The Antique Pattern Library
For more information, please see our website at: http://www.antiquepatternlibrary.org

This is a scan of an antique book that is, to the best of our knowledge, in the public domain. The scan itself has been photo-edited for readability, and is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike License. To view a copy of this license, visit http://creativecommons.org/licenses/by-nc-sa/2.5/ or send a letter to Creative Commons, 559 Nathan Abbott Way, Stanford, California 94305, USA.

You may share copies or printouts of this scan freely. You may not sell copies or printouts.

Donated by

3 of 3 Luann Pfost 08/2010
BIBS FOR THE BABIES.


4549—Perforated pattern, 30c.  4550—Perforated pattern, 20c.  4551—Perforated pattern, 30c.


The above bibs stamped on good linen, linen lawn, or satin jean, 15c each; cotton to work, 15c extra.

DO NOT CUT UP CATALOG. ORDER BY NUMBER AND DESCRIPTION.
Stampeded Hoods

Nos. 2591, 5893, 9437, 2590—Stamped on good quality linen or lawn, 25c each. Cotton to work 18c extra.

Nos. 2593, 5896, 5894—Stamped on linen or lawn including strings, 35c each. Cotton to work 21c extra.

No. 5895—Stamped on linen or lawn including strings, 45c; cotton to work 21c extra.

Perforated Pattern of any design on this page, 25c each.
BABY'S NIGHTINGALES

9614—Lily of the Valley, perforated pattern, 35c.

9615—Rose Buds, perforated pattern, 35c.

Style 9614 can also be furnished in the following designs: Forget-me-not, Wild Rose and Daisy.

4307—Forget-me-not, perforated pattern, 35c.

5889—Eyelet, perforated pattern, 35c.

5887—Eyelet, perforated pattern, 35c.

5888—Eyelet, perforated pattern, 35c.

Any of the above designs stamped on white linen, 45c; or best cashmere, 50c; on best silk warp flannel, 65c each. Silk to work, 50c extra.

DON'T FAIL TO SEND A TRIAL ORDER.
STAMPED BABY PILLOWS

2578. Eyelet, 16 x 16

2579. Daisy, 16 x 16

2580. Wild Rose, 16 x 16

2581. Forget-me-not, 16 x 16

5875. Size 16 x 16

5876. Size 16 x 16

The above designs for Baby Pillows, stamped on good linen, top and back, 45c; stamped on lawn, top and back, 35c each. We can furnish three and one-half yds. of six-inch linen ruffle at 50c; stamped to match the pillow at 65c. Three and one-half yards of six-inch lawn ruffle at 40c; stamped to match pillow at 55c. Silk to work, 40c extra. Cotton to work, 24c extra. Perforated pattern, 40c each.

No. 5875 and 5876 are stamped without the initial. To stamp any initial in the center of wreath or in No. 5876, as illustrated, will cost 5 Cts. extra. State initial wanted.
STAMPED LINEN HATS.

No. 5877
Wallachian Hat. Size 16 1/2 inch, crown 7 1/2 inch.
Stamped on white linen 45c, colored linen 60c, cotton to work 35c extra.

No. 5878
Wallachian Hat. Size 15 inch, crown 9 inch.

No. 5879
Stamped on white linen 45c, colored linen 60c, cotton and Coronation Cord to work 35c extra.

No. 5880
Coronation Cord. Hat size 17 inch, crown 10 inch.

No. 5881
Butterfly. Hat size 10 inch, crown 7 inch.
Stamped on white linen 35c, colored linen 50c, cotton to work 30c extra.

No. 5882
Wheat. Hat size 14 inch, crown 7 inch.

Price of Perforated Pattern for any design on this page 40c each.
STAMPED LINEN HATS

No. 5836—Cal. Pepper Hat, size 16 inch, crown 7 inch.
Stamped on white linen, 35c; on colored linen, 50c; cotton to work, 30c extra.

No. 5837—Shadow Embd. Hat, size 18 inch, crown 11 inch.
Stamped on white linen, 45c; on colored linen, 60c; cotton to work, 25c extra.

No. 5838—Hat, size 15 inch, crown 12 inch.
Stamped on white linen, 45c; colored linen, 60c; cotton to work, 30c extra.

No. 5839—Hat, size 19 inch, crown 8 inch.

No. 5840—Hat, size 18 inch, crown 18 inch.
Stamped on white linen, 45c; on colored linen, 60c; cotton to work, 30c extra.

Price of Perforated Patterns—No. 5836, 5838, 50c each; No. 5837, 5838, H-5801, 5840, 40c each.

Any hat shown in Catalog stamped on Persian Lawn, 35c; Handkerchief Linen, 60c
STAMPED LINEN HATS

2827 10x17. Crown 8 inch
Stamped on White Linen................. 35c

2828 10 inch. Crown 9 inch
Stamped on White Linen................. 45c

2829 17 inch. Crown 8 inch
Stamped on White Linen, 35c. On Hedebo Linen 55c.

2830 16 inch. Crown 7 inch
Crown 7 in. Stamped on White Linen 35c.

2831 18 inch. Crown 11 inch
Stamped on White Linen................. 45c

2832 18 inch. Crown 11 inch
Stamped on White Linen................. 45c

Any of the above stamped on colored linen, 70c. Cotton to work 25c extra. Perforated Patterns Nos. 2827, 2828, 2831, 2832, and 40c each. No. 2829, 45c. No. 2830, 30c.
STAMPED LINEN HATS.

No. 5890—Hat, 15 inch, crown 8 inch. Stamped on white linen, 45c; colored linen 60c; cotton to work 25c extra.

No. 5891—Hat, 18 inch, crown 8 inch.

No. 9429—Size 16x18, crown 9 inch. Stamped on white linen, 45c; colored linen 60c; cotton to work 25c extra.

No. 9430—Size 22 inch, crown 8 inch.

No. M9431—Size 16x18, crown 9 inch. Stamped on white linen 45c; colored linen 60c; cotton to work 25c extra.

No. M9432—Size 17 inch, crown 8 inch.

Choice of any of above designs, perforated pattern 40c each.
BELT BAGS.

No. 5897. Eyelet.
Price of perforated pattern, 20¢; stamped on white or colored linen, 20¢ each.
Cotton to work, 12¢ extra.

No. 5898. Wallachian.
Cotton to work, 12¢ extra.

No. 5899. Eyelet.

PARASOLS.

No. 9608. Child's Hat. Size 14 inch; crown 6 inch; perforated pattern 25¢
Stamped on white linen 25¢
Colored linen 35¢
Cotton to work, 18¢ extra.

No. 9609. Hat. Size 20 inch; crown 15 inch; perforated pattern 50¢
Stamped on white linen 50¢
Colored linen 75¢
Cotton to work, 35¢ extra.

Choice of above perforated patterns, 20¢ each.
Parasol stamped on white or colored linen, $1.50 each. Cotton to work, 60¢ extra. In ordering, send a paper pattern of one section of parasol, so that there will be no mistake made in size when stamping.
STAMPED APRONS, BELTS, MEDALIONS.

2560 Perforated pattern, 20c  2561 Perforated pattern, 20c  2562 Perforated pattern, 25c

2563 Perforated pattern, 25c  2564 Perforated pattern, 25c  2565 Perforated pattern, 25c
The above stamped on good quality lawn, with enough material to make strings, 40c: cotton to work 250, 2561, 15c extra; 2562, 2563, 2564, 2565 24c extra.

2566 Perforated pattern, 15c.

2567 Perforated pattern, 15c.

2568 Perforated pattern, 15c.
Belt stamped on white or colored linen, 25c each; cotton to work, 18c extra.

2569 Perforated pattern, 15c.

2541 3½ inch.  2542 3x5 inch.  2543 4x7 inch.  2544 3½ inch.  2545 4 inch.  2546 4 inch.
Medallions stamped on linen 5c each, or 6 for 25c; perforated pattern of 10 designs on one sheet, 25c.
STAMPED COLLAR AND CUFF SETS.

No. 4504. Perf. pattern, 20c.
No. 4505. Perf. pattern, 20c.
No. 4506. Perf. pattern, 20c.
No. 4507. Perf. pattern, 20c.
No. 4508. Perf. pattern, 20c.
No. 4509. Perf. pattern, 20c.
No. 2495. Perforated pattern, 15c.
No. 2496. Perforated pattern, 15c.
No. 2497. Perforated pattern, 15c.
No. 2498. Perforated pattern, 15c.
No. 8938. Perforated pattern, 15c.
No. 8936. Perforated pattern, 15c.
No. 4516. Perforated pattern, 20c.
No. 4517. Perforated pattern, 20c.

Nos. 4504, 4505, 4506, 4507, 4508, 4509, stamped on white or colored linen, collar only 15c each; collar and cuffs 30c per set. Nos. 4516, 4517 collar only 10c per set 30c. Nos. 2495, 2496, 2497, 2498, 8936, 8938, stamped on white or colored linen, collar only 10c; collar and cuffs 20c per set.
FREDERICK HERRSCHNER, CHICAGO.

CUFF AND COLLAR SETS

No. 9575—Perforated pattern .......................... 20c

No. 9584—Perforated pattern .......................... 15c

No. 9577—Perforated pattern .......................... 15c

No. 9578—Perforated pattern .......................... 20c

No. 9579—Perforated pattern .......................... 20c

No. 9580—Perforated pattern .......................... 20c

No. 9581—Perforated pattern .......................... 20c

No. 9583—Perforated pattern .......................... 20c

Any of the above designs stamped on white linen or Mt. Mollick cloth collar only 10c each; collar and cuffs 20c per set. Stamped on colored linen collars 15c each; collar and cuffs 25c set.

The perforated patterns are sold only in sets as illustrated.
No. 2550. Ladies' collar, stamped on white linen, 30c; stamped linen with Holstenberg materials and pearl lustre, 93c, with Duchess, 82.00; perforated pattern, 60c.

No. 2549. 6½-inch collar, stamped on white linen, 30c; stamped on beehive linen, 45c; cotton to work 44c extra. Perf. pat., 45c.

No. 4518. Perforated pattern, 30c.

No. 4519. Perforated pattern, 30c.

No. 4522. Perforated pattern, 35c.

No. 2537. 8½-inch collar, stamped on white linen, 30c; with cuffs, 55c; perforated pattern, 30c; cotton to work, for set, 35c extra.

No. 4520. Perforated pattern, 20c.

No. 4521. Perforated pattern, 35c.

No. 9597. Perforated pattern, 35c.

Cost sets No. 4518, 4519, 4520, 4521, 4522, 9597, stamped on white linen, collar only 30c each, collar and cuffs, 50c per set; stamped on colored linen, collar only 35c, collar and cuffs 60c per set, cotton to work, 30c extra.
STAMPED COLLARS

8203—Neck measure 18 inches.
Perforated pattern, 25c.

8205—Neck measure 18 inches.
Perforated pattern, 25c.

8203–8205. Stamped on white or colored linen, 35c each. Cotton to work 25c extra.

