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Debra Carr

11/2010

yellow green, then the highest note should be yellow; and it should be carried down through all the brown, warm, and russet greens, which owe all their warmth to yellow. If the ground is a blue green, colder greens must be used, of a sage rather than a russet tint, while the keynote is struck with a pure blue. Under this restraint, the effect, though subdued, is very agreeable.

If a pure blue a placed near a pure yellow, the effect is glaring; but when the blue is slightly toned with yellow and the yellow with blue, there is quite a different result. A strong blue and a bright red, with a yellow gleam in it, stare each other out of countenance; but a subdued russet-green as a neighbor makes them harmonious.

Purples, and all shades inclining to blue, are difficult to dispose satisfactorily—those with

Thus after a pretty conceit, one room might be called the rose-room, being furnished with the crimson heart of that beautiful flower running through the shades of pink suggestively in the lighter portions, and "broicered over" with roses and buds where ornament is desirable; another might be the sunflower-room, with its warm golden browns and gleams of yellow, and the honest full-moon face of that plebeian blossom astonished at being "done" in silks and crewels, and set up to be looked at; while the morning-glory room, in grays and blues, should imprison all the sunshine to light up its cold colors, and afford a congenial resting-place for its pictured-blossoms.

CHAPTER III

SILK EMBROIDERY.

THIS beautiful work has been practiced from the earliest times; and the ancient Egyptians particularly excelled in it. Much of this was done on linen—to which we shall refer afterward. The very sails of their galleys were embroidered; and their "divergent colors of needle-work on both sides" seems to mean that it was done so that the work was the same on the wrong side as on the right—a method of working that requires an immense amount of skill and patience, and which is now found only among those eminently painstaking races, the Chinese, Japanese, and Hindoos.

Silk embroidery is done on almost any material except cotton and coarse linen: but silk and velvet seem the most suitable fabrics for groundwork. If well done, it is handsome on anything; and as it is an expensive kind of needle-work, great care should be taken in doing it. As a general thing it requires framing, and especially when floss-silk is used. Frames are of various kinds; the best for large pieces of work being the standing frame (see Figure 14), which has adjustable screws,



FIG. 14.

the least blue in them are preferable. Russet is one part blue, one part yellow, and two parts red; olive, one part blue, two parts yellow, and one part red. It is more pleasing than slate, which has two parts blue, one part yellow, and one red.

When the ground is a red plum or maroon, pure red pinks, with no shade of blue in them, will be much more harmonious than blue; but if the ground is a blue plum, pale blue will be better than pink. The shading of flowers is always in different shades of the same color; and this method applied to embroidery produces the most charming results. A pattern worked on a dark ground in a lighter shade of the same color is always pleasing; and in a small room especially a great variety of colors should be avoided. A crimson room should have chair or table cover, or tidy, in pale crimson mingled with a little pink of the same tone.

and can be lowered or heightened at pleasure. The hand or lap frame (Figure 15) is more convenient in embroidering smaller articles.

In putting work into the frame, a strip of strong tape or linen should be stitched along the woof ends of the material—which must then be firmly sewed with strong double thread to the webbing on the frame. It should be made as tight and firm as possible, the strain being increased gradually and cautiously until the tension appears to be sufficient. The woof ends should be brace'd to the side pieces with fine twine. A packing-needle threaded with twine must be drawn through the upper right-hand corner of the tape or linen, and the end securely tied. The twine must be sewn over the lath till the lower corner is reached, knotted securely, and cut off; the other side must then be done in the same manner.

When the material is larger than the frame, it may be sewed on to the bars and rolled

round one of them, with tissue paper and wadding between to prevent the stuff from creasing; and when the part in the frame is finished, it is rolled round the opposite bar, and so on, until the whole is completed. The center ring, marked 1, is a hand-frame used for small pieces of embroidery.

In working with a frame it is desirable to use both hands—only to put the needle through from the outside, and the other to bring it up again from beneath. This will be slow work at first; but practice and patience will enable one to do it quite dextrously, and the great convenience of working in this way will fully repay the trouble of learning it. Two thimbles will be necessary, one for each hand.

THE STITCH FOR SILK EMBROIDERY

is this one as for crewel-work, except that it is shorter. Other stitches are often introduced, which will be noticed in their place; but the proper stitch for shaded embroidery, the most attractive of this fascinating work, is to draw the needle upward from the right and finish by putting it down to the left. The

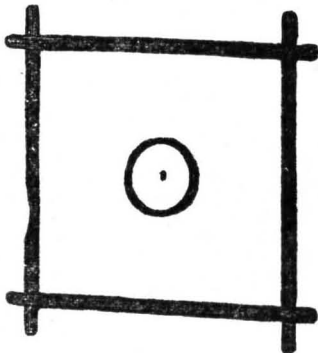


FIG. 15.

right hand should always be above the frame, and the left beneath—making the stitches as long as the work will admit of their being, as the brilliancy of the silk is destroyed by crowded and short stitches.

Silk embroidery is both dainty and effective; and as the materials are expensive, great care should be used in doing the work, that it may not only give satisfaction at first, but prove sufficiently durable to repay the outlay of time and money. It is best to avoid touching the silk by drawing it through the fingers while working.

Anything like a regular embroidery stitch is to be avoided, except in those portions of the work where it is necessary, as the most charming effects are usually produced where there seems to have been the greatest indifference to mechanical regularity.

When the work has been properly arranged in the frame, the first step in artistic embroidery is to observe the position of the flowers and leaves—taking it for granted that the outlines have been properly traced—and if the model is of natural blossoms, so much the bet-

ter. It is particularly advisable, before beginning the embroidery, to study the lights and shades, the edges and rounder parts, both of the leaves and petals of flowers, as they embrace more surface, naturally receive the light first, and are worked with the palest tints.

In a group of flowers (see Figure 16) it is recommended to begin with the smaller parts such as the stems, buds and leaves; and great care should be taken to have every portion clearly outlined—although a visible outline should be avoided in filled-in work. Again, the careful blending of shades mentioned in crewel-work must be enforced—the stitches being so nicely placed to produce the right effect, that their beginning and ending are quite lost.

GROUP OF FLOWERS FOR SILK EMBROIDERY.

The stems of slender flowers should always be done in stalk-stitch, as they can be made more neatly and with less trouble than in satin-stitch. The centers are worked in French knot stitch. This is a pretty pattern for a variety of small articles: glove-box, letter-box, pin-cushion, case, etc. Or it may be enlarged for a footstool, sofa-cushion, or chair-seat.

In working leaves, one half should be done first, and great care taken to follow the direction of the fibers. Figure 17 shows the direction the lines would take if we were shading the leaf in drawing. In working a pansy the stitches should take the direction of the lines in Figure 18, and not cross the petals, as in Figure 19. Figure 20 shows the proper filling up of a thick stalk.

For narrow leaves, where one stitch will reach from the middle to the edge, it is best to pass the thread from the edge underneath to the middle—as this makes each stitch begin in the middle, and the under side is nearly the same as the upper. A broad leaf or petal requires more than one stitch between the middle and the edge; and for these, the needle may be brought up again wherever the next stitch seems to be wanted. But two together should not begin nor end on the same line—except on the outside edge to preserve the outline, or in showing the middle rib.

Unless the embroidery is very large and bold, the line formed by the meeting of the stitches down the middle of a leaf, as in Figure 21, will sufficiently mark the mid-rib. If in the real leaf it is very deep and plainly defined, a very narrow space between the two lines, tapering till the threads meet again near the point, will generally be sufficient. See Figure 22. Lateral veins need not usually be indicated at all; but if they are very marked, and of a different color from the leaf itself, they may be laid on by a cord or a piece of thick silk twist—fastening it down with small stitches in silk of the same color. This must only be done in large and rather coarse work.

Another important point is the distinct bringing out of the different characters of the stalks. The three examples given (Figure 23, 24 and 25) will show how the different joinings vary, and that care must be taken to make these distinctions, as well as to finish them off

properly. It has been well said that the difference between mechanical and artistic embroidery consists in showing judgment and finish in all these small matters.

Other stitches used in silk embroidery, beside the one known distinctively as embroidery-stitch, are satin-stitch, French-knot-stitch, stalk-stitch, point-russe, herring-bone or feather-stitch, ladder-stitch, chain-stitch, etc.

Satin-stitch is used a great deal in white embroidery, and many persons are familiar with it who have never attempted to work colors. It is also called

BORDER IN FLAT EMBROIDERY.—THE FRENCH KNOT.

