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PRICE, 15 CENTS

A TREATISE ON
EMBROIDERY AND
MODERN LACE WORK
WITH COLOR ILLUSTRATIONS



PUBLISHED BY
M. HEMINWAY & SONS SILK CO.
NEW YORK. PHILADELPHIA. CHICAGO

Art Needlework No. 6

A Treatise on
EMBROIDERY, KNITTING
and MODERN LACE WORK

WITH COLOR ILLUSTRATIONS
FROM ORIGINAL MODELS



Price, 15 Cents

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M. HEMINWAY & SONS SILK CO.
NEW YORK & PHILADELPHIA & CHICAGO

EDITION DE LUXE
Art Needlework Series Number 6

Descriptive List of the

**VARIOUS ART NEEDLE-WORK SILKS PRODUCED BY
M. HEMINWAY & SONS SILK CO.**

**Are all of the Celebrated Oriental Dyes, Insuring Permanency and
Brilliancy after Laundering.**

Japan Floss.—The finest size thread made and one that is universally used for flower work, where close shading is required.

Spanish Floss.—About double size of Japan Floss. The silk is especially suited for scallop work on doilies and centre pieces, and is also recommended for cross-stitching on conventional designs—it is not too heavy for shading large petals, and is preferred by some embroiderers to accomplish quick results, where close shading is not an important feature.

Turkish Floss.—A very glossy silk about double size of Spanish Floss soft twist. The effects produced with this floss have all the beauty of Japan Floss. Applicable for large designs on heavy materials for sofa cushions and table covers.

Twisted Embroidery.—A practical heavy embroidery thread, firmly twisted, suitable for embroidering flannel and all general work where a floss silk is not required. Adapted for button-hole stitch on edge of linen centre pieces.

Japan Outline Silk.—A fine size twisted embroidery silk for outlining and button-holing on infants' sacques and underwear.

Japan Cordinet Silk.—Reverse twist from Japan Outline Silk, made in white for Honiton lace work.

Rope Silk.—Very heavy size embroidery silk; suited for large scroll designs on heavy materials.

Mount Mellick Silk.—Made in pure white and blue white, four sizes: FF, G, H, HH, the latter heavier and harder twist than Rope Silk.

INTRODUCTORY

BY MRS. SHUSTER

An earnest effort has been made in the presentation of our annual embroidery book to furnish much that is new and instructive, while preserving in great measure what has already been found practicable and appreciated in past issues. With the additional new stitches many of those heretofore published are reproduced, and the instructions have been so simplified, and furnished in detail, as to be useful to the experienced worker, while offering great assistance to the novice. Attention has been directed to the production of ecclesiastical embroidery, for which there is an ever-growing demand. Mt. Mellick work, which has taken a firm hold upon workers of all kinds of embroidery, has in no manner lost its popularity, and on account of its general adaptability to most purposes and fabrics has grown to be indispensable. An article is herein devoted to the ancient origin and more modern variations and applicability of this particular style of work.

The beautiful color plates which have been received with such popularity in our last book are deemed worthy of a reappearance, in company with a number of new ones, in the present book, making herein a total of twenty handsome plates in the exact shading and coloring of the finished articles from which they are copied, and affording artistic acquisitions and valuable assistance to all who are interested in embroidery.

A welcome adjunct to the lace workers' store will be found in the article on lace work, which, with the photographed sampler and explanatory key, shows a variety of sixty-four stitches, including many which are generally used, and a number of others less common, all of which are appropriate to Mt. Mellick work as now popularly employed, and to other classes of decorative embroidery and lace.

So great has been the constant advance and improvement in the production of numerous and permanent colors and shades that the experimental stage has long been distanced, and the wonderful results of the present system of dyeing and finishing the silks have made possible the attainment of what was, by a popular writer of the recent past, deemed out of the question, as shown by the following:

"It is impossible to give natural coloring to any particular flower, only general tone; and the 'subtle gradations' so difficult in painting cannot be expressed in embroidery." The blue pansy is cited as an instance of the "impossible," first, "because of the difficulty in finding the proper shades, and even should that be overcome, a greater one will arise, that of mingling the tints with all the delicacies of tone and intermixture of shades found in the flower, without producing a confused and unsatisfactory effect, and with the utmost effort the result must be a failure."

The same writer advises that embroidery, for similar reasons, be confined to those "flowers which are single and simple in form," and would doubtless be much surprised to-day to observe the wonderful achievements in color-producing and intricate execution of the "impossible," and was more exact in the recommendation of "Patience, harmony, cleanliness and careful handling," and that one "Start with patience, keep pace with perseverance, outrun labor, conquer difficulties, and never stop until skill and ingenuity are attained."

Perfection is rarely attained, and one may be easily discouraged and dissatisfied with results of one's efforts to faithfully copy or portray with silk and

needle what may be desired, yet much may be accomplished by observing and following the simple rules found herein. In order to gain proficiency the embroiderer should, whenever possible, carefully study from nature the flower she intends to copy—The leaves, buds, stems, seed-vessels, union of flower or leaf with stem, and natural grain of all the parts. When conventionalized natural flowers are *modified*, not departed from, a mistake so frequently and so woefully made that many so-called "conventional designs" resemble nothing which grows in "the heavens above, the earth beneath, or the waters that are under the earth," and are at best pathetic caricatures.

Color is so largely a matter of perception and feeling, and of so subtle a nature, that only the most general rules can be given as guides in its portrayal. Shades and tones are so varied and uncertain that it is impossible to definitely describe them, and to the uninitiated an attempt to do so would lead only to their misapprehension. Recognizing this difficulty, and in order to meet its requirements, M. Heminway & Sons are constantly renewing and adding to their large supply of embroidery materials new and original conceptions, which are carefully and conscientiously executed by most skilful artists. The shades of silks used in this work are all numbered (corresponding with those on color card), and the said numbers are carefully applied to each design. This method greatly facilitates the execution of difficult shading, for, as may be seen, many of the models illustrated bear the exact markings of these shades in numbers—No. 1 generally representing the lightest shade of the sequence, and so on, to the darkest—and in this manner the greater part of the *color* responsibility is transferred from the purchaser to those supplying materials. The mechanical portion of the work, naturally, rests with the individual worker, and many suggestions, stitches, and much general information are furnished and illustrated herein in order to minimize, as far as practicable, even this element of inconvenience, and to assist in rendering the execution of the artist a labor of love.

The hands of the embroiderer should be always in excellent condition. No roughness or hang-nails should exist, for they invariably catch and fray the threads of silk. Pumice stone will rub away any uneven portion of cuticle about the edges of nails and fingers, and it is of great importance that these should be smooth and, of course, thoroughly clean. Imperfections of nails and fingers have often been the causes of great dissatisfaction with silks, which the careless handler stigmatizes as "imperfect," "rough" or "uneven." Improper needles and imperfect condition of hands contribute largely to poor work, faults of which the silks are entirely innocent. If the hands incline to too free perspiration a flannel bag filled with talcum powder will be found of great comfort if used as an ordinary towel while working. The perspiration is readily absorbed in this manner, and the hands are at the same time relieved of what would naturally mar a delicate fabric.

The needle is also an important factor in fine embroidery, and only those should be employed which are of the finest and smoothest quality. The size should be carefully selected, and those having too large or rough eyes or too thick bodies should be discarded, and only the regular embroidery needles, made for the purpose, having the body a trifle stouter than the eye, which should be long and smooth, freely allowing the passage of the silk, should be employed. Both extremes of size are to be avoided, and for most practical purposes a smooth embroidery needle No. 8 will be found to be the proper size for Japan Floss on linen or finer fabrics; No. 9 may be used for a single thread and for fine inner shading, while for Spanish Floss No. 7 is recommended. Larger sizes will be found more easy to handle with the heavier silks. No. 1 is advised for Mt. Mellick work if silk, size "H." is used, and No. 3 if size FF is used.

The price of the M. Heminway & Sons' book for 1903 has been increased to 15 cents, on account of the additional expense and improvement in its produc-

tion. The handsome color plates or the lace work alone would warrant the small sum asked, while the general information and valuable details greatly enhance its value. Copies may be obtained of all dealers for the sum of 15 cents, and if not always conveniently found will be mailed to any address upon application to the publishers, accompanied by the price as indicated, with two 2-cent stamps additional to cover postage and packing.

How to Distinguish Chemically Bleached Linen from Grass Bleached.

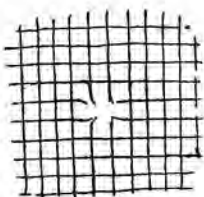


Fig. 1

Really excellent hemstitching cannot be done on poor linen. The better the linen the better the design and durability of the hemstitching. When the threads of the linen are strong and round, the stitching will be clear and well defined; when the threads are angular, weak and uneven, the stitching cannot be artistic nor permanent. This applies to embroidery also. The quality of the linen depends upon the manner in which it is prepared. The process of bleaching flax by chemicals is much cheaper and quicker than that of bleaching by exposure to the air. But the fibres are weakened by the acids, frequently oxalic acid, used in the process of bleaching. The grass bleaching does not impair the quality of the fibres. Grass bleaching is more expensive, because it takes more time and requires more care, but the difference between the two is not more than one or two cents a yard for the embroidery linens.

The large sale of the chemically bleached linens is due as much to the lack of knowledge as to the cheap prices and a whiter shade. An examination and comparison of the two qualities of linens, the round thread art linens with the chemically bleached art linens under a microscope, shows that the needle cutting through the chemically bleached, leaves broken and ragged threads like the first illustration herewith; while a puncture of the needle in the grass bleached, round thread linens, shows that the needle has simply separated the threads by passing between them, as in illustration Fig. 2.

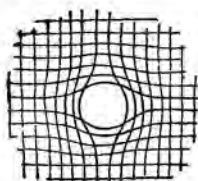


Fig. 2

In one case the threads are bent; in the other the threads are broken. The fibres of the chemically bleached linens are uneven, brittle and inferior, while the fibres of the grass bleached linens are practically unimpaired, so that when the needle is withdrawn and the cloth rubbed and pulled, the threads of the latter resume their former position, and the cloth will be as good as ever.

ART EMBROIDERY STITCHES

The stitches herewith explained include about all that are required in the production of the styles of art needle-work now in vogue. The first stitch taught a beginner is that simplest and perhaps most useful of all—the *outline, or stem stitch*. To make this, bring the needle straight up through the material, lay the thread toward the right, put the needle down the desired length of stitch from the starting-

point, bringing it up with the point toward you, at left of thread. The needle should come out close beside the stitch last made, a short distance below its end. Perhaps this stitch may be best described as a long stitch forward on the surface of the fabric, and a shorter one backward, on the under-side—where the effect is much the same as that of the "back stitch" used by seamstresses; in fact, the back stitch is frequently used for outlining. The outline stitch should be varied according to work in hand. For a perfectly even line, care must be taken



Thick Upright Outline Stitch.



Outline Stitch.



Split Outline Stitch.

that the direction of the needle, when inserted, is in a straight line with the preceding stitch. If a serrature is desired, the stitches are sloped by inserting the needle at a slight angle, as shown by the illustration. A little practice will enable one to make this perfectly.

Split Stitch is worked like the ordinary outline or stem stitch, except that the needle is always brought up through the silk, which is thus split; it is used for delicate outlines, and the effect is somewhat that of a chain stitch, not well defined.

Twisted Outline Stitch consists of a line of running spaces, worked over with a second thread. Care must be taken to keep the spaces even, and not draw either upper or lower thread too tight in working, while avoiding looping. It is quickly and easily done and effective in fine outline silk or the heavier grades.



Twisted Outline Stitch.

Chain Stitch is required for heavy effect, in appliqué work, etc. It is made by taking a stitch from right to left, bringing the silk toward you, around under the point of the needle before drawing out the latter. The next stitch is taken from the point of the preceding loop, in the same way, resulting in a chain of loops on the surface.

Twisted Chain or Rope Stitch (so called because it has the appearance of a twisted rope) is like the single chain, except that instead of starting the second and suc-

ceeding stitches from centre point of preceding loop, the needle is taken back to half the distance behind it, the loop being pushed to one side to allow the needle to enter in a straight line with preceding stitch.



1
Chain Stitch.

Double Chain Stitch is made in the same manner as the single chain, the silk being twisted by the insertion of the needle in a slanting direction.

Single Brier or French Stitch is an exceedingly effective stitch for outlining bold designs. Bring the needle up through the fabric on the line which is to be followed; insert it at right of line, at a distance of one-eighth inch, and below the starting-point, and bring it out on the opposite side, at left of line, same distance, the silk being to the left and under point of needle when drawn through. This stitch is rapidly done and—as stated—very effective. The length of stitches must be decided by the work and material.



2
Twisted Chain Stitch.

Roumanian Stitch is somewhat similar to this in manner of working. Bring out the needle on the left of the line, carry it across the same distance to the right, put it down and bring it up on the line in centre, above the silk; put it down over the silk, to the left, and repeat. This stitch is useful in a variety of ways, for borders, leaves, etc., taken straight



Double Chain Stitch.

across or slanted, and set close or apart, according to design.

The French Stitch is also effective for many purposes.

This is worked upward. Bring the needle up through on the line to be followed, take a short horizontal stitch, right to left, draw tight, then lay the silk from left to right, bring the needle under the first stitch and make a tight knot. This stitch admits of many variations, the knots being set close together or the reverse, but is always effective when regularly worked.



French Stitch.

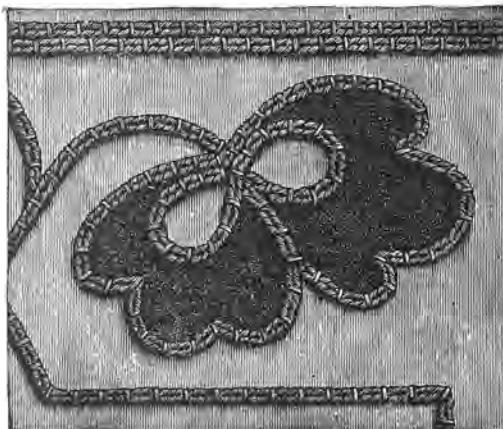


Couching Stitch.

Couching is formed by laying threads of silk smoothly upon a foundation, whatever fabric selected, which are caught to this fabric with small stitches in either self or contrasting shades, following the lines of design to be so covered or decorated. Couching is variously named, according to the stitches used for securing the thread in place. They are plain, diaper, basket, brick, shell, spider wheel, diagonal, parallel, and many others.

For the plain couching : Place threads of silk from side to side of space to be covered, the lines following any preferred direction, perpendicular, horizontal, or diagonal, then with finer silk catch down at intervals, with plain or cross stitch, and where intersecting lines are used, a double cross stitch is placed at each intersection, holding the thread in position.

In work of a more elaborate character, not intended for the laundry, the surface between lines of pattern is first covered with untwisted silk or floss, evenly laid and



Couching Work.

held down by tiny stitches of fine silk, and upon this surface the heavier threads are laid and secured as described.

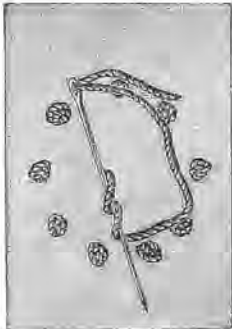
For a raised effect : Sew to foundation strands of soft cord, straight, curved, or in pattern; overlay the entire surface with untwisted silk, Japan Floss, placing unseparated strands closely together, caught down with small stitches. On each side of raised part, stitch the floss to fabric, distinctly outlining the cord used. Between these raised figures or portions, use threads crossing each other as in plain couching, or, without reference to corded design, work cross or basket stitches. The raised portions are outlined in heavy stitch or couched along either edge with Spanish Floss. Other methods are illustrated, but are so simple that further description is unnecessary.

Darning is another method of filling in spaces and figures of embroidery, and

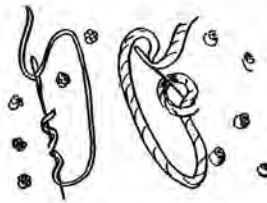
makes an effective finish for scroll work of scalloped borders, very much as couching is employed. This stitch is very simple and is, as its name implies, the plain darning or sewing stitch, carried across pattern in any desired direction, by taking a row of short beneath, and longer stitches on surface, in parallel lines. The next row is done in same manner and should have the spaces immediately below the lines or stitches above, and so alternated throughout portion of pattern to be covered. The stitches should be perfectly parallel and even, and the space so decorated is outlined with heavier silk. Other methods of covering plain surfaces are given, the illustrations sufficiently explaining the "modus operandi." Where the patterns cannot be found stamped on design, they should be carefully marked in pencil before working, to preserve their regularity, and as these lines are simple, forming squares, diamonds, triangles, etc., there is no difficulty in marking them. Evenness and regularity are essential to good results.

French Knot Stitch is used for the centres of such flowers as the daisy, for the anthers of others, for golden-rod and such as are formed of masses of tiny blossoms. The needle is brought up at the exact spot where the knot is to be. Hold the silk in left hand, twist it around the needle, once, twice, three times, or more, according to size of knot required, then pass the needle through the fabric close to the point where it came up, drawing it down with the right hand, and with the thumb of the left keeping the twists in place until the knot is secure.

Bullion or Roll Stitch, another variety of knot stitch occasionally used. A stitch of the length desired for the roll is taken in the material, the point of the needle being brought to the surface at the starting-point; the silk is then twisted eight or ten times around the point of needle, which is drawn carefully out through the twists, these being kept in place by the left thumb. Insert the needle again in same place as



French Knot Stitch.



French Knot Stitch.

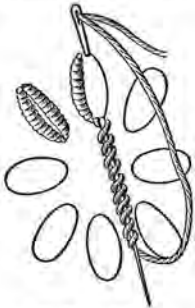


French Knot and Feather Stitch.

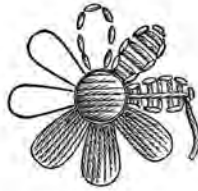
at first. This stitch is especially adapted to working the heads of wheat, grasses, etc.

Seed Stitch consists of very short straight stitches, placed in regular or irregular

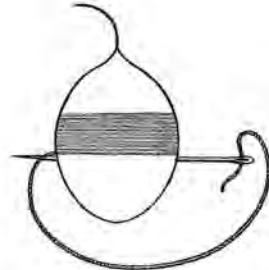
order just near enough to show the ground between the stitches. It is used mainly to represent a turned or twisted leaf or petal, in connection with laid work. (See orchids design No. 8489 on page 46.)



Bullion Stitch.



Raised Satin Stitch.



Satin Stitch.

Satin Stitch is used in working the petals of very small flowers, such as forget-me-nots, and is produced by taking the needle back each time almost to the point



Satin Stitch Magnified.



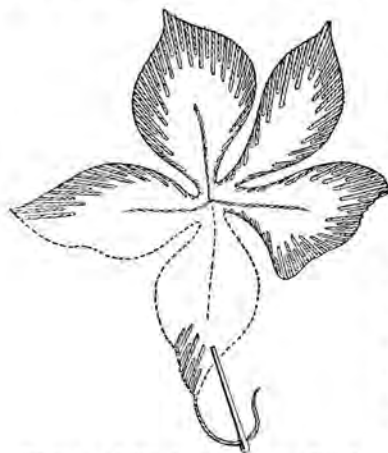
Solid Kensington Stitch.



from which it started, so that the wrong side of the work is like the right. Evenly made, it produces a surface like satin, thus deriving its name. It is largely used in white embroidery.

Art Embroidery Stitches

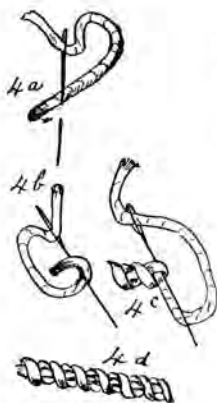
Raised Satin Stitch is worked in the same way as satin stitch, the surface of the fabric being first "padded" as shown. The "jewels" in embroidery of recent years are made in this way.



"Long and Short" Kensington Stitch.

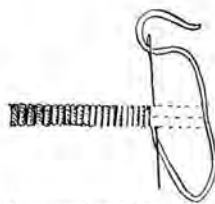
Kensington Stitch. First put the linen in a tight-fitting hoop or frame, having the work "tight as a drum." Start the outer edge of the flower with two strands of Japan Floss, or one of Spanish or Turkish Floss, either working the "over and over" long and short stitch, or else taking the needle under the linen and carrying it to the top of design. By this method you can keep the shape of the petals and cover the stamping. After the outer edge is finished use one strand to shade, working toward you until the petal is finished. With the work in a frame you can use both hands, putting the needle in with the right, drawing it out with the left.

Raised Rope Outline, very handsome in heavy silk; method of making shown, and the stitch can be varied by making the stitches which cross rather smaller and farther apart. There is but the one thread as shown; it is brought out at the top of the line along which the work is to be done, and the first stitch is made in the same way as the last shown.



Knotted Cord Stitch.

Knotted Cord Stitch. This also is



Narrow Satin Overcast Stitch.



Raised Rope Outline.

made with one thread only; 4a shows the first stitch; 4b shows how the first part of the knot is made; 4c shows the buttonhole which completes the knot; 4d, completed.

Narrow Satin Overcast Stitch. This must be worked along a definite line, which may be either marked by tracing, or by a thread, if preferred.

Wedgewood stitch, clearly defined.

Daisy Petals, with outline centre; shows way of making in cut.

Disc or Shield is used for centre of squares, or other filling; it is made of a half feather or coral stitch; the illustration shows the outer edge spread, to give an idea



Wedgewood
Stitch.



Daisy Petals in Bird's-
eye, with Outline Centre.



Disc or Shield.

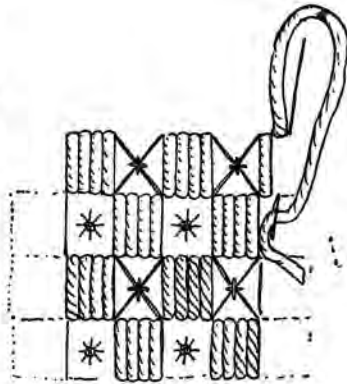
of method; in actual working the stitches are taken more snug so as to get the circle and preserve the outline. It may be of any size.

Bar and Cross Tie, for conventional designs on pillows with alternative spider fillings. The centres of the spiders may be French Knots, or made in satin stitch.



No. 12.—Conventional
Leaf, Cross-stitch
Filling on One Side.
No. 13.—Seed-stitch
Filling and Method
of Making.

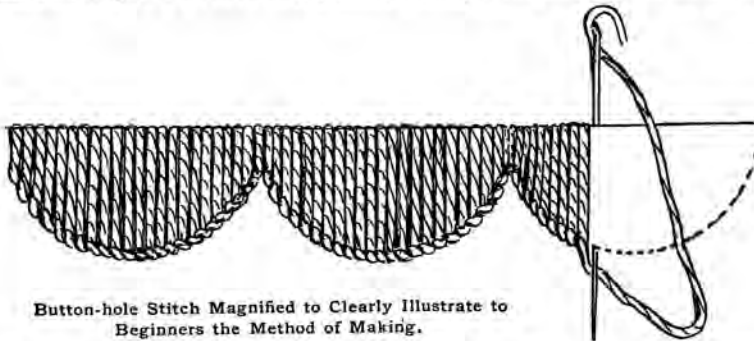
No. 12-13. No. 12 shows conventional leaf with satin-stitch edge; the second edge and veining being of outline. Cross-stitch filling on one side, while No. 13 shows seed-stitch filling and method of making. Seed stitch is, briefly, a succession of back stitches, taken apart from one another; they may be regular or irregular in arrangement.



