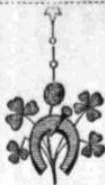


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HOW TO MAKE  
**HOME BEAUTIFUL.**



A TREATISE ON  
**ART NEEDLE WORK;**

With Diagrams and Illustrations.

ALSO CONTAINS

A Descriptive List of Patterns for Embroidery.

56

*Patterns*

— \* \* \* \* \* —  
**PRICE 25 CENTS.** — \* \* \* \* \* —  
— \* \* \* \* \* —

NEW YORK :  
PATTEN PUBLISHING CO  
47 BARCLAY STREET,

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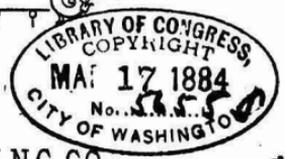
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*By Mrs. J. Patten*

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# HOW TO MAKE HOME BEAUTIFUL.

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How to make home beautiful is a matter which should interest every lady in the land, and although in a manual of this size it would be impossible to explain to any great extent all the different ways in which this may be accomplished, yet as ornamental needlework enters very largely at present into all kinds of home decoration, we will try to give some of the latest and best methods of embroidery, thus enabling any one of taste and a degree of skill with the needle not only to make many ornamental articles to beautify their homes, but also many for personal adornment. And, also, that this little book may be useful as possible to our patrons, we give diagrams and directions for making the various stitches used in Kensington embroidery, and also for making a variety of stitches used in fancy work of all kinds.

In order to save ourselves the trouble of answering the numerous requests for information in regard to our Perforated Embroidery Patterns, we will give a descriptive list of them, with the price for which each pattern will be sent.

In the list which follows is given a part only of the thousands of patterns which we make, but those here given are all choice, and no lady who sends for them will, we believe, be disappointed.

Our patterns are artistic, and are adapted to painting and etching in ink, as well as embroidery, and, as they are so easily transferred to any material, amateurs will find them a great convenience as well as a saving of labor and time to use them.

In order to show some of our Outline Figures we have introduced a few cuts, which we hope will not be without interest to our patrons.

## KENSINGTON NEEDLEWORK, OR CREWEL WORK.

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This style of embroidery is at present taking rank as one of the most popular and pleasing forms of fancy needlework. It is easy of execution, so that a mere novice in embroidery may do very

pretty and artistic work, while really beautiful works of art are sometimes produced by experts. Very much of course depends upon individual taste in this, as in all kinds of fancy work. It has been called by some "needle-painting," and an excellent way to shade in the different colors of this embroidery, is to copy the natural flower or leaf as in painting with the brush, or to take a painting or fine chromo lithograph, and copy exactly the shading; this is perhaps easier for an amateur than copying direct from nature.

#### MATERIAL.

The crewel which is used in this work is a strong two-threaded woolen yarn, differing materially from zephyr and other yarns in texture and twist. It is made in all the soft beautiful colors not found in other yarns, which render it particularly suitable for the



LITTLE BOY BLUE. (No. 405.)

proper imitation of the soft blending tints of natural leaves and flowers. There is also a silk called *filloselle*, or filling floss, which introduced into the shading of the leaves or flowers gives a much richer and finer effect. Two or three threads of the *filloselle* are used, when in conjunction with the crewel, which makes about the

same sized thread. This floss should not be used on cotton goods, but only on felts, plushes, satins, etc., etc.

The work may either be done in a frame, or in the hand. Nearly all embroidery, on work of large size, can be more neatly worked in a frame, and where the work is too long to be placed in a frame at once, it can be put in one section at a time.

In use, the frame rests upon the lap of the worker, the left arm is placed inside, so that the arm rests upon the bottom board. The downward stitch is taken with the right hand, and the upward stitch taken with the left hand, so that the left hand is always kept below, while the right hand is above the work. Many persons find it a little slower to use the left hand in this way, but practice will overcome any such difficulty.

When working with silks or flosses, the hands should be kept smooth and free from rings upon which the silk is apt to become entangled.

Some use the floss wholly in executing small designs upon satin or plush, as it makes finer work, but for large pieces of work, the crewel with an occasional strong light thrown in with silk is quite as effective.

If one is situated so they cannot obtain a frame ready made, almost any carpenter can construct one. It should be arranged with holes at each end of the sides which can be kept secure with pegs. A strip of cotton cloth should be fastened by small nails to the frame, and the work secured by long stitches to this cloth. If satin or any other material is used, which will fray easily, a piece of muslin should be carefully basted all over the edge of the material, and then attached by that to the frame.

#### THE STITCHES AND MODE OF WORKING.

The stitch itself is exceedingly simple, and the least mechanical of all the stitches used in fancy work.



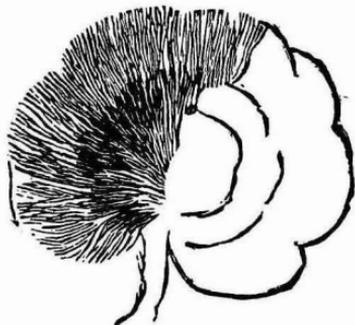
Cut No. 1.



Cut No. 2.

A knot being made in the worsted it is brought from the under side of the material to the surface; the needle is then passed back again from the upper side, leaving the stitch a quarter of an inch, more or less, on the upper side.

The length of the stitches should be left entirely to the judgment of the worker, who will make them longer or shorter, according to the space to be covered, or the texture of the material wrought upon. The stitches should be smoothly and evenly laid and should, when done, resemble the woof of satin, but as will be seen by examination of the cuts, No. 3 and No. 4, the stitches

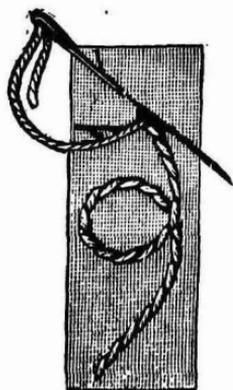


Cut No. 3.

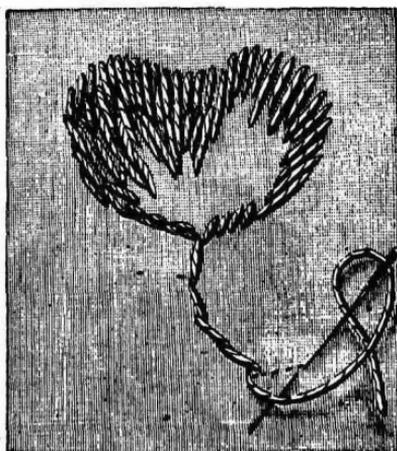


Cut No. 4.

are not to be laid evenly side by side and of equal lengths, like satin embroidery, but more like the hatching, in water-color drawing, one line dove-tailing into another, so that no abrupt terminations are seen.



Cut No. 5.



Cut No. 6.

The outline of the work should first be covered; begin at the

lower end of the stalk or flower, and work on until the outline is crossed by a leaf, or terminates in a flower, then pass the needle to the other side and work back again to the lower end: then work another line of stitches *inside* of the outline, until the stalk is filled up. The outline of the design should always be evenly and closely followed, but the interior of the petal or leaf must be filled in, according to the shape. (Cut No. 6).

The stalk of a flower should never be worked *across*, but invariably lengthways. In shading much depends upon the taste of the worker; those who have a knowledge of drawing and coloring will find it very easy to produce fine effects in this work. The principal fault to guard against is stiffness, for while Crewel designs are hardly expected to be in every respect true to nature, yet they should never have that set appearance which is found in cotton embroidery, therefore preserve as far as possible the prominent characteristics of the plant or flower which you are trying to imitate.

After the work is finished and taken from the frame, it generally appears somewhat drawn or puckered. This is remedied by stretching the work, tight and smooth, face downward on an ironing table, after which place a damp cloth over the surface of the work, and run a hot iron over it, when it has been thus steamed, run the iron over it until it is perfectly dry, and the work will be found smooth and even.

### ARRASENE EMBROIDERY.



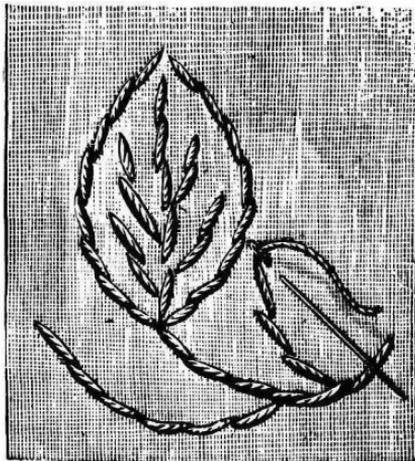
BLOWING SOAP BUBBLES. (No. 403.)

A new material for artistic-embroidery, called Arrasene, has recently been introduced, which is likely to supersede Filloselle and Crewels in all kinds of bold designs in decorative needlework. It is a kind of fine chenille, and comes in both silk and wool, in all the beautiful varieties of color necessary for shading. It is suitable thus not only for all kinds of home decoration, but also for embroidering articles of wearing apparel, and it is equally suitable for the finest fabrics, as

well as the cheaper materials used in needle work.