This is very useful for the centers of such flowers as the daisy and sunflower, and for filling up leaves in a showy manner. It is made by bringing the thread through to the front of the work, and holding it in the left hand, four or five inches from the work—the needle being in the right hand; the thread is twisted two or three times around the needle as close to the work as possible; then the point is turned down into the material nearly, but

not exactly, where the thread came up; the needle is pulled through to the other side, and the thread drawn carefully till the knot is firm. The thread must be drawn round the needle close up to the work before the needle is pulled quite through, lest the knot should hang loose and spoil the effect.

STALK-STITCH.

It is very easily and quickly done. In veining leaves and working small stems, it is more manageable than any other stitch; and it is formed by making a straight stitch rather more than a sixteenth of an inch in length—then for the next stitch, putting the needle about half-way back into the first one and working it the same length. This is so quickly done, that there is danger of doing it carelessly; but if properly worked, it resembles a finely twisted cord, and gives a very neat finish to the embroidery.



FIG. 16.

FRENCH, OR FLAT EMBROIDERY.

The stitches lie smoothly in a diagonal direction close to each other—little or no attention to light or shade being necessary. It may be done very effectually in one color, and is then often enriched by gold or silver cord around the edges.

It looks best worked with Mitorse silk—which is also the most durable, as it does not fray in the wear nor so quickly lose its glossy appearance as when done with floss or Dacca silk. This work is suitable for articles of furniture and dress, as well as for small ornamental work. Figure 26 is a good illustration of flat embroidery in a pretty border pattern, which may be edged with gold thread or with silk of another color.

POINT-RUSSE.

This is a stitch frequently mentioned in new embroidery; but the *modus operandi* does not seem to be so well known as that of many others. Possibly because of its very simplicity—for Point Russe is merely a succession of back-stitches neatly and regularly done. It is used for many small articles, and is a useful adjunct in more artistic work.

The illustration in Figure 27 shows the effect, and the uses to which it can be put. Every line of the design must be carefully followed in working it; and very pretty borderings and ornamental figures in long stitches are often made with it. Medallions are very pretty in Point-Russe; and we give one in Figure 28 worked entirely in this stitch and

made very effective in scarlet and gold. This is intended for a purse, and is worked on light brown leather or kid.

Figure 30 is also very pretty, and may be worked in one or more colors.

Figure 31 is a border pattern that is very effective. The diamonds are outlined in black and white, and the leaflets within are of green silk. The stars are outlined in black and blue, the crossings are red, and the dots yellow. The figure between the stars is black and yellow.

HERRING-BONE, OR FEATHER-STITCH.

This is an old-fashioned embroidery stitch revived, which is always effective.

In ancient times, fine pieces of linen were



FIG. 17.

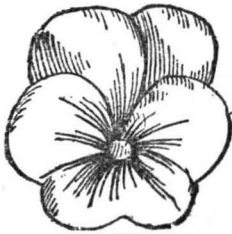


FIG. 18.

embroidered all over with flower designs in outline, with here and there a portion filled in, and the stems worked in a close herring-bone stitch to give them strength and substance. Sometimes the whole design would be worked

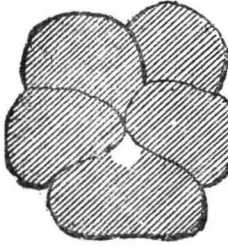


FIG. 19.

to the opposite side, about one-third of the width of the leaf is taken up in the needle, and the next stitch is done in the same way on the opposite side of the leaf—working from side to side until the leaf becomes too narrow again, when it is finished with a few satin

stitch. This, etc. throws all the silk to the top; and the crossing of the threads in the middle of the leaf has a very rich and soft effect—giving also the appearance of a vein.

Feather-stitch seems too well known to need description; and there is a great variety of it, from the simplest "herring bone," to the prettiest feather-like vine; and it has the advantage of being very easily and quickly done.

It is merely button-hole stitch, in alternate loops and long stitches, sewed backward.



FIG. 20.



FIG. 21.



FIG. 22.

design may be drawn first, if needed, to make the work regular; but with one straight pencil



FIG. 23.



FIG. 24.

line as a guide, if the eye is not very correct, almost any one who can use a needle will be able to do feather-stitch.



FIG. 25.

This stitch is very much used in applique work; and it makes pretty dividing lines in ornamenting large articles.

We lately saw a table-cover worked entirely in feather-stitch that had quite an Oriental appearance. The ground was black cloth; and all colors of worsted braid, of different widths, were sewed on with this stitch—being placed around an oblong piece in the center, and in strips across

to the edge for the border.

CHAIN STITCH

Another well-known and simple embroidery stitch; and more beautiful effects may be pro-

duced by the use of a needle and thread.

duced with it than are known to the philosophy of the ordinary worker.

Chain-stitch is sometimes used for filled-in embroidery; the lines of the chain being laid very close together, and following the form of the leaf or flower until the space is filled. It should always be commenced on the outside, and worked to the center.

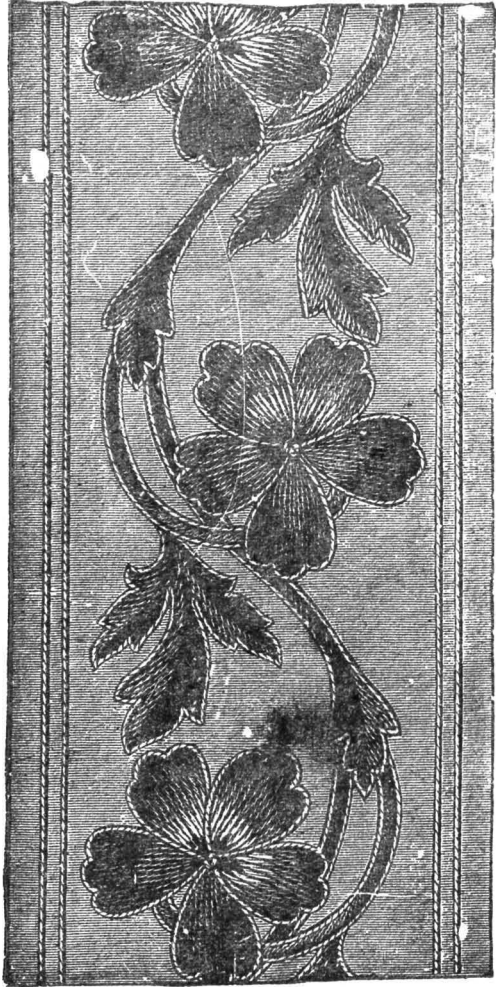


FIG. 26.

Some very rich kinds of Algerian and Eastern work, often embroidered entirely with gold thread, and generally with a mixture of this with silk, are done altogether in chain-stitch. It is often found, too, in ancient crewel-work; and is made by holding the thread firmly over the point of the needle, while it is drawn out, so as to form a loop. The needle is put back again into the center of this loop,

and the thread again passed over the point to form a second one—and so on, the succession of loops forming the chain.

The objection to this stitch is that it has a mechanical effect, and can be exactly imitated with the sewing-machine. The long embroidery-stitch is much more elastic and natural-looking, and able to accommodate itself better to varying forms. Chain-stitch is useful, however, for outline-work, and whenever a stronger line is required than that made by the long stitch.

Curtains, table-covers, portieres, etc., are handsomely embroidered in chain-stitch; and Figure 31 gives a very rich bordering pattern for this purpose. Turkish embroidery is nearly always done in chain-stitch; and covers for small tables, with a light blue or scarlet ground, worked all over in chain-stitch arabesques with bright silks, make a pretty "bit of color" for a shaded corner.

Another effective way of working a table-cover in chain-stitch is to get black, red, and white cloth or flannel; the black for the center, the red next to the black, and the white for the border, and joining them by lapping the edge of one a very little way over the other, proceed to chain-stitch the whole with various colored silks.

The effect is very handsome; and the bordering may differ from the other part by being done in loose overcast stitch over straight pieces of zephyr, and finished with little tassels of the bright silks.

Figure 32 is a very pretty Oriental-looking pattern suitable for a bordering, or it can be used in other ways. The figures placed together are worked in chain-stitch with silk of two contrasting colors—two shades being used in each figure. The outer row of the first is dark-red, and the inner one bright-red. The second figure is of two shades of green; the third of two shades of blue; and the fourth of two shades of yellow. The knotted stitch in the center of the oval is violet. The dots outside the ovals are worked in satin-stitch, and are alternately red, yellow, violet, and blue. The stems are of black silk in point-russe stitches. The four ovals are worked in chain-stitch with silk of two shades of brown.

LADDER-STITCH.

