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Instructions and Stitches

FOR

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Battenburg and Point Lace

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

Battenburg is, or should be, only a larger, heavier, bolder edition of the needle-point, and the rules that apply to the one are just as applicable to the other. Battenburg, being done with coarser material, is much easier to make, but the same care and painstaking should be exercised as with the finer point lace. It is the stitches used, not the braid, the careful work, not the speedy results, that make either work valuable and beautiful. The work in itself is not hard, and is very fascinating. The results, if carefully done, more than compensate for the labor expended. The lace-maker has it always in her power to make dainty and valuable gifts for a small outlay.

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

completed sampler will be found a great help. To prepare this sampler, line a piece of tracing linen or holland, four by eight inches, with letter-paper, and cross the linen side with narrow tape or lace braid, checking it into squares nearly an inch in size. Between any two of these shorter tapes, place another, making twice the number of narrow spaces, to be used for the running or vine stitches. One or two of the squares divided into four make small openings, to be used for the web and fan stitches. Stitch the tape firmly into place. Machine-stitching is best. Bind the edges of the tape, place another, making twice the number of narrow tapes, place another, making twice the number of narrow spaces alike is an aggravation, and source of much displeasure to the lace-maker. She soon learns to refuse to use such patterns, because patterns, to be good, must be accurate; the geometric or conventional patterns often give better results than the running or life patterns. These conventional patterns are also the easiest for the amateur designer to make, and fortunate is the lace-maker who can design her own patterns, and when once undertaken, this is not at all difficult. For those who think they haven’t the ability, or who do not care to do their own designing, there are many pretty patterns which may be had for small sums.

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

The needles employed are usually Nos. 9 and 10. The scissors should be small, sharp, and pointed. A celluloid thimble may be safely employed in this light work. The braid must be basted very carefully to the pattern, using small stitches. (See Fig. 1.) Always baste to the outside of every curve, crossing from side to side of the braid whenever necessary. Where points are formed, they should be fastened firmly to the pattern. Always, when possible, baste on all the braid before beginning the work of filling in. If there is any danger of the work becoming soiled, it is a good plan to baste a covering of old muslin or other soft white cloth over the entire pattern, uncovering only that part on which work is being done.

The overcasting of the braid, to draw it down smoothly

![FIG. 1. WAY OF SEWING ON BRAID](image-url)
In Points and Battenburg Lace

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

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

FIG. 3. POINT TURQUOIS
(Net Groundwork Stitch)

FIG. 5. CLOSE POINT
(d'Espagne)

FIG. 6. TRELLE POINT
(d'Espagne)

FIG. 7. POINT DE VALENCIENNES
(Valenciennes Stitch)

FIG. 8. POINT DE GRECOUE

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

When the overcasting is finished, the work is ready for
the placing of the various stitches. It is well to remem-
ber that the heavier and more solid stitches should be
placed at the edge of the pattern, leaving the finer, more
lacy stitches for the inner spaces. The plan of the pattern
will greatly aid in the placing of the stitches, as the de-
determine the number of the thread. For personal wear
the finest threads are best, while for table and ornamental
uses the heavier threads will be found more suitable.

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

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

After all the spaces are filled in a piece of needle-point
lace, a purling should be carefully overcast to the edge of
the piece of lace. This must be pulled on just sufficiently
to prevent its curling up or pulling out. Should an edge
be desired on a piece of Battenburg, it is best to make it.

Point de Venise makes a pretty finish, but usually no edge
is deemed necessary. The edge being finished, the lace is
ready to be removed from the pattern. This is done by

FIG. 4. POINT DE FILET
(Net Groundwork Stitch)
cutting the basting threads on the wrong side of the pattern. With a large needle or other sharp instrument, these threads are drawn out very carefully. Should the lace at any place refuse to part from the pattern, cause a separation by cutting the pattern rather than running the risk of cutting the lace.

Upon a piece of white flannel or other soft material on the ironing-board, place the lace with the right side down. Wring out a clean white cloth in clean water, and carefully lay it over the lace. Care must be taken to have all points and edges in place. With a rather hot iron press the cloth any place refuse to part from the pattern, cause a separation by cutting the pattern rather than running the risk of the ironing-board, place the lace with the right side down. cutting the lace.

tern. with a large needle or other sharp instrument, these threads are drawn out very carefully. Should the lace at

Wring out a clean white cloth in clean water, and carefully lay it over the lace until it is thoroughly dry. With the removal of the cloth, the lace is finished.

FIG. 9. POINT DE REPRISE

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

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

Point Turcique (Fig. 3), or Turkish Point. This easy and effective stitch looks well for filling either large or small spaces. The thread employed should be varied in thickness according to the size of the space to be filled. First Row. Work a loop, bringing the thread from right to left, passing the needle through the twist and through the loop, draw up tight and repeat. Second Row. One straight thread from right to left. Third Row. Work the same as 1st, using the straight thread in place of the braid, and passing the needle through the loop of previous row.