It is very easy to work, and much more rapidly done than the crewel work, although much the same stitch is required, cording or stem-stitch being about the best stitch to use, with this difference, that the stitch should be about a quarter of an inch on the surface

of the material, and a much shorter stitch used underneath, which is not only more economical in the use of the Arrasene, but also brings the fibres closer together on the work, giving a richer appearance to it when finished. Sometimes in smaller flowers on velvet, or plush, it is sewed upon the surface without being drawn through. A chenile or rug needle should be used, with an eye large enough to let the thread pass through without displacing the fibre, and also that the fibre should not be injured in passing through the material.



Cut No. 7.

It is not necessary to use a frame in working small designs, but larger ones are more easily thus kept in place. If the work becomes drawn in working, it can be straightened by first covering a board with a wet cloth, and then firmly pinning the work to the board, with the wrong side down, over the wet cloth, and allowing it to remain until the cloth is perfectly dry; this takes out the irregularities, and leaves the work smooth.

We have recently seen some window lambrequins, or valances, worked in Arrasene; the material was olive sateen, with a border of fleur de lis, tulips, lilies, jonquils, ferns, and grasses. Below the work was a band of maroon plush, edged with fringe corresponding in color. All these flowers, it will be noticed, are bold in design, and the effect of color, light, and shade was very fine.

## A NEW STITCH

Has recently been introduced into art embroidery, which is called Plush Stitch. By its use Sumach, Cockscomb, Golden Rod, Prin-



TOMMY TODD. (No. 406.)

cess Feather, Love-Lies-Bleeding, and similar flowers which before could only be very imperfectly represented, can now be closely imitated both in texture and coloring.

To work it, the outline of the flower should be first filled up with large French knots of the prevailing color; (see cut No. 9), then, using button-hole twist, bring the needle up *between* the knots, lay a doubled strand of filling floss on the face of the work, against the needle; take the needle back, after crossing the floss, at about the same place it came up, so that when the needle is drawn down, the

stitch has caught the filling silk about a quarter of an inch from its end; draw the stitch tightly, and the filling silk will spring up straight, then clip off with a pair of sharp scissors, and one stitch is completed; repeat until the knots in the background are *nearly*



TOMMY TODD'S SISTER. (No. 407.)

covered. It is not easy to describe, but a little practice and judgment in the clipping will produce very charming effects, much resembling the real flower. Care should be taken that the stitches do not *entirely* cover the knots, but only partially, as too great closeness of the stitches is apt to give a heavy appearance to the work when finished.

In the Cockscomb, the upper part, or comb, should be worked with a rich velvety crimson; the stitches should be very close, and clipped quite *long*, the convolutions of the comb being represented

by using three shades of crimson. The lower part from the stem up to the comb, shows the green seeds, this is imitated by making the knots of dead green crewel, and a few of the plush stitches interspersed, using a single thread of the floss made of both red and green. Clip these a little closer than the comb itself, and use the red more freely as it approaches the comb.

### PLUSH OR RIBBON FLOWERS.

Embroidery novelties are constantly appearing, and one which is at present very popular, as well as very handsome, is where the flowers are made of plush velvet or silk, and thrown into relief almost like the natural flower.

The method of working is rather difficult to describe, and yet an ingenious worker by examining a natural flower, or even the picture of one can readily understand the imperfect description here given, and be able to produce very handsome work.

The flowers chosen for this style of work are such as have only a single row of petals, as the wild rose, Martha Washington geranium, pansy, etc.

If the flower to be worked is a wild rose, take of pink silk, or plush, or whatever material is to be used, either one or more shades, cut in small pieces, say an inch and a quarter in width, and two inches in length, form this piece over the finger, bringing the edges all together in small pleats towards what will be the centre of the flower, in fact make it as much like the petal of a rose as possible. Fasten with a few stitches, and when you have the five petals formed, arrange them in regular order and attach them to the material upon which you are to work, fasten neatly the centre of the flower, then fill in the centre with French knots of yellow silk to cover where the petals are fastened. Make some long stamens, say two or three, for each petal, with fine yellow silk, bring them up on the petal with one French knot at the end of each. Fasten the outer edges of the petal very slightly to the material, with long stitches underneath so as not to show upon the surface. The buds and flowers only are worked in relief, while the stems and leaves are worked in arrasene or crewel in the manner described elsewhere.

SNOWBALLS are a very popular flower and much used in art needlework at the present time. One way of working them, which is very effective, is to make a raised foundation, say a quarter of an inch in relief, to this are attached small pieces of narrow gros grain ribbon, cut in lengths of three quarters of an inch and pointed at the ends, two of these are crossed and fastened with a French knot made of yellow silk. The resemblance to the snowball thus worked is almost perfect. Sometimes a good effect is produced by allowing the ends of part of the ribbon to become frayed.

CLEMATIS is also imitated very closely and in a very simple manner, by cutting the arrasene in small pieces and fastening it to the material by silk stitches, this style produces the fuzzy effect of this wild flower better than the close stitches used in embroidery, —but all of these fancy styles of work, such as are here described, are not as durable as the close embroidery, and are to be used where effect only is wanted; without actual wear.

### OUTLINE WORK

Is a popular work at present. It is suitable for many things, but especially in favor for splashers, doilies, and the ends of towels, etc., using for this purpose red or black cotton only. Some prefer to



Cut No. 8 (No 141). SCANDAL.

What do you think!  
I'm sure I don't know.  
Don't tell anybody!  
Oh no! Oh no.

work in color, and for such, there is a kind of etching silk which comes expressly for the work and will stand washing—the plain colors are, however, greatly preferable.

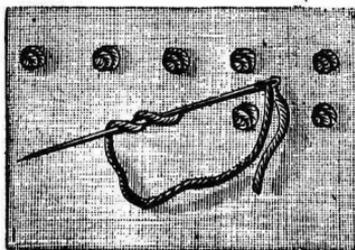
The stitch used is simply a stem or outline stitch. (Cuts 7 and 8 and 9.)

### CRETONNE EMBROIDERY

Is similar to Applique, only instead of cutting out designs of cloth or velvet, the designs are cut from cretonne and sateen such as is used for upholstery. The patterns should be cut out with a fine pair of scissors; lay them face downward and paste carefully with very fine gum arabic, or a little starch, then lay upon the fabric, where you have previously arranged to place them, and the gum or starch will keep them in place. Soft floss silk is the best for cretonne edges, and the work must be carefully done in close fine satin stitch, blending with color the silk and cretonne.

### KNOT STITCH.

The centres of flowers are usually made in this stitch, in all kinds of fancy embroidery. To form the knot, bring the needle up through the material at the place where you wish to place the knot; wind the silk twice around the needle and then put the needle back in precisely the place where it has come up. Draw



Cut No. 9.

the silk through carefully, to avoid tangling, and the twist thus formed becomes a knot. (Cut 9.)

## P A T T E R N S

### For Kensington, Arrasene and other Embroidery and Art Needlework.

NO.	DESCRIPTION.	SIZE.	PRICE.
37	Wild Rose and Buds, - - -	3x3 -	5
39	Daisies, - - -	3x3 -	5
40	Poppy, Wheat and Cornflower, - -	5x7 -	10
44	Small Wreath of Morning Glories, -	3x3 -	5
60	Rose Buds, Jessamines and Forget-me-nots, -	5x7 -	10
123	Corner to match above, - -	7x7 -	10



No. 58.

58	Mountain Ash and Birds, - - -	13x8 -	20
127	Morning Glories, - - -	3x4 -	5
128	Poppy, Wheat and Cornflower, - -	3½x4 -	5
129	Pansy and Buds, - - -	3x4 -	5
131	Wild Roses, - - -	4x4 -	5
41	Rose Buds, Jessamines and Forget-me-nots, -	3½x4 -	5
132	Geraniums, - - -	3x4 -	5
42	Wild Roses and Buds, - - -	5x7 -	10
43	Corner to match above, - - -	7x7 -	15
43½	Corner of Wild Roses, - - -	4x4 -	5
45	Violets, - - -	2½x2½ -	5
46	Fuchsias, - - -	2½x2½ -	5

NO.	DESCRIPTION.	SIZE.	PRICE.
139	Rose and Jessamine, - - -	4x7 -	10
147	Pansies, - - -	4x7 -	10
148	Sweet Peas, - - -	4x4 -	5
149	Marigolds, - - -	3x4 -	5
56	Geraniums, - - -	5x5 -	10
57	Hips and Haws, - - -	5x7 -	10
164	Roses and Buds, - - -	4x5 -	10
165	Wild Roses and Buds, - - -	3x6 -	10
166	Fuchsias, - - -	4x4 -	5
62	Wild Roses and Lilies-of-the-valley, - - -	8x8 -	15
167	Daisies and Rose Buds, - - -	3x6 -	5
168	Wild Roses and Buds, - - -	2x7 -	10
168	Buttercups and Grasses, - - -	2x5 -	5
82	Pansies and Grasses, - - -	7x11 -	20



No. 6x.

