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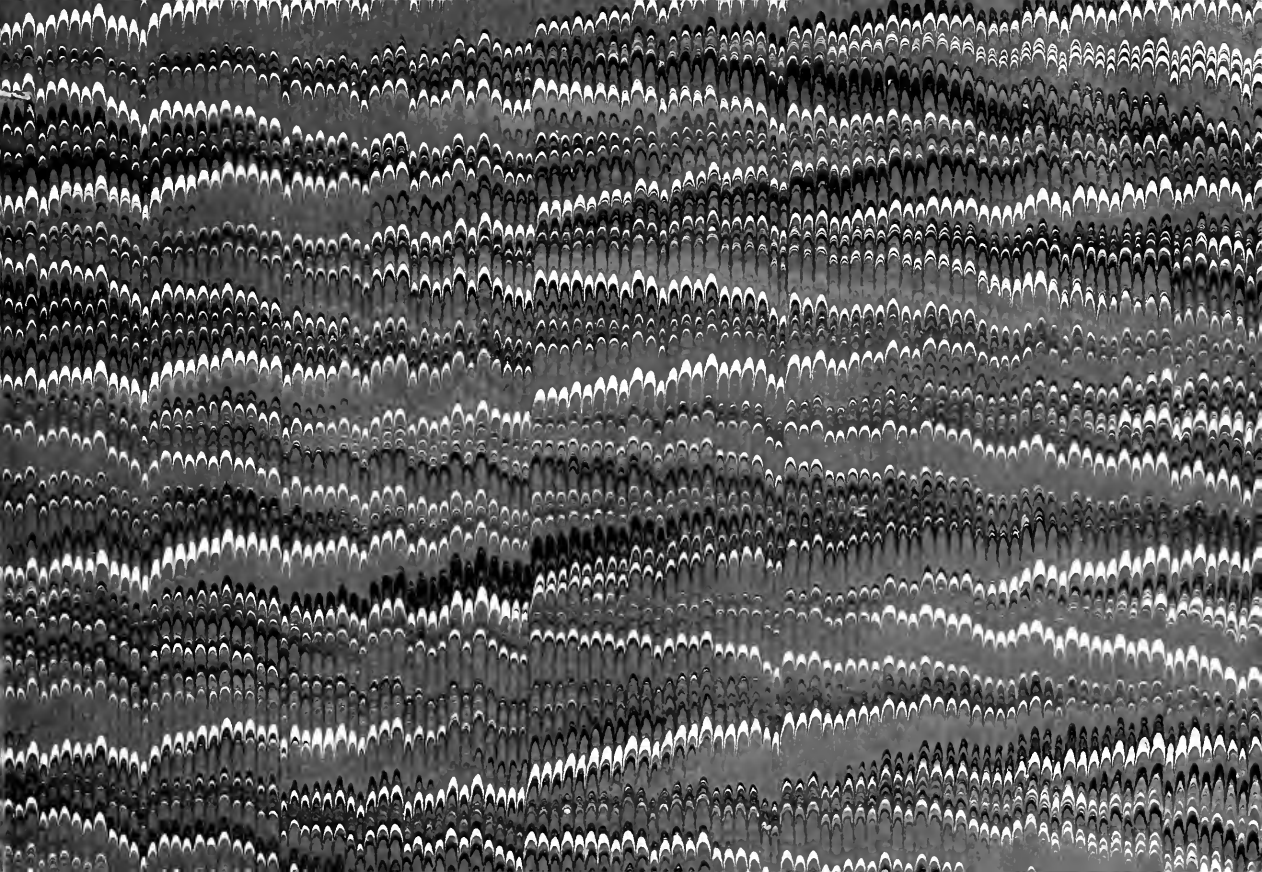
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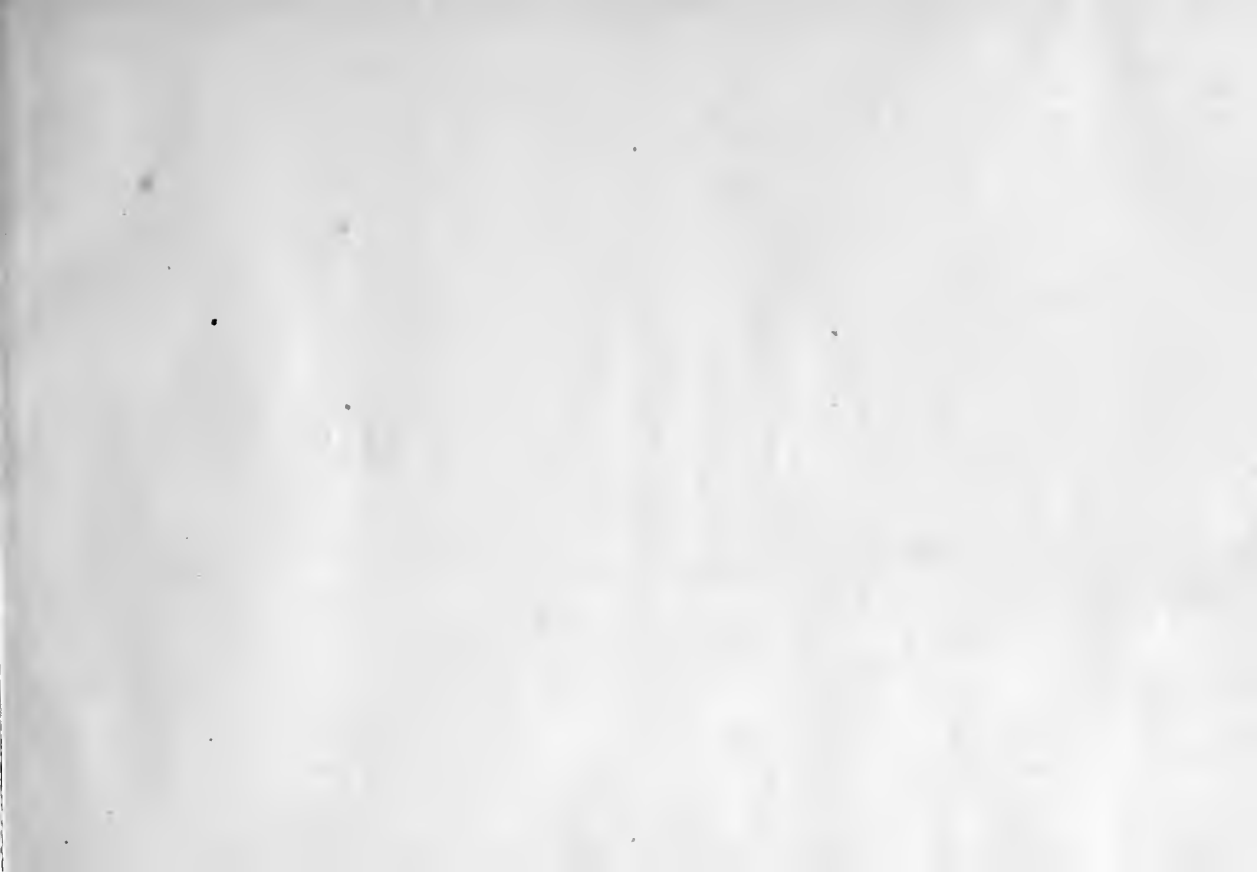
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DESIGNS AND PATTERNS
FOR
NEEDLE WORK,
—INCLUDING—
KENSINGTON, ARASENE
AND MOST OTHER KINDS OF
EMBROIDERY, LACE WORK, ETC.,