This is sometimes quite effective in ornamental embroidery. Figures 33 and 34 give two different patterns. The material is partly cut away in these illustrations, and in some kinds of work this is a great improvement. Ladder-stitch makes very pretty border lines—the outer edges being done in overcast, and the cross-stitches in point-russe.

Exquisite pieces of work have been wrought in silk embroidery from time immemorial; and there is scarcely a material to which it may not be applied. A fragment of old embroid-

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ary, worked more than a century ago, is represented as a good subject for study in the way of coloring.
This fragment is about eight inches deep, intended for bordering, and is worked on white

ground spring roses, carnations, forget-me-nots, and leafy sprays. This part is treated quite decoratively; and no attempt is made to preserve the natural proportions of the flowers in relation to each other, or to their stems and leaves.



FIG. 27.

In the sprays, one or two leaves are of peach-blossom color. Above this row of flowers are branches in festoons, of which the stems are olive-brown, the leaves shaded, or rather parti-colored, with peach-blossom inclining to pink, olive-brown, and two or three shades of green. It will be seen that nature is no more strictly adhered to in color than in form.

Over these branches is a pattern in two shades of peach-blossom, mingled with a very little blue. Except the moss, the embroidery is all done in floss silk split very fine. Seen by artificial light, this beautiful piece of work has the brilliancy of cut and polished gems; while the general effect of color is extremely rich and sweet, and would harmonize with almost any surroundings.

A beautiful way of treating the ground color, particularly if it be one that seems to attract too much attention to itself, is by working a small diaper pattern all over it in a darker shade of the same color—this gives depth

sat in. The material is raveled out in a fringe at the bottom; then comes a line about an eighth of an inch wide in dark red floss—then a row of disks shaded in a dark and a light

color, particularly if it be one that seems to attract too much attention to itself, is by working a small diaper pattern all over it in a darker shade of the same color—this gives depth

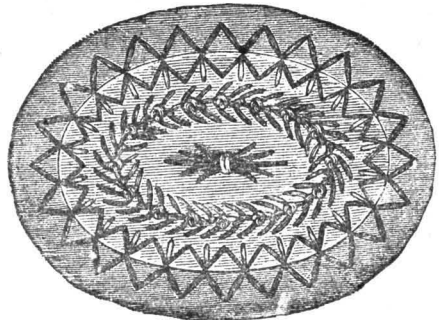


FIG. 28.—MEDALLION IN POINT-RUSSE.

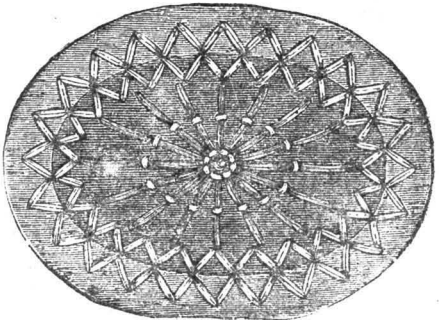


FIG. 29.—MEDALLION IN POINT-RUSSE.

green; above these and touching one another are two broader lines of red, one the same color as the first, the other paler; then there is a representation of moss worked in chenille of three shades of green—and from this mossy

and richness to the whole. A network of dead gold may be imitated in silk of the right shade.

Dark, brownish greens, deep dull blues, and rich maroons, make good grounds; but black

best for a brilliant effect. The ground must be decidedly dark or decidedly light—no half-way shades being allowable, as it is far more important for the colors of the work to contrast strongly with the ground than with each other.

CHINESE EMBROIDERY.

The French and Chinese excel in silk embroidery; and the painstaking double work done in China is well known. The great care with which the Chinese embroider preserves their materials bright and shining. These materials are floss and twisted silks—also the bark of a tree spun into a fine thread. Flat lines of gold also glitter among the silks, and are used as stems and connecting links.

The drawing of these embroideries is sometimes as uncouth as that of their paintings; but in some of their flowers (probably copied from nature) they are often even botanically correct. The iris, for instance, which frequently appears in their designs, is very true

person who belongs to the *green window*—which is an epithet for the dwelling of a poor woman; while the *red gallery* denotes the residence of a rich female. The industrious poor plies her task near the green lattice, which is made of earthenware and lets in both the light and the breath of heaven; while the rich dame leans upon the vermeil-tinted balusters of the gaudy veranda, and gazes carelessly at the sunbeams as they sparkle among the flowers or waves the soft breeze which agitates the green roof of the Indian fig-tree.

“The title-page presents us with a venerable man in the weeds of office, holding in his hand a scroll with this motto: ‘Heaven’s Magistrate confers wealth.’ Over his head are bats sporting among the clouds, the emblems, I suppose, of wakefulness—for these animals are on the alert while men sleep.

“I once saw two girls at this work in the village of Mongha. They were seated upon a low stool, and extended their legs across another of twice the height of their seat. In

this way a support was provided for the frame on which the piece to be embroidered was spread forth. Their faces wore a sickly hue, which was owing, perhaps to close confinement and the unnatural position in which they were obliged to sit.

“The finest specimens of embroidery are, so far as my observation goes, done by men who stand while at work—a practice which these damsels could not imitate, as their feet were small. They were poor but too genteel, in their parents’ idea, to do the drudgery of the humble house-wite, and so their feet were bandaged and kept from growing beyond the limits of gentility. Their looks were

not likely soon to attract a lover, and hence they were compelled to tease the sampler from the glistening dawn till dewy eve.”

Chinese embroidery is particularly rich and effective for screens, with its clear outlines, its gorgeous flowers, and showy birds and butter flies. It bears the closest scrutiny—each stitch, even the hair-line, seems to be placed just in the right spot; and applique is often brought in so successfully that it looks as if woven in the material. The vivid clusters of crepe flowers are beautiful; and the judicious introduction of gold thread here and there gives a marvelous richness to the whole work.

Very fine floss silk is the most common material used, and the embroidery is done in long, irregular stitches. Silk and satin are generally used for the foundation; but whether the color is vivid blue, bright scarlet, or pale gold, the effect seems to be equally good.

The apparent carelessness of this work is one of its great attractions; the bold, free outlines seem easy of imitation; and a study of the cheap Chinese and Japanese fans will be found very suggestive in the way of design and coloring. A sample design on one of these fans has an intensely blue sky at the upper edge.

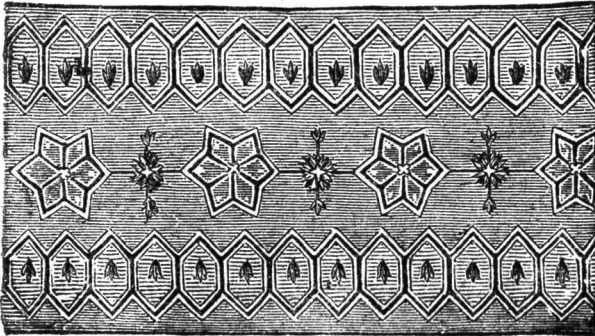


FIG. 30.—BORDER IN POINT-RUSSE.

to nature; and so is the time-honored stork. The iris, Figure 35, is a good flower for embroidery, and may be made as effective in borders as the sunflower.

The modern art of embroidery in China is thus graphically described by a traveler:

“For 22 cash, or *tseen*, I purchased an elegant book filled with choice subjects of the graphic art as patterns for the use of the young needle-woman. She is assumed to be poor, and hence the little manual is printed at about one penny of our money. It has a cover of a fair yellow, studded with spangles of gold, and contains between two and three hundred figures culled from the various stores of nature and art.

“In fact these objects are so well selected and so numerous, that they might serve as illustrations to a small encyclopedia. One acquainted with Chinese literature and natural history might deliver several lectures with this book before him. The meadow, the grove, the brook, the antiquary’s museum, and the pages of mythology, with the adornments of the house and garden, are all laid under contribution.

“The book is said to be for the use of the

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white moon in its first quarter at the upper right-hand corner—while at the left-hand lower corner one a small bunch of intensely pink flowers and a warm glow over the whole. The effect

oration. The finest of these are the cloths used as covers for the presents given by persons paying visits of ceremony; these cloths are not given with the presents they cover,



FIG. 31.—BORDER FOR FURNITURE COVERS, PORTIERES, ETC.

is extremely pretty.

Japanese embroidery, although similar in style and design, seems finer and more dainty than the Chinese; and yet it is said that their best specimens of work are kept for home dec-

oration. Really good Japanese work is said to be rarely seen elsewhere.

The pieces of embroidery which are done purposely for a foreign market are often very handsome, but they do not compare with those

which are executed for their own critical eyes. White birds, usually storks, on a black satin ground, from which they stand out so clearly that they seem in the very act of flying, are the most common subject. Some rare pieces are occasionally seen in which the work is exquisite, in one, the ground will be a deep, soft blue satin, like the sky of a summer night, while the leading colors of the embroidery are gold, pale blue and white.

to see where one kind of the work stops and the other begins.

