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SEVENTH EDITION

Price, 25 cents per copy

Designs for  
**Hardanger**  
(NORWEGIAN)  
**Embroidery**

PUBLISHED BY

**T. Buettner & Co. (Inc.)**

THE ART NEEDLE WORK  
SPECIALISTS

Chicago

New York

Hamburg



1897



*Hardanger.*

*Parti af Lofthus og Folgefonden.*

VIEW OF VILLAGE OF HARDANGER, IN NORWAY, WHERE  
HARDANGER EMBROIDERY ORIGINATED.

12-422e

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# Publisher's Note

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The purpose of this little pamphlet is to illustrate an assortment of designs for Hardanger work or Norwegian Embroidery, and to give simple but comprehensive instructions in the art.

Until we undertook the publication of this book there was no English work on the subject containing illustrations of designs.

Those shown have been ably executed by expert workers in the Art of Hardanger Embroidery, and any one interested in doing the work will find them brimful of suggestions.

The designs are such that they can be utilized for almost every purpose for which any other style of embroidery can be used. Sofa Cushion Covers, Table Covers, Center Pieces, Scarfs, Waist Trimmings, Aprons, Curtains, etc., offer a wide field for the employment of this fascinating and artistic form of needlework.

We are importers and wholesale dealers in Hardanger Cloth or Canvas and "Ideal Nun's Pearl Lustre," Ideal Nun's Embroidery Thread, Saxonia Embroidery Thread, Eleo Perlé Hardanger Twist and Crawford Bros.' Linen Embroidery Floss. These materials can be purchased at any fancy goods or dry goods store. If your retailer does not handle them, send us his name and address and we will arrange to have him do so.

Previous editions of this book have met with phenomenal success and it is therefore with a feeling of great confidence that we present to the favorable consideration of interested needle workers this enlarged sixth edition.

T. BUETTNER & CO., Inc.

Chicago—New York—Hamburg.

# Directions for Hardanger Work

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Hardanger work is done on Hardanger cloth or imported Congress Canvas, using size No. 1, No. 2 or No. 3 Ideal Nun's Pearl Lustre for outlining. Size No. 1 is heaviest. The taste of the worker determines the size of thread to be used. A tight twisted thread is used for making bars and lace stitches, and the following threads are suitable for that purpose: No. 40 or No. 45 Ideal Nun's Embroidery Thread, or No. 2 or No. 3 Crawford Bros.' Linen Embroidery Floss. Use Saxonia Embroidery Thread for working on Congress Canvas. Eleo Perlé Hardanger Twist in its various sizes, Nos. 0, 1, 2 and 3, is also largely used for working on either Hardanger Cloth or Congress Scrim.

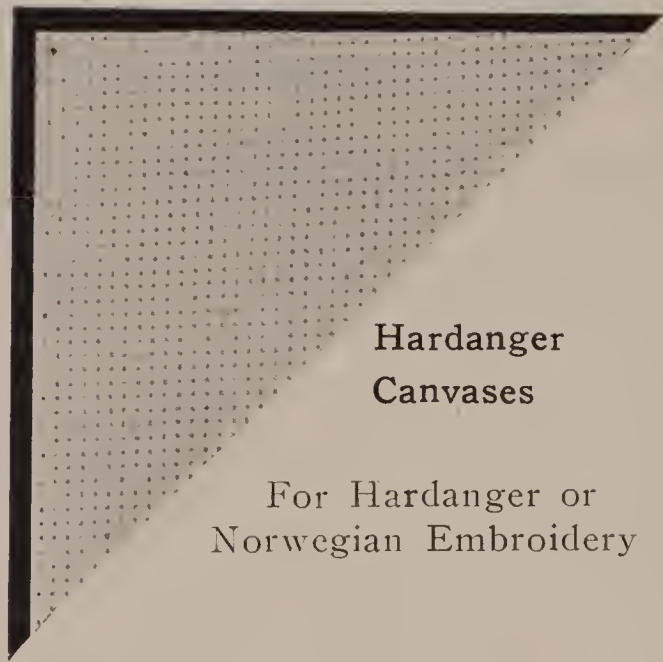
The piece of cloth used should be cut sufficiently large so that all the details of the design to be worked can be carried on it. The worker decides with the aid of the illustrated design on the number of canvas threads to be worked upon. As the work proceeds the threads must be counted correctly so that the design may prove uniform.

By observing the following directions for working Figures No. 1, No. 2 and No. 3 the worker will be enabled to embroider any design shown in this book. The Ideal Nun's Pearl Lustre or Eleo Perlé Hardanger Twist is used for outlining small squares as in Figure No. 1. The stitch is practically always the same, five stitches being worked over four threads of the canvas. After the first five stitches are made they are repeated, but lengthened to cover eight threads of the canvas instead of four. The original five stitches are then repeated and the work continued in that manner until four sides of the small squares are formed. These squares may also be formed without lengthening the stitches as described above, which will leave all the stitches uniform in length.

To form the open squares shown in Fig. No. 2, five threads of canvas are cut away, leaving four threads of the canvas to be worked into the bars which form the border of the small squares. These bars are worked as shown in illustration of the weave stitch, Ideal Nun's Embroidery Thread, Eleo Perlé Hardanger Twist, or Crawford Bros.' Linen Floss being used. The four threads on each side of the small square are separated and worked by leading with the needle under two threads and over two threads in both directions respectively, thus forming a strong woven bar on each side of the square. These bars should be made tighter than the illustration of weave stitch shows.

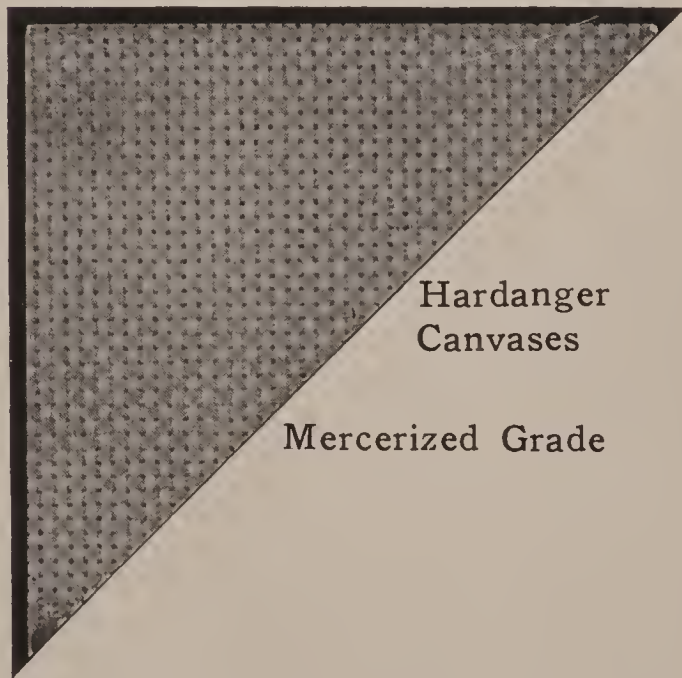
The inside border of Figure No. 3 is worked solid with stitches of the same length, covering about four threads of the canvas. The outside edge is worked the same and buttonholed. Solid designs like the star in Figure No. 3 are worked from the center, working over about two threads, increasing the length of successive stitches and then decreasing their length to form the points of the star. The knot stitch in open work is made while working the bar when at the center. The lace filling stitch is started after three sides of each small square are finished and when half through with the fourth side, as indicated by Figure B. In some patterns where the lace stitch is used in open work it is done by twisting the thread from corner to corner of the small squares. Some pieces are commenced in the corner, working both ways until the design is finished, while other pieces are started in the center and proceed to the outer edge.

With the aid of this excellent pattern book the ambitious embroiderer can produce an infinite variety of fancy articles ranging from handsome sofa cushion covers to beautiful dress trimmings.



Plain Finish Grades

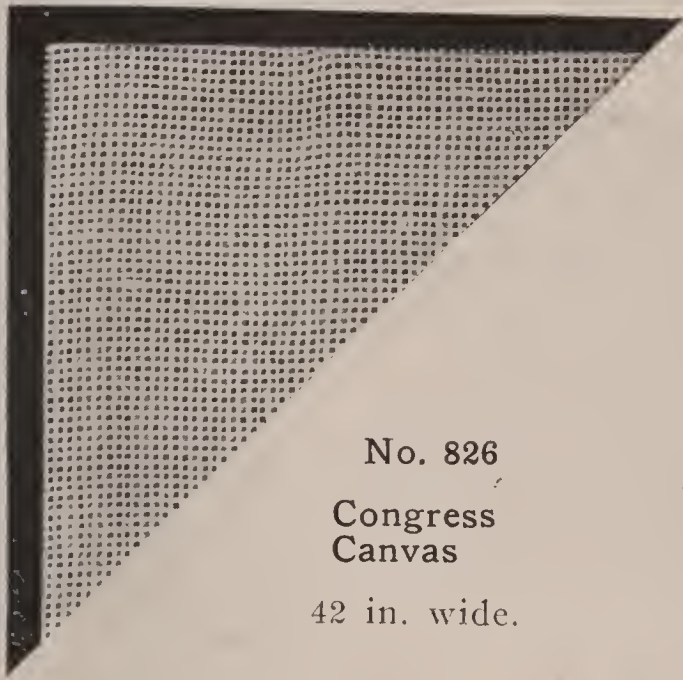
No. 824 <sup>1</sup> / <sub>2</sub> —34 in., White only	.....	cotton
No. 824 <sup>1</sup> / <sub>2</sub> —42 in., White only	.....	cotton
No. 824 <sup>1</sup> / <sub>2</sub> —60 in., White only	.....	cotton
No. 825 —34 in., White only	.....	cotton
No. 825 —42 in., White only	.....	cotton
No. 824 —34 in., White only	.....	cotton
No. 824 —42 in., White only	.....	cotton



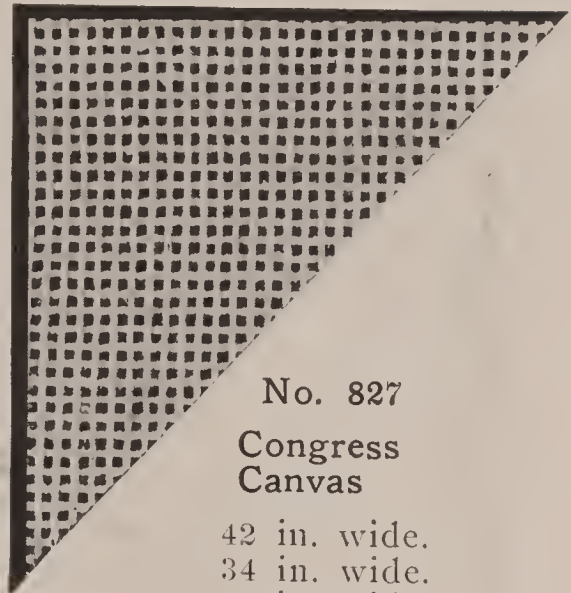
No. 821—34 in., White and Arabian color.



HARDANGER DESIGNS



No. 826  
Congress  
Canvas  
42 in. wide.



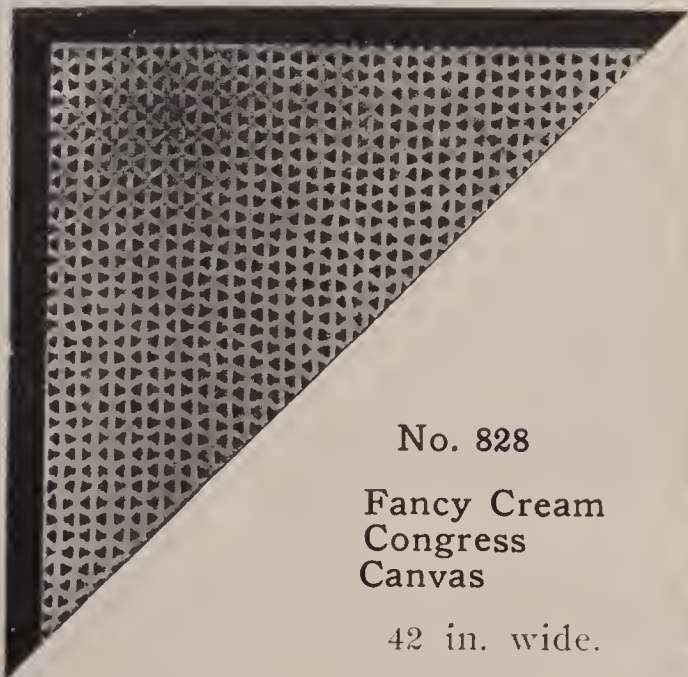
No. 827  
Congress  
Canvas  
42 in. wide.  
34 in. wide.  
24 in. wide.

HARDANGER EMBROIDERY ON CONGRESS  
CANVAS IS VERY PRETTY.

'Tis easy to count the threads.

Ask your dealer for the materials used for  
Hardanger or Norwegian Embroidery.

If he does not handle them, write us.



No. 828  
Fancy Cream  
Congress  
Canvas  
42 in. wide.



No. 829  
Fancy Cream  
Congress  
Canvas  
42 in. wide.

# HARDANGER DESIGNS

## IDEAL NUN'S PEARL LUSTRE FOR HARDANGER EMBROIDERY—BEST MADE.



Cut 2-5 actual size.

Ideal Nun's Pearl Lustre for Embroidery of all kinds in white and colors. White sizes 1 to 6; colors sizes 2, 3 and 4. Especially adapted for Hardanger Work or Norwegian Embroidery. Also use No. 40 or 45 Ideal Nun's Thread and No. 3 Crawford Bros. Linen Floss.

## SAXONIA EMBROIDERY THREAD FOR HARDANGER EMBROIDERY ON CONGRESS CANVAS.

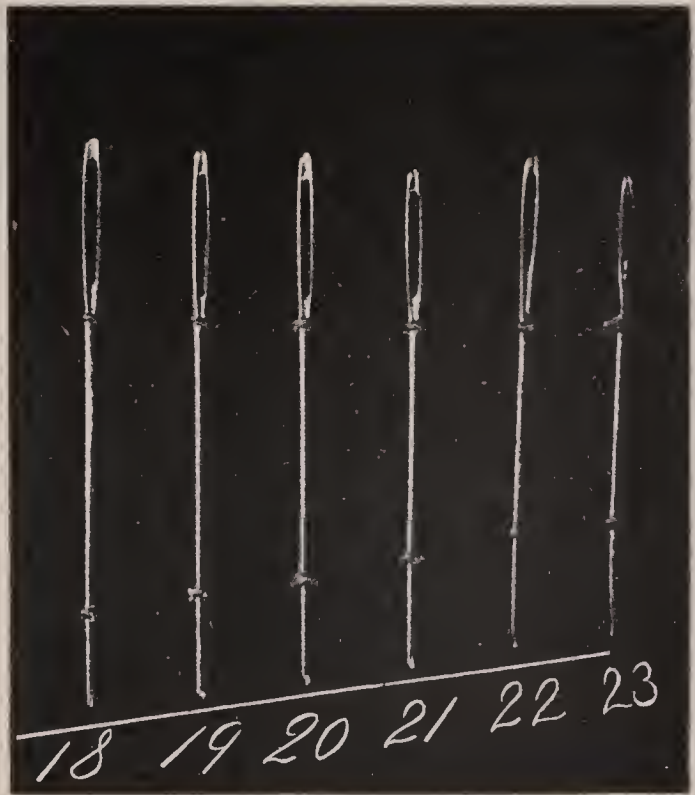


Saxonia Embroidery Thread has a silken finish and is excellent for Hardanger and Berlin Embroidery on Congress Canvas and for Cross Stitch Work.

Made in White and All Colors.



Eleo Perlé  
Hardanger Twist.



Needles for Hardanger Work.  
Long Eye—Blunt Point.

**ELEO PERLÉ  
HARDANGER  
TWIST**

A beautiful, hard twisted thread, designed for weaving and lace stitches in Hardanger work or Norwegian embroidery.

**White Only.**

Sizes range from fine to coarse, in following numbers:

**Nos. 0, 1, 2, 3.**

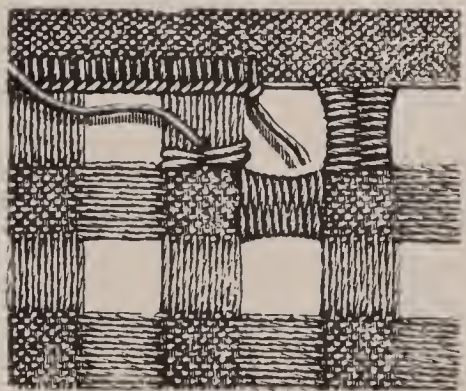


Fig. A—Weave Stitch  
and Buttonhole Stitch.

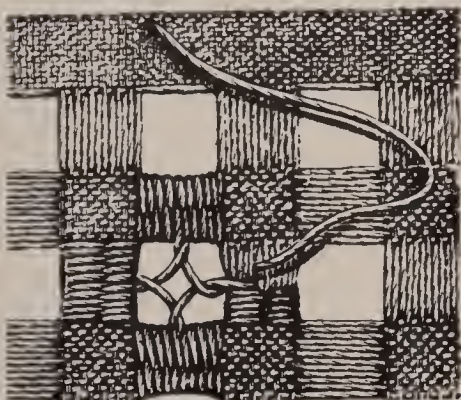


Fig. B—Weave Stitch  
and Lace Filling Stitch.

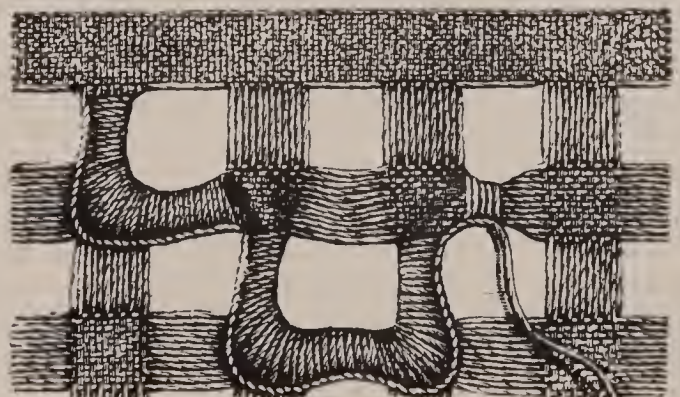


Fig. C.  
Buttonhole Stitch.

