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Donated by

Luann Pfof

05/2007

INSTRUCTION BOOK TEACHING HOW TO DO STAMPING

—WITH—

PERFORATED PARCHMENT STAMPING PATTERNS

By the various methods of dry and wet Stamping, including the kind for Plushes, Velvets, etc., which will not rub off, and the NEW LIQUID PROCESS.

How to do **THE KENSINGTON** and other

ART NEEDLEWORK STITCHES,

RIBBON AND ARRASENE WORK, ETC.,

KENSINGTON and **LUSTRE PAINTING,**

And the Art of Designing by means of the new set of

ART EMBROIDERY DESIGNING PATTERNS.

PUBLISHED BY

T. E. PARKER, LYNN, MASS.,

DESIGNER AND MAKER OF STAMPING PATTERNS.

Headquarters for All Materials used in Embroidery and Fancy Work.

ILLUSTRATED PRICE LIST FREE.

—INSTRUCTIONS—

—FOR DOING—

STAMPING WITH PERFORATED PARCHMENT PATTERNS,

—MANUFACTURED BY—

P. E. Parker, 86 Market St., Lynn, Mass.

Send 25 cts. to him for his Catalogue of thousands of designs of stamping patterns, from which you can select new patterns after buying our \$1.00 outfit. It gives the number, size and price of each, and shows the whole design in a reduced size, and tells what the designs are used for.

DRY STAMPING WITH POWDER.—This is done by a process known as pouncing. The process is as follows; Place the pattern (*rough side up*) on the material to be stamped, placing heavy weights on the corners to keep it from slipping; small patterns may, however be held with the thumb and finger of the left hand. Rub the powder over the perforations with the pouncet or distributor (described below) till the pattern is clearly marked on the material (this can be ascertained by lifting one corner of the pattern slightly). Then remove the pattern carefully, lay a piece of thin paper over the stamping and pass a *hot* iron over it; this melts the gum in the powder and fastens the pattern to the material. The iron should be *as hot as possible* without scorching the cloth. In stamping with light-colored powders, the best way to fasten it is to hold the back of the cloth against a hot stove pipe or the face of an inverted iron. *French stamping*, described below, *is better, however, for all dark materials.* To take the powder up on the distributor, have a tin plate with a piece of firm smooth woolen cloth glued on the bottom; sprinkle a little powder on the cloth and rub the distributor over it, taking care to shake off all the powder you can; enough will remain to stamp the pattern clearly.

TO MAKE A DISTRIBUTOR.—Take a strip of fine hat felt, about an inch wide (a strip taken from an old soft felt hat is as good as

anything), roll it up tightly into a roll, leaving the end flat, and rub the end over a piece of sand-paper, to make it smooth and even.

TO MAKE A BLUE POWDER.—Use pulverized rosin, gum daman, gum copal, gum sandarac, gilding powder, powdered Prussian blue and ultra marine blue, in equal parts; mix well together and keep in a cool place.

BLACK POWDER.—Use ivory black, and ultra marine blue with the gums used for the blue powder.

WHITE POWDER.—Use for the color pulverized zinc white, with the gums used in the blue powder, and also a little gum mastic and borax.

OTHER COLORS may be made with chrome yellow, burnt sienna or burnt umber. If all these gums cannot be procured of your druggist use such as can be obtained, mixing in about the same proportion.

IN ORDER TO SAVE OUR CUSTOMERS THE TROUBLE OF MAKING POWDER, WE WILL SEND IT, ALL PREPARED, AT 15 cts. A BOX.

FRENCH INDELIBLE STAMPING.—This is the best process for all dark materials; in fact, this and the blue powder are all that will ever be really needed. By this process paint is used instead of powder, and a brush instead of a pouncet. Place the pattern on the cloth (*smooth side up*), if the pattern will admit of it, though either side will work well. Weight the pattern down as in powder stamping. Rub the paint evenly over the perforations and it will leave the lines clean, sharp and distinct. After the stamping is done the pattern must be *cleaned immediately*, as described below.

TO MAKE THE PAINT.—Take zinc white, *ground in oil*, if you can get it; if not use dry powder; mix it with *lard oil* (or boiled oil will do), to about the thickness of *thick* cream; add a little Japan drying, such as painters use. Keep in a tin pail (one holding a pint is a good size). Have a piece of board cut round with a screw in the center for a handle, to fit *loosely* into the pail; drop this on the paint and it will keep it from drying up; add a little oil occasionally to keep the paint from growing too thick, and it will always be ready for use. Other colors can be mixed in the same way, but must be mixed *very much thicker* than the white; some stampers use common printers' ink with *good success*.

THE BRUSH.—Take a fine stencil brush, or any brush with a square end; wind it tightly with a string from the handle down to within $\frac{1}{2}$ inch of the end; this will make it just stiff enough to distribute the paint well. Keep the brush in water, to keep it from drying up, taking care wipe off the water before using.

If these directions are carefully followed, the stamping will always be satisfactory.

THE CARE OF PATTERNS.—New patterns, before being used, should be rubbed over lightly on the rough side with a smooth piece of pumice stone; this wears off the burr and makes the stamping come out clearer and finer. After using the patterns for paint stamping, they should be washed thoroughly with naphtha, until the perforations are all perfectly clear. To do this place the pattern on the table and turn a small quantity of benzine or naphtha over it to cut the paint, and then wipe the pattern *dry on both sides* with an old cloth, or, better still, with cotton waste, such as is used to clean machinery; this is cheap and absorbs the paint and naphtha quickly. Hold the pattern up to the light to see if the holes are all clear; if they are not, *wash the second time*. **KEEP THE NAPHTHA AWAY FROM THE FIRE.**

After the pattern has been washed, *do not use it for powder* until it has had time to thoroughly dry, otherwise it will gum up the holes and spoil the pattern.

HOW MUCH TO CHARGE FOR STAMPING.—The following are about the prices generally charged by first-class stampers who do a large business. A little more is generally charged for paint than for powder stamping:—

Small initial letters 5 cents each; large initials 10 cents, and very large letters 15 cents; monogram designs to order from 50 cents to \$2.00, according to size and work in drawing; scallops and ordinary running patterns for flannel skirts, etc., 10 to 15 cents a breadth; Kensington vines and Eastlake designs 15 to 50 cts. per yard, according to width. *Kensington and Outline Designs generally pay for themselves by being used once*, except the larger ones; very small bouquets or outline figures 5 cents each; bouquets or figures about six inches high 10 cents each; designs from 5 to 8 inches 15 to 20 cents; larger designs generally about 25 to 30 cents; very large designs 30 to 50 cents; tidies generally 25 cents each; table scarfs 25 cts. each end; square table covers 25 to 40 cents per corner; splashers 35 and 50 cents; tray cloths 5 cents for small figures, 10 to 50 cents for large figures and borders; lambrequins 50 cents to \$1.00; lamp mats 10 to 25 cents each; aprons 25 to 50 cents each; toilet sets 30 to 60 cents each. Extra is generally charged for special designing, or when extra sprays are added to the design.

HINTS.—The table on which the stamping is done should be covered first with one thickness of felt or other soft cloth, and then with a sheet of enameled cloth drawn tightly and tacked at the sides to make a perfectly smooth and level surface. In stamping plush, the nap should be rubbed up evenly before the stamping is done. In stamping rep silk or other goods with an uneven surface on which the paint is likely to spread, first stamp the pattern on a piece of paper, then turn the pattern over and wipe off all the paint with a *dry* cloth; then stamp the material and the line will come out fine and even. The oil will sometimes spread on some fine delicate silks; if it does so, let the stamping dry, then moisten the silk with naphtha and the oil will disappear.

A good blank book, on which to stamp the patterns for customers to look at, can be made with the thinnest manilla tag board. It costs a little more than paper, but wears very much better. We can furnish these books, all bound, 14x22 inches in size, and containing 200 pages, for \$3.00. Our new sample books (price 15 cts) can also be used to show customers.

It is a good idea to pin the articles to be stamped to the table; all creases and wrinkles can thus be drawn out.

In stamping with powder, fine lines can be made if the distributor is rubbed over the pattern only in one direction; that is, *not back and forth*, but placing the distributor on the pattern rub it across from left to right; then remove it from the pattern and repeat the process.

It is sometimes difficult to make the powder stick on highly glazed linens; in such cases the linen can be moistened slightly. It will be observed that it is necessary to have the iron much hotter to fasten the color on linen than on cotton or flannel.

Beginners generally use too much Powder, and get the *paint too thin*. It is a good idea for beginners to *practice* on some old materials.

Never use a hot iron for paint stamping.

The patterns should not be rolled or folded, but laid flat in boxes or within covers.

The secret of success in the stamping business is to frequently show **new patterns**, which we can always supply.

NEW METHOD OF DOING STAMPING.

This is by far the nicest way to do stamping, it is so much cleaner and

THE PATTERNS DO NOT FILL UP.

Place the powder contained in box No. 2 in a bottle containing about a half pint of naphtha or gasoline and shake well together.

Copyrighted by T. E. PARKER, Lynn, Mass.

TO DO THE STAMPING,

The pattern must be laid on the material, *the smooth side up*. Now moisten a piece of felting or flannel with the stamping fluid and rub it gently over the perforations. The gasoline will evaporate instantly, leaving only the gums and coloring matter, which will appear in sharp distinct lines which cannot be rubbed off. No hot iron need be used, and the perforations of the patterns will remain perfectly clear without being cleansed with naphtha. A little practice will be needed to attain perfection.

INSTRUCTIONS FOR TAKING THE STITCHES

USED IN ART NEEDLEWORK.

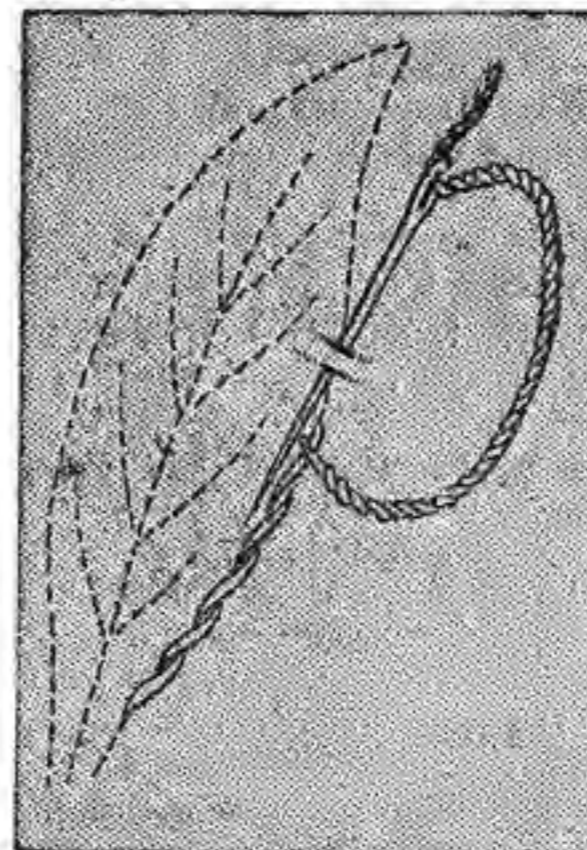
The following descriptions of stitches are taken from our new book on Art Needlework, entitled

Kensington Embroidery and the Colors of Flowers.

The book contains much more explicit descriptions and illustrations of the Kensington Stitch, Outline Stitch, Split Outline, Stem, Bullion, Seed and Couching stitches, Laid Embroidery, French knots, Bird's Eye and other stitches, and a description of SEVENTY FLOWERS, telling how each should be worked, what materials and what colors to use for the leaves, stems, petals, stamens, etc., of each flower. It is profusely illustrated and gives useful information on finishing, washing and pressing fancy work, the blending and contrasting of colors, etc., etc., and is altogether the most useful book on fancy work ever published.