61	Vase and Almond Blossoms, - - -	13x9 -	25
104	Cowslips, - - -	6x7 -	10
170	Daffodill, - - -	6x7 -	10
171	Calla Lily and Ferns, - - -	7x8 -	15
172	Tulip, - - -	6x6 -	10
173	Spray, Golden Rod and Leaves, - - -	8x9 -	15
174	Central Park Flower, - - -	6x9 -	15
175	Wreath of Flowers and Leaves for pillow sham, - - -	10x11 -	25
176	Tall Spray of Golden Rod, - - -	8x17 -	20
102	Popples and Ox-eyed Daisies, - - -	9x12 -	20
103	Narcissus and Cy, - - -	10x14 -	25
110	Orum Lily, Cypress, Fern and Forget-me-nots, - - -	11x15 -	25
105	Curved Spray of Marguerite Daisies, with Butterfly, - - -	9x13 -	25
87	Sunflowers, - - -	12x16 -	25

NO.	DESCRIPTION.	SIZE.	PRICE.
59	Mountain Ash, - - - -	- 3x4 -	5
63	Fuchsias, - - - -	- 3x3 -	5
64	Ox-eye Daisies, - - - -	- 2x2 -	5
65	Daffodill, - - - -	- 2½x3 -	5
70	Apple Blossoms, - - - -	- 2x3 -	5
89	Geranium, - - - -	- 2x3 -	5
120	Periwinkle, - - - -	- 3x3 -	5
121	Poppy and Buds, - - - -	- 3x3 -	5
122	Narcissus, - - - -	- 3x3 -	5
123½	Maidenhair, - - - -	- 2x2 -	5
332	Panel—Flowers, Oats and Birds,	- 3x7 -	10
133	Fuchsias, - - - -	- 4x4 -	5
134	Rose Bud, - - - -	- 4x4 -	5
135	Pink and Buds, - - - -	- 3x4 -	5
136	Daisies, - - - -	- 3x4 -	5
137	Poppy and Bud, - - - -	- 3x4 -	5
138	Tiger Lily, - - - -	- 3x3 -	5



No. 38.

88	Bird and Reeds and Lilies for end of table scarf, 10x8 -	25
273	Spray Japan Lilies, - - - -	- 10x12 - 25
272	Corner, Wild Roses and Fan, - - - -	- 13x13 - 35
270	Curved Spray of Flowers, with word "Pet" in curve for babies' blanket, pillow sham, &c., 15x17 -	35
271	Oval Spray of Flowers, with word "Baby" in the oval, for babies' blanket, or pillow sham, - - - -	- 15x17 - 35
281	Large Corner—Wild Roses, - - - -	- 13x13 - 35
339	Wreath, with word "Baby" in centre, for blanket or pillow sham, - - - -	- 15x15 - 40
350	Hanging Cherries, - - - -	- 8x19 - 30
351	Large Oval, Spray of Roses, Grasses, &c., - 20x10 -	35

NO.	DESCRIPTION.	SIZE.	PRICE.
182	Peacock Feather, - - -	- 3x5 -	5
212	Fuchsias, - - -	- 4x5 -	10
213	Daisies and Forget-me-nots, - -	- 2x4 -	5
177	Like Merry Birds—flock of 12 birds on branches, 11x7	-	25
84	Bird, Rushes, Reeds, Cat Tails, etc., -	- 10x14 -	25
(The last two designs may be merely outlined or fully embroidered.)			
178	Golden Rod, Sumach and Princes Feather, -	9x10 -	20



No. 106.

106	Slipper Pattern—Wild Roses and Forget-me-nots, 9x11		20
179	Curved design of Apple Blossoms, -	- 10x14 -	20
180	Tiger Lily, - - -	- 6x8 -	10
166	Fuchsias, - - -	- 3x4 -	5
181	Geranium, - - -	- 3x4 -	5
187	Calla Lily, - - -	- 4x5 -	10
133†	Corner of Fuchsias to match No. 133, -	- 4x4 -	5
197	Spray Golden Rod, - - -	- 5x9 -	10
215	Plums, for D'Oyleys, - - -	- 2x2 -	5
216	Cherries, " - - -	- 2x2 -	5
217	Crab Apples, " - - -	- 2x2 -	5
218	Rose Buds, " - - -	- 2x2 -	5
200	Wild Roses and Ferns, - - -	- 12x9 -	20
214	Dog Daisies, - - -	- 5x7 -	15
221	Spray Clematis, - - -	- 8x12 -	20
112	Spray, Love Lies Bleeding, - - -	- 8x12 -	20
201	Carnation Pinks, - - -	- 8x11 -	20
258	Apple Blossoms, - - -	- 6x6 -	10

No.	DESCRIPTION.	SIZE.	PRICE.
264	Forget-me-nots and Mosses, for clocking stockings,	1x5	5
312	Cyclames,	3x4	5
313	Spray of Violets,	3x4	5
260	Jessamine and Wild Roses,	10x12	25
262	Water Lilies and Flags,	10x12	25
279	Oats and Pansies,	5x9	15
265	Wreath, Forget-me-nots, for hat crowns,	5x5	10
266	" Daisies, " "	5x5	10
267	" Wild Roses, " "	5x5	10
316	Double Wreath, Forget-me-nots, for Initial Letters,	4x2	5
268	Horse-shoe Design, with Pansy and Forget-me-nots,	3x3	10
315	Spray Daisies,	3x3	5
280	Poppies, Wheat and Grasses,	10x17	20
334	Corner, Apple Blossoms to Match, No. 258,	7x7	15
331	Carnation Pinks,	7x7	10
333	Corner to match above,	7x7	15
338	Spray of Jessamine,	7x8	10
335	Corner to match above,	8x8	15
336	Daisies and Rose Buds,	5x7	10
337	Corner to match above,	7x7	15
342	Wild Rose,	5x7	10
343	Daisies,	5x6	10
344	Wild Roses, Forget-me-nots and Daisies,	5x10	15
345	Curved Spray of Holly and Berries,	10x6	15
346	Daisies and Grasses,	4x7	10
347	Bunch Red Clover,	4x5	5
282	Sumach and Leaves,	12x18	35
184	Large Corner, Golden Rod and Daisies,	13x13	30
35	Pond Lilies, Cat Tails, and Grasses, for table scarfs, &c.,	16x6	25
91	Large Corner—Sun Flowers,	16x16	35
202	Vines of Trailing Arbutus,	10x14	20
203	Ferns,	10x14	20
204	Large Spray of Clematis,	11x18	30
234	Golden Rod, Ferns and Daisies,	18x14	25
235	Vine of Hops,	10x14	20
236	Ferns and Grasses,	17x12	25
237	Love Lies Bleeding,	11x16	25
238	Bull Thistles,	12x16	25
239	Curved Vine of Strawberries,	10x15	25
241	Woodbine,	14x15	25
240	Snow Balls,	10x14	20
276	Trailing Vine of Morning Glories,	6x15	25
275	Daisies and Buttercups,	12x11	30
274	Spray Autumn Leaves,	8x2	25

NO.	DESCRIPTION.	SIZE.	PRICE.
353	Large Corner of Daisies, - -	- 13x13 -	25
354	Head in Frame, with Daisies, - -	- 10x12 -	30
355	" " " Pond Lilies, - -	- 11x12 -	30
356	" " " Pinks, - -	- 11x12 -	30
357	" " " Pansies, - -	- 11x12 -	30
The heads and frames in the last four numbers are to be outlined—the flowers to be worked in Kensington stitch, or outlined as desired.			
358	Tall Spray of Love Lies Bleeding, and Ferns for Fire Screen, - - -	- 15x27 -	50
359	Tall Spray—Willow, mate to above, - -	- 15x27 -	50
379	Daisies and Golden Rod, - - -	- 7x10 -	15
380	Set of Six small Flower Pieces, - - -	- - -	25
381	Spray of Fuchsia, - - -	- 11x11 -	20
381	Pond Lilies, - - -	- 5x6 -	10
415	Pink and Buds, - - -	- 5x5 -	5
416	Golden Pheasant, - - -	- 6x5 -	5
417	Corner for Infants' Blanket, - - -	- 6x6 -	10
410	Bunch Pink Geraniums, - - -	- 9x11 -	20
411	Corner of Wild Roses, to match strip No. 99, -	- 6x8 -	15
430	Spray of Dog Wood, - - -	- 9x15 -	20
412	Bunch Lilies of the Valley, - - -	- 5x6 -	5
113	Double Roses, - - -	- 6x7 -	10
414	Corner of Azalia to match strip No. 199, -	- 9x7 -	15
415	Corner Apple Blossoms to match strip No. 109, -	- 8x8 -	15
418	China Asters, - - -	- 15x10 -	20
419	Large Spray Wild Roses, - - -	- 12x12 -	25
420	" " Double Roses, - - -	- 12x12 -	30
421	" Good Morning"—Morning Glories—for Pillow Sham, - - -	- 14x16 -	35
422	" Good Night " Poppies to match above, -	- 14x16 -	35
423	Elegant Wreath of Rose Buds and Forget-me-nots, inside measure 12 in., - -	- 16x16 -	45
424	Lattice Work with Flowers, - - -	- 16x11 -	35
425	Corner Horse Chestnut, - - -	- 17x17 -	35
426	Plums, Butterfly, and Border, - - -	- 12x13 -	35
427	Wild Roses and Grecian Border for Lambrequin, - - -	- 24x9 -	40
429	Elegant Corner for Piano Cover, Birds, Grasses, Cat Tails, &c., - - -	- 16x16 -	45
431	Cherubs with Motto, Angels Guard thy Sleep, for Pillow Sham, - - -	- 12x15 -	50
383	Horse Shoe with Flowers, - - -	- 4x5 -	5
384	Oval Spray of Daisies and Wild Roses, with word Baby in centre, - - -	- 15x10 -	25