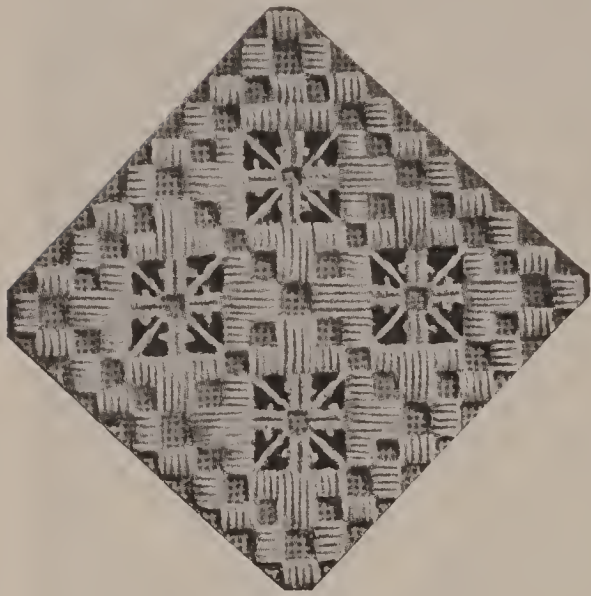


Fig. 1

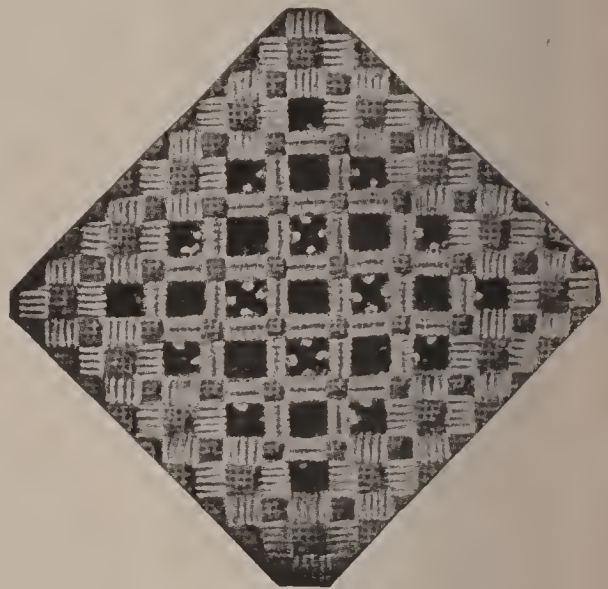


Fig. 2



Fig. 3

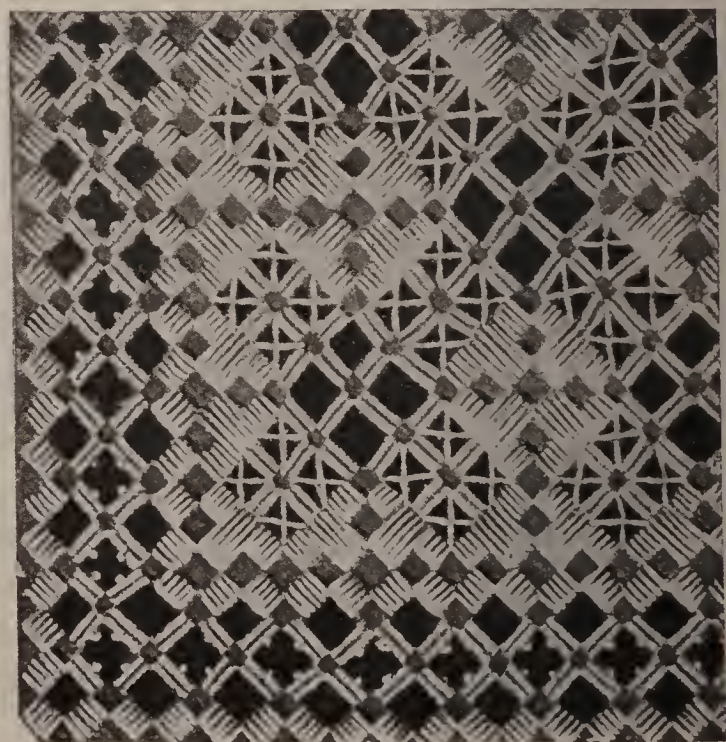


Fig. 4

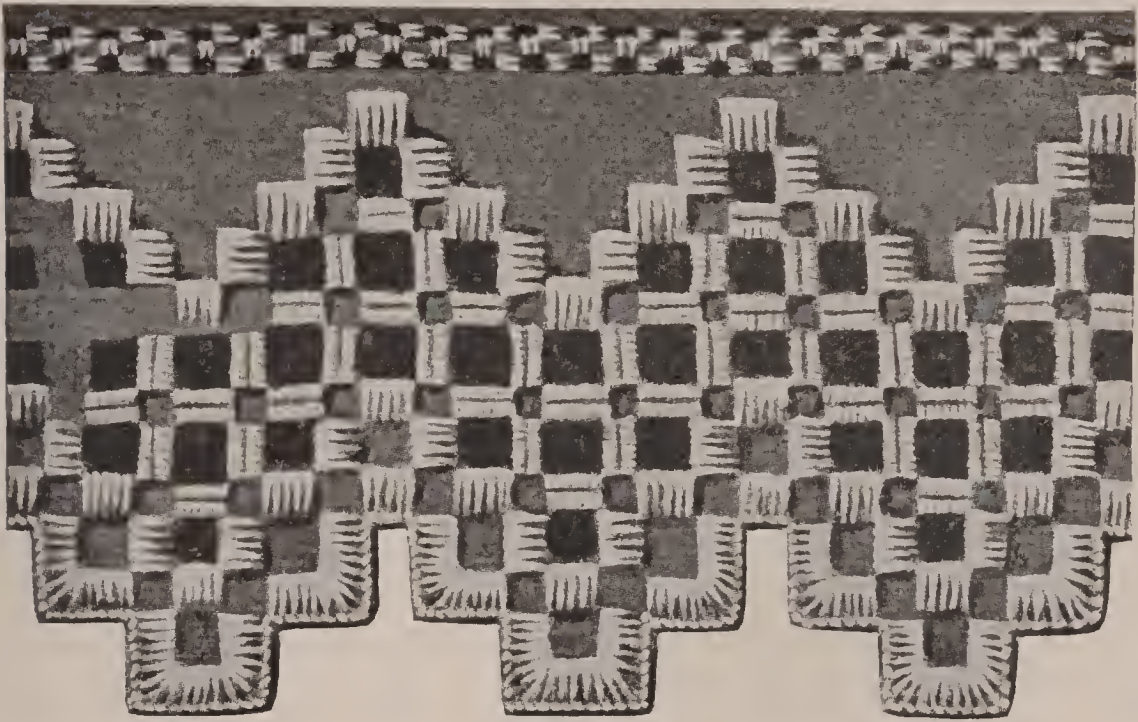


Fig. 5

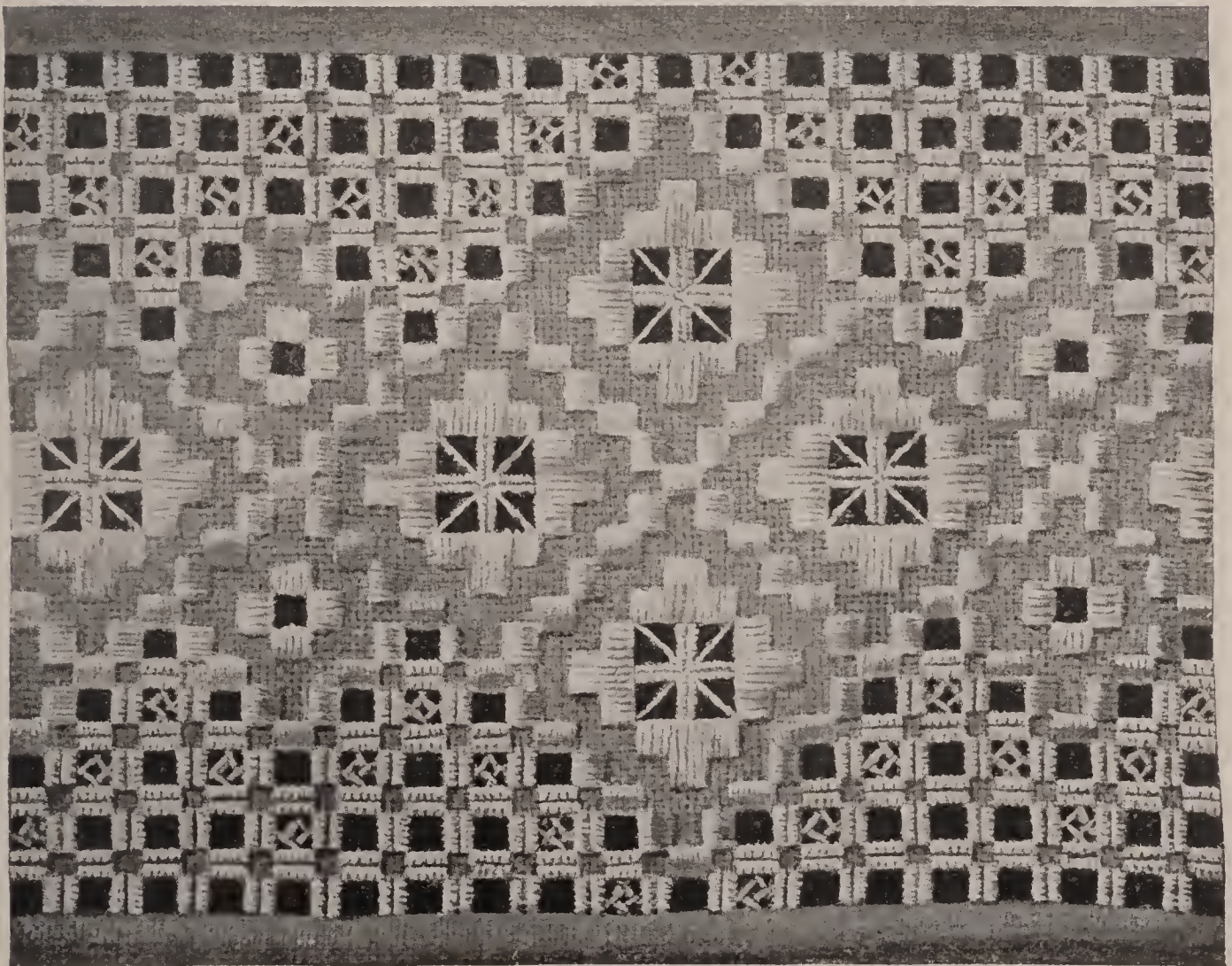


Fig. 6

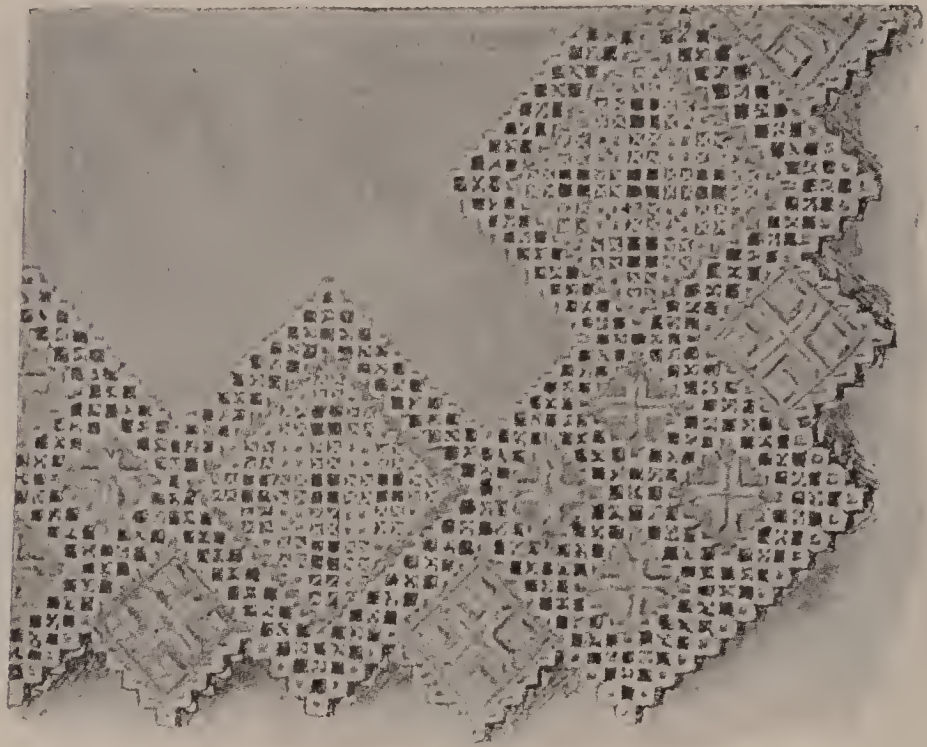


Fig. 7