WITH

Diagrams and Directions for Making the Various Stitches.

NEW YORK:
PATTEN PUBLISHING CO., Publishers.
1883.



77153

STAMPING OUTFIT

FOR KENSINGTON AND OTHER ART EMBROIDERY,
OUTLINE WORK, BRAIDING, &c.

Buy this Outfit and do your own Stamping, and also Stamping for others.

EACH OUTFIT CONTAINS TEN FULL SIZED PERFORATED STAMPING PATTERNS.

The designs are, Border for Dresses and Skirts, of Rose Vine, Border of Poppies, Bunch each of Roses, Lilies, Daisies, Fuchias, Lilies of the Valley, for various kinds of Faney Work, Outline Design of Boy and Girl, Corner Design, etc., with

FULL INSTRUCTIONS FOR STAMPING AND WORKING.

Box Stamping Powder, Distributing Pad and Brush.

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Extra Stamping Patterns.

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All the above extra Patterns for \$1.00, or the Outfit and these Patterns for \$1.50 postpaid.

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OUR BOOK OF 100 DESIGNS for Corners, Borders, Centers, &c., for Kensington and other Art Needlework, 25 cents. This is not a book of Working Patterns, but shows some of our Patterns in reduced size, and is a good book from which to select from. Address

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WE WOULD LIKE AN AGENT IN EVERY TOWN

TO DO

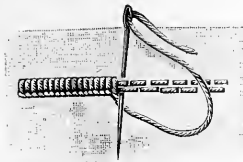
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IT IS A PAYING BUSINESS.

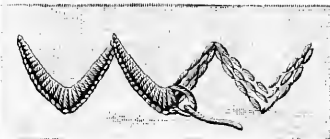
There is no town of any size in the country in which there would not be a demand for this work. All you have to do is to let the people know that you can do stamping and have a variety of Patterns and business will begin. The Patterns can be used a thousand times and not injured, and as you get back the cost of the Pattern the first time you use it, future orders are all profit.

We give on another page a partial list of our Patterns but can furnish many other designs not mentioned. Send money in Registered letter or Postal order. Send postal stamps *only* for the fractional part of a dollar. Address all orders to

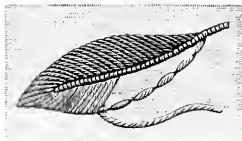
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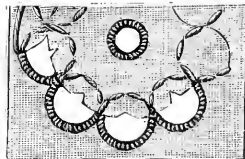
Cut No. 1, Button Hole Stitch.



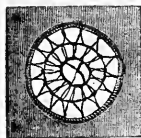
Cut No. 2, Button Hole Stitch.



Cut No. 3, Satin Stitch.