Bar and Cross Tie.

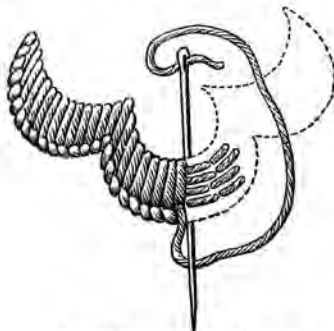
Button-hole Stitch. This stitch is used in working scallops in French embroidery on silk, flannel, linen, and cotton fabrics, and also to finish outlines on Roman and appliqué embroidery.

In using the button-hole stitch to work scalloped edges the scallop should first be filled in, to give it a raised effect, beside adding to the durability of the edge.

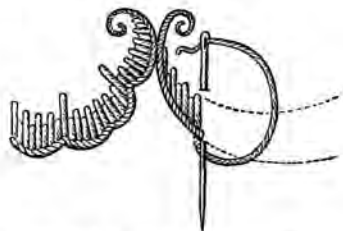


Button-hole Stitch Magnified to Clearly Illustrate to Beginners the Method of Making.

In filling, use coarse white embroidery or darning cotton. The chain is a good stitch to fill in the edge of scallop, making as many rows as width of scallop. This

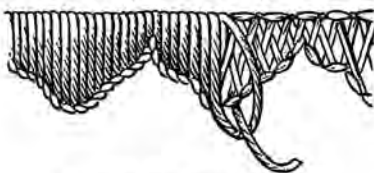


Button-hole Stitch. (Filled.)



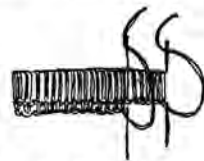
Long and Short Button-hole Stitch.

will give the scallop a heavy, rich, and raised effect. The needle should pass through the material just at the edge of the top thread, coming out under the lower line,



Raised Button-hole Stitch.

while the thread is held by the left thumb, a little to the right of where the needle is to come through, so that as the needle is drawn up a loop



Double Button-holing.

is formed which fastens itself. In making button-hole outline for Roman embroidery, the stitch is usually worked over a German cord; and in articles where the

material is to be cut away from the edge the button-hole short and long stitch is effectively used. This has the same effect as the short and long Kensington stitch, except that the edge is a button-hole stitch.

Double button-holing for strength and improving of scallop edge, etc. Sometimes worked in two colors. (See cut, page 12.)

Weaving or Queen Anne Stitch suitable for geometrical designs, to be worked in white twisted embroidery or rope silk, on white table linen or for oriental designs in contrasting oriental colorings. (See list of shades on page 18.)

Cover each petal with parallel stitches extending from edge to edge; spacing between the threads is left to the fancy of the worker.

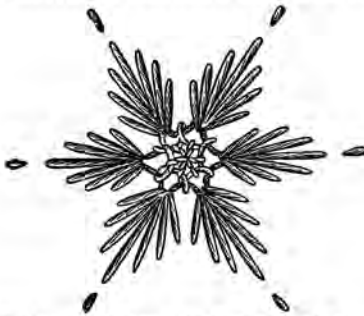
Cross at right angles in the regular darning stitch. The effect may be varied by altering the angle where threads cross.



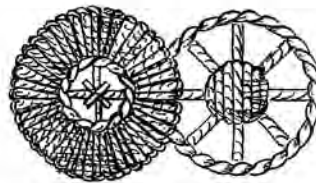
Weaving or Queen Anne Stitch.

Illustrations of Geometrical Designs

SHOWING FANCY STITCHES APPLICABLE FOR BULGARIAN AND PERUVIAN EFFECTS, SUITABLE FOR ROPE SILK AND TURKISH FLOSS ON HEAVY FABRICS.



Embroidered Star. An Ornamental Stitch Used in Jewel Embroidery.



The stitches shown are seed, outline, satin, cross, couching, and knotted cord.

After all, not so much depends on the stitch itself as on its adaptation by the worker. A few pretty borders are given herewith, showing stitches described.

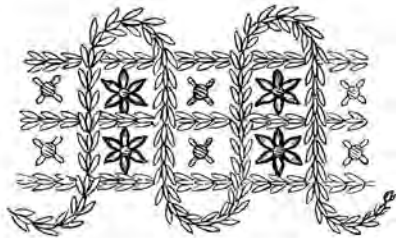


Border in Bird's-eye, Satin, Basket, and Outline Stitches.

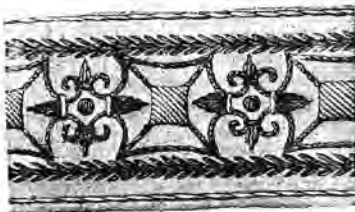
Other combinations will readily occur to the needle artist. Often the charm of a piece of work lies in its extreme simplicity.



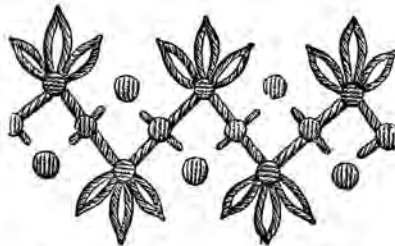
Border in Feather and Satin Stitch.



Border in Bird's-eye, Feather, and Satin Stitch.

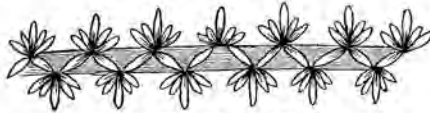


Border in Feather Outline and Satin Stitch.



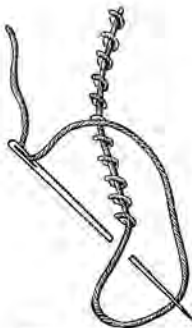
Border in Bird's-eye and Satin Stitch

Border Stitch, for crossing ribbon; but worked alone, without the lines which indicate the ribbon, it may be used in bars as a filler, or as headings, etc.



Border Stitch, with Ribbon.

Beading Stitch is used for light sprays, or for outlining; it consists in taking a stitch over the thread, as shown by the illustration.



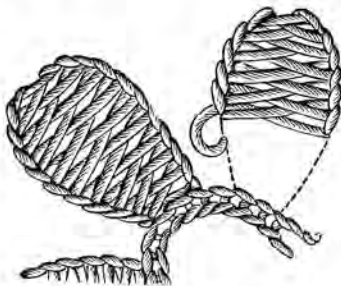
Beading Stitch, or Knotted Outline.

Bird's-eye Stitch, which may be used for small, narrow petals, as those of the star-flower, marguerite, etc., is a sort of chain stitch, starting from the centre. Put the needle up through, then down again and out in a long stitch to the tip of the petal, bring it up inside the loop of silk, and putting it down again just outside, forming a short stitch to hold the petal in place.

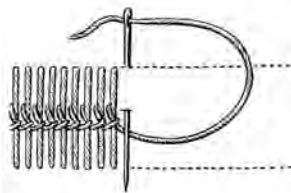


Petals in Bird's-eye Stitch.

Basket Stitch, frequently called Persian and "Janina," is useful for filling long, narrow petals or spaces in conventional designs. It is simply a crossed stitch. Beginning a little to the left of tip of petal, bring the needle up through, pass it downward to the right across at the back, up at a point oppo-



Basket Stitch.

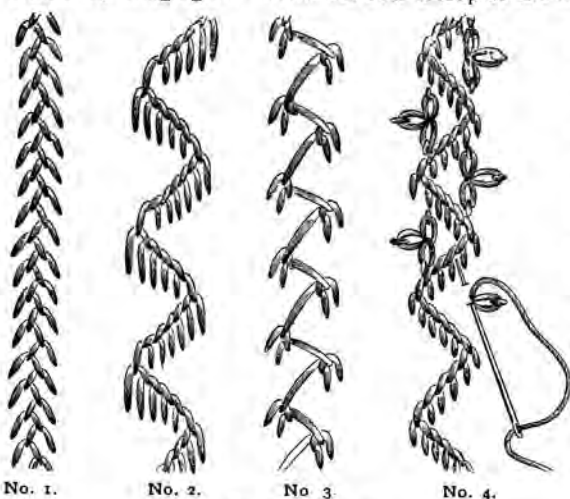


Button-hole Feather Stitching Magnified so that Further Comment is Unnecessary.

site where it went down, then across the first thread, up to the point nearly opposite where it first came out. The stitches may be wide apart or close, as required, and the petal is finished by outlining.

Feather, Brier or Coral Stitch is useful in many ways. It is easily varied, being formed by bringing the needle out over a loop of the silk, which makes a branch.

Several pretty variations are shown herewith.



Feather Stitches.

Stitch No. 1.—Plain feather stitch, worked as follows. Draw the silk up through the work, and hold it down with the left thumb, turning it toward the right; insert needle about $\frac{1}{8}$ inch from where the silk was drawn through, take a stitch slanting downward from right to left, $\frac{1}{8}$ inch in length, and draw through.

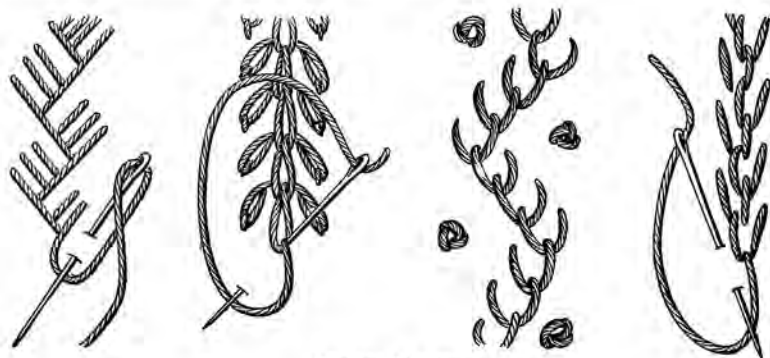
Stitch No. 2.—Turn the silk to the left, and

take the stitch slanting from left to right. Repeat to length required.

Stitch No. 3.—May be used for crossing ribbons or alone as shown.

Stitch No. 4.—Three bird's-eye stitches in each Vandyke.

Other stitches are made by taking more stitches to right and left, alternately, or with longer distance between right and left stitches.



Feather Stitches.

The illustrations are so clearly defined, no difficulty will be found in following them.

In art embroidery, as in all other work, practice alone can make perfect. Stitches vary according to application, and good needle-workers differ in their methods of using them. One should never be afraid to try experiments or carry out new ideas, for in this way she gives an individuality to her work which stamps it as her own. Whether or not to use the embroidery hoop is a much mooted question, which may safely be left to the decision of the worker who has mastered the important stitches. Many good teachers will not allow their pupils to begin with the hoop, while others advocate its use. Certainly, with the hoop or frame, less care need be exercised to prevent the work drawing. In hand-work the needle is kept on the surface; in hoop-work it is brought through and pushed back, both hands being used for the purpose.



Buffalo or Ox-horn Stitch.
Self-explanatory illustration.

1. Horns as First Made.
2. Manner of Placing Needle for Tie.
3. Manner of Placing Needle for Chain.
4. Finished Stitch.

Things to Avoid!

In threading the needle do not moisten the silk by putting it in the mouth; handle it as little as possible.

Cut the skein of silk through the knot, avoiding long strands, except in the scallop, where it is advisable to use a long thread. But have short strands to shade with.

Avoid taking and doubling it, for in this way each strand twists in a different direction.

When two strands are required, thread the two strands at one time.

When the hands are moist from perspiration do not draw the silk through them.

See that you have a good needle, so that the eye of the needle will not rough the silk.

Do not braid or plait the silk. The kink made by doing so is detrimental to good results. Keep the strands smooth as possible.

Following are illustrations of embroidery stitches so clearly shown further comment is unnecessary.

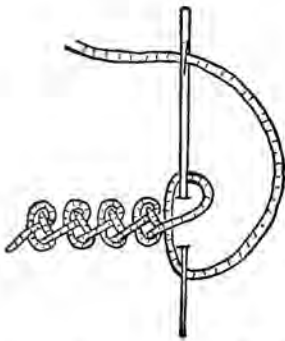


Fig. 1.—Heminway Cable Stitch.

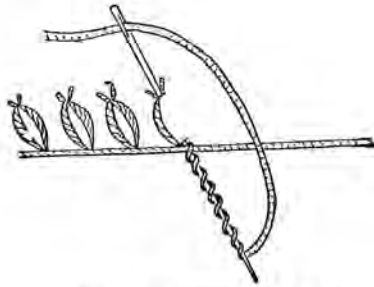


Fig. 2.—Rosebud Bullion Stitch.

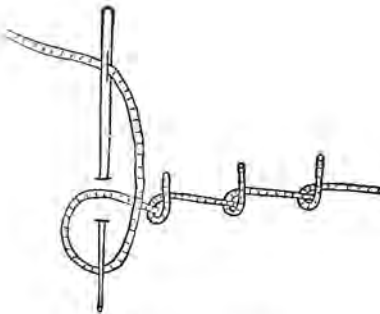


Fig. 3.—Snail Stitch.

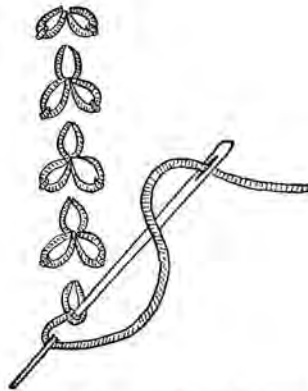


Fig. 4.—Clover-leaf Chain Stitch.

M. HEMINWAY & SONS

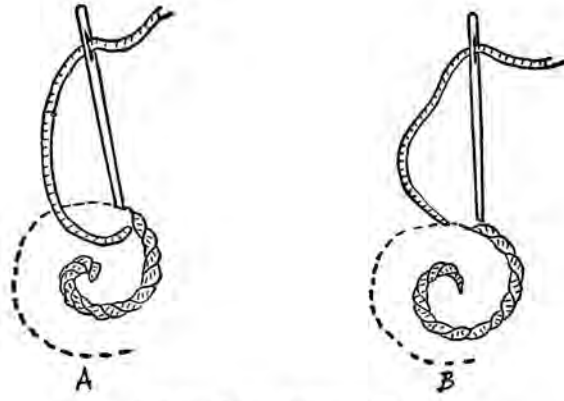


Fig. 5.—Heavy Outline or Stem.
A shows stitch from inside to outer edge.
B shows reverse, stitch taken from edge beyond.

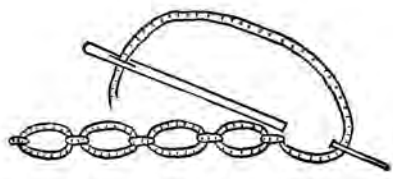


Fig. 6.—Watch Chain Stitch.

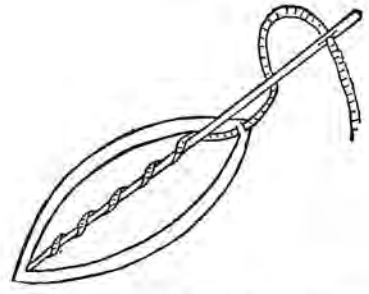


Fig. 7.—Twisted Stitch Used in Mountmellick Work.

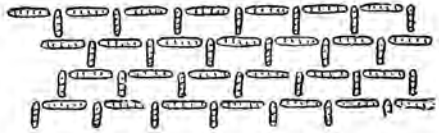


Fig. 8.—Brick Stitch.

ART EMBROIDERY STITCHES

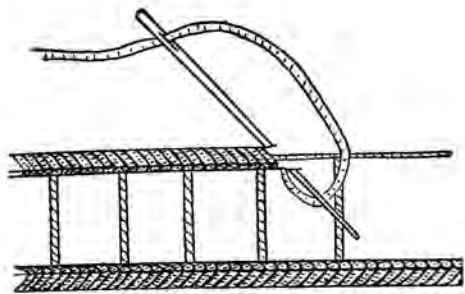


Fig. 9.—Ladder Stitch.

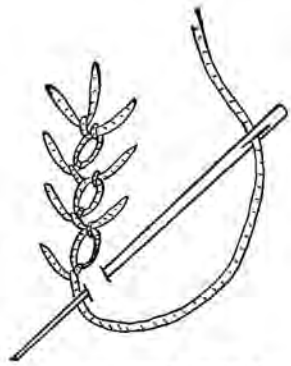


Fig. 11.—Mountmellick Briar Stitch.

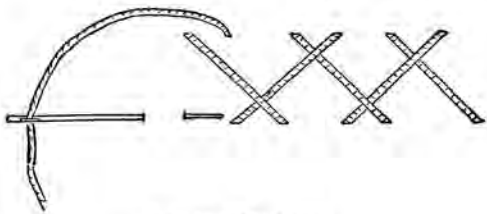


Fig. 10.—Cat Stitch.

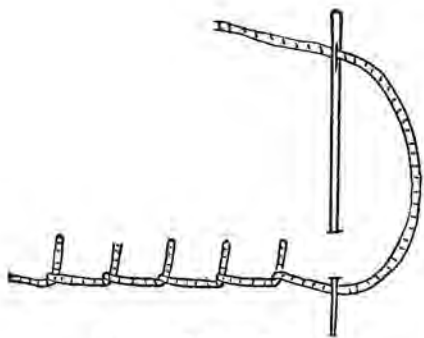


Fig. 12.—Blanket Stitch.

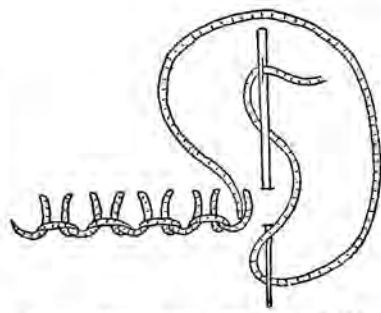


Fig. 13.—Horse-shoe Button-hole Stitch.

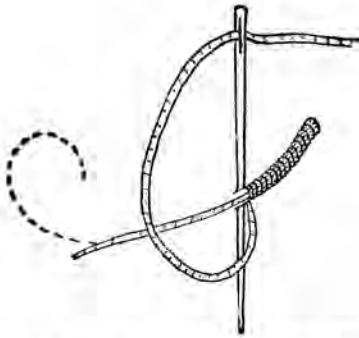


Fig. 14.—Raised Stem for Mountmellick Work.

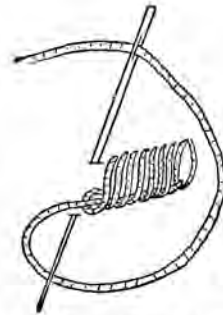


Fig. 15.—Heavy Scroll or Stem.

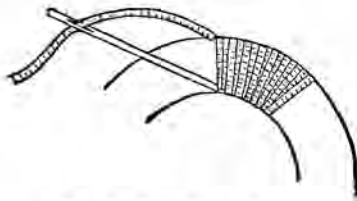


Fig. 16.—Rounding a Curve.



Fig. 17.—Star Stitch.

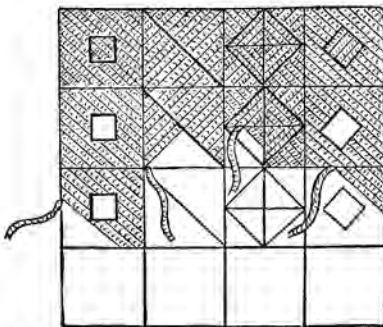


Fig. 18.—Four Designs, Solid Canvas Embroidery for Chair-back, Cushions, etc., or for Filling Spaces on Linen.

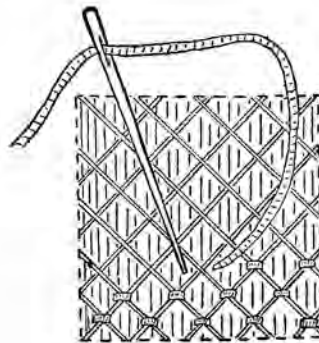


Fig. 19.—Diaper Couching Stitch.

In Fig. 20 we have a broad stem or band filler which can be used for conventional stems, borderings, etc., in curtains, cushions and the like. The edge is defined by rope silk couched down, or by heavy outline; the filling consists of



Fig. 20

two small straight back stitches, like satin stitches, taken side by side, then a space equal to that taken by the two stitches just made, then two more stitches and so on. Wherever possible the work is managed so that ends of the stitches in one row touch the ends of the spaces in the next, and the coarser the work the more regularly it should be done.

The final outline is worked on the outside edge with finer silk, and may be omitted if preferred. Japan outline—twisted embroidery, rope or Turkish Floss can all be used, according to the fineness of the work.

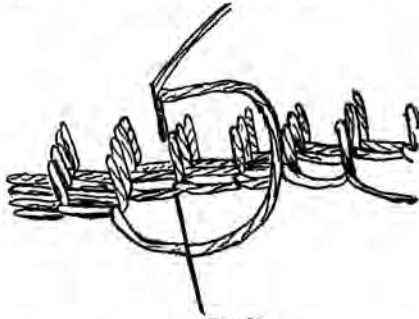


Fig. 21

Fig. 21. Fence stitch, a rapid border coverer, composed of from two to four or six lines of buttonholes, each line being just below, and to the left of the one above. It may be used anywhere, for which it seems suitable, but well twisted silks are best as showing the lines of fence and bar to better advantage.



Fig. 22

Figs. 22, 23, 24 are all fillers or background stitches.

Fig. 22. Consists of three straight satin stitches alternated with a cross in one line, and a dot in the other.

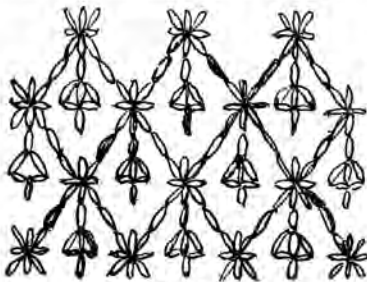


Fig. 23

Fig. 23. Is more open and very handsome, besides giving a large effect in a short time. The stitches are back stitches, or satin stitches, just as is needed to get the needle in the right place for the next diamond. This design can be worked on any canvas or linen which can be counted, but is particularly adapted to the various jvas in plaids and different colors.

Fig. 24. Honeycomb stitch, requires a little care to get a proper start, but is a favorite where a large space has to be covered round a bold design. Turkish Floss, or even a heavier silk is used according to the size of honeycombs desired. These may be large or small, but are usually as bold as may be, without allowing the threads to sag or pull. The long stitches of one row are held down by three button-hole stitches of the following row, placed in the centre of the side. The stitches may be separate from the foundation, but except for a lace effect are usually taken down into the material.

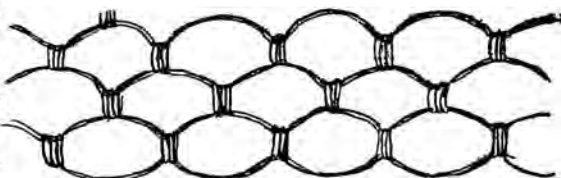


Fig. 24

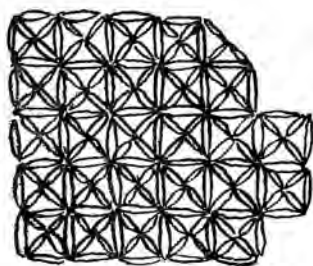


Fig. 25

Fig. 25. Is made by one stitch along and then a backstitch, or all backstitch, if wished, the stitches taken across a certain number of threads or squares, in a regular manner, more or less upright as preferred.

