

## The Antique Pattern Library

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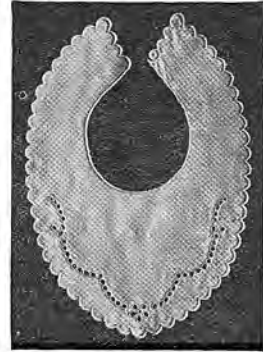
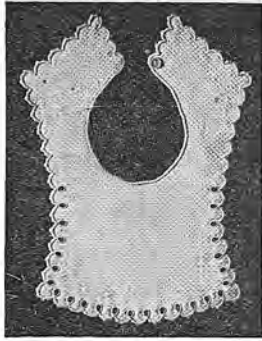
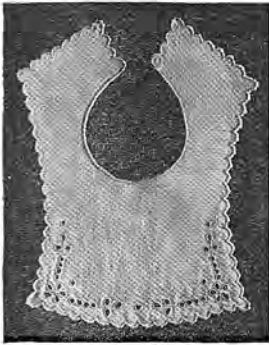


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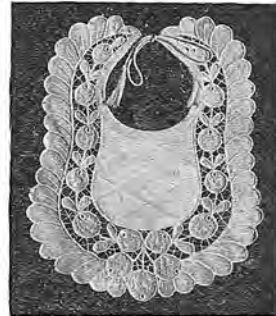
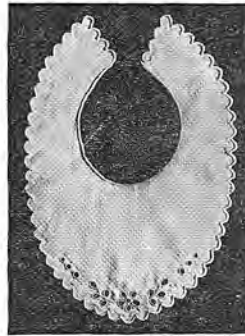
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Donated by

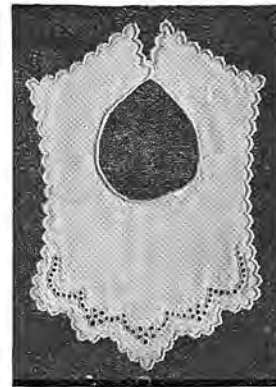
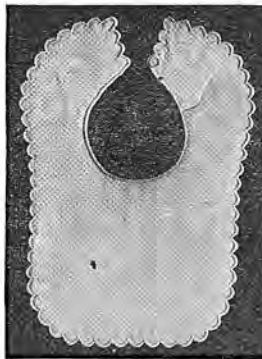
BIBS FOR THE BABIES.



9442—Perforated pattern, 20c. 9443—Perforated pattern, 25c. 9444—Perforated pattern, 25c.



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

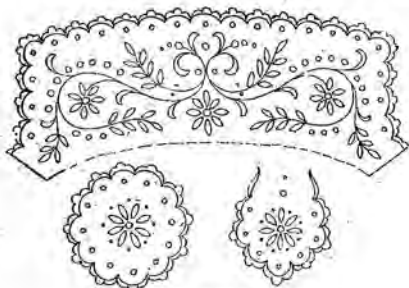


4552—Perforated pattern, 25c. 4553—Perforated pattern, 20c. 4554—Perforated pattern, 25c.

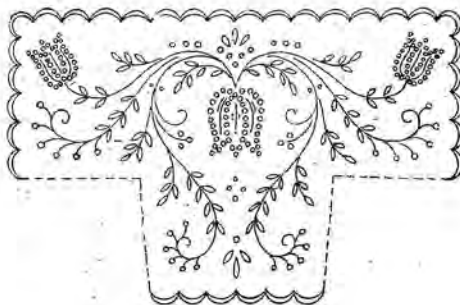
The above bibs stamped on good linen, linen lawn, or satin jean, 15c each; cotton to work, 15c extra.

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

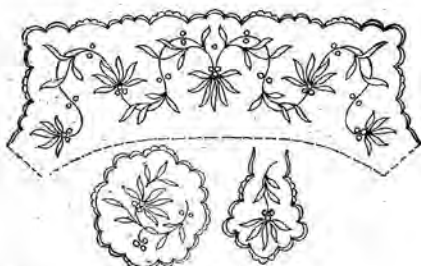
### STAMPED HOODS



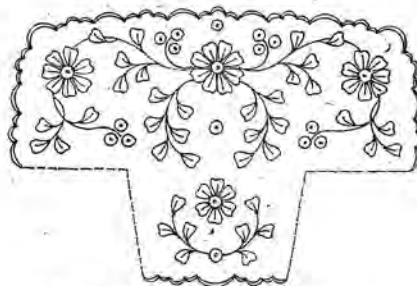
2593 Size 15 inch



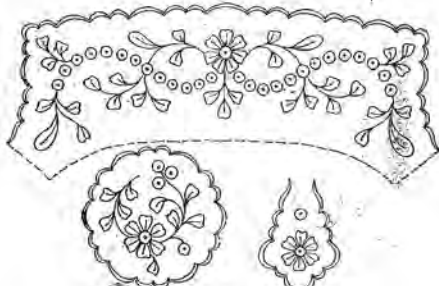
2591 Size 19 inch



5896 Size 15 inch



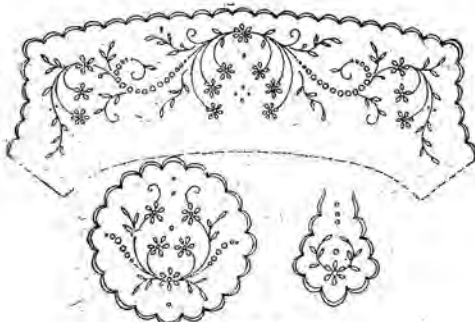
5893 Wallachian, size 14 inch



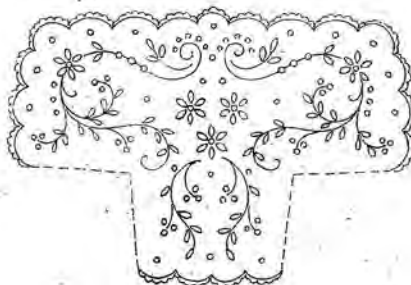
5894 Wallachian, size 16 inch



9437 Size 12 inch



5895 Size 18 inch



2590 Size 14 inch

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.

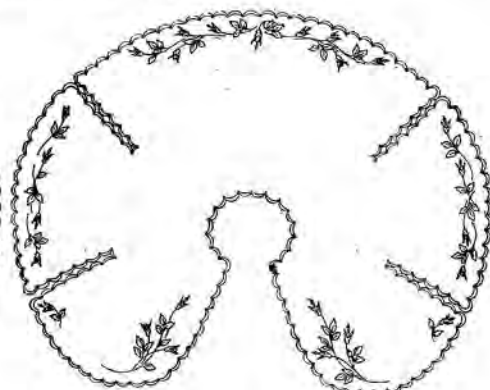
**Perforated Pattern of any design on this page, 25c each.**



BABY'S NIGHTINGALES

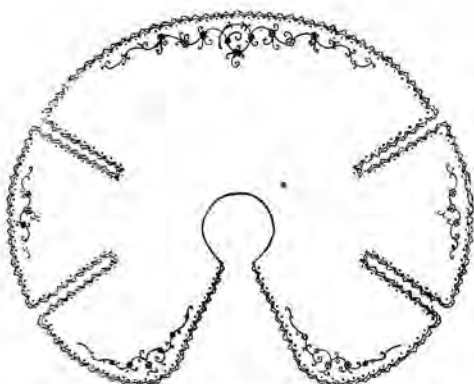


9614—Lily of the Valley, perforated pattern, 35c.

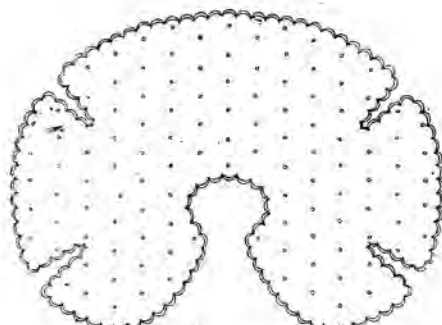


9615—Rose Buds, perforated pattern, 35c.

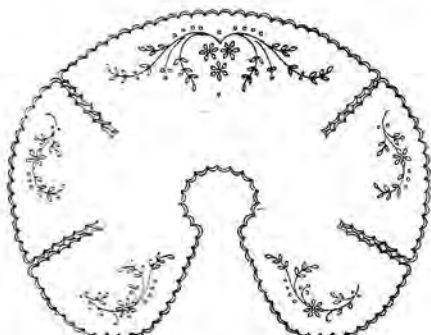
Style 9614 can also be furnished in the following designs: Forget-me-not, Wild Rose and Daisy.



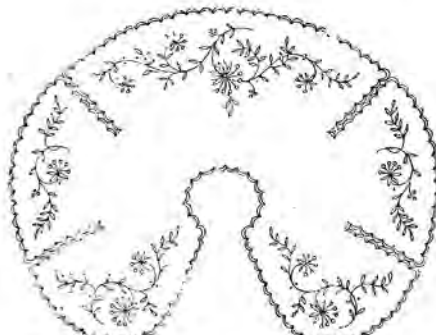
4307—Forget-me-not, perforated pattern, 35c



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; on 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 18



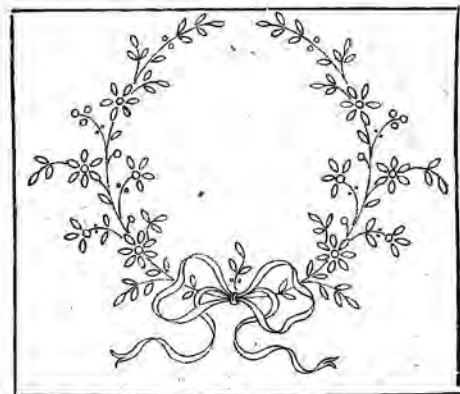
2579, Daisy, 16 x 16



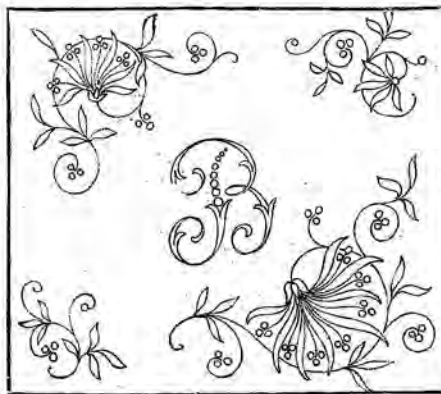
2580, Wild Rose, 15 x 18



2581, Forget-me-not, 15 x 18



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.

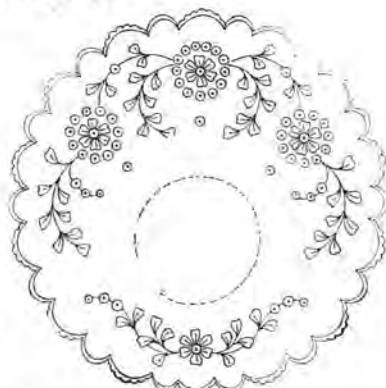
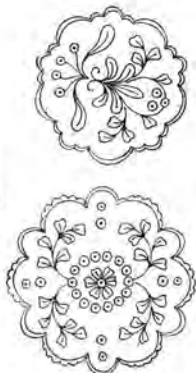


STAMPED LINEN HATS.



No. 5877

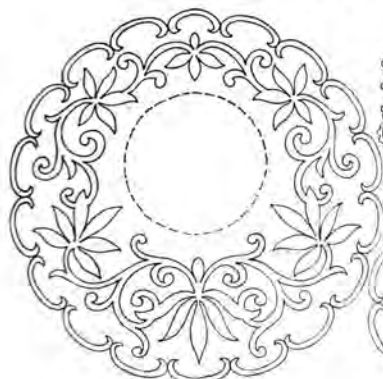
Wallachian Hat, size 16½ inch, crown 7½ inch.



No. 5878

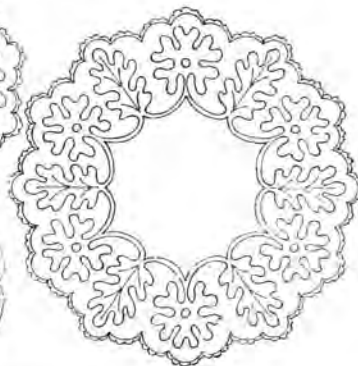
Wallachian Hat, size 18 inch, crown 9 inch.

Stamped on white linen 45c. colored linen 60c. cotton to work 35c. extra.



No. 5879

Coronation Cord, Hat size 18 inch, Crown 9 inch.



No. 5880

Coronation Cord. Hat size 17 inch, crown 10 inch.

Stamped on white linen 45c. colored linen 60c. cotton and Coronation Cord to work 35c. extra



No. 5881

Butterfly, Hat size 15 inch, crown 7 inch.



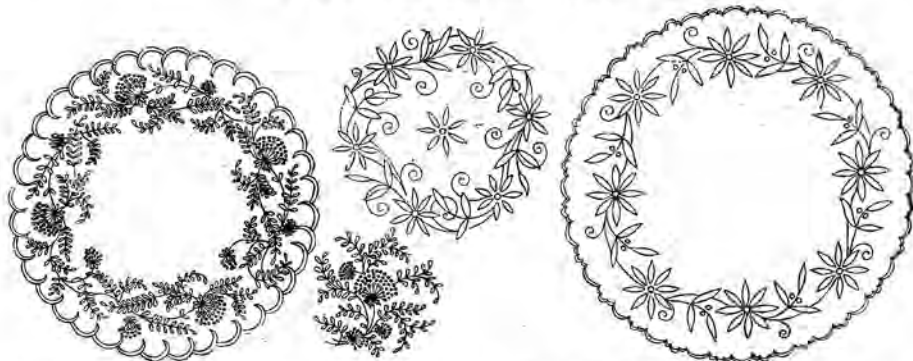
No. 5882

Wheat, Hat size 14 inch, crown 7 inch.

Stamped on white linen 35c. colored linen 50c. cotton to work 30c. extra.

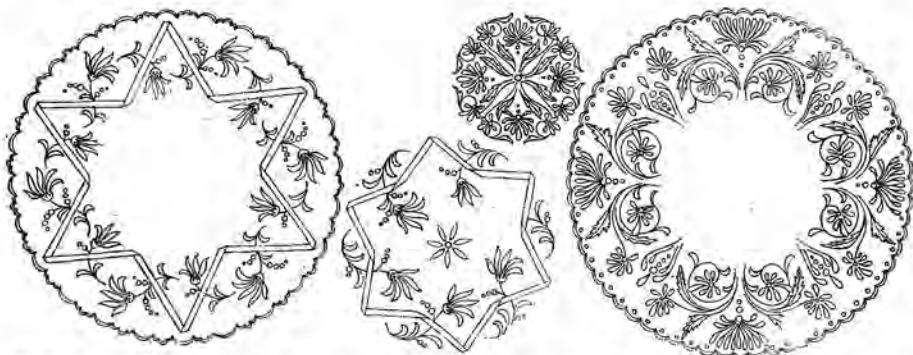
Price of Perforated Pattern for any design on this page 40c each.

STAMPED LINEN HATS



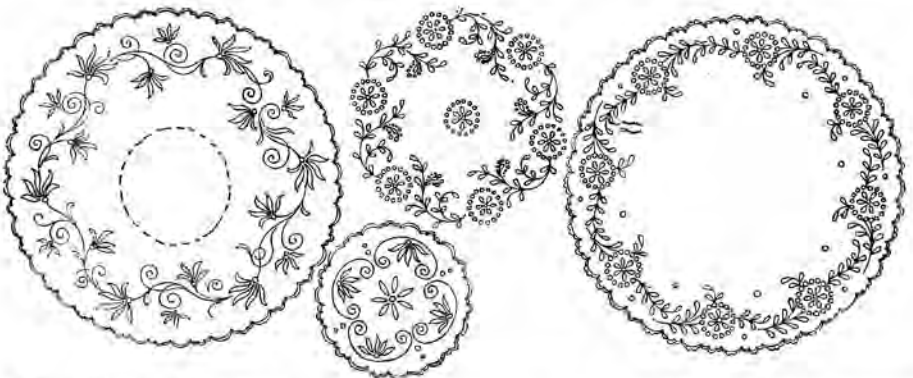
No. 5836—Cal. Pepper Hat, size 16 inch, crown 7 inch. Stamped on white linen, 35c; on colored linen, 50c; cotton to work, 30c extra.

No. 5837—Shadow Embr. 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 18 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. Stamped on white linen, 45c; colored linen, 60c; cotton to work, 30c extra.



No. H-5801—Hat, size 18 inch, crown 9 inch. Stamped on white linen, 45c; on colored linen, 60c; cotton to work, 30c extra.

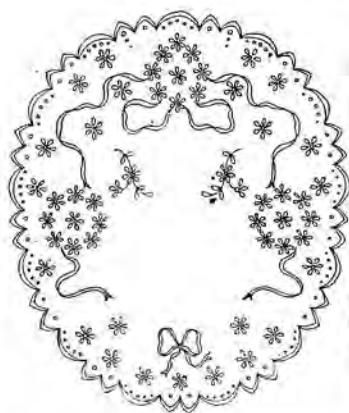
No. 5840—Hat, size 18 inch, crown 18 inch. Stamped on white linen, 45c; on colored linen, 60c; cotton to work, 30c extra.

Price of Perforated Patterns—No. 5836, 5839, 50c each; No. 5837, 5838, H-5801, 5840, 40c each.

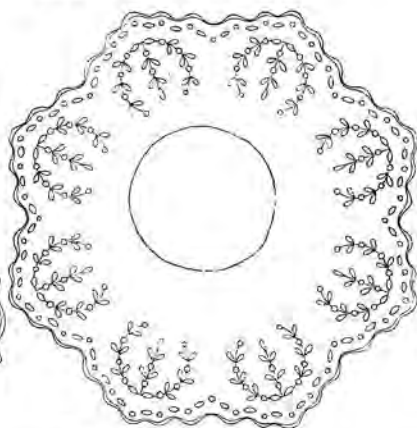
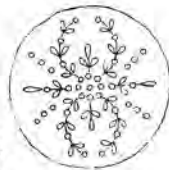
Any hat shown in Catalog stamped on, Persian Lawn, 35c; Handkerchief Linen, 60c



STAMPED LINEN HATS



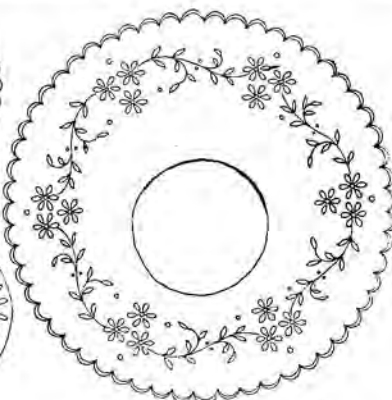
2527 15x17. Crown 8 inch  
Stamped on White Linen . . . . . 35c



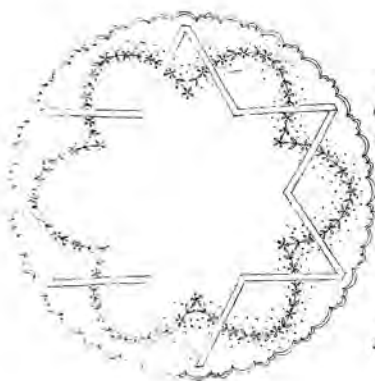
2528 19 inch. Crown 9 inch  
Stamped on White Linen . . . . . 45c



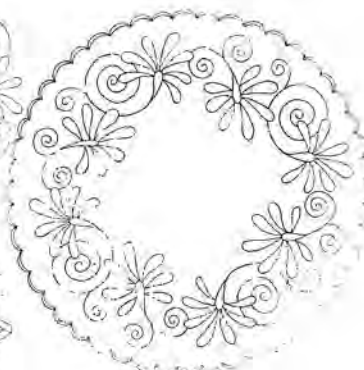
2529 17 inch. Crown 8 inch  
Stamped on White Linen, 35c. On Hedebo Linen 55c.



2530 16 inch. Crown 7 inch  
Crown 7-in. Stamped on White Linen 35c.



2531 18 inch. Crown 11 inch.  
Stamped on White Linen . . . . . 45c

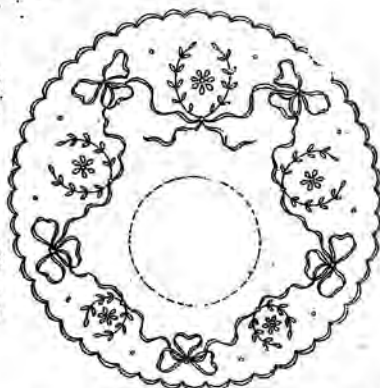
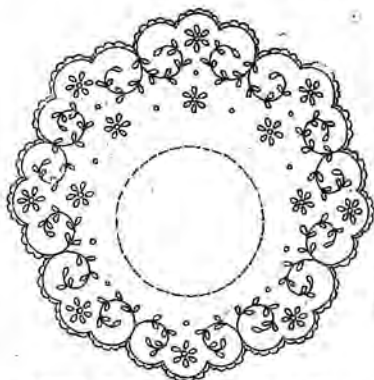


2532 18 inch. Crown 11 inch  
Stamped on White Linen . . . . . 45c

Any of the above stamped on colored linen, 70c. Cotton to work 25c extra. Perforated Patterns Nos. 2527, 2528, 2531 2532, and 40c each. No. 2529, 45c. No. 2530, 30c.

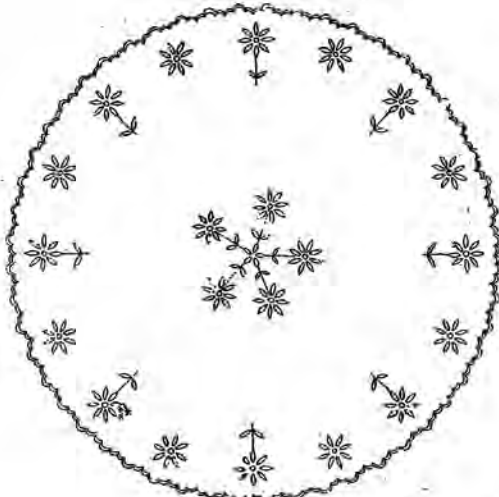
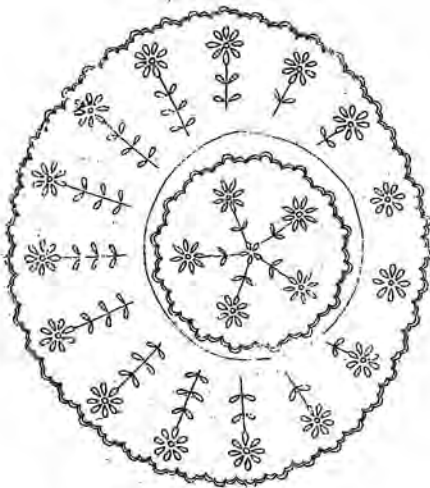


STAMPED LINEN HATS.



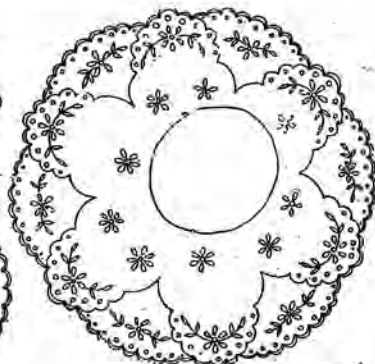
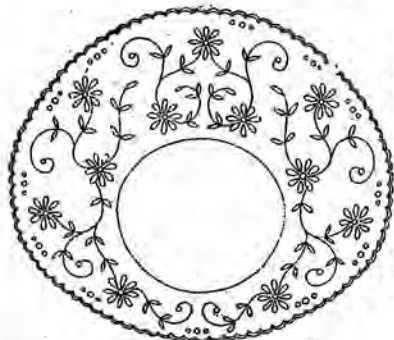
No. 5890—Hat, 18 inch, crown 9 inch.  
Stamped on white linen, 45c; colored linen 60c; cotton to work 25c extra.

