

Brainerd & Armstrong's High-Grade

Dress Silks

FOR WAISTS, SKIRTS AND
DRESS LININGS.

EVERYONE who has ever used the Brainerd & Armstrong Spool Sewing and Wash Embroidery Silks knows the superior quality of the goods manufactured by this company.

For some years now we have had several hundred looms employed in the manufacture of

BLACK DRESS SILKS.

These goods stand among Silk Fabrics where our spool and skein silks stand among silk threads—strictly Highest Quality, always Satisfactory, our Reputation and Guarantee behind all.

Ladies who have once used our Dress Silks say they have never found any in the market, at any price, which give as satisfactory service. A dressmaker who makes hundreds of garments a year, upon using our Taffeta for the first time, states that she found it so pliable that it could be drawn through a small hoop and so firm that, when the finished skirt was placed on the floor, it stood alone.

YOUR NEXT SILK WAIST, SKIRT OR DRESS LINING will please you better and give you better service than the best you have ever worn if made of our Dress Silks. **Buy the Best.** Your garment will last twice as long and give you twice the satisfaction every day you wear it.

The Dress Silks in the following list will give you **Best Value, Best Service and Best Satisfaction** :

Black Silk Taffeta in 19, 21, 22, 24, 27 and 36-Inch Widths.

Colored Silk Taffeta (Popular Colors) in 19 and 27-Inch Widths.

Black Silk Peau de Soie in 20, 21, and 22-inch Widths.

Black Silk Satin in 21, 22 and 30-inch Widths.

Colored Silk Satin (Grays and Tans for Linings) in 21, 27 and 36-inch Widths.

Black Silk Duchess in 20, 21 and 22-inch Widths.

Colored Silk Duchess (Popular Colors) in 20-inch Width.

Black Silk Peau de Cygne in 20 and 24-inch Widths.

Colored Silk Peau de Cygne (Popular Colors) in 20-inch Width

Black Silk Louisine in 21-inch Width.

Colored Silk Louisine (Popular Colors) in 21-inch Width.

Black Silk Armure in 21-inch Width.

Colored Silk Armure (Popular Colors) in 21-inch Width.

SAMPLES furnished on receipt of request with 4 cents for each sample. In writing us about Colored Dress Silks be sure and enclose clipping of goods you wish to match. In reply to all such inquiries, we will immediately send samples, giving width, prices and full information as to how and where the goods can be obtained.

Your Money Back, if any of our goods upon receipt do not prove entirely satisfactory. Address,

THE BRAINERD & ARMSTRONG CO.,

100 UNION STREET,

NEW LONDON, CONN.



[TRADE MARK.]

EMBROIDERY LESSONS

WITH COLORED STUDIES

— 1908 —

Latest and Most Complete Book on the Subject of Silk
Embroidery and Popular Fancy Work.

EDITED BY

A CORPS OF EXPERT EMBROIDERERS.

UNDER THE DIRECTION AND SUPERVISION OF

THE BRAINERD & ARMSTRONG Co.

Color Inserts by the Maas Colortype Co., Chicago.

SALESROOMS :

THE BRAINERD & ARMSTRONG Co.,	- - -	841 Broadway, New York City.
THE BRAINERD & ARMSTRONG Co.,	- - -	11th and Arch Sts., Philadelphia, Pa.
THE BRAINERD & ARMSTRONG Co.,	- - -	68 Essex St., Boston, Mass.
THE BRAINERD & ARMSTRONG Co.,	- - -	5 So. Hanover St., Baltimore, Md.

FACTORIES :

Spool Silk Factories, Union St.,	- - - - -	New London, Conn.
Weaving Mills, Church St.,	- - - - -	New London, Conn.
Throwing Mills, Coit St.,	- - - - -	New London, Conn.
Dye House, Bayonet St.,	- - - - -	New London, Conn.

SELLING AGENTS :

The Nonotuck Silk Co.	
266 Franklin St., Chicago, Ill.	338 Jackson St., St Paul, Minn.
316 1/2 16th St., San Francisco, Cal.	
The Corticelli Silk Co.	
Washington Ave. and 6th St., St. Louis, Mo.	321 Race St., Cincinnati, O.
St. Johns, P. Q., Canada.	

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Introduction.

THAT over an hundred thousand embroiderers each year send for our book "Embroidery Lessons with Colored Studies" is convincing proof that its merits are widely known and appreciated among fancy workers.

This, our publication for 1908, will more than meet the expectations of those who have profited by our former books; and to those hitherto unacquainted with our annual publication, it will illustrate the practical and liberal manner in which we assist and contribute to the pleasure of all who use our silks.

Considerable information can be gleaned by a year's subscription to a number of publications that appear at more frequent intervals, but nowhere else than in our annual publication can so much concentrated and instructive information be obtained at so small cost—enough new suggestions about Stitches, Centerpieces, Doilies, Sofa Cushions and such new work as Wallachian, Biedermaier, Lazy Daisy, Shadow, Eyelet and Mountmellick Work as to furnish a person ideas and work for a whole year to come.

An especially valuable feature of this book consists of the Diagrams showing Color Distribution and Stitch Slant for working a large variety of flowers. The Colored Plates of Double Roses will be of great help in working these flowers. In order that the Colored Plates in this book may form a continuation of the eight preceding series in earlier publications, they are numbered CXXV to CXXXII inclusive.

In these pages are a limited number of advertisements of concerns whose goods are of a nature to be of special interest to fancy workers and lady housekeepers. The fact that these advertisements are allowed to appear in this book may assure our readers that we believe the concerns to be of the highest business integrity and any dealings with them will be of an entirely satisfactory nature.

Many of our designs have been reproduced by the use of excellent illustrations, but the Red pages at the back of the book should be always consulted in order to learn all the designs we can furnish.

If you are pleased with this book, and if you think it is well worth the small sum of sixteen cents that you pay for it, then we shall esteem it if you will show the book to your friends, or tell them about it in your correspondence. We should like to number them among our subscribers.

In conclusion, we desire to emphasize the fact that we do not mention any goods in this book that cannot be procured by any embroiderer in this country, no matter in what remote section she may reside.

If her own dealer does not have them in stock, and if he will not order them for her, then the enclosed Red pages will tell her how she may procure them, and if the directions in the Red pages are not entirely plain, we shall be pleased to write regarding the matter.

For Assisting Fancy Workers.

It is probable that a great many ladies who receive this book will feel desirous of knowing what other assistance we can furnish them in their fancy work, and all such persons will be interested in the following list :

1. **Our Sample Card** enables a person to see at a glance what shades of our Embroidery, Knitting and Crochet silks are made and to decide upon these shades best suited to her work. The card places the embroider in the position to order our silks by number, from her own storekeeper, or from any other dealer who carries a full line of our goods. SENT FOR 20 CENTS OR FOR 20 EMPTY HOLDERS AND 10 CENTS.

2. **Blue Book**, like our Sample Card, should be kept close at hand by every embroiderer, for constant reference. This book enumerates the shades of our silk which have been found most satisfactory in embroidering over 150 different flowers, leaves and fruits. SENT FOR 4 CENTS OR FOR 6 EMPTY HOLDERS AND 2 CENTS.

3. **Knitting and Crochet Book**. Its 140 pages and 50 illustrations deal exclusively with Knitting and Crocheting. It treats the subject from the beginning and covers thoroughly the knitting and crocheting of such articles as Stockings, Socks, Mittens, Hoods, Purses, Undervests, Infants' Wear, etc. SENT FOR 10 CENTS OR FOR 12 EMPTY HOLDERS AND 4 CENTS.

4. **Catalogue** contains general information regarding our productions. SENT TO ANY ADDRESS FOR A 2-CENT STAMP.

5. **Embroidery Lessons with Colored Studies for 1907** contains over 170 pages and 200 illustrations. Some of the interesting things in the book are chapters on Eyelet Embroidery, Mountmellick Embroidery, Shadow Embroidery, Hedebo Embroidery, Mission Designs, Hemstitched Linens, etc. A handsome Fish Set is shown, and a great variety of Centerpieces, Doilies, Sofa Cushions, Novelties, etc. The book contains our tenth series of Colored Plates CXVII to CXXIV inclusive, reproducing in natural colors Dogwood, Dandelion, Lilac, California Poppy, Clover, Fringed Gentian, Bachelor Button, Geranium, Narcissus, Golden Rod, Jonquil, Sweet Pea, Honeysuckle, Morning Glory, Ccdo. Columbine, Hollyhock, Fuchsia, Currant. Embroiderers who desire these Colored Plates should order the book. SENT FOR 16 CENTS OR FOR 16 EMPTY HOLDERS AND 8 CENTS.

6. **Embroidery Lessons and Colored Studies for 1906** contains over 150 pages and 190 illustrations. Some of the interesting things in the book are: Embroidery for Ladies' Lingerie; Mooogram Luncheon Set on White Linen; Dutch Luncheon Set on Tan Linen; Cut Glass Set; Eyelet, Mountmellick and Hardarger Embroidery Work; a great variety of Centerpieces, Doilies, Sofa Cushions, Novelties, etc. The book contains our ninth series of Colored Plates CIX to CXVI inclusive, reproducing in natural colors Nasturtium, Red Poppy, Carnation, Strawberry, Violet, Daisy, Holly, California Pepper Berry, Buttercup, Wild Rose, Chrysanthemum, Sweet William, etc. Embroiderers who desire these Colored Plates should order the book. SENT FOR 16 CENTS OR FOR 16 EMPTY HOLDERS AND 8 CENTS.

7. **Embroidery Lessons with Colored Studies for 1904** contains over 120 pages and 120 illustrations; instructions and designs for Huckaback and Mountmellick Work; Table Spreads, Centerpieces and Doilies, on White and Tan Linen; Sofa Cushions, Novelties, Waists, Waist Sets and Collars. Includes our seventh series of Colored Plates XCIII to C inclusive, reproducing in natural colors Strawberries, Carnations, Acorns, Grapes, Bridesmaid Rose, Red Poppy, Photo Frames and Sofa Cushions. Embroiderers who desire these Colored Plates should order the book. SENT FOR 10 CENTS OR FOR 16 EMPTY HOLDERS AND 6 CENTS.

8. **Embroidery Lessons and Colored Studies for 1902**. Over 130 pages and 100 illustrations. Great variety of Doilies, Centerpieces, Battenberg Designs, Brown Linen Pieces, Screens, Sofa Cushions, etc. The book contains our fifth series of Colored Plates LXIX to LXXXIV inclusive, reproducing in natural colors Cattail and Cardinal Flowers, Pond Lily, Pink Poppy, Blue Flag or Iris, Cyclamen, White Rose, Wild Rose, Brown-Eyed Susan, Violet, Centerpieces, Screens, Sofa Cushions. Embroiderers who desire these Colored Plates should order the book. SENT FOR 10 CENTS OR FOR 16 EMPTY HOLDERS AND 6 CENTS.

9. **Embroidery Lessons with Colored Studies for 1901** contains over 140 pages, with 125 illustrations of Doilies, Centerpieces, Tea Cloths, Sofa Pillows, etc. Complete instructions for Battenberg Stitches. The book embraces our fourth series of Colored Plates LIII to LXVIII inclusive, reproducing in their natural colors the Chrysanthemum, Passion Flower, Trumpet Flower, Columbine, Fuchsia, American Beauty Rose, Orchid, Tulip, Iris, Wild Rose, Jonquil, Fish and Sofa Pillows. Ladies who desire these Colored Plates should order the book. SENT FOR 10 CENTS OR FOR 16 EMPTY HOLDERS AND 6 CENTS.

10. **Illustrated Lessons in Embroidery Stitches**. This book teaches by illustration and minute direction how to make each and every stitch used in all kinds of modern embroidery. Contains 40 pages and 120 illustrations. It embraces a valuable chapter entitled "How to Embroider Flower Stems." Every embroiderer needs to have it on hand for frequent reference. It will teach beginners how to embroider. SENT FOR 10 CENTS OR 10 EMPTY HOLDERS AND 4 CENTS.

Embroidery Lessons with Colored Studies, for the years 1898, 1899, 1900, 1903 and 1905 can no longer be furnished, the editions having been exhausted.

THE BRAINERD & ARMSTRONG CO.,

100 UNION STREET, NEW LONDON, CONN.

The price of this book—"Embroidery Lessons with Colored Studies," for 1907—is 16 cents. We do not send this 1908 book for Holders.

SOME INTRODUCTORY HINTS.

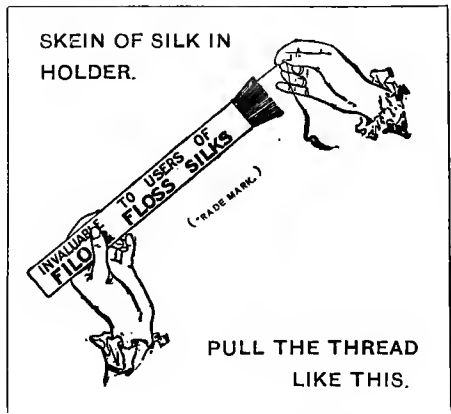
Good Silk is the First Requisite of Good Work.

THE best worker cannot do herself justice if compelled to use a silk which splits or frays in spite of all her care; or one whose lustre is quickly lost — notwithstanding the most careful handling — rendering her work dull and lifeless, even before it is completed. The best is the cheapest. An inferior silk is not economical at any price. It is much better economy to pay a little higher price in order to have a silk that will not run in washing and, by running (as some inferior silks do), render practically worthless a piece of work upon which has been expended that which is more valuable than money — time and patience. In purchasing the “ASIATIC DYE” Wash Silks, manufactured by THE BRAINERD & ARMSTRONG CO., the embroiderer can be certain that the colors are absolutely fast, as they have stood the test of many years. The fact that Brainerd & Armstrong’s Wash Silks may be purchased in Holders, like that shown in the illustration is a great advantage to embroiderers. These Holders save time and patience by preventing snarling, and they economize in silk by preserving the last thread in as good condition as the first. They deserve the name, “a boon to embroiderers,” by which they are often called. The Brainerd & Armstrong Co. has patents covering the exclusive rights to every part of this device and, while unsuccessful imitations have been attempted, the goods still remain something unique which cannot be furnished by any other manufacturer in the world. Embroiderers, therefore, have the pleasure of using the best embroidery silk in this most convenient Holder. The empty

Holder, after the silk has been used from them, will entitle her to a large number of prizes which will be of assistance in her work.

The particular thread to be selected depends largely on the character of the work and the artistic effects to be produced. It is our intention to describe these different embroidery threads, and to enumerate some of the ways in which they may be used to the best advantage.

“Asiatic” Filo Selle — Sometimes called “ASIATIC” FILO, is superior to any silk in the world for solid embroidery and fine outline work. It is finer than any other thread and for this reason gives a larger



range to the skillful worker, to produce the most harmonious shadings and artistic effects. It is especially adapted for floral designs on linen and is unsurpassed for working table linen.

“Asiatic Roman” Floss — Similar to Filo in twist but a much heavier thread. It covers the ground more rapidly. It also is used for solid embroidery and outline work, but on heavier fabrics. It is a

splendid thread for finishing the edges of linens and similar fabrics where a brilliant and lustrous effect is desired.

"Asiatic Caspian" Floss—This silk is especially designed for finishing the edges of linens and is at present more widely used than any other thread for scallop work on doilies and centerpieces. It is dyed in many plain colors and also in eight shaded colors; in fact it is the only one of our high-grade embroidery silks that we dye in shaded colors. It is not intended for solid work like the Filo and "Roman," but can be used effectively for outlining and cross-stitching.

"Asiatic" Twisted Embroidery—A thread that is harder twisted than any yet mentioned. Its tight twist makes it very durable, and it is a popular thread for general embroidery. It was most used for scallop work until the introduction of our "Caspian" Floss.

"Asiatic" Rope Silk—A large, loosely twisted silk. It is used for bold designs in outline or solid embroidery on heavy material.

"Asiatic" Mountmellick Silk—This is a hard twisted thread specially designed for Mountmellick work. It is furnished in four sizes F, FF, G and H, finest to coarsest in the order named. Size FF is about the size of Twisted Embroidery Silk. Mountmellick Silk is dyed in White only. For Mountmellick Work in colors, our Twisted Embroidery Silk is used.

"Asiatic" Art Rope Silk—Similar to Rope, but a trifle harder twisted.

"Asiatic" Outline Embroidery—A desirable twisted thread, finer and harder twisted than our Twisted Embroidery Silk mentioned above. It is used for outline and buttonhole work, on fine quality linen or other fine fabrics.

"Asiatic" Honiton Lace Silk—A thread somewhat like the one preceding but of a peculiar twist designed for Honiton Lace Work.

A sample of each of these threads may be found in Brainerd & Armstrong's Sample Card of Wash Silks. This card will also enable an embroiderer to see at a glance over 390 different shades in which the threads are dyed and to decide upon those best suited for her work. Any one can procure one of these cards by sending 20 cents in stamps to THE BRAINERD & ARMSTRONG CO., 100 Union St., New London, Conn. The owner of one of these cards can order her silk by number from her own storekeeper, or where she cannot get them in her own city, from a more remote dealer who carries a full line of Brainerd & Armstrong's Silks.

The famous "Asiatic" Wash Silks can be ordered by number from nearly all Art Societies and leading dealers in Art Embroidery materials, as well as from teachers of Art Embroidery who have Art Rooms throughout the United States.

If the worker is persuaded into buying some inferior silk by her dealer, and if the colors run and she makes a failure of her work, she cannot avail herself of the excuse that the proper thread for her work could not have been found in Brainerd & Armstrong's list of Wash Silks, for the list is complete and contains the best threads for all kinds of embroidery.

Sometimes a lady finds that a dealer has mixed a few skeins of some other silk with the skeins of "Asiatic Dye" Wash Silk which were ordered. Perhaps he does this because he can make more profit on an inferior grade; perhaps, because the exact shades were missing in his line of goods; but in either case, the lady has a perfect right to return the unknown silks and insist that her dealer send her no silk except that which has the name, The Brainerd & Armstrong Co., printed in a prominent position on the tag.

Some other dealer is pretty sure to have the shade she desires, but in case the lady is still unable to obtain the shades desired and if her dealer will not

get them for her, she may then send the proper amount to THE BRAINERD & ARMSTRONG CO., 100 Union Street, New Lon-

don, Conn., who will see that the order is promptly filled the day it is received, by some retail store.

Care of Hands and Selection of Needles.

If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than in themselves, and this makes it most pertinent to draw special attention to the fact that the embroiderer should take care of her hands, to keep them as smooth and soft as possible.

The best needle for embroidery is one which has a smooth eye that allows the silk plenty of play, without pulling it to pieces or roughing it in the least.

Be sure your needle is adapted to the size of the silk. If the eye be too small, the silk cuts and frays, because it gathers in a thick lump at the eye of the needle, which has to be forced through the fabric to the detriment of the silk. If the eye be too large, the work takes on the appearance of having too few stitches, and holes mark the edges of every stitch. It has been found from experience that a No. 9 or No. 10 needle is especially well adapted for general use with "Asiatic" Filo; while a No. 12 needle, is used for the finest embroidery with a single thread; a No. 7 needle is used for "Asiatic Roman" Floss, "Asiatic" Tw s ed Embroidery and "Asiatic" Outline Silk; a No. 8 for "Asiatic Caspian" Floss; and a No. 3 for "Asiatic" Rope Silk. In working upon certain materials, it may be advis-

able to select some sizes different from those mentioned above, but the above selection will be found suitable for general use.

Any embroiderer who cannot obtain embroidery needles from her regular dealers, can send her order with remittance, at the rate of 6 cents per paper, to THE BRAINERD & ARMSTRONG CO., 100 Union Street, New London, Conn., who will see that the order is promptly filled by some retail store. The needles are put up 25 of a size in a paper and papers cannot be broken. In ordering, state how many papers are desired of each size.

To please embroiderers who do not wish as many as 25 needles all of the same size, we this year offer special case 757 which contains an assortment of sizes ranging from 5 to 10. This beautiful case has a mica front and opens at the back like a pocket book, so that you can always see at a glance whatever size you want and get it readily. The price for this case of needles is 10 cents. It can be ordered by any embroiderer in the same manner as explained in the preceding paragraph for the regular papers.

In shading, where a number of colors have to be used alternately, an experienced embroiderer will not confine herself to one needle which has to be threaded and re-threaded with the different colors at a considerable loss of time but she will have a needle for each color and use them in succession, as each color is required in her work.

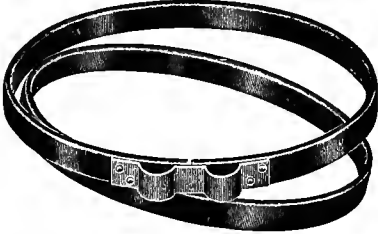
Embroidery Hoops.

It is equally true that many small pieces of work do not require the use of embroidery hoops, and that most of the larger pieces cannot be nicely done without

them. They keep the work from drawing and are an assistance in shading, because an embroiderer cannot observe the shades properly, if obliged to hold her

work in her hand. A good pair of these hoops or frames can be manufactured at home by taking two wooden hoops, one a little larger than the other, and winding both smoothly and firmly with narrow strips of White cotton cloth until one hoop fits very closely over the other.

“Martha Washington” Hoop.



There are other styles of hoops which are in use among embroiderers.

The “Martha Washington” Round Hoops and the “Dolly Madison” Oval Hoops are well made, of light-colored wood, finely finished with edges rounded. They are perfectly true in circle and will not warp out of shape. The spring on the

outer hoop gives the required tension to hold tightly in place a light or heavy fabric without any slipping. (See illustration.) It is a good plan to have two sizes of hoops, the most desirable are one pair 4 inches in diameter and the other of larger diameter.

Any lady who is unable to obtain embroidery hoops of her regular dealer can send her order with remittance to The Reinhart Varieties Co. (Dept. B), Canton, Ohio. They will have some retail store send the Hoops at the prices given for the different sizes in their advertisement on page 10.

The fabric to be worked is arranged by placing it over the inner hoop and drawing it smooth and even. The outer hoop is then pressed firmly down over the inner one, so as to hold the goods with an even tension and without straining them. In using the hoops, care should be exercised not to draw the work or crowd the stitches. See advertisement on page 10 for shapes and sizes.

Laundering for Embroidery.

Our directions given below are intended to apply to *most difficult pieces*.

It does not follow that such special care is required upon plain, simple work, with no raised surfaces. These directions apply especially to first washings and to such work as strawberries, fruits, or work that is raised or stuffed. Where figures or petals are raised, they absorb and hold so much water that any pressure of a hot flat upon them *when wet* is likely to drive steam and dye out into the linen. The first thorough washing of an embroidered piece will usually remove all loose dyes, and each subsequent laundering is attended with less and less risk; therefore, use best judgment and greatest care the first time.

WASHING. An embroidered piece should never be put in with the regular wash. Let it be washed by itself in a large bowl or tub which will hold a liberal

amount of water. USE PLENTY OF WATER. Use fairly hot water and make a light suds of “Ivory,” or any other pure soap. Rinse and wash quickly. If the linen is soiled, rub that portion between the hands, but avoid a general rubbing. Take it out of the suds and rinse thoroughly in clear water. Having thoroughly washed the article, commence to dry it.

DRYING. A wet piece of embroidery should never be hung up to dry; never be folded upon itself and thrown into a heap; never left a moment while attending to something else. Lay the piece flat upon a dry towel or thick cloth, and roll it up inside this in such a way that no part of the embroidery can touch any other part of the linen. In this shape it can be rung or twisted without danger. After one or two such operations, then

unwrap and shake vigorously until the article is dry enough to iron.

IRONING. Lay the piece face down upon an ironing board, well-covered with several thicknesses of material like heavy flannel. Spread a clean, White cloth over the embroidery and iron lightly the whole surface, being careful not to press too heavily upon embroidered portions,

especially if they are stuffed. As the article becomes dry and smooth, the top cloth can be removed, and the final polish put on with a moderately hot iron, always on the wrong side, being careful to keep the flat off from raised or heavily embroidered portions.

Each subsequent washing can be done with less risk.

Laundering Waists, Ladies' Lingerie, Suits, Etc.

FOR EMBROIDERING such articles as Waists, Ladies' Lingerie, etc., we recommend in many cases the use of some one of our White Embroidery Silks. No cotton or linen thread can give the rich, lustrous effect of a silk thread. Some people have the idea that White silk thread will turn Yellow. This idea has gained currency because some people are careless and have at some time allowed their White silk embroidery to become ruined by letting it get into the boiler with the

general wash. They would not have done this with a piece of silk embroidery in colors. No more should they do it with a piece of silk embroidery in White. Don't think because a piece of silk embroidery is White that it is not entitled to the care which all silk embroidery should have. If it has this care and is laundered in accordance with the directions given above that apply to all silk embroidery, the color will remain pure White and wear for many years.

Some Additional Helps.

IN DOING EMBROIDERY there are some points, by the observance of which it is possible to add much to the attractiveness of a piece of work.

SMOOTH AND EVEN WORK. After drawing a thread from the skein, pass it lightly between tip of forefinger and thumb, to assure yourself which way the twist runs. This can easily be distinguished with very little practice, and upon this depend the regularity of your shading and the smoothness of your work. Insert the thread in the eye of the needle so as to have the twist seem to run down from the needle. If the opposite end of the thread is inserted in the needle, then the thread will be drawn through the linen against its twist, which causes roughness and knots.

KNOTS. Never knot your thread, as it causes the work when finished to have a

lumpy, rough appearance. Fasten the thread by running it in the cloth, or sewing it over and over on some portion of the material that is to be covered by the work. In finishing up a needleful of silk, fasten it in the same way, always clipping the silk short, else it will work to the surface and give a ragged appearance. Never bite the silk, as it pulls and gives it a drawn look.

WORKING A LEAF OR PETAL. The leaf or petal which laps under should be worked first. Some begin at the centre of a petal and work out, others at the edge and work in, and still others begin at the base and work up. Whichever way is most convenient will become your way, for solid embroidery always allows wide scope for individuality. A simple method is to begin at the apex of the leaf or petal and, after making a line of stitches down

the center, work to the right until the right half is finished; then going back to the apex again, work to the left until the other half is completed. If the work calls for delicate shading, begin at the base and gradually work upward on the whole leaf or petal until completed. Some outline the veinings first and fill in around them, but the better way is to put such veinings as may be necessary in last, over the finished leaf.

MAKING OUTLINE DISTINCT. The question is often asked as to how petals and leaves can be worked so that they will not seem to run together. Many embroiderers make each leaf and petal stand

out distinctly from the rest by outlining its edges. This treatment raises the work and develops its lights and shadows better than the flat treatment. It should be noticed, however, that this outlining can raise the work only moderately and that the work is padded with White cotton or silk when very high effects are to be produced.

ARTISTIC SHADING. Shading must be done so artistically as to leave no sign where one color begins and the other ends. This is easily done by running the stitches of one color well up into the other, so as to leave no decided line where they meet.

Beware of Cheap Silks.

Beware of the inferior silks. They run in washing and ruin your finished piece of embroidery. It is a waste of money to buy cheap, inferior silks. The safe way,

is to insist on having Brainerd & Armstrong's Wash Silks. See that the name Brainerd & Armstrong, is on the tag of every skein of silk you use.

THE REINHART VARIETIES COMPANY

OF CANTON, OHIO, U. S. A.,

BE TO CALL YOUR ATTENTION TO THEIR LINE OF

EMBROIDERY HOOPS

MADE IN NUMEROUS SIZES AS FOLLOWS:

THE "MARTHA WASHINGTON," round, in 4, 5, 6, 7, 8, 10 and 12 inches diameter.

THE "DOLLY MADISON," oval, in 3 x 6, 4½ x 9 and 9 x 12 inches.

If your dealer does not have them in stock, please write to us.

The great feature of this Hoop is the Spring, which allows the Hoop to accommodate itself to the thickness of the fabric, the central portion of the Spring being bent inwards so as to bear against the cut ends of the Hoop and thus prevent the ends from spreading outward.

This feature of our Hoops is patented.

Prices by mail, 4, 5, 6 and 7 inches, 15c. pair.

" " " 8 inch, 20c; 10 or 12 inch, 25c. pair.

" " " oval, 3 x 6, 15c. pair; 4 1-2 x 9 and 9 x 12, 25c. pair.

The small oval is not made with spring.



Send order to THE REINHART VARIETIES COMPANY, Dep't B., Canton, Ohio.



LESSONS IN EMBROIDERING FLOWERS.



AN embroiderer should not lose sight of the fact that she is employed in an art which gives the greatest scope for originality. One of the results of this circumstance is that no two embroiderers are to be found who will treat the same design in exactly the same manner. Indeed, an expert embroiderer generally conceives of several entirely different and equally correct ways for treating a design, as soon as she sees it. This fact is emphasized in this particular chapter, in order to show that, while the instructions given in the following pages are entirely correct for each flower, there are at the same time other ways for embroidering the flowers and other colors which can be combined in them to good advantage. It may even sometimes happen that the directions,

printed in our other books may seem to differ from the directions given in these pages for embroidering the same flowers. This is the result of the scope which the subject allows and does not indicate that either set of instructions are wrong. On the contrary, they are both equally correct, and the embroiderer can follow the method which seems to her most desirable.

Another important point to be kept in mind is that the limited space in this book does not always allow us to give full instructions for all our designs in a flower. It is accordingly necessary for a person to look carefully through the designs enumerated in the Red pages in the back of this book, in order to learn of all the different linens we may have stamped with a particular flower.

Table of Flowers.

The purpose of the following table is to enumerate in alphabetical order our different designs and to show the

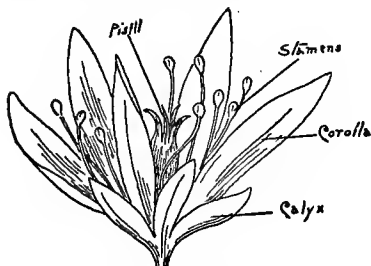
pages where the instructions are given for working them:

American Beauty Rose.....	Linen 1124A.	See Page 28	Marechal Neil Rose.....	Linen 1124E.	See Page 30
Apple Blossom.....	" 1123A.	" " 22	Pansy.....	" 1126B.	" " 37
Bridesmaid Rose.....	" 1124B.	" " 29	Pepper Berry.....	" 1123D.	" " 24
Bachelor Button.....	" 1122C.	" " 18	Poppy (Field).....	" 1122E.	" " 20
Buttercup.....	" 1122B.	" " 16	Poppy (Red).....	" 1124F.	" " 33
California Pepper Berry.....	" 1123D.	" " 24	Rose (American Beauty).....	" 1124A.	" " 28
Carnation.....	" 1123B.	" " 22	Rose (Bridesmaid).....	" 1124B.	" " 29
Carrot (Wild).....	" 1125A.	" " 33	Rose (Jack).....	" 1124C.	" " 29
Chrysanthemum.....	" 1125C.	" " 35	Rose (La France).....	" 1124D.	" " 30
Daisy.....	" 1122D.	" " 18	Rose (Marechal Neil).....	" 1124E.	" " 30
Dandelion Blow.....	" 1125B.	" " 34	Rose (Wild).....	" 1124A.	" " 15
Field Poppy.....	" 1122E.	" " 20	Strawberry.....	" 1123F.	" " 26
Forget-me-not.....	" 1126A.	" " 37	Sweet Pea.....	" 1125D.	" " 35
Hol'y.....	" 1123E.	" " 26	Violet.....	" 1122F.	" " 20
Jack Rose.....	" 1124C.	" " 29	Wild Carrot.....	" 1125A.	" " 33
La France Rose.....	" 1124D.	" " 30	Wild Rose.....	" 1122A.	" " 15
Maiden Hair Fern.....	" 1123C.	" " 24		" 1127	" " 39

Meaning of Botanical Words.

Modern embroidery concerns itself largely with the working of flowers at the present time. It, therefore, greatly assists an embroiderer, in understanding the instructions for working a flower, if she knows its different parts and their names.

Every complete flower has four parts—



FLOWER PARTS.

namely, calyx, corolla, stamens and pistils. Our illustration shows a flower that has all these parts very distinct and regular.

Calyx means the "flower cup" and is the cup or outer covering of the blossom. It is generally green and leaf-like. A single division or section of the Calyx is called a *Sepal*.

Corolla is the inner cup or outer set of leaves of the flower. It is generally colored and the showy part of the blossom. A single division or section of the Corolla is called a *Petal*. The chalice part of a flower is the part which is shaped like a cup; hence the word *Chalice* is often used instead of Corolla in flowers where the cup is very pronounced.

Stamens, as shown in the illustration, generally grow fast to the bottom of the Corolla. Each stamen consists of two parts, a *Filament* and an *Anther*. The Filament is the stalk; the Anther is the little case on top of the Filament. It is filled with a powdery matter, called *Pollen*.

Pistils are the bodies in which the seeds are formed and belong in the center of the flower. Some flowers have one Pistil only; others have a great many. A complete Pistil has three parts. At the bottom is the *Ovary*; this is prolonged upwards into a slender body called the *Style*; the rough part at the very top is called the *Stigma*.

Single and Double Threads.

It is often the case that two threads of the Filo can be used in the needle with better results than a single thread, and an embroiderer who understands when it is proper to resort to the use of the so-called "double thread," can give to her work a richness which would be lacking if she confined herself exclusively to a single thread.

The rule which governs the use of the single or double thread is derived from the general principle, that the lighter and more delicate the figure or fabric, the finer should be the thread. It is, therefore, proper to use a double thread when the figure to be embroidered is large or the material heavy. In such cases, the whole flower or leaf is sometimes com-

pleted with the double thread, but more often the double thread is continued nearly to the center, and the "shading in" is done with a single thread. The advantage gained from such a use of the "double thread" is apparent in the increased richness and weight of the work. It can, therefore, be taken as a safe rule in embroidering good sized flowers or in working upon heavy material with Filo that the outer portions of the petals and foliage should be done with a double thread, and the shading in towards the center, with a single thread.

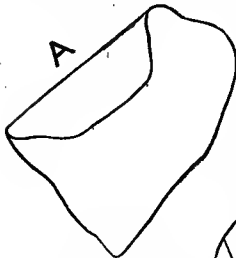
But this rule does not apply to small flowers or delicate materials, which should be worked with a single thread on the edge and throughout the whole embroid-

ery. The use of two threads anywhere in such delicate designs would give a clumsy and unwieldy look to the work, and, indeed, even a single thread sometimes seems too clumsy for such work and it is necessary to split it for shading the centers. It is always possible to experiment with a design on a separate piece of linen and to soon determine whether it is better to use a double, single or split thread.

Another important thing is to thread the needle correctly. It is not proper when it is desired to use a double thread, to double a single strand in the needle, as the twist will run in opposite directions and cause the silk to be roughened. The correct way is to pull two strands out of the skein together. The two strands will naturally cling together and they can be easily threaded into the needle.

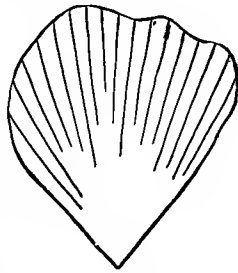
Direction of Stitches in Turn-over Leaf or Petal.

If an embroiderer is in doubt as to the direction which the stitches should take in any turn-over leaf or petal, this point can easily be decided by drawing a similar leaf or petal on a piece of paper, cutting it out with the scissors and then folding over the edge. This



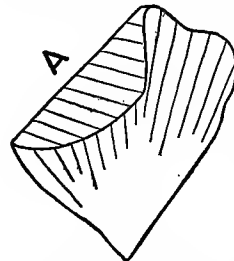
STAMPED PETAL.

paper of ordinary thickness, the petal as it would appear without the edge turned, and mark the direction which the stitches would take in such a petal. Her drawing will then appear like the middle illustration. Now let the embroiderer cut out this paper design with her scissors and turn over the edge so as to make it like the design on her linen. Her drawing will resemble the illustration at the right, except that the turn-over part at A will appear blank until the paper drawing is placed against the window pane, when



DRAWN PETAL.

the direction of the lines at A can be easily seen. An embroiderer does not need any skill to draw this, for it will require only a moment for any one to make some sort of a rough sketch, which will be good enough to determine any case of stitch direction in a turned leaf or petal.



TURNED DRAWN PETAL.

can be made clear by taking an actual case. An embroiderer has a linen upon which appears a petal like the illustration at the left, and she is uncertain as to what direction the stitches should take in turn-over part marked A. To decide this point she should trace on a piece of

one to make some

sort of a rough sketch, which will be good enough to determine any case of stitch direction in a turned leaf or petal.

Rule for Sewing Lace or Fringe to Edges.

It is often desirable, either by reason of the character of the stamped design or for the purpose of increasing its beauty, to finish a piece by sewing a fancy lace or fringe to its edge. This is easily accomplished when the edges are straight.

In the case of rounding edges, there is sometimes doubt as to how to attach lace that comes in a straight piece. This is easily accomplished with a little practice and experience. After the embroidery has been completed, the cloth is trimmed

in a circle at a desirable distance, often from one-half to a full inch outside the design, and the edge turned under in a fine hem and stitched. To the edge thus prepared, is sewed the lace or fringe.

This is accomplished by first basting the lace or fringe very carefully to the edge, allowing only enough fullness to get around the curve but not so much as to prevent it from lying flat. Care must be exercised not to gather the lace on, for this would prevent it from finally lying flat. When this work is done, draw the basting thread enough to make the lace or fringe fall properly into place; now when the lace or fringe is in this position, stitch it on the machine before removing the basting thread. It can be sewed on by hand, but its appearance is improved if sewed by machine. It will now be found that when the finished piece is dampened and ironed on the

reverse side with a hot flat, the lace or fringe will lie down flat and even.

In the case of our White and Ecu Lace No. 7930, two widths are generally sewed to the edge of a centerpiece to get the desired width of lace. Our Shadow Effect Centerpiece 9669 is treated in this manner (See illustration further along in these pages).

Some ruffles are furnished with a draw thread already included in the weave. It is an easy matter to pull this thread and get the ruffle into shape around the article to be finished with it. It is sewed to the article according to the directions already given above.

The following lengths should be sufficient for outside edges for the different sizes of round centers: 7-inch $\frac{3}{4}$ yd; 9-inch $\frac{5}{8}$ yd; 12-inch $1\frac{1}{8}$ yds; 18-inch $1\frac{3}{4}$ yds; 22-inch $2\frac{1}{4}$ yds; 27-inch $2\frac{3}{4}$ yds; 36-inch $3\frac{1}{2}$ yds.

Buttonhole Stitch Preferable to Laces for Edges.

The tendency this season does not favor the use of fancy laces as a finish for the edges of centerpieces and doilies. An edge in a pretty scallop design and finished in Buttonhole Stitch with the proper embroidery silk, gives quite as rich an effect and as a rule is more in keeping with the rest of the work. Such an edge has the double advantage of being something that every embroiderer can herself fashion with her own needle and avoids the necessity of a long search for a satisfactory lace, to say nothing of the additional cost and expense that the use of lace involves in finishing the piece.

If an embroiderer is partial to the use of lace as a finish for edges, the designs in this book are of such a character that lace can be used on the edges as an additional finish. When the doily and centerpiece designs are treated in this manner, their scalloped borders are worked in Buttonhole Stitch according to our instructions, and the linen is trimmed away at a distance of from a half inch to an inch from the scallops, turned under with a fine hem to which the lace is attached. Satisfactory laces for such a finish can be purchased from the dry goods stores.

Embroidery Stitches.

Several of our earlier books have gone most thoroughly into the subject of embroidery stitches, with the object of making plain to the novice just what stitches are used in the various kinds of modern embroidery, and of explaining

the manner of working in so explicit a way as to render them easy of execution even to the beginner.

Having so thoroughly covered this subject in our earlier books we have decided not to introduce it into these pages

to the exclusion of newer matter. If any of our readers should find herself without any of our previous books on the subject and should desire the book entitled

"Illustrated Lessons in Embroidery Stitches," we can send her this book, on receipt of her order with 10 cents remittance in stamps.

Notice for Embroidery Teachers.

Teachers who are just starting pupils in embroidery will find this book of the greatest possible assistance. It furnishes the novice with a diagram of each flower, with stitch slant marked and the distribution and placing of the shades indicated by a system of letters and numbers. If the pupil is to commence her lessons with wild rose, then she should procure our Design 1122 A, and do the work with our diagram of wild rose (See page 19) constantly before her. If the lesson is on any of the other floral subjects, the corresponding diagram should be followed closely. Besides the diagram, a Colored

Plate to correspond can be found in this book or some one of our earlier books which are still to be had.

It is also important that the pupil have a copy of our book entitled "Illustrated Lessons in Embroidery Stitches." This book can be ordered of the Brainerd & Armstrong Co., 100 Union Street, New London, Conn., at 10 cents a copy. It explains to the novice just what stitches are used in the various kinds of modern embroidery, and shows by illustration the manner of working them so plainly as to render them easy of execution, even to the beginner.

Important Notice Regarding Designs in this Book.

We expect to have a full stock of all the stamped linens, exactly as illustrated in this book until September, 1908. By that time, we may find that some of the patterns have been copied by other people and have become old; and when

such time arrives, we shall desire to reserve the privilege of substituting some more recent and equally attractive patterns in the same flowers, from the new designs which we are constantly bringing out.

Wild Rose.

A Colored Plate of this flower was furnished in our Embroidery Books for the year 1906. Diagram on page 19 will greatly assist the embroiderer. The flowers on our Linen 1122 A (See page 17) are worked with Brainerd & Armstrong's Wash Silks 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675; for the centers 2620, 2632, 2635; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2625; for thorns 2362.

The flowers and leaves are worked throughout in solid Kensington Stitch, except when otherwise stated. The flower petals are worked in shades of

Pink. In some of the petals, make the edges dark and shade lighter towards the center; in other petals reverse this shading. A turned-over edge of a petal is slightly raised with the White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. The part of the petal that comes in the shadow, under a turned-over part, should be worked 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. The reverse side of a petal should be shaded light on the edge and darker towards the base.

In the buds, such part of the inside petals as 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 and 2623.

Leaves are worked solid in Kensington Stitch, with the shades of Green mentioned for that purpose. In some leaves, place light shades on the edge and darker towards the center; in other leaves, reverse this shading. Midrib and fine stems are outlined with the darkest shades of Green. The thorns are made solid with Brown 2362.

This Linen 1122 A (See page 17) belongs to our simple set. The scalloped edge is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scroll ends of the scallops are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1122 A, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2671, 2672, 2622, 2624; 1 skein each 2670a, 2670b, 2670, 2673, 2674, 2675, 2632, 2635, 2362, 2620, 2621, 2623, 2625. "Asiatic Caspian" Floss, 7 skeins 2002. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Buttercup.

A Colored Plate of this flower was given in our Embroidery Book for 1906. Diagram on page 27 will greatly assist the embroiderer. For the flowers on Linen 1122B (See page 17) use Brainerd & Armstrong's Wash Silks 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637; for center 2621, 2124; for leaves and stems 2620, 2621, 2622, 2623, 2624.

The flowers are worked solid in the shades of Yellow, in Kensington Stitch. 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 White Knitting Cotton and then worked over solid in Satin Stitch, with the lightest flower shades.

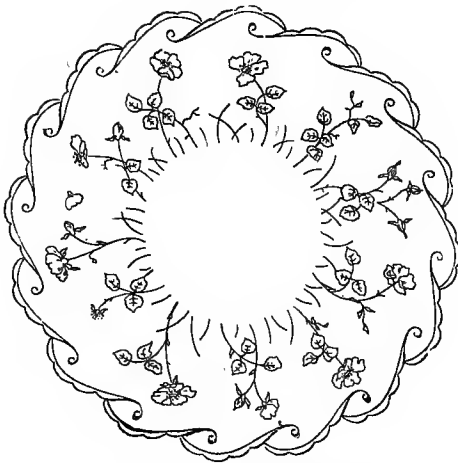
In nature each flower has five petals, and some of these petals are lighter than others, so that it is a good plan, in working a cluster or group, to vary the shading in the flowers. We mean that it is well to vary the light and dark petals, by making three petals on one side of a flower with the darkest 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 darkest 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 stems in Outline Stitch, with the dark shades of Green.

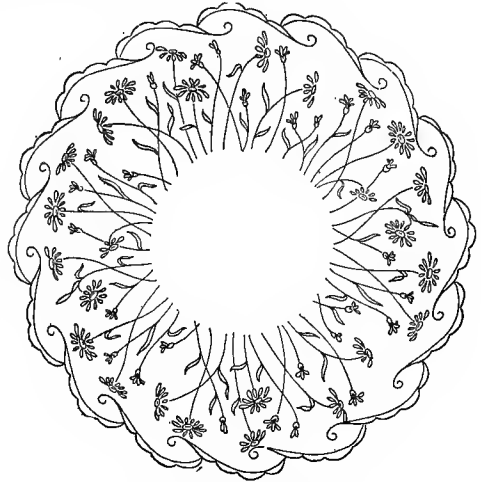
This Linen 1122B (See page 17) also belongs to our simple set. The scalloped edge is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scroll ends of the scallops are outlined with the same.

For prices, see pages printed in Red.

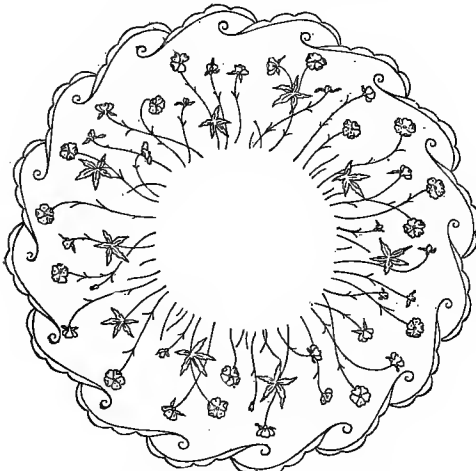
Materials—Linen 1122B, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2623, 2624; 1 skein each 2630, 2631, 2632, 2633,



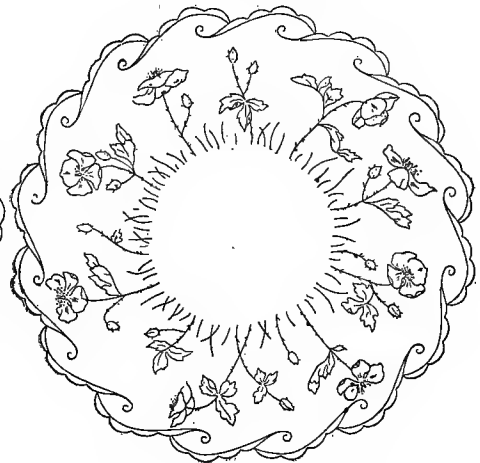
WILD ROSE DESIGN 1122A. (See page 15.)



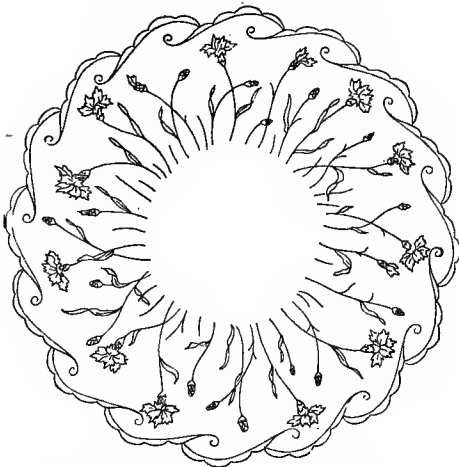
DAISY DESIGN 1122D. (See page 18.)



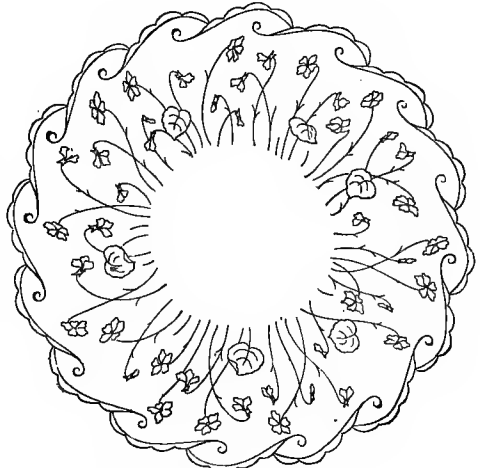
BUTTERCUP DESIGN 1122B. (See page 16.)



FIELD POPPY DESIGN 1122E. (See page 20.)



BACHELOR BUTTON DESIGN 1122C. (See page 18.)



VIOLET DESIGN 1122F. (See page 20.)

2634, 2635, 2636, 2637, 2124, 2620, 2621, 2622. "Asiatic Caspian" Floss, 7 skeins 2002. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Bachelor Button.

A Colored Plate of this flower (sometimes called cornflower) was furnished in our Embroidery Book for 1907. Diagram on page 25 will greatly assist the embroiderer in working our Linen 1122 C (See page 17). Key to diagram is as follows:

1—Shade 2600	A—Shade 2620
2—Shade 2601	B—Shade 2621
3—Shade 2602	C—Shade 2622
4—Shade 2603	D—Shade 2623
5—Shade 2604	E—Shade 2624

All of the work is done solid in Kensington Stitch except when otherwise stated. The flowers are worked in the shades of Blue. Some of the petals are shaded light on the edge and darker towards the center, and in other petals, this shading is reversed. The shading should be so arranged as to have each petal stand out distinct by itself, and this is accomplished by having the shade on the edge of one petal in contrast to the shade used on the edge of the other petal to which it is adjacent. In the center of each wide open flower, shade in a little Green 2620. Buds are worked in darker shades than the flowers. Calyx on flower and bud is worked with Green 2621 and 2622, using the lighter shade at the tip and the darker towards the stem. This is crossed and recrossed with Diamond Couching Stitch of shade 2445, as shown in the diagram on page 25.

Leaves are worked solid in Kensington Stitch, with the shades of Green, and are shaded lighter at the tip and darker towards the stem. Stems are outlined with the darker shades of Green.

This Linen 1122 C (See page 17) also belongs to our simple set. The scalloped edge is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scroll ends of the scallops are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1122 C, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2602, 2624; 1 skein each 2600, 2601, 2603, 2604, 2605, 2445, 2620, 2621, 2622, 2623. "Asiatic Caspian" Floss, 7 skeins 2002. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Daisy.

A Colored Plate of this flower was furnished in our Embroidery Book for 1907. Diagram on page 21 will greatly assist the embroiderer in working our Linen 1122 D (See page 17). For the flowers, use Brainerd & Armstrong's Wash Silk, 2002, 2481, 2636, 2638; for leaves and stems, 2620, 2621, 2622, 2623, 2624.

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. 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 lighter at the tip and darker towards the base. Stems of the daisies are outlined with Green 2623 and 2624.