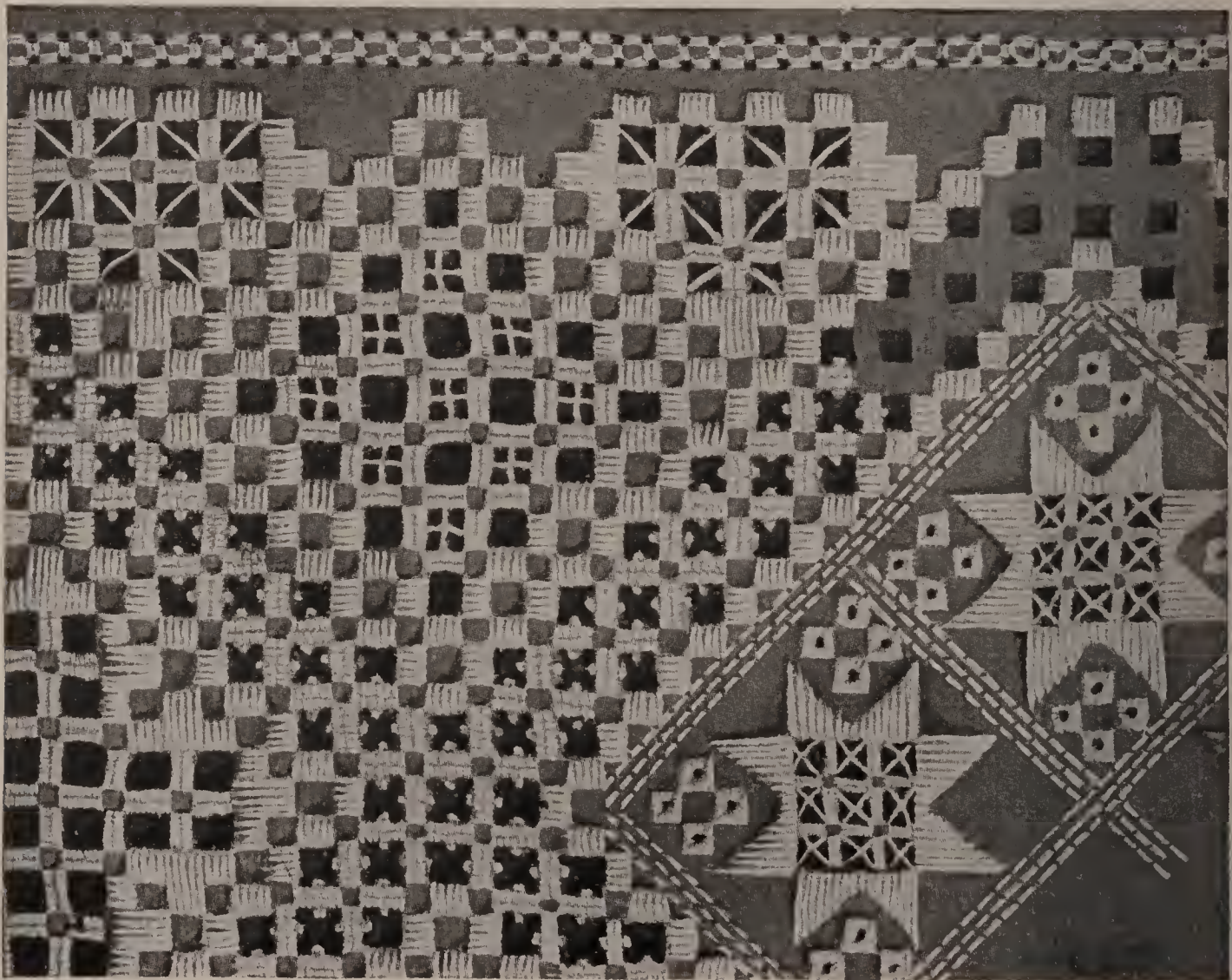


Fig. 8

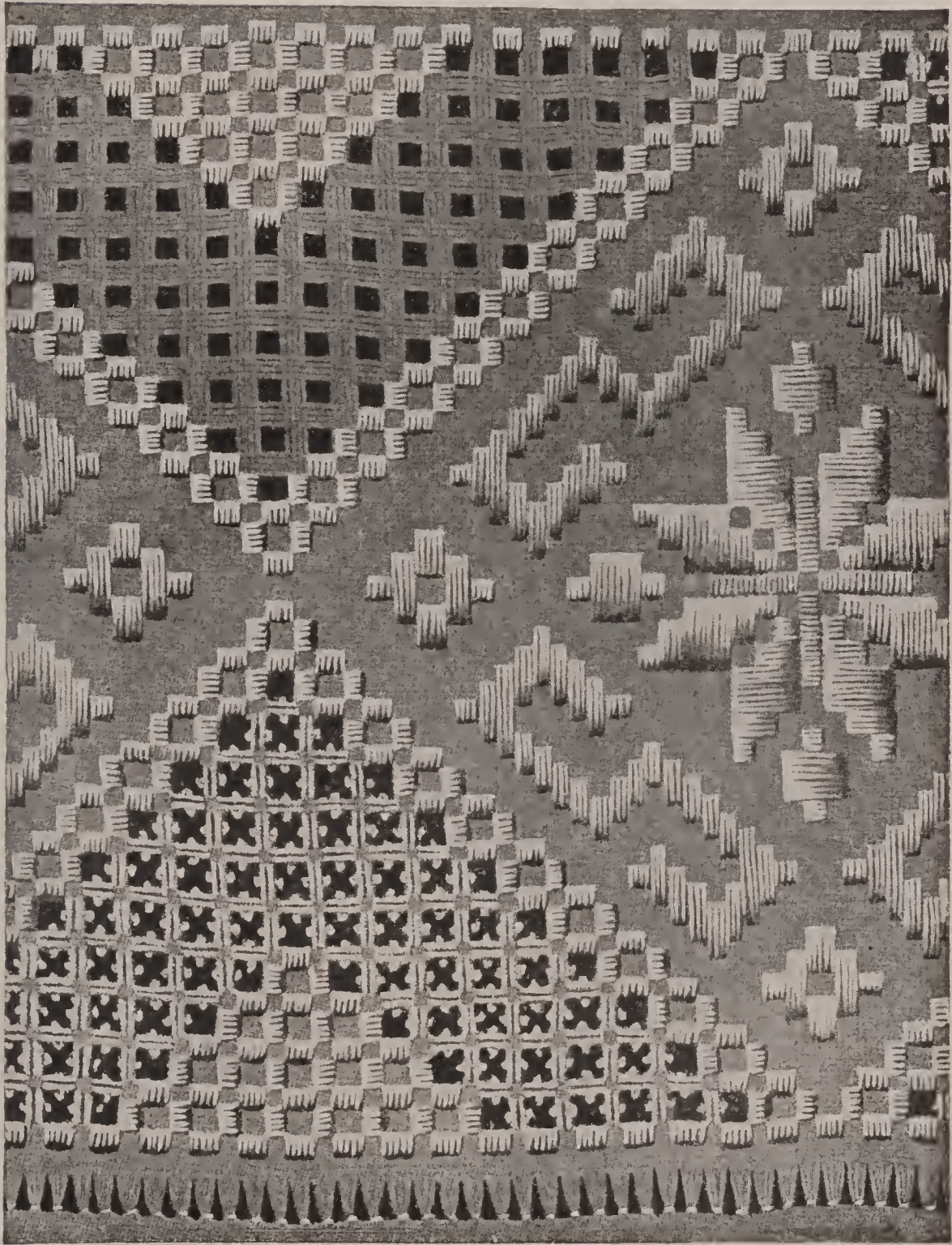


Fig. 9

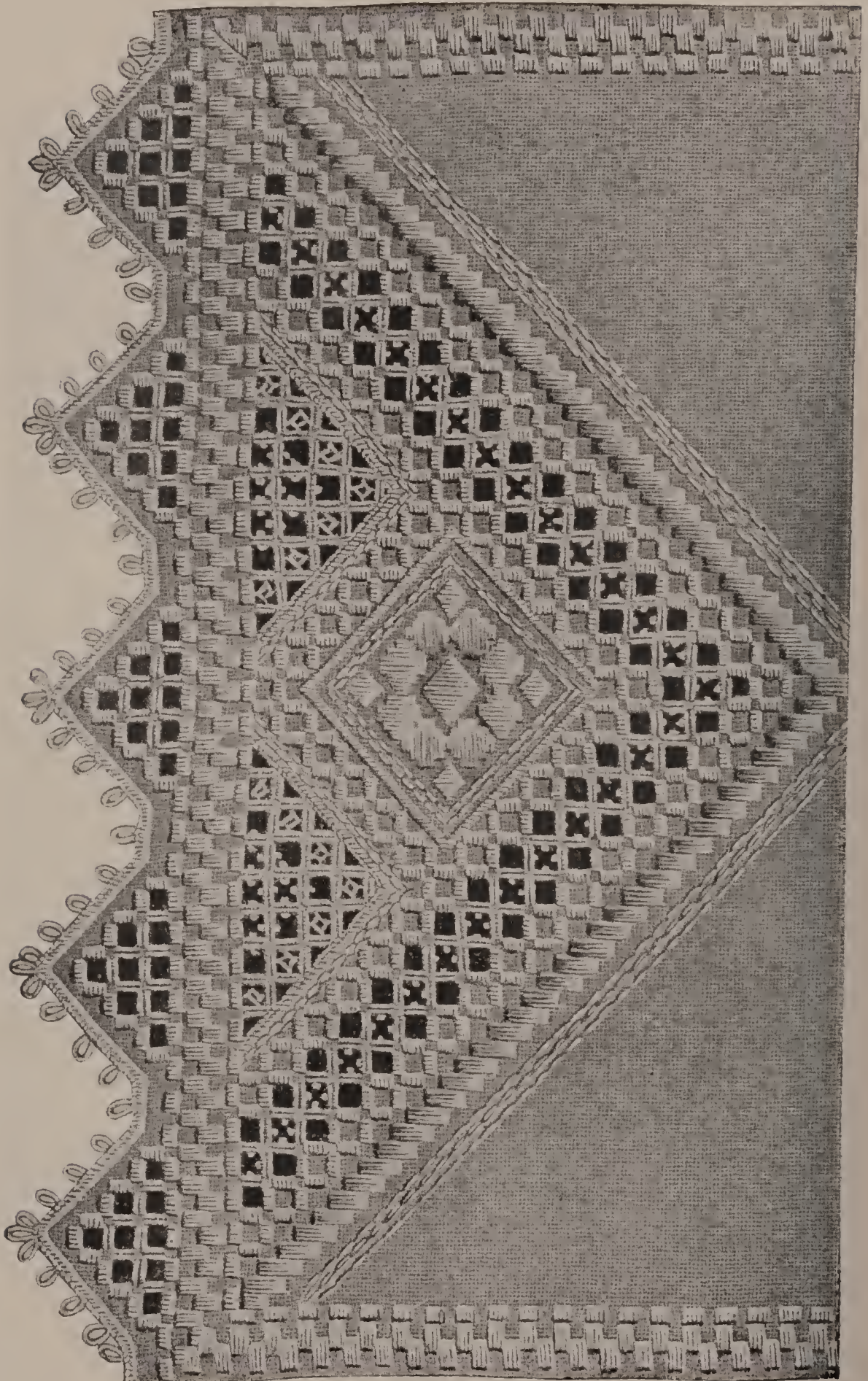


Fig. 10





Fig. 11

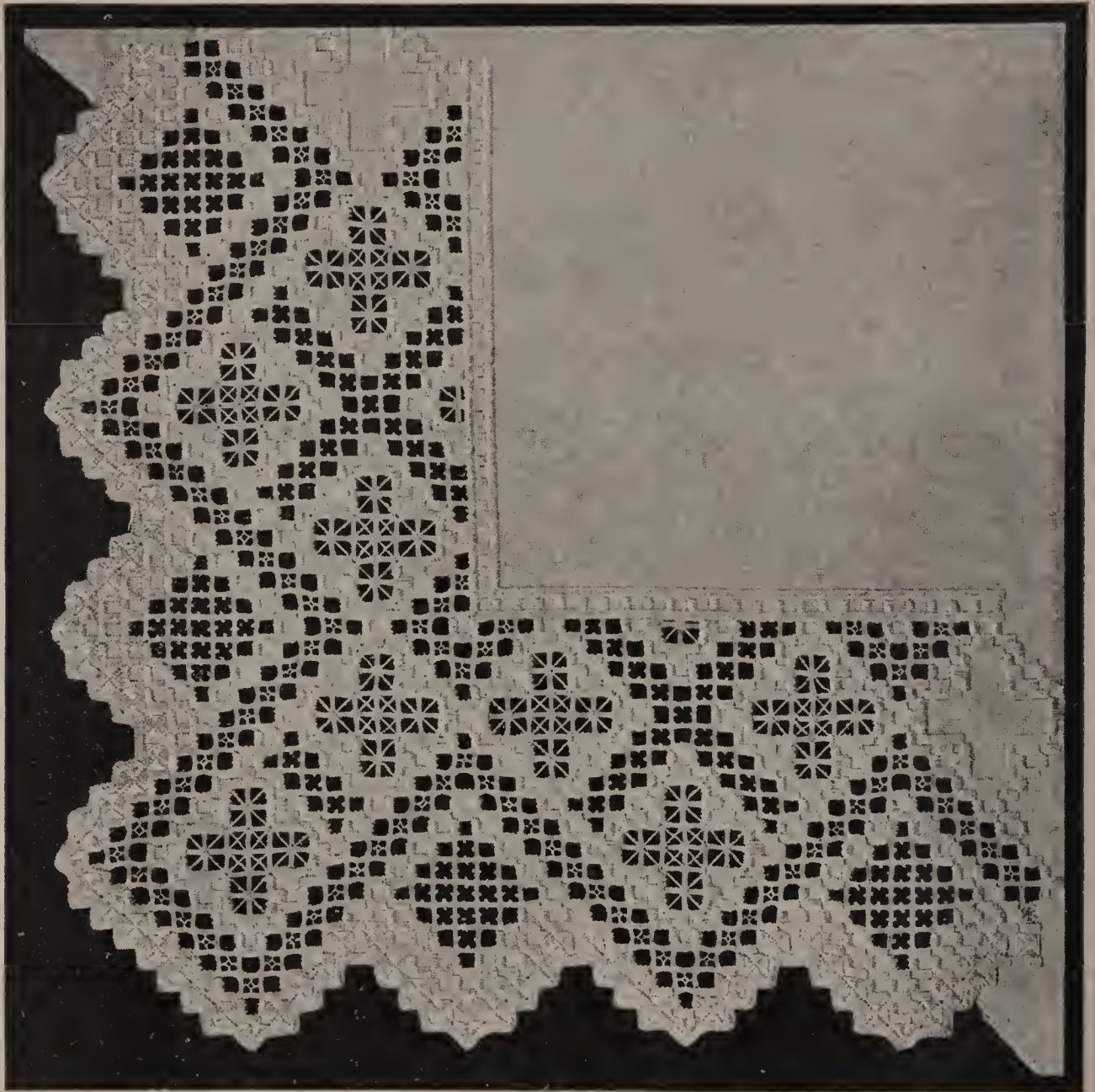


Fig. 12

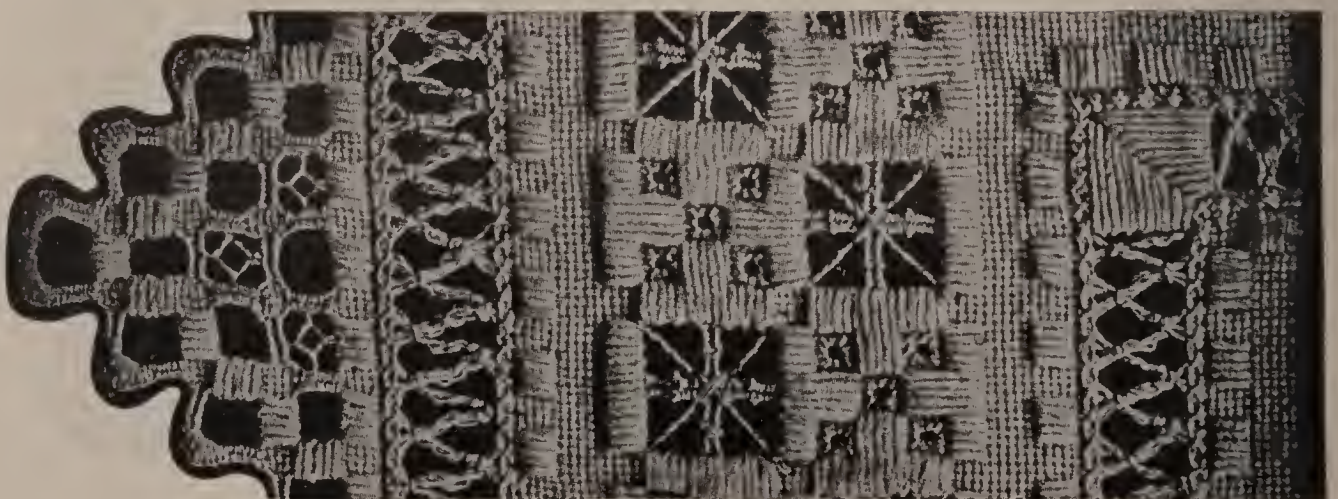


Fig. 13

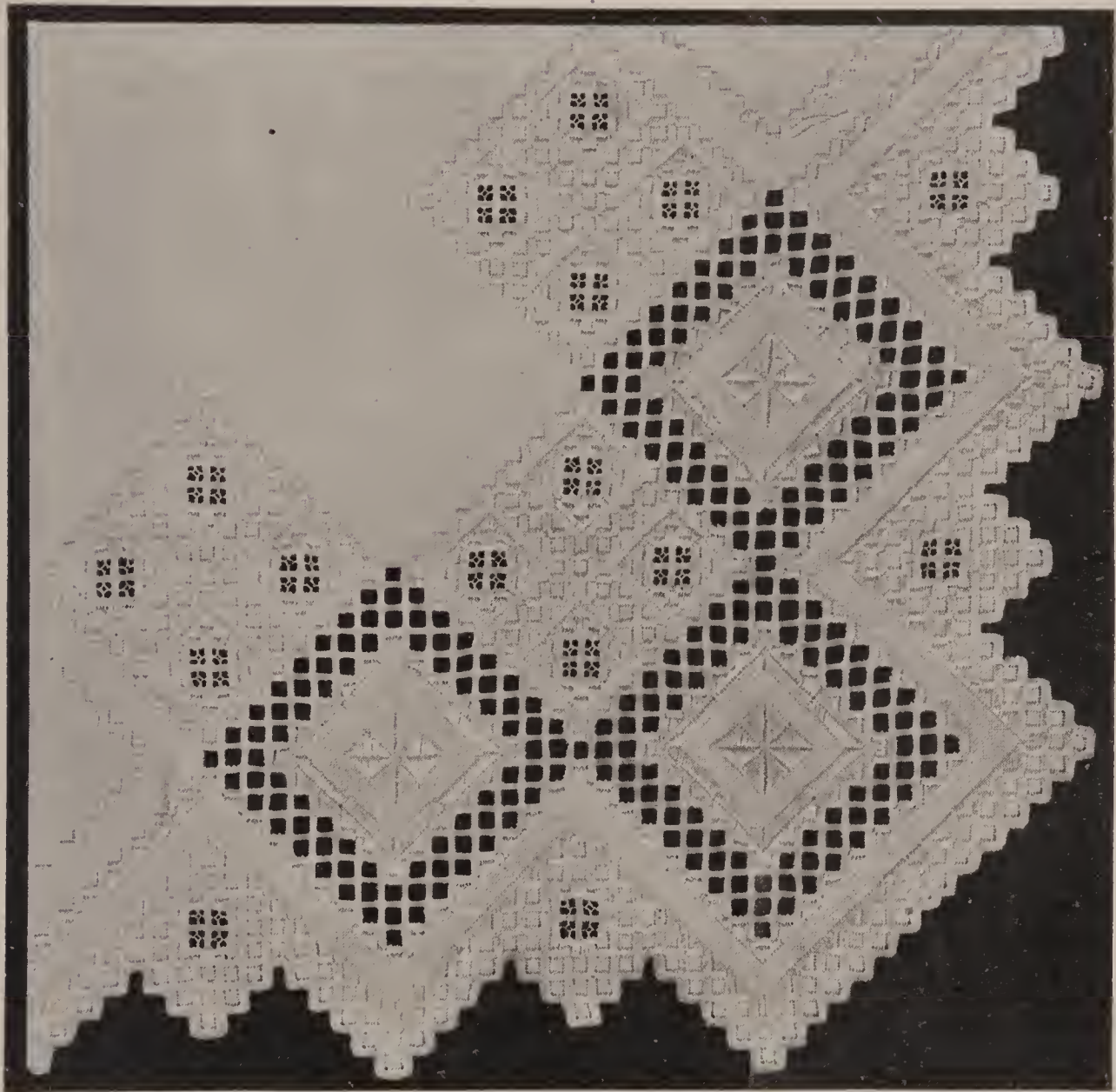


Fig. 14