Cut No. 4, Eyelet Holes.



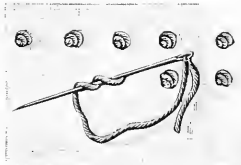
Cut No. 5, Embroidery Wheel.



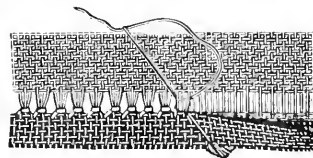
Cut No. 7, Chain
Stitch.



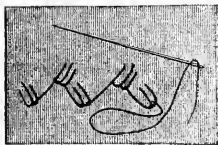
Cut No. 8, Double
Chain Stitch.



Cut No. 9, Knot Stitch.



Cut No. 12, Hem Stitch.



Cut No. 6, Herring-Bone
Stitch.



Cut No. 10, Blanket Stitch.



Cut No. 11, Flannel Stitch.



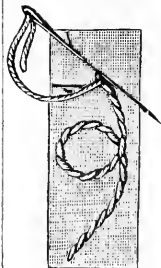
Cut No. 13, Railway Stitch.



Cut No. 14,
Feather Stitch.



Cut No. 15,
Feather Stitch.



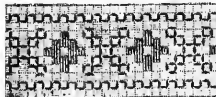
Cut No. 20,
Stem Stitch.



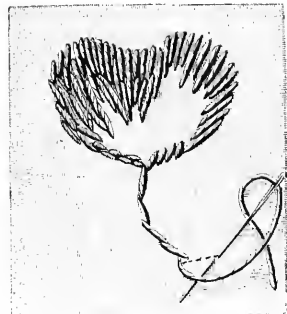
Cut No. 19,
Kensington Stitch.



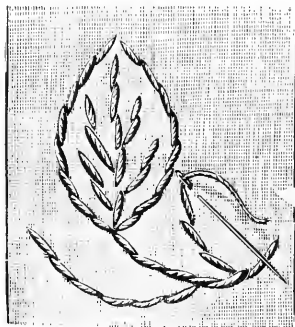
Cut No. 26, Fancy Stitch.



Cut No. 28, Fancy Stitch.



Cut No. 21, Kensington Stitch



Cut No. 23, Outline Stitch.

THE STITCHES.

BUTTON HOLE STITCH.—Cuts No. 1 and No. 2 show the method of making Button hole Stitch, which is used for edging cotton embroidery.

SATIN STITCH, cut No. 3, is used in working the leaves and flowers in all kinds of silk and cotton embroidery.

The stamped pattern should first be run round, then after sewing in a few threads in long loose stitches lengthwise of the leaf, the stitches are sewed in closely side by side in a slanting and contrary direction, following carefully the defining line of the pattern.

EYELET HOLES.—In cut No. 4 is shown the method of working Eyelet Holes, or open embroidery. The pattern, be it leaf or hole, is first run round, then the material, after being slashed with a pair of pointed scissors, or pierced with a stiletto, is turned back, and sewed neatly and firmly over and over.

EMBROIDERY WHEEL.—Cut No. 5 illustrates the manner of making one kind of wheel which is often used in cotton embroidery. It is first run round, then cut out with a pair of fine scissors, a small margin being left to turn back where it should be neatly sewed over and over, or button hole stitched.

The space is filled in by sewing threads from side to side of the open space, and knitting them in the centre, &c.

HERRING BONE stitch is made by sewing backwards and alternating loose loops of button hole stitch. Cut No. 6 gives a very good idea of how to make this stitch.

CHAIN STITCH is formed by a loop made first upon the upper side of the material, and the needle passed up through, securing the loop. The needle is then passed back near where it was drawn up, a stitch taken towards you, and each time this is done the loop is left around the needle, forming a link in the chain. See cut No. 7.

Double Chain Stitch is done much the same, except that the needle is put in further to the left, and twisted a little as it passes through as is illustrated in cut No. 8.

KNOT STITCH, cut No. 9, is formed by bringing the needle up through the material, winding the silk or thread around the needle two or three times, and putting it back precisely in the same place it came up, being careful not to tangle the silk as it passes through.

HEM STITCH as here illustrated is made as follows: A few threads are first drawn out of the material to be hem-stitched, and with the needle, three, four or more threads are taken up, and the stitch caught in the hem, as seen in cut No. 12.