This Linen 1122 D (See page 17) belongs to our simple set. The scalloped edge is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scroll ends of the scallops are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1122 D, 22-inch size. "Asiatic" Filo Selle, 5 skeins 2002; 2 skeins each 2481, 2636, 2638, 2622, 2624; 1 skein each 2620, 2621, 2623. "Asiatic Caspian" Floss, 7 skeins 2002. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

**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		

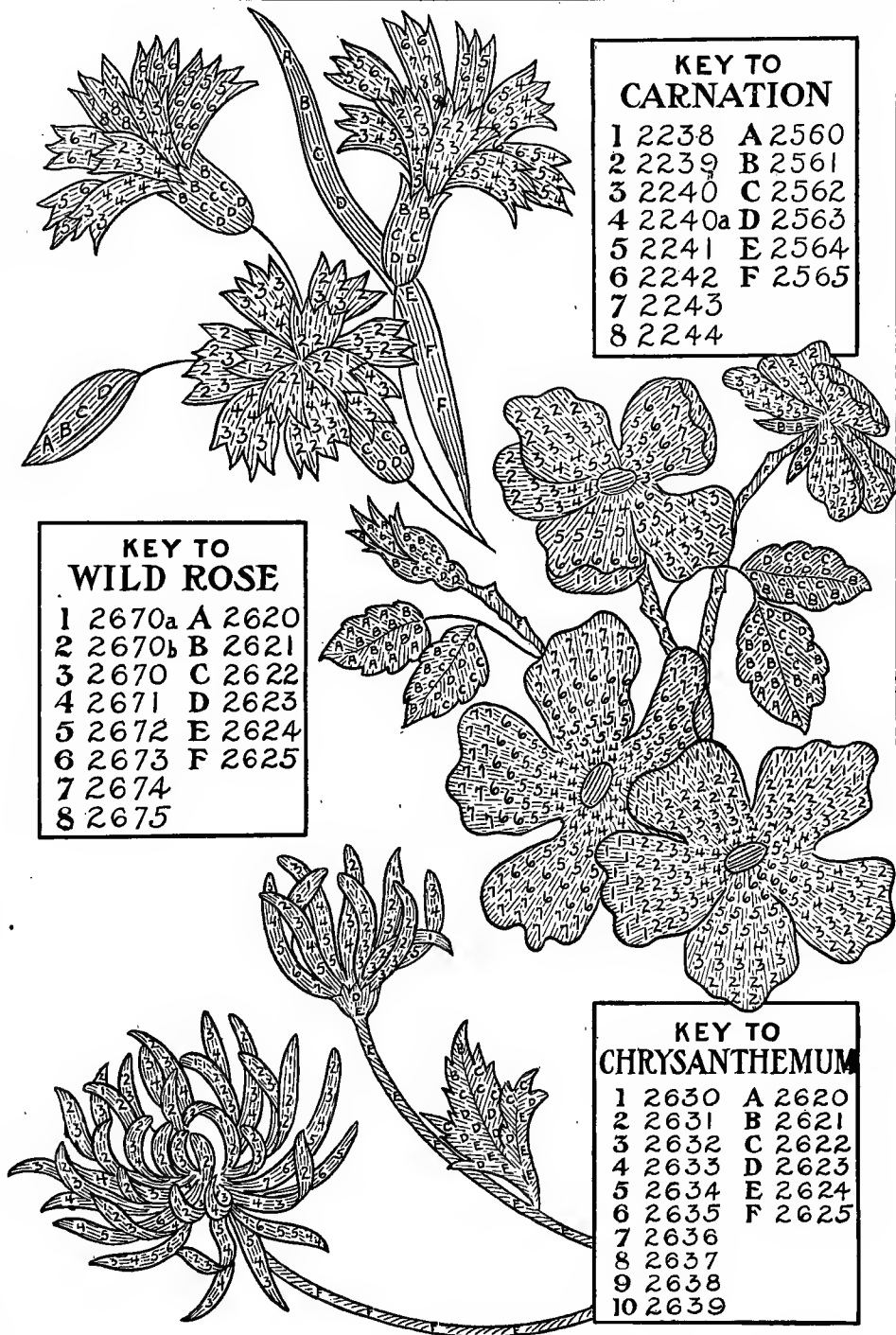


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
WILD ROSE — YELLOW CHRYSANTHEMUM — CARNATION.

Field Poppy.

Diagram on page 25 will greatly assist the embroiderer in working our Linen 1122 E (See page 17). Key to diagram is as follows:

1—Shade 2060a	A—Shade 2560
2—Shade 2061	B—Shade 2561
3—Shade 2061a	C—Shade 2562
4—Shade 2062	D—Shade 2563
5—Shade 2062a	E—Shade 2564
6—Shade 2063	
7—Shade 2064	

All of the work is done solid in Kensington Stitch, except when otherwise stated. The flowers are worked with the shades of Red and shaded light on the edge and darker towards the center. Some flowers are made darker than others. All remote petals are made darker than those in the foreground. All stitches should slant towards the center of the flower. The reverse side of a petal is worked lighter than its face. A turned-over part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. The central spur is raised and worked solid with Green 2562. Each stamen is made with a single long stitch of 2561, at the end of which is placed a French Knot with a thread each of 2000 and 2635 in the needle.

The unopened bud is made solid with the lighter and medium shades of Green, lighter at the tip than at the base. Small, irregular stitches of shade 2560 are scattered over the Green of the buds and also made to project from their edges. These stitches are to represent fibres and should be made very fine with a split thread of Filo.

Leaves are worked with the shades of Green enumerated above for that purpose. They are shaded lighter at the tip and edges and darker towards the midrib and base. A turned part is first raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest shades of Green. Veins are outlined with a shade of Green darker than used

for the main portion of the leaf. Stems are outlined with the two darkest shades of Green, and the projecting fibres are made with shade 2560, as explained above in the case of the buds.

This Linen 1122 E (See page 17) belongs to our simple set. The scalloped edge is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian Floss. The single line scroll ends are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1122 E, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2062, 2062a, 2560, 2563, 2564; 1 skein each 2060a, 2061, 2061a, 2063, 2064, 2000, 2635, 2561, 2562. "Asiatic Caspian" Floss, 7 skeins 2002. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Violet.

A Colored Plate of this flower was furnished in our Embroidery Book for 1906. Diagram on page 21 will greatly assist the embroiderer in working our Linen 1122 F (See page 17). For the flowers use Brainerd & Armstrong's Wash Silks 2790, 2791, 2792, 2793, 2794, 2795; for centers 2622, 2636; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2625.

Flowers are worked solid with the shades of Purple. They are worked throughout in Kensington 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. 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 the 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, put-

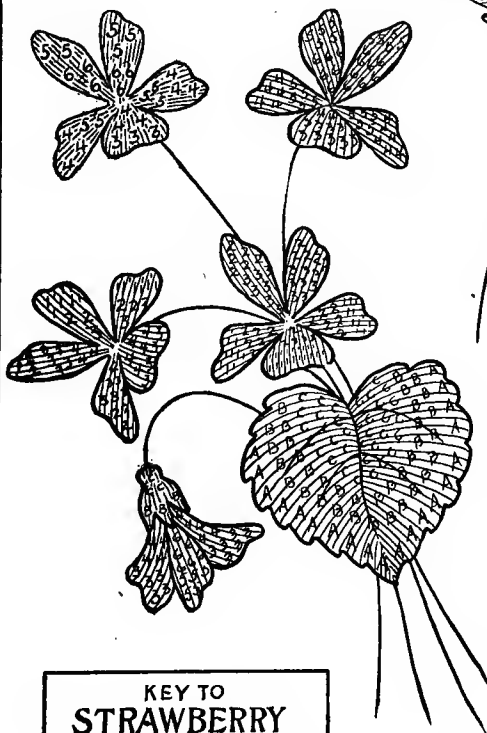
KEY TO
DAISY

- | | |
|--------|--------|
| 1-2002 | A-2481 |
| 2-2636 | B-2620 |
| 3-2638 | C-2621 |
| | D-2622 |
| | E-2623 |
| | F-2624 |



KEY TO
VIOLET

- | | |
|--------|--------|
| 1-2790 | A-2620 |
| 2-2791 | B-2621 |
| 3-2792 | C-2622 |
| 4-2793 | D-2623 |
| 5-2794 | E-2624 |
| 6-2795 | |



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 | |
| 7-2084 | |
| 8-2085 | |
| 9-2066 | |

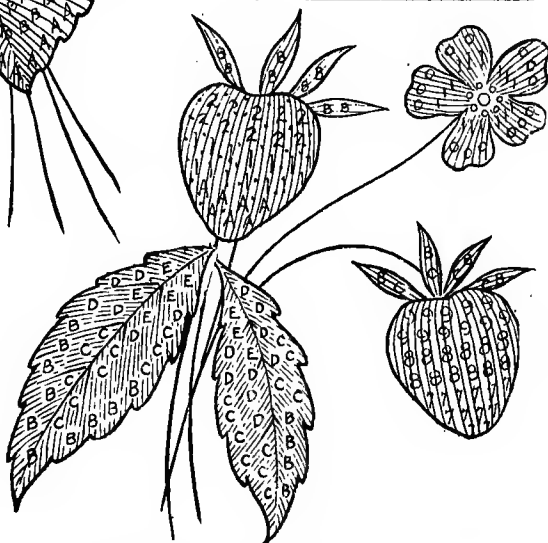


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
STRAWBERRY — VIOLET — DAISY.

ting in the veins in Outline Stitch, with one of the darker shades of Green. Stems are outlined with the darker shades of Green.

This Linen 1122 F (See page 17) belongs to our simple set. The scalloped edge is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scroll ends of the scallops are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1122 F, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2791, 2792, 2793, 2622, 2624; 1 skein each 2790, 2794, 2795, 2636, 2620, 2621, 2623, 2625. "Asiatic Caspian" Floss, 7 skeins 2002. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Apple Blossom.

Diagram on page 25 will greatly assist the embroiderer in working our Linen 1123 A (See page 23). Key to diagram is as follows:

1—Shade 2246	A—Shade 2621
2—Shade 2238	B—Shade 2622
3—Shade 2670	C—Shade 2623
4—Shade 2671	D—Shade 2453
5—Shade 2672	E—Shade 2624
6—Shade 2673	

All of the work is done solid in Kensington Stitch, except when otherwise stated. The flowers are worked with the shades of Pink and shaded light on the edge and darker towards the center. Some flowers are made darker than others. A turned part of a petal is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. The part of a petal in shadow below a turned part is worked in the darker Pinks. Round center is worked solid in Satin Stitch, with Green 2622. Each radiating stamen consists of a single stitch of 2621. At the end of each stamen, place a French Knot of shade 2013 to represent pollen. In the buds, the darker shades of Pink are used. Sepals are worked with the lighter and medium shades of Green,

lighter at the tip and darker towards the base.

Leaves are worked solid in Kensington Stitch, with the shades of Green mentioned for the purpose. They are shaded lighter at the tip and edges and darker towards the midrib and base. Veins and fine stems are outlined with shade 2624. The thick branches are worked solid in Kensington Stitch, with shade 2453, taking the stitches in the direction of the branch; they are further shaded with Brown 2444.

The scalloped edge on Linen 1123 A (See page 23) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss 2002. The single line scrolls are outlined with the same.

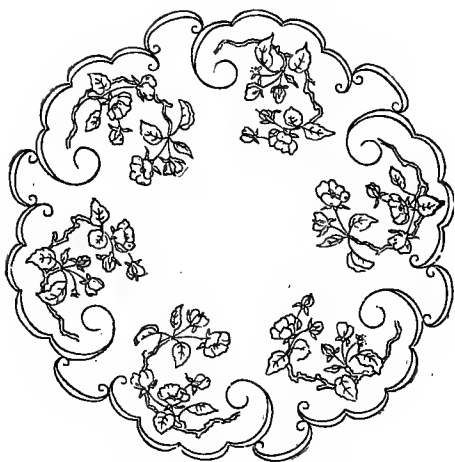
For prices, see pages printed in Red.

Materials—Linen 1123 A, 22-inch size. "Asiatic" Filo Selle, 3 skeins 2453; 2 skeins each 2238, 2670, 2671, 2672, 2621, 2622, 2623, 2624; 1 skein each 2236, 2673, 2013, 2444. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Carnation.

A Colored Plate of this flower was furnished in our Embroidery Book for 1906. Diagram on page 19 will greatly assist the embroiderer in working our Linen 1123B (See page 23). For the flowers use Brainerd & Armstrong's Wash Silks 2238, 2239, 2240, 2240a, 2241, 2242, 2243, 2244; leaves and stems, 2560, 2561, 2562, 2563, 2564, 2565.

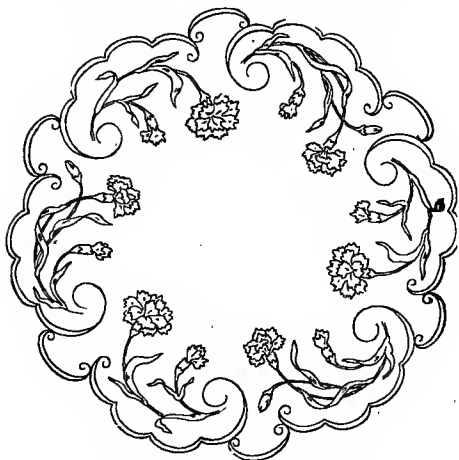
Flowers are worked solid in Kensington Stitch. Some are worked with the lighter shades 2238 to 2241 inclusive; and others with the darker shades 2241 to 2244. The back or more remote petals are worked darkest; those in the foreground lightest. The stitches should slant towards the center of the flower, 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



APPLE BLOSSOM DESIGN 1123A. (See page 22.)



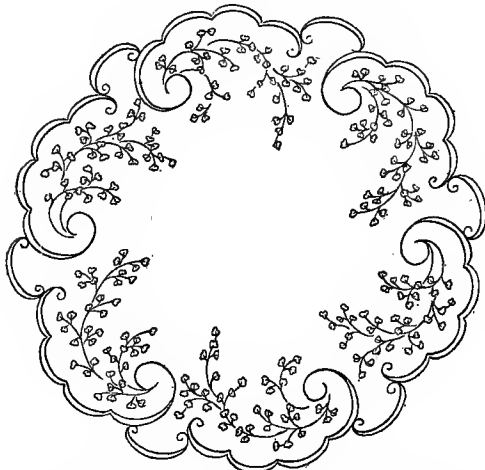
CAL. PEPPER BERRY DESIGN 1123D. (See page 24.)



CARNATION DESIGN 1123B. (See page 22.)



HOLLY DESIGN 1123E. (See page 26.)



MAIDEN HAIR FERN DESIGN 1123C. (See page 24.)



STRAWBERRY DESIGN 1123F. (See page 26.)

top and darker towards the stem. The unopened 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 worked solid with the darkest shades of Green, in Kensington Stitch, taken in the same direction as the stem.

The scalloped edge on Linen 1123B (See page 23) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scrolls are outlined with the same.

For prices, see pages printed in Red.

Materials — Linen 1123B, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2239, 2240a, 2241, 2242, 2561, 2562, 2563, 2565; 1 skein each 2238, 2240, 2243, 2244, 2560, 2564. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Maiden Hair Fern.

Diagram on page 38 will assist the embroiderer in working our Linen 1123 C (See page 23). Key to diagram is as follows:

A—Shade 2621	Stems—Shade 2067
B—Shade 2622	
C—Shade 2623	
D—Shade 2624	

This fern offers a simple design that has long been a popular one with embroiderers. The leaves are worked solid in Kensington Stitch. One shade only may be used to a leaf or, if two shades are used, the darker shade is shaded in at the stem end. No vein is worked in the leaf. The leaves at the tip of a spray are made light and they grow gradually darker down the stem. The stems are outlined with shade 2067.

The scalloped edge on Linen 1123 C (See page 23) is first raised with White

Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scrolls are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1123 C, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2620, 2621, 2622, 2623, 2624, 2067. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

California Pepper Berry.

A Colored Plate of this berry was furnished in our Embroidery Book for 1906. Diagram on page 27 will greatly assist the embroiderer in working our Linen 1123D (See page 23). If it is desired to work the berries in shades absolutely true to nature, then shade numbers 2671 to 2675 inclusive may be used. But the Red berry is generally preferred for effect and for working these, use Brainerd & Armstrong's Wash Silks 2060a, 2060, 2062, 2062a, 2063, 2064, 2065, 2066; for leaves and stems 2620, 2621, 2622, 2623, 2624.

The berries are worked solid with the shades of Red. They are worked throughout in Satin Stitch. Berries are first raised with 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. Those in the light shades are at the tip of the spray.

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

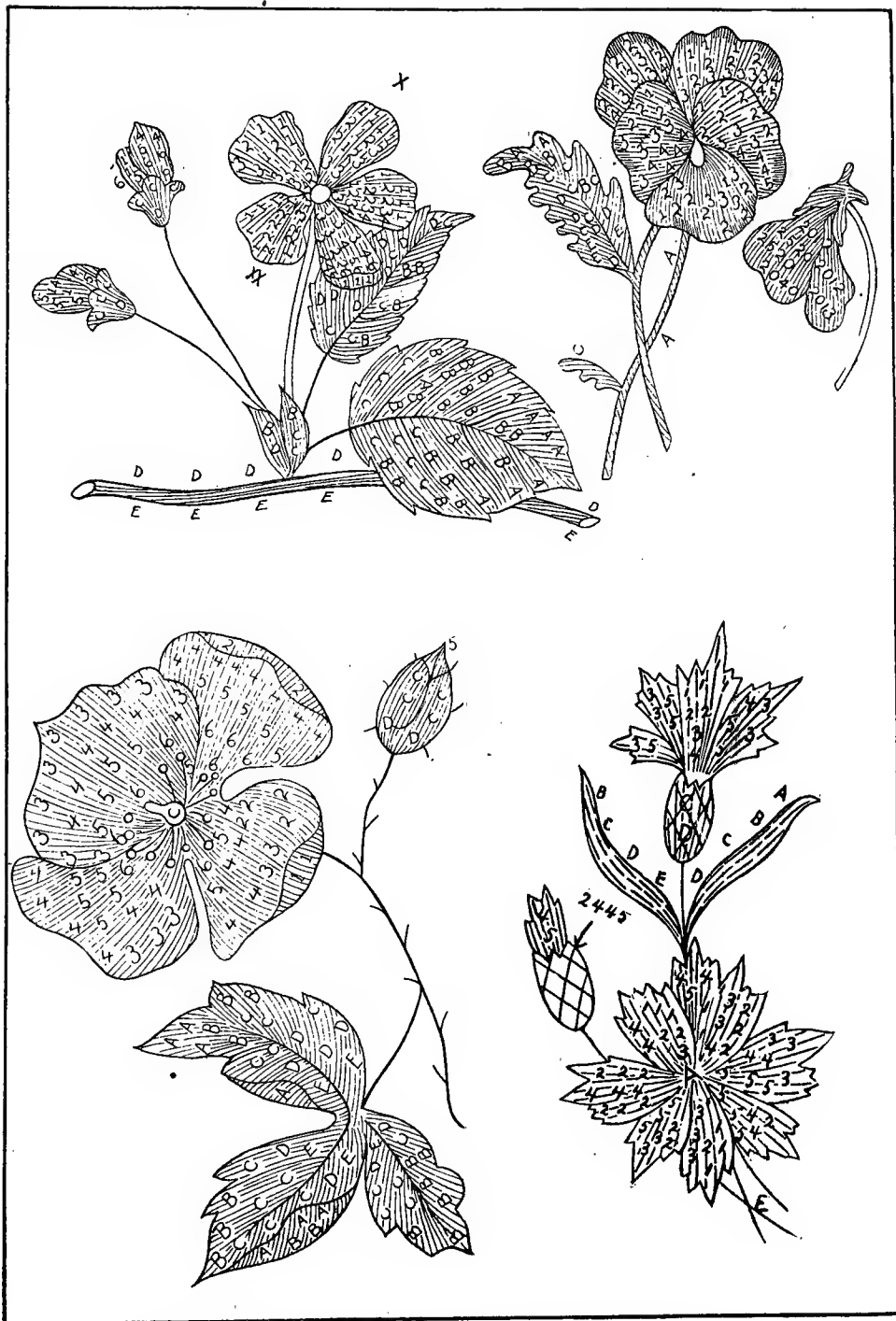


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
APPLE BLOSSOM — PANSY — FIELD POPPY — BACHELOR BUTTON.

The scalloped edge on Linen 1123D (See page 23) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scrolls are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1123D, 22-inch size. "Asiatic" Filo Selle, 3 skeins 2624; 2 skeins each 2621, 2622, 2623; 1 skein each 2060a, 2060, 2062, 2062a, 2063, 2064, 2065, 2066, 2620. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Holly.

A Colored Plate of this design was furnished in our Embroidery Book for 1906. Diagram on page 27 will greatly assist the embroiderer in working our Linen 1123 E (See page 23). For the berries, use Brainerd & Armstrong's Wash Silks 2062a, 2063, 2064, 2065, 2066, 2067, 2446; for leaves and stems 2050a, 2050, 2051, 2052, 2053, 2054, 2123.

The berries are worked solid in Satin Stitch, with the shades of Red. They should be first raised with 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 shaded lighter at the tips and edges and darker towards the midrib and stem. Stems are outlined with the two darkest

shades of Green. The thick branches are worked solid in Slanting Satin Stitch, with the darkest shades of Green, shaded with 2123.

The scalloped edge on Linen 1123 E (See page 23) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scrolls are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1123 E, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2050, 2053, 2054; 1 skein each 2062a, 2063, 2064, 2065, 2066, 2067, 2446, 2050a, 2051, 2052, 2123. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Strawberry.

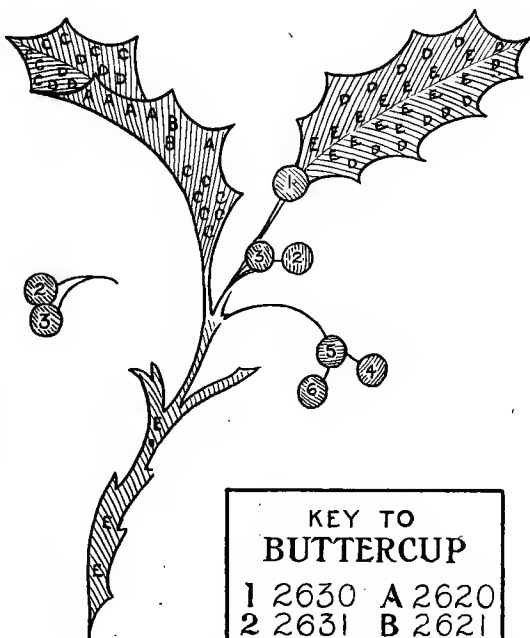
A Colored Plate showing how to work this berry and flowers was furnished in our Embroidery Book for 1906. Diagram on page 21 will greatly assist the embroiderer in working our Linen 1123 F (See page 23).

For the berries, use Brainerd & Armstrong's Wash Silks 2060a, 2060, 2061, 2062, 2062a, 2063, 2064, 2065, 2066, 2481; for seeds 2635; for flowers 2002, 2060; centers 2622; pollen 2066; leaves, stems and hulls 2620, 2621, 2622, 2623, 2624, 2360a.

The berries are first raised high with 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

**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		

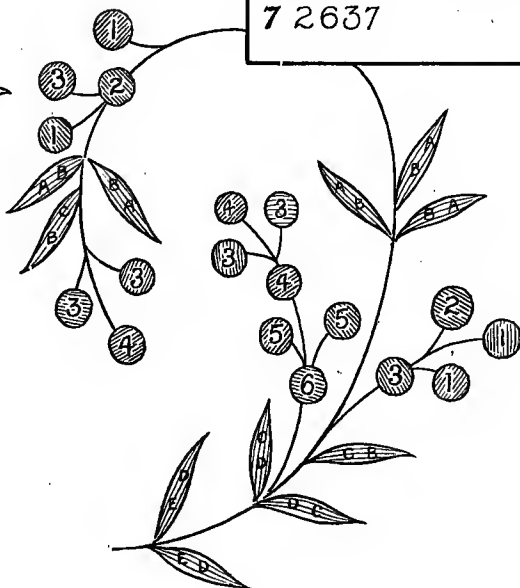


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
HOLLY — CAL. PEPPER BERRY — BUTTERCUP.

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 2360a. For the most part they are shaded light Green at the tip and edges, and darker towards the midrib and stem ; some of the leaves are given a touch of 2360a along the edges and midrib, 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.

The scalloped edge on Linen 1123 F (See page 23) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scrolls are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1123 F, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2002, 2623 ; 2 skeins each 2060, 2062, 2621, 2622, 2624 ; 1 skein each 2124, 2060a, 2061, 2062a, 2063, 2064, 2065, 2066, 2481, 2635, 2620, 2360a. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

American Beauty Rose.

For the flowers on Linen 1124 A (See page 31) use Brainerd & Armstrong's Wash Silks 2500, 2501, 2502, 2503, 2504, 2505, 2506 ; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2090b ; for thorns 2092. Colored Plate CXXVI and diagram on page 32 will greatly assist the embroiderer.

All of the work is done solid in Kensington Stitch except when otherwise

stated. The flowers are worked with the shades of Pink. The tips of the petals that show at the top of the rose are made very dark in the background and somewhat lighter towards the front. The large front petals of the rose are worked with a medium shade on the edge and lighter towards the base. A turned-over part is first raised with White Knitting Cotton and then worked over solid in Satin Stitch, with shade 2500 or 2501. The part of a petal in shadow, just below the turned part, is worked in one of the darker shades. The buds are worked in darker shades than the flowers, and are shaded lighter at the tip and darker towards the base. The slender leaves of the calyx on flower and bud are worked with the medium and lighter shades of Green, and shaded lighter at the tip and darker towards the base.

Leaves are worked solid in Kensington Stitch, with the shades of Green mentioned for that purpose. Some of them are shaded light at the tip and along the edges, and darker towards the midrib ; others are shaded darker at the tip and along the edge, and lighter along the midrib. In the case of a turned leaf the under side is worked in lighter shades than the front. Around worm-eaten holes or edges, shade in 2090b in Long and Short Stitch. Midrib and veins are outlined with a darker shade of Green than in the main portion of the leaf. Some of the leaves are given a touch of Red at the tip or along either the edge or midrib, with shades of Red 2090b and 2092. Stems are worked solid in Kensington Stitch with Greens 2623 and 2624, taking the stitches lengthwise of the stem. Thorns are worked solid with shade 2092.

The beauty of our Linen 1124 A (See page 31) is increased by the artistic nature of the border. The scallops on the edge are slightly raised with White Knitting Cotton, and worked solid in Buttonhole Stitch, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1124 A, 22-inch size. "Asiatic" Filo Selle, 4 skeins 2624; 2 skeins each 2500, 2501, 2502, 2503, 2620, 2621, 2622, 2623; 1 skein each 2504, 2505, 2506, 2090b, 2092. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Bridesmaid Rose.

The design on our Linen 1124 B (See page 31) is one of the handsomest and most delicate of roses. Diagram on page 32 shows how to embroider this rose, and in our Embroidery Book for 1904 was furnished a Colored Plate.

For the flowers, use Brainerd & Armstrong's Wash Silks 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675, 2676; leaves and stems 2620, 2621, 2622, 2623, 2624, 2625, 2090b; thorns 2092.

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 White Knitting Cotton and then worked over solid in Satin Stitch, with the lightest flower shade. A petal just below a turned part is shaded dark.

Calyx is worked in Kensington Stitch with Greens 2620, 2621, 2622, having the lightest shade at the tip.

Leaves and stems are worked solid in Kensington Stitch with the shades of Green according to the instructions on page 28 for leaves of American Beauty Rose.

Our Linen 1124 B (See page 31) is a very artistic and beautiful piece. The scallops on the edge are raised with White Knitting Cotton and worked solid in Buttonhole Stich, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1124 B, 22-inch size. "Asiatic" Filo Selle, 3 skeins 2624; 2 skeins each 2670, 2671, 2672, 2620, 2621, 2622, 2623; 1 skein each 2670a, 2670b, 2673, 2674, 2675, 2676, 2625, 2090b, 2092. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Jack Rose.

For the flowers on Linen 1124C (See page 31), use Brainerd & Armstrong's Wash Silks 2242, 2243, 2244, 2066, 2067; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2625, 2090b; for thorns 2092. Colored Plate CXXVI and diagram on page 32 will greatly assist the embroiderer.

All of the work is done solid in Kensington Stitch except when otherwise stated. The flowers are worked with the shades of Red. The more remote petals in the background are started on the edge with shade 2244 or 2066 and shaded at the base with shade 2067. In order that the petals that overlap these may stand out distinct, they are commenced on the edge with a lighter shade than the shade used in the part of the petal that they overlap. The petals in the foreground are worked some lighter, and shaded darker on the edge, and one of the lightest shades 2242 or 2243 is used at the base of these petals. A turned-over part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with shade 2242 or 2243. The part of the petal directly under this turned part is in shadow and should be worked with a darker shade. The two lightest shades 2242 and 2243 are used in the turned-over parts of petals and for shading at the base of the front petals. The single petals that have fallen away from the rose may have a touch of Green 2621 at the pointed base. In the bud, such part of the inside petals as is visible is made with the darkest Red and the rest of the bud is worked with the lighter and medium shades of Green.

Leaves and stems are worked solid in Kensington Stitch with the shades of Green according to the instructions on page 28 for the leaves of American Beauty Rose.

Our Linen 1124C (See page 31) is a remarkably beautiful design. The scallops on the edge are slightly raised with White Knitting Cotton and worked solid in Buttonhole Stitch, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1124C, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2066, 2067, 2624; 2 skeins each 2242, 2243, 2244, 2620, 2621, 2622, 2623; 1 skein each 2625, 2090b, 2092. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

La France Rose.

For the flowers on Linen 1124 D (See page 31), use Brainerd & Armstrong's Wash Silks, 2300a, 2300, 2301, 2302, 2303, 2304; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2625, 2090b; for thorns 2092. Colored Plate CXXVII and diagram on page 32 will greatly assist the embroiderer. Key to diagram is as follows:

1—Shade 2300a	A—Shade 2620
2—Shade 2300	B—Shade 2621
3—Shade 2301	C—Shade 2622
4—Shade 2302	D—Shade 2623
5—Shade 2303	E—Shade 2624
6—Shade 2304	F—Shade 2625

All of the work is done solid in Kensington Stitch, except when otherwise stated. The flowers are worked with shades 2300a to 2304 inclusive. As a general rule, the petals are shaded lighter on the edge and darker towards the base. The more remote petals are made darker than those in the foreground. A turned-over part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. In the case of the large upright front petals, they are shaded light at the top edge, darker at the center and light again towards the base. The detached petals are worked in the lighter shades

with just a touch of Green 2620 at the pointed end.

Leaves and stems are worked solid in Kensington Stitch with the shades of Green according to the instructions on page 28 for the leaves of American Beauty Rose.

The grouping of the flowers on Linen 1124 D (See page 31) is very artistic and the design will be a popular one. The scallops on the edge are slightly raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1124 D, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2301, 2302, 2624; 2 skeins each 2300, 2303, 2620, 2621, 2622, 2623; 1 skein each 2300a, 2304, 2625, 2090b, 2092. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Marechal Neil Rose.

For this rose, as shown on Linen 1124 E (See page 31), use Brainerd & Armstrong's Wash Silks 2630, 2631, 2632, 2633, 2634, 2635, 2636; for leaves and stems, 2620, 2621, 2622, 2623, 2624, 2625, 2090b; for thorns, 2092. Colored Plate CXXVII and diagram on page 32 will greatly assist the embroiderer.

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 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.

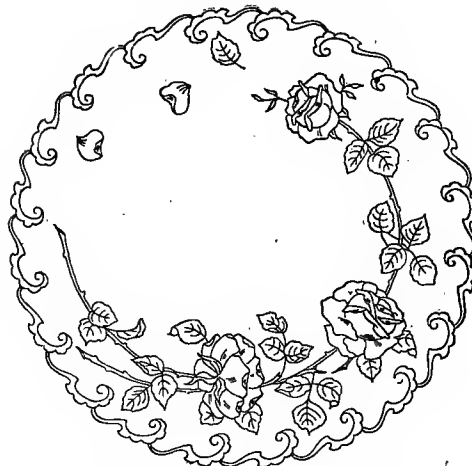
The buds are worked solid in Kensington Stitch, with the darker flower shades. Calyxes on the buds are made with darker shades of Green than on the



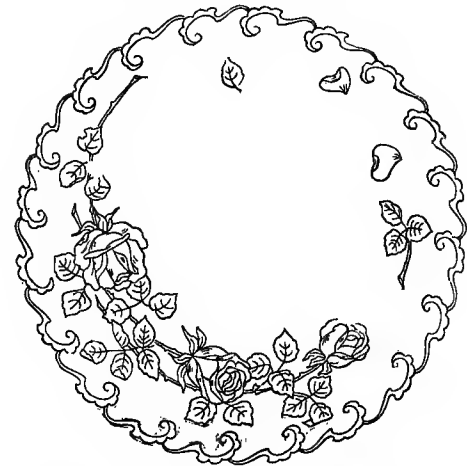
AM. BEAUTY ROSE DESIGN 1124A. (See page 28.)



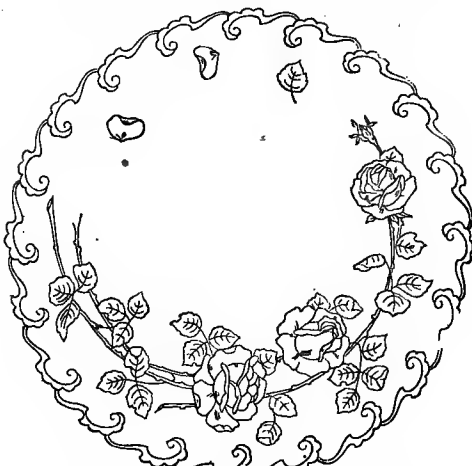
LA FRANCE ROSE DESIGN 1124D. (See page 30.)



BRIDESMAID ROSE DESIGN 1124B. (See page 29.)



MARECHAL NEIL ROSE DESIGN 1124E. (See page 30.)



JACK ROSE DESIGN 1124C. (See page 29.)



RED POPPY DESIGN 1124F. (See page 33.)

Made in 12, 18 and 22-inch sizes.

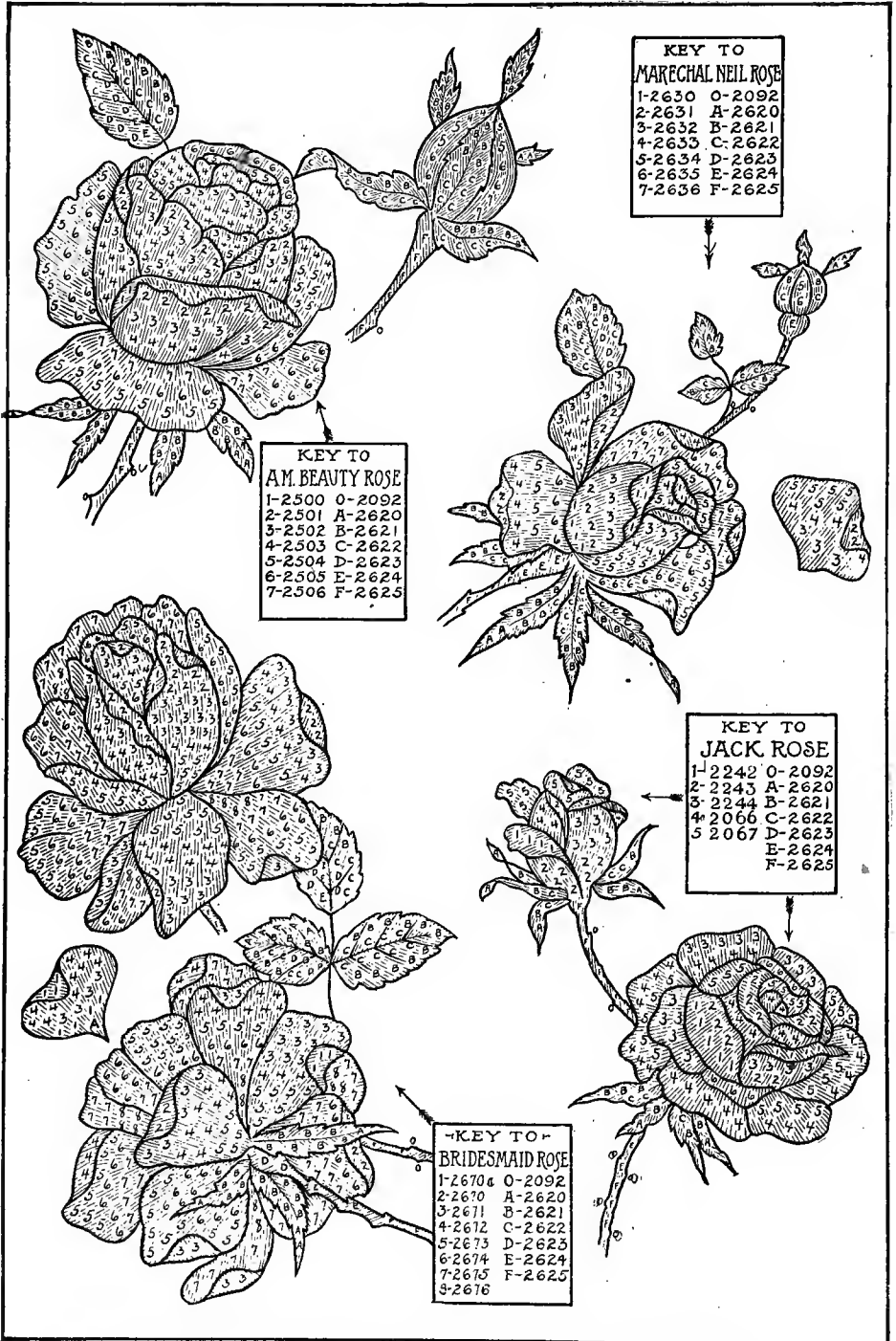


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
AM. BEAUTY ROSE—BRIDESMAID ROSE—JACK ROSE—MARECHAL NEIL ROSE.

flowers. At the very tip of each sepal, a stitch or two of shade 2092 can be used.

Leaves and stems are worked solid in Kensington Stitch, with the shades of Green, according to the instructions on page 28 for the leaves of American Beauty Rose.

The scalloped edge on our Linen 1124 E (See page 31) is first raised with White Knitting Cotton and then worked solid in Buttonhole Stitch, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1124 E, 22-inch size. "Asiatic" Filo Selle, 3 skeins 2624; 2 skeins each 2630, 2631, 2632, 2633, 2634, 2620, 2621, 2622, 2623; 1 skein each 2635, 2636, 2625, 2090b, 2092. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Red Poppy.

Diagram on page 38 will greatly assist the embroiderer in working our Linen 1124 F (See page 31). A Colored Plate was furnished in our Embroidery Book for 1906. For working the flowers, use Brainerd & Armstrong's Wash Silks 2060a, 2060b, 2061, 2062, 2062a, 2063, 2064, 2065, 2066; seed pods 2620, 2622, 2624; stamens 2621; pollen 2000, 2635; leaves and stems 2620, 2621, 2622, 2623, 2624, 2625.

All of the work is done solid in Kensington Stitch, except when otherwise stated. The flowers are worked with the shades of Red and shaded light on the edge and darker towards the center. All remote petals are made darker than those in the foreground. All stitches should slant towards the center of the flower. A turned-over part of a petal is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. 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 petals.

The seed pod consists of a lower and upper part. The lower part is worked solid in Satin Stitch, with Green 2622, and veined with Green 2624. The upper part is worked solid in Satin Stitch, with Green 2620, and veined with 2622. The stamens consist of single long stitches of Green 2621. A French Knot is placed at the end of each stamen to represent pollen; some of the knots are made with Black 2000 and some with Yellow 2635. The partly opened bud is made with dark Red, and the lower part is worked with the lighter and medium shades of Green. Small irregular stitches of shade 2623 are scattered over the Green of the bud and also made to project from its edges. These stitches are to represent fibres, and should be made very fine with a split thread of the Filo Silk.

Leaves are worked with the shades of Green enumerated above for that purpose. They are shaded light at the tip and darker towards the stem. Put in the veins in Outline Stitch, with a darker shade of Green than used for the main portion of the leaf. Stems are worked solid in Kensington Stitch with the two darkest shades of Green, taking the stitches lengthwise of the stem. Short stitches are taken at right angles to either side of the stem, with a split thread of Filo 2623 to represent fibres.

The scalloped edge on our Linen 1124 F (See page 31) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1124 F, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2062, 2062a, 2620, 2622, 2623, 2624, 2625; 1 skein each 2060a, 2060b, 2061, 2063, 2064, 2065, 2066, 2000, 2635, 2621. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Wild Carrot.

This beautiful design on our Linen 1125 A (See page 36) is very handsome

if done in all White; but the following instructions are for doing the work in light colors, for which use Brainerd & Armstrong's Silks; for the flowers, shades 2002, 2150a; for leaves and stems 2830, 2831, 2832, 2832a.

Each small flower in the cluster consists of a French Knot, which knots are made with shades 2002 and 2150a. The White and Pink knots may be intermingled or all the Pink knots may be grouped near the center of the cluster.

Radiating stems connecting the cluster of flowers with the stem are worked solid in Slanting Satin Stitch, with shade 2831. Stems are worked solid in the same stitch, shading from 2832 at the top to 2832a at the bottom.

Leaves are worked solid in Kensington Stitch with the shades of Green. They are shaded lighter at the tip and edges and darker towards the midrib and base.

The scalloped edge of our Linen 1125A (See page 36) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The inside small scrolls are raised and worked solid in Satin Stitch, with the same silk.

For prices, see pages printed in Red.

Materials—Linen 1125 A, 22-inch size. "Asiatic" Filo Selle, 5 skeins 2002; 3 skeins each 2150a, 2831, 2832a; 2 skeins each 2830, 2832. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Dandelion Blow.

The design on our Linen 1125 B (See page 36) is a splendid one for working in all White. For working it in colors follow the instructions as given below, using Brainerd & Armstrong's Wash Silks as follows: For buds, shades 2012, 2013, 2014; for seed blows 2620, 2621, 2622, 2003, 2870; for leaves and stems 2620, 2621, 2622, 2622a. A Colored Plate was furnished in our Embroidery Book for 1906 which will be of assistance.

There are two closed buds that require the only Yellow in the design. The upright petals are worked solid in Kensington Stitch, with the shades of Yellow 2012, 2013, 2014, shaded light at the tip and darker towards the base. The petals in the background are made darker than those in the foreground. Sepals are worked solid in Kensington Stitch with Greens 2621 and 2622, the lighter shade at the tip.

There are seed blows with two kinds of centers. Select one having an oval center with spikes. This oval center is raised with White Knitting Cotton and worked over solid in vertical Satin Stitch, with shade 2622. The small spikes are worked in the same stitch, with shade 2621. Sepals are worked with shades 2621 and 2622, as explained above for the Yellow buds. Each stamen consists of a single stitch of 2620. Pointed seeds consist of several fine stitches worked to a point; some of the seeds are made with 2002 and others with 2870.

The other kind of seed blow is worked in the same manner, except that the round center is simply worked solid in Satin Stitch, with Green 2621.

Leaves are worked solid in Kensington Stitch, with the lightest shade of Green at the tip and using shades of Green gradually darker down through the leaf; darkest shade at the stem. Stems are made solid in Slanting Satin Stitch, with the darkest shades of Green.

The scalloped edge of our Linen 1125 B (See page 36) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The inside small scrolls are raised and worked solid in Satin Stitch, with the same silk.

For prices, see pages printed in Red.

Materials—Linen 1125 B, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2621, 2622; 2 skeins each 2003, 2870, 2620, 2622a; 1 skein each 2012, 2013, 2014. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Chrysanthemum.

Diagram on page 19 will assist the embroiderer in working our Linen 1125 C (See page 36). In our Embroidery Book for 1906 was furnished a Colored Plate. To work the flowers in Yellow, use Brainerd & Armstrong's Wash Silks in shades 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639; leaves and stems 2620, 2621, 2622, 2623, 2624, 2625.

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 opened 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 midrib and base. In some few cases, they are shaded darker on the edges and lighter towards the midrib. Veins and slender stems are outlined with the darkest Green. Thicker stems are worked solid in Slanting Satin Stitch, with the darkest Green shades.

The scalloped edge of this Linen 1125 C (See page 36) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The inside small scrolls are raised and worked solid in Satin Stitch, with the same silk.

For prices, see pages printed in Red.

Materials—Linen 1125 C, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2632, 2633, 2634, 2635, 2620, 2621, 2624, 2625; 1 skein each 2630, 2631, 2636, 2637, 2638, 2639, 2622, 2623. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Sweet Pea.

A Colored Plate of this flower was furnished in our Embroidery Book for 1907. Diagram on page 38 will greatly assist the embroiderer in working our Linen 1125 D (See page 36). Key to diagram is as follows:

FLOWER	BUD	LEAVES
1—Shade 2670a	1—Shade 2630	A—Shade 2481
2—Shade 2670b	2—Shade 2631	B—Shade 2482
3—Shade 2670	3—Shade 2632	C—Shade 2483
4—Shade 2671		D—Shade 2484
5—Shade 2673		E—Shade 2485
6—Shade 2674		

Some of the flowers and buds may be worked in Pink shades 2670a to 2674; and others may be worked in Yellow shades 2630 to 2632. In either case, the following general instructions should be observed. Embroider the flower solid in Kensington Stitch, and let the large back petals be worked light on the edge and darker towards the central folds and smaller petals. The small petals below these are also shaded light on the edge and darker towards the base. A turned-over part is worked solid in Satin Stitch, with one of the lightest flower shades. The heart-shaped body of the blossom is worked with two or three of the lightest flower shades and the lightest shade of Green, with a parting through the center as indicated in our diagram.

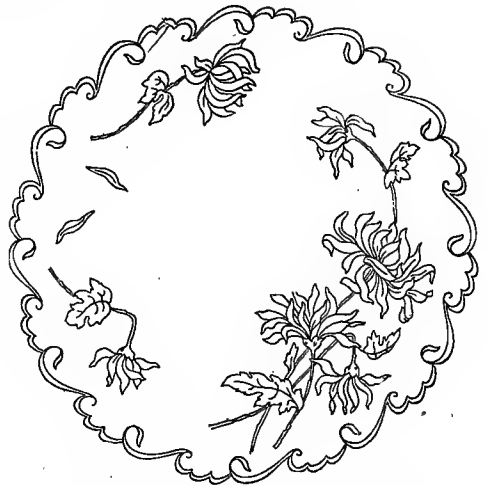
Leaves are worked solid in Kensington Stitch, with the shades of Green, lighter at the tip and edges and darker towards the center and base. The midrib in each leaf is outlined with the darkest shade of Green. Stems are outlined with the two darkest shades of Green, but the curling tendrils are worked with a lighter Green shade.

The scalloped edge of this Linen 1125 D (See page 36) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The inside small scrolls are raised and worked solid in Satin Stitch, with the same silk.

For prices, see pages printed in Red.



WILD CARROT DESIGN 1125A. (See page 33.)



CHRYSANTHEMUM DESIGN 1125C. (See page 35.)



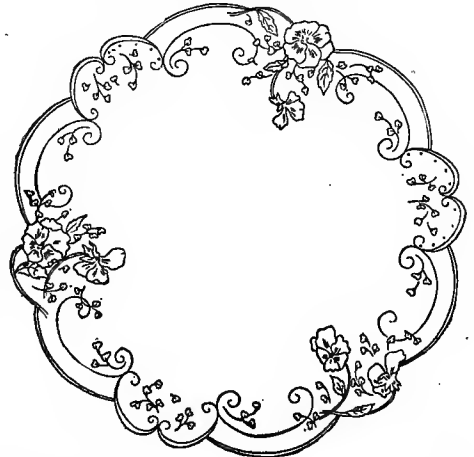
DANDELION BLOW DESIGN 1125B. (See page 34.)



SWEET PEA DESIGN 1125D. (See page 35.)



ROSE BUD AND FORGET-ME-NOT DESIGN 1126A. (See page 37.)



PANSY AND MAIDEN HAIR FERN DESIGN 1126B. (See page 37.)

Made in 12, 18 and 22-inch sizes.

Materials—Linen 1125 D, 22-inch size. “Asiatic” Filo Selle, 2 skeins each 2670a, 2670b, 2670, 2671, 2630, 2631, 2632, 2482, 2483, 2484; 1 skein each 2672, 2673, 2674, 2481, 2485. “Asiatic Caspian” Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Rose Buds and Forget-Me-Nots.

In this Linen 1126 A (See page 36), two flowers are beautifully combined. Brainerd & Armstrong’s Wash Silks are used as follows: For rose buds 2671, 2673, 2674; for rose leaves, sepals and stems, 2620, 2621, 2622, 2623; for forget-me-nots 2030, 2031, 2150a; for forget-me-not leaves and stems 2620, 2621, 2622, 2623.

All of the work is done solid in Kensington Stitch, unless otherwise stated. In the rose buds where the inside flower shows, it is worked in the shades of Pink, lighter at the top and darker towards the base. Some of the buds are made darker than others. Sepals are worked in the lighter and medium shades of Green, lighter at the tip and darker towards the base. The base of bud is worked solid, with the darkest Green. Instructions for rose leaves and stems may be found on page 28.

Forget-me-nots are worked with shades of Blue and occasional touch of Pink, all in solid Satin Stitch. Two shades of Blue may be used in the same flower, but not in the same petal. Stitches slant towards the center. In some of the lighter petals work in a few stitches of 2150a. This same Pink may be used to work an occasional bud. A French Knot of 2016 is placed in the center of each open flower. Leaves are worked solid in Kensington Stitch, with the shades of Green. They are shaded light at the tip and darker towards the stem. Stems are outlined with the darkest shade of Green.

The scalloped edge of this Linen 1126A (See page 36) is first raised with White Knitting Cotton and then worked solid in Buttonhole Stitch, with White “Cas-

pian” Floss. The single line scrolls are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1126 A, 22-inch size. “Asiatic” Filo Selle, 2 skeins each 2671, 2673, 2674, 2622, 2623; 1 skein each 2030, 2031, 2150a, 2016, 26-0, 2621. “Asiatic Caspian” Floss, 8 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Pansy and Maiden Hair Fern.

Linen 1126 B (See page 36) is another combination design. Diagram on page 25 will assist in working the pansies. Full instructions for the maiden hair fern may be found on page 24. Brainerd & Armstrong’s Wash Silks are used as follows: for pansies 2520, 2521, 2522, 2522a, 2523, 2524, 2040, 2012, 2013, 2015, 2742; for pansy leaves 2620, 2621, 2622, 2623, 2624; for maiden hair fern, 2621, 2622, 2623, 2624, 2067.

All of the work is done solid in Kensington Stitch, unless otherwise stated. Instructions for the maiden hair fern are found on page 24.

The pansies are worked mainly with the shades of Purple. The petals are usually shaded light on the edge and darker toward the center. The single or double sacs at the center are worked solid in Satin Stitch, with Green 2742. In all of the pansies, the four lower front petals are streaked with Yellow 2015. In the case of a turned part of a petal, that part is slightly raised with White Knitting Cotton and worked over solid in Satin Stitch, with the lightest flower shade. In the diagram on page 25 we have endeavored to make one way of working a bud quite plain by printing in the shade numbers.

Leaves are worked with the shades of Green and shaded lighter at the tip and edges and darker towards the midrib and base. Veins are outlined with one of the darkest shades of Green.

The scalloped edge of our Linen 1126 B (See page 36) is raised with White Knitting Cotton and then worked over



DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
 SWEET PEA — RED POPPY — MAIDEN HAIR FERN — LA FRANCE ROSE.

solid in Buttonhole Stitch, with White "Caspian" Floss. Some of these scallops terminate in single lines which are outlined with the White "Caspian." French Knots inside some of the scallops are made with White "Caspian" Floss. Long single scroll lines are outlined with Green Filo 2742.

For prices, see pages printed in Red.

Materials—Linen 1126 B, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2621, 2622, 2624; 1 skein each 2520, 2521, 2522, 2522a, 2523, 2524, 2040, 2012, 2013, 2015, 2742, 2620, 2623, 2067. "Asiatic Caspian" Floss, 8 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Easy Brier Stitch Designs.

These designs are so popular because the stitch is one of the easiest embroidery stitches and the work in the pieces is so simple that it can be done by the very young or the very aged; and when the work has been completed, a very beautiful centerpiece or doily is the result.

Brier Stitch Design 1128 A.

This very pretty design (See Colored Plate CXXVIII) is of a very easy nature, as the principal stitch is the simple Brier Stitch (sometimes called Feather Stitch).

All of the scroll lines in the design are worked in Brier Stitch, with our shaded Green "Caspian" Floss 2906. The round jewels are first raised with White Knitting Cotton and then worked over solid in Satin Stitch; some with shade 2742 and some with shade 2743.

Scalloped edge of this Linen 1128A (See Colored Plate CXXVIII) is slightly raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White Mountmellick Silk, size FF.

For prices, see pages printed in Red.

Materials—Linen 1128A, 22-inch size. "Asiatic Caspian" Floss, 6 skeins 2906; 2 skeins each 2742, 2743. "Asiatic" Mountmellick Silk, size FF, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Brier Stitch Design 1128 B.