NO.	DESCRIPTION.	SIZE.	PRICE.
385	Branch of Wild Roses and Buds, -	6x6 -	10
386	Corner to Match above, 385, -	10x10 -	15
387	Swans, Water and Flags, -	13x10 -	25
388	Set of 6 Vegetables -	-	15
389	" " " to match above -	-	15
390	Pond Lilies, -	8x15 -	25
391	Lemons, with Foliage, -	10x8 -	20
392	" in Vase, -	8x15 -	25
393	Bird on Branch, -	8x11 -	25
394	Set of 4 Photo. Frames, with Flowers	-	25
395	Set 6 Snow Crystals -	-	10
402	Crosses, 2 on Sheet -	-	10
396	Set of 4 Fruit Pieces -	-	15
397	" " " " -	-	15
398	" " " " -	-	15
399	" " " " -	-	15
400	" " " " -	-	15
401	" " " " -	-	15

#### VINES OR STRIPS FOR KENSINGTON EMBROIDERY.

These vines are arranged so that the ends match, and a continuous vine may therefore be stamped for any length. They are for dress trimming, borders for table covers, and for numerous other purposes. The width of the vines only is given.

NO.	DESCRIPTION.	WIDTH.	PRICE.
11	Ivy Leaf Vine -	2 in.	10
12	Daisies, Buds and Leaves -	1½ "	10
13	Rose Leaves and Buds -	1 "	5
14	Lilies of the Valley -	1½ "	10
15	Poppies -	2½ "	15
16	Virginia Creeper -	2½ "	10
17	Daisies and Daisy Buds -	2 "	10
18	Poppies, Wheat, and Corn Flowers	2½ "	10
19	Passion Flower -	3 "	15
67	Wild Roses -	1 "	5
68	Rose Buds and Maidenhair -	½ "	5
78	Apple Blossom -	2 "	10
79	Rose Buds -	1 "	5
92	Lilies of the Valley and Forget-me-nots	1½ "	10
93	Conventional Daisies -	1½ "	10
94	Daisies and Buttercups -	3 "	15
95	Daisies and Forget-me-nots -	2½ "	15
96	Daisies and Grasses -	2 "	10
98	Pinks and Buds -	2 "	10
99	Wild Roses and Buds -	2½ "	15
100	Wild Roses and Forget-me-nots -	2½ "	15

NO.	DESCRIPTION.	WIDTH.	PRICE.
108	Apple Blossoms - - - -	2 in.	10
109	" " - - - -	5 "	20
111	Mountain Ash and Berries - - - -	5½ "	20
113	Poppies, Wheat, and Cornflower - - - -	8 "	30
36	Poppies and Buds - - - -	6 "	25
114	Cat-Tails, Daisies, Poppies and Grasses - - - -	4 "	25
115	Daisies, Corn Flowers, Oats, &c. - - - -	5 "	20
116	Daisies and Ferns - - - -	5 "	25
117	Poppies - - - -	5 "	20
35	Cat-Tails, Pond Lilies, &c. - - - -	7 "	30
199	Azalia Vine and Flowers - - - -	6 "	20

The above eight patterns are suitable for mantel or window lambrequins, table scarfs, &c.

118	Holly and Berries - - - -	3 "	10
124	Strawberries - - - -	1½ "	10
125	Mountain Ash and Berries - - - -	2 "	10
126	Jessamine Vine and Flowers - - - -	2½ "	10
188	Sunflower - - - -	3 "	15
278	Roses and Forget-me-nots - - - -	2 "	10
340	Hops - - - -	3½ "	10
360	Strawberry—Vine and Fruit - - - -	2½ "	15
436	Golden Rod and Daisies - - - -	5 "	15

### OUTLINE PATTERNS.

The most of these are Kate Greenaway designs. They are to be outlined with silk or cotton. We have thousands of these patterns, but have only space to enumerate a few. Many of them are beautiful designs for ornamenting the squares of crazy quilts.

NO.	DESCRIPTION.	SIZE.	PRICE.
130	Burial of the Bird—A group of solemn little children burying the pet bird, - - - -	15x9 -	25
140	Coming from the Market—Bareheaded girl and little brother, - - - -	5x7 -	10
141	Scandal, - - - -	7x10 -	15
142	At The Garden Gate, - - - -	5x5 -	10
143	Flower Girl, - - - -	3x5 -	10
152	Betty and I—Two little girls, - - - -	4x4 -	10
153	Group of Little Folks Gathering Flowers, - - - -	4x4 -	10
144	On The Shore—Two girls under umbrellas, - - - -	14x10 -	25
145	Little Girl Looking Over the Railing of a Bridge, - - - -	6x6 -	15
155	Girl with Hoop, - - - -	4x5 -	5
154	Three Girls at Play, - - - -	6x4 -	10
157	Two Girls at Play, - - - -	4x4 -	5
146	Going to School—Group of four little children, - - - -	15x9 -	25

NO.	DESCRIPTION.	SIZE.	PRICE.
150	Astonishment—Little boy at the well, -	- 3x5 -	10
151	Little Girl Sitting on the Fence, -	- 5x5 -	10
158	The Little Milk Maid, -	- 6x7 -	10
159	Girl with bat, -	- 4x5 -	10
160	Betty and the Babies, -	- 6x7 -	10
162	Caught in the Shower, boy and little Miss under an umbrella, -	- 7x9 -	15
163	Picking Apples -	- 5x6 -	10
218	Our Darling—Little girl and doll, -	- 3x5 -	10
228	Two Butterflies, -	- - -	5
229	Japanese Fan, -	- 2½x3 -	5
24	An Owl on a limb, -	- 3x4 -	5
242	You Naughty Boy—Little girl reproving boy for smoking, -	- 9x6 -	10
247	The Æsthetes—Little boy and girl, -	- 9x6 -	10
250	Bird on the Wing, -	- 3x2½ -	5



No. 81.

81	An Owl'd Acquaintance—owl on old oak branch, -	- 10x14 -	25
101	Stork and Reeds, -	- 10x14 -	25
88	Bittern, Reeds and Grasses, -	- 12x9 -	25
177	Birds on Branches—flock of twelve little birds, -	11x7 -	25
The last four designs may be either outlined or done in Kensington.			
366	Figure of a Horse, on the run, for Centre Carriage Robe, -	- 20x10 -	45
367	Corner, Whips and Horse Shoe, for Carriage Robe, -	- 15x15 -	25
368	Border of Whips for Carriage Robe, -	- 20x25 -	20

NO.	DESCRIPTION.	SIZE.	PRICE.
206	Boating in Tubs—for Splasher, -	- 22x14 -	50
207	Splash, Splash—Birds at their baths for splasher, 22x14	-	50
208	Morning Dip—children bathing, -	- 22x14 -	50
209	" " No. 2, Pond lilies, birds and reeds, 22x14	-	50
210	Comic Figures of Little Folks, -	- 22x14 -	50
211	Birds and Wading Storks, -	- 22x14 -	50
212	The Family Umbrella, -	- 22x14 -	50
219	Birds on Branches, with border, -	- 22x14 -	50
220	Pond Lilies, Birds, Cat-tails, &c., -	- 22x14 -	50
277	"I Dont Care What the Daisies Say,"—for apron, &c., -	- 13x21 -	50
352	For Crystal-work—outlines of various angles with orna- ments, -	- 17x10 -	25
403	Blowing Soap Bubbles, -	- 3x3 -	5
404	Scandal, -	- 6x6 -	10



No. 80.