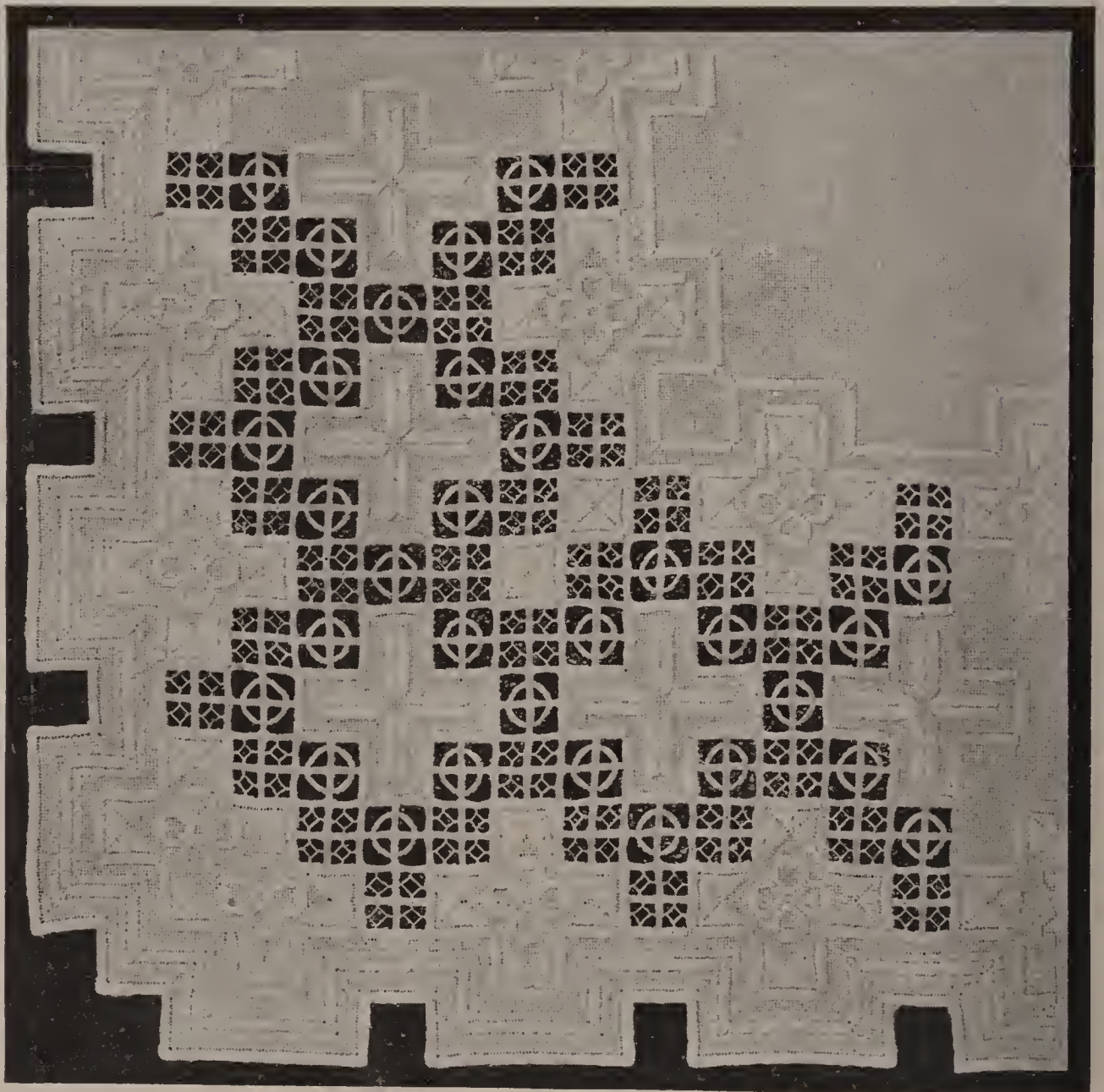


Fig. 15

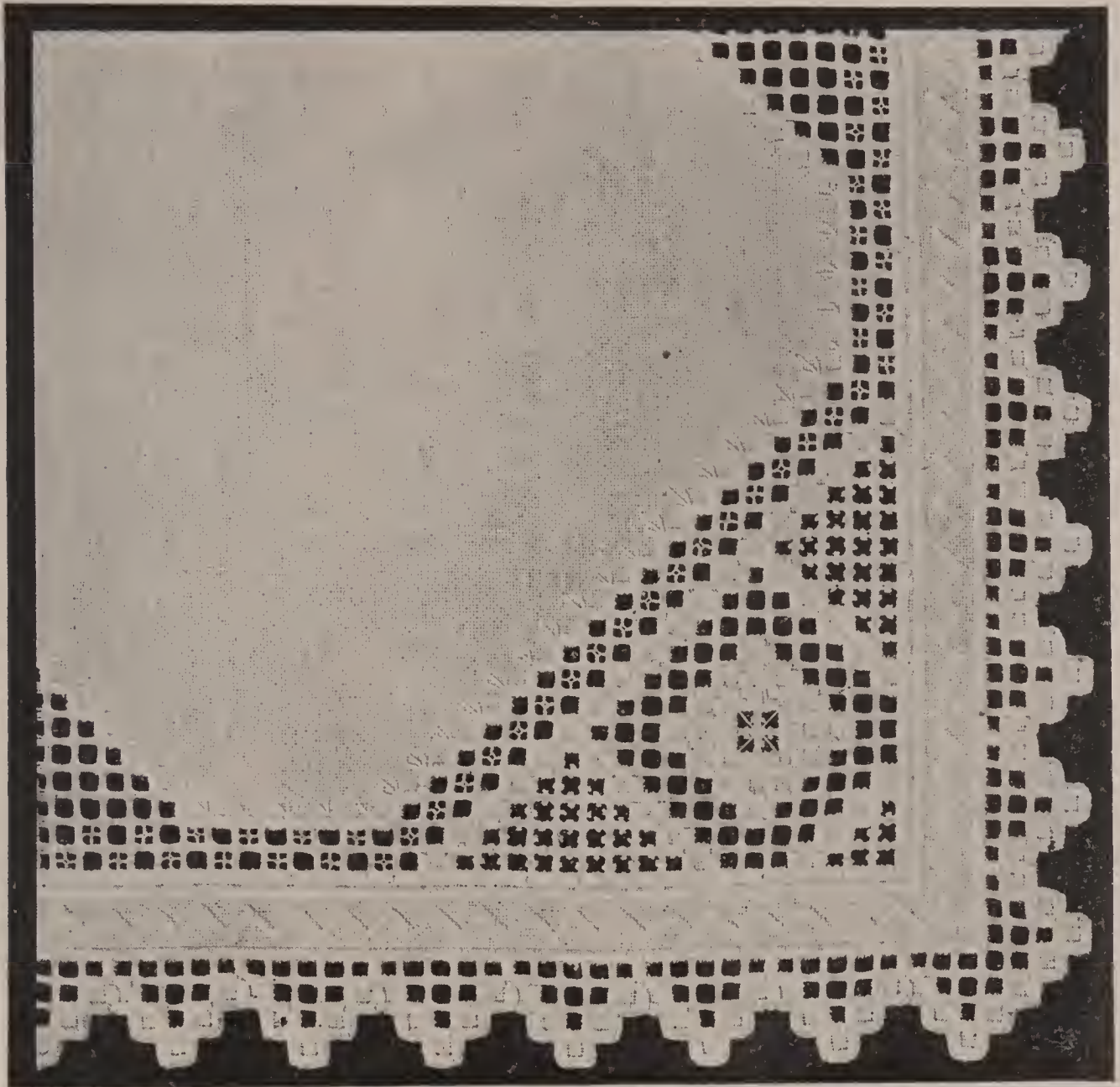


Fig. 16

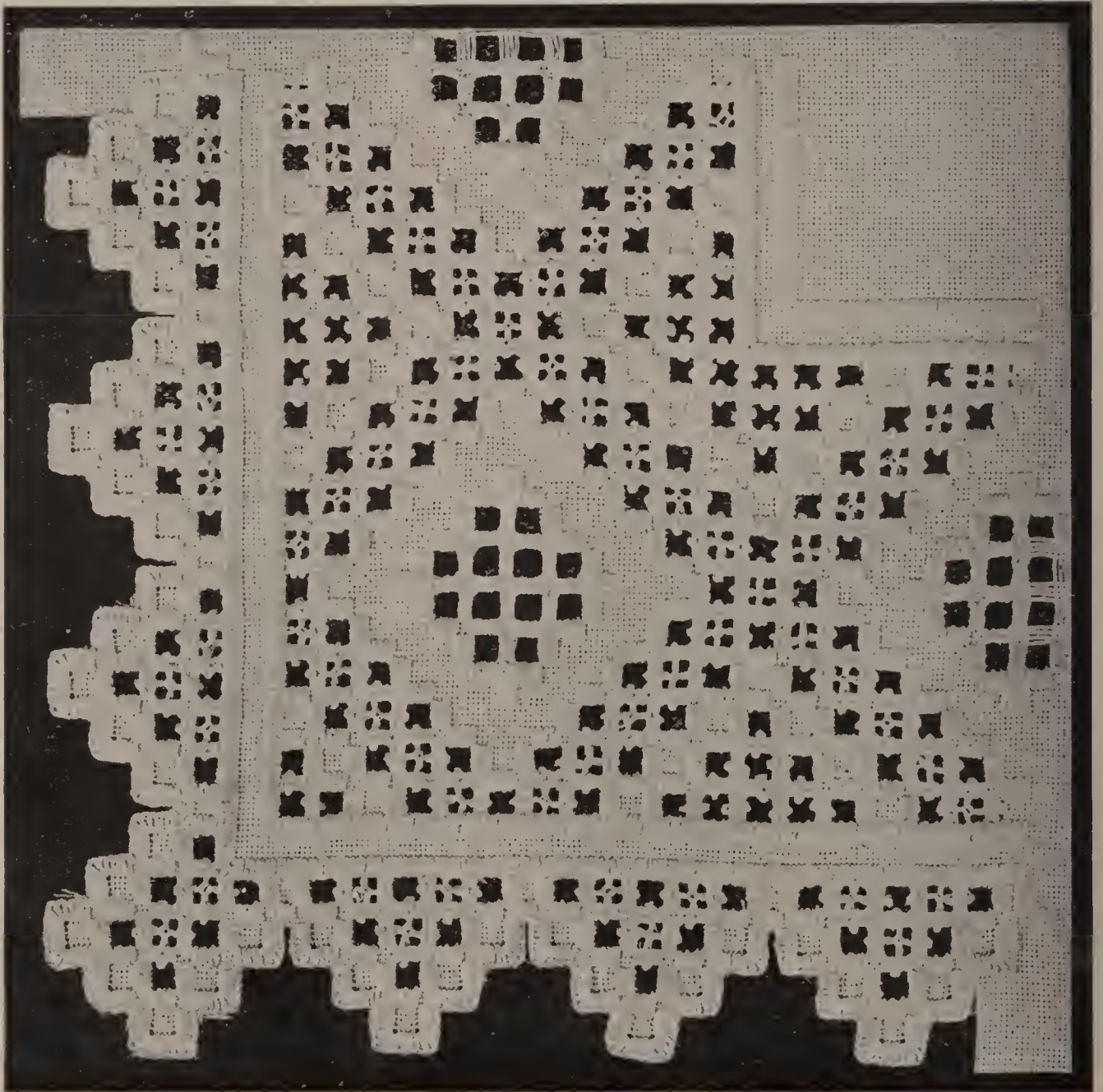


Fig. 17

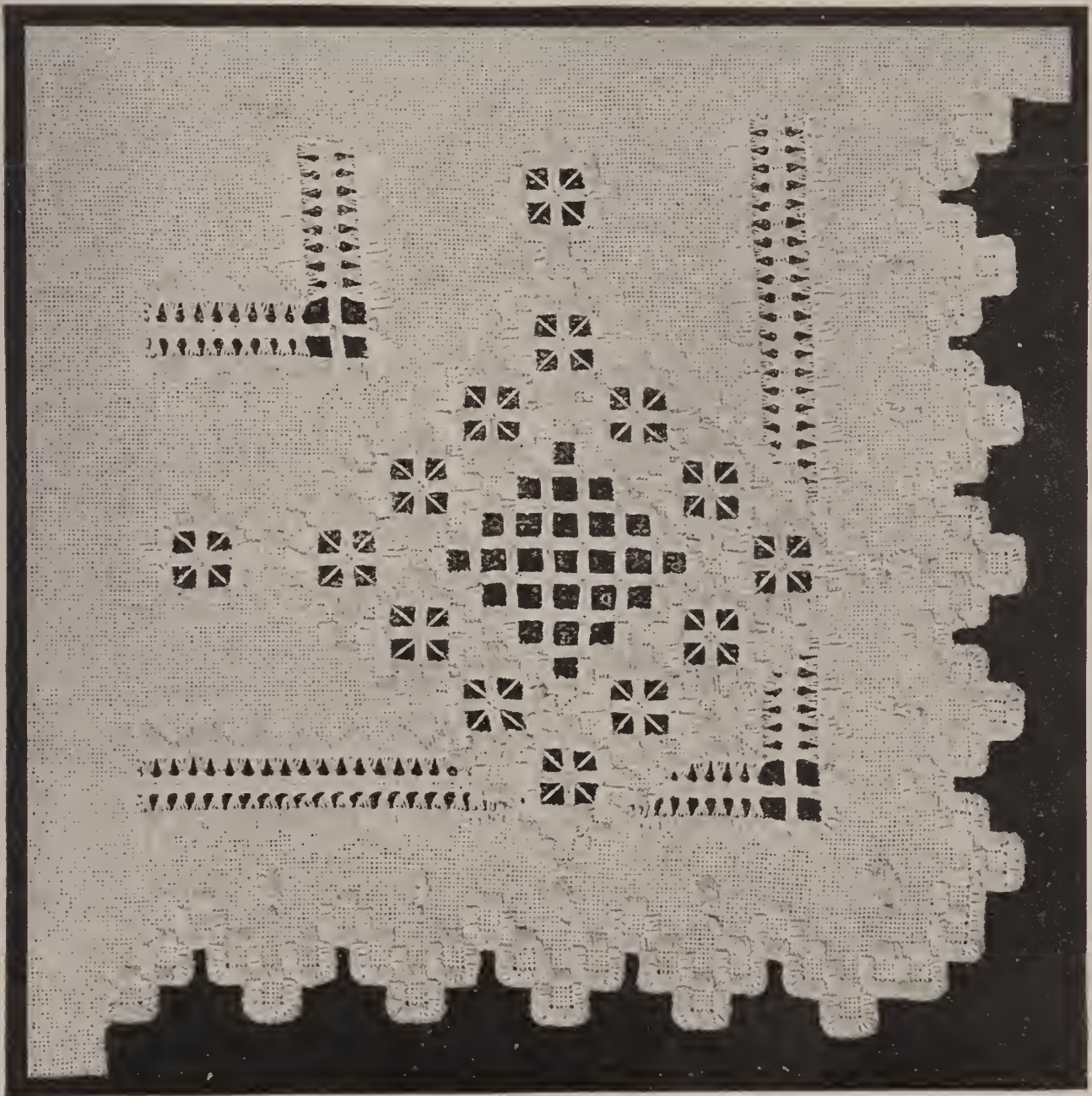


Fig. 18

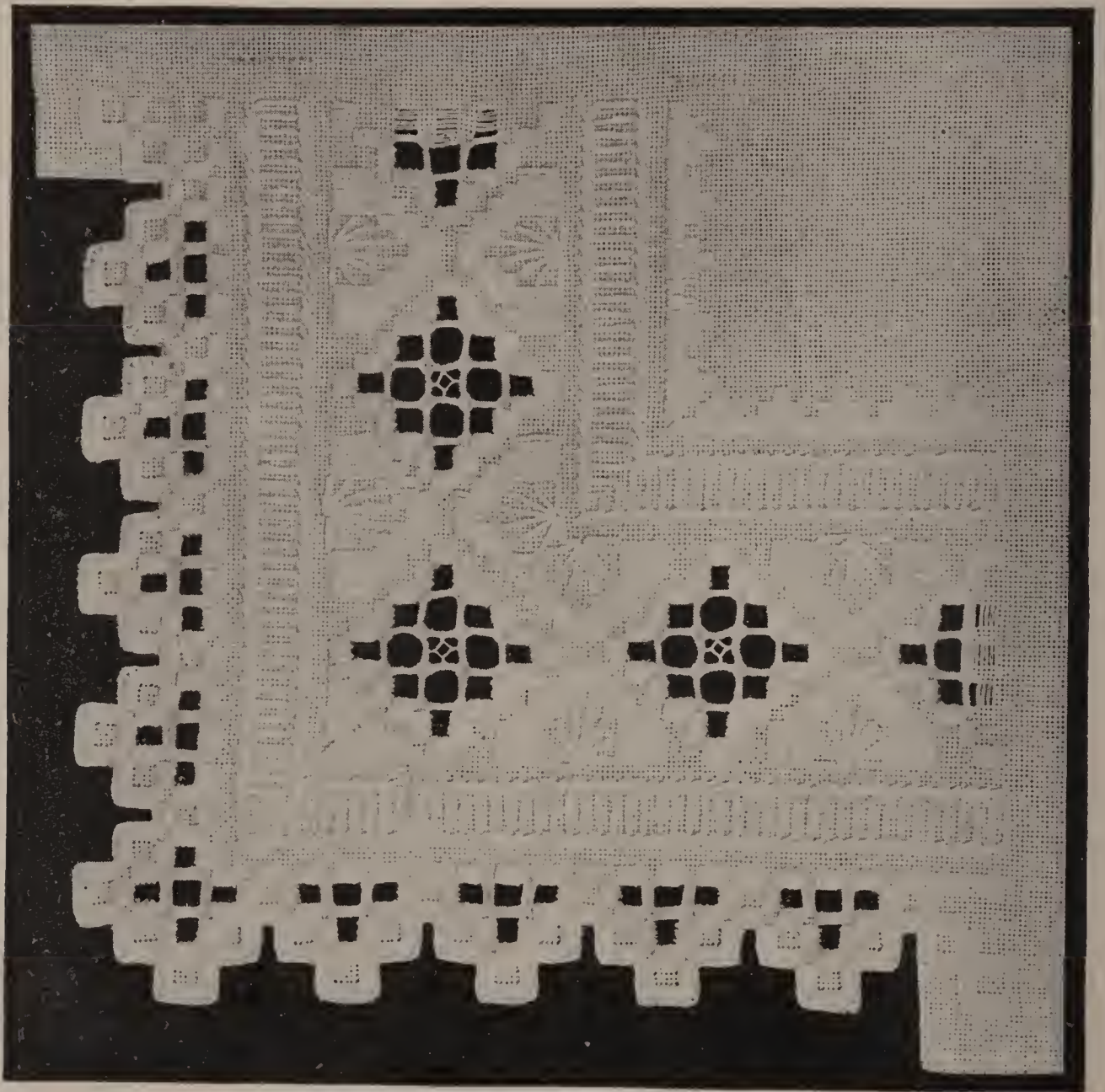


Fig. 19



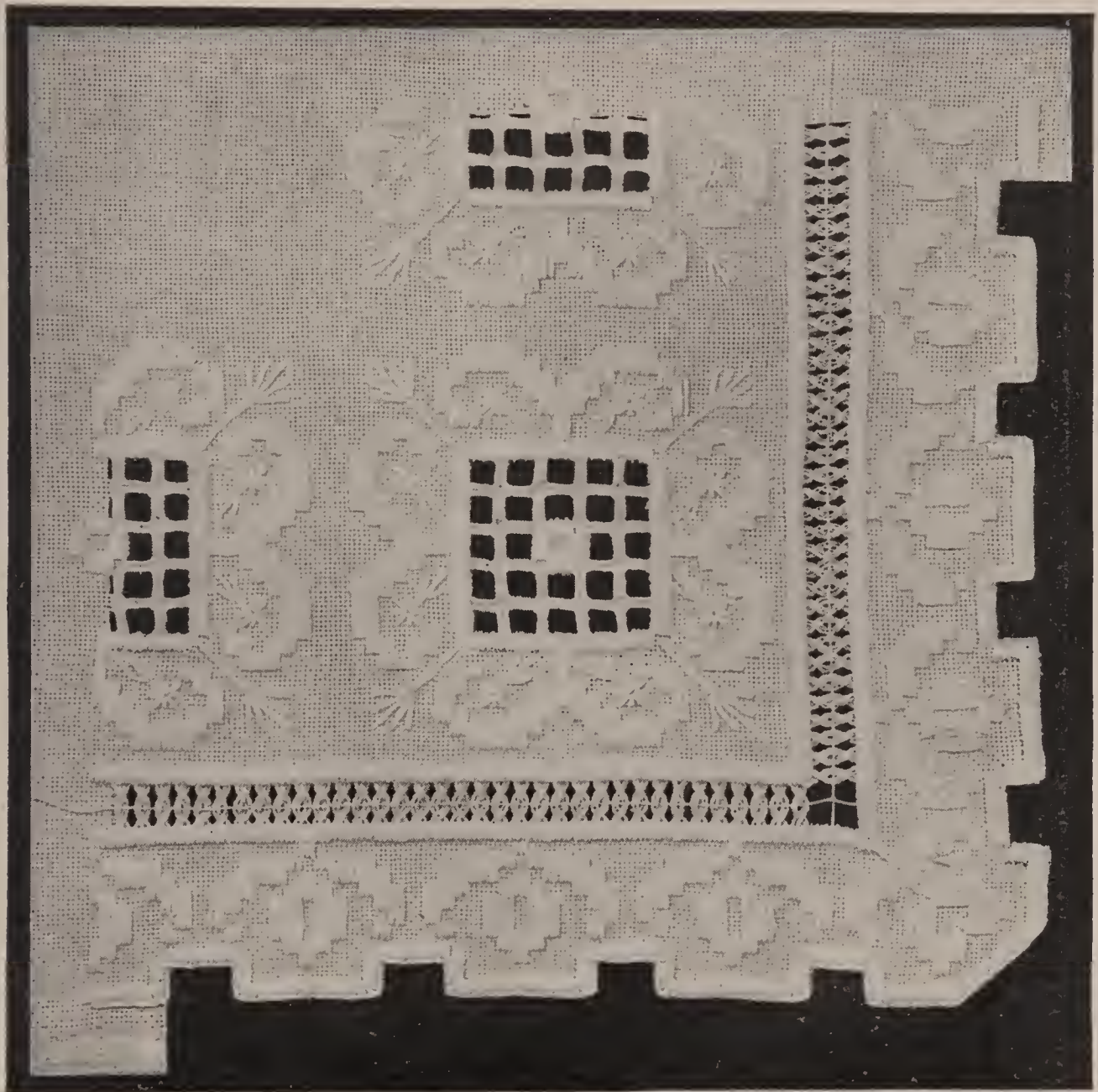


Fig. 20

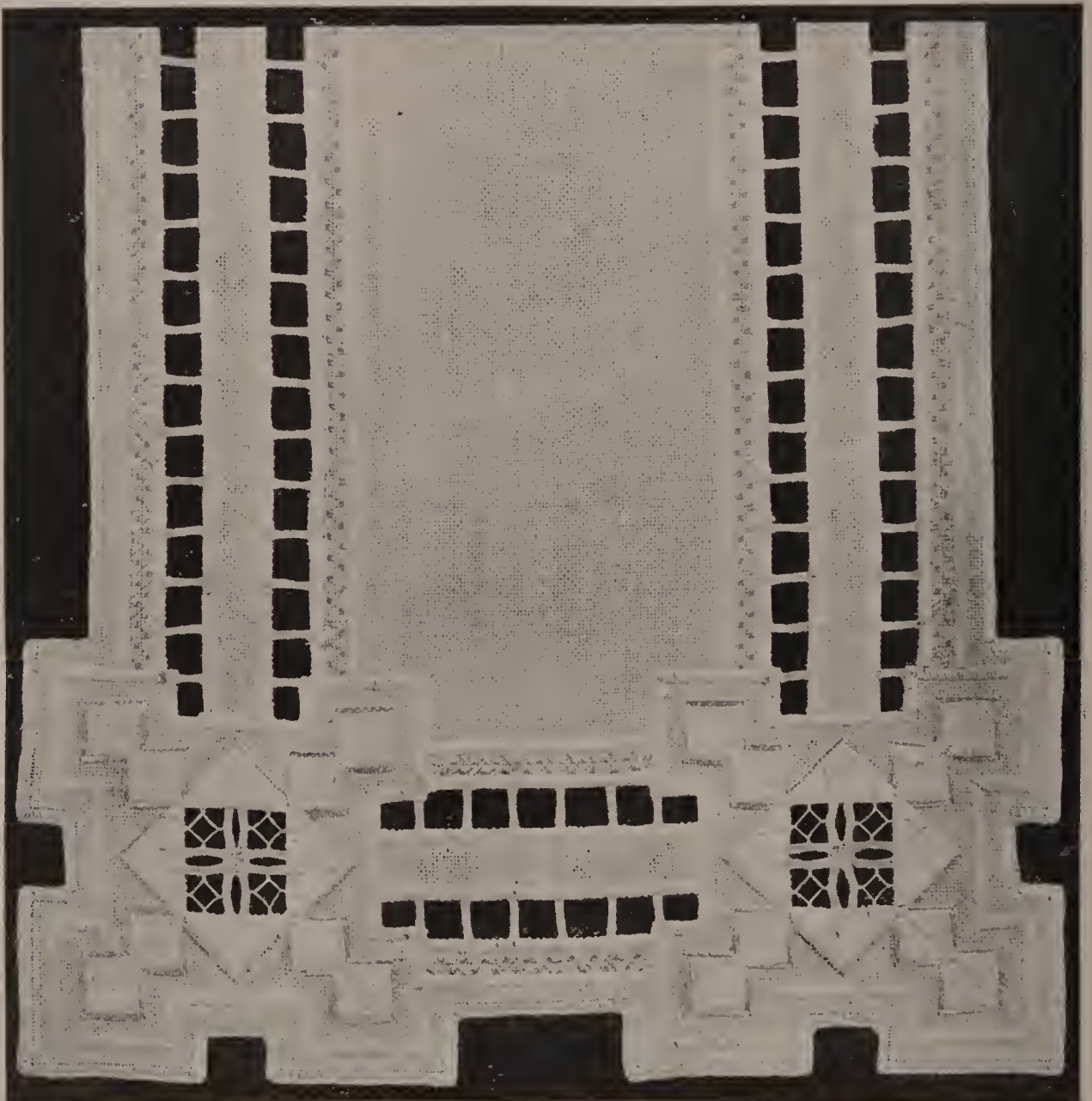