2551—5 inch collar, stamped on white linen, 25c.
Silk, 32c extra; cotton, 21c extra.

2551–8201. Stamped on colored linen, 35c each. Cotton to work 25c extra.

9599—Collar, perforated pattern, 35c.
6 inches deep; stile, 9 inches.
Stamped on white or colored linen, 35c; cotton to work 25c extra.

9598—Collar, small size, 8 in. deep, perf pat., 40c.
9598—Stamped on white linen, 35c; colored, 50c.
Cotton to work 25c extra.

9598—Large size, 13 inches deep, perf pat., 65c.
9598—Large size, stamped on white linen, 75c; colored, 1.00. Cotton to work 40c extra.
No. 4388  Child’s collar perforated pattern, 25c, stamped on linen 30c, on lawn 25c, cotton for working 15c extra.
No. 4390  Child’s collar, perforated pattern 25c, stamped on linen 30c, on lawn 25c, cotton for working 18c extra.
No. 4389  Ladies’ collar, perforated pattern 30c, stamped on linen 45c, on lawn 35c, cotton for working 30c extra.
No. 4391  Ladies’ collar, perforated pattern 30c, stamped on linen 45c, on lawn 35c, cotton for working 35c extra.
No. 4392  Collar set, perforated pattern 35c, stamped on linen 45c, on lawn set, 35c, collar only, 30c, cotton for working 35c extra.
No. 4393  Collar set, perforated pattern 35c, stamped on linen 45c, on lawn set 35c, collar only, 30c, cotton for working 35c extra.

Above stamped on colored linen, add 10c to price given for white linen.
No. 5821—Lily of the Valley.
Any Corset Cover shown on this page stamped on French Nainsook, 25¢; Persian Lawn, 35¢; Embroidery Linen, 75¢. Handkerchief Linen, 85¢.
Perforated pattern of 5806, 5807, 5808, 5821, 5819, 35¢ each.
No. 5803. Belt Perforated Pattern. 15¢ stamped on linen, 25¢; cotton to work, 15¢ extra. Nos. 5804-5805. Chemisette, collar and cuff set, perforated pattern, 40¢; stamped on linen, 53¢; cotton to work, 24¢ extra.

No. 5819—Eyelet.
4234 A Corset Cover, perforated pat., 35c; stamped at prices given on page 81. Cotton to work, 25c extra.
4234 B Nightgown, perforated pattern of yoke and sleeve, 50c; stamped on linen, $4.75; on lawn, $2.35; cotton to work, 30c extra. Material furnished 6 yards 36 inch.
4234 C Chemise, perforated pattern of yoke and border, 50c; stamped on linen, 2.50; on lawn, 1.48; cotton to work, 40c extra. Material furnished 3 yards 36 inch and 3 yards 6 inch ruffle.
4234 D Skirt, perforated pat., 25c; stamped on linen, 4.75; on lawn, 2.35; cotton to work, 35c extra.
4234 E Drawers, perforated pat., 30c; stamped on linen, 2.10; on lawn, 1.10; cotton to work, 30c extra.
4234 F Ladies Hosiery, perforated pattern, 10c; (perforated pattern of the complete set A to F 1.75.)
4235 A, B, D. Illustrated partly, another style which is furnished in the same articles as 4234, prices are same. 4236 border illustrated designs of another set at same price.
Amount of material furnished for skirt, 6 yards 36 inch, and 4 yards 9 inch ruffle. For Drawers, 2 yards 3' inch, and 2½ yards 6 inch ruffle.
CORSET COVERS AND CHEMISETTES.

4510 Perforated pattern 35c.  
4511 Perforated pattern 35c.  
4512 Perforated pattern 35c.

2540 Perforated pattern 25c.  
2539 Perforated pattern 30c.  
9449 Perforated pattern 35c.

All corset covers shown on this page stamped on French nainsook 25 cents on percale laura 35c on white embroidery linen 80c, 5031 handkerchief linen 85c each. Cotton to work 25c extra.

4513 Perforated pattern 25c.  
4514 Perforated pattern 25c.  
4515 Perforated pattern 25c.

The above stamped on linen 30c each, on lawn 25c each, cotton to work 15c extra.

SEND A TRIAL ORDER TODAY
*602—Dress Trimming, perforated pattern...25c.

9603—Corset Cover, perforated pattern......35c.

9608—Chemise, perforated pattern...........25c.

9604—Waist Set, plastr, cuff and collar, perforated pattern..................35c.

9453—Waist Set, perforated pattern......25c.

9454—Collar and Cuff Set, perforated pattern...25c.

9601—Full set for Underwear; perforated pattern, as shown on cut, $1.00; or single patterns, No. A, 30c.

C, 25c; D, 35c; E, 35c. Cut A shows night gown; C, sleeve; D, corset cover; E, chemise.
BOLERO JACKETS.

No. 5883 Coronation Cord Design. Perforated pattern 75c.

No. 5884 Eyelet or Solid Embroidery. Perforated Pattern 75c.

No. 5885 Wallachian. Perl pattern 75c
No. 5886 Bunt rlg. Perl pattern 75c

Any design shown above stamped on white linen $1.35
" " colored 1.50
" " Percale lawn 1.00

Mercerized Cotton to work 70c Extra.

ON 5883 CORONATION CORD IS INCLUDED.
FREDERICK HERRSCHNER, CHICAGO.

JUMPER WAIST DESIGNS.

Designs for
Wallachian
Embroidery.

No. 5860. Perforated pattern ........ 50c
No. 5861. Perforated pattern ........ 50c

Designs for
Eyelet
Embroidery.

No. 5862. Perforated pattern ........ 45c
No. 5863. Perforated pattern ........ 50c

Designs for
Shadow or
Solid
Embroidery.

No. 5864. Perforated pattern ........ 45c
No. 5865. Perforated pattern ........ 50c

Skirt Panels to match any design on this page, 50c each.

Any of the above designs stamped on linen or Perdian lawn at prices given on page 189. Or order whatever amount of linen you want (see page 15 for prices of linens), and add 25c for stamping waist or skirt.
WAIST DESIGNS AND PRICE LIST OF STAMPED WAISTS, SKIRT PANELS AND CORSET COVERS

Designs on this page can be furnished as per list below. Waists, Skirt, Hat, Belt and Corset Cover are made to match in these numbers only. For Waists we furnish three yards of 36-inch material; for Skirts, six yards.

<table>
<thead>
<tr>
<th>Price for any design stamped on</th>
<th>Waist</th>
<th>Skirt</th>
<th>Hat</th>
<th>Belt</th>
<th>Corset Cover</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 5034—Perhian Lawn</td>
<td>1.25</td>
<td>2.50</td>
<td>.40</td>
<td>.20</td>
<td>.35</td>
</tr>
<tr>
<td>&quot; 5010—Embroidery Linen</td>
<td>2.10</td>
<td>4.10</td>
<td>.45</td>
<td>.25</td>
<td>.75</td>
</tr>
<tr>
<td>&quot; 5030—Embroidery Linen</td>
<td>2.60</td>
<td>5.00</td>
<td>.45</td>
<td>.25</td>
<td>.80</td>
</tr>
<tr>
<td>&quot; 5031—Handkerchief Linen</td>
<td>2.50</td>
<td>4.50</td>
<td>.50</td>
<td>.25</td>
<td>.85</td>
</tr>
<tr>
<td>&quot; 5033—Handkerchief Linen</td>
<td>4.00</td>
<td>7.75</td>
<td>.75</td>
<td>.30</td>
<td>1.00</td>
</tr>
<tr>
<td>&quot; 5095—Colored Linen</td>
<td>1.90</td>
<td>3.55</td>
<td>.50</td>
<td>.25</td>
<td></td>
</tr>
<tr>
<td>&quot; 5090—Colored Linen</td>
<td>2.10</td>
<td>4.10</td>
<td>.50</td>
<td>.25</td>
<td></td>
</tr>
<tr>
<td>&quot; 5035—French Naiscover</td>
<td>1.10</td>
<td>2.40</td>
<td>.40</td>
<td>.20</td>
<td>.25</td>
</tr>
</tbody>
</table>

Colored linens furnished, three shades of blue, pink, red, green, lavender, cream and champagne, etc.

Samples of linen sent for a 2 cent stamp.

Any skirt waist or skirt panel shown in this catalogue can be furnished stamped at prices quoted above.

| Price list of perforated patterns for designs on this page | .35 | .40 | .35 | .20 | .35 |

Stamping Cakes, black, blue or white, small size .................................. .15c each
" "  " " " " large " .................................................. .25c "
" Powder, blue, black or white, small box ............................................. .15c "

Felt Stamping Pads, 15c each.
SHIRT WAIST DESIGNS FOR WALLACHIAN EMBROIDERY

5866—Perf Pattern 40c

5867—Perf Pattern 35c

5868—Perf Pattern 30c

5869—Perf Pattern 35c

5870—Perf Pattern 35c

5871—Perf Pattern 40c

Panels to match any waist on this page 40c each.

See Page 180 for price list of Stamped Waists.
PERFORATED SHIRT WAIST DESIGNS

5841 Perforated pattern, 35c.  5842 Perforated, pattern, 35c.  5843 Fuchs a Perf pattern, 40c.

4500 Wild Rose, perforated pattern, 35c.

4501 Perforated pattern, 40c.

4502 Wallachian, perforated pattern, 30c.

* 4503 Cambric pattern, 25c. This pattern can be used for battenberg or point lace with lace insertion.
PERFORATED SHIRT WAIST DESIGNS

No. 3807
ENGLISH-EMBRODERY
OR
STILETTO WORK

No. 3807—Perforated pattern, 45c.

No. 3827—Perforated pattern, 35c.

No. 01958—Daisy Perforated pattern, 25c.

All our patterns are perforated on Superior Bond Paper. We will stamp any shirt waist design shown in this book on your own material for 25 cents. Return postage must accompany order and instruction sent as to positions. We carry an elegant line of white and colored linens for shirt waists, etc.
PERFORATED WAISTS AND PANELS

No. 5824. Waist, 35c.
Panel, 40c.

No. 5825. Waist, 40c.
Panel, 45c.

No. 5826. Waist, 35c.
Panel, 40c.

No. 5827. Hedebro Waist, 45c.; Panel, 50c.

No. 5828. Waist, 45c.; Panel, 50c.

No. 5829. Waist, 35c.
Panel, 40c.

No. 5830. Waist, 25c.
Panel, 40c.

No. 5831. Waist, 35c.
Panel, 40c.

All Panels are made to match Waists shown above.

See Page 180 for prices on STAMPED WAISTS AND SKIRTS.
BRAIDING OR CORONATION CORD DESIGNS

See Page 12 for Coronation Cord

9236-4c

9237-30c

9238—Waist, 35c; panel, 40c

9239-30c

Shirt Waists stamped on good quality, 3 yard 36 inch white linen, $2.10. Give number of pattern you desire to have stamped.