80	Stork, Reeds, Cat Tails, etc, -	- 13x8 -	25
405	Little Boy Blue, -	- 4x6 -	5
406	Tommy Todd, -	- 1½x3½ -	5
407	Tommy Todd's Sister, -	- 1½x3½ -	5
408	Graceful Grecian Female Figure, -	- 8x12 -	20
409	Graceful Grecian Female Figure, -	- 8x12 -	20
432	Little Boy Blue, -	- 6x7 -	10
428	O'wl Right—Sit Still, -	- 14x13 -	25
373	Set of six Fans for Crazy patchwork, -	- - -	15
372	Set of Birds and Butterflies for same, -	- - -	15
433	Set of six designs for Table Linen, -	- - -	75
434	"Good Night." Child asleep—for pillow sham, 17x19-	-	35
435	"Good Morning." Child awake—for pillow sham, -	- 17x19 -	35

NO.	DESCRIPTION.	SIZE.	PRICE.
189	For Tray Cloth, Tea-pot, Sugar-bowl, Pitcher, Cup and Saucer and bowl, - - - -	- - - -	20
223	Tea Tray Set—same number of pieces as above,	- - - -	25
196	Bowl and Plate, - - - -	4x5	10
257	China Vase, - - - -	3x5	5
348	Fancy Set for Doyleys—ten different designs,	- - - -	60
224	Set 12 designs, Japanese Fans, Butterflies, Bugs, Beetles, Spiders and Webs, &c., for ornamenting squares of crazy patch work, -	- - - -	50
254	Swallow, - - - -	4x4	5
259	Bird on Branch, - - - -	4x3	5
253	Two Paroquettes, - - - -	4x4	5
252	Bittern on Stump, - - - -	6x8	10
256	Boys Diving from Boat, - - - -	10x7	15
255	Boys and Girl playing on bridge, - - - -	10x8	15
251	Bird on Branch, - - - -	8x5	10
263	Two Girls with Umbrellas, - - - -	6x8	10
261	Butterfly, - - - -	- - - -	5
269	Girl with Basket, - - - -	4x7	10
349	Over the Garden Wall—a dozen or more little children looking over the wall, - - - -	16x5--	15

### SCOLLOPED PATTERNS

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## PATCHWORK.

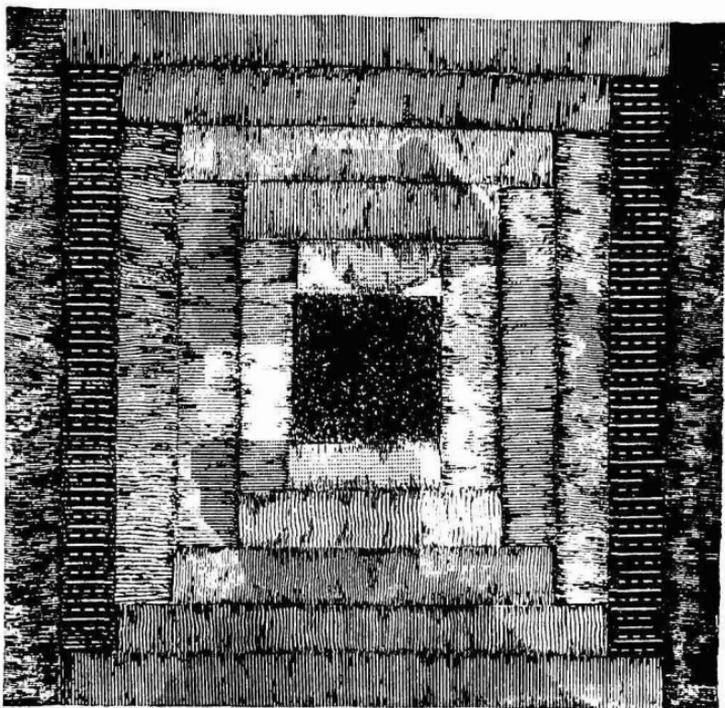
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There seems to be, just at present, quite a furore in the feminine mind for what is called "crazy patchwork." To those who are unacquainted with the name and the style of work, very little would be understood from the name given, but the effects produced by those who have skilled fingers in the work are really very beautiful.

All kinds and colors of silks, satins, velvet, plush, and colored ribbons, either plain or brocaded, are brought together in one piece of work, creating the most fascinating mosaic effect.



BLOCK OF CRAZY PATCHWORK.



BLOCK OF LOG CABIN PATCHWORK.

These pieces, of the different colors and materials, are taken in every shape conceivable, are basted to blocks of muslin, the edges slightly turned in and then caught down with any or all of the different fancy stitches which may be found illustrated in this article, and in every color of embroidery silk or floss, and when finished the result is both bewildering and brilliant.

Upon the small scraps of silk thus oddly arranged can be worked, painted, or applied, birds, flowers, Japanese figures, fans, monograms, Greenaway figures, &c., &c., in fact any thing that taste can suggest or ingenuity dictate; the greater the variety of shapes, shades and colors which can be introduced, the more oriental in effect is the work when completed.

The great variety of shapes and color, with the combination of stitches and figures is what has given this work the name of crazy patchwork, but a better and more appropriate name would be

oriental or mosaic work. There are a great variety of uses to which this work is put with very pleasing effects. It is used as borders for *portierres*, table-covers, lambrequins, cushions for chairs, sofa pillows, as well as for quilts and spreads.

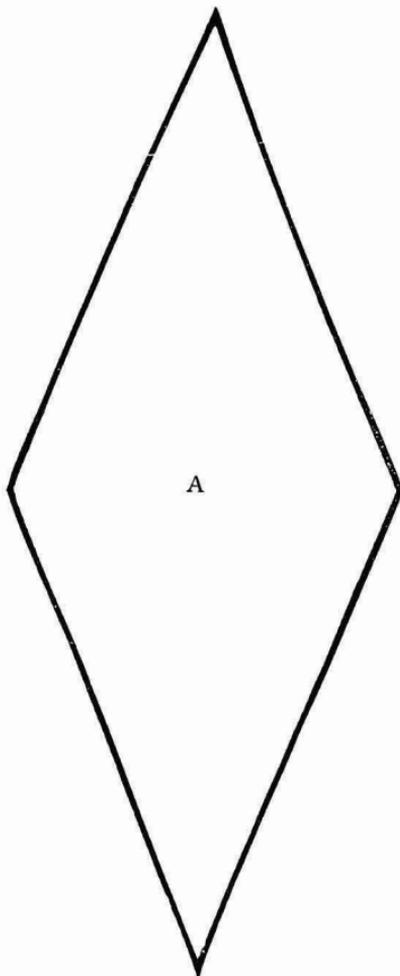
The blocks can be made from nine inches to any size which can be conveniently worked, but of course should be uniform in size for one piece of work.

Much depends in this work, as in all other fancy work, upon the taste and ingenuity of the worker, and on the neatness with which the work is executed. If a quilt is made, it is much more effective to have it bordered with a dark band of some solid colored material, such as satin, silk, or plush, it sets off the work when done as the frame does a picture, and heightens the effect of the brilliant coloring.

An illustration accompanies this article, which will aid the novice in this work, but after two or three blocks have been arranged no such help will be necessary.

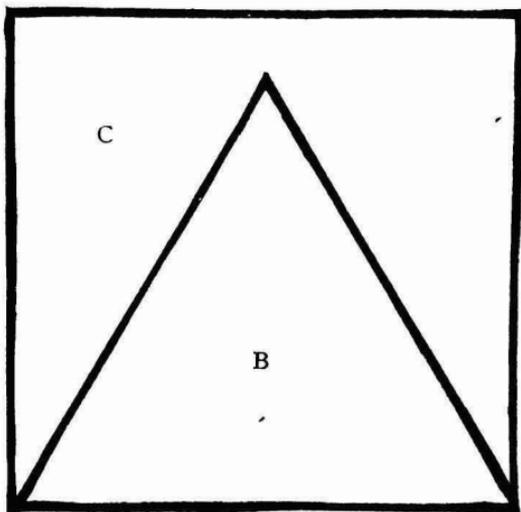
While writing on patchwork, perhaps a few hints on other styles may be acceptable. The "log cabin," which at one time was so much used, is still very handsome, and can be made in such a variety of shading, and of such small scraps of material that it will always be popular. We give here a few hints and an illustration of a block in this style of work.

To make this patchwork; take first a block of muslin of the size you may desire, and baste upon this a thin wadding; this, when the



silk strips are sewed through to the lining, secures it and makes all the extra thickness which is desirable in the quilt. If one is to use a quilted lining or any heavy fabric, like flannel or Canton flannel, it is not necessary to baste the wadding in each block.

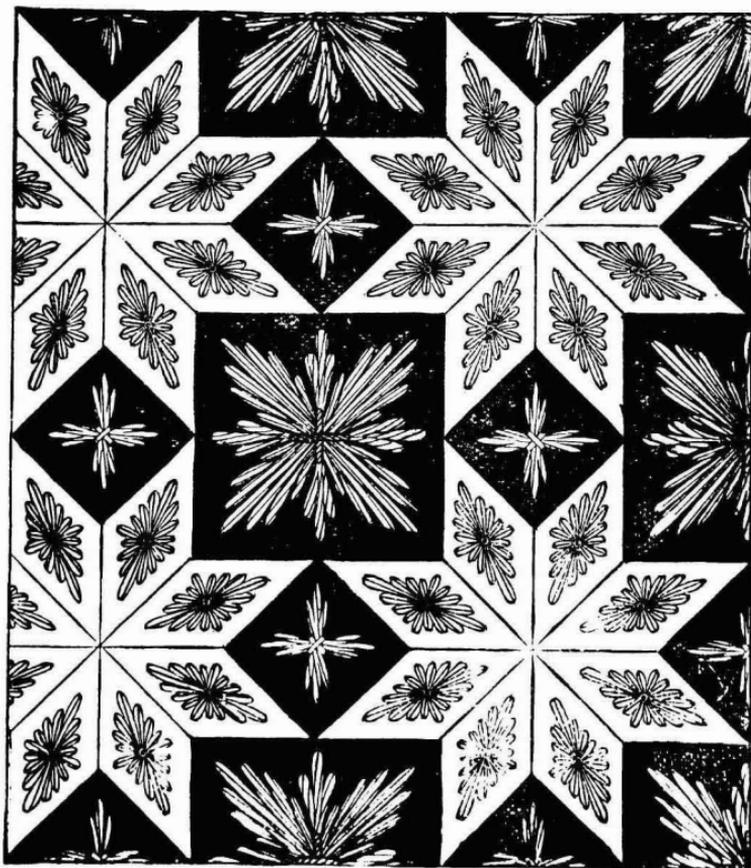
In the middle of the block of muslin thus prepared, place a two inch square of black velvet or silk, or any other color which you may desire to use for the central block, baste it to the lining so it