In imitating this kind of embroidery for small articles, unmeaning kinds of lines in the way of reeds and grasses, as in Figure 36, have a particularly characteristic look. Small fans may also be introduced to advantage, and Figure 37 would admit of a small bird and rough at the top on a gold-colored ground, with brown lines for sticks, while Figure 38 might have a top of pink floss or embroidery silk, with black lines at the bottom. These fans may be very much varied and can be made extremely ornamental. Figure 39 is a still different shape.

A full-sized fan with small ones embroidered over it would be a pretty conceit. We introduce them in connection with flowers, butterflies, and other emblems of summer.

It must be borne in mind that this kind of work is never overloaded—a few grasses, a butterfly and a flower often sufficing for a good-sized object.

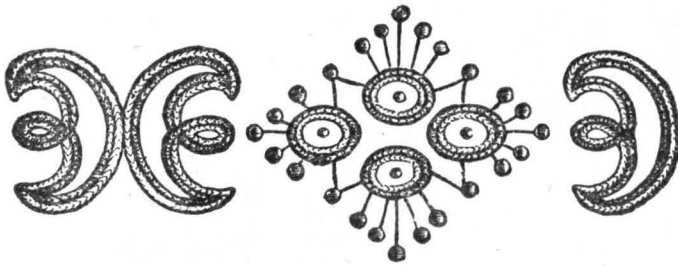


FIG. 32.

In another piece, the ground is of scarlet moreen, of a sufficiently bright yellow scarlet to harmonize with the gold that forms the principal color in the embroidery. The subject is a long flight of storks; not less than eighty of them are flying in a zigzag line, the angles of which are carefully studied from the bottom to the top of the picture.

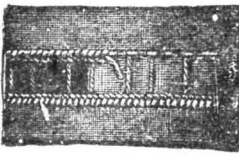


FIG. 33.

Most of these storks are embroidered in white silk, the direction of the stitches giving much of their form; they are pricked out with black, and there is a little pale pink or yellow-green in their beaks and legs. About a quarter of them are worked all in gold—representing the birds in shadow, or seen against the light; and these have little or no detail. Each bird is distinct, separately drawn, and having its own expression, mode of flight, and position in the line.

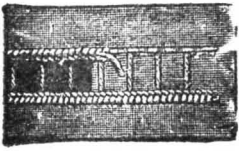


FIG. 34.

The rest of the space is filled by horizontal bars of gold of varying widths, and groups of fan stitches also in gold; these seem to indicate the flat sunset clouds and the tops of the distant trees passed over by the storks in their flight.

Both in Japanese and Chinese work the subjects are sometimes partly painted and partly embroidered; and the two are so happily blended that it is difficult, at a little distance,

CHAPTER IV.

DESIGNING AND TRANSFERRING DESIGNS.

THIS is a most important part of the work, and one that is done in various ways. Patterns can always be stamped at the various fancy-work stores, or bought all ready for working; but the embroiderer, with original ideas and some taste for drawing, prefers to do this herself.

Worst-d patterns may often be used for outlines, as they are generally correct in this respect, and the leaves particularly are well drawn. But those who are able to take their models from nature will have less stiffness in their work, and a little practice in this way will sometimes develop powers hitherto undreamed of. Large single flowers of all kinds are easiest to begin with; and a lily, or a wild rose, for instance, will be found quite easy to manage.

A pencil-drawing or a water-color painting can often be accommodated to embroidery; and a too spreading branch or cluster may be made more compact by a little management. A spray of apple-blossoms, which is a particularly desirable model, will frequently overstep the bounds assigned to it in one way, and not sufficiently fill them up in another. The best way to manage is to take a piece of paper the size of the article to be embroidered, and divide it by lines into four equal parts. The outline of the branch can then be sketched on it; and the result will probably be that two of the squares are filled, one barely touched with a leaf, and the other quite empty. More blossoms, leaves, or twigs can be added on it

side and taken away on the other; if the whole ground is not sufficiently covered, a butterfly or a bird may be introduced to furnish a bare corner.

The suitability of any design for the pur-

jointed, and each sprig is too independent of the others. They need not touch the line—but one near at hand seems to keep them from falling into space. When the sprigs are large, a series of lines should be used; and for this purpose very pretty designs are often found in Oriental china.

The combination in Figure 40 is simple enough in detail, but very effective to edge a bordering. It is done in chain-stitch, ladder-stitch, and point-russe.

Small borders are often improved by a mere line on each side; and the same effect is produced by sewing the bordering on material of a different shade.

Birds and butterflies are naturally associated with flowers; they give an air of life, and often serve to balance the inequalities of a design. Butterflies are particularly appropriate from their great variety both of size and coloring, and being worked like other artistic embroidery, without any elaboration of detail, they are very easily done.

Vases, which frequently occur in the fashionable designs, should either be represented by some material laid on, or worked in lines only—the outline with the pattern on it, as it would appear in a pencil drawing without shading.

A beautiful piece of silk embroidery was worked on a ground of bronze green satin. There were sprays of convolvulus springing from a vase of gray satin; the flowers were white, edged with pure blue—not the purplish blue of the natural flower, for that would not have harmonized

so well—and yet there was nothing unnatural in the effect of the color. The leaves were of yellow and gray greens, and the stalks a brownish green.

Then, to give warmth and life, some sulphur butterflies hovered over the garlands. Thus, though in the coloring of the design the com-

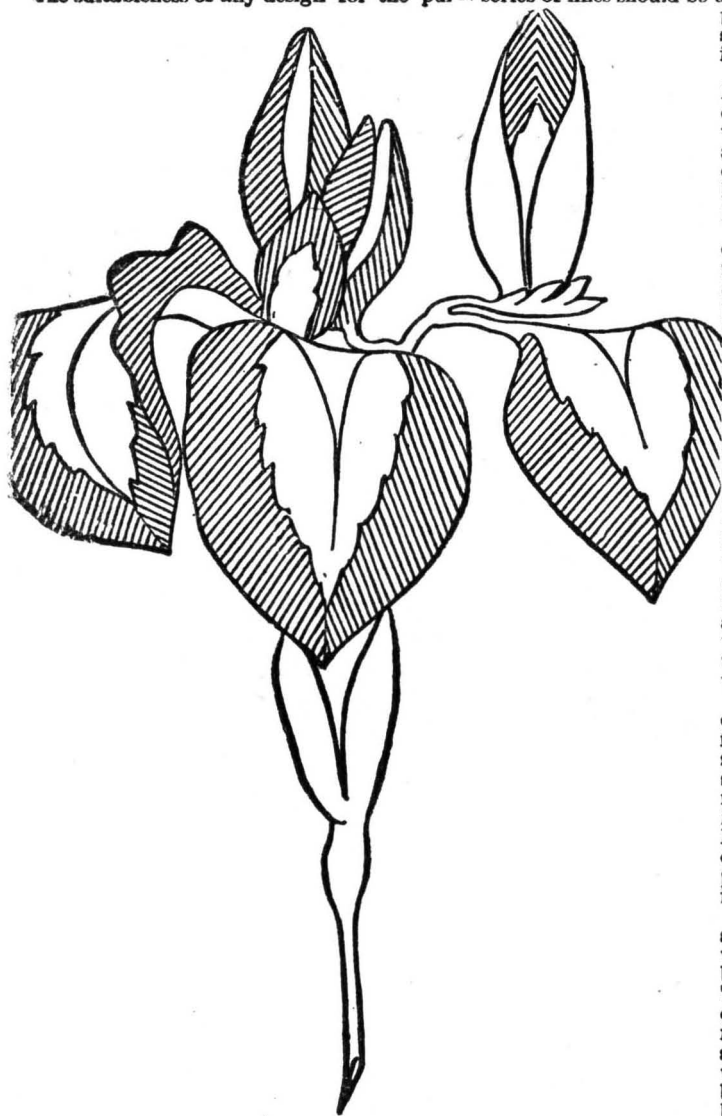


FIG. 35.

pose to which it is to be applied depends upon whether its position is to be a horizontal or an upright one.

Borders of upright sprigs, intended for a horizontal position, single or grouped, require a line or two below, which serves to keep them together; without this support they look dis-

ponent parts only of the bronze-green ground were used, the effect was perfect.

TRANSFERRING DESIGNS.

Designs are traced in various ways, according to the nature and color of the material to be embroidered.

For a light-colored ground, the best method

keep the pattern from slipping, and that the fingers do not press too heavily on the transferring paper, or more color will come off than is desirable.