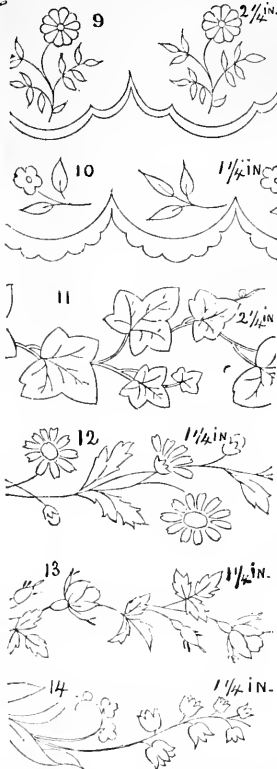
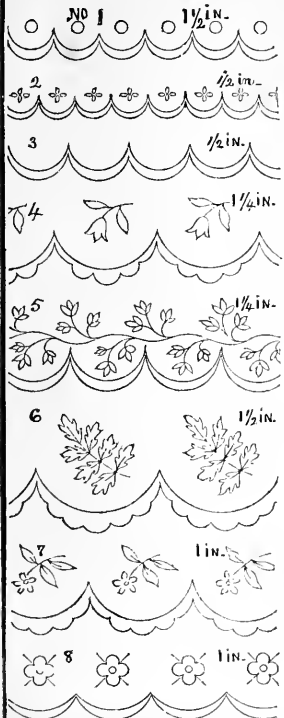
RAILWAY STITCH is made by winding the thread over the needle a number of times, or as many times as the space to be filled will require. No running out is necessary for this stitch, but a tracing only. See cut No. 13.

FEATHER OR CORAL STITCH, is fully explained by the cuts, Nos. 14 and 15.

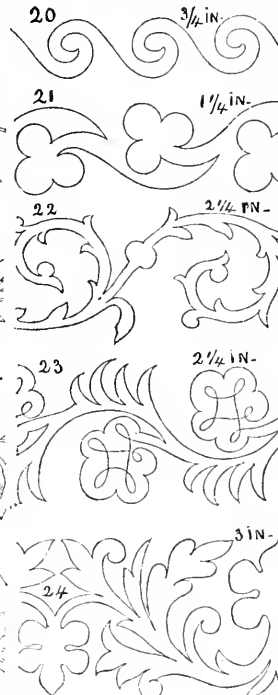
KENSINGTON STITCH.—In cuts No. 19 and 21 are seen the style of taking the stitch used in Crewel embroidery or Kensington Stitch. The stitches should be evenly laid and dovetailed one into another; the outline of the design should be carefully followed, but the interior of the leaf or petal filled in according to the shape. The stalks of the flowers should be worked in stem-stitch. See cut No. 20.

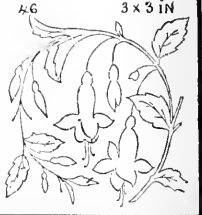
OUTLINE STITCH, as seen in cut 23, is used in outlining designs upon linen, and is very popular for embroidering the ends of towels, for splashers, doilies &c. It is usually done in cotton, but may be done in etching silk, which comes for the purpose.

DESIGNS FOR BORDERING



DESIGNS FOR BRAIDING





56



6x6 in.

57



6x7 in.

58



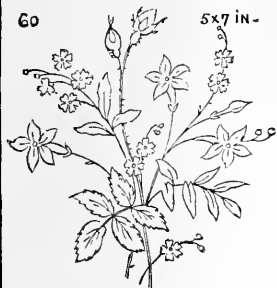
10x14 in.

59



3x3 in.

60



5x7 in.

61



10x13 in.

62



9x9 in.

63



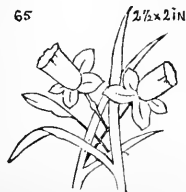
3x3 in.

64



3x3 in.

65



2 1/2 x 2 in.

66



3x3 in.

67



3/4 in.

68



1/2 in.

69

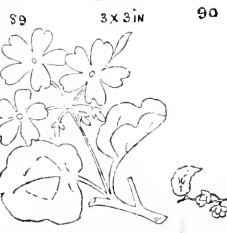
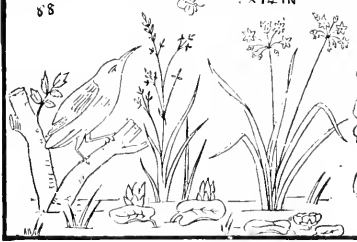
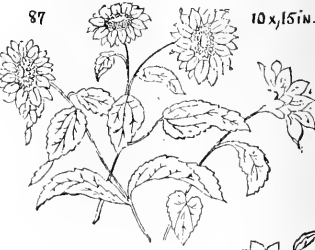
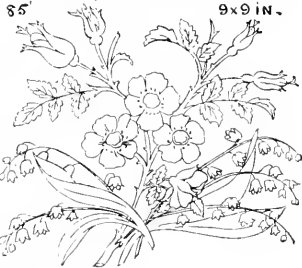


1/2 in.

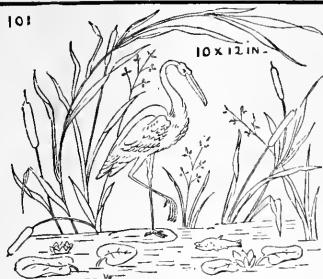
70



2 1/2 x 3 in.



101



10 x 12 in.

102



10 x 13 in.

103



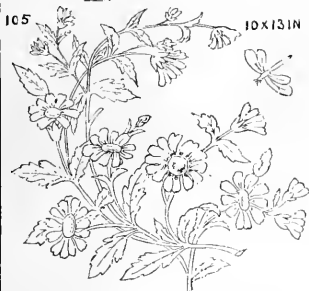
10 x 14 in.