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

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

Treble Point d’Espagne (Fig. 6) is worked in exactly the same way as the open and close Point d’Espagne. Three close stitches, one open, three close, to the end of each row. Sew back, and in the next row begin one open, three close, one open, then close, to the end. Repeat the rows as far as necessary. Diamonds, stars, and various patterns may be formed with this stitch.

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

FIG. 10. POINT BRABANCON (Brabancon Lace)

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

FIG. 12. RALEIGH BARS.
Point and Battenburg Lace

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

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

Fig. 10. Point Brabançon is worked as follows: Left to right. First Row. One long loose, one short loose Point de Bruxelles, alternately, to end of row. Second row. Seven tight Point de Bruxelles in the long loose stitch, two short loose Point de Bruxelles in the short loose stitch of the previous row; repeat. Third Row. Same as first.

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

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

D’Alençon Bars (Fig. 13) are worked upon Point de Bruxelles edging, and are only applied to the inner part of pattern, never being used as groundwork bars. The thread is merely passed three times over and under the Point de Bruxelles stitches, the length of these bars being regulated by the space to be filled. When the third bar is completed, a tight Point de Bruxelles stitch is used to fasten off the bar, the thread is passed through the next Point de Bruxelles stitch, and a second bar begun.

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

The Sorrento Bars (Figs. 16 and 20) are worked from right to left, a straight thread being carried across and fastened with a stitch. The return row consists of a simple twist under and over the straight thread. Three of these bars are usually placed close together at equal distances between each group. The thread is sewn over the braid in passing from one spot to another.

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

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

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

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

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

![FIG. 23. SORRENTO WHEEL](image)

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

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

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

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

![FIG. 24. SPINNING-WHEEL](image)

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

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

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

![FIG. 25. DOTTED POINT DE VENISE BARS](image)

Picots made with the crochet-needle are frequently used upon edges. When you have completed the lace pattern, take out the basting thread, and remove the pattern from the cloth. Not until you see the background of air can you appreciate the full beauty of this kind of work.
No. 97-12-24. BATTENBURG LACE DOILY. — Pattern, 6 x 6 inches, stamped on cambric, 15 cents. Braid, rings, and thread for working, 35 cents additional.

No. 167. BOLERO JACKET. — Cambric pattern, 35 cents. White linen Battenburg braid, thread, and rings, $1.85. Black silk Battenburg braid and twist (no rings), $2.35.

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


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No. 98-4-17. **Tea Cosy in Battenburg Lace.** — 13½ x 9½ inches. Pattern stamped on cambric, 25 cents. Braid, rings, and thread for working, $1.00 additional.

No. 98-4-14. **Baby's Point Lace Bonnet.** — Pattern stamped on cambric, 35 cents. Braid and thread for working, 50 cents additional.


Work commenced on any lace design, showing different lace stitches and method of basting on braid, for 75 cents.
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No. 97-6-7. Battenburg Lace. — Pattern stamped on cambric, 8¼ x 8½ inches, 15 cents. Braid and thread for working, 50 cents additional.


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No. 98-3-22. **Battenburg Lace Doily.**—Pattern, 7 x 7 in., stamped on cambric, 15 cents. Braid and thread for working, 25 cents.

No. 98-3-21. **Battenburg Lace Doily.**—Pattern, 7 x 7 in., stamped on cambric, 15 cents. Braid and thread for working, 25 cents.

No. 96-12-7. **Battenburg Vest Front.**—Cambric pattern, 30 cents. White linen Battenburg braid and thread, 60 cents. Black silk braid and twist, 70 cents.

No. 196. **Lace Handkerchief.**—13 x 13 inches. Pattern on cambric, 35 cents. Point lace braid and thread for making, $1.00 additional.

No. 197. **Lace Handkerchief.**—12½ x 12½ inches. Pattern on cambric, 35 cents. Point lace braid and thread for making, 55 cents additional.

No. 198. **Lace Handkerchief.**—13 x 13 inches. Pattern on cambric, 35 cents. Point lace braid and thread for making, 40 cents additional.

No. 199. **Lace Handkerchief.**—12½ x 12½ inches. Pattern on cambric, 35 cents. Point lace braid and thread for making, $1.00 additional.


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

No. 97-6-13. Point Lace Handkerchief. — Pattern stamped on cambric, 10 x 10 inches, 30 cents. Point lace braid and thread for working, 90 cents additional.
Point and Battenburg Lace.

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


No. 95-7-4. — 9 x 13\(\frac{1}{4}\) inches. Pattern on cambric, 30 cents. Battenburg braid and thread for making, $1.00.