No. 5891—Hat, 18 inch, crown 8 inch.  
Stamped on white linen, 45c; colored linen 60c; cotton to work 25c extra.



No. 9429—Size 19x21, crown 9 inch.  
Stamped on white linen, 45c; colored linen 70c; cotton to work 25c extra.

No. 9430—Size 22 inch, crown 8 inch.  
Stamped on white linen, 45c; colored linen 70c; cotton to work 25c extra.

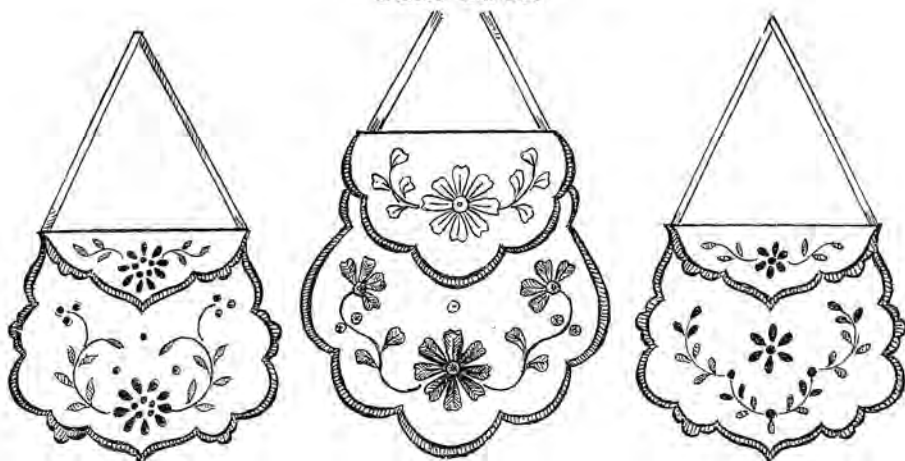


No. M9431—Size 16x18, crown 9 inch.  
Stamped on white linen 45c; colored linen 60c; cotton to work 25c extra.

No. M9432—Size 17 inch, crown 8 inch.  
Stamped on white linen 45c; colored linen 60c; cotton to work 25c extra.

Choice of any of above designs. perforated pattern 40c each.

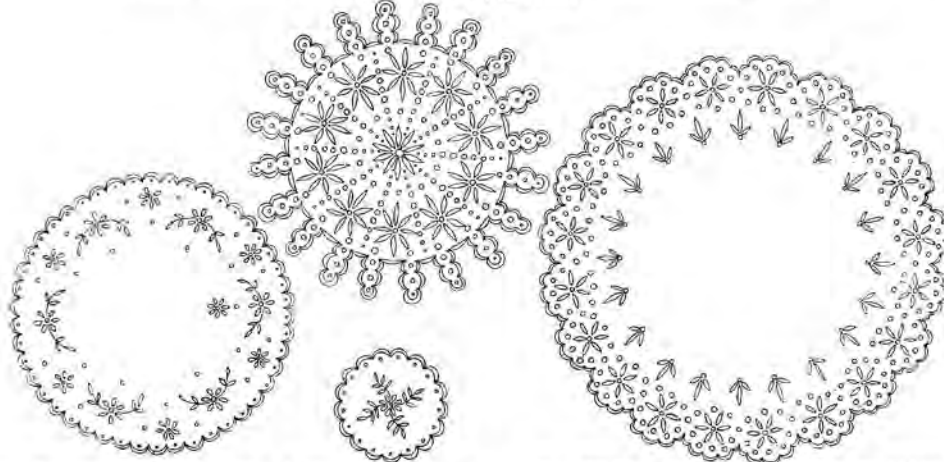
**BELT BAGS.**



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

No. 5898. Wallachian.

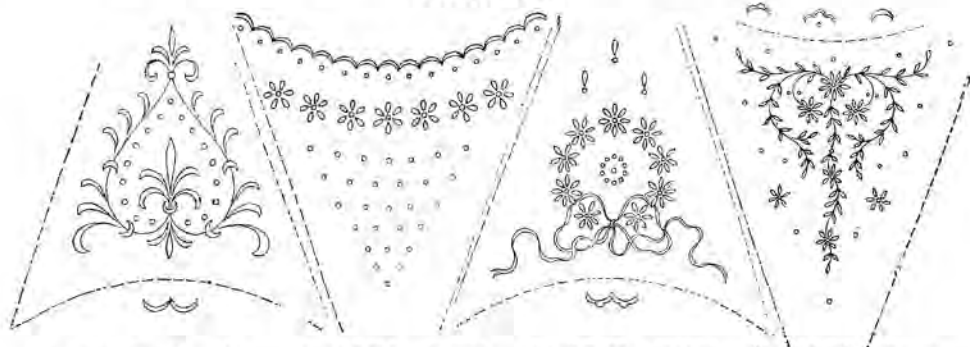
No. 5899. Eyelet.



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

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

**PARASOLS.**



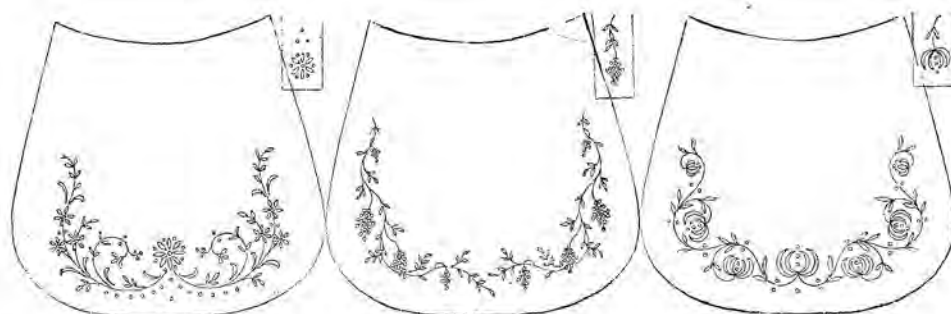
No. 2533. Parasol. No. 2534. Parasol. No. 2535. Parasol. No. 2536. Parasol.  
Choice of above perforated patterns, 20c each.  
Parasol stamped on white or colored linen, \$1.50 each. Cotton to work, 60c extra. In ordering, send a paper pattern of one section of parasol, so that there will be no mistake 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 25c, 2561, 15c extra; 2562, 2563, 2564, 2565 24c extra.



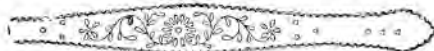
6276 Perforated pattern, 15c.



6275 Perforated pattern, 15c.



6277 Perforated pattern, 15c.



6278 Perforated pattern, 15c.



2566 Perforated pattern, 15c.



2567 Perforated pattern, 15c.



2568 Perforated pattern, 15c.



2569 Perforated pattern, 15c.

Belts Stamped on white or colored linen, 25c each; cotton to work, 18c extra.



2541 3x5 inch.



2542 3x5 inch.



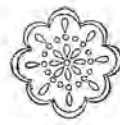
2543 4x7 inch.



2544 3 1/2 inch.



2545 4 inch.

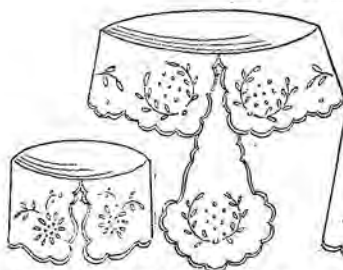


2546 4 inch.

Medalions stamped on linen 5c each, or 6 for 25c; perforated pattern of the 6 designs on one sheet, 25c.



STAMPED COLLAR AND CUFF SETS.



No. 4504. Perf. pattern, 20c.



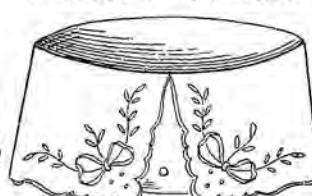
No. 4505. Perf. pattern, 20c.



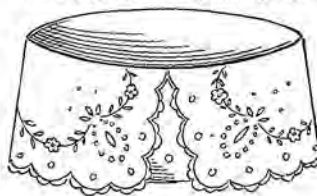
No. 4506. Perf. pattern, 20c.



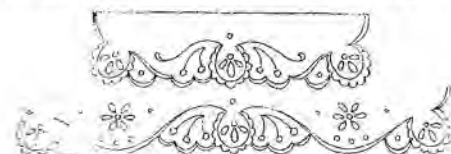
No. 4507. Perf. pattern, 20c.



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.

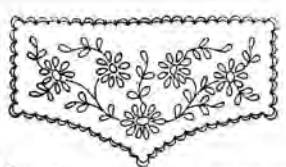


No. 4517. Perforated pattern, 20c.



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.

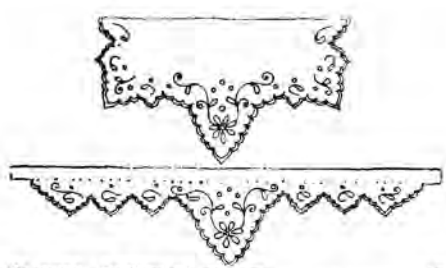
CUFF AND COLLAR SETS



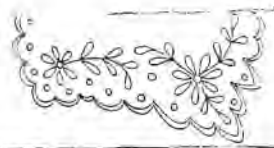
No. 9575—Perforated pattern.....20c



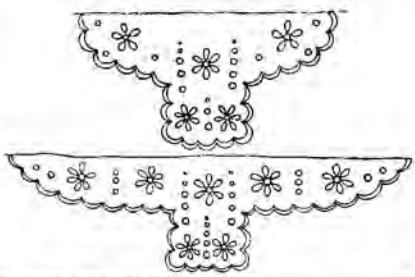
No. 9584—Perforated pattern.....15c



No. 9577—Perforated pattern.....15c



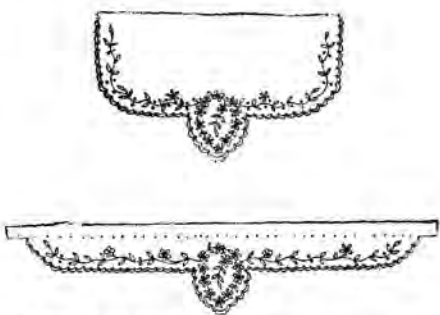
No. 9578—Perforated pattern.....20c



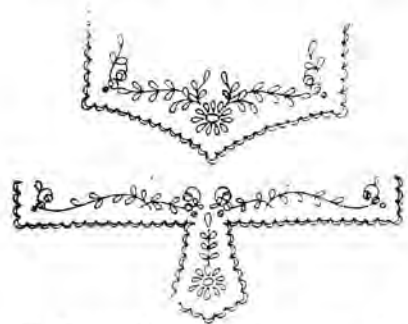
No. 9579—Perforated pattern.....20c



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. Mellick 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.

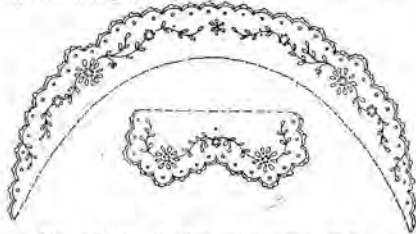




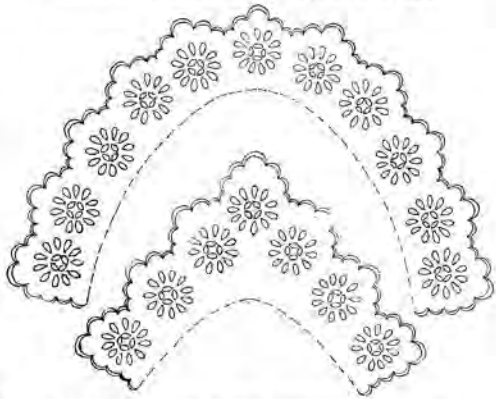
No. 2550. Ladies collar, stamped on white linen, 30c; stamped linen with battenberg materials and pearl lustre, 93c; with Duchess, \$2.00; perforated pattern, 60c.



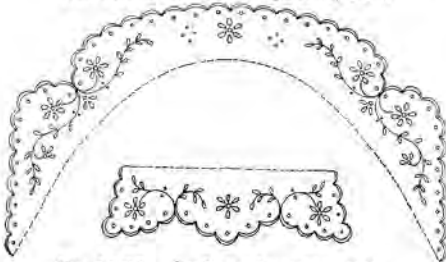
No. 2549. 6½-inch collar, stamped on white linen, 30c; stamped on hedebo linen, 45c; cotton to work, 44c extra. Perf. pat., 45c.



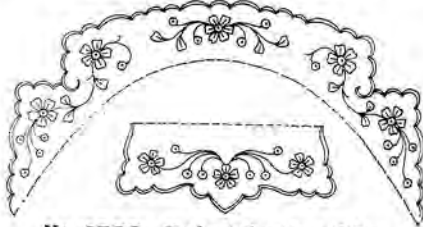
No. 4518. Perforated pattern, 30c.



No. 2537. 3¼-inch collar, stamped on white linen, 30c; with cuffs, 50c; perforated pattern, 30c; cotton to work, for set, 35c extra



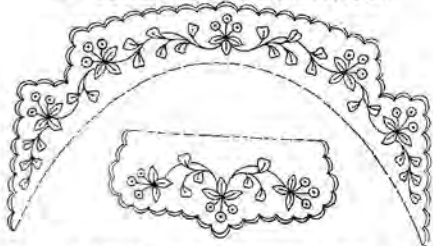
No. 4519. Perforated pattern, 30c.



No. 4522. Perforated pattern, 35c.



No. 4520. Perforated pattern, 30c



No. 4521. Perforated pattern, 35c.



No. 9597. Perforated pattern, 35c.

Coat sets Nos. 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 13 inches.  
Perforated pattern, 25c

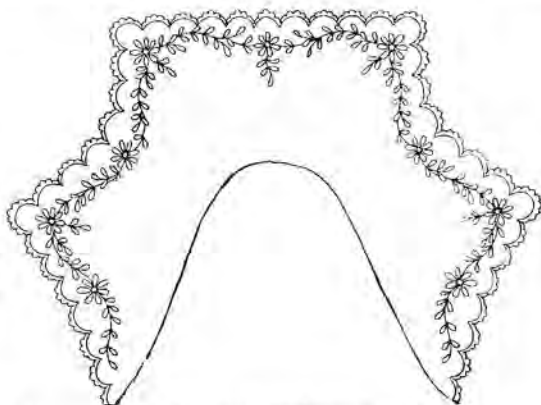


8205—Neck measure 13 inches.  
Perforated pattern, 25c

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

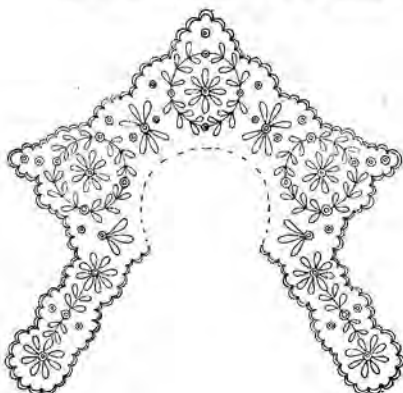


2551—5 inch collar, stamped on white linen, 25c.  
Silk, 32c extra; cotton, 21c extra.

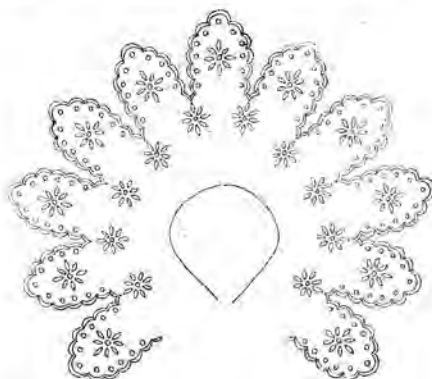


8201—perforated pattern, 30c.  
Stamped on white linen, 35c.

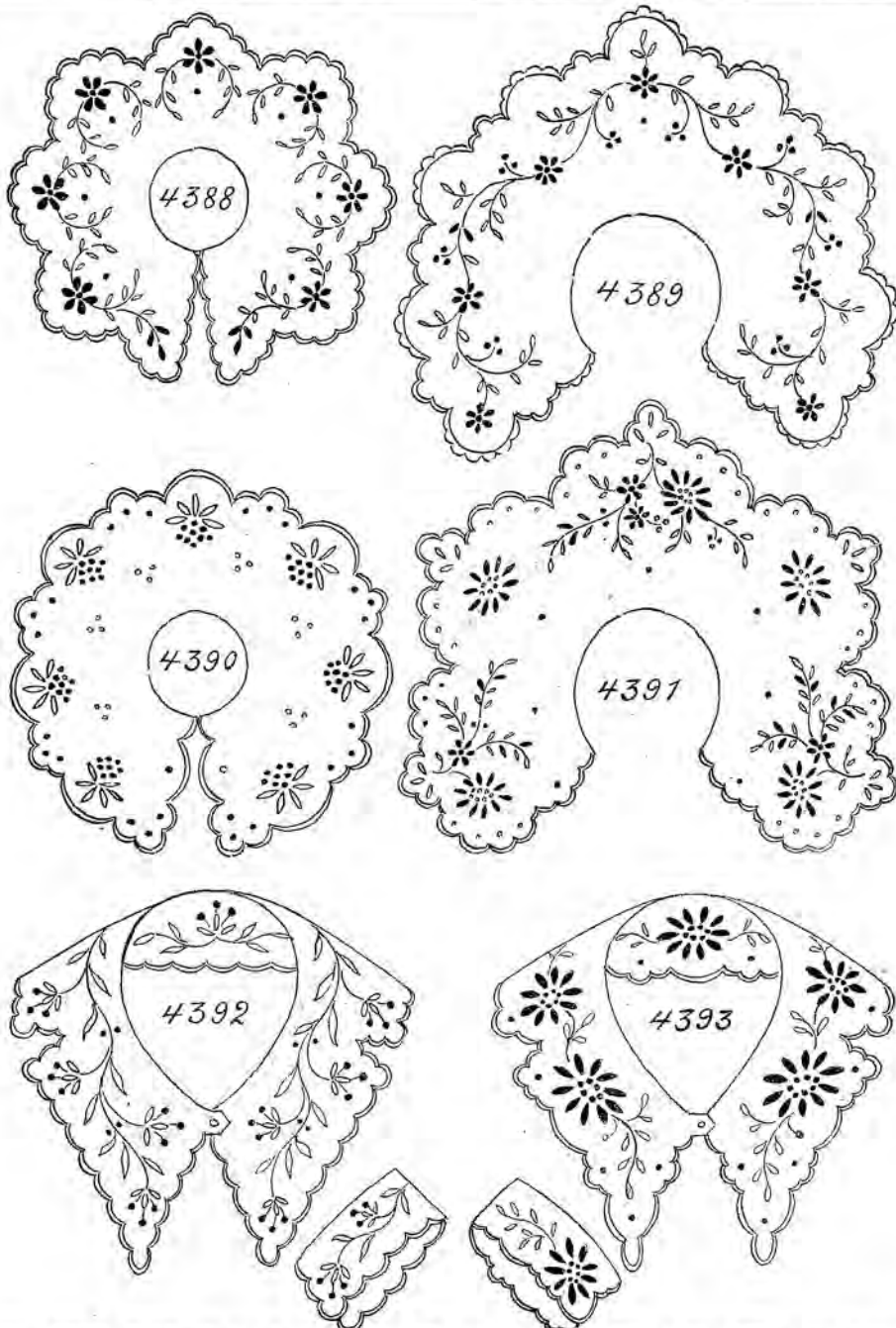
2551—8201. Stamped on colored linen, 35c each. Cotton to work 25c extra.



9599—Collar, perforated pattern, 35c.  
6 inches deep; stole, 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.  
9598B—Large size, 13 inches deep, perf pat., 65c.  
9598B—Large size, stamped on white linen, 75c;  
colored, 1.00. Cotton to work 40c extra.

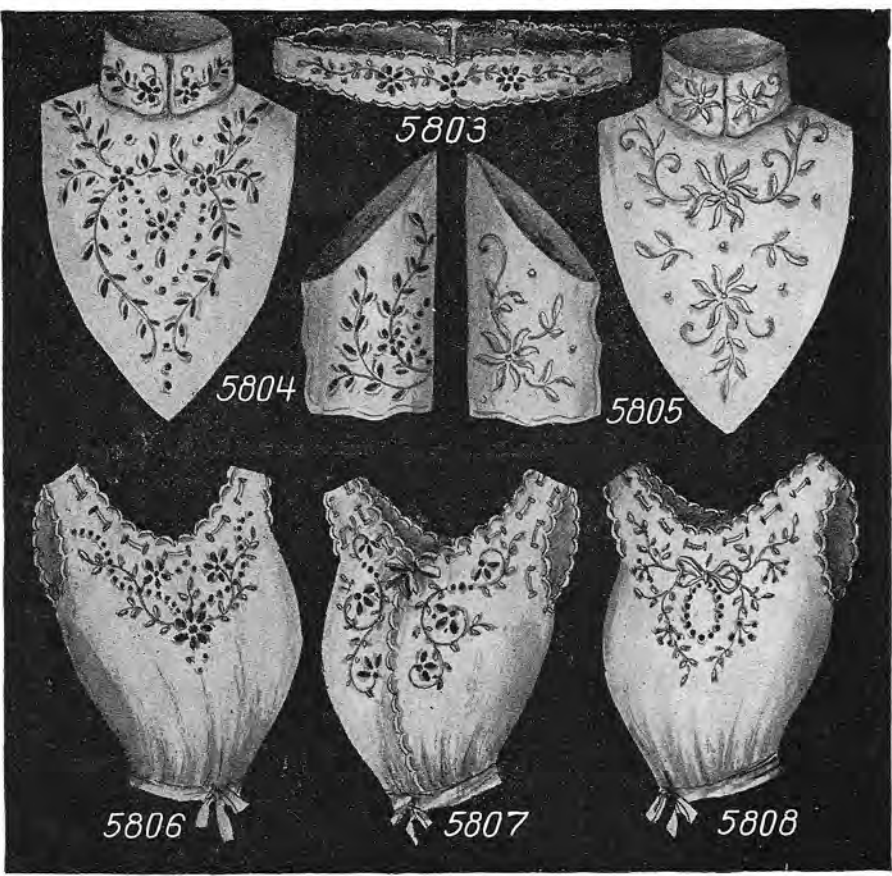


- No. **4388** Child's collar perforated pattern, 25c, stamped on linen 30c, on lawn 25c, cotton for working 15c extra.  
 No. **4390** Child's collar, perforated pattern 25c, stamped on linen 30c, on lawn 25c, cotton for working 18c extra.  
 No. **4389** Ladies' collar, perforated pattern 30c, stamped 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** Coat set, perforated pattern 35c, stamped on linen 45c, on lawn set, 35c, collar only, 30c, cotton for working, 35c extra.  
 No. **4393** Coat set, perforated pattern 35, 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.**



CORSET COVERS AND CHEMISETTE



SEND A TRIAL ORDER.



No. 5821—Lily of the Valley.