ON account of a growing demand for **fashionable dress shades** in **Twisted Wash Embroidery Silk and Crochet Silk** suitable for fagoting, feather-stitching and making of French knots on waists and skirts,

THE M. HEMINWAY & SONS SILK CO.

are prepared to supply dealers with the correct tints, dyed to match advance samples from Paris.

Ask for them at stores where

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silks are sold.

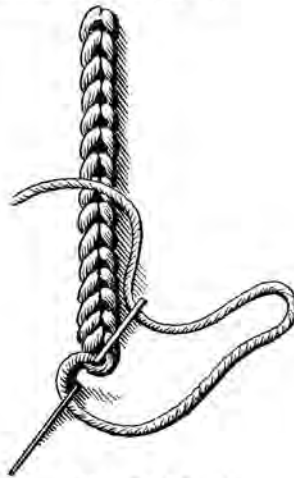
Cording Stitch.

CORDING STITCH.—Bring up the needle and silk from back of the fabric, hold the silk down under the thumb of the left hand and insert the needle a little lower and a little to the right of the place it came out and bring it up one-eighth of an inch lower in a very slightly slanting direction and over the silk held by the left thumb, draw up; again hold the silk under the thumb, insert the needle close by the place out of which the silk comes, but to the right outside the stitch just made, and bring it up in a slightly slanting direction one-eighth of an inch lower down and over the silk held by the thumb and draw up.—*Weldon's London.*



Cording Stitch.

HEAVY CHAIN STITCH.—Described on page 7.



Heavy Chain Stitch.

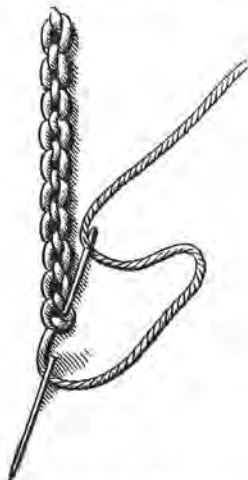
DOUBLE CABLE STITCH.—This stitch is worked similarly to the preceding example, but instead of keeping it in a perfectly straight line take one stitch to the right and one stitch to the left alternately.



Double Cable Stitch.

CABLE STITCH.—This is a peculiar stitch, rather difficult to explain, but simple chiefly for stems. Bring up the needle and silk on the right side of the material, hold the silk straight down under thumb of the left hand, pass the needle from right to left under the silk so held down, and draw it up till the silk held under the thumb is brought to a small loop, then keeping the thumb in the same position insert the point of the needle in the material below the silk and just underneath where you before brought it out, bring the point of the needle up in a straight line a quarter of an inch below, but *not* to pass through the loop of silk that still is held under the thumb, release the thumb, and draw the loop of silk closely round the top of the needle and pass the silk from left to right under the point of the needle (see illustration), and draw the needle at once through the little circular loop at top of the needle and through this present loop, which resembles a chain stitch loop, and the stitch is accomplished; all the stitches are worked in the same manner, and the effect is as of a small knot of silk linking one chain stitch to another. Be careful always to pull the silk closely round the top of the needle and to loop it under the point of the needle as represented in the engraving before drawing the needle out, as if this is forgotten the stitch cannot be rightly formed, and it being a tiresome stitch to undo, great pains must be taken to work it correctly.

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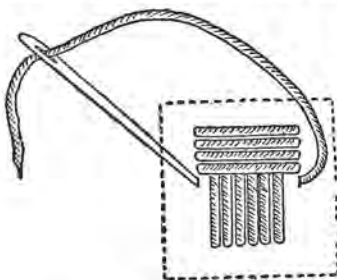
Cable Stitch.

the point of the needle as represented in the engraving before drawing the needle out, as if this is forgotten the stitch cannot be rightly formed, and it being a tiresome stitch to undo, great pains must be taken to work it correctly.

Filling Stitch.

This stitch is useful for filling or making a round foundation for satin stitch, or long and short stitch, in fruits or other objects where a convex form is indicated. This foundation must be smoothly and regularly laid, and the final stitches are put in in a direction opposite to the last layer of filling, and as many of these may be used as desired for the round effect. In the first layer the stitches are taken short, that is at some distance from inside lines; these are crossed by longer stitches, and so on, leaving the boundary lines clear, which makes the centre more prominent and allows the stamping to be seen on all edges. Where the cross stitches are rather long to be easily covered, they may be first couched down with a single thread of Japan Floss in diaper couching, or caught in place in any other manner, and this is only necessary in large spaces, and principally when the finishing is in Kensington stitch. This method will furnish the round and regular shape for cherries, strawberries and other designs, and should always be adopted in preference to the inartistic and ungainly "stuffing" with cotton.

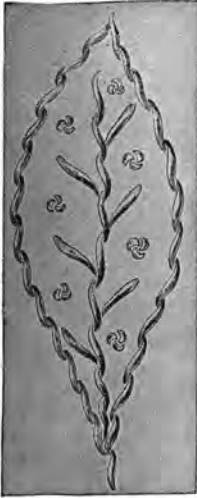
tion must be smoothly and regularly laid, and the final stitches are put in in a direction opposite to the last layer of filling, and as many of these may be used as desired for the round effect. In the first layer the stitches are taken short, that is at some distance from inside lines; these are crossed by longer stitches, and so on, leaving the boundary lines clear, which makes the centre more prominent and allows the stamping to be seen on all edges. Where the cross stitches are rather long to be easily covered, they may be first couched down with a single thread of Japan Floss in diaper couching, or caught in place in any other manner, and this is only necessary in large spaces, and principally when the finishing is in Kensington stitch. This method will furnish the round and regular shape for cherries, strawberries and other designs, and should always be adopted in preference to the inartistic and ungainly "stuffing" with cotton.



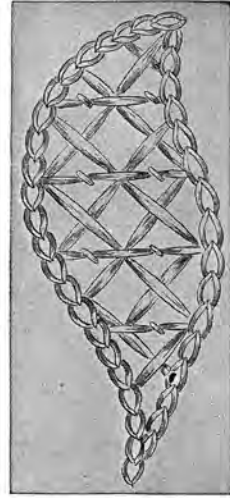
Filling Stitch.

regular shape for cherries, strawberries and other designs, and should always be adopted in preference to the inartistic and ungainly "stuffing" with cotton.

**A Page of Stitches
Suitable for
Mount Mellick
Designs.**



**Outline - Feather and
French Knot
Stitches.**



**Chain Stitch with Net
Stitch Centre.**



**Double Outline with
Herring Bone
Centre.**

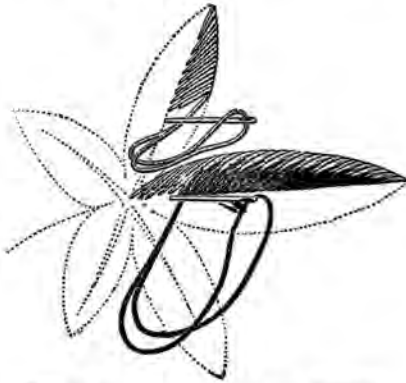
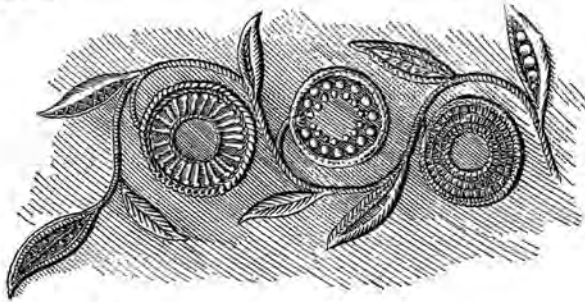
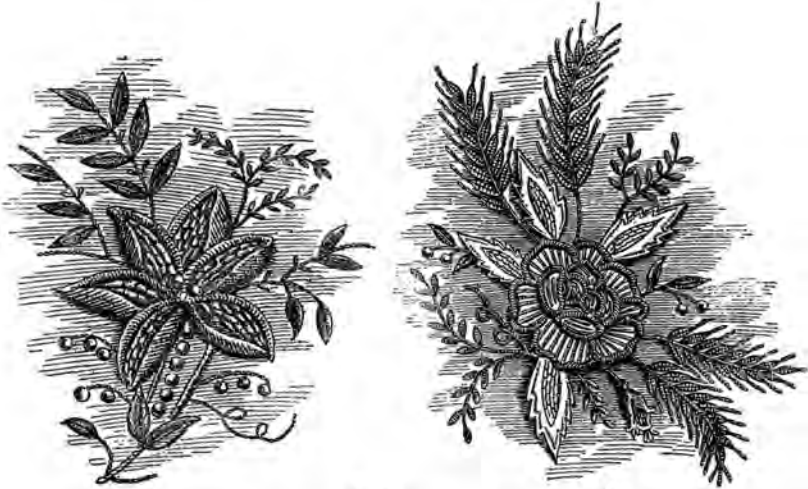


Pyramid Stitch

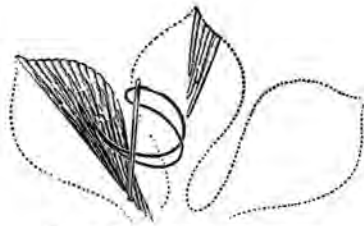


Conventional Feather.

Stitches used in Mount Mellick Embroidery; copied from ancient pieces of needlework.

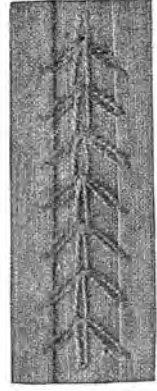
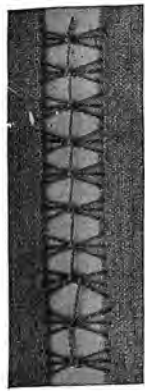


Filling Stitch for Conventional Figures



Filling Stitch for Conventional Figures.

ART EMBROIDERY STITCHES



A Page of Fagoting Stitches for Dress Ornamentation.

REFERENCE TABLE.

THE following reference table of shades in M. Heminway & Sons' "Oriental Dyes" Art Needlework Silks, has been prepared with care as a guide to embroiderers. The limited space will permit of only brief suggestions.

There is a difference of opinion regarding some flowers, but the following colors were selected with care and can be depended on as correct.

Flower	Color	Shades	Buds	Centres	Foliage
Acorn	Brown	301, 302, 303			370 to 374
Anemone	White	689, 691		649	428 to 430
	Pink	541 to 543		364	371 to 374
Apple Blossom	Pink	581 to 586	584, 585	647	572 to 574
Arbutus	Pink	581 to 583	583, 585	646	572 to 574
Aster	Violet	350 to 354	432	409	432 to 435
	Purple	557 to 561	371, 372	409	370 to 374
	Yellow	361 to 368	310½	409-410	310 to 313
	White	691	310	683-684	436 to 439½
Autumn Leaves (Use natural leaves for models).	Pink	3 to 7	429, 430		428 to 431
	Terra Cotta				413 to 416
	Olive Browns				599 to 603
	Golden "				0409 to 412
	Old Wood				526 to 530
	Tan Browns				390 to 394
	Tea Greens				437 to 439½
Azalea	Orange				653 to 654½
	Dull Greens				678½ to 681
	White	691	395	364	371 to 374
	Dark Pink	581 to 585	584, 585	647	310½ to 313
	Clover Pink	540 to 544	543, 544	384	428 to 431
Bachelor Button	Red	0655 to 658	658	662	436 to 439½
	Blus	290 to 294	432, 433	432	432 to 435
	or "	260 to 263	429, 430	429	428 to 431
Begonia	White	691 & 370	371	648	0428 to 431
	Pink	404 to 406	406	647	371 to 374
	Yellow	646 to 649	395	371	432 to 435
Bleeding Heart	Pink	0582 to 583	428, 429		428 to 430

REFERENCE TABLE

Flower	Color	Shades	Buds	Centres	Foliage
Blue bell	Blue	260 to 263	373		371 to 374
Buttercup	Yellow	646 to 649	432	0432	432 to 434
Cactus	Red	011 to 015			371 to 375
	Yellow	649 to 653			370 to 375
California Pepper Berry	Red	638 to 642			310 to 313
Camellia	Pink	580 to 585			428 to 431
	Red	657 to 661			432 to 434
	White	689-691			436 to 439½
Canna	Yellow	647 to 654		651	437 to 439½
	Red	011 to 017		367	428 to 431
Carnation	Pink	1655 to 1661½	311, 312, 1657		310 to 313
	Red	011 to 017	372, 373, 13		371 to 374
	White	682 to 691	428, 429		428 to 431
	Old Pink	581 to 585	571, 572, 0582		570 to 573
	Shadow on				
	White	0682 to 683, 691			311 to 313
Cattails	Brown	302-303			683 to 686½
Chrysanthemum	Yellow	360 to 368	361, 363, 429		0428 to 430
	White	682-691	682, 438		436 to 439½
	Lavender	1475 to 1479	1477, 1479, 429		428 to 431
	Pink	0655 to 658	655, 657, 433		0432 to 434
	Dull Rose	404 to 406	0405, 406, 373		370 to 374
Cherry	Red	8 to 19	691, 682		310½ to 313
Clematis	Purple	350 to 355		432-433	0428 to 431
	White	691 & 371		778-780	370 to 374
	Dull Purple	269 to 273			432 to 435
Clover	Pink	540 to 544		429	0432 to 434
	White and				
	Nile	691-0682, 682			0428 to 431
Columbine	Dull Lilac	270 to 273	272	310	311 to 313
	Pink	584 to 586	585	371	371 to 374
	Yellow	362 to 367	364	428	428 to 431
Cone (Pine)	Brown	301 to 304			
	Brown	392½ to 394			
Corn Flower	Blue	260 to 263	372, 373	236	371 to 374
Coreopsis	Yellow	646 to 649		309-302	371 to 374
Cosmos	Purple	1477 to 1481	311, 312, 1479	648-662	310½ to 312½
	Pink	541 to 543	372, 373, 542	647-662	371 to 374
	White	691-395-396	395, 827, 828	648-235	826 to 829
Coxcomb	Red	657 to 661			432 to 435
Crocus	Blue	565 to 563		367	371 to 374
	Purple	1477 to 1487		649	428 to 431
	Yellow	647 to 650		648	432 to 434
Cyclamen	White	689-436	436, 689, 438		437 to 439½
	Pink	383 to 387	384, 438		437 to 439½
Cypress	Pink	0655 to 658			371 to 374
Daffodil	Yellow	645 to 650	648, 649	648-312	310 to 313
Daisy	White	691-436	312	365	311 to 313
	Yellow	646 to 649	372	648	371 to 373
	Ox Eye	647 to 650	828	547-549	826 to 829
Dandelion	Yellow	647 to 649	372	365	371 to 374
Dogwood	White	691 0682-1655		428	0428 to 430
Fern	Maidenhair	0428 to 431		stems 236	



M. HEMINWAY & SONS

ORCHIDS. . Color Plate No. XVIII.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Pinks, Shade Nos. 540 to 546½

Greens, Shade Nos. 512 to 516

Greens, Shade Nos. 428 to 431½

Yellows, Shade Nos. 645 to 651

Flower	Color	Shades	Buds	Centres	Foliage
Fleur-de-lis or Iris	Purple	1475 to 1485	428, 429		0428 to 431
	Violet	461 to 464	372, 373		371 to 374
	Yellow	0645 to 647	433 434		432 to 435
Fleur-de-lis	Purple	460 to 464	481	648	395 to 399
	Purple	350 to 355	482		429 to 431½
Forget-me-not	Blue	565½ to 564½	582	647	436 to 439
Fuchsia	Red	8 to 15-691	11, 13, 428		0428 to 431
	Pink	1657 to 1661½	1659, 438, 439		436 to 439
	Purple	1479 to 1489	1481, 434, 435		432 to 435
Geranium	Pink	0582 to 585	583, 684	684	683 to 686
	Red	658 to 660	659, 312	312	310 to 313
	White	689-436	429, 430	429	428 to 431
Gladiolus	White	689-0682		647	436 to 439½
	Crimson	584 to 587		649	436 to 439½
	Red	2 to 15		648	0428 to 431
	Pink	581 to 585		647	0428 to 431
	Yellow	0645 to 649		648	432 to 435
	Purple	1477 to 1485		647	370 to 374
Golden Rod	Yellow	0645 to 650			0432 to 435
Grape	Ripe	590 to 593			
	Unripe	0682 to 684			0428 to 431
Hawthorn	White	691-0682			436 to 439
Heliotrope	Dull Purple	270 to 273	273	647	0428 to 430
	Lilac	590 to 593	593	648	0428 to 430
	White	689	689	647	436 to 439
Hibiscus	Old Rose	404 to 408			482 to 485
	Dull Pink	330 to 335			371 to 374
Holly	Red	013 to 017-690			826 to 829
Hollyhock	Nile	0682 to 683			684 to 687
	White	689-436-437	372, 373	371-648	370 to 374
	Pink	580 to 585	582, 429, 430	647-429	428 to 430
Honeysuckle	Pink	0655 to 656			428 to 430
	Gold Yellow	A645 to 646			436 to 439
	Old Red	532 to 535			371 to 374
	Green	0428 to 429			432 to 435
Hops	Green	0428 to 429			432 to 435
Hyacinth	Pink	581 to 584	372		370 to 374
	Purple	558 to 561	429		428 to 431
	White	691-682	429		428 to 431
Hydrangia	Pink	581 to 585	372		371 to 374
	Pink	540 to 544	372		428 to 431
Jasmine (Cape)	Yellow	A645 to 648		0432	428 to 431
" (Star)	White	691-436		645	432 to 434
Jonquil	Yellow	382 to 364-691		372	370 to 374
Laurel	Pink	1657 to 1661½	1661		370 to 374
Lilac	Lilac	590 to 593	584, 591	647	370 to 374
	White	688	688	647	428 to 430
Lily, Tiger		657 to 662	371, 372, 373	649-690	370 to 374
	Japanese	1657 to 1663	429, 430	648-662	428 to 431
Easter	White	395-396-397, 691	437, 438		436 to 439
Calla	White	689, 0682, 682	311, 312	648	310½ to 313
Pond	White	682-691	682, 372, 373	647	370 to 374
"	Pink	1657 to 1661	1659, 429, 430	648	428 to 431
Lily of the Valley	White	691, 682	310	310	310½ to 313

REFERENCE TABLE

Flower	Color	Shades	Buds	Centres	Foliage
Magnolia	Pink	404-330 to 332	420, 430	0428	0428 to 431
	White	688-691-0682	420, 430	0428	0428 to 431
Marigold	Yellow	647 to 653	432, 433		432 to 434
	Red	659 to 662	827, 828		826 to 829
Mistletoe	Sage	395-396			436 to 439
Mignonette	Red & Green	300-301-428	420	645	0428 to 431
Morning Glory	Blue	565½ to 562	565, 564		371 to 374
	Purple	550 to 554	550, 552		432 to 435
	Pink	1657 to 1661½	1657, 1661		0428 to 431
Narcissus	White	691-0682-682	691, 682	647-609	370 to 374
	Yellow	0645 to 648		429	0428 to 431
Nasturtium	Orange	649 to 654	649, 651	236	436 to 439½
	Red	605 to 609	606, 608	645	0428 to 431
	Yellow	360 to 368	361, 363	236	678 to 680
Orange Blossom	White	682, 691	691	365-366	0428 to 431
Orchid	Purple	1475 to 1481	1477, 1481, 370	648-372	370 to 374
	Crimson	584 to 587	584, 585, 0432		0432 to 435
	Yellow	361 to 368	361, 363, 0428		0428 to 431
	Pink	540 to 545	540, 541, 0428	0409-429	0428 to 431
	Lilac	550 to 553	550, 551, 370	048-372	370 to 374
	Nile	395 to 397 & 691	691, 395	648-438	436 to 439½
	White	691-310	310	649, 651	437 to 439
Oxalis	Pink	582 to 584	583	648	428 to 430
	Yellow	645 to 647	647	676	432 to 434
	Violet	350 to 354	351, 352	0409-429	0428 to 431
Pansy	Purple	460 to 464			0428 to 431
	Lilac	550 to 553	551, 552	367, 433	432 to 435
	Yellow	362 to 366	363, 365	409-373	371 to 374
	Old Rose	231 to 234	231, 232	368-373	371 to 574
	Purple	460 to 464		647	241 to 244
Passion Flower	Purple	1477 to 1487		364	371 to 374
Peony	Pink	541 to 543	372, 373		371 to 374
	Crimson	584 to 587	311, 312		310½ to 313
Phlox	Red	011 to 015			481 to 484
Poppy (California)	Orange	360 to 368	373, 372	367-372	370 to 373
“ (Eastern)	Red	0655 to 662	659, 311, 312	647, 371-690	310½ to 313
Primrose	Pink	1655 to 1661	1657, 429	648-0428	428 to 431
	Purple	1477 to 1485	1481, 312	648-371	310½ to 313
	Yellow	360 to 367	363, 438	364-371	437 to 439½
Rainbow or Iridescent		682-1479-655-363 629			
Rhododendron	Pink	583 to 587			370 to 374
Rose	Pink	540 to 543			370 to 374
	Am. Beauty	381 to 389	383 to 387, 429, 430		0428 to 431
	Jacque	636 to 643	638 to 640, 429, 430		0428 to 431
	La France	580 to 585-682	0582 to 583, 372, 373		370 to 374
	Marechal Niel	360 to 368	362, 363, 571, 572		570 to 573
	Wild	1657 to 1661	1661 438, 439	438-647	436 to 439½



M HEMINWAY & SONS
AMERICAN BEAUTY ROSES . . . Color Plate No. VI.
Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.
Pinks, Shade Nos. 381 to 389
Greens, Shade Nos. 512 to 516
Greens, Shade Nos. 428 to 431½

Flower	Color	Shades	Buds	Centres	Foliage
Rose	Tea	340 to 346	342 to 345, 438, 439		436 to 439½ 571 to 573 370 to 373
Rose (Bride's)	Pink	580 to 583			
Spirea	White	691-0428-0682			
Strawberry	Red	0655 to 660		0432	
	Unripe	0428, 428			0432 to 435
	Flower	691-682	434	647	
Sumach	Berry	414 to 415½			
	Flower	688, 691-0428			371 to 374
Sweet Pea	Dark Pink	584 to 586	585, 586, 373		370 to 373
	Shell Pink	A655 to 656	655, 656, 373		371 to 374
	White	688, 0682	682, 438.		437 to 439
	Purple	1475 to 1481	1477, 1479, 430		0428 to 431
	Violet	350 to 352	351, 352, 430		0428 to 431
	Lilac	550 to 552	551, 552, 438		437 to 439
	Red	8 to 17	11, 13, 372		371 to 373
Sweet William	Red	636 to 640	428	0428	436 to 439
	Pink	584 to 586	429		428 to 430
	White	691-436	438	645	436 to 439
Thistle	Purple	1479-1487	1485, 395, 398		395 to 399
	Lilac	590 to 593-580 to 582	592-370-372		370 to 373
Trumpet Vine	Red	525 to 527	526½, 372, 373		371 to 373
Tube Rose	White	688-0682	310½, 311		310½ to 313
Tulip	Red	638 to 642	372, 373, 639, 640	373	371 to 373
	Pink	581 to 584	429, 430, 0582, 582	429	428 to 431
	Yellow	361 to 366	429, 430, 362, 363	429	428 to 431
	White	691-395	691, 436 to 438	437	436 to 439
Verbena	Light Pink	1655 to 1661		0428	428 to 431
	Purple	559 to 561		0432	432 to 435
	Red	013 to 017		0432	432 to 435
	Dark Pink	582 to 585		676	371 to 374
Violet	Single	350 to 355	352, 430	609-430	428 to 431
	Double	461 to 464	463, 433	609-433	432 to 434
	White	691-0682, 682	682, 373	609-373	371 to 374
Wheat		360-A408 to 408½			428 to 434
Wisteria	Purple	1475 to 1485	372 to 373		371 to 374
	White	691	433, 434		432 to 435

MISCELLANEOUS.