Another pretty and simple design in Brier Stitch is our Linen 1128B (See Colored Plate CXXVIII).

All of the scroll lines in the design are worked in Brier Stitch, with our shaded Opalescent "Caspian" Floss 2907. The round jewels are first raised with White Knitting Cotton and then worked over solid in Satin Stitch; the center jewel in a cluster of five is worked with shade 2473 and all the other jewels with shade 2472.

Scalloped edge of this Linen 1128B (See Colored Plate CXXVIII) is slightly raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White Mountmellick Silk, size FF.

For prices, see pages printed in Red.

Materials—Linen 1128B, 22-inch size. "Asiatic Caspian" Floss, 8 skeins 2907; 2 skeins 2472; 1 skein 2473. "Asiatic" Mountmellick Silk, size FF, 10 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

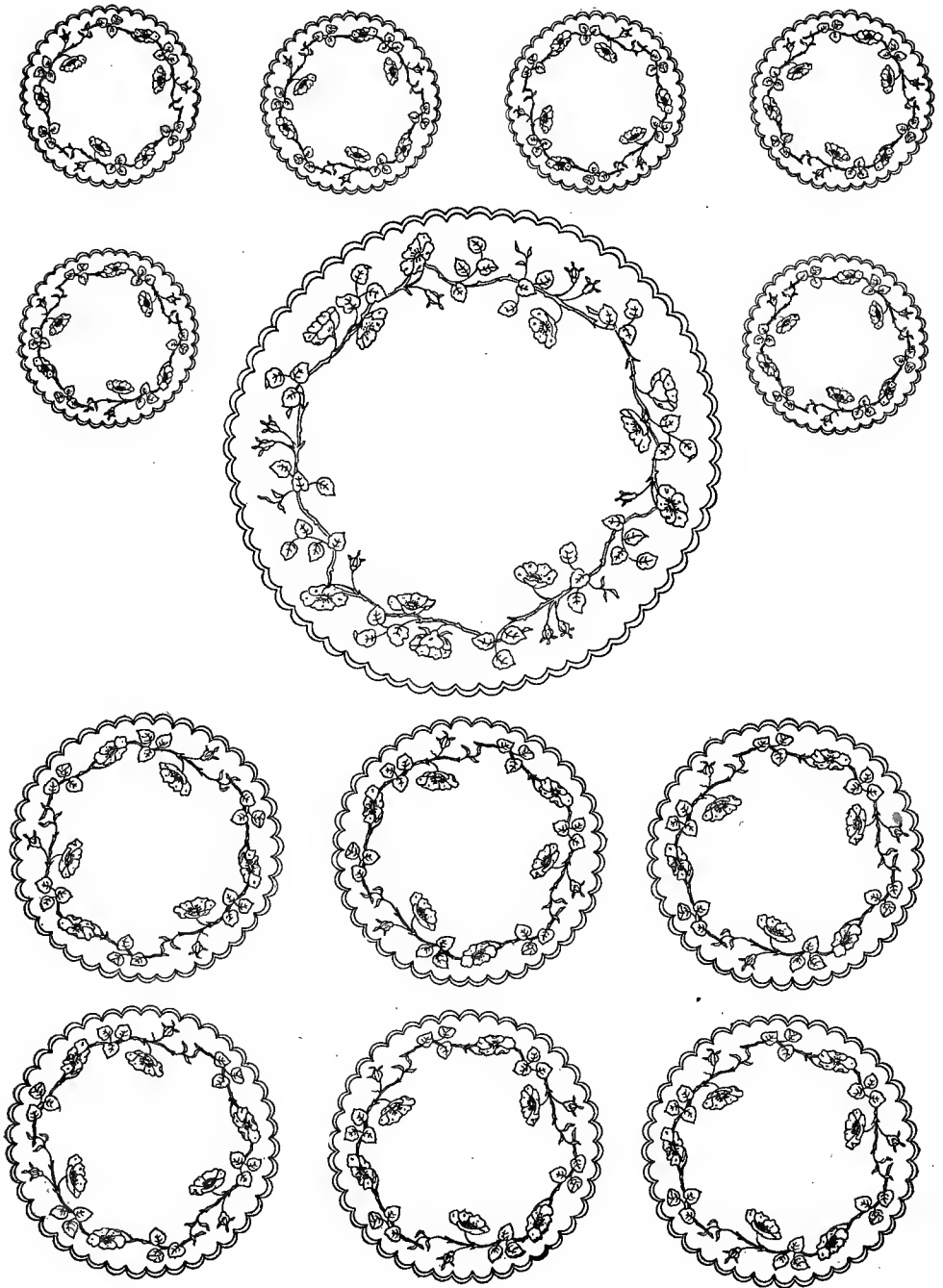
Wild Rose Table Set 1127.

The complete set is illustrated on page 40 and consists of one 22-inch centerpiece, six 12-inch plate doilies and six 7-inch tumbler doilies. Separate single pieces will be furnished, although a reference to the Red pages in the back of the book will show that the price is less when the entire set is purchased together.

The design is equally good for working throughout in White silk or for working in the natural Pink and Green shades of the wild rose.

Inasmuch as the instructions for working wild roses are fully given on pages 15 and 16, it is only necessary to here give a list of the colored silks required for working the different sizes.

For working a 22-inch Centerpiece, use Brainerd & Armstrong's Wash Silks as follows: Filo Selle, 3 skeins each 2622, 2623; 2 skeins each 2672, 2673, 2674 2620,



WILD ROSE TABLE SET 1127 (See page 39).

2624, 2625; 1 skein each 2670a, 2670b, 2670, 2671, 2675, 2632, 2635, 2362, 2621. "Asiatic Caspian" Floss, 8 skeins 2002.

For working a 12-inch Plate Doily. Filo Selle, 1 skein each 2670, 2671, 2672, 2673, 2674, 2632, 2635, 2362, 2621, 2622, 2623,

2624; "Caspian" Floss, 3 skeins 2002.

For working a 7-inch Tumbler Doily. Filo Selle, 1 skein each 2670, 2671, 2672, 2673, 2632, 2635, 2362, 2621, 2622, 2623 "Caspian" Floss, 1 skein 2002.

Marking Clothing.

Marking clothing and other articles is necessary for convenience in sorting the family wash or to avoid loss when sent to public laundries. One way is to embroider one's initials in Brainerd & Armstrong's Filo Selle. If this is not practical there is nothing better than Payson's Indelible Ink. With a bottle of this ink and a common pen one can easily mark table-cloths, napkins, sheets,

pillow cases, towels, shirts, collars, cuffs, etc. Briggs' Crystal Marking Pen will be found very convenient, and particularly for marking coarse articles, like towels, crash, etc. For articles having too rough a surface for pen work, use linen tape on which your name is written many times with this ink. Cut off the tape as wanted and sew on to stockings, etc.

Caution.

So many ladies are writing us all the time, saying that they regret the day they ever tried any other embroidery silk than Brainerd & Armstrong's, that we feel it to be our duty to warn all embroiderers against any of the cheap, inferior brands of silks, called Wash Silks.

Sometimes dealers succeed in persuading ladies to try some of these other brands, on which they can make a larger profit, and too often the embroiderer finds, when she launders the finished embroidery, that the colors run and stain the linen and ruin the piece of work, so that not only the money that she has spent for the linen and silk is wasted, but also her valuable time in embroidering the article.

A lady, who places any value at all

upon her time, cannot afford to use any silk but *the best*, and Brainerd & Armstrong's has been known to be the best, by all embroiders, for many years. Every skein of Brainerd & Armstrong's "Asiatic Dye" Embroidery Silk is guaranteed to stand washing in hot water and soap, without loss of color or injury to the most delicate fabric.

Insist upon having Brainerd & Armstrong's Wash Silks and refuse to take any other. If your dealer cannot supply you Brainerd & Armstrong's and will not procure it for you, send direct to THE BRAINERD & ARMSTRONG CO., 100 Union Street, New London, Conn., and they will see that your order is filled the day it is received, by some one of their customers.

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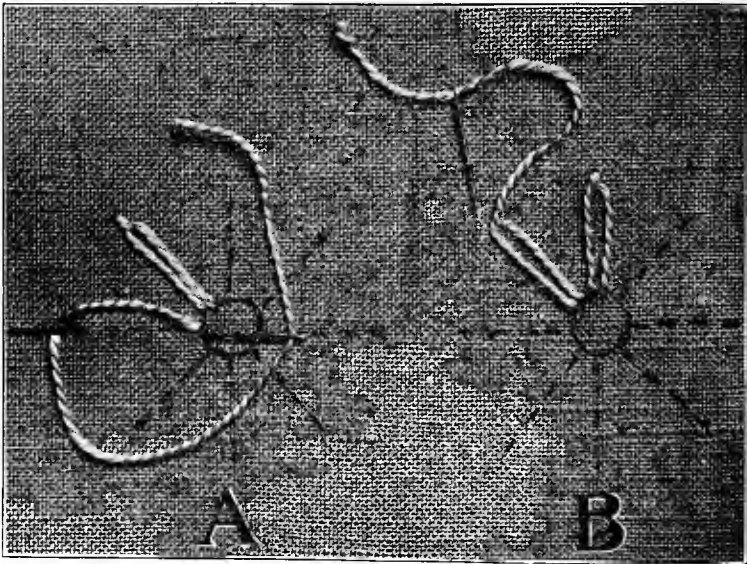


“LAZY DAISY” DESIGNS.



A STYLE of work (See Colored Plate CXXVIII) that has been very popular of late consists of what is commonly known as “Lazy Daisy” Designs. This name is both descriptive of the general character of the floral pattern and suggestive of the easy nature and rapidity of the work. The flower employed in the design must have long, slender petals, resembling those of

broiderers as Bird’s Eye or Picot Stitch. Its character is plainly shown by our detailed illustration. Bring the needle up from beneath, on the stamped circle at the base of a dotted radius, drawing the silk out to its full length. Insert the needle again at the same place (See Fig. A.) and bring the point up at the tip of the radius, throwing the thread around the needle point. Draw the silk through



LAZY DAISY STITCH.

the daisy. Such designs as the two shown on Colored Plate CXXVIII are most excellently adapted to this work and so easy is it to complete them that the embroidery may well be termed “lazy work.” But the finished result is most dainty and pretty.

The Lazy Daisy Stitch is nothing else than what has long been known to em-

and fasten the loop in place with a very small, short stitch crossing it at the tip. The method for making this small stitch is shown in Fig. B.

The flower petals are all made with one and the same color of silk but the great beauty of these Lazy Daisy Designs consists in the fact that, having finished the flowers as above described, a contrasting

color is threaded into the needle and, at the tip of each petal, the small cross stitch securing the loop is worked over and concealed with a slightly longer cross stitch of the contrasting color.

A particularly good effect is to have the work all in White and to use Black for the superimposed cross stitch at the tip of each petal. Either of the designs on Colored Plate CXXVIII would look equally well if done in White instead of colors, with the Black tipping.

Round centers of flowers may be worked solid in Satin Stitch, or filled with French Knots, with some suitable color, Yellow being very often used.

The preceding general instructions apply to the following designs and to all designs in this style of work.

Lazy Daisy Centerpiece on White Linen.

(Design 1130A. See Colored Plate CXXVIII.)

To get the color effect shown by the Colored Plate, the flowers are worked in light shades of Purple and tipped with Black; center of each flower is Yellow; stems and foliage are Green; and border is Purple.

The petals of daisies are worked in the Lazy Daisy Stitch as explained above, with the shades of Purple "Roman" Floss, tipping them with Black. The petals of two top-most flowers in the spray are made with shade 2521; petals of four flowers below with 2521a; petals of two lowest flowers with 2522. Center of each flower is slightly raised and worked solid in Satin Stitch, taken horizontally with Yellow 2015. Stems and foliage are outlined with Green "Caspian" Floss 2743.

Scalloped edge of this Linen 1130A (See Colored Plate CXXVIII) is worked solid in Buttonhole Stitch, with "Caspian" Floss 2522. Some of the scallops merge into the single line scroll, which is outlined with the same.

If preferred, this design can be worked throughout in White, except for the Black tipping and the Yellow centers in the daisies.

For prices, see pages printed in Red.

Materials—Linen 1130A, 22-inch size. "Asiatic Roman" Floss, 2 skeins 2521a; 1 skein each 2521, 2522, 2015, 2000. "Asiatic Caspian" Floss, 9 skeins 2522; 4 skeins 2743. Smaller sizes—(12 and 18 inches)—take less silk.

Lazy Daisy Centerpiece on White Linen.

(Design 1130B. See Colored Plate CXXVIII.)

This design as shown by the Colored Plate had the flowers worked in shades of Pink and tipped with Black; center of each flower in Yellow; stems and foliage in Green; and border in Pink.

The petals of daisies are worked in the Lazy Daisy Stitch as explained above, with the shades of Pink "Roman" Floss 2671 to 2674 inclusive, tipping them with Black. The petals of the topmost flowers in each spray are worked with 2671; those next lower down, with 2672; the next lower ones, with 2673; and those at the base, with 2674. Center of each flower is slightly raised and worked solid in Satin Stitch, taken horizontally with Yellow 2015. Stems and foliage are outlined with shade 2743.

Scalloped edge of this Linen 1130B (See Colored Plate CXXVIII) is worked solid in Buttonhole Stitch, with "Caspian" Floss 2672.

If preferred, this design can be worked throughout in White, except for the Black tipping of petals and the Yellow center in flowers.

For prices, see pages printed in Red.

Materials—Linen 1130B, 22-inch size. "Asiatic Roman" Floss, 2 skeins 2673; 1 skein each 2671, 2672, 2674, 2000, 2015. "Asiatic Caspian" Floss, 9 skeins 2672; 2 skeins 2743. Smaller sizes—(12 and 18 inches)—take less silk.

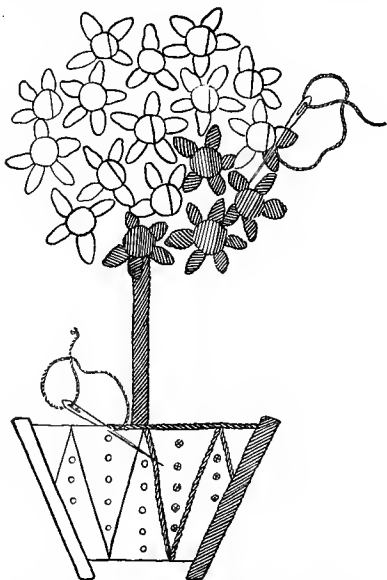


BIEDERMAIER EMBROIDERY.



THIS style of embroidery, which has lately become so popular in this country, came originally from Germany. It is called Biedermaier (pronounced Be dêr-myer), not from the name of the place of its origin nor of its originator, as might be supposed, but from a droll character created in the newspaper pages in the early part of the Nineteenth Century.

Biedermaier style is thoroughly classic in origin, and the reproductions and developments of it in Germany to-day are being carried out in the same spirit.

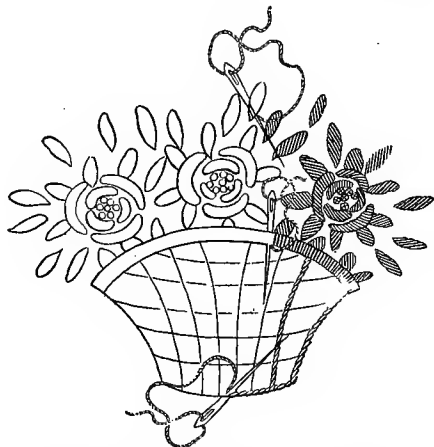


DETAIL OF STITCH USED IN BIEDERMAIER EMBROIDERY.

This illustration furnished by courtesy of Home Needlework Magazine, Florence, Mass.

The designs which are its chief charm are in adaptation and simplification of the Empire style. Flowers in garlands, fes-

toons and wreaths, in connection with baskets and tubs, play an important part in most of the designs. Stiff little flower-



DETAIL OF STITCH USED IN BIEDERMAIER EMBROIDERY.

This illustration furnished by courtesy of Home Needlework Magazine, Florence, Mass.

ing trees in stiff little pots and tubs are frequently used and these are connected by graceful garlands, loops of ribbon or scrolls.

The stitches employed in Biedermaier embroidery are usually of the simplest nature. The stitch used for the main portion of the work is the smooth-Satin Stitch, sometimes slanted to give the proper effect. The method of working and the proportionate extent to which this stitch is commonly used in a design are shown in the two illustrations that are given to show the stitch most often employed. The fine single lines of a design are worked in Simple Outline Stitch. Occasionally French Knots are used; now and then the straight lines are worked by couching on a heavy silk

thread, or even two or three threads like Rope Silk, with tiny stitches placed at regular intervals.

In the embroidery of the flowers, various bright colors are used, but the flowers are so small and dainty that the effect is not gaudy—indeed the result is quite the reverse. The flower frequently utilized for wreaths and festoons is the small rose, with its buds and foliage. The colors most often used for this consist of several shades of Pink and Yellow and several of Green for the foliage. It is usual not to use over one shade in each flower. Ribbon effects may be worked in light pastel shades to harmonize with the rest of the design, and baskets and tubs in Browns. This style of embroidery is suitable for either White or Tan Linen backgrounds.

Silhouettes often appear in this style of work and in the following pages is shown a sofa cushion having as its central figure the silhouette of a fair maiden of colonial times. The silhouette is outlined around its edges with Black silk.

Biedermaier Centerpiece on White Linen.

(Design 1129A. See Colored Plate CXXVIII.)

This is one of a pair of centerpieces in this style of work than which nothing more beautiful will be found this season.

The two details shown in the introduction to this chapter will greatly assist the embroiderer in the work, and, after carefully studying them, she will require little other instruction than a few suggestions as to the distribution of the colors.

Commence by working the bow at the point of one of the festoons. The loops and hanging end are slightly raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with Pink 2240; round center is raised in the same manner and worked over solid in Satin Stitch, with shade 2240a. Each leaf in the festoon is worked separately, in solid

Slanting Satin Stitch. The shades of Green are used, but only one shade is used in a single leaf. The five leaves at the tip of the branch are worked with shade 2180; the next four leaves; with 2180a; the next four, with 2182; the next four, with 2183; and the leaves at the base next the bow, with 2184. Each branch around the piece is worked in this same manner. Each of the two stamped lines connecting the basket with the point of the festoon is made by couching down together on it four threads of "Roman" Floss 2163, catching this down with small stitches of the same shade at short, regular intervals. In each basket are three flowers whose crescent shaped petals are worked solid in Slanting Satin Stitch, with the shades of Pink 2240 to 2244 inclusive. One shade only is used to a petal, and the petals at the center are made darker than those on the outside edge. Three French Knots of one of the darkest Pink shades are made in the very center of each flower. The pointed leaves surrounding the flowers are worked in the same stitch, with the shades of Green 2180 to 2182 inclusive, one shade only to a leaf. The top edge of the basket is slightly raised and then worked over solid in Slanting Satin Stitch, with Brown 2161; the side and bottom edges are couched exactly as explained above for the hang strings. Inside space of basket is filled with Queen Anne Stitch of shade 2164 for the horizontal lines, and shade 2163 for the vertical lines. A small Cross Stitch of 2163 is placed over each intersection of the lines, and a French Knot of 2161 in the center of each open square. All of the baskets with their flowers are made in this same manner around the piece.

Now work one of the flowering trees with its tub. Round center of each flower is raised with White Knitting Cotton and worked over solid in Satin Stitch, with some one of the Pink shades 2240 to 2244 inclusive. Leaves surrounding each

center are worked in the same manner and with the same Greens as explained above for the leaves surrounding the flowers in the baskets. Trunk of tree is first raised and then worked over solid in Slanting Satin Stitch, with Green 2184. Sides and base of tub are raised and then worked over solid in Slanting Satin Stitch; sides with 2873 and base with 2874. Top of tub is outlined with shade 2874, and vertical lines are made by couching down together four threads of 2873, catching this down with small stitches of the same shade at short, regular intervals. French Knots (see detail in introduction to this chapter) are made with shade 2874. The round jewel below the tub is raised and worked over solid in Satin Stitch, with Pink 2240a. All the flowering trees and tubs around the design are made in the same manner.

The scalloped edge around this Linen 1129A (See Colored Plate CXXVIII) is slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss. Fine line scrolls are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1129A, 22-inch size. "Asiatic Roman" Floss 4 skeins 2240; 3 skeins each 2240a, 2163, 2873, 2184; 2 skeins each 2241, 2242, 2244, 2161, 2164, 2874, 2180, 2180a, 2182, 2183. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Biedermaier Centerpiece on White Linen.

(Design 1129 B.

See Colored Plate CXXVIII.)

Nothing more beautiful or dainty in this style of work can be found.

Commence by working one of the group of flowers. Round centers are raised with White Knitting Cotton and worked over solid in Satin Stitch, with the shades of Red 2240 to 2241, one shade to a center. Each petal radiating from a center is made with a single long stitch of Green.

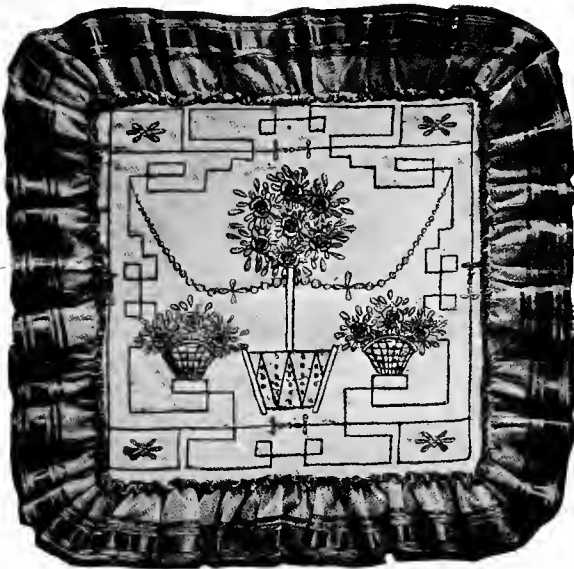
All of the petals around any single center are made with the same shade, but the petals around some centers are made dark and around others light. Ribbon effect with curving ends is worked solid in Slanting Satin Stitch, with Blue 2711. Long festoons extending from tree to tree are worked in the same stitch, with Blue 2712. Round jewels in wreath and tree trunks are raised and worked solid in Satin Stitch, with Blue 2713. Tree trunk is raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with Green 2784. Top and sides of vase are outlined with Brown 2162. Two horizontal lines crossing vase are outlined with shade 2160, and the round jewels between are worked solid in Satin Stitch, with the same shade. Base of vase is raised with White Knitting Cotton and worked over solid in Kensington Stitch, taken vertically; the scalloped top edge and plain bottom edge are worked with 2161, shaded inside across the narrower part of pedestal with 2162. Scrolls to either side of vase are outlined with Blue 2713. The design as described above is repeated around the piece and all worked in the same manner.

In the wreaths, placed midway between the trees, each leaf is worked by itself, solid in Kensington Stitch, taken the long way of the leaf. Greens 2781 to 2784 are used, the leaves at the tip of each branch being made with the lightest shade and the leaves down the branch being worked gradually darker to the darkest shade in the leaves at the base, next the round jewel.

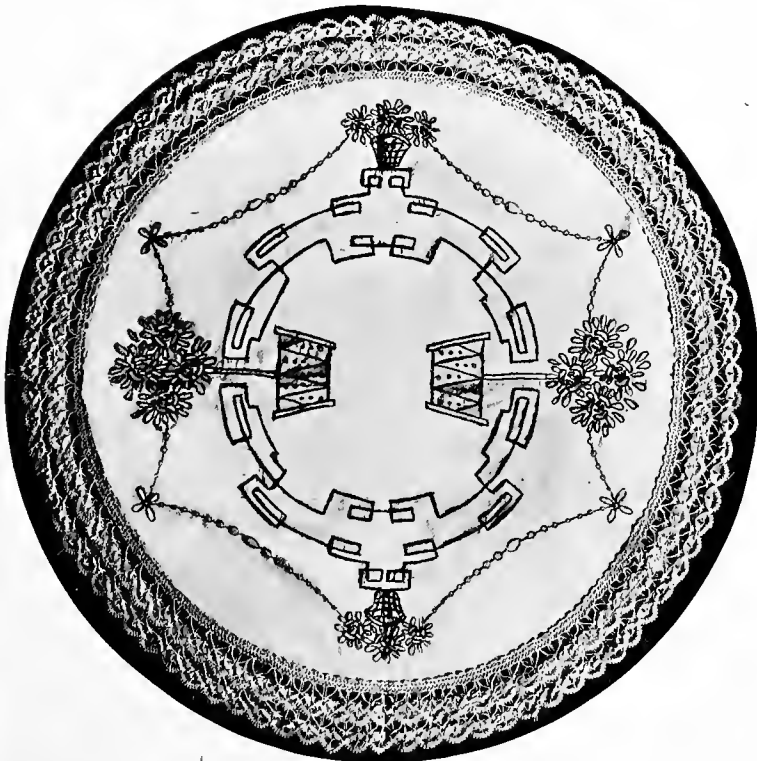
The scalloped edge of this Linen 1129 B (See Colored Plate CXXVIII) is slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1129 B, 22-inch size. "Asiatic Roman" Floss, 4 skeins 2784; 3 skeins each 2712, 2161; 2 skeins each 2781,



TAN BIEDERMAIER CUSHION DESIGN 9666.



TAN BIEDERMAIER CENTERPIECE DESIGN 9667.

2782, 2783, 2711, 2713, 2162; 1 skein each 2240, 2240a, 2240b, 2241, 2160. "Asiatic Caspian" Floss, 8 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Biedermaier Centerpiece on Tan Linen.

Our design 9667 (See page 47) is a beautiful example of this style of work. The embroidery is done throughout in the simple Outline Stitch and little material is required. It matches Sofa Cushion 9666 which is shown on page 47.

The beauty of the design is increased by the sheer material upon which it is tinted. The pattern is brought out by securing, at the back of the tinted lawn piece, a lining of some material like sateen. In this case a shade of Yellow is recommended. We do not furnish this lining but a 27-inch square of suitable lining can be obtained, at slight cost, from almost any dry goods store.

The lining is stitched at the back of the tinted front, before the embroidery is commenced, and the embroidery stitches are taken through both the tinted front and its lining, as otherwise the knots and ends at the back would show, if taken merely through the sheer lawn.

The tinted forms are to be outlined with the colors in which they are tinted. Flower petals are outlined with Red 2065. At the very center of these flowers, are placed three or four French Knots, having a thread of 2635 and 2164 in the needle. The small Green leaves around these flowers are outlined with shades of Green 2621 and 2623; those around the top of each flower with the light shade, and those around the bottom with the darker. The round jewels and flowers tinted Blue are outlined with 2753. The tree trunks and tubs at base are outlined with Brown 2166. Small round circles on tub are outlined with Brown 2164. Baskets are outlined with Brown 2164. Scroll lines are outlined with Green 2622 and again outlined with Yellow 2635.

The Centerpiece 9667 (See page 47) is trimmed and hemmed at the stamped circular line. To this edge is sewed two widths of our Ecru Lace 7930.

For prices, see pages printed in Red.

Materials—Tinted Biedermaier Centerpiece 9667, 27-inch size. "Asiatic Roman" Floss, 2 skeins 2623; 1 skein each 2065, 2621, 2622, 2753, 2164, 2166, 2635. Ecru Lace 7930, 5¼ yards.

Biedermaier Sofa Cushion on Tan Lawn.

(Design 9666. Size 20 x 40 inches.)

This beautiful Biedermaier piece (See page 47) is tinted and the work is of the very simplest kind, as every part of it is done in simple Outline Stitch. A back is furnished of the same material as the front.

The beauty of the design is increased by the sheer material upon which it is tinted. The pattern is brought out in an artistic manner by lining the front and back with some material like sateen, and in this case, a shade of Yellow is recommended. We do not furnish this lining but two 22-inch squares of suitable lining can be obtained, at slight cost, from almost any dry goods store.

The lining is stitched to the tinted front before the embroidery is started, and the embroidery stitches are taken through both the tinted front and its lining, as otherwise the knots and ends at the back would show, if taken merely through the sheer lawn.

The tinted forms are outlined with the colors in which they are stamped. The flower petals are outlined with Red 2065. At the very center of these flowers, are placed three or four French Knots, having a thread of 2635 and 2164 in the needle. The small Green leaves around these flowers are outlined with shades of Green 2621 and 2623; those around the top of each flower with the lighter shade, and those around the bottom with the darker. The round jewels and flowers tinted Blue are outlined with shade 2753.

The tree trunk and tub at base are outlined with Brown 2166. The small round circles on the tub are outlined with Brown 2164. The baskets, at either side of the tub, are outlined with Brown 2164.

Scroll lines around the sides are outlined with Green 2622 and again outlined with Yellow 2635.

Now take the lined front and back and finish the cushion according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with our Red Ruffle No. 7936, with a ruffle of the Yellow sateen back of it.

For price and list of cushions, see pages printed in Red.

Materials—Tinted Sofa Cushion 9666, front and back. "Asiatic Roman," Floss, 2 skeins each 2622, 2623, 2635, 2164; 1 skein each 2065, 2621, 2753, 2166. 1 Red Ruffle No. 7936.

Biedermaier Sofa Cushion on Tan Linen.

(Design 227 A. Size 22 x 44 inches.)

Material for the back is furnished in a color that will go well with the front.



BIEDERMAIER CUSHION DESIGN 227 A.

In all places where the instructions suggest that the work be done solid, Satin Stitch is to be used unless other-

wise stated. The jewels and hearts are first raised with White Knitting Cotton. It must be remembered that the padding stitches must be made to run in the opposite direction to that the covering stitches will take. The covering stitches should run in the same direction across all figures of the same kind.

The edges of the silhouette are outlined with Black. The jewels enclosing the silhouette are padded and then worked solid, alternately with Old Blue 2752 and Yellow 2637 for the oval and round forms respectively.

The festoons, around the four corners of the design and below the silhouette, are all worked in the same manner and should be slightly padded. The four-petaled flower is worked solid, with Orange 2637, the stitches placed across the narrow way of the petal; and the round center is worked solid, with 2182, same as the leaves. The Red hearts and Red jewels are worked solid, with 2662, the stitches on the hearts running from top to bottom over the padding. The tassel is worked with Yellow 2637; its fringed end being done in Long and Short Stitch, and the head of the tassel in Satin Stitch, the stitches running lengthwise of the tassel; a stitch is taken across the top of the tassel, at each division line, between its different parts.

All single scroll lines are worked by couching down on them a thread of Black Rope Silk, catching it down at short, regular intervals with small stitches of Yellow 2637.

Cushion may now be finished according to "Rule for Covering Pillows" (See page 92). Edges may be finished with our Red Ruffle No. 303.

For prices and list of cushions, see pages printed in Red.

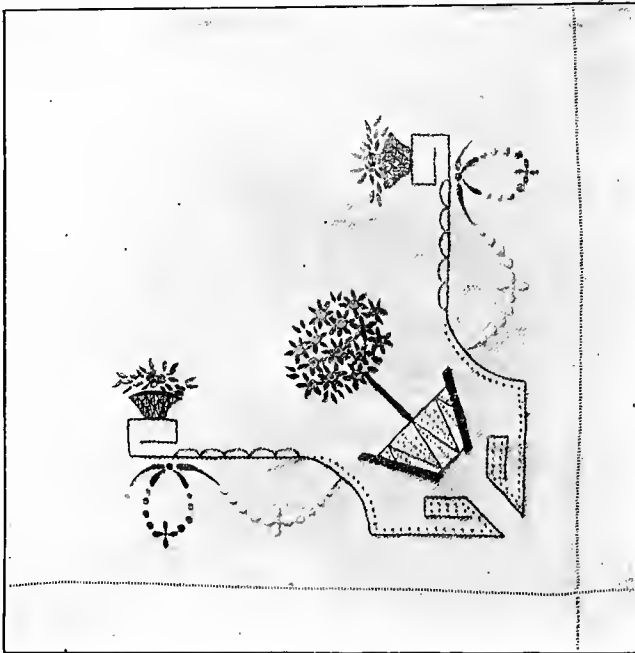
Materials—Tinted Cushion 227 A, front and back. "Asiatic" Filo Selle, 3 skeins each 2637, 2182; 2 skeins 2662; 1 skein each 2000, 2752. "Asiatic" Rope Silk, 1 skein 2000. 1 Red Ruffle No. 303.

**Biedermaier Hemstitched Design
4002 E.**

This beautiful design as shown below is furnished in all the following sizes: 7 x 7, 9 x 9, 12 x 12, 24 x 24, 36 x 36, 18 x 36 and 18 x 54 inches. A full description of the fine character of these hemstitched goods can be found on page 132. The following instructions are for the 36-inch size which has the design illustrated stamped in each corner.

Cotton and worked solid in Slanting Satin Stitch, with shade 2446. Sides of tub are worked solid in Slanting Satin Stitch, with shade 2164, and outer edge outlined with 2446. Horizontal and inside vertical lines are outlined with 2163. French Knots are made with 2161.

No. 7 work a basket of flowers. The crescent shaped petals of flower in basket are worked solid in Satin Stitch; the three largest outside ones with 2062, and the smaller inside ones with 2064. Three



HEMSTITCHED BIEDERMAIER DESIGN 4002 E.

Commence by working the flowering tree. Round centers of flowers are worked solid in Satin Stitch, with Yellow shades 2634 to 2637 inclusive, using one shade only to a center; those at the top of the tree are made lightest and shaded darker towards the bottom. The pointed petals surrounding each center are made solid in the same stitch, with Greens 2180 to 2182 inclusive; the lighter shades are used around the lighter centers and darker shades around the darker. Tree trunk is raised with White Knitting

or four French Knots of 2064 are placed at the center. The surrounding pointed leaves are made solid in the same stitch, with Greens 2180 to 2182 inclusive, one shade to a leaf. Top edge of basket is worked solid in Satin Stitch, with shade 2164; sides and bottom are outlined with Filo 2446; cross stitches are made with 2163 and 2164. The parts of the wreath just below are worked solid in Satin Stitch, the two longest spurs with 2062; the top jewel and two shorter spurs with 2064; the jewels just below are worked

with Green, starting with 2180 for the topmost and working those below gradually darker to 2182 for the four petalled flower at the base.

In the festoon of jewels at the side towards the tree, the four petalled flower is made darkest Blue 2032; the next two jewels on either side with 2031, and the remaining two at the end with 2030. These are worked solid in Satin Stitch.

Straight scroll lines are made by couching down together two threads of "Roman" Floss 2164, catching this down with small stitches of the same at short, regular intervals. The small scalloped scroll lines are couched in the same

manner, with shade 2163. The row of French Knots inside the scroll lines is made with "Roman" 2446.

The same design is repeated and worked in the same manner in the other three corners of the piece.

For price and other hemmed pieces, see Red pages.

Materials—Hemstitched Design 4002 E, 36-inch size. "Asiatic" Filo Selle, 3 skeins 2446; 2 skeins each 2180, 2180a, 2181, 2182, 2164, 2062, 2064; 1 skein each 2634, 2635, 2636, 2637, 2161, 2162, 2163, 2030, 2031, 2032. "Asiatic Roman" Floss, 2 skeins 2164; 1 skein 2163. Made also in 7, 9, 12, 24, 18 x 27, 18 x 36, 18 x 54 inch sizes.

Sterling Silver Embroidery Scissors, Thimbles, etc.

A number of sterling silver accessories may be mentioned under this heading as articles which a fancy worker likes to have in her work bag. We mention in particular a Thimble, Embroidery Scissors, Thimble Case, Needle Case, Silk Winder, Tape Measure, Crochet

Hook, Stiletto or Bodkin, Emery, Wax, Darner and Tape Needle. Any of these articles can be furnished by the Baird-North Co., 100 Essex Street, Salem, Mass., whose advertisement may be found on the first page inside front cover.

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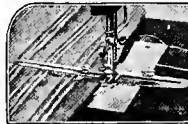
only have the advantage of using the best silks in the world in the most convenient form, but they can return the empty HOLDERS and receive valuable prizes for them. See back pages of this book for prize offers.

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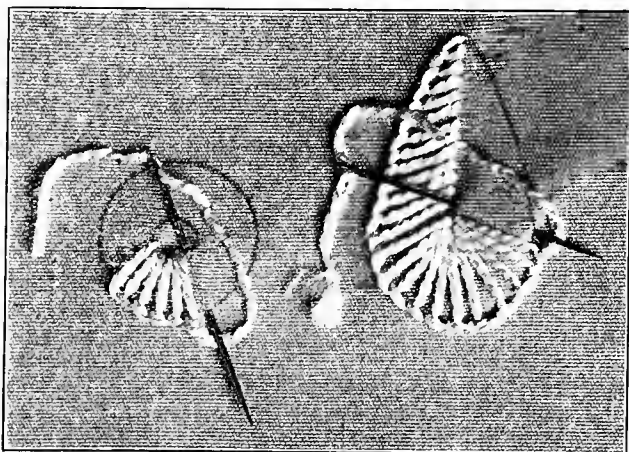
68 GRAND BUILDING, NEW YORK CITY.

WALLACHIAN EMBROIDERY

THIS style of work is said to have sprung from Wallachia, a village of Roumania, which explains the fact that by some embroiderers it

having large, round centers surrounded by bold, oval petals, flanked with sprays or graceful vines of oval, oblong or pointed leaves of generous length or

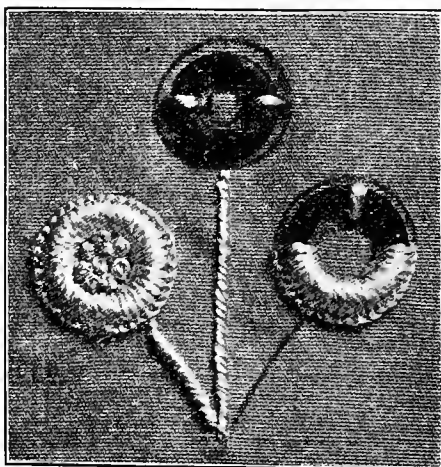
width, are best adapted to give expression to this work. Circular forms of sufficient diameter to allow a cluster of French Knots at the center, inside the Buttonhole Stitch, also lend themselves readily and elaborately to this work. As a general rule, knowledge of three stitches only are required in the working of one of these designs—Buttonhole Stitch for petals, leaves, oblong and circular



DETAIL OF WALLACHIAN STITCH.

is called Wallachian Embroidery, and by others, Roumanian Embroidery. The work itself is simple quickly done, and very rich and effective in its finished result; all these considerations explain the immediate approbation the work has already had from embroiderers, and the rapidly increasing demand for our beautiful and stylish designs.

The characteristic feature of this embroidery is that all of the main and prominent parts of the design are worked solid in simple Buttonhole Stitch. A reference to our illustration shows in detail the application of this stitch to round and oval forms. Such designs as show conventionalized flowers,

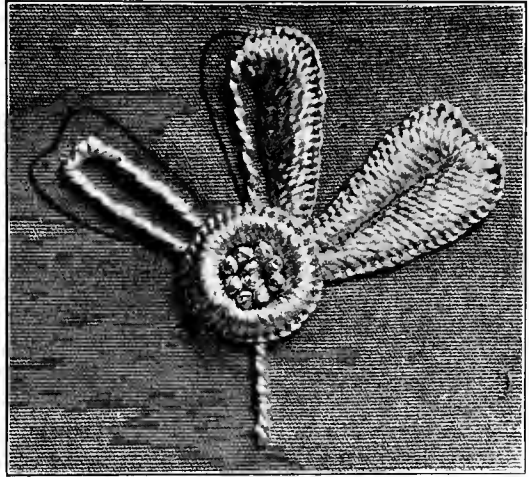


USE OF FOUNDATION RINGS.

forms, French Knots for centers, and simple Outline Stitch for stems.

Whether the work shall be raised or padded, is left to the preference of the embroiderer. The work of the peasants of Wallachia was not padded, but it is possible to get away from a certain flatness which was, perhaps, a fault of the original work, if the forms are slightly padded. It is the general opinion that this padding and the use of washable foundation rings increase the beauty of the work. If the rings are used for centers and round forms, then the other parts of the work should be padded to have all the work in harmony. We furnish the washable rings in three sizes as follows: No. 1532, $\frac{9}{16}$ inch diameter; No. 1534, $\frac{1}{8}$ inch diameter; No. 6, $\frac{1}{16}$ inch

are tacked in place and then covered with the silk in Buttonhole Stitch, after



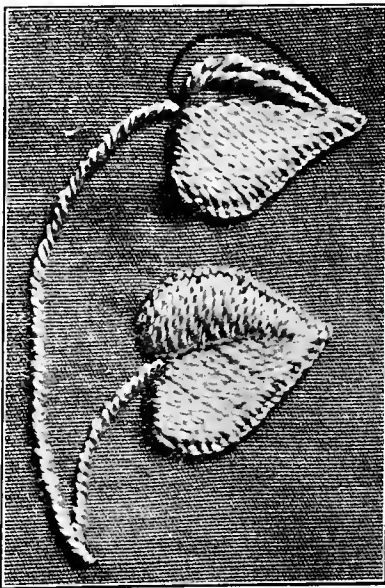
STITCH IN FLOWER PETALS.

which the open space at the center is filled with French Knots.

A reference to our picture showing a flower with round center and three petals, will make plain in detail how to work flower petals. Each side of the petal is slightly raised with a White padding thread, and then worked over solid, in Buttonhole Stitch. The stitches run from the line down the center of the petal or leaf, to the edge, the purl in all cases coming on the edge. The stitch is taken on a slant, and the junction of the stitches, in the middle of petal or leaf, forms the vein. The stems may be worked in Outline Stitch, or some other stitch like Satin Stitch or Cable Stitch may be used if the design seems to call for it.

Another one of our pictures of detail shows how pointed leaves are worked in the same Buttonhole Stitch.

This style of embroidery is particularly beautiful for articles for table decoration, especially when worked all in white or a combination of delicate pastel shades and White. It is also very beautiful when applied in various combinations



STITCH IN LEAVES

diameter. Our picture (See page 52) shows in detail how the washable rings

of colors to centers of Tan Linen and to sofa cushions.

A heavy thread should be used for the work. Brainerd & Armstrong's Boston Art Silk, or Mountmellick Silk or Rope Silk or Twisted Embroidery Silk are suitable threads for the work.

Wallachian Centerpiece on Heavy White Linen.

(Design 4160 A. See Colored Plate CXXV.)

It will be seen by a reference to Colored Plate CXXV that this design is finished in shades of light Yellow and White.

All of the conventional flowers and oblong leaves are worked in solid Wallachian. A reference to pages 52 to 54 will explain exactly how the stitch work is done. All of the round centers are worked in Yellow Rope Silk, as are also petals to the flowers. In the circle of six flowers nearest the center, petals are made with shade 2631 and centers with shade 2633. In the next outer circle of flowers having five petals each, the petals are made with shade 2633 and round centers with shade 2635. In the flowers near the edge, consisting of eight circles each, the central circle is made with shade 2631 and the surrounding circles with shade 2635. The oblong leaves are made with White Mountmellick Silk, size G. Fine stems are outlined and broader stems are worked in Slanting Satin Stitch, with the same.

Scalloped edge on this Centerpiece 4160 A (See Colored Plate CXXV) is slightly raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with Yellow Twisted Embroidery Silk 2633. Such parts of these scallops as do not come on the edge are worked with the same silk in Overlap Stitch.

For price, see pages printed in Red.

Materials — White Wallachian Center 4160 A 27-inch size. "Asiatic" Rope Silk,

6 skeins 2631; 5 skeins 2635; 4 skeins 2633. "Asiatic" Twisted Embroidery Silk, 10 skeins 2633. "Asiatic" Mountmellick Silk, size G, 12 skeins 2002. 60 Rings, No. 1532. Made also in 22 and 36-inch sizes.

Wallachian Centerpiece on Heavy White Linen.

(Design 4160 B. See Colored Plate CXXV.)

A reference to Colored Plate CXXV will show that this design is worked in shades of Pink and Green.

All of the conventional flowers and oblong leaves are worked in solid Wallachian with Rope Silk. A reference to pages 52 to 54 will explain exactly how the stitch work is done. All of the round centers, including those in the flowers and those detached, are worked with shade 2674. In the first spray, the petals of the two topmost flowers are worked with shade 2672, and the petals of the lower flower, with shade 2670. In the next adjacent spray, the petals of the two topmost flowers are worked in shade 2670, and the petals of the lower flower with shade 2672. This color scheme is used alternately in the sprays around the piece. The leaves are worked with the shades of Green Rope Silk; one shade only is used to a leaf, but the leaves at tip of the spray are made lightest and shaded darker to the darkest leaves at the base. Stems are outlined with the same shade of Green as used for the leaves to which they are attached, and hence the stem is lightest at the tip and darkest at the base.

The band of pointed scallops at the center is first raised with White Knitting Cotton and then worked over solid in Satin Stitch, with Roman Floss 2620.

Scalloped edge of this Centerpiece 4160 B (See Colored Plate CXXV) is slightly raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with Green Twisted Embroidery Silk; the short scallops with shade 2622a, and the long pointed scallops with shade 2622.

For price, see pages printed in Red.

Materials—White Wallachian Center 4160 B, 27-inch size. "Asiatic" Rope Silk, 6 skeins 2674; 4 skeins each, 2621, 2622, 2624; 3 skeins each 267C, 2672, 2620, 2623. "Asiatic Roman" Floss, 3 skeins 2620. "Asiatic" Twisted Embroidery Silk, 10 skeins 2622, 3 skeins 2622a. 24 Rings, No. 1532. Made also in 22 and 36-inch sizes.

Wallachian Centerpiece on Tan Linen.

(Design 8186A. See Colored Plate CXXIX.)

The colors combined in this beautiful design are Bronze Greens, Browns, Black and a touch of Japanese Gold Thread. A sofa cushion to match is furnished in our Design 229 A on page 57.

All the round flowers and oblong leaves are worked in solid Wallachian with Rope Silk. A reference to pages 52 to 54 will explain exactly how the stitch work is done. The eighteen round flowers nearest the center of the piece are worked with shade 2120. The corresponding eighteen flowers, attached by stems to the other side of the sprays, are worked with 2121. The eighteen loose flowers, without stems, are worked with 2124. Each stem to the flowers is made by couching down a single line of Japanese Gold Thread, catching this down with small stitches of Yellow Sewing Silk at short, regular intervals. The leaves are worked with the shades of Bronze Greens; one shade only is used to a leaf. In the first spray, the lightest leaves are placed at the tip of the spray, and they are made darker to the darkest at the base of the spray; in the next adjacent spray, this order is reversed and the darkest leaves are placed at the tip. This scheme is used alternately for the sprays around the piece. Stems are outlined with the color of the leaf to which they are attached.

Scrolls are worked solid in Buttonhole Stitch, with the Black Twisted Embroidery Silk. A single line of Japanese Gold Thread is couched down on the inside

edge of all of the scrolls worked in Black.

The Centerpiece 8186 A (See Colored Plate CXXIX) is now trimmed in a circle, at a distance of about an inch from the embroidered scrolls, then turned under and secured by a fine hem to which is attached our fancy Green Lace No. 557.

For price, see pages printed in Red.

Materials—Tan Wallachian Center 8186 A, 27-inch size. "Asiatic" Rope Silk, 3 skeins each 2451, 2452, 2453, 2454, 2120, 2121, 2124. "Asiatic" Twisted Embroidery Silk, 12 skeins 2000. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. Green Lace 557, 2 $\frac{3}{4}$ yards. 54 rings, No. 1534. Made also in 22-inch size.

Wallachian Centerpiece on Tan Linen.

(Design 8186B. See Colored Plate CXXIX.)

The colors combined in this splendid design are mahogany Reds and Old Gold, with a touch of Japanese Gold Thread. A sofa cushion to match is furnished in our Design 229B on page 57.

All the round flowers and oblong leaves are worked in solid Wallachian with Rope Silk. A reference to pages 52 to 54 will explain exactly how the stitch work is done. Commence by working one of the sprays having a group of flowers at the center and a group at the ends of each of the drooping side branches. In the group of flowers at the center, the central flower is worked with shade 2092 and the encircling flowers with shade 2090b. In the case of the flowers at the tips of the drooping branches, the central flower is made with shade 2090b and the encircling flowers with shade 2092. The three loose flowers at the base of the branch are worked with shade 2067. The leaves in the spray are worked with shades 2110 to 2112 inclusive, using one shade to a leaf. The leaves at the tip of the sprays are worked with the lightest shade and shaded darker to 2012 at the base. These same sprays are repeated around the design and worked in the same manner.

Now work the similar intermediate sprays that have each but a single group of flowers. The central flower is worked with shade 2090b; encircling flowers with shade 2090. Three leaves above the flowers are worked with shade 2112; and the leaves below the flowers are worked with shades 2013 and 2014. This style of spray is worked in the same manner wherever it is repeated around the piece.

All stems are first outlined with Black and, along one edge of this outlining, is laid a single line of Japanese Gold Thread, caught down at short, regular intervals with small stitches of Yellow Sewing Silk.

Scrolls and scallops are worked solid in Buttonhole Stitch, with Twisted Embroidery Silk; short pointed scallops, with shade 2093, and the long rounded scallops, with shade 2091.

Centerpiece 8186 B (See Colored Plate CXXIX) is now trimmed in a circle, at a distance of about an inch from the embroidered scallops, then turned under and secured by a fine hem, to which is attached our Fancy Lace No. 505.

For price, see pages printed in Red.

Materials—Tinted Wallachian Center 8186 B, 27-inch size. "Asiatic" Rope Silk, 6 skeins 2092; 4 skeins 2090b; 3 skeins each 2090, 2110, 2111, 2112; 2 skeins each 2067, 2113, 2114; 1 skein 2000. "Asiatic" Twisted Embroidered Silk, 10 skeins 2091; 2 skeins 2093. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. Red Lace No. 505, 2¾ yards. 140 rings, No. 1532. Made also in 22-inch size.

Wallachian Sofa Cushion on Tan Linen.

(Design 229 A. Size 22 x 44 inches.)

This sofa cushion, illustrated on page 57 matches our Centerpiece 8186 A (See Colored Plate CXXIX).

All the round flowers and oblong leaves are worked in solid Wallachian, with Rope Silk. A reference to pages 52 to 54 will explain exactly how the stitch work is done. The twelve round flowers nearest the center of the design are made

with 2120. The remaining twenty-eight round flowers, attached by stems to the same sprays, are made with 2121. The twelve loose flowers, without stems, are made with 2124.

The rest of the design, consisting of leaves, stems and scrolls, is made according to the instructions for same parts in Centerpiece 8186 A (See page 55).

Cushion is made up according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with our Green Ruffle No. 303.

For price and list of cushions, see pages printed in Red.

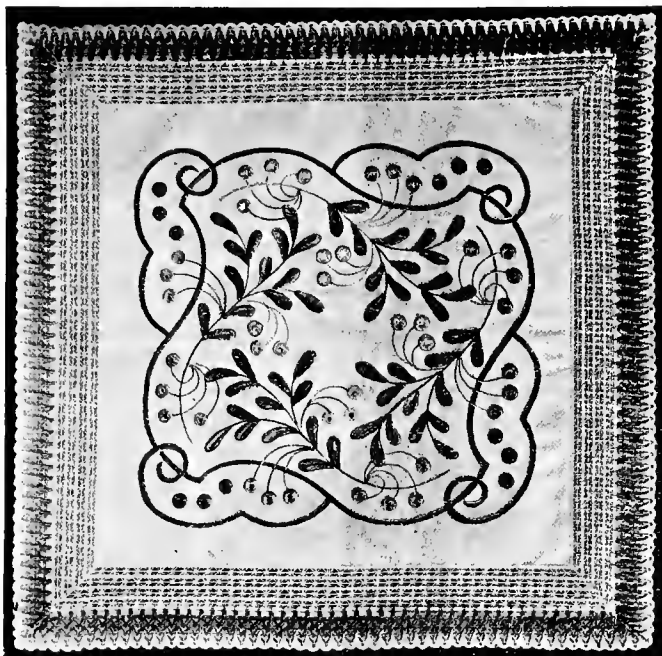
Materials—Tan Sofa Cushion 229 A, front and back. "Asiatic" Rope Silk, 3 skeins 2121; 2 skeins each 2120, 2124, 2454; 1 skein each 2451, 2452, 2453. "Asiatic" Twisted Embroidery Silk, 12 skeins 2000. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. 52 rings, No. 1534. 1 Green Ruffle No. 303.