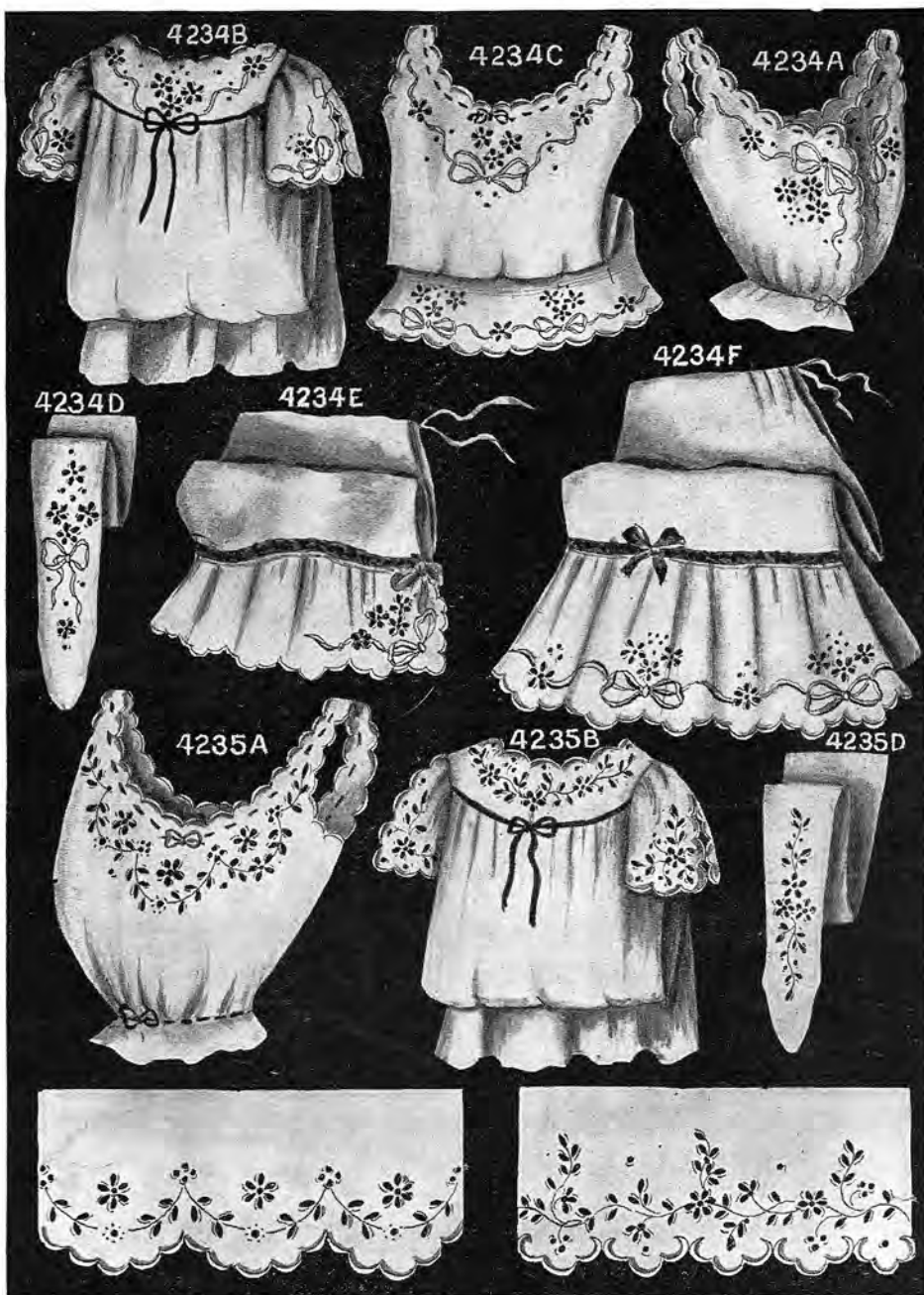
No. 5819—Eyelet.

Any Corset Cover shown on this page stamped on French Nainsook, 25c; Persian Lawn, 35c; Embroidery Linen, 75c. Handkerchief Linen, 85c.

Perforated pattern of 5806, 5807, 5808, 5821, 5819, 35c each.

No. 5803, Belt Perforated Pattern, 15c; stamped on linen, 25c; cotton to work, 15c extra. Nos. 5804, 5805, Chemisette, collar and cuff set, perforated pattern, 40c; stamped on linen, 55c; cotton to work, 24c extra.

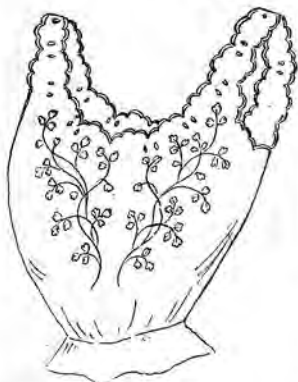




**4235** **4236**

4232A Corset Cover, perforated pat., 35c; stamped at prices given on page 81. Cotton to work, 25c extra.  
 4234B 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 3/8 inch.  
 4234C Chemise, perforated pattern of yoke and bord-r, 50c; stamped on linen, 2.50; on lawn, 1.48; cotton to work, 40c extra. Material furnished 3 yards 3/8 inch and 3 yards 6 inch Ruffle.  
 4234F Skirt, perforated pat., 25c; stamped on linen, 4.75; on lawn, 2.35; cotton to work, 35c extra.  
 4234E Drawers, perforated pat., 30c; stamped on linen, 2.10; on lawn, 1.10; cotton to work, 30c extra.  
 4234D 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, 5 yards 3/8 inch, and 4 yards 9 inch ruffle. For Drawers, 2 yards 3 inch, and 2 1/2 yards 6 inch ruffle.

CORSET COVERS AND CHEMISETTES.



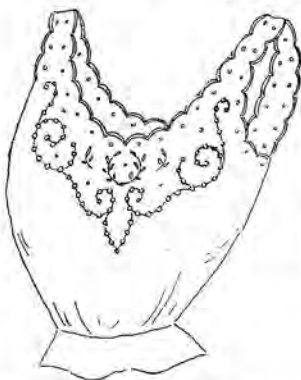
4510 Perforated pattern 35c.



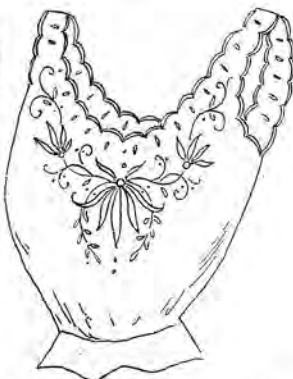
4511 Perforated pattern 35c.



4512 Perforated pattern 35c.



2540 Perforated pattern 25c.

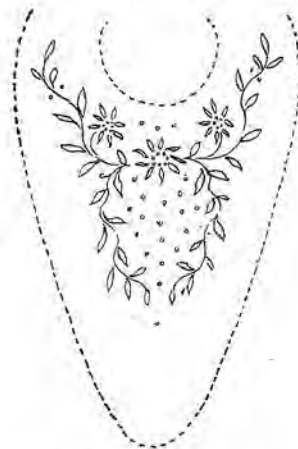


2539 Perforated pattern 30c.



9449 Perforated pattern 35c.

All corset covers shown on this page stamped on french nainsook 25 cents on persian lawn 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.

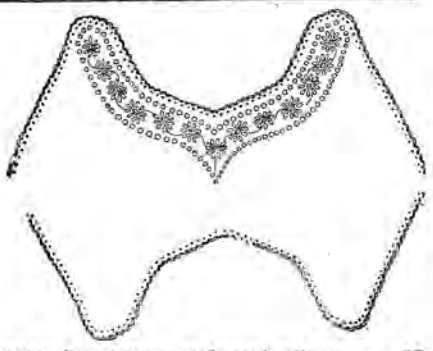
The above stamped on linen 30c each, on lawn 25c each, cotton to work 15c extra.

SEND A TRIAL ORDER TODAY





9602—Dress Trimming, perforated pattern . . . . .25c.



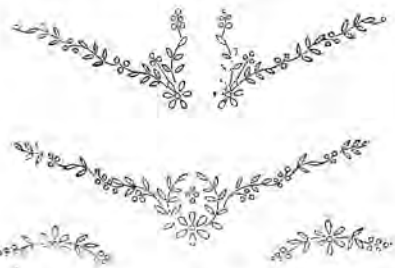
9603—Corset Cover, perforated pattern, . . . . .35c



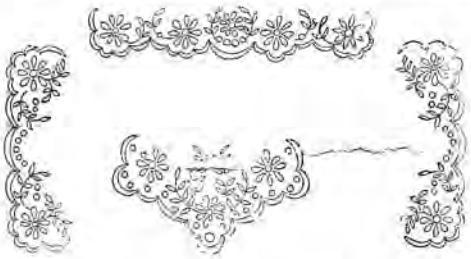
9605—Chemise, perforated pattern . . . . .25c.



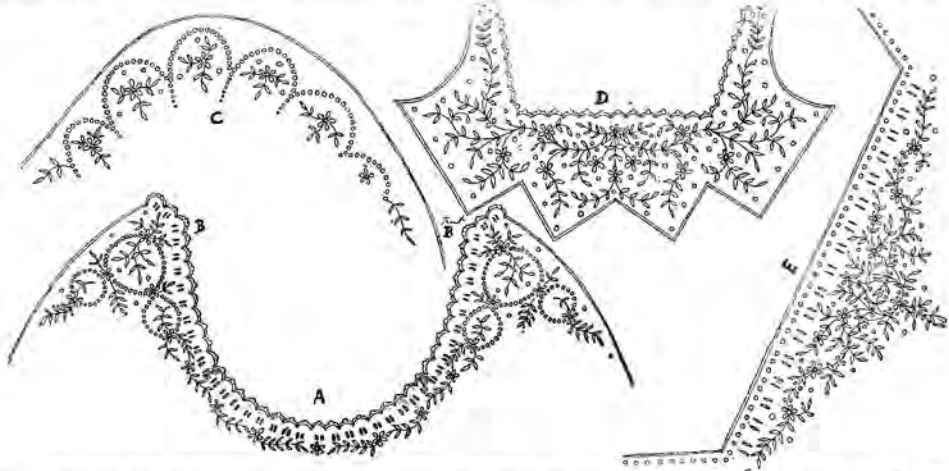
9604—Waist Set, pleat, cuff and collar, perforated pattern . . . . .35c.



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

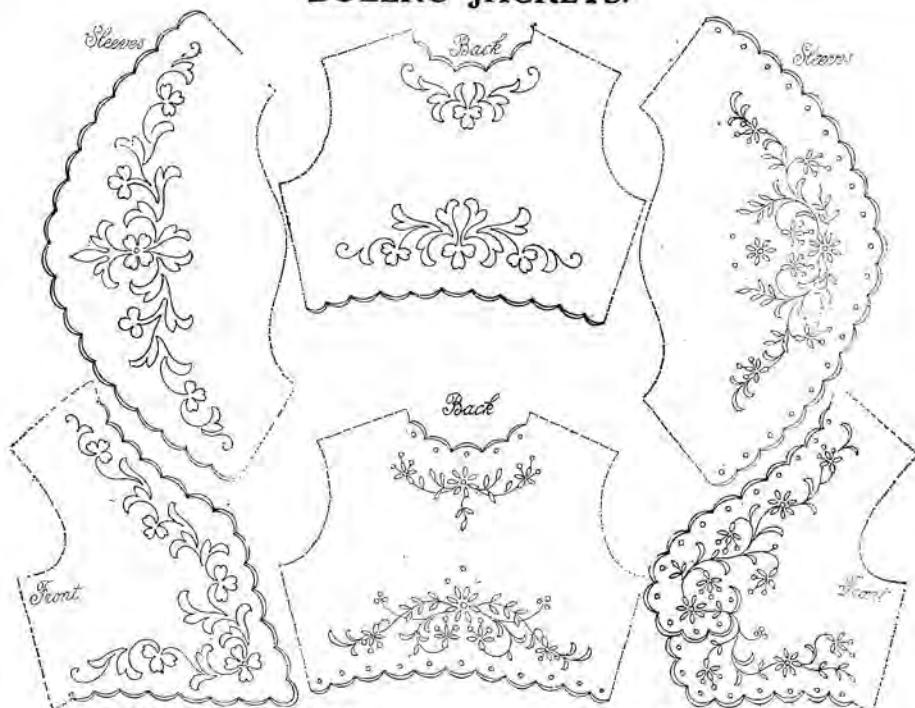


9454—Collar and Cuff Set, perforated pattern . . . . .25c



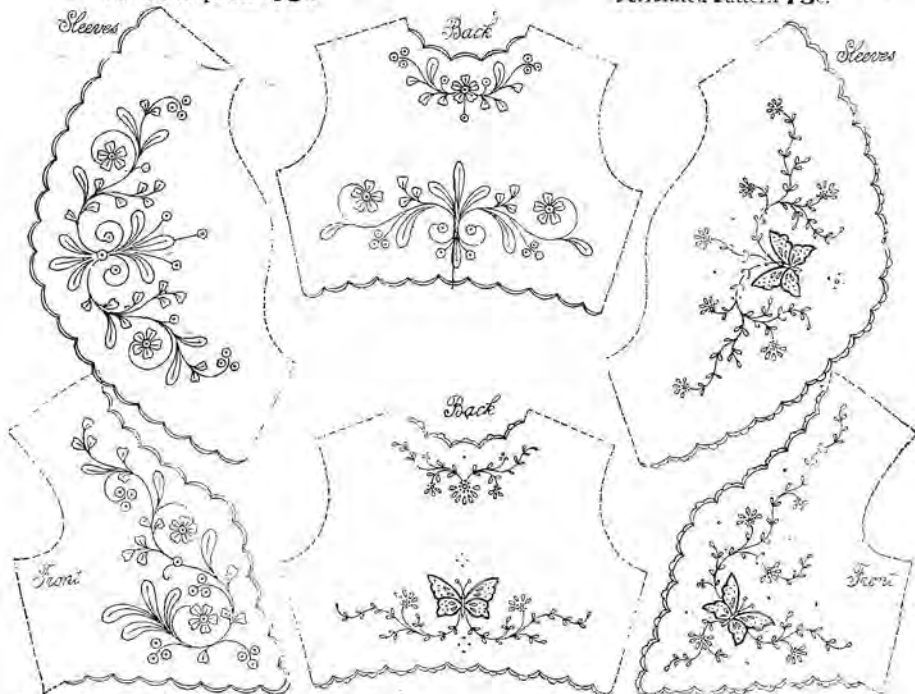
9601—Full set for Underwear; perforated pattern, as shown on cut, \$1.00; or single patterns, No. A, 30c; C, 25c; D, 35c; E, 35c. Cut A shows night gown; C, sleeve; D, corset cover; E, chemise.

**BOLERO JACKETS.**



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

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



No. 5885 Wallachian. Perf. pattern 75c

No. 5886 Bull rby. Perf. pattern 75c.

Any design shown above stamped on white linen - - - \$1.35  
 " colored " - - - 1.50  
 " " Persian lawn - - - 1.00

Mercerized Cotton to work 70c. Extra.

ON 5883 CORONATION CORD IS INCLUDED.



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

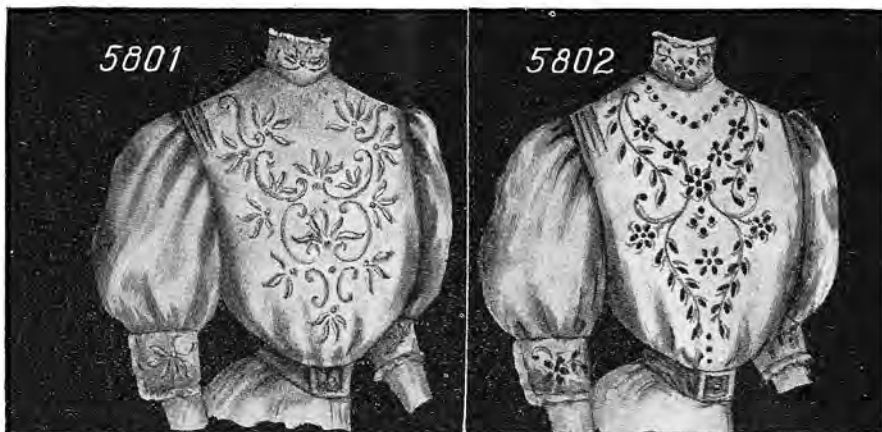


No. 5864. Perforated pattern . . . . . 45c

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 Persian lawn at prices given on page 180. 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



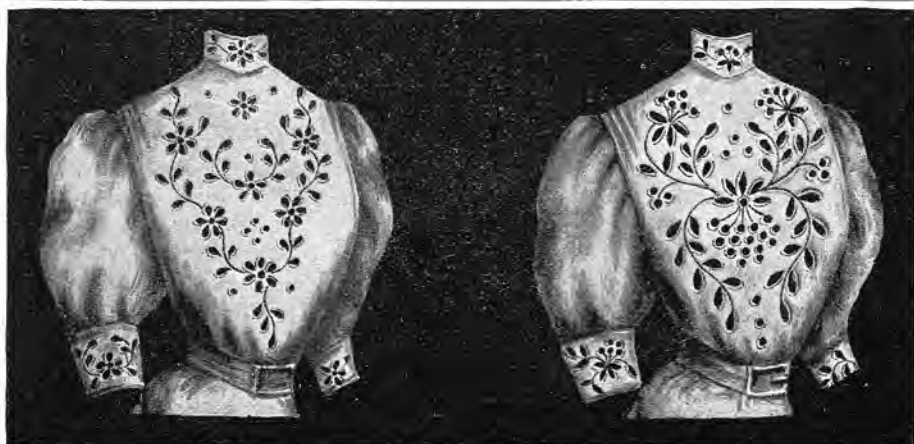
Designs on this page can be furnished as per list below. Waist, Skirt, Hat, Belt and Corset Cover are made to match in these numbers only. For Waists we furnish three yards of 36-inch material; for Skirts, six yards.

Price for any design stamped on		Waist	Skirt	Hat	Belt	Corset Cover
No. 5034	—Persian Lawn . . . . .	1.25	2.50	.40	.20	.35
“ 5010	—Embroidery Linen . . . . .	2.10	4.10	.45	.25	.75
“ 5030	—Embroidery Linen . . . . .	2.60	5.00	.45	.25	.80
“ 5031	—Handkerchief Linen . . . . .	2.50	4.50	.50	.25	.85
“ 5033	—Handkerchief Linen . . . . .	4.00	7.75	.75	.30	1.00
“ 5059	—Colored Linen . . . . .	1.90	3.55	.50	.25	.. .
“ 5060	—Colored Linen . . . . .	2.10	4.10	.50	.25	.. .
“ 5035	—French Nainsook . . . . .	1.10	2.40	.40	.20	.25

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

	Waist	Skirt	Hat	Belt	Corset Cover
Price list of Perforated patterns for designs on this page . . . . .	.35	.40	.35	.20	.35



5855

5856

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.

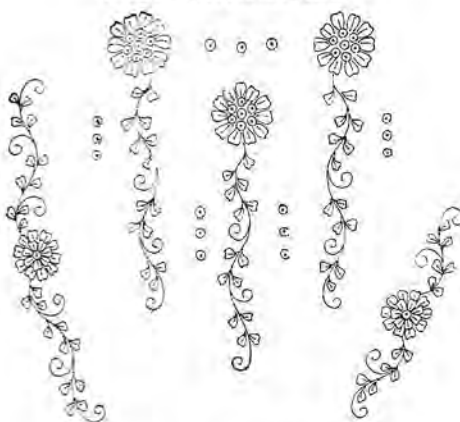


SHIRT WAIST DESIGNS FOR WALLACHIAN EMBROIDERY

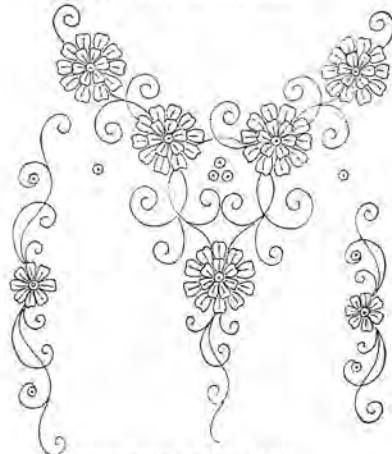


5866—Perf Pattern 40c

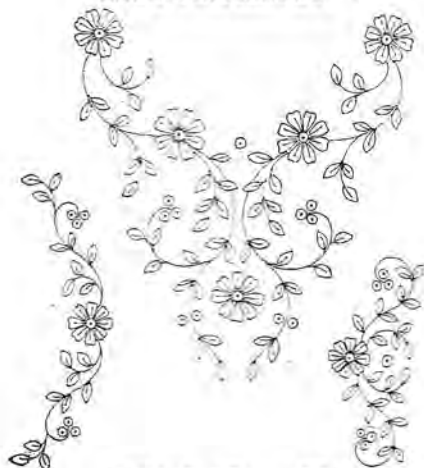
5867—Perf Pattern 35c



5868—Perf Pattern 30c



5869—Perf Pattern 35c



5870—Perf Pattern 35c

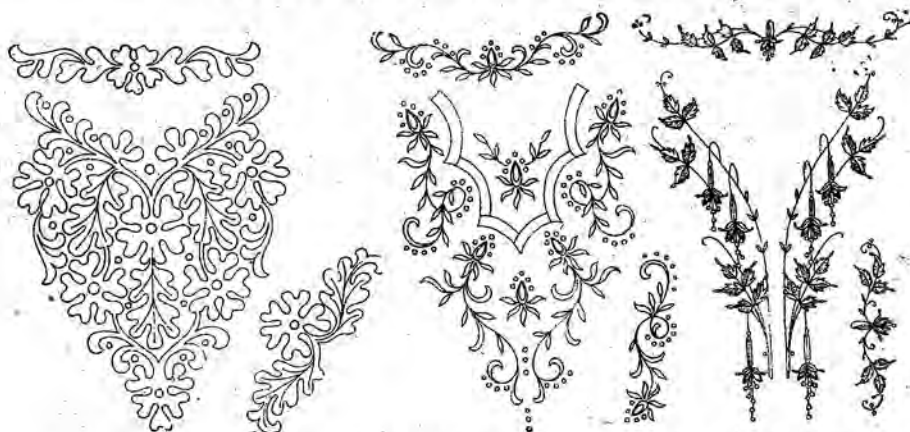


5871—Perf Pattern 40c

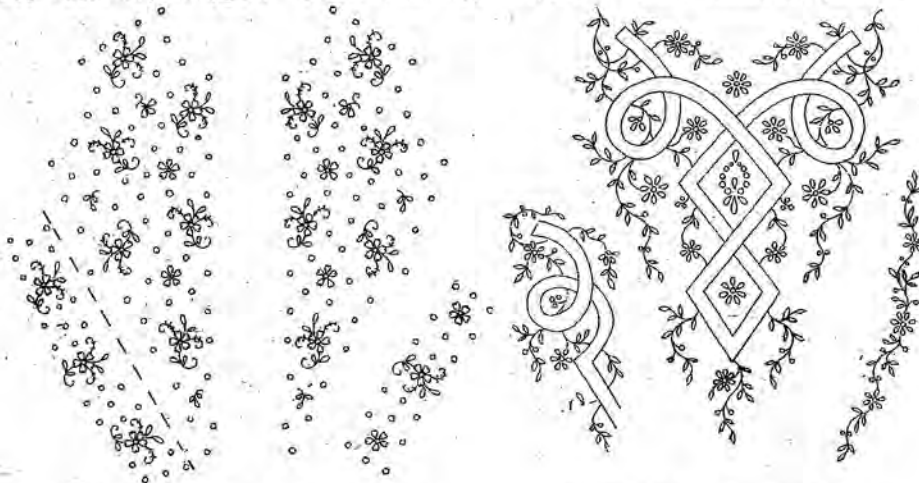
Panels to match any waist on this page 40c each

See Page 180 for price list of Stamped Waists

PERFORATED SHIRT WAIST DESIGNS

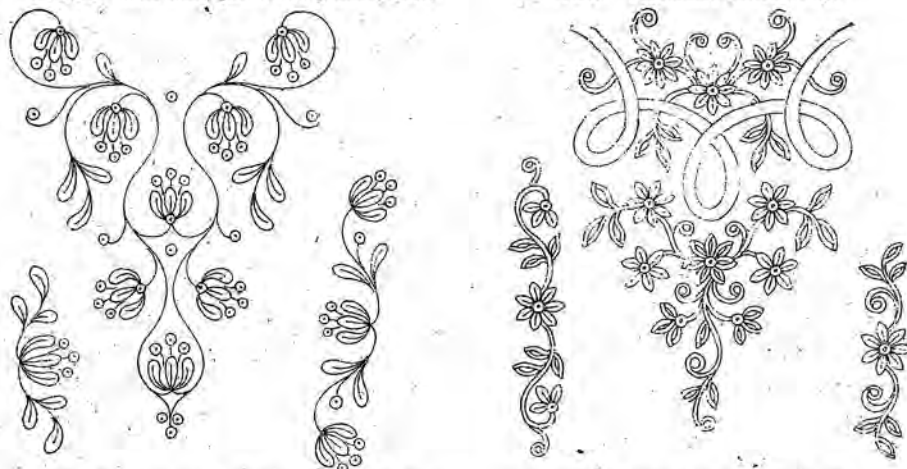


5841 Perforated pattern, 35c. 5842 Perforated, pattern, 35c. 5843 Fuchs a Perf pattern, 40c



4500 Wild Rose, perforated pattern, 35c;

4501 Perforated pattern, 40c

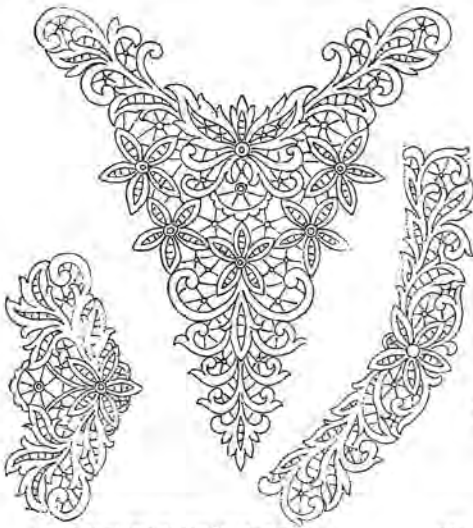


4502 Wallachian, perforated pattern, 30c

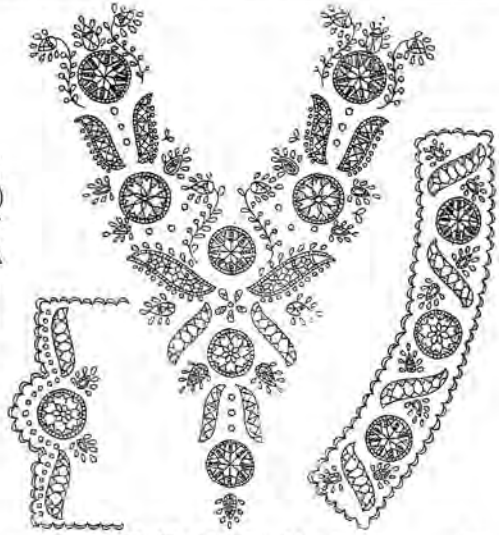
\* 4503 Perforated pattern, 40c

\* 4503 Cambric pattern, 25c. This pattern can be used for battenberg or point lace with lace insertion.