Shirt panel to match waist stamped on 6 yards of 36 inch linen, $4.10.

All Shirt Waist designs shown in our Catalogue stamped at above price.

SEE PAGE 180 FOR PRICE LIST OF STamped WaisTS.
BRAIDING OR CORONATION CORD DESIGNS

9234—Waist, 40c; panel, 40c

9235—40c

9236—40c; 9239—35c; 9235—40c; 9237—35c

When ordering Perforated Patterns state if it is Waist or Panel. We do not exchange Perforated Patterns.

SEE PAGE 12 FOR CORONATION CORD.
No. 9586—Clover leaf, Perforated pattern......35c

No. 9587—Perforated pattern, 40c; panel, 50c extra

No. 9588—Perforated pattern..........30c

No. 9589—Perforated pattern, 40c; panel, 50c extra

No. 9590—Perforated pattern, 40c; panel, 50c extra

No. 9591—For Hedebo Embroidery, perf. pat......40c
SHADOW EMBROIDERY WAIST DESIGNS.

No. 9220 .......... 35c.

No. 9221 .......... 35c.

No. 9222 .......... 35c.

No. 9223 .......... 30c.

See page 193 for panels to match Nos. 9221, 9222 and 9223

WE DO NOT EXCHANGE PERFORATED PATTERNS

See page 180 for Price List of Stamped Waists.
FREDERICK HERRSCHNER, CHICAGO.

PERFORATED SHIRT WAIST DESIGNS.

9462—Conventional, 35c.

9464—30c.

9466—Daisy, 30c. panel. 35c. extra.

9461—Forget-me-not, 25c.; panel. 35c. extra.

9468—35c.

9467—35c.

All our patterns are perforated on superior bond paper.
PERFORATED SHIRT WAIST DESIGNS.

No. 9230—30c.

No. 9231—40c.

No. 9232—35c.

No. 9233—35c.

Stamping Powder and Cakes with Full Directions for Use.

Powder, 15 and 25 cents per box; Cakes, 15 and 25 cents per cake—black, blue or white

Stamping Pads made of fine felt, the proper thing for fluid or powder, 15c each.
PERFORATED SHIRT WAIST DESIGNS

9226—Waist, 45c; panel, 40c
9227—Waist, 35c; panel, 35c

SEE PAGE 11 FOR EMBROIDERY COTTONS.

9228—Waist, 40c; panel, 35c
9229—Waist, 40c; panel, 35c

We will stamp any waist design or skirt panel shown in this book on your own material for 25c; on silk, 75c. Return postage must accompany order and instruction sent as to positions.

SEE PAGE 180 FOR PRICE LIST OF STAMPED WAISTS.
WAISTS AND PANELS.

GUFF

CUFF

GUFF

CUFF

GUFF

CUFF

GUFF

CUFF

No. 9224—40c

Panel to match No. 9224—35c extra.

No. 9225—40c

No. 9221—40c

No. 9222—40c

No. 9223—35c

See page 188 for waists to match 9221, 9222, 9223 panels.
PERFORATED SHIRT WAIST DESIGNS.

No. 9240—35c
No. 9241—35c
No. 9242—30c
No. 9243—40c

Your own selection of six different shirt waist designs shown in this book will be sent for $2.00. one box of powder and one cake of Stampine included free.

No Discount on Outfits or Special Selections.
PERFORATED SHIRT WAIST DESIGNS.

9456—Daisy, 35c

9457—Conventional, 25c

9458—Conventional, 30c

9459—Conventional Daisy, 35c

9460—Daisy, 30c

9461—Daisy and Wheat, 30c; 9461—Panels to match 30c extra.

All perforated shirt waist patterns include front, collar, cuffs.
Skirt panels to match for 9456, 9458, 9460... 35c each.
PERFORATED PATTERNS OF ALPHABETS AND MONOGRAMS

No. S170
3/4-inch 25c, 1/2-inch 25c 1-inch 30c 2-inch 40c 3-inch 80c

No. S171
3/4-inch 30c 1-inch 35c 2-inch 45c 3-inch 60c

No. S172
3/4-inch 25c, 1-inch 30c 2-inch 40c 3-inch 50c

No. S173
1-inch 35c 2-inch 40c 3-inch 55c 4-inch 65c 5 1/2-inch 80c

No. S174
1-inch 30c 2-inch 40c 3-inch 55c

No. S175
1-inch 30c 1-inch 35c 2-inch 45c 3-inch 55c

No. S176
3/4-inch 30c 1-inch 35c 2-inch 45c 3-inch 60c

No. S177
1-inch 35c 2-inch 45c 3-inch 60c 4-inch 75c

Alphabets are made only in sizes given under each number. Prices given above are for the full alphabet.

Style 1. Monogram. Any style up to 3 inch 25c; from 3 to 7 inch 50c, or 3 different sizes of one style for napkins, towels and table cloths 60c. Style 2. Monogram. Any size up to 8 inch 40c, from 8 to 6 inch 50c, larger sizes $1.00 each. 3 different sizes for napkins, towels and table cloths 90c.

Style 3. Your name or autograph 15c, any size from 1 up to 4 inch 35c.
PERFORATED PATTERNS

All our patterns are perforated on superior bond paper. For special discount see page 2.
PERFORATED BORDER PATTERNS.

No. 3953, 2 inch. 8c
No. 3929, 1½ inch. 5c
No. 3931, 1½ inch 5c
No. 3933, 1½ inch. 5c
No. 3934, 1½ inch. 5c
No. 3922, 1 inch. 5c
No. 3942, ¾ inch. 5c
No. 3939, ¾ inch. 5c
No. 3941, ¾ inch. 5c
No. 3911, ¾ inch. 5c
No. 3932, 1 inch. 5c
No. 3935, ¾ inch. 5c
No. 3937, ¾ inch. 5c
No. 3939, ¾ inch. 5c
No. 5104, ½ inch. 5c

No. 3931, 5 inch. 15c
No. 3928, 8 inch. 10c
No. 3955, 2½ inch. 10c
No. 3942, 2½ inches. 10c
No. 3927, 2 inch. 10c
No. 3965, 2½ inch. 10c
No. 3921, 3 inch. 10c
No. 3934, 1½ inch. 8c
No. 3920, 1½ inch. 10c
No. 2064, 7 inch. 25c
No. 2022, 5 inch. 20c

Design for cut work.
All perforated border patterns have a corner.
PERFORATED BORDER PATTERNS

2431 3/4 inch ............. 8c

2432 1/2 inch ............. 8c

2433 1 inch ............... 8c

2434 1 inch ............... 10c

2435 1 1/2 inch ........... 8c

2436 3 inch ............... 12c

2437 1 inch ............... 10c

2438 1 1/2 inch ........... 8c

2439 1 1/2 inch ........... 10c

2440 1 3/4 inch ........... 8c

2441 1 1/2 inch ........... 12c

2442 1 1/2 inch ........... 12c

2443 2 1/4 inch ........... 10c

2444 1 3/4 inch ........... 15c

2445 1 1/2 inch ........... 12c

2446 2 1/2 inch ........... 12c

2447 2 1/4 inch ........... 15c

2448 3 inch ............... 15c

2449 2 1/4 inch ........... 15c

2450 2 1/2 inch ........... 15c

2451 3 inch ............... 15c

ALL PERFORATED BORDER PATTERNS HAVE A CORNER.
PERFORATED BORDER AND INSERTION PATTERN

8088. 3-inch ........................................ 10c

8035. 3½-inch ......................................... 12c

8078. 1½-inch ......................................... 7c

8084. 8½-inch .......................................... 10c

8053. 3-inch .......................................... 10c

8079. 1¾-inch .......................................... 5c

8019. 1½-inch .......................................... 7c

8085. 1-inch ........................................... 5c

8027. ½-inch ............................................ 10c

8046. 2-inch ........................................... 5c

8056. 1-inch ........................................... 5c

8053. 1½-inch ........................................... 5c

8052. 1-inch ........................................... 5c

8054. 1-inch .......................................... 5c

8077. 1-inch .......................................... 5c

8026. 1⅛-inch .......................................... 5c

8017. 1-inch .......................................... 5c

8082. 1-inch .......................................... 5c

8028. ¾-inch ............................................ 10c

2 cents postage must be added to all orders amounting to less than 25 cents
PERFORATED BORDER AND INSERTION PATTERNS

2473 7 inch scallop and insertion 30¢

2474 5 inch border 35¢

2475 8½ inch cut work border 30¢

2418 1¼ inch 8¢

2419 1½ inch 10¢

2420 1 inch 50¢

2424 1½ inch 10¢

2425 2 inch 12¢

2444 1½ inch 10¢

2445 1 inch 10¢

2446 1 inch 8¢

2447 2½ inch 20¢

2485 2½ inch 20¢

2453 3 inch 15¢

2454 2½ inch 15¢

2458 2½ inch 20¢

2472 3½ inch 15¢

2473 7 inch scallop and insertion 30¢
PERFORATED BORDER AND INSERTION PATTERNS.

8060. 4-inch ........................................ 10c

8071. 4-inch ........................................ 10c

8061. 3-inch ........................................ 10c

8062. 2-inch ........................................ 10c

8074. 2½-inch ....................................... 5c

8070. 2-inch ........................................ 5c

8072. 3-inch ........................................ 10c

8031. 5-inch ........................................ 20c

8030. 6-inch ........................................ 20c

8034. 3-inch ........................................ 15c

8033. 6-inch ........................................ 20c
PERFORATED BORDER AND INSERTION PATTERNS

8029. 2½-inch ........................................ 10c

8032. 2½-inch ........................................ 15c

8038. 2½-inch ........................................ 15c

8041. 4-inch ........................................ 8c

8042. 4-inch ........................................ 8c

8044. 2¼-inch ........................................ 8c

8046. 2¼-inch ........................................ 8c

8051. 2½-inch ........................................ 8c

8063. 3-inch ........................................ 10c

8073. 4-inch ........................................ 10c

8056. 1½-inch ........................................ 15c

8055. 2-inch ........................................ 3c

8069. 1-inch ........................................ 3c

8065. 2-inch ........................................ 8c

8064. 2¼-inch ........................................ 8c
FREDERICK HERRSCHNER, CHICAGO.

PERFORATED BORDER PATTERNS.