No. 96-11-18. — Point Lace Toilet Mat or Doily. Price of pattern stamped on cambric, size 5\(\frac{1}{4}\) x 5\(\frac{1}{4}\) in., 15 cents. Honiton braid and thread, 50 cents additional.

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

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

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

No. 52. — 12 x 12 inches. Pattern on cambric, 35 cents. Point Lace braid and thread, $1.15 additional.

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

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

No. 63. — 12 x 12 inches. Pattern on cambric, 35 cents. Point Lace braid and thread, $1.18 additional.
Roman Embroidery or Cut-work

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

The first consideration is, of course, the material to be used, which should be firm and not ravel easily; a heavy linen may be used, but satin damask will give more satisfactory results. When linen is used instead of damask, two pieces can be basted together and worked as one. This gives body and makes the work more durable. Care should be taken in selecting the needles; if the needle is too coarse it will leave holes in the cloth; if it is too fine, the thread will wear unevenly. No. 8 is about the right size for silk, and No. 7 for cotton. Lace silk, linen floss, or tambour cotton is used for the work.

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

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

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

After all the spaces have been filled with these stitches, the buttonholing of the outline is begun. This is accomplished either with or without the aid of a cord or small flat braid. When the braid or cord is used, it is laid along the outline and caught into place by buttonhole-stitches at small intervals, perhaps one-sixteenth of an inch apart. When the cord or braid is not used, the whole design is buttonholed in close, firm stitches. Much of the beauty of the completed piece depends upon the regularity of these buttonhole-stitches, which must be perfectly even and solid.
The bars which connect the different parts of the pattern and serve to hold it together after the intervening material is cut away, may be worked over with buttonhole-stitches; this makes a rather heavier bar and is to be preferred in very open patterns.

Where small rings are introduced, they are worked separately beforehand, and held in position while the connecting bars are worked. The manner of making these rings is as follows: The thread is first wrapped once or twice around something of suitable size—a lead pencil is a good size for large rings, and a small crochet-needle will answer for smaller ones—and after being slipped off the pencil carefully, the ring is either buttonholed or crocheted over all around, thus making it quite substantial. Small rings may also be worked at the intersection of the bars. After the filling stitches are all in and the edges are buttonholed, the portions to be cut away are removed with sharp scissors, the cutting being done on the wrong side. This must be done with great care, so that none of the connecting bars are cut away.

Florentine Cut-work

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

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

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

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

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


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Cut-work Designs for Fish-net

No. 96-3-17. DOILY WITH FISH-NET.—Perforated pattern, 12 x 12 inches, 20 cents. Stamped on linen damask, 25 cents. Fish-net, 20 cents. Silk for working, 50 cents additional.


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


NO. 97-10-10. CENTREPIECE IN CUT-WORK AND CROCHET APPLIQUE.—The medallions are buttonholed with white and the linen cut away underneath; the jewels may be worked in any preferred color. Perforated pattern, 16 x 16 inches, 30 cents. Stamped on linen damask, 35 cents. Silk and crochet medallions for working, 60 cents.

NO. P-1420. CUT-WORK CENTREPIECE.—Perforated pattern, 18 1/2 x 18 1/2 inches, 35 cents. Stamped on linen damask, 50 cents. Silk for working, 60 cents.

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


No. 356. COVER FOR ROUND CUSHION, TO BE LACED OVER SILK PUFF.—17 1/2 x 17 1/2 inches. Perforated pattern, 35 cents. Stamped on linen damask, 35 cents. Silk for working, 75 cents.

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

No. P-74. Corner for Tea Cloth. - 10\(\frac{1}{2}\) x 10\(\frac{1}{2}\) inches. Perforated pattern, 20 cents.

No. P-74. Corner for Tea Cloth. - 10\(\frac{1}{2}\) x 10\(\frac{1}{2}\) inches. Perforated pattern, 20 cents.


No. 98-3-2. Cut-work Doily. - Perforated pattern, 6\(\frac{1}{2}\) x 6\(\frac{1}{2}\) inches, 15 cents. Stamped on linen damask, 20 cents. Silk for working, 15 cents.

No. 98-3-2. Cut-work Doily. - Perforated pattern, 6\(\frac{1}{2}\) x 6\(\frac{1}{2}\) inches, 15 cents. Stamped on linen damask, 20 cents. Silk for working, 15 cents.


No. 96-3-18. Cut-work Cover for Sofa Pillow. - 12\(\frac{1}{4}\) x 12\(\frac{1}{4}\) inches. Perforated pattern, 35 cents. Stamped on linen, 35 cents. Silk for working, 75 cents.
No. P-81. CUT-WORK
BORDER.—3 inches wide. Perforated pattern of border and corner, 20 cents.

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

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


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

Embroidery Stitches.