Price: Single copies, 35 cents; five copies for \$1.00.

Sent by mail on receipt of price.

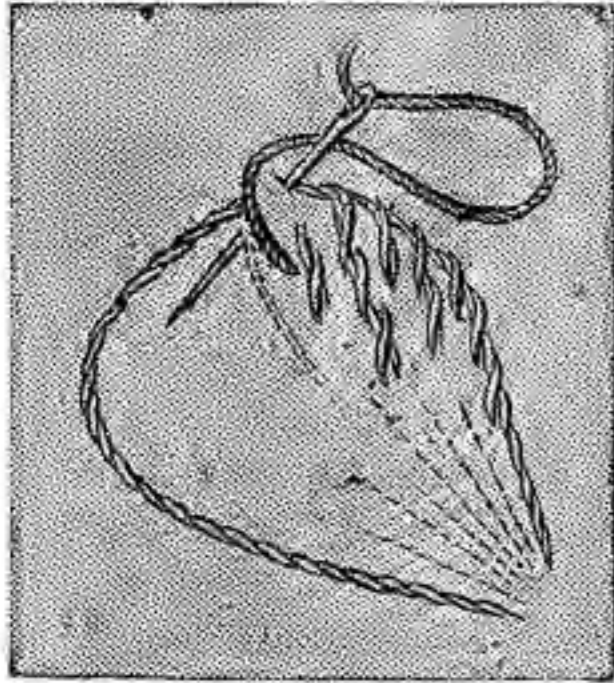


THE OUTLINE STITCH.

In taking the outline stitch, the needle is held with the point almost directly toward you, the thread being drawn from you. It is nearly the opposite of the ordinary back stitch, which can be used in outlining, if preferred, the object being simply to cover all the lines of the pattern, as stamped on the fabric.

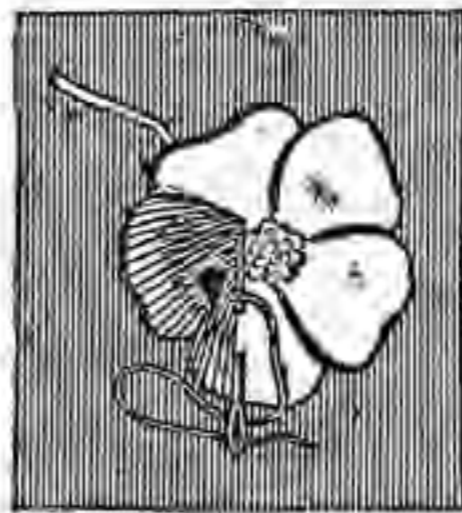
The Kensington Stitch.

In filling in the leaves or petals of flowers, one or two rows of outline stitches are taken around the outside. The needle is then brought up near the lower part of the leaf or petal on the outside of the outline, and the first stitch taken about three-eighths of an inch below toward the centre;



the next stitch is taken back at the outside of the outline. Several stitches may be taken like these two, but of irregular length; then take a stitch in the direction of the first one taken, though considerably longer, over which shorter stitches may be taken back to the outline, as shown in the accompanying cut. Repeat these irregular-length stitches till a row has been worked all around, care being taken to point all the stitches toward the centre if a petal, or the centre stem if a leaf. The second row of stitches is worked in the same manner, with a darker or lighter shade, pains being taken to bring the stitches up between the stitches of the first row, in order to blend the shades, as shown in the Cut. If a long leaf, like grass or the leaf of a cat tail, is to be worked, the stitches should not be slanted toward the centre of the leaf, but should follow the direction of the leaf itself.

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Ribbon Embroidery,

Or Rococo work, when neatly done, is exceedingly pretty, and

has already become very popular. It is the least expensive of all art embroidery, and it can be done very rapidly. Combinations of ribbon flowers and arrasene leaves can be made very artistic. The flowers which can be worked in this way are, however, somewhat limited, and must be such that each petal can be made with a single piece of ribbon. The best flowers are the wild rose, forget-me-not, wild clematis, daisy, Russian snow flower, etc. The method of working is as follows; For a rose take three or five shades of rose pink grosgrain ribbon No. 9, or Surahi silk, cut the same width; cut five pieces (one of each shade) two inches long; commence with the darkest shade; make two small plaits in one end and tack it on the outer end of the petals with a few strong stitches; then bring the other end of the ribbon over and pass it down through a slit made in the centre of the rose, being careful to draw the selvages a little tighter than the centre, in order to make the petals stand out soft and puffy; make the other petals in the same manner, then fill the centre with French knots of maize embroidery silk, also make the stamens by carrying stitches of silk up onto the ribbon with a French knot at the end, to represent the pollen. Other flowers, with large petals, requiring wide ribbon, are made in the same manner; but for the finer flowers, like forget-me-nots, the ribbon may be



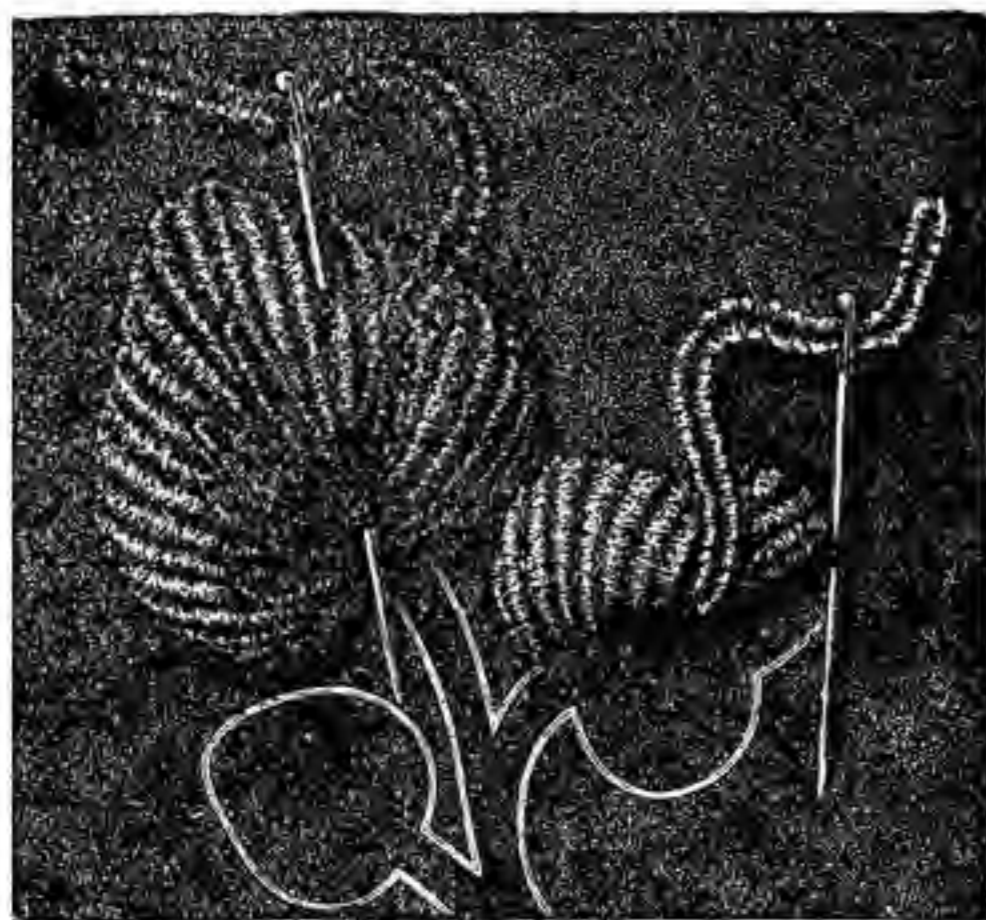
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threaded into a large-sized worsted needle and worked through and through, taking a single stitch for each petal.

Arrasene and Chenille.

The above materials are worked the same as floss or crewel with the Kensington stitch, except that the stitches are taken



longer and not too close together, as the material is coarser and covers the work very rapidly. In the large leaves the shading may be done the same as described for the Kensington stitch, but in smaller leaves the better effect is produced by taking the stitches as described for laid embroidery. After the leaf or petal is worked the veins or outlines may be done with fine embroidery

chenille or with gold or tinsel cord, which will add greatly to the effect. Fine embroidery chenille is worked and shaded with the Kensington stitch, the same as described for silk. In working with the coarser or No. 2 chenille it may be worked in laid embroidery. The effect is full better than the Kensington, except for very large coarse leaves or flowers. Arrasene embroidery produces a very artistic and pleasing effect, and is growing rapidly in favor.

Plush or Tufted Stitch.

This is simply couching filloselle *on* the material instead of working it through, and although claimed by some to be a new stitch, and to have been discovered by themselves, is really as old as the hills. To embroider with this stitch, first fill the petals with rather coarse French knots, using the proper colors; then take a single or double strand of filloselle, according to the size of the flower, bring the needle up half way through between the French knots; lay the floss at about one-quarter of an inch from the end, against the needle, holding it in position with the thumb, then draw the needle through and pass it down on the opposite side of the floss, at nearly the same place it was brought up; draw the stitch down tightly and clip the floss evenly with the scissors and it will stand up straight and velvety. Repeat these stitches, placing them quite near together, until the design is completed. This stitch is especially adapted for working such flowers as coxcomb, princess' feather, golden rod, love-lies-bleeding, etc. The effect is very striking, and with practice and a little knack the imitation of the flowers can be made very perfect.

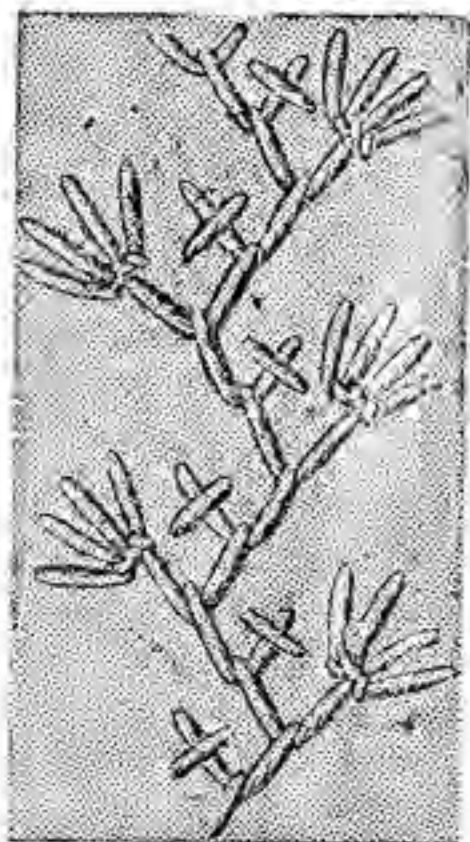
OUR COLOR CARD.

We publish in connection with this book a color card, containing a small piece of silk of each shade mentioned in the book. It will be found a great help in ordering silk, as it will be necessary to give only the numbers of the colors and you will be sure of getting exactly what is wanted.

