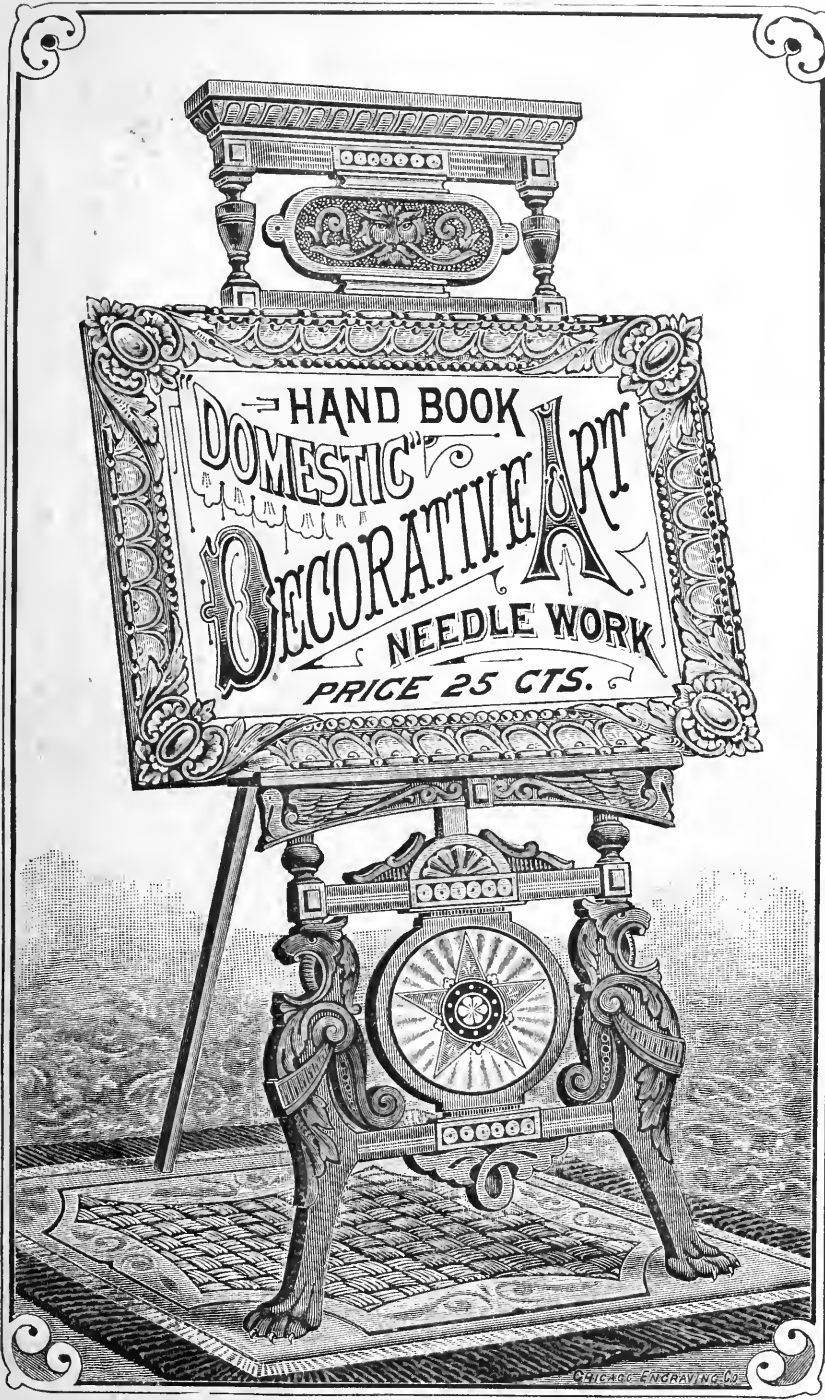


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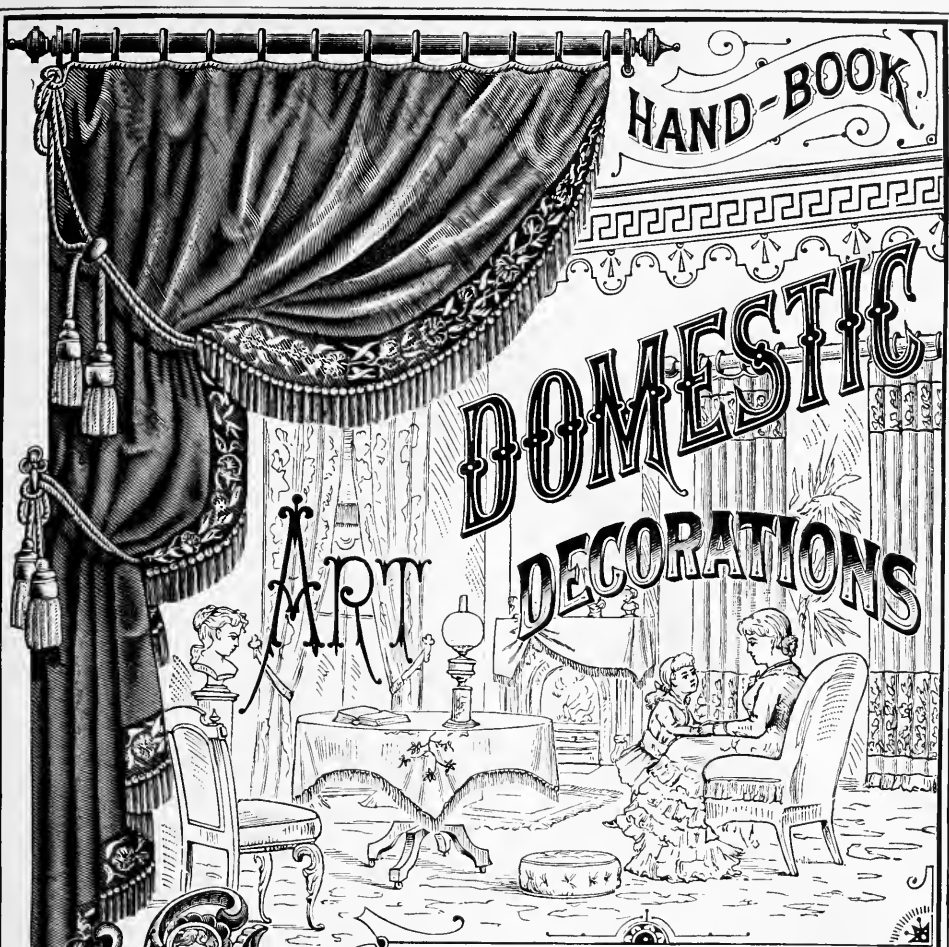
THE "DOMESTIC" MONTHLY MAGAZINE.

A MAGAZINE for the home, profusely illustrated, devoted to choice Miscellaneous Literature, Travels, Monthly Review of Fashions, Domestic Art, and a *New Department* devoted wholly to **ART NEEDLE-WORK BY THE SEWING MACHINE**. This is the first and only Magazine in the world to recognize the Sewing Machine in Art Needle-work. Subscriptions can begin any time. Send direct to "DOMESTIC" SEWING MACHINE Co., NEW YORK, enclosing amount of subscription, or SUBSCRIBE THROUGH ANY DEALER IN THE "DOMESTIC" SEWING MACHINE.

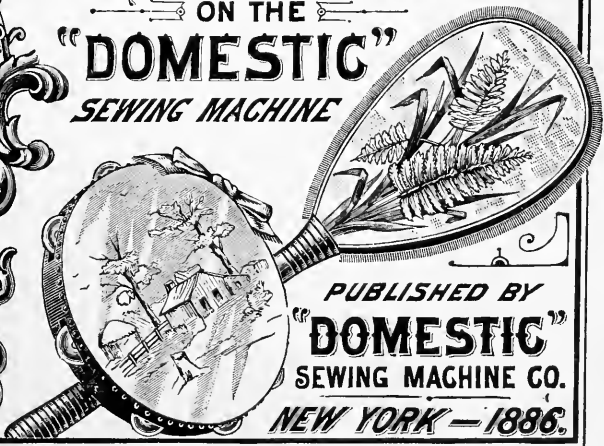
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HAND-BOOK

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FOR ALL KINDS OF
DECORATIVE ART NEEDLEWORK
ON THE
"DOMESTIC"
SEWING MACHINE



PUBLISHED BY
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DESIGN A.—See description on page 39.

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DESIGN B.—See description on page 39.

* ————— Introduction ————— *

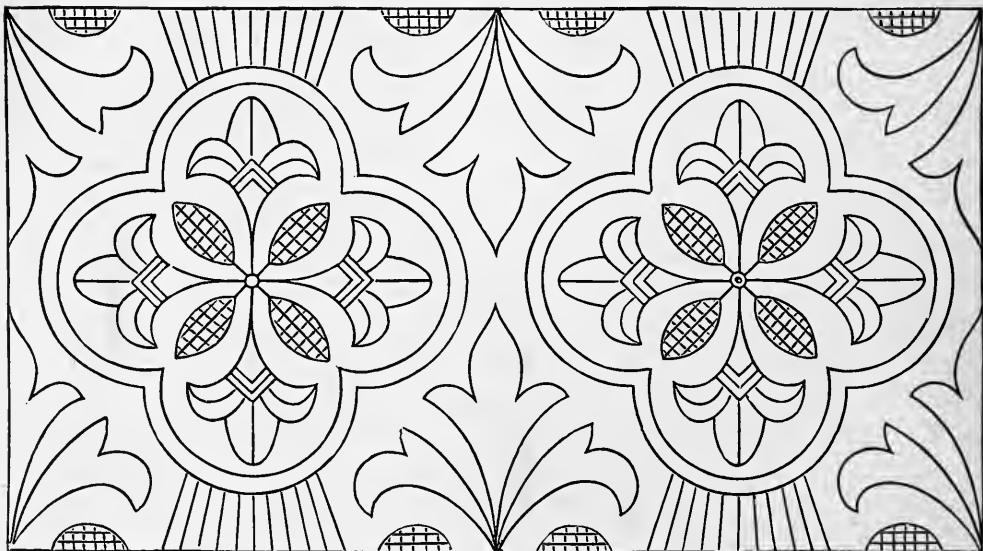
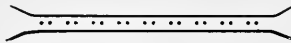
NEEDLE-WORK undoubtedly originated with the necessity for clothing, but its field of application soon widened and it willingly became the servant of Fancy, an indispensable assistant of Pomp, and a cheerful contributor to the accompaniments and surroundings of Religion. Moses, in the book of Exodus, describes how the curtains of the Tabernacle were embroidered and the priestly garments wrought under the direction of Aholiab the chief embroiderer. In ancient times the special favor or approval of Kings and potentates was manifested by the bestowal of finely wrought apparel, and the mythological Gods propitiated by the giving of priestly vestments and gorgeously made temple decorations. The Grecians ascribed the invention of Art Needle-work to the Goddess Athene, and the Romans recognized it as a worthy attribute of Minerva.

After the Christian Era it continued to hold a prominent place in ecclesiastical adornment, attaining the highest degree of perfection between the fourteenth and eighteenth centuries. Its field kept constantly widening, and besides ecclesiastical uses, it was largely employed in the decoration of hangings, furniture, costumes, equipages, etc. During a large part of the eighteenth and the early part of the nineteenth centuries there was a marked declension in its production. Its revival in England really dates back only to 1872, when influences were set in operation

"DOMESTIC" ART NEEDLE WORK

which resulted in the establishment of the celebrated Royal School of Art Needle-work, at South Kensington, England. The Centennial Exposition exerted a wonderful influence in this country in creating a wide spread interest in its production. Societies have since been organized for the furtherance of its interests, schools established for instruction in its production, and throughout *our* country everywhere prevails great interest in this attractive and refining field of home work. A new and potential factor in its production has recently come into the field; not a heretofore unknown one, but rather the adaptation of a well known and almost universally employed assistant in home work, to the production of all kinds of Art Needle-work. This new factor is the *family sewing machine*. Whilst all machines can, to some extent be employed in this work, yet to the "DOMESTIC" belongs the proud distinction of being the only one that fully meets all the practical requirements for the production of this most exacting class of needle-work. The recognition of this fact by an intelligent and discriminating public has caused a demand for some means of instruction for its production, and in response thereto the following pages have been prepared. They are not intended to be exhaustive, but rather suggestive. It is hoped, however, that they may prove a real help and an additional stimulant in this most fascinating field of home work. It must always be borne in mind that the standard of excellence is the skilled product of the hand, and that the work of the machine to be satisfactory, must come fully up to this requirement. No degree of success should be satisfactory until this is attained.

True art is ennobling, and in our homes it exerts its subtle and refining powers upon all who dwell or enter therein; therefore, let all efforts to beautify or adorn them be in accord with the truth, beauty and power of the best designs most forcibly executed.



DESIGN C.—See description on page 39.



DESIGN D.—See description on page 39.

What can be done on the "Domestic" Sewing Machine.

THE whole line of Art Needle-work on every kind of texture with every kind of material.