Hemstitch (Fig. 1.)—To hemstitch take a piece of linen in which the threads draw easily. Fold and baste a hem. Draw above the edge of the fold from four to six threads, according to the quality of the material. With a suitable needle and a finer number of cotton than would be used for sewing the same stuff, insert the needle into the edge of the fold (see a), throw the thread to the left, take up a cluster of threads (see b), pull them together, insert the needle into the edge of the fold and repeat. The number of threads in a cluster must be determined by the quality of the material; the finer this is the greater number of threads can be taken, and the reverse with the coarser. This stitch may be used without making a hem by simply catching the thread into the body of the cloth, and often where the mesh is very loose and open, as in scrim, a large needle is used without drawing threads. The effect will be hemstitch just the same.

Cording-stitch.—Slant the needle towards the right a little more, and make the stitches a little shorter, and you have converted outline-stitch into cording.

Stem-stitch.—Slant the needle a little less and make the stitches a little longer than in outline, and you have stem-stitch.

Split-stitch.—Make the slanting-stitch nearly straight and bring the needle up through each preceding stitch instead of beside it at the left, and you have split-stitch.

Kensington filling-stitch (Fig. 5.)—This is not so much a stitch as a system of stitches to produce a close satiny or mossy effect. The stitches may be outline, cording, stem, or split, according to circumstances—the old-fashioned satin-stitch, as seen in white embroidery, may also be introduced. To fill a leaf, begin at the tip and work toward the base, with a row of outline. Then turn the work and come back, with a row beside it. So continue until the work is well-nigh filled. Have the stitches some what irregular, according to the outline and texture of the leaf. Finish by working in extra stitches to fill bare spots, bring out shading, veining, etc. It is all easy, but it can only be learned by practice and regulated by taste.

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

Fig. 1. — Hemstitch.

Fig. 2. — Outline-Stitch.

Fig. 3. — Kensington Filling.

Fig. 4. — Satin.

Fig. 5. — Leaf in Laid-Stitch showing Filling to Produce Raised Effect.

Fig. 6. — Queen Anne or Woven Darning.
Embroidery Stitches.

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

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

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

Seed, or Dot-Stitch. — When back-stitch is worked with a bare interval of about the length of a stitch between every two stitches, it becomes seed, or dot-stitch.

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

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

French Knots (Figs. 7 and 8.) — Bring the needle straight up through the cloth, twist it round and round in such a way that the thread will pick up and twist tightly round it. Then turn the needle straight down, almost in the place. Simply bring the needle up, make a loop, pass the needle through the loop, and put it down through the cloth again.

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

Double Coral (Fig. 11.) — Have two branches toward each side in succession instead of one, and the stitch becomes double coral.

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

Brier or Feather. — These differ little from each other, and little from coral or herringbone. Brier may be single, having all the branches one way; double, when it is the same as coral or feather (almost); or triple, when it differs from double coral in having three branches in succession instead of two. The difference between these varieties of stitch is in the slant of the needle, and the length and angularity of the stitches — not in the mode of working them. The coral stitches are more curved than the brier, feather, or herringbone.

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

Lattice-Stitch (Figs. 14 and 15) is another name for cat-stitch. It is worked close or open, and is used for
Embroidery Stitches.

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

Border-Stitch. — Much the same effect is produced by working towards you instead of from you. Instead of taking a short, straight stitch towards you, take it horizontally towards left and right alternately. This looks different from brier or herringbone, but the mode of working is not very different.

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

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

When the paste is quite dry and the pattern securely fixed in position, the edges are hemmed to the ground with fine sewing silk of the right shade, and a finish of braid or silk couched round the whole. A heavy buttonhole-stitch is also a good finish. Veins of silk and different little ornamental touches are often added to the applique design. Velvet, plush, satin, chamois, and kid are all effective in applique work. A good braiding pattern is suitable for applique, and may be stamped upon the material just as for braiding, and then cut out. It is usual in patterns containing fruits, large flowers, or leaves, to have these put on in applique, and the rest of the design outlined. A frequent method of securing designs with accuracy upon plush, velvet, or on any material on which a pattern cannot well be stamped, is to trace the pattern first upon coarse linen stretched tightly. Paste the plush or velvet to the reverse side, and leave it to dry. When dry, cut out the design by the mark on the linen, and apply by basting on the foundation it is intended to ornament. Designs of large flowers are often worked solidly on linen, cut out and then applied to handsome material. This is called

Fig. 16. — Buttonholed Scallops showing Filling to Produce Raised Effect.

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

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

Fig. 17. — Satin Applique couched with Gold Thread.

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Embroidery Stitches.