Wallachian Sofa Cushion on Tan Linen.

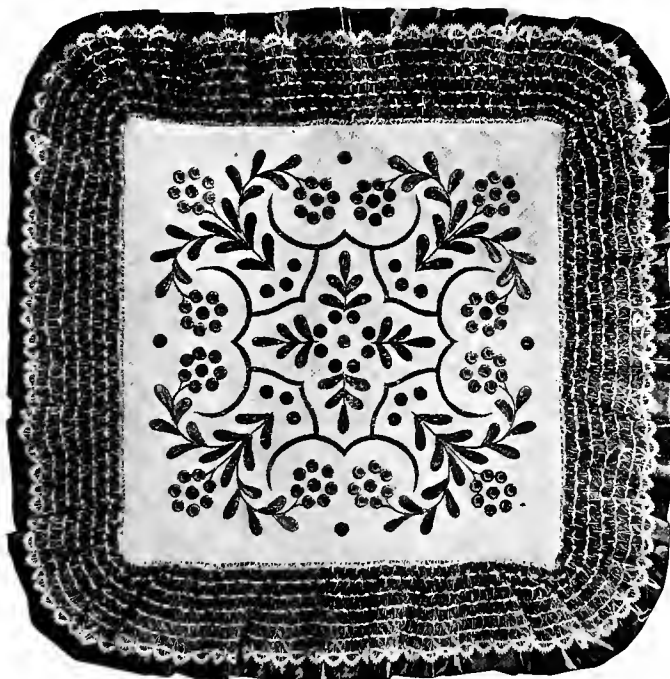
(Design 229 B. Size 22 x 44 inches.)

This cushion, illustrated on page 57, matches our Centerpiece 8186 B (See Colored Plate CXXIX).

All the round flowers and oblong leaves are worked solid in Wallachian, with Rope Silk. A reference to pages 52 to 54 will explain exactly how the stitch work is done. Commence by working a spray in one of the corners of the cushion. In the group of eight flowers at the center of the spray, the central flower is worked with shade 2090b and the encircling flowers with 2090. In the case of the flowers at the tips of the drooping branches, the central flower is made with shade 2092 and the encircling flowers with shade 2090b. The three loose flowers, at the base of the spray, are made with shade 2067. The leaves in the spray are worked with shades 2110 to 2113 inclusive, using one shade to a leaf. The leaves at the tip of the sprays are worked with the lightest shade and shaded darker



WALLACHIAN SOFA CUSHION DESIGN 229 A



WALLACHIAN SOFA CUSHION DESIGN 229 B.

to 2113 at the base. The sprays in each of the other corners are worked in the same manner.

Now work the design at the center. The central round flower is made with shade 2090b, and the encircling eight flowers with shade 2092. Leaves are worked with shades 2113 and 2114. The three leaves at the tip of the spray are made with 2113, and remaining two leaves with 2114.

All stems are first outlined with Black and, along the edge of this outlining, is laid a single line of Japanese Gold Thread, caught down at short, regular intervals with small stitches of Yellow Sewing Silk. Four loose flowers, one at each side of the cushion, are made with 2092.

Scrolls are worked solid in Overlap Stitch, with Twisted Embroidery Silk, those with points towards the center with shade 2093, and the remaining ones with 2091.

Cushion may now be finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with our Red Ruffle No. 303.

For price and list of cushions, see pages printed in Red.

Materials—Tan Sofa Cushion 229 B, front and back. "Asiatic" Rope Silk, 6 skeins 2090b; 3 skeins each 2090, 2111, 2113; 2 skeins each 2092, 2110; 1 skein each 2067, 2112, 2114, 2000. "Asiatic" Twisted Embroidery Silk, 2 skeins 2091; 1 skein 2093. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. 121 Rings, No. 1532. 1 Red Ruffle No. 303.

Wallachian Bridesmaid Rose on Tan Linen.

(Design 230 A. Size 22 x 44 inches).

This splendid sofa cushion is shown on Colored Plate CXXXI. A back is furnished in a suitable color.

The floral design of bridesmaid roses is worked solid with "Roman" Floss, in

accordance with the instructions given on page 29 of this book.

Scroll bands, that form circle around central design, and the scallops and loops in the outside design, are worked solid in Buttonhole Stitch, with Twisted Embroidery Silk 2680. Both edges must be buttonholed.

The round flowers and oblong leaves between the scroll bands are worked in Wallachian with Rope Silk, and a reference to pages 52 to 54 will explain exactly how the stitch work is done. In the groups consisting of five round flowers, the central one is worked with Pink 2672 and the surrounding ones are worked with Pink 2670. In the groups consisting of three round flowers, one flower is worked with each shade 2670, 2672 and 2674. Leaves are worked with Green Rope Silk 2621 to 2624 inclusive; one shade only is used to a leaf; but the leaves at the tip of a spray are made lightest and darkest to base of spray.

Lace stitches, as shown by Colored Plate CXXXI are woven in from one embroidered point to another, on top of the cloth, and, when these are finished, the cloth background lying inside the scroll bands is cut away from the embroidered edges, care being taken not to cut into the embroidered parts.

The embroidered top is now lined with Pink satin so that the lace stitches may stand out against a Pink background. Cushion is then finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Pink Ruffle 303.

For price and list of cushions, see pages printed in Red.

Materials—Tinted Sofa Cushion 230A, front and back. "Asiatic Roman" Floss, 2 skeins each 2672, 2673, 2623, 2624; 1 skein each 2670, 2671, 2674, 2675, 2676, 2620, 2621, 2622, 2090b, 2092, 2014. "Asiatic" Rope Silk, 4 skeins 2670; 3 skeins each 2672, 2621; 2 skeins each 2674, 2622, 2623, 2624. "Asiatic" Twisted Embroidery Silk, 12 skeins 2680. 28 rings. No. 1534. 24 rings, No. 1532. 1 Pink Ruffle 303.

Wallachian Yellow Chrysanthemum on Tan Linen.

(Design 230 B. Size 22 x 44 inches.)

Colored Plate CXXXI shows the beautiful nature of this sofa cushion. A back is furnished in a suitable color.

The floral design is worked with the "Roman" Floss in accordance with the instructions given on page 90 for the chrysanthemums on Centerpiece 8174.

Scroll bands, that form the circle around central design, and the scallops and loops in the outside design, are worked solid in Buttonhole Stitch, with Twisted Embroidery Silk 2680. Both edges must be buttonholed.

Conventional flowers and leaves between the scroll bands are worked in Wallachian, and a reference to pages 52 to 54 will explain exactly how the stitch work is done. Flowers are worked with Yellow Rope Silk 2635 and 2638; the flower in each corner has its petals of 2635 and center of 2638; the flower at each side has its petals of 2638 and center of 2635. Leaves are worked with Green Rope Silk 2621, 2622, 2623, 2624; one shade only is used to a leaf, but the leaves at the tip of a spray are made lightest and darker to base of spray.

Lace stitches, as shown on Colored Plate CXXXI, are woven in from one embroidered point to another, on top of the cloth and, when these are finished, the cloth background, lying inside the scroll bands, is cut away from the embroidered edges, care being taken not to cut into the embroidered parts.

The embroidered top is now lined with Yellow satin, so that the lace stitches may stand out against a Yellow background. The cushion is then finished according to the "Rule for Covering Pillows" (See page 92). Edges are finished with Yellow Ruffle 303.

For price and list of cushions, see pages printed in Red.

Materials—Tinted Sofa Cushion 230 B,

front and back. "Asiatic Roman" Floss, 2 skeins 2624; 1 skein each 2631, 2633, 2635, 2637, 2638, 2639, 2620, 2621, 2622, 2623, 2121. "Asiatic" Rope Silk, 3 skeins each 2635, 2638; 2 skeins 2622; 1 skein each 2621, 2623, 2624. "Asiatic" Twisted Embroidery Silk, 12 skeins 2680. 8 rings, No. 1532. 1 Yellow Ruffle 303.

Wallachian Poppy on Tan Linen.

(Design 230 C. Size 22 x 44 inches.)

This beautiful sofa cushion is shown on Colored Plate CXXXI. A back is furnished in a suitable color.

The floral design is worked solid with the "Roman" Floss in accordance with the instructions on page 86 for the poppies on Centerpiece 8184.

Scroll bands, that form circle around central design, and the scallops and loops in the outside design, are worked solid in Buttonhole Stitch, with Twisted Embroidery Silk 2680. Both edges must be buttonholed.

Round flowers and oblong leaves between the scroll bands are worked in Wallachian with Rope Silk, and a reference to pages 52 to 54 will explain exactly how the stitch work is done. The seven round flowers in each corner are worked with Red Rope Silk; the three topmost ones with shade 2062a; the next one below on either side, with shade 2063; next one below on either side, with shade 2065. The one single round flower on each side is worked with Rope Silk 2064. Leaves are worked with Green Rope Silk, 2561 to 2565 inclusive; one shade only is used to a leaf, but the leaves at the tip of a spray are made lightest and darker to base of spray.

Lace stitches as shown on Colored Plate CXXXI, are woven in from one embroidered point to another, on top of the cloth, and, when these are finished, the cloth background lying inside the scroll bands is cut away from the embroidered edges, care being taken not to cut into the embroidered parts.

The embroidered top is now lined with Red satin, so that the stitches may stand out against a Red background. Cushion is then finished according to the regular "Rule for Covering Pillows" (See page 92). Its edges may be finished with Red Ruffle 303.

For price and list of cushions, see pages printed in Red.

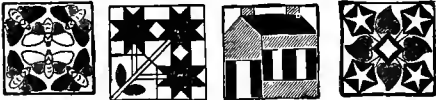
Materials—Tinted Sofa Cushion 230 C, front and back. "Asiatic Roman" Floss, 3 skeins 2563; 2 skeins each 2062, 2062a, 2063, 2064, 2065, 2564; 1 skein each 2066, 2000, 2019, 2561, 2562, 2565. "Asiatic" Rope Silk, 3 skeins each 2563, 2565; 2 skeins each 2062a, 2063, 2065, 2561, 2564; 1 skein 2064. "Asiatic" Twisted Embroidery Silk, 12 skeins 2680. 32 rings, No. 1534. 1 Red Ruffle 303.

How to Keep the Hands Smooth for Embroidery.

Embroidery is the product of the skillful use of the hands. The silk thread is constantly coming in contact with the hands and fingers and, both for the comfort of the embroiderer and the success of her work, it is important that the hands be kept as smooth and soft as possible. If the embroiderer's hands are rough, the fine fibres of the silk thread are caught up in contact with them and roughened, and the finished embroidery

is likely to appear rough, instead of smooth and glossy. The advertisement of Dioxogen which appears opposite page 29 is therefore of particular interest to embroiderers. It is a necessary household article for all who sew. Its application to the frequent needle pricks, that the most careful workers cannot avoid, not only destroys the source of infection but removes the injurious foreign substances from the tissues.

450 Quilt Block Des. Pin Cushions and Sofa Cushions.



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EYELET EMBROIDERY DESIGNS.



THIS style of work, familiarly known to our mothers and grandmothers as English embroidery or stiletto work, has recently been revived and nothing is more up to date or exclusive at the present time. The work is simple and fascinating and the finished effect of the all White embroidery is very rich and attractive.

The characteristic feature of the work consists of small round or oval holes, made with the stiletto or scissors and then worked about the edges in Over and Over Stitch. The work should be done with the material stretched in a small hoop—a six-inch hoop is sufficiently large. The scissors are required for slitting the oval spaces and the stiletto for punching the round holes. In the case of oval holes, the first thing to do is to “run” a stitching just inside the stamping, as otherwise the form is very likely to pull out of shape or fray while being worked. Do this “running” or outlining as required in the progression of the embroidery. After outlining, make an incision near the center of the oval and cut towards each end, roll the cloth back under, hold with the finger, and work in Over and Over Stitch, taking care to bring the needle out exactly on the stamped outline. This will keep each one of the little figures in perfect shape. Always commence working an oval at the base or near the stem, if there be one, and, holding the stamping towards you, work from right to left—just opposite to the Buttonhole Stitch.

The round holes are pierced with the stiletto (not cut with the scissors) and it is not necessary to “run” them. In the

case of these, it does not so much matter where one commences, only it is a help sometimes to work so that the thread can be carried from one space to another without being cut. Make the stitches even and draw each one snug and tight, giving the edge a cord-like appearance. If desired, a lining of a material of some contrasting color may be stitched to the back of the finished piece, and this will bring out the eyelets more prominently.

All of our centerpiece designs are stamped on a good grade of heavy round thread Linen, which has been selected because of its special adaptability to this style of work. In working the designs in the smaller sizes, not such large sizes of Mountmellick Silk need be used as for the larger centerpieces.

Wheat Eyelet Design.

A glance at the reproduction of Design 4148 E, on page 62, will show it to be a very handsome piece.

The eyelets are pierced as explained above, and worked in Over and Over Stitch, with White Mountmellick Silk, size F. Leaves are worked solid in Slanting Satin Stitch, with size G. Stems are outlined with the same.

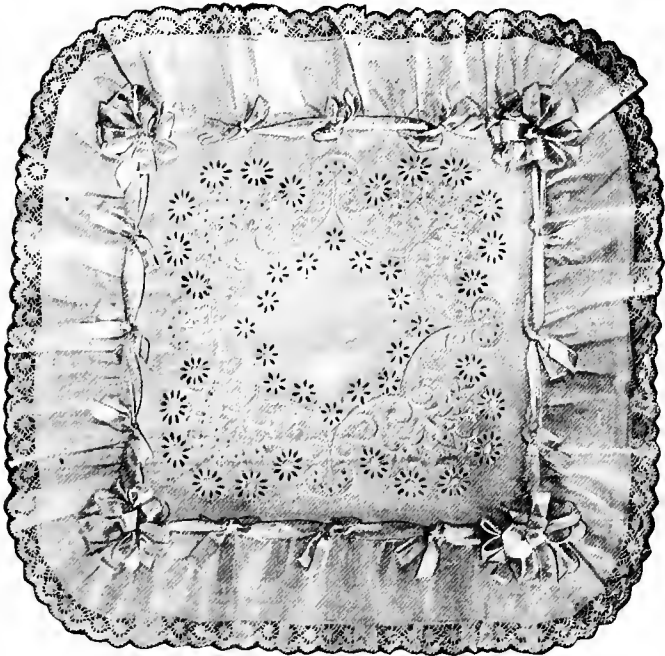
The scalloped edge of this Design 4148 E, (See page 62) is slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White Mountmellick Silk, size G.

For prices and other designs, see pages printed in Red.

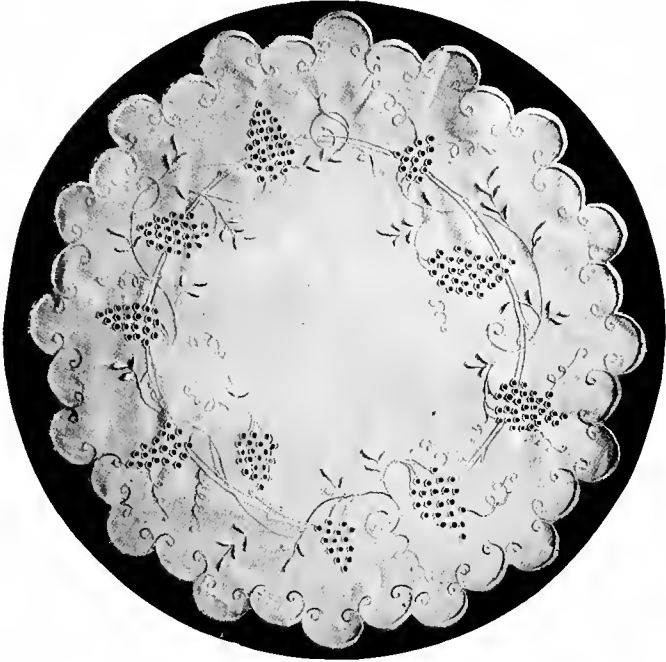
Materials—Eyelet Design 4148 E, 27-inch size. “Asiatic” Mountmellick Silk, White 2002, 9 skeins F; 27 skeins, size G. Made also in 12, 22 and 36-inch sizes.



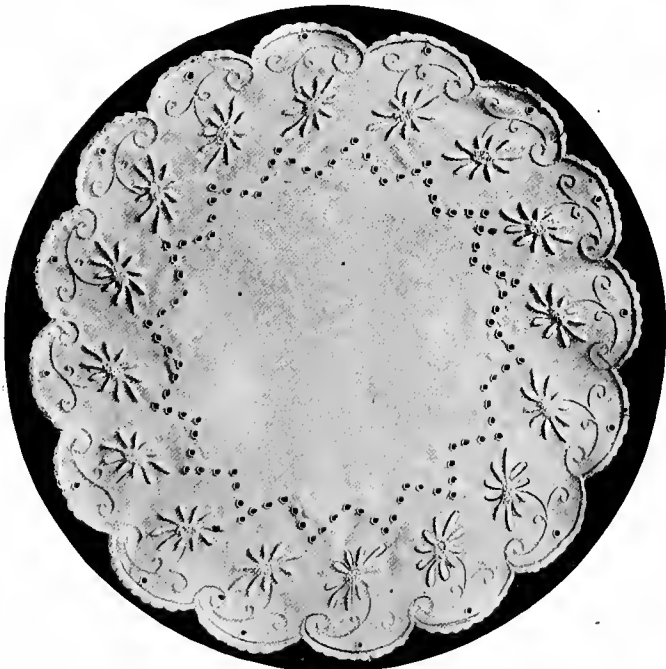
WHEAT EYELET DESIGN 4148 E. (See page 61.)



EYELET SOFA CUSHION DESIGN 228. (See page 64)



GRAPE EYELET DESIGN 4149 A. (See page 64.)



DAISY EYELET DESIGN 4149 B. (See page 64.)

Grape Eyelet Design.

The real beauty of this Design 4149 A (See page 63) is little more than suggested by the illustration.

Each grape is a round eyelet which is pierced as explained on page 61, and worked in Over and Over Stitch, with White Mountmellick Silk, size F. The leaves are raised with White Knitting Cotton and worked over solid in Satin Stitch, with the same silk. Vines, stems and tendrils are outlined with the same silk.

In working the scalloped edges of this Design 4149 A (See page 63), it is a good plan to slightly raise them with White Knitting Cotton, and then to work them solid in Buttonhole Stitch, with White Mountmellick Silk, size FF. The single line scroll ends are outlined with the same.

For prices and other designs, see pages printed in Red.

Materials—Eyelet Design 4149 A, 22-inch size. “Asiatic” Mountmellick Silk, White 2002, 9 skeins, size F; 10 skeins, size FF. Made also in 12, 27 and 36-inch sizes.

Daisy Eyelet Design.

The few eyelets on this beautiful Design 4149 B (See page 63) are quickly worked.

Each of the round eyelets around the center and each single eyelet inside each scallop of the border is pierced as explained on page 61, and worked in Over and Over Stitch, with White Mountmellick Silk, size F. Petals of daisies are first raised with White Knitting Cotton and then worked over solid in Satin Stitch, with White Mountmellick Silk, size G. Centers of daisies are filled with French Knots of the same. Stems and scrolls are outlined with the same.

The scalloped edge of this Design 4149 B (See page 63) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White Mountmellick Silk, size G. The single scroll ends of these scallops are outlined with the same.

For prices and other designs, see pages printed in Red.

Materials—Eyelet Design 4149 B, 22-inch size. “Asiatic” Mountmellick Silk, White 2002, 4 skeins, size F; 20 skeins, size G. Made also in 12, 27 and 36-inch sizes.

Eyelet Sofa Cushion on Heavy White Linen.

(Design 228. Size 22 x 44 inches.)

This design (See page 62) will supply embroiderers with a very beautiful cushion in Eyelet Embroidery. The work throughout is done with White silk. Material for the back is the same as for the front.

Eyelets are cut or pierced according to directions on page 61, and then worked in Over and Over Stitch, with White Mountmellick Silk, size F.

Centers of circle of daisies at center, like the round jewels, are raised with White Knitting Cotton and worked over solid in Satin Stitch, with Mountmellick Silk, size FF. In working the daisies in the corners, the edge of the round center is slightly raised and worked over solid in a narrow Satin Stitch around the circle, with size FF, and the space inside is filled with French Knots of the same. Stems are outlined with the same.

Leaves, oblong jewels and the convex scrolls midway of the sides are raised and worked over solid in Slanting Satin Stitch, with size FF.

The pointed band around center of the design is worked by couching down together on each line two threads of size H, catching this down with small stitches of size FF, at short, regular intervals. This same couching is continued around the edges of the clover-leaf figure that surrounds the oblong jewels.

The cushion is now made up by first basting an interlining of Nile Green Linen, or other fabric of that color, under the embroidered top. Complete the cushion according to the “Rule for Covering Pillows” (See page 92). The edge may be finished with a ruffle made of White

Linen, five inches wide, and White Lace can be sewed to the outer edge of this, if desired. The union of the ruffle with the edge of the cushion may be covered with a double line of Nile Green satin ribbon, $\frac{3}{4}$ inches in width, finished with bows and rosettes as shown in the illustration (See page 62).

For price and list of cushions, see Red pages.

Materials—Cushion 228, front and back. "Asiatic" Mountmellick Silk, White 2002, 10 skeins, size F; 14 skeins, size FF. 6 skeins, size H.

Eyelet Table Set 4150.

As the name implies, our Eyelet Set, No. 4150, shown on page 66 has been designed for use upon the well ordered table on all dress occasions. The 22-inch centerpiece is a suitable size for a large round bowl or dish; if the large bowl or dish is oval in shape, then the 18 x 24-inch



EMBROIDERED 12-INCH DOILY 4150.

size can be used; the 9 x 16-inch size is suitable for an oval olive dish; the 12-inch size is suitable for the caraffe, for a round olive dish or for any small round dish; the 9-inch size is suitable to be used either for the tumblers or preserve dishes. A very convenient set or assortment of sizes consists of one large piece (either the 22-inch or the 18 x 24-inch size),

one piece 9 x 16-inch size, one piece 12-inch size, and six pieces 9-inch size. As many or few pieces of any particular size can be ordered as desired.

The illustrations on page 66 show the designs as they appear merely stamped on the linen. An illustration of one of the 12-inch doilies appears on this page, showing the doily after the embroidery has been finished.

The pieces may be finished by attaching fancy White Lace to the edge, as shown in the illustration. We do not furnish the lace, but it can be purchased at the dry goods or fancy work stores. It is not at all necessary to use any lace, as the scalloped edge when worked in Buttonhole Stitch is an attractive and durable finish.

We give full and definite instructions for working one of the 12-inch doilies. The larger pieces are worked in exactly the same manner and with the same silks; the only difference being that more of the silk is required for working these larger pieces.

Embroidery Instructions.

In following these printed directions, reference should be made to the finished doily on this page rather than to the stamped piece as shown on page 66. All of the work on the piece is embroidered solid.

For working one 12-inch doily, 10 skeins of Brainerd & Armstrong's White Mountmellick Silk, size F, are required.

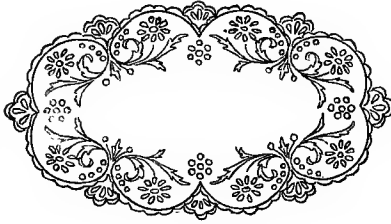
The eyelets are pierced as explained on page 61, and worked in Over and Over Stitch. Centers of flowers and round jewels are raised with White Knitting Cotton and worked over solid with the silk, in Satin Stitch. Leaves are worked solid in Slanting Satin Stitch. Stems are outlined.

The scalloped edge is worked solid in Buttonhole Stitch.

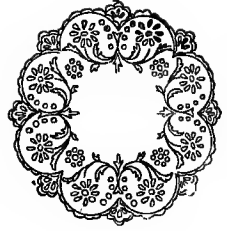
For price and other designs, see Red pages.



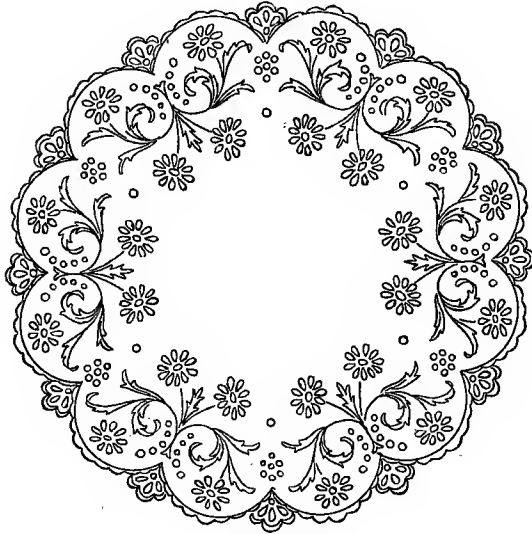
12-INCH SIZE.



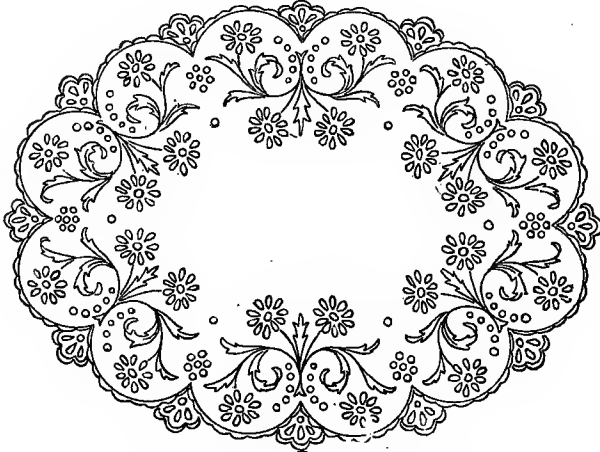
9 x 16-INCH SIZE.



9 INCH SIZE



22-INCH SIZE.



18 x 24-INCH SIZE

EVELYT TABLE SET 4150. (See page 65)

Materials—Doily 4150, 12-inch size. "Asiatic" Mountmellick Silk, White 2002, 10 skeins, size F.

22-Inch Size—"Asiatic" Mountmellick Silk, White 2002, 12 skeins, size F; 12 skeins FF. Use FF for scalloped edge.

18 x 24-Inch Size—Same silks as for 22-inch size.

9 x 16-Inch Size—Same silks as for 12-inch size.

9-Inch Size—"Asiatic" Mountmellick Silk, White 2002, 7 skeins, size F.

"B. & A." Stamping Preparation Outfit.

This preparation is especially recommended for transferring designs from perforated patterns to linens or to other goods. The outfit consists of a brick or square block of the stamping preparation and a pouncet or distributor. All are neatly put up in a paste-board box with printed instructions for using. It is very easy and simple to use this preparation and the result is very satisfactory. A small quantity of benzine and kerosene are mixed together in equal amounts, the pouncet is moistened with this mixture,

rubbed on the brick and then rubbed over the perforated pattern—always on its smooth side. In other words, the side of the perforated pattern that feels rough by reason of the perforations is placed next the goods. The stamping dries instantly; the perforated pattern can be used again and again; the stamping preparation will last a long time and stamp many patterns. This outfit sells for 25 cents each including both stamping brick and pouncet. Stamping brick without pouncet 15 cents each. See Red pages.

Prizes for Empty Silk Holders.

If you procure our silks in Holders, you have the advantage of using the best silks put up in a form (the exclusive and patented property of this Company) that prevents snarls and loss from roughs and tangles. The empty Holders may win for you valuable Cash Prizes as described in the back pages of this book and will also be accepted in part payment for stamped Linens. If, for example, you

wish a 22-inch stamped linen that retails for 40c. each, you can obtain it for 40 empty Holders and 20c. Then besides receiving the linen, the same Holders will be placed to your credit towards the Cash Prizes. This is fully explained in the back pages of this book which you should read carefully to know what to do with the empty Holders that you save.



Two Weeks' Trial of These Three Famous French Beauty-Makers

That you may know through personal experience *just why* they have long been considered indispensable by the Parisienne of fashion—*just why* they are so highly esteemed by a multitude of American women of taste and refinement.

Crème (Cream)
Poudre (Powder)
Savon (Soap)

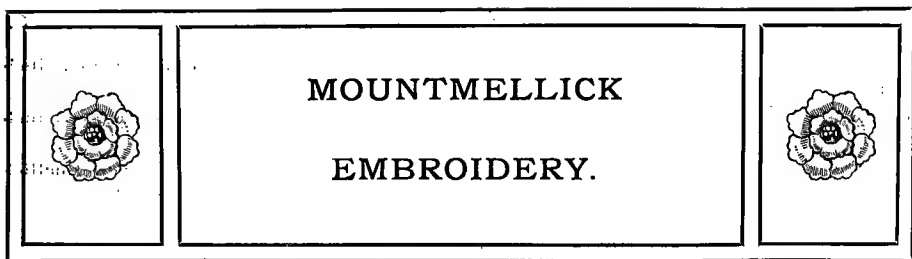
Simon

Send ten cents in stamps or silver and your dealer's name for three large samples. Try them. Note their marvelous beautifying properties—their wonderful skin softening and clarifying effect—the difference they make in but two weeks' time.

The ten cents represents but a mere fraction of THE COST of the samples. But one set of samples sent to the same name and address—AND ONLY ONCE. Write today.

MAISON J. SIMON & CIE.,

365 Merchants Bldg., New York City.



THIS style of embroidery derives the name Mountmellick from a town in Ireland, in which place is located a convent where the work is said to have originated and to have reached high perfection.

The work has been known and to some extent practised in this country for a good many years; but it has recently been revived and is at present very popular by reason of its durable, rich and effective nature. It is necessary that the foundation for the work be some rather heavy and firm fabric by reason of the fact that the embroidery is much raised and, consequently, too thick and heavy for a fabric of thin texture. All of the designs shown in this chapter are furnished on our special White Damask. After considering all the materials adapted to this style of work, we have selected this as the best and we are sure it will give the highest degree of satisfaction.

The work is not separated from other styles of embroidery by any new stitches which are distinctively its own. Its identity or distinctive feature lies rather in the large extent to which it employs the heavy, raised and fancy stitches which are also employed occasionally in general art needle work. Although the designs are frequently elaborate, the stitches are simple and the work progresses rapidly to completion.

The stitches that are employed in this embroidery are described in detail in our book, "Illustrated Lessons in Embroidery Stitches," which we can send for 10c. remittance in stamps.

Mountmellick Wheat Design 8113.

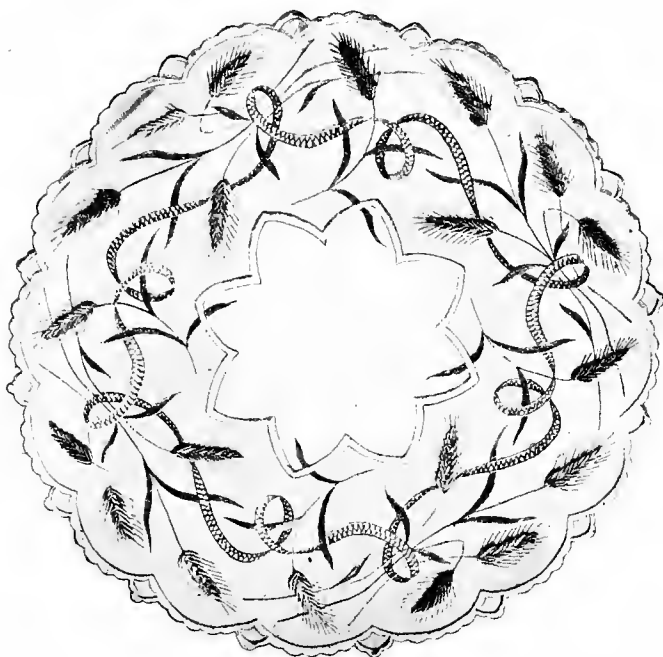
Our illustration (See page 69) shows this beautiful design, which is furnished stamped on White Satin Damask. If desired, the design can be worked throughout with White Mountmellick Silk, in which case the stitches are the same as suggested in the following instructions for doing the work in shades of light Yellow, Green and White.

The wheat heads are worked in shades of light Yellow 2160, 2632, 2634 "Roman Floss," using one shade only to a head. The heads are intermingled, some lighter and some darker. Each kernel in the head is made in Bullion Stitch, and a single long stitch makes the beard at the end of the kernel. Stem is outlined with the same shade used in making the head, as far as the first leaf.

Leaves are worked solid in Kensington Stitch, taken lengthwise with the Green "Caspian" Floss, and shaded light at the tips and gradually darker to the base. No veins are worked. Stems below leaves are outlined with the medium and darker shades of Green.

Pointed band around center is first raised with White Knitting Cotton and worked over solid in Satin Stitch, with White Mountmellick Silk, size FF. The inside space of ribbon effect is filled with Herringbone Stitch, and edges are outlined; the long stretches with "Roman" Floss 2634, and the shorter stretches with "Roman" Floss 2632.

A simple border completes this centerpiece 8113 (See page 69). The long scal-



MOUNTMELICK WHEAT DESIGN 8113.



MOUNTMELICK GRAPE DESIGN 8114.

lops are worked solid in Buttonhole Stitch, with White Mountmellick Silk, size FF; the short scallops are worked in the same stitch, with Twisted Embroidery Silk 2620.

If it is desired to work the design throughout in White Mountmellick Silk, sizes G and FF will be required. The larger size G will be used for the pointed central band, the ribbon effect and the edge; and size FF for the balance of the work.

For prices and other designs, see Red pages.

Materials—Mountmellick Center 8113, 27-inch size. "Asiatic Roman" Floss, 7 skeins 2632; 6 skeins 2634; 3 skeins 2100. "Asiatic Caspian" Floss, 3 skeins 2600; 2 skeins each 2621, 2622, 2622a. "Asiatic" Twisted Embroidery Silk, 3 skeins 2620; "Asiatic" Mountmellick Silk, White 2002, 15 skeins size FF. Made also in 12, 22 and 36-inch sizes.

For working throughout with "Asiatic" Mountmellick Silk, White 2002, use 15 skeins size FF; 25 skeins size G.

Mountmellick Grape Design 8114.

This splendid design, as shown on page 69, is furnished stamped on White Satin Damask. If desired, the design can be worked throughout with White Mountmellick Silk, in which case the stitches are the same as suggested below for doing the work in shades of Purple and Green.

Each grape is raised quite high with White Knitting Cotton and then worked over solid with Purple, in Satin Stitch taken crosswise of the grape. One shade only is used to a grape. The grapes at the tip of the bunch are made lightest and they grow gradually darker to the base of the bunch. Stems to grapes are worked solid in Slanting Satin Stitch, with Green 2834.

Leaves are worked with Green in the stitches indicated by the stamping. In the case of the larger sized leaves, the Long and Short Stitch on the edge of one half is made with Green 2831; the

edge of the other half is outlined with 2832, and French Knots made with the same; midrib and veins are outlined with 2833, and small round circle at base, worked solid in Satin Stitch, with the same. In the case of the smaller sized leaves, they are worked alternately around the piece with shades 2832a and 2833, and their veins outlined with 2834. Curling tendrils are outlined alternately with 2831 and 2832a.

Thick branches are raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with Green 2834, shaded in spots with shades 2832 and 2112.

The scalloped edge of this Centerpiece (See page 69) is worked solid in Buttonhole Stitch, with Twisted Embroidery Silk 2620.

If it is desired to work the design throughout in White Mountmellick Silk, sizes FF and G will be required. The smaller size FF will be used for the Long and Short Stitch and fancy stitches inside the leaves, and size G for all other parts.

For prices and other designs, see Red pages.

Materials—Mountmellick Center 8114, 27-inch size. "Asiatic Roman" Floss, 15 skeins 2834; 5 skeins 2831; 3 skeins each 2832, 2832a, 2833; 2 skeins each 2791, 2792, 2793, 2794; 1 skein each 2790, 2795, 2796, 2843, 2844, 2112. "Asiatic" Twisted Embroidery Silk, 12 skeins 2620. Made also in 12, 22 and 36-inch sizes.

For working throughout with "Asiatic" Mountmellick Silk, White 2002, use 12 skeins size FF; 40 skeins size G.

Conventional Mountmellick Design 8115.

This design (See page 71) is furnished stamped on White Satin Damask. If desired, it can be worked throughout with White Mountmellick Silk, in which case the stitches are the same as suggested in the following instructions for doing the work in light Pink, Blue and Green.

All round jewels in the design are

raised quite high with White Knitting Cotton and then worked over solid in Satin Stitch, with the silk. The circle of jewels around the center is worked in this manner, with Blue 2272. The stems that intersect this circle are worked in Slanting Satin Stitch, with Green 2180a. At the end of this stem, the leaf having the fancy stitches is worked with Green 2183, and the other leaf with 2180a, having one edge Long and Short Stitch, and the

other solid in Slanting Satin Stitch, with 2671. The Diamond Couching Stitch at the center of the flower is made with two threads of Green 2182, and a large Cross Stitch of Black is placed over each intersection. The curved scroll of jewels, including the arrow head at one end and knob end at the other, is all raised and worked over solid in Satin Stitch; the arrow head and jewel with knob end attached, with 2272; then commencing



MOUNTMELICK CONVENTIONAL DESIGN 8115.

other edge outlined. The conventional flower, at the other end of the stem, is worked with Pinks, in the stitches indicated; the two lowest petals having outlined edges and French Knots of 2674; of the three remaining petals, the shortest one, having one side in Long and Short Stitch and the other side in Outline Stitch, is worked with 2673; and the two interlocking petals are worked with 2671. The longest one ending in spurred edges is raised with White Knitting Cotton beyond the point of intersection and worked

from the arrow head, the jewels are worked with the darkest Blue and made gradually lighter as they grow smaller in size. The scroll, intersecting these jewels and terminating in a spurred end near the border, is raised with White Knitting Cotton and worked over solid in Satin Stitch, with shade 2180a. The figures as just described are repeated around the piece.

Round jewels, inside the scalloped edge, are first raised and then worked over solid in Satin Stitch, with Green 2182 and outlined with Black.

The scalloped edge of this Centerpiece 8115 (See page 71) is worked solid in Satin Stitch, with White Mountmellick Silk, size G.

If it is desired to work the design throughout in White Mountmellick Silk, size FF and G will be required. The smaller size FF will be used for all Long and Short Stitch and all fancy filling stitches, and size G for all other parts.

For prices and other designs, see Red pages.

Materials—Mountmellick Center 8115, 27-inch size. "Asiatic" Twisted Embroidery Silk, 6 skeins 2180a; 5 skeins each 2272, 2671; 4 skeins 2182; 3 skeins each 2271, 2673; 2 skeins each 2030, 2183, 2674; 1 skein 2000. "Asiatic" Mountmellick Silk, White 2002, 12 skeins, size G. Made also in 12, 22 and 36-inch sizes.

For working throughout with "Asiatic" Mountmellick Silk, White 2002, use 12 skeins, size FF; 30 skeins, size G.

A Generous Offer to Readers of this Book.

The well-known Paris house, Simon & Cie, are generously offering to our readers through their New York agency a full two weeks' supply of each of their famous "Simon" preparations—Cream, Powder and Soap, thus affording the opportunity of a personal trial of these far-famed toilet

requisites. This old established French house has long since learned that a trial of the "Simon" preparations invariably induces their continued use by all who desire personal attractiveness. Their offer appears on page 67.

Of Importance to Embroiderers.

Most of the ladies who receive this book will have no difficulty in procuring Brainerd & Armstrong's Embroidery Silks. As soon as they ask for them at their regular store, the silks will be promptly supplied.

Some ladies tell us, however, that they have some such experience as this: On asking for Brainerd & Armstrong's Embroidery Silks, the clerk tells them that they do not carry Brainerd & Armstrong's, but they have some silks which they think are "just about as good."

He tries to persuade the lady to buy the silks which he happens to have in stock, but a lady who knows her own mind will not be misled by the clerk at the counter, but will show him that she is posted about silk.

She knows which is best and should never be persuaded to take the other silk, but should reply always that, as they do not keep Brainerd & Armstrong's Silks, she will look elsewhere for it.

If you are persuaded to take the other silk, you will enable the storekeeper to

make a larger profit than he could perhaps make if he were carrying Brainerd & Armstrong's, because he may have to pay more for our silk. It is worth more.

The reason that it is worth more is because it costs us considerably more to dye our silks so that the colors will be absolutely fast, than it costs other people to dye the kind of colors they do, which are liable to run in laundering the finished piece of work.

If you buy the other silk, you run the chance of finding, when you launder your finished piece of embroidery, that the colors will run into the linen and ruin your work. The safe way, the sure way by which you will run no risk whatever, is to use no silk but Brainerd & Armstrong's.

If your dealer does not keep it and is not willing to get it for you, then send your order to the Brainerd & Armstrong Co., 100 Union Street, New London, Conn., with remittance, and they will see that your order is carefully filled the day it is received, by a retail store.

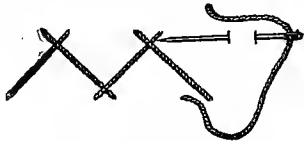


SHADOW EMBROIDERY.



SHADOW EMBROIDERY is popular because of its daintiness and the ease and rapidity with which the work can be executed. Swiss organdy, lawn or some similar sheer fabric must be used for the foundation. The designs adapted for this style of work are such as show scrolls, narrow leaves, and flowers like the daisy, chrysanthemum and others in which the leaves and petals are narrow and oblong in shape. Many conventional designs showing dots and jewel effects give good results.

As the name implies, the work is done mainly on the wrong side of the material and, in order for its shadow to be in evidence on the right side, the material must necessarily be thin and sheer. The work done throughout with White embroidery silk is very dainty and neat. It is possible to procure very beautiful effects by doing the work with the colored

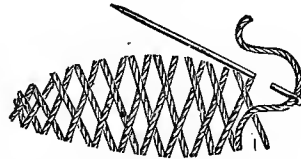


HERRINGBONE STITCH.

silks. In selecting the colors that will give the best effects, it is wise to take Brainerd & Armstrong's sample card and lay the goods over the colors. They will show clearly through the cloth, and a judicious selection can be made of the colors that will give the most pleasing shadow effect. Greens and Lavenders require careful selection. Pink, Blue and Yellow are excellent for the work. Brainerd & Armstrong's Filo Selle may be used,

having two threads in the needle; some embroiderers prefer "Caspian" Floss, using one thread in the needle; other of Brainerd & Armstrong's silk threads also are sometimes recommended.

The work done on the reverse side of the goods is in Ismit Stitch, which is a simple adaptation of the Herringbone Stitch. The first step in learning to do the work is to learn how to make the Herringbone Stitch. To make this stitch, as illustrated, put the needle through at the left-hand end of the lower line; slant the silk obliquely upward across the

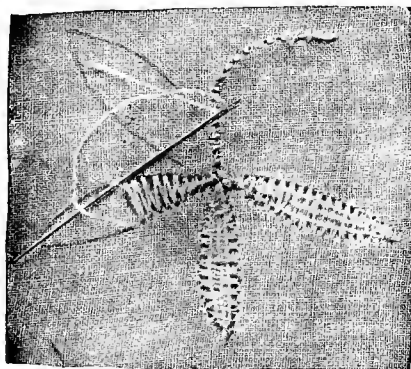


ISMIT STITCH.

space to the upper line and take a short stitch from right to left on the upper line. With the same slant, cross the silk to the lower line and take a second short stitch from right to left. Proceed in this manner across the space, keeping the slant true and the length of stitch even. When you have followed these instructions correctly, you have learned the simple Herringbone Stitch. Now the stitch that is used for Shadow Embroidery (or the Ismit Stitch as it is called) is made in precisely the same manner, except that the stitches at the top and lower lines meet instead of being separated at intervals as in the pure and simple Herringbone Stitch. The illustration that we show of the Ismit Stitch is so plain that, when practiced a little, there will be no

trouble in making it. It should be said, however, that in the actual work, the stitches are made closer together and produce a more solid effect than shown in our detail of the stitch.

When worked in the manner described above the design on the right and wrong side of the cloth will appear as shown below:

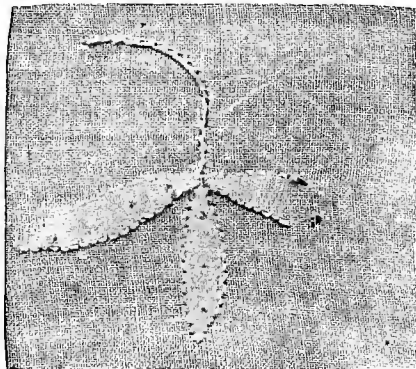


DETAIL OF WRONG SIDE.

The only stitches appearing on the right side will be the little forward stitches along the outline of the form. If well worked, they should appear small, of uniform size and exactly on the lines of the design. In our picture of the right side, the effect of some French Knots is shown.

If veins appear in the leaves and petals, these are worked before the petal is covered, and, as harmony demands that the stitch used resemble the outline of the leaves and petals, these veins should be back-stitched. All the other scrolls and single lines are also back-stitched. In flowers showing large seed centers, like the daisy, the center is worked in shadow effect on the reverse side of the cloth, and French Knots are added on the right side. These French Knots may also be added throughout the leaves and petals with good effect. In some cases, little dots and circles may be worked in Satin Stitch, on the right side of the material, with good results.

Squares and circles sometimes appear in the design. In making such a square or circle, work on the reverse side of the cloth and carry the first thread directly across the square or circle dividing it into halves. Each succeeding stitch is taken close to its predecessor, and each thread crosses the other at the center. This makes a whorl of threads, each



DETAIL OF RIGHT SIDE.

dividing the design into halves and each crossing all of the others in the center.

Shadow Daisy Centerpiece 9641, on White Linen Lawn.

The entire set to which this piece belongs is shown on page 76. A single piece or the entire set will be furnished as desired.

Parts furnished consist of a square of White Linen Lawn, 27 x 27 inches, stamped with the design, and six small squares of Nile Green Lawn for inserting back of the square medallions stamped on the White Center. (See illustration.)

All of the work on this design is done according to the instructions for Shadow Embroidery on page 73, using one thread of "Caspian" Floss in the needle. The petals of all the daisies are first worked on the back of the stamped piece in this manner, with "Caspian" Floss 2002. In working the center of each daisy, a circle of French Knots of White "Caspian" Floss is laid around the edge, and the

space inside this is filled with French Knots of Green 2743. The French Knots are worked on the face of the goods.

Having completed all the daisies, trim each square of the Nile Green interlining and secure each one of these squares in place, at the back of the square medallions stamped on the White centerpiece, by working the band edge in Shadow Stitch, on the reverse side of the goods, with Green 2743. The Nile Green lining at the back of these medallions gives a very pretty effect.

It will be noticed that a double series of scrolls run around the edge of this design. The outermost scroll is worked in Shadow Stitch, on the reverse side, with Green 2741, and the inner scroll is worked in the same stitch, with Blue 2031.

Having finished the embroidery, the entire piece is now lined at the back with some light Pink material like sateen. We do not furnish this lining, but a 27-inch square of suitable lining can be obtained at slight cost from almost any dry goods store. The centerpiece is now trimmed and hemmed at the stamped circular line, and to this edge is sewed two widths of our White Lace 7930.

For prices, see pages printed in Red.

Materials—Shadow Centerpiece 9641, 27-inch size. "Asiatic Caspian" Floss, 9 skeins 2002; 6 skeins 2743; 5 skeins 2741; 4 skeins 2031. White Lace 7930, 5¼ yards.

Shadow Daisy Sofa Cushion on White Linen Lawn.

(Design 9640. Size 20 x 40 inches.)

This belongs to our Shadow Daisy Set (See page 76). Parts furnished consist of the stamped front, plain back, and six small squares of Nile Green Lawn for inserting back of the square medallions stamped on the White front.

All of the embroidery on this piece is done in Shadow Embroidery effect, according to the instructions for working the Centerpiece 9641 (See page 74), and

the medallions are lined in the same manner.

Having finished the embroidery, both front and back are lined with some light Pink material like sateen. We do not furnish the lining, but it can be obtained from almost any dry goods store.

Cushion is now in shape to be completed according to the "Regular Rule for Covering Pillows" (See page 92). The edge may be finished with Pink Ruffle 7936.

For price and list of cushions, see pages printed in Red.

Materials—Sofa Cushion 9640, front and back. "Asiatic Caspian" Floss, 6 skeins 2002; 4 skeins 2743; 3 skeins 2741; 2 skeins 2031. 1 Pink Ruffle 7936.

Shadow Daisy Bureau Scarf 9637 on White Linen Lawn.

This piece belongs to our Shadow Daisy Set (See page 76). Parts furnished consist of the stamped piece of White Linen Lawn 18 x 45 inches and six small squares of Nile Green Lawn for inserting back of the square medallions, stamped on the White piece. (See illustration on page 76)

All of the embroidery on this piece is done in Shadow Embroidery effect according to the instructions for working the Centerpiece 9641 (See page 74). The piece is also lined in the same manner, and three of its edges finished by sewing to them two widths of our White Lace 7930. A reference to the instructions given for the centerpiece will show exactly how this piece should be worked.

For prices, see pages printed in Red.

Materials—Shadow Bureau Scarf 9637, 18 x 45 inch size. "Asiatic Caspian" Floss, 9 skeins 2002; 4 skeins each 2741, 2743; 3 skeins 2031. White Lace 7930, 5 yards.

Shadow Daisy Pin Cushion 9648 on White Linen Lawn.

This is another piece belonging to our Shadow Daisy Set (See page 76). Parts furnished consist of a piece of stamped

White Linen Lawn 9 x 17 inches for front, one plain piece of the same 12 x 19 inches for back and two squares of Nile Green Lawn for inserting back of the medallions

front and back are trimmed at the stamped edge and hemmed, after lining both with Pink sateen. An oblong pin cushion, filled with sawdust, is either purchased at



SHADOW DAISY SET.

9637—Scarf.

9640—Sofa Cushion.

9641—Centerpiece.

9643—Laundry List.

9646—Handkerchief Case.

9647—Glove Case.

9648—Pin Cushion.

9651—Work Bag.

9653—Laundry Bag.

stamped on the White piece. Finished cushion measures about 6 x 15 inches.

All of the embroidery on this piece is done in Shadow Embroidery effect according to the instructions for working the Centerpiece 9641 (See page 74). The

a dry goods store or made by the embroiderer to measure $3\frac{1}{2}$ x 14 inches. The front and back are placed over and under this respectively and sewed together close around it. Narrow White Lace is then sewed to the edges of front and back, and

the pin cushion is further finished with mixed rosettes of light Pink, Blue and Yellow baby ribbon.

For prices, see Red pages.

Materials—Shadow Pin Cushion 9648. "Asiatic Caspian" Floss, 2 skeins 2002; 1 skein each 2031, 2741, 2743.

Shadow Daisy Laundry Bag 9653 on White Linen Lawn.

This is a convenient bag to hang in a handy place for the smaller pieces of soiled laundry. It belongs to our Shadow Daisy Set (See page 76). Parts furnished consist of one piece of stamped White Lawn 21 x 26 inches and three small sections of Nile Green Lawn for inserting back of three medallions stamped on the White piece. Finished bag measures about 10 x 12 inches.

All of the embroidery on this piece is done in Shadow Embroidery effect according to the instructions for working the Centerpiece 9641 (See page 74). The front, back and gusset pieces for bag are lined with Pink sateen. The gussets are fitted in at the sides and edges of the bag and bound with bands of the White Lawn, stitched on the machine. A strip of cardboard, one and three-quarters inches wide, is sewed into the lining at the top of front and back for stiffening. A narrow White Lace is sewed to top of front and back, and the bag is further finished with rosettes and strings of light Blue, Yellow and Green baby ribbon. (See illustration on page 76.)

