread around a pencil of the desired size, and the ring thus formed may then be buttonholed or crocheted, as preferred. All rings used in needle-point lace should be made, as none fine enough for this are to be found.

After all the spaces are filled in a piece of needle-point lace, a purling should be carefully overcast to the edge of the piece of lace. This must be pulled on just sufficiently to prevent its curling up or pulling out. Should an edge be desired on a piece of Battenburg, it is best to make it. *Point de Venise* makes a pretty finish, but usually no edge is deemed necessary. The edge being finished, the lace is ready to be removed from the pattern. This is done by

Point and Battenburg Lace

cutting the basting threads on the wrong side of the pattern. With a large needle or other sharp instrument, these threads are drawn out very carefully. Should the lace at any place refuse to part from the pattern, cause a separation by cutting the pattern rather than running the risk of cutting the lace.

Upon a piece of white flannel or other soft material on the ironing-board, place the lace with the right side down. Wring out a clean white cloth in clean water, and carefully lay it over the lace. Care must be taken to have all points and edges in place. With a rather hot iron press the cloth over the lace until it is thoroughly dry. With the removal of the cloth, the lace is finished.

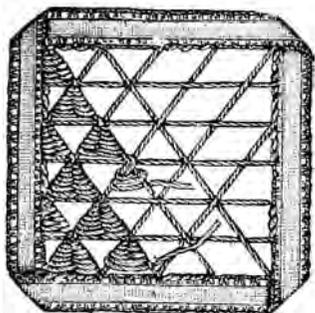


FIG. 9. POINT DE REPRISE

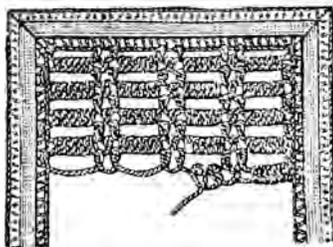


FIG. 10. POINT BRABANCON
(Brabançon Lace)

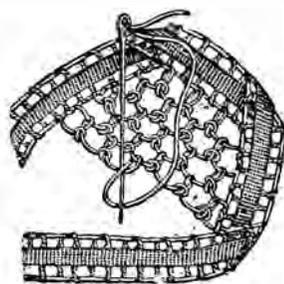


FIG. 11. PETIT POINT DE
VENISE
(Little Venice Point)

The stitches used in Battenburg and point lace may be divided into filling stitches proper, or *points*, connecting bars, wheels, and finishing edgings. As there are more than one hundred stitches employed in this beautiful art, much study and opportunity of seeing specimens of the work are required to give the learner any idea of the various kinds of point lace; but by attention to the accompanying illustrations of some of the simpler stitches, the rudiments of the art may be easily acquired, and very beautiful lace produced.

The first filling stitch is Point de Bruxelles, or Brussels lace stitch. This stitch, as may be clearly seen in Fig. 2, is a simple buttonhole-stitch worked loosely and with great regularity. The whole beauty of Brussels Point depends upon the evenness of the stitches. This stitch is sometimes employed as an edging, but is more often worked in rows backwards and forwards, either as a groundwork or to fill spaces. Brussels Point is the foundation of nearly all the lace stitches. It is sometimes worked so closely as to appear like a woven fabric. This may form leaves or backgrounds and a variety of ornaments.

Point Turque (Fig. 3), or Turkish Point. This easy and effective stitch looks well for filling either large or small spaces. The thread employed should be varied in thickness according to the size of the space to be filled. First Row. Work a loop, bringing the thread from right to left, passing the needle through the twist and through the loop, draw up tight and repeat. Second Row. One straight thread from right to left. Third Row. Work the same as first, using the straight thread in place of the braid, and passing the needle through the loop of previous row.

Point de Filet, Fig. 4 (net groundwork stitch), is effective for groundwork where Brussels net is not imitated. The netting in the illustration looks very even, but considerable practice is required in order to make it so. A mesh-stick would be of use here as the stitch scarcely differs from ordinary netting. The way of making the knot is perfectly illustrated. The needle is first put downward through the loop, brought up to the left of the thread, forming another loop — then *under* the stitch so made, over the thread and *under* the same thread, before drawing up tightly in a knot. Begin the work by making a similar knot near the right-hand upper corner and a loop across the corner, making a second knot a little below the corner. Then lay the thread straight against the edge of the square, for the length of one small square, before making another stitch;

make a third knot and work diagonally upwards; proceed in the same way, diagonally upwards and downwards, until the whole space is filled.

Close Spanish Point (Fig. 5) is worked in the same way as open Point d'Espagne (Fig. 27), but so closely as only to allow the needle to pass through in the next row. This stitch is also worked from left to right; fasten to the braid at the end of each row, and sew back to the left again.

Treble Point d'Espagne (Fig. 6) is worked in exactly the same way as the open and close Point d'Espagne. Three close stitches, one open, three close, to the end of each row. Sew back, and in the next row begin one open, three

close, one open, then close, to the end. Repeat the rows as far as necessary. Diamonds, stars, and various patterns may be formed with this stitch.

Point de Valenciennes, or Valenciennes Point (Fig. 7), appears complicated, but is really easy to work. Begin at the left hand and work six Point de Bruxelles stitches at unequal distances, every alternate stitch being larger. Second Row. Upon the first large, or long stitch, work 9 close buttonhole-stitches, then 1 short Point de Bruxelles stitch under the one above, then 9 close stitches, and so on to the end of the row (right to left). Third Row. Five close buttonhole in the 9 of previous row, 1 short Point de Bruxelles, 2 close in the Bruxelles stitch, 1 short Point de Bruxelles, 5 close, 1 short Point de Bruxelles, 2 close, 1 short, 5 close, 1 short, and repeat. Fourth Row. Five close, 1 short Point de Bruxelles, 2 close, 1 short, 5 close, 1 short, 2 close, 1 short, and repeat. Continue rows until sufficient of the pattern is worked.

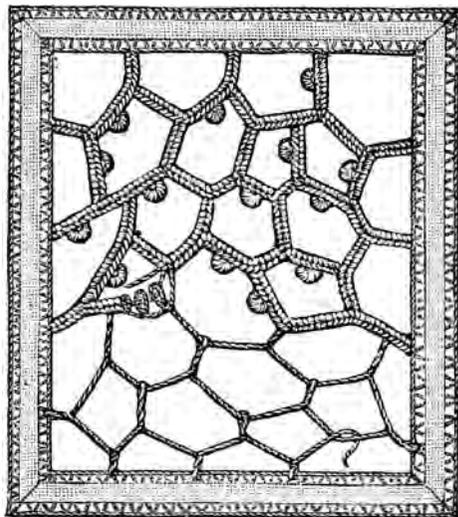


FIG. 12. RALEIGH BARS.

Point de Grecque, or Greek Point (Fig. 8), is begun from left to right, is worked backward and forward, and is begun by one stitch in loose Point de Bruxelles and three of close Point d'Espagne. Then one Bruxelles, three Point d'Espagne to end of row; in returning, work back in the same manner.

Fig. 9. Point de Reprise consists of over and under darning. The raised leaves so much admired in linen and silk guipure are worked in Point de Reprise. Two or three threads are first stretched diagonally across the foundation, and over these the stitches are evenly darned.

Fig. 10. Point Brabançon is worked as follows: Left to right. First Row. One long loose, one short loose Point

by the space to be filled. When the third bar is completed, a tight Point de Bruxelles stitch is used to fasten off the bar, the thread is passed through the next Point de Bruxelles stitch, and a second bar begun.

The Venetian Bar (Fig. 14) is so simple that it hardly needs description. It is worked over two straight threads in reverse buttonhole-stitch. Fig. 15 shows how Venetian Bars may be worked to form squares, triangles, etc., in buttonhole-stitch upon a straight thread.

The Sorrento Bars (Figs. 16 and 20) are worked from right to left, a straight thread being carried across and fastened with a stitch. The return row consists of a simple twist under and over the straight thread. Three of

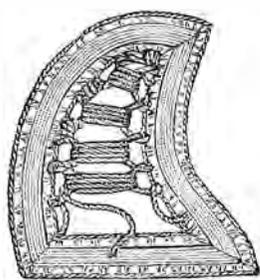


FIG. 13. D'ALENÇON BARS

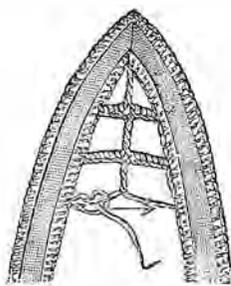


FIG. 14. VENETIAN BARS

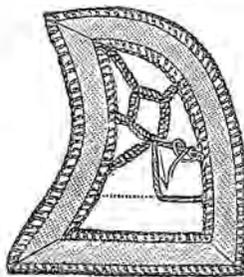


FIG. 15. PLAIN VENETIAN BARS

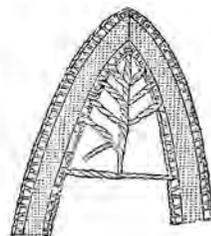


FIG. 16. SORRENTO BARS



FIG. 17. FILLING STITCH

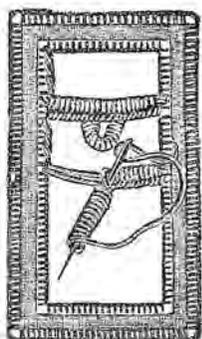


FIG. 18. WAY OF MAKING PICOTS

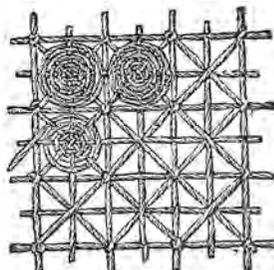


FIG. 19. CLOSE ENGLISH WHEELS

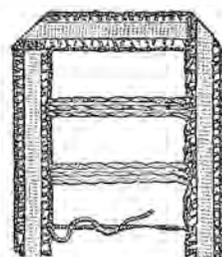


FIG. 20. SORRENTO BARS

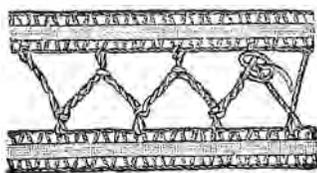


FIG. 21. POINT D'ALENÇON WITH TWISTED STITCH

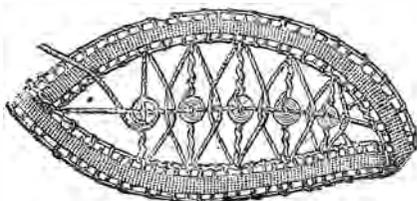


FIG. 22. ENGLISH WHEELS WITH BARS OF POINT D'ANGLETERRE.

de Bruxelles, alternately, to end of row. Second row. Seven tight Point de Bruxelles in the long loose stitch, two short loose Point de Bruxelles in the short loose stitch of the previous row; repeat. Third Row. Same as first.

Fig. 11, Petit Point de Venise, or Little Venice Point, is worked in the same manner as Point de Venise (Fig. 26), but one tight stitch only is worked in each loose buttonhole-stitch.

Fig. 12 illustrates mode of working the Raleigh Bars. An irregular network is first made, the separate threads twisted so as to form the shape desired for the opening. Over this is worked a close buttonhole-stitch. The illustration shows dots or picots, but these may be omitted if preferred.

D'Alençon Bars (Fig. 13) are worked upon Point de Bruxelles edging, and are only applied to the inner part of pattern, never being used as groundwork bars. The thread is merely passed three times over and under the Point de Bruxelles stitches, the length of these bars being regulated

these bars are usually placed close together at equal distances between each group. The thread is sewn over the braid in passing from one spot to another.

Fig. 17 is a useful filling stitch, and can be easily made from the illustration.

Fig. 18 shows bar and picot for filling square or oval spaces.

Wheels, bars, rosettes, and other decorations are sometimes introduced into guipure d'art. Overcast, or laid stitch, is used for stems of leaves and flowers, precisely as in embroidery. Fig. 19 represents English Wheels, or, as they are sometimes called, Point d'Angleterre. The Sorrento Wheel (Fig. 23) the Bars d'Alençon (Fig. 13) and close buttonhole-stitch are also used in guipure d'art. The last is used for the edge. The filet is cut in points, each point edged with a series of blocks like steps, and over these the close buttonhole-stitch is worked, as in some kinds of embroidery. Leaves and rosettes in crochet, etc., may also be introduced in order to give variety to guipure patterns.

Point and Battenburg Lace

Point d'Alençon (Fig. 21). This stitch is used to fill up narrow spaces, where great lightness is required. Point d'Alençon is worked under and over in alternate stitches, like hemstitch. In Fig. 21, a twisted stitch is worked over the plain Point d'Alençon; this twist is made by passing the thread three times around each plain bar, and working the knot shown in illustration over both strands of the bar.

The English Wheel, when combined with bars, as shown in Fig. 22, is more particularly known as Point d'Angleterre, or English Point. The English Wheel differs from the

must pass from the back of the loop through it. Pass the needle under the stitch and bring it out in front, thus twice twisting the thread, which produces the cord-like appearance of this stitch. At the end of each row, fasten to the braid and return by sewing back, inserting the needle once in every open stitch.

Fig. 28 shows a dot or picot upon a bar, three twisted stitches being worked into the loop left by the twisted thread, this forms a picot resembling satin-stitch in appearance.

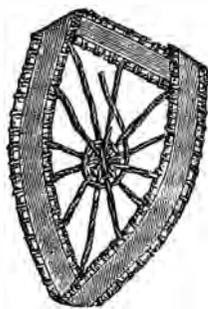


FIG. 23. SORRENTO WHEEL.

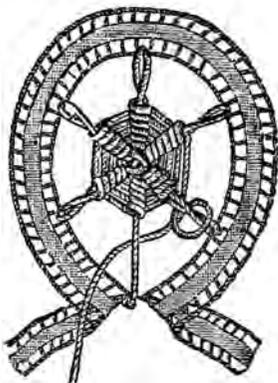


FIG. 24. SPINNING-WHEEL

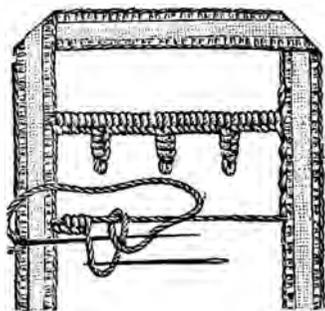


FIG. 25. DOTTED POINT DE VENISE BARS

Sorrento Wheel in that, instead of having the thread wound over and under the bars, the needle is inserted under each bar and brought out again between the thread and the last stitch. This gives a kind of buttonhole-stitch, and the square, firm appearance possessed by this wheel.

Fig. 23. The Sorrento Wheel is made as in drawn-work.

Fig. 24 is a rosette of Point d'Angleterre, commonly called a "spinning-wheel," and, like the Sorrento Wheel, is very useful for filling the empty spaces in foundations or patterns.

There are various ways of making *dots*, *purls*, or *picots*. Any lady who has worked them in crochet or tating, ought

There are three other common ways of making picots. First, make five Point de Bruxelles stitches, one loose one, pass the needle under the loop and over the thread, draw up, leave a small open loop as in tating, work five tight Point de Bruxelles, and repeat. Second, proceed as above, but, instead of continuing the tight stitches, work two or three tight stitches in the loop thus formed, and repeat. Third, work four tight Point de Bruxelles stitches, one loose, through which pass the needle point, wind the thread three or four times round the point, press the thumb tightly on this, and draw the needle and thread through the twists.

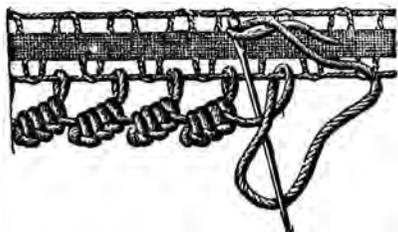


FIG. 26. POINT DE VENISE

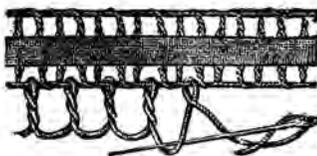


FIG. 27. POINT D'ESPAGNE

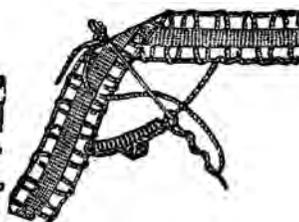


FIG. 28. PICOT ON A BAR

to have little difficulty with them in lace. Dotted Point de Venise bars (Fig. 25) are worked as follows: Stretch the thread from right to left; on this work five tight stitches of Point de Bruxelles, then insert a pin in this last stitch to hold it open and loose, pass the needle under the loose stitch and over the thread, as clearly shown in the illustration, and in this loop work three tight Point de Bruxelles stitches, then work five more stitches, and repeat to end of row.

Fig. 26. Point de Venise, or Venice Point, resembles Point de Bruxelles. Work one loose buttonhole-stitch, and in this stitch work four buttonhole-stitches tightly drawn up, then work another loose buttonhole-stitch, then four more tight buttonhole-stitches, etc. This stitch is shown much enlarged, and is often used for edging a piece of lace.

Fig. 27. Point d'Espagne, or Spanish Point, is worked from left to right, as follows: Insert the needle in the edge of the braid, keeping the thread turned to the right, bringing it inside the loop formed by the thread; the needle

No. 98-5-1 shows a piece of lace in which several of the stitches described are used with beautiful effect.

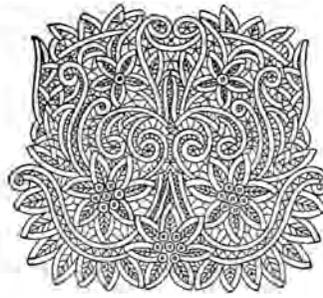
Although there is such a variety of points, bars, and wheels from which to select, only a few of them are generally employed at one time. The great mass of a point lace pattern is still made up of braid; so that it is true that there is more of point lace proper in the so-called antique lace than in what is popularly termed point lace.

It is not generally known, but it is none the less true, that crochet stitches are sometimes introduced into the Honiton braid patterns. When the thread is very fine, a treble crochet can scarcely be told from a regular lace bar. A close bordering of single crochet looks like Venetian bars, while picots made with the crochet-needle are frequently used upon edges. When you have completed the lace pattern, take out the basting threads, and remove the pattern from the cloth. Not until you see the background of air can you appreciate the full beauty of this kind of work.

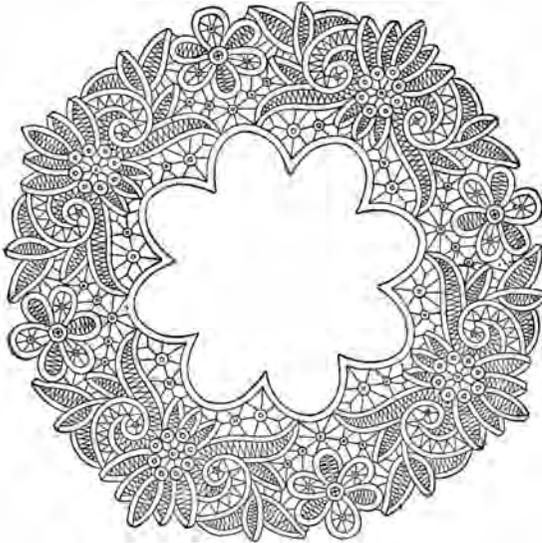
Point and Battenburg Lace



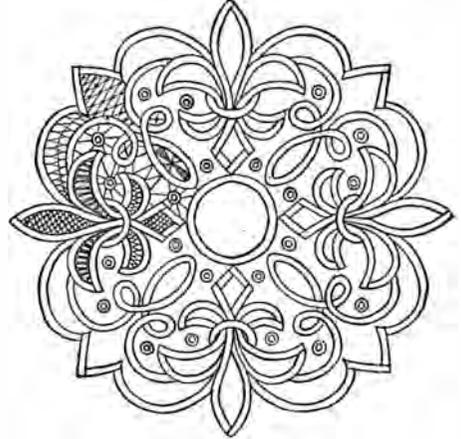
No. 97-12-24. BATTENBURG LACE DOILY.—Pattern, 6 x 6 inches, stamped on cambric, 15 cents. Braid, rings, and thread for working, 35 cents additional.



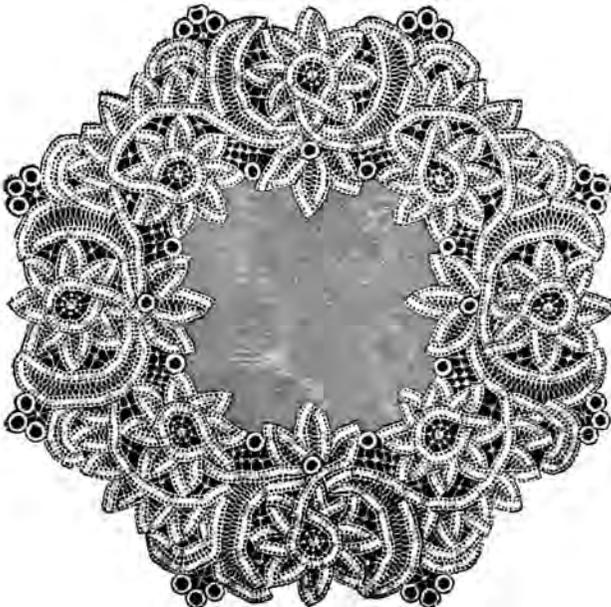
No. 167. BOLERO JACKET.—Cambric pattern, 35 cents. White linen Battenburg braid, thread, and rings, \$1.85. Black silk Battenburg braid and twist (no rings), \$2.25.



No. 98-3-8 BATTENBURG CENTREPIECE.—Pattern, 20½ x 20½ inches, stamped on cambric, 35 cents. Braid, rings, and thread for working, \$1.60 additional.



No. 97-12-19. BATTENBURG LACE DOILY.—Pattern, 12 x 12 inches, stamped on cambric, 35 cents. Braid, rings, and thread for working, 70 cents additional.

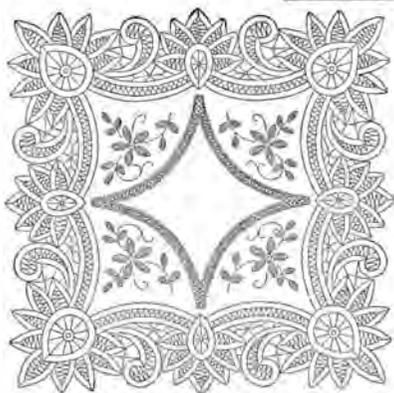


No. 98-2-5. BATTENBURG CENTREPIECE.—Pattern, 19½ x 19½ inches, stamped on cambric, 35 cents. Braid, rings, and thread for working, \$1.20 additional.



No. 97-8-2. BATTENBURG LACE VEST, COLLAR, AND CUFF.—Cambric pattern, 35 cents. White linen braid, rings, and thread, 80 cents. Black silk braid and twist, \$1.10.

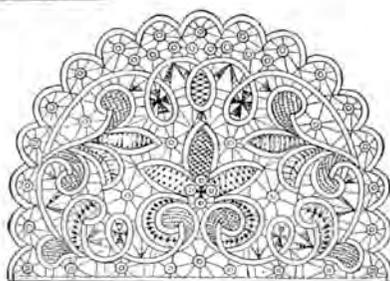
Point and Battenburg Lace



No. 97-11-15. TABLE MAT IN BATTENBURG LACE AND HONITON. — 14 x 14 inches. Cambric pattern, 35 cents. Stamped linen centre, 25 cents. Materials for working, \$1.00 additional.

No. 97-11-14. DRESSER SCARF TO MATCH 97-11-15. — 14 x 58 inches. Cambric pattern, 35 cents. Stamped linen centre, \$1.00. Materials for working, \$2.95 additional.

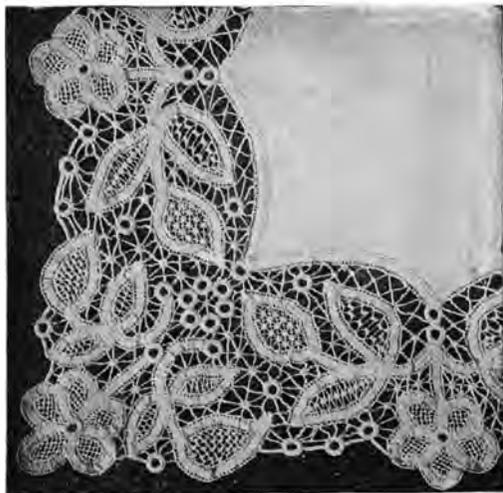
No. 97-11-17. CENTREPIECE TO MATCH 97-11-15. — 23 x 23 inches. Cambric pattern, 50 cents. Stamped linen centre, 40 cents. Materials for working, \$1.85 additional.



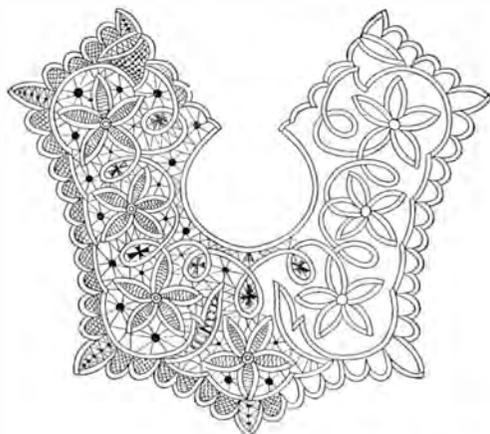
No. 98-4-7. TEA COSY IN BATTENBURG LACE. — 13½ x 9¼ inches. Pattern stamped on cambric, 25 cents. Braid, rings, and thread for working, \$1.00 additional.



No. 97-8-14. BABY'S POINT LACE BONNET. — Pattern stamped on cambric, 25 cents. Braid and thread for working, 85 cents additional.



No. 97-10-14. BATTENBURG CENTREPIECE. — 20 x 20 inches. Cambric pattern, 35 cents. Linen braid, thread, and rings for working, \$1.90 additional.