Flame	605 to 607, 280 to 285
Pine Cone	300 to 303
Pomegranite	232 to 0236
Palm	310½ to 313
Seaweed	300 to 303, 414 to 415½, 370 to 374 679 to 681
Smilax	0428 to 430
Flag Blue	417
China Blue	290 to 294

MISCELLANEOUS—*Continued.*

Convention Designs	Blue, 671 to 673, 290 to 295 Green, 371 to 374, 682 to 686† Browns, 390 to 394, 226 to 230F, 280 to 285, 0408 to 412 Terra Cottas, 413 to 416 Grey, 1196 to 1202 Burnt Rose, 231 to 0236
Oriental Effects	520 to 523‡, 599 to 603, 231 to 0236, 300 to 303, 570 to 573, 413 to 415‡, 280 to 285, 226 to 230D, 550 to 553, 670 to 673, 310 to 313. Outline around the embroidered scrolls with black silk or gold thread.
Rainbow Opalescent Irridescent Sunshine Autumn Leaves	} These effects can be produced on conventional designs by a combination of the following shades: 682 Nile Green; 1657 Pale Pink; 0645 Canary; 1477 Lavender; 0408 Maize; 691 Pure White; 695 Turquoise; 342 Tea Rose; 634 Nile Green. 370 to 374, 231 to 0236, 300 to 303, 678 to 680, 413 to 415‡, 526 to 529.

COLLEGE COLORS.

The shade numbers noted below are correct for the various Colleges mentioned information having been obtained through correspondence.

Adelphi College	Brooklyn, N.Y.	Brown & Gold	548, 649
Amherst College	Amherst, Mass.	Purple & White	355, 691
Armour Inst. of Technology	Chicago, Ills.	Yellow & Black	648, 690
Boston University	Boston, Mass.	Scarlet & White	013, 691
Brown University	Providence, R. I.	Brown & White	549, 691
Columbia University	New York City, N.Y.	Lt. Blue & White	565, 691
Columbian University	Washington, D.C.	Orange & Blue	368-417
Cornell University	Ithaca, N.Y.	Cardinal & White	015-691
Dartmouth College	Hanover, N.H.	Dark Green	"Dartmouth"
Dickinson College	Carlisle, Pa.	Cardinal & white	015-691
Girard College	Philadelphia, Pa.	Grey & Garnet	1200-021
Harvard University	Cambridge, Mass.	Crimson	588
Hobart College	Geneva, N.Y.	Crimson	588
John Hopkins University	Baltimore, Md.	Black & Blue	690-417
Lafayette College	Easton, Pa.	Garnet & White	021-691
Lehigh University	Bethlehem, Pa.	Brown & White	394-691
Mass. Institute Technology	Boston, Mass.	Cardinal & Grey	642-1200
Mercer University	Macon, Ga.	Orange & Black	652-690
Oberlin College	Oberlin, Ohio	Crimson & Gold	587-368
Packer Institute	Brooklyn, N.Y.	Garnet	021
Pratt Institute	Brooklyn, N.Y.	Yellow	366
Princeton University	Princeton, N.J.	Orange & Black	653-690
Smith College	Northampton, Mass.	White	691
Stanford University	Palo Alto, Cal.	Cardinal	015
Stevens Institute Technology	Hoboken, N. J.	Grey & Scarlet	1200 & 011
Syracuse University	Syracuse, N.Y.	Orange	653
Union College	Schenectady, N. Y.	Garnet	019
University of California	Berkeley, Cal.	Blue & Gold	417-367
University of Chicago	Chicago, Ills.	Maroon	021
University of Michigan	Ann Arbor, Mich.	Maize & Blue	408‡-564

COLLEGE COLORS—Continued.

Vassar College	Poughkeepsie, N.Y.	Light Gray and Rose	1196-582
Wellesley College	Wellesly, Mass.	Blue	562
Wesleyan University	Middletown, Ct.	Cardinal & Black	640-690
Williams College	Williamstown, Mass.	Royal Purple	353
Yale University	New Haven, Ct.	Blue	"Yale"



ONE of the specialties made by M. Heminway & Sons Silk Co. is a sewing silk put up in convenient form, braided in needle lengths ready for use. It differs from the machine silk put up on spools, being two ply reverse twist, and works smoother in hand work than does machine twist on spools, which is specially made for sewing machines.

Made in three assortments:

Assortment No. 1.—Dark staple shades, including Black.

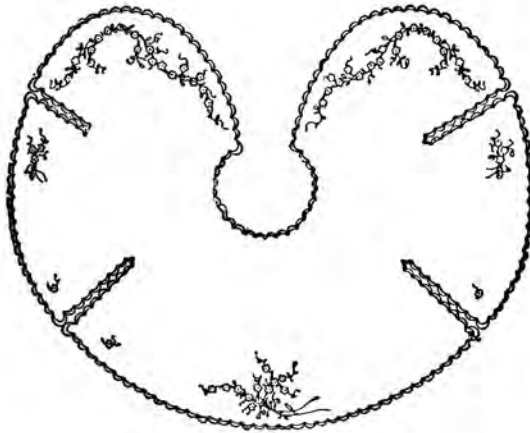
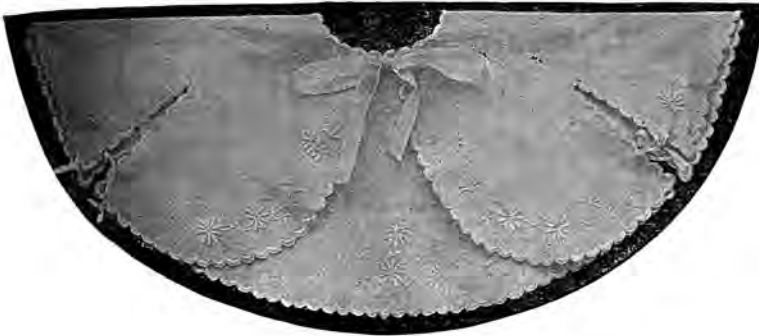
Assortment No. 2.—Selected glove shades.

Assortment No. 3.—Bright fancy colors, including White.

Each braid contains 25 shades.

Total number of needle lengths 432.

Price, 25 cents, of dealers.



Infant's Jacket.

KIMONA STYLE.

*Stamped in one piece on
French Finette.*

Two lengths obtainable.

Small size retails at 50c.
Large " " " 75c.

DESIGNS.—Daisies,
Wild Roses and Forget-
Me-Nots, or edge scal-
loped without Flowers.

Another style of Infant's Kimona--stamped on same material in two parts--very simple of construction. Length about 22 inches--can be obtained of dealers. Price, \$1.50.

DESIGNS.—Forget-Me-Nots, Rosebuds and Arbutus.

The French Finette on which these designs are stamped is similar to fine cashmere--cream color--a most perfect weave of superior quality and dainty texture, most appropriate for infant's wear.



Design No. 1634

Tinted Poinsettia Pillow on Tan Color Drill.

Embroidered with Turkish Floss.

Flowers—With shades of Red in long and short stitch, Nos. 011, 013, 015, 017. Outline the mid-rib with 013.

Centres of Flowers—Outline in Yellows, 650, 652, with a little Green, No. 373. in the middle of dots.

Leaves—Nos. 371, 372, 372½, 373, 375.

Conventional Scroll—Outlined in Brown, No. 394, working Black French Knots where indicated in illustration.

Ruffle of shaded red ribbon.

This style design can also be obtained of dealers—arranged for a center piece—tinted on Bulgarian linen. Sizes, 12-22-27-36 inch. Edge to be ornamented with Cream-Colored lace. See color plate No. XXVI.

Florentine Embroidery.



Design 2851D—sizes 12, 18, 22 inches on white linen. Six patterns numbered 2851A-B-C-D-E-F. Materials: M. Heminway & Sons' Oriental Dyes, Turkish and Japan Floss.

These Florentine Designs are new, showy and effective, with little work.

The oval center in Figure A in the design illustrated is first filled in with white darning cotton, then worked over solid in satin stitch lengthwise, using Yellow Turkish Floss, Shade 361. The bottom oval figure is also worked in Yellow 361. Work one of the other two oval figures in Pink 0525, the other in Pink 525½ Turkish Floss. The background of all of these oval figures is worked solid in long and short stitch, using Turquoise Blue 635 Japan Floss. Outline these figures when finished in Black Japan Floss, using one strand.



M. HEMINWAY & SONS

APPLES AND BLOSSOMS Color Plate No. XX.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

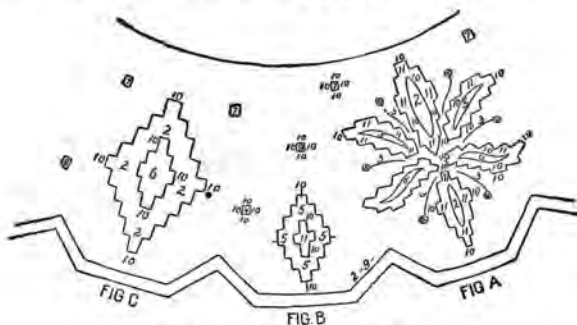
The small squares are first filled with white darning cotton, then one is worked in Dark Pink 526½ Turkish Floss, another in Dark Brown 411 Turkish, another one in Gold 409½ Turkish, outlining all when finished in Black Japan Floss, using one strand.

In the large design, Fig. C, the center figure is first raised with darning cotton, then worked over in satin stitch with Pink 525½ Turkish. The background of this is filled with long and short stitch Yellow 361 Turkish. When finished, outline both figures with Black Japan Floss, using one strand.

The smaller design, Fig. B, is first raised with cotton, then worked over with Blue 635 Japan Floss, solid, in satin stitch. The background is worked long and short stitch in Pink 0525 Turkish Floss. Outline both figures with Black Japan Floss, using one strand.

The scallop is buttonholed in White 691 Turkish Floss. At the top is couched Yellow 361 Turkish, fastened down with one stitch of Brown 411 Turkish.

The inner circle of the centerpiece is couched in White Turkish 691, fastened down with one stitch of Gold 409½ Turkish Floss.



Section of Design No. 2851D.

The illustration shown has the following colorings:

Turkish Floss shade 691,	No. 1,	Number of skeins used 5
Turkish Floss shade 361,	No. 2,	Number of skeins used 5
Turkish Floss shade 363,	No. 3,	Number of skeins used 2
Turkish Floss shade 409½,	No. 4,	Number of skeins used 2
Turkish Floss shade 0525,	No. 5,	Number of skeins used 3
Turkish Floss shade 525½,	No. 6,	Number of skeins used 2
Turkish Floss shade 526½,	No. 7,	Number of skeins used 1
Turkish Floss shade 529,	No. 8,	Number of skeins used 1
Turkish Floss shade 411,	No. 9,	Number of skeins used 1
Japan Floss shade 690,	No. 10,	Number of skeins used 1
Japan Floss shade 635,	No. 11,	Number of skeins used 4

Wheat Design.



Design No. 2679
Sizes 12, 18, 22 inch.

The illustration gives a very unsatisfactory idea of the beauty of this design. It is well suited to Kensington stitches in Japan Floss on fine linen, and to Mount Mellick stitches on butchers' linen or Mount Mellick cloth.

The illustration shown on this page shows a corner of a 22-inch round center piece; the wheat is embroidered with Japan Floss—shades of soft tones of Yellows, Nos. 361, 363, 364, 365, 367 or Nos. 0408, 408½, 0409, 409½, the lighter shades at the tips, graduating in depth of color toward the stems.

The best shading of Green to use for leaves of wheat is the 370 line, running as dark as No. 375, some of the leaves to be dark at the tips, others light. There is no set rule to follow as to just where the shades should be placed. Variety of adaptation of greens in this particular design adds materially to its beauty.

Scallop to be buttonholed with White No. 691 Spanish Floss, over White cotton filling. Couch a shade of Nile Green Turkish Floss on the inner side of scallop.

*Three Reasons Why
Ladies Should Use*

M. Heminway & Sons'
Spool Sewing Silk

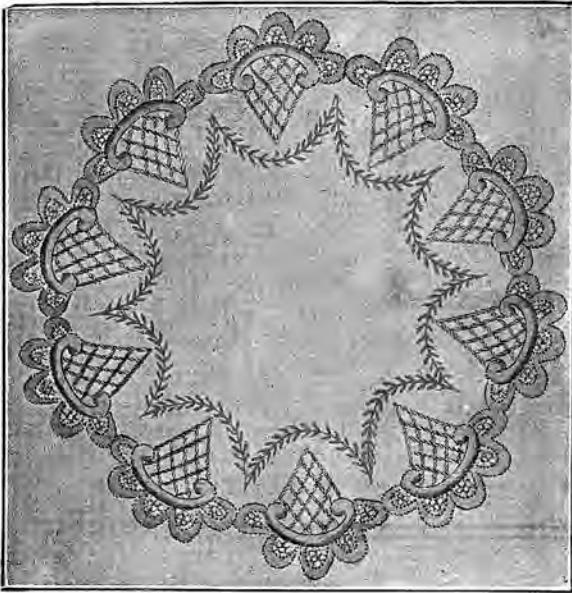
FIRST—It doesn't pay to be bothered with poor Silk.

SECOND—All Spools have firm name stamped on end, which is a Guarantee of Perfection.

THIRD—If Ladies accept from storekeepers any Spool Silk with fancy names, they risk getting short measure and inferior goods.

Conventional Centre.

Brussels Net Edge.



Design No. 2687.
Sizes 7, 9, 12, 18 inch.

This design is not illustrated and described with an idea of bringing out something new. Lace inserting on center pieces is not new, but it seems appropriate to devote a little space to it in this issue, for the reason that the embroidered pieces recently shown have been so favorably commented on, and the several designs suited for this kind of work have met with such a large sale.

It will be noticed that the scallop of both designs is buttonholed, both outside and inside, generally with different

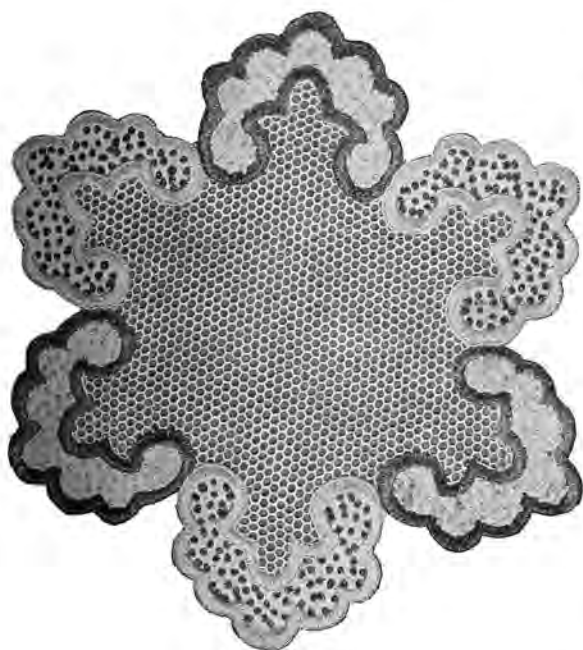
shades, the threads intermingling in the center of scallop, which gives the appearance of shaded silk work, opalescent or iridescent embroidery.

Good combinations for the edge are: Nile No. 683, with Pink No. 0582, or Lavender No. 1477, with Green No. 370, or Pink No. 1657, with Maize No. 362, or Heliotrope No. 590, with Corn No. 0408, Tea Rose No. 343, with Lilac No. 348.

The crescent-shaped scroll of design 2687 is also buttonholed with any shade to suit the fancy that will contrast well with the shades used in the scallop and the outline cross stitches and feather stitches in the interior.

The model from which this illustration of design No. 2687 was made is wholly in Pink and Nile Green on a foundation of White.

Brussels Net.



Design No. 916

DESIGN 916.— Work the double scallop as described in design 2687, scattering French knots within, each one with a color in Spanish Floss that is different from the color used in the scallop. Brussels net in center, with foundation cut out. Another way to work this design is to insert the net in the scallop and allow the center foundation to remain.

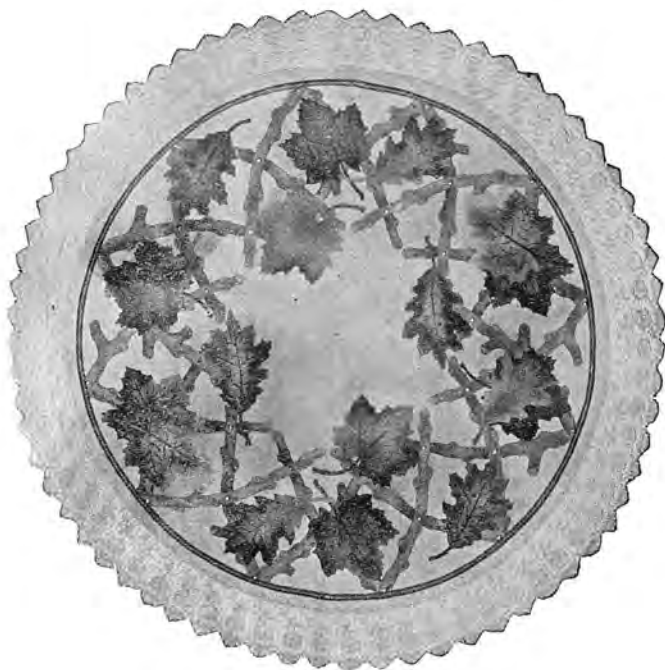
Every lady accumulates odd shades in flosses, "left overs," all sorts of shades, not much of any one. This description of No.

916 doily gives you an idea how to utilize them.

Odd shades, combined with taste, which most ladies have, will add to the beauty of this simple little doily, so appropriate for use on polished tables and mantels.

IMPORTANT.

To intelligently follow the embroidery lessons in this book, don't fail to secure of dealers a sample card showing the silk itself in every shade made in all sizes of silk threads. See illustration on page 96.



Design No. 732 C.

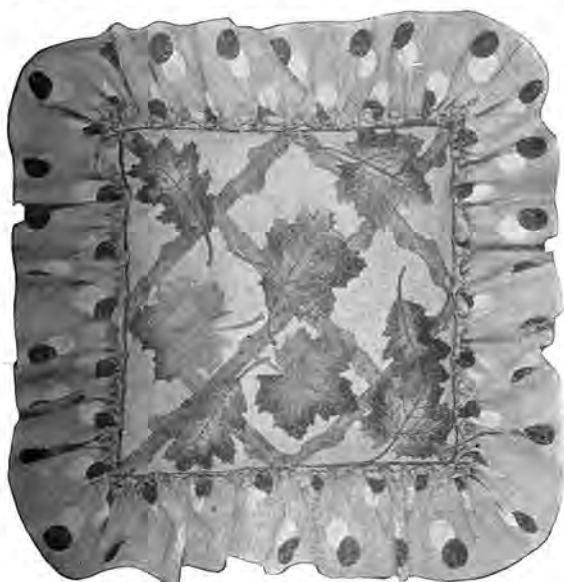
Tinted Autumn Leaf Center on Tan Bulgarian Linen.

Use Turkish Floss in long and short stitch for the leaves, matching the shades used in the tinting as near as possible. This design can be beautified in two ways—either by laying the silk over the same shade of tinting or the reverse, i. e., work the golden yellow with old reds—Turkish Floss—Nos. 415, 415½, 415¾, 416, and the old red with golden yellow or maize browns, Nos. 409, 409½, 410, 411.

Dull greens should be used on either or both tints and in the veins of the leaves.

Shades of green recommended are Nos. 438, 439, 439¼-439½, or 429½, 430, 431.

The lattice work should also be worked long and short, Kensington stitch if a heavy effect is desired, though the tinting of this design is so artistically shaded, the lattice is quite effective, if outlined or couched in rope silk.



Design No. 732 P.

Tinted Autumn Leaf Pillow on Tan Bulgarian Linen.

Where the lattice work joins place jewels of different colors. The line around the edge of the center piece can be covered with a double row of couched rope silk, and the linen turned in a half-inch outside of this line, the whole to be finished with lace.

This design, either center piece or pillow, can be obtained of dealers where M. Heminway & Sons' Wash Silks are sold.

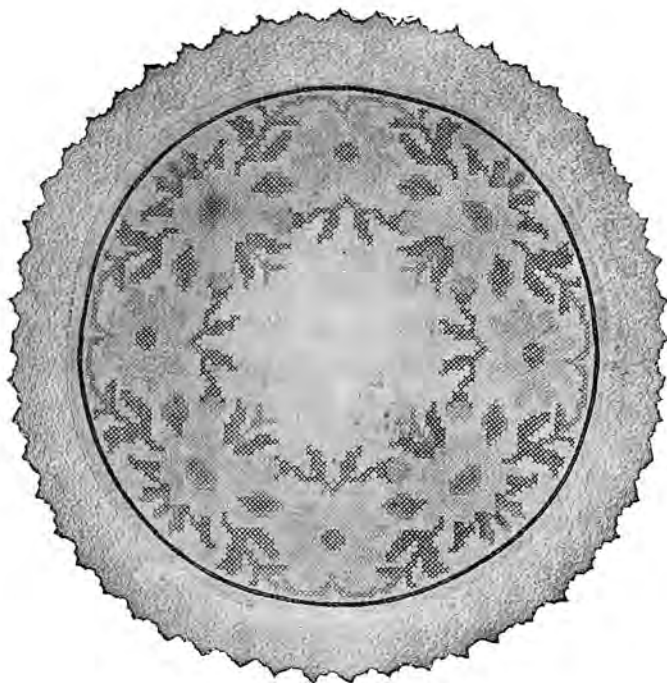


35c. size,
340 yards.

HAVE YOU PATIENCE?

enough to continue to do sewing by hand with silk made for machine work, when you can drop into most any store and procure a silk made by **M. Heminway & Sons Silk Co.**, specially twisted for hand sewing? You reply you did not know such a thing was manufactured. Suppose you get a sample 5c. spool next time you are out shopping, then tell your friends how nice it is. No kinks—wonderful strength.

Don't forget the brand,
"HEMINWAY."



Design No. 728 C.

Tinted Scrim Center Piece, Ornamented with Lace Edge.

This center piece, worked in simple cross stitch with Heminway's Twisted Embroidery Silk, is most effective for polished tables, the open weave of the scrim permitting the background of wood to show through in contrast to the colors of lavender, green and pink used in the stitch work. The line around the edge can be couched with a double row of rope silk, and the linen turned in a half-inch outside of this line.

This design—either center piece (size 22 inch or 27 inch) or pillow with pale green back, can be procured of dealers in M. Heminway & Sons' Wash Silks.



M. HEMINWAY & SONS

GRAPES.....Color Plate No. XXV.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Grape Design.