For prices, see pages printed in Red.

Materials—Shadow Bag 9653. "Asiatic Caspian" Floss, 3 skeins 2002; 2 skeins 2743; 1 skein each 2741, 2031.

Shadow Daisy Work Bag 9651 on White Linen Lawn.

This piece belongs to our Shadow Daisy Set (See page 76). It is convenient for a work bag or for a general "catch-all" bag. Parts furnished consist of the stamped White Lawn piece 20 x 20 inches

and four squares of Nile Green Lawn for inserting back of the medallions stamped on the White piece. Finished bag measures 12 x 12 inches.

All of the embroidery on this piece is done in Shadow Embroidery effect, according to the instructions for working Centerpiece 9641 (See page 74). Trim the lawn along the straight outside boundary lines but do not cut apart the four sections. Line the embroidered piece with Pink sateen. Now by bringing the four corners together at the top, a bag will be formed which is held together by binding along the stamped division lines and up the sides with bands of the White lawn, stitched on the machine. For a distance of four inches at the top, the sections are not joined and this forms the opening. Across the base of these loose points on the inside, stitch on bands of Pink silk ribbon, through which insert draw strings of Nile Green ribbon. The edges of the bag are finished by sewing on White Lace.

For prices, see pages printed in Red.

Materials—Work Bag 9651. "Asiatic Caspian" Floss, 6 skeins 2002; 2 skeins each 2741, 2743; 1 skein 2031.

Shadow Daisy Glove Case 9647 on White Linen Lawn.

This belongs to our Shadow Daisy Set (See page 76) and can be used equally well as a case for gloves, handkerchiefs or turn-over collars. Parts furnished consist of one piece stamped White Lawn 14 x 17 inches and two squares of Nile Green Lawn for lining the square medallions stamped on the White lawn piece. The finished case measures 4½ x 16 inches.

All of the embroidery on this piece is done in Shadow Embroidery effect according to the instructions for working the Centerpiece 9641 (See page 74). Line the embroidered piece with Pink sateen and hem along the stamped lines. Also use the sateen to make a pocket, three inches wide and the entire distance across

the lower part, inside the case. The edges of the flap are trimmed with White Lace (See illustration on page 76), and the case is further ornamented with a rosette of mixed light Blue, Pink and Yellow baby ribbon.

For prices, see pages printed in Red.

Materials—Glove Case 9647. "Asiatic Caspian" Floss 2 skeins 2002; 1 skein each 2741, 2743, 2031.

Shadow Daisy Handkerchief Case 9646 on White Linen Lawn.

This belongs to our Shadow Daisy Set (See page 76). Parts furnished consist of one piece of stamped White Linen Lawn 16 x 25 inches and one square of Lawn, for inserting back of the square Nile Green medallion stamped on the White piece. Finished case measures 8 x 8 inches folded.

All of the embroidery on this piece is done in Shadow Embroidery effect according to the instructions for working Centerpiece 9641 (See page 74). Having finished the embroidery, the White piece is trimmed to the stamped boundary lines and lined with Pink sateen, and hemmed on the edge. The sateen is also used to make a six inch pocket at the lower end, inside the case. The side flaps are folded inside, and the case folded as shown in the illustration on page 76. The outside flap has its edges trimmed with White Lace and is further adorned with a rosette of mixed light Blue, Green and Pink baby ribbon.

For prices, see pages printed in Red.

Materials—Handkerchief Case 9646. "Asiatic Caspian" Floss, 1 skein each 2002, 2741, 2743, 2031.

Shadow Daisy Laundry List 9643 on White Linen Lawn.

This is a very practical and useful piece in our Shadow Daisy Set (See page 76). Parts furnished consist of one piece stamped White Lawn 10 x 15 inches, one square piece Nile Green Lawn, for inserting back of square medallion

stamped on the White piece, one booklet with stiff cardboard cover and fifty pages, each of which has a printed list in duplicate of all the articles that are sent to the wash. Finished list measures 5½ x 7½ inches.

All of the embroidery on this piece is done in Shadow Embroidery effect according to the instructions for working Centerpiece 9641 (See page 74). Having finished the embroidery, cut off and trim the two narrow straps stamped at one end of the White lawn piece. Trim the large embroidered piece at the straight lines and then line it with Pink sateen. In the same way, line the two straps. The embroidered piece is used to cover the two outside covers of the booklet and is held in place by sewing the straps inside either end of the embroidered piece, making pockets into which the two cardboard covers fit. The edges of the book cover are finished with White Lace (See page 76), and a rosette of mixed light Blue, Pink and Nile Green baby ribbon.

For prices, see pages printed in Red.

Materials—Laundry List 9643. "Asiatic Caspian" Floss, 1 skein each 2002, 2741, 2743, 2031.

Conventional Shadow Effect Set.

Our set of four designs 9668, 9669, 9671 and 9673 (See page 79) are Shadow Designs in effect rather than in the method of working. They are not worked on the reverse side of the goods in the Shadow Stitch, but the shadows are tinted in colors on the goods and simply outlined. Its a new idea and a good idea, because the needlework is of the simplest kind and these beautiful pieces are completed at a very small outlay of time and money. We furnish the shadows on the goods, in dainty colorings to be quickly and easily finished by the embroiderer.

For prices, see Red pages.

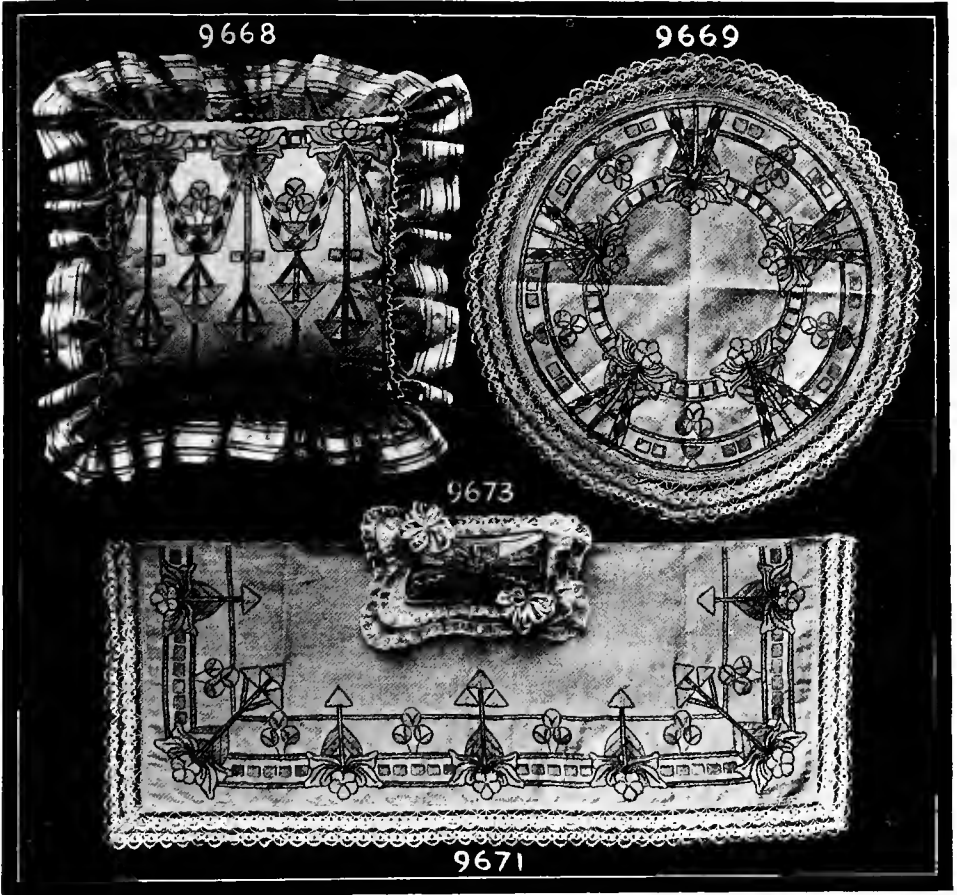
Conventional Shadow Effect Center 9669 on Tan Linen Lawn.

Our Centerpiece 9669 (See page 79) is one whose real beauty is only barely sug-

gested by the illustration. It is one member of a set of four pieces.

The design is tinted on sheer Tan Linen Lawn, and the pattern is brought out by securing, at the back of the tinted lawn piece, a lining of some material like sateen. In the case of this set, a shade of Yellow is recommended. We do

flowers having their central section tinted either Pink or Blue. The top outline of these extending from one Green section to another, a distance of about one inch, is outlined with Pink 2301 or Blue 2711, according to the tinted color. All the other lines of these flowers, including the stem, are outlined with Green 2784. The



CONVENTIONAL SHADOW EFFECT SET.

9668—Sofa Cushion.

9671—Scarf.

9669—Centerpiece.

9673—Pin Cushion.

not furnish the lining, but it can be obtained at almost any dry goods store. The lining is basted to the back of the Lawn front before the embroidery is commenced, and the stitches are taken through both the tinted front and its lining.

boundary lines stamped Black on all Yellow tinting are outlined with Brown 2163. Small squares, tinted Green near the edge, are outlined with Green 2784. Round center of each five petalled Pink flower is slightly raised and worked solid in Satin Stitch, with Green 2784.

Select for the first work the round

All the work mentioned to this point

requires no outlining with Black or with Gold Thread. But continuing the work from this point, all the remaining outlines of the design are worked in Outline Stitch, with Black "Roman" Floss, and again, on the inside edge of all this Black outlining, is couched down a single line of Japanese Gold Thread No. 16, caught down at short, regular intervals with fine stitches of Yellow Sewing Silk.

The lined Centerpiece 9669 (See page 79) is trimmed and hemmed at the stamped circular line. To this edge is sewed two widths of our Ecrú Lace 7930.

For prices, see pages printed in Red.

Materials—Tinted Centerpiece 9669, 27-inch size. "Asiatic Roman" Floss, 6 skeins 2000; 2 skeins each 2163, 2784; 1 skein each 2301, 2711. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. Ecrú Lace 7930, 5¼ yards.

Conventional Shadow Effect Sofa Cushion on Tan Linen Lawn.

(Design 9668. Size 20 x 40 inches.)

This belongs to our Conventional Shadow Effect Set (See page 79). A back is furnished in the same material as the front.

The front and back are first lined with Yellow sateen, and all of the embroidery is then done in exact accordance with the instructions for Centerpiece 9669 (See page 79).

Cushion is completed according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with Pink Ruffle 7936.

For price and list of cushions, see pages printed in Red.

Materials—Tinted Sofa Cushion 9668, front and back. "Asiatic Roman" Floss 5 skeins 2000; 1 skein each 2301, 2163, 2711, 2784. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. 1 Pink Ruffle 7936.

Conventional Shadow Effect Scarf on Tan Linen Lawn.

(Design 9671. Size 18 x 45 inches.)

This piece belongs to our Conventional Shadow Effect Set (See page 79).

The tinted piece is lined with Yellow

sateen, and all of the embroidery is then done in exact accordance with the instructions for Centerpiece 9669 (See page 79). The edges of the piece are hemmed and to three of the edges is sewed two widths of our Ecrú Lace 7930.

For prices, see pages printed in Red.

Materials—Tinted Bureau Scarf 9671, 18 x 45 inch size. "Asiatic Roman" Floss, 6 skeins 2000; 3 skeins 2784; 2 skeins 2163; 1 skein each 2301, 2711. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. Ecrú Lace 7930, 5 yards.

Conventional Shadow Effect Pin Cushion 9673 on Tan Linen Lawn.

This design 9673 (See page 79) matches the other pieces in our Shadow Effect Set. Parts furnished consist of a piece of tinted Tan Lawn 8 x 13 inches and one plain piece of the same 10 x 15 inches. Finished piece measures about 7 x 11 inches.

The portion of the tinted front enclosed by dotted lines is lined with Yellow sateen. It is then embroidered. The stamped Black lines on the Yellow tinting are outlined with shade 2163. Center of flower is slightly raised and worked solid in Satin Stitch, with shade 2784. All the other lines are outlined with Black and, on the inside edge of all this Black outlining, is couched down a single line of Japanese Gold Thread No. 16. An oblong pin cushion, filled with saw dust, is either purchased at a dry goods store or made by the embroiderer, to measure 3½ x 7 inches. The front and back are placed over and under this respectively and sewed together, close up to it and around it. A fine Ecrú Lace is then sewed to the edges of front and back, and the pin cushion is further finished with mixed rosettes of light Pink, Yellow and Nile Green baby ribbon.

For prices, see Red pages.

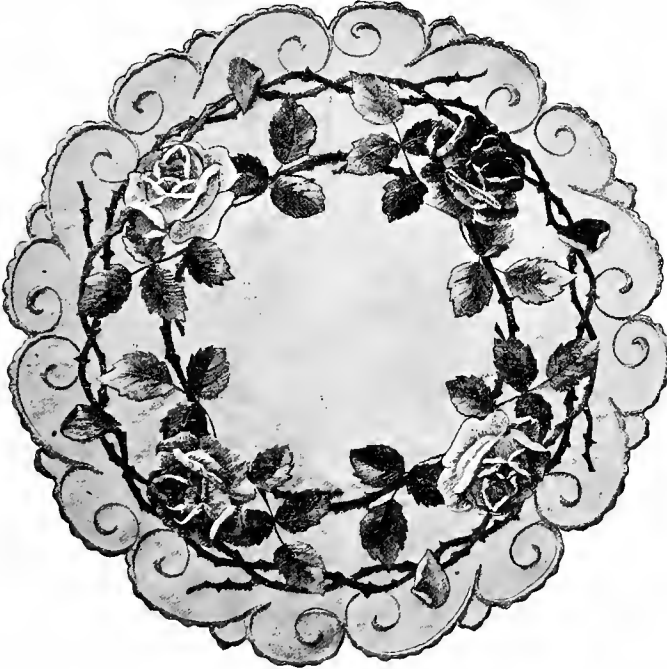
Materials—Tinted Pin Cushion 9673. "Asiatic Roman" Floss, 1 skein each 2000, 2163, 2784. Japanese Gold Thread No. 16, 1 skein.

CENTERPIECES AND DOILIES TINTED ON TAN COLORED LINEN.

AMONG the most stylish things in embroidery are the designs on Tan Colored Linen. All the designs shown in this chapter are beautifully tinted in bright natural colors on Tan Linen. They are especially well adapted for use on the polished wood surfaces of center tables and sideboards.

nishes a magnificent design in these splendid flowers.

Alternate the roses by making one a Jack Rose and the next a La France Rose and so around the design. See instructions on page 29 and Colored Plate CXXVI for working the Jack Rose and the instructions on page 30 and Colored



DOUBLE ROSE DESIGN 8180.

It will be found that no kind of decoration looks better on many other pieces of furniture with polished wood surfaces, and also in many cases where they are used in combination with other coverings.

Tinted Double Rose on Tan Linen.

Our Centerpiece (See illustration) fur-

Plate CXXVII for working the La France Rose.

Edges of leaves are worked in a deep Long and Short Stitch, with the shades of Green, shaded lighter at the tip and darker towards the base. A few of the leaves are given a touch of Brown 2120 or 2121 at the tips or edges. The veins

and stems of some leaves are outlined with Green 2624 and of others with Brown 2124. Thick branches are worked solid in Slanting Satin Stitch, with Green 2624, and thorns are worked solid with Brown 2124.

The scalloped edge of this Centerpiece 8180 (See page 81) is worked solid in Buttonhole Stitch, with Green Twisted Embroidery Silk 2621. Single line scrolls are outlined and knob ends are worked in Overlap Stitch, with the same thread.

For prices, see Red pages.

Materials—Tinted Tan Linen 8180, 27-inch size. "Asiatic Roman" Floss, 10 skeins 2624; 2 skeins each 2242, 2243, 2244, 2066, 2067, 2300, 2301, 2302, 2620, 2621, 2622, 2623, 2124; 1 skein each 2300a, 2303, 2304, 2622a, 2120, 2121. "Asiatic" Twisted Embroidery Silk, 12 skeins 2621. Made also in 12 and 36-inch sizes.

Tinted Conventional on Tan Linen.

A very handsome conventional pattern is furnished in our Design 8179 (See Colored Plate CXXX).

Select for the first work a group having the forms tinted Blue. Outside edges of these Blue forms are made by couching down together on them four threads of the "Roman" Floss, catching this down at short, regular intervals with small stitches of the same color; the central Blue form is made throughout with shade 2753, and the Blue form on either side with 2751; midrib through the center of each Blue form is made in Brier Stitch. At either side of the central Blue form, is a scroll. The knob end of each of these scrolls is raised quite high with White Knitting Cotton and worked over solid in Satin Stitch, with Yellow 2635; the single line part of these scrolls is made by couching down on it a single line of Japanese Gold Thread, with small stitches of Yellow Sewing Silk, and this couching is continued around the knob ends already worked. Round jewel at base of Blue forms is raised and worked solid in Satin Stitch, with Black. The central space of

Yellow form just below is filled with Queen Anne Stitch of Yellow 2638, and a single line of Japanese Gold Thread is couched down on the edges. Knob scroll ends, attached to this form, are raised and worked solid in Satin Stitch, with Black, and the edges then couched with a line of Japanese Gold Thread. There is a Green form with lattice effect to either side, having a double line edge. Inside these forms, the insecting lines are made by couching down on them a single line of Japanese Gold Thread, and, over each intersection, is placed a large Cross Stitch of Black. On the inner edge line, couch down together four threads of Green "Roman" Floss 2623, catching this down with small stitches of the same; on the outer edge, couch down a single line of Japanese Gold Thread, continuing this along the single line scroll and around the knob ends, after they have been raised and worked solid with Black. Where these Green forms come on the edge of the design, their edges must first be buttonholed. The forms corresponding to the ones described are worked in the same manner around the design.

The forms tinted Red are worked exactly like the Blue forms, using Red shades 2360 and 2362. The scrolls lying between the Red points are worked same as those between the Blue points, except that their knob ends are worked with Yellow 2638 instead of 2635. On either side of each Red group is a Green leaf scroll. Its notched leaf edge is worked in Long and Short Stitch, with Green 2625; its plain edge is simply outlined with the same and again outlined by couching down a single line of Japanese Gold Thread, which Gold Thread is extended around the knob ends after they have first been raised and worked solid in Black. The corresponding forms are worked in the same manner around the design.

The scallops around the edge of this Centerpiece 8179 (See Colored Plate

CXXX) are first slightly raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with Twisted Embroidery Silk 2361.

For prices, see Red pages.

Materials—Tinted Tan Linen 8179, 27-inch size. "Asiatic Roman" Floss, 4 skeins 2623; 3 skeins each 2360, 2751, 2625, 2000; 2 skeins each 2362, 2753; 1 skein each 2635, 2638. "Asiatic" Twisted Embroidery Silk, 10 skeins 2361. Japanese Gold Thread, No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. Made also in 12 and 36-inch sizes.

Orange Design on Tan Linen.

In this Centerpiece 8178 (See Colored Plate CXXX) is to be had a splendid fruit design. The oranges may be merely outlined with excellent results, but the following instructions are for working them solid in Tapestry Stitch, which stitch is described in our book entitled "Illustrated Lessons in Embroidery Stitches."

Each orange is worked solid Yellow in Shaded Tapestry Stitch, the stitches being taken in a direction straight across the orange from the top edge to the bottom edge. As a general rule, the orange is shaded darker at the top and bottom edges and lightest across the center of the orange to give it a rounded effect. In some few instances, this shading may be reversed. Some oranges are made darker and some lighter.

Each petal of flower and pointed bud is raised with White Knitting Cotton and worked over with White, in Kensington Stitch taken lengthwise, into which is shaded 2561 at the base. Center of flower consists of a French Knot of 2635; each stamen radiating into the petals consists of a long stitch of the same; a French Knot of the same is placed at the end of each stamen.

Edges of leaves are worked in Long and Short Stitch, with Green. One shade only is used for the edges of a single leaf, except in the case of a turned leaf when the underside should be worked

solid in Slanting Satin Stitch, with either 2560 or 2561. Some leaves are made lighter and some darker. Veins are outlined with 2564. Branches are worked solid in Slanting Satin Stitch, with 2564, shaded on one edge with 2114.

In working the edge of this Centerpiece 8178 (See Colored Plate CXXX) the long contiguous scrolls are worked solid in Buttonhole Stitch, with "Asiatic" Twisted Embroidery Silk 2112; their single line ends are outlined with the same. The small scallops superimposed on these long ones are worked solid in Buttonhole Stitch, with Twisted Embroidery Silk 2565.

For prices, see Red pages.

Materials—Tinted Tan Linen 8178, 27-inch size. "Asiatic Roman" Floss, 6 skeins 2564; 4 skeins 2000; 3 skeins each 2635, 2561; 2 skeins each 2633, 2634, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2560, 2562, 2563; 1 skein 2114. "Asiatic" Twisted Embroidery Silk, 9 skeins 2112; 3 skeins 2565. Made also in 12 and 36-inch sizes.

Barberry on Tan Linen.

The combination of Red berries and graceful Green foliage makes this Centerpiece 8175 (See Colored Plate CXXX) a piece that is sure to appeal to embroiderers. A sofa cushion to match is shown on page 105.

Each berry is raised with White Knitting Cotton and then worked over solid in Slanting Satin Stitch, with Red, one shade only to a berry. The berries at the tip of a cluster are made lightest and then made gradually darker down the cluster to the darkest at the base. A single small stitch of Brown 2122 is made to project a little at the tip end of each berry. The fine stems from berries are outlined with the medium shades of Green.

Edges of leaves are worked in Long and Short Stitch, with Greens 2180 to 2184 inclusive, using one shade only for each finger of the leaf. The central finger is made lightest, and the fingers on

either side are worked gradually darker, having the darkest fingers at the base near the stem. Midribs are outlined with the medium and darker shades of Green.

Thick branches are worked solid in Slanting Satin Stitch, with Green 2184 and, where these branches form the edge of the centerpiece, this edge must be buttonholed.

In the case of the two circular bands around the center tinted a deeper Green, their outer and inner edges are made by couching down together four threads of Green "Roman" Floss 2834, catching this down by small stitches of the same thread at short, regular intervals. In the center of the bands, midway from the edges, couch down in each two lines of Japanese Gold Thread, catching this down with small stitches of Yellow Sewing Silk.

For prices, see Red pages.

Materials—Tinted Tan Linen 8175, 27-inch size. "Asiatic Roman" Floss, 18 skeins 184; 4 skeins each 2182, 2183, 2834; 3 skeins each 2063, 2064; 2 skeins each 2062, 2062a, 2065, 2066, 2180, 2180a, 2181; 1 skein 2122. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. Made also in 12 and 36-inch sizes.

Virginia Creeper on Tan Linen.

The foliage as used on our Centerpiece 8182 (See Colored Plate CXXX) is tinted in the bright colors for which this plant is famous in the Autumn season, and the piece is a very beautiful one when finished.

Each separate berry is raised with White Knitting Cotton and worked over solid in Satin Stitch, taken across the berry with Purple. One shade only is used to a berry, but some berries in a cluster are made lighter and some darker. Fine stems to berries are outlined with shade 2112.

One quarter of the number of leaves are worked with line of Greens 2180a to 2183 inclusive; one quarter, with line of Greens 2050 to 2053 inclusive; one quarter, with line of Greens 2561 to 2564 inclusive; and one quarter, with shade 4100.

The leaves that are worked with 4100 are the ones tinted in the more pronounced Autumn shades. Leaves worked with Green line 2561 to 2564 are quite extensively shaded with Brown 2121 and 2123. The leaves in these several color schemes are intermingled so that leaves of the same color scheme may not be grouped together. Edges of the leaves are worked in Long and Short Stitch, generally lighter at the tip than at the base. Midribs and veins are outlined with the Browns and darker Greens. Thick branches are worked in Slanting Satin Stitch, with Green 2052, and shaded on one edge with 2112. Curling tendrils are made by couching down on them a single line of Japanese Gold Thread, catching this down by small stitches of Yellow Sewing Silk.

Edges of sticks, in lattice effect at center, are made by couching down together on them four threads of "Roman" Floss, catching this down with small stitches of the same, at short, regular intervals; make the first stick with Brown 2441, the next with Brown 2443, and thus alternately. Shadows where the sticks cross are worked in Long and Short Stitch, with Brown 2443. Nail heads are slightly raised and worked solid in Satin Stitch, with Green 2182.

In working the scalloped edge of this Centerpiece 8182 (See Colored Plate CXXX), the long scallops are worked solid in Buttonhole Stitch, with "Asiatic" Twisted Embroidery Silk 2111, and the small superimposed scallops in the same stitch, with Twisted Embroidery Silk 2113.

For prices, see Red pages.

Materials—Tinted Tan Linen 8182, 27-inch size. "Asiatic Roman" Floss, 5 skeins each 4100, 2443; 4 skeins 2052; 3 skeins 2441; 2 skeins each 2181, 2182, 2183, 2121, 2051, 2112; 1 skein each 2792, 2794, 2796, 2797, 2844, 2845, 2180a, 2050, 2053, 2561, 2562, 2563, 2564, 2123. "Asiatic" Twisted Embroidery Silk, 9 skeins 2111; 3 skeins 2113. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool 50 yards. Made also in 12 and 36-inch sizes.



WILD ROSE DESIGN 818r. (See page 86.)



RED POPPY DESIGN 8184. (See page 86.)

Wild Rose on Tan Linen.

The natural beauty of this Centerpiece 8181 (See page 85) is further increased by the four border ornaments tinted in pastel shades of Apple Green.

Flowers and buds are worked solid in Kensington Stitch with the shades of Pink, according to the instructions given on page 15.

Leaves are worked solid in Kensington Stitch, for the most part with the shades of Green. They are shaded lighter at the tip and darker towards the midrib and base. Some of the leaves are given a touch of Brown 2120 or 2122 at the tip or along one edge. Veins and fine stems are for the most part outlined with the darkest Green but, in one or two clusters, use Brown 2124. Thick branches are worked solid in Slanting Satin Stitch, with Green 2624, sparingly shaded with 2124. Thorns are worked solid with 2124.

A tinted ornamental figure is repeated four times on the edge of the design (See page 85). The extreme side lines of the figure that ends in a curved scroll are worked by couching down together four threads of "Roman" Floss 2484, catching this down with small stitches of the same thread at short, regular intervals. The five lines separating the sections are worked in Brier Stitch; the central one, with 2484; the next on either side, with 2482; the next on either side, with 2484. Scalloped edges on parts tinted Green are worked solid in Button-hole Stitch, with Twisted Embroidery Silk 2484. All of the remaining scalloped edge is worked in the same stitch with Pink Twisted Embroidery Silk 2671.

For prices, see Red pages.

Material—Tinted Tan Linen 8181, 27-inch size. "Asiatic Roman" Floss, 4 skeins 2624; 2 skeins each 2670b, 2670, 2671, 2672, 2673, 2674, 2620, 2621, 2622, 2622a, 2623, 2124, 2482, 2484; 1 skein each 2675, 2676, 2632, 2635, 2120, 2122. "Asiatic" Twisted Embroidery Silk, 6 skeins 2671; 3 skeins 2484. Made also in 12 and 36-inch sizes.

Tinted Red Poppy on Tan Linen.

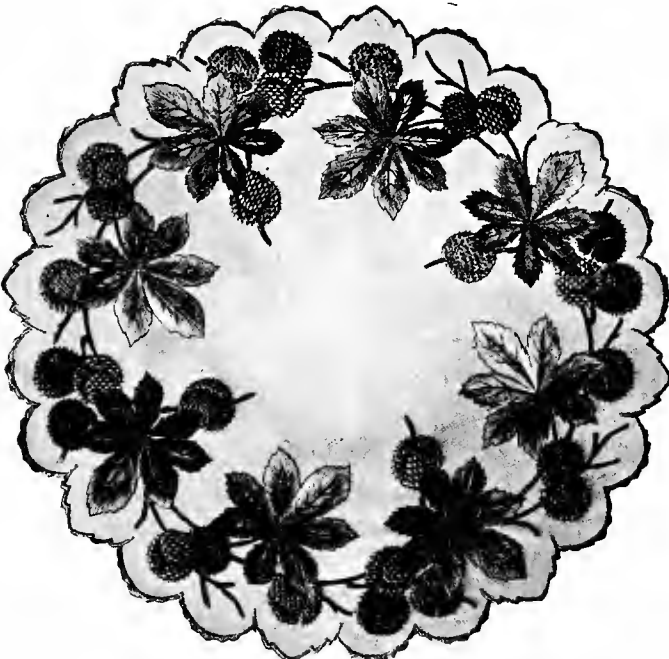
Some idea of the magnificence of this design can be obtained by reference to the illustration on page 85. There was a Colored Plate in our Embroidery Book for 1906 showing how to embroider this flower.

Petals of flowers are worked solid in Kensington Stitch, with the shades of Red. They are shaded light on the edge and darker towards the center. The more remote petals are made darker than those in the foreground. A turned-over part is raised high with White Knitting Cotton and then worked over solid in Satin Stitch, with one of the lightest flower shades. Some flowers are made darker than others. Center of each flower consists of a seed-pod with its attendant stamens. Lower and upper parts of seed-pod are raised high with White Knitting Cotton. Lower part is then worked solid in Satin Stitch, taken horizontally, with Green shade 2563. Vertical lines are made over this in Outline Stitch, with shade 2565. Upper part is worked solid in Satin Stitch, taken vertically, with Green 2562. Long stitches intersecting at the center are taken across this Satin Stitch, with shade 2565, and the edges of this round upper part is outlined with the same. Stamens of irregular length are made to radiate in different directions from this seed-pod with single long stitches of Black. At the end of each is placed a French Knot, made with a single strand each of Black and Yellow in the needle, to represent pollen. Seed-pods from which the petals have fallen away are made like the one just described.

The unopened buds are first raised with White Knitting Cotton and then worked over solid, in Kensington Stitch taken lengthwise, using 2561 at the tip and shading in succession with 2562 and 2563 to the base. Some short stitches are scattered over each bud with shade 2564 and made to project from its sides.



OAK LEAF AND ACORN DESIGN 8176. (See page 88.)



CHESTNUT BURR DESIGN 8177. (See page 88.)

Stems of buds and flowers are made solid in Slanting Satin Stitch, with shades 2563 and 2564. Short stitches are made with shade 2564 to project at short, regular intervals, from either side of the stem.

Leaves are outlined with the shades of Green, light at the tip and darker towards the base. Veins are outlined with the two darkest shades of Green.

The larger scallops on the edge of this Centerpiece 8184 (See page 85) are worked solid in Buttonhole Stitch with Red Twisted Embroidery Silk 2063. The smaller superimposed scallops are worked in the same stitch, with Twisted Embroidery Silk 2065.

For prices, see Red pages.

Materials—Tan Linen 8184, 27-inch size. "Asiatic Roman" Floss, 6 skeins each 2563, 2564; 3 skeins each 2062a, 2063, 2064, 2561, 2562; 2 skeins each 2065, 2565; 1 skein each 2062, 2066, 2067, 2000, 2019. "Asiatic" Twisted Embroidery Silk, 10 skeins 2063; 3 skeins 2065. Made also in 12 and 36-inch sizes.

Oak Leaf and Acorn on Tan Linen.

The foliage on Centerpiece 8176 (See page 87) is tinted in the rich Autumn shades, and the finished piece is very rich and beautiful.

There are two parts to each acorn—the nut and the cup. Each part is first raised quite high with White Knitting Cotton; the nut is then worked over solid in Satin Stitch, taken horizontally with shade 2442; the cup is worked over solid in the same stitch, taken vertically with shade 2446; over this Satin Stitch on the cup, work a Diaper Couching Stitch with shade 2444.

Edges of the leaves are worked in Long and Short Stitch, using all the various shades of silk somewhat as indicated by the tinting. In the case of Green leaves, the same line of Greens are used to a leaf, and Greens from different lines are not used in the same leaf. Fine veins are outlined and thicker midribs are worked in Slanting Satin Stitch, with Green, Red or Brown, as preferred. Thick branches

are raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with shade 2183, shaded with touches of Brown 2446.

The scalloped border of Centerpiece 8176 (See page 87) is worked solid in Buttonhole Stitch, with Red Twisted Embroidery Silk 2064.

For prices, see Red pages.

Materials—Tinted Tan Linen 8176, 27-inch size. "Asiatic Roman" Floss, 8 skeins 2183; 5 skeins each 2442, 2446; 3 skeins 2444; 1 skein each 2561, 2562, 2563, 2564, 2050, 2051, 2052, 2053, 2180a, 2181, 2182, 2184, 2110, 2111, 2112, 2113, 2063, 2065, 2066. "Asiatic" Twisted Embroidery Silk, 10 skeins 2064. Made also in 12 and 36-inch sizes.

Chestnut Burrs on Tan Linen.

Our illustration on page 87 does not give an adequate idea of the beauty of this design when worked with two lines of Green and a touch of Brown.

In working the chestnut burrs, each of the three sections of the outside burr is raised high with White Knitting Cotton and worked over solid, in Satin Stitch, with Green; some of the burrs are worked with 2180a, others with 2181 and others with 2182. Over the Satin Stitch is worked Diaper Couching Stitch, using a color two or three shades darker than the underlying silk. The inside of the burr, showing between the sections, is not raised, but is worked solid with one of the Browns 2123 or 2124. The line of demarcation between the inside of the burr and the outside of the burr is outlined with the shade of Green used for the Diaper Couching Stitch. Short stitches of this same shade are made at right angles to the edge of the burr all around, to represent fibres.

There are two different lines of Greens used for the leaves. Four of the leaves are worked with shades 2831 to 2834 inclusive, and the remaining leaves with shades 2180 to 2185. The leaves are worked in a deep Long and Short Stitch, and shaded lighter at the tips and edges,



YELLOW CHRYSANTHEMUM DESIGN 8174. (See page 90.)



CHERRY DESIGN 8183. (See page 90.)

and darker towards the midrib and base. In some of the leaves, some of the points are given a touch of 2120 or 2121. In some leaves, midrib and veins are outlined with shade 2124; in the remaining leaves, they are outlined with the darkest Green. Thick branches are worked solid in Slanting Satin Stitch, with Green 2834. Some Brown 2446 is shaded into these branches along the edges.

The scallops around the edge of this Centerpiece 8177 (See page 87) are worked solid in Buttonhole Stitch, with Asiatic Twisted Embroidery Silk 2563.

For prices, see Red pages.

Materials—Tinted Tan Linen 8177, 27-inch size. "Asiatic Roman" Floss, 6 skeins each 2181, 2182, 2834; 4 skeins each 2180a, 2183; 3 skeins each 2184, 2124; 2 skeins each 2831, 2832, 2833, 2123; 1 skein each 2180, 2185, 2120, 2121, 2446. "Asiatic" Twisted Embroidery Silk, 10 skeins 2563. Made also in 12 and 36-inch sizes.

Yellow Chrysanthemum on Tan Linen.

This is a beautiful design, as can readily be seen from the illustration on page 89.

Petals are worked with the shades of Yellow in Long and Short Stitch, taking the stitch rather deep at the tips and very narrow down the sides. Some flowers are made darker than others. In each flower, the petals at the center are made lighter than the outside ones around the edge. Midrib through the center of each petal is outlined with a shade darker than the one used for the edges.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green. Leaves are shaded light at the point and darker towards the base. Some few leaves are given a touch of Brown 2121 at the tip. Veins are outlined mainly with Green 2624 and 2625, but, in a few leaves, with Brown 2124. Stems are worked solid in Slanting Satin Stitch, with Greens 2624 and 2625.

The scalloped edge of this Centerpiece 8174 (See page 89) is slightly raised with

White Knitting Cotton and worked over solid in Buttonhole Stitch, with Yellow Twisted Embroidery Silk 2636.

For prices, see Red pages.

Materials—Tinted Tan Linen 8174, 27-inch size. "Asiatic Roman" Floss, 4 skeins 2624; 3 skeins each 2622, 2625; 2 skeins each 2633, 2634, 2635, 2620, 2621, 2623; 1 skein each 2630, 2631, 2636, 2637, 2638, 2639, 2121, 2124. "Asiatic" Twisted Embroidery Silk, 10 skeins 2636. Made also in 12 and 36-inch sizes.

Cherry on Tan Linen.

This bright, luscious fruit makes a very beautiful effect against the Tan background (See page 89).

Each cherry is first raised high with White Knitting Cotton and then worked over solid in Kensington Stitch, taken in the direction from top to bottom of cherry. The shades of Red are used, and about two or three shades to a cherry. Some are shaded dark at the stem and gradually lighter to the opposite edge. In others this shading is reversed. Some are shaded lighter on one side and darker on the other. For outlining the fine stems, use shades 2112, 2113 and 2452.

Leaves are outlined with the shades of Green 2450 to 2453 inclusive, making them lighter at the tip and gradually darker to the base. Midribs and veins are outlined with the medium and darker shades of Green.

Thick branches and circular band around center are made solid in Slanting Satin Stitch, with Green 2454, shaded in places with 2112, 2113 and 2114.

The scalloped edge of this Centerpiece 8183, (See page 89) is worked solid in Buttonhole Stitch, with "Asiatic" Twisted Embroidery Silk 2062a. Single lines are outlined, and knob ends are worked in Overlap Stitch with the same.

For prices, see Red pages.

Materials—Tinted Tan Linen 8183, 27-inch size. "Asiatic Roman" Floss, 6 skeins 2454; 4 skeins each 2063, 2064; 3 skeins each 2062a, 2065; 2 skeins each 2062, 2451, 2452, 2453; 1 skein each 2066, 2067, 2450, 2112, 2113, 2114. "Asiatic" Twisted Embroidery Silk, 12 skeins 2062a. Made also in 12 and 36-inch sizes.

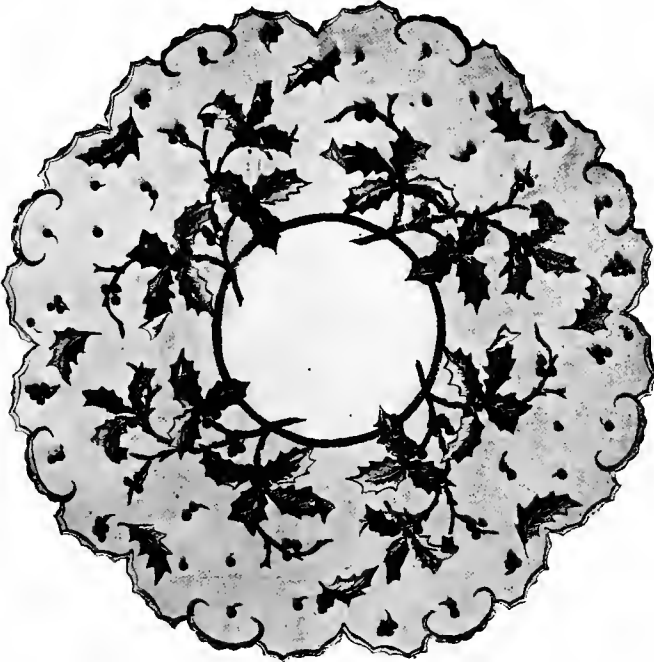
Holly on Tan Linen.

A beautiful piece in this design so suggestive of the Christmas season is furnished in our Centerpiece 8185 (See illustration below).

The berries are raised and worked solid with the shades of Red, in accordance with the instructions for holly berries on page 26.

around center are worked solid in Slanting Satin Stitch, with Green 2183, slightly shaded at intervals with shade 2124.

Scallops on edge of this Centerpiece 8185 (See below) are worked solid in Buttonhole Stitch, with Twisted Embroidery Silk; the scallops that project inside into the linen with shade 2622a and the other scallops with shade 2621.



HOLLY DESIGN 8185.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green. They are shaded lighter at the tip and darker towards the base. In the case of a turned leaf, the under side of the leaf is worked lighter color than the top side. Veins and midribs are outlined with 2124.

Thick branches and circular band

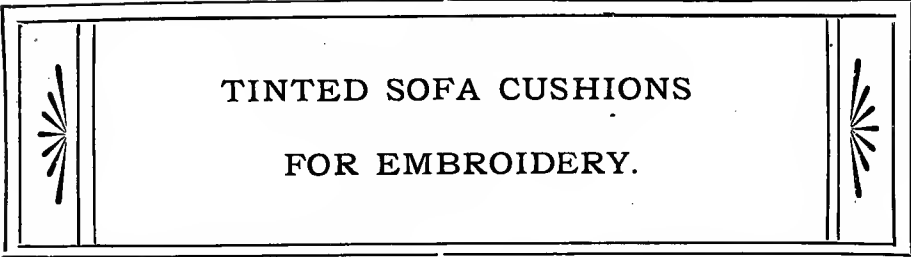
For prices, see Red pages.

Materials—Tinted Tan Linen 8185, 27-inch size. "Asiatic Roman" Floss, 8 skeins 2183; 3 skeins each 2182, 2124; 2 skeins each 2062a, 2063, 2064, 2065, 2066, 2181; 1 skein each 2180, 2180a, 2184, 2446. "Asiatic" Twisted Embroidery Silk, 9 skeins 2621; 3 skeins 2622a. Made also in 12 and 36-inch sizes.

Silks in Holders.

Embroiderers who use Brainerd & Armstrong's silks in Holders not only have the advantage of using the best silks in the world in the most convenient

form, but they can return the empty Holders and receive valuable prizes for them. See back pages of this book for prize offers.



TINTED SOFA CUSHIONS FOR EMBROIDERY.

See chapters on Shadow, Eyelet, Biedermaier and Wallachian Embroidery for other Cushions.

HANDSOME sofa cushions are always in style and a welcome addition to the furnishings of a house. We accordingly devote much time to originating and adding beautiful designs to our stock and keep in constant touch with the latest fads and fancies.

The new designs for the coming season are stamped in colors and very handsome. The advantage of having the design stamped in natural colors (usually called "tinted") is that a very beautiful finished result can be obtained with very little embroidery, and the tinting renders easy the selection of the colored embroidery silks and their distribution in the piece. The embroiderer can work the piece so as to allow as much or as little of the tinting to show as her own individual taste may approve. If she prefers, she can treat the piece just as she would one stamped in the ordinary manner and can work it so that none of the tinting will appear when the embroidery is completed.

An assortment of cushions, specially designed for bachelor's apartments, college men's rooms or men's smoking rooms may be found in these pages.

Before proceeding to describe some of these cushions in detail, we will state very briefly the method which should be followed in finishing off these cushion tops, and in sewing the front and back over the inside pillow.

Rule for Covering Pillows.

The size of the material for the cushion is usually stated as measuring 22 x 44

inches, which means that sufficient material is furnished for the front and back of a cushion that will measure 22 x 22 inches when finished and made up. Having completed the embroidery, the top is prepared for mounting by dampening and pressing the wrong side until it is thoroughly dry and smooth. In many cases the same material is furnished for the back as for the front of the cushion; sometimes, however, the back is furnished in a fabric and color to harmonize with the embroidered front. The front and back are stitched together on the wrong side, and a space is left to admit the pillow. The pillow should be 22 inches square and well filled with down. The edges of the cushion may be finished with a ruffle.

If it is desired to have an especially rich and handsome effect in the ruffle, then the ruffles mentioned below as the ones we can furnish, sometimes have placed back of them a second ruffle, made of plain satin or other material of a harmonious color, turned on the edge and made double thickness. This backing ruffle is made an inch wider than the front ruffle but is gathered in around the pillow in the same manner. Such a second ruffle is not necessary in the case of our Ruffles 303 and 790, although it can be used if desired. Net and Ribbon Ruffle 7936 is somewhat improved by a backing ruffle. We do not furnish the cord.

Ruffles.

We carry in stock and can furnish the following ruffles:

Mercerized Ruffle, No. 303 is a solid, heavy mercerized ruffle. The face of the goods has a fine satin effect with fine Black stripes running lengthwise. It is a very satisfactory ruffle, measuring 4 inches wide and $4\frac{1}{2}$ yards in length. It is similar to the ruffles on Designs 244, 245, 246 and 248 on Colored Plate CXXXII. Furnished in Red, Green, Blue, Pink, Yellow, Violet or Brown. For price, see Red pages.

Net and Ribbon Ruffle, No. 7936 has a net foundation upon which are already sewed stripes of satin ribbon. One of these ruffles is shown on Biedermaier Sofa Cushion 9666 (See page 47). It measures 5 inches wide and $4\frac{1}{2}$ yards long. Furnished in Red, Pink or Yellow. For price, see Red pages.

Corded Satin Ruffle, No. 790. This ruffle will appeal only to embroiderers who desire a very handsome Silk Ruffle. It is more expensive than the other ruffles. One of these ruffles is used on Sofa Cushion 230 B (See Colored Plate CXXXI). It measures $4\frac{1}{4}$ inches wide and 5 yards long. Furnished in Red, Green, Pink or Yellow. For price, see Red pages.

In most cases we recommend Ruffle 303 for the following cushions as the most satisfactory ruffle to be had at a moderate price. If an embroiderer wishes a more expensive ruffle, she has a selection of four colors of Corded Satin Ruffle 790.

Autumn Leaf on Tan Linen.

(Design 231. Size 22 x 44 inches.)

The leaves are tinted in the bright Autumn shades, and the finished cushion is very attractive (See Colored Plate CXXXI). A back is furnished in a suitable color.

Edges of leaves are worked in a deep Long and Short Stitch. Fine stems and veins are outlined, and thick midribs and stems are worked solid in Slanting Satin Stitch, with shades of Green, Brown or Red. There will be no difficulty in making a right distribution of the colors,

if the scheme suggested by the tinting is followed, and also if the instructions on page 84 for Centerpiece 8182 and Colored Plate CXXXI are used for reference.

The tinted shadows on the design are not worked.

The straight line border at each side is worked by couching down together on it four threads of "Roman" Floss 2063, catching this down with small stitches of the same at short, regular intervals. Inside this couching, catch down two lines of Japanese Gold Thread, with small stitches of Yellow Sewing Silk.

Cushion can be finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 231, front and back. "Asiatic Roman" Floss, 3 skeins each 4100, 2063; 1 skein each 2180, 2180a, 2181, 2182, 2183, 2450, 2451, 2452, 2453, 2454, 2561, 2562, 2563, 2564, 2161, 2163, 2164, 2166, 2110, 2111, 2112, 2113, 2062, 2064. Japanese Gold Thread No. 16, 1 skein, 1 Red Ruffle 303.

Double Roses on Tan Linen.

(Design 232. Size 22 x 44 inches.)

This beautiful design is shown on Colored Plate CXXXI. A back is furnished in a suitable color.

Embroider the rose with the two buds as a Jack Rose and the other roses and buds as La France. The flowers and buds are worked solid. See instructions on page 29 and Colored Plate CXXVI for working the Jack Rose and the instructions on page 30 and Colored Plate CXXVII for the La France. Leaves and stems are worked according to the instructions on page 81 for Centerpiece 8180. In the case of the stem where the petals have fallen away, each stamen is made with a single long stitch of 2621, at the end of which is placed a French Knot of 2016.

Having finished the embroidery, the cushion can be finished according to the

"Rule for Covering Pillows" (See page 92). Edges may be finished with our Pink Mercerized Ruffle 303 or Pink Corded Satin Ruffle 790.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 232, front and back. "Asiatic Roman" Floss, 5 skeins 2624; 2 skeins each 2301, 2302, 2621, 2622, 2623, 2242; 1 skein each 2300a, 2300, 2303, 2304, 2243, 2244, 2066, 2067, 2620, 2625, 2120, 2121, 2016. 1 Pink Ruffle 303.

Wild Rose and Daisy on Tan Linen.

(Design 233. Size 22 x 44 inches.)

A reference to Colored Plate CXXXI will show how beautifully these flowers are combined on this cushion. A suitable back is furnished.

The design is embroidered solid in Kensington Stitch. Consult page 15 for instructions for wild roses and page 18 for instructions for daisies. The broad rose stems are worked solid in Slanting Satin Stitch with 2624, and the fine stems are outlined.

Having finished the embroidery, the cushion is finished according to the regular "Rule for Covering Pillows" (See page 92). Edges may be finished with our Pink Ruffle 303 or with our Pink Corded Satin Ruffle 790.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 233, front and back. "Asiatic Roman" Floss, 4 skeins 2002, 3 skeins 2624; 2 skeins each 2622, 2481; 1 skein each 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675, 2632, 2635, 2620, 2621, 2623, 2625, 2362, 2636, 2638. 1 Pink Ruffle 303.

Conventional Primrose on Cream Ticking.

(Design 9614. Size 22 x 44 inches.)

The flowers on this beautiful design (See page 97) are worked in light pastel shades of Pink, Green, Blue and Yellow. A back is furnished in a color to harmonize with the front.

Each flower is worked in the color in which it is tinted. Select one of the Pink flowers. Its petals are first slightly raised on the edge with White Knitting Cotton and then worked with White, in rather deep Long and Short Stitch; into this is shaded 2670 and 2672 in succession, towards the center. The flowers of other colors are commenced on the edge with White and shaded darker towards the center; Blue with 2030 and 2031a; Yellow with 2012 and 2014 and 2015; Green with 2741 and 2742. Around the edge of the Green tinted center is worked a band of Satin Stitch, about one-eighth inch wide, with Green 2784. The outside edge of this band is outlined with Black. The space inside is filled with French Knots of Black and Yellow 2017. Stamens radiating from the center consist of a long stitch of Green 2784. At the end of each stamen is placed a French Knot, having 2000 and 2017 in the needle together.

Buds are outlined with Green 2783. Stems are outlined with Green 2784. Short vertical stitches are scattered over the bud and made to project horizontally from its edges and from the edges of the stems to represent fibres. These are made with Green 2782.

Sun and rays are outlined with Black "Roman" Floss, and, along one side of this outlining, is couched down a single line of Japanese Gold Thread, with fine stitches of Yellow Sewing Silk.

Cushion is now ready to be made up according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with Pink Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 9614, front and back. "Asiatic Roman" Floss, 4 skeins 2002; 3 skeins 2784; 2 skeins each 2670, 2672, 2000; 1 skein each 2030, 2031a, 2012, 2014, 2015, 2741, 2742, 2782, 2783, 2017. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool, 50 yards. 1 Pink Ruffle 303.

Wild Rose on Cream Fancy Weave Art Cloth.

(Design 9618. Size 22 x 44 inches.)

This design is handsomely tinted and easily embroidered. (See page 97.) A back is furnished in a color to harmonize with the front.

The edges of the flower petals are outlined with the shades of Pink, using the light and dark shades as indicated by the tinting. A turned part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest shades of Pink. The short, sketchy lines in the petals are outlined with Pink. Round center is raised with White Knitting Cotton and worked over solid in Satin Stitch, with Green 2622, and then outlined 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 with shades 2014 and 2019 in the needle together. The centers from which the petals are fallen away are made in this same manner.

Leaves are outlined with the shades of Green, and shaded lighter at the tip and darker towards the base. Some of the leaves are outlined with shade 2090b where tinted Brown. Veins are outlined with one of the darkest shades of Green. Stems, buds and branches are outlined with the two darkest shades of Green. The branches where tinted Brown are outlined with shade 2123. Thorns are worked solid in Satin Stitch, with Red 2066.

The lines on either side of the bands around the circular forms are heavily outlined with Black Rope Silk.

Cushion is now ready to be made up according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with Pink Ruffle 303.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 9618, front and back. "Asiatic Roman" Floss, 1

skein each, 2670b, 2670, 2671, 2672, 2673, 2674, 2620, 2621, 2622, 2623, 2090b, 2014, 2019, 2123, 2066; 2 skeins 2624. "Asiatic" Rope Silk, 1 skein 2000. 1 Pink Ruffle 303.

Conventional on EcuButter Cloth.

(Design 9630. Size 24 x 48 inches.)

This design (See page 97) is so artistically tinted that a very beautiful result is obtained by simply outlining the forms with Black Rope Silk and Japanese Gold Thread. Material for back is furnished in a color to harmonize with the front.