The following are the principal classes of work, but each is susceptible of a great variety of combinations and applications: Outline Etching, Couching, Couching Appliqué, Queen Anne Darning, Braiding, Braiding Appliqué, all kinds of Silk, Arrasene, Gold Thread, Tinsel and Chenille Embroidery, Kensington Embroidery and Solid Etching.

Prominent amongst the work produced might be named doylies, tidies, various kinds of scarfs, table, stand and

piano covers, screens of all kinds, panels, bannerets, all kinds of window and door draperies, tapestry hangings, etc., etc. Also most elaborate and beautiful landscape, flower or figure etchings, imitations of Oriental and other foreign work, all of which are simply marvelous, both in effect and execution.

What are the requisites in a sewing machine to fill the requirements for the satisfactory production of this class of work? The answer can be summed up in three essential points, viz.: Simplicity, range of work and practicability. Does the "Domestic" fill these requirements? The first, *simplicity*, must be evidenced by its adaptation to the work with the fewest possible changes, and the ease with which they are made, so that any person can readily understand and manage successfully. The "Domestic" produces all of the varieties of work enumerated above with only one extra attachment in addition to those furnished with the machine. Very few changes are required to adapt it to the production of any of them, which are as easily understood and made as the changing from a plain seam to the making of a hem. The second requirement, *range of work*, is answered by the above list of the various classes of Art Needle-work. The last, *practicability*, is answered beyond all question by the work itself, and the ease with which inexperienced persons take up and execute it. The "*Domestic*" *Embroidery Attachment* is a complete art machine in itself, covering almost the entire field of embroidery. It uses every kind of material employed in embroidery. The *Vibrator* for VIBRATING THE PRESSER-FOOT, a *distinctively "Domestic" device*, is one of the most practical features of the machine in the execution of Art Needle-work, because it enables the operator to turn the work in any direction without having to stop and raise the presser-foot. Others may claim equal degrees of excellence, but the careful and intelligent observer will readily see the difference.

Suggestions to Beginners.

FIRST of all the beginner must be familiar with the machine, understand the tensions, the effect of different length stitches, and know what changes might be made in order to handle properly various kinds of material. The use of the vibrating presser-foot should be thoroughly understood. To that end would suggest practice on a piece of muslin or other material until perfectly familiar with its adjustment and application in handling the work. In short, the machine, to be used successfully, must be controlled and directed by an intelligent judgment. Its capabilities are wonderful when thus managed.

In selecting the first design for working on the machine let it be one that would be simple and easy for hand-work. Do not attempt too elaborate or extensive work at the outset. Do not be discouraged if the degree of success expected is not at first attained. Remember that "There is no excellence without great labor;" that *experience* is only the result of continued effort; and that *skill* is only a familiar knowledge coupled with dexterity in practical application. Avail yourself of all the information possible in reference to Art Needle-work; study carefully the printed instructions for the various kinds of work given on the following pages; have confidence in your own ability, persevere in your efforts, and success will crown your labors.

Do not be satisfied with your attainments until your work is equal or superior to the skilled product of the hand. In some kinds of work the machine will far excel the hand, both in effect and durability, at a great saving of labor and material.

It should always be borne in mind that the machine is *only the means* of executing the ideas of the operator, and that perfection of execution depends upon the degree of completeness and accuracy of these ideas; therefore, do not expect to be able at once to execute perfectly that of which you have no distinct or definite idea. A little practice will make you perfectly familiar with the mechanical details involved, but the artistic requirements are the same as when executing by the hand.



DESIGN E.—See description on page 39.

Some persons are said to have a natural taste or genius for Art Needle-work, but it has been truly said that genius is only another name for toil; earnest, faithful and persistent effort which always brings success. The skillful and rapid producer of Art Needle-work to-day was the blundering and hesitating tyro of the past. By the aid of the sewing machine new possibilities are within the reach of many, who for the want of time never could have made by the hand scarcely any progress towards advanced attainments in Art Needle-work.

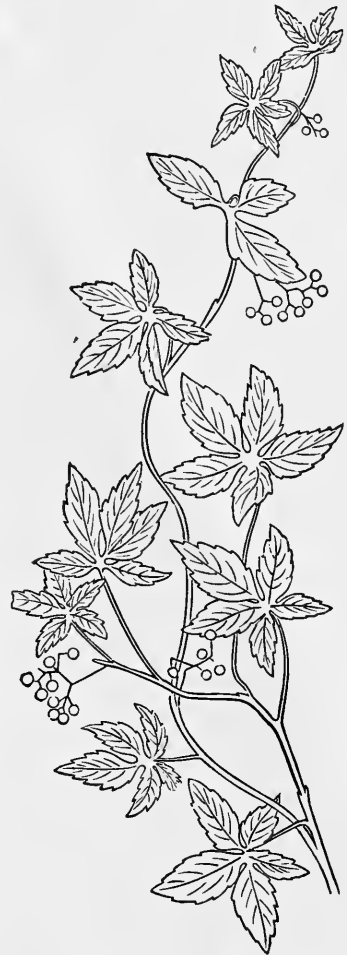
General Hints on Art Needle-work.

THE question of material, designs and color is usually a perplexing one, but especially so to persons with a limited knowledge and experience in decorative work. What kind of material will be best adapted to the intended use? What colors will answer the proper harmony? What kind of a design will look well and at the same time be easily and quickly executed? Verily, these are primary questions and require the exercising of personal judgment. General suggestions may aid, but cannot decide. There are always certain general laws, but their application is contingent upon so many local surroundings that the individual must determine as to fitness. There is now the most perfect liberty in the choice of materials. Anything can be used that would be suitable for the place, or purpose for which the article is intended. Colors should always harmonize with surrounding colors.

The prevailing colors to-day are subdued, and are capable of the closest harmony. Avoid a gaudy display of contrasting colors. Study artistic effects. Nearly all lovers of art work possess a natural eye for colors, which will in a great measure guide them. Bold and showy designs are suitable only for large pieces of work, such as portières, curtains, etc., and should always as far as possible harmonize with intended use. The fundamental law governing all art work should never be lost sight of, viz.: "*Fitness and absolute truth are essential to all real art.*" Mistakes will be made, but each mistake is an experience which could not be obtained in any other way. Experience begets confidence and skill. It is surprising how rapidly ideas develop and multiply when concentrated in any given direction.

In nothing is this truer than in Art Needle-work on the sewing machine, because of the rapidity and ease of execution. Cultivate an appreciation of art-qualities by a careful study of the principles and application of decorative designs. True beauty in art work, requires knowledge, and this can only be obtained by diligent labor, but the end is well worth the effort.

It is an invariable truth that knowledge alone can enable the formation of accurate judgment respecting beauty or want of beauty of an object, and the person possessing the greater knowledge is best able to correctly judge of its ornamental qualities. We wish therefore to impress upon all, the importance of a general knowledge of the principles of art, not only on the ground of personal enjoyment, but with a view to the general advancement of the refining and ennobling influences of art in the home.

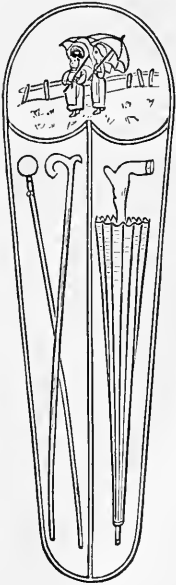


DESIGN F.
See description on page 39.

Instructions and Directions for Art Needle-work on the "Domestic"
Sewing Machine.

Outlining or Outline Etching.

OUTLINE means the line by which a figure is defined, and in its application to Art Needle-work by means of the sewing machine is the outlining of designs by a line of stitching or embroidery. In details, it is the simplest kind of Art Needle-work, but its beauty depends upon grace and fidelity to form. This is particularly true of figure subjects. Outlining is one of the oldest kinds of embroidery, and probably attained the highest perfection during the sixteenth, seventeenth and eighteenth centuries. When more than mere contour is desired it is often called Outline Etching, and when worked solid in colors or with lights and shades it is called Solid Etching. The various names given to the different kinds of Needle-work, such as Outlining, Couching, Queen Anne Darning, etc., simply indicate the different kinds of embroidery and the various methods of applying the material. Outlining, because of its simplicity, ease of execution, effectiveness and general adaptation, is more generally used than any other class of embroidery. A great variety of effects can be produced by variation and combination of colors. The thoughtful operator will find in this class of work a wide field for artistic effect in arrangement and harmony.



Cut No. 1.

Directions.

Outlining is usually done with knitting, sewing and etching silk, gold thread, kismet, filoselle, zephyr and crewel. The first three can be used either from the shuttle, or as the upper thread. The last three are always used from the shuttle, and their use is called Couching, which will be fully described under that head.

Outlining with kismet or tinsel can be done same as braiding, by using an extra reducer for reducing the size of the hole in braider plate. For instructions see directions in regular instruction book for learning the "Domestic" Sewing Machine, under the head of the under-braider. It will not work with the ordinary braider plate or reducer, but requires a special one. It can also be applied with the regular forked presser-foot. Wind the kismet cord on a spool, and place over spool pin resting on the spool of upper thread. Insert the shuttle screw driver, or any other metallic pin, into the oil hole on top of face plate; then pass the end of the kismet around this, bringing it forward and down the center of face plate, back into the fork of the presser-foot and under it far enough to hold in place.

For some kinds of outlining with kismet, the "Domestic" Embroidery Attachment is preferable. See directions for using the embroidery attachment. Gold thread or cord is best applied with the embroidery attachment same as kismet.

"DOMESTIC" ART NEEDLE WORK

When outlining by means of a row of stitching with a large or coarse thread, it is always preferable to use it from the shuttle, because it avoids changing the needle. Regulate the shuttle tension to suit the size of thread and use the same color of silk or cotton for the upper thread, which may be smaller than the shuttle thread, particularly if a couching effect is desired. If however, the effect of a beautiful and delicate line of perfect stitching is desired, the outlining material should be fine and always used as the upper thread. See that the tensions are nicely adjusted, so as to make a perfect stitch, which may be either long or short, according to the pleasure of the operator. *As a rule*, coarse thread always requires a longer stitch than small or fine thread, and the stitch should be varied in length according to size of thread. When the thread is small it will *always* work nicely as the upper thread, and is preferable to using from the shuttle. **RULE**—Use large thread for bold designs or for the production of striking effects, and small sized thread for small designs or more subdued and delicate effects. When used from the shuttle, the design must always be stamped on the wrong side of the goods.

Use the *Vibrator* so that the work can be turned without having to stop and lift the presser-foot.

For fabrics which require repeated washing, outlining with silk or crewel is preferable, because the washing only serves to harmonize and blend the tints used.

How to Wash Silk or Crewel Work to Prevent Color from Running.

Pour a gallon of boiling water over one pound of bran, and allow it to stand for twenty-four hours, occasionally stirring it; strain and use the bran-water lukewarm. This makes an excellent wash for setting colors of embroidery on wash goods. Squeeze the fabric gently, but do not rub, or wring; hang up to dry in the house in a warm room; iron on flannel with the back of the work up. Don't expose to sunlight when damp; never use soda, washing powder or fluid preparations. Sometimes it is better not to iron the work. In that case when almost dry, stretch on a board with drawing pins or white tacks, and allow it to remain until thoroughly dry.

Application.

In its simpler applications, Outlining is used for decorating doyleys, tray cloths, bread napkins, tea cloths, tidies, scarfs for side boards and dressing cases, splashes, shoe bags, umbrella and cane holders, etc. The more difficult applications, but none the less practical, are for screen panels, door and window curtains, bed covers, bannerets, etc.



Cut No. 2.

Description of Cuts, etc.

CUT No. 1.—Represents an umbrella and cane case. It is made of linen duck; length, thirty-four inches; width at top of the back, fourteen inches, bottom five inches. The back should extend above the pockets about eight inches. The pocket piece is twenty-six inches long, twelve inches wide at the top, and tapered so as to allow a little fullness at the bottom. It is outlined with knitting silk and is bound with scarlet dress braid, also a strip of braid extends down the middle of the pocket piece making it into two pockets as shown. Light leather might be used for binding.

CUT No. 2.—Is a banneret, or small panel worked in outline with black sewing silk on crushed strawberry colored sateen, thirteen inches long and ten inches wide. It is mounted on heavy paste or binder's board with black velvet strips at top and bottom about two inches wide. It is suspended by a ribbon same color of the sateen, one and one-half inches wide. This cut illustrates a wide class of most beautiful and effective outline work.

A very ornamental and attractive strip for decorating a light colored curtain can be made by working in outline a suitable design on satin of any desired color. Light peacock blue, with a design outlined in gold and rose colored saddlers' silk, worked in colors so as to produce a most pleasing contrast, makes a beautiful border for a grenadine or scrym curtain. Lace insertion should be used on each side of the strip, and the edge finished with broad lace.

Designs on brocades can often be very effectively outlined with gold or silver thread, or a pretty contrasting color of silk. Plush takes outline work in gold with effect. A very handsome portière can be made of plush with a suitable design outlined with gold tinsel, cord, or Japanese gold thread. A band of plush may be used quite as effectually, and after outlining, sewed on a portière of sateen or other suitable material. Care however must be exercised in selecting harmonious colors.