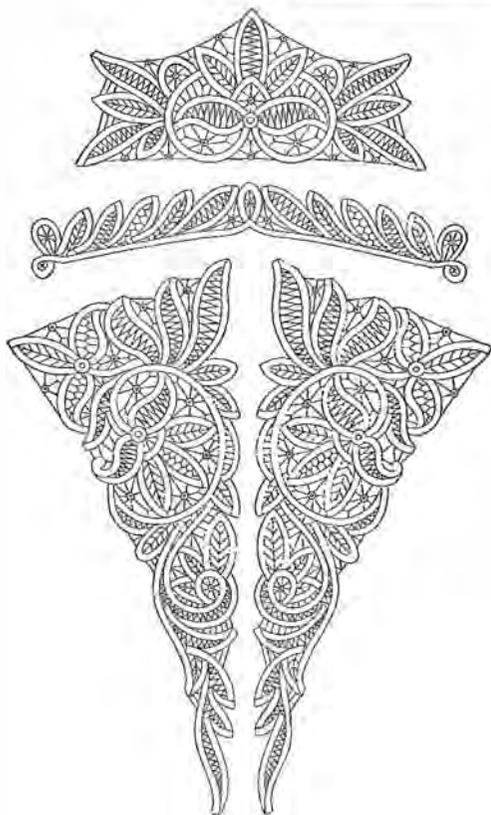
No. 98-4-10. CHILD'S COLLAR IN BATTENBURG LACE. — Neck measure, 12½ inches. Pattern stamped on cambric, 35 cents. Braid, thread, and rings for working, \$1.00.



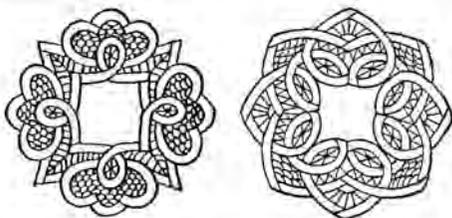
No. 98-2-7. VEST FRONT IN BATTENBURG LACE. — Pattern stamped on cambric, 35 cents. Battenburg braid and thread for working, 75 cents. Black silk braid and twist, \$1.10 additional.

Work commenced on any lace design, showing different lace stitches and method of basting on braid, for 75 cents.

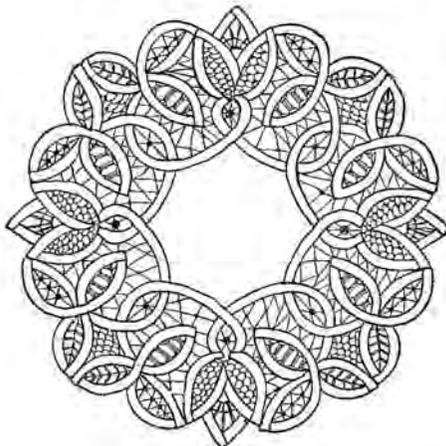
Point and Battenburg Lace



No. 98-5-9. **BATTENBURG REVERS, COLLAR AND CUFF.**—Cambric pattern, 35 cents. Linen braid, thread, and rings, 90 cents. Black silk braid and twist, \$1.35.



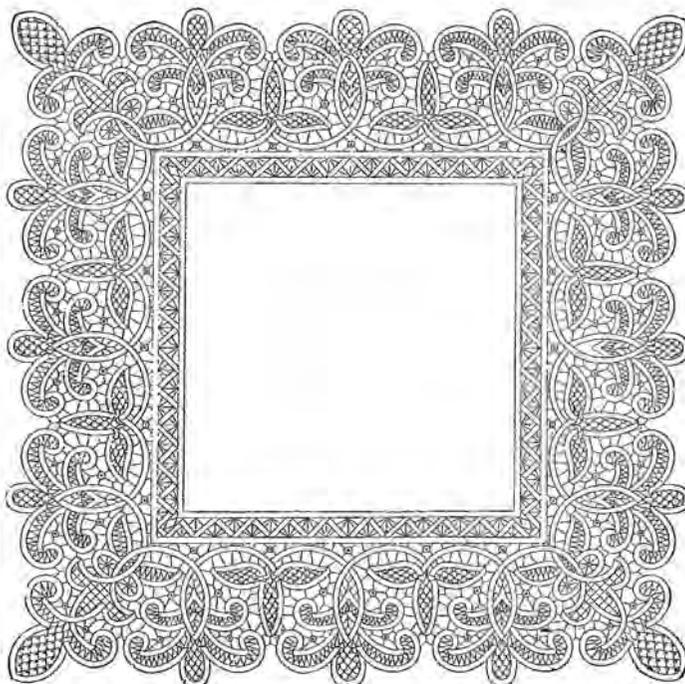
No. 97-5-18. **BATTENBURG TUMBLER DOILIES.**—4 x 4 inches. Cambric pattern of six doilies, 35 cents. Single doily, 8 cents. Battenburg braid and thread for six doilies, 75 cents; for single doily, 20 cents.



No. 97-6-7. **BATTENBURG LACE.**—Pattern stamped on cambric, 8¼ x 8¼ inches, 15 cents. Braid and thread for working, 40 cents additional.

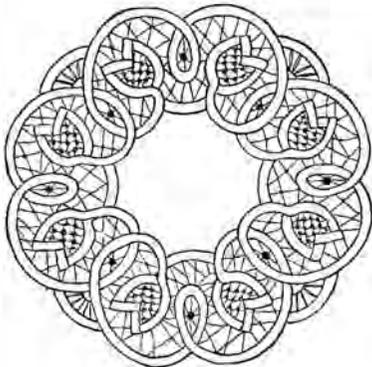


No. 98-3-4. **BOLERO IN BATTENBURG LACE.**—Pattern stamped on cambric, 35 cents. White Battenburg braid and thread, 85 cents. Black silk braid and twist, \$1.25.

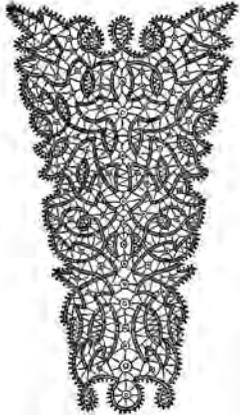


No. 97-5-7. **BATTENBURG LACE SQUARE FOR CENTREPIECE.**—Width, 7½ inches. Pattern stamped on cambric, 28¼ x 28¼ inches, 60 cents. Battenburg braid and thread for working, \$1.95 additional.

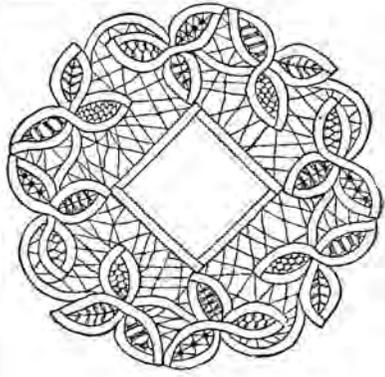
Point and Battenburg Lace



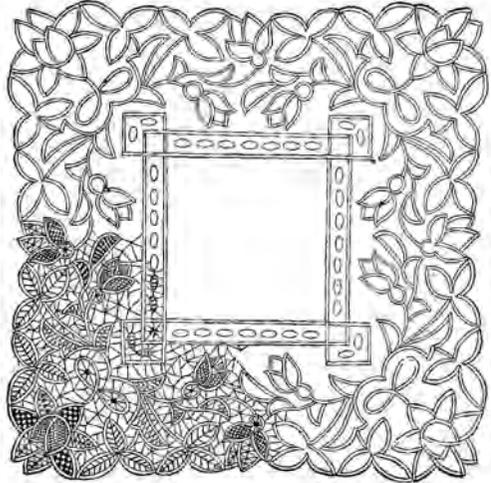
No. 98-3-22. BATTENBURG LACE DOILY.—
Pattern, 7 x 7 in., stamped on cambric, 15 cents.
Braid and thread for working, 25 cents.



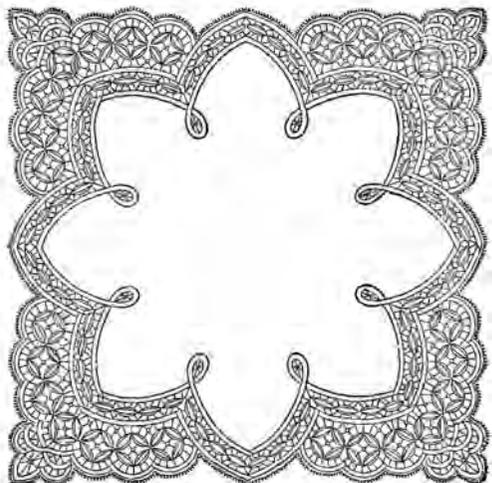
No. 96-12-7. BATTENBURG
VEST FRONT.—Cambric pattern, 30 cents. White linen
Battenburg braid and
thread, 60 cents. Black silk
braid and twist, 70 cents.



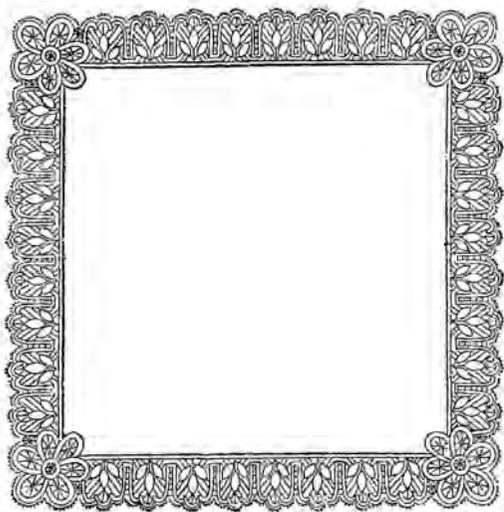
No. 98-3-21. BATTENBURG LACE DOILY.—
Pattern, 7 x 7 in., stamped on cambric, 15
cents. Braid and thread for working, 25 cents.



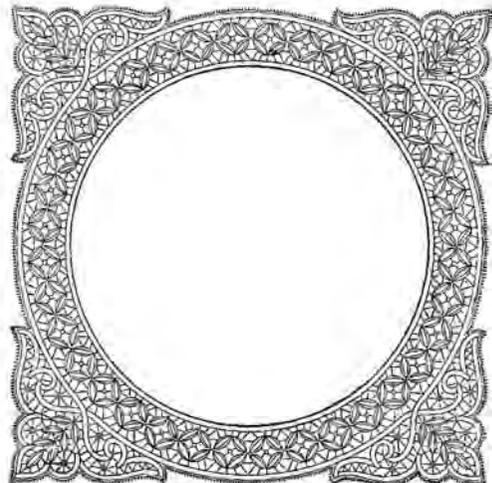
No. 196. LACE HANDKERCHIEF.—13 x 13 inches. Pattern
on cambric, 35 cents. Point lace braid and thread for
making, \$1.00 additional.



No. 197. LACE HANDKERCHIEF.—12½ x 12½ inches. Pat-
tern on cambric, 35 cents. Point lace braid and thread for
making, 95 cents additional.

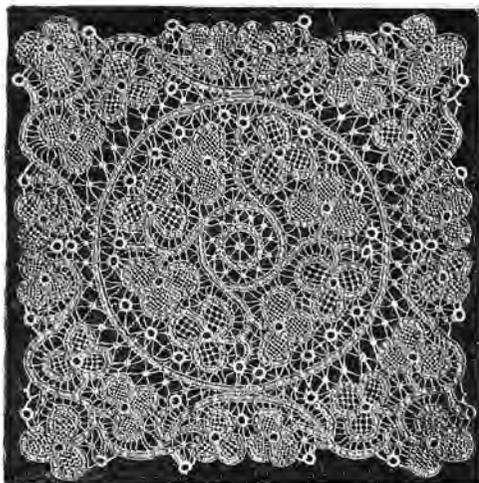


No. 199. LACE HANDKERCHIEF.—13 x 13 inches. Pattern
on cambric, 35 cents. Point lace braid and thread for
making, 40 cents additional.

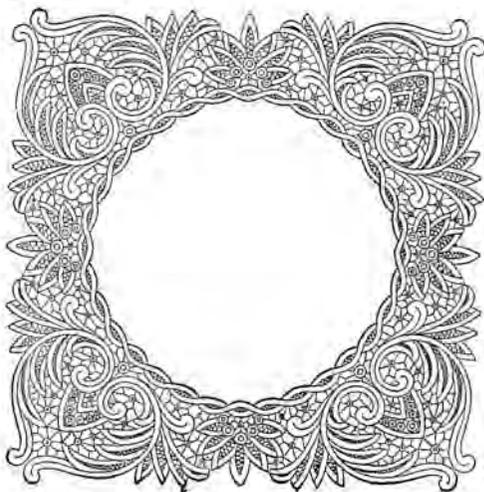


No. 195. LACE HANDKERCHIEF.—12½ x 12½ inches. Pat-
tern on cambric, 35 cents. Point lace braid and thread for
making, \$1.00 additional.

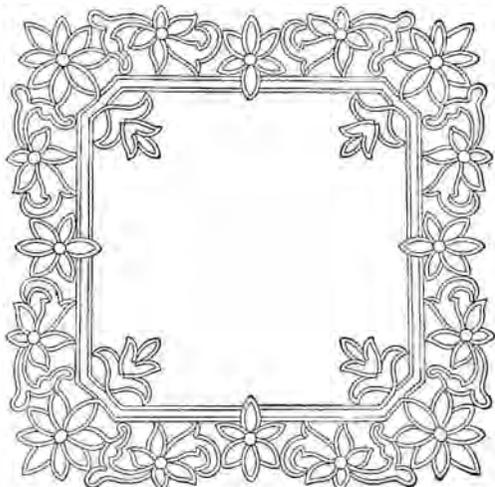
Point and Battenburg Lace



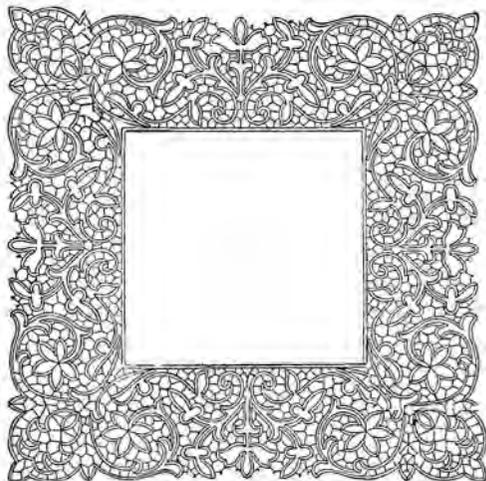
No. 96-9-1. BATTENBURG CENTREPIECE. — 16 x 16 inches. Pattern stamped on cambric, 35 cents. Linen braid and thread, 75 cents. Rings, 50 cents additional.



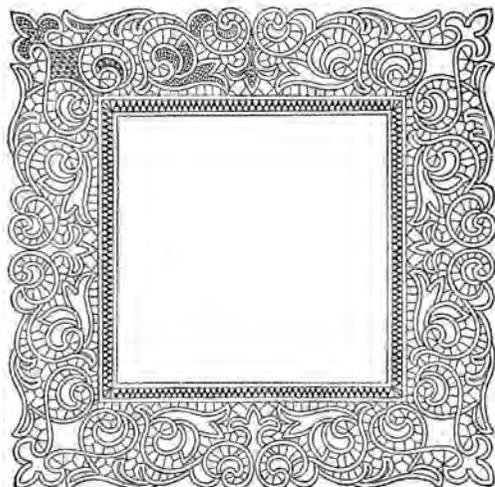
No. 96-10-8. BATTENBURG CENTREPIECE.—23 x 23 inches. Pattern stamped on cambric, 35 cents. Linen braid and thread, \$1.20 additional.



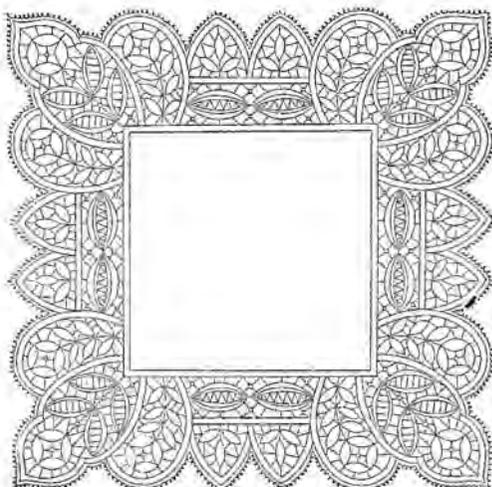
No. 97-9-10. POINT LACE HANDKERCHIEF.— Pattern stamped on cambric, 13 x 13 inches, 35 cents. Point lace braid and thread for working, \$1.00 additional.



No. 96-7-2. BATTENBURG CENTREPIECE. 22 x 22 inches. Pattern stamped on cambric, 35 cents. Linen braid and thread, \$1.00 additional.

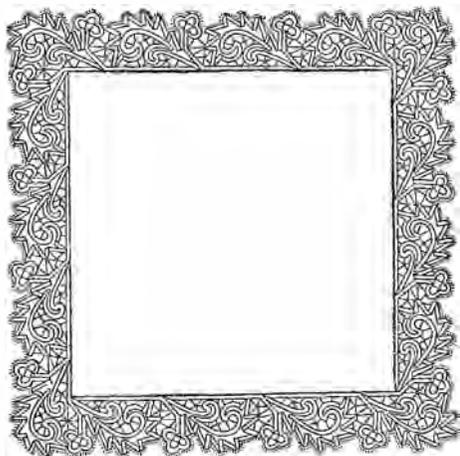


No. 98-2-11. POINT LACE HANDKERCHIEF.—Pattern, 12¾ x 12¾ in., stamped on cambric, 35 cents. Braid and thread for working, 95 cents additional.

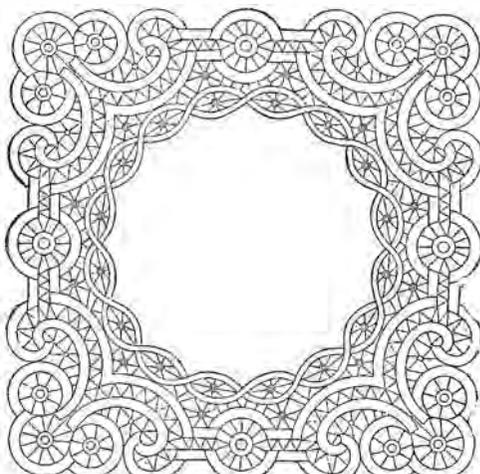


No. 97-6-13. POINT LACE HANDKERCHIEF.— Pattern stamped on cambric, 10 x 10 in., 30 cents. Point lace braid and thread for working, 90 cents additional.

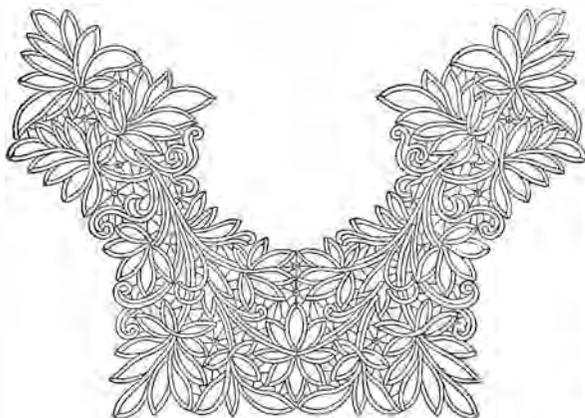
Point and Battenburg Lace.



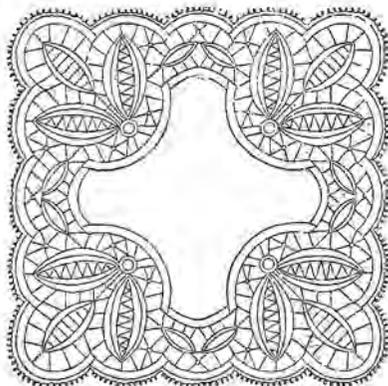
No. 96-6-16. — 11 x 11 inches. Pattern on cambric, 35 cents. Point Lace braid and thread for making, \$1.00 additional.



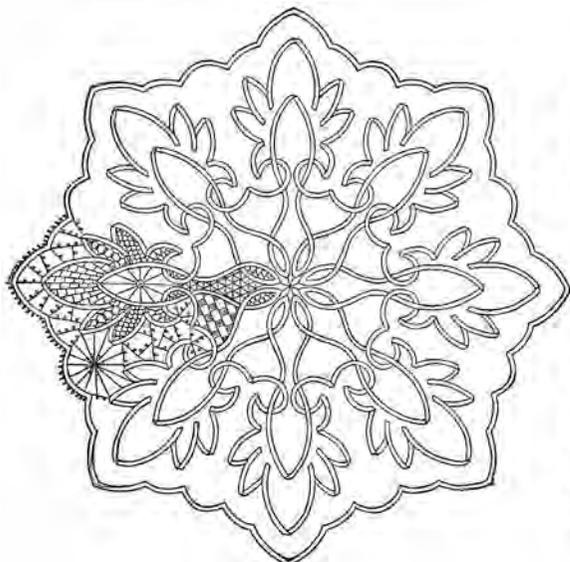
No. 61. — 10 x 10 inches. Pattern on cambric, 25 cents. Battenburg braid and thread for making, 55 cents additional.



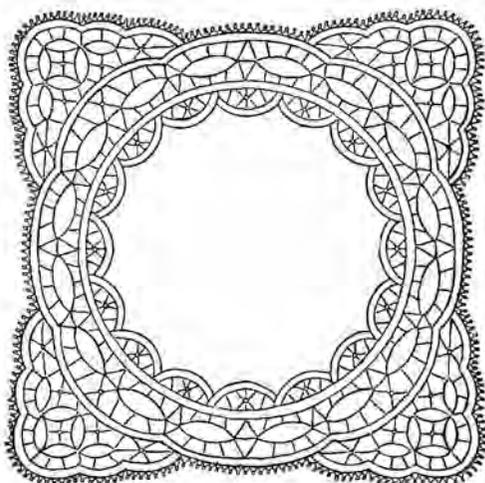
No. 95-7-4. — 19 x 13 1/4 inches. Pattern on cambric, 30 cents. Battenburg braid and thread for making, \$1.00.



No. 96-11-18. — POINT LACE TOILET MAT OR DOLLY. Price of pattern stamped on cambric, size 5 1/2 x 5 1/2 in., 15 cents. Honiton braid and thread, 50 cents additional.

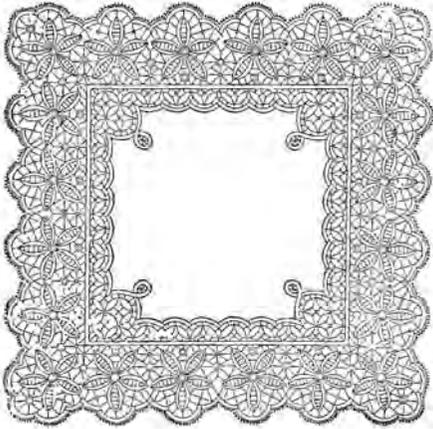


No. 64. — 14 x 14 inches. Pattern on cambric, 30 cents. Battenburg braid and thread, 70 cents additional.

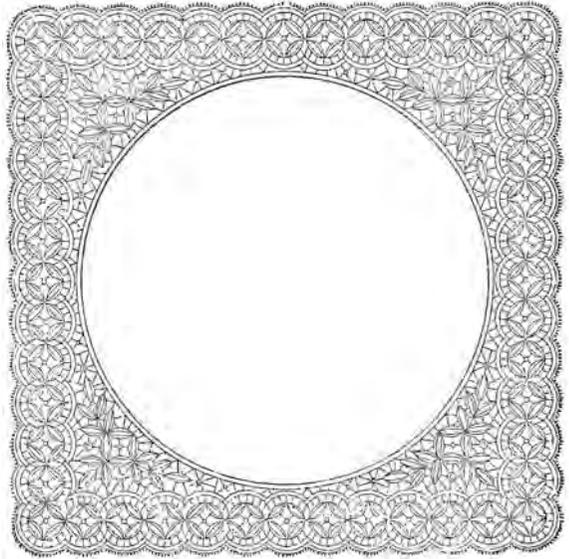


No. 96-8-19. — 7 x 7 inches. Pattern on cambric, 20 cents. Point Lace braid and thread, 45 cents additional.

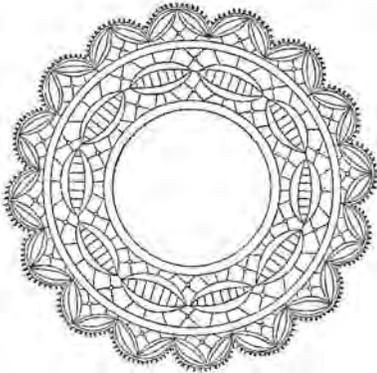
Point and Battenburg Lace.



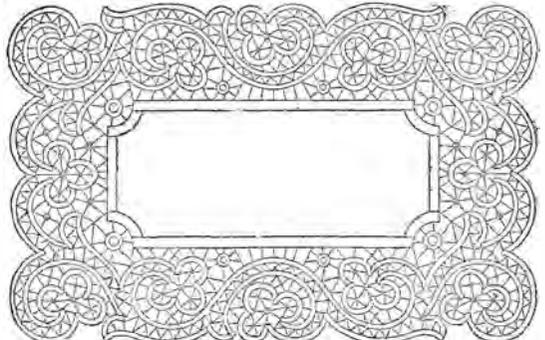
L-6. — 14 x 14 inches. Pattern on cambric, 35 cents.
Point Lace braid and thread for making,
\$1.20 additional.



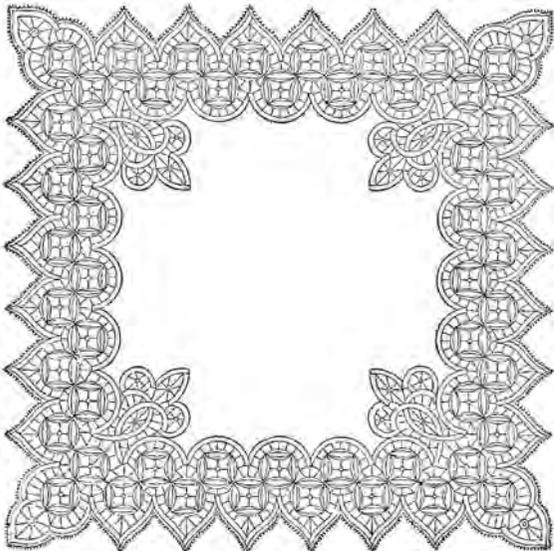
No. 62. — 12 x 12 inches. Pattern on cambric, 35 cents.
Point Lace braid and thread, \$1.15 additional.