All of the forms and figures are outlined with Black Rope Silk. In some of the forms, but not in all of them, a line of Japanese Gold Thread No. 8 is laid inside this Black outlining. The Gold Thread is used in this manner in the eight disconnected oblong forms lying around the circumference of the circle, in the flower petals; the center of each flower is made entirely of knots of the Gold Thread.

There are six rectangular figures showing an untinted band around the edges. This untinted edge around each is made by couching down three lines of Japanese Gold Thread and outlining with Black Silk on either side. The forms inside these rectangular figures are all outlined with Black Silk and further finished by couching down a line of Japanese Gold Thread along the inside edge of the Black outlining.

Cushion is now ready to be made up according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 9630, front and back. "Asiatic" Rope Silk 2000, 9 skeins. Japanese Gold Thread No. 8, 2 skeins. Yellow Sewing Silk, 1 spool, 50 yards. 1 Red Ruffle 303.

Tulip on Drab Fancy Weave Canvas.

(Design 9636. Size 22 x 44 inches.)

This splendid design (See page 97)

gives a very rich effect when outlined with Black Rope Silk and brightened with a touch of Japanese Gold Thread. The work is of the simplest nature. A back is furnished in a color to harmonize with the design.

All of the lines of flowers and leaves are outlined with Black Rope Silk. Around the tinted round and rectangular forms, is an untinted band, one-quarter inch wide. The central space of this is filled by couching down three parallel lines of Japanese Gold Thread No. 16, catching it down with small stitches of Yellow Sewing Silk. The couching is then outlined on either side with the Black silk.

Cushion is now ready to be made up according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 9636, front and back. "Asiatic" Rope Silk, 9 skeins 2000. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool, 50 yards. 1 Red Ruffle 303.

Conventional White Apple Blossom on Black Ticking.

(Design 7503. Size 22 x 44 inches.)

The white of the flowers and bright Green of the branches and foliage make a very rich effect against the Black background (See page 97). A back of the same material as the front is furnished.

The flowers tinted deep White and those tinted a thinner color are worked somewhat differently. In the deep White flowers, the petals are worked in Long and Short Stitch, with White 2002; into this is shaded lightest Green 2830. In the flowers of thinner color, long vertical stitches radiate fan-shaped from the base of the petal to the edge, leaving small spaces between the adjacent stitches; edge of the petal is outlined; some of these petals are worked with shade 2830,

others with 2831 and still others with 2832. In all the flowers, center consists of a cluster of three or four French Knots of Yellow 2016.

Edges of branches and leaves are made by couching down a single line of Japanese Gold Thread No. 16, catching it down with small stitches of Yellow Sewing Silk. The center of branches is filled with Darning Stitch of Green 2181, the stitches following the direction of the brush marks in the tinting. In the same way, the shadows tinted lighter color at the center of the leaves are darned.

Cushion is now ready to be finished according to the "Rule for Covering Pillows" (See page 92). Edge may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

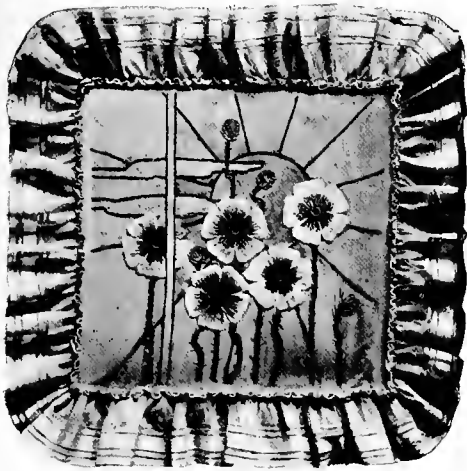
Materials—Tinted Sofa Cushion 7503, front and back. "Asiatic Roman" Flo s, 4 skeins each 2002, 2181; 2 skeins 2830; 1 skein each 2831, 2832, 2016. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool, 50 yards. 1 Green Ruffle 303.

Poppies and Yellow Daisies on Black Ticking.

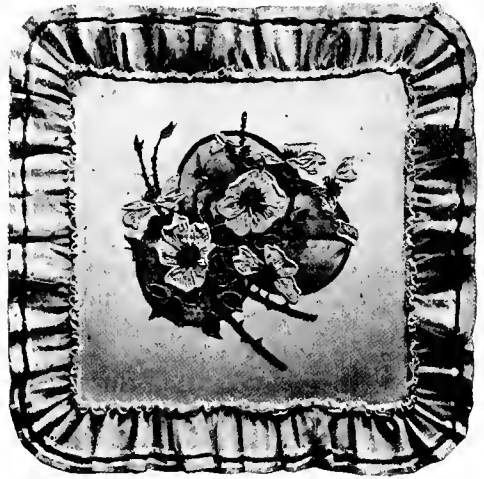
(Design 503. Size 22 x 44 inches.)

The tinting on this design (See page 97) is so handsomely done that it would be sufficient to simply outline the flowers; but their beauty is increased by the following partly solid treatment. A Red back is furnished.

In working the poppies, edges of petals are worked in a deep Long and Short Stitch, with the shades of Red. They are shaded darker on the edge and lighter towards the center. The more remote petals are worked darker than those in the foreground. A turned part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. Central seed pod consists of an upper and lower part. The upper part is worked solid in horizontal



DESIGN 9614. (See page 94.)



DESIGN 9628. (See page 95.)



DESIGN 9630. (See page 95.)



DESIGN 9636. (See page 95.)



DESIGN 7503. (See page 96.)



DESIGN 503. (See page 96.)

Satin Stitch, of shade 2180. Long stitches of Black are taken obliquely across this, crossing at the center and dividing the top into eight sections; a French Knot of Black catches down these long Black stitches at the point of intersection at the center. The lower part is worked solid in vertical Satin Stitch, with shade 2183. Each radiating stamen consists of a single stitch of Green 2181. The seed at the end of each stamen is worked solid in Satin Stitch, with the shades of Yellow, streaked with 2181.

The daisies are worked solid in Kensington Stitch, with the shades of Yellow. Their petals are shaded lighter on the edge and darker towards the base. Some petals are made darker than others. Round center is filled solid with French Knots of Brown 2445.

Leaves are worked solid in Kensington Stitch, with the shades of Green 2180 to 2183 inclusive, lighter at the tip and darker towards the base. Mid-rib is outlined with one of the darker shades of Green. Stems are worked solid in Slanting Satin Stitch, with shades 2182 and 2183.

In working the bands tinted Green, each outside edge is worked by couching down together three threads of Green Rope Silk 2185, catching these threads down at short, regular intervals with small stitches of Green "Roman" Floss 2183. On the zig-zag lines crossing the bands, couch down a single line of Japanese Gold Thread No. 16, with small stitches of Yellow Sewing Silk.

Cushion can now be finished according to the regular "Rule for Covering Pillows" (See page 92). Edges may be finished with Brown Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 503, front and back. "Asiatic Roman" Floss, 2 skeins each 2062a, 2063, 2018, 2180, 2182, 2183; 1 skein each 2061, 2062, 2064, 2065, 2066, 2000, 2016, 2017, 2019, 2020, 2445, 2181.

"Asiatic" Rope Silk, 2 skeins 2185. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool, 50 yards. 1 Brown Ruffle 303.

Spider and Fly on Cream Ticking.

(Design 9620. Size 22 x 44 inches.)

This is one of our all tinted cushions (See page 101), the background being tinted in a rich harmony of color as well as the design to be embroidered. This style of tinting adds to the beauty of the design and makes the cushion less likely to become soiled in use. The background is tinted in light pastel shades of Green, Blue and Pink with shadows of golden sunlight. A back is furnished in a color to harmonize with the front.

The work is of the simplest nature and done in Outline Stitch, with Black Silk and Japanese Gold Thread No. 16.

All lines of the large web are outlined with Black "Roman" Floss, and, along the outside of this outlining, is couched down a single line of Japanese Gold Thread. The outside edges of the rectangular figure containing the smaller web are made by couching down a single line of Gold Thread and then outlining the edge of either side of this with Black "Roman" Floss. The Gold Thread is not used further in the work. Spiders and flies are outlined with Black; their main lines with "Roman" Floss and their fine veinings with Filo Selle. The sections of the larger spider tinted Yellow are outlined with Yellow "Roman" Floss 2018. The smaller spider web is outlined with Yellow Filo 2635. Lettering is outlined with Black "Roman" Floss.

Cushion is now ready to be made up according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with Pink Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 9620, front and back. “Asiatic Roman” Floss, 6 skeins 2000; 1 skein 2018. “Asiatic” Filo, 1 skein each 2000, 2635. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool, 50 yards. 1 Pink Ruffle 303.

Bachelor Design on Ecreu Butter Cloth.

(Design 9624. Size 22 x 44 inches.)

This is a splendid design (See page 101) for a bachelor’s den, to be worked in simple Outline Stitch, and therefore very easy, and requiring very little material. A back is furnished in a color that will go well with the front.

All lines of the large web are outlined with Black “Roman” Floss, and along the outside of this outlining, is couched down a single line of Japanese Gold Thread. In the large diamond-shaped figure, the edge of each tinted diamond is made by couching down a single line of Japanese Gold Thread and outlining with Black “Roman” Floss on either side. This statement applies to the outside edges of the two Red diamonds and the Blue diamond. The Gold Thread is not used further in the work.

The large spider is outlined with Black “Roman” Floss, except the Yellow sections which are outlined with Yellow “Roman” Floss 2018. The parts of pipe, tobacco pouch and cigar tinted Brown are outlined with Brown 2165. All lettering, edges of cards, spots on cards, and cigarette are outlined with Black “Roman” Floss. Pipe stem is outlined with Yellow 2018. Red draw string of tobacco pouch is outlined with shade 2134. Ash on cigar and cigarette is outlined with shade 2591. The fine lettering on cards is finely outlined with Black Filo Selle.

Cushion is now ready to be made up according to the regular “Rule for Covering Pillows” (See page 92). The edge may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 9624, front and back. “Asiatic Roman” Floss, 6 skeins 2000; 1 skein each 2165, 2018, 2134, 2591. “Asiatic” Filo Selle, 1 skein 2000. Japanese Gold Thread No. 8, 2 skeins. Yellow Sewing Silk, 1 spool, 50 yards. 1 Red Ruffle 303.

“Good Old Summer Time” on Ecreu Art Cloth.

(Design 7638. Size 22 x 44 inches.)

A cute sofa cushion, suggestive of solid comfort (See page 101). The tinting is in natural colors and a back is furnished of the same material as the front. The embroidery is simple and quickly done.

All of the lines of baby’s face, hair, figure, as well as the lines of glass, lemon and floor surface are outlined with Black “Roman” Floss. The lines of piece of ice in glass are outlined with “Roman” Floss 2750. Straw is raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with “Roman” Floss 2161. Edges forming the outline of fan and its handle are made by couching down together three or four threads of Rope Silk 2162, catching this down with small stitches of “Roman” Floss of the same shade. Veins in fan are outlined with “Roman” Floss 2162, and spaces between veins are filled with long Darning Stitches of “Roman” Floss 2161, slanting them from the outer edge of the fan towards the handle.

Lettering is outlined with Black “Roman” Floss. Now make a little bow of light Blue ribbon, half inch width, and sew it as a hair ribbon in place on the knot of baby’s hair.

Cushion can now be finished according to the regular “Rule for Covering Pillows” (See page 92). The edge may be finished with Blue Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 7638, front and back. “Asiatic Roman” Floss, 10 skeins 2000; 2 skeins 2161; 1 skein each

2750, 2162. "Asiatic" Rope Silk, 1 skein
2162. 1 Blue Ruffle 303.

Poppy Field on Ecru Ticking.

(Design 7565. Size 22 x 44 inches.)

Most unique, showy and attractive are the adjectives that best describe this sofa cushion (See page 101). It is one of the unusual designs of the season. A back is furnished in the same material as for the front.

The poppies and daisies in the foreground are worked solid, care being taken to work them out in detail; but the many flowers in the receding distance are little more than suggested by a grouping of straight stitches for each flower, no care being taken to preserve the small detail of the flower. The flowers in the foreground are worked in the heavier Rope Silk, and those more remote in "Roman" Floss.

Large poppies in the foreground are worked solid in Kensington Stitch, with the shades of Red Rope Silk. Petals are shaded lighter at the top and darker towards the base. The poppies in the more remote distance are worked less carefully as suggested above, with the Red "Roman" Floss. Those very remote are worked with shades 2019 and 2656. Daisies are worked solid; petals in Kensington Stitch with White Rope Silk; centers are filled with French Knots of "Roman" Floss 2019.

Stems, foliage and background of field are represented by long, vertical Darning Stitches of the shades of Green; Rope Silk is used in the foreground and "Roman" Floss in more remote parts. The distant ground lines are outlined with fine, sketchy stitches of Filo 2050. Directly back of the woman's head a pond of water may be suggested by sketchy stitches of Filo 2752 on the White tinting. Main lines of woman's figure are finely outlined with Black Filo. Lines of road are made with sketchy stitches of Brown Filo 2121.

Cushion is now ready to be made up

according to the regular "Rule for Covering Pillows" (See page 92). The edge may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 7565, front and back, "Asiatic" Rope Silk, 2 skeins 2002; 1 skein each 2063, 2064, 2065, 2066, 2050, 2051, 2052, 2053. "Asiatic Roman" Floss, 1 skein each 2063, 2065, 2019, 2656, 2050, 2051. "Asiatic" Filo Selle, 1 skein each 2000, 2050, 2752, 2121. 1 Red Ruffle 303.

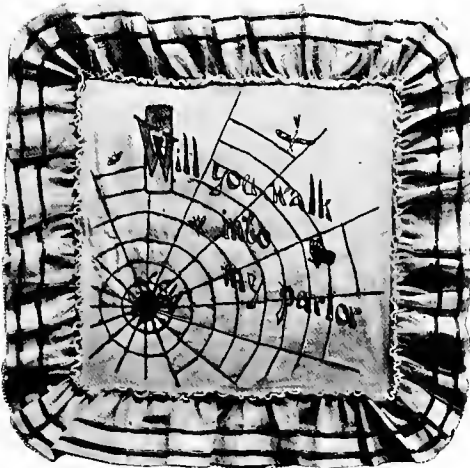
Hunting Scene on Tan Ticking.

(Design 527. Size 22 x 44 inches.)

The design (See page 101) is thoroughly suggestive of out-of-door life, and the cushion is an especially good one for a man's room or den. A Red back is furnished.

Lines of coats and caps tinted Red are outlined with shade 2064. Persons' faces and hands are not worked. Yellow breeches are outlined with 2635. Boots of man in foreground are worked solid in Satin Stitch, with Black; boots of man in middle distance are worked solid in same stitch, with 2064. Stirrups and stirrup straps of man in foreground are worked solid in Slanting Satin Stitch, with shade 2873. Saddle cloth of man in middle distance is worked solid in Kensington Stitch, with Black. Bridles and reins are outlined with Black. Whips are outlined with Brown 2165. Horses are outlined with Brown 2164 and 2165 as indicated by the tinting; hoofs are worked solid in Satin Stitch, with Black; portions of horses' legs tinted White are outlined with Black instead of Brown. Dogs are outlined with Brown, except the portions tinted White which are outlined with Black. Fence and log of wood are outlined with the shades of Brown, 2164 to 2166 inclusive, as indicated by the tinting.

All the other lines including scenery, pond, foliage, etc., are outlined with Black.



DESIGN 9620 (See page 98.)



DESIGN 9624. (See page 99.)



DESIGN 7638. (See page 99.)



DESIGN 7565. (See page 100.)



DESIGN 527. (See page 100.)



DESIGN 238. (See page 102.)

The straight lines enclosing the scene are worked by couching down together three threads of Black Rope Silk, catching them down at short, regular intervals with small stitches of Black "Roman" Floss.

Cushion is now ready to be completed according to the "Regular Rule for Covering Pillows" (See page 92). Its edges may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 527, front and back. "Asiatic Roman" Floss, 5 skeins 2000; 3 skeins 2164; 2 skeins 2165; 1 skein each 2064, 2635, 2166, 2873. "Asiatic" Rope Silk, 3 skeins 2000. 1 Red Ruffle 303.

Bachelor Design on Dark Tan Belgian Linen.

(Design 238. Size 22 x 44 inches.)

This design (See page 101) is a suitable one for a man's den or smoking room. A colored back is furnished.

Lines of owl are outlined with Brown 2446; part of eye tinted Black is worked solid in Satin Stitch, with Black; outer edge of Yellow tinted part of eye is outlined with 2015.

Cards showing face are outlined with White. Spots on cards are worked solid in Satin Stitch, with color of silk to correspond with tinted color. Lines of reverse side of cards tinted Red are outlined with 2064.

In working the stein, the outside edges of cup part are outlined with White; horizontal bands and lines are outlined with Blue 2714; edges of decoration are worked in Long and Short Stitch, with 2714; handle and top of lid tinted Black are outlined with Black.

Pipe, poker chips, sun, moon, tree and rooster are outlined with the colors of silk to correspond with the color of tinting. Lettering is worked solid in Slanting Satin Stitch, with Black. The straight border lines are outlined with Black.

Cushion can now be finished according

to the regular "Rule for Covering Pillows" (See page 92). Edges may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 238, front and back. "Asiatic Roman" Floss, 5 skeins 2000; 2 skeins each 2064, 2446; 1 skein each 2015, 2714, 2002. 1 Red Ruffle 303.

Novelty Loose Petal Poppy on Tan Linen.

(Design 239. Size 22 x 44 inches.)

A novelty in an embroidered poppy design is furnished in this cushion (See page 105). In addition to the regular tinted top, which is embroidered in the usual manner, certain loose, detached, tinted petals of the proper shape are furnished, to be embroidered and then secured at their base line in their proper places on the flowers. These petals are left loose at the top, and, standing out from the surface of the cloth, a very natural and realistic effect is given to the flowers. The loose petals are numbered in such a manner that the embroiderer can tell at a glance just where each goes. A suitable back is furnished.

The main design is first embroidered. Edges of poppies are worked in Long and Short Stitch, with the shades of Red. Green leaves are worked in the same stitch, with the shades of Green. Stems are worked solid, in Kensington Stitch, taken lengthwise with the darkest Green. For more detailed instructions for flowers, leaves and stems, see page 86.

Now embroider the loose petals in the same manner as their duplicates in the main design, except that their edges must be buttonholed all around so these petals may be trimmed without ravelling. Having completed the embroidery of these detached petals, trim them, and with the Red "Roman" Floss of the right color, sew each petal along its base line only, in its proper place on the main design. The top of the petal should not be sewed down but should be loose.

Cushion may now be completed according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 239, front and back. "Asiatic Roman" Floss, 4 skeins 2184; 2 skeins each 2062, 2052a, 2063, 2065, 2181, 2182, 2183; 1 skein each 2066, 2067, 2180, 2180a, 2000, 2015. 1 Red Ruffle 303.

Thistle on Black Ticking.

(Design 240. Size 22 x 44 inches.)

The flower on this cushion (See page 105) is one that always makes a fine effect on a Black background. A back is furnished in a color that will go well with the front.

Each stamped line of the flower tuft is outlined, commencing with shade 2040a at the tip and shading gradually darker to the base with shades 2040, 2041 and 2042 in succession. Having worked the entire flower tuft in this manner, thread the needle with Filo 2793 and take a long stitch, close to one side of the top quarter inch of each line already worked and slightly beyond it. By making these stitches alternately long and short across the top of the whole tuft, a very good result is obtained and a fine brushy effect given to the top.

The bulb of the side flower is made up of a succession of scales. Each scale is worked separately and solid, in vertical Kensington Stitch. The topmost row of scales is made with Green 2622a; the next two or three rows with 2623; and the bottom row with 2624 or 2625.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green, shading light at the tip and darker to the base. Veins are outlined with one of the two darkest Green shades. Stems are outlined on either edge, some with 2624 and others with 2625. A row of

small vertical Darning Stitches is worked through the center of each stem, and short stitches, at right angles from the edges of the stems, are worked with shade 2621 to represent fibres.

Cushion can now be finished according to the "Rule for Covering Pillows" (See page 92). Edge may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 240, front and back. "Asiatic Roman" Floss, 4 skeins 2623; 3 skeins each 2624, 2625; 2 skeins each 2621, 2622a; 1 skein each 2040a, 2040, 2041, 2042. "Asiatic" Filo, 1 skein 2793. 1 Green Ruffle 303.

Conventional Purple Lily on Dark Tan Belgian Linen.

(Design 241. Size 22 x 44 inches.)

This unique design (See page 105) makes up into a rich finished cushion. A back is furnished in a color that will go well with the front.

The part of each flower in center tinted Purple is worked with silks of that color. The three turned edges in each flower are raised high with White Knitting Cotton and worked over solid in Slanting Satin Stitch; two of them with shade 2520 and one with shade 2521. All of the remaining space in the flower up to the Green center is filled with Portuguese Laid Work of shade 2521a. Round center is worked solid in Satin Stitch, with shade 2013. Each radiating stamen consists of a long stitch of 2013, placed over the Purple Laid Work, and a French Knot of the same is placed at the end of each stamen. In the circle around each flower, the wide sections are first raised high and worked over solid in Slanting Satin Stitch, with Green 2621; where the line is single, it is outlined with the same.

In the case of all the leaves, the outside edges are worked with Green 2622; turned edges are first raised high with White Knitting Cotton and worked over

solid, in Slanting Satin Stitch; and single edges are outlined. All of the inside space of leaves is filled with fancy stitches of 2622a and 2623; for the fancy stitch in a pair of corresponding leaves, use Diamond Couching Stitch of shade 2622a, and for the fancy stitch in the remaining leaves, use Lace Stitch of 2623. Veins are outlined with 2623 and put in over the fancy stitch. Edges of stems are outlined with 2623.

Cushion can now be finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Violet Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 241, front and back. "Asiatic Roman" Floss, 6 skeins 2623, 4 skeins 2622; 3 skeins each 2621, 2622a; 2 skeins each 2520, 2521a; 1 skein each 2521, 2013. 1 Violet Ruffle 303.

Barberry on Tan Linen.

(Design 234. Size 22 x 44 inches.)

This sofa cushion as shown on page 105 matches our Centerpiece 8175 (See Colored Plate CXXX). A back is furnished in a suitable color.

The design on this piece is worked in exact accordance with the instructions given on page 83 for the Centerpiece 8175.

Having finished the embroidery, the cushion is finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 234, front and back. "Asiatic Roman" Floss, 6 skeins 2184; 2 skeins each 2181, 2182, 2183; 1 skein each 2062, 2062a, 2063, 2064, 2065, 2066, 2122, 2180, 2180a. Japanese Gold Thread No. 16, 1 skein. 1 Green Ruffle 303.

Conventionalized Wild Rose on Tan Linen.

(Design 242. Size 22 x 44 inches.)

This is a very pretty design (See page

105), and the following instructions will produce a very pretty and original effect. A back is furnished in a color that will harmonize with the front.

Select one of the flowers and work it as follows: Fill the space of all the petals below the roll of the edge with Lace Stitch with shade 2671. Now raise the roll on the edge quite high with White Knitting Cotton and work over it solid in Satin Stitch, with shade 2670. The pointed openings separating the petals, half way to the center, are worked solid in Satin Stitch, with shade 2181, taking the stitch lengthwise. Outline the side edges of the petals around this Green Satin Stitch, with shade 2670. Round center is raised and worked solid in Satin Stitch, with Green 2180a. Each radiating stamen is made with a long stitch of Yellow 2016, and a French Knot of the same is placed at the end of each. The rose directly opposite, across the cushion, is made in the same manner.

The two remaining roses are varied from the two above described in the following manner: Instead of Lace Stitch in the petals, use Diamond Couching Stitch of shade 2673; and for the other Pink parts of the flower use shade 2671.

Now give attention to the five leaves in one corner. The two leaves nearest the center of the cushion and their veins and stems are outlined with shade 2180a. In each of these leaves, work Darning Stitches on one side of the midrib and Cross Stitches on the other side. The next two leaves below are worked throughout with shade 2181; one edge of each leaf is worked in Long and Short Stitch, and the other edge, as well as the midrib and veins, is outlined; in the half of each leaf nearest the corner of the cushion, sprinkle some French Knots. The remaining large leaf has its edges worked with three row Bulgarian Stitch of shade 2181; its midrib and veins are worked in Brier Stitch, with shade 2182. The leaves in the remaining three corners are worked in the same manner.



DESIGN 239. (See page 102.)



DESIGN 240. (See page 103.)



DESIGN 241. (See page 103.)



DESIGN 234. (See page 104.)



DESIGN 242. (See page 104.)



DESIGN 243. (See page 106.)

The band effect is worked solid in Kensington Stitch, with shade 2183, taking the stitch in the same direction as the band.

Cushion can now be finished according to the "Rule for Covering Pillows" (See page 92). Its edge may be finished with Pink Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 242, front and back. "Asiatic Roman" Floss, 6 skeins 2183; 4 skeins 2671; 3 skeins 2181; 2 skeins each 2670, 2673, 2182a; 1 skein each 2016, 2182. 1 Pink Ruffle 303.

McKinley Carnation on Tan Linen.

(Design 243. Size 22 x 44 inches.)

The center of this cushion (See page 105) consists of a silhouette of President McKinley, surrounded by sprays of his favorite flower.

Edges of each petal of flower are worked in Long and Short Stitch, with the shades of Pink. One shade only is used in a petal, but some of the petals of the flower are made lighter and some darker. The outermost rows of petals in the flower are made darker than the petals at the center. The unopened buds are worked solid in Kensington Stitch, taking the stitches vertically, with 2622 at the tip and 2621 near the calyx. Calyx is worked solid in the same stitch, with shade 2623.

Leaves are worked solid in Kensington Stitch, taken the long way of the leaf, with the shades of Green. They are shaded lighter at the tip and gradually darker to the stem. In the case of a turned leaf, the under side is worked with one of the darkest shades, 2623 or 2624. Stems are worked solid in Kensington Stitch, taken in the direction of the stem, with 2623 and 2624.

It is not necessary to do any work on the silhouette.

Cushion is now ready to finish accord-

ing to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 243, front and back. "Asiatic Roman" Floss, 2 skeins each 2672, 2673, 2621, 2622, 2623, 2624; 1 skein each 2670a, 2670, 2671, 2674, 2675. 1 Green Ruffle 303.

Indian Band on Tan Linen.

(Design 244. Size 22 x 44 inches.)

This design (See Colored Plate CXXXII) is most suggestive of the decorations used on his tents by the American Indian. The work is of a very simple nature. A colored back is furnished.

All of the edges and lines of the tinted forms are made by couching down together on them four threads of Black "Roman" Floss, catching this down with small stitches at short, regular intervals. The color of thread used for these small stitches is to correspond with the color in which the particular form is tinted; for example, on a form tinted Green, use for these small stitches Green "Roman" Floss 2182, etc. The lines of the pointed untinted band, running diagonally across the cushion, are made by couching down together four threads of shade 2182, catching this down with small stitches of Black.

Cushion is now ready to be finished according to the regular "Rule for Covering Pillows" (See page 92). Edges may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 244, front and back. "Asiatic Roman" Floss, 6 skeins 2000; 2 skeins 2182; 1 skein each 2276, 2016, 2063. 1 Red Ruffle 303.

Poinsettia on Dark Tan Belgian Linen.

(Design 245. Size 22 x 44 inches.)

This is a unique design (See Colored

Plate CXXXII) and, at the same time, a very beautiful one. A back is furnished in a color to harmonize with the front.

Edges of flower petals are worked in Long and Short Stitch, with the shades of Red. One shade is used to a petal. Some petals are made lighter and some darker. Veinings are outlined with the shade used for the edge of the petal. Each Green knob at the center is worked solid in Satin Stitch, with Green 2182, the stitches running vertical. At the top of each knob, place a bunch of four or five French Knots of 2017.

Edges of leaves at center are worked in Long and Short Stitch, with the Greens, shading lighter at the tip and darker towards the base. Veins are outlined with the darkest shade, and thick stem is worked solid in Kensington Stitch, with the same.

Circular line around center and edges of Green tinting are made by couching down together on them four threads of "Roman" Floss 2180a, catching this down with small stitches of shade 2182 at short, regular intervals.

Cushion can now be finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 245, front and back. "Asiatic Roman" Floss, 4 skeins 2180a; 3 skeins 2064; 2 skeins each 2065, 2182; 1 skein each 2063, 2066, 2067, 2017, 2181, 2183. 1 Red Ruffle 303.

Peacock Feather on Tan Linen.

(Design 246. Size 22 x 44 inches.)

This is a very handsome and unique design (See Colored Plate CXXXII) and is sure to be greatly admired. A colored back is furnished to harmonize with the front.

The three sections of the eye part of feather are tinted in different colors. The edges of each section are worked in a

deep Long and Short Stitch; Brown section with 2446; Yellow section with 2017; Blue section with 2276. The edges of remainder of feather are worked in Long and Short Stitch with Greens 2180a to 2184 inclusive, using the lightest shade at the tip of feather and then gradually darker shades down the feather to the darkest shade at the quill at the base. The finer lines dividing the flutes inside the edges are outlined with the same Greens. The fine line of quill at the eye is outlined with 2181 and shaded darker down the quill, using Kensington Stitch where the quill broadens. The portion of the quill below the feather is worked solid in Kensington Stitch, with Blue 2276, the stitches in the quill running lengthwise. The fine scroll lines connecting the feathers are outlined with Brown 2446.

Cushion is finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Blue Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 246, front and back. "Asiatic Roman" Floss, 2 skeins each 2276, 2180a, 2181, 2182, 2183, 2184; 1 skein each 2017, 2446. 1 Light Blue Ruffle 303.

Love-in-the-Mist on Tan Linen.

(Design 247. Size 22 x 44 inches.)

The flower on this cushion (See Colored Plate CXXXII) is one that is not so frequently employed in embroidery as some others, but its soft Delft Blue colors and Green foliage make it a splendid subject for the needleworker. A back is furnished in a color to harmonize with the front.

Edges of the petals are worked in a deep Long and Short Stitch, with the shades of Blue. They are shaded lighter on the edge and darker inside. The more remote petals are made darker than those in the foreground. In the case of the oval, unopened bud, its edges are

worked in Long and Short Stitch, with the darkest shade 2714. Several kinds of centers appear in the flowers. In the case of the topmost flower, the stamens are outlined with Green 2180, and large seeds are worked solid with Yellow 2016, in Satin Stitch, taken vertically. In the next lower flower, the upper and lower part of center is worked solid in Satin Stitch, with 2180. In next lower flower, the round center is worked solid in Satin Stitch, with 2180; each stamen is made with a stitch of Yellow, and a French Knot of the same is placed at the end. In the flower at the extreme right, stamens and French Knots of Yellow are worked as in the case of the preceding flower; but the leaves growing upright from the center are worked in Long and Short Stitch, with the light and medium Green shades.

In working the foliage, the fine leaves are outlined with the two lightest shades of Green, and the broader leaves are worked solid, in Kensington Stitch, taken lengthwise with the medium Green shades. The broad stems are worked solid in Kensington Stitch, taken lengthwise with the two darkest shades of Green.

Cushion is now ready to be completed in accordance with the "Rule for Covering Pillows" (See page 92). Edges may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 247, front and back. "Asiatic Roman" Floss, 2 skeins each 2711, 2712, 2713, 2714, 2180, 2180a, 2181, 2182, 2183; 1 skein each 2016, 2710. 1 Green Ruffle 303.

Tulip on Tan Linen.

(Design 248. Size 22 x 44 inches.)

This is a very rich and graceful design, consisting of a Yellow, Pink and dark Red tulip (See Colored Plate CXXXII). A back is furnished in a color to harmonize with the front.

Each flower is worked with the line of colors in which it is tinted. The edges

of the petals are worked in a deep Long and Short Stitch. Where a whole petal shows, it is worked lighter at the tip and darker towards the base. The petals in the foreground are worked lighter than those more remote. The midrib in the front petals is worked solid in Kensington Stitch, taking the stitches in the same direction as the midrib and shading lighter at the top and darker towards the base.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green. The leaves are made lighter at the tip and gradually darker to the base. Veinings are outlined with the shades of Green. The thick stems are worked solid in Kensington Stitch, with the two darkest shades of Green, the stitches running in the same direction as the stems.

Cushion is now ready to be completed according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Yellow Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 248, front and back. "Asiatic Roman" Floss, 2 skeins each 2184, 2185; 1 skein each 2063, 2064, 2066, 2014, 2015, 2016, 2017, 2671, 2673, 2675, 2676, 2180, 2180a, 2181, 2182, 2183. 1 Yellow Ruffle 303.

Phlox on Tan Linen.

(Design 249. Size 22 x 44 inches.)

On this beautiful cushion (See Colored Plate CXXXII), there are two sprays of Yellow flowers and one spray each of Pink, Purple and dark Red flowers. A back is furnished in a color to harmonize with the front.

The flowers are worked in the line of colors in which they are tinted. Edges of petals are worked in Long and Short Stitch, using one shade to a petal. In the same flower, some petals are made lighter and some darker. Center of each flower consists of a cluster of three

French Knots; for these knots in the Purple and Red flowers, use shade 2014; and in the Pink flowers, shade 2622; and in the Yellow flowers, shade 2067.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green, shading lighter at the tip and darker towards the base. Some leaves are made darker than others. Stems are worked solid in Kensington Stitch, with the two darkest shades of Green, taking the stitches in the direction of the stems. Scrolls are outlined with Green 2622.

Cushion is now ready to be finished according to the "Rule for Covering Pillows" (See page 92). Edge may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 249, front and back. "Asiatic Roman" Floss, 3 skeins 2622; 2 skeins each 2014, 2015, 2623, 2624; 1 skein each 2013, 2016, 2670b, 2670, 2671, 2672, 2673, 2851, 2852, 2853, 2855, 2063, 2064, 2065, 2067, 2621. 1 Green Ruffle 303.

Christmas Design on Tan Linen.

(Design 235. Size 22 x 44 inches.)

This is a design that is sure to be in large demand during the Christmas holidays (See page 111). A back is furnished in a suitable color.

The holly berries and leaves on this design are worked according to the instructions on page 91 for Centerpiece 8185.

The following instructions should be followed in working the figure of Santa Claus: In working the eyes, iris is worked solid with Brown 2122 and its lower edge outlined with Black Filo; eye-ball below is worked solid with White, and lower edge outlined with Black Filo; other lines of eye are outlined with the Black Filo; at top edge of iris place a French Knot of White and outline it with Black Filo. Eyebrows are made solid in Slanting Satin Stitch, with Brown "Roman" 2124. Lines of nose and face are finely outlined

with Black Filo. Lip below mustache is worked solid in Slanting Satin Stitch, with "Roman" 2151. Hair, mustache and beard are outlined with shades 2870, 2872, 2873. Mittens are worked in deep Long and Short Stitch, using 2120 at the top and shading darker to wrists. Bands on sleeves are worked solid in Kensington Stitch, taken horizontally with 2002, shaded with 2870. Sleeves below bands are worked in a deep Long and Short Stitch, with Brown 2124. Telephone receivers are worked solid with Black "Roman" Floss, and each part is then outlined with Yellow Filo 2110. Telephone wire is outlined with Black "Roman" and again with Yellow 2110 on one side. Top edge of crown of cap and both edges of band around head are worked by couching down together four threads of "Roman" Floss 2121, catching this down by small stitches of the same at short, regular intervals. The section of cap between is worked solid in Kensington Stitch, taken vertically and shaded from 2121 at the top to 2123 at the bottom. Single lines inside the open sections are outlined with the Browns.

In working the ribbon effect, the knot is raised high with White Knitting Cotton and worked over solid in Kensington Stitch, taken vertically with "Roman" Floss 2062a at the top, shaded with 2063 at the bottom. Either edge of the ribbon is made by couching down together four threads of Red "Roman" Floss at one time; shade 2064 is used for the face of the ribbon and 2063 for the reverse side; this couching is caught down by small stitches of the same thread at short, regular intervals. A line of Japanese Gold Thread is now couched down along the outside edge of the couching on either edge of the ribbon, catching it down with small stitches of Yellow Sewing Silk. The edges of the knots are couched in the same manner as the edges of the ribbon.

Cushion is now ready to be made up according to the regular "Rule for Cov-

ering Pillows" (See page 92). Edges may be finished with our Red Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 235, front and back. "Asiatic Roman" Floss, 3 skeins each 2062a, 2063, 2064; 2 skeins 2002; 1 skein each 2065, 2066, 2180, 2180a, 2181, 2182, 2183, 2184, 2446, 2151, 2000, 2870, 2872, 2873, 2120, 2121, 2122, 2123, 2124. "Asiatic" Filo Selle, 1 skein each 2000, 2110. Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 1 spool, 50 yards. 1 Red Ruffle 303.

Storks on Black Ticking.

(Design 250. Size 22 x 44 inches.)

These decorative birds against a background of Black (See page 111) make a very beautiful design for a sofa cushion. A back is furnished in a color that will go well with the front.

Select one of the storks and commence work on its head, at the base of the bill, in Long and Short Stitch, with 2871, and into this, shade White 2003. These stitches are taken in the direction away from the bill towards the eye. Back of head and neck is outlined with 2871. Front of neck below head is worked in Long and Short Stitch of 2711, shaded with 2871; remainder of neck and inside sketchy stitches are outlined with 2871. Eye consists of a French Knot of White, outlined with Red, and again outlined with White. The upper half of bill is worked solid in Satin Stitch, with shade 2065, taking the stitch from top to bottom and slanting slightly towards tip of bill; lower half is worked in the same manner, except that the stitches are taken from below upwards and slanted slightly towards tip of bill. This treatment gives a parting between upper and lower sections of bill.

Quill feathers in wings are worked in Long and Short Stitch at tips and down edges; the longest feathers are worked at the very tips with 2711 or 2710, into which is shaded 2871 or 2870. Some of

the shorter quills are made entirely with Grey, without any Blue tipping. The rounded body feathers are made in Long and Short Stitch, mainly with White 2003, but some of those in shadow may be made with 2870.

Legs are worked solid, in Kensington Stitch with Brown 2162, taking the stitch lengthwise; toes are worked solid in Slanting Satin Stitch, with the same silk; claws are worked solid with White.

The other stork is worked in the same manner as the one just described.

Cushion is now ready to be finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Red Ruffle 303.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 250, front and back. "Asiatic Roman" Floss, 4 skeins each 2870, 2871; 2 skeins each 2003, 2162; 1 skein each 2710, 2711, 2065. 1 Red Ruffle 303.

Dragon on Red Ticking.

(Design 251. Size 22 x 44 inches.)

A sofa cushion in a good dragon design is always popular. The design illustrated on page 111 is an exceedingly good one. A back is furnished in a color that will go well with the front.

Main part of head and fangs to the front, back, above and below eyes are worked in Long and Short Stitch, with Green 2621. Inside of mouth and teeth are worked in this same stitch, with shade 2622a. Each semi-circular eye is made solid in Satin Stitch, with Black; and a narrow band is made below each in the same stitch, with Yellow 2017. Three lines back of eyes coming to a point are outlined with Yellow. Broad wings attached to either side of head are worked by couching down together on their main lines four threads of "Roman Floss" 2623, catching this down with small stitches of the Yellow at short, regular intervals. The two single line loops in



DESIGN 235. (See page 109.)



DESIGN 250. (See page 110.)



DESIGN 251. (See page 110.)



DESIGN 252. (See page 112.)



DESIGN 253. (See page 113.)



DESIGN 254. (See page 113.)

each wing are outlined with Yellow 2017. A few short stitches of Black will represent the nostrils.

The band edge, with occasional spurs running the entire length of the dragon's back, is worked solid with Yellow 2017, in Kensington Stitch taken lengthwise. The spurs on this band and claws on feet are worked solid in the same manner, with the Yellow. The long, inside line defining under side of body is made by couching down together four threads of "Roman" Floss 2623, catching this down with small stitches of Yellow 2017 at short, regular intervals. The small scallops or flutes terminating in this line are heavily outlined with Green 2625. Legs and two tinted segments in curves of body are worked with shade 2624; single lines are outlined and band edge worked solid, in Kensington Stitch; the inside space may be filled with some fancy stitch like Arrow Stitch, with a shade or two lighter Green, 2622a and 2623.

The broad, flaring tail is worked same as the wings on either side back of the head, except that the three double edged scallops are slightly raised and worked solid in Satin Stitch, with shade 2622. The four notched edge pendants from body are worked on the edges with Long and Short Stitch, 2621 and 2622.

Cushion is now ready to be made up in accordance with the "Rule for Covering Pillows" (See page 92). Edges may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 251, front and back. "Asiatic Roman" Floss, 7 skeins 2017; 6 skeins 2623; 3 skeins each 2621, 2624; 2 skeins each 2622a, 2625; 1 skein each 2622, 2000. 1 Green Ruffle 303.

Conventional Dado on Tan Linen.

(Design 252. Size 22 x 44 inches.)

The design on this cushion (See page 111) is tinted in rich Browns and Greens. A back is furnished in a suitable color.

Select for the first work one of the conventional flowers at the side, having seven Brown petals. Tips of these are worked in a deep and sides in a narrow Long and Short Stitch, with Brown; central petal has shade 2163 on the tip, shaded with 2164; next petal on either side is worked with 2164; next petal on either side, with 2165; next petal on either side, with 2166. Just below these, is a tinted Brown figure, flanked on either side by embracing crescent shaped forms. These crescent forms are raised high with White Knitting Cotton, and worked over solid in Slanting Satin Stitch, with Green 2180a. The points of the Brown figure between are outlined with the same; and inside the Brown figure, a row of French Knots of 2166 is placed all around the edges. The corresponding side figure is made like the one just described.

In the conventional flower at the center of the cushion, the top edges of the central petal are worked in Long and Short Stitch, with Green 2180a, and edges of lower half, in the same stitch, with Brown 2163. Inside these worked edges, a row of French Knots of 2166 is placed all around. The edges of the other petals of this flower are worked entirely with Brown, in Long and Short Stitch.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green, distributing the lighter and darker shades as indicated by the tinting. In working the stems, a narrow Slanting Satin Stitch is worked on either edge, with Green 2184.

Cushion is now ready to be completed according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Green Ruffle 303.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 252, front and back. "Asiatic Roman" Floss, 4 skeins each 2180a, 2184; 3 skeins 2163; 2 skeins each 2181, 2182, 2183; 1 skein each 2164, 2165, 2166. 1 Green Ruffle 303.

Kittens-in-Basket on Tan Linen.

(Design 253. Size 22 x 44 inches.)

This cushion (See page 111) is so well tinted that it can be finished with very little embroidery. A back is furnished in a suitable color.

All the lines of the outside of basket are outlined with Brown 2162; the lines of inside of basket are outlined with shade 2163a. Lines of White kitten are outlined with 2002. A touch of Pink 2471 may be used in eyes, nose and ears, as suggested by the tinting. Line over either eye is outlined with Black. Blue ribbon is outlined with 2277. Lines of Brown kitten are outlined with shade 2165. Center of each eye is worked solid with Green 2183, and enclosing circle outlined with Black. Tongue is worked solid with 2066. Red ribbon is outlined with 2066. Lines of Black kitten are outlined with Black. Yellow collar is outlined with shade 2017. Lines of ball of silk are outlined with Blue 2277. Lines of floor surface and fastening on basket are outlined with Black.

Cushion can now be finished according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with a Brown Ruffle 303.

For price and list of cushions, see Red pages.

Materials — Tinted Sofa Cushion 253, front and back. "Asiatic Roman" Floss, 3 skeins 2162; 1 skein each 2163a, 2002, 2471, 2165, 2066, 2183, 2000, 2017, 2277. 1 Brown Ruffle 303.

"Teddy Bears" at School on Tan Linen.

(Design 254. Size 22 x 44 inches.)

This cute design (See page 111) is finely tinted and suitable for a library, den or nursery. A colored back is furnished.

Commence by working the bear on the bench. Head and face are outlined with Brown 2446. Eye consists of a French Knot of Black, tipped at either end with a small stitch of Red 2063. A stitch of same shade is placed between jaws. Collar, shirt and top leaves of book are

outlined with White. Necktie is outlined with Red 2063. Coat, shoes, Black book on floor and alphabet on Red book are outlined with Black. Red book and apple are outlined with 2885. Paws and legs are outlined with Brown 2446. Five short stitches are taken at the points on each paw, with shade 2873 for claws. Trousers are outlined with Blue 2753. Bench and Brown book on floor are outlined with 2165. Lines of floor surface are outlined with Black.

Outside edges of atlas are outlined with Black; ends have one line of Outline Stitch and top and bottom two lines. Outlines of picture on atlas are finely outlined with Black Filo. Cord above atlas and shadows below are outlined with 2873. Four small round knobs, at ends of atlas sticks, are worked solid in Satin Stitch, with Brown 2165.

Bear looking in window has his head and paws outlined with White. Five small stitches at points of paw are made to represent claws. A French Knot of Black, tipped at either end with a small stitch of 2063, will make either eye. Make a French Knot of this same Red for either nostril and work a little in between the lips. Cap and coat are outlined with Black. Necktie is outlined with Blue 2753. Landscape is outlined with Green 2182. Window frame is outlined with Brown 2165.

Curved scroll line is made by couching down together three threads of Black "Roman" Floss, catching this down with small stitches of the same at short, regular intervals.

Cushion is now ready to be finished according to the regular "Rule for Covering Pillows" (See page 92). Edges may be finished with Red Ruffle 303.

For price and list of cushions, see Red pages.

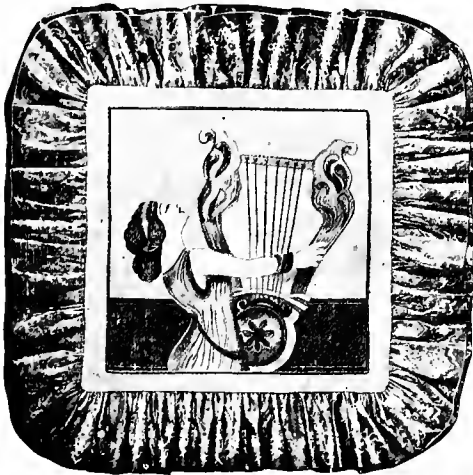
Materials — Tinted Sofa Cushion 254, front and back. "Asiatic Roman" Floss, 3 skeins 2000; 2 skeins 2165; 1 skein each 2002, 2446, 2063, 2885, 2753, 2873, 2182. "Asiatic" Filo Selle, 1 skein 2000. 1 Red Ruffle 303.

Music Room Design on Tan Linen.

(Design 237. Size 22 x 44 inches.)

It is evident at once that this design (See illustration below) is a very suitable one for the music room. A suitable back is also furnished.

The lines of profile, neck, arms and hands are outlined with shade 2150b. Lips are worked solid in Satin Stitch, with shade 2152. Eye-lashes and eye-brows are worked solid in Slanting Satin Stitch, with Black Filo. Yellow head decoration is raised with White Knitting Cotton and worked over solid in Kensington Stitch, taken vertically, with



MUSIC ROOM DESIGN 237.

Yellow 2635 at the top edge and 2638 at the bottom. A single line of Japanese Gold Thread is then couched down around its edges. Lines of hair are outlined with Black "Roman" Floss. Bracelets are made like the head ornament, except the Gold Thread is not used. Edges of Green gown are worked in a deep Long and Short Stitch, with Greens 2180 to 2182 inclusive, using the lightest shade at the top and darker shades lower down and in shadows. The sketchy inside lines are outlined with the same shades. Red girdle is worked solid in Slanting Satin Stitch, with Red 2063, shaded along one edge with 2065.

In the base of the harp is a seven pointed star. The round jewels at its center are raised with White Knitting Cotton and worked over solid in Satin Stitch; the central one with Black, and the surrounding ones with Yellow 2638. Points of star are made by couching down together four threads of "Roman" Floss 2635, catching this down with small stitches of the same at short, regular intervals. The edges of the circular bands tinted Yellow are couched in the same manner but, in addition, are outlined along the outside edges with Black.

The main lines of the upper part of the harp are outlined with shades 2871, 2873 and 2874. The outside edges of the upright posts and cross piece at top are outlined further with a line of Japanese Gold Thread. Each string consists of a single line of Gold Thread. The fancy tinted ornaments in the posts are worked solid in Kensington Stitch; three with shade 2905, three with 2904, and the balance with 2906 "Caspian" Floss. Round pegs for strings are worked solid in Satin Stitch, with Yellow 2635.

The straight lines bounding the design on each side are made by couching down together on them four threads of "Roman" Floss 2182, catching this down at short, regular intervals with small stitches of the same. On the inside edge of this couching, lay a double line of Japanese Gold Thread. The dark Red bands, crossing the lower part of the design horizontally, are couched with Red 2065.

Cushion can now be made up according to the "Rule for Covering Pillows" (See page 92). Edges may be finished with Green Ruffle 303.

For price and list of cushions, see Red paper.

Materials—Tinted Cushion 237, front and back. "Asiatic Roman" Floss, 2 skeins each 2638, 2182; 1 skein each 2150b, 2152, 2635, 2180, 2180a, 2181, 2063, 2065, 2871, 2873, 2874, 2000. "Asiatic" Filo Selle, 1 skein 2000. "Asiatic Caspian" Floss, 1 skein each 2904, 2905, 2906. Japanese Gold Thread No. 16, 1 skein. 1 Red Ruffle 303.



NOVELTIES FOR EMBROIDERY.



A GLANCE at the illustrations of these little novelties will readily suggest a hundred ways in which a needleworker can turn them to advantage. Some will serve a practical purpose and furnish just the needed ornamental touch to a vacant corner or nook at home; others will at once recommend themselves as useful and appropriate holiday, birthday, wedding and friendly gifts for relatives and friends. The cost of these articles stamped and ready for embroidery is very small, and it is surprising how little work with the needle is necessary to make them valuable accessories both for ornament and service.

For prices, see pages printed in Red.

Tinted Match Scratchers.

The two designs illustrated are furnished. They are to be embroidered, mounted and hung in convenient places for striking matches. For prices, see Red pages.

L. N. 137. Rooster on Tan Linen. (See illustration.) Parts furnished with each consist of one piece of tinted Tan Linen $3\frac{1}{2} \times 9\frac{1}{2}$ inches, one piece Green cardboard $3\frac{3}{4} \times 10\frac{1}{2}$ inches, one piece plain cardboard $2\frac{1}{4} \times 8\frac{1}{4}$ inches and one piece of emery paper. The completed scratcher measures $3\frac{3}{4} \times 10\frac{1}{2}$ inches. Brainerd & Armstrong's Filo Selle is required for the work as follows: 1 skein each 2000, 2002, 2063, 2121, 2183, 2445. Rooster's comb, wattles and spot on side of body are worked solid in Kensington Stitch, with 2063. Bill is worked solid with White. Eye is a French Knot of 2121, outlined with Black. Part of body

tinted Brown is outlined with 2445; part tinted Green is worked solid in Kensington Stitch, with 2183; tail feathers are worked solid in Overlap Stitch, with Black. Rooster's leg and tree branches are worked in a fine Satin Stitch, with 2121. Leaves of tree are worked in the same stitch, with 2183. Lines below rooster are outlined with Black.

Mount the embroidered piece on the smaller cardboard by turning over the edges of the linen and glueing them at the back. Now glue this covered piece on the Green mat; glue the emery paper in place and finish with a small bow of Red ribbon at the top. For price, see Red pages.