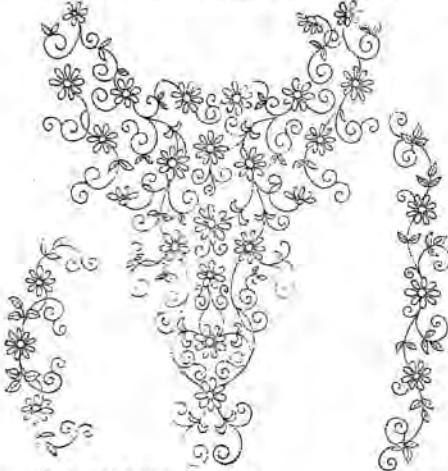




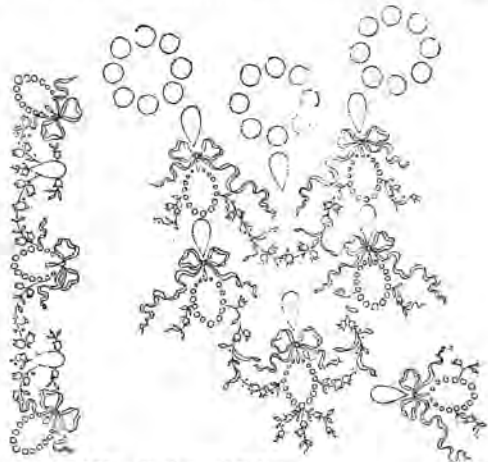
2553 Cut Work Perforated Pattern . . . . . 45c



2554 Hedebo Perforated Pattern . . . . . 50c



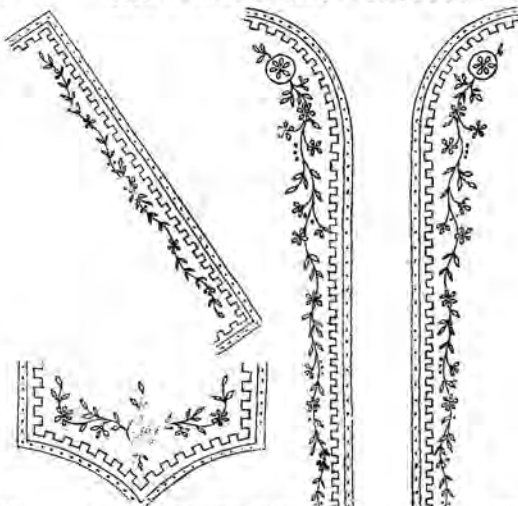
2555 Perforated Pattern . . . . . 30c



2556 Perforated Pattern . . . . . 35c

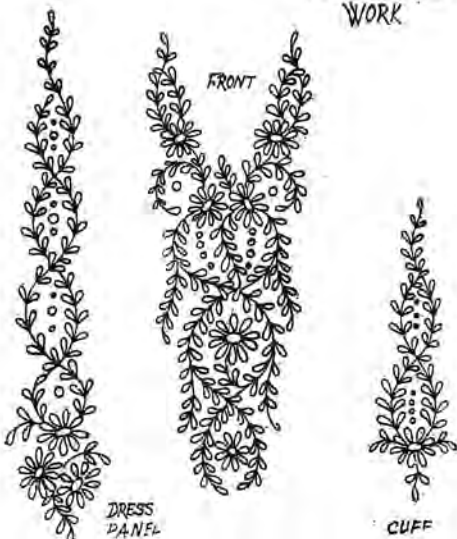
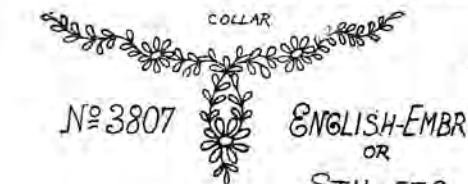


2557 Perforated Pattern . . . . . 35c

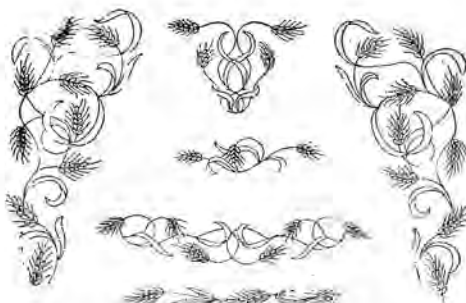


2558 Perforated Pattern . . . . . 40c

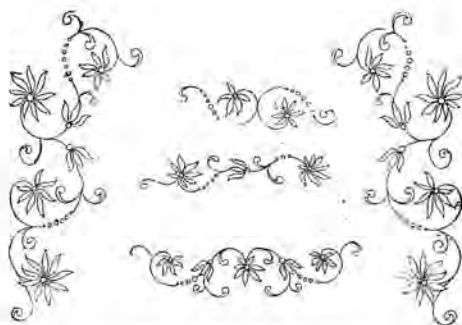
PERFORATED SHIRT WAIST DESIGNS



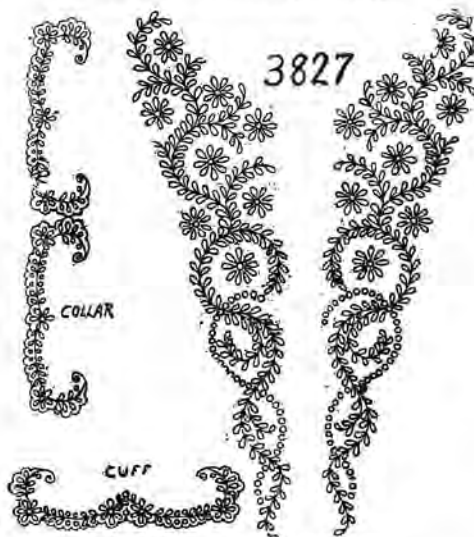
No. 3807—Perforated pattern, 45c.



No. 01959—Wheat Perforated pattern, 30c.



No. 01726—Perforated pattern, 30c.



No. 3827—Perforated pattern, 35c.



No. 1958—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. Hedebo Waist, 45c.; Panel, 50c.



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



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



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

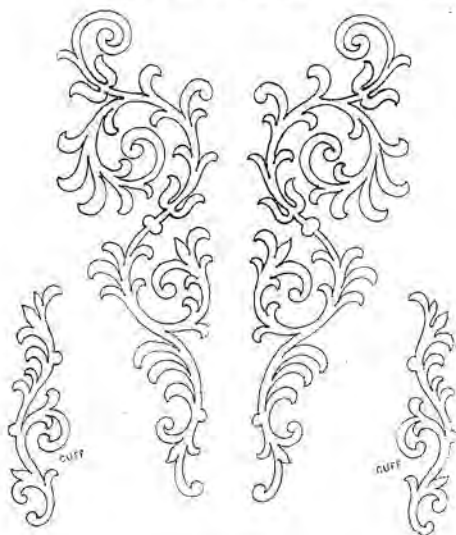


No. 5831. Waist, 35c.  
Panel, 40c.

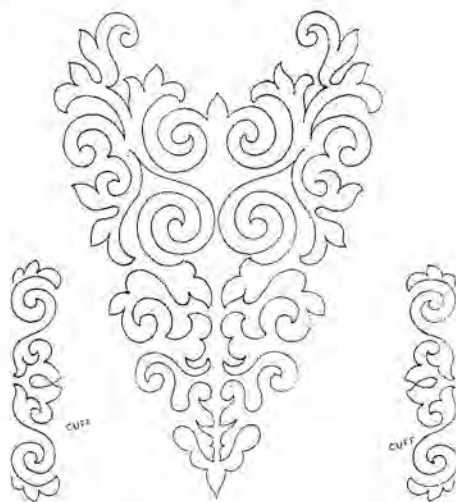
All Panels are made to match Waists shown above.

See Page 180 for prices on STAMPED WAISTS AND SKIRTS.

BRAIDING OR CORONATION CORD DESIGNS

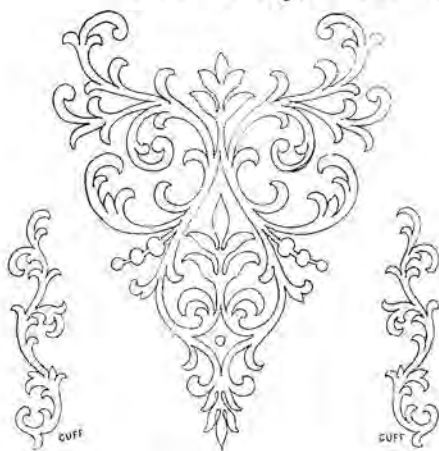


9236-40c

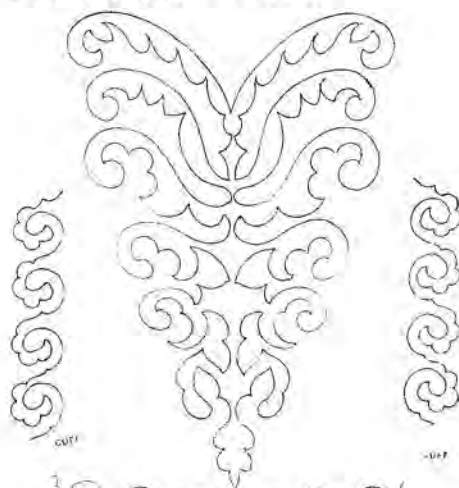


9237-30c

See Page 12 for Coronation Cord



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.

Skirt 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.

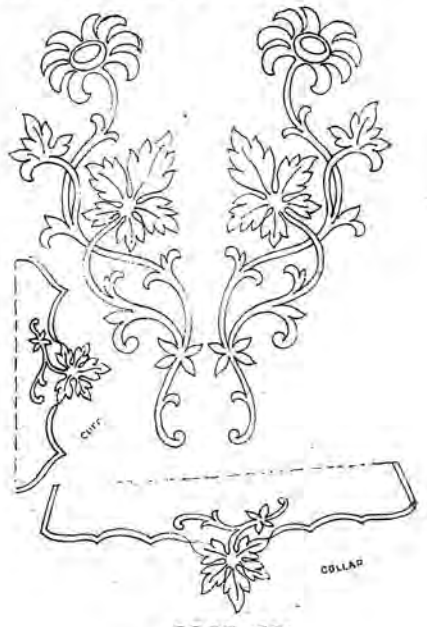
**SEE PAGE 180 FOR PRICE LIST OF STAMPED WAISTS.**



**BRAIDING OR CORONATION CORD DESIGNS**



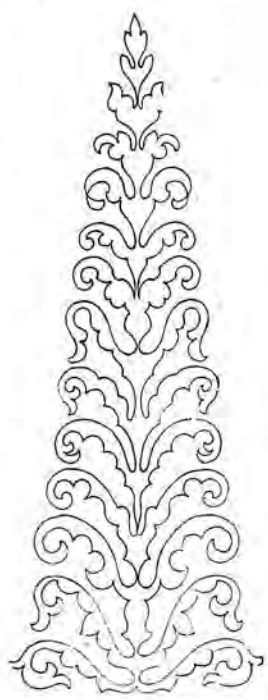
**9234—Waist, 40c; panel, 40c**



**9235 40c**



**9236- 40c;**



**9239-35c**



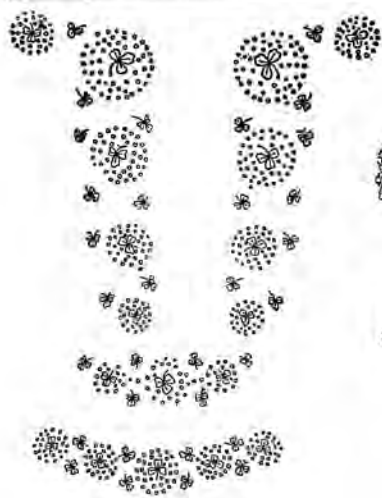
**9235-40c**



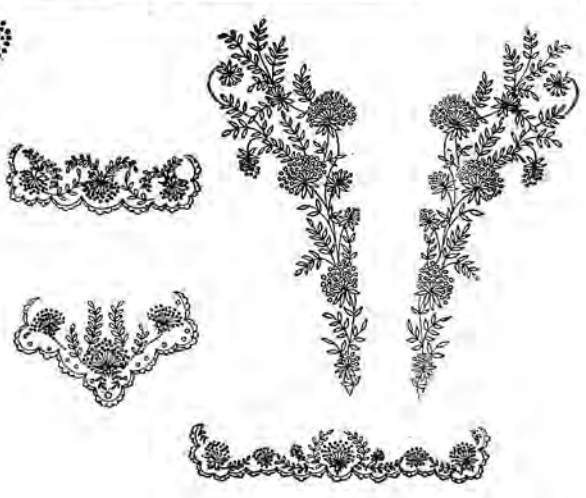
**9237-35c**

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

**SEE PAGE 12 FOR CORONATION CORD.**



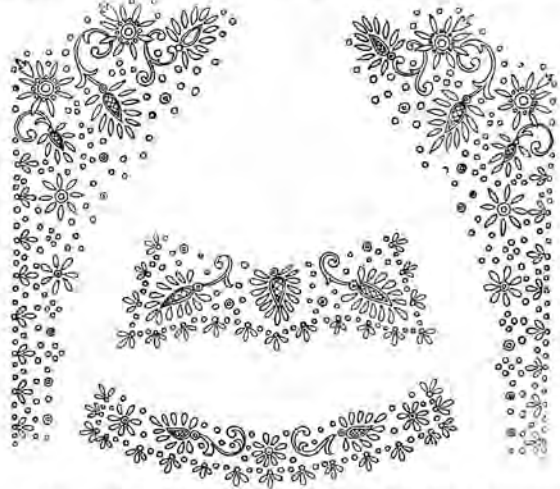
No. 9586—Clover leaf, Perforated pattern..... 35c



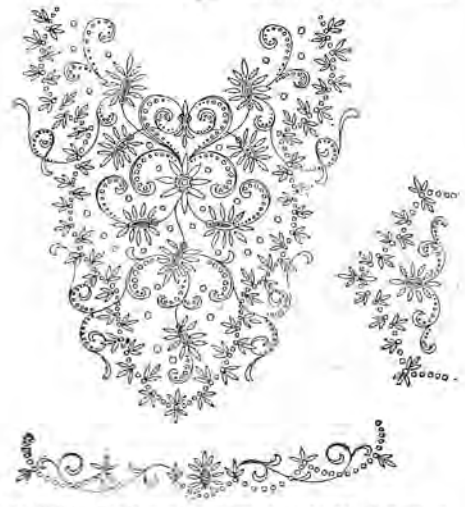
No. 9587—Perforated pattern, 40c; panel, 50c extra



No. 9588—Perforated pattern..... 300



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



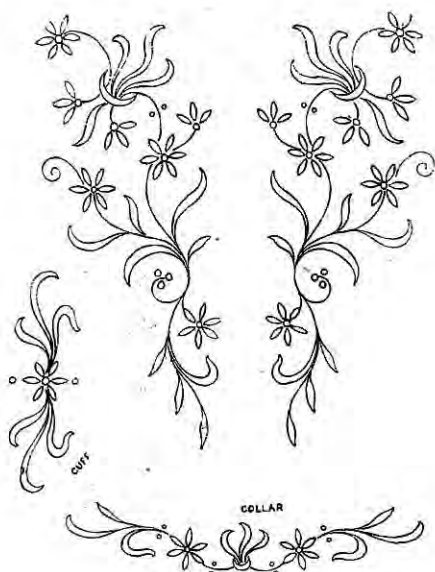
No. 9590—Perforated pattern, 40c; panel, 50c extra.



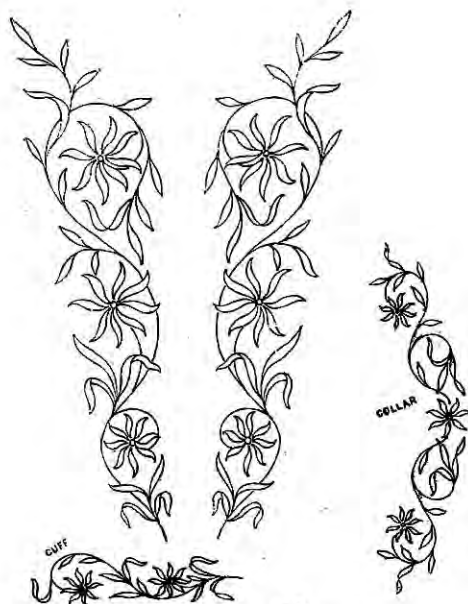
No. 9591—For Hedebo Embroidery, perf. pat... 40c



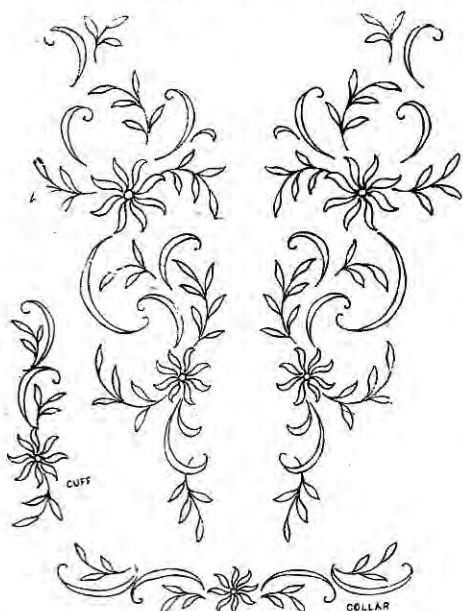
SHADOW EMBROIDERY WAIST DESIGNS.



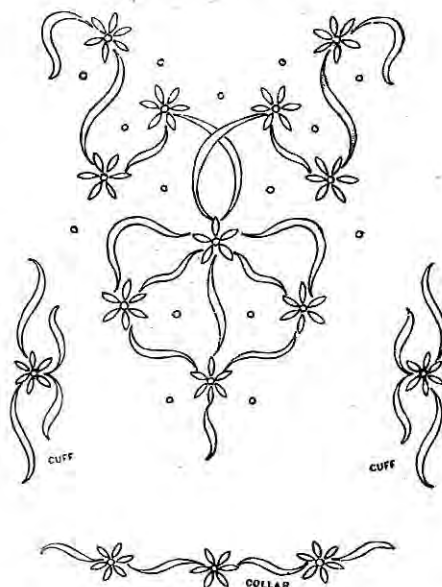
No. 9220..... 35c.



9221 ..... 35c.



No. 9222.....35c.



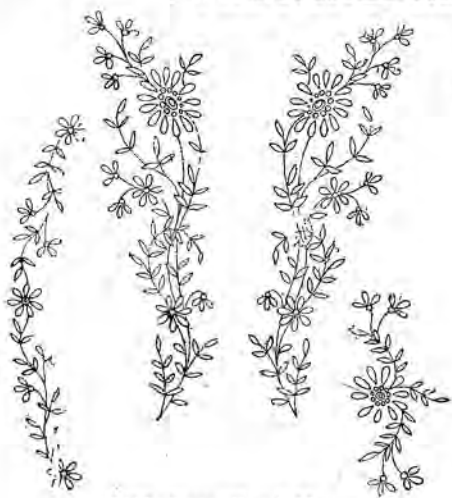
No. 9223.....30c.

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

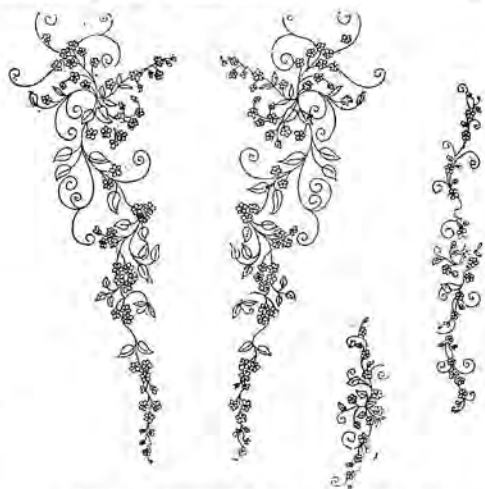
**WE DO NOT EXCHANGE PERFORATED PATTERNS**

See page 180 for Price List of Stamped Waists.