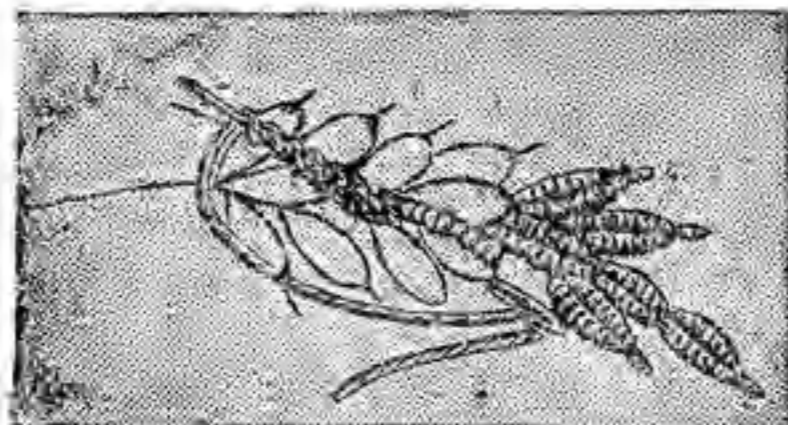
Kensington floss, embroidery silks, etching and knitting silks, imported filloselle and filo floss, chenille and arrasene can all be ordered by numbers from this card.

- Price of color card, mailed, 15 cents.

USEFUL STITCHES.



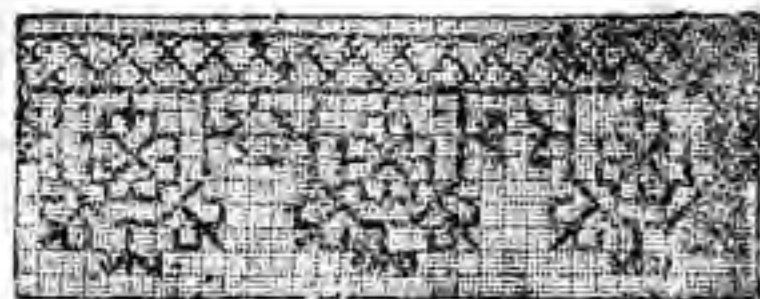
Coral Stitch.



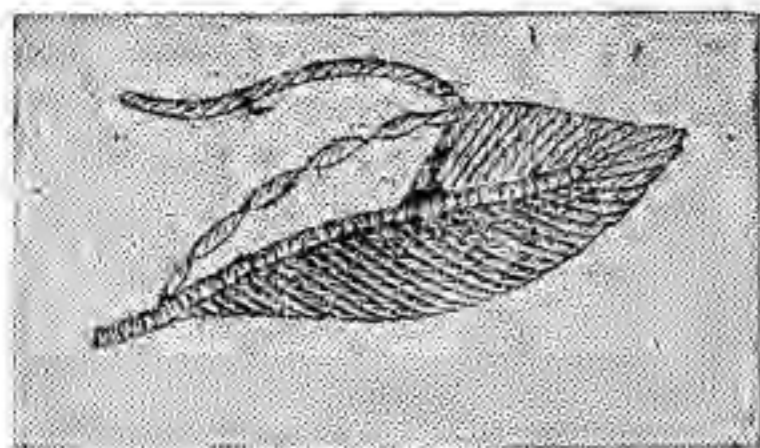
Bullion Stitch.



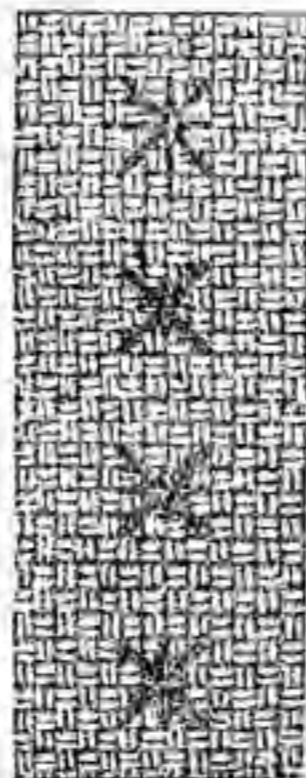
Herring-bone Stitch.



Holbien Stitch.

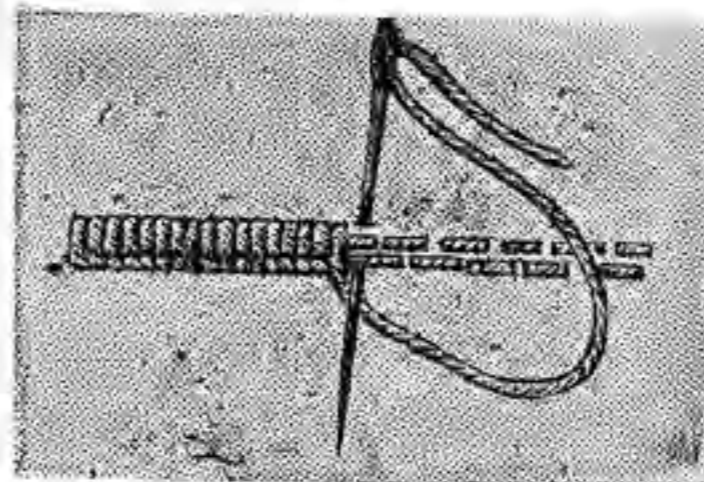


Laid Stitch.

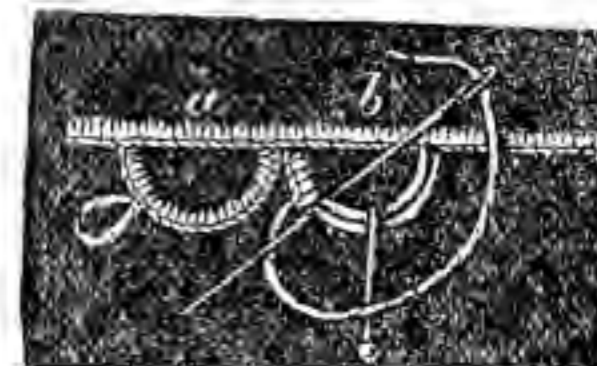


Star Stitch.

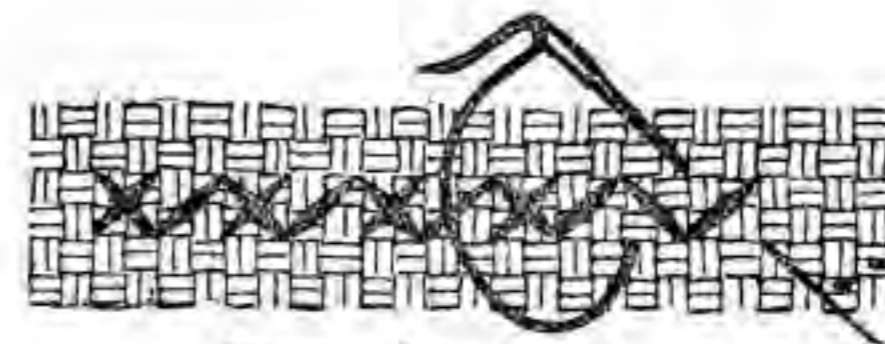
USEFUL STITCHES.



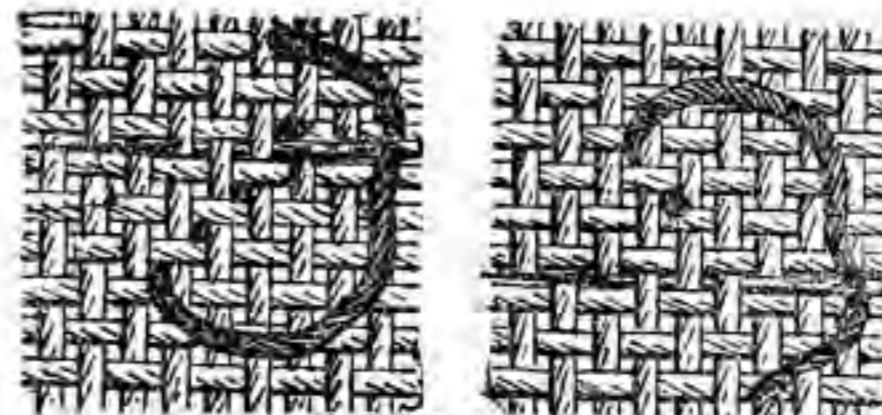
Button-hole Stitch.



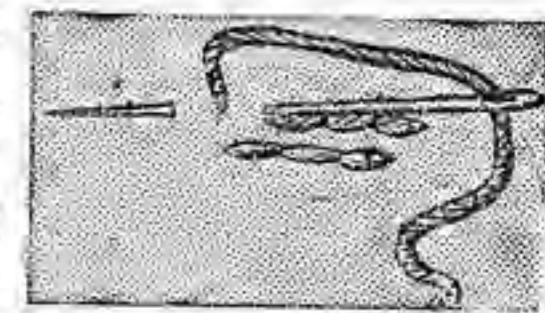
Fancy Button-hole Stitch.



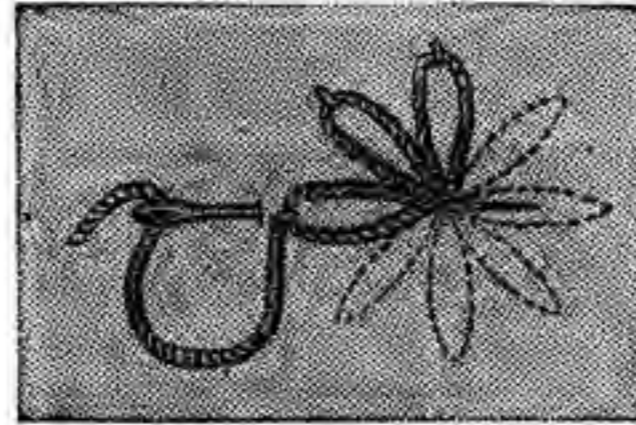
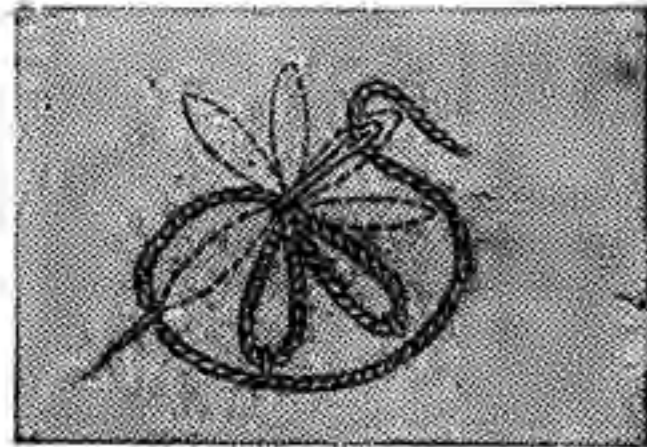
Vienna Cross Stitch.



Cross Stitch.



Back Stitch.



Bird's-eye Stitches.

Kensington and Lustre Painting.

A Complete Instructor in the Art. Just Published.

The following descriptions are taken from the above book, which gives much more detailed instructions, and furnishes a complete guide for doing the work. It gives descriptions of the designs and materials best adapted for the work, what paints to use for the Kensington painting, and what bronzes, metallic flitters and dry colors to use for the Lustre or Iridescent Bronze painting; also tells what tubes and bronzes to use for the different flowers and how to mix the colors for delicate shades. It also gives *receipts for making the mediums* for applying the bronzes, and all other information required for these two branches of decorative art, and contains in addition a chapter of instructions on *Painting Terraline or Embossed Pottery*. Price: Single copies, by mail prepaid, 25 cents; 6 copies for \$1.00.

How to do Kensington Painting.

This painting is done with tube paints, which are applied just as they come from the tubes, without being reduced with either oil or spirits. It is applied with a stiff BANK PEN instead of a brush, although any coarse pen may be used if bank pens cannot be procured. A common plate or saucer may be used instead of a palette. Squeeze out on your palette a little of each of the colors you are to use, and if it is necessary to mix the

colors to get any shade desired they should be mixed with the palette knife.