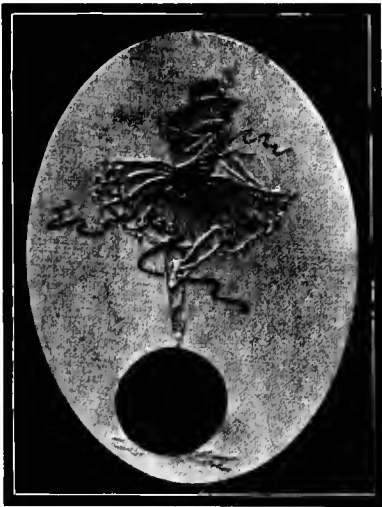
L. N. 161A. Ballet Girl on White Linen. (See illustration.) Parts furnished with each consist of one piece of tinted White Linen $9\frac{1}{2} \times 12$ inches, two oval cardboard mats, one having a brass ring, and one round piece of emery paper. The completed scratcher measures $7 \times 9\frac{1}{2}$ inches. Brainerd & Armstrong's Filo Selle is required as follows: 1 skein each 2031a, 2472, 2163a, 2014, 2621, 2000. Girl's hair is outlined with 2163a; arms with 2472; bracelet with 2014; vertical lines above head, streamers from fan, dress, stockings and fan with 2031a; sticks of fan with 2000; lines below scratcher with 2031a. Slippers are worked solid in Satin Stitch, with 2031a. Streamers from waist are



MATCH SCRATCHER
L. N. 137.

worked with Black; in Outline Stitch where the line is fine and in Slanting Satin Stitch, where broader. Petals of flowers in hair and on skirt are made in Picot Stitch, with Pink 2472; center of each flower is a French Knot of Yellow. Leaves around flowers are made in Picot Stitch, with 2621. Large flower at waist is made in Picot Stitch, with Black. French Knots of Pink make the flowers on fan.

Mount the embroidered piece on the oval cardboard by turning over the edges of the linen and glueing them at the back.



MATCH SCRATCHER L. N. 161A.

Now glue the oval cardboard with the ring, back to back, to the covered cardboard; glue the emery paper in place. For prices, see Red pages.

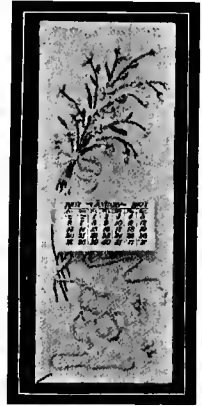
Tinted Calendars.

The three designs illustrated are furnished. They are to be embroidered, mounted and hung in place where a calendar will be convenient for reference. For price, see Red pages.

L. N. 125C. *Forget-Me-Not on White Linen.* (See illustration.) Parts furnished with each consist of one stamped White Linen 5 x 10 inches, two cardboards 3 x 8 inches,

one having a brass ring, and one calendar pad for 1908. The completed calendar measures 3 x 8 inches. Brainerd & Armstrong's Filo Selle is required as follows: 1 skein each 2030, 2031a, 2470, 2621, 2622.

Forget-me-not design is made according to instructions on page 37. Ribbon effect is worked solid in Slanting Satin Stitch, with Blue 2030; hearts in the ribbon are outlined with the same. Mount the embroidered piece on the cardboard by turning over the edges of the linen and glueing them at the back.



CALENDAR L. N. 125C.

Now glue the other cardboard, back to back, to this one, having the ring at the back of the finished calendar. Glue the calendar pad in place. For price, see Red pages.

L. N. 135. *Birds on Tan Linen.* (See illustration.) Parts furnished with each consist of one tinted Tan Linen 9 x 14 inches, two cardboards and one calendar pad for 1908. The completed calendar measures 7 x 11 inches. Brainerd & Armstrong's Filo Selle is required as follows:



CALENDAR L. N. 135.

1 skein each 2000, 2002, 2063. Bird's combs are worked solid in Satin Stitch, with Red, and then outlined with Black. Bills and feet are worked solid with White and then outlined with Black. All the

rest of the tinted design is outlined with Black. The piece is mounted and finished according to the instructions for Design L. N. 125 C. (See page 116.) For price, see Red pages.

L. N. 167. Chinese Motto on Dark Red Linen. (See illustration.) Parts furnished with each consist of one piece tinted Red Linen 5x11 ½ inches, two cardboard, one having a brass ring, and one calendar pad for 1908. The completed calendar measures 3 ½ x 10 inches. Brainerd & Armstrong's Wash Silks are required as follows: "Roman" Floss, 2 skeins 2000; Filo Selle, 1 skein 2110. Chinese lettering is worked solid in Slanting Satin Stitch, with; Black "Roman" Floss; this lettering is then outlined with Filo 2110.



CALENDAR L. N. 167.

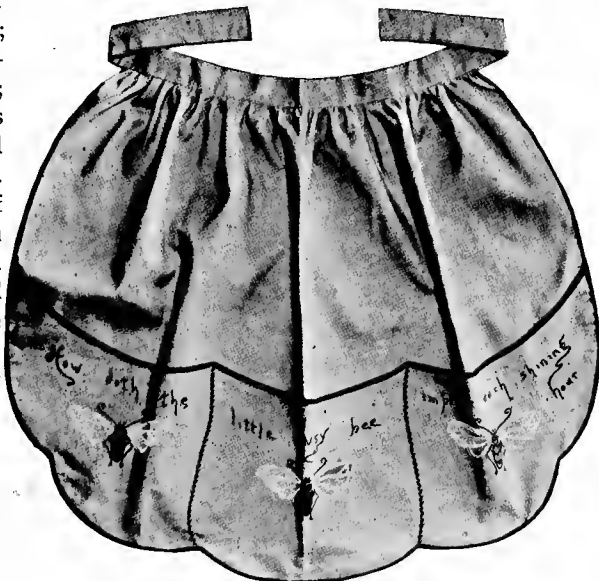
The lettering of motto, "Good luck to you all the year" is outlined with Black. The piece is mounted and finished according to the instructions for Design L. N. 125 C. (See page 116.) For price, see Red pages.

Tinted Aprons.

The three designs illustrated are furnished. Every one of these is an excellent design, and the article is of such a useful and practical nature as to appeal to every woman. For prices, see Red pages.

L. N. 131 B. Busy Bee on Tan Linen. (See illustration.) Parts furnished consist of the piece of Tan Linen with the stamped and tinted design 30 x 36 inches,

sufficient linen to complete the apron. The completed apron measures 21 inches long and 27 inches wide, at its longest and widest parts respectively. Brainerd & Armstrong's Twisted Embroidery Silk is required as follows: 3 skeins 2445; 1 skein each 2000, 2002. In working the bees, lines of wings are outlined with White; lines of rest of bee are outlined with 2445. Just in front of head of each bee are placed two French Knots of Black for eyes. Lettering is outlined with Brown. The Brier Stitch between the pockets is worked with the same. The edges of apron and top edge of pockets are bound with Brown ribbon to match the silk embroidery. The illustration shows so plainly how the apron is put together and made up that no further



SEWING APRON L. N. 131 B.

directions are necessary. For price, see Red pages.

L. B. 157 A. Wild Rose on White Linen Lawn. (See page 118.) Parts furnished consist of the Lawn, tinted with the design, 28 x 40 inches, sufficient material to complete the apron as illus-

trated. The finished apron measures 27 inches from top of flap to bottom edge, and 27 inches across widest part. Brainerd



FANCY APR N L. N. 157 A.

& Armstrong's Wash Silks are required as follows: "Roman" Floss, 1 skein each 2471, 2472, 2473, 2473a, 2621, 2622, 2015; "Caspian" Floss, 8 skeins 2472. In working the roses, use the shades of Pink and work the tips of petals in Long and Short Stitch, outlining the sides down to the center. One shade of Pink only is used to a petal, but some of the petals of a flower are made darker than others. Round center of open flowers is made solid in Satin Stitch, with 2622, and around the center are sprinkled French Knots of 2015. Leaves and stems are outlined with Green 2621 and 2622. Scalloped edges are worked solid in Buttonhole Stitch, with "Caspian" Floss 2472, and top of pocket is worked in Brier Stitch with the same. The illustration shows so plainly how the apron is put together and made up that no further instructions are necessary. For price, see Red pages.

L. N. 157 C. Light Blue Jewel on White Linen Lawn. (See illustration below.) Parts furnished consist of the Lawn, tinted with the design, 28 x 40 inches, sufficient material to complete the apron as illustrated. The finished apron measures 27 inches from top of flap to the bottom edge and 27 inches across widest part. Brainerd & Armstrong's "Caspian" Floss is required as follows: 12 skeins 2031. Round jewels are worked solid in Satin Stitch. Scalloped edges are worked solid in Buttonhole Stitch. Top edge of pockets is worked in Brier Stitch. The illustration shows so plainly how the apron is put together and made up that no further instructions are necessary. For prices, see Red pages.

Tinted Shopping Bag.

The one design illustrated on page 119 is furnished. It is a most handy bag for shopping and other purposes.



FANCY APRON L. N. 157 C.

The linen is of a good neutral color, suitable to look well at any and all times.

L. N. 117B. Conventional on Dark Brown Linen. (See page 119.) Parts furnished

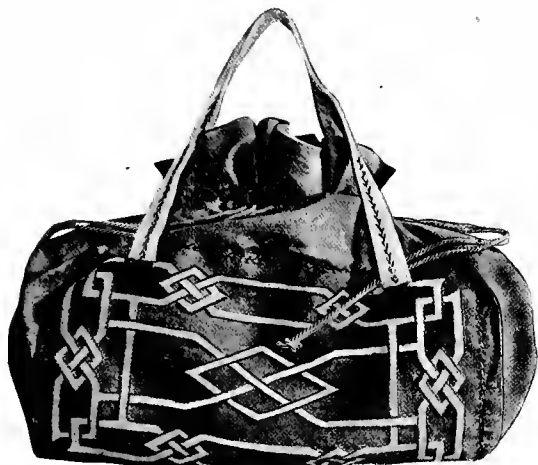
consist of one piece Brown Linen, tinted with the design, and sufficient plain Brown Linen to complete the bag as illustrated. The completed bag measures 12 x 14 inches. Six skeins of Brainerd &

handles are made of the linen and secured to the sides of the bag as shown in the illustration. For price, see Red pages.

Tinted Cravat Holders.

The two designs illustrated are furnished. After the linen has been embroidered, it is mounted on an oval form of wood, one-quarter inch thick, and a nickel-plated bracket is screwed to the front, on which to hang cravats or any other articles as may be desired. Design L. N. 127 D is sufficiently large to be used as a towel rack, if desired. For prices, see Red pages.

L. N. 171 B. Violets on Lavendar Linen. (See illustration.) Parts furnished with each consist of one piece tinted Lavendar Linen, 8½ x 15 inches, one oval wooden board 5½ x 11½ inches, one oval cardboard of same size and one



SHOPPING BAG L. N. 117 B.

Armstrong's Twisted Embroidery Silk, shade 2277, will be required. Both edges of the untinted bands forming the design on the tinted piece are outlined with the silk. After the bag has been made, this embroidered piece is secured in place as shown in the illustration, by a Brier Stitch of the Blue Silk around the edges. The two handles have a like Brier Stitch running through the center.

A glance at the illustration will show that a bag is made of the plain Brown Linen, closing with drawn strings at the top. These draw strings may consist of Dark Blue Cord or ribbon.

The embroidered piece is saddled over the bottom of this bag and up the sides and secured by the Brier Stitch. The



VIOLET CRAVAT HOLDER L. N. 171 B.

nickel rod and screws. The finished holder measures 5½ x 11½ inches. Brainerd & Armstrong's "Caspian" Floss is required

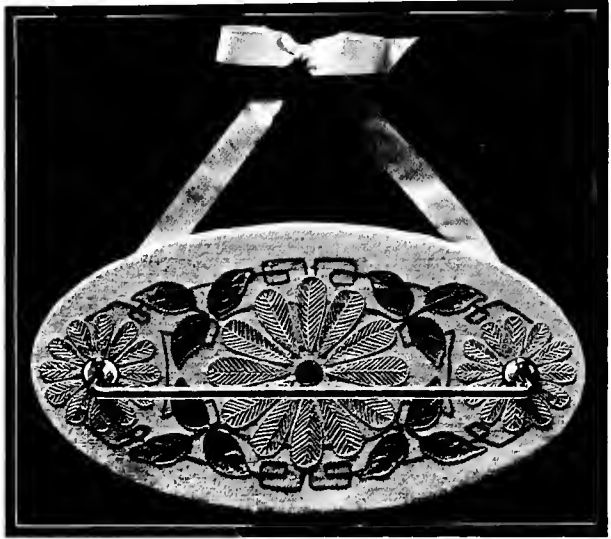
as follows: 1 skein each 2521, 2522, 2522a, 2002, 2018, 2622, 2623. Petals of violets have their tips worked in Long and Short Stitch, with the shades of Purple, and side edges outlined. Center is made with a pointed stitch of White, with 2018 between the points. Stems are outlined with the shades of Green. Ribbon effect is outlined with shades 2521 and 2522. Having finished the embroidery, mount the embroidered linen on the oval wooden board, by turning over the edges of the linen and glueing them to the back. Now glue to the back a loop of Lavendar silk ribbon, as shown by the illustration. Next

take the oval cardboard and glue it, back to back, to the covered wooden oval. Screw the bracket in place, and the holder is finished. For price, see Red pages.

L. N. 127 D. Light Blue Conventional on Tan Linen. (See illustration.) Parts furnished with each consist of one piece tinted Tan Linen 11 x 18 inches, one oval wooden board $7\frac{1}{2}$ x $14\frac{1}{2}$ inches, one oval cardboard of same size, and one nickel rod and screws. The finished holder measures $7\frac{1}{2}$ x $14\frac{1}{2}$ inches and is large enough for a towel rack if preferred. Brainerd & Armstrong's Twisted Embroidery Silk is required as follows: 2 skeins 2272; 1 skein each 2621, 2622, 2623. Blue petals have central space filled with Brier Stitch of 2272, and their edges are outlined with the same. All the rest of the design is outlined with Green.

The piece is mounted and finished according to preceding directions for

Design L. N. 171 B (See page 119), the only difference being that the loop is of light Blue ribbon. For price, see Red pages.



CONVENTIONAL CRAVAT HOLDER L. N. 127 D.

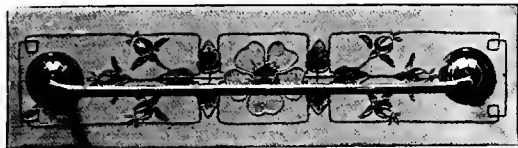
Tinted Towel Racks.

The two designs illustrated on page 121 are furnished. One design is in Pink and the other in light Blue. After the linen has been embroidered, it is mounted on an oval form of wood, one-quarter inch thick, and a nickel-plated bracket is screwed to the front, on which to hang towels or anything else for which the rack can be more suitably employed. For prices, see Red pages.

L. N. 179 B. Wild Rose on Tan Linen. (See page 121.) Parts furnished consist of one piece tinted Tan Linen 7 x 21 inches, one wooden board 5 x 18 inches, one piece of cardboard of the same size, one nickel rod with screws and two screw eyes to screw into the top of the holder for hanging. The finished rack measures 5 x 18 inches. Brainerd & Armstrong's Twisted Embroidery Silk is required as follows: 2 skeins 2621; 1 skein each 2672, 2018, 2622, 2623. Edges of rose petals are outlined with Pink. Small round center of rose is made solid in

Satin Stitch, with 2622. Each stamen consists of a single long stitch of 2621, at the end of which is placed a French Knot of 2018. All of the rest of the design is outlined with Green. Use 2621 for the scroll lines. Having finished the embroidery, mount the embroidered linen on the wooden board by turning over the edges of the linen and gluing them to

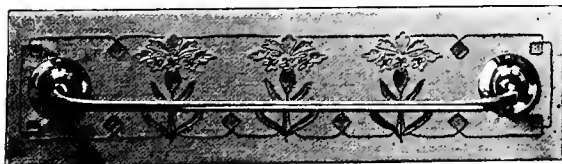
consists of a French Knot of 2018. All the rest of the design is outlined with Green. Use 2621 for the scroll lines. The piece is mounted and finished according to preceding directions for Design L. N. 179 B, (See opposite) the only difference being that the hang ribbon should be light Blue. For price, see Red pages.



WILD ROSE TOWEL RACK L. N. 179 B.

the back. Now glue to the back the piece of cardboard. The nickel-plated bracket is next screwed on the rack, in the position shown by the illustration. Now screw two screw eyes at proper distances at the top of the rack and draw through eyes a loop of Pink ribbon to suspend the rack in place. For price, see Red pages.

L. N. 179 C. Light Blue Flower on Tan Linen. (See illustration.) Parts furnished are exactly the same as for preceding Design L. N. 179 B. Brainerd & Armstrong's Twisted Embroidery Silk is re-

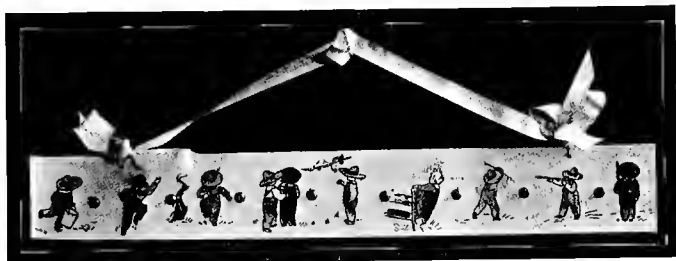


BLUE FLOWER TOWEL RACK L. N. 179 C.

quired as follows: 2 skeins 2621; 1 skein each 2032, 2018, 2622. Petals of Blue flowers are outlined with Blue. Center of three lowest Blue flowers on each stem

Baby's Tinted Clothes Rack.

Our design is furnished as illustrated. The little men are tinted in Blue, Brown and Red, and the whole design is very cute and pretty. If there is a baby in the household, it makes a very pretty clothes rack for baby's room. It is equally suitable for any room and for any



BABY'S CLOTHES RACK L. N. 169 A.

purpose that requires the use of a set of small hooks. For price, see Red pages.

L. N. 169 A. Baby Boys on Heavy White Linen. (See illustration.) Parts furnished with each consist of one piece tinted heavy White Linen 5 x 24 inches, one board 3x22 inches, one piece cardboard 3 x 22 inches and nine brass screw hooks. The completed rack measures 3 x 22 inches. Brainerd & Armstrong's Filo Selle is required as follows:

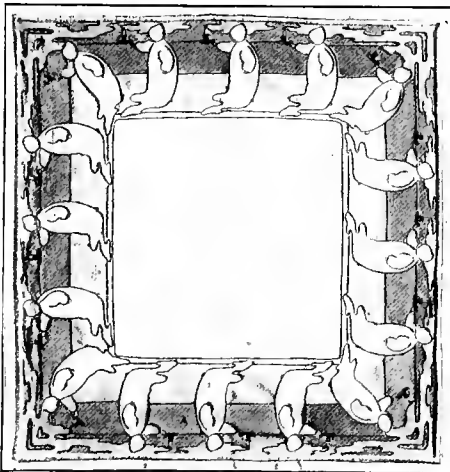
2 skeins 2000; 1 skein each 2063, 2622. The lines of boys are finely outlined with Black. Small branch of tree is outlined with 2622. Apples on tree and ground

are worked solid in Satin Stitch, with 2063. Ground lines are outlined with 2622.

Having finished the embroidery, mount the embroidered linen on the wooden board, by turning over the edges of the linen and glueing them to the back. Now glue to the back the piece of cardboard. At the proper distances, in the positions shown in the illustration, screw the nine brass hooks. At the top of the rack, about $3\frac{1}{2}$ inches from each end, bore a hole, and through these holes draw a loop of Pink Silk ribbon, about $\frac{3}{4}$ inches in width, for suspending the rack in place. The loop is finished at either end with a bow. For price, see Red pages.

Baby's Tinted Stand Cover.

One design is furnished as illustrated. The figures of the babies appear White against a tinted background of Blue. The design is just the thing for the stand in baby's room. For price, see Red pages.



BABY'S STAND COVER L. N. 173.

L. N. 173. Snow babies on Heavy White Linen. (See illustration.) Parts furnished consist of a square of tinted heavy White Linen 24 x 24 inches. The finished cover measures $21\frac{1}{2}$ x $21\frac{1}{2}$ inches. Brainerd &

Armstrong's Wash Silk is required as follows: "Asiatic" Twisted Embroidery Silk, 10 skeins 2603; 4 skeins 2037; 1 skein 2019; Filo Selle, 1 skein 2000. Small part of face and hands showing is finely outlined with Black Filo. Candle stick is outlined with 2019. Sides of candle are outlined with Black Filo. Flame is made solid with 2019. All other lines of the design are outlined with 2037. The cover is finished on all sides with an inch hem which is turned under and secured by a solid Satin Stitch of 2603 on the front. For price, see Red pages.

Tinted Paper and String Bag.

One design is furnished as illustrated on page 123. The bag is a convenient one for hanging inside a closet door for holding wrapping paper and string. The pocket on the face of the bag is for string and the large bag is for the paper. For price, see Red pages.

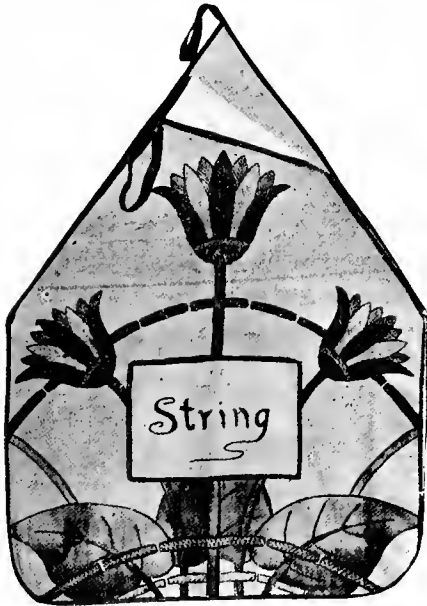
L. N. 145 B. Oriental on Ecreu Ticking. (See page 123.) Parts furnished consist of the tinted front and sufficient plain Ecreu Ticking for finishing the bag as illustrated. The finished bag measures

16 x 21 inches, at its widest and longest points respectively. Brainerd & Armstrong's "Roman" Floss is required as follows: 3 skeins 2064; 2 skeins 2000; 1 skein each 2277, 2017, 2623. Central space of petals of conventional flowers is filled with Brier Stitch of same color as tinting; edges of petals are outlined with Black. Narrow band tinted Blue across base of petals has its central space filled with Herringbone Stitch of Yellow and edges outlined with Black. Base of flower below has its central space filled with Herringbone Stitch of Green and edges outlined with Black. Edges of stems of flowers are outlined with Black. The lines of narrow rectangular tinted figures have center of each filled with Herringbone Stitch of the color in which it is tinted and edges outlined with Black. Midribs of leaves are worked solid in Slanting Satin Stitch, with Green, and veins are

outlined with the same. Edges of leaves are outlined with Black. The letters in word "String" are worked solid in Slanting Satin Stitch, with Red. Having finished the embroidery, the front and back are each trimmed to match, with a pointed top like the illustration. A band of the goods, 4 inches wide, is trimmed to insert between front and back at the sides and bottom. This strip is made of a length to extend from the angle at the right-hand side around the sides and bottom to the angle at the left-hand side. It is secured in place by binding the edges with a narrow Black satin ribbon. The edges of top and back flap of bag are bound in the same manner, as are also the edges of the square that is sewed

keep corsets, either at home or when traveling. For price, see Red pages.

L. N. 155 B. Violets on Tan Linen. (See illustration) Parts furnished consist of the stamped and plain Tan Linen, $7\frac{1}{2} \times 40$ inches, sufficient material to finish the bag as illustrated. The



PAPER AND STRING BAG L. N. 145 B.

to the front as a pocket for the string. A loop of the ribbon is made at the point of back and front flaps to bag. For price, see Red pages.

Corset Bag.

One design is furnished as illustrated. This is finished with a draw string at the top and is a useful bag in which to



CORSET BAG L. N. 155 B.

completed bag measures 7×17 inches. Brainerd & Armstrong's Wash Silks are required as follows: "Roman" Floss, 1 skein each 2002, 2021, 2521, 2522, 2523, 2622, 2623; "Caspian" Floss, 1 skein 2522. The design of violets is worked solid, according to the instructions on page 20. The letters in the word "Corsets" are outlined with shade 2523. The bag is finished by sewing up sides and bottom. A two inch hem is made at top of front and back, finished with two rows of Brier Stitch of "Caspian" Floss 2522 for draw string. This draw string may be either a Lavendar colored cord or ribbon. For price, see Red pages.

Tinted Shirt Case.

One design is furnished as illustrated. The case illustrated opens like the covers of a book, and the shirts are inserted in



SHIRT CASE L. N. 143.

the full-sized pockets, one pocket each inside front and back covers. The case will easily hold a half dozen laundered shirts. It is something that will be appreciated by the men, either at home or when traveling. For price, see Red pages.

L. N. 143. Light Blue Greek Border Design on White Ticking. (See illustration.) Parts furnished consist of the tinted and plain White Ticking, 24 x 48 inches, which is sufficient for making the case as illustrated. The finished case, when closed as illustrated, measures 23 inches long by 11 inches wide. Five skeins of Brainerd & Armstrong's Twisted Embroidery Silk 2032 will be required. The letters and Greek border design are outlined with the silk. The cloth is then folded, like the covers of a book, and so as to form a pocket each on the inside of front and back cover. The edges of the two inside pockets are finished with an inch hem, which is secured by a row of Brier Stitch of 2032. Sides of the case are sewed. The edges of the two inside pockets come along the hinge and are separated by about an inch space. For price, see Red pages.

Tinted Laundry Bag.

One design is furnished as illustrated. The top is to be finished with a draw string of White Tape, and the bag is a convenient receptacle for soiled laundry. For price, see Red pages.

L. N. 139. Blue Monday on Heavy White Linen. (See illustration.) Parts furnished consist of the tinted design and plain goods, 16½ x 54 inches, which is sufficient to finish the bag as illustrated. The completed bag measures 15½ x 22½ inches. Brainerd & Armstrong's "Roman" Floss is required as follows: 4 skeins 2604; 1 skein 2603. The lines of the tinted design and lettering are out



LAUNDRY BAG L. N. 139.

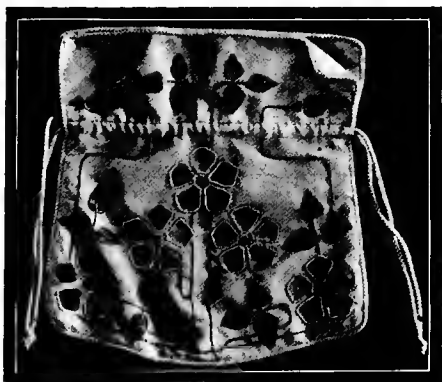
lined with the Blue silk. Ground lines are also outlined. The sides of the bag are sewed up, and top of front and back flap finished with a three-inch hem and two rows of Brier Stitch of shade 2604

for the draw strings. For price, see Red pages.

Tinted Silk Opera Bag.

One design is furnished as illustrated. It is a very dressy Cream White silk bag on which the design is tinted in light Pink and Green. It is of a suitable size for a pair of opera glasses. For price, see Red pages.

L. N. 119 B. Conventional Wild Rose on Cream Silk. (See illustration.) Parts furnished consist of one piece tinted Cream silk, 9 x 20½ inches, and one soisette lining, 9 x 20½ inches, for finishing the bag as illustrated. The completed bag measures 6 x 6½ inches. Brainerd & Armstrong's Wash Silks are required as follows: "Caspian" Floss, 1 skein each 2472, 2013, 2743; Filo Selle, 1 skein 2471. Petals of flowers are outlined with 2472; center with 2013; Green leaves and stems with 2743. After the embroidery



SILK OPERA BAG L. N. 119 B

is completed, sew the front and back together around the sides and bottom, in the shape of a bag. One inch from the top of front and back, a hem is made and finished on the outside with two rows of outlining in Pink Filo 2471, placing these two rows about one-half inch apart. Through these hems draw White silk cord for the draw strings. The bag is finished around the sides and top with

this same White cord. For price, see Red pages.

Silk Powder Puff Bag.

One design is finished as illustrated. This little party bag is for holding a small amount of toilet powder and a powder puff. The material is Cream White silk and the design is suitable for embroidering to match any costume. For price, see Red pages.

L. N. 121 C. Greek Border on Cream Silk. (See illustration.) Parts furnished with each consist of one piece stamped Cream silk, 6¼ x 17½ inches, one chamois lining, 4 x 11 inches, a circular piece each of cardboard and chamois and a powder puff. Finished bag measures 3½ x 4



SILK POWDER PUFF BAG L. N. 121 C.

inches. Two skeins of Brainerd & Armstrong's "Caspian" Floss 2000 will be required. The stamped lines are outlined with the Black silk. Having finished the embroidery, cover the circular cardboard with some of the plain silk for the bottom. Now sew one edge of the embroidered piece to the bottom and sew up the ends where they meet, thus forming a bag, which is turned under to the depth of one inch to form a hem. This is finished with two lines of Brier Stitch of the Black "Caspian" Floss for the draw strings, which may be either White cord or ribbon. For price, see Red pages.

Tinted Bridge Whist Pad.

One design is furnished as illustrated. It is a very nice idea to have the bridge whist score pad in this attractive cover. A printed score pad is furnished with the other parts. For price, see Red pages.

L. N. 165. Card Design on Colored Linen. (See illustration.) Parts furnished consist of the tinted Colored Linen and sufficient plain Colored Linen to finish the cover as illustrated, one piece cardboard $3\frac{1}{4} \times 8\frac{1}{2}$ inches and one bridge whist score pad. The finished pad measures $3\frac{1}{2} \times 9$ inches. Brainerd & Armstrong's Twisted Embroidery Silk is required as follows: 1 skein each 2000, 2064, 2634. The tinted spots are outlined with the



BRIDGE WHIST PAD L. N. 165.

colors of silk according to the tinting. The scroll line connecting the spots is outlined with 2634. The lettering is outlined with Red 2064. The linen is folded and sewed up into a removable cover of a suitable size for the score pad. The cardboard is inserted into the front cover for stiffening, and the back cardboard of pad is inserted into the back cover. The edges of inside pockets are finished with a row of Brier Stitch of 2064. For price, see Red pages.

Tinted Laundry List.

One design is furnished as illustrated. Attached to the front of the pad, that is embroidered as illustrated, is a printed pad, half of each sheet of which consists of a gentleman's list and the other half of a lady's list. The idea is to have a memorandum from which to check the articles and so feel sure that all are returned from the wash. For prices, see Red pages.

L. N. 123. Chinamen on White Linen. (See illustration.) Parts furnished with each consist of one tinted White Linen $5 \times 10\frac{1}{2}$ inches, one cardboard $3 \times 8\frac{1}{4}$

inches and one pad of printed laundry lists. Brainerd & Armstrong's Filo Selle is required as follows: 1 skein each 2000, 2019, 2062a, 2603, 2604. Commence by working a Chinaman. His cap is worked solid in Satin Stitch; upper part with Red, and lower part with Black; the small knob at very top is worked solid with Black. His queue is worked solid in Slanting Satin Stitch, with Black; face and hands are outlined with Black; clothes with 2604. Legs are made solid with Black, in Satin Stitch taken crosswise; shoes are made solid in the same stitch, the upper part with 2019 and the lower part with Black. Clothes line is outlined with 2019. The articles on line that are untinted are outlined with 2603; the tinted articles are



LAUNDRY LIST L. N. 123.

outlined with 2062a, 2604 and 2000 respectively as tinted. The letters in words "Laundry List" are outlined with Red. Chinese lanterns at top are outlined in the colors as tinted. The embroidered linen is mounted on the rectangular piece of cardboard, by turning over its edges and glueing them at the back. The laundry pad is then glued, back to back, to this covered cardboard. Holes are pierced at the top, and the piece is finished with a small bow of Red ribbon. For price, see Red pages.

Tinted Pipe Rack.

One design is furnished as illustrated. The tinting is very nicely done on Linen Crash. The finished rack measures 11×21 inches and has six rings for holding the pipes. It makes a very useful and ornamental article for the smoking room or den. Parts furnished consist of one

piece tinted Linen Crash, 13½ x 29 inches, two cardboard mounts, 11 x 21 inches, six large brass rings with six clamps to fasten them to the mounts and three small brass rings for hangers. For price, see Red pages.

Pipe Rack Design 7997. (See illustration.) For the embroidery, use Brainerd & Armstrong's Wash Embroidery Silks as follows: "Asiatic Roman" Floss, 3 skeins 2000; 1 skein each 2002, 2635, 2713, 2166. "Asiatic" Filo Selle, 1 skein 2000. Man's hat is worked solid in Kensington Stitch, with Black "Roman" Floss, the stitches running vertical; lower edge is outlined with the same. Man's features and hands are finely outlined with Black Filo. The white of eye may be made with a French Knot of the White. Hair and cuffs are outlined with White.

Blue and Black are filled with Darning Stitch of shade 2713. Large pipe and lettering are outlined with Black "Roman" Floss.

Having finished the embroidery, mount the embroidered piece on the thicker cardboard by turning over the edges of the crash and sewing and glueing them to the back. Now fasten the six large rings in the positions shown by the illustration. This is done by piercing the mounted piece and fastening the rings with the clamps. Next glue to the back the other piece of cardboard. At the proper distance at the top, sew the three small rings for hangers. For price, see Red pages.

Tinted Photo Frames.

All three designs are illustrated. The



PIPE RACK DESIGN 7997.

Buttons and shoe buckles are worked solid in Satin Stitch, with Yellow 2635. All the other lines of man's figure are outlined with Black "Roman" Floss. Small clay pipe at man's mouth is worked solid in Satin Stitch, with White "Roman" Floss, and outlined with Black Filo. Dog is outlined with Black Filo. Dog's collar is worked on the edges in Long and Short Stitch, with Brown 2166, and French Knots are made with Yellow 2635. Steins are outlined with Blue 2713; spaces tinted

opening is for a cabinet size photograph and measures 3½ x 5¼ inches. Finished frame measures 10 x 12 inches. Each design is on Tan Colored Linen. Parts consist of one piece stamped Tan Linen, 12 x 14 inches, and two cardboard mounts. The linen for the front is to be embroidered, mounted on the cardboard with the oval opening and secured in place by turning the edges of the linen over the edges of the cardboard and basting with long stitches of Sewing Silk at the back.

The second cardboard is then glued, back to back, to the covered cardboard, leaving sufficient space unglued to be able to slip the photograph from the top into position in the frame. A hole is pierced in each of the two upper corners, through which is drawn a loop of silk ribbon, one inch wide, finished with bows of the same as shown in the illustrations. For prices, see Red pages.

Design 12 A. Rose Buds on Tan Linen. (See illustration.) Brainerd & Armstrong's "Roman" Floss is used as follows: 1 skein each 2671, 2673, 2831, 2832, 2832a, 2833, 2711. In buds, edges of Pink petals are worked in Long and Short Stitch, with 2671 and 2673, using one shade to a bud. Edges of sepals are worked in the same stitch, with Greens 2831, 2832 and 2832a. Base of bud is worked solid in Satin Stitch, with one of the darker shades of Green. Edges of leaves are worked in Long and Short Stitch, with the shades of Green, lighter at the tip and darker



ROSE BUD PHOTO FRAME DESIGN 12 A.

towards the base. Small leaves at tip of branch are worked solid in Slanting Satin Stitch, with Green 2831. Stems are outlined with the shades of Green, lighter at tip of spray and darker towards base. In ribbon effect, the knot is worked solid in Satin Stitch, with 2711, and edges of

strings outlined with the same. Pink ribbon is used for the loop. For price, see Red pages.

Design 12 B. Wallachian on Tan Linen. (See illustration.) Brainerd & Armstrong's "Roman" Floss is used as follows: 1 skein each 2444, 2445, 2446, 2118, 2181, 2182. A reference to pages 52 to 54 will explain exactly how the stitch work is done. In the large conventional flower, all the circles are worked with shade 2118. The two longest petals, one directly opposite the other, are made with 2444; the four petals adjacent to these, with 2446; and the two remaining petals, with 2445. Short stems to round circles are outlined with 2118. In the leaf sprays, circles are

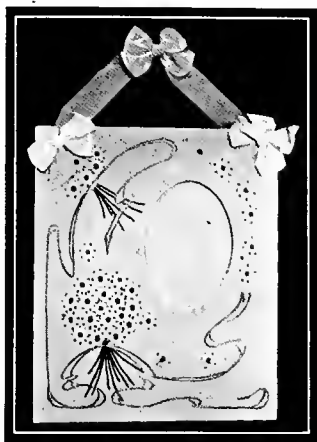


WALLACHIAN PHOTO FRAME DESIGN 12 B.

made with 2118 and 2445; on one side of the stem with 2118 and on the other side with 2445. Leaves are worked in solid Wallachian, with 2181 and 2182, using one shade to a leaf; the topmost leaf in a spray is made with the lighter shade and the two remaining leaves, with the darker. Stems and scrolls are outlined with the shades of Green; the lighter shade for the tips and curling ends. Brown ribbon is used for the loop. For price, see Red pages.

Design 4 D. Lazy Daisy on Tan Linen. (See illustration.) Brainerd & Armstrong's

"Roman" Floss is used as follows: 1 skein each 2671, 2672, 2673, 2674, 2000, 2015, 2743, 2711. The floral design is worked just the same as that on Lazy Daisy Centerpiece 1130 B, for which



"LAZY DAISY" PHOTO FRAME DESIGN 4 D.

instructions may be found on page 43. Ribbon effect is outlined with Blue 2711. Pink ribbon is used for loop. For price, see Red pages.

Linen Work Bags.

One of these is shown in the illustration. These are to be embroidered, lined with White, and finished with ribbon draw-strings. Parts furnished consist of one piece stamped Colored Linen 9 x 36 inches, one piece White Linen for lining and one cardboard for bottom. The bag measures about eight inches high when finished. The bags are offered in two designs as follows:

L. N. 2225 A. Red Poppy on Ecru Linen. (See illustration.) The skeins of Brainerd & Armstrong's "Roman" Floss required for the work are as follows: 1 skein each 2060a, 2060b, 2061, 2061a, 2062a, 2063, 2065, 2000, 2621, 2622, 2623, 2625. Instructions for working poppies may be found on page 33. This is finished with draw-strings of Red ribbon. For price, see Red pages.

L. N. 2225 B. White Daisies on Blue Linen. Brainerd & Armstrong's "Roman" Floss is used as follows: 6 skeins 2002; 2 skeins 2000; 1 skein each 2621, 2017. Instructions for daisies are given on page 18. Centers are worked solid in Satin Stitch, with Yellow 2017, and outlined with Black. Ribbon effect is worked solid in Kensington Stitch, with White, shaded near the turned parts with Green 2621; the edges



WORK BAG L. N. 2225 A.

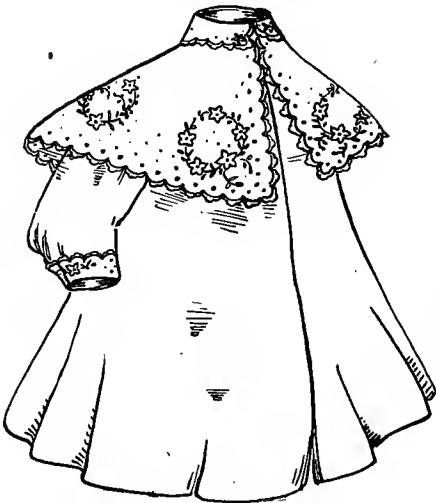
of ribbon are then outlined with Black. Draw-strings are White ribbon. For price, see Red pages.

Child's Collar and Cuff Set.

2710 A. Collar and Cuff Set for Child's Coat. (See illustration on page 130.) Choice of two materials. Furnished stamped either on White Mercerized Rep or White Royal Silk Satin, 23 x 30 inches. Mercerized Rep is suitable for Summer wear and Royal Silk Satin is heavier for Winter wear. This set furnishes decorative collar and cuffs for use on a coat that need not be made of the same material. We are not able to furnish plain material like the stamped set. Embroidery may be done either in light Blue or light Pink or entirely in White Twisted Embroidery Silk. To embroider the design entirely in light Blue, Brainerd & Armstrong's Twisted Embroidery Silk will be required

as follows: 18 skeins 2031; 9 skeins 2032; 1 skein 2014. Flowers and leaves are worked solid in Satin Stitch, with shades 2031 and 2032; the lighter shade at the tip of a spray and the darker towards the base. A French Knot of Yellow 2014 is placed in the center of each flower. Stems are outlined with the darker shade of Blue. Scallops are worked solid in Buttonhole Stitch, with shade 2031. Round jewels, inside scallops, are worked solid in Satin Stitch with 2031, and the French Knots near the border are made

To embroider the design entirely in light Blue, Brainerd & Armstrong's Twisted Embroidery Silk is recommended as follows: 7 skeins 2031; 4 skeins 2032; 1 skein 2014. Same instructions for the



COLLAR AND CUFF SET 2710 A.

with the same shade. If it is desired to work the design in Pink, substitute shades 2471 and 2472 in place of shades 2031 and 2032. The Baby's Cap—shown below—matches this set. For prices, see Red pages.

Baby's Cap.

2759 A. Baby's Cap. (See illustration.) This design matches Collar and Cuff Set 2710 A described above. Choice of two materials. Furnished stamped either on White Mercerized Rep or White Royal Silk Satin, 6 x 24 inches. Mercerized Rep is suitable for Summer wear and Royal Silk Satin is heavier for Winter wear.



BABY'S CAP 2759 A.

embroidery are to be followed as given under Collar and Cuff Set 2710 A. (See above.) If it is desired to work the design in Pink, substitute Pink shades 2471 and 2472 in place of the Blue shades 2031 and 2032. Anyone with the stamped piece before her will readily understand how the parts are cut and sewed together. For prices, see Red pages.

Dutch Match Scratcher.

L. N. 2239 B. Dutch Man on Ecu Linen. (See illustration on page 131.) Finished scratcher measures $5\frac{1}{2}$ x 10 inches. Parts furnished with each consist of one piece of stamped linen, two cardboard, one piece of sandpaper and one brass ring. Brainerd & Armstrong's "Roman" Floss is used as follows: 1 skein each 2000, 2750, 2751, 2752, 2753, 2063, 2064, 2013, 2017, 2360, 2361, 2363, 2440, 2442. The entire figure of the man is worked solid in Kensington Stitch, except the lines of face which are outlined. Eye consists of a French Knot of Black. Cap is worked with Blue; top with 2750; band with 2752; vizor with 2753. Hair is worked with Yellow 2013 and 2017, lighter shade at the ends. Collar and ends of tie are worked with

Red 2064. Jacket and sleeve are worked with Blue 2750 to 2753 inclusive. Trousers are worked with shades 2360 to 2363



MATCH SCRATCHER L. N. 2239 B.

in cl u s i v e ; more remote leg is worked with the darkest shade; patches are worked with shade 2063 and outlined with Black. Stockings are worked with Black, striped with Yellow 2017. Shoes are worked with Brown 2440 and 2442, the right shoe being worked with the darker shade. All the several parts mentioned above are outlined with Black. Pipe and lines of smoke and ground are worked with Black. Embroidered linen is mounted on the cardboards and suspended by a brass ring at the back. Sand paper for scratching matches is pasted in position on the linen as shown by the illustration. For price, see Red pages.

Burnt Leather Skein Booklets.

Burnt Leather Skein Booklets. Des'gns A-B. (See illustrations.) This booklet measures $3\frac{1}{2} \times 9\frac{1}{2}$ inches and is a device for keeping skeins of Embroidery Silk in good order



LEATHER SKEIN BOOKLET
DESIGN A.



LEATHER SKEIN BOOKLET
DESIGN B.

and in good shape for use. The booklet consists of ten folded paper pages for holding the skeins. Each page will hold several skeins. The covers are leather, burnt with an artistic design. Choice of two designs is offered as follows: A, Poinsettia on Red Leather; B, Dogwood on Brown Leather. The booklets are furnished finished and complete, just as illustrated. For price, see Red pages.

Warning.

We wish every lady who receives this book could see all the letters we receive from ladies, who tell us about their experience with other embroidery silks than Brainerd & Armstrong's.

Some have been persuaded, by the saleswoman at the embroidery silk counter, to try other silks, which, while not so well known as Brainerd & Armstrong's, the clerk says she believes, "are all right to stand washing without injury," etc., etc.

Sometimes also a lady, to save herself

the trouble of going to another store, is persuaded to use the other silk, and many of these ladies write us about the trouble which results. After spending many days in embroidering a nice piece of work, they find to their sorrow, when they come to wash it, that the colors run into the linen and ruin the article absolutely.

If you, who are reading this book, could see all the letters we have received of this kind, you would never be persuaded to use another skein of any other silk than Brainerd & Armstrong's.

An Excellent Book on Drawn Work.

To ladies interested in obtaining a treatise on this subject, we would say that The Brainerd & Armstrong Co. has never published a book dealing with this style of work. Such a book has recently been published by Mrs.

Isaac Miller Houck and, being a work by an authority, has met with much appreciation. Its contents are described more in detail in the advertisement which appears on another page of this book.

HEMSTITCHED CENTERS, DOILIES AND SCARFS.

IN this chapter are illustrated four handsome and stylish designs that we furnish on extra fine hemstitched linen, each design in a variety of sizes. A fifth design in Biedermaier work is illustrated on page 50. It will be understood that the edges of these linens are already finished and hemstitched in a manner that will give entire satisfaction. The popularity of these stamped hemstitched linens, consists largely in the fact that as soon as the stamped design has been embroidered, each piece is finished, and no time or work has to be given to the edge. The hemstitched edge such as is furnished on these linens is not only decorative in itself, but is durable and not subject to injury by laundering.

We furnish five different styles of stamping only (See pages 50, 133 and 134). We cannot accept orders for stamping other designs than the five shown by the illustrations. These five designs have been selected with great care and they present sufficient variety of flower and color scheme for an embroiderer to make a satisfactory selection without seeking for other designs that might not lend themselves to such artistic arrangement or stylish effect.

Each design is furnished in all the following sizes: 7 x 7, 9 x 9, 12 x 12, 24 x 24, 36 x 36, 18 x 27, 18 x 36 and 18 x 54 inches. The smaller square pieces are suitable for doilies and centerpieces; the larger square pieces for luncheon cloths. The three sizes, 18 x 27, 18 x 36 and 18 x 54 inches are suitable for tray cloths, buffet, bureau and dresser scarfs. The square pieces have the design stamped

in each of the four corners and the scarfs have the design stamped across each end.

We can furnish any of the sizes plain and without any stamping if they are desired.

It is not necessary to give in detail the instructions for working the floral designs as these can be found elsewhere in this book. We give the skeins of silk required for the 36-inch size and leave it for the embroiderer to estimate the number of skeins to order for the other sizes.

For prices, see Red pages.

Violet Hemstitched Design 4002 A.

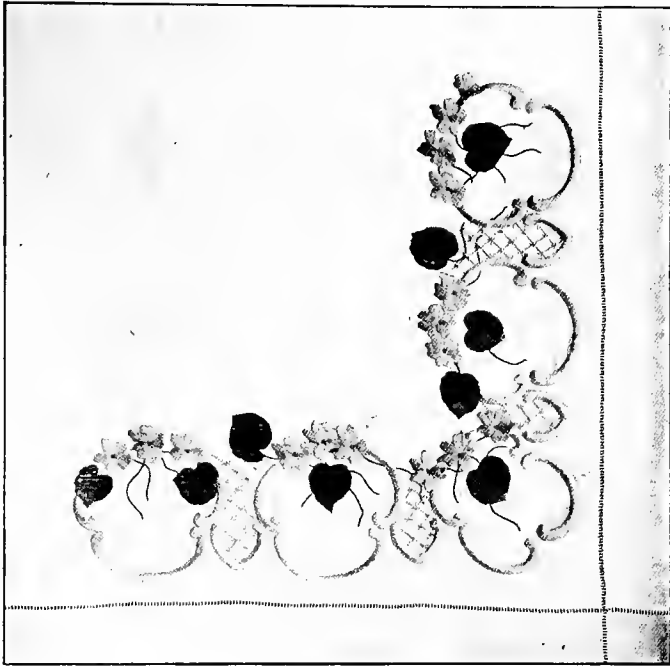
The floral design (See page 133) is worked solid in Kensington Stitch according to the instructions for working violets given on page 20. The scrolls are first raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with White Filo. The lattice effect is worked as stamped with White Filo and, at each intersection of the lines, is placed a Cross Stitch with the same silk.

For prices, see Red pages.

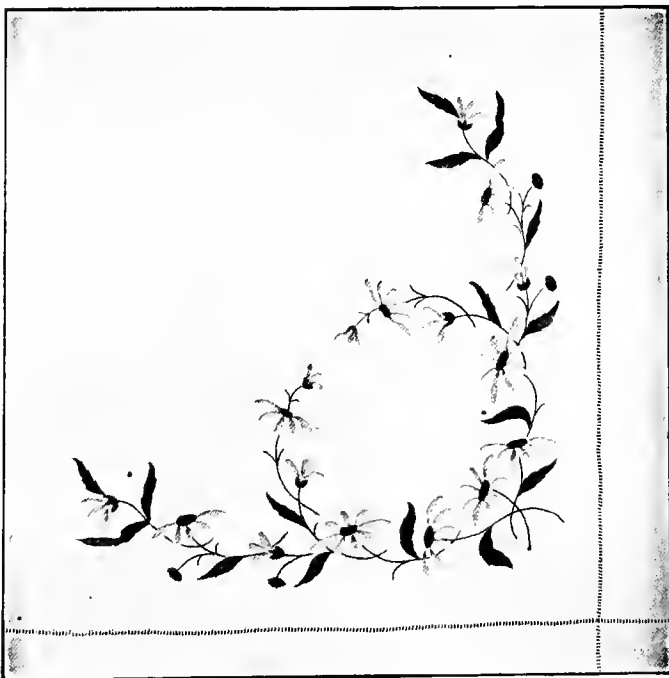
Materials—Hemstitched Design 4002 A, 36-inch size. "Asiatic", Filo Selle, 18 skeins 2002; 4 skeins each 2790, 2791, 2792, 2793, 2794; 3 skeins each 2622, 2623, 2624; 2 skeins each 2620, 2621, 2625; 1 skein 2636. Made also in 7, 9, 12, 24, 18 x 27, 18 x 36, 18 x 54-inch sizes.

Daisy Hemstitched Design 4002 B.

The floral design (See page 133) is worked solid according to the instructions for daisies on page 18. The only difference is that in this design we recommend



HEMSTITCHED DESIGN 4002A.



HEMSTITCHED DESIGN 4002B.



HEMSTITCHED DESIGN 4002C.



HEMSTITCHED DESIGN 4002D

using shades 2633 instead of shade 2636 for some of the French Knots in the center of the flowers.

For prices, see Red pages.

Materials—Hemstitched Design 4002B, 36-inch size. "Asiatic" Filo Selle, 12 skeins 2002; 3 skeins each 2623, 2624; 2 skeins each 2481, 2633, 2638, 2620, 2621, 2622. Made also in 7, 9, 12, 24, 18x27, 18x36, 18x54-inch sizes.

Wild Rose Hemstitched Design 4002 C.

The floral design (See page 134) is worked solid according to the instructions for wild roses on page 15. The ribbon effect is worked solid with White; the knot at the center in Satin Stitch, and the ribbon in Kensington Stitch; at the turns of the ribbon, a little 2741 is shaded in.

For prices, see Red pages.

Materials—Hemstitched Design 4002 C, 36-inch size. "Asiatic" Filo Selle, 8 skeins 2002; 3 skeins each 2672, 2673; 2 skeins each 2670b, 2670, 2671, 2674, 2675, 2622, 2623, 2624; 1 skein each 2632, 2635, 2741. Made also in 7, 9, 12, 24, 18x27, 18x36, 18x54-inch sizes.

Chrysanthemum Hemstitched Design 4002 D.

In working this design (See page 134) the flower petals are worked solid in Kensington Stitch. The more remote petals are worked darkest, and those in the foreground lightest. Petals are shaded lighter at the tip and darker towards the base. Those that overlap are worked in a lighter shade than those that are overlapped. Calyx of buds is worked solid with Green 2622 and 2623, using the darker shade towards the stem. The round center of the full-blown flower is filled solid with French Knots of shade 2123.

Leaves are worked solid in Kensington Stitch, with the shades of Green. They are shaded light at the tip and along the edges and darker towards the midrib and base. Stems are outlined with shades 2623 and 2624.