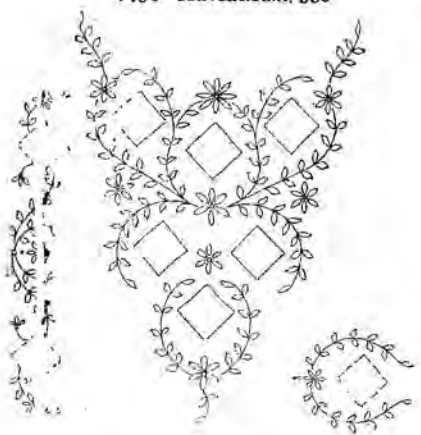
PERFORATED SHIRT WAIST DESIGNS.



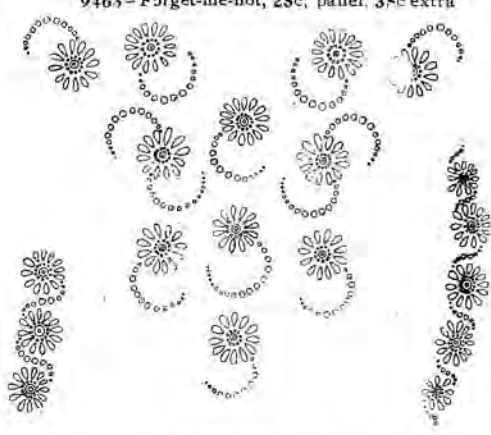
9462--Conventional. 35c



9463--Forget-me-not, 25c; panel, 35c extra



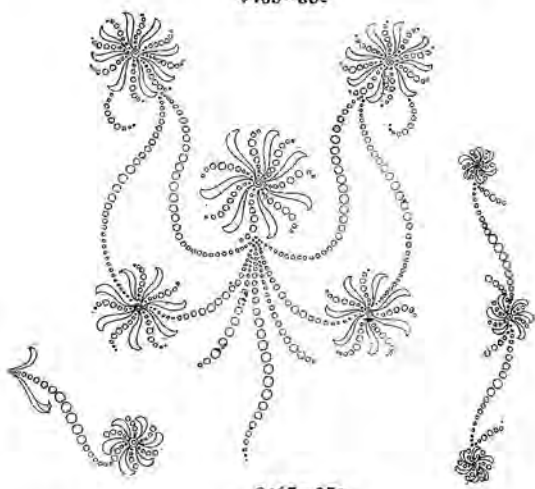
9464-30c



9465-35c



9466--Daisy, 30c. panel, 35c extra.

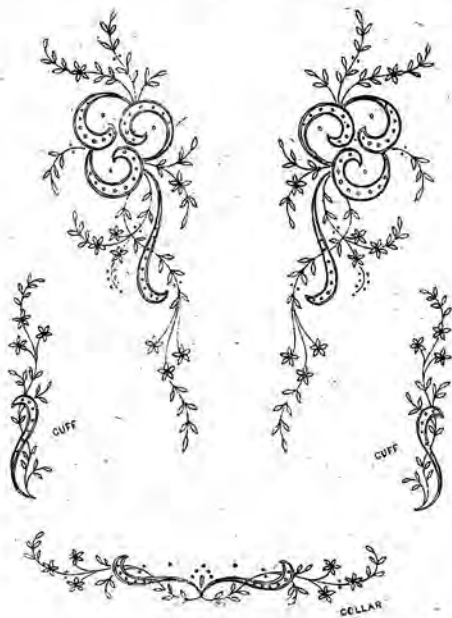


9467-35c.

All our patterns are perforated on superior bond paper.



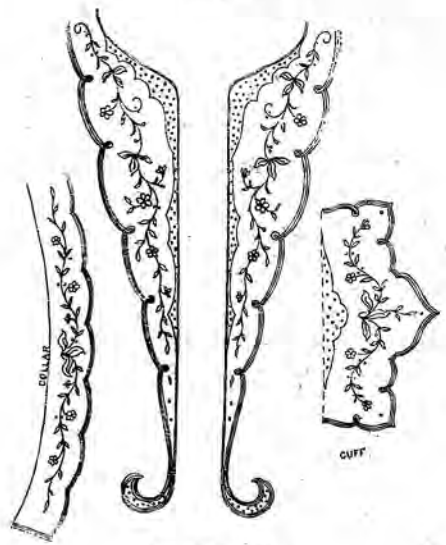
PERFORATED SHIRT WAIST DESIGNS.



No. 9230-30c.



No. 9231-40c.



No. 9233-35c.



9232-35c.

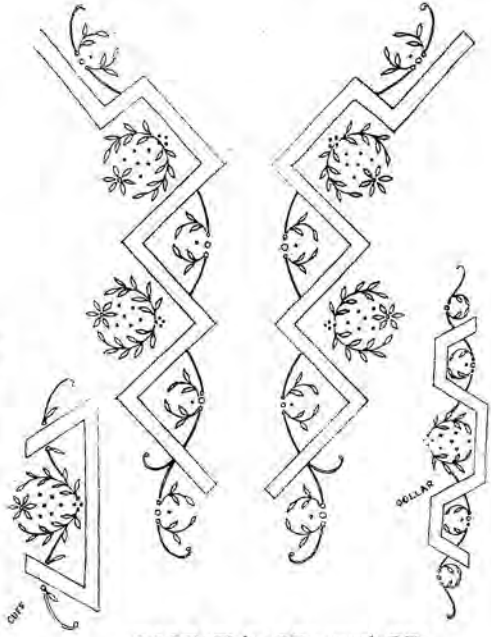
**Stamping Powder and Cakes with Full Directions for Use.**

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

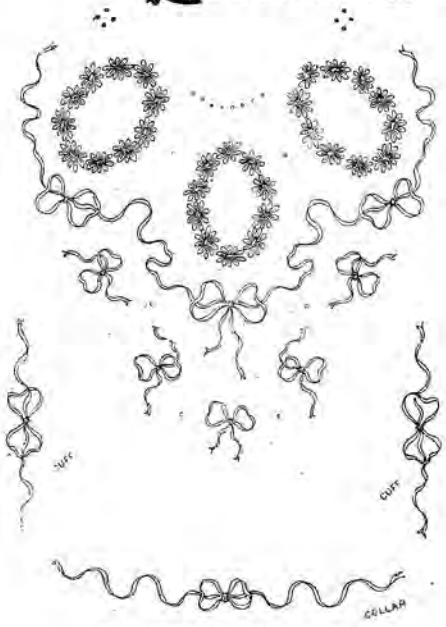


9226—Waist, 45c; panel, 40c

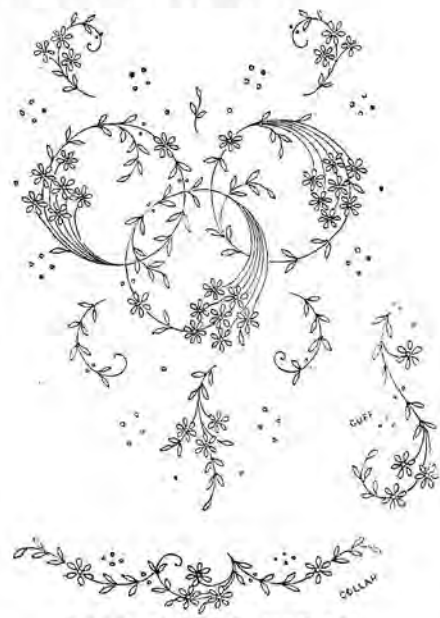


9227—Waist, 35c; panel, 35c

SEE PAGE 11 FOR EMBROIDERY COTTONS.



9228—Waist, 40c; panel 35c



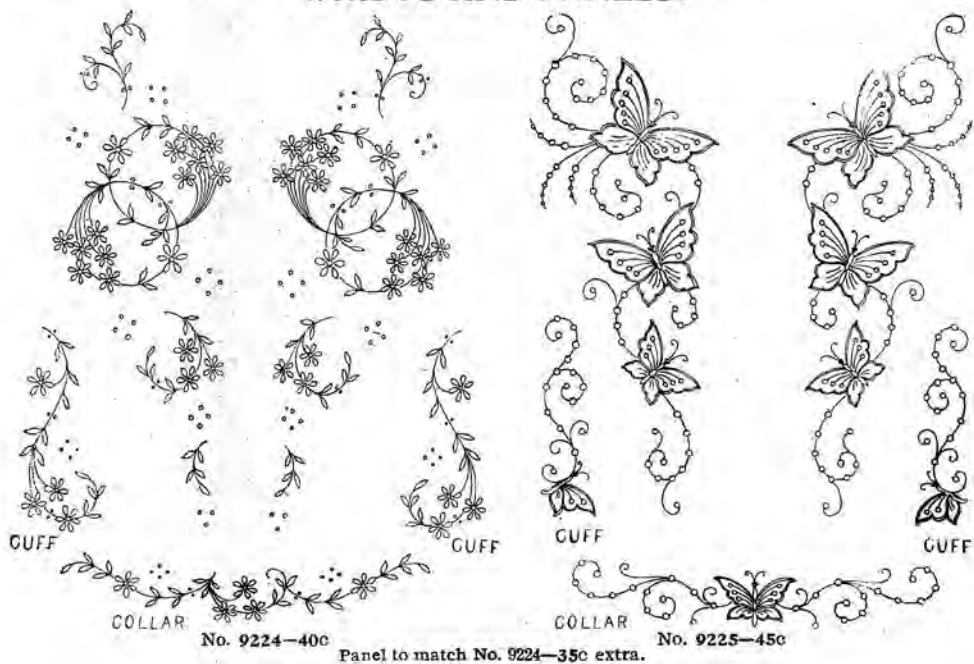
9229—Waist, 40c; panel, 35c

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.

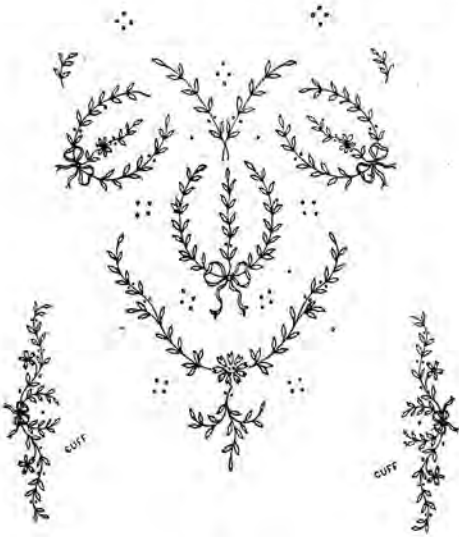


WAISTS AND PANELS.

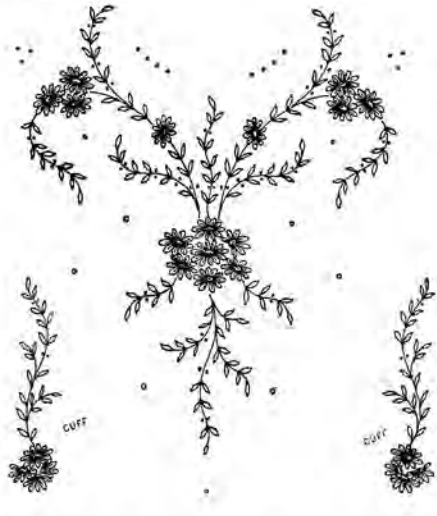


See page 189 for waists to match 9221, 9222, 9223 panels.

PERFORATED SHIRT WAIST DESIGNS.



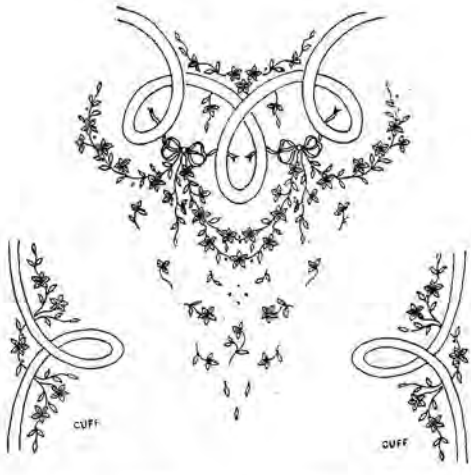
No. 9240-35c



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.



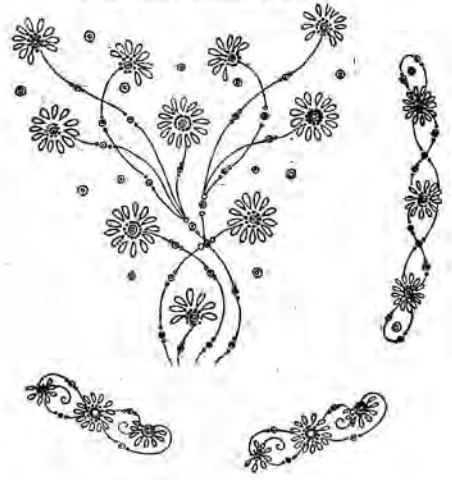
9456—Daisy, 35c



9457—Conventional, 25c



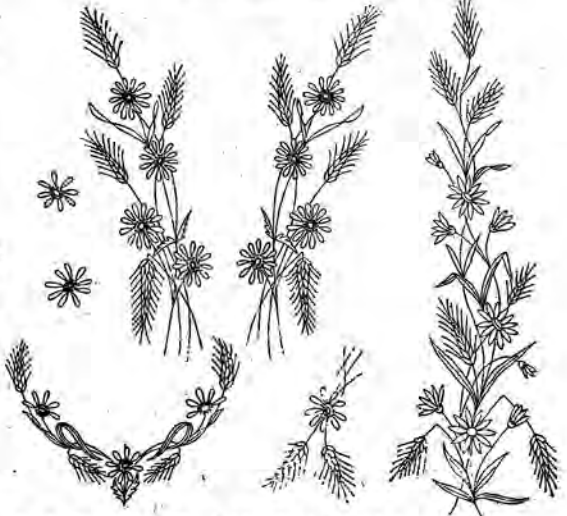
9458—Conventional, 30c



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. 8170

1/4-inch 25c 1/2-inch 25c 1-inch 30c 2-inch 40c 3-inch 50c



No. 8171

1/2-inch 30c 1-inch 35c 2-inch 45c 3-inch 60c



No. 8172

1/4-inch 25c 1/2-inch 25c 1-inch 30c 2-inch 40c 3-inch 50c | 1-inch 35c 2-inch 40c 3-inch 55c 4-inch 65c 5 1/2-inch 80c



No. 8173



No. 8174

1-inch 30c 2-inch 40c 3-inch 55c



No. 8175

1/4-inch 30c 1-inch 35c 2-inch 45c 3-inch 55c



No. 8176

1/2-inch 30c 1-inch 35c 2-inch 45c 3-inch 60c



No. 8177

1-inch 35c 2-inch 45c 3-inch 60c 4-inch 75c

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



Style 1



Style 2

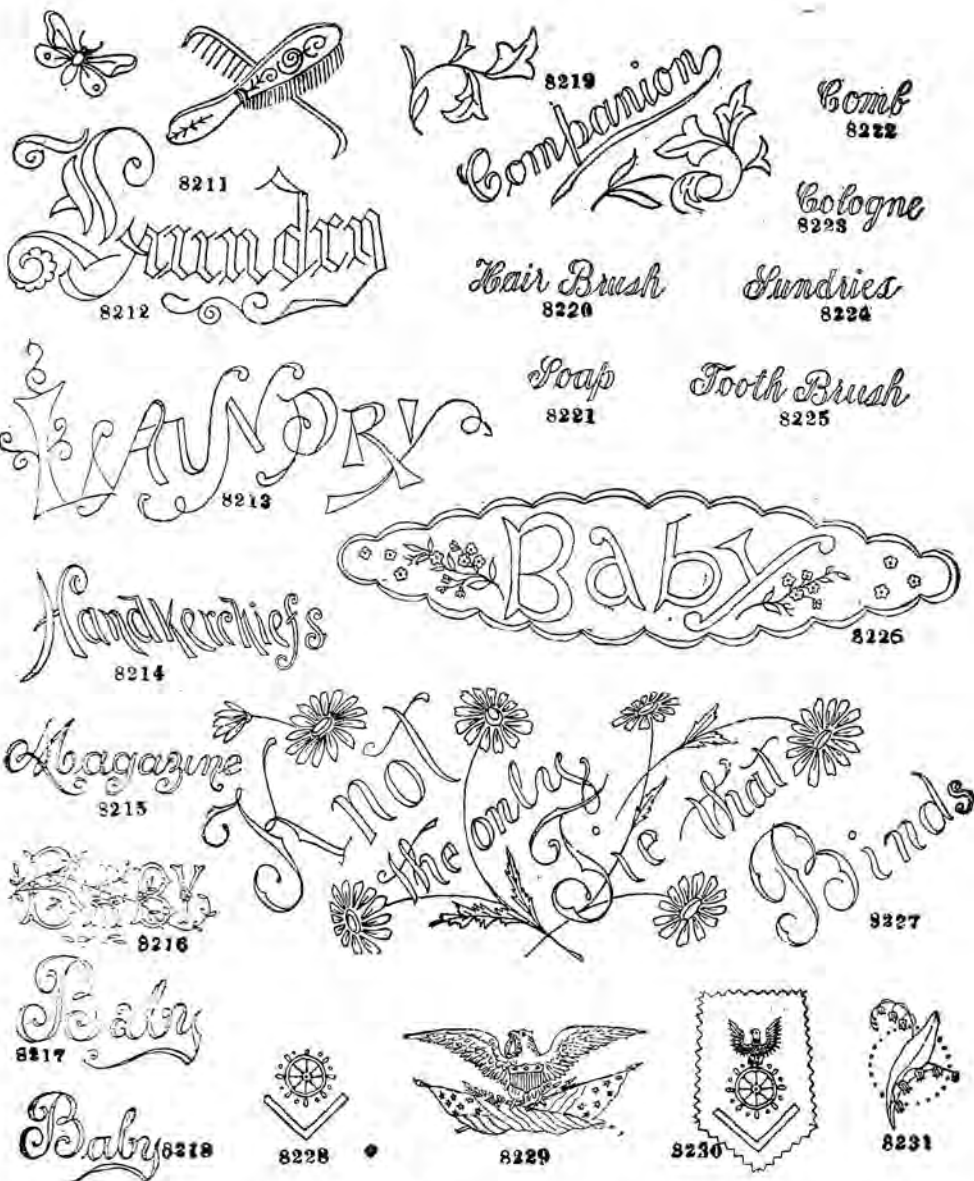


Style 3

Style 1. Monogram. Any style up to 3 inch 25c; from 3 to 7 inch 50c, larger sizes 75c, or 3 different sizes of one style for napkins, towels and table cloths 60c. Style 2. Monogram. Any size up to 3 inch 40c, from 3 to 6 inch 60c, 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



No.	Size	Price
8211	8x10	15c
8212	4x12	10c
8213	3x8	10c
8214	2x6	10c
8215	2x5	10c
8216	2x4	5c
8217	2x3	5c
8218	5x10	10c
8219	4x16	10c
8227	7x20	25c

No.	Size	Price
8228	2x2	5c
8229	3x6	10c
8230	3x5	5c
8231	3x4	5c
8220	1 inch high	5c
8221	1	5c
8222	1	5c
8223	1	5c
8224	1	5c
8225	1	5c

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

PERFORATED BORDER PATTERNS.



No. 3030, 2 inch. . . . . 8c



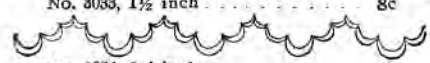
No. 3029, 1½ inch . . . . . 5c



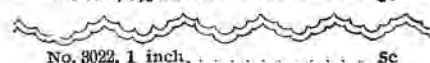
No. 3031, 1½ inch . . . . . 5c



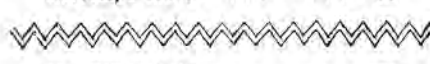
No. 3033, 1½ inch . . . . . 8c



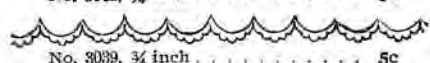
No. 3024, 1½ inch . . . . . 5c



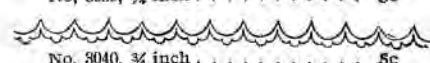
No. 3022, 1 inch. . . . . 5c



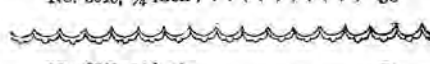
No. 3042, ¾ inch . . . . . 5c



No. 3039, ¾ inch . . . . . 5c



No. 3040, ¾ inch . . . . . 5c



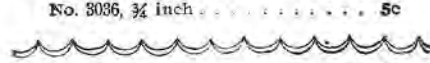
No. 3041, ¾ inch . . . . . 5c



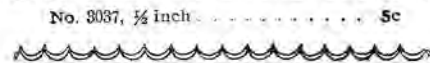
No. 3035, 1 inch. . . . . 5c



No. 3036, ¾ inch . . . . . 5c



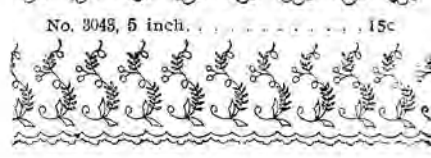
No. 3037, ½ inch . . . . . 5c



No. 3038, ½ inch . . . . . 5c



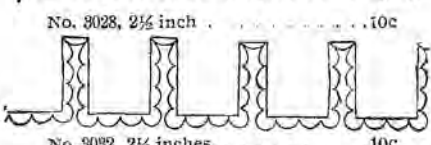
No. 3043, 5 inch. . . . . 15c



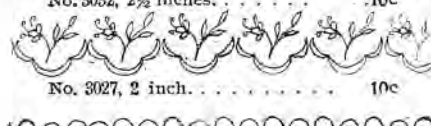
No. 3023, 3 inch . . . . . 10c



No. 3028, 2½ inch . . . . . 10c



No. 3032, 2½ inches. . . . . 10c



No. 3027, 2 inch. . . . . 10c



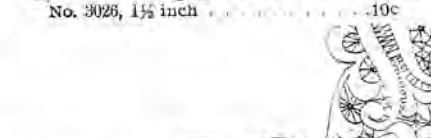
No. 3025, 2½ inch. . . . . 10c



No. 3021, 3 inch. . . . . 10c



No. 3034, 1½ inch. . . . . 8c



No. 3026, 1½ inch . . . . . 10c



No. 2064, 7 inch . . . . . 25c

Design for cut work.



No. 2082, 5 inch . . . . . 20c

Design for cut work.

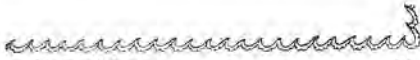
All perforated border patterns have a corner.



PERFORATED BORDER PATTERNS



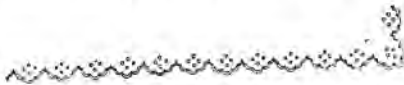
2431 3/4 inch . . . . . 8c



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



2433 1 inch . . . . . 8c



2434 1 inch . . . . . 10c



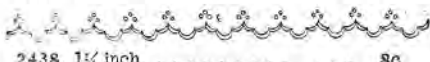
2435 1 1/2 inch . . . . . 8c



2436 3 inch . . . . . 12c



2437 1 inch . . . . . 10c



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



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



2440 1 1/2 inch . . . . . 8c



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



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



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



2444 1 1/2 inch . . . . . 15c



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



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



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



2448 3 inch . . . . . 15c



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



2450 2 3/4 inch . . . . . 15c



2451 3 inch . . . . . 15c



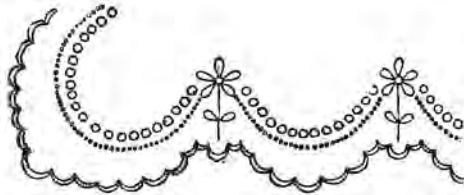
2452 1 1/2 inch . . . . . 15c

ALL PERFORATED BORDER PATTERNS HAVE A CORNER.