An old sheet of paper is more satisfactory than a new one; and it is advisable to rub the latter gently with a cloth before using it to remove any unfixed coloring.

Pouncing is a more complicated process than tracing; but for dark colored materials it is safer.

The design must be first drawn on thick paper, and then pricked along the lines with a pin. The paper should then be held up to the light to see that the holes are clear, and close enough together to make the pattern plain.

When the pattern is fixed, face upward, on the material, dust it over with starch tied up in thin muslin, so that the fine powder goes through the holes. Flour will answer the purpose, and may be best applied about the pattern with a soft brush.

The paper must then be taken up very carefully, lifting it straight upward off the material, so that it does not blur the little dots of white, which ought to be in regular order underneath—marking out the design. The lines of the pattern should be traced at once, as indicated by the dots, with the original design before the eye, with white tracing paint.

There is also a blue powder for delicate light materials, that might be injured by the carbonized paper.

Another method, when the nature of the design will permit it, is to cut out the pattern in paper, place it on the material, and trace round the edges with chalk. Then remove the paper, and go over the chalk outline with Chinese white, renewing it where it is defective.

The richer the fabric the more care, of course, is needed in transferring the design; and transparent materials should have the pattern basted underneath. Embroidery in floss is done on black net—for which the design should be managed in this way.



FIG. 36.

to trace the pattern on tissue or other thin paper, lay the material flat upon a table, and fix the place of the pattern upon it very exactly. Then put a piece of carbonized blue or black paper, face downward, on the material between it and the paper pattern; and with a stiletto, or other hard-pointed but not too sharp instrument (a metallic pencil or knitting needle will often answer the purpose), trace all the lines of the design, taking care to

CHAPTER V.

ARTICLES IN SILK EMBROIDERY.

THERE is scarcely an article for which ornament of this kind is used that may not be decorated with silk embroidery, and it is suitable for all materials. Curtains, portieres and table-covers are done in outline with silk of the same color, but a lighter shade than the ground; and whole sets of furniture have been undertaken by ambitious workers.

A SCREEN OF PEACOCK FEATHERS.

This was embroidered on a foundation of pale peach blossom silk with split floss, and made up with a plain ebony frame, ornamented here and there with a little dead gold.

It was an exquisite piece of work, both in design and execution, and so wonderfully did the brilliant silks reflect the changeable hues of

FANCY WORK MANUAL.

the bronze-greens and browns, that it was difficult to convince visitors that real feathers were not fastened on. The only pattern used by the embroiderer was one tail-feather dropped by a majestic fowl almost at her feet; and while walking with the trophy in her hand, the design of the screen came to her and was forthwith executed.

It was a good-sized fireplace screen, and as the room was furnished in dark blue, it showed to great advantage.

A PRETTY BANNER-SCREEN.

This was fastened to the end of the mantel; and the crimson satin foundation was covered with a small diaper pattern in maroon silk. Thick clusters of small daisies without leaves were worked as a bordering in embroidery-stitch, the centers in knot-stitch. In the middle of the screen was a beautifully-executed monogram in gold-colored silk.

ANOTHER BANNER-SCREEN

was attached to a gilt stand. This stood on a table and was intended to shade the eyes from

material, and the straight cornice band was embroidered in the same device.

EMBROIDERED DRESSES.

Silk embroidery is very ornamental for dresses, although for this purpose usually done only in one color. Ordinarily, it would be a formidable piece of work to do it in the style of smaller articles; but ingenuity and rapid execution sometimes go hand in hand. The heroine of a story is represented as threading her needle with one length of crimson silk, and with this scanty material bringing out a crimson rose on a silk handkerchief almost as quickly as a magician could do it. A few deft stitches—and there it was. It was taken to pieces quite as easily, and no trace of it remained.

But embroidery does not usually go on in this fashion; it is careful work, and she who takes the greatest pains as a general thing meets with the best success.

Embroidered robes for full dress are decidedly the fashion now, and one of black silk or lace, embroidered with carnations, is beautiful



FIG. 37.

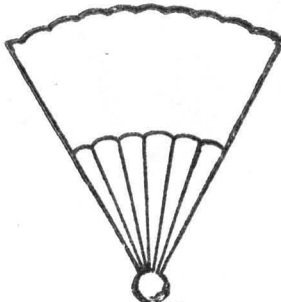


FIG. 38.

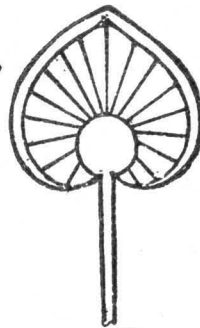


FIG. 39.

a lamp or candle. The ground was of pale green silk, and it was beautifully embroidered with ivy-leaves of darker shades. In the center there was an antique lamp done in gold thread and the banner was finished with a chenille fringe of green and white. It was lined with white silk.

EMBROIDERED TABLE-TOP.

Figure 41 may be used for a variety of purposes. It makes a very pretty top for a small table, and is worked in stalk-stitch, chain-stitch, point-russe, and knotted stitch, with the flowers in pink, claret-color, and yellow, on a pale blue ground. The sprays and leaves are in shades of olive-green.

The table, which looks best with a pedestal of ebony or sponzed wood, has a border fringe of macramé lace.

WINDOW-CURTAIN-BORDER.

A very handsome bordering for window-curtains was lately worked by an artistic needle-woman—figures of dragons in gold-colored embroidery silk on a ground of maroon red. The bordering was intended for a soft gray

for a brunette—while the delicate blonde may wreath herself with blue convolvulus, or deeply-pink wild roses, on a white or cream-colored ground. Every one has her favorite flower, and to wear it embroidered on an evening dress is a graceful way of proclaiming it.

PANELS.

Painted panels and tiles have become almost a mania; but the needle of the embroiderer can produce quite as charming results. Painting is more quickly done; but every one cannot paint, while many who cannot do this can embroider exquisitely.

To keep the embroidered panel or tile fresh and bright, it should be protected by glass, and, properly treated, it will be quite as satisfactory as painting.

The two panels for the doors of a small hanging cabinet are very pretty with a ground of cloth of gold, gold-colored satin, or silk—a spray of wistaria worked on one, wild roses on the other. Violets and anemones are pretty together; and on anything with four panels may be represented the flowers or birds of the four seasons.

Silhouettes in black silk may be worked on

all colored grounds for tiles, and ingenuity can accomplish wonders in this way. The whole procession of flowers, from the first snowdrop, or hepatica, of early spring, to the holly and berries of Christmas, may be fol-

silk embroidery. The patterns should be more delicate and finished, and the materials of finer quality than for large hangings. Arabesques of chair-stitch in gold-colored silk on a dark-blue ground of velveteen, with a pretty border pattern at top and bottom; or a bright-colored bird on a branch, with a butterfly in one corner, for a background; buttercups and daisies on a ground of golden brown, would all be effective.

A WREATHED PICTURE.

Something new in the way of embroidery is to border a picture in this manner. The frames with painted corners may be imitated with the needle, and the daisies, violets, and other flowers will be found quite as ornamental in embroidery.

But the wreathed picture was a fine engraving of the Mater Dolorosa, small enough to make the process practicable. It was unmounted, and the back carefully pasted on the foundation of light-blue satin. Not a wrinkle was visible after it was thoroughly smoothed with a soft piece of old cambric; and after sewing a piece of narrow, gold-colored silk braid around the edge, a wreath of Anunciation lilies was traced and embroidered on the satin. It was so beautifully done as to look like painting, and with a glass over the whole the illusion was complete. It was put in a gilded Florentine frame.

AN EMBROIDERED ROOM.

It was very pretty to read about in a story, and not impossible to carry out practically. The prevailing colors of the room were pale-blue and carnation; and the curtain-lambrequins of pale-blue were embroidered with sprays of woodbine in its autumn dress of vivid scarlet and crimson. The mantel-hanging was in blocks like tiles, done in the same colors; and the panels of a home-made cabinet were likewise embroidered.

These things, with other accessions, made it a charming room; and if one could walk bodily into just such an apartment, the effect would doubtless be all that it was represented.

A FAN TABLE-COVER.

Outlined palm leaves are very pretty, and fans are no less so. The groundwork of cloth, flannel, or satin (if a small table), has three or five parallel strips of velvet ribbon sewn down on each side with point-russe stitches of gold-colored silk, and put far enough apart for fans of all colors to be embroidered between them.

These are worked in long embroidery-stitch; and although less work if merely outlined, they are so very much richer and brighter looking when filled in as to be quite worth the trouble. The ground may be of any color that harmonizes with the rest of the room.