Grape Design, No. 2501 with Fish Net inserted
 Sizes 12, 18, 22, 25 inch

The commenced illustration shows so plainly the way to work this design, it is sufficient to say that the grapes are worked solid (with cotton filling) in shades of Green Japan Floss Nos. 370, 371, 372, the lighter shades predominating. For variety, other bunches can be worked with dull Prune shades, 490, 491, 492, 492½, 493. Avoid bright shades of Purple so commonly used for grapes. Another shading, the Heliotrope tints, is proper, Nos. 590, 591, 592, 593, 594, 595.

Work the leaves—long and short—with the darker shades on the 370-line as used in the grapes, Nos. 373, 374, 375. Work the honey comb stitch in centre of leaves with Green No. 372½.

Work the stems solid Kensington stitch—shades 431, 431½—using a little Brown at intervals. Shade, 230F.

The illustration shows where the fish net is to show after linen is cut out.

Fish net sells at about 75c. yard, 40 inches wide.

Buttonhole the scallop with White No. 691, Spanish Floss, couching two threads of Turkish Floss, No. 373 Green, on the inner side of scallop.

This is a very handsome design, and when finished as described above, the embroiderer will feel her time has been well spent in the execution.

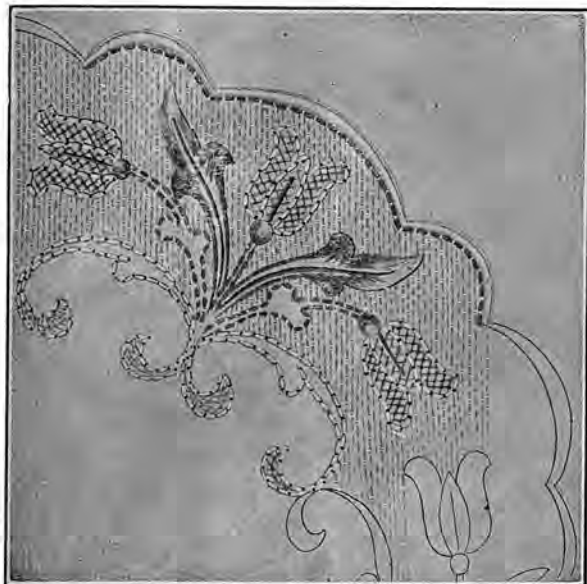
A little persistent effort in all branches of industry will oftentimes overcome the greatest obstacles when least expected.

Although a teacher of embroidery may not be required to do her own designing, still it is always necessary that she should be able to adjust a design, and to judge when a pattern is bad or unworkable. A difficulty in dealing with the designs of even the best artists is, that they do not understand the technicalities of embroidery, and cannot adapt their ideas of form to the exigencies of the needle.

The possibilities of needlework, though far-reaching, are none the less limited, and an artist is apt to think that the needle can, without difficulty, follow the vagaries of the brush. No idea is more misleading, as the needlewoman well knows. The designer for embroidery should be an artist, but he need not be a poet. In the art of design, more than in any other, the race is not always to the strong. Prudence, education and study will outstrip the uncultivated genius.

Huck-a-buck Embroidery.

This fabric, while not new for decorative purposes, when worked with needle and embroidery silk and flosses, has recently come into such favor that a few pages devoted to it in this issue is quite proper, and we believe will be appreciated not only by the novice but also by those who have worked upon the fabric.

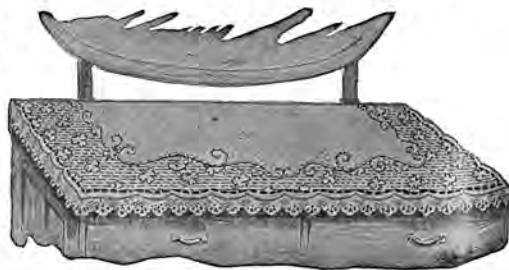


Huck-a-buck Embroidery Design No. 2693

with design of No. 015 and 017 Red, on background of No. 292 and 293 old Blue.

White Figured Huck-a-buck is brought into use for decorative purposes, as shown in cut. Two figures are obtainable, clover leaf and fleur-de-lis, size of figures.

The interior scroll and outer scallop are stamped on 20-inch huck, the figure being outlined in Turkish Floss or rops silk after the darning is done. The outlining of the figure is generally done with a dark r shade of whatever color is used in the background. As the material can be obtained any length by the yard, pretty bureau scarfs can be made by hemstitching the ends and ornamenting with silk about two inches above the hem, if preferred



The illustrations given cover a large range of stitches so plainly shown that little comment is necessary.

Different combinations of coloring in Turkish Floss give great opportunity to a person having originality. The stitch mainly used, of course, is plain darning, which is so easily done on the raised, checkered surface of the material. While conventional designs predominate, sprays of large flowers can be shown in bold relief, embroidered in fancy stitches, the colors strongly contrasting with the one solid color used in the background.

A few suggestions as to combinations are: Background of No. 371 Light Green, No. 408½ Maize Yellow,

Huck-a-buck Embroidery.



Design No. 2698

Design No. 2698 (made in sizes 22 in. and 12 in.) herewith illustrated, is worked as follows in Turkish Floss: Background darned with No. 682 Seafoam Green; conventional scroll work in long and short stitch, with three shades of Poppy Green Nos. 311, 312, 312½.

Veins in scroll herringbone stitch made very close and with dark green No. 313.

Flower in long and short stitch pinks Nos. 580 to 585, the small petals nearest center being padded with white embroidery cotton.

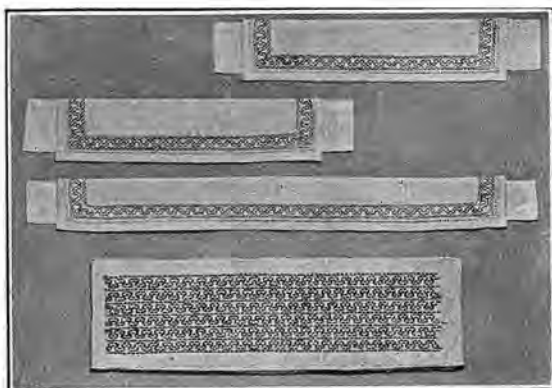
Stamens in French knots, shade No. 648 Gold; pollen in satin stitch shade No. 311 Green. Petals outlined with Black Spanish Floss, which gives the appearance of prominence to the

flower and a striking effect. Edge to be buttonholed with Turkish Floss, and finished with lace, if desired. To give the edge a heavy appearance, couch rope silk inside of scallop, No. 683 Green or No. 685 two shades darker than No. 683.

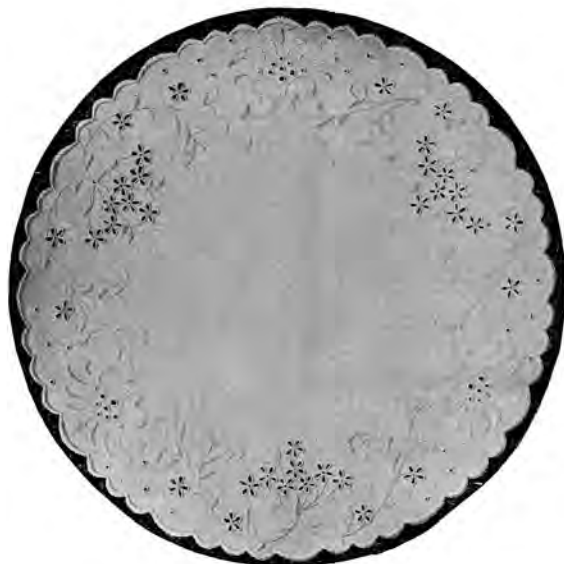
Shirt Waist Set, Style "C."

Huckabuck, as applied to Shirt Waist Trimming, may seem to be out of place, but when a very fine weave is used, and a design darned with Spanish Floss (finer than Turkish Floss), it is most appropriate for collars, cuffs, front band, belt or shoulder straps.

Embroidery stores are now showing three-yard strips, with three inches commenced, which gives a pattern to follow. The strips have sufficient material for trimming a waist. The most popular combination of colors is Red No. 013, and Old Blue No. 293



Shirt Waist Set, Style "C." Made of darned huck-a-buck.



French Eyelet, also known as Madeira Embroidery.

Design No. 2803—sizes 12, 18, 22 inches.

This is the old time embroidery which was so much in vogue half a century ago.

Materials: M. Heminway & Sons' Turkish Floss, either 691 Pure White or 689 Blue White.

Description: This work should be done either in a frame or hoop. The eyelets are made with a stiletto, then worked "over and over" with Turkish Floss. The leaves are made either in solid satin stitch "over and over" or slit the leaves with a small pair of scissors, working "over and over" in the same manner as the eyelet. The stems are worked "over and over," making as fine a stem as possible.

Mount Mellick Embroidery.



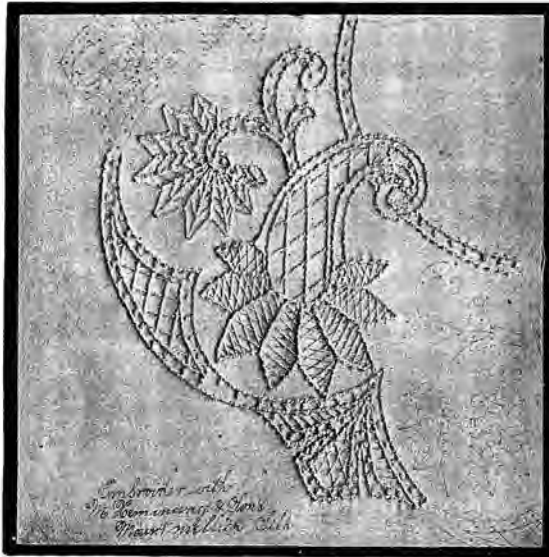
Mount Mellick, Design No. 2625.
Size 27 inch.
White, Blue or Tan Linen.

This style of needlework takes its name from the small village of Mount Mellick in Queens County, Ireland, though introduced into Ireland by the French Huguenot refugees about the beginning of the eighteenth century. History tells us that these refugees were almost exclusively men and women of gentle birth, and the neatness and order of their homes were in strange contrast with the homes of the natives. But the Celt, ever ready to learn, was greatly benefited by the elegance and gracious manners of the refugees and soon began to copy the more artistic methods of the Huguenots.

Miss Bissicks, an authority on needlework, in writing for "Home and Flowers," states that for years the Mt. Mellick embroidery seems to have dropped almost out of existence, and it was about to become extinct when, about seventy years ago, a poor Irish woman, with artistic tastes, one Johanna Carter, revived it. This poor woman gathered together all the stitches obtainable, and made the work for the ladies of that day.

Much of Johanna's work is still in existence, and it shows unmistakably that she borrowed the finer stitches and designs from the Huguenot ideas.

But, if Mount Mellick is not Irish in origin, neither is it Huguenot. At any rate, many of its stitches are not French. The so-called French knot, while beautifully worked in France, has been worked in China for thousands of years. Then, there is the stitch with a kind of plait in the center; the same stitch



Mount Mellick Embroidery, Design No 221.

can be found in the South Kensington Museum, London, where it is claimed to be of Syrian origin three hundred years ago. The bullion knot is known wherever gold is wrought. Other stitches bear old German names.

This beautiful relic of Middle Age feminine art and love of beauty in hand work is comparatively easy to learn. When once learned it will be found susceptible of many variations. Unlike most fancy work, it is not hard on the eyes. It requires no shading, as it is generally worked in White upon White cloth, satin damask being preferred. Mount Mellick work has quite a distinctive style, every leaf and flower being worked in close, elaborate stitches or in raised padded satin stitch. It is a heavy embroidery, strong and durable.

Use No. 4 chenille needle for FF size Mt. Mellick silk and No. 1 chenille needle for size "H" silk

Suggestions for "Would Be" Designers.

From "The Art Interchange."

In studying for design, begin with one flower, or rather one species. Draw it in all the different positions—full face, foreshortened, profile, and the reverse; and the leaves as well. Make studies of all these different positions. Then select

the articles which are to be designed. If, for instance, one is to be a tidy, do not draw a bunch of flowers merely, but decide that the design shall come from one side or the other. Take a paper the size that is needed, and try a spot the size of a flower, in one place and another, until an agreeable grouping is arranged. Five or three group better than four or six. After placing your flowers, place stems, and try to get easy and natural lines; then break those lines with leaves, trying to leave spaces between the flowers and leaves, stems and all, that shall be about equal; no one bare, blank space, and no crowded one. If one space looks bare, introduce a bud, or the point of a leaf coming up from behind the stem. If the outside line, or general line of design, is too straight or too uniform, break it up with a branch thrust boldly out, or a butterfly, or something; and try to have each leaf and flower and stem characteristic of the plant and of itself. In this way, with care and practice, good designs may be made.

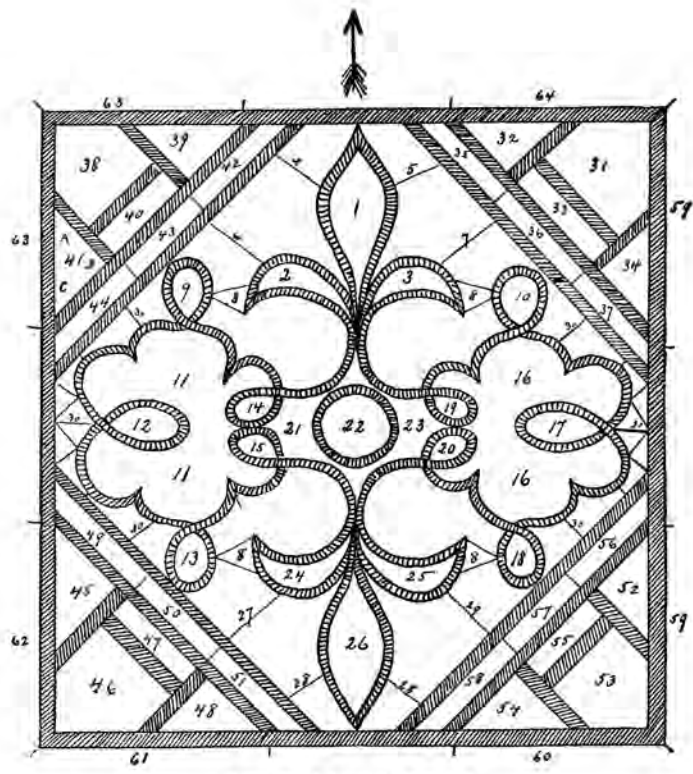
As in all art work, those who have the ability to create original designs have a decided advantage, from an artistic point of view, over those who cannot. But because one is unable to make original conceptions, or fails in the attempt to adapt some other person's ideas to their individual requirements, is no reason for not trying to overcome the difficulty.

Horse Chestnut Design.

HORSE CHESNUT DESIGN.—To be worked solid in White Mt. Mellick Silk. First, fill the nuts in with White darning cotton, raising them about 3-16 of an inch. Over that work close plain satin stitch, using "FF" size Mt. Mellick Silk. On top of the plain surface put V shape stitches irregular in the "H" size silk. Around the chestnut work a short button-hole stitch in "FF" size silk. This is to give the effect of prickles, which makes a prerry finish. The stems are effective worked in cable stitch. In the leaves the stitches are plainly stamped where can be used both "FF" and "H" sizes Mt. Mellick Silk. The edge is finished by buttonholing with "H" Mt. Mellick Silk.



"Horse Chestnut" Design No. 450
Size 22 and 28 inch



KEY TO LACE SAMPLER

LESSONS IN EMBROIDERY

Modern Lace Making.

Practical Instructions with Photographic Illustration and Key of Sixty-four Stitches
shown herewith by courtesy of "Brown Book of Boston."

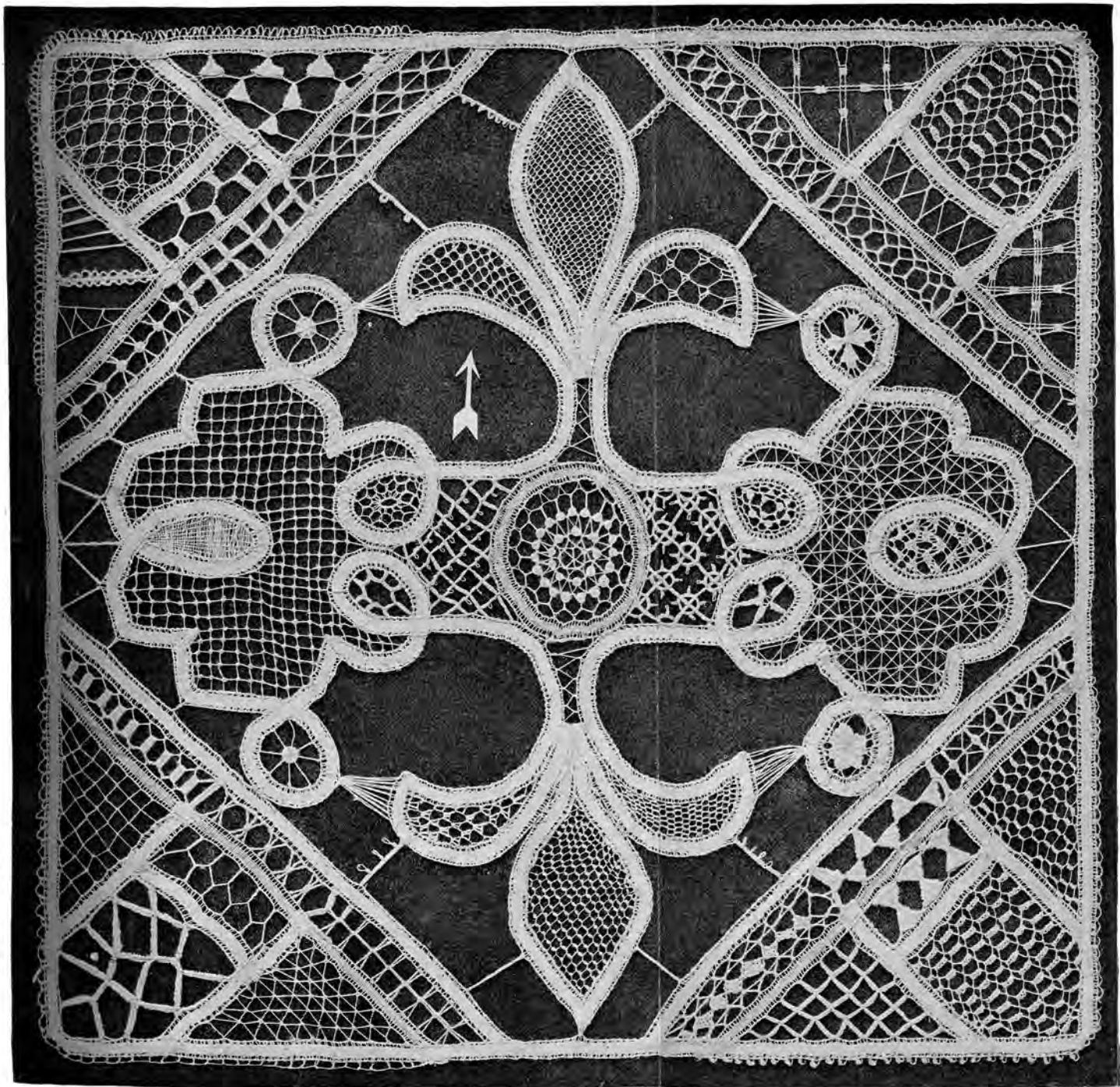
The accompanying illustration, with description of sixty-four stitches used in making Battenberg and other laces, appeared in the January "Brown Book of Boston," through whose courtesy this reproduction is made. It is believed that this illustration of sampler affords a full comprehension of the stitches which are there clearly shown, and that for purposes of reference it meets all the requirements of a worked model. Many of the stitches are those ordinarily appearing in Renaissance and Battenberg laces, while some, more rare, are noticeably beautiful in fineness and effect, and with care and patience may be readily copied. Among these are Mechlin, No. 23; Henriquez, No. 32; Cordovan, No. 34; Brabazon, No. 53, etc.

The laces particularly considered herein are those usually employed for decorative purposes, and are quite popularly combined with embroidered figures and flowers upon linen background for table use as well as for more personal and general ornamentation, sofa-pillows, curtains, etc.

One can easily trace the relation to and descent from the original point, or "transparent embroidery" and Guipure or Cluny, and the modern Battenberg and Renaissance. Agreeing in essentials, they differ in minor particulars, the two latter being larger, bolder, and, as a rule, much heavier than the "needle point," which is made upon pillows or cushions, but the stitches of each are made in much the same manner. The coarseness of materials used in the heavier lace greatly expedites and facilitates the work, but the same care and attention to detail are necessary in their making to obtain the most satisfactory results. A needlewoman of ordinary ability can accomplish every stitch herein described. Patience is a requisite; good conscientious work, which labors through details, not slurring over to *regard results* is necessary. The work at first must be slow, very slow, until what is to be undertaken is thoroughly understood. The rest may become a matter of practice, and, no doubt, of expedition.

The pattern to be used should be carefully selected, avoiding one containing unsightly spaces and impossible curves or widely separated "spider-legs" carrying "seven league boot" stitches to cover as much space as possible at a single step. Many artistic designs may be purchased with pleasing and graceful proportions and lines. The beginner should confine herself to conventional patterns and gradually attempt others more intricate. It is by no means necessary to confine one's self to the lines for filling spaces on the purchased patterns. These spaces may be used for any stitch preferred, those herein shown being, for the most part, adaptable, and the exercise of some ingenuity will enable one to produce combinations and effects not apt to be duplicated.

Having selected a pattern, the next step is to apply the braid, and it may be said much freedom is permissible in the selection of materials, braid, etc.,



according to the nature of work desired. Linen braids are to be found in all degrees of fineness and coarseness, and in various forms, and shades of pure white, cream white and a deep cream or ecru, the thread in corresponding shades and varying sizes. Those of silk or of silk combining a touch of metal or tinsel are effectively employed for waist garnitures, millinery, etc.

The silks best adapted for Lace Work are those manufactured by M. Heminway & Sons Silk Co. For fine work use Spanish floss; next size coarser Japan outline silk; coarsest size, pure dye crochet silk. The latter is put up on one-half ounce spools and twenty-five-yard spools. The latter is put up on one-eighth ounce spools embroidery silk; if a firm three cord twist is desired, black, white and cream can be obtained in sizes E, EE, F, FF, FFF. Staple colors in "EE" size.

The design selected indicates the width of braid one is to use. Great care must be taken in applying to lines of pattern, and it is to be cut only when absolutely necessary. It is quite possible to apply the braid continuously throughout a pattern without cutting, by doubling or overlaying in places, and it is best to outline the entire design before commencing the filling. When the braid must be cut, turn in raw edges of each piece next to each other and hem together with very short stitches.

The braid should be laid easily along indicated lines, and basted with small stitches through the center to pattern. The outside of curves should be firmly held down, their inner edges drawn easily to position by stitches of over-casting taken in or through each loop, and not drawn from or beyond the lines of pattern. Points are turned in several different ways, a sharp turn being made by forming a plait or mitre at extreme tip, and sewing down upon turn. A more oblique or flat turn is made by folding braid over upon itself, and there being no right or wrong, continuing with reverse side of braid. The work must not be drawn or crowded. The braid must lie easily in position, and the filling stitches must be determined by the spaces to be covered or filled.

As a rule the more solid stitches are made along the edges of pattern, the smaller and finer ones toward center, which method does not detract from essential points of design and preserves the proper proportions and effect. All space not belonging properly to the design are the groundwork upon which the design is supposed to be brought out, and the latter, of necessity, must contain the more important work, while the former is accessory to it.