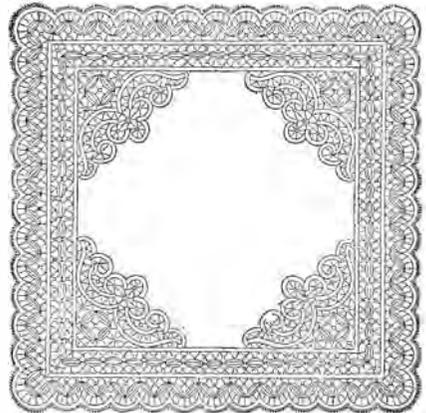
No. 96-11-9. — POINT LACE TOILET MAT OR DOILY.
Price of pattern stamped on cambric, size 5¼ x 5¼ in., 15 cents. Honiton braid and thread, 35 cents additional.



L-4. — 9 x 14 inches. Pattern on cambric, 30 cents.
Battenburg braid and linen thread for making,
55 cents additional.



No. 63. — 12 x 12 inches. Pattern on cambric, 35 cents.
Point Lace braid and thread, \$1.10 additional.



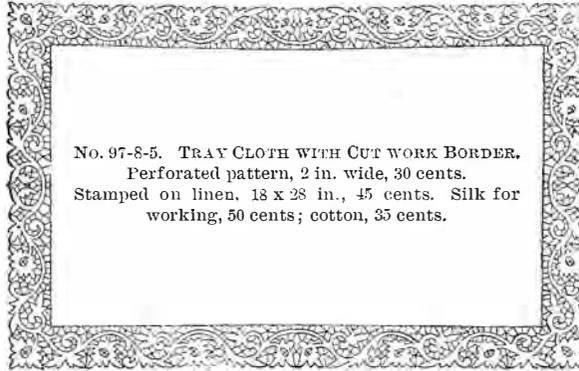
L-1. — 12 x 12 inches. Pattern on cambric, 35 cents.
Point Lace braid and thread for making,
\$1.20 additional.

Roman Embroidery or Cut-work

THIS beautiful work, which is sometimes known as Roman or Venetian embroidery, is applied to table linen, curtains, cushion covers, sideboard and bureau scarves in wash fabrics. For table linen, centrepieces, serving cloths, table runners, etc., it is especially adapted, being desirable not only for its beauty, but for its durability; as it is as fresh and handsome after years of laundering as when first made.

The first consideration is, of course, the material to be

the filling stitches, follow the outline of the design with small running stitches, carrying the thread across each connecting line and twisting it back on the same line. This will give added firmness to the work and help to keep it in shape. If the pattern includes small wheels at the intersection of the threads, they should be pierced with a stiletto and buttonholed. An easier way is to weave them in and out, as in drawn-work, though the eyelets are to be preferred.

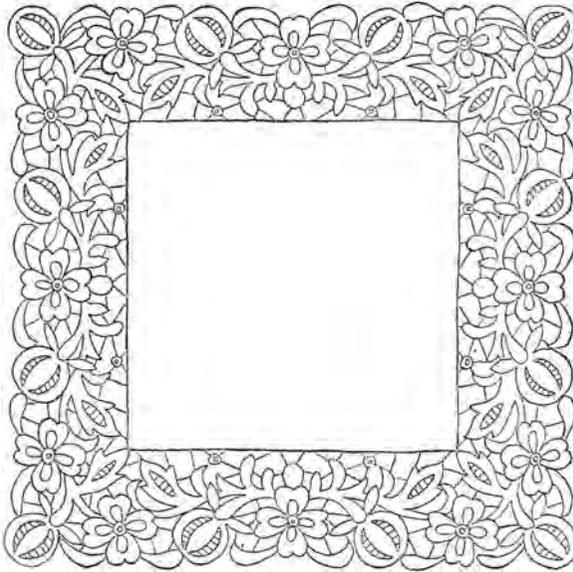


No. 97-8-5. TRAY CLOTH WITH CUT WORK BORDER.
Perforated pattern, 2 in. wide, 30 cents.
Stamped on linen, 18 x 28 in., 45 cents. Silk for
working, 50 cents; cotton, 35 cents.

used, which should be firm and not ravel easily; a heavy linen may be used, but satin damask will give more satisfactory results. When linen is used instead of damask, two pieces can be basted together and worked as one. This gives body and makes the work more durable. Care should be taken in selecting the needles; if the needle is too coarse it will leave holes in the cloth; if it is too fine, the thread will wear unevenly. No. 8 is about the right size

Various stitches may be introduced on the parts of the pattern that are not cut away—cat-stitching, lattice work, French knots, and any other stitches that fancy dictates, may be equally well used. By trying these separate stitches on a small piece of material, one will easily learn the most convenient, as well as the most economical manner of executing them.

After all the spaces have been filled with these stitches,



No. 97-4-8. LINEN TABLE MAT WITH CUT-WORK BORDER.—11¼ x 11¼ inches. Perforated pattern, 20 cents. Stamped on linen, 35 cents. Silk for working, 25 cents. Cotton for working, 15 cents.

for silk, and No. 7 for cotton. Lace silk, linen floss, or tambour cotton is used for the work.

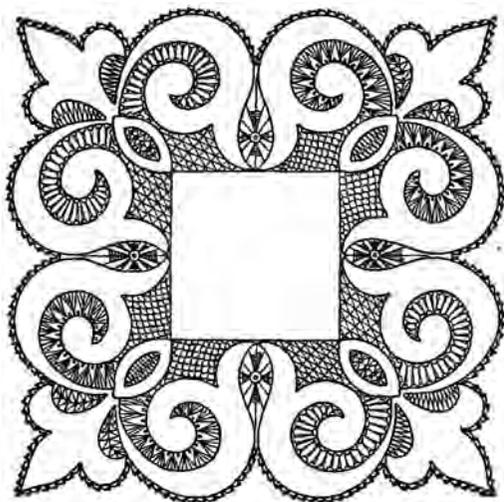
An embroidery frame or hoop may be used if desired, but care should be taken not to stretch the material too tightly, or the connecting bars will be loose when the work is taken out of the frame. Or the piece may be basted to a stiff paper or oiled cloth for the filling stitches. It is better, however, not to use either the hoop or oiled cloth, if the work can be kept even without.

With a fine needle and the silk or cotton to be used for

the buttonholing of the outline is begun. This is accomplished either with or without the aid of a cord or small flat braid. When the braid or cord is used, it is laid along the outline and caught into place by buttonhole-stitches at small intervals, perhaps one-sixteenth of an inch apart. When the cord or braid is not used, the whole design is buttonholed in close, firm stitches. Much of the beauty of the completed piece depends upon the regularity of these buttonhole-stitches, which must be perfectly even and solid.

The bars which connect the different parts of the pattern and serve to hold it together after the intervening material is cut away, may be worked over with buttonhole-stitches; this makes a rather heavier bar and is to be preferred in very open patterns.

Where small rings are introduced, they are worked sepa-



No. 98-3-12. CUT-WORK DOILY.— $6\frac{1}{2} \times 6\frac{1}{2}$ inches. Perforated pattern, 15 cents. Stamped on linen, 20 cents. Silks for working, 15 cents.

rately beforehand, and held in position while the connecting bars are worked. The manner of making these rings is as follows: The thread is first wrapped once or twice around something of suitable size—a lead pencil is a good size for large rings, and a small crochet-needle will answer for smaller ones—and after being slipped off the pencil carefully, the ring is either buttonholed or crocheted over all around, thus making it quite substantial. Small rings may also be worked at the intersection of the bars.

After the filling stitches are all in and the edges are buttonholed, the portions to be cut away are removed with sharp scissors, the cutting being done on the wrong side. This must be done with great care, so that none of the connecting bars are cut away.

Long and short stitches are sometimes used instead of buttonhole, but this is not advisable for articles that are to receive much wear or are to be laundered frequently.

Florentine Cut-work

FLORENTINE Cut-work is the ordinary cut-work with the cut spaces filled with lace stitches instead of twisted or buttonholed bars. Linen damask is the preferred material for this work, and the design can be buttonholed with twisted silk over cotton, to give a raised effect to the outline, and the lace stitches put in with finer silk of tighter twist; or, the buttonholing may be done with tambour cotton, and lace thread used for the lace stitches. The size of the design in hand will determine the quality of the working threads, large cut spaces requiring heavier thread for filling than those that are smaller. The thread, however, should not vary in one piece of work, and when large and small spaces in the same piece are unavoidable, a careful selection of stitches will overcome any difficulty that may be met in this part of the work. Of the various lace stitches, Brussels point is by far the most useful, as it is easily worked and well adapted for filling irregular spaces where a more elaborate stitch might prove unsuitable. A careful selection of lace stitches will be found in the article on Point Lace in another part of this book, and the clear directions and illustrations will prove very helpful to workers who take them for cut-work.

The various arrangements of spinning-wheels, spider-web, point de reprise, etc., so much used in drawn-work, are all useful in Florentine cut-work, and workers in that dainty form of needle-weaving will need no hints as to their adaptability to this effective form of cut-work. Some workers use various fancy stitches in the uncut portions of the work, such as bird's-eye, chain, feather, briar, lattice, and herringbone stitches, French knots, seed-stitch, darning, etc. A judicious application of these stitches makes a very handsome and elaborate piece of work, and they are particularly desirable in large pieces of work where a rich and heavy effect is desired.

A very effective adaptation of Florentine cut-work for pillow covers is shown in Fig. 1. Squares, or other geometrical figures, are cut in linen and filled with lace stitches, and the case is then slipped over a pillow of colored silk, which shows through the openwork with very pretty effect. Centrepieces and table runners may also be underlaid with colored silks. Drawn-work and wrought guipure can be used in this way, and very handsome effects can be obtained by their combination with lace stitches.

The beauty of a piece of Florentine cut work is much enhanced if a needlework border is added, as in point lace. In 98-3-12 a border in point de Venise is shown, but a simpler stitch can be used if preferred. An easy way is to make a picot in every other stitch, as in tatting, when buttonholing the outer edge.

This work will be very useful for toilet sets, and for this purpose could be done in white and color to match furnishings. For instance, a set for a blue room could be buttonholed in blue silk, and the lace stitches put in with white thread, with blue for the fancy stitches in the uncut portions of the design. As a full set of cut-work would prove quite a laborious task, the dresser scarf could be of hem-stitched linen, with a border or corner ornamentation formed of spaced figures, as suggested in Fig. 1. These squares could be filled with drawn-work, or lace stitches in white, and underlaid with color. If one is an adept in lace work the cut spaces may be in various shapes, such as ovals, crescents, stars, trefoils, quatrefoils, etc., and if carefully filled with the woven thread, would give pleasing variety to the work.

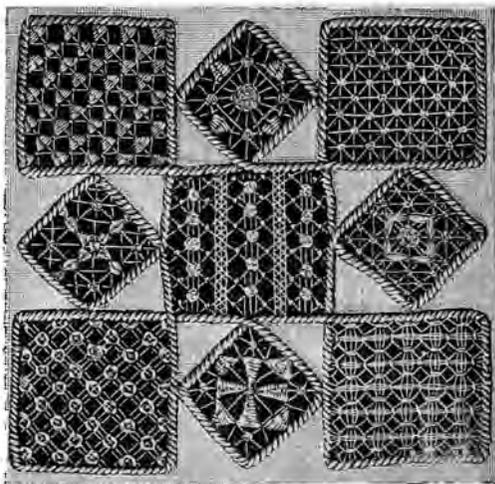
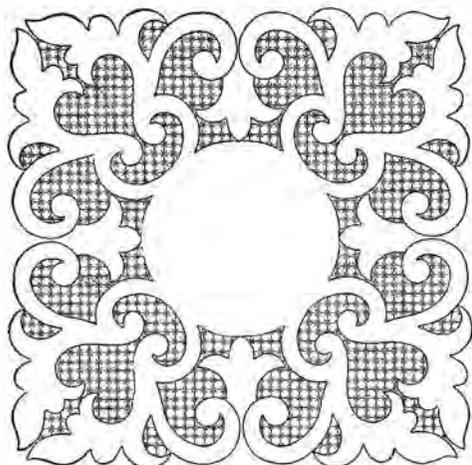


FIG. 1. LACE STITCHES FOR CUT-WORK.

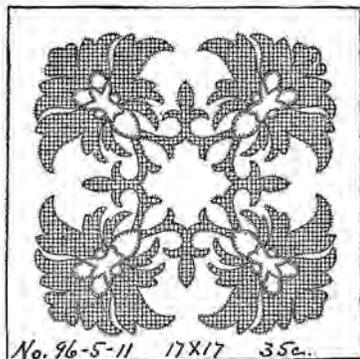
Cut work is also very appropriate for children's wear, and very beautiful and serviceable collars and cuffs are made with comparatively little work.

Any of the square patterns given for this work may be stamped on colored material, linen, satin, or whatever is desired, and worked with colored silk, for sofa cushions, table mats, etc. Or a narrow border may be worked on white linen and appliquéd on colored material with good effect.

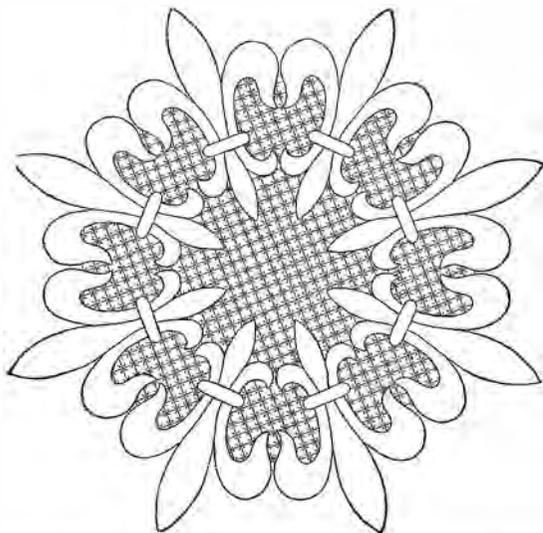
Cut-work Designs for Fish-net



No. 96-3-17. DOILY WITH FISH-NET.—Perforated pattern, 12 x 12 inches, 20 cents. Stamped on linen damask, 35 cents. Fish-net, 20 cents. Silk for working, 50 cents additional.



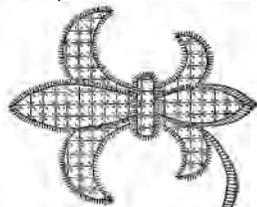
No. 96-5-11 17X17 35c.
No. 96-5-11. SOFA CUSHION.—Blue linen underlaid with fish-net. Perforated pattern, 35 cents. Stamped on linen, 65 cents. Fish-net, 25 cents. Silk for working, \$1.00 additional.



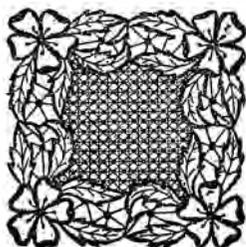
No. 96-1-14. DOILY WITH FISH-NET.—12¼ x 12¼ inches. Perforated pattern, 20 cents. Stamped on linen damask, 30 cents. Fish-net, 15 cents. Silk for working, 25 cents additional.



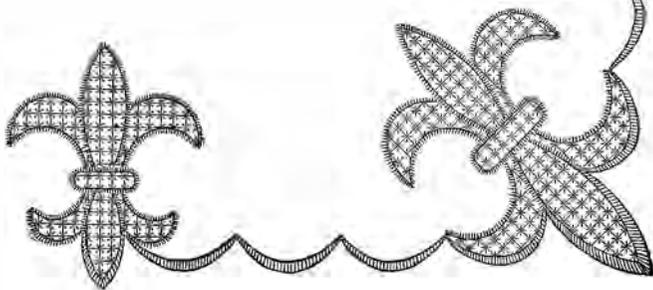
No. 96-9-28. CUT-WORK DOILY.—The leaves may be underlaid with fish-net and cut away. Perforated pattern, 11 x 11 inches, 15 cents. Stamped on linen, 20 cents. Fish-net, 10 cents. Silk, 35 cents.



No. 96-7-5. CORNER FOR TABLE-COVER WITH FISH-NET.—Price of pattern, 35 cents. Stamped on denim, 36 inches square, 50 cents. Stamped on blue linen, 36 inches square, 90 cents. Fish-net and silk, \$1.65 additional.



No. P-94. CUT-WORK TABLE MAT WITH FISH-NET.—9 x 9 in. Perforated Pattern, 25 cents. Stamped on linen, 20 cents. Silk for working, 20 cents. Fish-net, 6 cents.



Cut-Work Designs



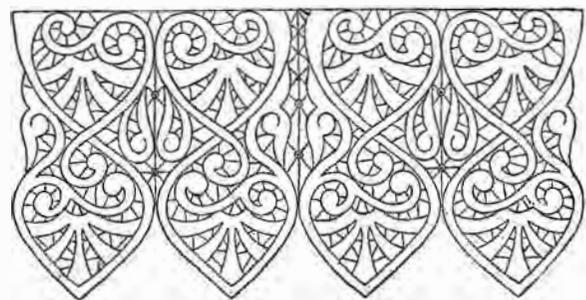
No. 97-10-10. CENTREPIECE IN CUT-WORK AND CROCHER APPLIQUE.—The medallions are buttonholed with white and the linen cut away underneath; the jewels may be worked in any preferred color. Perforated pattern, 16 x 16 inches, 30 cents. Stamped on linen damask, 55 cents. Silk and crochet medallions for working, 90 cents.



No. P-1420. CUT-WORK CENTREPIECE.—Perforated pattern, 18 1/4 x 18 1/4 inches, 35 cents. Stamped on linen damask, 50 cents. Silk for working, 50 cents.



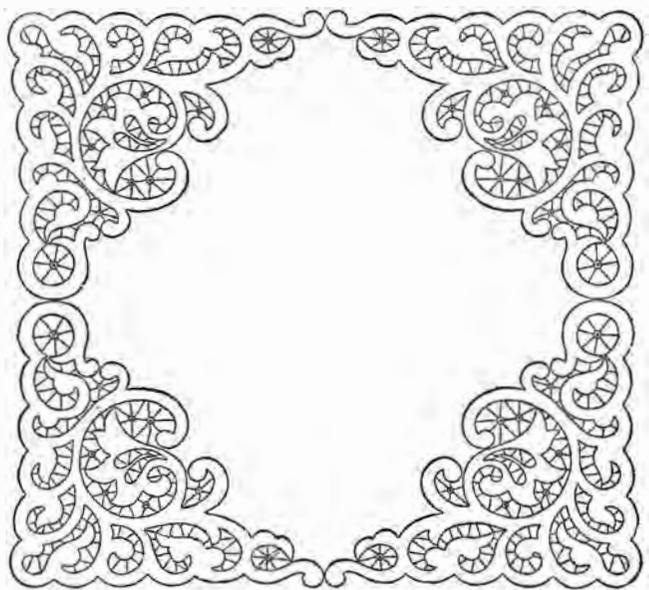
No. 359.—One quarter of cover to be laced over square pillow. Perforated pattern, 25 cents. Stamped on linen, with square for back, 75 cents. Silk for working, 70 cents.



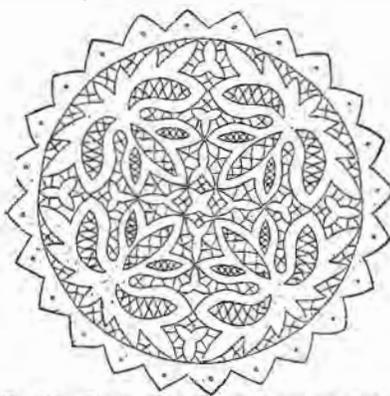
No. 97-7-14. CUT-WORK BORDER FOR DRESSER SCARF.—Perforated pattern, 9 1/2 x 18 inches, 25 cents. Stamped on linen scarf, 18 x 54 inches, hemstitched both sides, \$1.25. Silk for working, 50 cents.



No. 358. DOILY.—7 1/2 x 7 1/2 inches. Pattern, 15 cents. Stamped on damask, 25 cents. Silk for working, 20 cents.



No. 97-5-16. CENTREPIECE WITH CUT-WORK BORDER.—Perforated pattern, 23 x 23 inches, 35 cents. Stamped on linen, 50 cents. Stamped on linen damask, 75 cents. Silk for working, 70 cents.

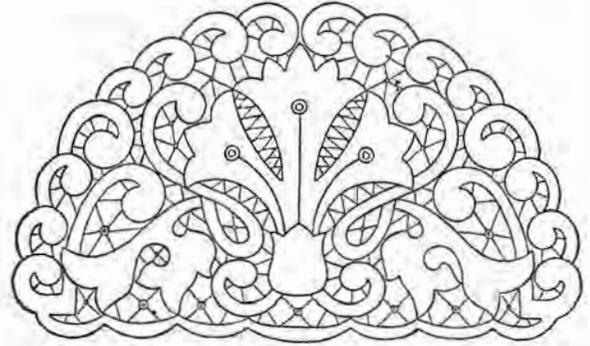


No. 356. COVER FOR ROUND CUSHION, TO BE LACED OVER SILK PUFF.—17 1/4 x 17 1/4 inches. Perforated pattern, 35 cents. Stamped on linen (des), 65 cents. Silk for working, 75 cents.

Cut-work Designs



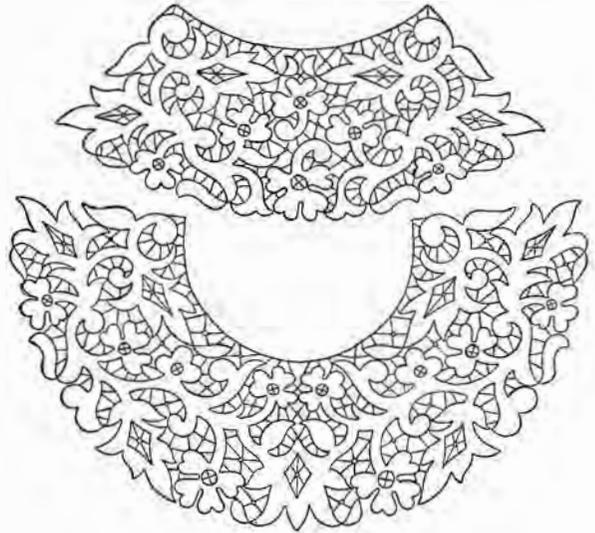
NO. P-74. CORNER FOR TEA CLOTH.— $10\frac{1}{2}$ x $10\frac{1}{2}$ inches. Perforated pattern, 20 cents.



No. 95-9-11. TEA COSY.—Perforated pattern, 25 cents. Stamped on linen or lawn, 50 cents (2 sides). Silk for working, 60 cents.



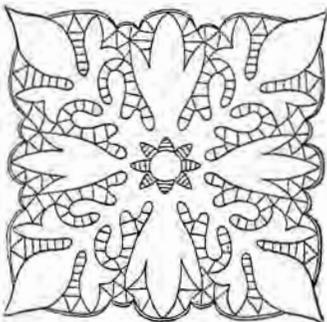
No. 357. CUT-WORK DOILY.—9 x 9 inches. Perforated pattern, 20 cents. Stamped on linen damask, 30 cents. Silk for working, 20 cents.



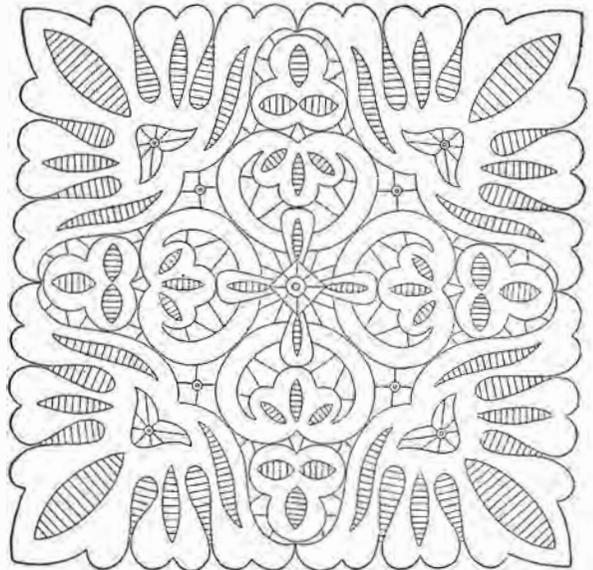
No. 95-6-9. CHILD'S COLLAR AND CUFFS.—Neck measure, $13\frac{1}{2}$ inches. Perforated pattern, 35 cents. Stamped on linen, 62 cents. Silk for working collar and two cuffs, 50 cents.



No. 98-3-2. CUT-WORK DOILY.—Perforated pattern, $6\frac{1}{2}$ x $6\frac{1}{2}$ inches, 15 cents. Stamped on linen damask, 20 cents. Silk for working, 15 cents.

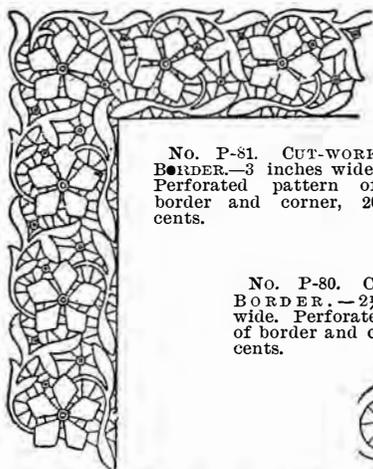


NO. P-85. CUT-WORK DOILY.—7 x 7 inches. Perforated pattern, 15 cents. Stamped on linen, 20 cents. Silk for working, 15 cents.



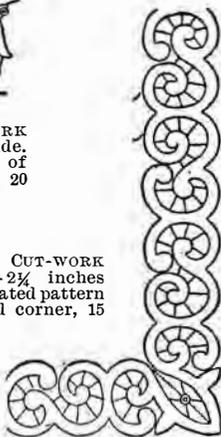
No. 96-3-18. CUT-WORK COVER FOR SOFA PILLOW.— $12\frac{1}{2}$ x $12\frac{1}{2}$ inches. Perforated pattern, 25 cents. Stamped on linen, 35 cents. Silk for working, 75 cents.

Cut-work Designs

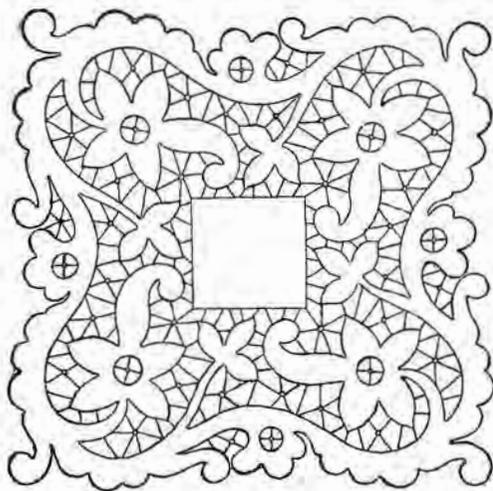


No. P-81. CUT-WORK BORDER.—3 inches wide. Perforated pattern of border and corner, 20 cents.