PERFORATED BORDER AND INSERTION PATTERN



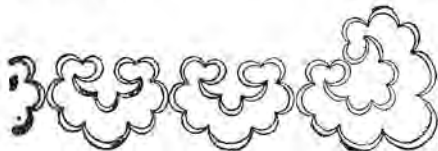
8088. 3-inch . . . . . 10c



8035. 3 1/2-inch . . . . . 12c



8078. 1 1/2-inch . . . . . 7c



8084. 3 1/2-inch . . . . . 10c



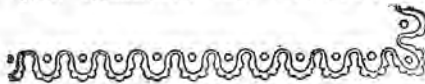
8083. 2-inch . . . . . 10c



8079. 1 1/2-inch . . . . . 5c



8019. 1 1/2-inch . . . . . 7c



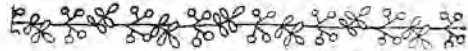
8085. 1-inch . . . . . 5c



8027. 1/2-inch . . . . . 10c



8068. 2-inch . . . . . 8c



8058. 1-inch . . . . . 5c



8077. 1 1/2-inch . . . . . 8c



8053. 1 1/2-inch . . . . . 5c



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



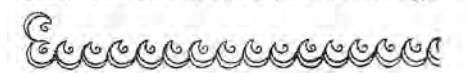
8054. 1-inch . . . . . 8c



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



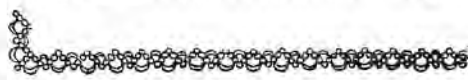
8026. 1 1/2-inch . . . . . 15c



8018. 1-inch . . . . . 5c



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

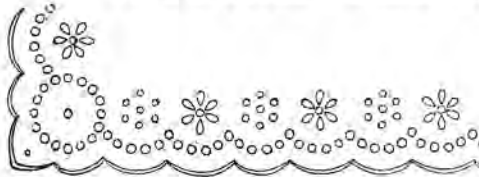


8028. 1/2-inch . . . . . 10c

2 cents postage must be added to all orders amounting to less than 25 cents



PERFORATED BORDER AND INSERTION PATTERNS



2453 3 inch . . . . . 15c



2454 2½ inch . . . . . 15c



2455 2¼ inch . . . . . 20c



2472 2¾ inch . . . . . 15c



2413 3 inch . . . . . 12c



2414 1½ inch . . . . . 10c



2415 1 inch . . . . . 10c



2416 1 inch . . . . . 8c



2417 1 inch . . . . . 5c



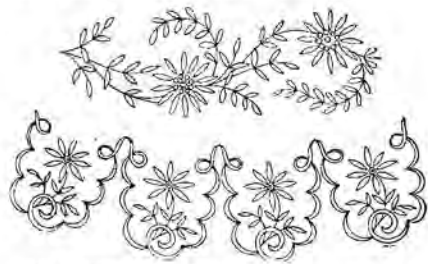
2418 1¾ inch . . . . . 8c



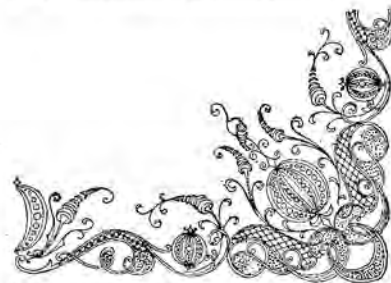
2419 1½ inch . . . . . 10c



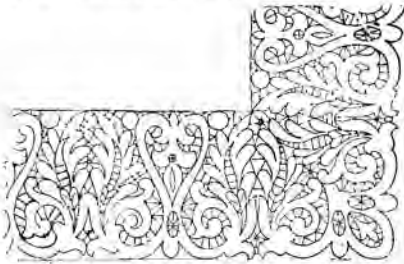
2420 1 inch . . . . . 3c



2473 7 inch scallop and insertion . . . . . 30c



2474 5 inch border . . . . . 35c



2475 8½ inch cut work border . . . . . 30c



2421 1¼ inch . . . . . 10c



2422 1½ inch . . . . . 12c



2423 3 inch . . . . . 15c

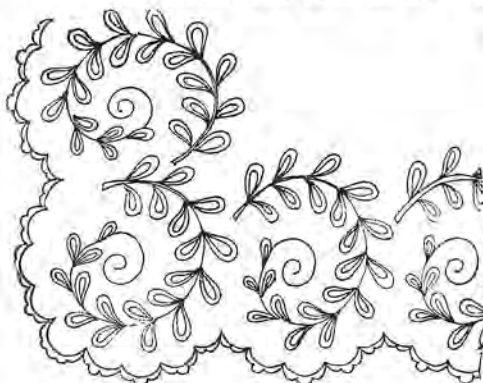


2424 1½ inch . . . . . 10c



2425 2 inch . . . . . 12c

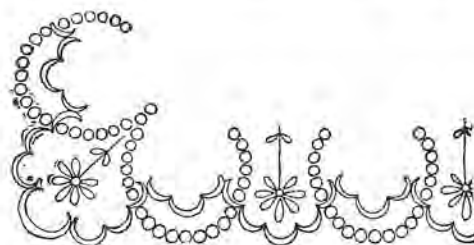
PERFORATED BORDER AND INSERTION PATTERNS.



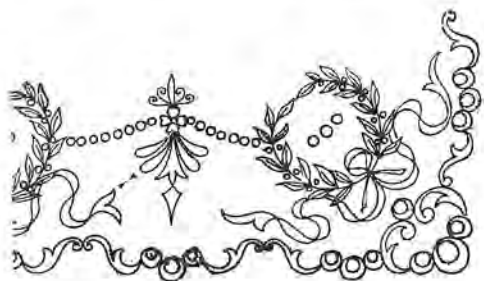
8031. 6-inch.....20c



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



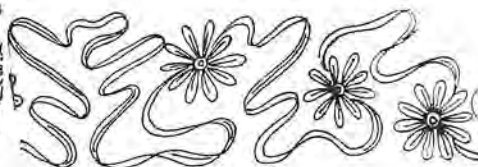
8034. 3-inch.....15c



8033. 6 inch.....20c



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



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



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



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



8050. 3-inch.....10c



8074. 3½-inch.....7c



8070. 2-inch.....8c



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



PERFORATED BORDER AND INSERTION PATTERNS



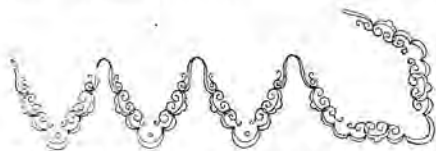
8029. 1 1/2-inch.....10c



8018. 3 1/2-inch.....15c



8032. 3 1/2-inch.....15c



8087. 3 1/2-inch.....15c



8081. 4-inch.....8c



8030. 2-inch.....10c



8080. 3 1/2-inch.....7c



8051. 2 1/2-inch.....8c



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



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



8056. 1 1/2-inch.....13c



8055. 2-inch.....8c



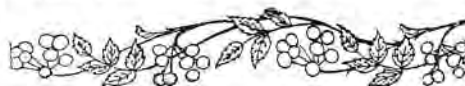
8069. 1-inch.....8c



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



8064. 2-inch.....8c



8066. 2-inch.....9c



8067. 2-inch.....8c

PERFORATED BORDER PATTERNS.



9412—2½ inch . . . . . 10c



9413—2½ inch . . . . . 12c



9414—3½ inch . . . . . 15c



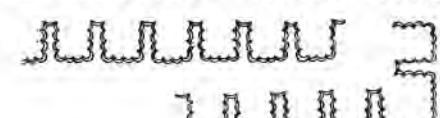
9415—2¼ inch . . . . . 12c



9416—4 inch . . . . . 15c



9417—3 inch . . . . . 15c



9418—1½ inch border—3 pieces as shown on cut  
for stamping Infants' Shawls, etc. . . . . 30c  
(Sold in sets only.)



9419—1½ inch . . . . . 10c



9420—3 inch . . . . . 15c



9421—2½ inch . . . . . 15c



9422—2½ inch . . . . . 18c



9423—2¼ inch . . . . . 15c



9424—4 inch . . . . . 15c



9425—2½ inch . . . . . 15c



9426—2¼ inch . . . . . 15c



9427—3 inch . . . . . 15c



9428—2¼ 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



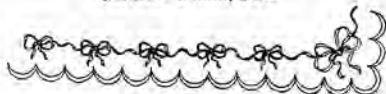
6230-2 inch, 15c



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



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



6261 3 inch insertion, perforated pattern . . . . . 12c



6262 2½ inch insertion, perforated pattern. 12c



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



6263 4 inch insertion, perforated pattern . . . . . 15c

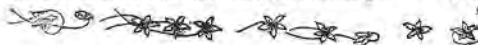


6267 7 inch border, perforated pattern. . . . . 25c

DESIGNS FOR SUSPENDERS



3054 1 inch, Conventional, perforated pat... . . . . 10c



3052 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 . . . . . 15



2426 2 inch . . . . . 15c



2427 2 inch . . . . . 12c



2428 2½ inch . . . . . 15c

















2429 5 inch . . . . . 20c













2430 4 inch . . . . . 30c

No perforated patterns exchanged if order is filled as directed.

PERFORATED DESIGNS FOR TOWEL ENDS

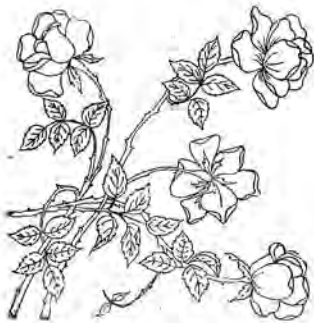
- |   |  |
|---|--|
|    |    |
| 8854--Perforated pattern . . . . . 10c  | M8852--Perforated pattern . . . . . 20c  |
|    |    |
| 8855--Perforated pattern . . . . . 10c  | 6268--Perforated pattern . . . . . 20c   |
|    |    |
| 8853--Perforated pattern . . . . . 10c  | 6269--Perforated pattern . . . . . 20c   |
|    |    |
| 8850--Perforated pattern . . . . . 15c  | 6270--Perforated pattern . . . . . 20c   |
|    |    |
| M8848--Perforated pattern . . . . . 20c   | 6271--Perforated pattern . . . . . 20c   |
|    |  |
| M8851--Perforated pattern . . . . . 20c   | 6272--Perforated pattern . . . . . 25c   |
|   |  |
| M8C-47--Perforated pattern . . . . . 20c  |  |
|  |  |
| M8849--Perforated pattern . . . . . 20c   |  |

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 13 x 16 inch . . . 20c



2505 11 x 15 inch . . . 15c



2506 10 x 14 inch . . . 15c



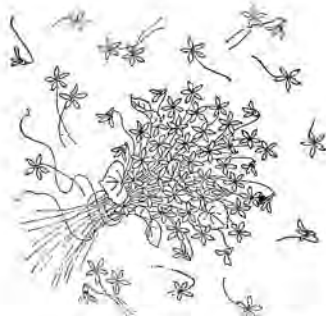
2507 12 inch . . . 15c



2508 13 inch . . . 20c



2509 12 inch . . . 20c



2510 17 inch . . . 20c



2511 16 x 19 inch . . . 25c



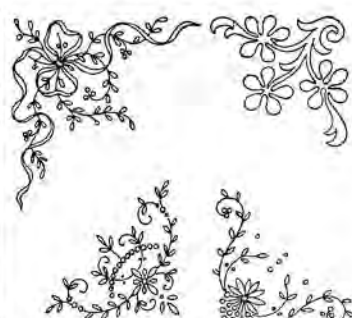
2512 15 inch . . . 20c

Stamped on Ticking or Linen at prices quoted on Page 50

PERFORATED CORNER PATTERNS



6243



6244



6245

6246



6247



6248



6249



6250.



6251



6253



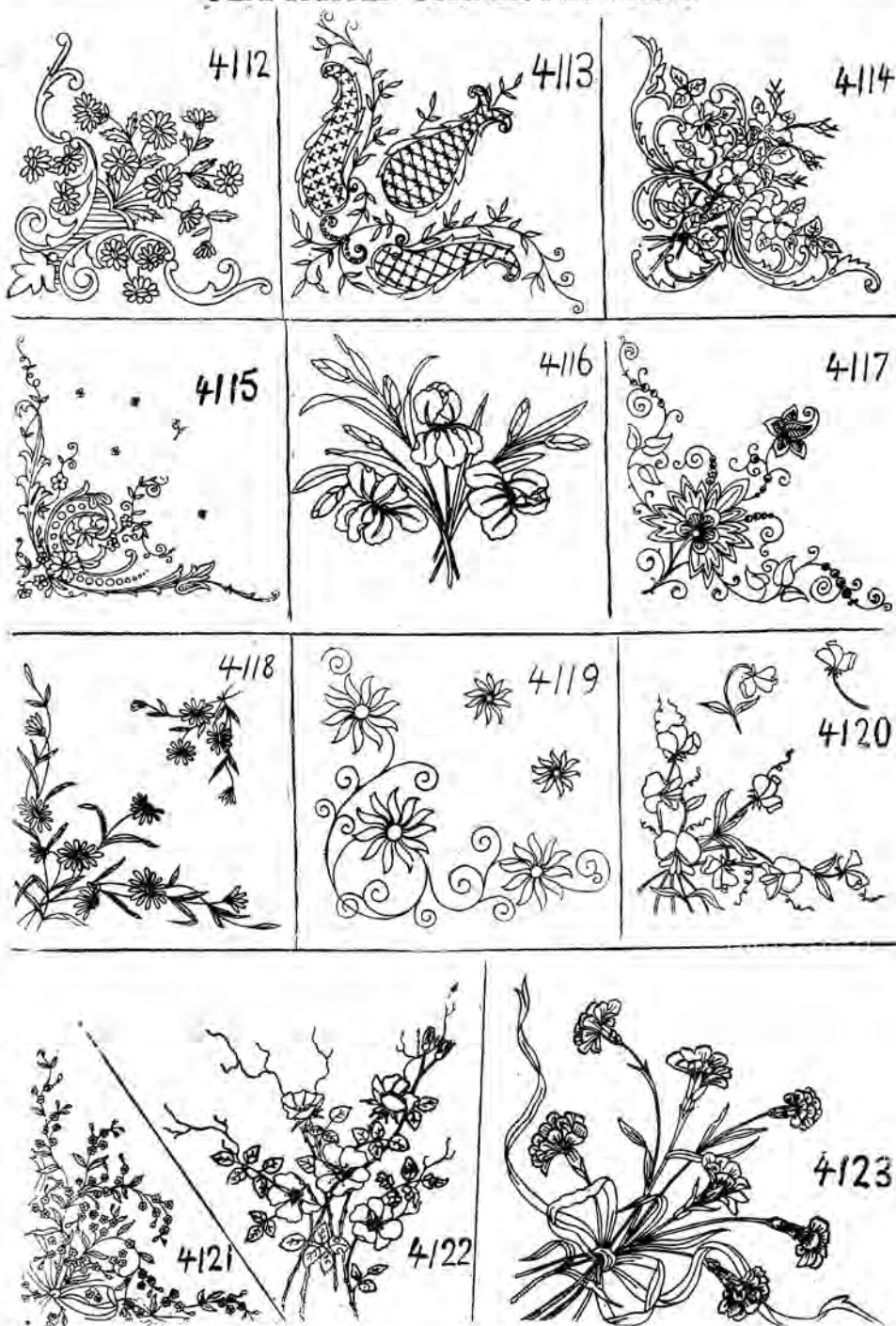
6255

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

6250, 11 assorted Designs, 25c  
 6251, 11 inch Coronation Cord Corner, 15c  
 6252, 14 inch Corner, Grapes, 25c  
 6253, Two 8 inch Coronation Cord Corners, 25c  
 6254, 10 inch Hedebo Corner, 25c  
 6255, 4 assorted Designs, 35c



PERFORATED CORNER PATTERNS.



Prices of Perforated Corner Patterns, used for lunch cloths, etc.; sizes of 4112 to 4121 are 10x10, 4122- 12x15 and 4123 is 15x16.—

4112, Daisy . . . . . 12c	4113, Conventional . . . 15c	4114, Wild Rose . . . . . 15c	4115, Forget-me-not . . 12c
4116, Iris . . . . . 15c	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



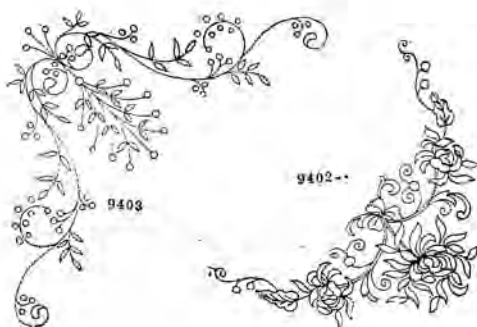
9406



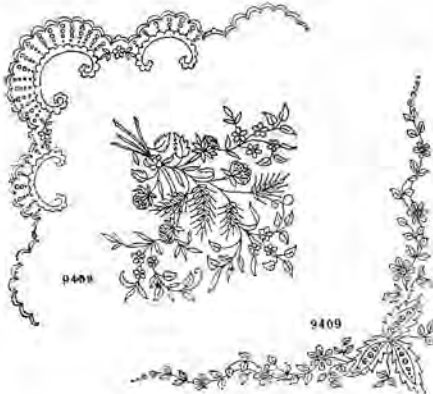
9404



9407



9402--



9408



9403



9410



9401--

- |  |     |   |     |
|--|-----|---|-----|
| 9401—8 assorted Sprays, perforated pattern . . . | 30c | 9402—10x10 Chrysanthemum, perforated pattern. | 10c |
| 9403—11x11 . . . . .                             | 15c | 9404—12 inch Border. . . . .                  | 20c |
| 9407—16x16 Blackberries . . . . .                | 25c | 9406—16x16 Wheat . . . . .                    | 20c |
| 9409—12x12 Conventional . . . . .                | 10c | 9408—Border and Spray . . . . .               | 20c |
| 9410—14x17 Hoops . . . . .                       | 25c |   |     |



PERFORATED CORNERS, ETC.



2456 7 x 7, 12c



2457 8 x 8, 15c



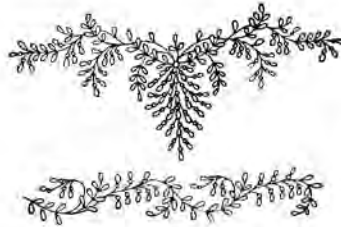
2458 7 x 7, 12c



2459 8 x 8, 12c



2460 10 x 15, 20c



2462 Yoke, 20c



2463 15c



2464 15c



2465 8 x 8, 20c



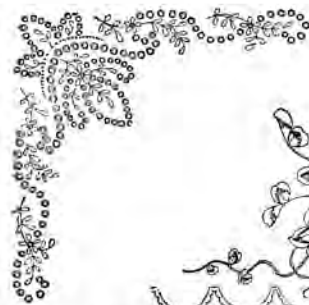
2466 20c



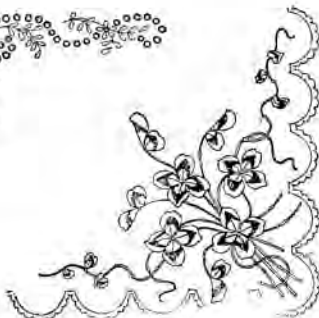
2467 8 x 9, 10c



2468 20c



2469 9 x 9, 20c



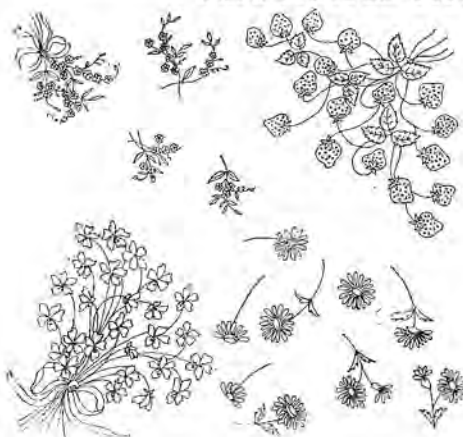
2470 13 x 13, 20c



2471 17 x 17, 25c

ALL OUR PATTERNS ARE PERFORATED ON SUPERIOR BOND PAPER.

PERFORATED PATTERNS OF SPRAYS.



No. 9200. Assorted Sprays, Perforated Pattern, 30c



No. 9201. Assorted Sprays, Perforated Pattern, 30c



No. 9202. Assorted Sprays, Perforated Patterns, 25c



No. 9203. Acorn, Perforated Pattern, 30c



No. 9204. 5-Corner Designs for Eyelet Embroidery, Perf. Pat. 40c



No. 9205. Assorted Birds, Perforated Pattern..... 25c.



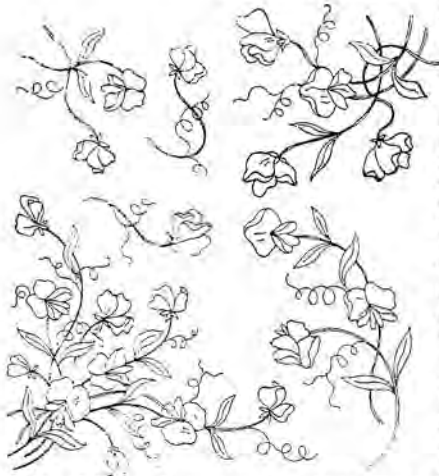
No. 9206. 3 sizes of Wreaths, Perforated Pattern..... 25c



No. 9207. Roses, Perforated Pattern..... 25c



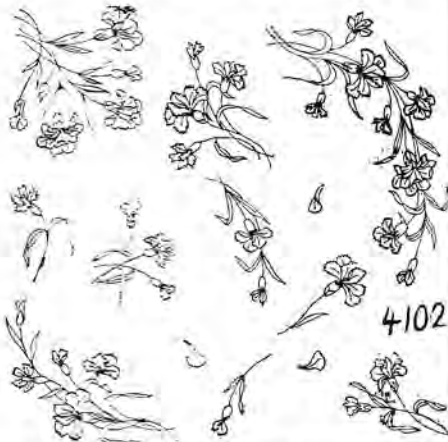
PERFORATED PATTERNS, SPRAYS



4537 - California Pepper, perforated pattern, 30c



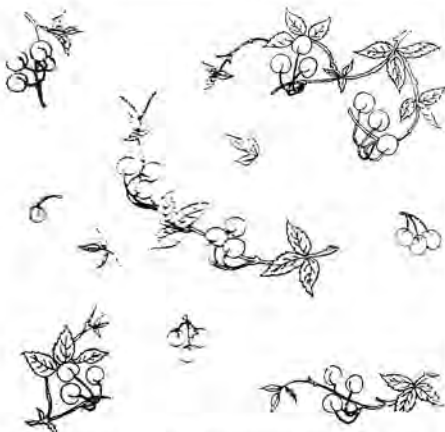
4538 - Sweet Pea, perforated pattern, 30c.



4102 - Carnations, perforated pattern, 30c.



4105 - Wild Rose, perforated pattern, 25c.



4109 - Cherry, perforated pattern, 25c.



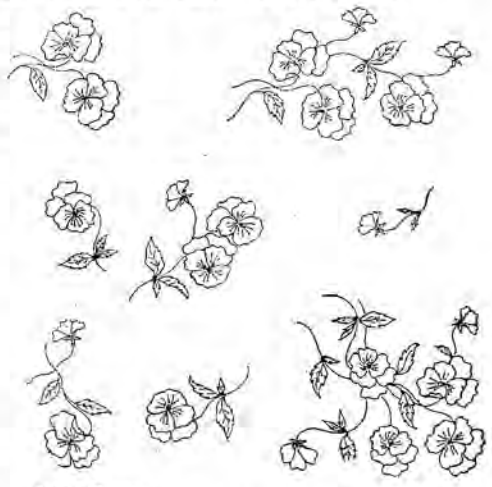
4110 - Wheat, perforated pattern, 30c.