Fig. 21



Fig. 22



( Fig. 23



Fig. 24

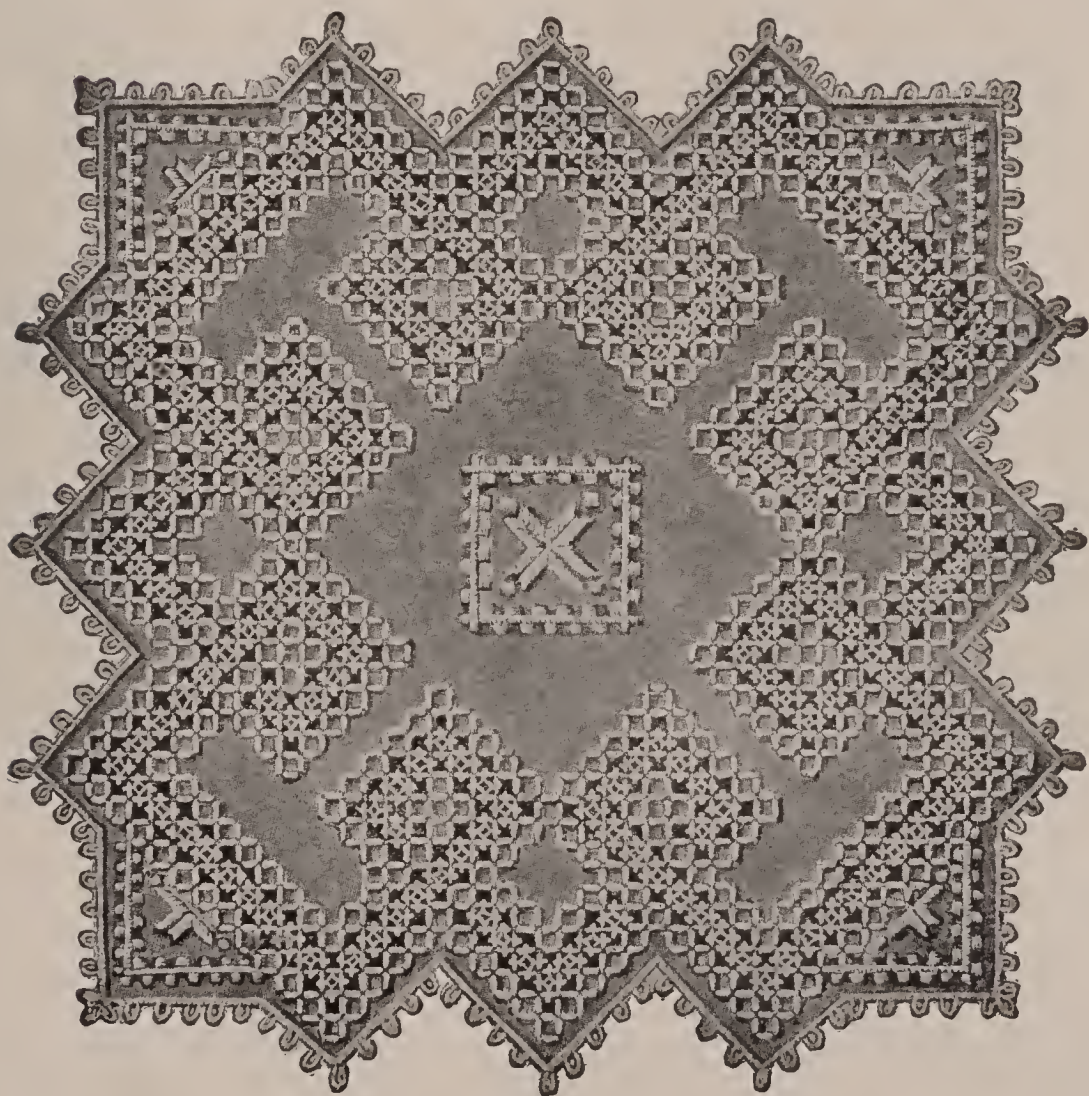


Fig. 25

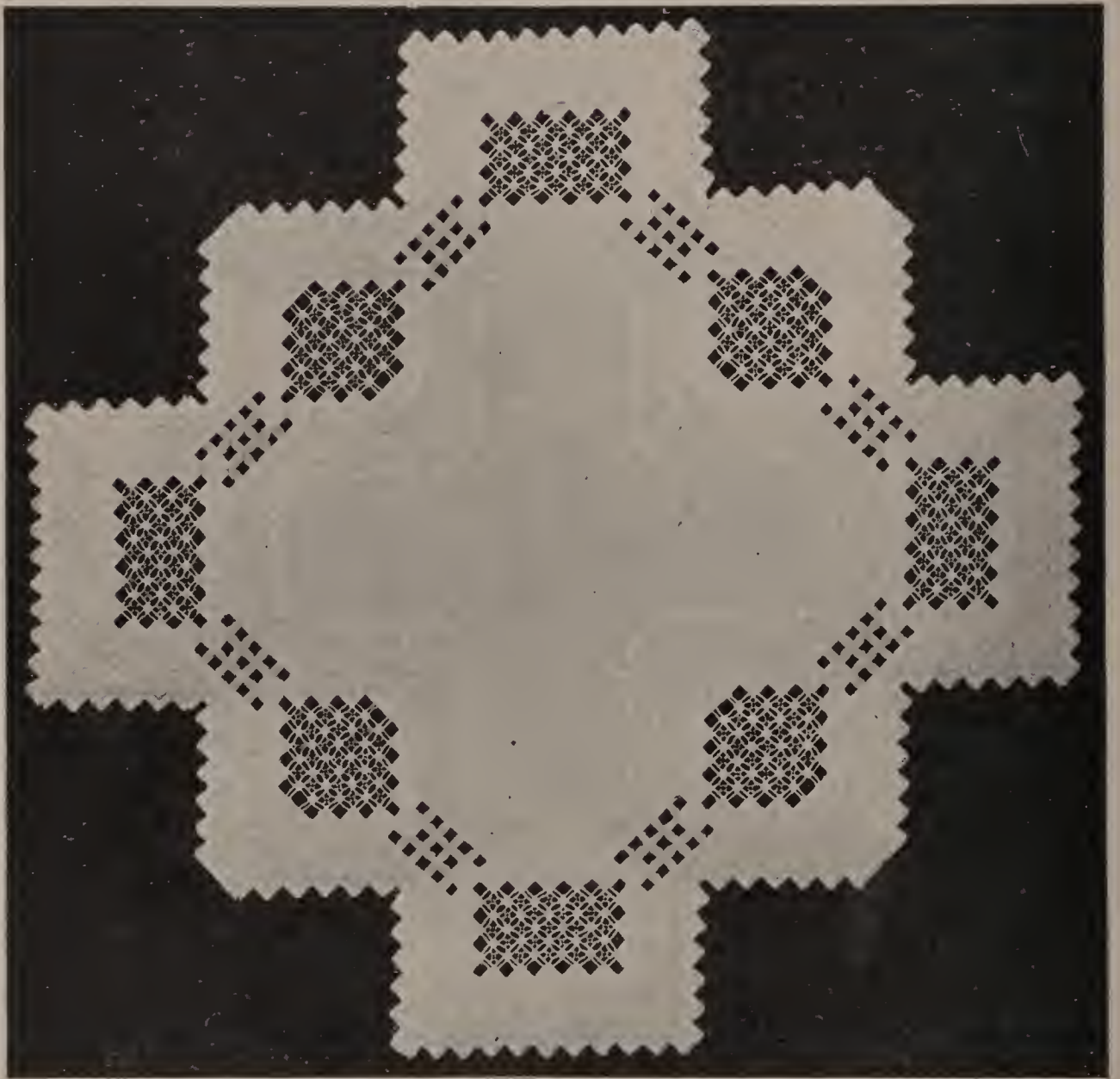


Fig. 26



Fig. 27

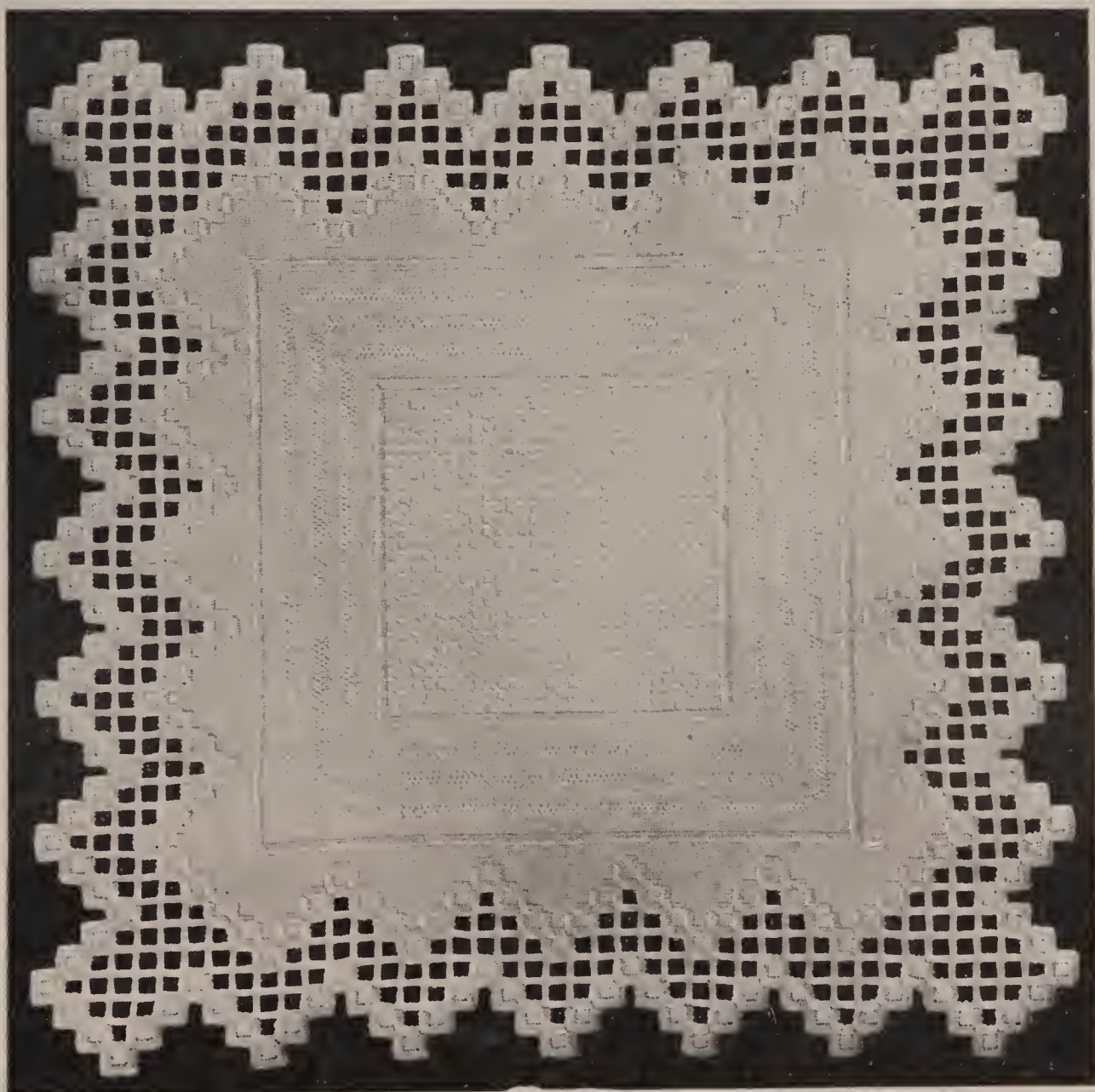


Fig. 28



Fig. 29



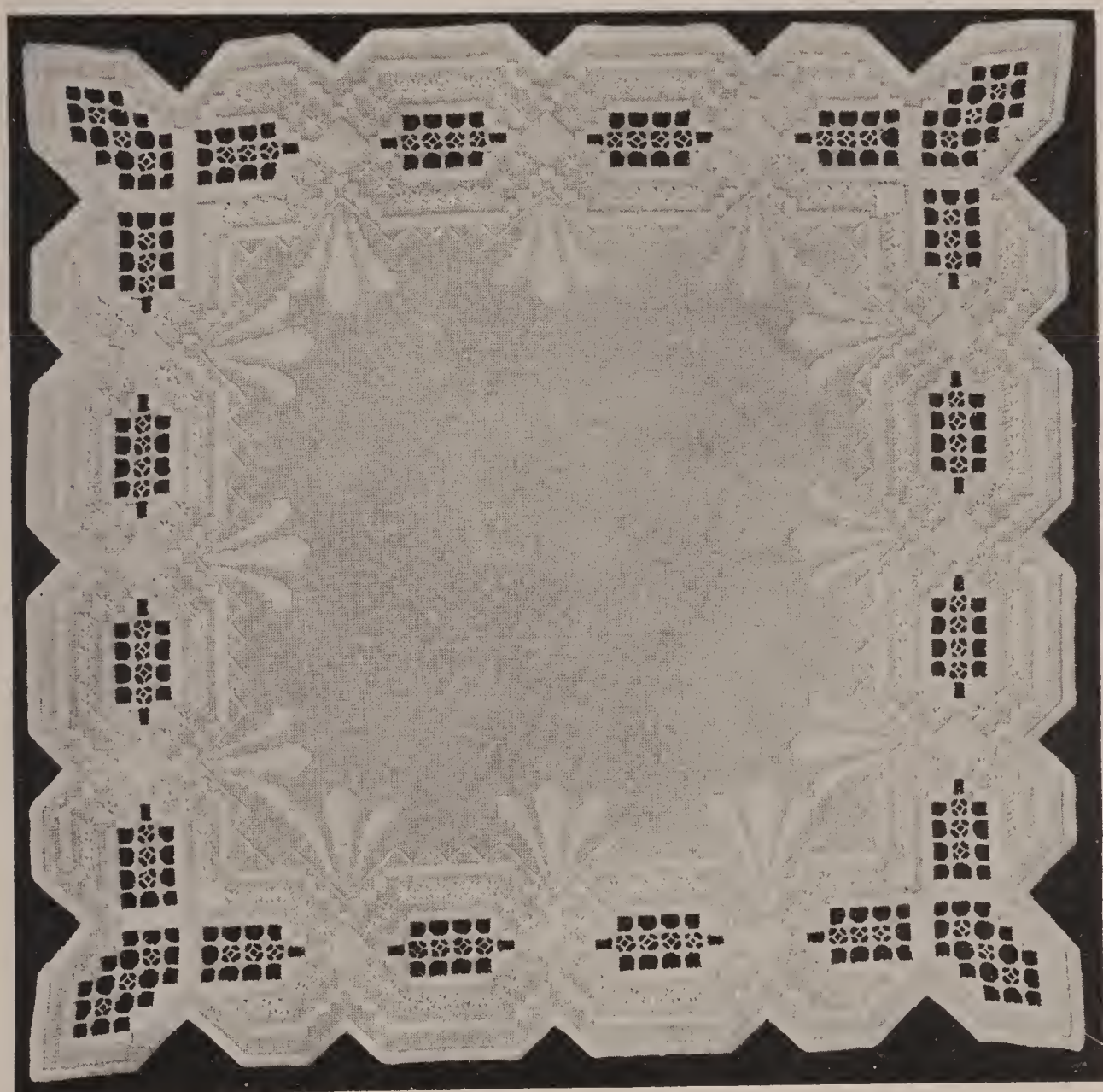


Fig. 30



Fig. 31