9412—2½ inch .......................... 10c
9413—2½ inch .......................... 12c
9414—3½ inch .......................... 15c
9415—3¼ inch .......................... 12c
9416—4 inch .......................... 15c
9417—8 inch .......................... 15c
9418—1½ inch border—3 pieces as shown on cut for stamping Infants' Shawls, etc. .......... 30c (Sold in sets only.)
9419—1¼ inch .......................... 10c
9420—3 inch .......................... 15c
9421—2½ inch .......................... 15c
9422—2¾ inch .......................... 15c
9423—2½ inch .......................... 15c
9424—4 inch .......................... 15c
9425—2¼ inch .......................... 15c
9426—2½ inch .......................... 15c
9427—3 inch .......................... 10c
9428—2½ inch .......................... 10c

All perforated border patterns have a corner.
PERFORATED BORDER PATTERNS

6225—1 inch, 8c

6226—1½ inch, 12c

6227—2 inch, 12c

6228—1½ inch, 12c

6229—1½ inch, 12c

6230—3 inch, 15c

6231—1½ inch, 15c

6232—2 inch, 10c

6233—1½ inch, 15c

6234—3 inch, 15c

6235—3 inch, 15c

6236—3 inch, 15c

6237—3 inch, 15c

6238—5 inch, 20c

6239—8 inch, 25c

6240—8 inch, 25c

6241—6 inch, 25c

6242—5 inch, 20c

All Perforated Border Patterns have a corner
PERFORATED BORDERS AND INSERTIONS

6256 1 inch border, perforated pattern... 8c

6257 2 inch border, perforated pattern... 12c

6258 2½ inch border, perforated pattern... 12c

6259 3 inch border, perforated pattern... 12c

6260 5 inch border, perforated pattern... 20c

6261 8 inch insertion, perforated pattern... 12c

6262 10 inch insertion, perforated pattern... 12c

6263 15 inch insertion, perforated pattern... 15c

6264 6 inch insertion, perforated pattern... 15c

6265 8 inch bowknot, used for corner of bedspread (see insertion 6266) to match the above perforated pattern... 25c

6266 10 inch insertion with corner, can be used for bedspread, perforated pattern... 25c

6267 7 inch border, perforated pattern... 25c

DESIGNS FOR SUSPENDERS

8093 1 inch, Conventional, perforated pattern... 10c

8092 1 inch Violets, perforated pattern... 10c

8097 Holly, perforated pattern... 10c

8098 Carnation, perforated pattern... 10c

8099 Wheat, perforated pattern... 10c

8096 Wild Rose, perforated pattern... 10c

8046 Daisy, perforated pattern... 10c
PERFORATED DESIGNS FOR TOWEL ENDS AND INSERTIONS

2401 2½ inch scallop .............. 20c

2402 3½ inch scallop .............. 20c

2403 2½ inch scallop .............. 20c

2404 4½ inch ...................... 20c

2405 1½ inch scallop .............. 15c

2406 4 inch ...................... 15c

2407 ...................... 20c

2408 9 inch ...................... 20c

2409 7 inch ...................... 20c

2410 2½ inch ...................... 15c

2411 2½ inch ...................... 15c

2412 3 inch ...................... 15c

2413 3 inch ...................... 15c

2414 3 inch ...................... 15c

2415 2½ inch ...................... 15c

2416 3 inch ...................... 15c

2417 3 inch ...................... 15c

2418 2½ inch ...................... 15c

2419 5 inch ...................... 20c

2420 4 inch ...................... 30c

No perforated patterns exchanged if order is filled as directed.
PERFORATED DESIGNS FOR TOWEL ENDS

8854—Perforated pattern .............. 10c

8856—Perforated pattern .............. 10c  M8852—Perforated pattern .............. 20c

8853—Perforated pattern .............. 10c

6268—Perforated pattern .............. 20c

8850—Perforated pattern .............. 15c

6269—Perforated pattern .............. 20c

M8848—Perforated pattern .............. 20c

M8851—Perforated pattern .............. 20c

M8C47—Perforated pattern .............. 20c

M8849—Perforated pattern .............. 20c  6272—Perforated pattern .............. 25c

DESIGNS FOR LADIES HOSIERY

8047  8869  8090  8094  8867  8868  8092  8095  8091  8089

Price of perforated pattern .............. 7c each
PERFORATED PATTERNS, PILLOW TOPS AND CORNERS

2501 12 inch... 20c

2502 9 x 14 inch... 20c

2503 12 inch... 15c

2504 18 x 10 inch... 20c

2505 11 x 15 inch... 15c

2506 10 x 11 inch... 18c

2507 12 inch... 15c

2508 13 inch... 20c

2509 12 inch... 20c

2510 17 inch... 20c

2511 16 x 16 inch... 25c

2512 15 inch... 20c

Stamped on Ticking or Linen at prices quoted on Page 30.
PERFORATED CORNER PATTERNS

6243, 2 Coronation Cord Corners, 9 inch, 25¢
6244, 4 assorted Corners, 35¢
6245, Fleur de lis, 9 inch, 15¢
6246, Forget-me-not, 9 inch Corner, 15¢
6247, Two 9 inch Corners, 25¢
6248, 4 assorted Designs, 35¢
6249, Bear 3 and 4 inch Designs for Eyelet, 20¢

6250, 11 assorted Designs, 25¢
6251, 11 inch Coronation Cord Corner, 15¢
6252, 14 inch Corner, Grapes, 25¢
6253, Two 8 inch Coronation Cord Corners, 25¢
6254, 10 inch Hebebo Corner, 25¢
6255, 4 assorted Designs, 35¢
PERFORATED CORNER PATTERNS.

4112

4113

4114

4115

4116

4117

4118

4119

4120

4121

4122

4123

Prices of Perforated Corner Patterns, used for louch cloths, etc.; sizes of 4113 to 4121 are 10x10, 4122, 4123, 42$15 and

4113, Conventional . 15c
4114, Wild Rose . 15c
4115, Forget-me-not . 12c
4116, Daisy . 12c
4117, Conventional . 15c
4118, Daisy . 12c
4119, Conventional . 15c
4120, Sweet Pea . 12c
4121, Forget-me-not . 12c
4122, Wild Rose . 20c
4123, Carnation . 20c
PERFORATED SPRAYS AND CORNERS

9401—8 assorted Sprays, perforated pattern... 30c
9403—11x11... 15c
9407—16x16 Blackberries... 25c
9409—12x12 Conventional... 10c
9410—16x17 Hoops... 25c
9402—10x10 Chrysanthemum, perforated pattern. 10c
9404—12 inch Border... 20c
9406—16x16 Wheat... 20c
9408—Border and Spray... 20c

PERFORATED CORNERS, ETC.

2456 7 x 7, 12c
2457 8 x 8, 15c
2458 7 x 7, 12c
2459 8 x 8, 12c

2460 10 x 10, 20c
2462 Yoke, 20c
2464 15c

2465 8 x 8, 20c
2466 20c
2467 8 x 9, 10c
2468 20c

2469 9 x 9, 20c
2470 13 x 13, 20c
2471 17 x 17, 25c

ALL OUR PATTERNS ARE PERFORATED ON SUPERIOR BOND PAPER.
PERFORATED PATTERNS, SPRAYS

4537 - California Pepper, perforated pattern, 30c.

4538 - Sweet Pea, perforated pattern, 30c.

4102 - Carnations, perforated pattern, 30c.

4105 - Wild Rose, perforated pattern, 25c.

4109 - Cherry, perforated pattern, 25c.

4110 - Wheat, perforated pattern, 30c.

Size of Sheet of Perforated Patterns, 19 x 30.
PERFORATED PATTERNS OF SPRAYS AND CORNERS

2513 Geranium ............... 30c

2514 Penny .................. 30c

2515 Assorted Sprays ........ 30c

2516 Roses .................. 30c

2517 Two Corners on one sheet .... 25c

2518 Five Corners on one sheet ... 45c
PERFORATED PATTERNS, SPRAYS

8880—Chrysanthemum, perforated pattern, 25c.
8881—Violet and Ferns, perforated pattern, 25c.

8882—Violet, perforated pattern, 35c.
8883—Roses, perforated pattern, 30c.

8884—Strawberry, perforated pattern, 25c.
8885—Roses and Ferns, perforated pattern, 30c.

All our patterns are perforated on superior bond paper.
PERFORATED PATTERNS, SPRAYS.

Price of Perforated Patterns per sheet, size 19x30:

4108, Strawberries ..................... 25c
4107, Grapes .......................... 30c
4106, Roses .......................... 30c
4103, Daisies .......................... 25c
4100, Forget-me-nots ................... 25c
4111, Roses .......................... 30c
$3.00 WORTH OF PERFORATED PATTERNS FOR $1.00

To fill a long-felt want for a stamping outfit, not a plaything, as so many now on the market prove to be, but designed for practical work at moderate prices, the above is offered, thoroughly believing that the result of years' experience will be fully appreciated by all those who desire to take up the work either for pleasure or profit. As the above illustration will show you just exactly what patterns you are getting it is not necessary to go into further details about the outfit. You will notice a full alphabet, hat, two shawl-wraps, hood, borders and a variety of sprays and we are sure that everyone will admit that the designs are new and up to date. All orders will receive prompt attention. Money refunded if not as represented. Send for this $1.00 outfit today.

2 cents postage must be added to all orders amounting to less than 25 cents.
STAMPING OUTFIT No. 3—$4.00 worth of patterns $1.29

Stamping Oufit No. 3 contains a large variety of the latest and most up-to-date designs, and as the above illustration shows plainly each and every design you will see at a glance what a bargain this lot of patterns is at $1.29. There is one full 2 inch Alphabet, 3 Shirt Waists, Hat, Collar, Belt, Yoke, Bib, Hood, Apron, Baby Pillow, set of Dollies, etc., Stamping Cake, Pad and full directions for using are included. Those who have had our $1.00 outfits should have this one. NO DISCOUNT ON OUTFITS.

Notice that the Patterns are entirely different in each outfit.
STAMPING OUTFIT No. 2—$6.60 WORTH OF PATTERNS FOR $2.00.

Our No. 2 Stamping Outfit consists of a large number of the latest and most handsome designs, drawn especially for those who desire to work on a large scale. The designs are complete and can be used for stamping on a variety of materials, including paper, cardboard, fabric, and more. The designs include a wide range of motifs, from floral patterns to abstract designs, and are suitable for a variety of applications, such as wall decorating, gift wrapping, and scrapbooking.

The Stamping Outfit includes a set of stamps, ink pads, and a carrying case, all made of high-quality materials to ensure durability and longevity. The stamps are easy to use and can be re-inked multiple times, making them a versatile tool for creating custom designs. The ink pads are available in a variety of colors, allowing for unlimited creative possibilities.

The price of $2.00 for $6.60 worth of patterns is a great value, and the Stamping Outfit makes a perfect gift for anyone interested in creating custom designs or learning new crafting techniques. Whether you are a professional designer or a beginner, the Stamping Outfit is a must-have tool for anyone looking to express their creativity through stamping.
BATTENBERG STITCHES.
LACE-MAKING

Point de Bruxelles (Fig. A.)—The first row consists of pairs of buttonhole stitches worked nearly but not quite close together and separated by a space slightly longer than that occupied by them. In the second row a single buttonhole stitch is placed on the little loop between the two stitches. In the third row two buttonhole stitches are placed on each loop in the row above. The fourth row is like the second.

Point de Sorrento, Cobweb Stitch (Fig. B.)—This stitch differs from Line stitch only in having two close buttonholes worked in each loop. Groups of three close stitches may be used when a heavy effect is desired.