For prices, see Red pages.

Materials—Hemstitched Design 4002 D, 36-inch size. "Asiatic" Filo Selle, 3 skeins each 2673, 2674, 2623; 2 skeins each 2670, 2671, 2672, 2675, 2676, 2620, 2621, 2622, 2624; 1 skein 2123. Made also in 7, 9, 12, 24, 18x27, 18x36, 18x54-inch sizes.

Our Dress Silks as Good as Our Embroidery Silks.

As practically all the ladies, who will receive this book are familiar with the superiority of our embroidery silks, they will understand the extent of the statement that, like our embroidery silks, our Dress Silks are strictly highest quality, always satisfactory and have the unqualified endorsement both of our reputation and guarantee.

A list of Brainerd & Armstrong's Dress Silks will be found on the inside front cover of this book. These Dress Silks have been supplied for some time to the very best and largest trade in New York, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, San Francisco, Baltimore and other large cities. We are now ready to have our Dress Silks as

universally known as our spool and embroidery silks—that they will be as favorably known we are assured, alike by our knowledge of their high quality and by the satisfaction they have already given our most critical trade.

BRAINERD & ARMSTRONG'S DRESS SILKS ARE OFFERED to ladies and dressmakers who really desire a high-grade and thoroughly serviceable Dress Silk. Everyone who has ever had a Silk Waist, Skirt or Dress Lining made with these Silks has been gratified with the beauty and durability of the goods and surprised that such value could be furnished for the price charged.

The goods must not be classed with the many cheap Dress Silks that are sold

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tains 150 original, practical designs of articles suitable for Christmas and Holiday Gifts. Subscribe now—send 50 cents today.

THE MODERN PRISCILLA

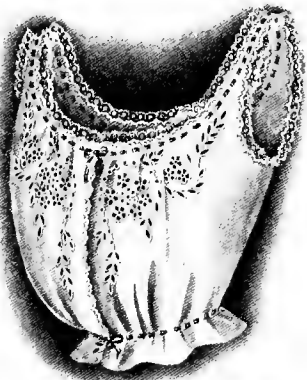
Is the authority for all kinds of Art Needlework, Crochet, Knitting, Lace, Costumes, Lingerie, and Home Decoration. It shows the fastidious woman how to put all those fascinating little touches into her wearing apparel and table decoration, that excite the admiration of her neighbors. It is the only

Fashion Magazine of Embroidery

Illustrating and giving directions for working out the newest ideas and designs for Ladies' and Children's Waists, Gowns, Neckwear, Hats and Underwear; for working all the new kinds of Embroidery, embracing French Embroidery, Eyelet, Hedebo, Cut Work, Cross Stitch, Shadow Work, Fillet Guipure, Lace, Bobbin Lace, Spachtel Work, Biedermaier, Wallachian Embroidery, etc.

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CORSET COVER: Perforated stamping pattern, 25 cents; stamped on linen lawn, \$1.00; on cotton lawn, 50 cents. Cotton for working, 20 cents extra. Four yards Valenciennes Edging for trimming, 45 cents extra.

We will give fourteen months' subscription to THE MODERN PRISCILLA, as stated above, and a perforated stamping pattern of this handsome new corset cover design, for working front and back, with a box of stamping paste, for 60 cents; or with the design stamped on linen lawn for \$1.25; the same on cotton lawn for 75 cents. Cotton for working, 20 cents extra.

Remember, a copy of our new book "Priscilla Embroideries" sent free with each new subscription to THE MODERN PRISCILLA.

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If you subscribe for THE MODERN PRISCILLA now or before January 1st, we will send you the October and November issues for 1907 FREE, and mark your subscription paid to December, 1908.

We will also send Free and Postpaid with each new subscription our new book—Priscilla Embroideries—it contains

"at an attractive price"—silks that with the certainty of the laws of nature will fail to give satisfactory wear and service. To every person contemplating the purchase of Dress Silks, better advice cannot be given than this—BUY THE BEST, YOUR GARMENT WILL LAST TWICE AS LONG AND GIVE YOU TWICE THE SATISFACTION EVERY DAY YOU WEAR IT.

Your next waist, skirt or dress lining will give you best value, best service and best satisfaction if selected from the list on the inside front cover of this book. Buy the silk yourself or have your dressmaker buy it from your storekeeper. You should insist, however, upon seeing the name, The Brainerd & Armstrong Co., printed on the roll or the picture of the "girl holding the wreath and palm branch," to feel sure that the goods are ours. *Insist on having ours.* Don't take something else that is called "just as good." It will not give you our standard of satisfactory service.

Gold Medals.

Some of the Gold Medals that have been awarded to silk threads mean a good deal—as for example, those from the Chicago World's Fair in 1893 and the "Pan American" Exposition in 1901, where there was good, active, honest competition. Gold Medals were awarded to Brainerd & Armstrong's Silks on these occasions. We did not have an exhibit at the Paris Exposition.

False and misleading is a recent advertisement of a certain silk company, claiming the company received a prize at Paris in competition with all the other silk thread manufacturers of this country. Do not be misled or deceived. The truth is that no other silk thread manufacturer from the United States made any exhibit whatever at Paris. So the company referred to was awarded a medal in competition with itself and no one else, so far as the United States is concerned.



Women know!

It isn't necessary to tell *them* how to wash the thousand and one pretty trifles that come under the general name of "fancy work."

They would not think of using ordinary laundry soap—or washing powders—or chemicals. Oh, no!

There is a better way; a safer way—Ivory Soap and lukewarm water.

Why Ivory Soap? Because it is pure; because it contains no "free" alkali; no coloring matter; no harmful ingredient of any kind.

"APPROVED METHODS FOR HOME LAUNDERING" is a substantial and intensely practical little *book* of 69 pages. The first chapter is devoted to an explanation of the value of laundry work, from the standpoint of health and comfort. Then follow chapters on Stains (with detailed directions for their removal), Fabrics, Soap, Laundry Aids, Laundry Equipment, Practical Laundry Work and Directions for Special Articles. The book is free. Write right away, if you would like a copy. THE PROCTER & GAMBLE CO., Cincinnati, Ohio.

Ivory Soap 99⁴/₁₀₀ Per Cent. Pure.

FOR
NEEDLE WORK

DESIGNS
AND
EMBROIDERY
MATERIALS.

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1907-8

==== ADDRESS ====
JOHN S. PIPER,
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CINCINNATI, OHIO.

"B. & A."

*Stamping Preparation
Outfit.*

This preparation is specially recommended for transferring designs from perforated patterns to linen or other goods.

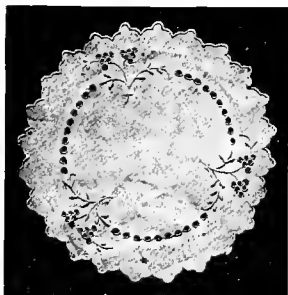
The outfit consists of a brick or square block of the stamping preparation and a pouncet or distributor. All are neatly put up in a paste-board box with printed instructions for using.

Stamping dries instantly; pattern can be used again and again; enough of the preparation to stamp many patterns.

Outfit including stamping brick and pouncet, 25c.; stamping brick alone 15c.

— ADDRESS —
The Brainerd & Armstrong Co.,
100 Union Street, New London, Conn.

LATEST DESIGN IN EYELET



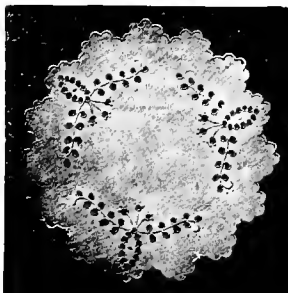
A 2639

Stamped on good linen.

- 18 inch . . . 23c
- 22 inch . . . 30c
- 27 inch . . . 50c
- 30 inch . . . 70c
- 36 inch . . . 85c

Stamped linen with cotton to work

- 18 inch . . . 47c
- 22 inch . . . 60c
- 27 inch . . . 91c
- 30 inch . . . \$1.20
- 36 inch . . . \$1.41



A 2637

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THE 1907 BOOK.

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— Fourth Issue. —
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When demands came for a new or fourth issue, the desire was to present the **Best Efforts**; thoughts began to develop many pleasing creations, such creations and designs that would please former as well as new patrons. This book is a Teacher in itself, and saves the expense of lessons.

Particular mention is here made of a **Scarf**, designed for a library or living-room table. The design is of pleasing pattern, worked in Oriental colors. A pattern of this Scarf will be mailed **Free** with each of the 1907 Books. This book sent postpaid on receipt of price, **75 cents.**

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Prices for Stamped Goods.

ILLUSTRATIONS IN THIS BOOK.

As manufacturers, we sell only to storekeepers, and therefore cannot supply ladies direct with our specialties. We are, however, willing and glad to do every thing possible to assist ladies in procuring the goods advertised in this book and, to accomplish this, we have arranged with some of the storekeepers in our city to fill orders which ladies may send us, with remittance, when they cannot obtain our goods from their local dealers.

We hope, before sending any orders to us, you will endeavor to get our silks and stamped linens from the storekeeper where you trade, as probably he has our goods in stock. If, however, you are unable to get our goods in your own city, and if your dealer will not order them for you, then you may send the proper amount to us, and we will see that your order is promptly filled the day it is received by one of our city stores.

You will notice that the prices at which the stores in this city sell our goods are no lower than anywhere else. They can, however, fill orders at once, at the following prices, for any goods in this book, as they can procure them without delay from our large stock at the factory.

THE BRAINERD & ARMSTRONG CO.,

120 UNION STREET,

NEW LONDON, CONN

Postage on Merchandise is one cent per ounce, which amount please enclose with order.

Linens for Centerpieces and Doilies.

These goods consist of plain squares of White Linen of good quality, stamped with the different designs.

- 1122 Designs A-B-C-D-E-F.** See Page 17 for illustrations. Designs are: A, Wild Rose; B, Buttercup; C, Bachelor Button; D, Daisy; E, Field Poppy; F, Violet. Made in 7, 9, 12, 18 and 22-inch sizes. Price for 7-inch 8c.; 9-inch 10c.; 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.
- 1123 Designs A-B-C-D-E-F.** See Page 23 for illustrations. Designs are: A, Apple Blossom; B, Carnation; C, Maiden Hair Fern; D, Cal. Pepper Berry; E, Holly; F, Strawberry. Made in 9, 12, 18 and 22-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.
- 1124 Designs A-B-C-D-E-F.** See Page 31 for illustrations. Designs are: A, American Beauty Rose; B, Bridesmaid Rose; C, Jack Rose; D, La France Rose; E, Marechal Niel Rose; F, Red Poppy. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.
- 1125 Designs A-B-C-D.** See Page 36 for illustrations. Designs are: A, Wild Carrot; B, Dandelion Blow; C, Chrysanthemum; D, Sweet Pea. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.
- 1126 Designs A-B.** See Page 36 for illustrations. Designs are: A, Rose Bud and Forget-Me-Not; B, Pansy and Maiden Hair Fern. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.
- 1127 Designs of Wild Rose Set.** See Page 40 for illustrations. Made in 7, 12 and 22-inch sizes. Price for 7-inch 8c.; 12-inch 15c.; 22-inch 40c. each. Price of set, consisting of six pieces each of 7 and 12-inch and one piece of 22-inch, \$1.25 for set.
- 1128 Designs A-B.** Easy Brier Stitch. See Colored Plate CXXVIII for illustrations. Made in 9, 12, 18 and 22-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.
- 1129 Designs A-B.** Biedermaier. See Colored Plate CXXVIII for illustrations. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

1130 Designs A-B. Lazy Daisy. See Colored Plate CXXVIII for illustrations. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

Biedermaier Designs.

The following designs are very attractive and fine examples of this popular style of work.

1129 Designs A-B. Centers and Doilies on White Linen. See Colored Plate CXXVIII for illustrations. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

9667 Design. Tinted Centerpiece on Tan Lawn. See Page 47 for illustration. One size only. Price for 27-inch 45c. each.

9666 Design. Tinted Sofa Cushion on Tan Lawn. See Page 47 for illustration. Size 20 x 40 inches. Price 45c. front and back.

227 A Design. Tinted Sofa Cushion on Tan Linen. See Page 49 for illustration. Size 22 x 44 inches. Price 60c. front and back.

4002 E Design. Hemstitched White Linens. See Page 50 for illustration. Made in 7, 9, 12, 24, 36, 18 x 27, 18 x 36, 18 x 54-inch sizes. Price for 7-inch 15c.; 9-inch 20c.; 12-inch 30c.; 24-inch 80c.; 36-inch \$1.30; 18 x 27-inch 65c.; 18 x 36-inch 85c.; 18 x 54-inch \$1.20 each.

Wallachian Designs.

These designs are stamped on a good quality of Heavy Linen, which has been carefully selected as specially suited to the style of work.

4160 Designs A-B. Centers and Doilies on Heavy White Linen. See Colored Plate CXXV for illustrations. Made in 22, 27 and 36-inch sizes. Price for 22-inch 45c.; 27-inch 75c.; 36-inch \$1.20 each.

8186 Designs A-B. Centers and Doilies on Tan Linen. See Colored Plate CXXIX for illustrations. Made in 22 and 27-inch sizes. Price for 22-inch 55c.; 27-inch size 80c. each.

229 Designs A-B. Sofa Cushions on Tan Linen. See Page 57 for illustrations. Size 22 x 44 inches. Price 60c. for front and back.

230 Designs A-B-C. Tinted Sofa Cushions on Tan Linen. See Colored Plate CXXXI for illustrations. Designs are: A, Bridesmaid Rose; B, Yellow Chrysanthemum; C, Red Poppy. Size 22 x 44 inches. Price 60c. for front and back.

Washable Rings. Use of these is explained on Pages 52-53. Furnished in three sizes: Smallest No. 1532, 9-16-inch diameter; Medium, No. 1534, 11-16-inch diameter; Large, No. 6, 13-16-inch diameter. Price 8c. per dozen.

Eyelet Table Spreads, Centers, Doilies and Sofa Cushions.

These designs are stamped on a good grade of White Linen, specially selected because of its adaptability to this style of work.

4148 F Design. Centers and Doilies. See Page 62 for illustration. Made in 12, 22, 27 and 36-inch sizes. Price for 12-inch 15c.; 22-inch 45c.; 27-inch 70c.; 36-inch \$1.20 each.

4149 Designs A-B. Centers and Doilies. See Page 63 for illustrations. Designs are: A, Grape; B, Daisy. Made in 12, 22, 27 and 36-inch sizes. Price for 12-inch 15c.; 22-inch 40c.; 27-inch 70c.; 36-inch \$1.10 each.

228 Design. Sofa Cushion on White Linen. See Page 62 for illustration. Size 22 x 44 inches. Price 80c. each.

4150 Design of Table Set. See Page 66 for illustration. Made in 9, 12, 22, 9 x 16, 18 x 24-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 22-inch 45c.; 9 x 16-inch 15c.; 18 x 24-inch 45c. each.

Mountmellick Table Spreads, Centers and Doilies.

The following designs are stamped on good quality White Damask, specially selected because of its adaptability for this style of work.

8113 to 8115 Designs. See Pages 69 and 71 for illustrations. Designs are: 8113 Wheat; 8114 Grape; 8115 Conventional. Made in 12, 22, 27 and 36-inch sizes. Price for 12-inch 25c.; 22-inch 80c.; 27-inch \$1.15; 36-inch \$1.60 each.

Shadow Embroidery Designs.

These designs are either stamped or tinted on Linen Lawn, specially selected for the work. Description of the goods, parts furnished and illustrations may be found on Pages 73 to 80.

9637 Design. Stamped White Bureau Scarf, 18 x 45 inches. Price 60c. each.

9640 Design. Stamped White Sofa Cushion. Price 60c. for front and back.

9641 Design. Stamped White Centerpiece, 27-inch size. Price 60c. each.

- 9643 Design.** Stamped White Laundry List. Price 40c. each.
9646 Design. Stamped White Handkerchief Case. Price 40c. each.
9647 Design. Stamped White Glove Case. Price 30c. each.
9648 Design. Stamped White Pin Cushion. Price 25c. each.
9651 Design. Stamped White Work Bag. Price 30c. each.
9653 Design. Stamped White Laundry Bag. Price 45c. each.
9668 Design. Tinted Tan Sofa Cushion. Price 60c. for front and back.
9669 Design. Tinted Tan Centerpiece, 27-inch size. Price 60c. each.
9671 Design. Tinted Tan Bureau Scarf, 18 x 45 inches. Price 60c. each.
9673 Design. Tinted Tan Pin Cushion. Price 25c. each.

Tinted Table Spreads, Centers and Doilies on Tan Linen.

These goods are beautifully tinted on a good quality of Tan Linen.

- 8174 to 8185 Designs.** See Colored Plate CXXX and Pages 81, 85, 87, 89 and 91 for illustrations. Designs are: 8174, Yellow Chrysanthemum; 8175, Barberry; 8176, Acorn and Oak Leaf; 8177, Chestnut Burr; 8178, Oranges; 8179, Conventional; 8180, Double Rose; 8181, Wild Rose; 8182, Virginia Creeper; 8183, Cherry; 8184, Red Poppy; 8185, Holly. Made in 12, 27 and 36-inch sizes. Price for 12-inch 25c.; 27-inch 80c.; 36-inch \$1.25 each.

Hemstitched Centers, Doilies and Scarfs.

Prices are given below for these goods stamped as illustrated; also prices are given for the same goods unstamped. The goods themselves are excellent quality and sure to give satisfaction.

- 4002 Designs A-B-C-D-E.** See Pages 50, 133 and 134 for illustrations. Designs are: A, Violet; B, Daisy; C, Wild Rose; D, Chrysanthemum; E, Biedermaier. Price for 7-inch 15c.; 9-inch 20c.; 12-inch 30c.; 24-inch 80c.; 36-inch \$1.30; 18 x 27-inch 65c.; 18 x 36-inch 85c.; 18 x 54-inch \$1.20 each.
4002 Linens, Unstamped. The Hemstitched Linen is the same as the above, but unstamped. Price for 7-inch 14c.; 9-inch 18c.; 12-inch 28c.; 24-inch 78c.; 36-inch \$1.28; 18 x 27-inch 64c.; 18 x 36-inch 82c.; 18 x 54-inch \$1.18 each.

"B. & A." Stamping Preparation Outfit.

See Pages 67 and 138 for description. Outfit including stamping brick and pouncet 25c.; stamping brick without pouncet 15c. each.

Ruffles.

We do not send out samples of these goods. They are to be used for finishing the edges of sofa cushions. If upon receipt they do not prove satisfactory, goods may be returned in perfect condition and your money will be refunded.

- 303 Mercerized Ruffles.** Similar to the striped ruffles on Colored Plate CXXXII. Measure 4 inches wide and 4½ yards long. Furnished in Red, Green, Blue, Pink, Yellow, Violet and Brown. Price \$1.00 each.
7936 Net and Ribbon Ruffle. See Ruffle on Design 9666 on Page 47. Measures 5 inches wide and 4½ yards long. Furnished in Red, Pink and Yellow. Price \$1.90 each.
790 Corded Satin Ruffle. See ruffle on Design 230 B on Colored Plate CXXXI. Measures 4¼ inches wide and 5 yards long. Furnished in Yellow, Pink, Red and Green. Price \$3.00 each.

Fancy Laces for Edges.

We do not send out samples of these goods. They are suitable for the purposes for which they are recommended in this book. If upon receipt they do not prove satisfactory, goods may be returned in perfect condition and your money will be refunded.

- 7930 Fancy Lace.** See Design 9667 on Page 47 on which this lace is used double width. Measures 1½ inches wide. Furnished in either White or Ecru. Price 20c. per yard.
505 Fancy Red Lace. See Design 8186 B on Colored Plate CXXIX. Measures 4 inches wide. Price 35c. per yard.
557 Fancy Green Lace. See Design 8186 A on Colored Plate CXXIX. Measures 4 inches wide. Price 55c. per yard.
 Length required for round pieces of different sizes: 7-inch ¾ yd.; 9-inch 8⁄8 yd.; 12-inch 1½ yds.; 18-inch 1¾ yds.; 22-inch 2¼ yds.; 27-inch 2¾ yds.; 36-inch 3½ yds.

Novelties for Embroidery.

These articles are fully described in the body of this book. A reference to the pages mentioned below after each article will fully explain exactly on what material the articles are stamped or tinted and what parts are furnished with each.

- L. N. 117 B. Tinted Shopping Bag.** See Page 119 for illustration and description. Price 70c. each.
- L. N. 119 B. Tinted Silk Opera Bag.** See Page 125 for illustration and description. Price 75c. each.
- L. N. 121 C. Silk Powder Bag.** See Page 125 for illustration and description. Price 70c. each.
- L. N. 123. Tinted Laundry List.** See Page 126 for illustration and description. Price 30c. each.
- L. N. 125 C. Calendar.** See Page 116 for illustration and description. Price 20c. each.
- L. N. 127 D. Tinted Cravat Holder.** See Page 120 for illustration and description. Price 85c. each.
- L. N. 131 B. Tinted Work Apron.** See Page 117 for illustration and description. Price 75c. each.
- L. N. 135. Tinted Bird Calendar.** See Page 116 for illustration and description. Price 25c. each.
- L. N. 137. Tinted Rooster Match Scratcher.** See Page 115 for illustration and description. Price 20c. each.
- L. N. 139. Tinted Laundry Bag.** See Page 124 for illustration and description. Price 50c. each.
- L. N. 143. Tinted Shirt Case.** See Page 124 for illustration and description. Price 60c. each.
- L. N. 145 B. Tinted Paper and String Bag.** See Page 123 for illustration and description. Price 70c. each.
- L. N. 155 B. Corset Bag.** See Page 123 for illustration and description. Price 30c. each.
- L. N. 157. Designs A-B. Tinted Fancy Aprons.** See Page 118 for illustrations and descriptions. Designs are: A, Wild Rose; B, Light Blue Jewel. Price 50c. each.
- L. N. 161 A. Tinted Ballet Match Scratcher.** See Page 116 for illustration and description. Price 35c. each.
- L. N. 165. Tinted Bridge Whist Pad.** See Page 126 for illustration and description. Price 35c. each.
- L. N. 167. Tinted Chinese Calendar.** See Page 117 for illustration and description. Price 20c. each.
- L. N. 169 A. Baby's Tinted Clothes Rack.** See Page 121 for illustration and description. Price 70c. each.
- L. N. 171 B. Tinted Cravat Holder.** See Page 119 for illustration and description. Price 60c. each.
- L. N. 173. Baby's Tinted Stand Cover.** See Page 122 for illustration and description. Price 50c. each.
- L. N. 179. Designs B and C. Towel Racks.** See Page 121 for illustrations and descriptions. Price \$1.25 each.
- 7997 Tinted Pipe Rack.** See Page 127 for illustration and description. Price \$1.15 each.
- 12 Designs A-B. Tinted Photo Frames.** See Page 128 for illustrations and descriptions. Designs are: A, Rosebud; B, Wallachian. Price 45c. each.
- 4 D. Photo Frame.** See Page 129 for illustration and description. Price 40c. each.
- L. N. 2225 Designs A-B. Work Bags.** See Page 129 for illustration and description. Price 60c. each.
- L. N. 2239 B. Dutch Match Scratcher.** See Page 131 for illustration and description. Price 35c. each.
- 2710 A. Child's Collar and Cuff Set.** See Page 130 for illustration and description. Price 70c. each on White Mercerized Rep; 80c. each on White Royal Silk Satin.
- 2759 A. Baby's Cap.** See Page 130 for illustration and description. Price 20c. on White Mercerized Rep; 25c. on White Royal Silk Satin.
- Burnt Leather Skein Booklets. Designs A-B.** See Page 131 for illustrations and descriptions. Designs are: A, Poinsettia on Red; B, Dogwood on Brown. Price 60c. each.

Plain Piece Linen.

We have three grades of Linen: No. 90 is the lightest weight; No. 91 is heavier; No. 92 is as heavy as 91 and a very fine quality.

No. 90 grade, per yard, 36-in.....	75c.	40-in.....	85c.	45-in.....	95c.
“ 91 “ “ “ “	75c.	“	85c.	“	95c.
“ 92 “ “ “ “	90c.	“	\$1.00	“ ...	1.10

Sofa Cushions.

The following table will give prices for our designs of Sofa Cushions.

Page of Illustration.	Designs.	Color and Material of Front Square.	Size Including Back, Inches.	Price each, including Front and Back.
Page 49	227A Biedermaier Silhouette	Tan Linen	22 x 44	60c.
Page 62	228 Eyelet	White Linen	22 x 44	80c.
Page 57	229A Wallachian	Tan Linen	22 x 44	60c.
Page 57	229B Wallachian	Tan Linen	22 x 44	60c.
Plate CXXXI	230A Wallachian Rose	Tan Linen	22 x 44	60c.
Plate CXXXI	230B Wallachian Chrys'm'm	Tan Linen	22 x 44	60c.
Plate CXXXI	230C Wallachian Poppy	Tan Linen	22 x 44	60c.
Plate CXXXI	231 Autumn Leaf	Tan Linen	22 x 44	60c.
Plate CXXXI	232 Double Rose	Tan Linen	22 x 44	60c.
Plate CXXXI	233 Wild Rose and Daisy	Tan Linen	22 x 44	60c.
Page 105	234 Barberry	Tan Linen	22 x 44	60c.
Page 111	235 Christmas	Tan Linen	22 x 44	60c.
Page 114	237 Music Room	Tan Linen	22 x 44	60c.
Page 101	238 Bachelor Smoker	Tan Belgian Linen	22 x 44	60c.
Page 105	239 Novelty Poppy	Tan Linen	22 x 44	60c.
Page 105	240 Thistle	Black Ticking	22 x 44	60c.
Page 105	241 Conventional Lily	Tan Belgian Linen	22 x 44	60c.
Page 105	242 Conventional Wild Rose	Tan Linen	22 x 44	60c.
Page 105	243 McKinley	Tan Linen	22 x 44	60c.
Plate CXXXII	244 Indian Band	Tan Linen	22 x 44	60c.
Plate CXXXII	245 Poinsettia	Tan Belgian Linen	22 x 44	60c.
Plate CXXXII	246 Peacock Feather	Tan Linen	22 x 44	60c.
Plate CXXXII	247 Love-In-The-Mist	Tan Linen	22 x 44	60c.
Plate CXXXII	248 Tulip	Tan Linen	22 x 44	60c.
Plate CXXXII	249 Phlox	Tan Linen	22 x 44	60c.
Page 111	250 Storks	Black Ticking	22 x 44	60c.
Page 111	251 Dragon	Red Ticking	22 x 44	60c.
Page 111	252 Brown Dado	Tan Linen	22 x 44	60c.
Page 111	253 Kittens-In-Basket	Tan Linen	22 x 44	60c.
Page 111	254 Bears-In-School	Tan Linen	22 x 44	60c.
Page 97	503 Poppy and Daisy	Black Ticking	22 x 44	60c.
Page 101	527 Hunting Scene	Tan Ticking	22 x 44	60c.
Page 97	7503 Apple Blossom	Black Ticking	22 x 44	60c.
Page 101	7565 Poppy Field	Ecru Ticking	22 x 44	60c.
Page 101	7638 "Good Old Sum'r Time"	Ecru Art Cloth	22 x 44	40c.
Page 97	9614 Primrose	Cream Ticking	22 x 44	60c.
Page 97	9618 Wild Rose	Cream Fancy Weave Art Cloth	22 x 44	40c.
Page 101	9620 Spider and Fly	Cream Ticking	22 x 44	60c.
Page 101	9624 Bachelor	Ecru Butter Cloth	22 x 44	60c.
Page 97	9630 Conventional	Ecru Butter Cloth	22 x 44	60c.
Page 97	9636 Tulip	Drab Fancy Weave Canvas	22 x 44	60c.
Page 76	9640 Shadow Daisy	White Linen Lawn	20 x 40	60c.
Page 47	9666 Biedermaier	Tan Linen Lawn	20 x 40	50c.
Page 79	9668 Shadow Effect	Tan Linen Lawn	20 x 40	60c.

"Asiatic Dye" Wash Silks.

REGULAR GOODS OR PUT UP IN THE NEW PATENT HOLDERS.

Wash Silk, "Asiatic" Filo Selle (or Filo)	\$.05 per skein.	\$.50 per dozen.
" " "Asiatic Roman" Floss	.05 per "	.50 per "
" " "Asiatic Caspian" Floss	.05 per "	.50 per "
" " "Asiatic Art Rope" Silk	.05 per "	.50 per "
" " "Asiatic" Twisted Embroidry	.05 per "	.50 per "
" " "Asiatic" Rope Silk	.05 per "	.50 per "
" " "Asiatic Honiton" Lace Silk	.05 per "	.50 per "
" " "Asiatic" Outline Silk	.04 per "	.45 per "
" " "Asiatic" Hardanger Silk	.05 per "	.50 per "
" " "Asiatic" Mountmellick Silk (not furnished in Holders)	.05 per "	.50 per "
Sample Card of Embroidry Silks	.20 per copy.	
Japanese Gold Thread	.15 per skein.	
Ecclesiastical Gold Cord	.08 per spool.	
Washable Paper Rings (large, small or medium)	.08 per dozen.	
Embroidry Hoops, "Martha Washington" (Round)—4, 5, 6 or 7-inch	.15 per pair.	
8-inch	.20 per "	
10 or 12-inch	.25 per "	
"Dolly Madison" (Oval)—3 x 6-inch	.15 per "	
4½ x 9 or 6 x 12-inch	.25 per "	
Embroidry Needles—25 needles in a paper	.06 per paper.	
Case 757 Assorted Needles.	.10 per case.	
Roman Needle Packet, containing 1 doz. long eyed needles for Roman, Rope and heavy silks	.10 per packet.	
No. 1 Vienna Chenille	.25 per dozen skeins.	
"B. & A." Arrasene	.20 per " "	
"Victoria" Purse Twist (or E. E. Silk 100 yds.)	.40 per spool.	\$4.50 per dozen
"B. & A." Purse Twist (150 yds.)	.60 per "	6.75 per "
"B. & A." Crochet Silk (½ ounce spools)	.35 per "	4.00 per "
"Victoria" Knitting Silk (½ ounce spools)	.35 per "	4.00 per "
"Hamburg" Knitting Silk (½ ounce spools)	.30 per "	3.50 per "
"Star" Crochet Silk (90-yard spools)	.25 per "	2.75 per "
"Soft" Darning Silk (new, 25 yards per spool)	.05 per "	.50 per "
Best 100-yard Spool Sewing Silk	.10 per "	1.00 per "
Best 50-yard " " "	.05 per "	.50 per "

Read the Following Carefully Before Ordering.

We can furnish the designs stamped in no other way nor in any other sizes than as described above and in the other pages of this book. We cannot accept orders for stamping *special* designs, nor for stamping the designs in this book in other ways nor on other materials than as described. We cannot furnish perforated patterns or paper patterns of any sort of the designs shown in this book.

Remittances should be sent by Postal Money Order or Express Money Order. If the amount involved is less than 50c., new 2-cent postage stamps in good condition will be accepted. Remittances from foreign countries should be made by International Money Order.

We hope, before sending any order to us, you will endeavor to get our silks and stamped linens from the storekeeper where you trade, as probably he has our goods in stock. If, however, you are unable to get our goods in your own city, and if your dealer will not order them for you, then you may send the proper amount to us, and we will see that your order is promptly filled, by one of our city stores.

The Brainerd & Armstrong Co.,
100 UNION ST., NEW LONDON, CONN.

Hundreds of Dollars in Valuable Prizes

GIVEN TO EMBROIDERERS

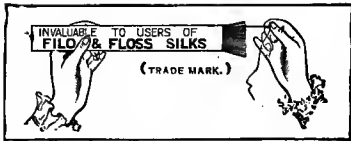
Who Save the Empty HOLDERS from Brainerd & Armstrong's
Wash Embroidery Silks.

- | | |
|---|-------------------------|
| 1. \$300.00 IN CASH PRIZES. | } FOR EMPTY
HOLDERS. |
| 2. Designs of Centerpieces, Doilies, Sofa
Cushions, Etc., illustrated in this
Book. | } FOR EMPTY
HOLDERS. |
| 3. Waste Embroidery Silk and Plain
Embroidery Silk. | } FOR EMPTY
HOLDERS. |
| 4. Sample Card and Fancy Work Books. | } FOR EMPTY
HOLDERS. |

SEE FOLLOWING
PAGES FOR FULL
INFORMATION
AND
PARTICULARS.

Therefore, Save these HOLDERS when
Empty. They are Worth Some-
thing to You.





\$300.00 IN CASH PRIZES

FOR

EMBROIDERERS

Who Save the Empty HOLDERS from Brainerd & Armstrong's WASH EMBROIDERY SILKS.

We shall give the following Cash Prizes on July 1st, 1908, to those who, up to June 1st, 1908, have returned us the

LARGEST NUMBER OF WASH SILK HOLDERS.

HOLDERS from any of our "Asiatic Dye" silks count the same; that is, it makes no difference whether the HOLDER is from our "Asiatic" Etching Silk, "Asiatic" Filo, or any other of our Wash Silks.

HOLDERS that are sent for these Cash Prizes can also be used for the Prizes mentioned on the following pages of this book. But you must specify definitely which of those Prizes you wish, and they must be ordered when you send the HOLDERS, and not long after the HOLDERS have been returned to us. We will also credit you the same HOLDERS to count for these Cash Prizes. All these Cash Prizes will be given to those who return to us the largest number of HOLDERS previous to June 1st, 1908, that is, up to and including May 31st, 1908.

They may be sent in any time after July 1st, 1907. All must be received previous to June 1st, 1908, and ALL MUST BE ADDRESSED TO THE BRAINERD & ARMSTRONG Co., 100 UNION STREET, NEW LONDON, CONN.

To the person returning us the largest number, First Prize,	\$25,	- - -	\$25.00
To the person returning next largest number, Second Prize,	\$15,	- - -	15.00
To the 5 persons returning us the next largest numbers,	\$10 each,	-	50.00
To the 10 " " " " " "	\$ 5 " - -	-	50.00
To the 20 " " " " " "	\$ 2 " - -	-	40.00
To the 120 " " " " " "	\$ 1 " - -	-	120.00
157 Prizes in all, amounting to			\$300.00

In case of a tie for any Cash Prize, the value thereof will be equally divided between the persons tying.

HOW TO SAVE AND SEND THE HOLDERS.

Cash Prizes and the Prizes offered on following pages are Offered for Empty Holders, not for Tags.

After using the silk from the paper HOLDERS, save the empty HOLDERS and mail them to us. We will send you the Prizes mentioned on the two following pages that you may send the proper enclosures for and place HOLDERS to your credit for the Cash Prizes. In order that the package may not be unnecessarily bulky and to save you postage, you may cut off that end of each HOLDER showing a picture of the HOLDER on the face and two spools of Sewing Silk on the reverse side, and we will accept *this* part of a HOLDER as equivalent to a whole HOLDER. Be sure and cut off this part so that the picture of the HOLDER will show on the front and the two spools on the back. In other words, we will redeem (1) whole HOLDERS; (2) or to save postage, the particular part described—nothing else.

If you have friends who embroider, get them to save their old HOLDERS for you, unless they are going to try for the Prizes.

As there are 157 Cash Prizes, you stand a good chance of winning one of them. If you save only a few HOLDERS, it may pay to send them in, for only a few may try, in which case your chance for a Prize will be increased.

Anyway, even though you save only a few HOLDERS, they are valuable to exchange for Stamped Designs and other Prizes.

THESE LIBERAL OFFERS HOLD GOOD ONLY TO JUNE 1st, 1908.

READ THE FOLLOWING PAGES CAREFULLY, AND PRESERVE THIS OFFER.

SAVE YOUR EMPTY HOLDERS. THEY ARE WORTH SOMETHING TO YOU.

THE BRAINERD & ARMSTRONG COMPANY,
100 UNION ST., NEW LONDON, CONN.

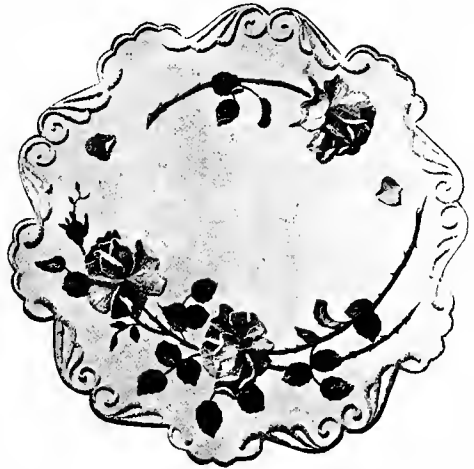
Centerpieces, Doilies and Stamped Goods for Empty Holders.

The empty HOLDERS that you save are valuable to exchange for our Stamped Designs as offered below, and for the other Prizes offered on the following page. These same HOLDERS that are exchanged for any of the Prizes offered on this page and the following page will also be counted to your credit in the contest for the Cash Prizes. (See preceding page.) In sending for the Prizes on this page you must specify definitely what you wish, and send the correct number of HOLDERS and remittance. These Prizes must be ordered when you return the HOLDERS, and not long afterward.

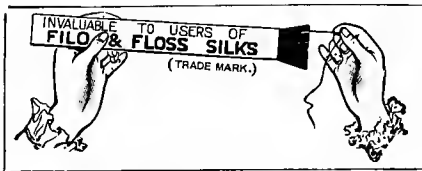
Our Offer of Stamped Goods for Empty Holders.

In exchange for empty HOLDERS, we will send the Designs shown in this Embroidery Book on the following basis: The number of HOLDERS sent for any design must be the same as the number of cents at which the piece is quoted in the Red pages of this Book, and the HOLDERS must be accompanied with a remittance to the amount of half the price of the piece. For example, a Stamped Piece for which the price is quoted at 50c. will be sent in exchange for 50 empty HOLDERS and 25c. remittance. In the case of Centerpieces and Doilies, with stamped edges on White Linen, they will therefore be sent as follows:

- | | |
|--|---|
| 7-inch size for 8 Holders and 4 cents. | 18-inch size for 30 Holders and 15 cents. |
| 9-inch size for 10 Holders and 5 cents. | 22-inch size for 40 Holders and 20 cents. |
| 12-inch size for 15 Holders and 8 cents. | |



See Page preceding and following.



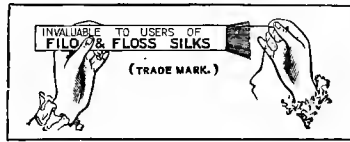
Save Your Empty Holders.

THEY ARE WORTH SOMETHING TO YOU.

THE BRAINERD & ARMSTRONG COMPANY,
100 UNION ST., NEW LONDON, CONN.

SAVE YOUR EMPTY HOLDERS.

**THEY
ARE
WORTH**



**SOME-
THING
TO YOU.**

In addition to the Prizes offered on the two preceding Pages we offer on this Page

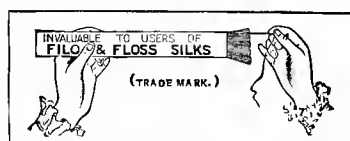
SOME OTHER PRIZES.

- Our Latest Sample Card** sent for 20 Holders and 10c. to cover postage and wrapping.
- Our 1907 Embroidery Book** with Colored Plates CXVII to CXXIV, sent for 16 Holders and 8c. to cover postage and wrapping.
- Our 1906 Embroidery Book** with Colored Plates CIX to CXVI, sent for 16 Holders and 8c. to cover postage and wrapping.
- Our 1904 Embroidery Book** with Colored Plates XCIII to C, sent for 16 Holders and 6c. to cover postage and wrapping.
- Our 1902 Embroidery Book** with Colored Plates LXIX to LXXXIV, sent for 16 Holders and 6c. to cover postage and wrapping.
- Our 1901 Embroidery Book** with Colored Plates LIII to LXVIII, sent for 16 Holders and 6c. to cover postage and wrapping.
- Our Illustrated Lessons in Embroidery Stitches** giving instructions for making all embroidery stitches, sent for 10 Holders and 4c. to cover postage and wrapping.
- Our Knitting and Crochet Book** with over 140 pages, sent for 12 Holders and 6c. to cover postage and wrapping.
- Our Popular "Blue Book"** sent for 6 Holders and a 2c. stamp to cover postage.
- Our Catalogue and Waste Embroidery Book** sent for 4 Holders and a 2c. stamp.
- Skein Booklet**, a device with stiff cardboard covers for holding skeins of Silk, sent for 10 Holders and 4c. to cover postage and packing.
- Half Ounce Package of Waste Embroidery Silk**, any assortment—Nos. 1, 2, 3, 4 or 5, as described in our Waste Book—sent for 20 Holders and 10c. to cover postage and packing.
- One Bunch of 25 Skeins of Plain Embroidery**—not wash silk, but the old style common embroidery, assorted colors, sent for 10 Holders and 8c. to cover postage and packing.

NOTICE.—The same Holders that are exchanged for any of the above Prizes will also be counted to your credit in the contest for the Cash Prizes. (See second page preceding.)

SAVE YOUR EMPTY HOLDERS.

**THEY
ARE
WORTH**



**SOME-
THING
TO YOU.**

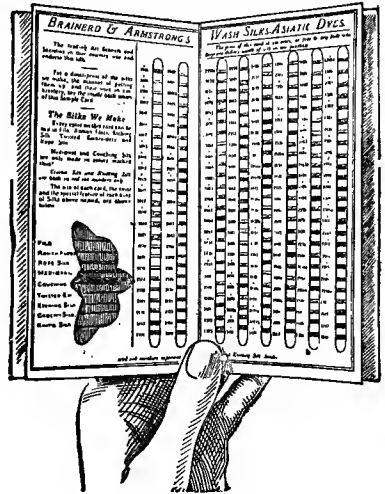
THE BRAINERD & ARMSTRONG COMPANY, 100 UNION ST., NEW LONDON, CONN.

FOR BEST RESULTS AND INTELLIGENT WORK,
 EVERY EMBROIDERER, KNITTER, OR CROCHETER SHOULD HAVE
 A COPY OF OUR

NEW SAMPLE CARD.

SHOWS SAMPLES of each of the following Threads and ALSO ALL THE COLORS in which they are Dyed :

- "Asiatic" Filo Selle.
- "Asiatic Roman" Floss.
- "Asiatic Caspian" Floss.
- "Asiatic" Twisted Embroidery.
- "Asiatic" Rope Silk.
- "Asiatic Art Rope" Silk.
- "Asiatic Noniton Lace" Silk.
- "Asiatic" Outline Silk.
- "Victoria" Knitting and Crochet Silk.
- "Hamburg" Knitting and Crochet Silk.
- Darning Silk.
- "B. & A." Crochet Silk.



PRICE 20 CENTS.

Ladies who already have one of our Sample Cards can know that it is the latest card if it shows the shaded colors 2901 to 2908 inclusive, in which we dye "Caspian" Floss. Earlier cards do not show these new colors.

THIS NEW CARD WILL ENABLE YOU to see at a glance what shades are made, and to decide upon those best suited to your work. If you have this card, you can order our silks by number from your own storekeeper, or, where you cannot get them in your own city, from a more remote dealer who carries a line of our goods.

WE MAIL THIS COLOR CARD to any lady for 20 cents in stamps, although it costs us much more than this amount. The reason we are willing to send it at this low price is because we have found from past experience that any lady who once has our card and uses our silks, will always thereafter insist on having Brainerd & Armstrong's Wash Silks and will take no other.

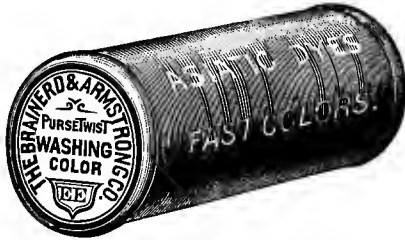
We send this card to any address for 20c. or for 20 of our empty Holders and 10c. to cover postage and wrapping.

THE BRAINERD & ARMSTRONG COMPANY,
 100 UNION STREET, NEW LONDON, CONN.

Specially and Perfectly Designed for Silk Purses.

**MANUFACTURED WITH THE RIGHT TWIST
AND STRENGTH FOR KNITTING AND
CROCHETING THESE ARTICLES.**

Has Lustre
and Firmness.



Gives Shape
and Durability.

Brainerd & Armstrong's
SILK PURSE TWIST.

This three cord thread is easy and delightful to use, either with or without beads, for Purses, Work Bags, Chatelaine Bags, Opera Bags and similar articles. Black No. 612 with beads makes a most rich appearance. Some of the other most popular colors are:

<i>Pure White,</i>	<i>Drabs,</i>	<i>Pink,</i>	<i>Light Blues,</i>
<i>Cream White,</i>	<i>Slates,</i>	<i>Scarlets,</i>	<i>Purple,</i>
<i>Steel Grays,</i>	<i>Yellow,</i>	<i>Green,</i>	<i>Black.</i>

In purchasing, be sure that either the word "VICTORIA" or our name "THE BRAINERD & ARMSTRONG CO." appears on each spool. This silk and our Knitting and Crochet Silk are the silks "par excellence" for making Silk Purses. It is not safe to accept any substitutes.

The Brainerd & Armstrong Co.

FACTORIES AT NEW LONDON, CONN.

BRAINERD &

ARMSTRONG'S

Silk and Satin

Linings



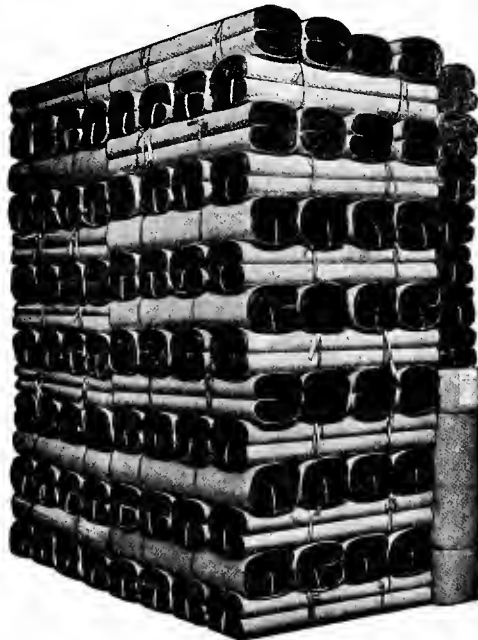
For Merchant Tailors.

IN THE HOMES reached by our Embroidery Books, where the superiority of our embroidery and sewing silks are already well known from daily use, we believe that there are those who would like to have their garments lined with a Silk Lining as superior to other linings as our embroidery and sewing silks are to other silk threads. We manufacture such High-Grade Silk and Satin Linings for tailors' use in lining men's coats, ladies' jackets, skirts, furs, etc. It would be a favor to us and a real economy

to yourself if you would ask your tailor to use our Silk Linings in your next garment. Is there any more reason why you should allow the tailor to select the lining for your garment, than why you should allow him to select the exterior material. The wear and satisfaction that you will get from a garment depends as much upon the inside lining as upon the exterior.

Any coat, jacket or skirt supplied by a tailor or dealer with one of our tags (like the one above) stitched to the silk lining is sure to give you **BEST VALUE, BEST SERVICE and BEST SATISFACTION.**

If your tailor does not use our Silk Linings, we hope you will direct his attention to the following line that we manufacture:



1. All Silk Satins, Black, 21, 22 and 30 inches wide.
2. All Silk Satin De Chenes, Black, 30 inches wide.
3. All Silk Satin De Lyon, Black, 30 inches wide.
4. All Silk Satin Duchesse, Black, 21 and 22 inches wide.
5. All Silk Serges, Black, 30 inches wide.
6. All Silk Merveilleux, Black, 30 inches wide.
7. All Silk Satin De Chenes, Brown, 30 inches wide.
8. All Silk Taffetas, Black, 19, 21, 22, 24, 27 and 36 inches wide.
9. Cotton Back Satins, Black, 21, 27, 30, 36 and 40 inches wide.
10. Cotton Back Satin De Chenes, Black, 27 and 30 inches wide.
11. Cotton Back Serges, Black, 27 inches wide.
12. Cotton Back Satin De Chenes, Brown, 27 inches wide.
13. Silk Faced Sleeve Linings, (Plain Colors and Fancy Stripes,) 21 inches wide.

The above fabrics are made in various grades.

TAILORS CAN OBTAIN SAMPLES AND FULL INFORMATION by writing our nearest Salesroom or Selling Agent at the addresses given on the title page of this book.

The Brainerd & Armstrong Co.

PAYSON'S INK.



The Oldest. ————— The Best.

70 YEARS.

All Family and Personal Linen should be Indelibly marked, and nothing is so Reliable and Satisfactory as

Payson's Indelible Ink

The name Payson's has been a "Household Word" for over half a century. A single initial even, saves confusion in sorting articles sent to the wash and often prevents loss.

THE "ORIGINAL BRIGGS CRYSTAL MARKING PEN," established over 30 years, will be found convenient for COARSE Marking. **Price 25 Cents.**

PAYSON'S INK SEPARATE, PRICE 25 CENTS. The above sold by druggists and stationers everywhere. If your dealer does not keep them, they will be sent at the above prices, postpaid, by

A. L. WILLISTON, Manufacturer,

Northampton, Mass.

Payson's Ink received the **Highest Award** Medal and Diploma at the Centennial, Philadelphia, 1876; World's Fair, Chicago, 1893; Quebec, 1897.

Always in RED and YELLOW Wrappers.

Brainerd & Armstrong's

SPOOL SEWING SILKS

Are "THE BEST" and preferred to other Spool Silks because they are the **LONGEST, STRONGEST** and **SMOOTHEST**.

Brainerd & Armstrong Silk is carefully and scientifically made, on the latest improved machinery, which insures a smooth, even thread. It sews smoothly always, either by hand or machine. Every spool is carefully measured and will be found both full length and full strength.

YOUR ATTENTION is especially directed to the fact that the **Shade Number** is now printed with a clear steel die on the end of each spool of Brainerd & Armstrong's Sewing Silks.

See
Shade
Number

Here



SPOOL OF B. & A. 100-Yards.

Some Advantages to Dealer.

Stock kept in better order—Each color number in its proper place—
Re-orders made by color number without consulting Sample Card—
No uncertainty in matching when color number is given.

Some Advantages to Consumer.

Definite information on each spool as to exact color—Duplicate orders can be made from shade numbers on empty spools—Definite orders can be telephoned or written without sending samples.

B. & A. 100-Yards

There is no deception about this superior Sewing Silk. Every yard of thread which is marked on the label can be unwound yard for yard. You can match more goods with our colors than with any other line of shades. Black supplied with 000, 00, 0, A, B, C, D, E, finest to coarsest in the order named. Colors are made in size A only, as this is the medium size and the one best adapted to general use.

B. & A. 50-Yards.

Same as the preceding except that there are only 50 yards on a spool. Black supplied in sizes 000, 00, 0, A, B, C, D, E, finest to coarsest in the order named. Colors in size A always in stock.



SPOOL OF B. & A. 50-Yards.



SPOOL OF BUTTONHOLE
TWIST

B. & A. 10-Yard Buttonhole Twist.


Our Buttonhole Twist is made by the same process as our Sewing Silks and has all the same good qualities. Black made in sizes A, B, C, D, E, F, from finest to coarsest in order named. Colors made in size D only, this being the medium and most generally used size. Put up 25 spools in a box.

REMEMBER—Our silks are sold at retail at just the same price as all others. So it costs you no more money to have the best. Just insist upon it. If any dealer tries to sell you some substitute (there are poor silks which the storekeepers can buy for less money and so make a larger profit) *show him you are posted* by refusing to take any but Brainerd & Armstrong's.

The Brainerd & Armstrong Silk Co.,

ESTABLISHED 1867.

100 Union Street, New London, Conn.



ALL COLORS OF OUR
WASH EMBROIDERY SILKS
ARE GUARANTEED TO BE
ABSOLUTELY FAST.
AT THE SAME TIME WE USE
NEITHER POISONOUS
CHEMICALS NOR DRUGS
OF A DANGEROUS NATURE
IN DYEING THEM.

The Brainerd & Armstrong
Company,

New London,
Conn.