104

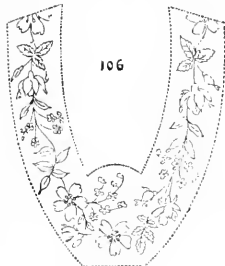


6 x 7 in.

105



10 x 13 in.



106

110



10 x 12 in.

111



1 1/2 x 1 1/2 in.

120



3 x 3 in.

121



3 x 3 in.

122



3 x 3 in.

123

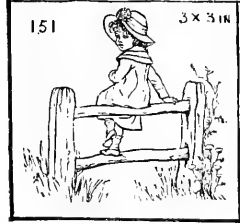
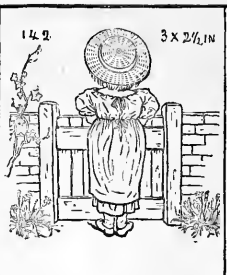


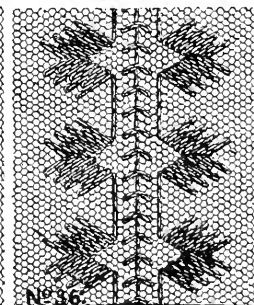
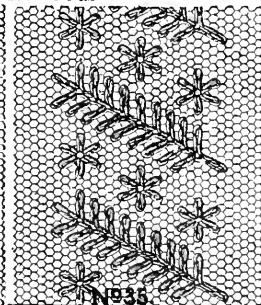
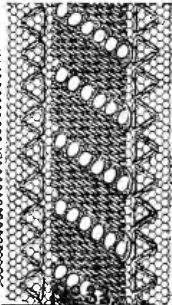
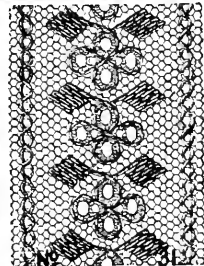
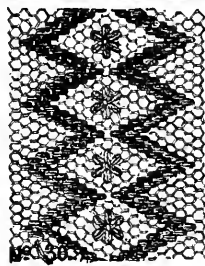
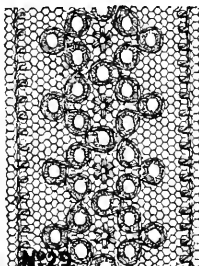
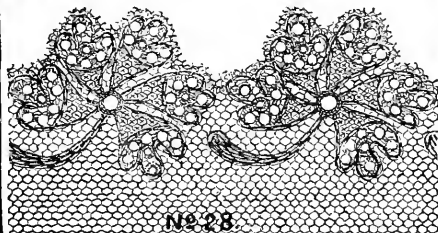
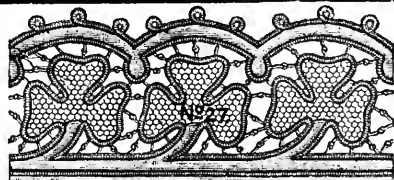
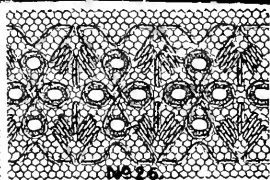
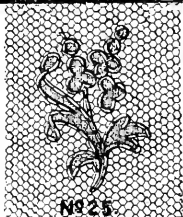
3 x 3 in.

123



7 x 7 in.