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

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

To wash silk embroidery on linen, damask, or crash, make a brine water by pouring a gallon of boiling water over a pound of bran. Let it stand awhile and then strain it, and wash the work in it lukewarm. Do not wring the work, but squeeze it in the hand; hang it to dry in the house. When almost dry it may be stretched out with drawing pins on a board, and will not require ironing. Embroidery in cloth, etc., may often be cleaned with benzine, applied with a piece of clean flannel; but if a small basket or bag attached to the frame so as not to interfere with the work, will be found very convenient to hold silks, thimbles, scissors, and needles. A pair of small, sharp scissors is a necessity. A yellow white cotton thread upon which and pockets, to protect the work from contact with the dress, should be worn. Take off rings, bracelets, chains, etc., that might catch in the silks. A pair of linen sleeves prevents soil from the constant rubbing against the arm. Never pick out work on satin, velvet, or plush. Cut the stitches in different directions by inserting the point of the scissors, then pull the threads out from the back of the work. This does not apply to crewel work on linen, which will not show any injury from drawing the thread. Never put up or leave your work, whether in a frame or not, without covering it with a soft cloth. Above all things, do not let a delicate piece of work stand or lie around until the crisp freshness is gone from it and the enthusiasm or inspiration with which it was undertaken has completely died away. "Finish one thing rather than begin four," is a good maxim for all who really wish to accomplish anything.

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

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

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

For light, partly shaded leaves and petals: seed or dot, Russe, and cross can be used in the same way.

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

For filling, satin, and laid.

For gold thread or tinsel embroidery: bullion or couching.

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

For light borders, semi-open filling, etc.: rows of coral, double coral, herringbone, brier, feather, cat, or border.

Couching, buttonhole, open buttonhole, beading, Point Russe, and cross can be used in the same way.
Chrysanthemums, Carnations, and Wild Roses

**Chrysanthemum Centre-piece.**

**Wild Rose Plate Doily for Lunch Set.**
- No. 97-12-2. — Perforated pattern, 10 x 10 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents additional.
- No. 97-12-18. Centre-piece to match No. 97-12-2. — Perforated pattern, 15 x 15 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 65 cents additional.
- No. 97-12-9. Serving plate to match No. 97-12-2. — Perforated pattern, 20 x 27½ inches, 50 cents. Stamped on linen, 60 cents. Silk for working, 81.00 additional.

**Square Doily.**
- No. 97-3-1. — Perforated pattern, 7 x 7 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents additional.

**Colonial Design for Doily.**
- No. 97-5-1. — Perforated pattern, 8 x 8 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents additional.

**Carnation Centre-piece.**
- No. 200. — Perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.
Holly, Dogwood, and Nasturtium.

**DOILY. TRAILING ARBUTUS. No. 98-3-6.** Perforated pattern, 11$\frac{1}{2}$ x 11$\frac{1}{2}$ inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 20 cents additional.

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

**HOLLY CENTREPIECE. No. 97-12-22.** Perforated pattern, 14 x 14 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 40 cents additional.

**CLOVER DOILY. No. 98-4-15.** Perforated pattern, 12 x 12 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 50 cents additional.

**NASTURTIUM CENTREPIECE. No. 97-11-23.** Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 90 cents additional.
Mosaic, Rococo, and Goldenrod Designs


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

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

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

Strawberry Doily. No. 96-6-13.—10½ x 10½ inches. Price of pattern, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents additional.
Morning Glory, Currants, and Violets

Morning Glory Centrepiece. No. 97-9-6.—Perforated pattern, 18 x 18 inches, 36 cents. Stamped on linen, 40 cents. Silk for working, 81.00 additional.

DOILY IN JEWEL EMBROIDERY. No. 97-8-9.—Perforated pattern, 8½ x 8½ in., 15 cents. Stamped on linen, 20 cents. Silk for working, 45 cents.

Currant Doily. No. 98-1-14.—Perforated pattern, 9 x 9 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 40 cents.
No. 98-1-13. Currant centrepiece to match No. 98-1-14.—Perforated pattern, 18 x 18 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.

BACHELOR'S BUTTON CENTREPIECE. —Perforated pattern, 21 x 21 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.

Violet Centrepiece. No. 370.—Perforated pattern, 21 x 21 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.

CHRYSANThEMUM DOILY. No. 97-7-6.—Perforated pattern, 7½ x 7½ inches, 10 cents. Stamped on linen, 15 cents. Silk for working, 25 cents additional.
Bulgarian Cushion and Colonial Teacloth

Colonial Border for Teacloth. No. 97-5-2.—Perforated repeating pattern, 4 inches wide, 35 cents. Stamped on hemstitched linen Teacloth, 1 yard square, $1.25. Silk for working, 50 cents.

Design for Handkerchief Sachet in Ribbon Work. No. 97-10-3.—Perforated pattern, 15 cents. Ribbon and silk for working, 60 cents additional. Design stamped on satin, with all materials for making, $1.75.

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

Sofa Pillow in Bulgarian Embroidery. No. 98-3-20.—Perforated pattern, 15½ x 15½, 35 cents. Stamped on Bulgarian linen, 40 cents. Plain piece for back, 35 cents. Turkish floss for working, 90 cents additional.