Point de Bruxelles, Brussels Point (Fig. C.)—A row of buttonhole stitches is worked at regular intervals across the space and the thread enters into the braid. In the second and each following row a single buttonhole stitch is worked on each loop of the row above. They must be of uniform size, large when an open mesh is desired and very small when a close filling is wanted.

Sorrento Stitch, Double Net, Point de Sorrento (Fig. D.)—Two buttonhole stitches are worked close together at regular intervals across the space with loops of uniform size between. In the second and following rows two close stitches are worked upon each of these loops.

This stitch may be varied and made more heavy by placing three or even four stitches on each loop.

Point de Filet, Net Groundwork Stitch (Fig. E.)—Point de Filet, which is an imitation of netting, is another form of Turkish point, worked in squares. The thread is carried across the upper left corner of the space in a line equal in length to the two sides of the braid included. This same spacing is adhered to throughout the work. The thread is carried along the upper braid, tied in a Turkish knot at the middle of the corner loop, entered into the braid, carried down the required distance and a Turkish knot tied on each of the two loops of the second row. The work is continued in diagonal lines with the little squares exactly the same size and their boundary lines in parallel rows.

Greek Net Stitch, or Italian Ground Stitch (Fig. F.)—This stitch is similar to open Spanish point, but has a hexagonal mesh. A row of Spanish point stitches is worked at intervals across the space with the loops between of uniform size, and equal in length to two Spanish net stitches, as it must outline the two lower sides of the mesh. The thread is entered into the braid and passed twice through each loop, and the stitches shortened by lifting or pulling them up with the needle. All the following rows are similar—each placed upon the loops of the row above.

Point d'Espagne Stitches, Spanish Point (Fig. G.)—A square mesh is the distinguishing feature of Spanish point, and is obtained by the use of reversed buttonhole stitches. The thread is carried down the edge of the left braid and passed under the left thumb near the fastening. It is then turned back, forming a loop open at the left side. The thread is then passed through the braid, over the upper, and under the lower thread of the loop and drawn up in a long coil. This is repeated at regular intervals across the space, the thread carried down the right braid, and a similar row of stitches worked to the right.

Point d'Angleterre (Fig. H.)—In addition to the vertical and horizontal lines of the last stitch, a third set is carried across the space diagonally from right to left intersecting the first two at each corner. These lines are placed so close together that they require no twisting. A fourth set is then placed diagonally, from left to right, again intersecting the others at the corners. As each intersection is reached by this last set of threads a wheel is woven around the seven now in position. At the completion of the wheel the working thread is passed through it and carried in a straight line to the next intersection.

Instead of wheels the decorations at the intersections may be half wheels with the thread woven fan-like over the lines necessary to make the half circle; or the work may be varied by weaving hour glasses or Greek crosses.

Point de Bruxelles, "Pea" Stitch (Fig. I.)—A row of regularly placed buttonhole stitches is worked across the space. In the second row single stitches are worked on every alternate pair of loops in the first row, with the loop between them made long. In the third row three stitches are worked on each of the long loops and one on the short loop between them. In the fourth row two stitches are worked on the loops between each group of three stitches. The fifth row is like the third.

Cross Rosette (Fig. K.)—Through the cloth of the pattern two stitches are made at right angles, crossing exactly in the center of the space, and the length of the diameter of the open circle desired in the center of the cross.

The working thread is fastened into the edge of the braid opposite one point of this cross, carried through it and back to the adjoining opening in the braid. It is then overcast one-fourth the distance around the space until opposite the next point of the cross, through which it is looped and returned to the braid. This is repeated at the third and fourth quarters. The thread is twisted back on the last line placed, through the four loops of the braid, and drawn up in a circle. A fan is then woven on the right thread of one loop and the adjoining leaf one of the next and the thread returned to the center. The other threads are then woven in pairs with fans in
LACE-MAKING

the same way and the thread secured. The central foundation cross is then removed.

Plain Russian Stitch in Relief (Fig. L).—Plain Russian stitch may be greatly beautified by a second row of the same stitch worked upon the first row. The thread is passed through the loop of the first stitch on the left, and then through the loop of the first stitch on the right in a buttonhole stitch. This is continued until the new row of plain Russian stitch has been worked down the entire length of the first and wider row.

Spanish Net or Shell Insertion (Fig. M).—The thread is fastened at the upper left corner and overcast along the left braid the necessary distance. Four reversed buttonhole stitches are then worked in the same opening in the upper braid. The thread is then entered into the right braid and returned to the left side by passing it once over the attaching threads and once through the loops between the four stitches. It is again entered into the left braid and carried down the length of the stitch. The second row of reversed buttonhole stitches is then placed on the loop between the second and third stitch of the row above.

In narrow places groups of two stitches may be used and in wide places there may be six. In oval spaces the insertion may begin with two stitches, increase to four and six, and then decrease to four and two at the opposite side.

Brussels Net Points (Fig. N).—These may be worked towards the center of regularly shaped spaces. The space is circled with equal groups of buttonhole stitches regularly separated by a longer space. At each row the number of stitches is reduced by one in each group until the points are completed. The lines connecting the last row are then twisted and connected by bars upon the center of which a wheel is woven.

See Pages 4 and 16 for Battenberg Supplies

Coronation Cord.

For this work, a running outline must be selected in order that the cord be not cut too often. The best way to sew the cord is by taking a short buttonhole stitch through the wrong side, catching only the back of the cord; sew rather close; cord must not be pulled nor yet be too loosely, but evenly covering the outline. If fine cord is used, the ends may be pulled through to finish; if heavy cord is used, one end must be lapped over the other and buttonholed. Eyelet is frequently combined with this work.

Shadow Embroidery.

Select narrow designs. Use Roman Floss or Pearl Luster on transparent material; thus giving a contrast of heavy silk against the thin background. The work is done on the wrong side. Commence at top of petal. Fasten thread by taking several stitches on outline. Begin at left of petal, take a short stitch through goods; carry thread across to right of petal, taking a short stitch through goods, carry thread to left side taking short stitch through goods, very close to first stitch; carry thread to right, thus making a series on wrong side of finished work, and an outline of small, perfectly even stitches on the right side.

Hedebu Embroidery.

Outline the design. Then from the center cut towards the outline in four or five places, cutting away material nearly to the outline, but leaving enough to make a firm edge; roll back and overcast; over this buttonhole very closely, and very evenly. When entire edge is buttonholed, commence your design by making a second row of buttonhole, but stitches much farther apart than in the first row. Most of this work has entire design in buttonhole.

If point is wanted, buttonhole twelve stitches in first row; and eleven in next, ten in next, and so on down to point, working back and forth. Carry thread from one part of design to another by invisible stitches on back or edges of work to next figure in design. In making bars, carry thread from left to right, fasten, back to left, winding second thread several times around first thread; if wide bar is desired, wind back and forth four times, and buttonhole over all four at once.

Roman Cut Work.

Outline all edges to be worked. Then with No. 3 Pearl Luster for fine work, coarser luster for heavy material, buttonhole very evenly and closely all leaves, flowers, stems and edges. Outline veins; when this is finished, work the lace stitches on top, not through, the linen. Fasten the thread in edge of buttonhole on left; carry thread to right, fasten by buttonhole stitch; wind back over first thread to left, twisting enough to look well; fasten; carry thread by several fine stitches on back of work to next spoke of web; carry from left to right, and wind back as before, there must be an uneven number of spokes, when all but one have been made; work in to the center; weave the web, over on spoke under the next, over again, until as large as desired, then wind out to edge on the last spoke. Carry thread to next design. When lace work is finished, cut away all linen from under the lace, thus leaving the design standing out in bold relief.
WALLACHIAN EMBROIDERY.

Wallachian is the simplest of all embroideries. Absolutely only three different stitches are required for pure Wallachian embroidery, namely: buttonhole (short), buttonhole (long), and outline stitch. Where the Wallachian design includes portions for French embroidery this part of the pattern must be done in satin stitch.

The floral forms, with their foliage, are all worked in the same manner in all different designs, so that the description for one answers for all forms.

**Flowers and Leaves:** No matter what the form of the flower and leaf, start the long buttonhole stitch at the base of leaf or petal, in the center of the form, and take a buttonhole stitch on the outer edge, on one side of the leaf or petal. Repeat this long buttonhole stitch around the form, always taking the different stitches in the center of the form with the purled edge of the stitch on the outer edge of the figure. Set the stitches on a slight slant and bring the stitches of the two halves of leaf or petal together in the center of the form on a perfectly even line. The meeting of the stitches in the center of leaf or petal forms the center vein. See figures 1, 3, 4, 5 and 6 in Plate A.

**Wallachian Circles:** The rings or circles, which are a characteristic of Wallachian embroidery, may be embroidered directly on the material, or they can be worked over a Battenberg ring. If the ring is used, baste it over the circle and work long buttonhole stitches from the center of the ring around the outside edge. Keep the stitches close together and put the needle in the same hole in the center of the ring for each stitch, or, if a space is preferred in the opening of the ring, take the stitches close to the inner edge of the Battenberg ring. The same method should be followed when working a ring on the material without the aid of the Battenberg ring. In case a close ring is desired, punch a hole in the center of the circle with a stiletto and take the stitch in the center of the circle each time through this hole.

SEE PAGE 11 FOR EMBROIDERY COTTON
SOME OF THE STITCHES USED IN EMBROIDERY.
DIRECTIONS FOR EMBROIDERY.

1—Solid Buttonhole Stitch.
The Buttonhole Stitch has many adaptations, but guillotine makes a finish for the edge of linens. An edge stamped in scallops or scrolls is always worked in Buttonhole Stitch, as this gives a firm finish which wears well. (See Ill. 1).

2—Roman Stitch.
Roman Stitch. This stitch is used for covering leaves, or other forms showing a mid-rib. The stitch is taken from side to side of the form, beginning at the tip, and the silk left sufficiently loose to be brought somewhat down upon the rib and secured there by a short stitch (See Illustration 2). Each stitch is secured in place before the next is taken, and the short Cross Stitches form the rib of the figure. Roman Stitch is used only in conventional work.

3—Raised Satin Stitch or French Laid Work.
Relief work is more often used in connection with the Satin Stitch than with any other form. It is described and illustrated, Fig. 3, but the relief in connection with Satin Stitch is usually high, giving a heavy appearance. This is known as French Laid Work, and is extensively used in embroidering initials and in nearly all work done with white cotton. The filling stitches must lie in the opposite direction, that is approximately at right angles to the finishing stitch (See illustration 3).