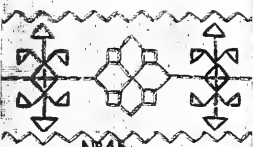




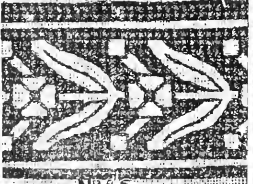
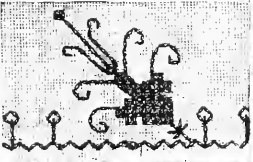
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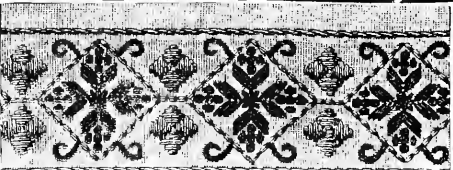
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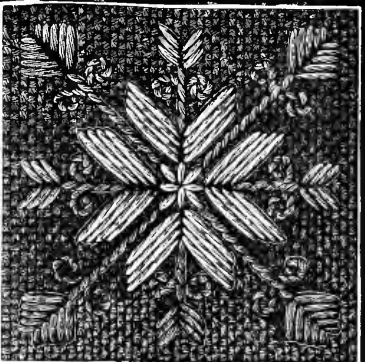
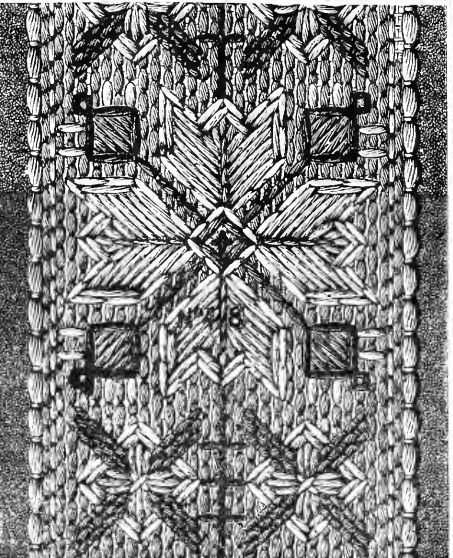
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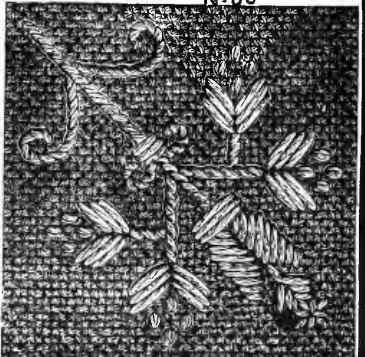
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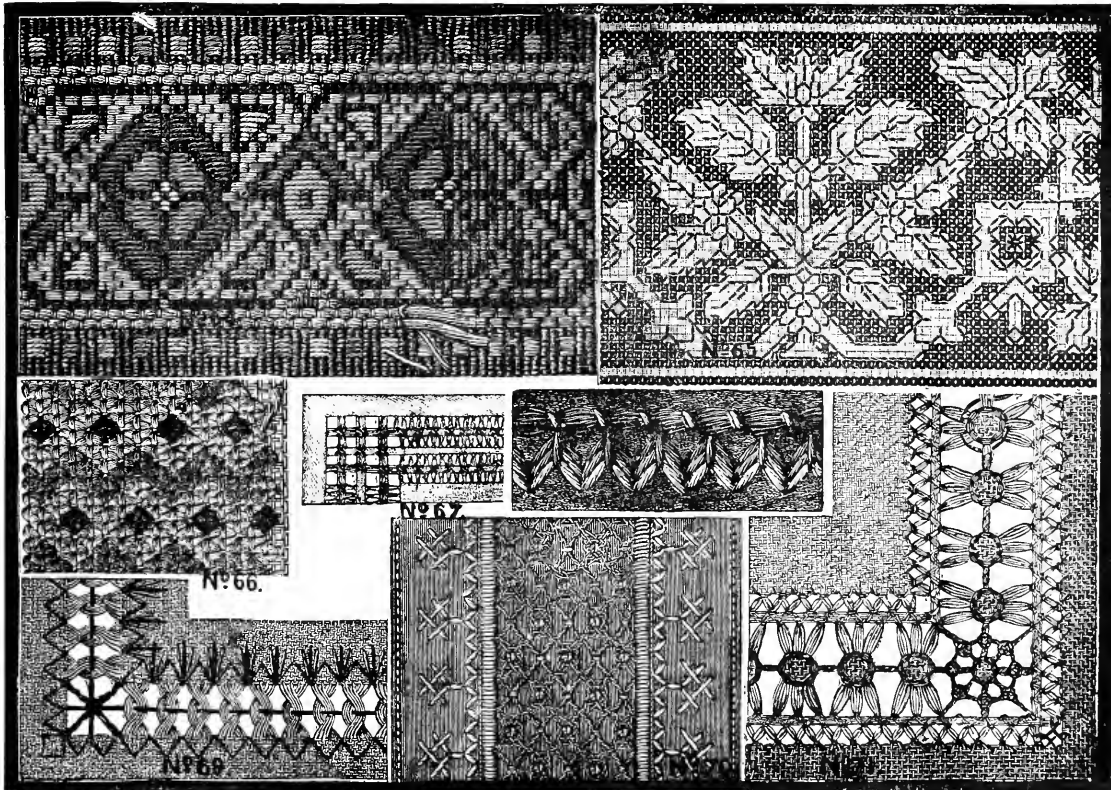
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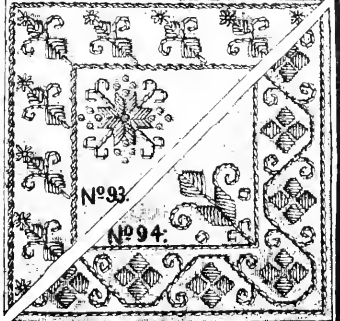
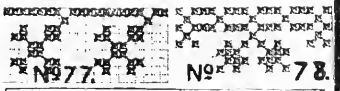
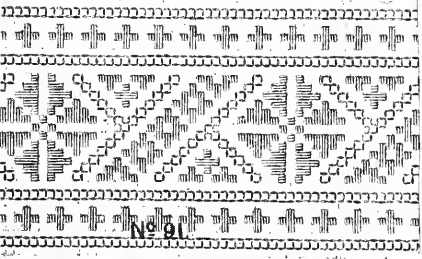
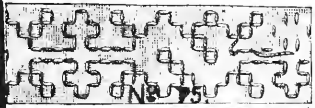
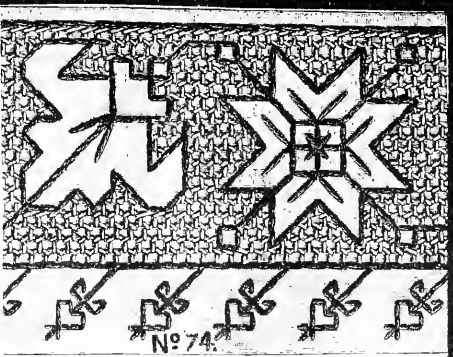
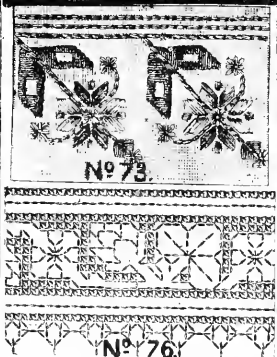
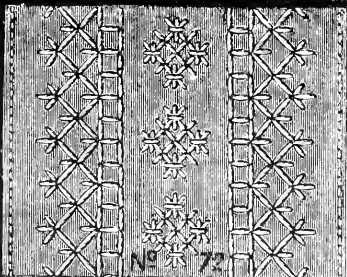