To do the painting, hold the pen "bottom up"; take the paint up in the hollow, "shovel fashion"; wipe the paint from the back of the pen with a piece of cotton cloth, kept for the purpose. Then draw the point of your pen, with the back to the material, over the outlines, turning the pen slightly as you draw it, in order to make the outside of the outline clear and sharp. Next fill your pen again and apply the paint to cover the inside of the petal or leaf, drawing the pen toward the centre, as the stitches are taken in embroidery. Apply the several shades used in this manner, blending them together with the pen. After this, scratch the petal or leaf over with the point of the pen to give it the appearance of stitches, always remembering to make the lines run toward the centre, as in embroidery.

In painting the petals or leaves, begin from the outer edge and paint toward the centre, the same as embroidery is done. First lay on the principal colors; afterward add the darker shades and high lights, and blend them together with the pen, as described above. For large petals or leaves the paint may be applied inside the outlines with a brush, but it is always better to blend the different shades and put in the finer details with the pen. For such flowers as golden rod, coxcomb, sumac, etc., and for the pollen or anthers of other flowers the paint is best applied by dabbing it on with the end of the brush, or a palette knife may be used. In fact, whatever is preferred may be used to lay the paint on. The only thing necessary to observe is the directions about blending and scratching the paint, to make it appear like stitches.

The knack will be caught with a very little practice, and then no further trouble will be met with. The work can then be very rapidly done and made very effective. As the paint is laid on thickly, considerable time must be allowed for it to dry; but if haste is desired the paint may be mixed with Megilp, which will hasten the drying; but it is generally found best to use the paints just as they come from the tubes, and let the piece lay a day or two before using or touching up a second time.

HOW TO DO LUSTRE PAINTING.

This new branch of decorative art is simply painting with bronze powders, metallic flitters, etc., instead of paints. It is being introduced and taught in many places under fancy, high-sounding names, like "*Lustro-Painting*," "*Irradisc Painting*," "*Prasmatine Painting*," etc., which are evidently intended to deceive, and delude people into a belief that there is some marvelous secret to be learned, in order that an exorbitant price may be charged for teaching and for the materials.

To do the painting, the pattern must be first stamped on the material, the same as for embroidery. The outlines may then be heavily outlined with a fine brush, or the outlines may be embroidered with tinsel cord or with silks in the stem stitch. The effect is very fine with either, and when it is found difficult to make a clear outline with the brush, this method of outlining will be found very desirable. When outlined with silk or tinsel cord the effect is like fine appliqué work.

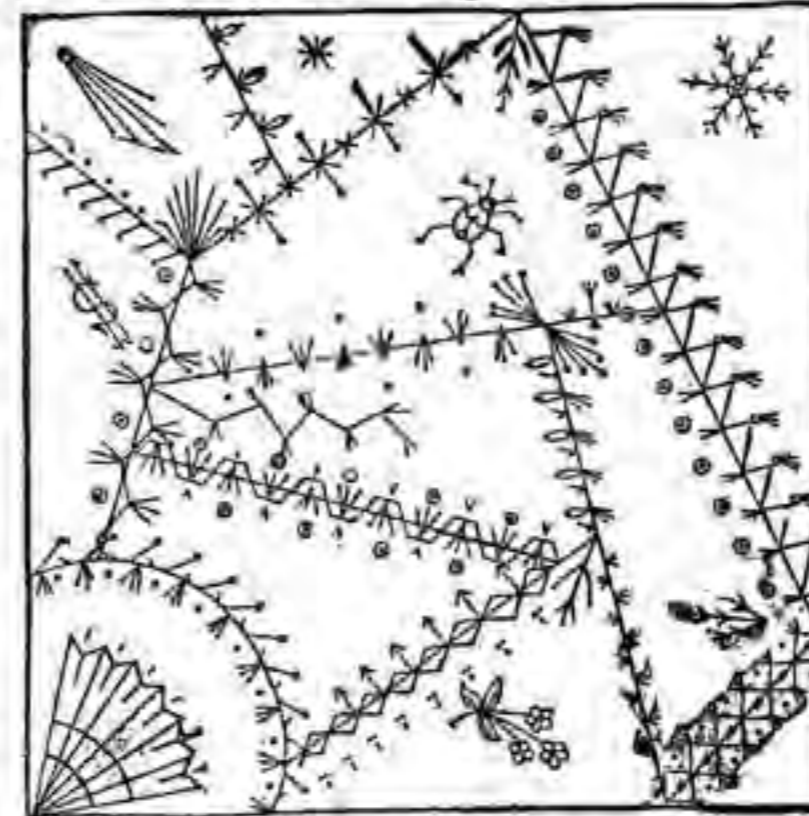
The paints are laid on with flat bristle or sable brushes. Nos. 5 and 11 are the sizes most used. Arrange the powders and bronzes in the hollows of the palette, as described, and mix by adding a little of the medium. As the medium dries rapidly, only a few colors should be mixed at a time.

In working the more delicate parts, take only a little paint at a time on the brush. In painting velvet or plush, always paint with the nap; that is, draw the brush down in the same direction the nap runs. Do not be afraid of using too much paint. Apply it thickly but lightly to the surface.

There are, however, two ways of painting on such material as velvet. The leaves and petals of the design may be painted heavily and entirely covered, as described, the shadings being made with different colors; or the paint may be laid on thickly at the edge of the petals and left gradually thinner toward the centre, in order that the material may show through and thus help to form the shadows of the flowers or leaves. The latter method is the most used for velvet and plushes.

INSTRUCTIONS FOR CRAZY PATCHWORK.

Crazy Patchwork has now become so popular as to require but little instruction. As the name indicates, it is simply sewing together odd bits of Silk, Satin, Plush, etc., in a "hazard" sort of way, so that the angles may somewhat imitate



the craze or crackle of old china, from which all this kind of work derives its name. The ornamenting of the seams with fancy stitches in bright-colored silks gives a very pleasing effect, and the illustrations of the stitches in this book give an idea of the different ways in which they can be worked. Of course no directions can be given as to the colors to be used, as this is where the taste of the worker is displayed;

the only directions that we can give is to lay the different colors together and see how they look before sewing them on the foundation; the same may be done with the silks; lay several shades on the pieces to be worked, and see which are the most pleasing to the eye. Gold or tinsel cord and spangles may be used to brighten up the dull parts, and will give an artistic effect, as will also bright-colored beads.

The best material for the foundation is Canton flannel, either white or colored. The larger pieces should be basted on the foundation first, afterward the smaller ones fitted in, but no explicit directions can be given as to how the pieces should be placed. After the pieces have been fitted, and before the working has commenced, they should be trimmed so as not to overlap each other, and then the edges caught down with very fine stitches that will not show on the face.

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DIRECTIONS FOR DESIGNING

WITH

Parker's Art Embroidery Designing Patterns.

This is the latest and best idea yet introduced into embroidery stamping. With these designing patterns, any one who is possessed of ordinary intelligence can stamp the most beautiful patterns on any material. Designs of any size or shape can be arranged with the different flowers and grasses, as easily as a lot of real flowers can be arranged into a real bouquet. It requires very little practice, and will be found as fascinating as the embroidery itself. Any one who does stamping, and has ever tried to add a spray from one bouquet to another, knows how hard it is to do it without stamping too much of the pattern, and thus soiling the material. With these designing patterns it is perfectly easy to not only add a spray to a bouquet, but to make up a design entire.

This set of designing patterns consists of a lot of stems, leaves, etc., in various shapes, both singly and in clusters, full-blown and partly-blown flowers, buds, etc., of all the different flowers used in embroidery, grasses, wheat, cat-tails, etc., separated from each other, on sheets of parchment and per-



FIG. 1.

forated so that they can be stamped one at a time in the positions they are to occupy on the piece of fancy work, and in this manner the bouquets or designs may be built up as a real bouquet would be arranged.

We give herewith some illustrations of designs which were made up with these designing patterns. Figs. 1 and 2 are two of the sprays found in the set, and Fig. 3 is a design made up by joining the two together. It will be seen that it is perfectly easy to do this, and it is just as easy to do hundreds of others in the same way. In this pattern Fig. 1 is stamped twice on the left and then reversed (that is, turned over) and stamped once on the right side. Any of the patterns can be reversed and stamped in this way, so as to slope in the direction desired.

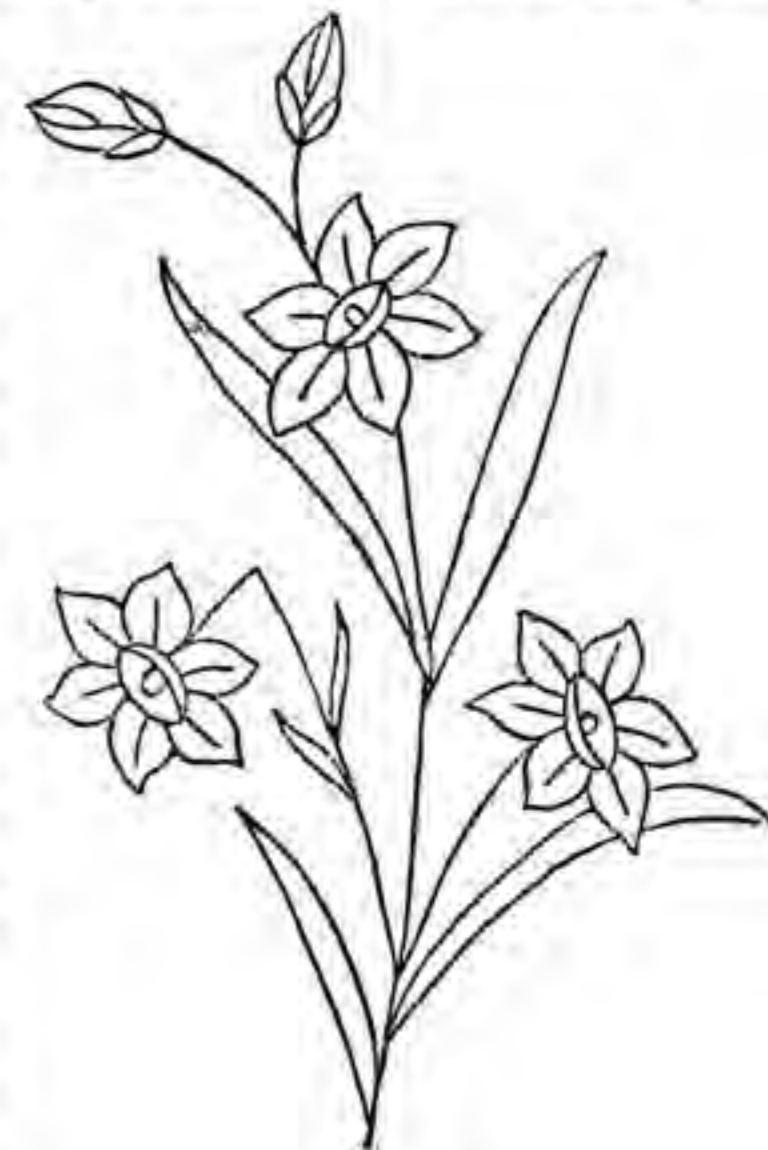


FIG. 2.