4—Long and Short Stitch.
Long and Short Stitch. This stitch is worked in many ways and used for working out almost any design. It is frequently combined with outline and buttonhole stitch. To work a leaf or flower petal in short and long stitch: (1) Run thread down right side to base with several stitches, taking a back stitch or two to fasten thread, thus avoiding a knot, which is undesirable, as knots show on the right side after pressing. Take a long stitch from base to right; the second stitch a little farther out or up on the side of leaf or petal, bringing point of needle well back beside the first stitch, the third stitch still shorter, and so on, taking four lengths of stitches where they may be needed. The stitch at the tip of the leaf must be straight up and down from the base of the leaf, and a long stitch need not turn the work around but reverse the order of stitches, taking the shortest one first, the next a little longer and the third stitch the longest, keeping the same slant on the left side as on the right side of leaf. Commence at the center of tip of leaf or petal; work first the right half, taking first a stitch as long as it is desired to have the work deep when finished. (Sec Ill. 4).

5—Bullion Stitch.
Bullion Stitch is a wound stitch, made like the French Knot, but covering a longer space. It is used in the simple forms of leaves. To make it, bring the thread up from beneath, at the lower end of the space which the single coiled stitch is to cover. Insert the needle at the opposite end of the space and bring the point out close beside the silk. Now twist the silk around the point of the needle, a sufficient number of times to make a coil of the length required (See Ill. 5). Hold this coil with the left hand, while you pull the length of the silk through the fabric and the coil, turning the coil back over the space to be.

6—Brier Stitch.
Brier Stitch, sometimes called Cat Stitch, is used in working over lines when a more fanciful effect is wanted than would be obtained by the use of a simple outline. The stitch is used in sewing and in fancy work as well as in embroidery. To make it, begin at the point farthest from you and bring the needle up from beneath; take a short stitch toward the line along which you are working, slanting somewhat towards you, and throw the silk below the point of the needle, so that a Buttonhole Stitch is formed where the silk is thrown through (See Ill. 6). Take the second stitch on the opposite side of the line, so that it shall be the reverse of the one just taken as to slant, forming the Buttonhole Stitch as before, and proceed thus along the length of the line. The stitch will be familiar to most workers. Two or more stitches may be taken on each side of the line of the single stitch, with good effect (Sec Ill. 6f).

This stitch is sometimes employed in embroidering table linen, in place of the Simple Outline for tendrils and scrolls. When thus used the stitches are made very short, resulting in a fine outline which is very effective and delicate. This is the stitch which is so familiarly known as Feather Stitch, and which some teachers designate as Seamstress Feather Stitch to distinguish it from the open plumarius.

7—'Kensington or Feather Stitch.' This stitch is applied where flowers, leaves or conventional patterns are to be worked solid, and the first step in its application is exactly the same as the Long and Short, or Tipping Stitch, just described. In fact the whole stitch consists of a repetition of the Long and Short Stitch. (Sec Ill. 7).

8—Bird's Eye Stitch.
Bird's Eye Stitch is a form of Chain Stitch. It is applicable to long, narrow forms grouped about a center, as in some leaves and flowers having oval petals. It is an outline stitch only.

Bring the needle up from beneath, at the center of the figure, drawing the silk out to its full length. Insert the point of the needle again at the same place and bring the point up at the tip of the figure, throwing the thread around the needle point as in making the simple Chain Stitch. Draw the silk through and fasten the loop in place with a very short stitch crossing it at the tip. Bring the needle through to the upper side again at

www.antiquepatternlibrary.org

2010-08-01
the center, and make the succeeding loops in the same fashion, until the entire figure is worked (See III. 8). The center of a figure thus worked is usually finished with French Knots.

9—Satin Stitch.

The Satin Stitch is more conventional than the Kensington. Like the Kensington it is used to cover solid forms, but it does not admit of shading and consequently is never used for obtaining artistic color effects.

This stitch is principally used to embroider bars, narrow petals of conventional flowers, or long, narrow leaves or stems. The stitches are laid closely and exactly parallel, the entire length of the form. They may be straight across, or at an angle, but the one slant must be maintained throughout.

Satin Stitch is best worked by using hoops to keep the work stretched even and true. Run the thread through the linen as described for Long and Short Stitch, and bring the needle up at one end of the form at the line on the left hand side. Carry the thread straight across, or at an angle, as best suits the design, and put the needle down through at the right-hand side. Bring it up again close to the first stitch and carry across parallel to the first stitch, and proceed in this manner until the form is covered. (See III. 9).

10—Point de Bruxelles or Lace Stitch.

Point de Bruxelles or Lace Stitch is another form of Buttonhole Stitch, which is used for covering large surfaces, for color effects. It is called Point de Bruxelles, because of its similarity to Brussels net. It is used as a lace stitch as well as in embroidery. To make this stitch, first work a row of Blanket Stitch as just described, making it as long as the length of space to be covered, working from left to right and leaving the loop of the silk quite high (See II. 8). Carry the stitch from the left hand edge to the mid rib, slanting the stitch from the edge down toward the rib. The opposite side is embroidered in a corresponding manner, slanting from the right hand edge down toward the mid rib. Do not change the slant, but keep the stitches exactly parallel the entire length. When the leaf is represented as turned over, the slant must change in order to conform to the shape of the leaf, but all the stitches on the part that is turned are kept parallel as before stated (See III. 13.). Another essential point is, that the line through the middle where the stitches meet should be straight.

11—Long and Short Buttonhole Stitch.

Long and Short Buttonhole Stitch makes an especially fine finish for the edge of embroidered pieces, such as doilies and centerpieces. The outer edge may be plain or scalloped. In either case the stitch is formed in the same way for the Solid Buttonhole described among the first twelve stitches. On the inner edge the stitches are irregular in length, some being taken farther into the cloth than others (See III. 12). This finish is liked for the rococo scrolls which form the edge of so many modern patterns on linen.

12—Bulgarian Stitch.

Bulgarian Stitch. This heavy outline stitch consists of several rows of Kensington Outline Stitch, set closely side by side. The stitches are not of uniform length, but vary, as it is necessary to conform to the curves of the outline (See illustration 12).

The Satin Stitch is more conventional than the Kensington. Like the Kensington it is used to cover solid forms.

13—Satin Stitch.

This stitch is principally used to embroider bars, narrow petals of conventional flowers, or long, narrow leaves or stems. The stitches are laid closely and exactly parallel, the entire length of the form. They may be straight across, or at an angle, but the one slant must be maintained throughout.

Satin Stitch is best worked by using hoops to keep the work stretched even and true. Bring the needle up at one end of the form at the line on the right hand side. Carry the thread straight across, or at an angle, as best suits the design, and put the needle down through at the left hand side. Bring it up again close to the first stitch and carry across parallel to the first stitch, and proceed in this manner until the form is covered (See III. 13).

Slanting Satin Stitch is an expression used to indicate the stitch when made, not straight across, but at an angle or with a slight slant to produce a rounding effect. It is chiefly used in working heavy stems.

Conventional leaves are sometimes embroidered in two parts with Satin Stitch. The left hand side of the leaf is covered by carrying the stitch from the left hand edge to the mid rib, slanting the stitch from the edge down toward the rib. The opposite side is embroidered in a corresponding manner, slanting from the right hand edge down toward the mid rib. Do not change the slant, but keep the stitches exactly parallel the entire length. When the leaf is represented as turned over, the slant must change in order to conform to the shape of the leaf, but all the stitches on the part that is turned are kept parallel as before stated (See III. 13.). Another essential point is, that the line through the middle where the stitches meet should be straight.

14—Outline Couching.

Outline Couching is the simplest form of couching, in which several strands of silk are made to follow the outline of a pattern, and are secured in place by a Cross Stitch of the same, placed at regular intervals. (See III. 14).

15—Simple Basket Stitch.

Formed by laying two or more parallel threads in groups or clusters, leaving spaces the same width, taking cross stitches over the threads to hold them together where they intersect each other. (See III. 15).

16—Queen Anne Stitch.

Queen Anne Stitch. This is the Darning Stitch with which all women are supposed to be familiar, although perhaps not under that name. It consists in laying rows of silk in parallel lines across the space to be covered, and crossing them with other rows placed at the same distance apart, woven in and out.
through the first in regular alternation. The stitches may be so closely placed as to form a solid color effect, or they may have open spaces between, as in II. 16.

17—Persian Cross Stitch.
Persian Cross Stitch is still another variation of the Herringbone Stitch, and differing but little in appearance from the Persian Stitch; it is somewhat less heavy, however. To make it, after bringing the silk to the right side of the fabric, take a stitch of the usual length through the goods on the lower line, then a stitch of double that length through the goods on the upper line. Take a stitch of a single length again on the lower line and of double length on the upper, and so proceed, keeping all the stitches of the lower edge of the same length, and all those of the upper row of the same length (See III. 17.)

18—French Knot.
To form the knot, draw the needle through the upper side of the fabric. Hold it in the right hand, and, with the left hand take hold of the silk near the fabric and twist it two or three times around the needle (See illustration 18). Now put the point of the needle through the fabric again, close to the point at which it was brought up, draw the twisted silk close around it and push the needle through. Hold the twist close to the goods with the left hand, while you draw the length of silk through, in order to keep the silk from uncoiling. When the silk is drawn quite through, it holds the knot in place. The size of the knot will depend upon the number of times the silk is wound around the needle, as well as upon the size of the silk used.

19—Double Buttonhole Stitch.
Double Buttonhole Stitch makes handsome bars for borders which are to be worked solid. Turn the pattern so that the lines will lie horizontally, and begin at the left hand side. Take the usual Buttonhole Stitch from the upper line to a little above the middle of the space enclosed. Take the second stitch from the lower line to a little below the middle, making the Buttonhole Stitch as before. Continue this alternation, making the loop of each stitch a little short of the middle, and the result will give a lattice-like effect through the middle of the space covered (See illustration 19). The width of the lattice stitch may be regulated by the depth of the Buttonhole Stitches. The shorter these stitches are made, the wider the lattice work will be.

20—Diaper Couching Stitch.
The most useful form of couching for modern embroidery, and especially for embroidery upon linen, is the Diaper Couching. This is done by taking one long stitch diagonally across the form which is to be worked, then another at a distance of from one-eighth to one-fourth of an inch, and so on across the space. Next cross these lines diagonally with others, the same distance apart, till the space is filled again. Now with a series of short stitches of the same or a contrasting color, catch down these long stitches at each intersection, either with a Single Stitch or with a Cross Stitch. After each intersection has been caught in place, the whole figure is to be outlined. This is rapid and very effective work, and is especially adapted to large centers of conventional flowers, and to open spaces between fancy scrolls.

A much richer effect is obtained by covering the space first with Satin Stitch, and covering with the Couching as just described (See illustration 20). A large space can be worked in Satin Stitch when the Couching is to be added, as this holds the long stitches securely in place.

An effect similar to couching is obtained by making the intersecting lines in Kensington Outline Stitch, and adding the tiny Cross Stitch at the intersections. This work is especially pretty upon fine table linens where careful work is more desirable than broad effects.

Brief Instructions in English Eyelet Embroidery.

No. 21. Scallop and buttonhole stitch.
No. 22. Over and over and outline stitch.
No. 23. Oval, shadow edge eyelet, with buttonhole stitch.
No. 24. Eyelet.
No. 25. Over and over flat stitch combined.
No. 26. Flat Stitch.