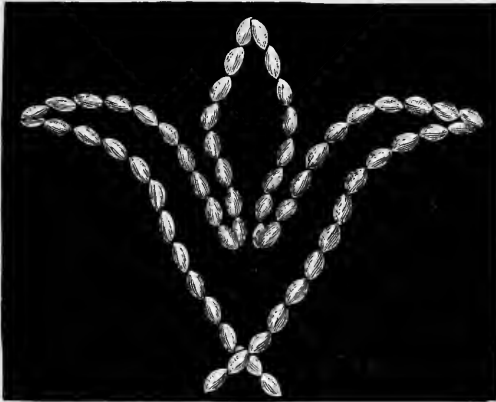
Felt takes outlining with good effect, especially couching outline done in crewel, zephyr or filoselle. A variegated effect that is most pleasing can be produced by using two colors of crewel wound together: in coming off of the bobbin sometimes one will be on top, sometimes the other, and sometimes both colors will show; thus producing a most singular variegation.

Outline leaves worked in shaded zephyr are very attractive and suitable for use on felt. Mythological and other figures worked in outline on linen with crewel or silk are in great favor for screen panels. India silks make most beautiful draperies when decorated with outline designs in filoselle. For small panels, white velveteen with outlined flowers and a back-ground of Queen Anne Darning in a color that will harmonize nicely, is very effective and easily executed.

When outlining is used in connection with Queen Anne Darning, conventional or arabesque designs are preferable. After having learned to execute with the Kensington stitch (see page 27), it will be found most desirable for many kinds of outline work. The operator's preference however, will have to guide in the choice of the means of execution; no specific rules can be laid down, as one operator may prefer one method and another some other, but each in the end attaining the same result. The desired effect has much to do with deciding upon the method of outlining, and a little practice will enable the making of an intelligent decision in each case.

Couching.

THIS name is properly applied to all kinds of embroidery in which the threads of crewel, silk or zephyr are laid on the surface and stitched on by threads coming from the back of the material, crossing the couching thread. This effect is produced most beautifully, rapidly and perfectly by the "Domestic" Sewing Machine. It is quite an old kind of Art Needlework, having been used largely centuries ago in South-western Europe. Some forms of it played an important part in the production of the famous ecclesiastical embroideries of the fifteenth, sixteenth and seventeenth centuries. It is also found in some of the old Turkish embroideries. The following illustration (Cut No. 3), will give a correct idea of its appearance and proper length of stitch for zephyr or filoselle.



Cut No. 3.

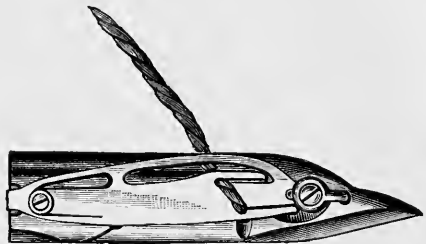
thread the shuttle as shown in Cut No. 4, which is as follows:

Instead of passing the thread under the spring according to the regular instructions for threading the shuttle, pass it upward through the hole in the spring nearest to you, then backward over the spring, down through the hole farthest from you and under the curved guard of the spring. If this makes too much tension, draw the thread out of the second hole and pass it down through the long slot under the spring guard.

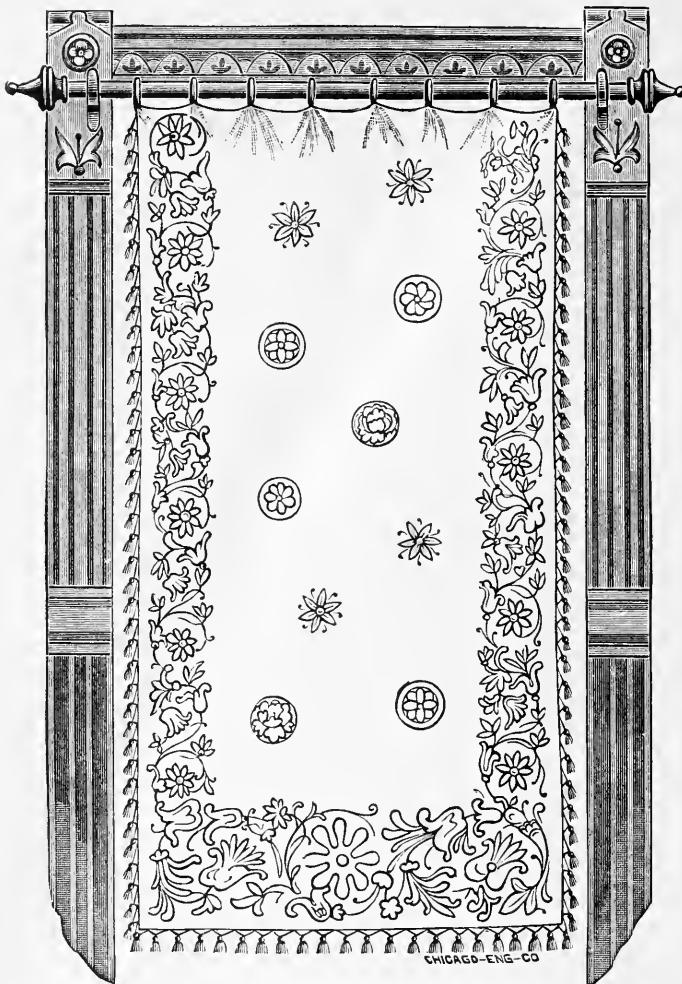
For many kinds of work a very pretty effect is produced by using a color for the upper thread that will contrast nicely with the color of the couching thread. **RULE—***Whenever a large or coarse thread is used in the shuttle, the throat-plate must have a hole large enough to allow the shuttle thread to be drawn up through freely. Therefore, for this class of work always use the throat-plate with the largest size hole.* Failure to observe this rule will invariably cause trouble. If the couching material is very heavy it may require a special throat-plate, for which apply to any dealer in

Directions.

Couching is done with coarse silk, filoselle, zephyr or crewel. They are always used from the shuttle with the upper thread of a size such as is used for ordinary work. The shuttle tension should be a little looser than for ordinary work, and the upper tension adjusted to it so that the under, or couching thread will lie on the surface instead of being inter-locked in the middle of the fabric. When zephyr or other equally heavy material is used,



Cut No. 4.



Cut No. 5.

"Domestic" Sewing Machines. The presser-foot should always vibrate just high enough to clear the goods when the needle is down, so as to allow perfect freedom in turning the goods to follow the design.

Application.

Couching is especially adapted to the outlining of large or bold designs, and for various kinds of appliqué; also for use in connection with Queen Anne Darning. It may be used solid where flat effects without shading are desired. By crossing the lines of couching most beautiful effects in net work can be produced. It is used for decorating portières, lambrequins, piano covers, table and stand covers, scarfs of all kinds, bed covers, etc. Its use in connection with Queen Anne Darning will be treated under that head.

Description of Cuts, etc.

Cut No. 3.—Shows the appearance of a couching stitch in zephyr or filoselle, and is about the right length of stitch for all heavy material. The judgment of the operator after a little experience, will guide in deciding upon the proper length of stitch for the various kinds of material. *Avoid using too short stitch.*

Cut No. 4.—Shows the shuttle threaded with zephyr. Observe closely the directions regarding variation from the manner of threading as there shown.

Cut No. 5.—Is a most beautiful illustration of the practical application of couching with zephyr. This portière is made of Ada canvas, and is especially suitable for a dining room. It is worked in couched outline with zephyr and crewel. The colors used are shaded red, olive and brown, deep yellow and three shades of blue

zephyr, (the first three, each shading to yellow,) and three shades of apricot crewel. The latter not being as heavy as zephyr is worked double. The border is made as follows: the scroll of shaded brown, the leaves and flowers of all the other colors except the deep yellows. The disks through the center are made of all the colors arranged with reference to harmony, the outside ring of each being of the deep yellow. The tassels on the sides and bottom are made of all the colors and material used in couching, the cord of each being made of orange colored embroidery silk. The design is stamped on the wrong side.

We have seen a great variety of very elegant work in couching, and the thoughtful operator will find a wide field for its application in home ornamentation. Imitations of Oriental work can be executed in this stitch, which for beauty and effectiveness far excel the product of the hand.

A Turkish table cover of black cloth was executed by an inexperienced operator, by devoting a portion of each day for about three weeks; the same design executed by hand, devoting about the same amount of time per day, required over one year for completion, besides being inferior, both in quality of work and effectiveness, to that done by the machine. The material used was coarse embroidery silk in Turkish colors.

A most beautiful table scarf of light olive colored sateen, decorated with a conventionalized rose design executed in filosele couching on each end, has attracted much attention, because of its effectiveness, ease of execution and exemplification of the practical adaptation of the machine to the production of this class of work.

A portière of light olive felt decorated with interlocked rings and squares strewn over it, executed in different shades of orange and olive colored zephyr and crewel couching, presents an illustration of the revival of an old style of ornamentation, which is easily and readily executed on the machine. A variety of materials in various harmonizing colors can be used in this way. Seek to produce subdued and pleasing effects, by means of close harmony, rather than gaudy and showy contrasts. This will require more care and thought at the outset, but will give familiarity with the hues and tints, and a better knowledge of the laws of harmony. Remember, that laws and suggestions are only general assistants, and that personal judgment must always decide upon the details of any piece of work.



DESIGN C.—See description on page 39.

Queen Anne Darning.

THIS is a kind of work that comes down to us from the seventeenth century, the days of Queen Anne. It consists of parallel lines of darning with coarse silk of a contrasting color with the fabric on which used, worked so as to leave the design in outline; the darning covering all the ground, giving the appearance or effect of a tinted back-ground. It can be used very effectively for tinting the back-ground in connection with certain kinds of appliqué. It is also used for working designs, leaving the ground the color of the fabric. This class of work is very effective and is produced on the sewing machine by rows of stitching which in effect is superior to the work of the hand.

Directions.

Use filoselle, filo floss, or sewing silk. The first two kinds of material will have to be wound on spools. The stitch should be longer than for ordinary work and the tensions regulated so as to leave the goods perfectly smooth and show a perfect stitch. The rows of stitching should be spaced the same as in hand-work. When tinting a back-ground care must be taken not to stitch beyond the design, which is to appear in outline, so that the contour may be perfect. If working a design by filling it, commence so that the lines of darning will conform to the natural lines of the object represented by the design, and have each line end so that a line of darning will cover all these separate endings, and make a perfect and continuous outline. For

illustration, take a leaf, commence with the center or middle stem and work to the edge, back and forth, until the entire leaf is covered with lines of stitching; then stitch around the leaf, following the outline accurately, up through the center of the leaf lengthwise and back again on the same line of stitches, which will complete it. The edge and stem will be heavier than other parts of the leaf, as they should be. For large or bold designs the effect can be greatly enhanced by outlining the design in the Couching stitch. When Couching is thus used the darning should always be done first.



Cut No. 6.

Application.

Queen Anne Darning is susceptible of a wide range of application and is a fine field for the display of artistic effects in combination and variation of colors. It can be used on various kinds of scarfs,

tidies, table and stand covers, curtains, bed covers, etc. It works well in designs of flowers with design and ground same color, varying only in tone, a kind of ornamentation called monochrome; or the fabric may be of one color and the darning in its complimentary color. *RULE—Avoid striking and sharp contrasts of color, study close harmony and subdued effect by means of tones of either the same or contrasting colors.*

Description of Cut, etc.

Cut No. 6.—Is a tidy of Bolting cloth. The ornamentation is an orange spray showing leaves, flowers and fruit. It is worked in darning with filoselle. The leaves green, flowers white, and fruit orange color. The effect is most delicately pleasing. It is finished on each edge with a hem and at the bottom the two rows of tassels are made of orange colored silk.

India silk, satins, unbleached muslin and many other kinds of material are used for this kind of decoration.



DESIGN H.—See description on page 39.

The above design is an admirable one for this class of work. The most beautiful effects can be produced by the use of this class of designs, and they are most heartily commended to the consideration and practice of all operators.

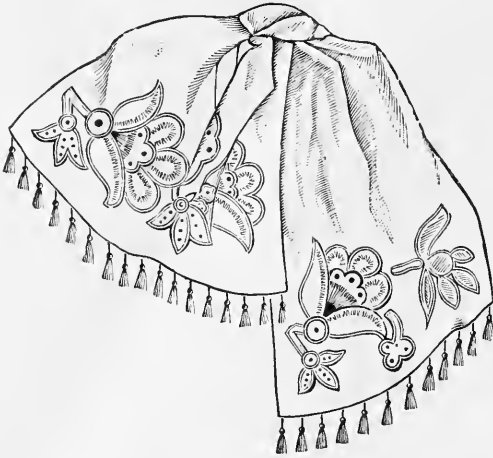
The process of needle-work tinting by means of darning, was introduced in this country by the New York Society of Decorative Art. It makes a beautiful background for designs cut out of serge or cretonne, especially when they are tastefully appliquéd in such a manner as to give the effect of blending the whole into one solid piece of work.