Size of Sheet of Perforated Patterns, 19 x 30.

PERFORATED PATTERNS OF SPRAYS AND CORNERS



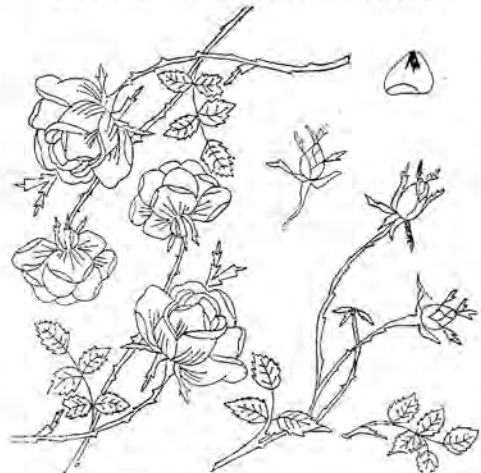
2513 Geranium . . . . . 30c



2514 Pansy . . . . . 30c



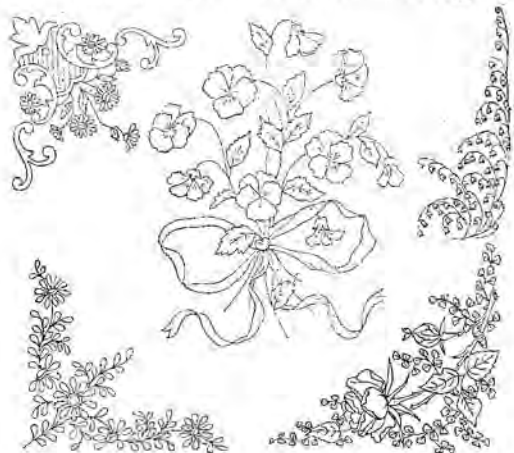
2515 Assorted Sprays . . . . . 30c



2516 Roses . . . . . 30c



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



2518 Five Corners on one sheet . . . . . 35c



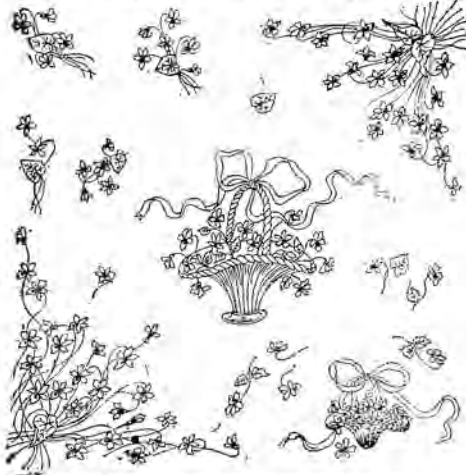
PERFORATED PATTERNS, SPRAYS



8880—Chrysanthemum, perforated pattern, 25c.



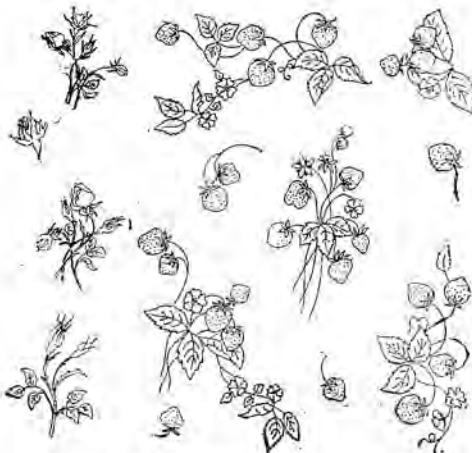
8881—Violet and Ferns, perforated pattern, 25c.



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.



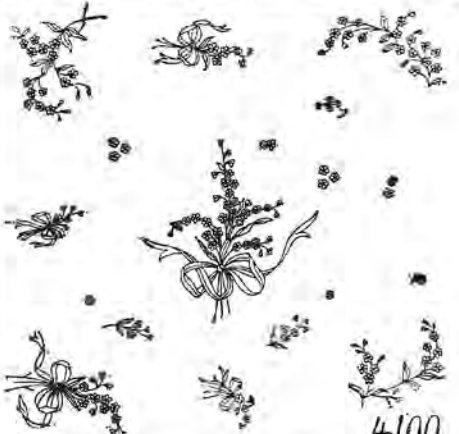
4108



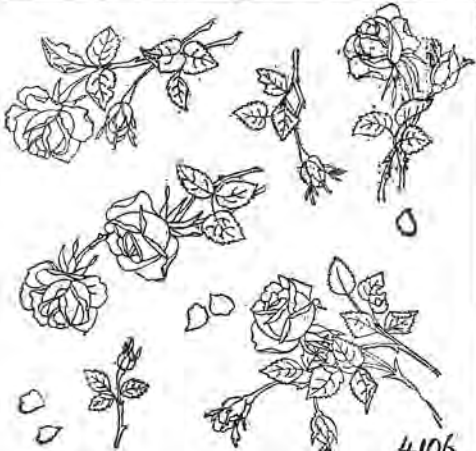
4103



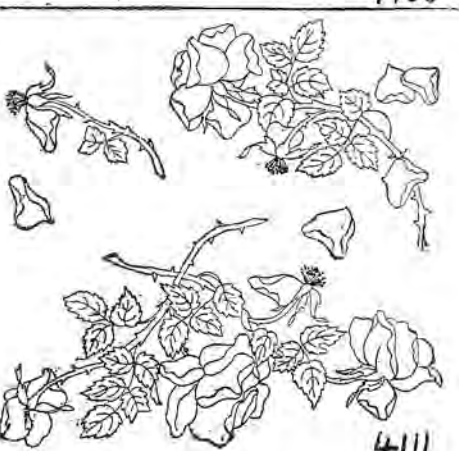
4107



4100



4106



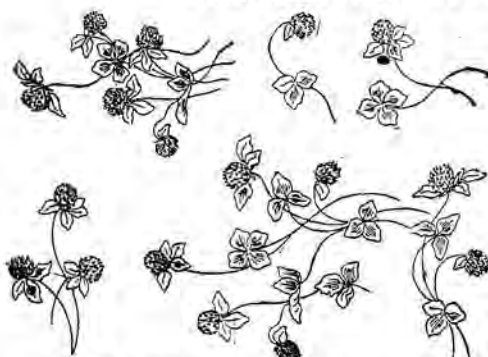
4111

Price of Perforated Patterns per sheet, size 19x30:—

4108, Strawberries .....	25c	4103, Daisies.....	25c
4107, Grapes .....	30c	4100, Forget-me-nots .....	25c
4106, Roses.....	30c	4111, Roses.....	30c



PERFORATED PATTERNS AND SPRAYS



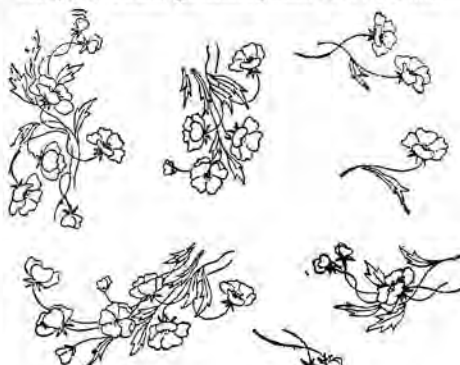
No. 8872 Clover, perforated pattern ..... 25c



No. 8873 Fuchsia, perforated pattern ..... 25c



No. 8874 Poppy, perforated pattern ..... 25c



No. 8875 Buttercups, perforated pattern ..... 25c



No. 8876 Nasturtium, perforated pattern ..... 25c



No. 8877 Wild Cucumber, perforated pattern... 15c



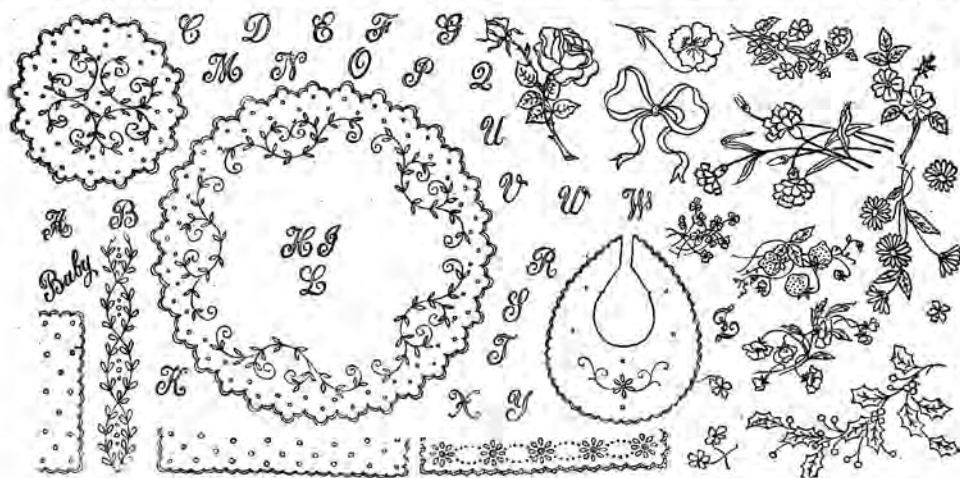
No. 8878 Assorted Sprays, Daisy Ferns, Rosebuds, Suitable for Napkins, etc. .... 25c



No. 8879 Holly, perforated pattern ..... 25c

For discount on Perforated Patterns see page 2.

**\$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 shirt-waists, 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 To day

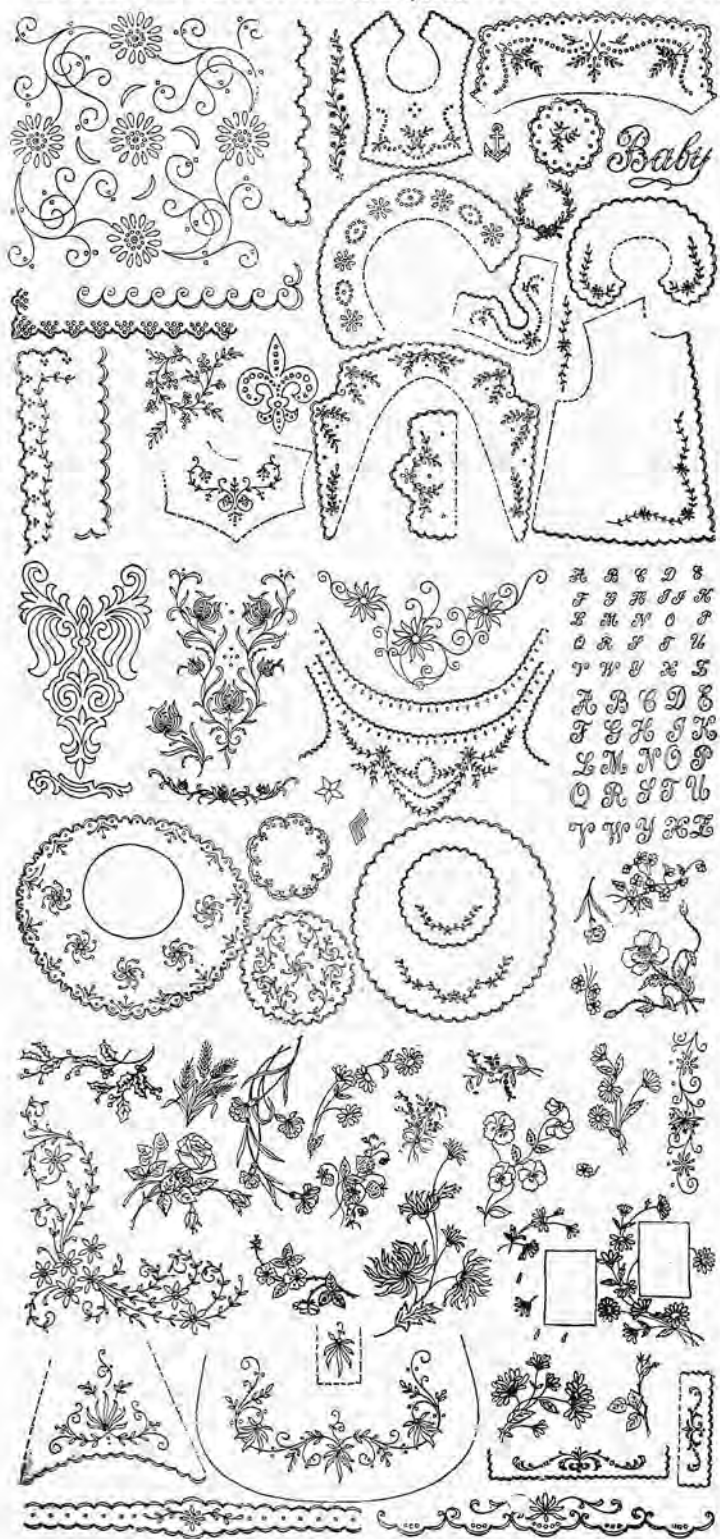
**2 cents postage must be added to all orders amounting to less than 25 cents**







STAMPING OUTFIT No. 2—\$6.60 WORTH OF PATTERNS FOR \$2.00.



Our No. 2 \$2.00 Stamping Outfit consists of a large number of the latest and most handsome designs, drawn especially for those who desire up-to-date designs in Waists, for Coronation Cord, Shadow Embroidery, Corset Covers, Collar and Cuff Sets Revers, Parasol Covers, Apron, Belt, Photo Frames, and a large variety of Sprays and Corners, which can be used for stamping Center Pieces, Table Covers, Piano Scarfs, etc.

**FOR THE BABY.**—Bib, Hood, Yoke, Jacket, Booties, Stars and Anchors, and a variety of Borders, which can be used for stamping Baby Blankets, Skirts, etc. All designs are complete, although some only are shown in section on cuts.

**Two complete Alphabets, 1 inch and 2 inch. We include FREE one each of Black, Blue and White Stamping Cakes, Stamping Pad and full directions for Stamping.**

All the above designs are perforated on durable bond paper, and if bought separately would cost, without stamping, cake and pad, \$5.60.

**No Discount Given on Stamping Outfits.**



BATTENBERG STITCHES.

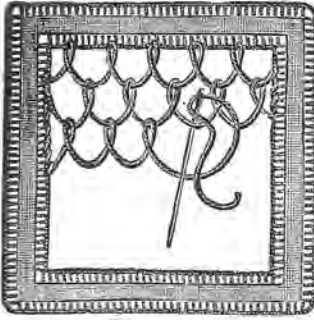


Figure A

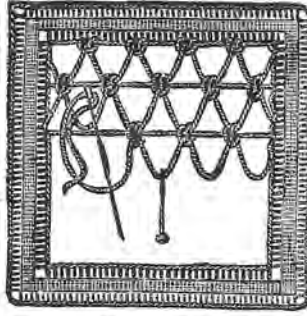


Figure B

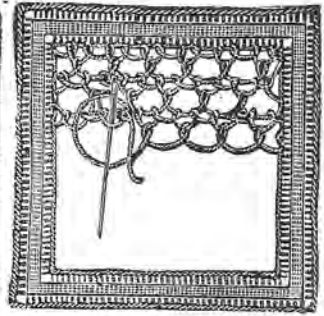


Figure C

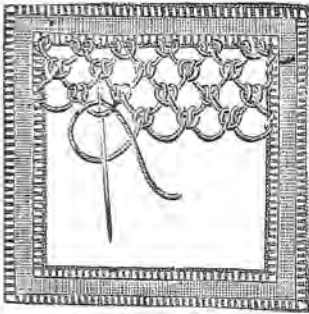


Figure D

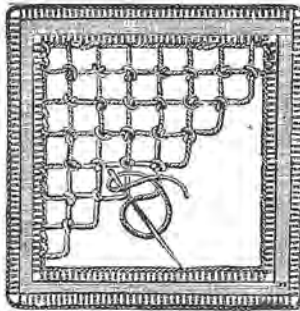


Figure E

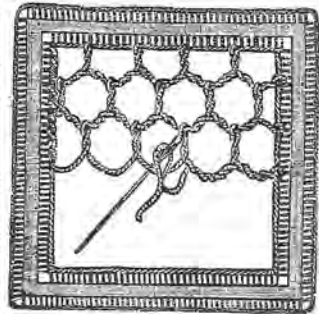


Figure F

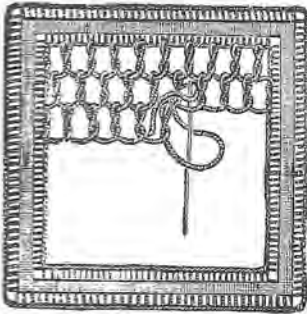


Figure G

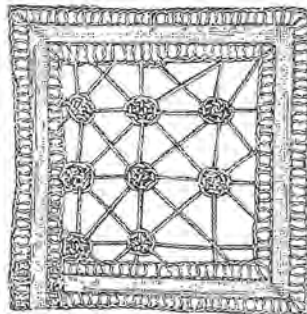


Figure H

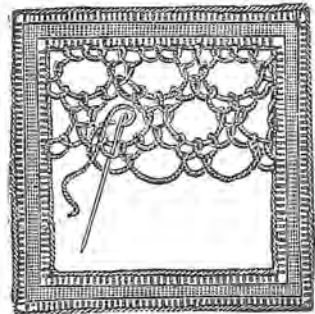


Figure I

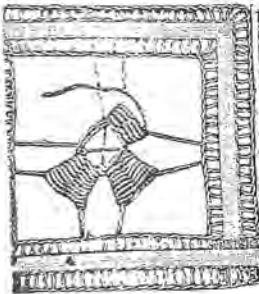


Figure K

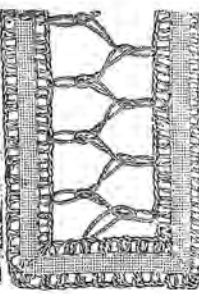


Figure L

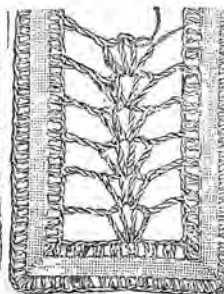


Figure M.

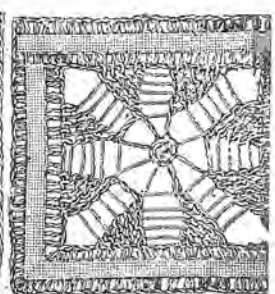


Figure N



## 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 entered into the braid. In the second and each succeeding 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 pushing 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 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 left 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 be-

tween 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 4-16 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.

**Hedebo Embroidery.**

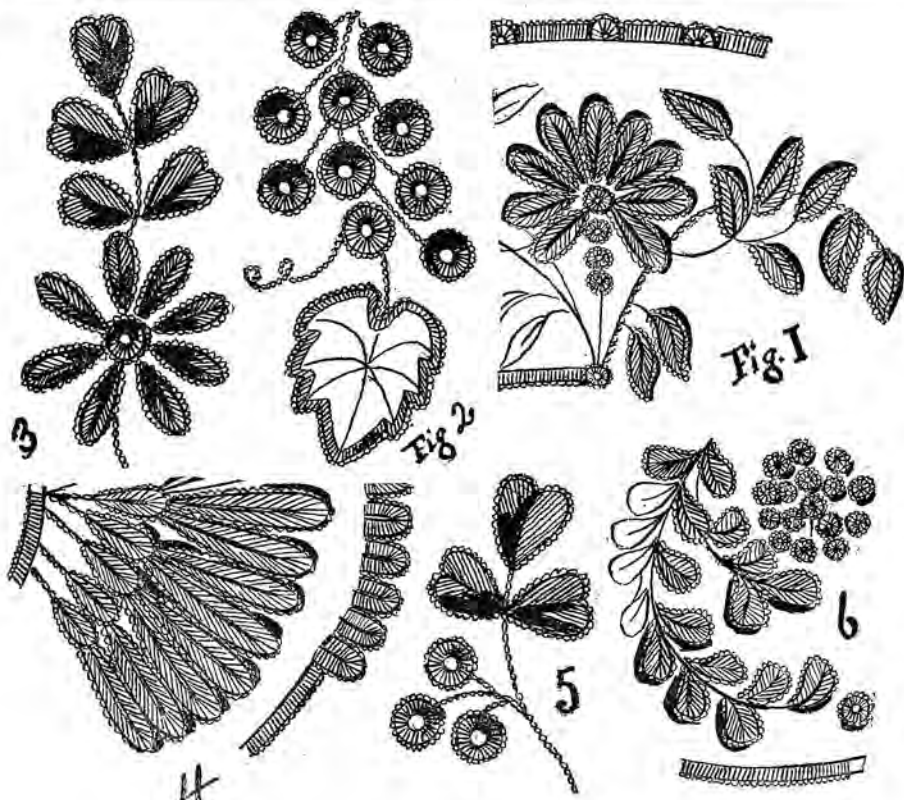
Outline the design. Then from the center cut towards the outline in four or five places, cutting away material nearly to the outline, but leaving enough to make a firm edge; roll back and overcast; over this buttonhole very closely, and very evenly. When entire edge is buttonholed, commence your design 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 button hole 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

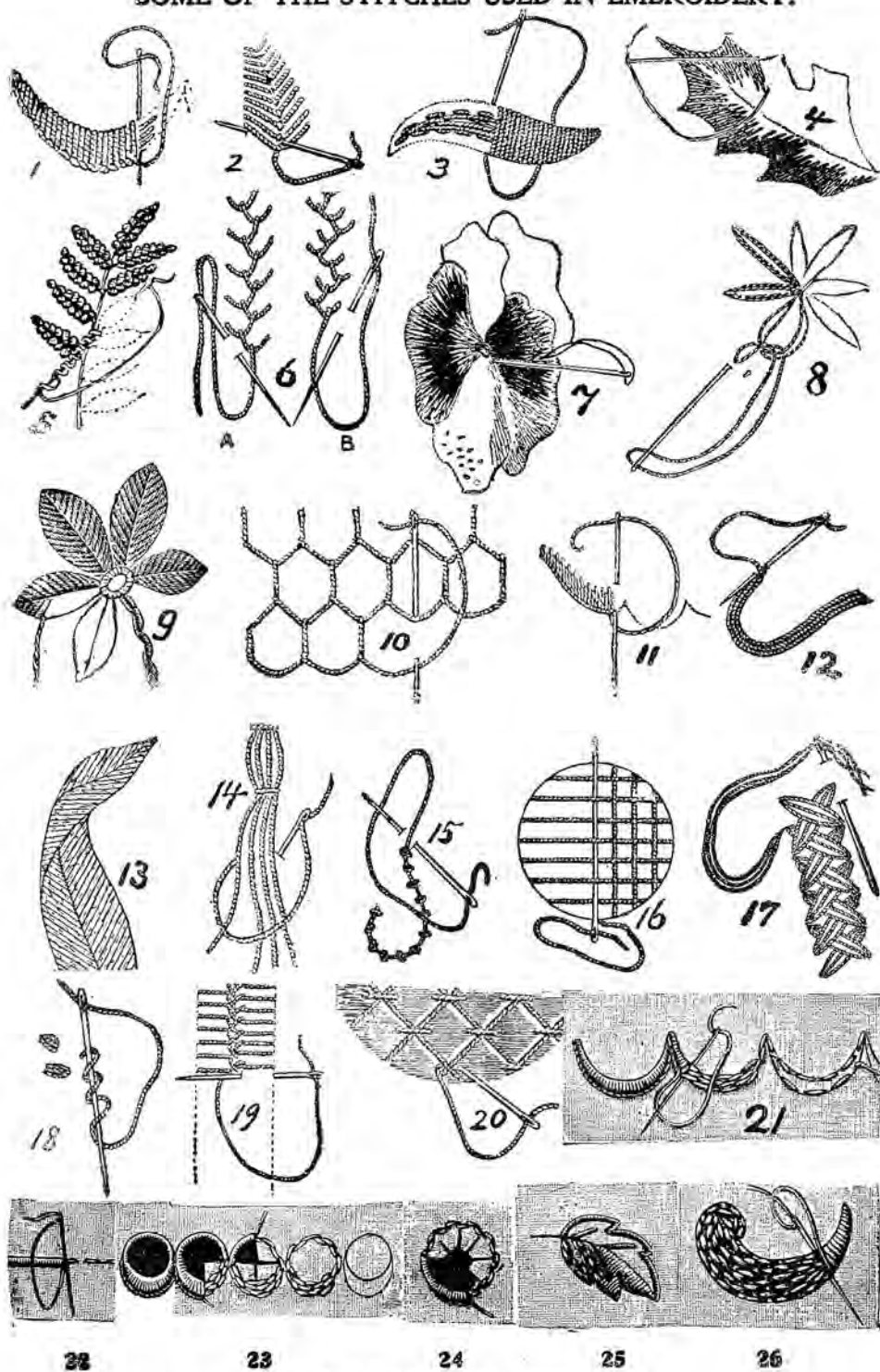
halves of leaf or petal together in the center of the form on a perfectly even line. The meeting of the stitches in the center of leaf or petal forms the center vein. See figures 1, 3, 4, 5 and 6 in Plate A.