English Eyelet Embroidery is done with Ideal Nun's Pearl Lustre, No. 4 or No. 5, or Ideal Nun's Embroidery Thread, No. 40 or No. 45. The lines of the Eyelet (see cut) designs are outlined with fairly long stitches of equal length. The linen in the center of each eyelet is cut crossways with a pair of scissors and then folded under (see cut). The exposed edge is worked with the over and over stitch. Stems of leaves and flowers as well as scrolls are worked with the over and over stitch, while large surfaces are worked with the flat stitch. The illustrations show some of the most important stitch developments.
KEY TO
MARECHAL NEIL ROSE
1.2630 O-2692
2.2631 A-2620
3.2632 E-2621
4.2633 D-2620
5.2634 D-2621
6.2633 E-2624
7.2636 F-2625

KEY TO
AM BEAUTY ROSE
1-2500 O-2092
2-2501 A-2620
3-2621 B-2621
4-2622 C-2622
5-2623 D-2622
6-2624 E-2624
7-2625 F-2625

KEY TO
JACK ROSE
1-2800 O-2692
2-2801 A-2620
3-2802 E-2621
4-2803 C-2622
5-2804 D-2623
6-2805 E-2624
7-2806 F-2625
8-2807

KEY TO
BRIDESMAID ROSE
1.2670 O-2092
2.2671 A-2620
3.2672 E-2621
4.2673 C-2622
5.2674 D-2623
6.2675 F-2624
7.2676 G-2625
8.2677

DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
JACK ROSE—AM BEAUTY ROSE—BRIDESMAID ROSE—MARECHAL NEIL ROSE.
Jacquemynot Rose.

Commonly spoken of as the "Jack Rose," this is a popular flower with embroiderers. The flowers are worked solid in Kensington Stitch, and before commencing the work it may be well to pencil the curves which the stitches should take. The stitches should be curved with care in each petal, in order to give the rounded shape to the flower. The petals are shaded light on the edge and darker towards the base. Of shades 2806 and 2807 only a very little is used. The back or more remote petals, are worked darker than the front ones. The turned-over parts are first raised with Dexter's White Knitting Cotton, and then worked over in Satin Stitch, with a light shade. The calyx is worked in the light shades of Green, with the tips light and darker towards the stem. The leaves are worked solid in Kensington Stitch with the shades of Green. In general, the leaves are made lighter at the tip than at the base. Sometimes one edge of a leaf is made light and the opposite edge dark. A turned-over part of a leaf is worked in Satin Stitch, with one of the lightest shades. The veins and stems of the leaves are outlined with one of the darker shades of Green.

The thick stems of the roses are worked solid in Kensington Stitch with shades 2624 and 2625. The thorns are made solid in the same stitch, with shade 2092.

Bridesmaid Rose.

The flowers are worked solid in Kensington Stitch, with the shades of Pink. As a rule, the more remote petals are worked darker than those in the foreground. Petals are made on the edge in the medium shades, shaded lighter in the center and darker again at the base. An exception is the detached petals, which are worked lightest at the pointed end, and, at the very point of these, a touch of Green 2620 may be used. A turned-over part of a petal is first raised with Dexter's White Knitting Cotton and then worked over solid in Satin Stitch, with the lightest flower shades. A petal just below a turned-over part is shaded dark.

Calyx is worked in Kensington Stitch with Green 2620 and 2621, the lighter shade at the tip.

Leaves are worked in Kensington Stitch, with the shades of Green. Some of them are made light at the tip and darker towards the stem; in others this shading is reversed. The veins are outlined with a darker shade of Green than the main portion of the leaf.

Stems are worked in Kensington Stitch, with the two darkest shades of Green. Each thorn is worked solid with shade 2092.

Marechal Neil Rose.

The flowers are worked solid in Kensington Stitch, with the shades of Yellow. The back or remote petals are made dark; those in the front are made lighter. The edges of the large petals are shaded dark and made lighter towards the base. The turned-over parts are first raised with Dexter's White Knitting Cotton and worked over in Slanting Satin Stitch, with the lightest shade of Yellow. Immediately underneath the turned-over parts, the shading is made very dark. In working the calyx, use the medium shades of Green. The buds are worked solid in Kensington Stitch, with the darker flower shades. They are shaded darker at the tip. Calyces on the buds are made with darker shades of Green than on the flowers. At the very tip of each sepal, a stitch or two of shade 2092 can be used.

A great deal of ingenuity can be shown in working the leaves. Here Kensington Stitch is used and the various shades mentioned above for the purpose. Some of the leaves are shaded light on the edge and darker towards the stem; in others this shading is reversed. Put in the veins with a darker shade. The stems are to be worked in Kensington Stitch, with the darker shades of Green; work the thorns solid, with shade 2092.

American Beauty Rose.

This flower is a popular subject for embroidery. The flowers are worked solid in Kensington Stitch, with the shades of Pink. The tips of the petals that show at the top of the rose are made dark in the background and lighter towards the front. As a rule the more remote petals are worked darker than those in the foreground. Petals are made on the edge in the medium shades, shaded lighter in the center and darker again at the base. An exception is the detached petals, which are worked lightest at the pointed end, and, at the very point of these, a touch of Green 2620 may be used. A turned-over part of a petal is first raised with Dexter's White Knitting Cotton and then worked over in Satin Stitch, with the lightest flower shade. In working the petals, curve the stitches from the top towards the stem so as to produce a rounding effect. The buds are worked with the darkest shades of Pink, lighter at the tip and darker at the stem. The slender leaves of the calyx on flower and bud are made with Green shades 2621 to 2622 inclusive, light at the tips and darker towards the stem.

A good deal of ingenuity can be shown in working the leaves. Here Kensington Stitch is used, and the various shades mentioned above for the purpose. Some of the leaves are shaded light on the edge and darker towards the stem; this shading is reversed. Put in the midrib in Outline Stitch, with a darker shade of Green than the main portion of the leaf. The thick stems are worked solid in Ken-
KEY TO

HOLLY
1 2062a A 2050a
2 2063 B 2050
3 2064 C 2051
4 2065 D 2052
5 2066 E 2053
6 2067 F 2054

KEY TO

BUTTERCUP
1 2630 A 2620
2 2631 B 2621
3 2632 C 2622
4 2633 D 2623
5 2634 E 2624
6 2635
7 2637

KEY TO

CAL. PEPPER BERRY
1 2660a A 2620
2 2662 B 2621
3 2662a C 2622
4 2663 D 2623
5 2664 E 2624
6 2665
7 2666
sington Stitch, with shades 2624 and 2625. The slender stems are outlined with shade 2624. Thorns are made solid with shade 2692.

Flowers are embroidered solid in Kensington Stitch, with shades 2300a to 2305 inclusive. All four petals of a flower are made with the same colors and shaded in the same manner. In some flowers, the edge of the petals is worked very light, then shaded dark at the center and light at the base; in other flowers, this shading is reversed and the edge of the petals made dark, then shaded light at the center and dark again at the base. The flowers in a spray should be greatly diversified, ranging from very light to very dark. The fluted edge of the flower should be worked very sharp and distinct. It is characteristic of the flower that the shading at the center of the petal presents a great contrast in color to the shading at the edge and base.

Center of flower consists of two or three French Knots of 2013, from which short radiating stitches are worked with shades 2620 and 2621 to represent stamens. Fine stems of flowers are outlined with shade 2623; these terminate in small seed pods, which are worked solid in Slanting Satin Stitch with shade 2621. The thick flower stem is worked in Slanting Satin Stitch with Green 2624.

Leaves are worked solid in Kensington Stitch with the shades of Green. They are shaded light at the tip and gradually darker to the base. Where a leaf is curved, the curved part is worked light to give the rounded effect. In the case of a turned leaf, the top of the leaf is worked light and underside dark. When the leaves are worked solid, it is advisable not to put in veins or mid-ribs.

Holly.

This design, although simple, is very attractive and always in demand, especially as the Christmas season approaches.

The berries are worked solid in Satin Stitch, with the shades of Red. They should be first raised with Dexter's White Knitting Cotton and then worked over with the silk, taking the stitches horizontally in the opposite direction to the stitches in the padding. Great care should be taken to keep the berries round. This can be done by starting the Satin Stitch at the center of the berry and working the upper half and then by starting again from the center and working the lower half. One shade or two is used in a berry. More berries are made in the dark and medium shades than in the light shades. At the top of each berry, on the side opposite the stem and a short distance inside the edge, a single small stitch is made with shade 2446 to represent a seed.

The leaves are worked solid, in Kensington Stitch, with the shades of Green 2050a to 2054 inclusive. In general they are made light at the tip and darker towards the stem. Veins are outlined with Brown 2123. The stems are worked solid in Slanting Satin Stitch in the dark shades of Green 2052, 2053, 2054.

California Pepper Berry.

The berries are worked solid with the shades of Red. They are worked throughout in Satin Stitch, except in the case of the few berries in the border; in working these particular berries, the part coming on the edge of the design is buttonholed. Berries are first raised with Dexter's White Knitting Cotton; they are then worked over in the silk, taking the stitches horizontally in the opposite direction to the stitches in the padding. Great care should be taken to keep the berries round. This can be done by starting the Satin Stitch at the center of the berry and working the upper half, and then starting again from the center and working the lower half. One shade only is used in a berry. More berries are made in the dark and medium shades than in the light shades.

The leaves are worked solid, in Kensington Stitch. They are made generally lighter at the tip and darker towards the stem. The stems are simply outlined, with the darker shades of Green.

Buttercup.

The flowers are worked solid in the shades of Yellow. They are worked in Kensington Stitch, except such parts of the flowers as form the edge of the piece; the edges of such petals in the border should be buttonholed. The flower petals are made dark on the edge and lighter towards the center. It is well to vary the petals, making some light on the edge and darker towards the center. The center of each open flower should be worked solid, with Green 2621; scatter around this center French Knots of Brown 2124. In all flowers, the more remote or back petals are made darker than the front ones. Such flowers as present side views should be worked so as to bring out the front petals very light; the more remote petals are made darker. A turned-over part of a petal is raised slightly with Dexter's White Knitting Cotton and then worked over solid in Satin Stitch, with the lightest flower shades.

In nature, each flower has five petals, and some of these petals are lighter than others, so that it is a good plan, in working a cluster of flowers, to vary the colors of the flowers. We mean that it is well to vary the light and dark petal, by making three petals on one side of a flower with the darkest shades on the outer edge, and to use a shade lighter on the outer edge of the remaining two petals. The flower next to this one may have three petals with the second darkest shade on the outer edge, and the remaining two petals with the dark-
KEY TO CARNATION
1 2238 A 2560
2 2239 B 2561
3 2240 C 2562
4 2240a D 2563
5 2241 E 2564
6 2242 F 2565
7 2243
8 2244

KEY TO WILD ROSE
1 2670a A 2620
2 2670b B 2621
3 2670 C 2622
4 2671 D 2623
5 2672 E 2624
6 2673 F 2625
7 2674
8 2675

KEY TO CHrysanthemum
1 2630 A 2620
2 2631 B 2621
3 2632 C 2622
4 2633 D 2623
5 2634 E 2624
6 2635 F 2625
7 2636
8 2637
9 2638
10 2639
est shades on the outer edge. The buds are made darker than the flowers. Work the 
calyx solid in Kensington Stitch, with the 
light shades of Green.