A CHAIR-COVER.

Long embroidered strips that will cover both

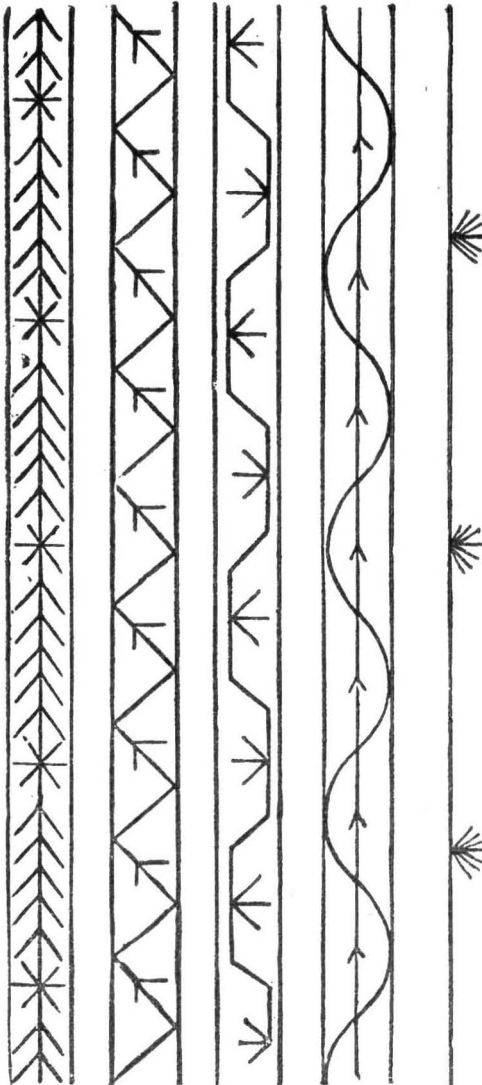


FIG. 40.

lowed up on tiles; the fans and umbrellas of all nations, and various other suggestions, both practical and amusing.

SMALL CURTAINS OR HANGINGS

For cabinets and book-shelves may be made of various materials, and ornamented with

back and seat of the kind of lounging-chair now so much in use are very pretty worked like the table-cover—the groundwork of the middle strip being of gray satin or velveteen, and the rows of fans separated by garnet-colored velvet ribbon, and a strip of the same colored velveteen on either side of the gray. A fringe where the covering ends at top and bottom gives it the look of being carelessly thrown there.

FIRE-SCREENS.

We have just been shown two exquisite pieces of embroidery intended for fire-screens. One represented flame-colored gladioli on a black satin ground, and was rich beyond expression; the other was worked with cat-tails, reeds, and some unpretending little yellow flowers on a blue ground. The material looked like a Chinese groundwork.

The coloring of both these needle-paintings was perfect; and as to the stitches, it was dif-



FIG. 41.

fault to believe that there were any—the shades were blended as if with a brush.

A CHILD'S AFGHAN.

It was made of strips of pink and white cashmere; the pink ones embroidered with daisies, the white ones with pansies, in embroidery-silk—and it was one of the prettiest things of the kind ever seen. It was lined with thin pink silk slightly wadded and quilted, and bordered with a ruching of pink ribbon. The seams were concealed by lines of feather-stitch in garnet-colored silk.

The resources of silk embroidery are inexhaustible; and all sorts of small articles, pin-cushions, brackets, watch-stands, glove-boxes, sachets, etc., will suggest themselves. Fans, too, are beautifully embroidered, and divide admiration with fine painting. Ornamental velvets for neck, wrists, and belt, are a fashionable device—and these are embroidered with single flowers, daisies, violets, etc.

CHAPTER VI.

PRINT-WORK.

THIS is a very fine kind of embroidery, and specimens of it are quite rare. As the name implies, it is intended to imitate a picture, and is generally used only for small subjects—the stitches being almost too minute to be distinguished at all.

It is done on white silk or satin, which is carefully stretched in a frame, and the design is then drawn on it. This is sketched with a pencil, and usually worked in black silk; the various shades between black and white may be used, but not colors—as the object is to represent an engraving. Lead color, or pale slate will be as suitable as black.

A very fine needle must be used, and fine silk to correspond; and a dotted engraving can be so well imitated in this kind of work that it is almost impossible to tell the difference. This stitch used is known as masking-stitch, and it is set as closely as possible without lapping one over another.

In working a copy of an engraving, the embroiderer begins with the darkest shades, which are done with black silk; gradually proceeding to the lightest tints, with silks of the intermediate shades—blending them into each other with the nicest care. To accomplish this, where it is necessary to introduce the lighter portions, the stitches are set wide apart and the intervals filled up by putting in the lightest tint used.

The worker must always have the engraving before her to study the lights and shades. Fine engravings can be copied in the same way—but the stitches should be longer and wider apart.

This kind of needle-work requires great patience and is a heavy strain upon the eyesight; and considering the beautiful effects produced by other methods with less delay, it is not likely to become very popular.

CHAPTER VII.

SILK EMBROIDERY WITH GOLD.

MUCH of the ancient work used for hangings was magnificently wrought with a mixture of gold embroidery—as much of the Indian needle-work is now done, especially in Japan and China. The royal palace of Jeddo has a profession of the finest tapestry, wrought by the most curious hands and adorned with pearls, gold and silver, and other costly embellishments.

The Moors of Spain have been especially celebrated for their rich and beautiful decorative work; and with them originated the custom of using tapestry for curtains. Mohammed forbade his followers to imitate animals, or insects, in their ornamental work; and from this circumstance, the term Arabesque, which represents their style of decoration, was used to express all odd combinations of patterns from which human and animal forms were excluded.

Gold was introduced into these arabesques with the richest possible effect: and this style of design has never lost its popularity. It is often mixed with other patterns in colors; but the simple richness of an arabesque in black and gold cannot be excelled.

In the Middle Ages the most beautiful gold embroidery was called *opus Anglicanum*; and this name clung to it whether it was done in England or not. Much of this work was done in the convents, or "shee-schools," as

tion on all occasions of festivity or rejoicing. Ornamental needle-work of all kinds was hung from the windows, or balconies, in those streets through which a pageant, or festal procession was to pass—just as flags are suspended now; and as the houses were then built with the upper stories far overhanging the lower ones, these draperies frequently hung in rich folds to the ground. When a street was thus adorned through its whole length, and partly roofed by the floating streamers and banners above, it must have had somewhat the appearance of a suite of magnificent saloons.

The art of embroidering with gold and silver is very ancient, and these costly materials were often woven into fabrics as well; but the pure metal was then used, beaten into thin plates, and then cut into narrow slips, which were rounded with a hammer and filed to make threads or wire.

The method is exactly described in Exodus xxxix. 3, as practiced by the Israelites: "And they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen with cunning work."

Old embroidered robes are mentioned made entirely of these gold threads without any linen or woolen ground. Pieces of embroidery worked with gold were called "orphaeys," from the medieval *aurifrigium* or *aurifrasium*; and mention is made, in the reign of Edward III., of two vests of green velvet embroidered with gold, one of which was decorated with sea-sirens bearing a shield with the arms of England and Hainault. Also of a robe of velvet worked with gold; and an outer garment wrought with pelicans, images, and tabernacles of gold.

An ancient Persian carpet was of silk and cloth of gold sixty cubits square. It was intended to represent a garden, and the figures were of gold embroidery, with the colors heightened by precious stones, the ruby, the sapphire, the beryl, the topaz and the pearl being arranged with great skill to represent, in beautiful mosaic trees, fruit and flowers, rivulets, fountains, and shrubs of every description.

These specimens, however, are things of the past.

MODERN WORK

of this kind is generally used in large and

bold designs, where much display and extreme brilliancy are desired.