Sometimes it may be found a little difficult to arrange the flowers so as to have all the stems to join; in such cases it is a very simple and easy matter to lengthen them after they have



FIG. 3.

been stamped by drawing them a little longer with the lead pencil. The pattern represented by figure 3 was so treated. Other lines which may seem incomplete may be connected and finished in this manner. The different patterns for stamping pond lily designs are so arranged that the design represented by Fig. 9 can be stamped just as the patterns are arranged in the designing

set, and the stems carried out by pencil, as described. The design represented by Fig. 4 is made with the pattern of a cluster of daisies found in the outfit with the wheat added, one



FIG. 4.

head at a time. In this design, also, the stems are drawn down or lengthened by the use of the pencil. In the design of cat-tails, represented in Fig. 7, the proper way to stamp the pattern is to first stamp the cluster of leaves; then, after this, the heads or cat-tails are added, one at a time, in the positions in which they are wanted. This is a very pretty style of a design for an amateur to paint during his first lessons, as the pattern is open and good effects in shading can be obtained.



FIG. 5.

parts of the bouquet in just the right position, but after a little practice in arranging simple designs the more difficult ones may be undertaken. These illustrations give an idea of the work.

The design of sumac and golden rod represented in Fig. 8 is also a very popular design, used both for painting and for embroidering. This design and the smaller ones given are all very simple and easy to stamp.

The two large designs, Figs. 6 and 9, are more complicated, but still are simple, and the parts of which they are composed will be easily recognized. They are more difficult to stamp, of course, and may need a little study to get the different



FIG. 6.

This design is made from a number of different sprays of the set, which can be easily picked out.

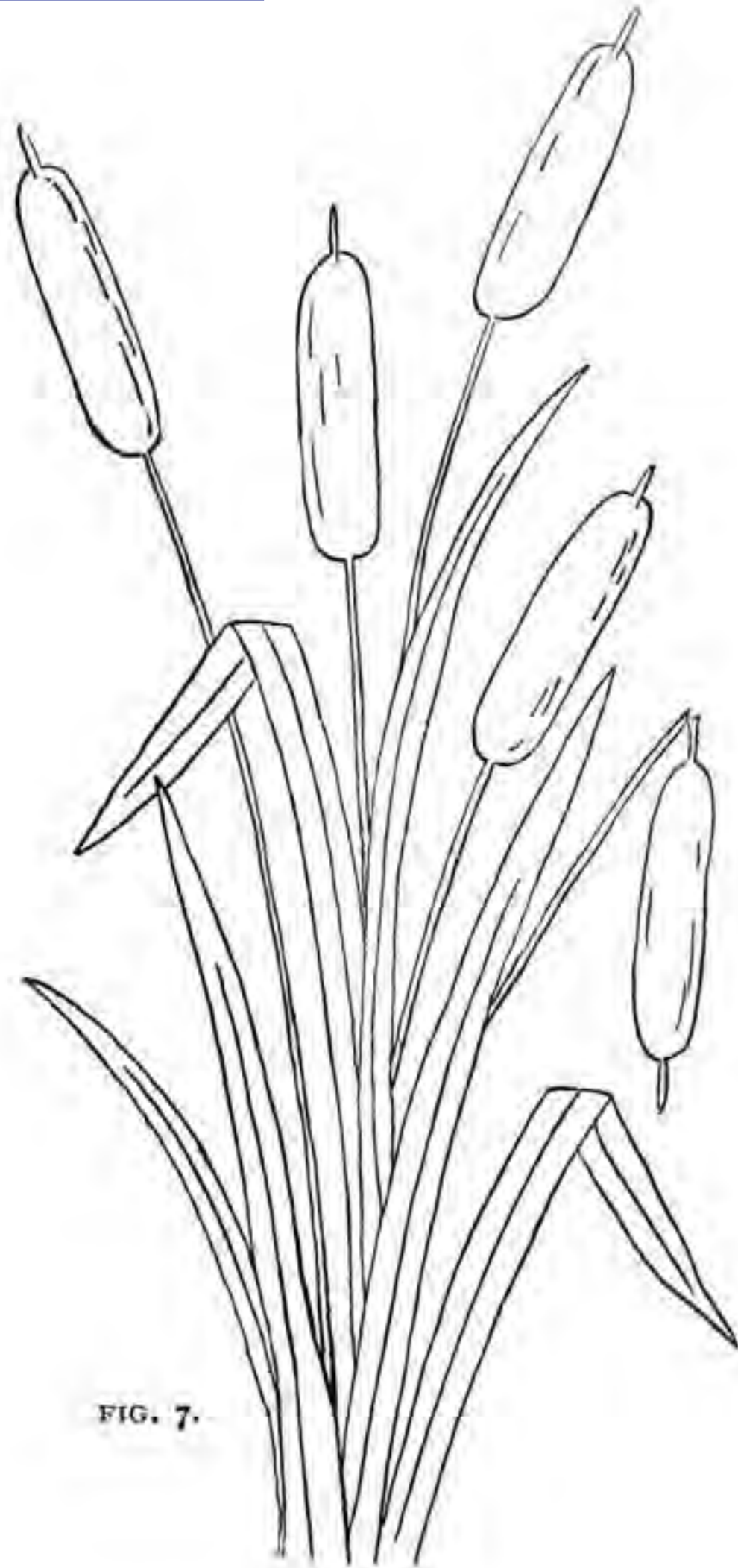


FIG. 7.



FIG. 8.

This design is made with the sprays of golden rod and sumac. The golden rod being reversed to make it turn both ways.

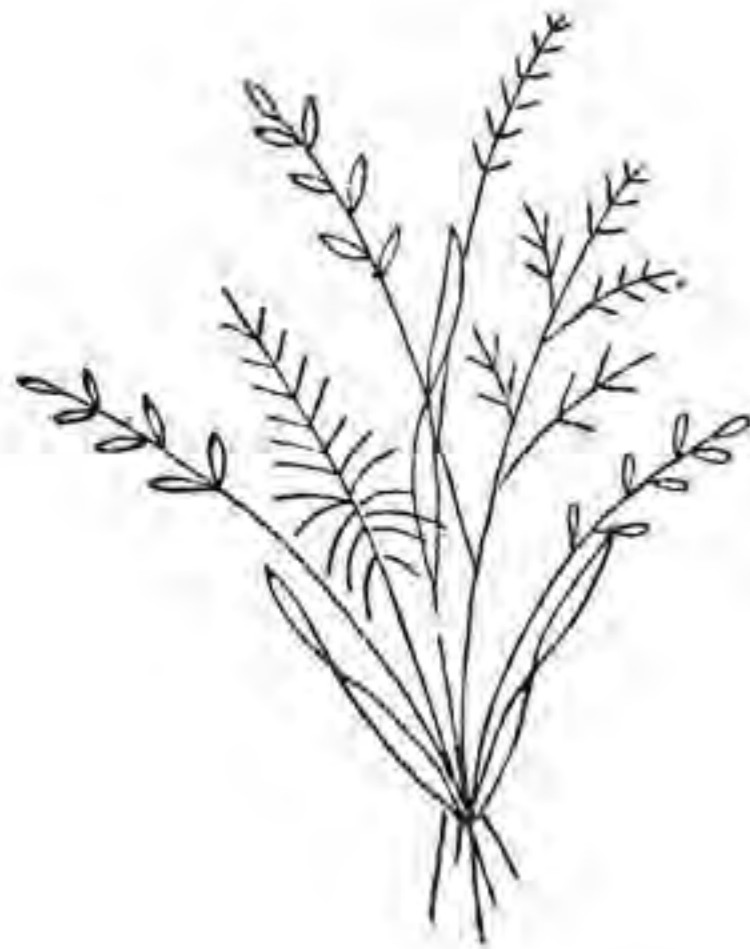


FIG. 9.

This beautiful design is made by stamping with the different kinds of roses, leaves and buds.