It is well to bear in mind that considerable liberty is possible in originating various combinations and forms from the different stitches shown. The fundamental principle remains unchanged, the buttonhole or weaving stitches lending themselves to any exercise of taste or skill. Some rare examples of old lace are beautifully shown in the "Brown Book of Boston," for January, 1902, some of which, like stitches herein shown, are clearly established as lineal, if modified, descendants of a worthy and aristocratic ancestry—that of "Points." The rings or buttons so frequently used in Battenberg laces may be bought in various sizes for a few cents a dozen, or by the hundred at a proportionately small sum, or they may be made as follows: Wind the thread upon smooth round stick or pencil size of ring desired, until the quantity on stick is as thick as ring should be, and firmly buttonhole or crochet over with same thread. The end may be firmly fastened to button, or left sufficiently long for use in sewing to braid of pattern. Battenberg is most generally made from the wrong side. This enables one to securely and invisibly join and fasten thread, and prevents the lace from being soiled by necessary handling. When the rings are used they are first basted or tacked to pattern, flat side up, and the braid is sewed to them where indicated, and carried from their outer edges to next position. When finished, the work is removed from pattern by carefully clipping with small scissors at short intervals the basting thread on wrong side of pattern.

exercising great care that the edges of braid or stitches are not cut. The lace is gently pulled from pattern and clippings removed.

To properly launder lace requires only care and time, and when well treated it will preserve its freshness indefinitely. Make a strong suds of Ivory soap; thoroughly immerse lace and *squeeze* (do not *rub*) a number of times through this; if much soiled, allow to remain for an hour in soak. Do not wring, but pass in same manner through clear water, same temperature, several times (this should be lukewarm) until all soap is washed out, then squeeze and press in soft clean towel in the hand. When partly dry place right side down upon clean cloth, over very soft surface upon ironing-board. Pull out points of pattern and scallops, and pin in position to cloth. When almost dry, wring out clean, soft cloth from water to which a pinch of borax has been added, place upon lace, and over this pass a moderately hot iron until dry. Remove from board, pull points into position, and when ready to be put away roll upon round stick (end of broom-handle) which has been wrapped with soft, white cloth.

All cloths used must, as a matter of course, be scrupulously clean, or the lace work will be marred and stained permanently. If directions are faithfully followed the results will be quite as surprising as satisfactory.

The stitches used in Battenberg lace are of two kinds, those for *filling* spaces, and those for *connecting* them. The latter are called points, brides, bars, etc., and are quite numerous. Those stitches most essential for all portions of the work are herein given.

No. 1.—BRUSSELS LACE is worked by making a line of Brussels edge (No. 59) in the space to be filled, then another line from right to left, putting the needle at every stitch through one of the loops of the first row. These lines are repeated, backward and forward, until the space is filled. In working the last row run the needle through braid after every stitch.

No. 2.—DOUBLE NET STITCH. Like Brussels, but with two tight buttonhole stitches in each loop.

No. 3.—SPANISH POINT. Take buttonhole stitch as in Brussels, but before passing to next stitch twist thread once around loop already formed.

No. 4.—DOTTED VENETIAN BAR. Pass thread across space two or three times and make four buttonhole stitches on the bar thus formed; put a pin in the fourth stitch and draw thread out until it will allow of three buttonhole stitches being worked on it; continue bar in same way.

No. 5.—EDGED VENETIAN BAR. Similar to plain Venetian (No. 7), but is finished on one or both sides with Brussels or Sorrento edge.

No. 6.—BUTTONHOLE BAR WITH BULLION PICOT. Work as in No. 29 to Picot; form picot by wrapping thread a dozen times around needle, draw needle through twist thus formed and fasten to bar with tight buttonhole stitch.

No. 7.—PLAIN VENETIAN BAR. Pass needle backward and forward two or three times, and work bar thus formed in close buttonhole stitch.

No. 8.—RADIATED ENGLISH BARS. See No. 41, a.

No. 9.—ENGLISH ROSETTES—Sometimes called raised wheels or spiderwebs, is a feature of English Point. The open space is crossed with four, six or eight twisted threads; the last thread is twisted only to the center, where all are firmly united with a tight buttonhole stitch. The rosette is made by passing the needle around one thread and under the next, around this one and under the succeeding. This is continued until the desired size is made, leaving off the winding at single thread around which the twist is made, as in the other portions of the radii, and the thread is fastened by buttonhole stitch to braid.

No. 10.—MALTESE CROSS. Cross space with ten threads at equal distances; fasten in center with tight buttonhole. Weave 5 threads from center to 2-3 length of arm of cross and finish last third on three threads. Work remaining 3 arms of cross in same way.

No. 11.—ENGLISH LACE is principally used for filling large open spaces. Make a series of diagonal threads across space to be filled, securing each one to braid with a buttonhole stitch; cross these threads with others in a contrary direction and at the same distance (1-8 inch) apart. Wherever the threads cross each other work a small spot by passing needle alternately under and over the threads five or six times around. Twist the threads twice around each other in bringing the needle to the next cross, and repeat until a spot is made at every intersection of the threads.

No. 12.—VALENCIENNES LACE. A space to be filled has a number of radiating threads meeting in a common center, which are very closely darned with fine thread or silk. Clover leaves and other small figures are adapted to this stitch.

No. 13.—SPINNING WHEEL. Cross space with 6 or 8 threads fastened in center with tight buttonhole stitch. Weave threads in and out around center to size required.

No. 14.—WHEEL of plain Brussels stitches.

No. 15.—BUTTONHOLED WHEEL. Make one row plain Brussels stitches around space, pass thread through each loop and draw toward center. Cover with buttonhole stitches.

No. 16.—OPEN ENGLISH LACE is commenced like No. 11, but when the two lines of diagonal threads are made, a line of perpendicular and one of horizontal threads are added. The spot will thus be worked on eight threads instead of four. These lines are laid at about 1-5 inch apart. Be careful in crossing the first threads to slip the needle alternately under and over them.

No. 17.—VALENCIENNES POINT. 1st row, 6 Brussels stitches at unequal distances, every alternate stitch being larger. 2nd row, on the 1st long stitch work 9 close buttonhole stitches, then 1 short Brussels under the one above, then 9 close, and so on to the end of the row. 3rd row, 5 close buttonhole in 9 of last row, 1 short Brussels, 2 close in Brussels stitch of last row, 1 short Brussels, 5 close, 1 short Brussels, 2 close, 1 short, 5 close, 1 short, and repeat. 4th row, 5 close, 1 short Brussels, 2 close, 1 short, 5 close, 1 short, 2 close, 1 short and repeat. Continue rows until space is filled.

No. 18.—MALTESE ROSE. Cross space with 9 threads at equal distances, fasten in center with tight buttonhole. Weave each petal on 3 threads from center, keeping it narrow at middle of flower, broadening to 1-2 length of petal and narrowing again to point.

No. 19.—SMALL ENGLISH WHEEL, similar to No. 22.

No. 20.—MALTESE STAR. Cross space with threads, forming five-point star. Weave each point toward center.

No. 21.—PLAIN BUTTONHOLED BARS—crossed with buttonholed bars having picots.

No. 22.—WHEEL CENTER. First work two rows plain Brussels, taking up last row with straight thread. 3rd row, at point of each loop in preceding row, work English wheel. 4th row, plain Brussels. 5th row, work English wheel at every second loop. Continue to center.

No. 23.—MECHLIN LACE. A number of diagonal bars, each of a single thread, cross each other in the space to be filled, 1-4 inch apart. Then all the bars in one direction are covered with buttonhole stitch. Begin in the opposite direction and buttonhole bars in same way until the intersection of the two is nearly reached. Pass the needle loosely around the cross twice, slipping it over one and under another thread so as to form the small circle. This circle is worked in buttonhole stitch, and as the looseness of thread makes the working less easy, pin this portion to foundation with small pin; in the middle of each quarter-section of the small circle a dot is worked thus: instead of drawing the buttonhole stitch tight as previously, put through the loop at this point a pin,

so placed as to keep this loop about 1-8 inch long; upon this loop work three buttonhole stitches; withdraw pin and continue the circle in same way as before.

No. 24.—Same as No. 3, but closer.

No. 25.—Same as No. 3, but worked in single stitches instead of in clusters.

No. 26.—VENETIAN LACE. The effective and closely dotted appearance characteristic of this lace is obtained by working consecutive rows of Venetian Edge (No. 60) not backward and forward but always from left to right, fastening thread at completion of each row and cutting off; or, if space be very small, running needle around braid back to starting-point and beginning next row.

No. 27.—BUTTONHOLE BAR, with picot having 2 buttonhole stitches worked on the loop forming picot.

No. 28.—TWISTED BAR. Throw three foundation threads across space and overcast loosely, so that threads remain visible between stitches.

No. 29.—BUTTONHOLE BAR WITH PICOT. Work 1-3 of bar with tight buttonhole stitches; 1 loose buttonhole stitch forming loop; repeat.

No. 30.—SORRENTO BARS. Formed by passing a thread from one point to another, fastening with tight buttonhole stitch and twisting thread back on bar thus formed to starting-point.

No. 31.—BRABANCON LACE. 1st row plain Brussels, alternating long and short stitches. 2nd row, 2 short buttonhole stitches in short stitch of 1st row and 6 in long to end of row. Repeat 1st and then 2nd row until space is filled. Easy and effective.

No. 32.—HENRIQUEZ LACE. Worked in fine thread or silk. Make a diagonal line across space and return needle to starting-point by twisting back on first thread. Make another line parallel with 1st and about 1-10 inch away. Twist along this last line four times, then, on the single and double thread, form a spot by darning the three backward and forward about sixteen times. To do this the two threads twisted together are separated whenever a spot is made. Continue twisting needle around the single thread for about 1-4 inch, when another spot is formed. This is repeated to end of line at same intervals, and the entire space is covered with lines in same manner. These lines are then crossed with others exactly like them but worked in the opposite direction. Care must be taken that where the lines cross each other the thread is twisted between the 1st and 2nd bars, that a small, clear square may be maintained.

No. 33.—PLAIN RUSSIAN STITCH is similar to common herring-bone, but the needle is passed under the last thread after every stitch before taking another which twists the two together.

No. 34.—CORDOVAN LACE is similar to Henriquez (No. 32), but less intricate and somewhat heavier. Two twisted bars are made 1-10 inch apart and a third single one, in twisting back on which the spots are worked on the two twisted threads and one single one. These bars when finished are also crossed by similar ones, the points of intersection forming a diamond of four holes.

No. 35.—BUTTONHOLE INSERTION. Work buttonhole along each side of space exactly opposite. In each loop, crossing from side to side, work 2 plain Russian stitches (No. 33).

No. 36.—Work buttonhole stitch as in 35, and join as with stitch in 37.

No. 37.—Same as plain Russian except that at top of insertion the thread is wrapped twice around before passing to next stitch.

No. 38.—NETTING STITCH. 1st row plain Brussels, close and equally distant.

No. 39.—POINT DE REPRISE. Place horizontal threads across space; cross in two directions diagonally. Weave every alternate triangle from point to base, twisting thread to next.

No. 40.—BRANCHED BARS. Worked in darning stitch.

No. 41.—a. ENGLISH BARS. Pass needle backward and forward four times each way, always putting needle in under edge of braid.

b. BAR with 2 rows of knots. Cross space with 2 foundation threads. Take 2 tight buttonhole stitches; repeat, with space between all across bar. Return on opposite side of bar, placing the stitches in spaces of previous row. 2nd row, one buttonhole stitch in last stitch of 1st row, 1 in 4th and 5th stitches. Continue in same way, skipping 2 loops each time to end of row. 3rd row, 3 stitches in each large loop of last row and 1 in each small loop.

c. ALENCON POINT BAR. Same as No. 33.

No. 42.—ENGLISH WHEEL INSERTION. 2 rows plain Russian No. 33 opposite each other. Place thread horizontally through center, forming small wheels where lines cross.

No. 43.—A variety of No. 40.

No. 44.—Similar to No. 51, with wheels formed at union of branches.

No. 45.—SQUARE NETTING. Cross space with horizontal threads; cross again with perpendicular threads, catching with buttonhole at intersection of lines.

No. 46.—RALEIGH BARS. Cover space with irregular network and cover all lines with buttonhole stitch.

No. 47.—TWISTED RUSSIAN. Same as No. 33, but wrapping thread twice at each stitch.

No. 48.—Cross space with horizontal and perpendicular threads; cross again diagonally, catching threads together at intersections with tight buttonhole stitch.

No. 49.—ALENCON INSERTION. Work buttonhole as in No. 35, and join across space with loops of 4 stitches in each buttonhole, the threads lying side by side as in illustration.

No. 50.—TRIPLE INSERTION. Cross space with twisted threads at equal distances, catching together in clusters of 3 with 1 buttonhole stitch.

No. 51.—BRANCHED INSERTION. Place thread lengthwise of space; form loops from edge of braid to first thread and catch with buttonhole stitch; twist bar to next branch.

No. 52.—Variation of No. 26, having 5 buttonhole stitches instead of 3 and worked backward and forward.

No. 53.—BRABAZON LACE. 1st row, plain Brussels 1-16 inch apart. 2nd row, 5 tight buttonhole stitches in each loop of 1st row. Repeat 2nd row until space is covered; work both ways.

No. 54.—Variation of buttonhole bars.

No. 55.—Same as No. 39 with points meeting in center. Hourglass stitch.

No. 56.—Same as No. 42, with larger spaces and wheels.

No. 57.—PYRAMID STITCH. Same as No. 39, with alternate rows having points reversed.

No. 58.—BUTTONHOLE SQUARES. Work as in No. 35, but 1 Russian stitch in every alternate loop, crossed by 1 Russian in loops left vacant after working 1st row. Fill squares so formed in center with tight buttonhole stitches.

No. 59.—BRUSSELS EDGING is common buttonhole stitch, the stitches taken 1-14 inch apart and thread being left loose for a loop.

No. 60.—VENETIAN EDGING. The first stitch is taken as in Brussels edging and in the loop thus formed, four tight buttonhole stitches are worked. Repeat.

No. 61.—SPANISH EDGE. Like a single row of Spanish Point, No. 3.

No. 62.—PEARL EDGE. Take 1 buttonhole stitch about 1-8 inch from starting-point, leaving thread loose; catch with 1 tight buttonhole; 2nd stitch about 1-16 inch from 1st, and catch with tight buttonhole. Continue, making first 1 long and then 1 short stitch as above.

No. 63.—Made as No. 62, except that the stitches are of equal length, about 1-16 inch apart, each caught with 1 tight buttonhole.

No. 64.—One buttonhole stitch about 1-16 inch from starting-point leaving thread loose. Close to this stitch put 2 other tight buttonhole stitches. Repeat with long loop and 3 tight buttonhole stitches.

Church Embroidery.

Illustrated in connection with this article are six designs appropriate for pulpit decoration. The passion flower being the most popular, or more commonly used. All the designs are excellent for bookmarkers.

Embroider Design "A" in natural tints of Violet or Purple. Shade numbers in M. Heminway & Sons' Japan Floss—1477, 1479, 1481, 1483, 1485, 1487, 1489—or the line 350, 352, 353, 354, 355—the last numbers on the line being the darker.

Solid Kensington stitch to be used; both on the flower and leaves.

Use shades of Green 372, 372½, 373, 374, 375. The dark and light shading in the illustration will give the embroiderer some idea where the dark and light shades are to be applied.

Outline or couch gold thread around the edge of the cross and conventional figures above the cross, filling in the design solid with old gold silk.

Embroider Lily Design "B" with White Japan Floss shaded to Pale Green 0682, 682, 683.

Leaves—Green, Nos. 241, 242, 243, 244 and outlined with fine gold thread.

Outline the scroll and emblem with fine metal gold to insure durability, or couch it down with Red or Green Japan Floss—single thread.

The jewels in the emblem—satin stitch in Dark Red No. 017.

Embroider Design "C"—Pomegranate center, background in shades of Red 632, 640, 642, crossed with gold thread couched with Pale Green silk.

The shell to be embroidered solid with shades of Dark Gold Japan Floss Nos. 649, 650, 651, using the darker shades at the stem.

The dotted circle to be done solid in Brown, No. 412, and dots slightly raised, worked with Old Gold Japan Floss, No. 0409.

The conventional leaf and three petals at tip of pomegranate to be worked in solid Kensington; shades of Green, 371, 372, 372½, 373, 374; or in the Poppy Greens, 310½, 311, 312, 312½, 313.

The cross and centre points to be couched with gold thread; Black Spanish Floss being used for the purpose.

The conventional part of all these designs is increased in beauty by working them solid with a coarse silk—either Turkish Floss or Rope Silk.

Embroider Design "D"—All petals in Kensington stitch with shades of Pink, 0582, 582, 583, 584, 585, with a tinge of Nile Green, Nos. 0682, 682 at the tips. To break the monotony, some of the petals can show more of Green throughout than Pink.

The moss effect in centre of flower is worked with Purple Blues—shade Nos. 321, 322, 323.

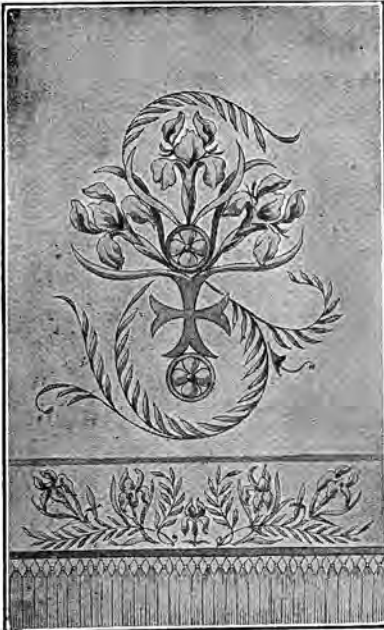
The conventional figure (Y shape) embroider



Stoles of Iris and Passion Flowers.



Passion Flower



Pulpit Fall—Design "A"—Iris and Palm.

Old Gold color, No. 408½, couching Japanese gold thread around the dark background, filling in with Dark Blue Japan Floss. The sunburst effect can be brought out with bright gold shade in Spanish Floss, No. 648 or 649.

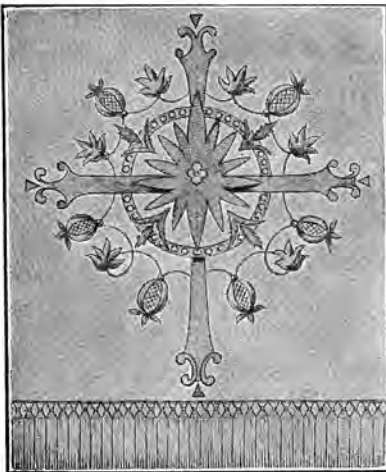


Pulpit Fall—Design "B"—Lily.

with satin stitch (see page 5) shades of Roseleaf Green, Nos. 571, 572, 573. Leaves—with Nos. 372½, 373, 374.

Scroll lines—in rope outline stitch or chain stitch (see pages 11-20)

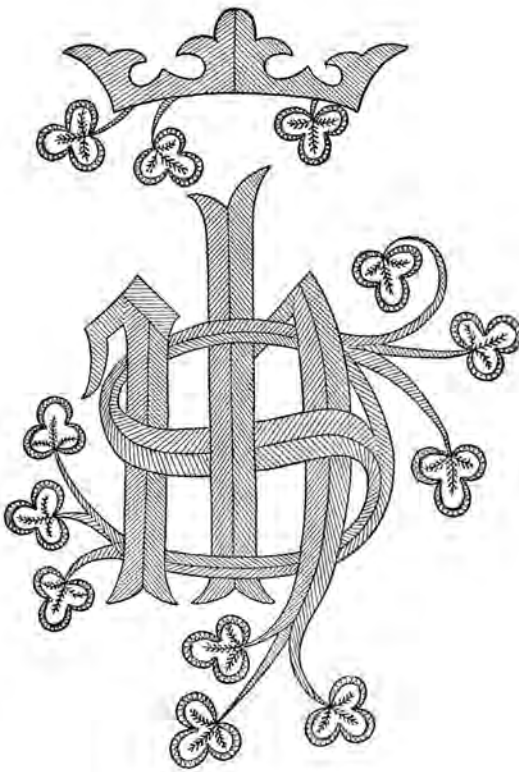
Embroider the cross solid with



Pulpit Fall—Design "C"—Pomegranate.



Pulpit Fall—Design "D"—Passion Flower.



Pulpit Fall Design.

Opera or Fancy Bag.



Materials used
 Blue Peau de Soie.
 Tan Canvas, Heminway & Sons' Rope
 Silk. The bag when
 finished measures 12½
 inches deep and 7 ½
 inches wide. First
 take blue silk sufficient
 size that when seams
 are taken it will be
 size above. The can-
 vas should be 5½
 inches deep and 15
 inches around Any
 effective cross stitch
 design can be worked
 on canvas, the one il-
 lustrated is worked in
 o582 Pink Rope Silk,
 for which 3 skeins
 were used, also 565
 Blue Rope, for which
 7 skeins were used.

The Cob Webs are
 made of o582 Pink
 Twisted Silk for
 which one skein was
 used.

The Cord and
 Tassels are made of
 565 Rope Silk, sever-
 al threads being twist-
 ed together to make
 Cord.

The top of the bag
 has a 2-inch hem, a second row of stitching is run in the hem about the
 depth of ⅜ inch. The cord is then run through the opening thus made,
 and when cord is pulled at either side the fullness at top makes pretty head-
 ing.

As the canvas comes in green and cream as well as tan, any contrasting
 color silk can be used for lining.

Double Rose Decoration.

See Color Plates Nos. CVII—VI and XXIV.

To properly describe the Rose, the most complex and difficult of flowers, would be as vain as an attempt to "gild refined gold, or paint the lily." It needs no commendation and defies all critical consideration, and it has been suggested that the "utter inability of man to set forth its charms led to its being considered the symbol of silence." If the idea is not consistent with the "fact that poets and painters have alike exhausted their powers in setting forth its beauties," the hint is suggestive.

The earliest writings, both sacred and profane, have alluded to this flower, and "so invariably have the writers," says one authority, "seemingly been intoxicated with its beauty, that they have entirely forgotten or ignored its early



Corner of Design No. 2700. La France Rose.

Sizes: 12 in., 18 in., 22 in., 25 in.

history." We are told that its origin was in the East, and Persia especially seems to have been one of its homes. The Romans regarded it as a seal of confidence, and suspended a single rose from the ceiling or over the doorway where their banquets were held, and all happenings *sub-rosa* were stamped with the sacred seal of silence.

Its colors at first were red or white, different authorities conceding to each precedence, and as a compromise, perhaps, it is asserted that at the time of the union of the houses of Lancaster and York, the event was symbolized by the appearance, at the same time, upon a single bush of the two colors, the red of Lancaster and the white of York, which was regarded as an omen of the peace and harmony to follow the closing of the "War of the Roses." The flower then found a place in heraldry, and, in fact, has been used as an emblem for all occasions and purposes from the service of Cupid to that of the Saints.

In the embroidery of this "perfection of floral realities" there are many difficulties, and extreme caution must be exercised in selection of colors, which vary with special flowers to be copied, and in placing of "high lights" and shadows; and no less important is the proper curving of lines and stitches to preserve shape of petals and to give to the completed flower its correct contour and consistency.