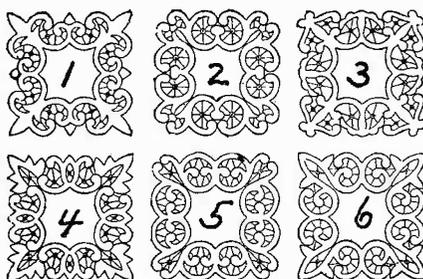
No. P-80. CUT-WORK BORDER.—2½ inches wide. Perforated pattern of border and corner, 15 cents.



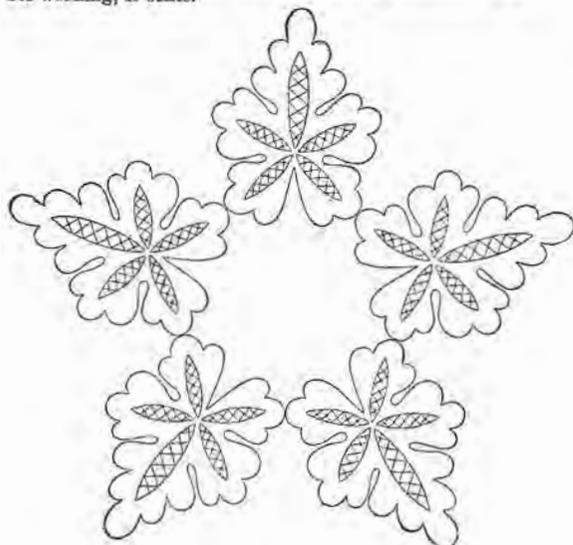
No. 97-11-2. CUT-WORK DOILY.—Perforated pattern, 11 x 11 inches, 20 cents. Stamped on linen damask, 25 cents. Silk for working, 50 cents.



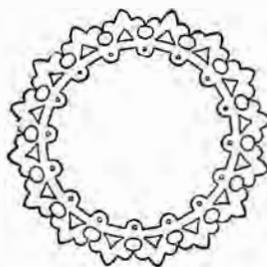
No. 95-5-9. CUT-WORK DOILY.—9½ x 9½ inches. Perforated pattern, 20 cents. Stamped on linen, 25 cents. Silk for working, 40 cents.



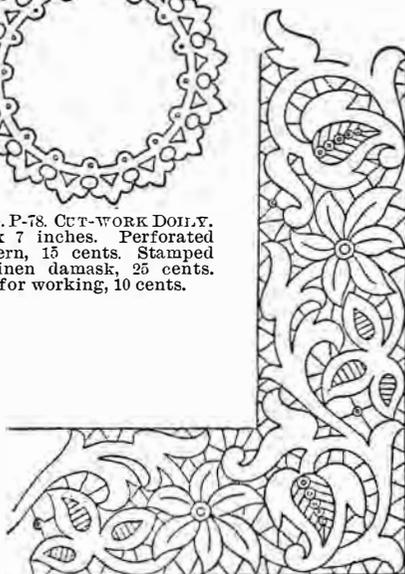
No. P-89. CUT-WORK DOILIES.—6 different designs. 6 x 6 inches. Perforated pattern of set, 35 cents. Stamped on linen, 10 cents each. Set of 6, 50 cents. Silk for working set, 50 cents.



No. 97-5-11. CUT-WORK CENTREPIECE.—Perforated pattern, 19 x 19 inches, 35 cents. Stamped on linen, 40 cents; on linen damask, 60 cents. Silk for working, 50 cents.



No. P-78. CUT-WORK DOILY.—7 x 7 inches. Perforated pattern, 15 cents. Stamped on linen damask, 25 cents. Silk for working, 10 cents.



No. P-76. CUT-WORK INSERTION.—4¼ inches wide. Perforated pattern, 25 cents.

Embroidery Stitches.

HEMSTITCH (Fig. 1).—To hemstitch take a piece of linen in which the threads draw easily. Fold and baste a hem. Draw above the edge of the fold from four to six threads, according to the quality of the material. With a suitable needle and a finer number of cotton than would be used for sewing the same stuff, insert the needle into the edge of the fold (see *a*), throw the thread to the left, take up a cluster of threads (see *b*), pull them together, insert the needle into the edge of the

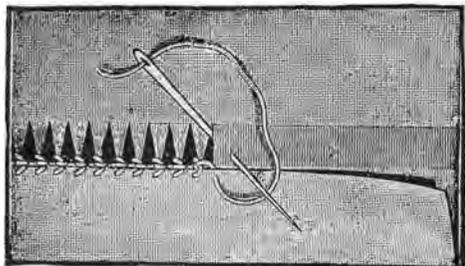


FIG. 1. — HEMSTITCH.

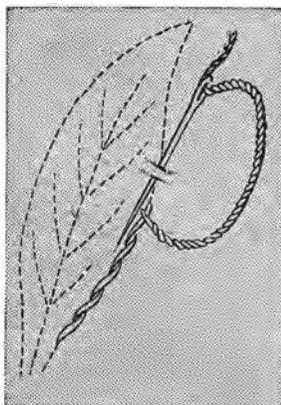


FIG. 2. — ●OUTLINE-STITCH.

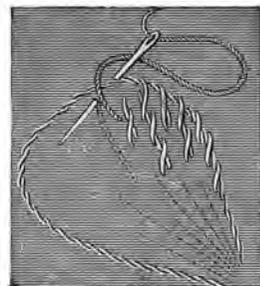


FIG. 3. — KENSINGTON FILLING.

fold and repeat. The number of threads in a cluster must be determined by the quality of the material; the finer this is the greater number of threads can be taken, and the reverse with the coarser. This stitch may be used without making a hem by simply catching the thread into the body of the cloth, and often where the mesh is very loose and open, as in scrim, a large needle is used without drawing threads. The effect will be hemstitch just the same.

KENSINGTON FILLING-STITCH (Fig. 3).—This is not so much a stitch as a system of stitches to produce a close satiny or mossy effect. The stitches may be outline, cording, stem, or split, according to circumstances—the old-fashioned satin-stitch, as seen in white embroidery, may also be introduced. To fill a leaf, begin at the tip and work toward the base, with a row of outline. Then turn the work and come back, with a row beside it. So continue until the work is well-nigh filled. Have the stitches some



FIG. 4. — SATIN.

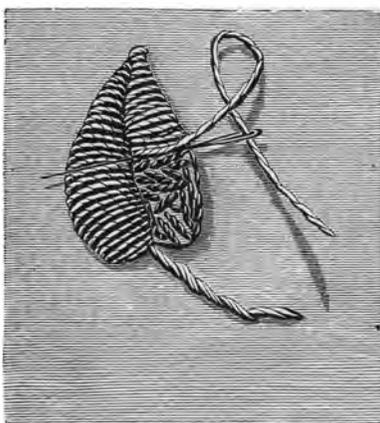


FIG. 5. — LEAF IN LAID-STITCH SHOWING FILLING TO PRODUCE RAISED EFFECT.



FIG. 6. — QUEEN ANNE OR WOVEN DARNING.

OUTLINE-STITCH (Fig. 2).—This is, perhaps, the simplest of the art stitches. Bring the needle straight up through the material, lay the thread slantwise toward the right, proceeding from you. Put the needle downwards at the desired length of a stitch from the starting point, through the material, then bring it up again with the point toward you, and also toward the left. The needle should come out close beside the stitch previously made, a short distance below its end. The foregoing is very simple. An instant's trial will make it plain.

what irregular, according to the outline and texture of the leaf. Finish by working in extra stitches to fill bare spots, bring out shading, veining, etc. It is all easy, but it can only be learned by practice and regulated by taste.

SATIN-STITCH (Fig. 4).—This is a filling-stitch also, but it is more regular than Kensington filling-stitch. It consists of stitches laid in straight lines side by side as closely as possible, straight or diagonally according to the pattern. It may be copied from the raised figures in

Hamburg edging, which, although machine made, are fair imitations of the true stitch.

LAI D-STITCH (Fig. 5).—When satin-stitch is very close and worked over a raised cord or bit of tufting, it becomes laid-stitch.

BACK-STITCH.—This is the old-fashioned stitch known by that name, in plain needlework. When even and regularly done, it may take the place of outline.

SEED, OR DOT-STITCH.—When back-stitch is worked with a bare interval of about the length of a stitch between every two stitches, it becomes seed, or dot-stitch.

place. Simply bring the needle up, make a loop, pass the needle through the loop, and put it down through the cloth again.

CORAL-STITCH (Fig. 11).—Bring the needle up, take the thumb of your left hand and hold the thread in a loop upon the cloth. With the needle draw the thread toward the right, put the needle through, slant it towards you, and bring it out in the middle of the held loop and over it. Repeat, drawing the thread towards the left; then towards the right and left alternately.

DOUBLE CORAL (Fig. 11).—Have two branches toward

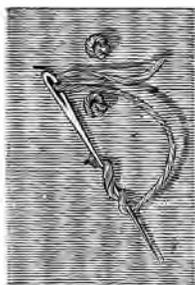


FIG. 7. — FRENCH KNOT (1).

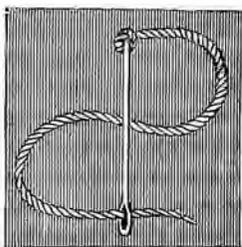


FIG. 8. — FRENCH KNOT (2).

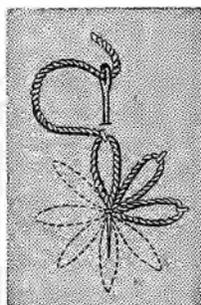


FIG. 9. — BIRD'S-EYE (2).

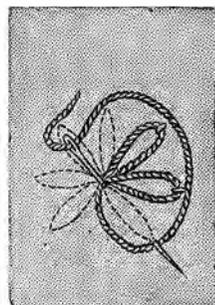


FIG. 10. — BIRD'S-EYE (1).

JANINA.—This is a broad cross-stitch, short in proportion to its width. A row of these broad stitches worked as closely together as possible, so that they lap over each other, produces a raised ridge, with a vein down the centre.

QUEEN ANNE (Fig. 6).—This is simply the weaving-stitch seen in even, regular stocking darning.

FRENCH KNOTS (Figs. 7 and 8).—Bring the needle straight up through the cloth, twist it round and round in such a way that the thread will pick up and twist tightly round it. Then turn the needle straight down, almost in the

each side in succession instead of one, and the stitch becomes double coral.

HERRINGBONE (Fig. 12).—Have the stitches angular rather than curved, and coral-stitch becomes herringbone.

BRIER OR FEATHER.—These differ little from each other, and little from coral or herringbone. Briar may be single, having all the branches one way; double, when it is the same as coral or feather (almost); or triple, when it differs from double coral in having three branches in succession instead of two. The difference between these varieties of stitch is in the slant of the needle, and the



FIG. 11. — SINGLE AND DOUBLE CORAL.



FIG. 12. — HERRINGBONE.

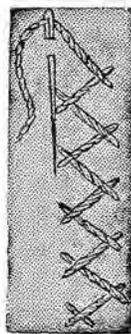


FIG. 13. — CAT.



FIG. 14. — LATTICE-STITCH.

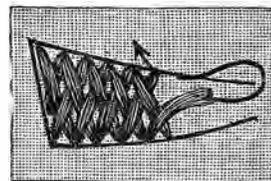


FIG. 15. — LATTICE-STITCH.

place that it came up, and draw the whole twisted bunch down, to form a knot.

TWISTED OR BULLION-STITCH, also called point de minute. Proceed in much the same way, only do not put the needle down where it came up. Leave an interval, lay the twisted threads in a row along the straight thread, and put the needle down about the length of an ordinary stitch from where it came up.

BIRD'S-EYE (Figs. 9 and 10).—A whole flower, as an outline daisy or aster, is worked in this stitch. It takes two stitches for a petal, one large loop as in chain-stitch, and one short, plain stitch, at the tip of the petal, to hold it in

length and angularity of the stitches — not in the mode of working them. The coral stitches are more curved than the briar, feather, or herringbone.

CAT-STITCH (Fig. 13) is the same as used for the seams of flannel. Begin at the left, throw the thread diagonally from you toward the right. Put the needle in and bring it out towards you, with a short, straight stitch on the under side of the work. Then throw the thread diagonally toward the left from you, make a short, straight under-stitch and proceed.

LATTICE-STITCH (Figs. 14 and 15) is another name for cat-stitch. It is worked close or open, and is used for

Embroidery Stitches.

filling flower-petals and leaves, and conventional figures. It fills rapidly and is very effective. Worked as in Fig. 14 with outline-stitch it is pretty for working ribbon. Fig. 15 shows the stitch worked closer, and is useful when a heavier effect is desired. Lattice-stitch is much used in Bulgarian embroidery.

BORDER-STITCH.—Much the same effect is produced by working towards you instead of from you. Instead of taking a short, straight stitch towards you, take it horizontally towards left and right alternately. This looks

When the paste is quite dry and the pattern securely fixed in position, the edges are hemmed to the ground with fine sewing silk of the right shade, and a finish of braid or silk couched round the whole. A heavy buttonhole-stitch is also a good finish. Veins of silk and different little ornamental touches are often added to the applique design. Velvet, plush, satin, chamois, and kid are all effective in applique work. A good braiding pattern is suitable for applique, and may be stamped upon the material just as for braiding, and then cut out. It is usual in patterns

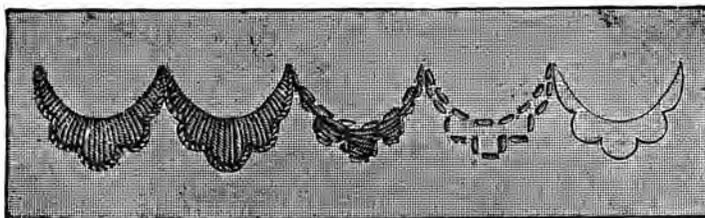


FIG. 16. — BUTTONHOLED SCALLOPS SHOWING FILLING TO PRODUCE RAISED EFFECT.

different from brier or herringbone, but the mode of working is not very different.

COUCHING.—Lay a thread down to form an outline, and catch it in place at regular intervals by fine over-stitches. Several threads in a row may be applied in this way, and held in place by one series of over or loop-stitches.

BUTTONHOLE-STITCH.—The same old-fashioned stitch as seen in the scalloped edges of muslin or flannel embroidery. In outlining designs with buttonhole-stitch the pattern may first be run with a thick thread to produce a raised effect, as shown in the illustration, Fig. 16.

containing fruits, large flowers, or leaves, to have these put on in applique, and the rest of the design outlined. A frequent method of securing designs with accuracy upon plush, velvet, or on any material on which a pattern cannot well be stamped, is to trace the pattern first upon coarse linen stretched tightly. Paste the plush or velvet to the reverse side, and leave it to dry. When dry, cut out the design by the mark on the linen, and apply by basting on the foundation it is intended to ornament. Designs of large flowers are often worked solidly on linen, cut out and then applied to handsome material. This is called

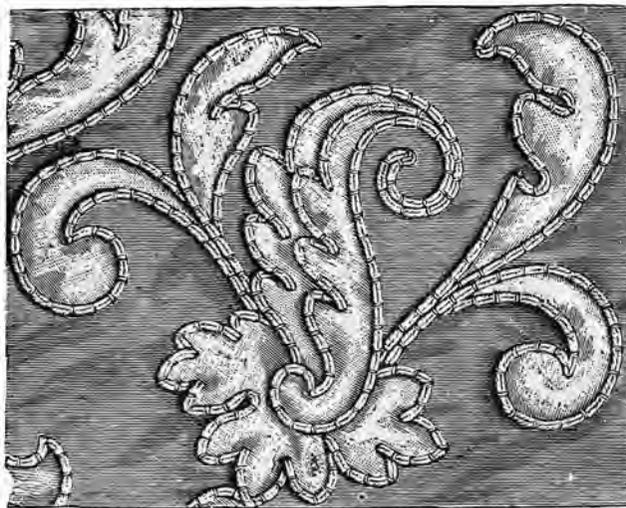


FIG. 17. — SATIN APPLIQUE COUCHED WITH GOLD THREAD.

APPLIQUE.—Applique work consists simply in cutting out a design from one fabric, and hemming or fastening it down with close stitches on another. Applique is of two kinds—on-laid applique and inlaid applique. The former is done by simply cutting out a pattern of one material and laying it down on the ground of another. Inlaid applique is to take the material from which the pattern was cut and place it on some other ground. The applique pattern must be carefully placed on the ground. It is usually pasted, or neatly basted to it. In very particular work the design is stamped upon the ground also, and the applique pattern, when cut, laid on exactly to fit

transferring. In cutting out from plush or velvet a design for applique, be careful to have the pattern always laid the same way of the pile, as it has a different shade if the direction is changed, and it should always be the same, of course, in one piece of work. In arranging the pattern on the groundwork, be careful not to put on too much paste, as it will be apt to ooze out around the edges. If convenient, tack the groundwork to a frame when putting on the applique design. After the work is done it may be tacked, wrong side up, on a frame or open drawer, dampened, and gently smoothed with a warm iron. This is the best way to press material that has a pile, as plush or velvet.

An excellent paste for applique work is made as follows: To three tablespoonfuls of flour allow half a teaspoonful of powdered resin, mix smoothly with half a pint of cold water, let it boil five minutes, stirring all the time; if the paste is to be kept some time, it will be found advisable to add a teaspoonful of essence of cloves to it while boiling.

LONG AND SHORT STITCH (Fig. 18). — This is used where a half solid effect is desired, and is very effective for all suitable designs. Flowers and leaf forms are most often executed with this stitch. As will be seen by the illustration, the stitches follow the outline and are irregular in length, hence the name. They should all slant toward the centre of the figure, or nearly so, and may be worked with or without previously outlining the design. Where a design is to be cut out, it should be outlined with close buttonhole-stitch, and the long and short stitches worked inside this outline. Buttonhole-stitch may be worked long and short.

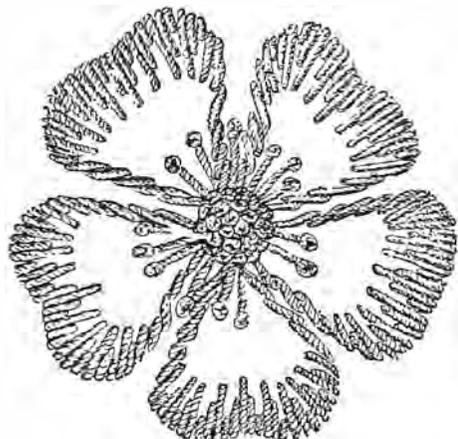


FIG. 18. — WILD ROSE IN LONG AND SHORT STITCH.

BEADING. — This may be described as a compromise between outline and chain. The chain part forms one bead-like knot on the surface, and between every two knots is a simple long stitch.

To WASH SILK EMBROIDERY on linen, damask, or crash, make a bran water by pouring a gallon of boiling water over a pound of bran. Let it stand awhile and then strain it, and wash the work in it lukewarm. Do not wring the work, but squeeze it in the hand; hang it to dry in the house. When almost dry it may be stretched out with drawing pins on a board, and will not require ironing. Embroidery in cloth, etc., may often be cleaned with benzine, applied with a piece of clean flannel; but if a choice piece of work is much soiled, it is safer to trust to a cleaner. Silk and thread should always be scalded before using. Drop each skein separately into a cup or bowl of boiling water. Let it stand ten or fifteen minutes; take it out and squeeze through the fingers; then through a towel; hang inside, and when dry, draw several times through a piece of flannel. This restores the gloss to silk perfectly.

Embroidery on silk or satin is not usually ironed. A good treatment is as follows: Spread a clean blanket or piece of flannel on the table, or the floor of a spare room. Tack your work to it firmly wrong side up. With a small brush go over the embroidery carefully with a little paste or thin gum arabic. Do not touch any part of the material, save the embroidery, with the paste. Leave all the work for a couple of days, then take out the tacks and roll it, so as not to crack or crease it, over a smooth stick. If it has been much pulled or puckered in working, it will be necessary to press it with a warm iron. Lay a damp cloth between, and press the wrong side on several folds of flannel. Another way to finish small finished embroidery, which may be advantageously used for small pieces of work, is as follows: Wet a clean cloth in clear, cold water, wring it out tightly, place it upon a board or table, and put the

work upon it face upwards. With drawing pins or tacks secure the work, and strain it as much as possible; leave it for twelve hours in dry weather, and longer in damp weather; if it has been properly stretched it will be perfectly smooth when taken off the board. If it has not been tightly strained, repeat the process, again wetting the cloth.

FRAMES. — For holding small pieces of work an embroidery frame will be found very useful, and may be held in the hand or fastened to the table of the worker, but for large pieces it is best to have a frame of good size resting on wooden trestles. In selecting a frame, see that the webbing attached to the sides of the bar is long enough to take the work in one direction. Sew the edge of the material with strong linen thread closely to this webbing. If the work is too long to be put in all at once, roll it around one of the bars, with wadding or tissue-paper between, so as not to crack or press it. This done, put the bars in place, and increase the strain gradually until the work is tight and smooth; then secure with the pegs. When a portion of the work is finished, roll it around the opposite bar until a new section is placed, then stretch and fasten as before. When a frame is not in use, care must be taken that it does not become warped by being kept in a place either too warm or too dry. A small basket or bag attached to the frame so as not to interfere with the work, will be found very convenient to hold silks, thimbles, scissors, and needles. A pair of small, sharp scissors is a necessity. A large white cotton or linen apron with bib and pockets, to protect the work from contact with the dress, should be worn. Take off rings, bracelets, chains, etc., that might catch in the silks. A pair of linen sleeves prevents soil from the constant rubbing against the arm. Never pick out work on satin, velvet, or plush. Cut the stitches in different directions by inserting the point of the scissors, then pull the threads out from the back of the work. This does not apply to crewel work on linen, which will not show any injury from drawing the thread. Never put up or leave your work, whether in a frame or not, without covering it with a soft cloth. Above all things, do not let a delicate piece of work stand or lie around until the crisp freshness is gone from it and the enthusiasm or inspiration with which it was undertaken has completely died away. "Finish one thing rather than begin four," is a good maxim for all who really wish to accomplish anything.

With the foregoing stitches at her command, any woman ought to be able to do wonders. But she ought also to use judgment. Out of a large variety of stitches, some are suitable for one species of work, some for another. Let her experiment with stitches as a painter does with his brush.

For outlines, veins, stems, grasses, and lines generally, the most suitable stitches are outline, cording, stem, back, and split.

For the solid parts of leaves and petals: Kensington filling, satin, and laid.

For light, partly shaded leaves and petals: seed or dot, and light satin of the variety made with long and short horizontal stitches, and sometimes called semi-solid out line.

For long, heavy-raised petals like those of the passion flower or pond lily, Janina. The same, kept perfectly straight and regular, may be used for raised borders.

To fill leaves and petals when variety is desired, particularly when running darning-stitches are used in the background: Queen Anne, or woven darning.

For the centres of flowers: satin, dot, or French knots.

For gold thread or tinsel embroidery: bullion or couching; other stitches are suitable for metallic work, but these two are particularly adapted for the purpose.

For the edges of applique figures; chain, double chain, couching, buttonhole or open buttonhole.

For conventional flowers, or stars: bird's-eye.

For light borders, semi-open filling, etc: rows of coral, double coral, herringbone, brier, feather, cat, or border. Couching, buttonhole, open buttonhole, beading, Point Russe, and cross can be used in the same way.

Chrysanthemums, Carnations, and Wild Roses



CHRYSANTHEMUM CENTREPIECE. No. 98-2-9.—Perforated pattern, 17 x 17 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 65 cents additional.



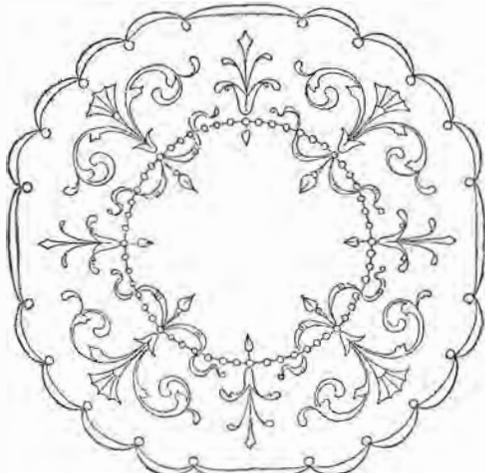
SQUARE DOILY. No. 97-3-1.—Perforated pattern, 7 x 7 inches, 15 cents. Stamped on linen, 25 cents. Silk for working, 40 cents additional.



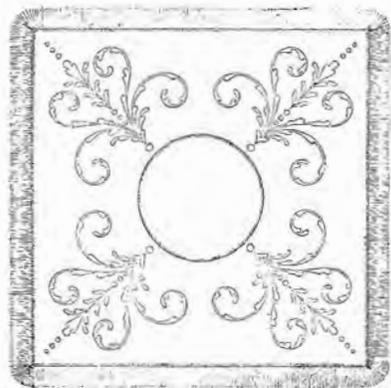
WILD ROSE PLATE DOILY FOR LUNCH SET. No. 97-12-2.—Perforated pattern, 10 x 10 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents additional.

No. 97-12-18. Centrepiece to match No. 97-12-2.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 85 cents additional.

No. 97-12-9. Serving-cloth to match No. 97-12-2.—Perforated pattern, 20 x 27½ inches, 50 cents. Stamped on linen, 60 cents. Silk for working, \$1.00 additional.



COLONIAL DESIGN FOR DOILY. No. 97-5-1.—Perforated pattern, size, 8 x 8 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 25 cents additional.



DOILY. No. 97-8-10.—Perforated pattern, 9 x 9 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 20 cents additional.