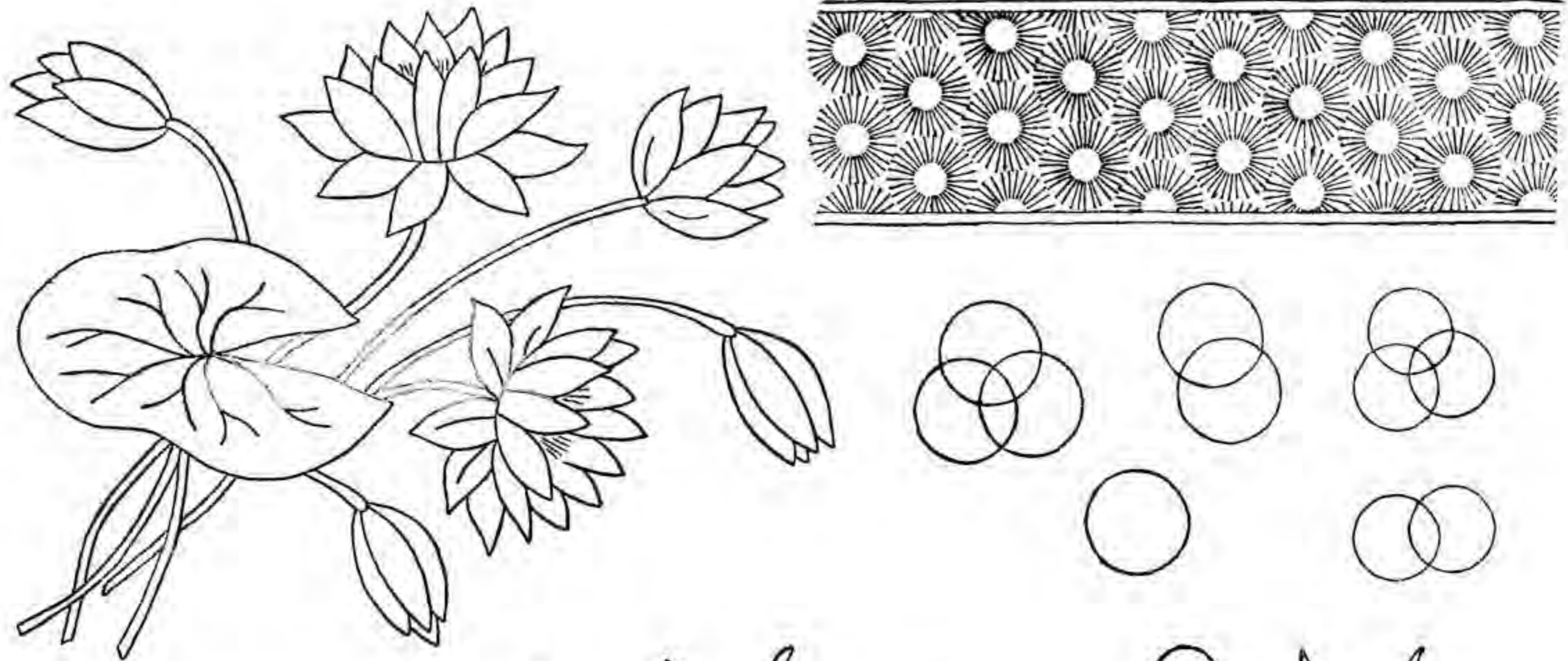
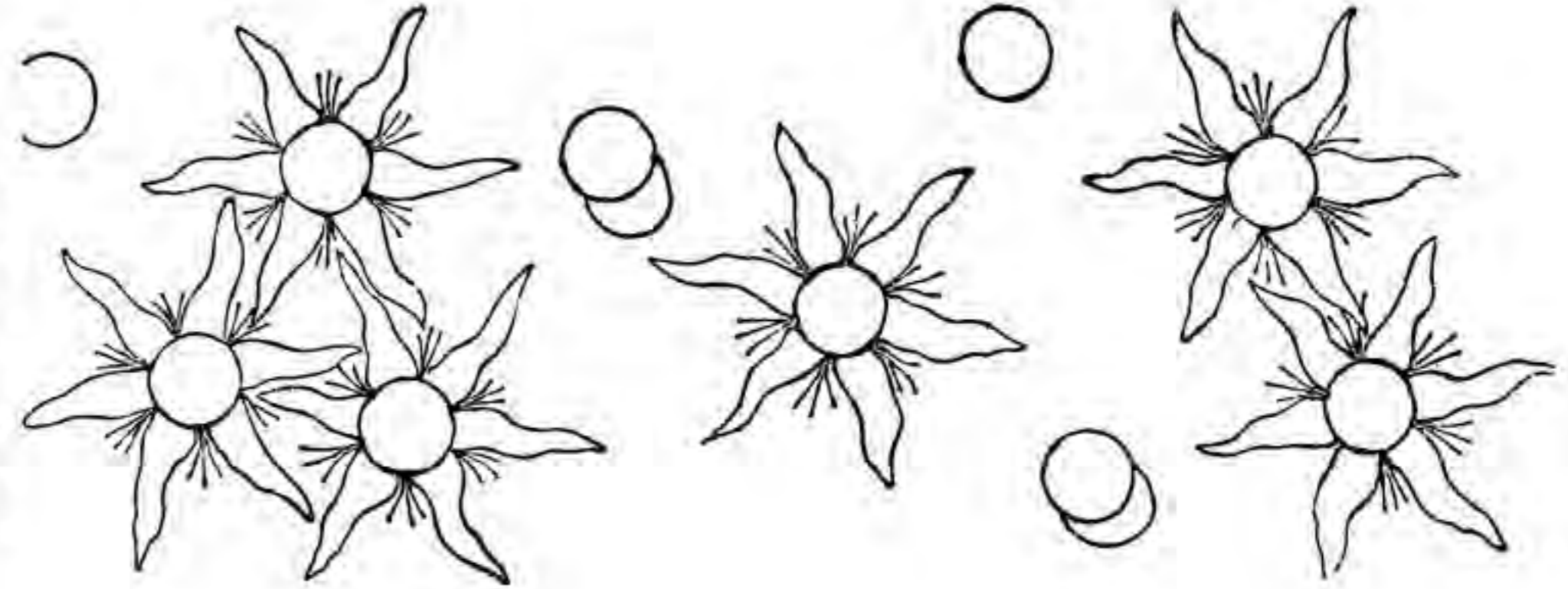
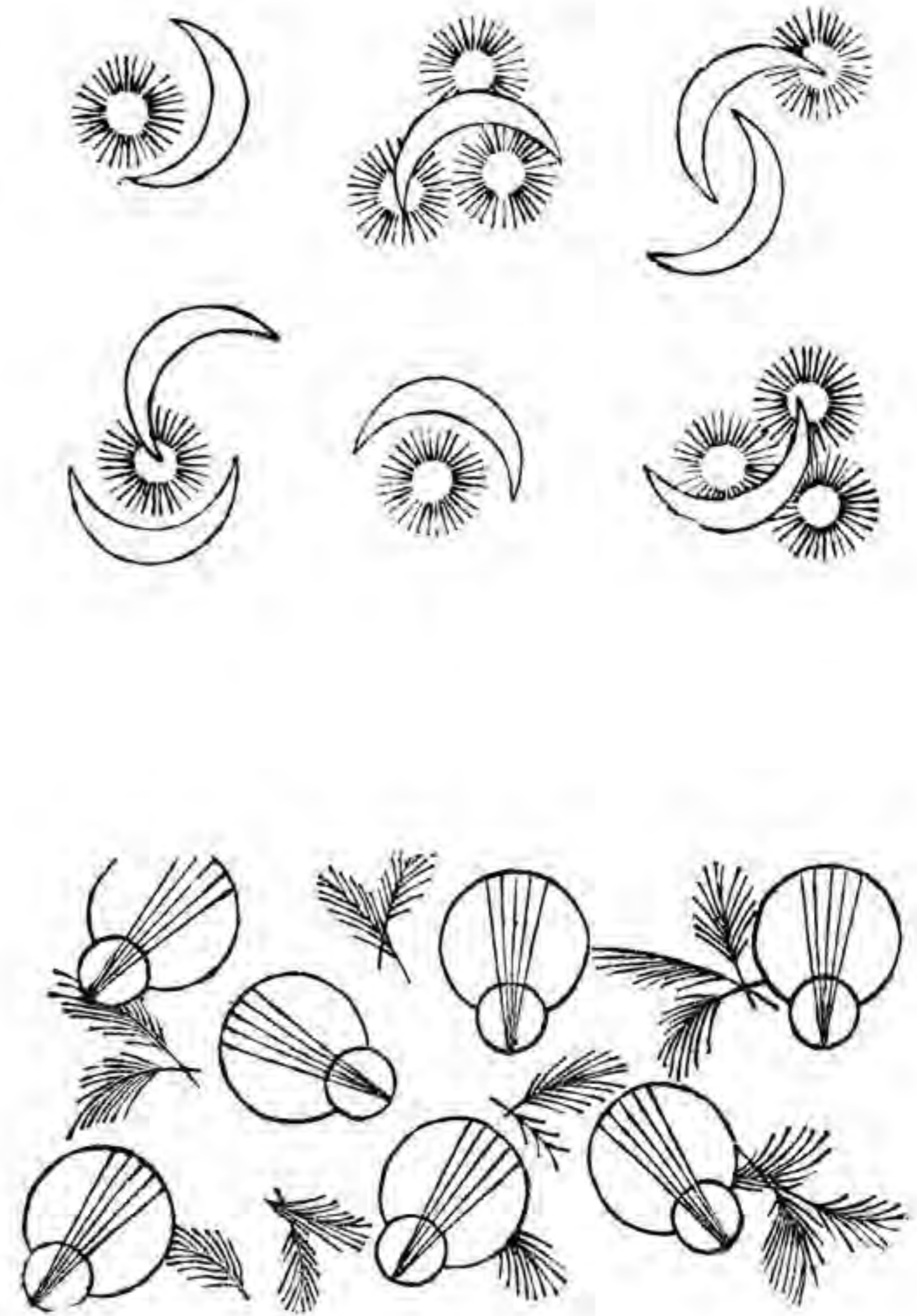
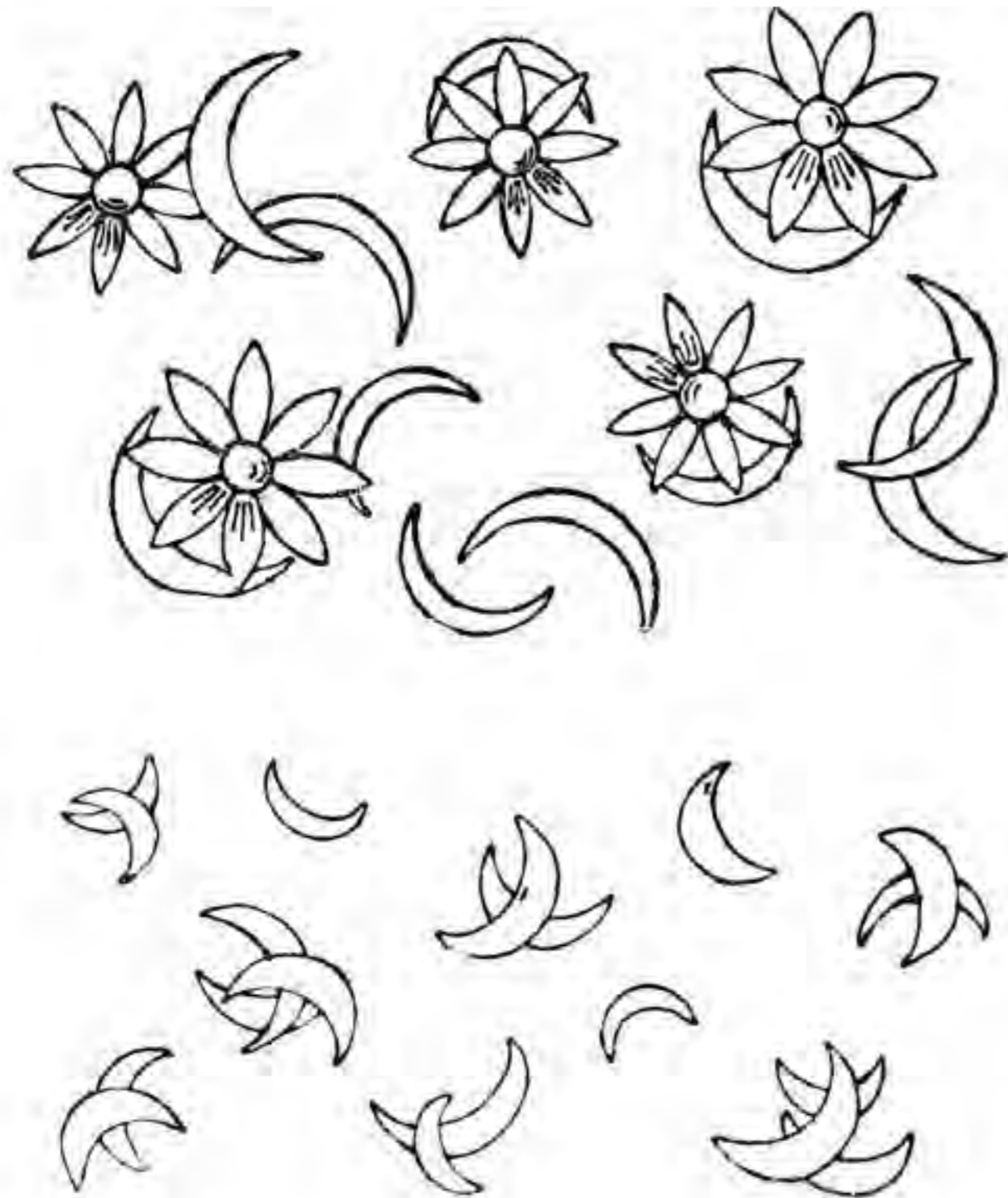


FIG. 10.

The design above is stamped with the patterns for designing Pond Lilies, just as they are on the perforated sheet, and the stems connected with a pencil. This can be done very frequently when the stems are not long enough. The designs following are made with the patterns of disks, stars, etc. ; the rings can be easily made by placing any round box on the piece and drawing a pencil around it.



On this and the preceding page we give some illustrations of the manner in which the disks, crescents, stars, etc., can be worked up into designs to cover any size. It will be understood that these are mere suggestions of what can be arranged and stamped with this set of Art Embroidery Designing Patterns.



Catalogue of Stamping Patterns.

The following are sample pages taken from the **MAMMOTH CATALOGUE** published by

T. E. PARKER,

which can be obtained by sending 25c. to him.