In these days, instead of the pure metal, silver or copper wire, gilt is used. Silver threads are covered either with the pure metal or with plated copper. The Chinese very cunningly

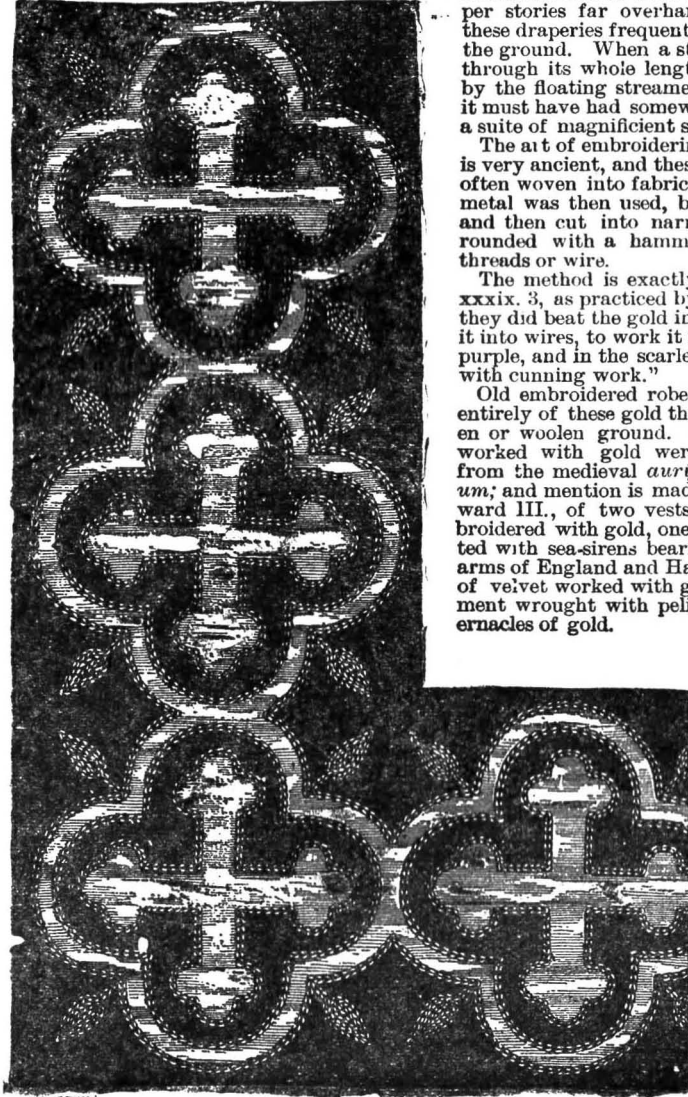


FIG. 42.—BORDER FOR COVER OF BIBLE, PRAYER-BOOK, ETC.

quaint old Fuller calls them; and beside church vestments, which will be mentioned elsewhere, very beautiful secular robes and pieces of tapestry were wrought in silk and gold.

The richest tapestry was in pieces like large flags and banners, and was a prominent decora-

use slips of gilt paper which they twist upon silk threads, and with which they manage to produce very beautiful effects.

MATERIALS USED.

Cord, braid, thread, bullion, spangles, beads, passing, &c., are all used in gold embroidery, and in embroidery with gold and silk.

being generally the satin-stitch; and the needle should be an ordinary needle with a large eye and course enough to prevent the fraying of the gold as it is passed backward and forward through the work.

Beautiful embroidery is wrought by the Turks with "passing" on morocco.

GOLD CORD.

This is a twist of two or more threads, which are wound around with the flattened wires in a contrary direction to that of "passing"—two, three, or four threads being used for needle-work.

Cord is often employed for edging braid-work or flat embroidery, also for working braiding patterns. It is also used with beautiful effect as a ground for small ornamental articles. Fine silk of the same color is best for sewing it on; and great care must be taken, in doing this, not to chip the metal surface, or the silk will show beneath and give the work a broken appearance. The needle should be held as horizontally as possible, and pass between the interstices of the cord, slightly catching up a thread or two of the material it is intended to ornament.

GOLD BRAID.

This is a kind of plaited lace, made of three or more threads. There are various qualities and makes, suited to different purposes, and great judgment is required in their selection. When it is to be used on velvet, a round, close make should be chosen.

It may be bought of various widths, and

as a general thing the less gold there is about it the cheaper it is, and the more liable to tarnish. Mosaic, or copper gilt, is the least expensive, and also the least durable.

BULLION.

This is a very rich and effective material, composed of a fine wire so exquisitely twisted



FIG. 43.—COVER FOR PRAYER-BOOK.

Of these, "passing," as it is termed, is the finest material of the kind. It is a smooth thread of an even size, and resembles a thin, metallic wire, differing from gold cord in the closeness with which the flattened wire is spirally twisted round the silk, and in being formed of only one thread.

It is used in the same way as silk,

that it forms a smooth, round, elastic tube, which may be cut with scissors into the necessary lengths.

There are three kinds of bullion; rough, smooth, and checked—all of which are frequently used together in the same piece of work. When a large letter, for instance, is to be embroidered in bullion, after it is traced, the surface is raised with cotton, and the bullion cut into pieces of the proper size; then three stitches might be made with the smooth, two with the rough, and three with the smooth; this would form a kind of pattern, and add very much to the richness of the letter.

Short pieces of bullion can be introduced into patterns worked with gold thread to great advantage. Two or three of them in the cup of a flower, and in various other ways. To fasten them on properly, take the stitch (the needle being threaded with gold-colored silk) lengthwise the bullion through the twist—this

extremities elevated; or the stitch may be passed through both ends of the piece of bullion, and being drawn rather tight, a slight prominence, or expansion, will be given to the middle. Either method has a beautiful effect.

SPANGLES.

These are small pieces of silver or other metal, gilt or plated—cut into various forms though usually round—and with a hole in the center through which the silk is passed that fastens them to the work.

It is not easy to secure them properly, and at the same time to conceal the means by which it is done. The only way to accomplish it is to bring the silk from the under side and pass it through the small hole in the center of the spangle; the needle is next to be passed through a very small piece of bullion; and then put back through the hole again. This does away with the unsightly appearance of a thread across the spangle, and makes it more secure.

Spangles were once extensively used in decorative work, to give it richness and glitter; but now they are chiefly used to ornament fringes and tassels, and other Masonic paraphernalia. Their value depends on their brilliancy and color, and the amount of gold used in their gilding.

Spangled fans are very showy; and black satin or black tulle is a good foundation for showing them to advantage.

GOLD THREAD.

This belongs more particularly, perhaps, to "the art of sewing in gold and silke;" and "a robe of Indian silk thickly wrought with flowers of gold" was certainly a gorgeous object. Another robe was adorned with roses of gold wrought with marvelous skill, and bordered with pearls and precious stones of exceeding value.

Various materials are used as foundations for embroidery in gold thread; crepe, Indian muslin, or some kind of silk, being usually preferred as giving the best effect, and displaying the rich device to the greatest advantage.

The thread used should be fine and even in texture; a little care in this matter will make the work comparatively easy. Satin-stitch is the one generally used; and if the material to be embroidered is transparent, the pattern is laid under the foundation



FIG. 44.—CORNER OF BORDER IN SATIN-STITCH EMBROIDERY FOR ALBUM COVERS, PORTFOLIOS, ETC.

and it to lie flat on the foundation.

Stars of every form may be made in this way; they are extremely brilliant. The centers of flowers are often formed of bullion; in that case, however, the stitch does not pass through the twist its full length, but is shorter—so that the middle of the bullion is depressed, and the

outline traced in white thread.

In working a slender flower-stock, the running thread of white should be omitted; gold thread should be run in, and then slightly sewed over with another thread of gold; this will give a spiral appearance, which is very beautiful.

In using silk with gold thread, it is best to use

silk of one color—a variety of colors tending to destroy the harmony of contrast. Green and gold have always been close friends, and silk of a bright green mingled with the gold thread has a very rich effect. Gray and gold, black and gold, and many other combinations might be mentioned; but a green branch of sprigs embroidered in silk, with flowers formed of gold thread and bullion, is as pretty a one as can be made.

In working crests, however, or coat of arms, in which gold thread is much used, the heraldic arrangement of metals and colors must be faithfully followed. In such cases, the silk must be of as many colors as in the arms when properly emblazoned; and great care must be taken in working devices in imitation of arms, never to

place a metal upon a metal or a color, upon a color.

In some very rich Indian work lately seen, the ground was of gold thread worked in spirals—the rich colors of embroidery silks laid on this

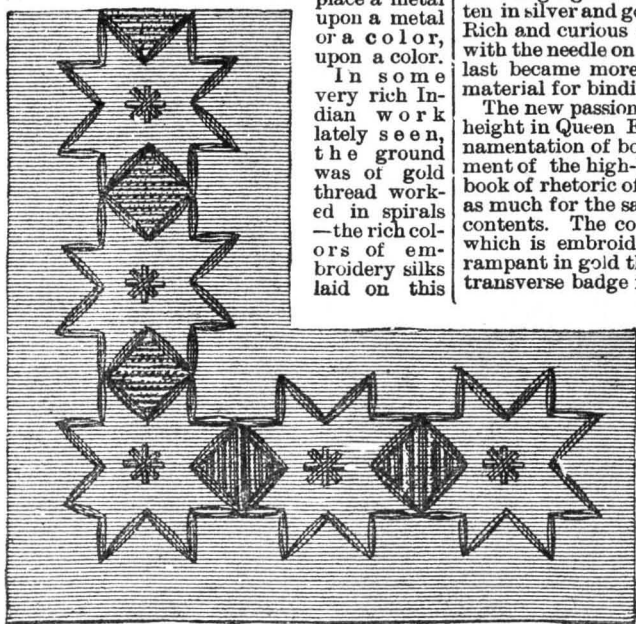


FIG. 45.

made it perfectly dazzling.