The black and white section of flower, bud, and leaves can be followed for some, and the shading varied for others, as it would be rather monotonous to have each rose, petal and bud repeated in a single piece of work and would seriously misinterpret nature, who does not work upon this single plan.

The shadows are of great importance, and need simple treatment. It should be remembered that when two leaves or petals are closely placed together, one overlapping the other, that which is uppermost or *upon* the other puts the latter in the shade, and this is dark, the forward or nearest leaf or petal is then naturally lighter, and the turned-over petal bears the same relation to its underlying portion. It is well to do the lightest work first, shading the darker to, and as if *under*, the light. Full-bloom flowers are lighter than half-blown or buds for the same reason that the smaller leaves are lightest green, in inverse ratio. A Rose which has bloomed in full grows pale before its petals fall, faded would perhaps better express the idea, while the half-open flowers and tiny folded buds have their colors more in reserve and fresher, so to speak.

A glance at any growing foliage will suffice to show that the tiny tenderest leaves are the palest and most delicate greens, which deepen in color with their growth and age. The young stems are also lightest, deepening in tone with size and position. Petals and leaves are begun with two strands of Japan Floss, the other shades which follow, with one strand.

With the marked shadings, the colored designs, general suggestions, and average ability, the worker should not find great difficulty in the accomplishment of very satisfactory results. A touch of Pale Green, 0432, 432 will be quite effective in lightest rounded portion of prominent petal in front of rose.

Pale Green tips the sepals or open part of calyxes, and deeper shades extend to stem. Suggestions for stems and thorns of Wild Rose may be applied to those in this design.

The scallop is worked in button-hole stitch, Spanish Floss, White, 691. The scroll ends continued from scallops and filled in solid with the White. These scrolls and inner edges of scallops may be outlined in White, or in Green, 310, or Gold, 409½, as preferred. The Green suggested, 310, forms a very pleasing effect in the white scallop below the foliage and flowers.

The stitches throughout the work should be placed with smoothness and evenly, and, as previously stated, much of the best effects depend upon correctly following the curving outlines of petals, and the slant of stitches, whose natural tendency is toward a common base.

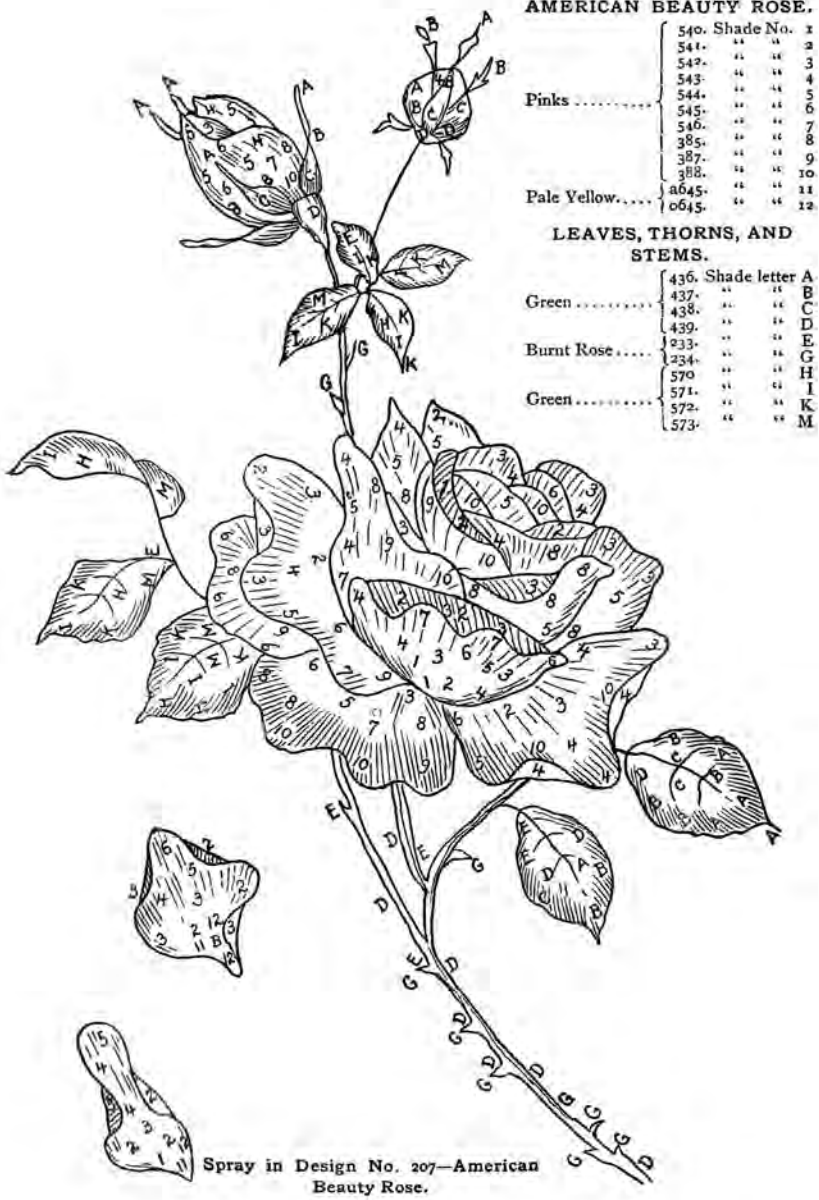
Two Greens are recommended for variety and more natural effect, and the touches of Old Red or Burnt Rose will tend to the same result. What art borrows from nature, such must she return in full measure, and nowhere could better opportunity be found than through the Rose, the "Queen of all the Flowers."



M. HEMINWAY & SONS.
AMERICAN BEAUTY ROSE.
COLORED PLATE No. CVII. DESIGN No. 207.
"ORIENTAL DYES."—Japan Floss.
Flower—540 to 546 and 387, 389. Leaves—
436 to 439, 230 $\frac{3}{4}$, 236, 570 to 573. Thorns 236.



M. HEMINWAY & SONS.
AMERICAN BEAUTY ROSE.
COLORED PLATE No. CVII. DESIGN No. 207.
"ORIENTAL DYES."—Japan Floss.
Flower—540 to 546 and 387, 389. Leaves—
436 to 439, 230 $\frac{3}{4}$, 236, 570 to 573. Thorns 236.



AMERICAN BEAUTY ROSE.

Pinks	540. Shade No.	1
	541. " "	2
	542. " "	3
	543. " "	4
	544. " "	5
	545. " "	6
	546. " "	7
	385. " "	8
	387. " "	9
	388. " "	10
Pale Yellow.....	6645. " "	11
	6645. " "	12

LEAVES, THORNS, AND STEMS.

Green	436. Shade letter	A
	437. " "	B
	438. " "	C
	439. " "	D
Burnt Rose.....	233. " "	E
	234. " "	G
Green	570. " "	H
	571. " "	I
	572. " "	K
	573. " "	M

Spray in Design No. 207—American Beauty Rose.



M. HEMINWAY & SONS

LA FRANCE ROSE..... Color Plate No. CIII.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

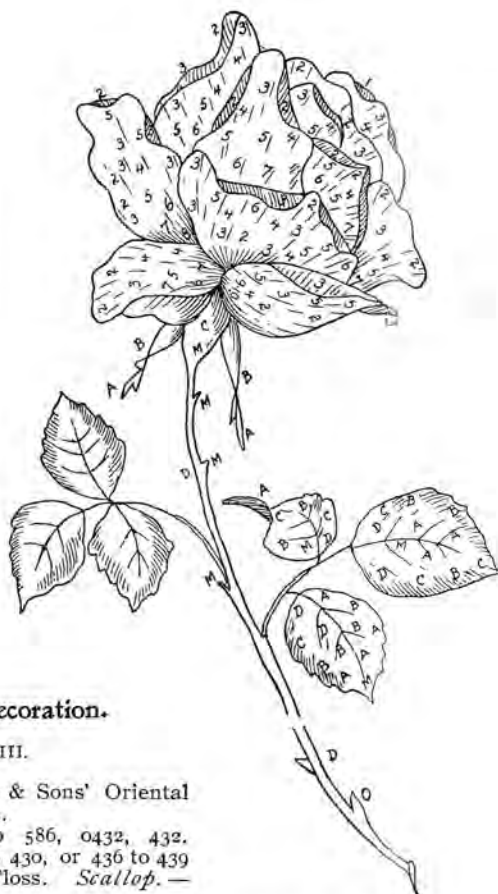
Pinks, Shade Nos. 580 to 586
Greens, Shade Nos. 371 to 374

LA FRANCE ROSE.
(PINK.)

Flower.	}	580.	Shade No.	1
		581	" "	2
		0582.	" "	3
		582.	" "	4
		583.	" "	5
		584.	" "	6
		585.	" "	7
		586.	" "	8
		0432.	" "	9
		432.	" "	10

LEAVES AND STEMS.

Green...	}	372.	Shade letter	A
		372½	" "	B
		373	" "	C
		374	" "	D
Old Red.	}	236.	" "	M
		237.	" "	O



La France Rose Decoration.

See Color Plate CIII.

Materials.—M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss.

La France Rose.—580 to 586, 0432, 432.

Leaves.—570 to 374, or 0428 to 430, or 436 to 439 Japan Floss; 236, 237 Japan Floss. *Scallop.*—691 Spanish Floss.

Description.—Work the top petals of rose with 0582, 582, shading darker underneath where the leaf turns over with 584, 585. The turn-over leaves make of the lighter shades, 580, 581. A very little of Green, 0432 and 432 can be used with effect in one of the lower petals, running the Green into the light Pink.

Leaves.—Start the leaves same as you do the rose, with two strands of Green Japan Floss No. 429; work toward the mid-vein with lighter shades 428 and 0428, shading darker with Nos. 430 and 431 as you approach the stem; using one strand to get a close shading. For some leaves use 0428 on the tip and Old Wood shades, 236 and 237 for the "old leaves" and thorns. For other leaves use Nos. 571, 572, 573, 574.

Spray of La France Rose.
Showing Slant of Stitches



No. 2501. 22 inch.
Spray in Design. Wild Rose.

Wild Rose Centre Piece.

Design No. 2501. 22 in.

Materials.—M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss.

FLOWERS. Japan Floss.

Pink.			Yellow.		
395.	Shade No. 1		6645.	Shade No. 1	
396.	" " 2		6645.	" " 2	
580.	" " 3		6646.	" " 3	
581.	" " 4		6647.	" " 4	
0582.	" " 5		6648.	" " 5	
582.	" " 6		6649.	" " 6	
583.	" " 7		409.	" " 7	
584.	" " 8		Green...	0432.	
Buds.				432.	
585.			Buds....	643.	
586.				649.	
Pollen.—Golden Brown,	410				
stamens.—Yellow,	646				

LEAVES AND STEMS. Japan Floss.

Green.....	{	480.	Shade letter A
		481.	" " B
		482.	" " C
		483.	" " D
		484.	" " E
Old Red.....	{	234.	
		236.	
Scallop.—White,		691.	Spanish Floss.
		Green,	310, or yellow,
		" "	4091. Japan Floss.
		" "	Spanish Floss.

Wild Rose Decoration.

The wild rose, by all conceded to be a "thing of beauty," seems equally sure of being the proverbial "joy forever," for, if tradition is to be relied upon, we must accept an extraordinary evidence of its longevity in the statement that there is said "to be still alive, and growing," over a part of a very ancient Cathedral, that of Hildesheim, a wild rose, whose roots have penetrated to the crypt, which was growing on this same spot before the foundations of this Cathedral were laid, "more than one thousand years ago."

The simple and delicate beauty of this flower would certainly entitle it to a place in the "rank and file" of honor, commemorative of the "survival of the fittest," and, as far as we can judge by its present condition, it has lost nothing through its lengthened line of perpetuation.

Its broad-surfaced petals and easy lines form an excellent subject, with its simple coloring, for embroidery, and to successfully portray it in needle painting, the simplest treatment will be found the best.

The shading should vary in the different flowers, and no fixed lines should be followed, duplicating every shade and curve in roses or in petals.

Location has much to do in the determination of lights and shadows, which should be carefully studied before the work is begun.

For the edge of upper petals of some flowers, use light pink or yellow, according to flower selected. The same rules applying equally well to both colorings, and the two having a very refined and artistic effect, lying next to each other. For the pink, use on outer edge 580 Japan Floss, two single strands drawn at one time from skein, the twist running down from eye of needle, to avoid roughing and wrong shading as well, tip three petals lightly with light green, 395, single strand, shading down with 581, 0582 and 583. On outer edge of lower petals reverse this shading by starting with daker pink, 584, gradually shading lighter toward centre. A good effect is had by shading from side, instead of upper edge, of petals, some from dark to light, and reversed. The finished petal should have an even, glossy appearance, as of satin, and care must be taken not to draw or pucker by too tight stitches, or by overcrowding them.



M. HEMINWAY & SONS

WILD ROSES.....Color Plate No. XXVII.

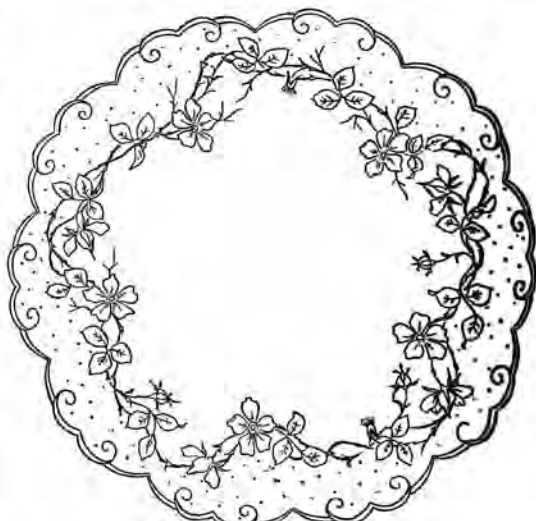
Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Pinks,	Shade Nos. 0582 to 587
Greens,	Shade Nos. 481 to 486
Pollen,	Shade No. 410

The turn-over petals are some of lightest, and others of darker shades, the latter where lying most in shadow. Buds are dark, in pink, 585 and 586. Some of the open, and also fallen petals, may be varied by using 581 for top, and shading darker with 0582, 582 and 583, directly in centre of flower. 483 is used for the round dot, around which the seeds are placed. This is worked solid in satin stitch, with underlying stitches in reverse direction, for round effect. These centres are very important, as they give expression to the flower, and may render it stiff and "set-looking," or quite the reverse, as treated. The stamens and pollen are worked with 410 and 646, and should be placed irregularly around the centre dot of green. The stem stitch and French knots make this familiar centre, the outer row of seeds, or knots being darker, and are first worked. A good effect is had by using a single strand each of yellow and brown together, or light green with either, for the knots, which should be firmly attached to surface.

Where the under side of rose shows, the shading deepens toward calyx, the upper portions of which are light, growing darker toward stem.

The leaves are commenced, like the flower-petals, with two strands, using green, 482, on tip, shaded with 480, lighter toward mid-rib, shading darker, 482, 483, toward stem, using one strand for all except outer edges of leaves.



Wild Rose Design 2800, W. R.-12, 18 22 inch.

Vary the leaves by using lightest green on tip and old wood shades or "burnt rose," 235, 236, for "old leaves" and thorns. For other leaves, use 0428 to 431; 235 and 236 are used also for the russet tinge of leaves, which may begin on edges in some cases.

The stems shade from light to dark, according to location, being darkest where most in shadow, and are worked in irregular stem-stitch, with touches of 235 and 236. These shades are used also for the thorns, which are worked by taking stitch from inside of stem to tip of thorn, followed by others in same direction, and continuing for a short distance down stem, and shading further down with green.

The scallop is worked in long and short button-hole stitch, in Spanish Floss, white, 691, and, if desired, a shadow effect may be obtained by use of single strand of Japan Floss, green, 310, in the white. Ends of scroll worked in white, the green used for shadow, carried, if desired, around curved end of scroll. The spider-web is worked in green Spanish Floss, 310.

To form an idea of the effect of these colors, before working, apart from that given by plate, it is recommended that a color-card of M. Heminway & Sons' Art Needlework Silks be obtained and be consulted as to each shade. It is presumed that no embroiderer will commence a piece of work, however unimportant, without first studying it and its possibilities and finish, and the color-card suggested will prove a ready and valuable reference and of great assistance. To persons not living where silks may be easily obtained, the card is a necessity, and facilitates their purchase by order and number. It may be obtained at small cost, of dealers in silks. See page 96.

Strawberry Decoration.

See Color Plate CI.

Design No. 2675. Sizes—12, 18, 22, 25 inch.



Strawberry Design, No. 2675. 12, 18, 22, 25 inch.

Embroider throughout in long and short Kensington stitch, the proper shades for which are mentioned in the key accompanying the spray illustration.

The appearance of the berries is much improved by padding, and this should be worked with filling cotton in two layers. For the first layer take the stitch from top to bottom of the berry, and then work the second layer across the first. The padding stitches should show on the right side of the work only. After the berry is padded, begin work at the end with a double thread of shade 657½. Work along one side of the berry about half an inch with this shade, and then begin at the tip again with shade 657½, and work the other side about a quarter of an inch. Next take a double thread of shade

658, and continue along the side of the berry in long and short stitch. With a single thread of the same shade blend into shades 657½ and 658, and finish the berry with one thread of shades 659 and 661. Put in the seeds with a short, straight stitch, using a double thread of Yellow, No. 646. Work the calyx in slanting satin stitch with No. 429. Vary the shading of the berries, making some dark and some light, according to taste. Tip some of them with Greens 682, 683, 684, to give an unripe effect and variety to the coloring. Work all the berries before beginning the leaves.

Begin to work a leaf at the tip with a double thread of No. 0428. Work in long and short blending stitch about half the length of the leaf along the edge, and then finish this side with shades 428, 429 and 429½, using a single thread and carrying the thread across the side veins; that is, take the stitches from the edge to the side vein, and then fill in the space between the side and middle vein. The other side of the leaf is worked in the same way and with the same shades. Outline the veins with a single thread of the darkest shade used in the leaf. Outline the stems with double thread, using shades 428, 429 and 429½.

Embroider blossoms with White Japan Floss No. 691—shadow of Green No. 682, touching a few of them with No. 0655 light Pink. Use No. 647 Yellow for pollen, with a touch of No. 409½ Old Gold.

See key to spray on next page.



pattern based on
Heminway Strawberry Design 2675
(same pattern more sprays)



M. HEMINWAY & SONS.
STRAWBERRIES AND BLOSSOMS.
"ORIENTAL DYES"—Japan Floss. DESIGN No. 153
Berries—532, 657, 658, 661, 609, 682. Seeds—645, 662. Blossoms—691, 682. Pollen—645.
Leaves and Stems—370 to 374, or 428 to 431.

M. HEMINWAY & SONS

Strawberry Decoration.

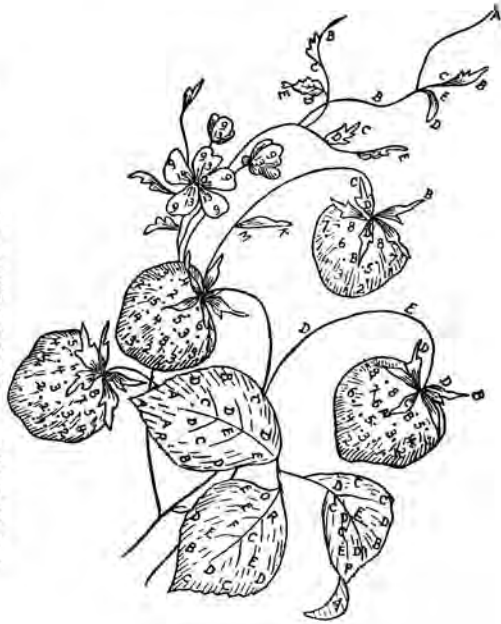
Key to Spray of Strawberries.

Design No. 2675.

	0655	Shade No.	1
	655	" "	2
	656	" "	3
Ripe Berries...	657	" "	4
	657½	" "	5
	658	" "	6
	659	" "	7
	661	" "	8
Unripe Berries.	682	" "	13
	683	" "	14
	684	" "	15

LEAVES AND STEMS.

	0428	Shade Letter	A
	428	" "	B
Green	429	" "	C
	429½	" "	D
	430	" "	E
	431	" "	F
Brown.....	300	" "	O
	301	" "	R



Fac Simile of Skein Tickets used on all Shades Made in
M. Heminway & Sons Japan Floss.

564
SHADE
E D C B A

M. HEMINWAY & SONS
JAPAN FLOSS.
PERMANENT
ORIENTAL DYES.

WASHING INSTRUCTIONS.
Wash in warm water with Ivory soapsuds.
Rinse in clean warm water; absorb moisture
quickly between cotton cloths. When the silk is dry
press under a damp cloth. Do not rub soap on the
silk or linen and **DO NOT PRESS WHEN WET.**
Avoid boiling water and severe wringing.

NOTICE.—Firm Name and entire ticket printed in red ink.

Sweet Pea Decoration.

See Color Plate VIII.

Design No. 2686. Sizes: 12, 18, 22 inch.

So great is the range of color and combination of these erratic flowers, that in stating rules for, or description of their infinite variety it is difficult to select any one type, for in a mention of any of them it would seem that others quite as attractive are undescribed.

So difficult are they of explanation and depiction that from the colored models must be derived most information as to their peculiar characteristics, while the general suggestions herewith will be found of service in regard to stitches, their directions, form of petals, and an outlined scheme of color.

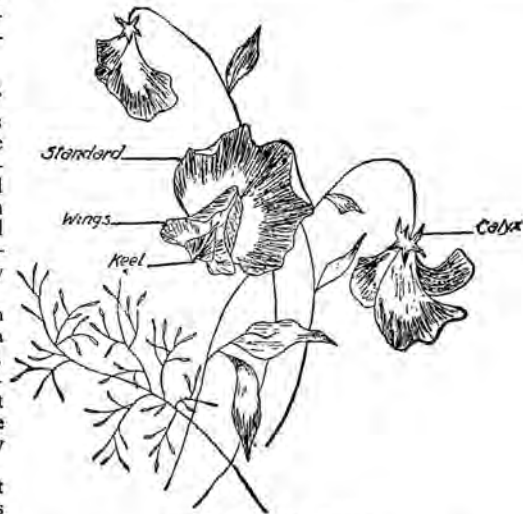
The white linen background, abounding in "high lights" heightens their pictorial effects and serves well in showing the many shades, tones and combinations, which these beautiful and graceful blossoms express, in charming surprises and grateful acknowledgement of their pleasure of living and running as they will.

Over two centuries ago, from the south of Sicily, the sweet pea found its way into England, where it thrived and grew in unrestricted caprice; and somewhat later, into America, where the choicest specimens are now found.

In working this flower a most important point to be observed is the direction of stitches in each particular petal. The large or fifth petal is called the *standard*, and will be referred to by that name, and for all parts of the flower a reference to illustration of an entire spray is recommended to form an idea of how the stitches should lie with natural grain of petals. So many combinations are possible that there is quite a range for individual taste, and a list of a variety of charming possibilities is given below.