№ 49



№ 50





MANUAL OF
NEEDLEWORK,
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This is a book of over 100 Pages, giving plain and intelligent directions for doing all kinds of plain and fancy needlework, including the various kinds of artistic Embroidery, Knitting, Netting, Tatting, Crocheting, Lace Making, Darned Net Work, &c. It is profusely illustrated with cuts and diagrams showing how the various stitches are made, and is so plain and practical that it cannot fail to assist ladies in their ordinary sewing, and will also enable them to do the most **Artistic Embroidery** and to make many articles for home and personal adornment for themselves and friends.

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DRY STAMPING is done by placing the Pattern (rough side up) upon the material to be stamped, putting weights of some kind upon the corners sufficiently heavy to keep the pattern from moving. Take a little of the powder from the box and put it upon the bottom of a plate or saucer and rub the Distributing Pad in it, then rub the pad with the powder upon it over the perforations till the pattern is clearly defined upon the material, this can be ascertained by raising one corner of the pattern. The Pattern can now be removed and the stamping fixed with a hot sad iron, keeping a piece of paper between the iron and the material. Do not move the iron about but hold it a moment in one place and then change positions. This melts the gum in the powder and sets the color. If the heat changes the color of the material, iron it all over. Stamping is done better in a cool, dry day, and the powder should be kept in a dry cool place.

The above is the best way to do stamping on light colored materials but for dark material where the blue powder would not show plainly, **MOIST STAMPING** is the best, as light colored powders do not work well. In Moist Stamping paint is used—zinc white mixed with boiled oil and some drying is very good mixed to the consistency of cream and put on with a brush which has a square end, or it may be rubbed on with the back of a dinner-knife being careful not to injure the pattern. The paint must not be allowed to dry on the pattern but both sides must be immediately cleaned off with spirits turpentine or benzine, and an old cloth. Persons doing only a little stamping can procure a small tube of the zinc white and some boiled oil and drying and mix the paint themselves, but if they are dealers and doing considerable stamping they should have a painter mix a considerable amount for them, which if kept covered, will remain good for a long time. The brush should be either kept in water all the time or should be washed out every time it is used.

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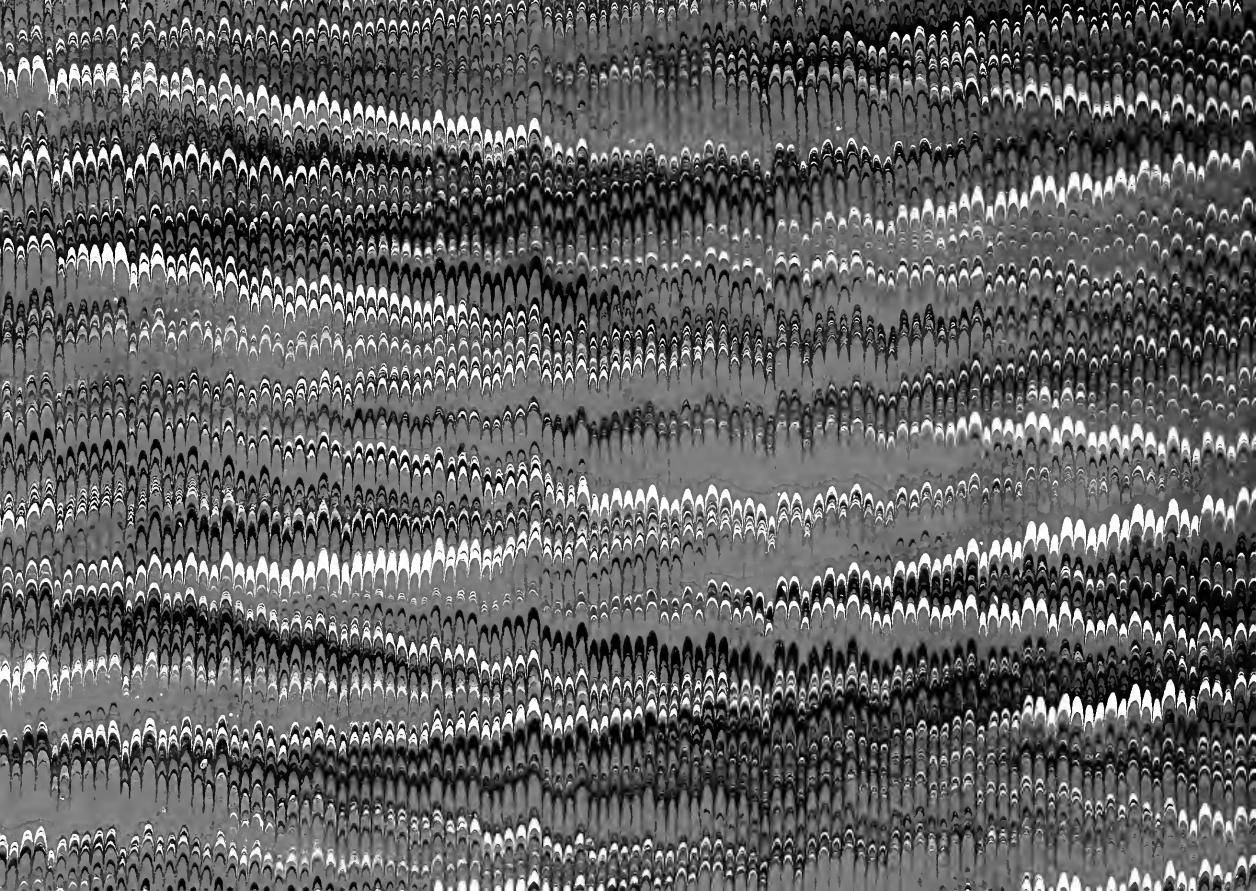