For bed covers or hangings where a certain tint is required, which cannot be obtained in the desired fabric, the use of darning not only overcomes the difficulty, but adds to the richness and beauty of the work. Unbleached muslin can be used in this way in connection with appliqué ornamentation, with surprising effect and at a very small cost for material. In order to become familiar with the effect of darning would suggest experimenting with different kinds of material on different fabrics and in connection with different kinds of work.

Appliqué.

THE order adopted in the presentation of the various kinds of work in this Hand Book is with a view to the natural and easy progress of the operator. Starting with the simplest form of Art Needle-work on the machine (outlining by stitching), the next step is another form of the same class of work with a wider and more varied field of application. Then follows Queen Anne Darning, another arrangement of stitching with an entirely different effect, which opens up a field for the most beautiful combinations and closest harmony of colors, with the greatest variety of effects. Following in this line of systematic progress we now take up an entirely different kind of work, a most interesting class of art productions. Appliqué by the

hand is a somewhat tedious and difficult process, involving great care in details of mechanical execution, as well as artistic knowledge and ability in the selection and arrangement of materials and colors. Notwithstanding this fact, however, it has always held an important place in Art Needle-work. The "opus consutum" or "cut work" of past centuries occupies a prominent place in the South Kensington Museum. Many of the old ecclesiastical adornments were largely made up of appliqué designs skillfully and artistically blended into the general design by means of embroidery. The robes of royalty were delicately



Cut No. 7.

wrought in appliqué flowers and leaves, and gorgeous hangings with most intricate designs in appliqué, contributed in no small degree to courtly splendor. By the "Domestic" Sewing Machine the execution of this kind of work is made most simple and easy. Couching and Braiding Appliqué are the simplest and easiest forms. There is also Embroidery Appliqué, which will be treated under its proper head in that class of art work. There are two kinds of Appliqué, viz.: Onlaid and Inlaid. The former is the kind most generally used.

Directions.

For Onlaid Appliqué prepare the goods to be used as follows; have the design stamped on the wrong side of the ground material, then baste the material to be appliquéd securely to the right side of the ground material, being careful to see that it is the full size of the design. If the work is to be executed in couching, prepare the machine according to the directions for *couching*, and then stitch carefully, following every part of the design. After stitching cut away the superfluous part of the material appliquéd, cutting closely to the line of couching, being careful however, not to cut so close as to injure any of the stitches. If the work is to

be executed in *braiding*, prepare the machine according to the directions for the under-braider in the regular book of instructions for learning the "Domestic" Sewing Machine. Prepare the material same as for couching appliqué and braid every part of the design by carefully following the stamped or traced pattern on the wrong side of the ground material. Cut away the superfluous part of the appliqué material close up to the braid. *Use sharp and finely pointed scissors.* Always adjust the vibrator so as to allow the most perfect freedom in turning the work without having to stop and raise the presser-foot with the hand. *The "Domestic" Under-braider is the simplest, easiest operated and most perfect braiding device in use.* For Inlaid Appliqué stamp or trace the design on the wrong side of the material to be appliquéd which must be securely basted on the back of the ground material. Braid or couch same as for onlaid work, and when done cut away the ground so as to show the inlaid design. The edges can be left as cut away or they may be finished with a line of gold or silk embroidery. It improves nearly all appliqué work to finish the edges with embroidery.



Cut No. 8.

Application.

The range of application is large and varied. It is used for ornamenting portières, table, stand and piano covers, scarfs of various kinds, panels, etc. Variety and effectiveness of application, together with ease of execution, make it one of the most desirable kinds of Art Needle-work for the amateur operator. With suitable designs any person, who can run a machine on the ordinary lines of practical work, can produce most beautiful decorations, either by braiding or couching appliqué.

Description of Cuts, etc.

CUT No. 7.—Is an easel scarf made of dark orange colored India silk. The ornamentation is a Nottingham lace design, appliquéd with silk, in the Kensington stitch. The lace was first securely basted to the silk; then the figures were appliquéd with sewing silk same color as the ground, after which the superfluous parts of the lace were cut away and the edge finished with a line of Japanese gold thread put on with the embroidery attachment. The open portion of the figures were next worked in silk embroidery with the Kensington stitch, as shown by the shaded lines and dots in the cut. One end in a pinkish terra cotta colored silk and the other in electric blue. It is finished with a hem about one inch wide all around, and the ends have tassels of orange colored silk. For instructions in Kensington Appliqué, see Kensington Embroidery, page 27.

CUT No. 8.—Is a portière of crimson colored sateen, decorated with onlaid appliqué of olive plush put on with gold braid. The design is Oriental, easily executed and very effective. Kismet or tinsel cord might be used instead of the gold braid, or gold colored silk braid would be equally suitable. This is an especially pleasing design for use on a portière.

Very pretty draperies can be made of peacock blue serge with bands of turquoise blue, ornamented with a conventional arrangement of oranges and leaves of yellow and green serge appliquéd in couching with crewel. Vein the leaves with a light shade of green crewel. The use of satin for the bands would be very effective. Other materials and combinations of color might be used according to requirements of surroundings and desired effect. We have seen a most lovely sofa cushion of green sateen, with leaves of Sumac in all their Autumnal colors, appliquéd in each corner with gold tinsel, and veined with gold thread. The leaves were made of plush. It was lined with garnet satin and edged with a cord of garnet and gold. It would simplify the arrangement of colors, without impairing the beauty of the design, by using a dark moss green plush instead of the Autumnal tints.

A beautiful style of ornamentation for appliqué comes to us from Venice and Southwestern Europe, and is usually called Venetian "cinque cento." The designs consist of scroll patterns and conventionalized forms of leaves and flowers. A scarf, with a ground of old gold, through the center of which is appliquéd with silk braid, a bold scroll design in crimson velvet, with a subordinate design of leaves and flowers in a pinkish red colored silk, arranged so as to form a border on each side, and a center for the largest parts of the crimson velvet scroll. It is easily made, and a good specimen of this kind of appliqué. A most beautiful cushion cover can be made in this style of decoration. Take royal purple velvet, and appliqué, a border with scroll designs in lemon yellow silk. Have the center design in rich ivory yellow silk. Arrange the border and center so that there can be interspersed conventional leaves and flowers in various shades of green silk from deep to lighter. Appliqué with suitable colored silk braid. Finish the corners with tassels of variegated silk and gold. This will be a little more difficult of execution, but the result will amply repay the effort. From these illustrations and suggestions the practical importance and adaptation of appliqué must be apparent to all.

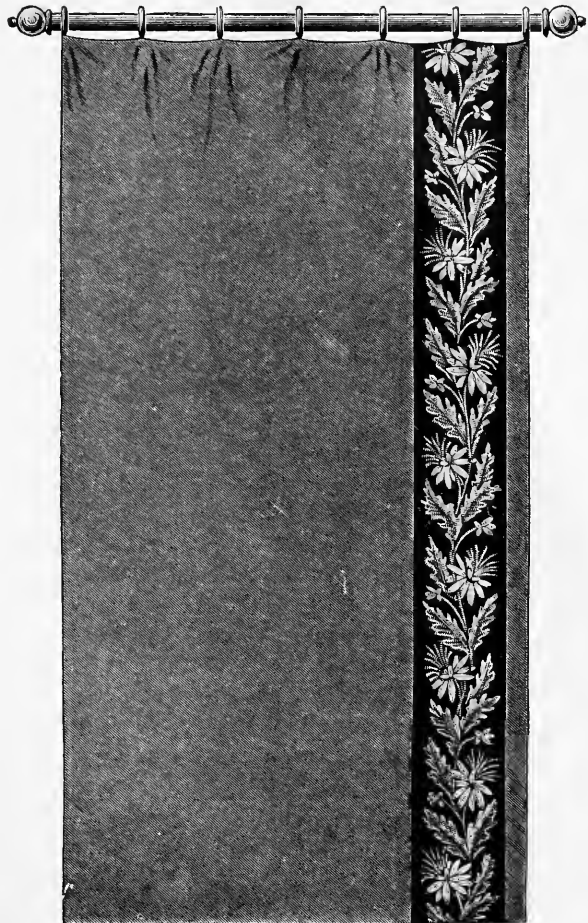
Instructions and Directions Continued.

Shuttle Embroidery.

WE now come to a class of work in which the designs are usually worked solid, or filled so as to fully cover the ground material. This naturally involves more artistic ability and experience, because the working of nearly all designs in solid embroidery requires more or less shading. The same laws governing color and shade in the production of Art Needle-work by hand apply to its execution on the sewing machine, and without some knowledge of their requirements, no one need expect to attain a very satisfactory degree of success. The shuttle is adapted to the production of some kinds of embroidery quite successfully, but where fine shading is required, we would advise the employment of other means. The great difficulty in using the shuttle is the necessity of having to execute without being able to see the work; hence, only such designs as require a solid color, or very little shading, are really practical. More intricate designs can be executed, but the process is tedious, and really impractical for general use. There are those who recommend the shuttle for all kinds of embroidery, but a little thought will convince any person of its impracticability for executing fine shading.

Directions.

The shuttle of the "Domestic" Sewing Machine will use, for embroidery, all kinds of sewing, filling and embroidery silks, crewel, arrasene, chenille and zephyr. Change the shuttle tension to suit the material. When using arrasene, chenille or zephyr, thread the shuttle according to instructions for large sized materials in couching. See page 11. For the upper thread use the same color as in the shuttle, and adjust the tension so as to make a perfect stitch. Lengthen the stitch and have the rows of stitching close together so as to make the embroidery solid.



Cut No. 9.

"DOMESTIC" ART NEEDLE WORK

The design must be stamped, or traced on the wrong side of the material. Use the vibrator so as to enable the turning of the work without lifting the presser-foot with the hand.

Application.

Shuttle embroidery can be used on portières, table covers, scarfs, tidies, etc., and is one of the most durable kinds of embroidery, but its execution is always rather difficult and apt to be unsatisfactory to a majority of operators. It requires considerable experience to make solid embroidery in colors with the shuttle, but patience and perseverance will enable the attainment of a high degree of excellence. The same amount of effort, applied to some other kind of work on the machine, would usually be more satisfactory.

Description of Cut.

CUT No. 9.—Is a portière of olive sateen with a band of dark cardinal plush, on which is worked, in shuttle embroidery, a flowering Cactus vine. The leaves are made of different shades of olive colored silk, and the flowers of different shades of yellow silk. The effect is most pleasing. Instead of the olive, cardinal colored sateen might be used with good effect.

Fringes and Tassels for Finishing Needle-work.

The operator should always bear in mind, that fringes or tassels, for decorative needle-work, should be used as a finish, and not as an ornament. They should be in perfect accord with the material and the work, so as to appear as an essential part, rather than an optional appendage. A fringe made of felt, cut in fine strips, is a very simple and effective finish, where it can be appropriately used. When several colors are employed in the work, corresponding colors of felt may be combined. For many kinds of work on wash goods, an appropriate finish, is a fringe made by ravelling the edge and afterwards knotting. Crewel may be made into a fringe for finishing various kinds of work, as follows; wind carefully and evenly around blotting paper about one inch wide, then with the machine, stitch across one edge, two, three, or more times, so as to make a heading; cut the other edge, tear out the blotting paper, and comb into fluffiness by using a coarse dressing-comb. Combine colors to suit the work. Tassels may be made of silk, crewel or zephyr by winding around card-board about one inch wide; cut at one side, tie through the center, with the ends of the cord by which the tassel is attached, also just below the top with a separate piece of the material used in making the tassel. They may be left full and plain, or combed out to be fluffy.

Woven fringes of sewing silk, crewel or chenille are always good. Pompons, or silk balls can often be used very effectively. Bangles, or rings make an appropriate fringe for some kinds of work. The sumptuous fringes of pure silk found on old needle-work are rarely seen now.

Instructions and Directions Continued.

Embroidery with the Attachment.