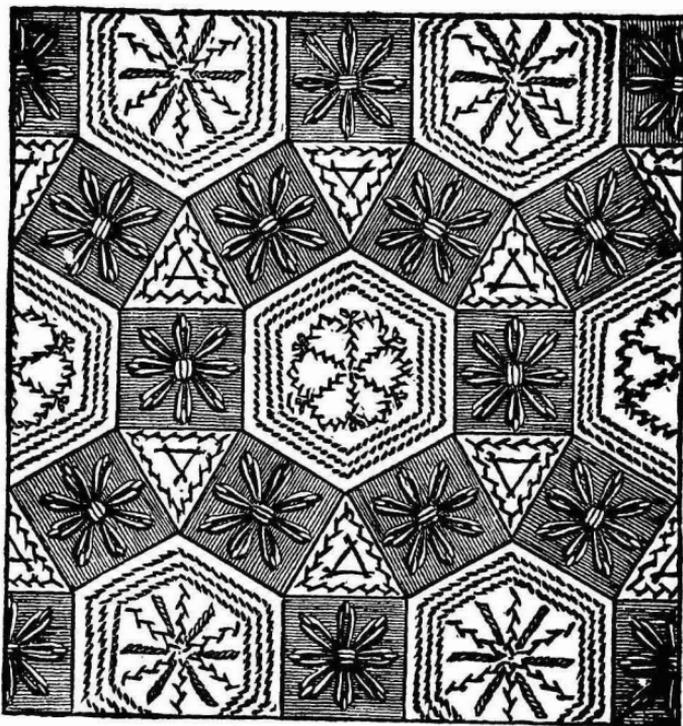
shall not slip or be misplaced by working. Cut your strips of silk about an inch or more in width, and sew upon the opposite sides of the block of velvet. After this is done turn it over and baste down to the lining, and sew your next strips upon the other two sides of the middle block, leaving the strips of silk long enough to cover the ends of the silk which has already been sewed on. Then turn over and baste as before, and sew your next strips to the ends you first sewed upon, and so on, alternating from one side to the other. In the cut given a clearer idea may perhaps be gained than by a description of words. The shading may be done in a variety of ways—diagonally or straight across, or there may be no shading attempted, but the colors placed hit or miss, which makes really very pretty patchwork when it is not convenient to have colors enough to handsomely shade a quilt.

Another style of patchwork which is still more simple for spreads than even the log cabin, is made in imitation of the Roman ribbon

so much used for sashes, the strips of silk being sewed directly across; no description is needed, as every one knows what a Roman ribbon is like. A very good effect is made by alternating the Roman stripes, which should be about six inches in width, with a plain stripe of black silk or satin about four inches in width. No embroidery is needed with this style of work, but it is quite an improvement to cover the long seams between the stripes with narrow black velvet ribbon. The short seams running across the



DESIGN IN PATCHWORK. (NO. 1.)



No. 2.

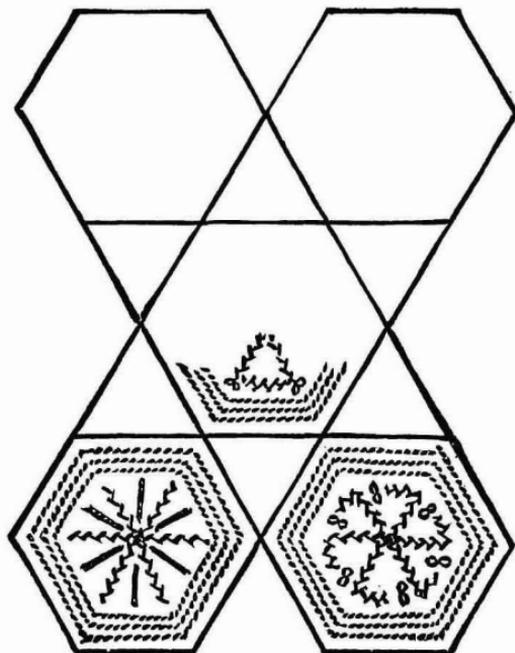
Roman stripes should be pressed open to give it the appearance of one continuous piece of ribbon.

We give also cuts of two or three other styles of patchwork, which can be used with either silk or cotton goods. Old ladies who were taught to make patchwork in early life, particularly enjoy this kind of work, which is simple and easy.

In the design marked No. 1, there are three distinct patterns for the work. One is a perfect square of five inches, another square of two and a half inches, and the diamond marked A, which we give full size. This design can be made of two shades of satin, say, for instance, of old gold and maroon, which will make a very pretty combination for a sofa pillow, chair cushion or bed spread; the pieces can then each be embroidered as seen in the diagram, using a lighter shade of maroon silk upon the gold and pale blue upon

the maroon. When the embroidery is done, it is necessary to line each piece of silk with muslin. If the work is put together in over-and-over stitches on the wrong side, the stitches will not be visible, and the work will bear greater wear.

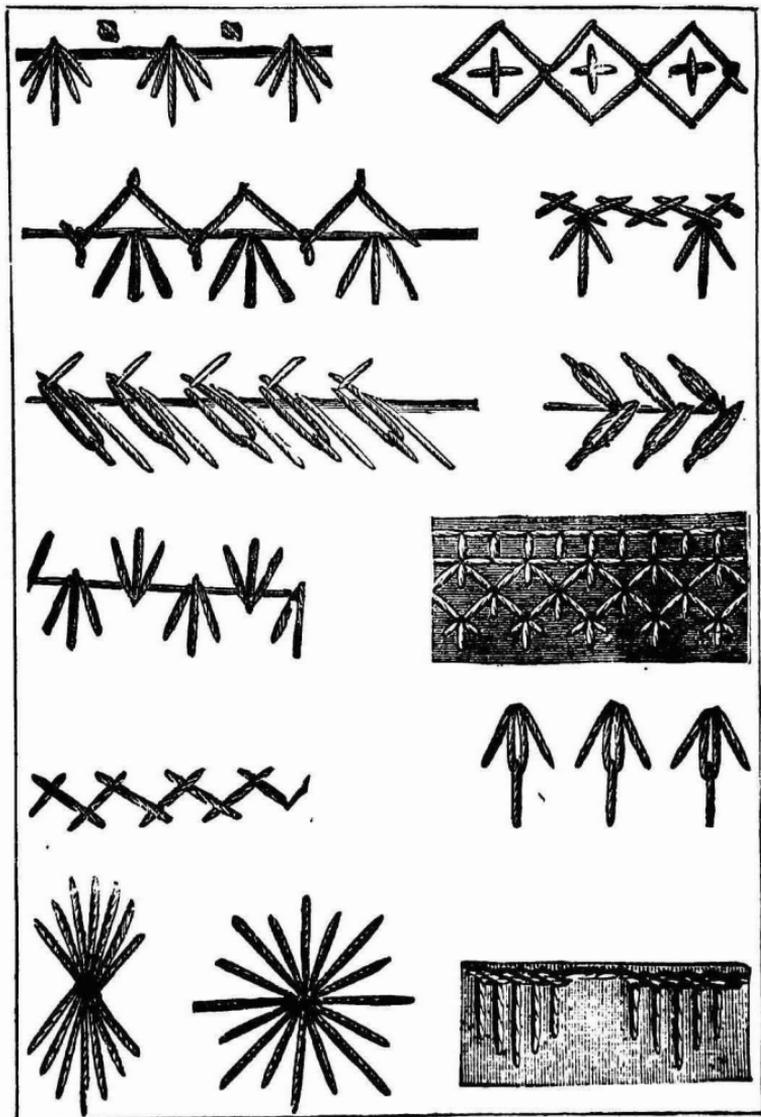
In designs marked Nos. 2 and 3 will be found other pretty styles of patchwork, either for silk or cotton goods. If cotton goods are used, no embroidery is advisable, as such work does not bear washing.