Vest Front and Border for Braiding. No. 97-6-19.—Perforated pattern of both designs, 35 cents.
MAIDEN-HAIR FERN CENTREPIECE. No. 96-5-4. — Size, 24½ x 24½ inches. Price of pattern, 40 cents. Stamped on linen, 45 cents. Silk for working, 65 cents additional.

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

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


Sweet Pea Toilet Set and Poppy Centrepiece

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


Rococo Centrepiece. No. 97-7-21.—Perforated pattern, 20 x 20 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 75 cents additional.
No. 96-12-13. VIOLET DOILY. - 4½ x 4½ in. Perforated pattern, 10 cents. Stamped on linen, 15 cents. Silk for working, 20 cents.

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


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


Violet Lunch Set and Egyptian Stand Covers

VENETIAN CORNER FOR TEA CLOTH. No. 97-9-2. Perforated pattern, 15 x 15 inches, 35 cents. Stamped on hemstitched linen tea-cloth, 1 yard square, $1.25; 45 inches square, $1.75. Silk for working four corners, 60 cents additional.

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


No. 98-4-11. Violet Doily to match No. 98-4-12. Perforated pattern, 5 1/2 x 5 1/2 inches, 10 cents. Stamped on linen, 15 cents. Silk for working, 35 cents.

VIOLET CENTREPIECE. No. 98-4-12. Perforated pattern, 15 1/2 x 15 1/2 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 60 cents additional.

VENETIAN DESIGN FOR SCARF OR PILLOW SHAMS. No. 97-9-1. Perforated pattern, 17 1/2 x 12 inches, 20 cents. Stamped on linen scarf for hemstitching, 17 x 72 inches, 75 cents. Silk for working scarf, 40 cents. Stamped on a pair of linen pillow-shams, 1 yard square, $1.35. Silk for working the pair, 40 cents additional.

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

COVER FOR TOILET CUSHION IN RIBBON WORK. No. 97-11-11. Perforated pattern, 7 x 7 inches, 15 cents. Stamped on satin, 40 cents. Ribbon and silk for working, 60 cents additional.
**DAISY CENTREPIECE. No. 95-7-5.** Size, 15 x 15 inches. Price of pattern, 30 cents. Stamped on linen, 35 cents. Silk for working, 35 cents additional.

**SET OF SIX DOILIES TO MATCH DAISY CENTREPIECE. No. 95-7-12.** Size, 6½ x 6½ inches. Price of pattern of 6 designs, all different, 35 cents. Stamped on linen, 50 cents. Silk for working, 40 cents additional.

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


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

**No. 96-11-1. CENTREPIECE OF DOUBLE ROSES.**—20 x 20 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.

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

**No. 96-11-5. BORDER FOR TEA CLOTH.**—Price of perforated pattern, 3⅛ inches wide, 25 cents. Stamped on hemstitched tea cloth, 1 yard square, $1.25. Silk for working, $1.00 additional.

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

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

**No. 97-3-10. ROSE DOILY.**—8 x 8 inches. Price of perforated pattern, 15 cents. Stamped on linen, 15 cents. Silk for working, 40 cents additional.

**No. 97-4-5. ROSE CENTREPIECE.**—20 x 20 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.
Chrysanthemum Centrepiece and Photograph Frames

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


Blackberry Blossom Photograph Frame. No. 368-4-2.—Perforated pattern, 5½ x 6½ inches, 19 cents. Stamped on golden brown satin, 35 cents. Silk for working, 30 cents.

Arbutus Design for Writing Tablet. No. 98-4-19.—Perforated pattern, 8½ x 10½ inches, 15 cents. Stamped on blue linen, with plain piece for back, 35 cents. Silk for working, 25 cents additional.

Roses and Fern Centrepiece. No. 368.—16 x 16 inches. Perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents additional.

Colonial Centrepiece. No. 95-5-3.—Pattern, 18 x 18 in., 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents.
Easter Lilies, Wild Roses, and Forget-me-nots

**FORGET-ME-NOT CENTREPIECE.** No. 215. — Perforated pattern, 16 x 16 inches, 25 cents. Stamped on linen, 35 cents. Silk for working, 50 cents additional.

**APPLE BLOSSOM DOILY.** No. 207. — Perforated pattern, 10 x 10 inches, 15 cents. Stamped on linen, 20 cents. Silk for working, 25 cents.

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

**DOILY.** No. 98-2-6. — Feather-stitch with white, making a French knot in pale green at the end of each stitch. Perforated pattern, 10 x 10 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 45 cents.