The leaves are worked solid in Kenning-
ton Stitch, in shades of Green. They are 
made light on the tip and dark towards the 
stem. Work the stem in Outline Stitch, 
with the dark shades of Green.

Wild Rose.
The shades of Pink are for the flowers, 
which should be worked solid in Kenning-
ton Stitch. In some of the petals, make 
the edges dark and shade lighter towards 
the center; in other petals, reverse the 
shading. The turned-over edges of petals 
are raised with White Knitting Cotton 
and worked over solid in Satin Stitch, with 
the lightest shades. That part of the petal 
that comes in the shadow under the turned-
over part should be made dark. The cen-
ter of each open flower is worked solid in 
Satin Stitch, with Green 2620. Stamens radi-
age from this center. Each is made with 
a single long stitch of 2620. At the end 
of each stamen, make a French Knot of 
2632 and 2635, alternating them and using 
one thread at a time. Roses showing the 
under part should be shaded light on the 
edge and darker towards the base. A 
turned-over part is worked solid, in Satin 
Stitch, with the lightest flower shades.

The tip of each bud, where the folded 
inside petal shows, is worked solid in Ken-
nington Stitch, with a dark shade of Pink. 
The small leaves at the tip of the bud are 
worked solid, with the lightest shades of 
Green. The calyces on the buds are worked 
solid, in shades 2622, 2633.

A good assortment of colors is men-
tioned for the leaves, which are worked 
solid in Kensington Stitch, in shades of 
Green. In some leaves place light shades 
on edge and darker towards the center; 
in other leaves, reverse the shading. Veins 
are outlined with Brown 2123. Some of 
the leaves are given a touch of shades 
2600a, 2650 and 2681 on their edges, or 
along one side of the mid-rib. Stems are 
made solid in Slanting Satin Stitch, with 
dark Greens. Make the thorns with Brown 
2123, in Outline Stitch.

Carnation.

Flowers are worked solid in Kensington 
Stitch. Some are worked with the lighter 
shades 2248 to 2241 inclusive; and others 
with the darker shades 2241 to 2244. The 
back or more remote petals are worked 
darkest; those in the foreground lightest. 
The stiches should slant towards the centre 
of the flower, and each petal should be 
made to stand out distinctly; this can be 
accomplished by slightly padding the tip 
of each petal. Calyces are padded and 
worked solid in medium shade of Green, 
lighter at the top and darker towards the 
stem. Buds are worked solid in Kenning-
ton Stitch with Green, lighter at the tip 
than at the base.

The leaves are worked solid in Kenning-
ton Stitch, with the Greens. They are 
shaded lighter at the tip and darker 
towards the base. In case of a turned 
leaf, the under part in shadow is worked 
darker. Stems are outlined with the darker 
shades of Green.

Yellow Chrysanthemum.

In the flower, the tips of the petals are 
always made light and shaded darker 
towards the base. The more remote petals 
are made darkest, and those in the fore-
ground lightest. The petals are worked 
solid in Kensington Stitch. Petals that 
overlap should be worked in a shade that 
will contrast strongly with those that are 
overlapped. One or two flower on this 
piece are made darker color than the re-
maining ones. The partly open flowers 
are made in darker shades than the full-
blown flowers.

Leaves are worked solid in Kensington 
Stitch, with the shades of Green. They 
are shaded light at their tips and edges 
and darker towards the mid-rib and base. 
In some few cases they are shaded darker 
on the edges and lighter towards the mid-
rib. Veins and slender stems are outlined 
with the darkest Green. Thicker stems are 
worked solid in Slanting Satin Stitch, with 
the darkest Green shades.

Daisy.

The petals of the flowers are worked 
throughout in Kensington Stitch. Work the 
points of the petals with a double thread 
of shade 2002 and then use a single thread 
of 2481 towards the center, being careful 
to blend the shades well. Fill the center 
with French Knots of two shades of Yel-
low, placing the lighter shade in the center. 
The lower portion of the center, in the 
shape of a crescent, is worked solid in 
Satin Stitch, with Yellow 2636 or 2638. 
Calyces are worked solid in Satin Stitch, 
with shades 2622, 2623, 2624, one shade 
only being used for each calyx.

Leaves of daisy are worked solid in Ken-
nington Stitch, with the Greens mentioned 
for that purpose, shading light at the tip 
and darker towards the base. In the larger 
leaves, the mid-rib is outlined with the 
darkest shade of Green. Stems of the 
daisies are outlined with Green 2623 and 
2624.

Violet.

Flowers are worked solid, with the 
shades of Purple. They are worked 
throughout in Kensington Stitch, except 
such parts as form the edge of the piece; 
the edges of such parts in the border are 
started in Buttonhole Stitch. In some of 
the flowers, the petals are shaded lighter on 
the edge and darker towards the center; in 
others this shading may be reversed. Some 
flowers are made darker than others.
KEY TO DAISY
1-2002 A-2481
2-2656 B-2620
3-2638 C-2621
D-2622
E-2623
F-2624

KEY TO VIOLET
1-2850 A-2620
2-2851 B-2621
3-2852 C-2622
4-2853 D-2623
5-2854 E-2624
6-2856

KEY TO STRAWBERRY
0-2002 A-2481
1-2060 B-2620
2-2060a C-2621
3-2061 D-2622
4-2062 E-2623
5-2062a F-2624
6-2083
7-2084
8-2085
9-2086
The center of such flowers as are wide open is worked with two stitches of shade 2622, placed at one end in the form of a V. Inside these stitches work three short stitches with shade 2636. Buds are made with darker shades than the flowers; the calyx is worked solid with two darker shades of Green.

The leaves are worked in Kensington Stitch, with the shades of Green, light at the tip and darker towards the stem, putting in the veins in Outline Stitch, with a shade of Brown 2123. Stems are outlined with the darker shades of Green.

**Strawberry.**

The berries are first raised high with Dexter's White Knitting Cotton and then worked over solid in Kensington Stitch. In working a strawberry, begin at the tip salading from light gradually darker to the stem. Some of the berries are made dark and others lighter. The ripest berry has 2063 at the tip and is shaded darker to the base with 2064 and 2066. In the unripe berry, work the tip with Green 2481, shading 2060a into this and working gradually darker towards the hull. The rounded effect can be produced by curving the stitches from the tip towards the base at the stem. Seeds are made with a short stitch of Yellow and Green Filo, one thread of each in the needle. Hulls are worked solid in Kensington Stitch, with the medium shades of Green; dark hulls on the dark berries and light on the unripe fruit; they are shaded light at the tip and darker towards the base. Petals of the flower are first raised at the edge with White Knitting Cotton and are then worked on the edge with White Filo, and shaded with Pink 2060. Center is made solid with Green 2622, and a few French Knots of 2066 are scattered around it to represent pollen.

Leaves are worked solid in Kensington Stitch, with the shades of Green mentioned for that purpose, touched up with shade 2360b. For the most part they are shaded light Green at the tip and edges, and darker towards the mid-rib and stem; some of the leaves are given a touch of 2360b along the edges and mid-rib, thus giving them a richer tone. Put in the veins in Outline Stitch, with shade of Brown 2124. Stems are finely outlined with the darker shades of Green.

**Nasturtiums.**

The good effect that can be achieved in working this design, need not be explained, as almost every embroiderer is familiar with the natural beauty of the flower.

The flowers are worked in solid Kensington Stitch. Tip the edges with light shades and make the base of the petals darker. When a petal laps over another petal, the under one should be darker. Near the base of the petals put in ray for streaks with a contrasting shade. The Yellow flower should have Red streaks, and the Red flower Yellow streaks. Great care should be taken to put these contrasting colors in with stitches of irregular length. In most other flowers the calyx is Green. In this flower, it is worked solid in Kensington Stitch in the same color as the flower, but with the lighter shades. A little light Green is placed at the pointed end. Work the buds in the darker shades of Red, making the under petals darker and putting in Yellow streaks or rays near the calyx.

The leaves are worked in solid Kensington Stitch with the shades of Green, and the stitches are taken from the edge towards the center. The greater part of the edge is shaded light, but a smaller portion may be made darker; the leaf is then shaded darker towards the center. Put in the veins in Outline Stitch, with a shade of Green lighter than the main portion of the leaf. Use dark shades of Green for the stems and lighter shades for the twining tendrils, simply outlining them.

**Red Poppy.**

The flowers are worked in solid Kensington Stitch, with the shades of Red. The petals are shaded light on the edge and darker towards the center. All remote petals are made darker than those in the foreground. Care should be taken to slant the stitches correctly so as to give the proper curve to the petal. All stitches should slant towards the center of the flower. A turned-over part of a petal is first raised, with Dexter's White Knitting Cotton, and worked over in Satin Stitch, with a shade a good deal lighter than that used in the petal. The center of each flower consists of a greater or less portion of a seed pod with its attendant stamens and pollen. The amount that shows in each flower depends upon the position of the front petals.

The seed pod, both those in the perfect flower and those from which the petals have fallen away, consists of a lower and upper part. The lower part is worked solid in Satin Stitch, with Green 2622 and veined with Green 2623. The upper part is worked solid in Satin Stitch with Green 2620 and veined with 2622. The stamens consist of the single stitches in Black 2000. At the end of the stamens, pollen is represented with French Knots of shades 2000, 2635 and 2637, using one shade of Yellow with the Black, but varying the colors.

The leaves are worked solid in Kensington Stitch, with the shades of Green indicated above for that purpose. They are shaded light on the tip and darker towards the stem. Put in the veins, in Outline Stitch, using a double thread of a darker shade of Green than used for the main portion of the leaf. The stems are made solid in Satin Stitch, with shades 2624 and 2625. The fibres on either side of the stems are made in five stitches with shade 2623.
BRAINERD & ARMSTRONG'S
"ASIATIC=DYE"
Wash Embroidery Silks

THEY ARE
FAST
COLOR
AND
WILL NOT
RUN.

YOU
RUN NO
RISK
WHEN
YOU USE
THEM.

EMBROIDERERS

Are assured success when they use Brainerd & Armstrong's Embroidery Silks. They have stood the test of years and can be washed without injury. They are recommended by the leading Art Societies. There are none better. All kinds of trouble are likely to result when other silks are used. Use the right silks. BRAINERD & ARMSTRONG'S are the right kind and will wash without injuring the most delicate fabric. We have a good assortment always in stock.

FREDERICK HERRSCHNER
6457 Marshfield Avenue, CHICAGO, ILL.