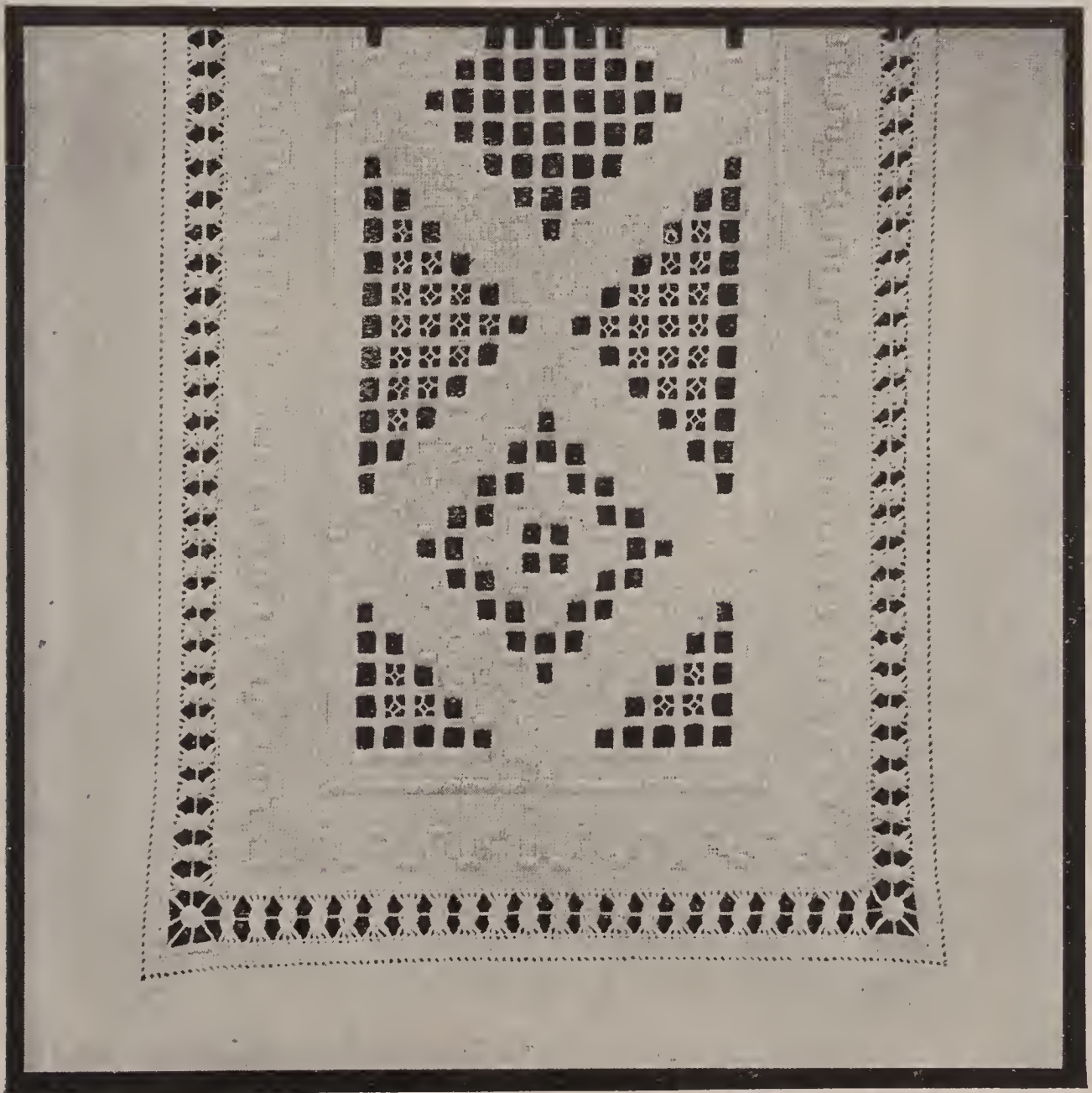


Fig. 32

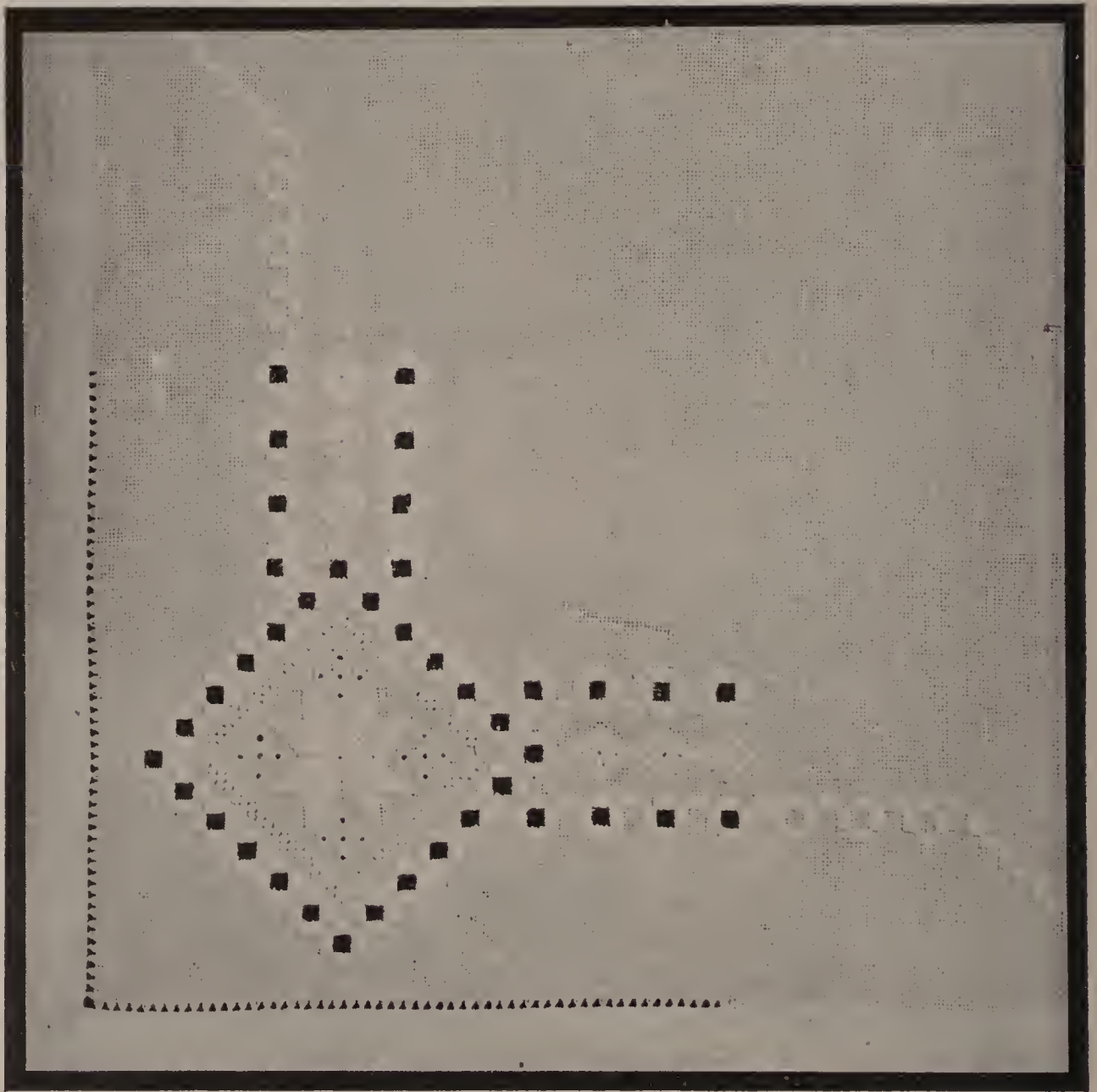


Fig. 33

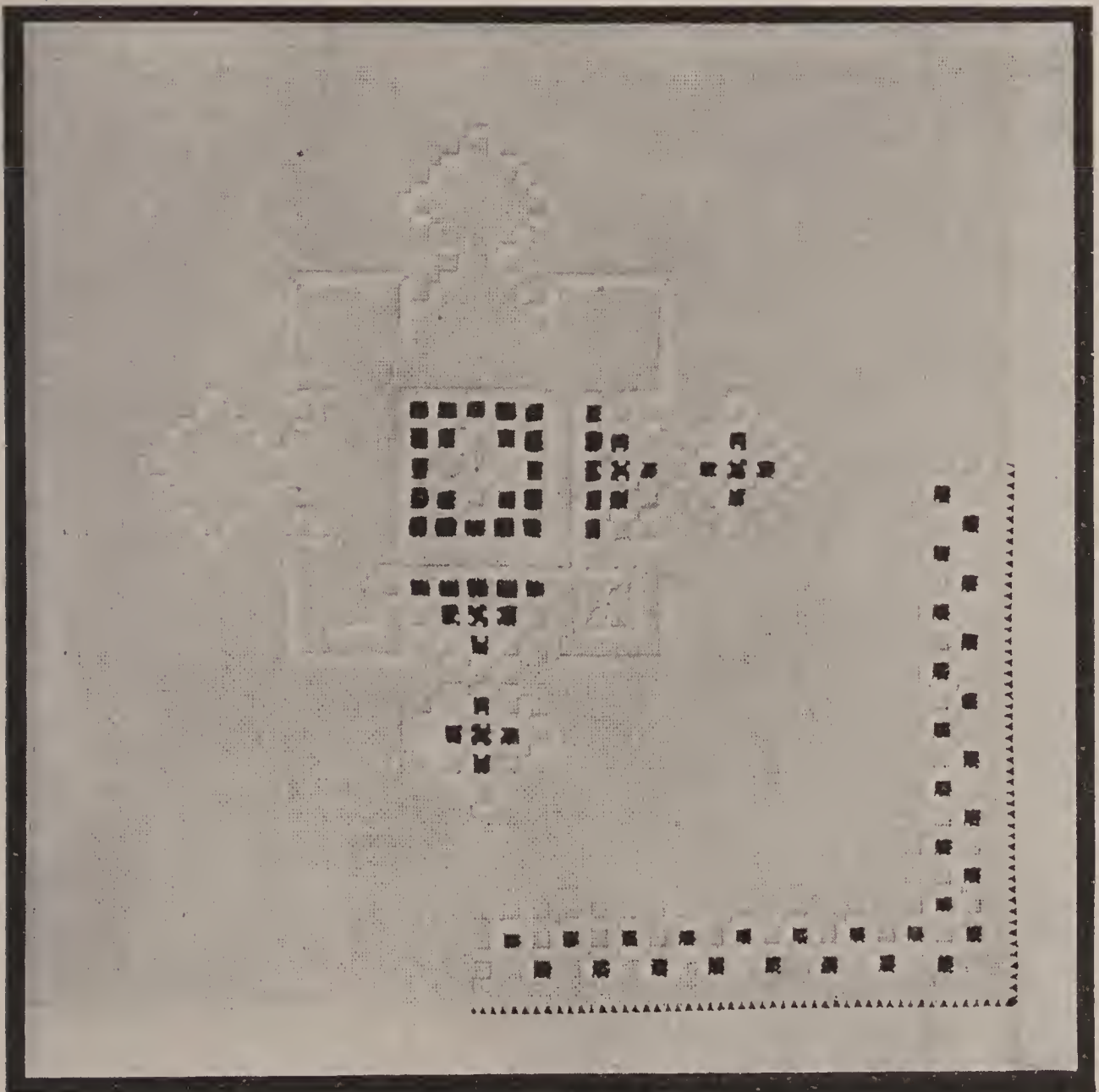


Fig. 34

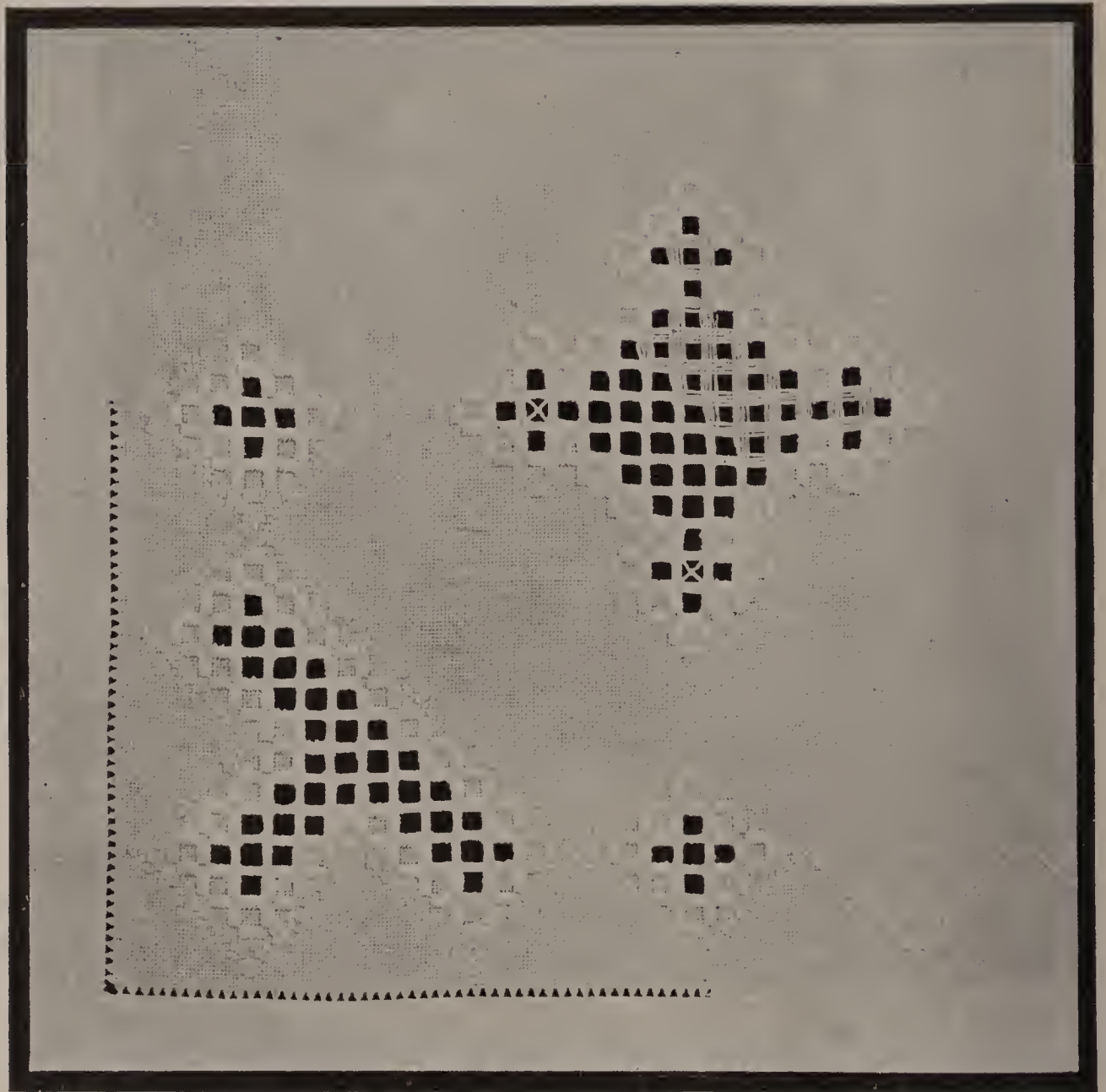


Fig. 35

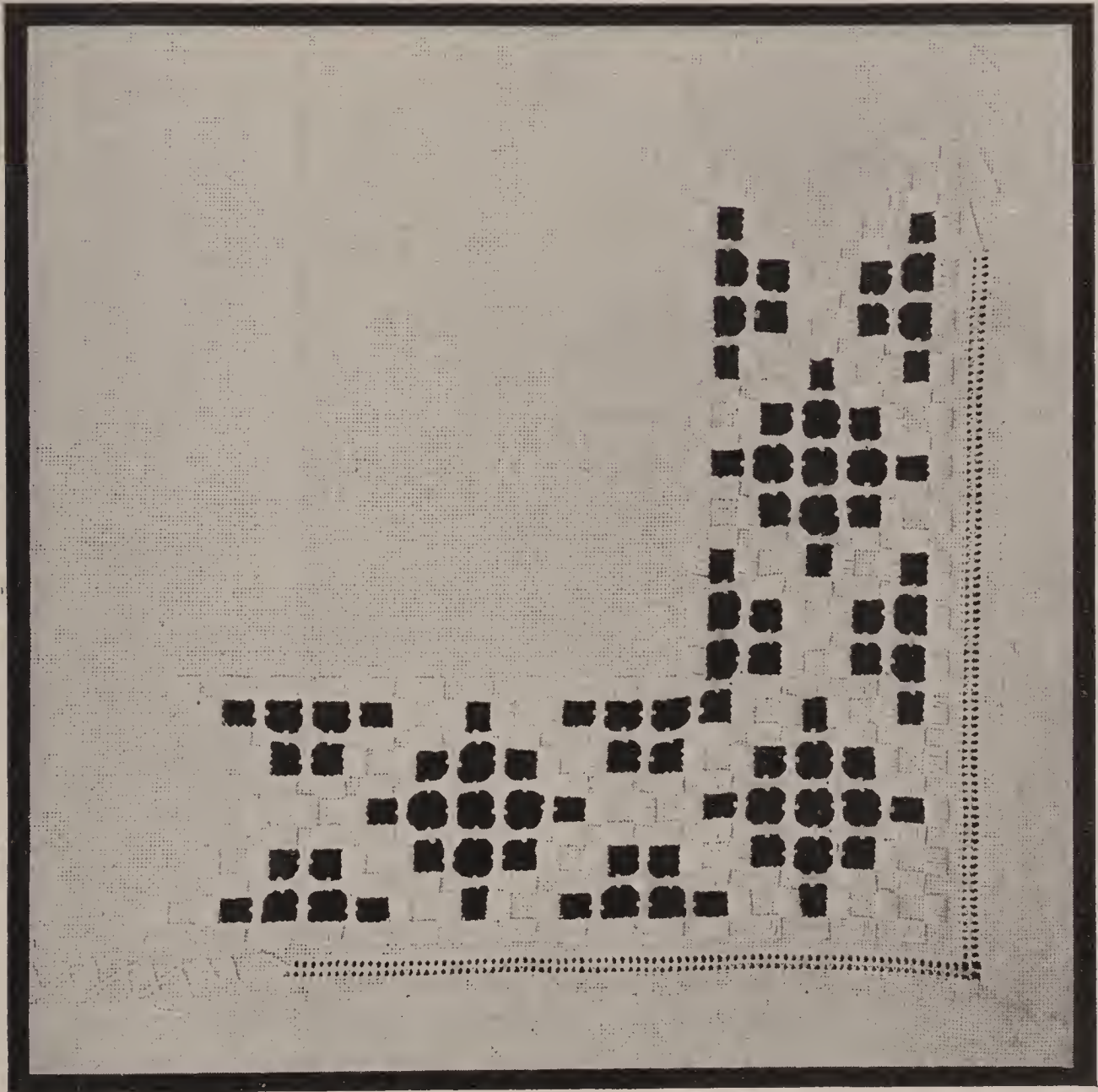


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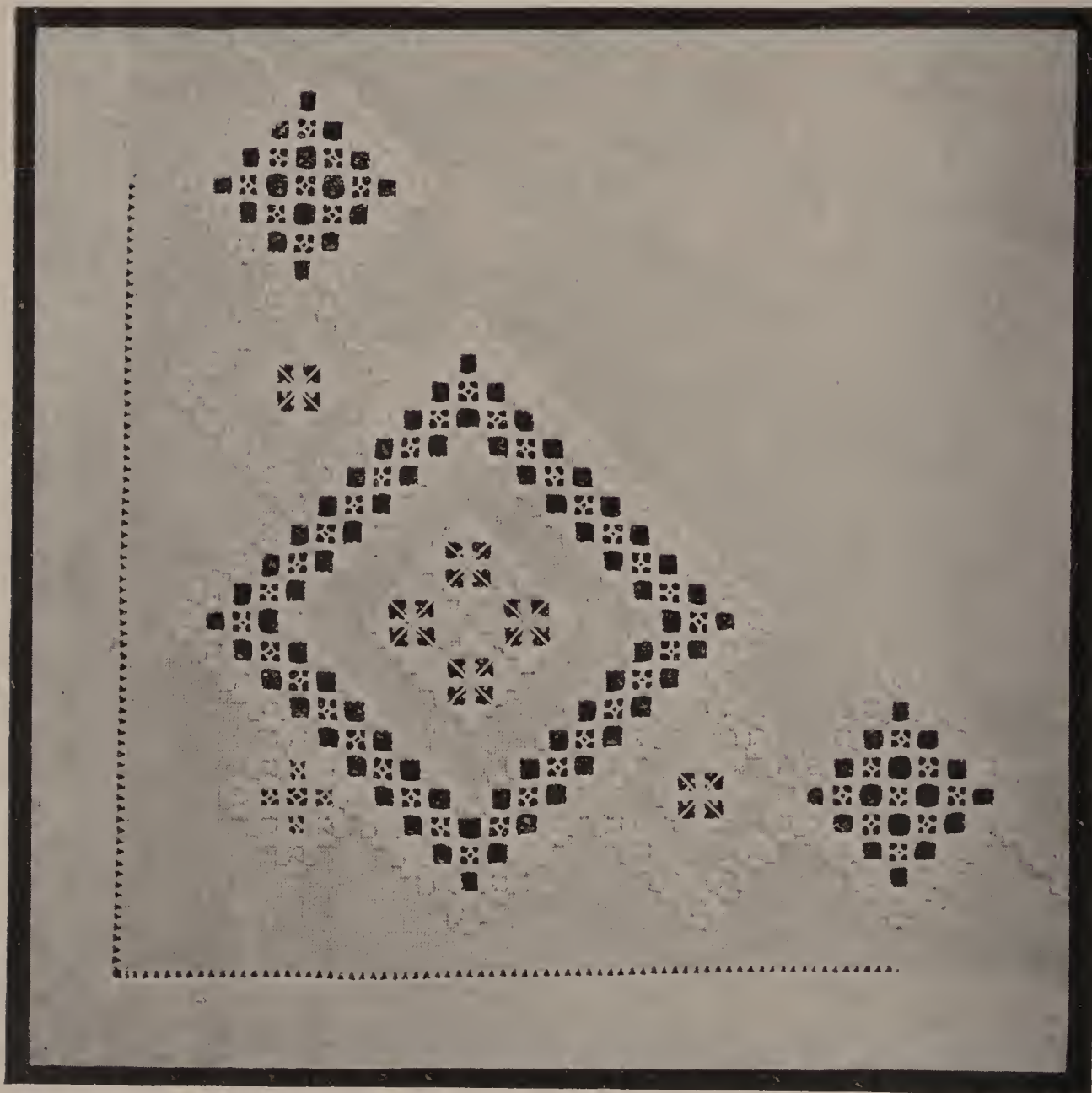