**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.



SEE NEXT PAGE FOR DIRECTIONS.

## DIRECTIONS FOR EMBROIDERY.

### 1—Solid Buttonhole Stitch.

The Buttonhole Stitch has many adaptations, but its principal use is as 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. The method pursued 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 leaf, and a long stitch. Never 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. (See Ill. 4).

### 5—Bullion Stitch.

Bullion Stitch is a wound stitch, made like the French Knot, but covering a longer space. It is used for stems, and for some 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 when the silk is drawn 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, instead of the single stitch, with good effect (See Ill. 6B).

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 opus plumarium.

### 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. (See 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



the center, and make the succeeding loops in the same fashion, until the entire figure is worked (See Ill. 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. 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 Ill. 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 effect. 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 loose. The second row is worked by inserting the point of the needle over the loop above, and drawing it down to a point, by taking the stitch as shown in the illustration (See Ill. 10). The same process is repeated in each row, leaving the loop loose, until the last row is reached, when the regular Blanket Stitch is used for a finish. Some workers find it convenient to work each alternate row from right to left, but this is a matter of individual choice.

**11—Long and Short Buttonhole Stitch.**

Long and Short Buttonhole Stitch makes an especially pretty finish for the edge of embroidered pieces, such as doilies and center-pieces. 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 Ill. 11). 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 Out-

line 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 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 Ill. 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 Ill. 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 Ill. 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 Ill. 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 Ill. 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 Ill. 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.

**SEE PAGE 13 FOR EMBROIDERY SILKS**



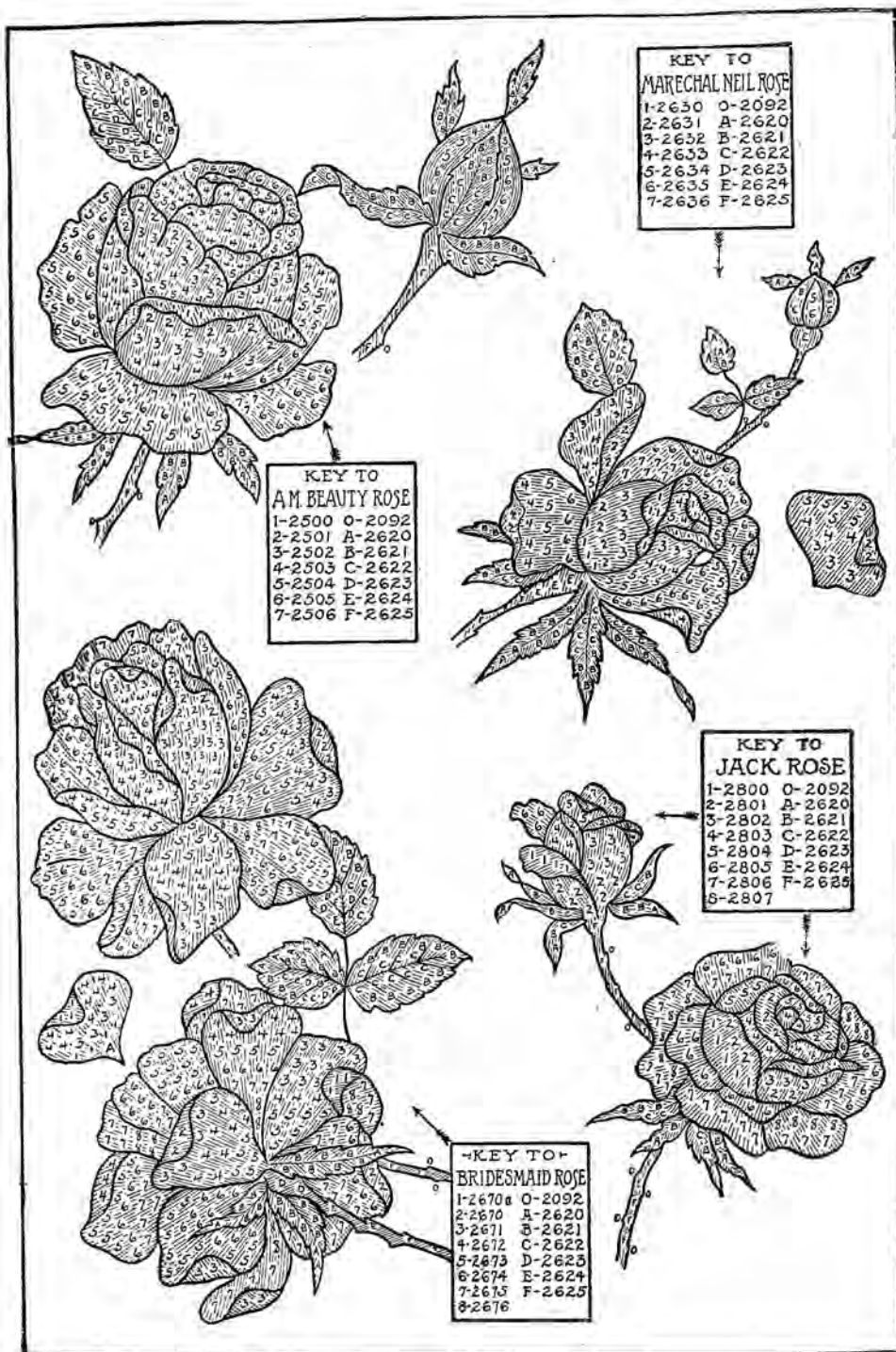


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.

JACK ROSE—A.M. BEAUTY ROSE—BRIDESMAID ROSE—MARECHAL NEIL ROSE.

### Jacqueminot 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. Calyxes 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.

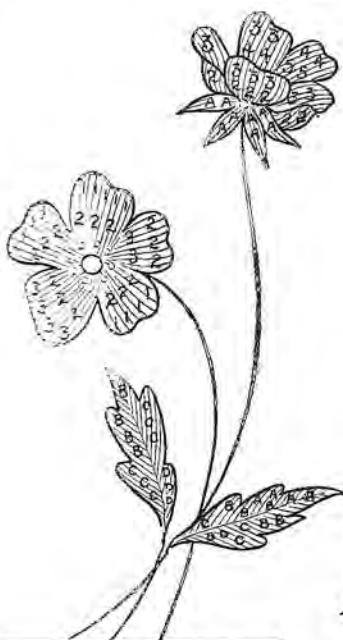
The flowers are worked solid in Kensington Stitch, with the shades of Pink. The tips of the petals that show at the top of the rose are made dark in the background and lighter towards the front. As a rule the more remote petals are worked darker than those in the foreground. Petals are made on the edge in the medium shades, shaded lighter in the center, and darker again at the base. As 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 the 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; in others, 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-



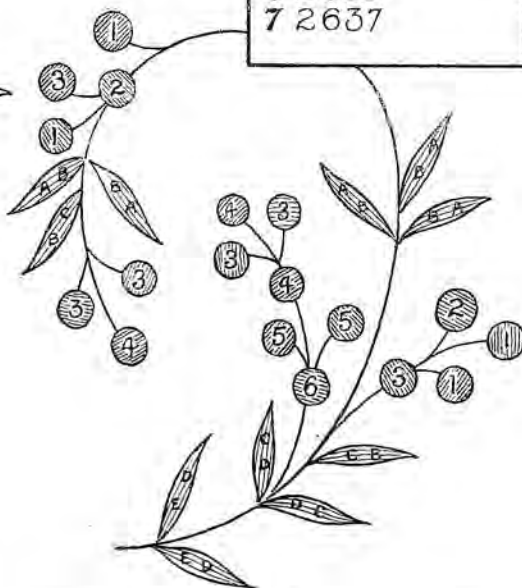
**KEY TO HOLLY**

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	2060a	A	2620
2	2062	B	2621
3	2062a	C	2622
4	2063	D	2623
5	2064	E	2624
6	2065		
7	2066		

sington Stitch, with shades 2624 and 2625. The slender stems are outlined with shade 2624. Thorns are made solid with shade 2092.

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 only 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.

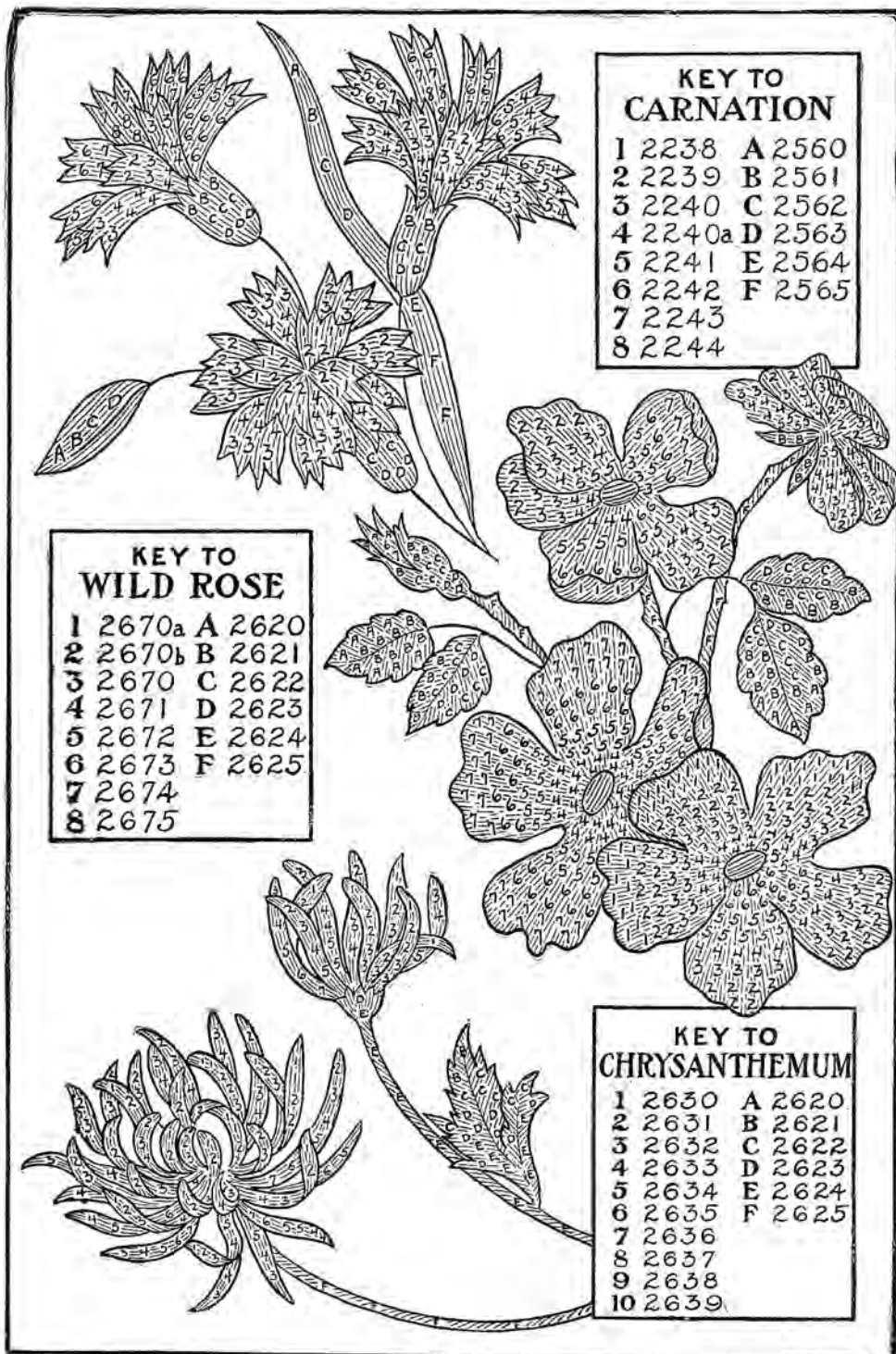
The leaves are worked solid, in Kensington Stitch. They are made generally lighter at the tip and darker towards the stem. The stems are simply outlined, with the darker shades of Green.

#### 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 or group, to vary the shading in the flowers. We mean that it is well to vary the light and dark petals, 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 Kensington 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 Kensington 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 center of each open flower is worked solid in Satin Stitch, with Green 2620. Stamens radiate 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 Kensington Stitch, with a dark shade of Pink. The small leaves at the tip of the bud are made solid, with the lightest shades of Green. The calyxes on the buds are worked solid, in shades 2622, 2623.

A good assortment of colors is mentioned 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 2360a, 2360 and 2361 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 stitches 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. Calyxes are padded and worked solid in medium shades of Green, lighter at the top and darker towards the stem. Buds are worked solid in Kensington

Stitch with Green, lighter at the tip than at the base.

The leaves are worked solid in Kensington 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 foreground 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 flowers on this piece are made darker color than the remaining 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 Yellow, 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. Calyxes 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 Kensington 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.

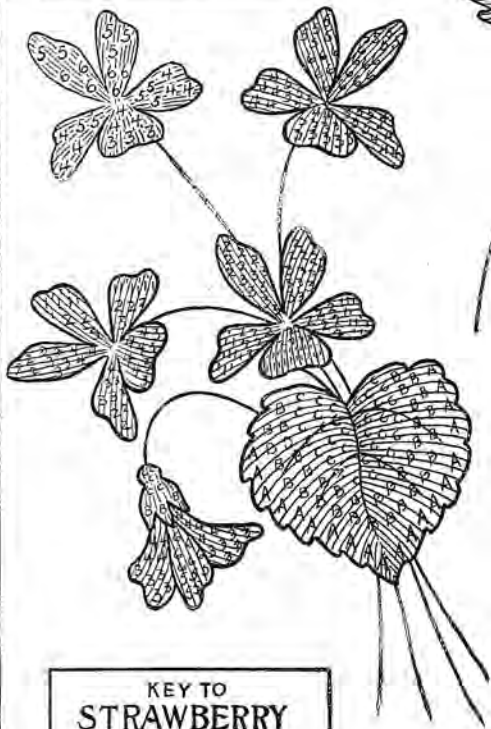
#### Violet.

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
2-2636	B-2620
3-2638	C-2621
	D-2622
	E-2623
	F-2624

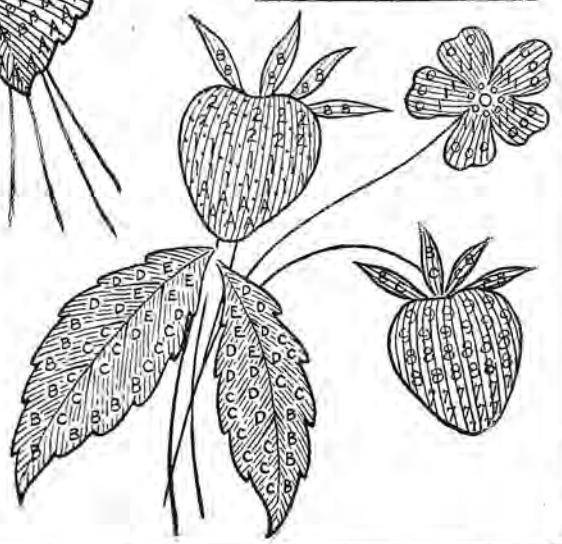


**KEY TO  
VIOLET**

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
6-2063	
7-2064	
8-2065	
9-2066	



The center of such flowers as are wide open is worked with two stitches of shade 2622, pointed 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 shading 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 a petal put in rays or 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 is 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.

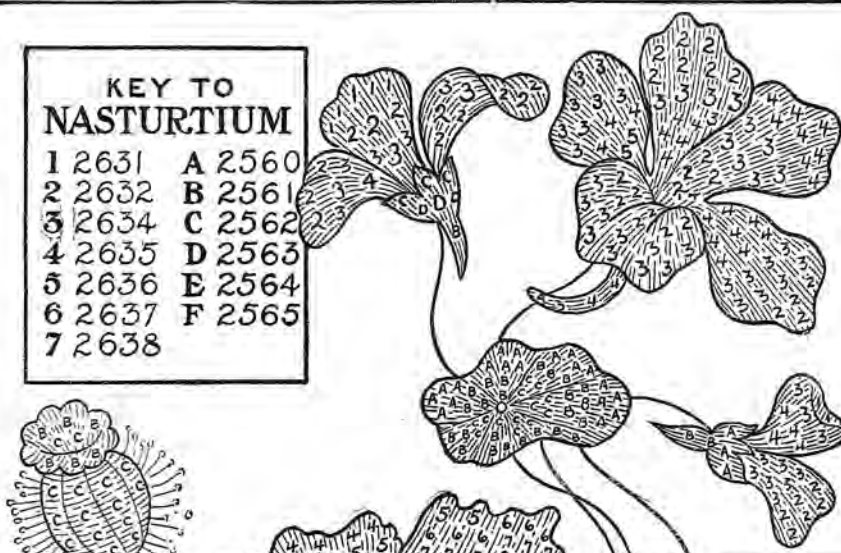
The seed pod, both those in the perfect flower and those from which the petals have fallen away, consists of a lower and upper part. The lower part is worked solid in Satin Stitch, with Green 2622 and veined with Green 2623. The upper part is worked solid in Satin Stitch with Green 2620 and veined with 2622. The stamens consist of 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 fine stitches with shade 2623.



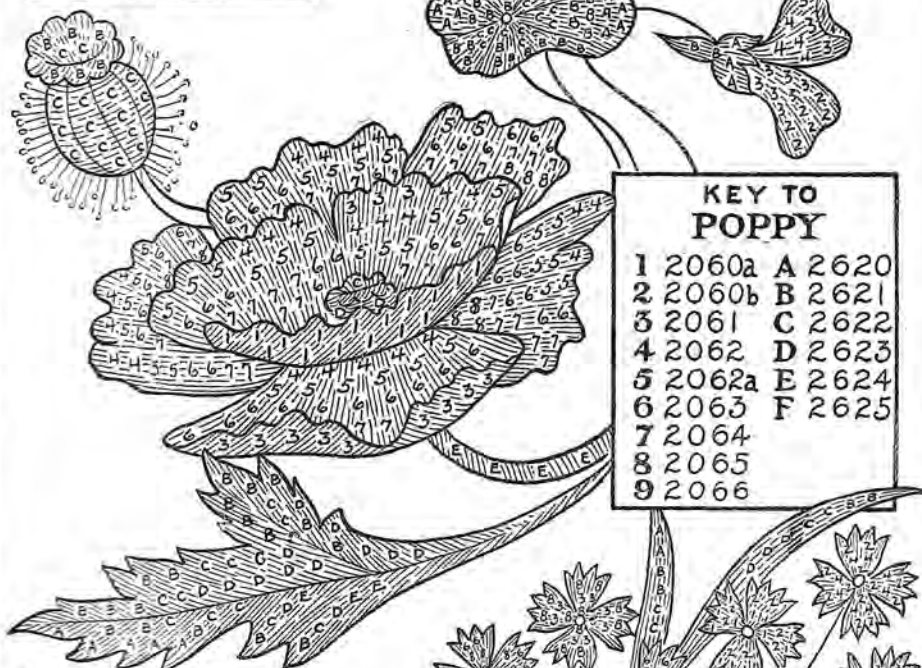
**KEY TO  
NASTURTIUM**

- |        |        |
|--------|--------|
| 1 2631 | A 2560 |
| 2 2632 | B 2561 |
| 3 2634 | C 2562 |
| 4 2635 | D 2563 |
| 5 2636 | E 2564 |
| 6 2637 | F 2565 |
| 7 2638 |        |



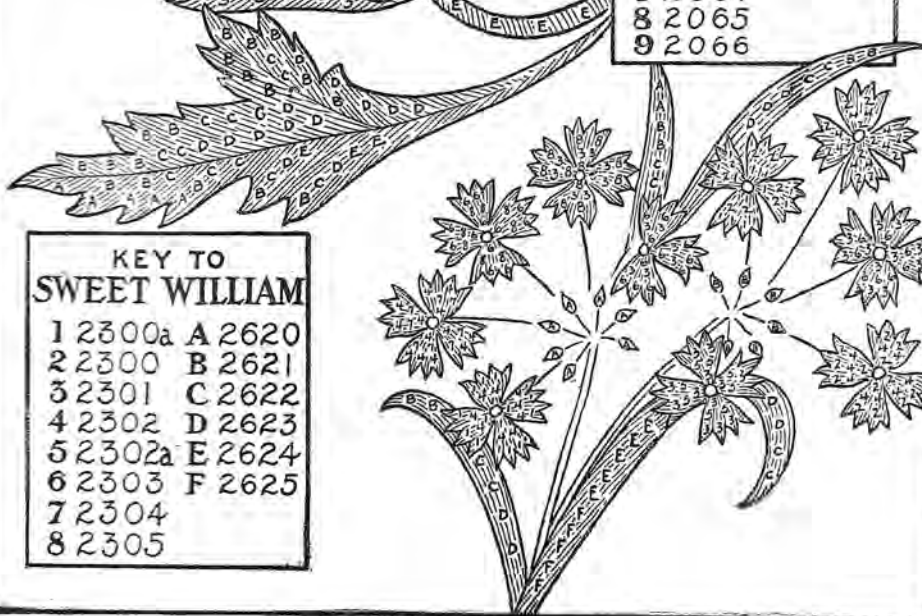
**KEY TO  
POPPY**

- |         |        |
|---------|--------|
| 1 2060a | A 2620 |
| 2 2060b | B 2621 |
| 3 2061  | C 2622 |
| 4 2062  | D 2623 |
| 5 2062a | E 2624 |
| 6 2063  | F 2625 |
| 7 2064  |        |
| 8 2065  |        |
| 9 2066  |        |



**KEY TO  
SWEET WILLIAM**

- |         |        |
|---------|--------|
| 1 2300a | A 2620 |
| 2 2300  | B 2621 |
| 3 2301  | C 2622 |
| 4 2302  | D 2623 |
| 5 2302a | E 2624 |
| 6 2303  | F 2625 |
| 7 2304  |        |
| 8 2305  |        |



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