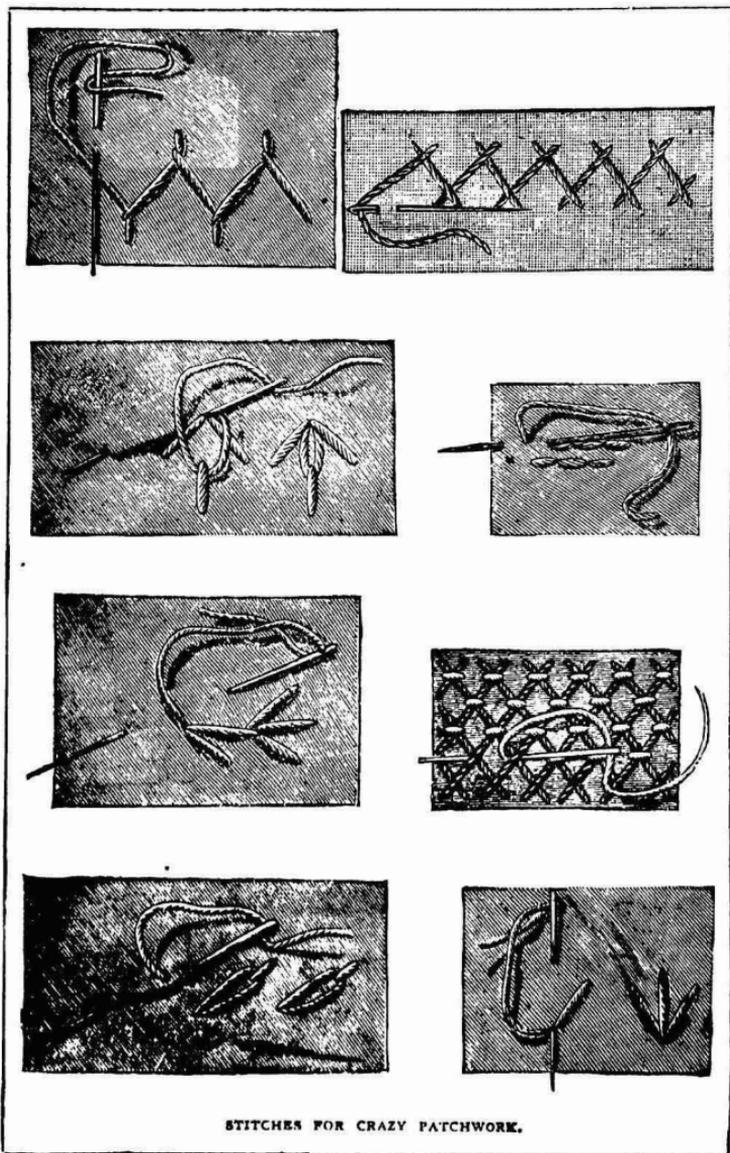
No. 3.

The large hexagon block seen in the designs given, should have each of its sides exactly two and a half inches in length. Perhaps the most simple way to get this would be to draw a perfect circle of five inches in diameter, which can be done with a pair of compasses; then divide the circumference into six equal parts, drawing a straight line from point to point of the divisions.

The diagrams given, and marked B and C, are both used in work illustrated by cut No. 2, while only the hexagon block and the diagram B are used in No. 3.



STITCHES FOR CRAZY PATCHWORK.



STITCHES FOR CRAZY PATCHWORK.

These designs are both pretty made in silk or satin, or combined with velvet, and embroidered with silk ; but they also make very useful designs for cotton spreads when it is desirable to combine two colors.

#### ODDS AND ENDS.

Many persons who have done a great variety of fancy work will often find that they have a quantity of odds and ends on their hands, of velvets, plush, and cloth of various kinds, and of silks, *filloselle*, &c. A very good way to use these, is to take some kind of cloth which is good in color, such as serge, for a foundation, and upon this design a branch of oak, with large acorns, a branch of the orange tree with oranges, or the chestnut with its bursting chestnut pods. Make the fruit or nuts of the velvet or plush, and raise them by padding them underneath, edge either with a small gold cord, or silk in couching stitch. The leaves can be made of small scraps of cloth which otherwise would be thrown away. Curtains can be made in this way, or chair backs, table covers, carriage rugs, bags for scraps, &c., &c. A little taste used, and a little skill in arranging, will convert these scraps into useful and beautiful work.

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

**FULL INSTRUCTIONS FOR STAMPING AND WORKING,**  
Box Stamping Powder and Distributing Pad.

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This Elegant Stamping Outfit by mail, postpaid, for 60 Cents.

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## Extra Stamping Patterns.

Spray of Mountain Ash, 10 cents. Bunch Field Daisies, 10 cents. Bunch of Jessamine, 10 cents. Bunch of Poppy, Wheat and Corn Flower, 15 cents. Violets, 15 cents. Bunch of Wild Roses, 25 cents. Corner of Wild Roses, suitable for Table Cover or Mantel, 25 cents. Bunch Rose Buds, Jasmine and Forget-me-nots, 25 cents. Kate Greenaway Design, suitable for Splasher or Tidy, 25 cents.

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

Box Blue Stamping Powder, 10 cents. Distributing Pad, 10 cents. Brush for Moist Stamping, 10 cents.

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

**PATTEN PUBLISHING CO.,**  
47 BARCLAY STREET, NEW YORK.

## Decalcomanie Boxes for Ladies.

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Decalcomanie comes in sheets, but in order to accommodate those who may wish a great variety without investing much money, we put it up in packages and boxes containing from fifty to two hundred pictures with scarcely any two of the pictures alike.

We are putting up DECALCOMANIE in boxes expressly for the use of ladies and others who desire only pictures of good size and of the best quality for ornamentation of all kinds. These boxes will contain pictures of ferns, moss roses and buds, autumn leaves in groups, exquisite flower pieces, heads, landscapes, animals, groups of figures, etc., etc. We put this quality up in \$1, \$2 and \$5 boxes.

They are transferred with varnish or mucilage. Each box contains instructions and brushes, but no varnish, as we are not allowed to send it by mail. Any quick drying varnish will answer, however, and this can be obtained at any drug or paint store at a trifling expense. The plain or uncovered pictures are best for lamp-shades, porcelain, china, glassware, or for transparencies, but not so good for dark grounds.

We also particularly call attention to our 50 cent package which contains 100 pictures, large and small, put up expressly to please and amuse the little folks.

These pictures are something delightful to young and old for amusement, instruction and for embellishing various articles about the house. Merely as a pastime it is a most charming occupation for the young, while it cultivates the taste and gives them an appreciation for the beautiful.

**DIRECTIONS.**—Varnish the picture on the gold or colored side, place it where you wish it, rub it down and let it dry, (if varnish is used it will require an hour or two, if mucilage or glue only a few minutes), when dry wet the paper thoroughly and in a few minutes it can be taken off, leaving the perfect picture.

Address

**PATTEN PUBLISHING CO.,**

**47 Barclay Street,**

**NEW YORK.**

# WAX FLOWERS WITHOUT A TEACHER.



The growing taste for making WAX FLOWERS, and the difficulty which we know people in country towns experience, and the expense they often incur in learning the beautiful art, and in obtaining the material and tools to work with, has given us the idea of putting up the materials and tools in boxes, with complete instructions for making WAX FLOWERS and LEAVES to accompany each box. These instructions will be so plain, concise and practical, that persons of ordinary ingenuity and good taste will have no trouble in constructing by them all kinds of leaves and flowers, and even forming elegant bouquets, wreaths, crosses, etc., etc. In order to introduce the knowledge of constructing Wax Leaves of all description, and to initiate the beginner in the art of molding the wax, we have put up and have now ready

**BOX NO. 1.—IVY LEAVES.** Containing different shades of green wax, brass mold, together with wire, instructions, etc. A complete outfit for constructing several fine vines of Ivy Leaves. Price by mail, post-paid, fifty cents.

—o—

**BOX NO. 2.—AUTUMN LEAVES.** Now ready, contains a variety of different colored wax, brass molds, molding tools, color in bottles, wire, brushes, etc., with instructions for making a variety of AUTUMN LEAVES, and all in sufficient quantity to make several groups of each kind. Price by mail, post-paid, \$2.50.

—o—

**BOX NO. 3.—VARIETY OF FLOWERS.** Contains wax of different colors, brass leaf molds, molding tools, color in bottles, wire, brushes, etc., in sufficient quantity to make several Fuchsias, Lilies of the Valley, Pansies and Blush Roses, etc. Price by mail, post-paid, \$2.50.

—o—

**WAX FLOWERS WITHOUT A TEACHER.** The above is the title page to our book on Wax Flower Modeling, etc., and indicates the scope and design of the work. It is written by a practical worker in wax and is so plain that, by its use, almost any one can, without other teaching, learn to make Wax Flowers and Fruit. In fact, several persons, to our knowledge, have become successful teachers of the art without any other instruction than what they obtained from the pages of this book.

It will be sent free with every order for Wax Material amounting to \$1.50, and will also be sent free with each of the above boxes, except the Box No. 1.

**Address PATTEN PUBLISHING CO.,**  
**47 BARCLAY STREET, NEW YORK.**

# MATERIAL

—FOR—

## PAPER FLOWERS.

—o—

Almost any person of taste, and possessing an ordinary share of ingenuity, can, without instructions, make paper flowers with the materials which we furnish. It is a very pleasing occupation, and the results are as pleasing. We give below the prices of the material, but will state that, after a little experience, the leaves and petals can be cut from the Flower and Tissue Paper which will be found advertised with Fancy Papers below, and can be formed, veined and creased with the molding pin into very natural shapes.