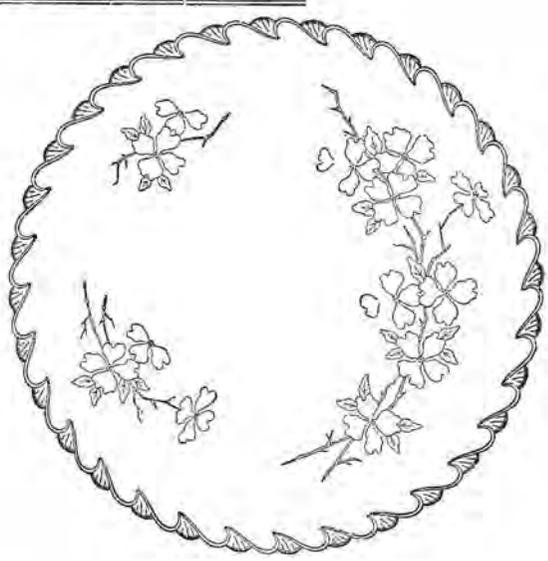


CARNATION CENTREPIECE. No. 209.—Perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.

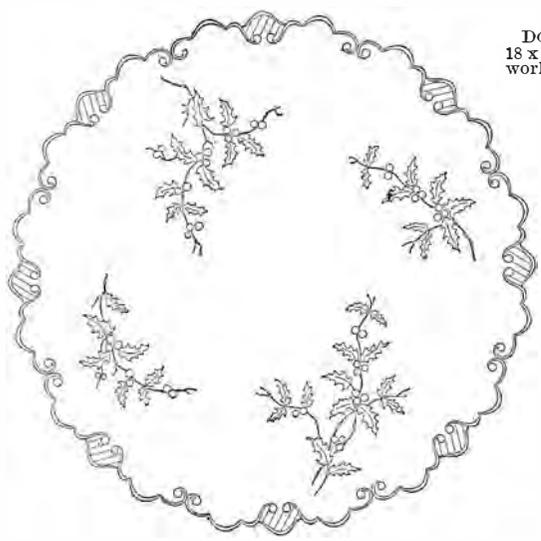
Holly, Dogwood, and Nasturtium.



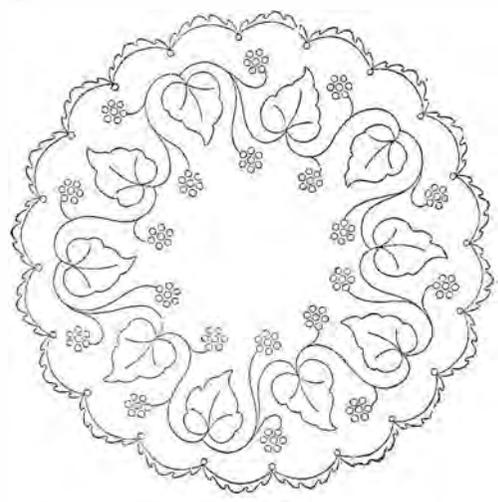
DOILY. TRAILING ARBUTUS. No. 98-3-6 — Perforated pattern, 11¼ x 11¼ inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 20 cents additional.



DOGWOOD CENTREPIECE. No. 98-3-3.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 90 cents additional.



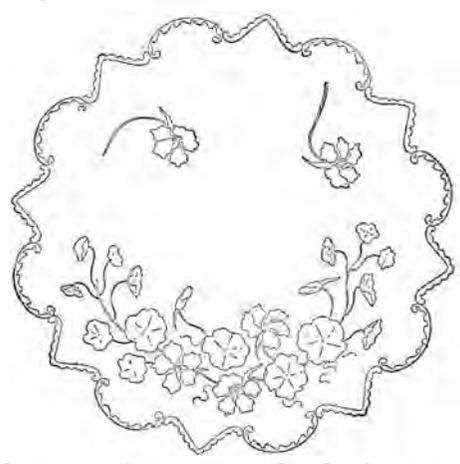
HOLLY CENTREPIECE. No. 97-12-22.—Perforated pattern, 14 x 14 inches, 30 cents. Stamped on linen, 35 cents. Silk for working, 40 cents additional.



DOILY. No. 98-1-6.—Perforated pattern, 11½ x 11½ inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 45 cents additional.

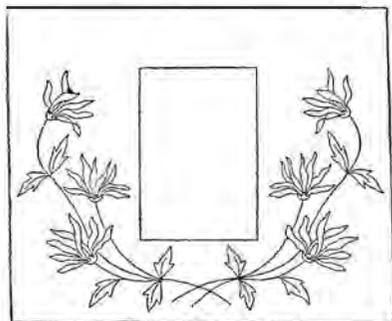


CLOVER DOILY. No. 98-4-15.—Perforated pattern, 12 x 12 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 55 cents additional.



NASTURTIUM CENTREPIECE. No. 97-11-23.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 90 cents additional.

Mosaic, Rococo, and Goldenrod Designs



PHOTOGRAPH FRAME. No. 123.—Pattern, 9 x 13 inches, 25 cents. Stamped on linen, 30 cents. Silk for working, 25 cents.

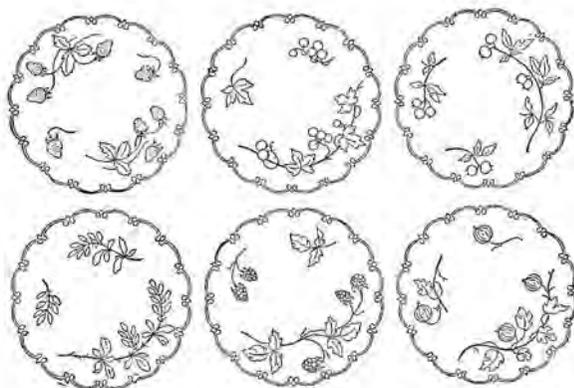


MOSAIC CENTREPIECE. No. 97-12-14.—Perforated pattern, 21 $\frac{3}{4}$ x 21 $\frac{3}{4}$ inches, 35 cents. Stamped on linen, 45 cents. Silk for working, \$1.20 additional.

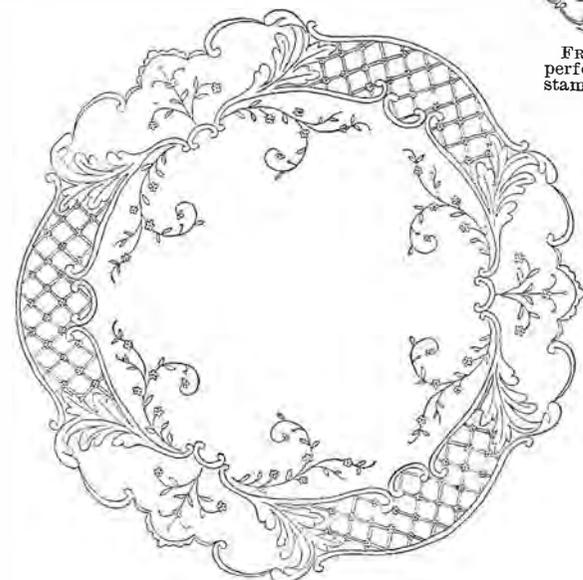


GOLDENROD DOILY. No. 97-6-9.—Perforated pattern, 9 x 9 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 35 cents additional.

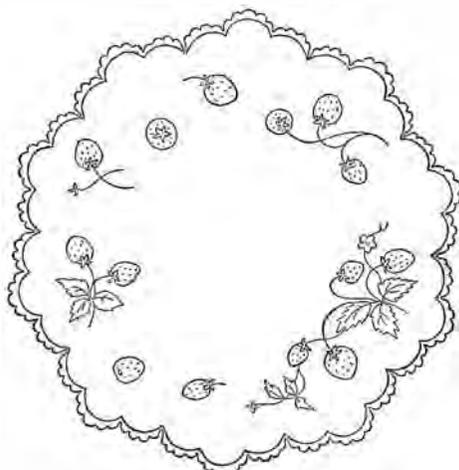
No. 97-6-8. Goldenrod centrepiece to match No. 97-6-9.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 45 cents.



FRUIT DESIGNS FOR DOILIES. No. 97-12-11.—Set of six perforated patterns, 5 x 5 inches, 35 cents. Set of six doilies stamped on linen, 50 cents. Silk for working set, 55 cents.

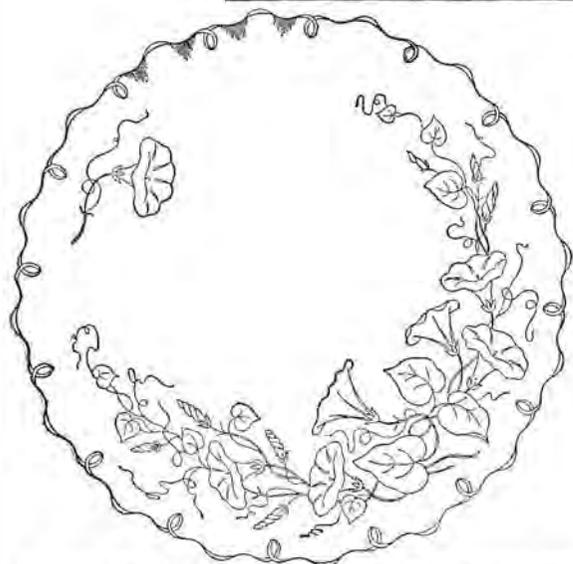


ROCOCO CENTREPIECE. No. 371.—Perforated pattern, 20 x 20 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.



STRAWBERRY DOILY. No. 96-6-13.—10 $\frac{1}{2}$ x 10 $\frac{1}{2}$ inches. Price of pattern, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents additional.

Morning Glory, Currants, and Violets

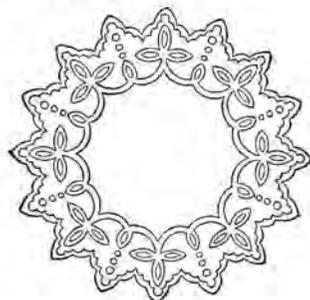


MORNING GLORY CENTREPIECE. No. 97-9-6.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, \$1.00 additional.

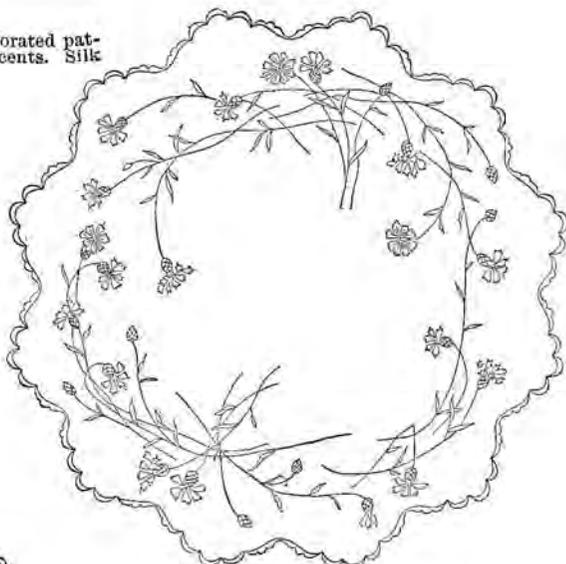


CURRENT DOILY. No. 98-1-14.—Perforated pattern, 9 x 9 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents.

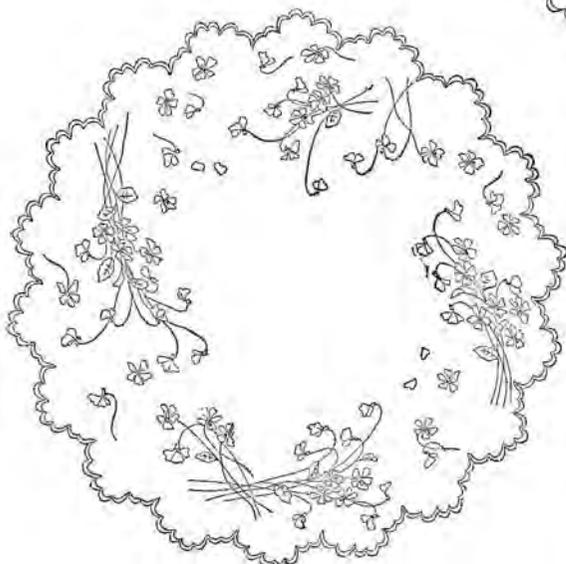
No. 98-1-13. Currant centrepiece to match No. 98-1-14. — Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.



DOILY IN JEWEL EMBROIDERY. No. 97-8-9.—Perforated pattern, 8¼ x 8¼ in., 15 cents. Stamped on linen, 20 cents. Silk for working, 45 cents.



BACHELOR'S BUTTON CENTREPIECE. — Perforated pattern, 21 x 21 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.



VIOLET CENTREPIECE. No. 370.—Perforated pattern, 21 x 21 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.



CHRYSANTHEMUM DOILY. No. 97-7-6.—Perforated pattern, 7½ x 7½ inches, 10 cents. Stamped on linen, 15 cents. Silk for working, 25 cents additional.

Bulgarian Cushion and Colonial Tea-cloth



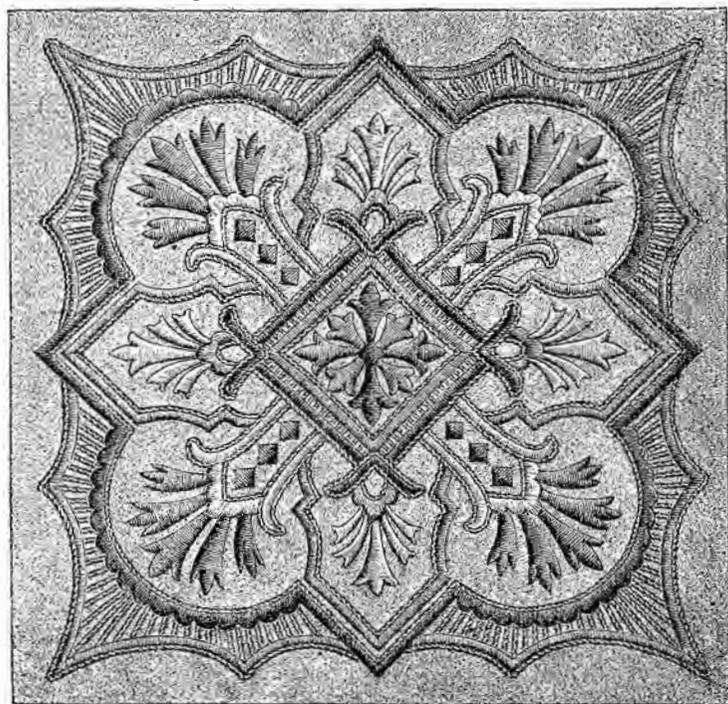
COLONIAL BORDER FOR TEA-CLOTH. No. 97-5-2.—Perforated repeating pattern, 4 inches wide, 35 cts. Stamped on hemstitched linen Tea-cloth, 1 yard square, \$1.25. Silk for working, 50 cents.



POPPY CENTREPIECE. No. 218.—Perforated pattern, 17 x 17 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.



DESIGN FOR HANDKERCHIEF SACHET IN RIBBON WORK. No. 97-10-3.—Perforated pattern, 15 cents. Ribbon and silk for working, 60 cents additional. Design stamped on satin, with all materials for making, \$1.75.

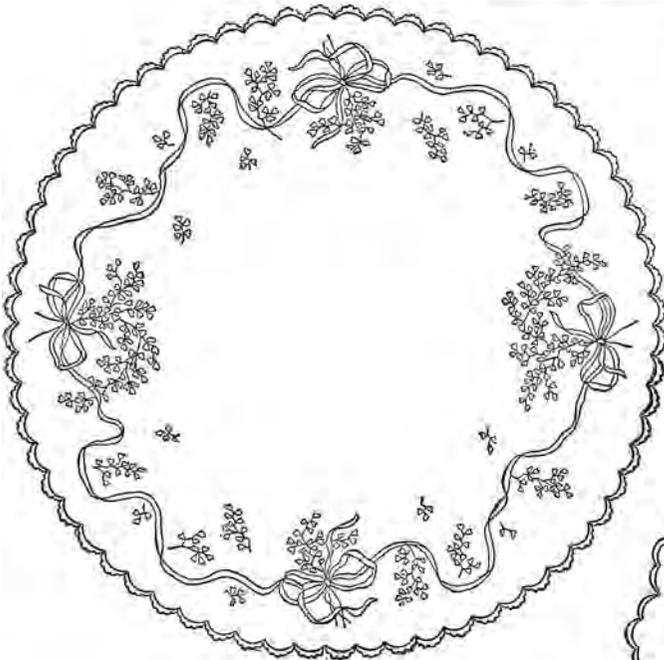


SOFA PILLOW IN BULGARIAN EMBROIDERY. No. 98-3-20.—Perforated pattern, 15 1/4 x 15 1/4, 35 cents. Stamped on Bulgarian linen, 40 cents. Plain piece for back, 35 cents. Turkish floss for working, 90 cents additional.

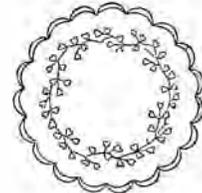


VEST FRONT AND BORDER FOR BRAIDING. No. 97-6-19.—Perforated pattern of both designs, 35 cents.

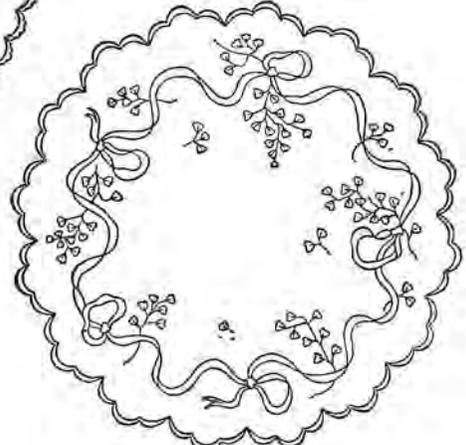
Maiden-Hair Fern Set.



MAIDEN-HAIR FERN CENTREPIECE. No. 96-5-4. — Size, $24\frac{1}{2}$ x $24\frac{1}{2}$ inches. Price of pattern, 40 cents. Stamped on linen, 45 cents. Silk for working, 65 cents additional.

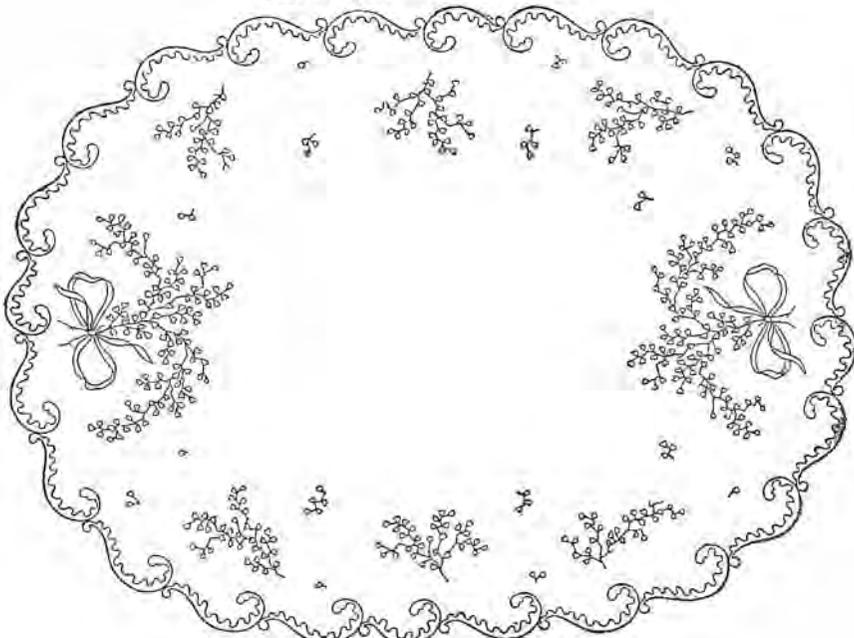
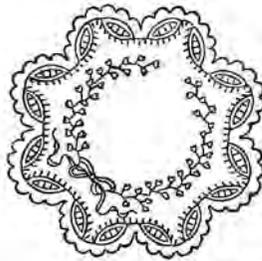


MAIDEN-HAIR FERN BUTTER-PLATE DOILIES. No. 69. 4 x 4 inches. Price of pattern, 10 cents. Stamped on linen, 50 cents for set of 6. Silk for working 6 doilies, 40 cents additional.



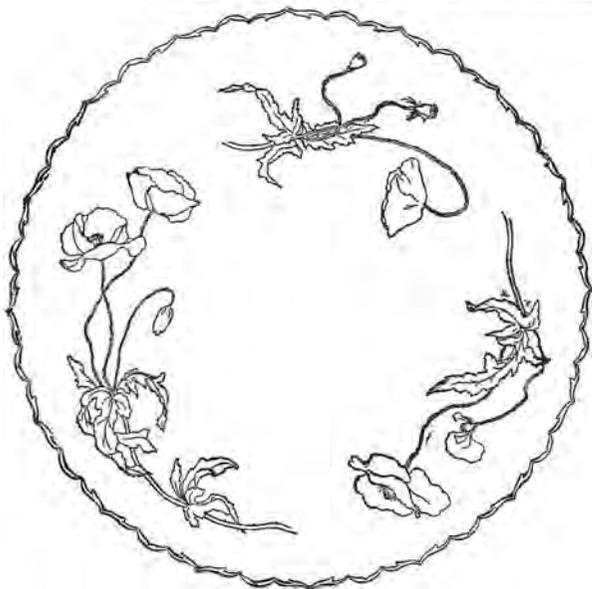
MAIDEN-HAIR FERN DOILY. No. 94-10-5. — Size, $11\frac{1}{2}$ x $11\frac{1}{4}$ inches. Price of pattern, 20 cents. Stamped on linen, 25 cents. Silk for working, 30 cents additional.

MAIDEN-HAIR FERN AND HONITON DOILY. No. 75. — Size, 4 x 4 inches. Price of pattern, 10 cents. Stamped on linen, 50 cents for set of six. Silk and braid for working six doilies, 75 cents additional.



MAIDEN-HAIR FERN TRAY CLOTH. No. 68. — Size, 25 x 19 inches. Price of pattern, 40 cents. Stamped on linen, 45 cents. Silk for working, 50 cents additional.

Sweet Pea Toilet Set and Poppy Centrepiece



POPPY CENTREPIECE. No. 97-7-9.—Perforated pattern, 20 x 20 inches, 35 cents. Stamped on linen, 40 cents. Silk for working centrepiece and one doily, 50 cents additional; for working centrepiece and two doilies, 75 cents.



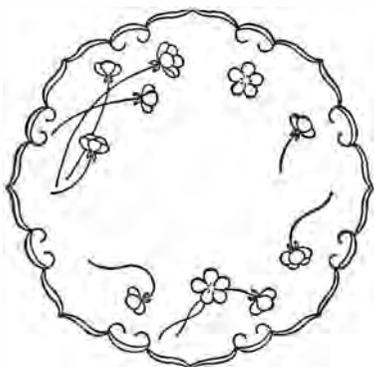
SWEET PEA DRESSER MAT. No. 97-11-4.—Perforated pattern, 8 x 8 inches; 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents.

No. 97-11-7. Sweet Pea Stand Cover to Match No. 97-11-4.—Perforated pattern, 15 x 15 inches, 30 cents. Stamped on linen, 35 cents. Silk for working, 50 cents additional.

No. 97-11-8. Sweet Pea Dresser Scarf to Match No. 97-11-4.—Perforated pattern 20 inches wide, 35 cents. Stamped on linen, 20 x 54 inches, \$1.25. Silk for working, \$1.50 additional.

No. 97-11-6. Sweet Pea Dresser Mat to Match No. 97-11-4 (round).—Perforated pattern, 9 x 9 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents additional.

No. 97-11-5. Sweet Pea Cover for Toilet Cushion to Match No. 97-11-4.—Perforated pattern 4¼ x 7½ inches, 10 cents. Stamped on lawn, 15 cents. Silk for working, 40 cents additional.



BUTTERCUP DOILY. No. 96-4-23.—7¼ x 7¼ inches. Price of pattern, 10 cents. Stamped on linen, 20 cents. Silk for working, 20 cents additional.

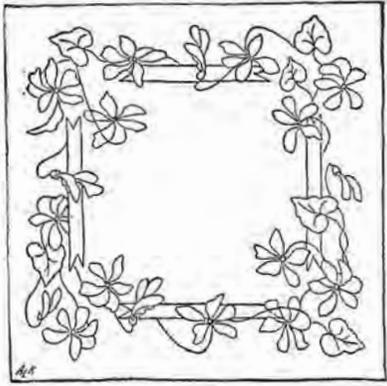


VIOLET DOILY. No. 96-4-25.—Size, 7¼ x 7¼ inches. Price of pattern, 10 cents. Stamped on linen, 20 cents. Silk for working, 20 cents additional.



ROCOCO CENTREPIECE. No. 97-7-21.—Perforated pattern, 20 x 20 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 75 cents additional.

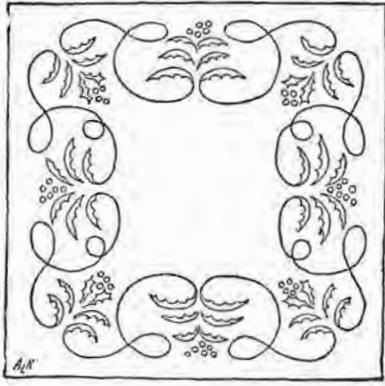
Empire Tea Cloth, Poppy Centrepiece, Etc.



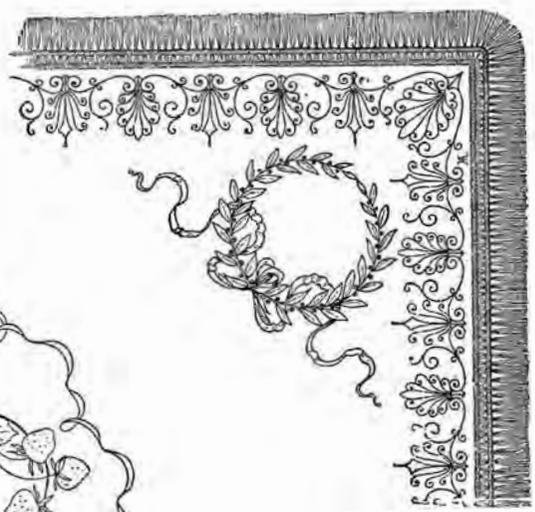
No. 96-12-13. VIOLET DOILY. — 4½ x 4½ in. Perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 20 cents.