Fig. 37



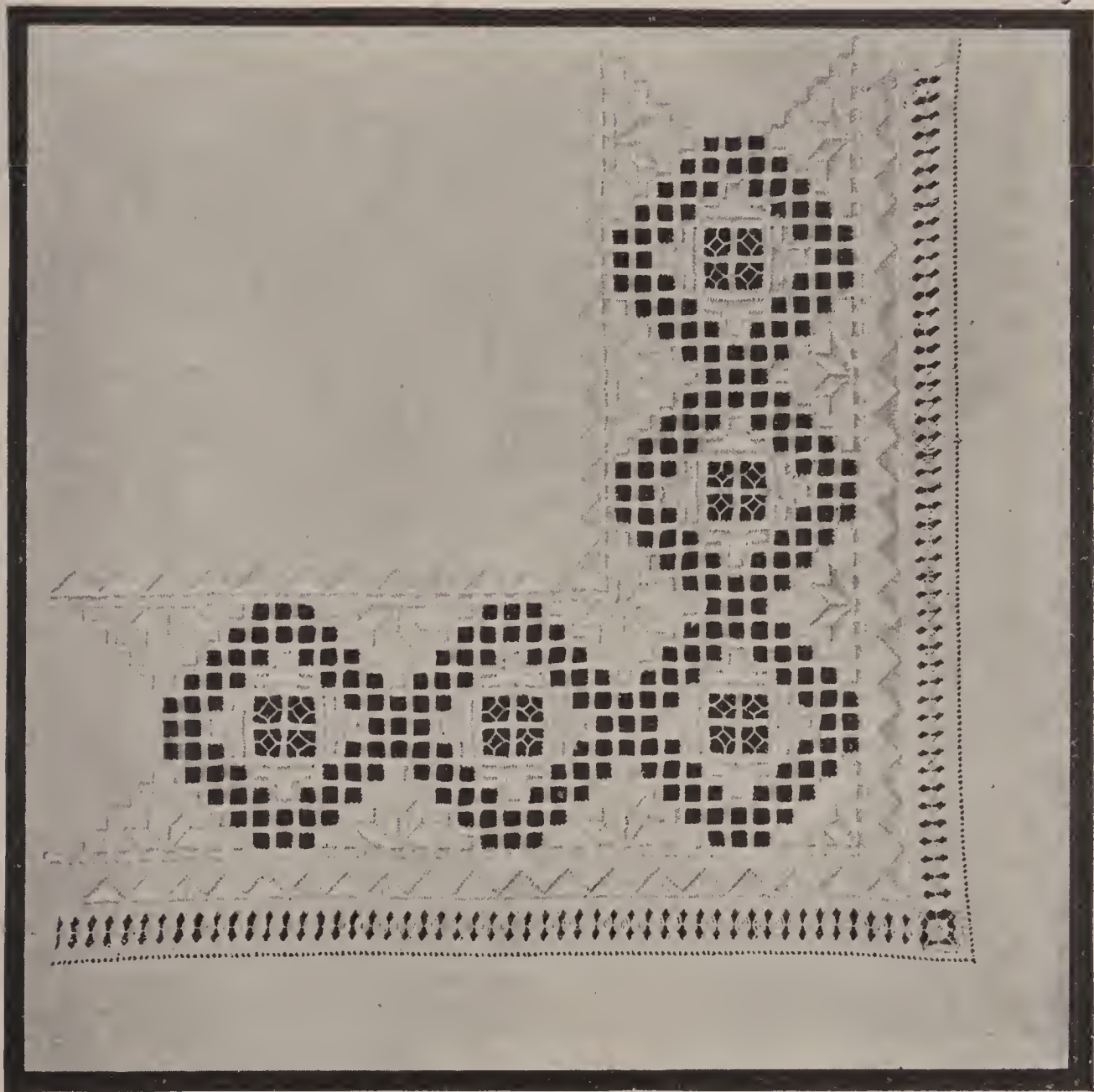


Fig. 38



Fig. 39

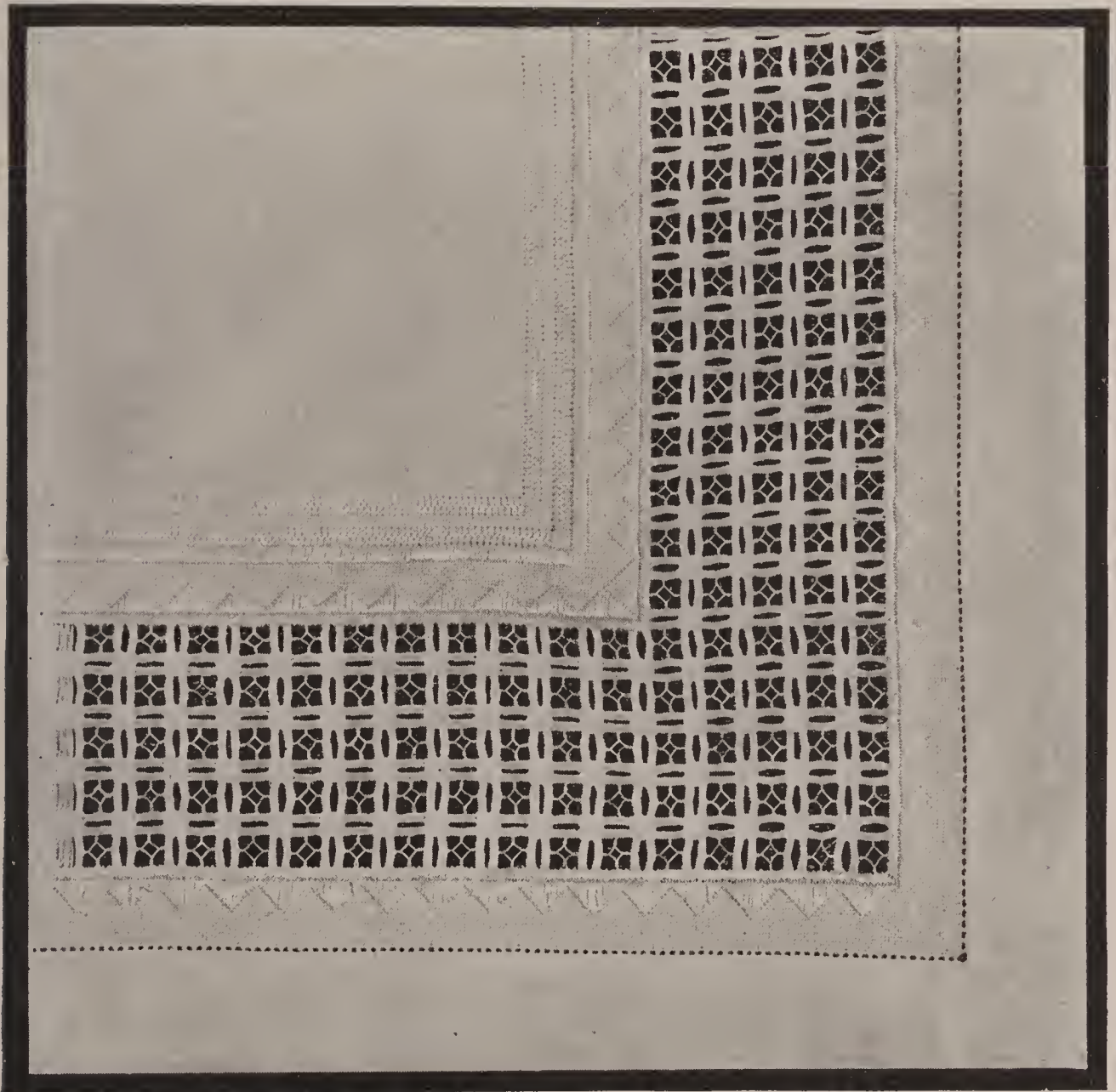


Fig. 40

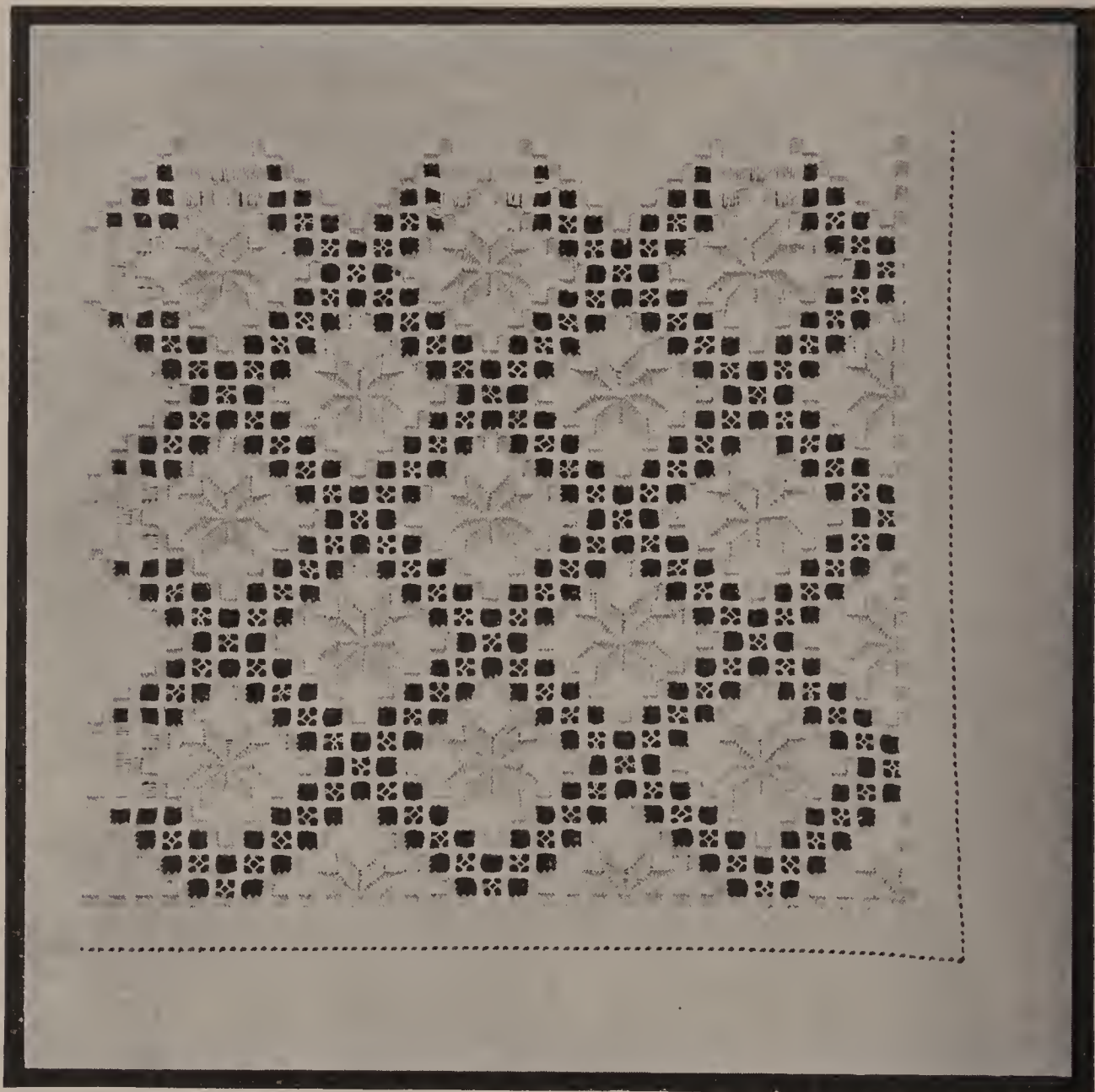


Fig. 41



Fig. 42

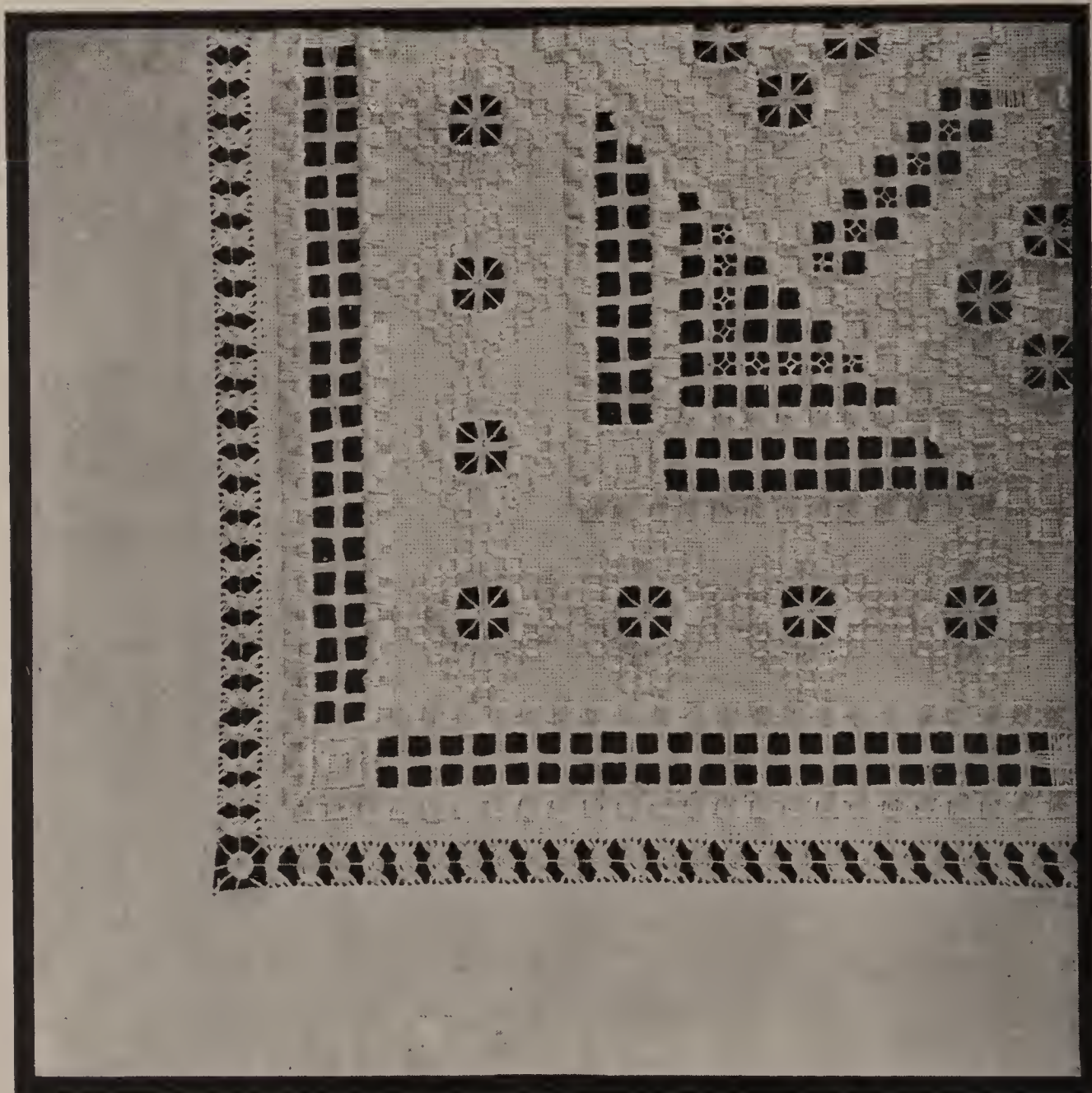


Fig. 43



Fig. 44

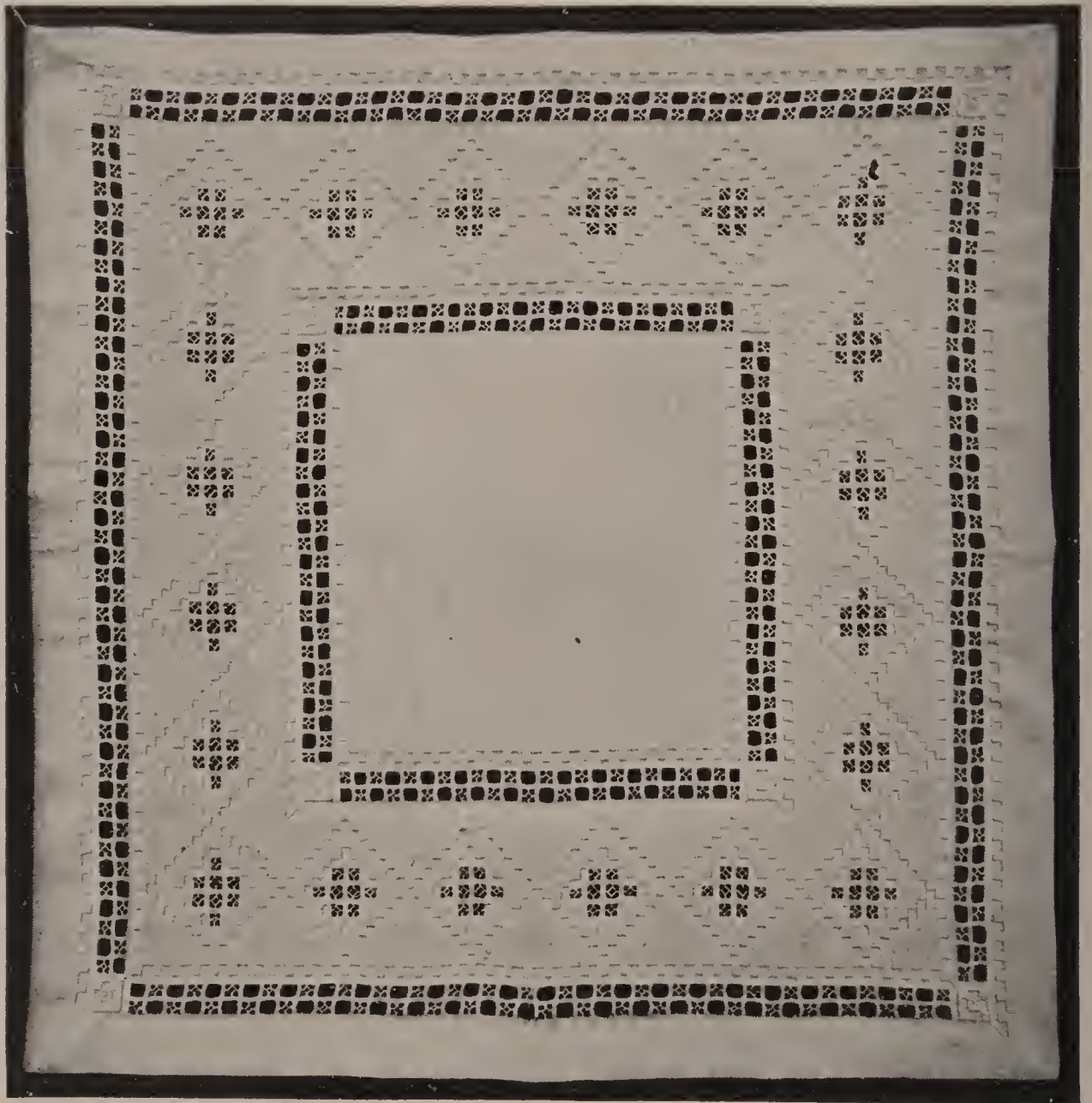


Fig. 45





Fig. 46

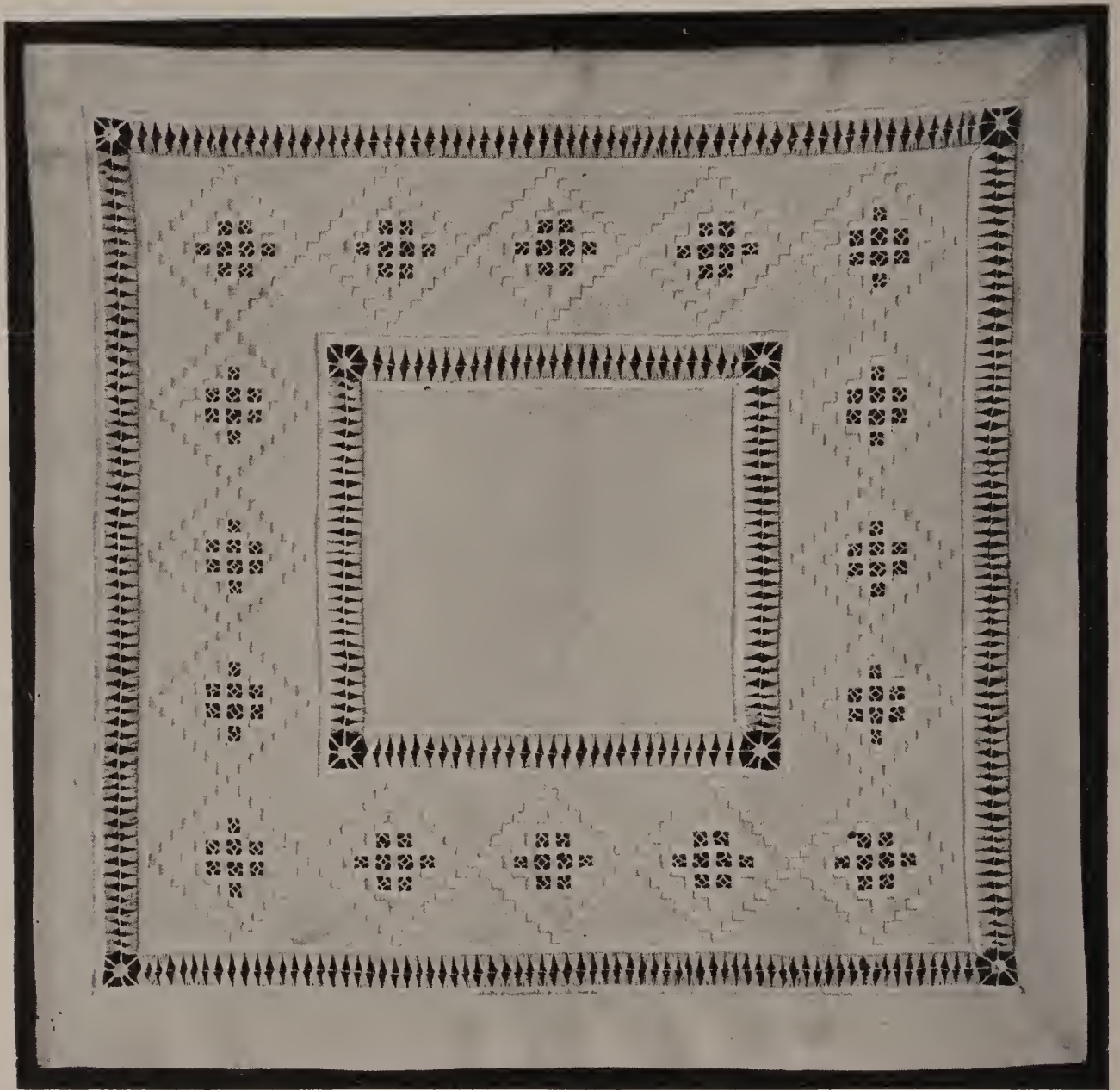


Fig. 47