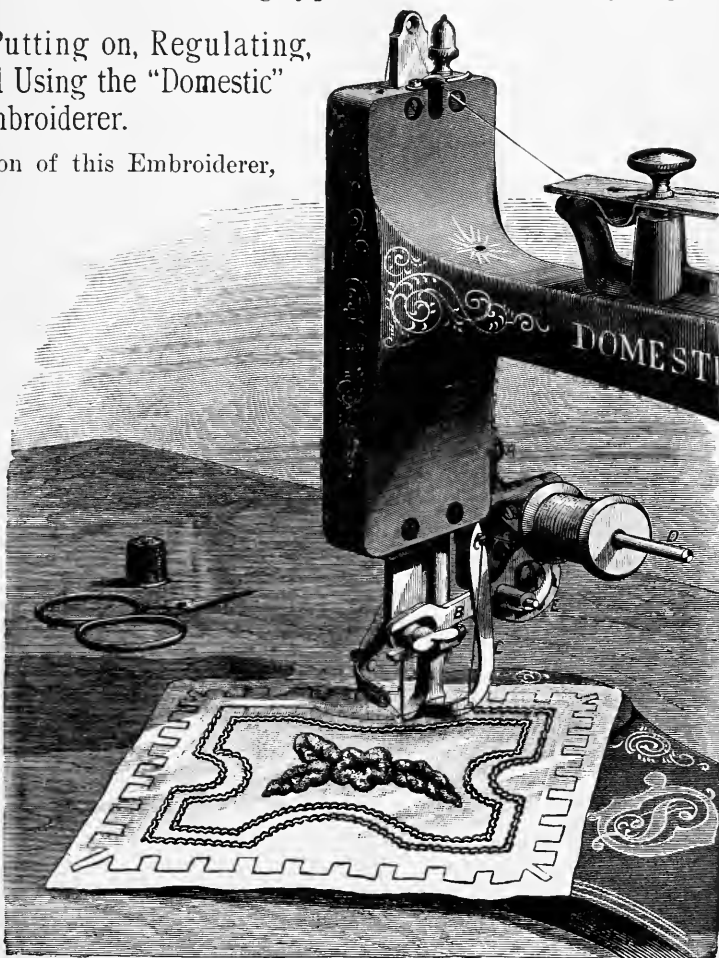
THUS far, all of the various classes of art needle-work have been produced by simply using different kinds of material, without any attachment; but a point has now been reached where the successful handling of materials in producing the most artistic effects in embroidery, require that the work should be constantly under the eye of the operator, so that each step in the progress of execution may be accurately noted and controlled.

To meet this requirement we have the "*Domestic*" Embroidering Attachment, a most simple, perfect, complete and reliable device, for using all kinds of embroidery material, without any changes of adjustment, or arrangement. It is "*par excellence*" amongst the devices of this class. Thoroughly practical, durable, and easy to operate.

Directions for Putting on, Regulating, Threading and Using the "Domestic" Embroiderer.

For an illustration of this Embroiderer, see cut on the inside of back cover.

Before putting on the embroidering attachment, remove the regular presser foot, and put on the foot that goes with the attachment. Fasten the embroiderer to the machine by means of the screw, behind the lower bearing of the presser-bar. Before tightening the screw, see that the fork of the driving arm is on the needle-nut. Then lower the needle, so as to cross the



Cut No. 10.

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embroiderer fingers, and see that the needle goes down midway between the two holes in the end of the fingers. If it does not, move the attachment, so as to bring the needle into that position, and then tighten the screw, so as to secure the attachment firmly. The spindles for carrying the spools of material should next be put in place, and then the attachment is ready for use. For arrasene, chenille, kismet cord and various kinds of heavy material, only one finger should be used, whilst for silk and other kinds of light material, both fingers may be employed, according to the effect desired. When only one finger is used, the outside one may be removed. To thread the attachment, place the spool of embroidery material on the spindle, pass the material along



Cut No. 11.

the embroiderer arm through the guides on the side, and backward through the hole in the end of the finger, drawing it far enough through, so that the end can be placed under the presser-foot. If both arms are to be used, thread the other one same as the first. The shuttle thread should be drawn up through the throat-plate, so as to leave the ends free in starting. Its work can be varied by changing the length of the stitch, and the number, color and combinations of material used. The machine should be threaded same as for ordinary sewing. The upper thread should always be as near the color of the embroidery material used as possible, unless a varied effect is desired. Adjust the vibrator so that the presser-foot will clear the work and leave it perfectly free when turning. There is no waste of material in doing this kind of work on the machine. In fact it only takes about half as much as in hand-work, besides executing much more rapidly and perfectly. When starting, have the ends just long enough to pass backward for the presser-foot to hold in place, and when changing shades, or colors, cut the embroidery material close to the needle, thread as in starting, stitch over the ends, and the place where changes are made can not be seen.

Application.

The range of application of embroidery with the attachment is very great, because of the variety of materials employed, and the scope of its adaptation. Starting with the simpler designs, easy of execution, it progresses onward to the most elaborate. From the combination of a few primary, or secondary colors, and

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their complimentaries in the simpler forms, it embraces almost every hue and tint, in the execution of more elaborate designs. Whilst any person with an ordinary eye for color, may execute, successfully and satisfactorily, many designs, the highest success will be achieved by those who have some knowledge of the laws of color and harmony.

This statement is not made to discourage, but rather to encourage, by showing a field worthy of the best efforts. By means of the sewing machine, the highest attainments are now possible to many, who, for want of time, never could have made much progress by the hand. Portières, lambrequins, table, stand and piano covers, scarfs of all kinds, panels, bannerets, etc., all come within the scope of application. Also, panels for dresses and all kinds of embroidered ornamentations used in various kinds of garments. Chenille embroidery, arrasene embroidery,



Cut No. 12.

various kinds of tinsel and kismet embroidery, all kinds of silk embroidery, crewel embroidery, etc. In short, every kind of material, on any kind of texture, used in hand work. For the production of appliqué designs in mosaic work, it is admirable, and for finishing the edges of appliqué work, after cutting away of the superfluous parts, it is exquisite.

Description of Cuts.

CUT No. 11.—Is a double panel screen. The frame is made of cherry and the work is done on black satin. On one side is the beautiful golden rod, growing up through some old rails, with a blue bird flying towards it, from one corner. On the other panel is a branch of Sumac in all its brilliant Autumnal colors. They are worked with arrasene in the natural colors of the flowers, leaves and rails. The bird is worked in blue tablet silk.



Cut No. 13.

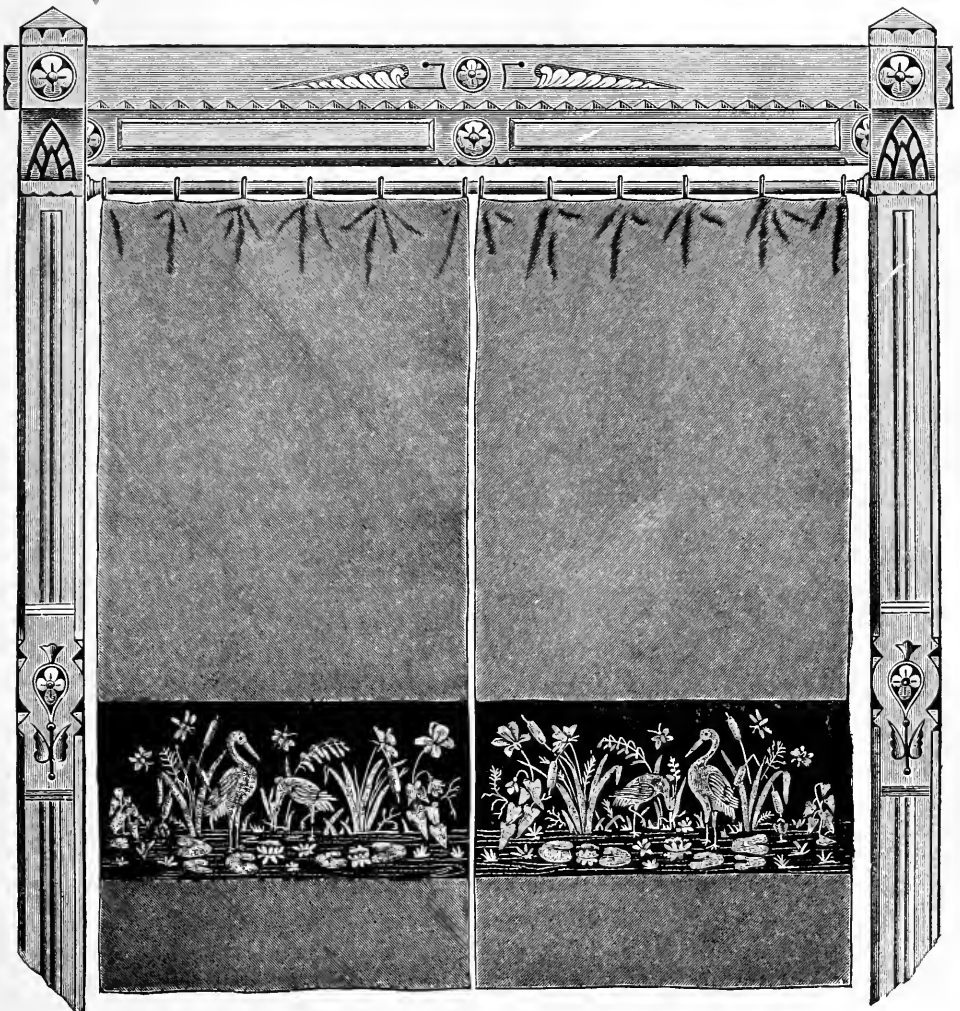
CUT No. 12.—Represents a most elegant bed spread, forty by forty-four inches. Shams to accompany it are twenty-two inches square, both measurements being inside of, and not including, the spanish lace with which they are finished. The set from which the engraving was made is of bolting cloth. In each corner is worked a bunch of thistles. The leaves and ball part of the flower are worked with arrasene. The leaves are veined and the balls dotted with embroidery silk. The fringe-like part of the flower is worked with two or three shades of lavender colored embroidery silk. The flowers strewn over the spread are made as follows; the roses and buds are ribbon work appliqué, and the leaves are arrasene, veined with small chenille; the daisies are worked in different shades of yellow arrasene, with brown silk centers, made to stand out by winding three or four times around a small piece of blotting paper, about one-quarter of an inch wide, shaped so as to fit into center of flower. After stitching through the center, the silk is cut on each side, and the blotting paper torn out. The word "Domestic" is worked in different shades of No. 2 brown chenille. The edges of the spread are finished with two rows of Spanish lace, and the shams with one, sewed on fine net lining. The Spread and Shams are lined with cream-colored silesia. This is a most elegant design, and is appropriate for use on a variety of kinds of material.

CUT No. 13.—Is a peacock blue plush mirror frame, twenty-three inches square. The decorations are two sprays of roses. The flowers are rose colored plush appliqué, and the leaves are arrasene, veined with chenille. The mirror is nine and one-half inches square. A very effective application of embroidery ornamentation.

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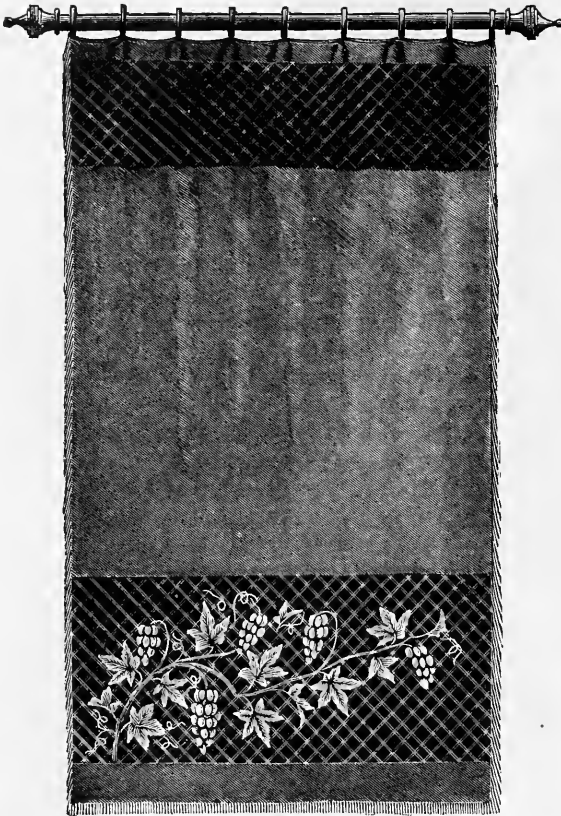
CUT No. 14.—Represents a pair of folding door portières, made of wine colored sateen, with dado of plush about one shade darker. The ornamentation is a water scene executed in gold, silver and copper-colored tinsel, with cat-tails in brown arrasene. The effect is gorgeous. This design is very effective when executed in colored tinsel, using blue for the flags, green and gold for the leaves, etc. This is one of the best, most pleasing, and easily executed designs for tinsel work we have ever seen.

CUT No. 15.—Shows a portière of cardinal-colored satin sheeting, with dado and frieze of plush two shades darker. The lattice work is made of iridescent kismet, with spaces on dado of two inches, and on frieze of one and one-half inches. The grape vine on dado is worked as follows; the leaves and vine with green and brown arrasene, the veining on the leaves with small chenille, and the grapes with tinsel. To make the clusters of grapes stand out, each grape is worked on a separate



Cut No. 14.

"DOMESTIC" ART NEEDLE WORK



Cut No. 15.

piece of cloth and filled with cotton, and then appliquéd to the plush, so as to make the clusters. It is made up with an interlining of canton flannel, and a lining of old gold colored silesia. This hanging illustrates a combination of materials in Art Needlework, easy of execution, but very ornamental in effect.

Cut No. 20 on page 31, is a Japanese panel of black satin worked with Japanese gold thread.

Cut No. 23 on page 38, is a banneret, with monogram worked in various colors of silk embroidery, on black satin, trimmed with plush bands.