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

**WILD ROSES FOR CORNER OF TEA-CLOTH.** No. 97-10-2. — Perforated pattern, 14 x 14 inches, 25 cents. Stamped on hemstitched linen tea-cloth, 1 yard square, $1.25; 45 inches square, $1.15. Silk for working four corners, $1.50 additional.
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YALE COLLEGE FRAME. No. 405.

HA R V A D C USH I ON. No. 408.
- Harvard crimson ticking is the most appropriate fabric for this design, which should be worked with black silk. Make the berries, the leaves, and the letters solid. Perforated pattern, 35 cents. Stamped on Harvard ticking, 30 cents. Silk for working, 20 cents additional.

T EN N I S C USHI ON. No. 404.
- Stamped on Villa cloth and worked with white silk, this will be a most appropriate pillow for a college room, or for a hammock or piazza. Perforated pattern, 35 cents. Stamped on Villa cloth, blue, green, tan, or old rose, 25 cents. Silk for working, 20 cents additional.

G O LF C USH I ON. No. 410.
- Blue or green worked with white, or tan worked with green, are good combinations for this summer pillow. Perforated pattern, 35 cents. Stamped on Villa cloth, 25 cents. Silk for working, 20 cents additional.
Chrysanthemums and La France Roses

PHOTOGRAPH FRAME IN GOLD THREAD AND SPANGLES. No. 97-11-13. - Perforated pattern $\frac{3}{4}$ x $\frac{7}{4}$ inches, 15 cents. Stamped on satin, 30 cents. Gold thread and spangles for working, 51 cents.

CHRYSAKTIID RIBBON PIECE. No. 97-5-17. - Perforated pattern, $2\frac{1}{4}$ x $2\frac{3}{4}$ inches, 35 cents. Stamped on linen, 45 cents. Silk for working, 60 cents additional.


ORIENTAL DESIGN FOR CENTREPIECE. No. 97-10-1. - Perforated pattern, $1\frac{1}{4}$ x $1\frac{1}{4}$ inches, 35 cents. Stamped on brown or white linen, 40 cents. Silk for working, 50 cents.

STRAWBERRY DOILY. No. 98-1-4. - Perforated pattern, 12 x 12 inches, 20 cents. Stamped on linen, 25 cents. Silk for working, 30 cents additional.

No. 98-6-16. Strawberry centrepiece to match No. 98-1-4. - Perforated pattern, 20 x 20 inches, 35 cents. Stamped on linen, 40 cents. Silk for working, 50 cents.

CENTREPIECE. LA FRANCE ROSES. No. 97-12-18. - Perforated pattern, $2\frac{1}{4}$ x $2\frac{1}{4}$ inches, 35 cents. Stamped on linen, 45 cents. Silk for working, $1.65$ cents additional.
Dogwood and California Pepper Berries.

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

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

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


**California Pepper Berry Centrepiece.** No. 96-8-14. — 21 x 21 inches. Price of perforated pattern, 35 cents. Stamped on linen, 40 cents. Silk for working, $1.00.
**Designs for Sofa Cushions.**

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

No. 128. — 16 x 16 inches. Use heavy silk for outlining, adding a little gold thread if desired. Price of perforated pattern, 35 cents. Silk for working, 75 cents. Gold thread, 12 cents additional.

No. 129. — 20 x 20 inches. The round centre of this cushion cover is appliqued with white duck, and the design is outlined with Turkish floss in two shades. Perforated pattern, 35 cents. Turkish floss for outlining, 43 cents.

No. 130. — 20 x 20 inches. The round centre of this cushion cover is appliqued with white duck, and the design is outlined with Turkish floss in two shades. Perforated pattern, 35 cents. Turkish floss for outlining, 43 cents.

No. 97-4-20. — 9½ x 10 inches. HERALDIC DESIGN FOR CHAIR BACK OR SOFA PILLOW. Outline with Turkish floss. Price of perforated pattern, 20 cents. Silk for outlining, 20 cents additional.

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

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

No. 150. — 16 x 16 inches. JAPANESE PEONY. Work in outline or in long and short. Price of pattern, 35 cents. Silk for working, 75 cents additional.

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

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

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

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

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

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

No. 96-10-11. — 10¼ x 11¾ inches. The figure may be applied or the design may be worked in outline. Price of perforated pattern, 15 cents. Silk for working, 20 cents.

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

No. 96-6-28. — This design is especially handsome on white linen or pale green satin sheeting. Long and short or simple outline may be used, and the ribbon will look well worked in lattice stitch. Price of perforated pattern, 35 cents. Silk for working, 65 cents additional.

No. 95-8-2. — Empire designs are greatly in favor, and this one may be made very effective with little work. The berries are worked solidly, the leaves outlined, and the ribbon done in lattice or cat stitch. Price of perforated pattern, 35 cents. Silk for working, 65 cents additional.