Indian muslins are sometimes worked with a gilt or plated sheet of very thin metal cut into strips, or any shape wanted, with scissors. Tinsel is an imitation of it, and it comes in various colors.

Gold beads and gold and silver fringes are more or less used. These all vary greatly in size and quality, and are valuable according to the amount of gold used in their manufacture.

Silver thread, cord, or braid, is more likely to tarnish than gold, and is not so rich-looking. There is, beside, embroidery silk of a decidedly silver white, which produces almost the effect of silver thread or cord.

CHAPTER VIII.

EMBROIDERED BOOKS AND OTHER ARTICLES.

“And often did she look
On that which in her hand she bore,
In velvet bound and brodered o’er—
Her breviary book.”—MARMION.

WHEN books were regarded as precious treasures, and the purchase of a single volume involved as much outlay as a rare painting, before the art of printing became established, the caskets that held such valuable possessions were deemed worthy of much labor and expense.

Rare old carved ivory, gold and silver plates, and precious stones, were often used on book-covers; and the most ancient existing specimen of this gorgeous style of book-making is written in silver and gold letters on a purple ground. Rich and curious devices were often wrought with the needle on the velvet, or brocade, which last became more exclusively the fashionable material for binding.

The new passion for books which was at its height in Queen Elizabeth’s day made the ornamentation of book-covers a favorite employment of the high-born dames of England. A book of rhetoric of that time has been preserved as much for the sake of the outside as for its contents. The cover is of crimson satin, on which is embroidered a coat of arms; a lion rampant in gold thread on a blue field, with a transverse badge in scarlet silk, the minor ornaments all wrought in fine gold thread.

A VELVET MAROON-BOOK.

Another old book is bound in rich maroon velvet, with the royal arms, the garter and motto embroidered in blue, on a ground of crimson, the *fleur-de-lis*, leopards, and letters of the motto are worked in gold thread. A coronet, or crown of gold, is inwrought with pearls; at the corners are roses in red silk and gold; the cover is finished with a narrow border in burnished gold thread.

A QUEEN’S NEEDLE-WORK.

A book of prayers copied out by Queen Elizabeth before she ascended the throne is covered with canvas wrought all over, in a kind of tent-stitch, with rich crimson silk and silver thread intermixed. Elizabeth’s own needle worked the ornaments, consisting of the letters “H. K.,” intertwined in the middle—a smaller “K” above and below—and roses in the corners—all very much raised, and worked in blue silk and silver.

PETRARCH’S SONNETS.

An edition of Petrarch’s Sonnets, printed at Venice, in 1544, is still in beautiful preservation. The back is of dark crimson silver; and

on each side is worked a large royal coat of arms in silk and gold highly raised. The book belonged to Edward VI.

ANOTHER ROYAL BOOK

has a cover of crimson silk with a Prince's feather, worked in gold thread in the center. The three feathers are bound together with large pearls and wreathed with leaves and flowers. Round the edge of the cover there is a broad-

more modestly ornamented with very good effect.

Kid, or leather, makes a very suitable cover for a Bible or Prayer-book. Two shades of brown may be used for the border pattern in Figure 42—the figures in the lighter shade to be worked around with gold thread, either in chain-stitch or in stalk-stitch. Silk may be substituted for the gold thread.

A ground of gray kid, with the figures in black edged with gold, would be equally suitable. On one side of the cover, a small cross to match the border—and on the other, the owner's monogram would make an appropriate finish for either book.

The rich design in Figure 43 is on a foundation of black velvet, to which white faille is applied around the cross.

The figures of the design being outlined, the lines are run on the edges with maize colored silk—going back and forth, and overcasting them with gold bullion. The passion-flowers, wheat, leaves, and ornaments of the cross, are worked in satin-stitch with gold thread. For the stems and vines, gold cord is sewed on with gold-colored silk.

A BOOK OF ENGRAVINGS

would be very ornamental with an embroidered cover. Crimson or maroon-colored velveteen, brown kid, or gray canvas, could be handsomely worked with silk and gold thread. Borderings of catalogues and circulars might be copied to advantage—some of these being very rich: black, with gold bars and dots, pink, crimson, or blue.

Heraldic devices, rich monograms, dainty corners, all look well in this kind of work; and a bordering of gold acorns, or clover leaves, on a brown or olive ground is always handsome.

SCRAP-BOOK COVERS

may be made as attractive as the contents, according to the style of the illustrations. Russia duck is a very good foundation; and if the contents

are of a comic nature, a Chinese or Japanese figure, or dragon, or either uncanny beast or bird, may be outlined and made very rich and showy with embroidery in the proper colors mixed with gold thread or braid.

Pongee, too, may be nicely embroidered; and is very pretty for thin books tied with a ribbon at the back. In this way, the contents can be changed at pleasure.



FIG. 46.

or wreath; and corner-sprigs in gold thread are thickly interspersed with spangles and gold leaves.

These elegant volumes,

"In velvet bound and broided o'er,"

are to be seen in the British Museum; and although the day is past for adorning book-covers is so showy a fashion, these articles may be

ALBUM COVERS

should be more delicate, and worked on velvet, or silk. Figure 44 makes a very pretty corner for this purpose; and Figure 45 is very effective on a small book. The stars might be done in gold thread, the center in point-russe with black silk—

ing it when completed, and Figure 47 displaying the principal part of the embroidery.

The most suitable ground for the rich gold embroidery is velvet-brown, crimson, or blue; but it may be made very handsomely in kid or morocco. The larger part of the case is eleven inches long, and eight inches wide; on the upper part of this book, there is a pattern in gold soutache, and the word LETTERS or LETTRES embroidered in gold bullion; beneath this, there is a pattern worked with white satin beads, edged round with fine white chenille—the scroll pattern is embroidered in gold.

The second is placed over the lower part of the first, and forms the pocket which holds the letters. The central flower is formed with eleven oval beads, edged with white chenille; another white bead is placed in the center, and edged with gold. The other flowers are also composed of white satin beads edged with gold.

The second is placed over the lower part of the first, and forms the pocket which holds the letters. The central flower is formed with eleven oval beads, edged with white chenille; another white bead is placed in the center, and edged with gold. The other flowers are also composed of white satin beads edged with gold.

GOLD AND SILK EMBROIDERY.

This rich pattern is intended for a cushion, or chair-cover. It is particularly handsome on a ground of blue velvet, or satin; and the large flowers, leaves, and stems are all outlined with gold thread sewed on with fine yellow silk. The stamens are worked in satin-stitch with yellow silk, and the veins in point-russe with blue silk.

The forget-me-nots are done in satin-stitch with blue silk, and the centers in knotted-stitch with gold thread. The veins and stems are done in stalk-stitch, and the sprays and vines in point-russe with blue silk.

The work is finished on the outer edge with a thick cord of blue silk and gold thread.

A very neat cigar-case, book or portfolio cover may be made in the same manner.

The material should be light-brown Russia leather; the wheat-sheaf is embroidered in satin-stitch with dark-brown silk—the stem and light outlines in stalk-stitch with gold thread. The bordering is of gold cord, with a network of dark-brown silk, and stitched with black at all the crossings and centers.



FIG. 47.

the diamonds in satin-stitch of a lighter or darker shade of the same color as the foundation.

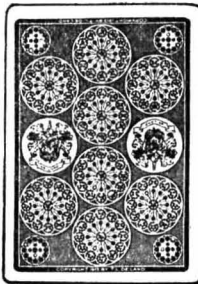
Portfolios may be embroidered in the same way; and whether for writing materials or for engravings, they can be made very ornamental.

LETTER-CASE.

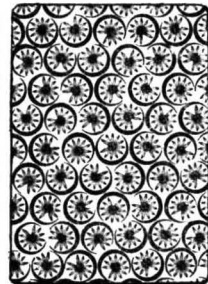
A very rich and handsome letter-case is represented in Figures 46 and 47: Figure 46 show-

Magic Playing Cards

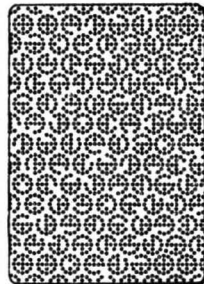
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