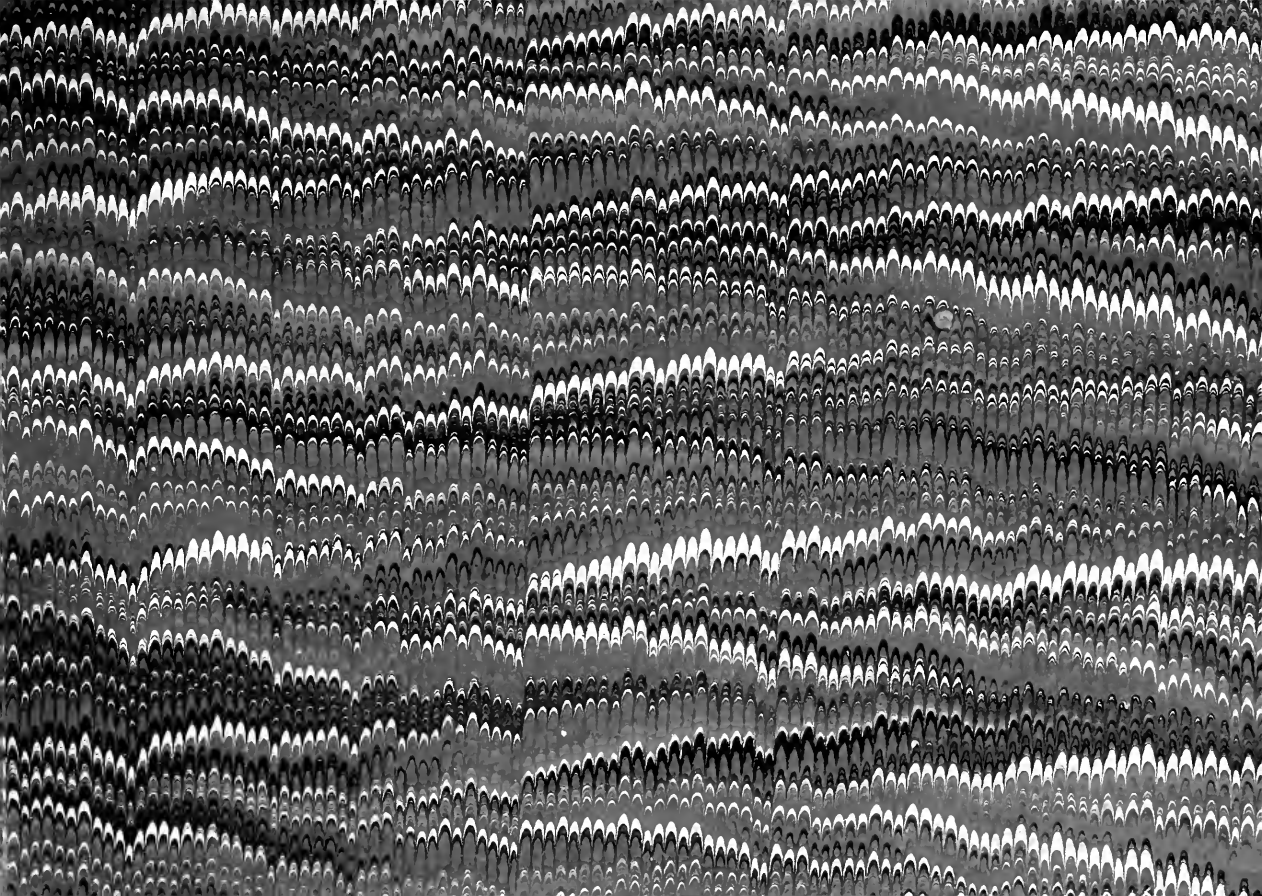












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