PERFORATED STAMPING PATTERNS

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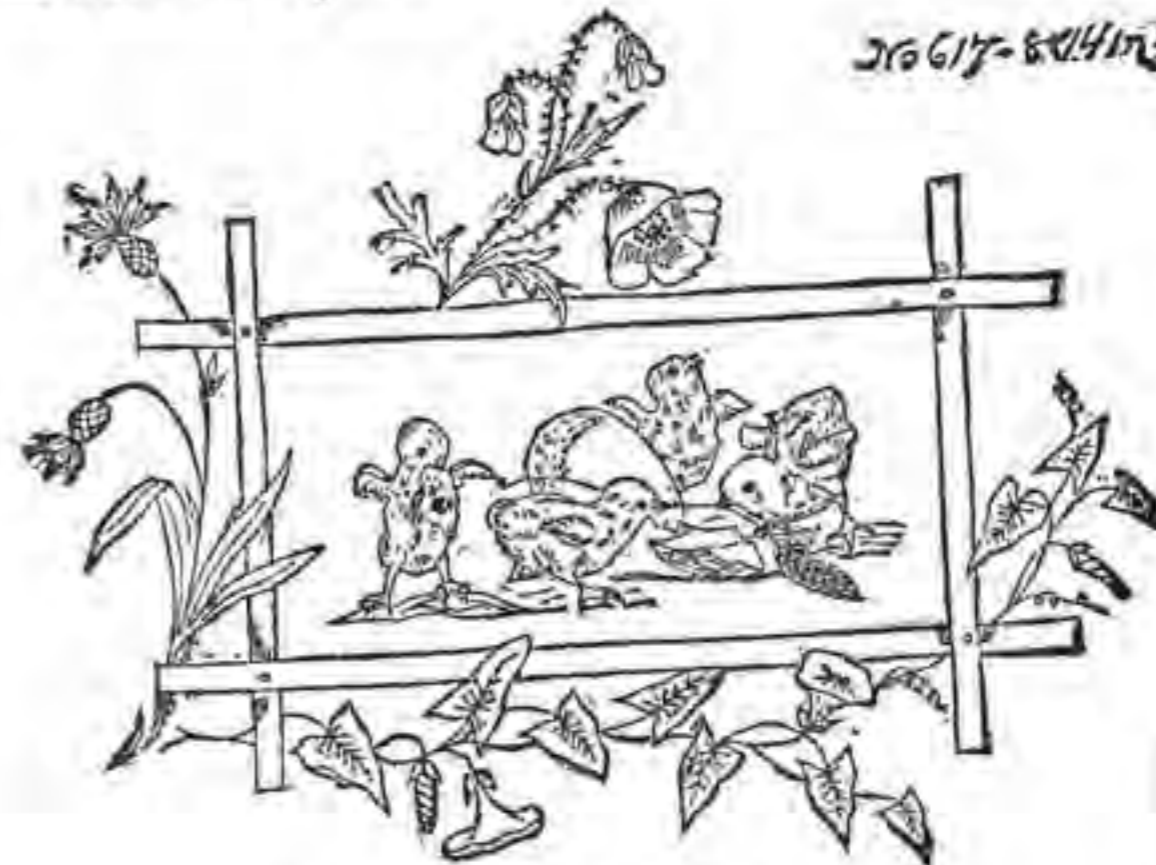
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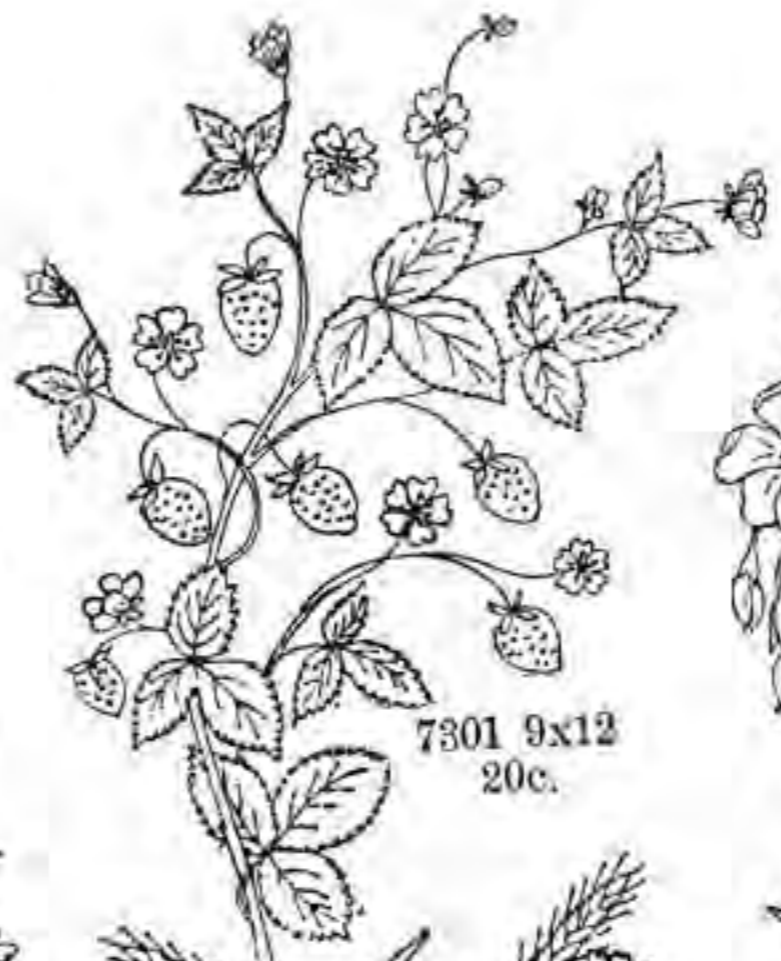
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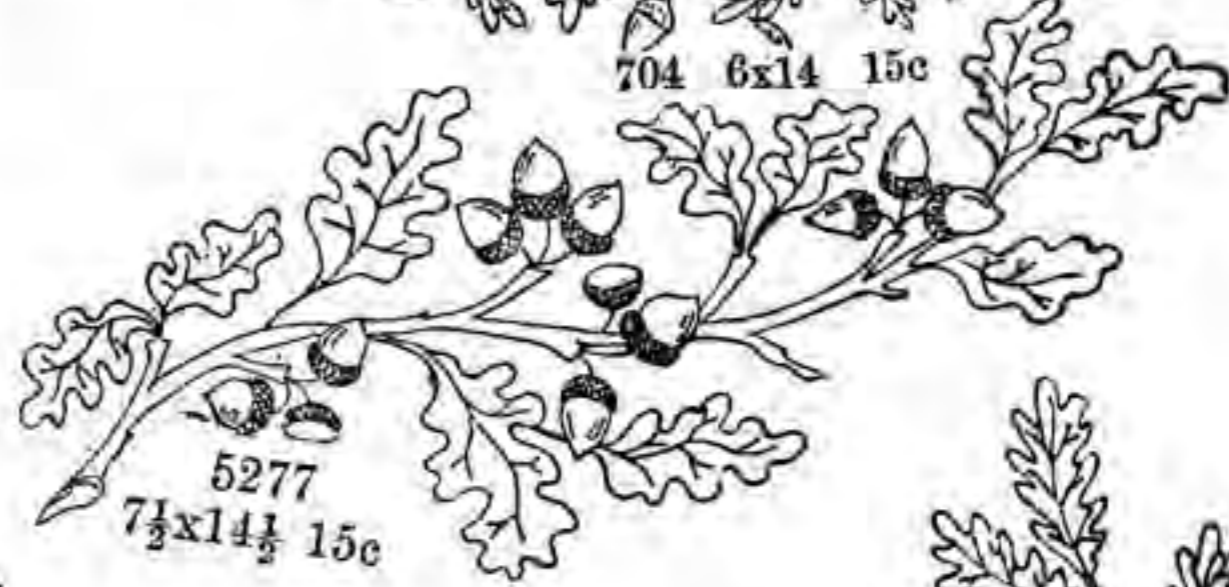
7847 7x11
15c



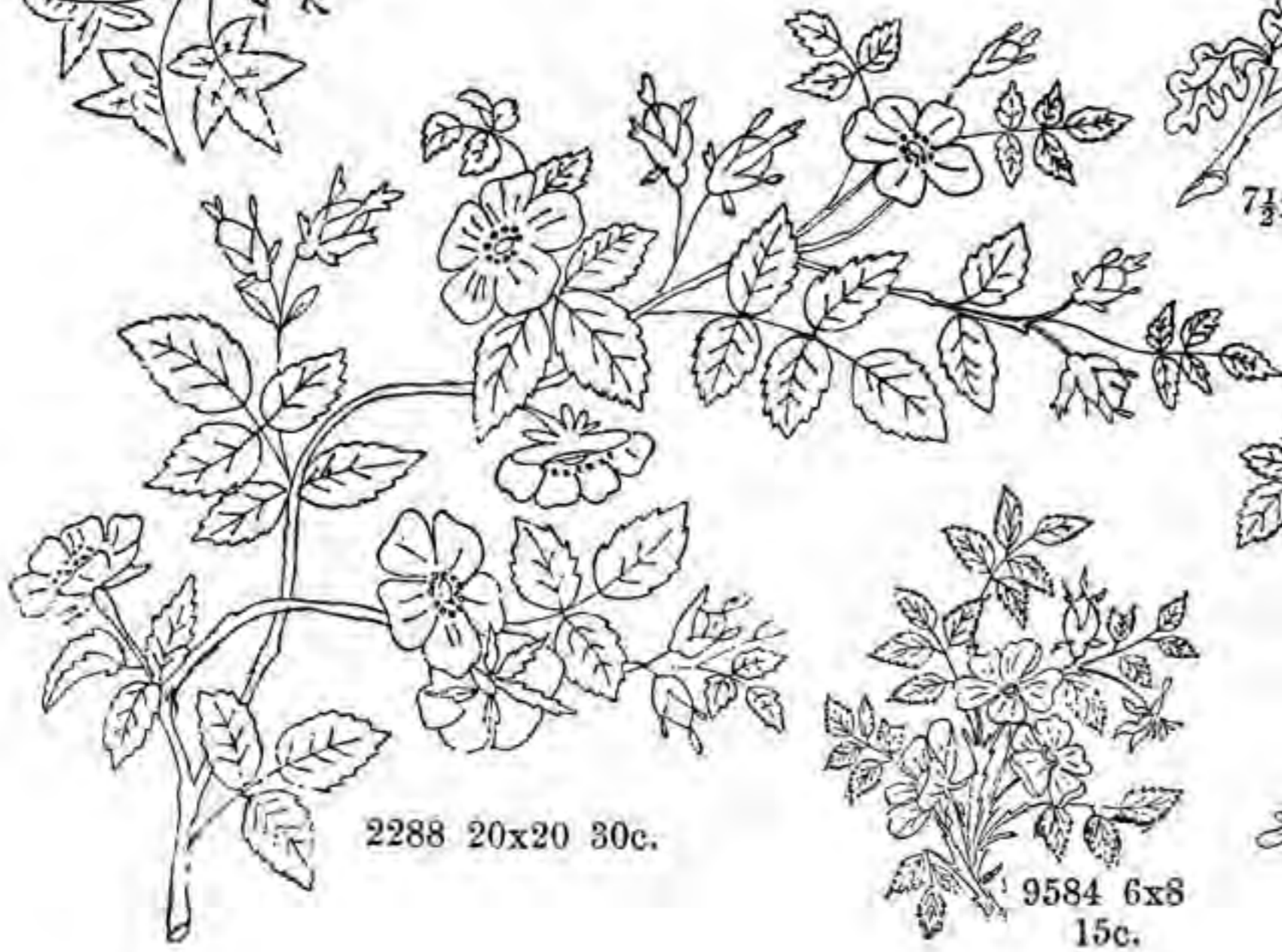
7338 6x14 15c



704 6x14 15c



5277
7½x14½ 15c



2288 20x20 30c.



9584 6x8
15c.



7291 5x11 15c.



3211 8x15
25c.



5265 10x15 20c.