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

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

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

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

No. 95-3-19. — Bulgarian yarn or Turkish floss is used for working this pattern. We send directions for the arrangement of the colors with all our stamped Bulgarian work. Perforated pattern. 35 cents. Bulgarian yarn, $1.25. Turkish floss, $2.00 additional.

No. 57. — Work in outline with black silk. Price of perforated pattern, 15 cents. Silk for working, 65 cents additional.

No. 95-4-13. — Novelty braid may be used for the scrolls, with the leaves worked in long and short; or the entire design may be worked in outline. Price of perforated pattern, 35 cents. Novelty braid and silk, 50 cents.

No. 95-4-13. — This cut-work cover may be made of white or colored linen. Fill the spaces with buttonholed or twisted bars, or lace stitches. Price of perforated pattern, 35 cents. Silk for working, 75 cents additional.

No. 96-5-18. — This design is band some for a table-cover or sofa cushion. It is also very effective as a border. Perforated pattern, 35 cents. Bulgarian yarn for working, $1.00. Turkish floss for working, $2.00 additional.

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

No. 56. — Work in outline with brown or green silk, working wholly in outline. Price of perforated pattern, 20 cents. Silk for working, 65 cents additional.

No. 95-6-15. — Flat-stitch, lattice, or almost any fancy stitch may be used for this design. We send full directions for the arrangement of the colors. Price of pattern, 35 cents. Bulgarian yarn for working, $1.00. Turkish floss for working, $2.00 additional.

No. 96-5-16. — Design for fir pillow. Use brown or green silk, working wholly in outline. Price of perforated pattern, 30 cents. Silk for working, 65 cents additional.
Designs for Sofa Cushions

No. 321 - 12 x 12 - 35c.
Design for coronation cord. Fancy stitches may be introduced with good effect in the spaces between the scrolls, or the entire pattern can be outlined. Price of perforated pattern, 35 cents. Silk and cord, 45 cents.

No. 222 - 10 x 10 - 35c.
Two shades of silk may be used, the darker for outlining the design, and the lighter for petals with lattice or cat stitches. Price of perforated pattern, 35 cents. Silk for outlining, 50 cents.

No. 216 - 19 x 19 - 35c.
A very effective design for outlining in green on a golden brown or tan background. Price of perforated pattern, 35 cents. Silk for working, 25 cents.

No. 228 - 12 x 12 - 35c.
The square centre may be appliquéd in white linen on a blue or other dark background. Price of perforated pattern, 35 cents. Silk for outlining, 40 cents.

No. 224 - 16 x 16 - 35c.
Bulgarian design, to be worked in the bright colored Bulgarian yarn on gray linen. Price of perforated pattern, 50 cents. Bulgarian yarn, $1.25.

No. 136 - 19 x 19 - 35c.
Green ticking is most appropriate for this poppy pattern. Work the flowers in red with the centre light green and black, and the letters in black. Price of perforated pattern, 35 cents. Silk for outlining, 25 cents.

No. 218 - 12 x 12 - 35c.
Tan villa worked with dark green silk is suggested for this simple but very effective pattern. Price of perforated pattern, 35 cents. Silk for working, 50 cents.

No. 231 - 13 x 13 - 35c.
Blue linen is suggested for the foundation for this round cushion, with the large corner pieces and the centre appliquéd with white linen. Price of perforated pattern, 35 cents. Silk for outlining, 30 cents.

No. 233 - 18 x 18 - 35c.
Gold thread couched on a black or very dark brown background will make a handsome pillow. Price of pattern, 35 cents. Gold thread, 50 cents.

No. 227 - 14 x 14 - 35c.
Cover the centre of the flower diagonally with four or five threads of floss, making a cross stitch at each intersection. Price of perforated pattern, 35 cents. Silk for working, 50 cents.

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

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

No. 230 - 18x18 - 35c.

No. 229. - Suitable for outlining or for solid work. The flower petals may be filled in with lattice or feather-stitches. Price of perforated pattern, 35 cents. Silk for outlining, 50 cents.

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

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

No. 173. - Outline the fleurs-de-lis, and fill in with fancy stitches. Coronation cord may be used for the outline. Price of perforated pattern, 35 cents. Silk for working, 50 cents.

No. 172. - Outline the ribbon in golden brown. The pipes and cigars in black or dark brown. Price of perforated pattern, 35 cents. Silk for outlining, 30 cents.

Stamped Cushion Tops.

Any of our designs for sofa cushions, stamped on 2½-inch squares, at the following prices: Denim, 30 cents; Villa cloth, 25 cents; Bulgarian linen, 50 cents; Colored linen, 65 cents; Silk Armure cloth, $1.00; Satin sheeting, $1.00. Materials for working the different designs will be sent on receipt of the price given under each illustration.
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No. 100 ... 35 cents
No. 97-1-13 ... 25 cents
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The Meadow Brook. 11 x 14 in. Country landscape. 35 cents.
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