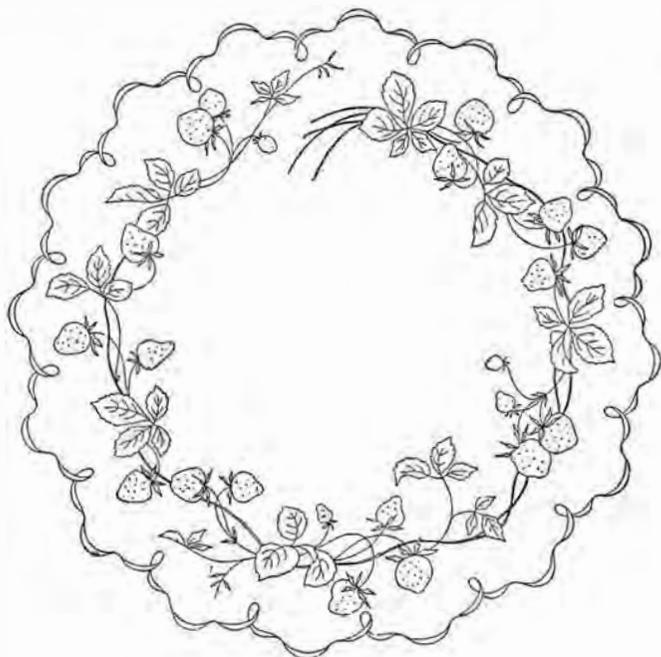
No. 97-2-8. POPPY CENTREPIECE. — 21½ x 21½. Perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 90 cents.



No. 96-12-14. HOLLY DOILY. — 4½ x 4½ in. Perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 20 cents.



No. 97-2-3. EMPIRE TEA CLOTH. — Perforated pattern, 35 cents. Stamped linen tea cloth, 45 inches square, \$1.35. Silk for working, \$1.00 additional.



STRAWBERRY CENTREPIECE. No. 97-2-18. -- 21 x 21 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 65 cents additional.



No. P-1076. — 12 x 12 inches. Perforated pattern, 25 cents. Stamped on linen, 30 cents. Silk for working, 25 cents additional.

Violet Lunch Set and Egyptian Stand Covers



VENETIAN CORNER FOR TEA CLOTH. No. 97-9-2.—Perforated pattern, 15 x 15 inches, 35 cents. Stamped on hemstitched linen tea-cloth, 1 yard square, \$1.25; 45 inches square, \$1.75. Silk for working four corners, 85 cents additional.

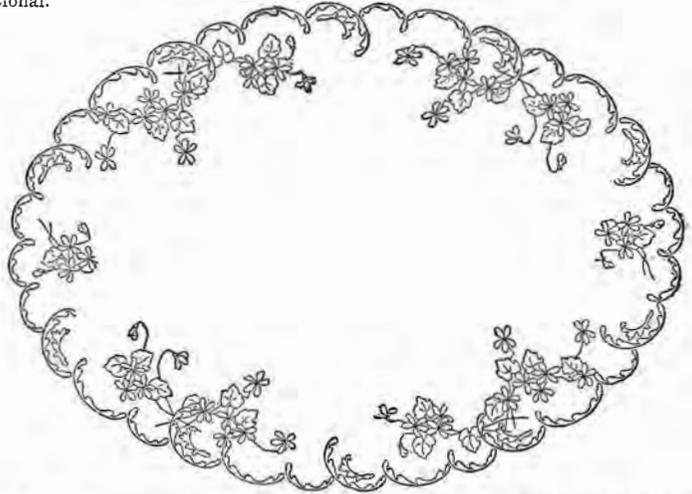


COVER FOR TOILET CUSHION IN RIBBON WORK. No. 97-11-11.—Perforated pattern, 7 x 7 inches, 15 cents. Stamped on satin, 40 cents. Ribbon and silk for working, 65 cents additional.

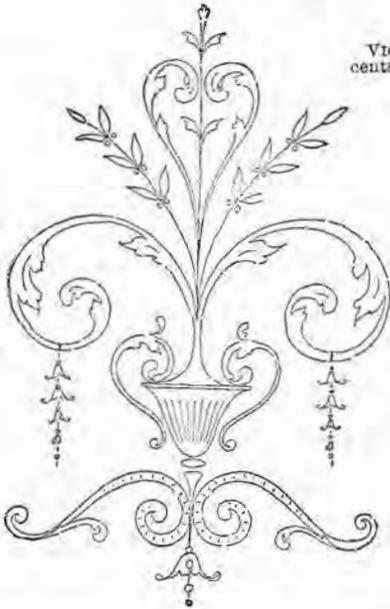
No. 98-4-14. Violet Centrepiece to match No. 98-4-12.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.

No. 98-4-13. Violet Doily to match No. 98-4-12.—Perforated pattern, 9½ x 9½ inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 45 cents additional.

No. 98-4-11. Violet Doily to match No. 98-4-12.—Perforated pattern, 5 x 5 inches, 10 cents. Stamped on linen, 15 cents. Silk for working, 35 cents.



VIOLET CENTREPIECE. No. 98-4-12.—Perforated pattern, 16½ x 22¼ inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 65 cents additional.

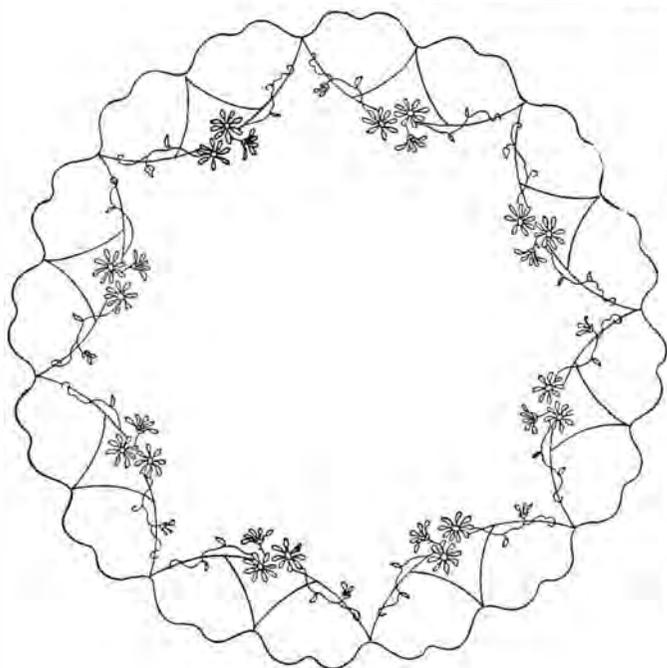


VENETIAN DESIGN FOR SCARF OR PILLOW SHAMS. No. 97-9-1.—Perforated pattern, 7½ x 12 inches, 20 cents. Stamped on linen scarf for hemstitching, 17 x 72 inches, 75 cents. Silk for working scarf, 40 cents. Stamped on a pair of linen pillow-shams, 1 yard square, \$1.30. Silk for working the pair, 40 cents additional.



EGYPTIAN DESIGN FOR STAND COVER. No. 97-12-15.—Shades of Turkish floss, No. 1, Blue; 2, Red; 3, Green; 4, Yellow; outline, Black. Perforated pattern, 20 x 20 inches, 35 cents. Stamped on brown linen, 40 cents. Silk for working, \$1.10 additional.

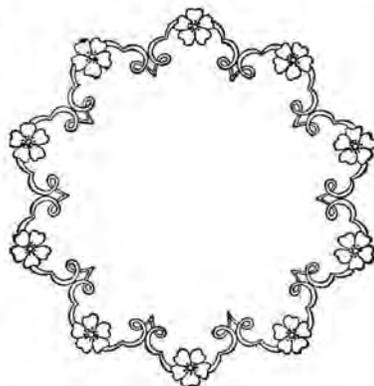
Wild Roses and Daisies.



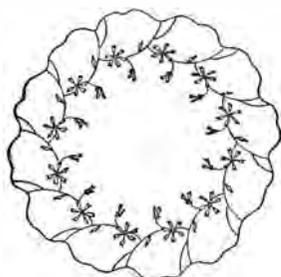
DAISY CENTREPIECE. No. 95-7-5 — Size, 15 x 15 inches. Price of pattern, 30 cents. Stamped on linen, 35 cents. Silk for working, 35 cents additional.



DESIGN FOR END OF BUREAU SCARF. No. 74. — Size, 16 x 11 inches. Price of pattern, 30 cents.

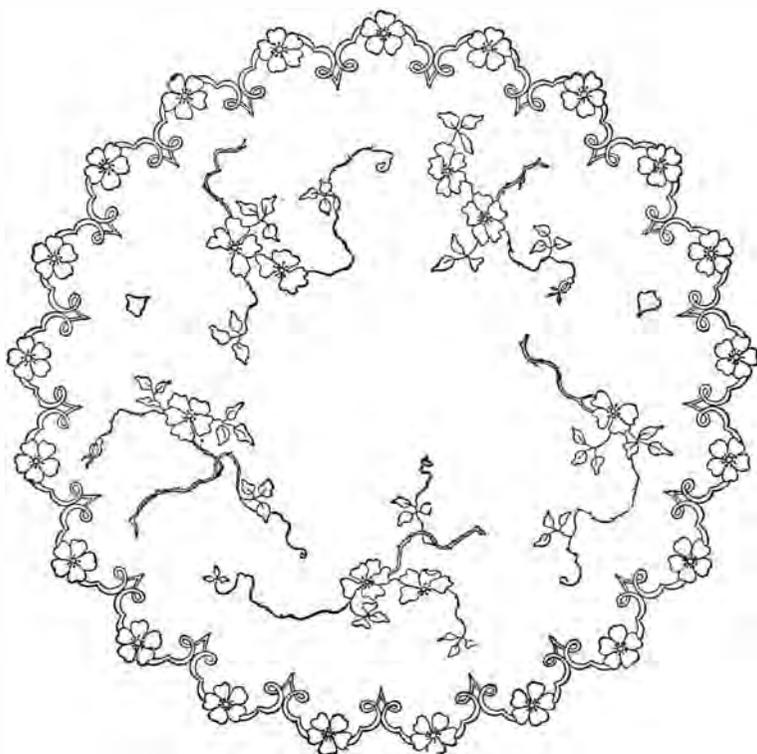


WILD ROSE DOILY. No. 95-11-10. — Size, 12 x 12 inches. Price of pattern, 20 cents. Stamped on linen, 25 cents. Silk for working, 25 cents additional.



SET OF SIX DOILIES TO MATCH DAISY CENTREPIECE. No. 95-7-12. — Size, 6½ x 6½ inches.

Price of pattern of 6 designs, all different, 35 cents. Stamped on linen, 50 cents. Silk for working, 40 cents.



WILD ROSE CENTREPIECE. No. 95-11-1. — Size 22 x 22 inches. Price of pattern, 35 cents. Stamped on linen, 45 cents. Silk for working, 75 cents additional.

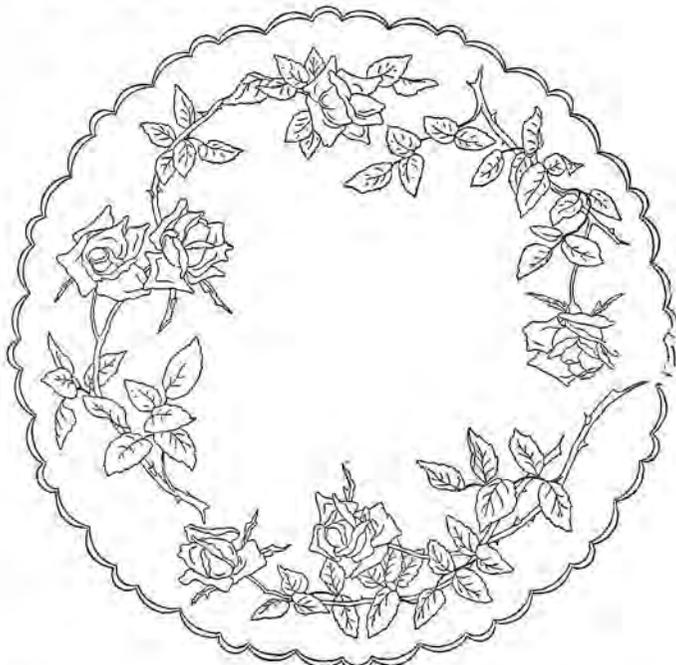
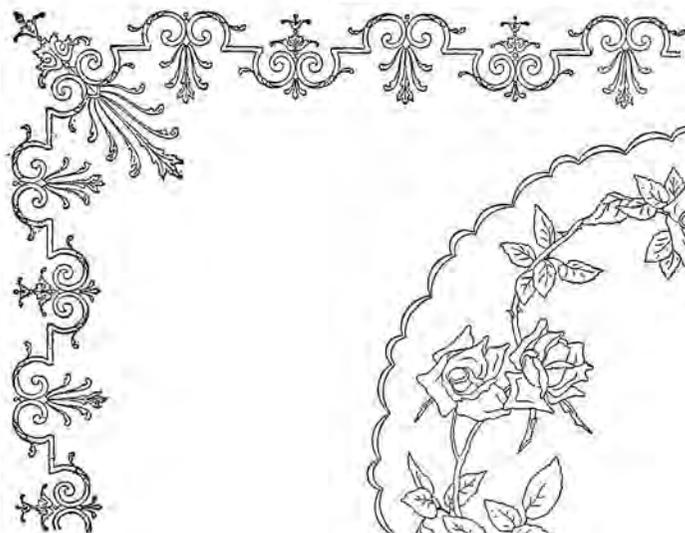


No. P 1024.

WILD ROSE DOILY. Size, 11 x 11 inches. Price of pattern, 25 cents. Stamped on linen, 30 cents. Silk for working, 45 cents additional.

Double Rose Designs.

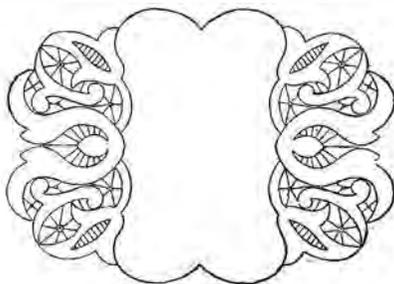
No. 97-4-5. BORDER FOR TEA CLOTH.
—Price of perforated pattern, 3¼ inches wide, 35 cents. Stamped on hemstitched tea cloth, 1 yard square, \$1.25. Silk for working, \$1.00 additional.



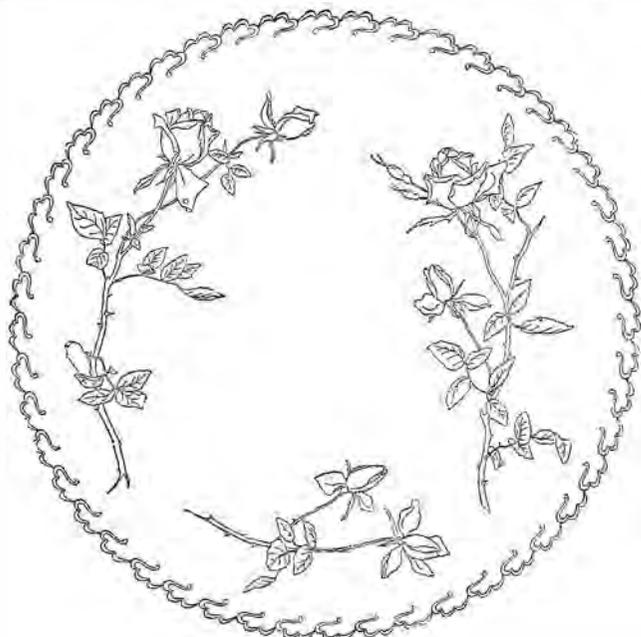
No. 96-11-1. CENTREPIECE OF DOUBLE ROSES.—20 x 20 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, \$1.00 additional.

No. 96-11-17. DELFT DOILY, 4½ x 4½ inches. Perforated pattern, 10 cents; stamped on linen, 15 cents; silk for working, 15 cents additional.

No. P-1056. CUTWORK DOILY, 8½ x 12 inches. Perforated pattern, 20 cents; stamped on linen, 25 cents; silk for working, 25 cents.



No. P-1056.

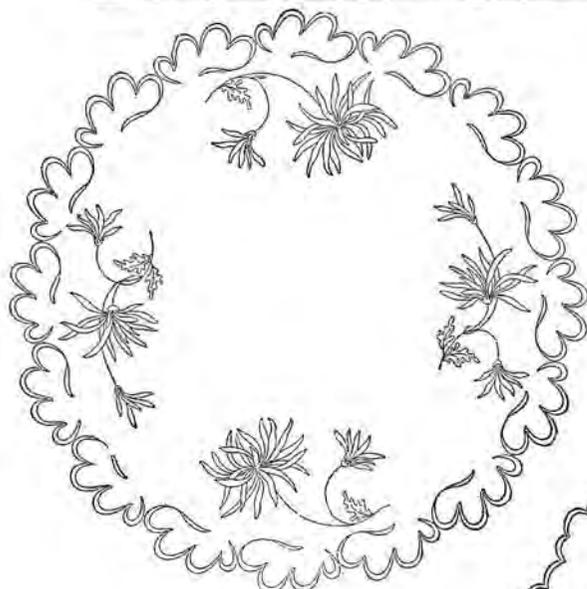


No. 97-3-9. ROSE CENTREPIECE.—20 x 20 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 65 cents.

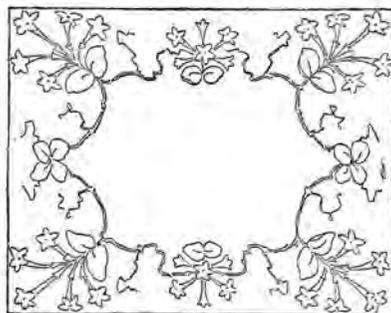


No. 97-3-10. ROSE DOILY.—8 x 8 inches. Price of perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 45 cents additional.

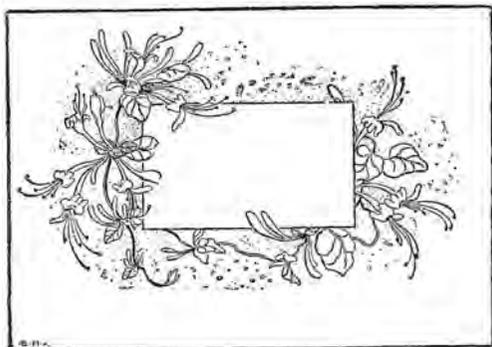
Chrysanthemum Centrepiece and Photograph Frames



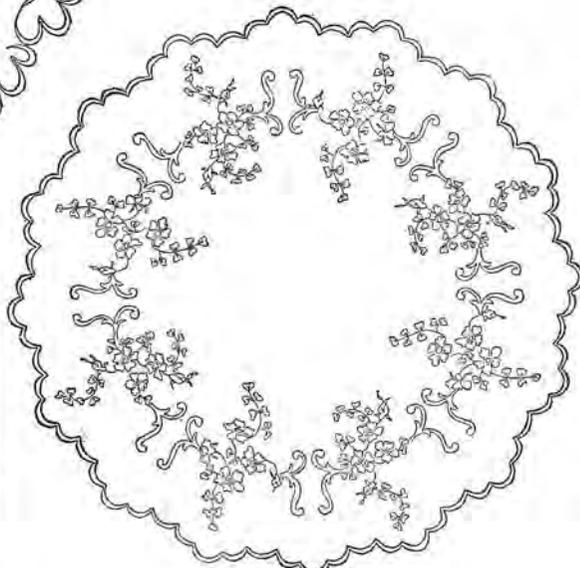
CHRYSANTHEMUM CENTREPIECE. No. 163.—21 x 21 inches. Perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.



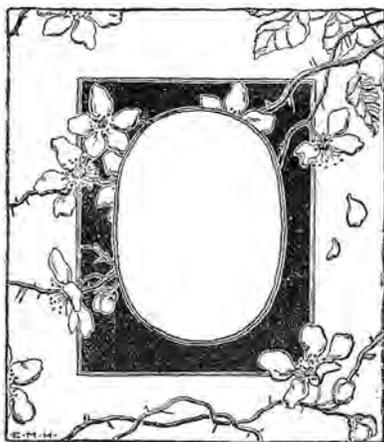
ARBUTUS DESIGN FOR WRITING TABLET. No. 98-4-19.—Perforated pattern, $8\frac{1}{2}$ x $10\frac{1}{2}$ inches, 15 cents. Stamped on blue linen, with plain piece for back, 35 cents. Silk for working, 25 cents additional.



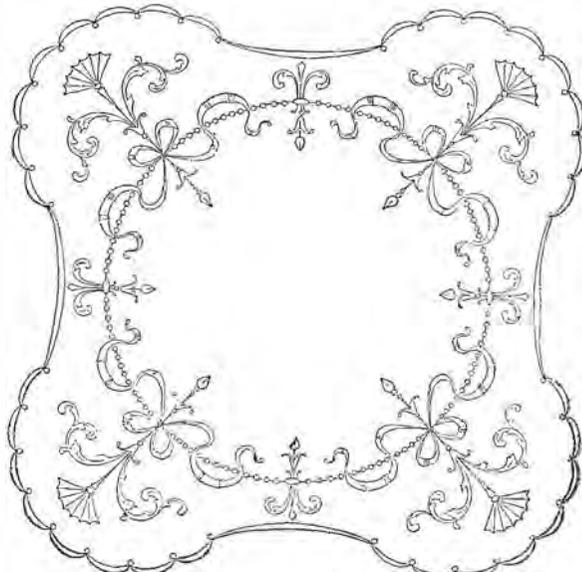
HONEYSUCKLE PHOTOGRAPH FRAME. No. 98-4-3.—Perforated pattern, $6\frac{1}{2}$ x 9 inches, 10 cents. Stamped on pale green satin, 35 cents. Silk for working, 25 cents.



ROSES AND FERN CENTREPIECE. No. 368.—16 x 16 inches. Perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.

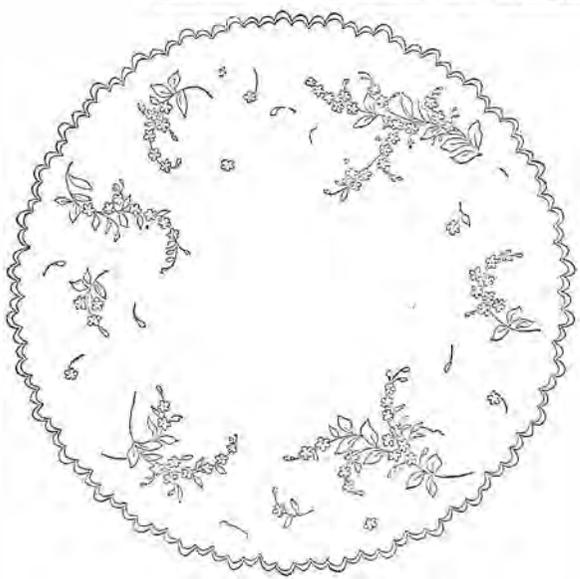


BLACKBERRY BLOSSOM PHOTOGRAPH FRAME. No. 98-4-2.—Perforated pattern, $5\frac{1}{2}$ x $6\frac{1}{4}$ inches, 10 cents. Stamped on golden brown satin, 35 cents. Silk for working, 35 cents.

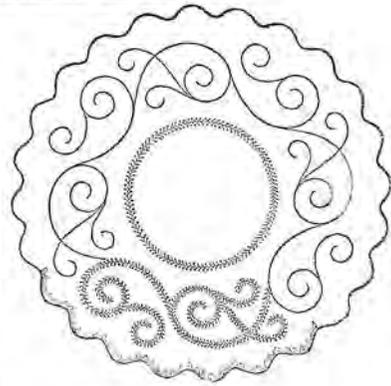


COLONIAL CENTREPIECE. No. 97-5-3.—Pattern, 18 x 18 in., 35 cents. Stamped on linen, 40 cents. Silk for working, 40 cents.

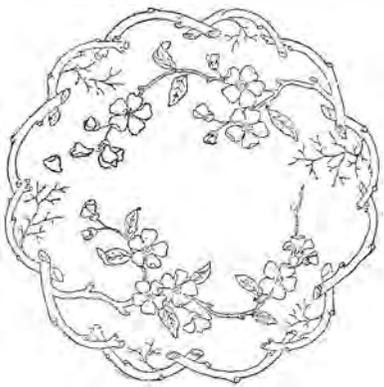
Easter Lilies, Wild Roses, and Forget-me-nots



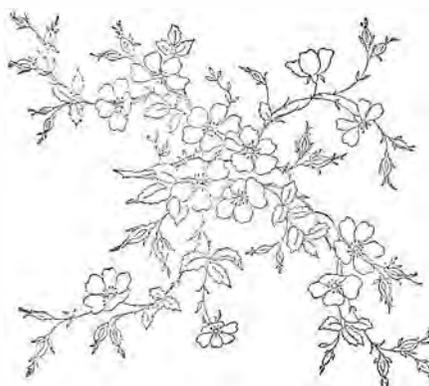
FORGET-ME-NOT CENTREPIECE. No. 215. — Perforated pattern, 16 x 16 inches, 30 cents. Stamped on linen, 35 cents. Silk for working, 50 cents additional.



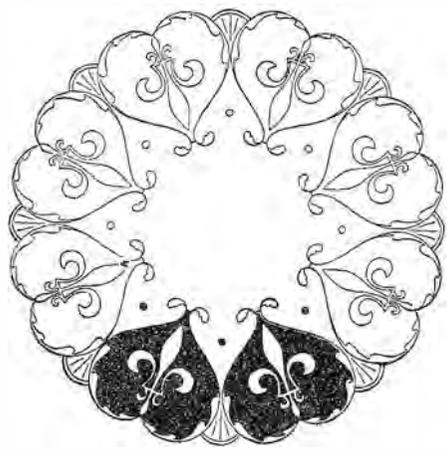
DOILY. No. 98-2-6. — Feather-stitch with white, making a French knot in pale green at the end of each stitch. Perforated pattern, 10 x 10 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 25 cents.
No. 98-2-8. Centrepiece to match No. 98-2-6. — Perforated pattern, 20 x 20 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.



APPLE BLOSSOM DOILY. No. 207. — Perforated pattern, 10 x 10 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 50 cents.



WILD ROSES FOR CORNER OF TEA-CLOTH. No. 97-10-2. — Perforated pattern, 14 x 14 inches, 25 cents. Stamped on hemstitched linen tea-cloth, 1 yard square, \$1.25; 45 inches square, \$1.75. Silk for working four corners, \$1.20 additional.