In the application of chenille, arrasene, silk, crewel and kismet embroidery, care must be exercised, so that, there may be proper adaptation, both to intended use, and desired effect. Combinations of these materials, in the same

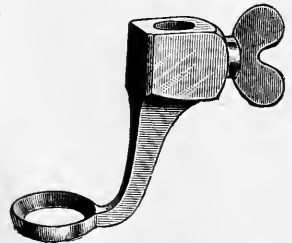
piece of work, often contribute to the attainment of most pleasing results. With a clear idea, of the purpose to be attained, the operator will be able to execute with astonishing rapidity, as compared with the work of the hand. Many kinds of embroidery material, are very difficult of application by the hand, but with the "Domestic" Embroiderer Attachment, this impediment is fully overcome, and the quality of the work produced by it, in every respect equal, if not superior, to hand work. No production of the sewing machine in art work, should be satisfactory, unless fully up to the requisite standard of acceptable hand composition. To attain this, of course, requires the same knowledge requisite for hand work; but when it is coupled with the sewing machine, instead of the hand, the power of production is wonderfully increased. We emphasize this thought, because it should be fully understood, that Art Needle-work by the sewing machine, is the same as Art Needle-work by the hand, except, that the machine multiplies the power of production, and greatly lessens the labor. The consideration of embroidery, with the various materials used with the embroiderer attachment, brings this question, of *Machine versus Hand* in Art Needle-work, prominently before the reader. They are in perfect accord, and in the use of the machine, the hand will find a most reliable assistant in every kind of needle art-work.

"DOMESTIC" ART NEEDLE WORK

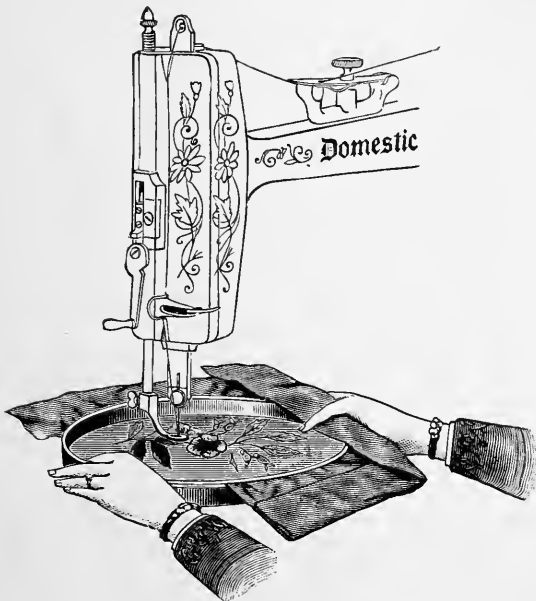
Instructions and Directions Continued.

Feather Stitch, or Kensington Embroidery.

THE kind of embroidery usually denominated Kensington, is properly called "Opus Plumarium," or Feather Stitch; and Kensington is really a misnomer. It is an old kind of embroidery, revived largely through the influence of the Royal Art School, at South Kensington, England; and for that reason is often called Kensington. The modern name is properly, "Feather Stitch" embroidery. The stitches vary in length, and are so taken in and between each other as to blend perfectly the colors used. It is the chief, or most important stitch, for the production of the most elegant embroidery, and the attainment of the finest effects in color. The operator will find, in this class of art embroidery, an unlimited field, both in respect to artistic skill, and range of application. Shading scarcely inferior to the brush, can be done by this stitch. Its production by the "Domestic" Sewing Machine is so perfectly like the work of the hand, that it can truly be called its *crowning work*, in the line of Art Needle-work productions. The first attempt in the production of this stitch by the sewing machine, was the making of figures, landscapes, etc., by the use of black and white silk, with a short, irregular stitch, producing an effect something like etching. From this resemblance it was called etching, and the work of the machine in this stitch is generally known by that name; but this so called etching is only a variety of the Feather or Kensington stitch.



Kensington Foot.



Cut No. 16.

Instructions.

Prepare the machine by dropping the feed bar, which is done by removing the feed lifting rod. The latter is held in position by a screw, where it is attached to the shuttle lever. When the screw is loosened, the rod will drop down, and it can then be removed from the feed bar. This is necessary, because this kind of embroidery requires various length of stitches and frequent changes of direction, and could not be controlled or directed, if manipulated by the feed of the machine. For this reason the feed is dropped out of the way, and the work always moved by the hands.

Remove the presser foot and use instead the *Kensington foot*, which

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is an extra foot, not furnished with machine, but can be obtained of any dealer in the "Domestic" Sewing Machine. In order to secure perfect freedom in manipulating the work, *raise the vibrator just high enough, to prevent the foot from pressing on the goods at any time.* After having the design traced, or stamped on the right side of the goods, stretch tightly over embroidery hoops, and it is ready for work. Rest the arms on the table of the machine, so as to get an easy and steady movement, taking hold of the hoops, so that the thumbs will rest on the outside, with the forefinger of each hand thrown over on the inside, as shown in Cut No. 16, which explains the position of the hands, etc. For complete explanation, and detailed instructions, see description of Cut No. 16.

It requires a little practice to get an easy, even movement of the hands, but when once acquired is the most fascinating kind of Art Needle-work.



Cut No. 17.

For this kind of work, use filo-floss, and filling, or sewing silk. Beginners should first practice with cotton thread until some degree of ease and freedom of movement is attained; also, the nature and effect of the stitch fully understood. Then start on a simple design, requiring but little tinting of colors. The ground should be fully covered, which is accomplished by working over until the stitches fill in every part of the design, according to the effect desired.

Application.

The acme of Art Needle-work has now been reached, and a wide realm of application lies at the operator's command. Alone, or in combination with other kinds of Art Needle-work, the subjects for its application, are almost innumerable. For working flowers on a tinted back ground of Queen Anne darning,

it is most effective. For various kinds of Appliqué work it is preferable to all other means. It is very desirable in connection with many kinds of arrasene embroidery with the embroidery attachment. It is especially suitable for embroidering flowers, landscapes, animals, birds, dresses and other garments, etc. It can be used on portières, lambrequins, all kinds of scarfs, piano, table and stand covers, panels, bannerets, decorative raquets and tambourines, bangles, etc. Also, for the production of tapestries of most marvelous beauty and effect.

Description of Cuts, etc.

CUT No. 16.—Illustrates the manner of preparing, holding, and manipulating the work in feather stitch, or Kensington embroidery. The material is first stretched

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as tightly as possible over hoops. For very fine goods, it is sometimes necessary to wrap the smaller, or inside hoop with muslin, so as to make the outer hoop fit tight enough to hold the goods to be embroidered, firmly. The hoops are grasped so that the thumbs are on the outside, towards each other; the forefingers are thrown over on the inside, with the other fingers on the outside. The arms rest on the machine table, so as to get an easy, even and steady movement. Begin the work by stitching along the outline, so to form a close even edge, with the stitches converging irregularly toward the center, or in the direction necessary to the proper form, when finished. Then, with longer, or shorter stitches, fill in the design from the outer edge, being careful that each stitch conforms to the direction necessary to secure a natural form of the flower, or other objects, when finished. When completed, the stitches should be indistinguishable, one from the other, giving to the whole surface, a smooth, rich and even effect.

CUT No. 17.—Is an apron made of cardinal plush, with a broad piece of light blue satin, at the bottom. The embroidery is a spray of apple blossoms, in natural colors, worked in the Kensington stitch. It is trimmed with Oriental lace, and loops and ends, of cardinal and light blue satin ribbon.

CUT No. 18.—Shows a grenadine curtain, with a strip of olive-colored satin, with flowers, leaves and birds, worked in the Kensington stitch, with silk in the natural colors of the objects represented. The side and bottom is finished with insertion, edged with antique lace. A unique, and most elegant hanging.

CUT No. 19.—Shows a Royal Bengal Tiger, and is a fine illustration of the work of the "Domestic" Sewing Machine in animal and figure embroidery. This piece of work is executed in silk. The animal in the sepia shades, and the flagging and stone, in stone colors. It is a masterpiece of work in this line.

The feather, or Kensington stitch, is said to be the basis of



Cut No. 18.

all modern embroidery. There are several stitches in hand work, very similar, differing only in their application, for the purpose of producing certain effects. Thus, the "*feather stitch*" is used for flowers. The "*stem stitch*" is used for stalks and stems of flowers, and leaves. There is, of course, a difference between the appearance of the two stitches, but the difference, really consists in the application, with a view to the production of different effects, corresponding to the difference in objects represented. Then, there is the "*satın stitch*," which is another adaptation of embroidery by threads laid on the surface. This latter, is a very old kind of embroidery, specimens of it having come to us from nearly all nations and periods. Its use now, is principally, for small masses of embroidery, where a rich effect is desired. It is employed quite extensively, in some kinds of Japanese and Chinese embroidery. It is produced by passing the thread from one outline of the design to the other, so as to lie along-side of each other, in mechanical regularity. Both, the "*stem stitch*" and "*satın stitch*," are executed on the machine, by the same movement employed in manipulating the feather stitch.

The production of embroidery, by this *free hand movement*, widens the range of Art Needle-work by the machine, and enables the production of a great variety of stitches, which can not, in their appearance, or effect, be distinguished from the work of the hand. *Roman* and *Venetian* embroideries come under the range of work executed by this movement.



Cut No. 19.

Finishing Treatment of Work.

VERY much depends upon the finishing of a piece of Art Needle-work, in order to get the full effect of the design as executed. Many finely wrought embroideries are passed as failures, and examples of poor conception and design, because of incomplete, or improper finishing. There should always be perfect smoothness of surface and regularity of design, especially in all hangings. To attain this, careful stretching is always necessary. A good way to stretch many kinds of embroidery, is by wetting a clean cloth in clear cold water, wring out and place smoothly on a clean board, or table. Place the work on it face upwards and stretch tightly until perfectly smooth, using tacks, or drawing pins to hold in position. Care must be taken not to use tacks that will rust. When the work is on linen, to be finished with fringe, it should not be fringed until after it has been stretched. For silk, velvet, sateen, or plush material, a little flour paste, with alum in it, is often desirable for the back of the embroidery. Spread a clean blanket, or other suitable material on a table or board. Place the work with the right side down upon it, and stretch until perfectly smooth, securing it evenly in place with tacks. Then apply the paste carefully on the back of the embroidery and leave until thoroughly dry. Do not allow the paste to touch the material, except on the back of the embroidery. Do

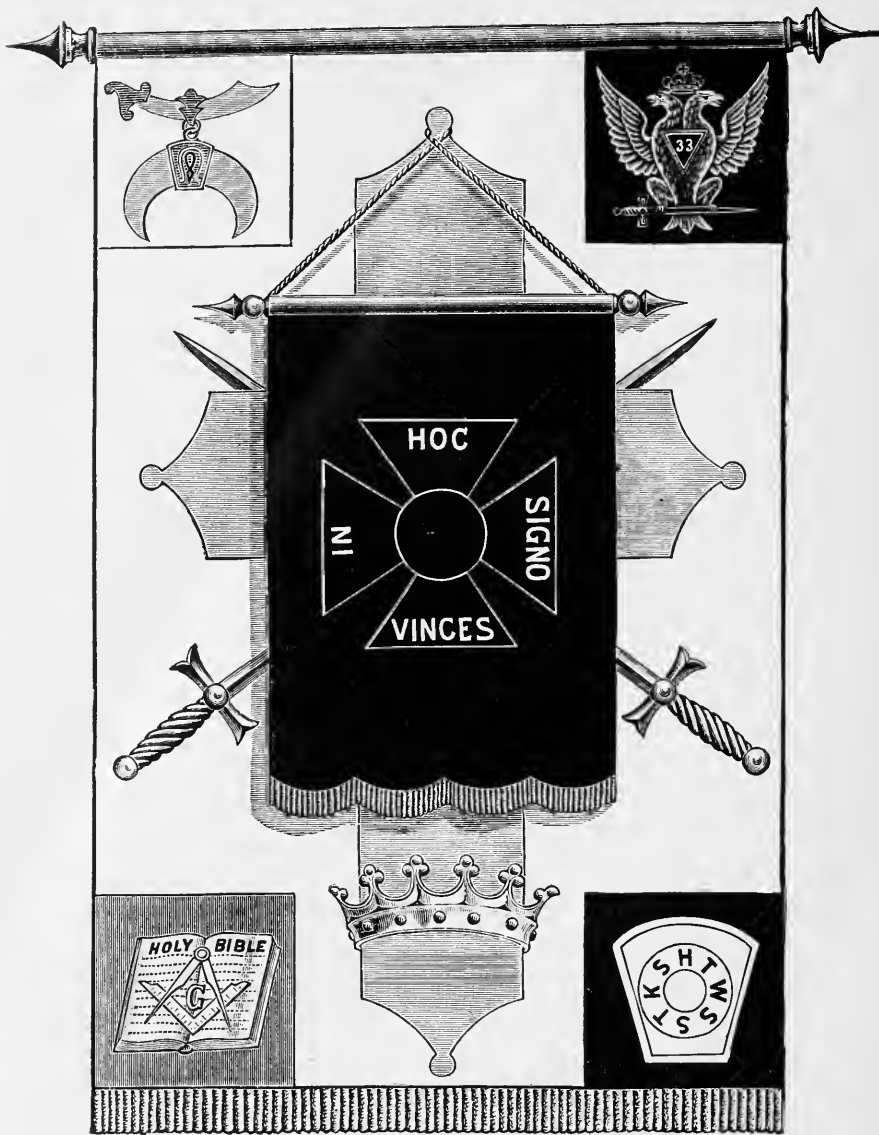


Cut No. 20.

not use an iron on embroidery, if it can be avoided, as it flattens the work and is apt to injure colors. However, when a piece of work is badly drawn, or puckered, it may be necessary to lay a damp cloth over the back of the embroidery, and press through it with a warm iron.