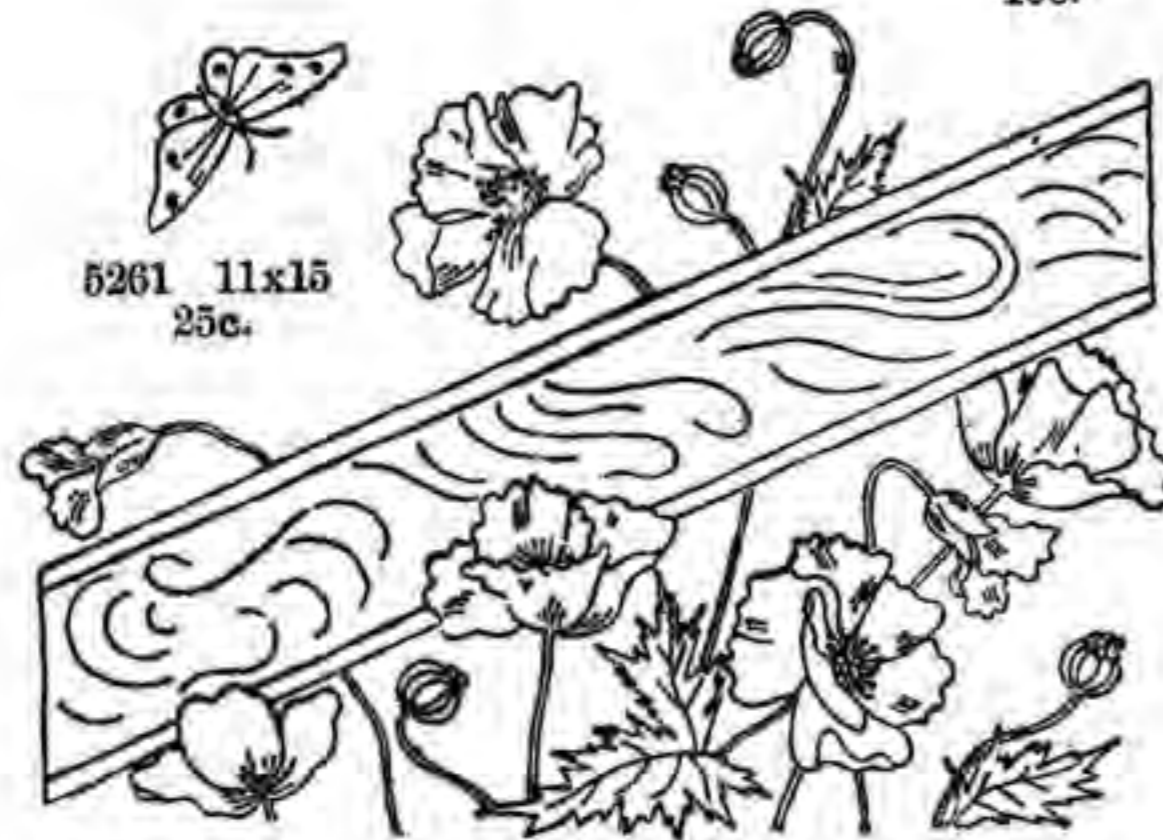
12118 6 1/2 in. 25c.



1106
Berries 11106 4 in.
10c.



11116 5 in. 20c.



5261 11x15
25c.



12126 8x17
25c.



No 589
0 x 11
25 cts



9418
6 x 7.10 cts



No 445
12 x 18 40 cts



No 581
8 x 17 25 cts



C. R
H

No 70
Monogram Alphabet 3 in
With small initials to match. \$1.50 Per Set



69 2 in 75c
71-1/2 in. 50c



Monogram Set 72
Small set to match, 2 1/2 in \$1.25



QIA English No 73
3 1/2 in \$1.25



53 2 3/4 in 75c



No 7 3/4 2.25 Per Set.



No 11. 3 1/2 in. \$1.00 Per Set.



30 75c Per Set
1 3/4 high



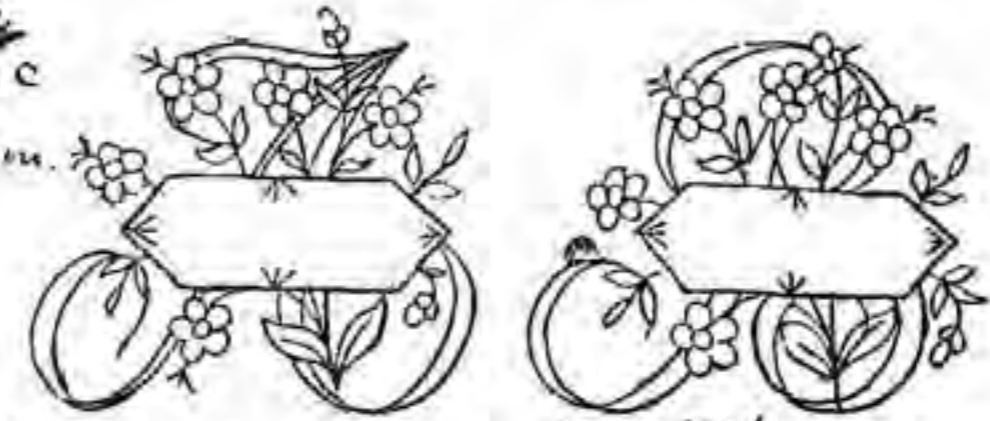
38-2 in 75c



No 75-50c
1 1/2 high



65-50c
3/4 in.



Monogram Set No 74-2 3/4 in
With small set to match \$1.50



31 2 in - 75c




66-1 1/2 - 50c



54 1 3/4 75c



No 8 2 3/4 \$1.00



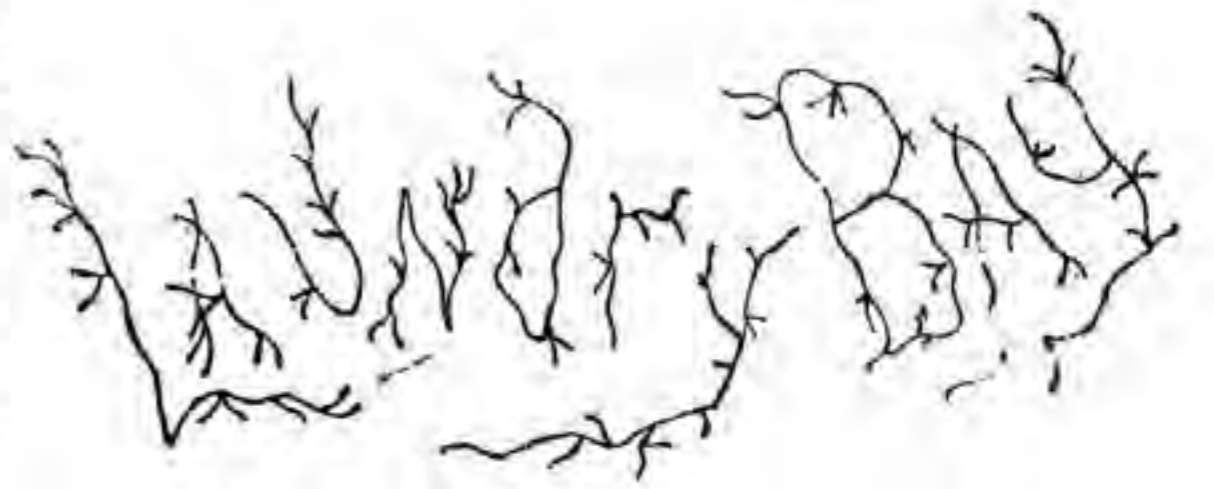
No 9 2 3/4 \$1.00
67 2 3/4 \$1.00



63 2 1/2 \$1.00

Laundry Day

Wet or Dry
A Friend
am 10381
485
10c



9452
4x5
10c



Dusters.

462 10x15 25c
Same 461 15x22 40c



10380 3x3 5c



9459
5x5
5c



9560
5x9
10c

460 10x16 25c
Same 15x24 2231 40c

When daylight
is flitting

We take up
our knitting



A stitch
in time

Saves
me



8238 5x15
25c.

8239 5x12
25c.



X349 4x6
10c.



417
15x19
25c.

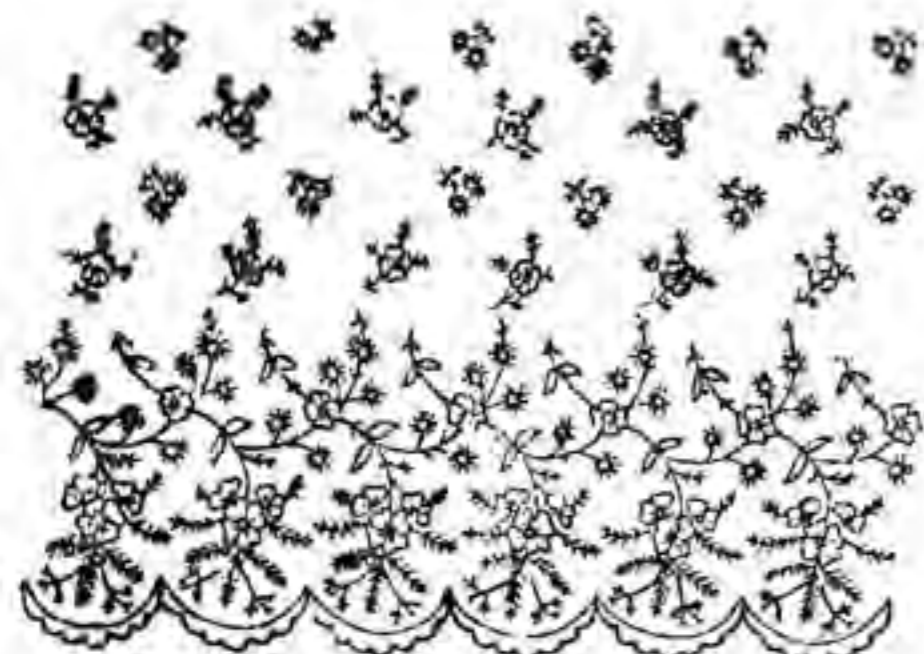
Hush a Bye Baby
On y^e Tree Top



Don't want
"go to Bed"
611 12x15 25c.



8226
6x7
15c.



B89 7in 15c



B56 3 inches wide 10c



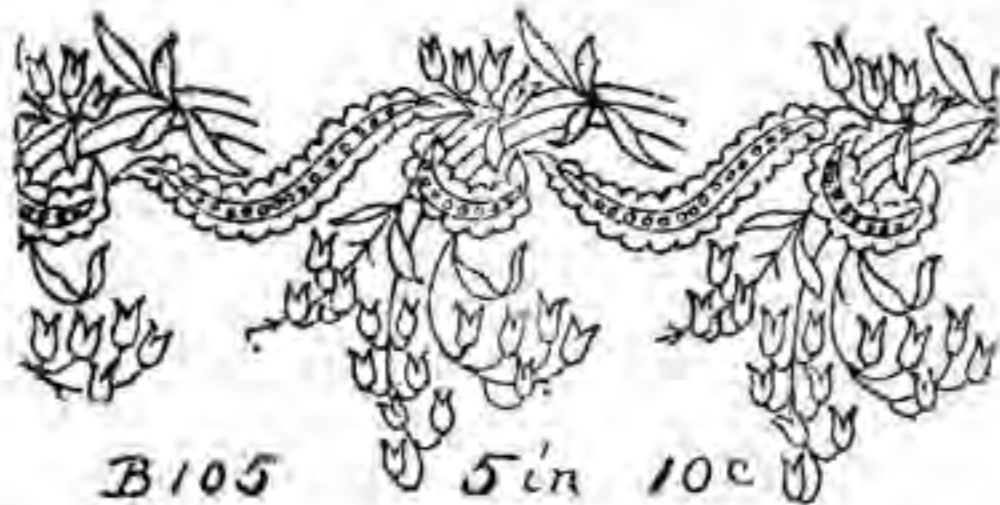
B42 2½ wide 10c



B69 4in 10c



B78 2in 8c



B105 5in 10c



B99 4½ in 10c



B76 2¼in 8c



B95 3½ in 10c



B101 2¼in 10c



B77 4¼ in 10c



B102 3¼in 10c



B77 1¾in 8c