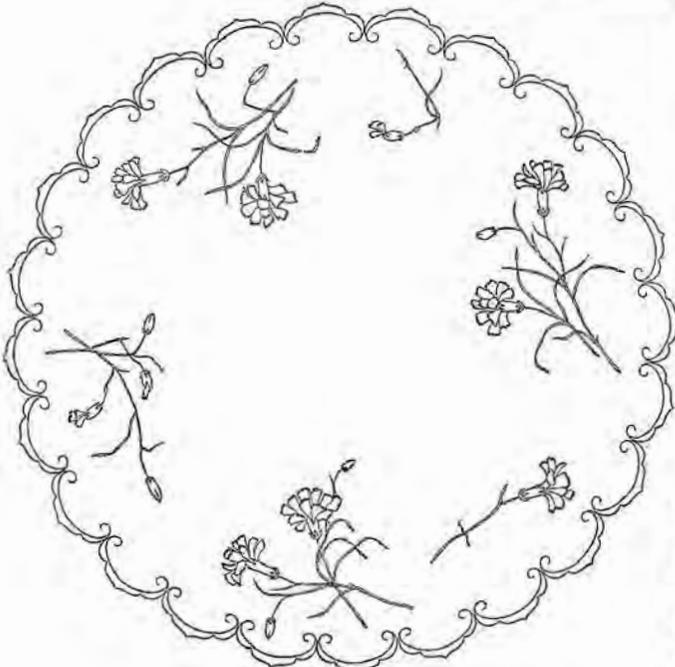


COALPORT DOILY. No. 98-3-19. — Work the black portion in solid long and short, with dark red or green, and the rest of the design in yellow. Perforated pattern, 9 x 9 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 45 cents.



CENTREPIECE, EASTER LILIES. No. 98-4-8. — Perforated pattern, 22 x 22 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, \$1.00 additional.

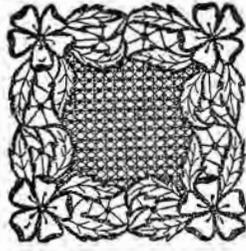
Carnation and Nasturtium.



CARNATION CENTREPIECE. No. 96-11-11.—20 x 20 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 65 cents additional.



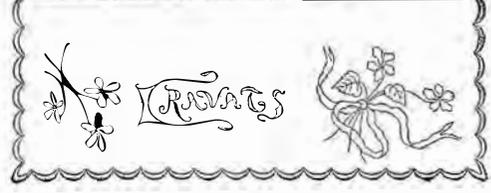
SQUARE DOILY. No. 96-12-12.—4¼ x 4¼ inches. Price of perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 20 cents additional.



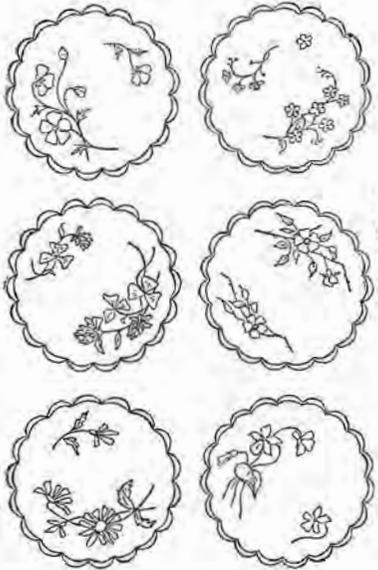
No. P-94. CUT-WORK TABLE MAT WITH FISH-NET.—9 x 9 in. Perforated pattern, 25 cents. Stamped on linen, 20 cents. Silk for working, 20 cts. Fish-net, 6 cents.



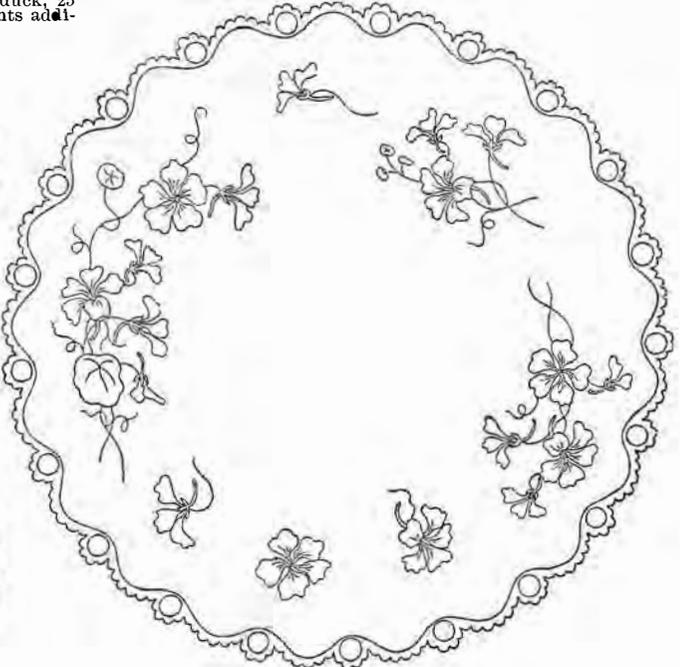
No. 147.
GLOVE AND CRAVAT CASE. 16 x 5½ in. (closed).—Either Case stamped on white linen or duck, 25 cents. Silk for working either case, 45 cents additional. Perforated pattern, 25 cents.



No. 148.

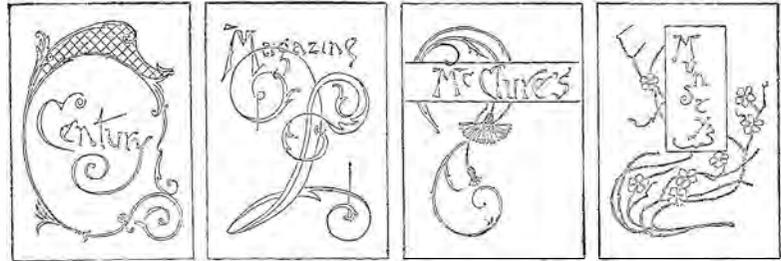


TUMBLER DOILIES. No. 96-12-11.—4 x 4 inches. Perforated pattern of set of six doilies, 25 cents. Stamped on linen, 40 cents. Silk for working, 75 cents.

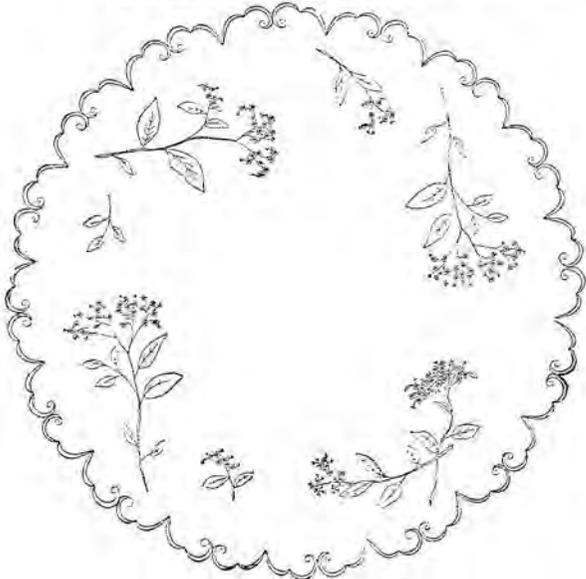


NASTURTIUM CENTREPIECE. No. 96-11-20.—17¼ x 17¼ inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 75 cents additional.

Magazine Covers, and College Frames



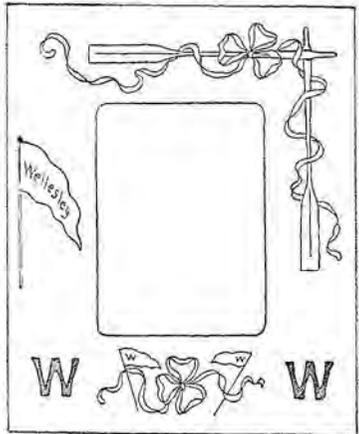
DESIGNS FOR MAGAZINE COVERS.—For embroidery, painting, pyrography, as best suits the material used. We offer the pattern stamped on brown linen. Perforated patterns, 15 cents each. Stamped on brown linen, 35 cents each. Silk in one color for working, 20 cents each additional.



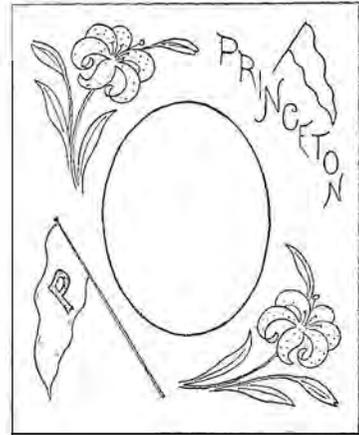
HELIOTROPE CENTREPIECE. No. 98-1-7.—Perforated pattern, 23½ x 23½ inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.



CALIFORNIA POPPY CENTREPIECE. No. 97-11-24.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 75 cents additional.
No. 97-11-20. Doily to match No. 97-11-24.—Perforated pattern, 10 x 10 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 50 cents additional.



WELLESLEY COLLEGE FRAME. No. 409. Perforated pattern, 10 x 8 inches, 20 cents. Stamped on white linen, 25 cents. Blue silk for working, 15 cents additional. Cardboard mounts, 25 cents.



PRINCETON COLLEGE FRAME. No. 411.—Perforated pattern, 10 x 8 inches, 20 cents. Stamped on white linen, 25 cents. Black and yellow silk for working, 35 cents additional. Cardboard mounts, 25 cents.

CORNELL FRAME. No. 413.—Perforated pattern, 20 cents. Stamped on white linen, 25 cents. Red silk for working, 15 cents.

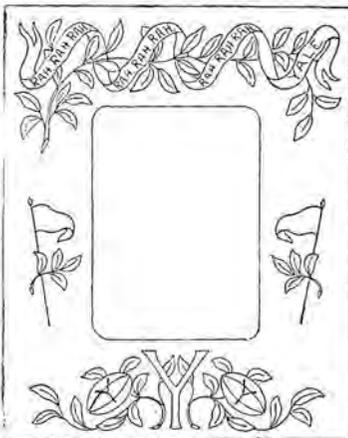
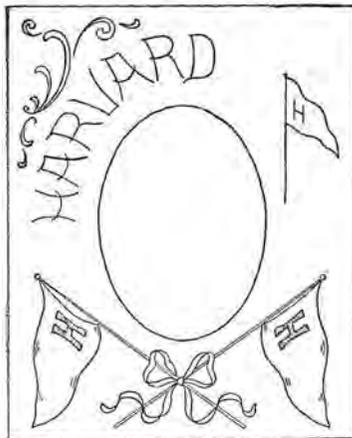
DARTMOUTH FRAME. No. 414.—Perforated pattern, 20 cents. Stamped on white linen, 25 cents. Dark green silk for working, 15 cents additional.

UNIVERSITY OF PENNSYLVANIA FRAME. No. 415.—Perforated pattern, 20 cents. Stamped on white linen, 25 cents. Red and blue silk for working, 20 cents additional.

UNIVERSITY OF CHICAGO FRAME. No. 412.—Perforated pattern, 20 cents. Stamped on white linen, 25 cents. Maroon silk for working, 10 cents additional.

Cardboard mounts for these frames, 25 cents each.

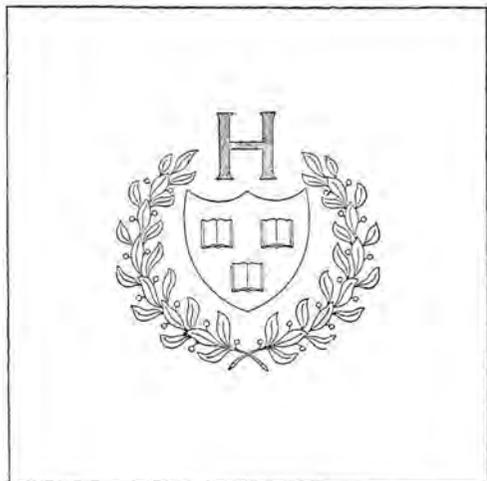
College Photograph Frames and Pillows



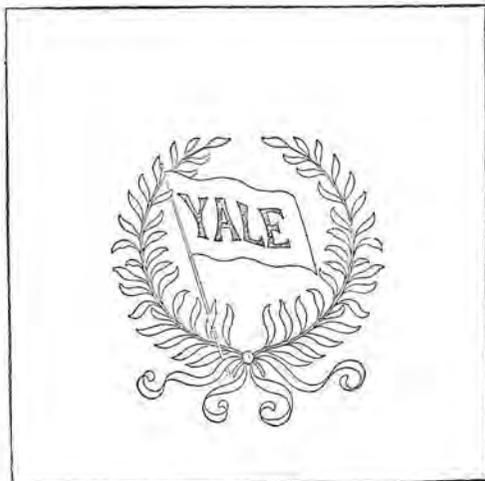
HARVARD COLLEGE FRAME. No. 403.—Perforated pattern, 10 x 8 inches, 20 cents. Stamped on white linen, 25 cents. Red silk for working, 20 cents. Cardboard mounts, 25 cents.

VASSAR COLLEGE FRAME. No. 407.—Perforated pattern, 10 x 8 inches, 20 cents. Stamped on white linen, 25 cents. Pink and gray silk for working, 20 cents. Cardboard mounts, 25 cents.

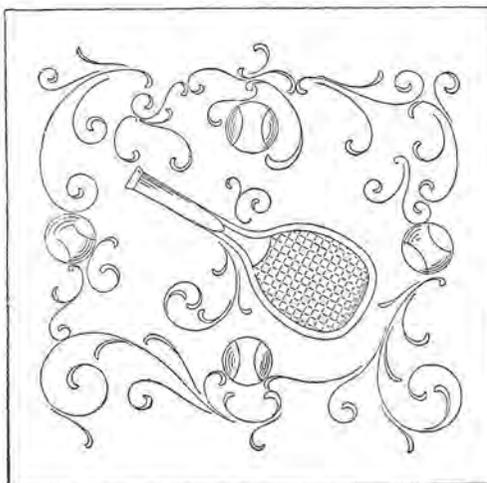
YALE COLLEGE FRAME. No. 405.—Perforated pattern, 10 x 8 inches, 20 cents. Stamped on white linen, 25 cents. Yale blue silk for working, 20 cents. Cardboard mounts, 25 cents.



HARVARD CUSHION. No. 408.—Harvard crimson ticking is the most appropriate fabric for this design, which should be worked with black silk. Make the berries, the leaves, and the letters solid. Perforated pattern, 35 cents. Stamped on Harvard ticking, 30 cents. Silk for working, 20 cents additional.



YALE CUSHION. No. 406.—This handsome design will be most effective worked in white on Yale blue linen. Make the letters solid with Spanish floss, and the leaves and ribbon solid with Japan. Perforated pattern, 35 cents. Stamped on Yale blue linen, 40 cents. Silk for working, 25 cents additional.

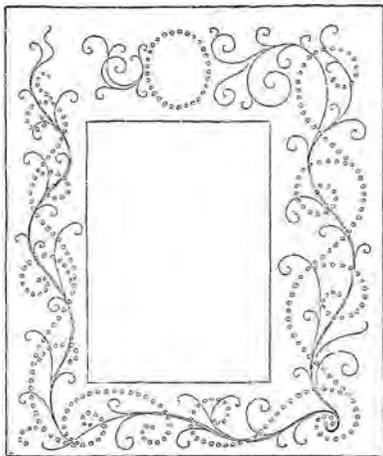


TENNIS CUSHION. No. 404.—Stamped on Villa cloth and worked with white silk, this will be a most appropriate pillow for a college room, or for a hammock or piazza. Perforated pattern, 35 cents. Stamped on Villa cloth, blue, green, tan, or old rose, 25 cents. Silk for working, 20 cents additional.

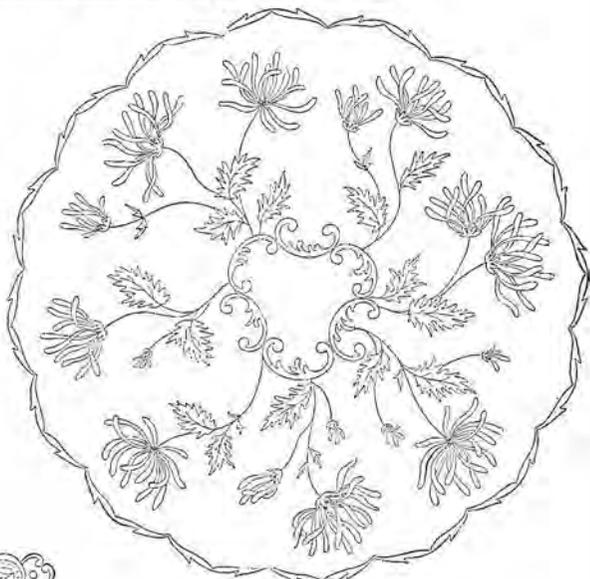


GOLF CUSHION. No. 410.—Blue or green worked with white, or tan worked with green, are good combinations for this summer pillow. Perforated pattern, 35 cents. Stamped on Villa cloth, 25 cents. Silk for working, 20 cents additional.

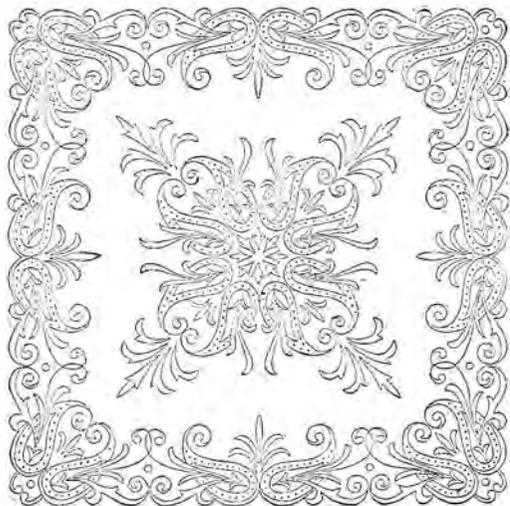
Chrysanthemums and La France Roses



PHOTOGRAPH FRAME IN GOLD THREAD AND SPANGLES. No. 97-11-13.—Perforated pattern $6\frac{3}{4}$ x $8\frac{3}{4}$ inches, 15 cents. Stamped on satin, 40 cents. Gold thread and spangles for working, \$1.12.



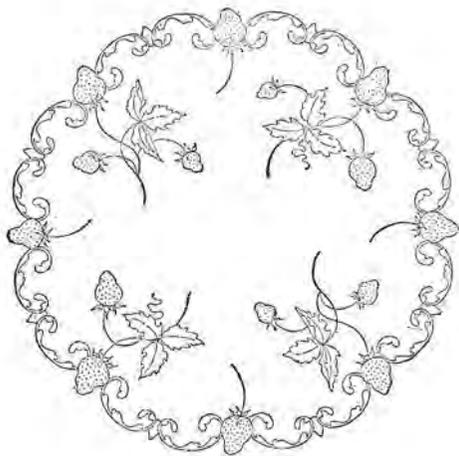
CHRYSANTHEMUM CENTREPIECE. No. 97-5-17.—Perforated pattern, $20\frac{1}{2}$ x $20\frac{1}{2}$ inches, 35 cents. Stamped on linen, 45 cents. Silk for working, 90 cents additional.



ORIENTAL DESIGN FOR CENTREPIECE. No. 97-10-1.—Perforated pattern, $17\frac{1}{2}$ x $17\frac{1}{2}$ inches, 35 cents. Stamped on brown or white linen, 40 cents. Silk for working, 50 cents.

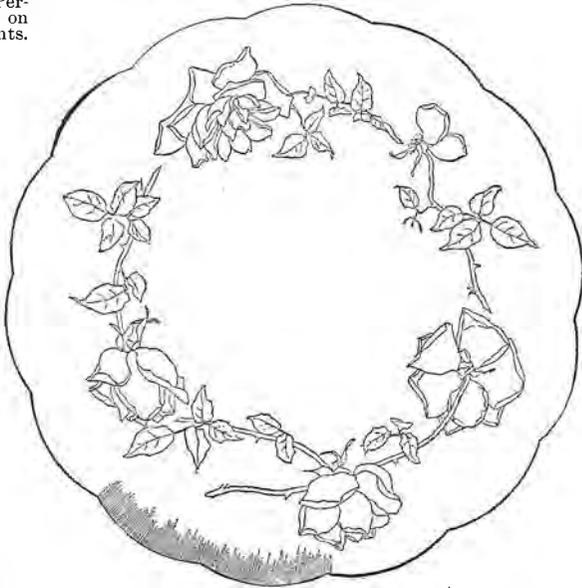


"BOHEMIAN GLASS" DESIGN. No. 97-2-19.— $9\frac{3}{4}$ x 13 inches. Perforated pattern, 20 cents. Stamped on linen, 25 cents. Silk for working, 35 cents additional.



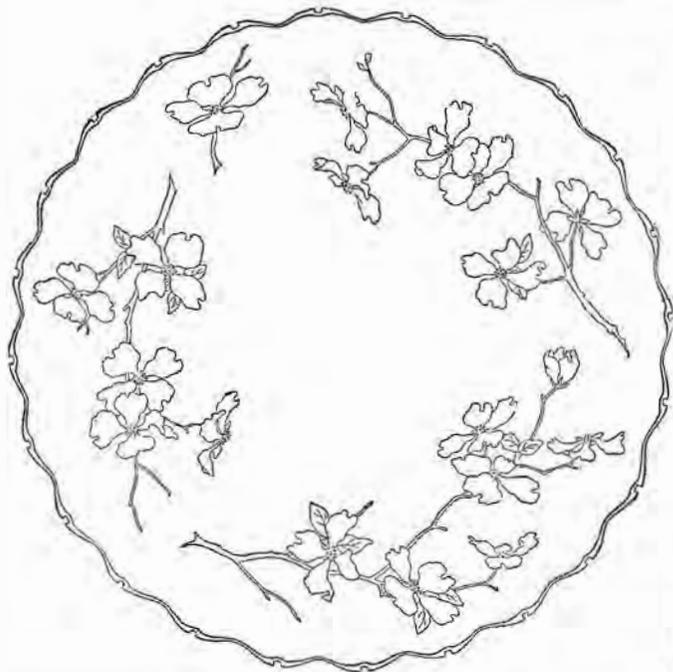
STRAWBERRY DOLLY. No. 98-1-4.—Perforated pattern, 12 x 12 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 50 cents additional.

No. 98-6-10. Strawberry centerpiece to match No. 98-1-4.—Perforated pattern, 20 x 20 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 70 cents.

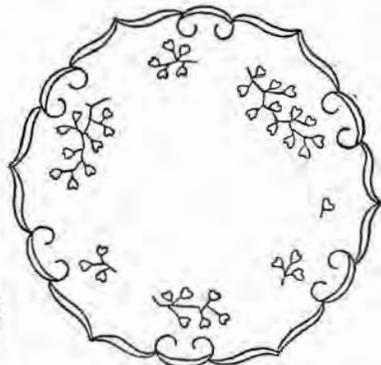


CENTREPIECE. LA FRANCE ROSES. No. 97-12-18.—Perforated pattern, $21\frac{1}{2}$ x $21\frac{1}{2}$ inches, 35 cents. Stamped on linen, 45 cents. Silk for working, \$1.65 cents additional.

Dogwood and California Pepper Berries.



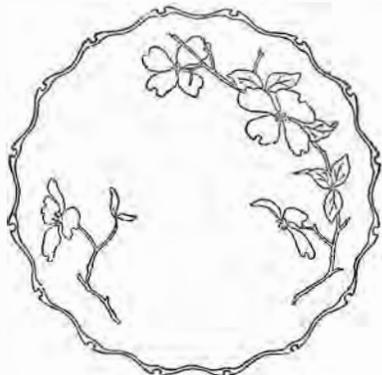
DOGWOOD CENTREPIECE. No. 97-3-8. — 20¼ x 20¼ inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.



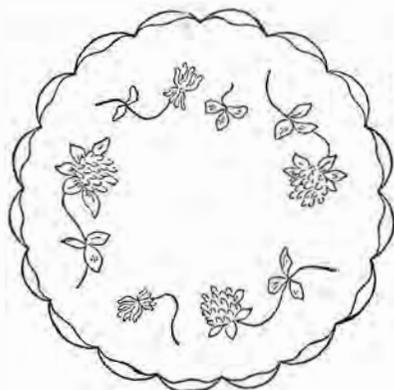
MAIDENHAIR FERN DOILY. No. 97-1-11. — 4¼ x 4¼ inches. Price of perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 25 cents additional.



ROSE DOILY. No. 97-1-10. — 4¼ x 4¼ in. Price of perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 25 cents additional.



DOGWOOD DOILY. No. 97-3-7. — 7 x 7 inches. Price of perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 25 cents.

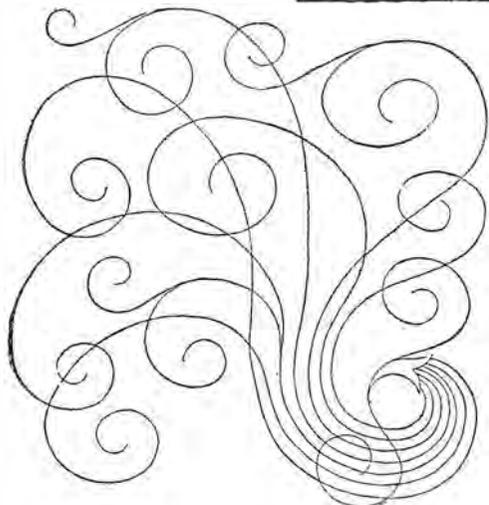


CLOVER DOILY. No. 97-4-19. — 8 x 8 inches. Price of perforated pattern, 15 cents. Stamped on linen, 20 cents. Silk for working, 25 cents.

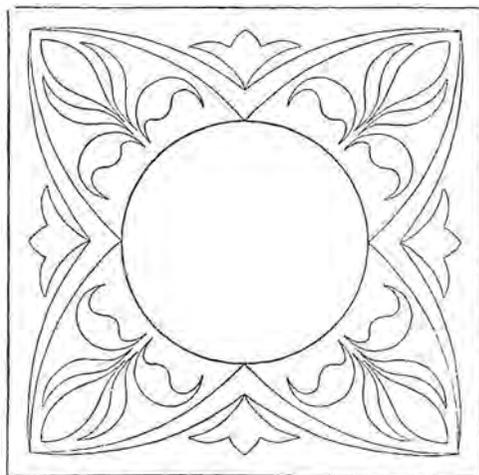


CALIFORNIA PEPPER BERRY CENTREPIECE. No. 96-8-14. — 21 x 21 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, \$1.00.