Look carefully after all the little details of finishing. *Remember always*, that whatever is worth doing, should be well done.

Avoid undue haste, if you would escape the subsequent annoyance of unnecessary imperfection in finishing treatment. Let every piece of work be as carefully finished, however simple the subject, as though of vital importance to your future welfare. Cultivate the habit of thoughtful painstaking; and with the completion of every effort thus carefully executed, there will be an apparent increase of power.



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Masonic Banner.

THE above cut shows a most beautifully wrought banner, representing all of Masonry, in a new and striking arrangement. The Bible is made of white satin, appliquéd to a square of blue silk. Square and Compass and letter G, of tinsel. The Keystone is of white satin, appliquéd to a square of scarlet silk, letters and lines of gold thread. The Passion Cross is of red silk; the Banner suspended from it of black silk, with the Maltese Cross and Motto outlined in gold thread. The Crown

is of gold tinsel and thread, with colored jewels. The Sword blades are of silver tinsel, hilts of gold. The double Eagles are wrought in gold thread on royal purple silk. The Sword and Crescent are on a square of white silk, and are made as follows; sword-hilt of gold, blade of silver, and the Crescent, in ivory colored silk embroidery, suspended by gold clasp and links. The Banner is made of old gold colored satin, with the squares in each corner and cross in center, appliquéd with gold thread in saw stitch.

Design—Adaptation and Fitness.

THE question of design, in all art work, is one of primary importance, and its requirements are appreciated, in proportion to the range of personal knowledge, and practical art ability.

Design in art work really means, "a plan of any work of art, drawn out in the mind," or in other words, it is a personal conception of figures and styles, in their proper relation to adaptation and fitness. The question, therefore, becomes a personal one, with every person engaged in any form of art work. Art Needle-work is no exception, and the requirements of fitness and adaptation are really more exacting, in this connection, than in some others, because the work of the needle usually supplements, or forms a part of an existing style, or line of decoration. Art Needle work designs are of three classes, Inventive, Conventional and Natural. *Inventive designs* are imaginary productions, foreign to nature, formed by the use of lines and angles used in drawing. They are sometimes called geometric designs. *Conventional designs* are the connecting links between the Inventive and Natural. A plant, a leaf or a flower is taken and combined into a design, by means of the geometrical lines and curves, prominent in its natural formation, adapting it to a special or particular use, so as to appear most pleasingly beautiful, but entirely different from its natural growth or order; hence, Conventional designs are special adaptations of natural objects to



DESIGN I.—See description on page 40.

"DOMESTIC" ART NEEDLE WORK

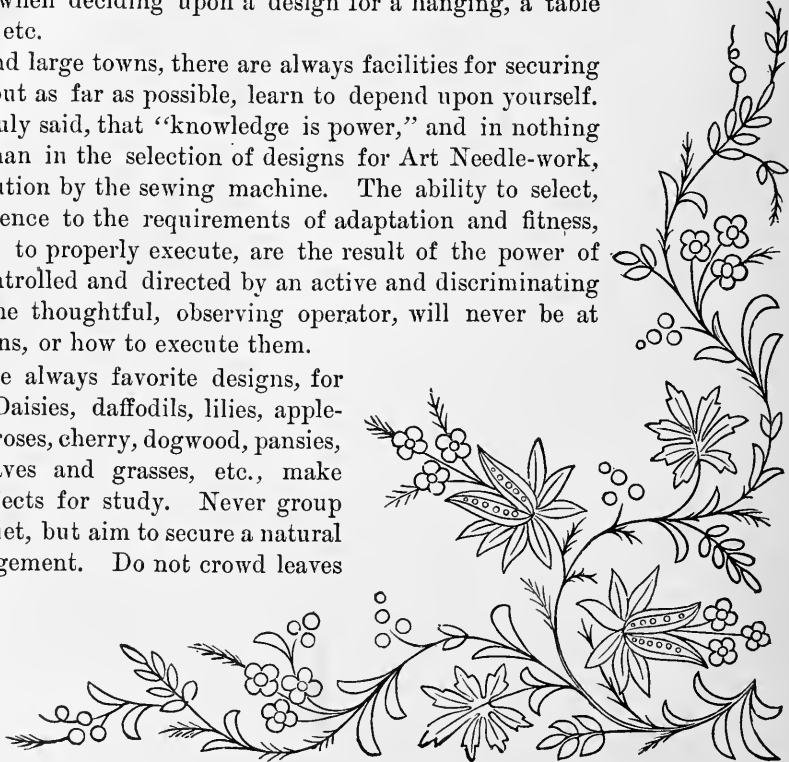
particular uses in decoration, for which they are not naturally fitted. *Natural designs* are reproductions from natural objects, often modified in detail by omitting the minuteness of nature's finish, but true to form and general effect.

It is not expected that all operators in Art Needle-work on the "Domestic" Sewing Machine, will be able to sketch, or draw their own designs, but a knowledge of the classes of designs, and their adaptation, will greatly aid in selecting and determining, as to adaptation and fitness. Geometrical or Inventive designs are only adapted to large pieces of work, and are little used in Art Needle-work. However, most beautiful effects can be produced by them when properly used.

Conventional designs have the widest range of adaptation and fitness, and enables the accomplishment of the most beautiful effects in needle-work. *Natural designs*, next to Conventional, are best adapted to the production of Art Needle-work, but their use requires care and judgment in determining fitness, because the question of color comes into prominence with its imperative demands for truthfulness, whenever nature is taken as the model. After having decided upon a design, never attempt its execution until careful study has given complete knowledge of its make-up. Time, thus taken in preliminary study, will be more than made up, by rapidity of execution. The question of color stands so intimately related to design, that it often exerts a controlling influence in determining adaptation and fitness. The color of wall decorations, style and color of carpets, rugs and furniture, must necessarily weigh heavily when deciding upon a design for a hanging, a table or stand cover, etc.

In cities and large towns, there are always facilities for securing good designs, but as far as possible, learn to depend upon yourself. It has been truly said, that "knowledge is power," and in nothing is this truer, than in the selection of designs for Art Needle-work, and their execution by the sewing machine. The ability to select, with due reference to the requirements of adaptation and fitness, as well as skill to properly execute, are the result of the power of knowledge, controlled and directed by an active and discriminating judgment. The thoughtful, observing operator, will never be at a loss for designs, or how to execute them.

Flowers are always favorite designs, for embroidery. Daisies, daffodils, lilies, apple-blossoms, wild roses, cherry, dogwood, pansies, carnations, leaves and grasses, etc., make delightful subjects for study. Never group in a stiff bouquet, but aim to secure a natural and easy arrangement. Do not crowd leaves and flowers about the stems. Give plenty of room for detachment from the back ground.



DESIGN J.—See description on page 40.

How to Copy, Transfer, or Get Designs.

ONE of the simplest and easiest methods is by the use of *transfer paper*, which is placed between the pattern and the material on which the embroidery is to be wrought. Go carefully over the design with some dull pointed object, pressing hard enough to leave a tracery on the surface of the material. This paper is prepared in different colors. Another method quite commonly used, is called *pouncing*. Prick a few holes in the outlined design, following the lines very carefully. Then secure the pattern upon the material, and pounce over the holes with ordinary stamping powder, or pulverized pipe clay. Use a tightly rolled piece of list for rubbing over the design. Lift up the pattern, and go over the dotted lines with a fine brush and some suitable water color paint, or if you prefer, use a pen and India ink. Still another way, is to *trace the design upon coarse tarlatan* muslin laid over the pattern. Then tack the tarlatan to the material, and trace again with a colored crayon, which will leave its color on the stuff through the tarlatan. *The "Domestic" Decorative Art Needle-work Stamping Outfit* furnishes a complete line of designs and stamping material, for work on the sewing machine. It is the first stamping outfit ever prepared expressly for use on the sewing machine. Can be obtained of any dealer in the "Domestic" Sewing Machine.

Color and Harmony.

THE variety of hues and tints of color at first sight of a chromatic scale, or diagram of colors, seems almost innumerable; and harmony is apt to be regarded more as the result of chance, or good luck, than anything else. In fact, if we were to judge from the work of many experienced operators, we should say that their whole aim in arranging colors, was the production of sharp contrasts and striking combinations, rather than harmonious blendings with a view to the highest artistic effect.

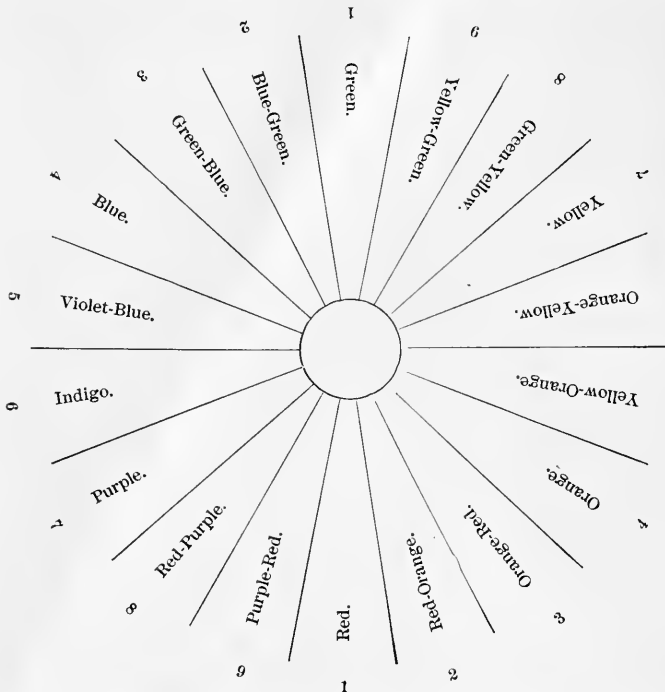
Whilst the variety of tints and hues are many, the primal colors are few, and a knowledge of them and their complimentaries will greatly simplify this question, and aid in a satisfactory solution. The primary colors, are only three in number; red, blue and yellow. They can only vary in tone, or intensity of color. By compounding the primary, the secondary colors are produced, viz.; violet or purple, green and orange. Red and blue compounded, make violet or purple. Blue and yellow compounded, make green. Red and yellow compounded, make orange.

By the admixture of two secondary colors, a tertiary color is formed; thus, purple and orange produce russet; orange and green produce citron; and green and purple, olive. These may be denominated, according to the order named, red, yellow and blue tertiaries.

Black, white and gold are neutral colors. Gold will act as yellow, but in decorative work, is generally used as a neutral. For this reason, these colors may be advantageously used for the separation of colors.

"DOMESTIC" ART NEEDLE WORK

In a compound color, the missing primary is called its complimentary; or, the complimentary of a primary is the secondary or compound color composed of the other two primaries: thus, red is the complimentary of green, because green is composed of the other two primaries. Blue and yellow, or green, may be the complimentary of red, for the same reason. The other colors stand related in the same way, as will be seen by the following diagram of colors. The same numerals on opposite sides, show complimentary colors. Thus, 1 at the bottom indicates red; at the top 1 represents green, meaning that red and green are complimentary colors. The other numerals in like manner show corresponding complementaries.