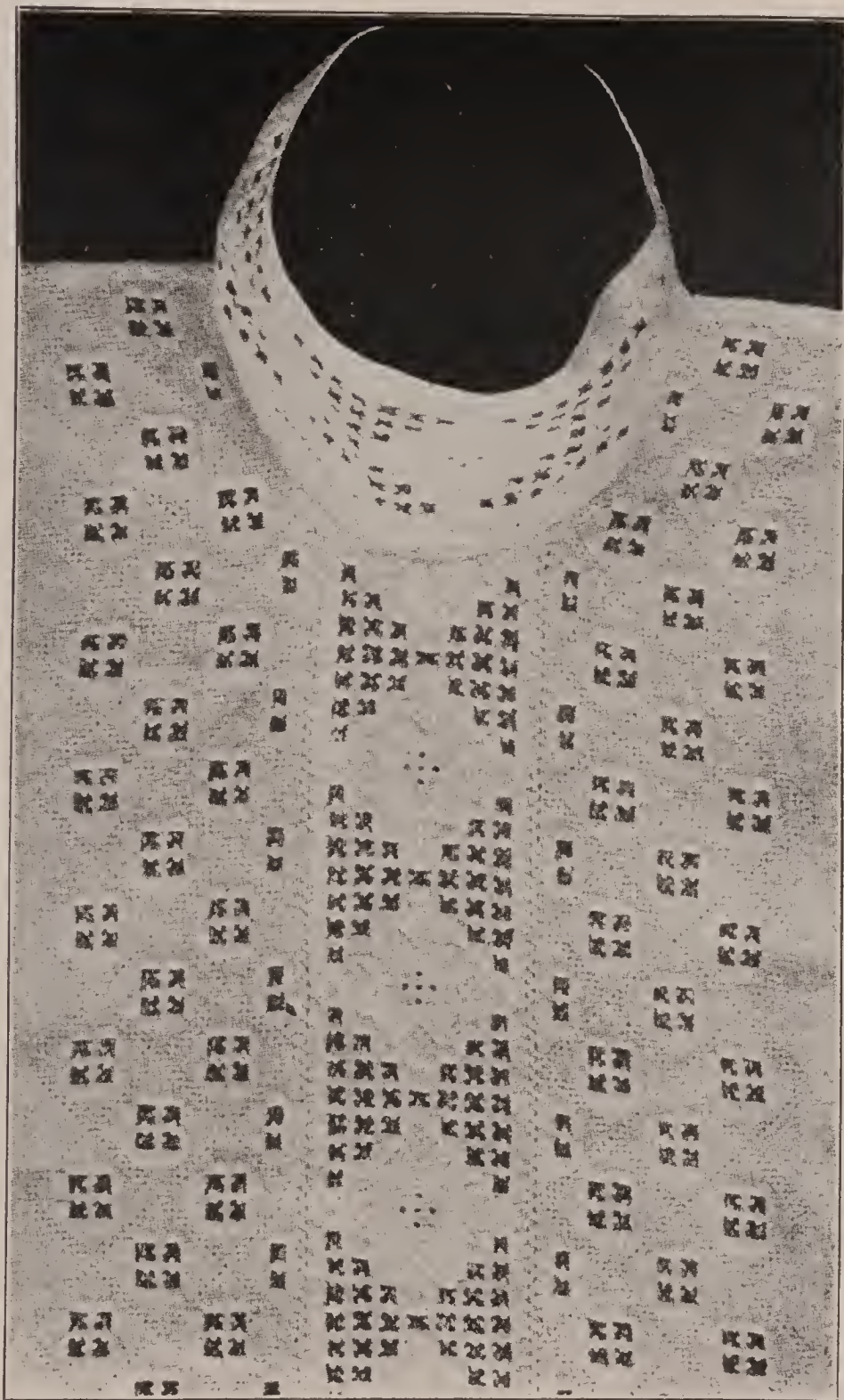


Fig. 48. Shirt Waist Design.



Fig. 49. Shirt Waist Design.

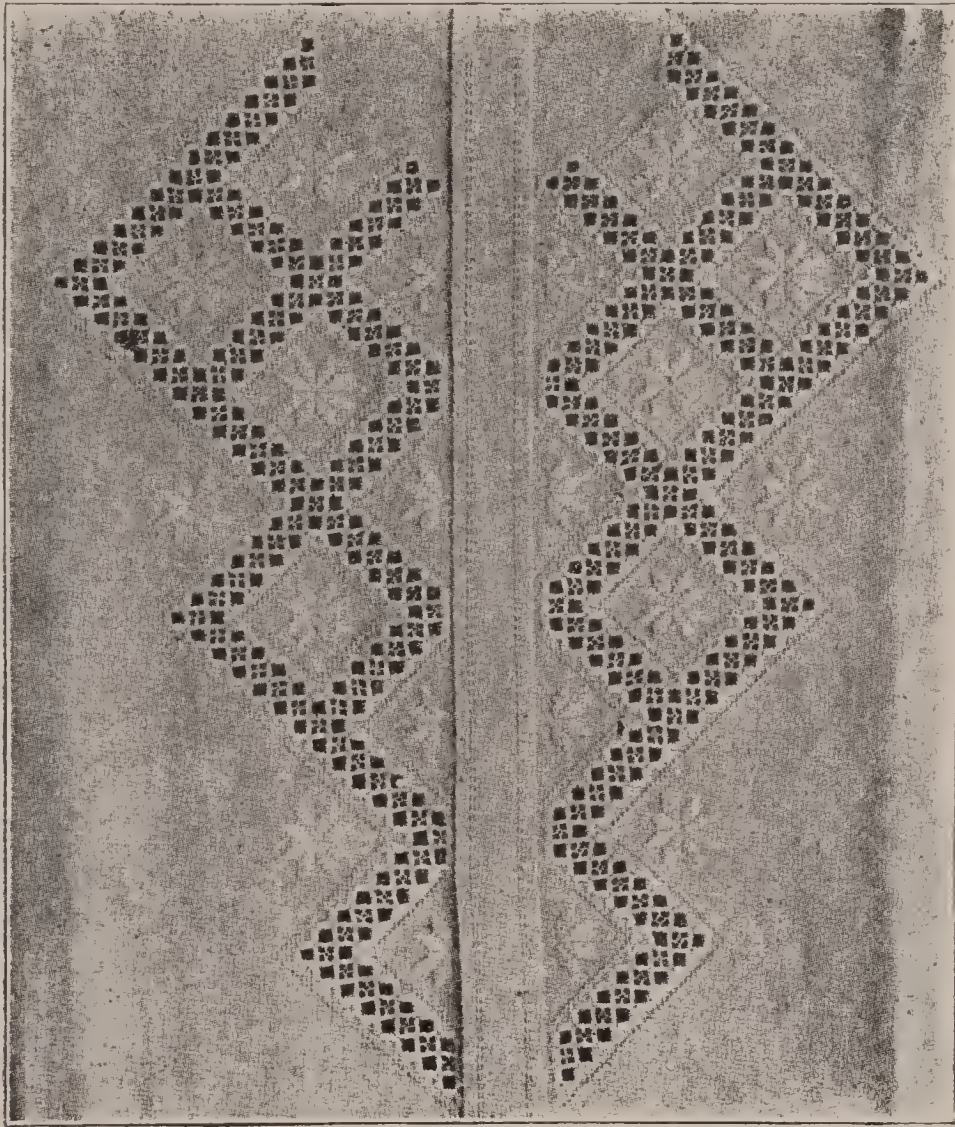


Fig. 50. Shirt Waist Design.

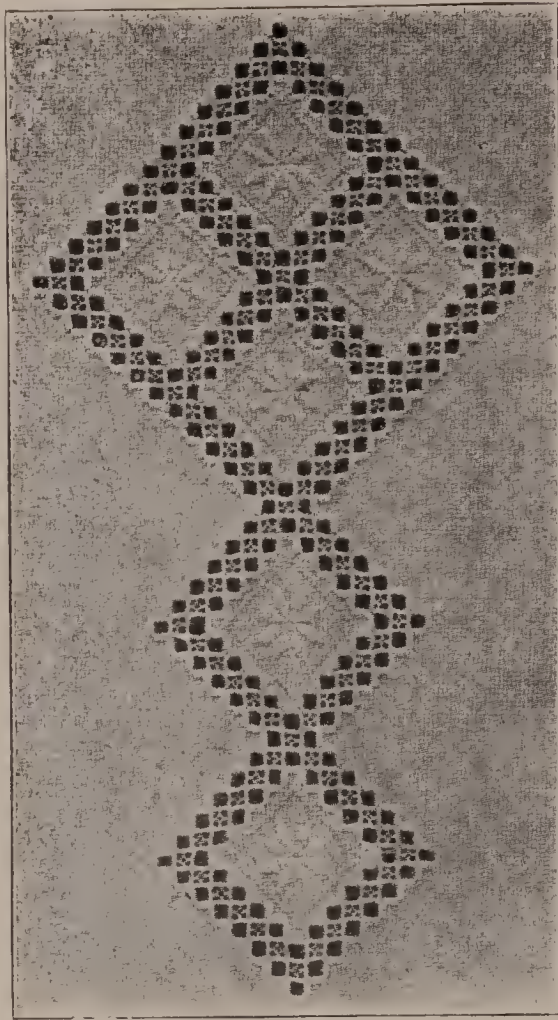


Fig. 51. Shirt Waist Design.

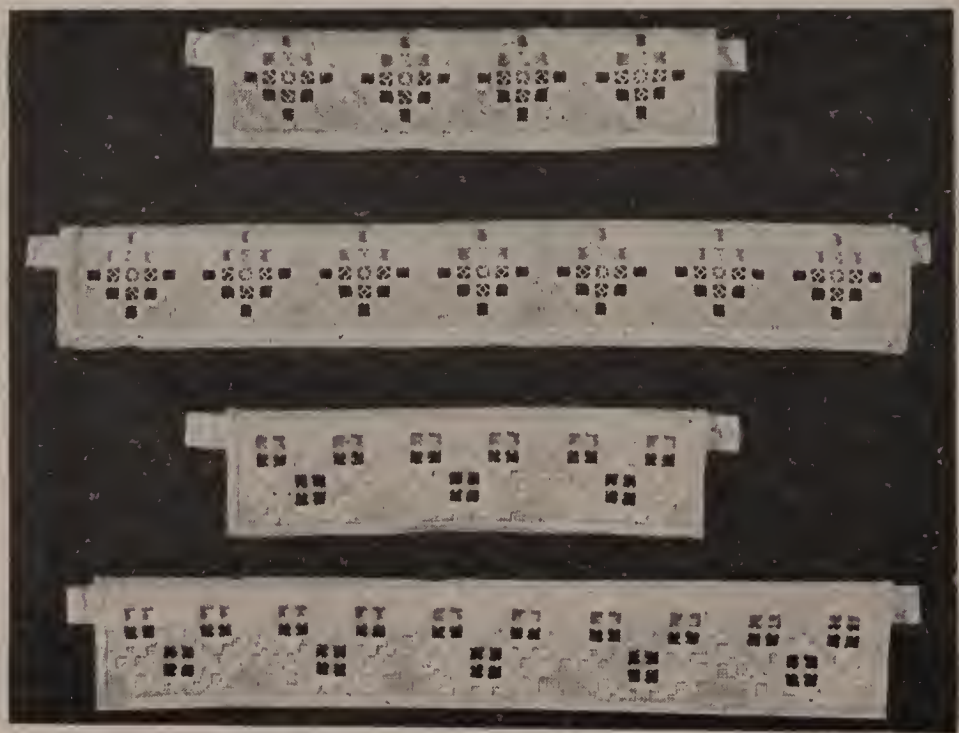


Fig. 52. Collar and Cuff Sets.



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