Designs for Sofa Cushions.



No. 127. — 16 x 16 inches. This design is especially adapted for coronation cord. Perforated pattern, 35 cents. Coronation cord for outlining, 15 cents. Silk for outlining, 40 cents.



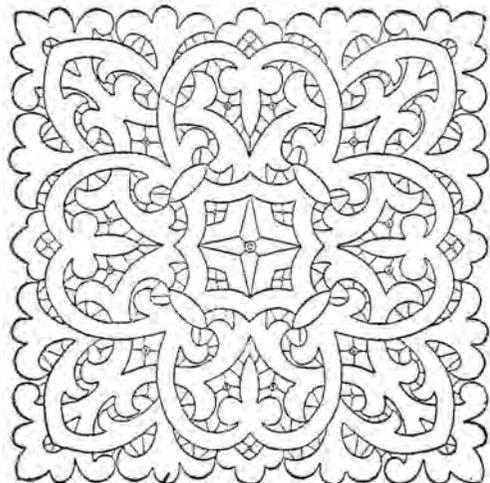
No. 129. — 20 x 20 inches. The round centre of this cushion cover is applied with white duck, and the design is outlined with Turkish floss in two shades. Perforated pattern, 35 cents. Turkish floss for outlining, 45 cents.



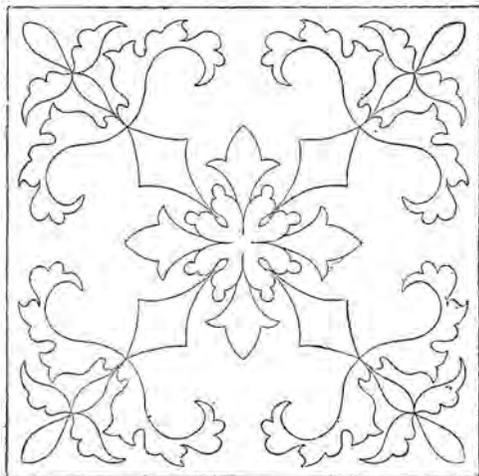
No. 97-4-20. — 9 1/2 x 10 inches. HERALDIC DESIGN FOR CHAIR BACK OR SOFA CUSHION. Outline with Turkish floss. Price of perforated pattern, 20 cents. Silk for outlining 20 cents additional.



No. 158. — 16 x 16 inches. JAPANESE PEONY. Work in outline or in long and short. Price of pattern, 35 cents. Silk for working, 75 cents additional.



No. 97-1-7. — 14 x 14 inches. CUT-WORK COVER FOR SOFA PILLOW. Price of perforated pattern, 30 cents. Silk or tambour cotton for working, 50 cents additional.



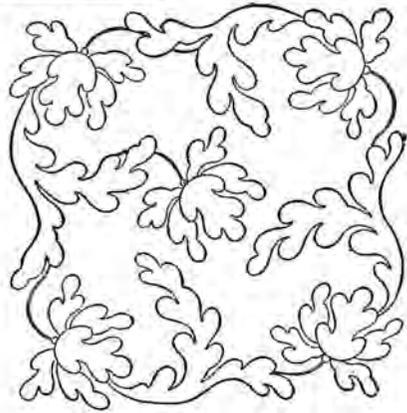
No. 128. — 20 x 20 inches. Use heavy silk for outlining, adding a little gold thread if desired. Price of perforated pattern, 35 cents. Silk for working, 75 cents. Gold thread, 12 cents additional.

Stamped Cushion Tops. Any of our designs for sofa cushions, stamped on 24-inch squares, at the following prices: Denim, 30 cents; Villa cloth, 25 cents; Bulgarian linen, 50 cents; Colored linen, 65 cents; Silk Armure cloth, \$1.00; Satin sheeting, \$1.10. Materials for working the different designs will be sent on receipt of the price given under each illustration.

Designs for Sofa Cushions.



No. 96-1-17. — 17½ x 17½ inches. Lattice or cat-stitch may be introduced between the veining of the leaves, working the design in outline. Price of perforated pattern, 35 cents. Silk for working, 50 cents additional.



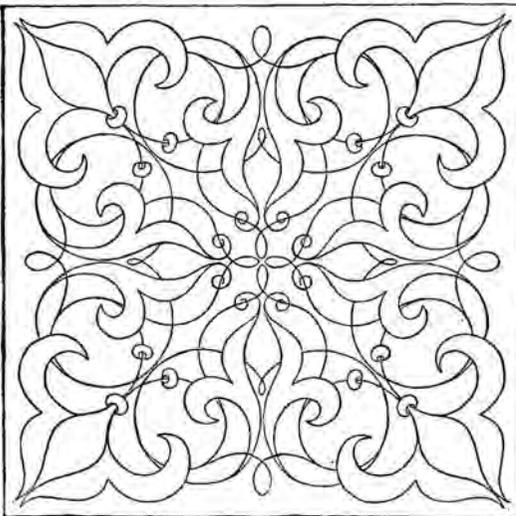
No. 97-3-17. — 18 x 18 inches. This design may be outlined with Turkish floss. Price of perforated pattern, 35 cents. Silk for working, 40 cents additional.



No. 97-3-16. — 18½ x 18½ inches. White lawn is used for this Honiton design. Price of perforated pattern, 35 cents; stamped on lawn, 50 cents. Honiton braid and silk for working, \$1.80 additional.



No. 94-10-1. — 14½ x 16 inches. Price of perforated pattern, 35 cents. Stamped on lawn, 50 cents. Honiton braid and silk for working, 75 cents additional.



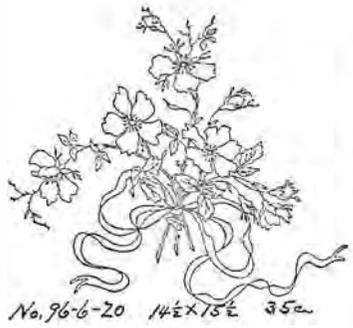
No. 97-1-3. — 18 x 18 inches. This design is very handsome couched with gold thread or outlined with silk. Price of perforated pattern, 35 cents. Silk for working, 50 cents. Gold thread, 35 cents additional.



No. 96-10-11. — 10½ x 11½ inches. The figure may be applied or the design may be worked in outline. Price of perforated pattern, 15 cents. Silk for working, 20 cents.

Stamped Cushion Tops. Any of our designs for sofa cushions, stamped on 24-inch squares, at the following prices: Denim, 30 cents; Villa cloth, 25 cents; Bulgarian linen, 50 cents; Colored linen, 65 cents; Silk Armure cloth, \$1.00; Satin sheeting, \$1.10. Materials for working the different designs will be sent on receipt of the price given under each illustration.

Designs for Sofa Cushions.



No. 96-6-20.—This design is especially handsome on white linen or pale green satin sheeting. Long and short or simple outline may be used, and the ribbon will look well worked in lattice stitch. Price of perforated pattern, 35 cents. Silk for working, 65 cents additional.



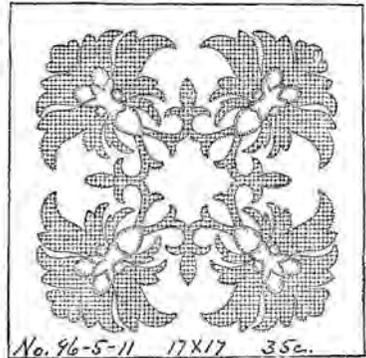
No. 95-7-6.—This may be outlined, or the scrolls may be worked with novelty braid, the medallions being fastened with yellow silk. The "sunburst" is couched with gold thread, and the clover leaves are worked in long and short. Price of perforated pattern, 35 cents. Novelty braid, silk and gold thread for working, \$1.35.



P-88.—A very beautiful effect may be produced by outlining this design with heavy silk, couching gold thread on the veins of the leaves, and the stamens of the flowers. Price of perforated pattern, 35 cents. Embroidery silk and gold thread, 50 cents additional.



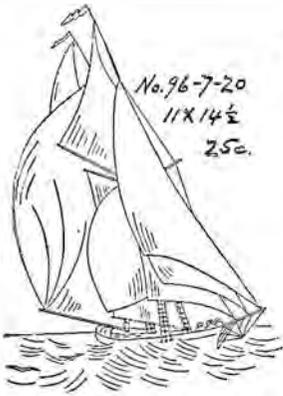
No. 95-8-2.—Empire designs are greatly in favor, and this one may be made very effective with little work. The berries are worked solidly, the leaves outlined, and the ribbon done in lattice or cat stitch. Price of perforated pattern, 35 cents. Silk for working, 45 cents additional.



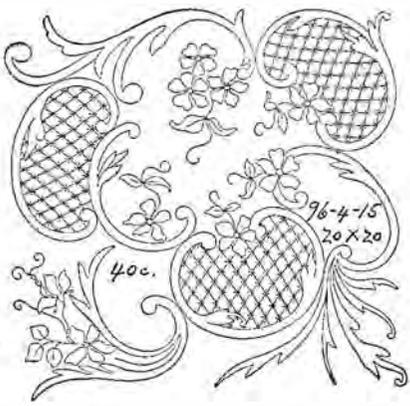
No. 96-5-11.—Blue linen is used for this pillow with good effect. Fish-net is basted under the design, and after working the outlines with close button-hole stitch, the linen inside the figure is cut away, leaving the net exposed. Price of perforated pattern, 35 cents; fish-net, 25 cents. Silk for working, \$1.00 additional.



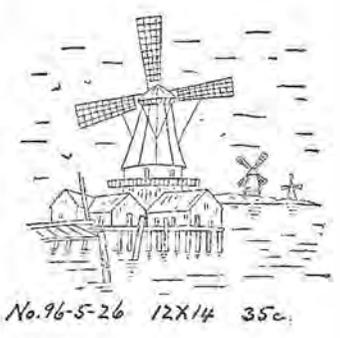
No. 95-11-5.—A variety of stitches may be used for this pattern. Long and short, catstitch, satin stitch and outline may be combined in the flames and torches, the leaves in long and short, and the berries solid; or the whole design may be outlined. Price of perforated pattern, 35 cents. Silk for working, 80 cents additional.



No. 96-7-20.—Dark blue denim or linen is the most serviceable material for this yacht pillow, though white duck worked with blue is also used. Work the design in outline, and finish the edge of the pillow with a white cotton cord. Price of pattern, 25 cents. Linen floss for working, 25 cents.



No. 96-4-15.—Work the leaves and flowers of this design in long and short stitch, and the scrolls in outline. The lattice work may be done with silk or gold thread, with the bars caught down with silk. Price of perforated pattern, 40 cents. Silk for working, 75 cents. Gold thread, 50 cents.



No. 96-5-26.—Outline the design with linen floss on white duck or blue linen. Finish the edge with a white cord or with a ruffle feather-stitched with white. Price of perforated pattern, 35 cents. Silk for outlining, 40 cents additional.

Stamped Cushion Tops.

Any of our designs for sofa cushions, stamped on 24-inch squares, at the following prices: Denim, 30 cents; Villa cloth, 25 cents; Bulgarian linen, 50 cents; Colored linen, 65 cents; Silk Armure cloth, \$1.00; Satin sheeting, \$1.10. Materials for working the different designs will be sent on receipt of the price given under each illustration.

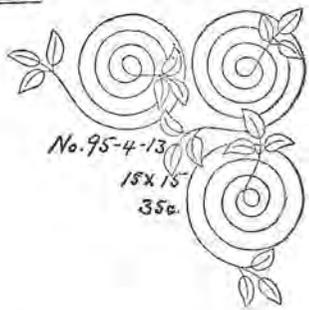
Designs for Sofa Cushions.



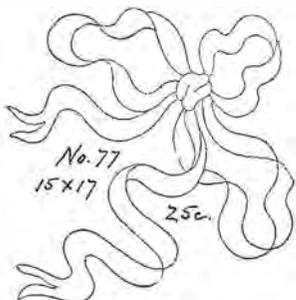
No. 95-6-6. — Outline the design with heavy silk and finish the cushion with cord. Price of pattern, 20 cents. Silk for working, 45 cents additional.



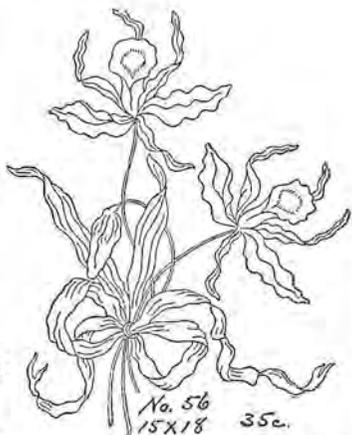
No. 96-3-18. — This cut-work cover may be made of white or colored linen. Fill the spaces with buttonholed or twisted bars, or lace stitches. Price of perforated pattern, 25 cents. Silk for working, 75 cents additional.



No. 95-4-13. — Novelty braid may be used for the scrolls, with the leaves worked in long and short; or the entire design may be worked in outline. Price of perforated pattern, 35 cents. Novelty braid and silk, 70 cents.



No. 77. — This may be used for a sofa cushion or for the corner of a table-cover, and will be very effective if the design is outlined and then filled in with lattice-stitch. Price of pattern, 25 cents. Silk for outlining, 25 cents.



No. 56. — A very beautiful pillow may be made if this pattern is used on white linen, working the leaves and ribbons in greens, and the flowers in dull pinks. Price of pattern, 35 cents. Silk for working, 65 cents additional.



No. 95-10-12. — Work the leaves in long and short, using gold thread for the veins and scrolls; outline the leaves with gold thread, filling in with some of the fancy lace stitches. Perforated pattern, 30 cents. Silk and gold thread, 60 cents additional.



No. 96-5-19. — Bulgarian yarn or Turkish floss is used for working this pattern. We send directions for the arrangement of the colors with all our stamped Bulgarian work. Perforated pattern, 35 cents. Bulgarian yarn, \$1.25. Turkish floss, \$2.00 additional.



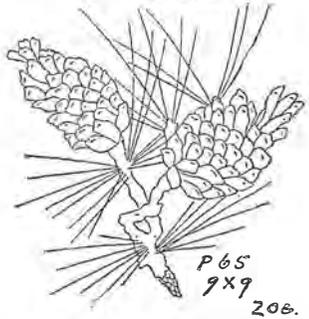
No. 96-5-16. — This design is handsome for a table-cover or sofa cushion. It is also very effective as a border. Perforated pattern, 35 cents. Bulgarian yarn for working, \$1.00. Turkish floss for working, \$1.75 additional.



No. 96-6-15. — Flat-stitch, lattice, or almost any fancy stitch may be used for this design. We send full directions for the arrangement of the colors. Price of pattern, 35 cents. Bulgarian yarn for working, \$1.00. Turkish floss for working, \$2.00 additional.



No. 57. — Work in outline with black silk. Price of perforated pattern, 35 cents. Silk for working, 50 cents additional.



P-65. — Design for fir pillow. Use brown or green silk, working wholly in outline. Price of perforated pattern, 20 cents. Silk for working, 50 cents additional.

Stamped Cushion Tops. Any of our designs for sofa cushions, stamped on 24-inch squares, at the following prices: Denim, 30 cents; Villa cloth, 25 cents; Bulgarian linen, 50 cents; Colored linen, 65 cents; Silk Armure cloth, \$1.00; Satin sheeting, \$1.10. Materials for working the different designs will be sent on receipt of the price given under each illustration.

Designs for Sofa Cushions



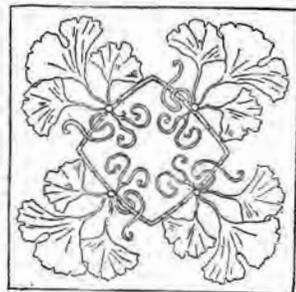
No. 221 - 18 1/2 x 18 1/2 - 35c.

Design for coronation cord. Fancy stitches may be introduced with good effect in the spaces between the scrolls, or the entire pattern can be outlined. Price of perforated pattern, 35 cents. Silk and cord, 45 cents.



No. 136 - 19 x 19 - 35c.

Bulgarian design, to be worked in the bright colored Bulgarian yarns on gray linen. Price of perforated pattern, 35 cents. Bulgarian yarn, \$1.25.



No. 224 - 16 1/2 x 16 1/2 - 35c.

The square centre may be appliquéd in white linen on a blue or other dark background. Price of perforated pattern, 35 cents. Silk for outlining, 40 cents.



No. 222 - 18 1/2 x 18 1/2 - 35c.

Two shades of silk may be used, the darker for outlining the design, and the lighter for petals with lattice or cat stitches. Price of perforated pattern, 35 cents. Silk for outlining, 50 cents.



No. 174 - 20 x 20 - 35c.

Green ticking is most appropriate for this poppy pattern. Work the flowers in red with the centre light green and black, and the letters in black. Price of perforated pattern, 35 cents. Silk for outlining, 25 cents.



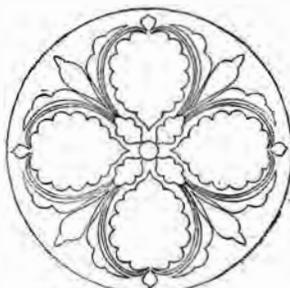
No. 228 - 17 1/2 x 17 1/2 - 35c.

Tan villa worked with dark green silk is suggested for this simple but very effective pattern. Price of perforated pattern, 35 cents. Silk for working, 50 cents.



No. 226 - 19 x 19 - 35c.

A very effective design for outlining in green on a golden brown or tan background. Price of perforated pattern, 35 cents. Silk for working, 25 cents.



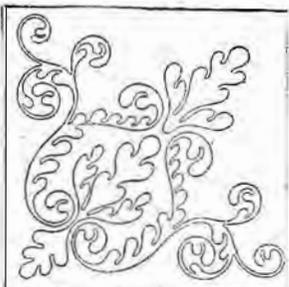
No. 231 - 18 x 18 - 35c.

Blue linen is suggested for the foundation for this round cushion, with the large corner pieces and the centre appliquéd with white linen. Price of perforated pattern, 35 cents. Silk for outlining, 30 cents.



No. 234 - 17 x 17 - 35c.

Gold thread couched on a black or very dark brown background will make a handsome pillow. Price of pattern, 35 cents. Gold thread, 50 cents.



No. 97 - 6-18 - 17 x 17 - 35c.

Coronation cord design for sofa cushion, or corner of table-cover. Price of perforated pattern, 35 cents. Coronation cord for pillow, 20 cents.



No. 227 - 14 x 14 - 35c.

Cover the centre of the flower diagonally with four or five threads of flio, making a cross stitch at each intersection. Price of perforated pattern, 35 cents. Silk for working, 50 cents.

Stamped Cushion Tops.

Any of our designs for sofa cushions, stamped on 24-inch squares, at the following prices: Denim, 30 cents; Villa cloth, 25 cents; Bulgarian linen, 50 cents; Colored linen, 65 cents; Silk armure cloth, \$1.00; Satin sheeting, \$1.00. Materials for working the different designs will be sent on receipt of the price given under each illustration.

Designs for Sofa Cushions



No. 205 - 20x22 - 35c.

No. 205.—This design is especially adapted for coronation cord. Price of perforated pattern, 35 cents. Coronation cord and silk for working, 35 cents. Silk for filling in the leaves, 40 cents.



No. 230 - 18x18 - 35c.

No. 230.—Suitable for outlining or for solid work. The flower petals may be filled in with lattice or feather-stitches. Price of perforated pattern, 35 cents. Silk for outlining, 50 cents.



No. 223 - 18x18 - 35c.

No. 223.—One of our most popular patterns. The leaves and flower pedals may be filled in with darned-stitch, with good effect. Price of perforated pattern, 35 cents. Silk for outlining, 50 cents.



No. 173 - 18x18 - 35c.

No. 173.—The model was on pale green, with the pipes and cigars outlined in brown, the tobacco bag in red, and the ribbon in red and brown. Perforated pattern, 35 cents. Silk, tassels, and gold thread, 75 cents.



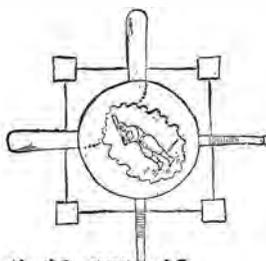
No. 232 - 18x18 - 35c.

No. 232.—Suitable for round cushion, to be laced over puffing, or for chair cushion. The design should be outlined with heavy silk. Price of perforated pattern, 35 cents. Silk for working, 50 cents.



No. 225 - 20x20 - 35c.

No. 225.—A beautiful effect may be produced by using gold thread for the lattice work in this pattern, working the leaves in long and short, and the scrolls in outline-stitch. Price of perforated pattern, 35 cents. Silk for outlining, 50 cents. Gold thread, 35 cents additional.

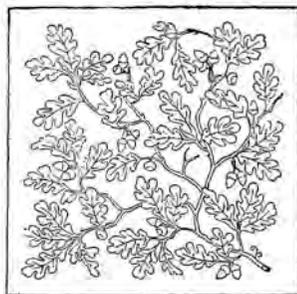


No. 172 - 17x17 - 35c.

No. 172. BASE BALL CUSHION for college rooms, yachts, piazzas, etc.—Plain outlining in black will be most appropriate. Price of perforated pattern, 35 cents. Silk for working, 20 cents.

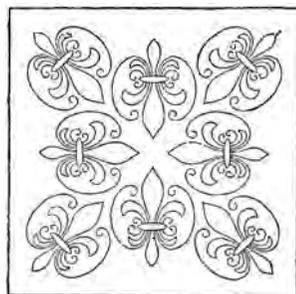
Stamped Cushion Tops.

Any of our designs for sofa cushions, stamped on 24-inch squares, at the following prices: Denim, 30 cents; Villa cloth, 25 cents; Bulgarian linen, 50 cents; Colored linen, 65 cents; Silk Armure cloth, \$1.00; Satin sheeting, \$1.00. Materials for working the different designs will be sent on receipt of the price given under each illustration.



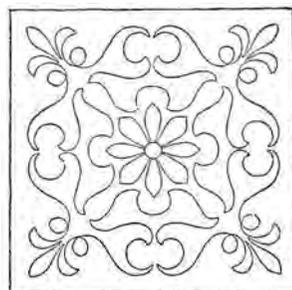
No. 97-5-6 16x16 35c.

No. 97-5-6.—(Golden brown ticking is the best background for this design, which should be worked in dark green, and brown. Perforated pattern, 35 cents. Silk for outlining, 50 cents.



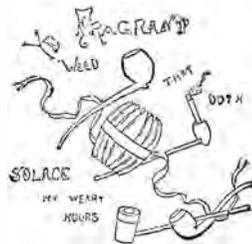
No. 170 - 18x18 - 35c.

No. 170.—Outline the fleurs-de-lis, and fill in with fancy stitches. Coronation cord may used for the outline. Price of perforated pattern, 35 cents. Silk for working, 50 cents.



No. 229 - 18x18 - 35c.

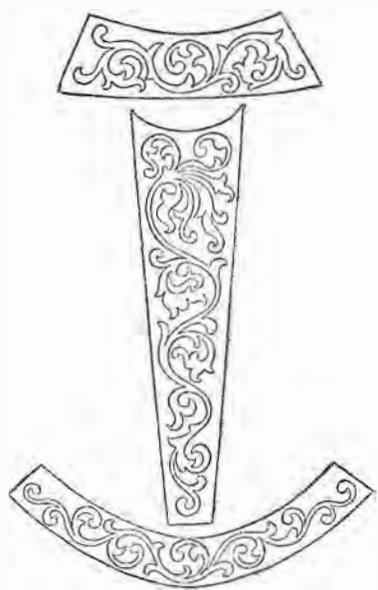
No. 229.—Outline with coronation cord, and fill in all the open spaces with open buttonhole stitch. Price of perforated pattern, 35 cents. Coronation cord, and silk for working, 80 cents.



No. 171 - 16x16 - 35c.

No. 171.—Outline the ribbon in golden brown, the pipes and cigars in black or dark brown. Price of perforated pattern, 35 cents. Silk for outlining, 30 cents.

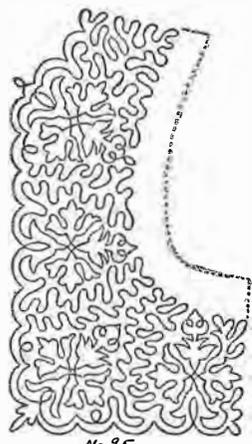
Designs for Braiding.



No. 97-3-13.—DRESS FRONT, COLLAR AND CUFF FOR BRAIDING OR APPLIQUE.



COLLAR OR YOKE FOR CHILD'S DRESS.



No. 95
BOLERO JACKET.



No. 100
VEST FRONT.



No. 97-1-13.—BRAIDING DESIGNS FOR VEST FRONT AND COLLAR.



COLLAR OR REVERS FOR TEA GOWN.

PERFORATED PATTERN of the designs shown on this page will be sent on receipt of price given below:

- No. 97-3-13 35 cents
- No. 98 25 cents
- No. 95 (two sides) 35 cents
- No. 100 20 cents
- No. 97-1-13 25 cents
- No. 96 35 cents

PRISCILLA SET E contains 29 designs for braiding ladies' and children's garments, including Nos. 98, 95, 100, and 96, shown on this page; also borders, ornaments for dress fronts, vest fronts, revers, etc. Price, \$1.00.

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Early Evening.

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WE offer for sale the following studies for Oil and Water-color Painting. These studies are printed in colors, with a wide margin, and are suitable for framing. With many of them we can furnish perforated patterns for the convenience of those who wish to transfer the outlines, instead of drawing.



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Marechal Niel Rose. 11 x 14 in. Large yellow rose and bud. 25 cents.

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Plums, Raspberries, and Pears. 11 x 14 in. 25 cents.
Cherries, Peaches, and Strawberries. 11 x 14 in. 25 cents.
Currants, Gooseberries, Plums, and Pears. 11 x 14 in. 25 cents.

The Lily Pond. 11 x 14 in. 25 cents.

The Meadow Brook. 11 x 14 in. Country landscape. 25 cents.

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Winter. 22 x 28 in. Snow scene in the country; farmhouse and trees. 50 cents.

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