This harmony of colors by complementaries, is called the *harmony of contrast*, and the tones of contrasting colors should be nearly of equal intensity. There is another class of harmonies, produced by different tones of the same color, called a single scale of color, or scales more or less approximating. This is called *harmony of analogous colors*. Most pleasing effects may be produced by it, but where brilliancy and splendor are desired, the harmony of contrast by means of

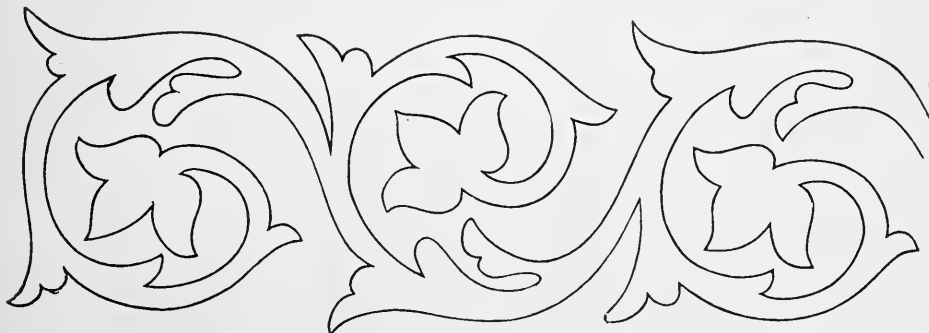
the complimentary colors must be resorted to. Would advise all operators in Art Needle-work to avail themselves of the information contained in some standard manual of colors. The following laws respecting contrast, harmony and effect of color, are deduced from standard authorities on this subject, and a knowledge of them is of primal importance in the execution of all kinds of Art Needle-work in colors. When different colors are employed their effect will be in accordance with the laws of contrast, and when juxtaposed, exert an effect the one upon the other, according to their natural relations. Thus, a light color brought in contact with a dark color, causes the light color to appear lighter than it is, and the dark color, darker. Another effect of juxtaposition of certain colors is to change the hue, or tone. Thus, green and red placed side by side, cause each to appear of deeper tone than it naturally is. Black, with a spot of blue on it, or when placed beside blue, becomes rusty looking, whilst the blue shows but little alteration. The reason for this is, that the eye cannot view any one color without another being

created. When red is viewed the eye creates green, and when green is viewed in like manner red is produced, which creation, in each case, is cast upon *whatever* is nearest. When blue is viewed the eye creates orange, which falling on the black makes it appear rusty. When yellow is looked upon, purple is created. The eye demands the presence of the three primary colors, either in their purity or in combination, and if not present will create the deficiency. Agreeable contrast produces harmony, and perfect harmony improves each of the contrasting colors. However, there are subtleties of harmony, which are difficult to understand, and the rarest harmonies frequently lie on the verge of discord. The color of the ground has to be carefully considered. Thus, with a gold-colored ground, a color should be outlined with a darker shade of its own; and a gold color on a colored ground should be outlined in black. When a color is on a ground in direct harmony with it, a lighter tint of its own color must be used for outlining it. When the color and ground are in two tints of the same color, if the ornament is darker than the ground, it will require outlining with a still darker tint; but if the ornament is lighter than the ground, it will not require any outline.



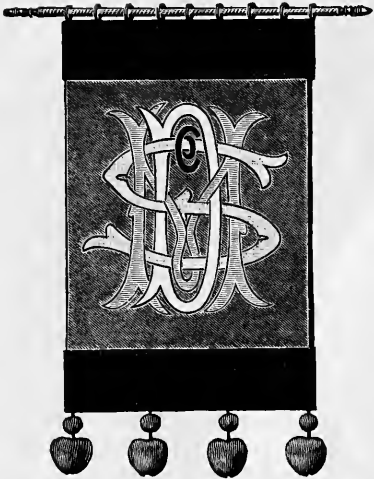
Cut No. 22.

The effect of color in Art Needle-work can not be over-estimated, and the object of color should never be lost sight of. Form can exist without color, but its development depends upon color, as an important adjunct. Mere outline may be good, but it is not satisfying; mere light and shade may be pleasing, but they do not gratify. Form seems to demand color; and it is only well proportioned and graceful forms, in harmoniously arranged colors, that afford the highest degree of satisfaction. The object of color, then, is: "First, to lend new charms to objects; and second, to assist in the separation of objects and parts of objects, and thus give assistance to form."



DESIGN K.—See description on page 40.

Material Used for Art Needle-work.



Cut No. 23.

THE following list of textiles, for use in Art Needle-work, is given for the benefit of those who may not have facilities for familiarizing themselves with the various kinds of materials adapted thereto. It is not a complete enumeration of everything that is, or may be used, but embraces the principal kinds of materials.

Felting is used very generally for table covers, mantel valances, screen panels, portières, etc. It is seventy-two inches wide and can be had in almost any shade. Costs from \$1.00 to \$1.50 per yard.

Raw silk momie cloth is an excellent material for draperies. It is fifty inches wide and costs about \$3.50 per yard.

Linen momie is used for draperies, panel screens, etc. It is fifty inches wide and costs \$1.50 per yard. Cotton momie costs \$1.10.

Turcoman cloth is a beautiful fabric, like woven chenille, and is principally used for curtains, or portières. It usually comes in olive, old gold, Indian red and maroon colors, fifty-four inches wide, at from \$2.00 to \$5.00 per yard. When all silk, it is called *silk Shelah*, and costs from \$8.00 to \$10.00 per yard.

Surah satin is much used in Art Needle-work. It hangs in rich, soft folds, has a smooth surface and is very desirable for hangings and portières. It is silk faced and wool back. The best colors are old gold, maroon, cream and olive. Price about \$2.60 per yard, fifty inches wide.

Turkish satin, similar to the surah and very desirable, is silk faced and cotton back, fifty inches wide, and costs \$2.00 per yard.

Sateen is a similar kind of material in appearance, and is much used. It comes in about the same colors, as Turkish and Surah satin. It is fifty inches wide, and costs about \$1.50 per yard.

Flax velours is a new fabric, somewhat like Turcoman in appearance. It is made double and single faced, and comes in the leading artistic colors, fifty inches wide, costing \$3.50 per yard; suitable for portières, table covers, etc.

Linen velours is similar to flax velours, but not so expensive. Very desirable. \$2.50 per yard.

Plushes for draperies, chair and table covers, etc., are the handsomest and most brilliant materials, but expensive. They come in all the leading colors, twenty-four inches wide, and cost from \$1.85 to \$4.50 per yard; fifty inches wide costs from \$7.50 to \$10.00 per yard.

Woolen plush can be used for heavy draperies. It comes twenty-four inches wide, and costs from \$2.00 to \$3.00 per yard.

"DOMESTIC" ART NEEDLE WORK

Among washing fabrics used are *crash, bamboo cloth, linen sheeting, oat-meal cloth, butcher's linen, scrym, cheese cloth, muslin, and India mull*. These last are familiar to all and can be obtained almost anywhere.

Bolting cloth is used for very delicate work and is an excellent foundation for embroidered curtains, bed covers, tambourine tops, etc. It costs from \$2.00 to \$4.00 per yard. There is no defined rules governing the selection of materials, but perfect liberty is accorded; provided, the material is always suitable for the intended use.

Queen of the Orient.

ON the last page of cover (outside), will be found a masterpiece of Art Needlework, which is entitled, the Queen of the Orient. It was made on the "Domestic" Sewing Machine. In detail, the execution is as follows: the flesh tints are in solid stitching, with flesh colored sewing silk; the dress is cardinal-colored arrasene embroidery; the girdle, blue satin arrasene embroidery; the cap, silk embroidery, worked in Roman stripes, with tablet silk; the jewels and metallic ornaments are worked in natural colors, with tinsel embroidery; the fan, silk embroidery, the handle ebony colored, and the feathers gold colored; the vase is made of different colored tinsel embroidery, so interwrought as to produce a bronze effect; the stone is wrought with wool arrasene embroidery of a stone color; and the leaves and grasses are made of arrasene and chenille embroidery, in natural colors. The embroidery is all done with the "Domestic" Embroiderer Attachment.

Description of Designs.

DESIGN A, PAGE 2.—For pin cushion or mat, suitable for braiding, couching outline, and braiding or couching appliqué.

DESIGN B, PAGE 3.—For use anywhere such an ornament would be suitable. Work in outline, or solid silk embroidery.

DESIGN C, PAGE 4.—This is a conventional design of rare beauty, and can be worked in couching outline, or in combination with Queen Anne darning and appliqué. It is suitable for a portière.

DESIGN D, PAGE 5.—Daisies. Can be used on table scarf, sofa pillow, fancy bags, etc. Work in silk, arrasene or tinsel embroidery.

DESIGN E, PAGE 6.—Wild roses. For use on portière, screen panel, scarf, table cover, sofa pillow, etc. This design works up most beautifully in silk, with the feather or Kensington stitch; also, in arrasene or chenille embroidery.

DESIGN F, PAGE 7.—Woodbine. For couching outline, silk or arrasene embroidery. It can be used on portière, screen panel, table cover, etc.

DESIGN G, PAGE 13.—A conventional design, suitable for working in couching outline, or silk embroidery, and can be used on portière or table scarf.

DESIGN H, PAGE 15.—Another conventional design; to be worked in Queen Anne darning and outlining, with silk and gold thread. Suitable for easel or table scarf.

"DOMESTIC" ART NEEDLE WORK

DESIGN I, PAGE 33.—Fern leaves. For use on portière, worked in braid, couching outline, and braid or couching appliqué.

DESIGN J, PAGE 34.—Conventional. To be worked in silk embroidery or outlining. For use on corner of table, or piano cover.

DESIGN K, PAGE 37.—Conventional. For braiding, couching outline, and braiding or couching appliqué, and is suitable for use on a table, or stand cover.

Designs D, E, F, I and K are embraced in Domestic Decorative Art Needle-work stamping outfit.

Conclusion.

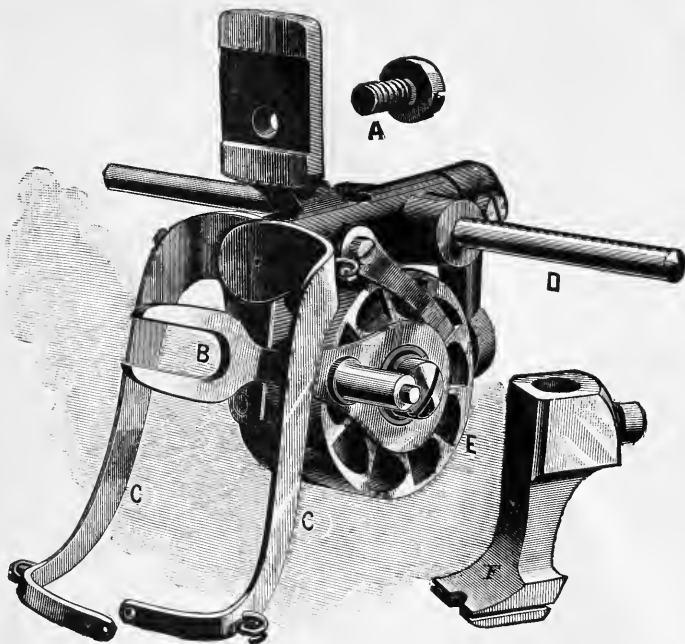
IN concluding the WORK of a GENERAL GUIDE, into a most interesting field of individual effort, we do so with a consciousness of the importance of the work, and the difficulty of satisfactorily accomplishing it. *Our aims* have been the lessening of *labor, time and expense* requisite for the production of Art Needle-work of the highest order of merit, and the consequent extension of the scope of its production. *Our efforts* have been more in the nature of a guide to the use of a *new means of execution*, rather than directions, for formulating plans, or methods, to be executed. *The practicability* of the new means of production has been fully demonstrated by the illustrations and descriptions of work executed by it.

Its adaptation to the use of every kind of material, on every variety of texture, for the production of work in any sort of design, gives it the widest range of practical fitness.

Prejudices may exist against Art Needle-work by the sewing machine, but this bias is no doubt largely the result of incompetent and unintelligent efforts, as shown in many displays of so-called Art Needle-work. Art-production, as well as art-appreciation, requires a knowledge of art-principles; and the degree of success in producing, as well as ability to appreciate, will be in proportion to the knowledge possessed. The only way in which the power of art-production, or art-appreciation, can be gained, is by the careful study of art-works of known excellence. No mere *looking* at works of beauty will make an artist. Proficiency is only the result of studious effort. The "Domestic" Sewing Machine is an invaluable assistant in the production of every kind of Art Needle-work, but its efficiency, range of application, and artistic capabilities, will depend upon the knowledge and judgment guiding it. With this means for more rapid production, it is hoped there may be an increased interest in this ennobling and refining work of the home; and a more general revival of the production of ART NEEDLE-WORK.



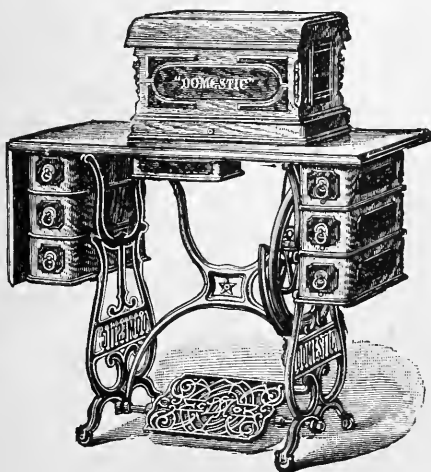
"DOMESTIC" · EMBROIDERER.



A, is the *set screw* for attaching Embroiderer to machine. B, is the *fork of driving arm*, which goes on the needle-nut. CC, are the *embroidery fingers*. D, is one of the *spool spindles* for carrying the embroidery material: on the opposite side, will be seen the other one. F, is the *embroiderer foot*. For ease of management, range of work, reliability and durability, this embroiderer is unexcelled. PRICE, \$3.00.



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Is most perfectly adapted. Its *work in this line is equal*, in all respects, to the production of the hand, and in some, superior. *By means of this machine*, its production is as easy as the ordinary lines of practical work. It requires *no special adaptation*, each and every machine being fitted therefor. It uses *every kind of material on any kind of texture*. The closest comparisons, and most critical tests are invited.

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