**PAPER LEAVES**, green for foliage—Roses, Geraniums, Fuchsia, Pansy, Lily of the Valley, Grape, Lily, Dahlia, Ivy, Oak, Apple, &c., per quarter gross, small, 8c., medium 15c., large 20c.

**CAMBRIC LEAVES**, green and shaded, per quarter gross, small 15c., medium 25c., large 35c.

**CAMBRIC LEAVES**, on stems, shaded and waxed, Roses, Geraniums, Ivy, Maple, per quarter gross assorted sizes 25c. Ferns, per quarter gross 35c.

**SPRIG MOSS**, per envelope 5c.

**STAMENS**—any color, per gross 5c.

**WIRE**. Plain, annealed, one oz. spools, 10c.

“ Green or White, covered, one oz. spools, 15c.

“ Silver or Gilt, “ “ 30c.

“ Fine annealed for flower and hair work, per one oz. coil 15c.

“ Covered with green paper for stems, per bunch, 12c.

**TISSUE PAPER**. White, Pea Green, Light Pinks, Cream, Blues, Yellow, Buff, Brown and Gray, per quire, 40c.

Crimson, Dark Blue, Purple and Black, per quire, 50c.

Rose, Dark Pink and Maroon, 60c.

The above papers not sold in less quantity than one-fourth quire of a kind.

Dark Rose, Turkish Red, Scarlet and Variegated for pinks, per sheet, 10c.

**FLOWER PAPERS**. This paper has a velvety surface.

Yellow, Orange, Cardinal, Maroon and Ultramarine, per sheet, 15c.

Scarlet, Rose, Violet, Carmine and Purple, for pansies, 25c.

**GREEN PAPER**, glazed for leaves, 10c.

**FANCY PAPERS** for covering Boxes, Portfolios, Wall Pockets, Picture Frames and for Ladies Fancy Work generally.

**GLAZED, WATERED, EMBOSSED AND MOROCCO PAPER** 20x24 per sheet, common colors, 8c.

Scarlet, Cinnamon, Bronze and Steel Blue, per sheet 10c.

**VELVET PAPER**. All colors, per sheet 25c.

**GILT FANCY PAPER**. Gilt Stripes, Figures or Plaids upon various colored grounds, per sheet 10c.

**PLAIN GILT OR SILVER PAPER** 16x10, 10c.

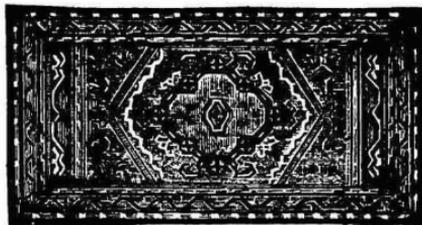
**EMBOSSED GILT OR SILVER PAPER** 16x10, 10c.

**PLAIN GOLD PAPER**, 10c.

If less than three sheets of paper are ordered 2c. extra must be sent for tube and glue. Address

GREEN PUBLISHING CO., 47 Barclay St., New York.

# Turkish Rug Patterns.



Turkish Pattern No. 131.

## OUR PATTERNS ARE TURKISH.

Animal, Flower, Scroll, and other designs, printed by hand on suitable jute cloth, (burlaps) and are shaded in the various colors required to make them perfect. The designs are not on paper, but cloth which forms the body of the rug, and are so plain that a person with very little practice can fill them readily and make good work. They are filled with various kinds of rags or wool yarn, with a hook we make expressly for the purpose, and the surface is clipped or sheared off, leaving about a quarter of an inch rising above the pattern, like the best Turkish Rugs, and when well made they are equally handsome, and will outwear four ordinary carpet rugs. They are splendid for needle-work—cross stitch—for the close attention required for transferring designs from paper patterns is all saved, but the hook work is more rapid and much more durable.

No. 80.  $\frac{3}{4}$  by  $1\frac{1}{2}$  yards. A plain border with Grecian corners, and a stag head in center. A splendid design for a door mat. Price, 55 cents.

No. 98.  $\frac{3}{4}$  by  $1\frac{1}{2}$  yards. A nice floral center, consisting of red and moss roses, leaves, buds, lilies, etc., beautifully arranged, with a plain scroll surrounding the center, and three autumn leaves in each corner, and a plain border. Price, 55 cents.

No. 43.  $\frac{3}{4}$  by  $1\frac{1}{2}$  yards. Same border and center scroll as No. 40, only the scroll is enlarged and the half wreath is left out. A new floral center, composed of roses, pansies, bell flowers, buds, lilies and leaves. All new. Price, 55 cents.

No. 40.  $\frac{1}{2}$  by 1 yard. A rose and leaves in each corner; a border in shades of red, brown and orange; a neat flower center surrounded by a handsome scroll; a rose and leaves forming a half wreath at each end between the scroll and border. All new. Price, 45 cents.

No. 19.  $\frac{1}{2}$  by 1 yard. A Spaniel dog lying on a box, very clearly printed in moss and brown colors in center. A branch with roses, leaves and buds at each end, and a plain border. Price 45 cents.

No. 49.  $\frac{1}{2}$  by 1 yard. A very neat scroll border with a cat lying on ottoman in center. Very plain and easy to work. Price, 45 cents.

No. 68. Same size and design as No. 40, except the Odd-Fellow's emblem of three links, with letters F.L.T. enclosed, is in each end in place of the half wreath. Price, 45 cents.

No. 97.  $\frac{1}{2}$  by 1 yard. A plain border in two colors, with small cluster of flowers in corners with a center piece of flowers and scroll work. This pattern once seen speaks for itself. Price, 45 cents.

No. 98.  $\frac{1}{2}$  by 1 yard. Same border as No. 97, with a very pretty wreath of morning glories, roses, bell flowers, etc., for a center. Price, 45 cents.

No. 75. Size, border and center scroll same as No. 97, with Free Mason's emblem in center. Price, 45 cents.

No. 66. 4-9 by  $\frac{3}{4}$  yards. Plain border with a small scroll in corner, a center of flowers, etc. This was designed for a carriage or sleigh mat, but looks well wherever you put it. Price, 35 cents.

No. 79. 4-9 by  $\frac{3}{4}$  yards. A plain border, with a small cluster of flowers surrounded by plain scroll work in center. A nice carriage or door mat. Price, 35 cents.

The following patterns are *very choice* new Turkish designs, with groundwork and all colored :

#### LATEST STYLES.

- No. 130.  $\frac{3}{4}$  by 1 yard. Turkish design. Price, 50 cents  
No. 131.  $\frac{1}{2}$  by 1 yard. Turkish design. Price, 50 cents.  
No. 136. 4-9 by 1 yard. Turkish design. Price, 45 cents.  
No. 140.  $\frac{3}{4}$  by  $1\frac{1}{2}$  yards. Turkish design. Price, 60 cents.  
No. 150.  $\frac{3}{4}$  by  $1\frac{1}{4}$  yards. Turkish design. Price, 70 cents.  
No. 180. 1 by 2 yards. Turkish design. Price, \$1.40.  
No. 170.  $\frac{3}{8}$  by  $1\frac{3}{4}$  yards. Turkish design. \$1.20.

#### OTTOMAN AND FOOT-REST PATTERNS.

No. 2. 14 by 20 inches. Plain oval border in red and black, a branch of full and half-blown roses, leaves and buds, in center. Price, 20 cents.

No. 8. 20 by 20 inches. Octagon border, and a floral center of pansies, rose, bell flowers, leaves and buds. All new. Price, 25 cents.

No. 5. 20 by 20 inches. Plain black and red border, formed of eight quarter circles; a rose with green and autumn leaves around it for a center. Price, 25 cents.

No. 6. A cat's head for a center. Price, 25 cents.

No. 7. A dog's head for a center. Price, 25 cents.

No. 9. A new and very pretty floral center. Price, 25 cents.

Nos. 6, 7 and 9 are the same size and border as No. 5, and can be filled out either square, round or octagon, and are also nice for chair cushion covers.

Retail price of rug-hooks, 25 cents. Clamps, 75 cents per set of four. Perfect skein, all wool carpet filling yarn, \$1.00 per lb. We do not keep waste carpet yarn now, for it is in too short pieces to be worth using.

#### NEW PATTERNS.

No. 160.  $\frac{3}{4}$  by  $1\frac{1}{2}$  yards. Turkish design. Price, \$1.00.

No. 41.  $\frac{1}{2}$  by 1 yard. A floral center of red roses, buds, pansies, lilly, bell flowers and leaves, surrounded by a scroll in brown and orange, and a plain border. Price, 50 cents.

#### GOODS BY MAIL.

To favor those not able to get our patterns and hooks otherwise, we send them by mail, postage paid, on receipt of price named. Yarns by mail must have 17 cents per lb. extra, and clamps 25 cents per set, extra, to pay postage. Send money in a registered letter or post-office order, and it will reach us safely. Money in common letters is at sender's risk.

TERMS—C. O. D. (cash on delivery )

#### CANVASSERS WANTED.

Address, **PATTEN PUBLISHING COMPANY,**

**47 BARCLAY STREET, NEW YORK.**