The flowers are worked solidly in long and short stitch, the larger petals first, which are done in light, the first or outer edge darker, and in two strands of silk, Japan Floss, light in centre of petals, deepening toward point of union. The wings are generally worked in contrasting shade, light on edges where turned over, darker toward centre. The smaller, and generally closed or folded, petals in centre or lower edge of flowers called the *keels*, are generally light. The buds are worked in same manner as flowers: the petals most distant being darker than those folded over upon them, which have light edges, shading darker toward stems. The leaves are worked solid, light on tips and outer edges, darkening toward stems, which are worked in slanting stem-stitch, regularly and evenly. The tendrils are outlined in palest greens. Calyxes light on tips, shading toward base. The leaves are outlined through centre, from tip to base, with light shade.

A color card of M. Heminway & Sons' art needle-work silks will be found extremely useful and of great assistance in the selection of colors and combinations for these flowers. The silks shown on these cards have a duplicate of every color and shade borne by the



Spray of Sweet Peas.



M. HEMINWAY & SONS

SWEET PEAS Color Plate No. VIII.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.



Sweet Pea Design, No. 2686. 12, 18, 22 inch.

natural blossoms, and a comparison of the two will greatly facilitate and expedite the work of arranging appropriate harmonies and contrasts.

The scalloped edge is worked in solid button-hole stitch in white, 689 or 691 Spanish Floss.

As no individual flower can be regarded as a representative type of the species, the following list of colors, which may be combined to suit one's individual fancy, will be found useful where a variety of effects is desired. The general treatment prevails throughout in regard to shading. The large petal or standard is *in one* with a decided veining through centre, which veining is worked in *dark* shade of body of standard. This standard should have as full and rounded an effect as possible. The lightest shades being placed in centre, and darkest where joining wings.

For the flowers the following shades will be appropriate, and as suggested, may be combined *ad libitum*. The colored plate showing very beautiful ones:

Violet—1475 to 1487; also lilac, 590 to 594, and 348 to 354. Pink—580 to 588. Yellow—360 to 366. White—689 to 691. Red—2 to 015, a655 to 659. Blue—565 to 563. Dull reds—330 to 335, 231 to 0236, 524 to 528.

For Leaves and Stems.—480 to 484, 370 to 373, and 0432 to 434½.

Some of the most improved and latest varieties from nature are as follows:

Standard bright orange—wings deep rose.

Standard deep pink—wings light, same color.

Standard deep maroon—wings indigo blue.

Standard yellow—wings cream.

Standard lavender into purple—wings blue.

Standard purple—wings deep red.

Standard deep red—wings salmon pink.

Standard white, shaded pale green—wings pale pink.

Standard white, shaded pink—wings yellow.

Standard white, shaded pale lilac—wings blue pale.

An endless variety of combinations could be given, but those mentioned above together with models in color plate are sufficiently suggestive for all purposes.

With a color card, and the natural flowers, the possibilities are infinite.



M. HEMINWAY & SONS

PANSIES..... Color Plate No. XXI.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Pansy Decoration.

See Color Plate XXI.

Comparatively few specimens of this "vigorous and various" flower are shown in color plates, as there seems to be no limit to the innumerable variety, the possibilities of color and combination of this offspring of violet parentage. Indeed there are few tints and tones not called upon to contribute to its generous "make-up," the effect of which bears so closely at times upon an almost human-featured face, that the appeal to the imagination is irresistible.

It is difficult to realize that, in its original state, the pansy was a tiny "tricolor" of one variety, plain in garb and sombre tint, a veritable little quakeress among her gayer sisters. But we are told that in the early part of last century, it was unknown to cultivation and general recognition, growing wild as a common weed, its beauty "born to blush unseen;" but its "sweetness" was not destined for the "desert air." Its evolution was due to the fancy of an English girl, who found a plant by accident, and who, pleased with its appearance, planted and replanted its seed, and gave them all such careful attention that she was very soon rewarded with a succession of blooms of constantly increasing design and variety, which improvement continues to the present time. The evolution of to-day, like pansies, "is for thoughts."

While the best models for the embroideries may be taken from the growing plant, for every tone of whose flowers there is a match in M. Heminway & Sons' Japan Floss, some of the varieties in the illustrations here shown may be selected for further guidance, and being copied from nature, are true in color and union, while innocent of exaggeration.

A very effective one is that in dull pinks, and it is worked in Japan Floss, numbers 231 to 0236.

Another, in shades of 231, is combined with Yellow beginning with 360, shading as deeply as 367.

The very rich purples, 1477 to 1489, are used alone for some. A different tone of same color, 589 to 595, for still another, and a variation of this is 556 to 561. Some of these are purple alone, while some have markings in yellows and pale straw color.

The effect of rich crimson velvet is brought out in some of the flowers by using 527, 528 and 529, lined with black or golden-brown, while this latter color, No. 2408, and yellows 0645 to 0653 are artistically combined.

A white pansy is made by working the surface in white, 689, beginning with two strands, and using next a single strand of white, which will make a decided shade and shading toward centre with Green, 0682. The three lower petals or "face" being lined with 1485 purple.

Very excellent combinations (as heretofore recommended in 1900 book) will prove convenient references and extend the varieties desired in a piece of work having a great number of flowers. Some of them are as follows:

Pale Pink Pansy.—341, 344, 345, 413; lines in face, 528.

White and Purple.—691, 682, 683, 1475 to 1481; lines, 1485.

Yellow.—0645, 646 to 649; lines, 411 to 529 or 1487.

Purple.—1475 to 1487, 590 to 594; lines, 646 or 1491 or 651, 270 to 275; lines, 646.

Golden Brown.—0408, 408½, 409½; lines, 415¾ or 1489, 0408 to 412; lines, 548 or 1487 or 355.

Pink.—231 to 0236, 2408, 0408; lines, 0236.

Purple and Pink.—1475 to 1487, and 341 to 346; lines, 1489.


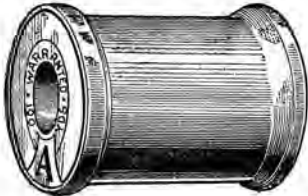
Blue—565½ to 564; lines, 1489 or 274 or 275.

A good effect is obtained by using two strands of 1475 as margin of face, shading with Yellow a645, using a single strand and through these shades to 648, making the lines in face 1485, the two top petals Yellow, a645 to 648, or Purple, 1475 to 1481. For the centre use 650, Yellow, and on either side a stitch of Green 370 or 0428.

These combinations could be indefinitely continued, but the most satisfactory way, which is nearest truth, is to use the freshly cut pansy from the plant. Having matched the various shades with the Japan Floss (as before suggested) to the natural flower with the latter before one, it would be difficult to make an error in its reproduction, unless one is "color blind," in which case embroidery of any kind should be out of the question.

Different tones of Green which make a very good effect, are employed for leaves, stems and calyxes, and these two tones are blended in a single leaf or separately worked as preferred—481 to 486 are soft shades and harmonize with the wood color of basket and the flowers above, while 240 to 243 give a touch of brightness and life to the foliage. The curved stems when thrown against the background are worked light, the calyxes light at tips, shading darker toward stems; the latter having any length are worked light through the centre, shading darker on sides. This preserves their raised and rounded form and the same rule will be found to apply to most of the stems in embroidery, position, of course, modifying them.

The rounded effect must also be studied in all curved petals, and with this end in view one should commence with two strands of Japan Floss in extreme edge of petal (both strands removed at once from skein, their twist running *down from* needle), and following the shape of petals place stitches so that they will fall in what would be the natural grain or line, not pointing sharply to centre, as in case of many leaves; into this first row, work next shade, using a single strand and so continue to the centre or eye, or as the pansy wears so human an expression, one might say the "nose," which is of Dark Yellow with a stroke of Pale Green or White on either side. The three lower petals are called the "face," and it is there that the "expression" properly placed gives it character and individuality, and where the "lines" should evenly, regularly and lightly lie.

<p>Empty Spools of M. HEMINWAY & SONS' "Sublime Quality" 100 yards Silk look like this.</p> 	<p>Empty Spools of Sewing Silks, put up with Fancy Names, look like this.</p> 
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M. HEMINWAY & SONS

POPPIES..... Color Plate No. XXII.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Reds,	Shade Nos. A655	to 661
or Reds,	Shade Nos.	8½ to 019
Greens,	Shade Nos.	371 to 375

Poppy Decoration.

See Color Plate XXII.

To effectively work the Poppy or any other flower of like proportions having open petals, it is best to commence at top of petal, gradually shading through the deeper tones to desired effect, being careful to work the tones irregularly into each other with uneven stitches so that they will blend with no line of demarcation. The order of color is reversed where opposite effects are to be attained, and much depends upon position of flowers upon the article to be worked and that of the different petals in relation to each other.

To work this design as illustrated, commencing at top of straight petals, work with two strands of silk drawn at same time from skein which has previously been cut through either end. These strands will be short, but as there is no difficulty in renewing the thread in this style of embroidery it will be found that the work will be smoother. See that the twist runs to lower end of strand—that inserted in the work—and have this direction uniformly maintained. This may soon be easily distinguished by passing the silk between the forefinger and thumb and a little practice will enable one to readily discover the direction of twist. If this rule is observed the shading will be much more uniform and the work much smoother, as there will be less liability for the silk to roughen in passing through the fabric to be embroidered. Do not use smaller needle than No. 8 for double thread and No. 9 for single thread, that the silk may have full play through the slender eye lying flat upon work when distributed and not be crowded or twisted upon itself.

The Red Poppy in color plate is worked with shades 655 to 661, the light and medium shades sparingly, as a reference to color plate will suggest, and the lightest for the "high lights" as indicated.

Should it be desired to have the work heavy, as is appropriate in flowers of this dimension, begin with three threads, instead of two, of same shade; shading into this consecutively with two and one strand. The turn-over sections are worked "solid," or in "satin stitch," being first padded or dashed back and forth, most of the thread lying upon the outside and in a direction opposite to that of the "satin" stitches. This "turn-over" portion is sharply outlined on either edge, not blending with anything, but resting naturally upon and outside of rest of petal.

Make pollen and stamens black, 690, and the bulb of 371 and 373.

The small poppy is worked in Japan Floss, Nos. A655 to 656, and the color plate will best serve to illustrate its fine and delicate shading.

The leaves are worked in shades 370 to 374, using two strands on outer edge of leaf, shading toward centre with one strand.

The fuzzy effect of stem is made by taking on each side of stem when finished, at irregular intervals, with one strand, short stitches in 370 and 371 at right angles to stem. Buds in 370, 372, 373, light at tip, shading dark to stem. The flower part of buds darker than body of poppies to which they are attached.

The white poppy is worked almost entirely in No. 691, shading toward base and when shadows are naturally cast into Pale Nile, 682, 682, 683. One petal should be touched with 405, 406 and another with 404, 0405.



M. HEMINWAY & SONS

THISTLES..... Color Plate No. XXIII.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Purples, Shade Nos. 1475 to 1485
Greens, Shade Nos. 396 to 399
or Greens, Shade Nos. 372 to 375

Thistle Decoration.

FLOWER.

691.	Shade No.	1
1655.	"	2
0682.	"	3
682.	"	4
1475.	"	5
1477.	"	7
1479.	"	8
1481.	"	8
1483.	"	9

LEAVES AND STEMS.

	395.	Shade letter	A
	396.	"	B
Green....	397.	"	C
	398.	"	D
	399.	"	E
Brown....	300.	"	G
	301.	"	H

Thistle Design.

Materials.—M. Heminway & Sons' Oriental Dyes, Japan & Spanish Floss.

Flowers.—White—688, 0682, 682, 1655, 1475, 1479 Japan Floss. Purple—688, 1655, 0682, 1475 to 1483 Japan Floss.

Leaves.—395 to 399, or 370 to 374, 300, 301 Japan Floss.

Scallop.—691, 310 Spanish Floss; 409½ Japan Floss.

Description.—In the white thistle, tie, start with two strands of 691 White Japan Floss, making the entire flower White, shading with one strand into the White; at the top Light Pink, 1655, and Nile Green, 0682 at the base of the flower Green, 682, also Purple, 1475, 1477, Japan Floss. To make the outer edge of the thistle "fluffy"



Spray in Design No. 2581.
See Color Plate XXIII.



Thistle Design, No. 2581. 22 inch.

those first put in of the same shade. In the Purple flower shade in the same way. The lighter shades on the outer edge. The bulb of the thistle first fill with Lustre Cotton, having all the filling on top, raising quite high, cover the filling, using the long and short stitch, with Greens, 397, 398, 399. For the prickly part of the bulb use 395 or 300, putting them on in A shape.

Leaves.—Shade them the same as the leaves of other flowers, taking care to give them the prickly effect. To do this take a stitch beyond the stamping on the points of leaf.

Scallop.—Button-hole stitch with 691 White Spanish Floss in plain scallop, 310 Green Spanish Floss in the two smaller ones, outlining the top of all the scallops with Gold, 410½, Japan Floss.



M. HEMINWAY & SONS

COSMOS.....Color Plate No. VII.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Pinks,	Shade Nos. 540 to 545
Purples,	Shade Nos. 1475 to 1485
Greens,	Shade Nos. 371 to 374

Cosmos Decoration.

See Color Plate VII.

Design No. 2723. Sizes: 12, 22 inch.

M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss.

Shades used in Flowers—See illustration, table of numbers and color plate insert.

Scallop.—White, 691, Spanish Floss.

These flowers make a simple and effective design for a centre-piece, worked in long and short stitch, in White, Pink and Purple shadings of the above numbers.

For a Pink Cosmos, start with lightest shade, No. 540, Japan Floss, on one of



Cosmos Design No. 2723. 22 inch.

the top petals, shading darker with Nos. 541, 542 and 543. The other petals of this flower can be varied by using Nos. 541 and 542 at top, and shading down to No. 545.

On the two lower petals use 545 for outer edge, shading lighter toward the centre. Use lightest shade of Pink, 540, for the turned-over petal.

Shade Purple flower the same as Pink.

In the White Cosmos use White, No. 691, Japan Floss, for all petals; using Pink, No. 540, Purple, 1477 and 1479 for shading tones.

Make French knots for the centre in Yellow, No. 647, Green, 373, and Brown, 394; use more Yellow than Green or Brown. Do not scatter the colors into each other, but make a bunch of Yellow knots, then, a few Green alongside of the Yellow, and still less of Brown next to the Green.

Have a "ragged edge" to the petals of the Cosmos, by this, keep the edge of petals as pointed as possible. This is easily done by taking one or two stitches beyond the stamping.

Make the leaves Green, in long and short stitch, using lightest shade. No. 370, on the outer edge, darker, No. 371 and 372, toward the centre. Have always one side of leaf lighter than the other. In some leaves use the darker shades, No. 373, for outer edge, shading lighter, No. 372, toward the mid-rib.

Use the unbroken outline stitch for the stems, making stems of Green, Nos. 373, 374.



M. HEMINWAY & SONS
NASTURTIUMS Color Plate No. V.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Cosmos Decoration.

FLOWERS.

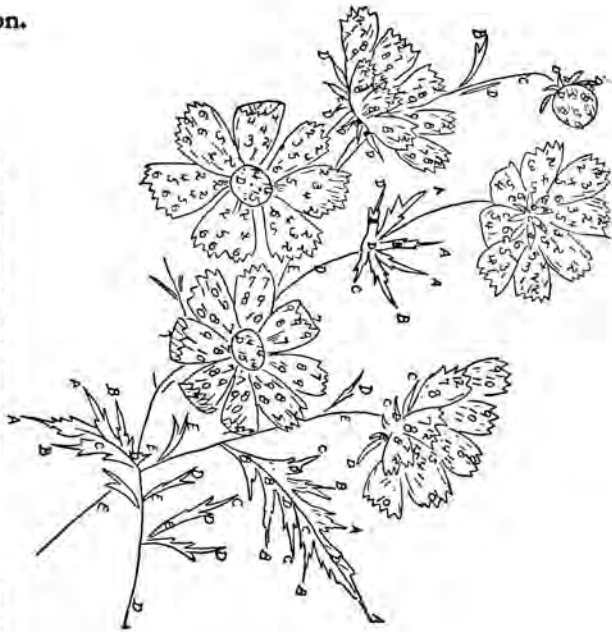
JAPAN FLOSS.

	540.	Shade No.	1
	541.	" "	2
Pink...	542.	" "	3
	543.	" "	4
	544.	" "	5
	545.	" "	6
	1477.	" "	7
	1479.	" "	8
Purple.	1481.	" "	9
	1483.	" "	10
	1485.	" "	11
	691.	" "	12
White	540.	" "	13
and	1477.	" "	7
Purple.	1479.	" "	8
	1481.	" "	9
Centre.	647.	" "	14
	394.	" "	15
	373.	" letter D	

LEAVES AND STEMS.

JAPAN FLOSS.

370.	Shade letter	A
371.	" "	B
372.	" "	C
372½.	" "	D
373.	" "	E



Spray in Design No. 2723.

How to Press Embroidery.—Work done on a frame is usually straighter and less apt to be puckered than that done over the fingers; but even then fine linen will often draw a little under close embroidery unless done by a skilled workwoman. If the embroidered article you wish to press be of linen use a table or board made soft by two thicknesses of blankets, and covered with a clean white cloth. Lay your work upon it, wrong side up, and be careful to keep the edges very straight. Dampen a sponge and rub gently over the article until it is quite damp and press with a hot iron, which should be most carefully tested to see that it will not scorch, and also that it is absolutely clean and smooth. If there is any uncertainty about the condition of the iron put a damp cloth over the embroidery and press through that.

Embroidery done with floss or silk should be kept as neat as possible, so that washing may not be necessary at first, as there is danger of the embroidery becoming roughtened and the threads pulling. Work done on silk or satin must be pressed with a cooler iron than on linen, for it is more liable to scorch—and besides some colors of silk fabric may fade from *too great heat*. It cannot be dampened, either, as that would stiffen the silk; but if the embroidery is heavy, and the work puckered badly, the embroidery itself may be moistened slightly. Always remember to press on the wrong side.

Nasturtium Decoration.

See Color Plate V.

Design No. 2718. Sizes: 18, 22, 25 inch.

M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss.

shades for flowers and leaves.—See description table illustration, following page.

Before starting to embroider this flower, it would be well to first put in a little filling of White embroidery or darning cotton, on the outer edge of all the petals, just enough to raise the edge above the centre, to give a "cup" effect to the flower. A chain stitch is a simple and easy method of filling the outer edge of petals. If darning cotton is used, take the cotton that can be split, using two strands.

Work the flower solid, in the long and short stitch, using one strand of Japan Floss.

If no filling is used, work with two strands of Japan Floss, on the outer edge of petal, shading with one strand. Some prefer this way to using the filling.

For a Light Yellow Nasturtium, start with Yellow, No. 360, Japan Floss, on the outer edge of one or two petals, shading with No. 361 and 363. The lower petals make darker, using No. 363 for outer edge, shading with Nos. 364 and 365. The rays in flowers can be made of Orange, No. 654, or Red, 529. In heart of flower, use Brown, No. 549, in French knots. In this flower the calyx is Yellow, 650 and 367, also Green, No. 432, at tip.

To vary the Yellow flowers, use Red 526½ and 527 for outer edge, shading with Yellow, 363, 364, 365 and 366. For rays, use Red, 527, in one flower, and 529 in another. In the calyx the Red, 527, and Yellow, 650 and 652, are appropriate.



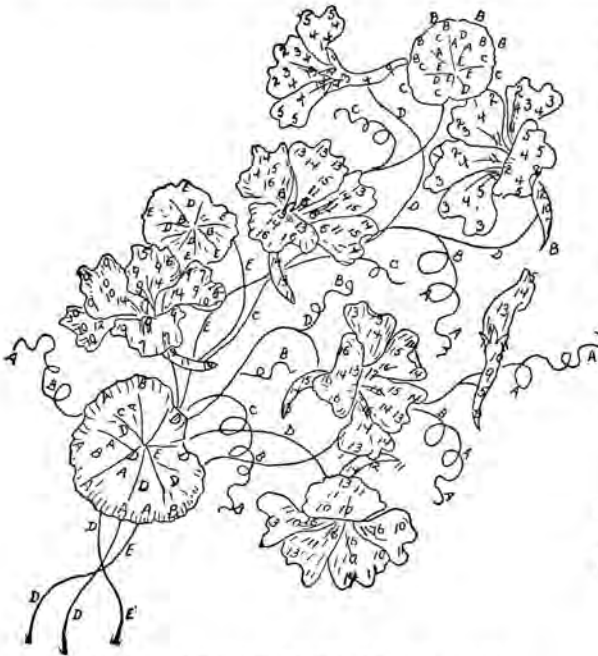
Nasturtium Design, No. 2718. 18, 22, 25 inch.

In a Red Nasturtium, the shades 526½, 527, 528 and 529, Japan Floss, are effective with Yellow, 650 and 365, for rays, making calyx of Red, 526½ and 527, with Yellow, 653, at the tip. Another Red blossom can be made by using the Red shades, 526, 526½, 527, 528 and 529, not only for the petals, but for the rays and calyx.

The leaves are worked solidly in long and short stitch, using lightest shade of Green No. 432, for the outer edge, shading darker until No. 433 is in the lower centre part of leaf, veining with Light Green, No. 432.

In other leaves, use No. 433½ and 434, for outer edge of leaf having the lightest shade, 432 for centre, veining with 433.

Never use filling cotton for leaves, except for the turned-over ones. Those should be filled well to distinguish them from the leaf. Work the outer edge of leaf with two strands of Japan Floss, shading with one strand. The turned-over leaves use one strand of Japan Floss to cover the filling cotton. The lightest shade of Green is generally used for the leaves that turn over.



Spray of Nasturtium; Design, No. 2718. 22 inch.

Nasturtium Decoration.

FLOWERS.

JAPAN FLOSS.

	360.	Shade No.	1
	361.	" "	2
	362.	" "	3
	363.	" "	4
	364.	" "	5
Yellow.	365.	" "	6
	366.	" "	7
	367.	" "	8
	650.	" "	9
	652.	" "	10
	653.	" "	11
	654.	" "	12
Red....	526½.	" "	13
	527.	" "	14
	528.	" "	15
	529.	" "	16
	549.	" "	17

LEAVES, STEMS, AND TENDRILS.

Green.	432.	Shade letter	A
	433.	" "	B
	433½.	" "	C
	434.	" "	D
	434½.	" "	E

"HANDY" HOLDER FOR JAPAN FLOSS.



A practical convenience for keeping skein silk in perfect order.

When covered with linen—embroidered with pretty design it makes a handsome gift.

Sold by dealers at 5c. Linen, 15c.



M. HEMINWAY & SONS

MORNING GLORIES....Color Plate No. CXIV.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss

Morning Glory Decoration.

See Color Plate CXIV.

Design No. 2722. Size 22 inch.

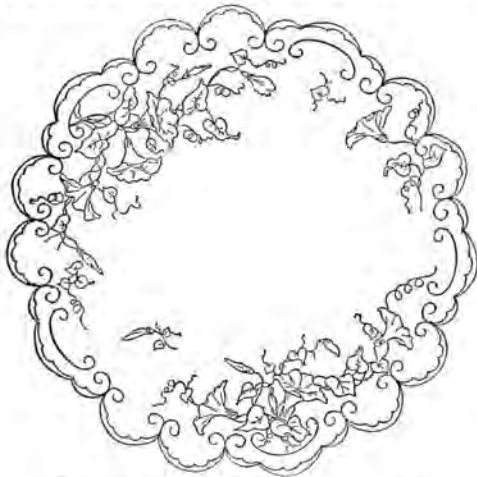
Materials.—M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss.

Flowers.—Blue—0645, 628 to 631, 1655 Japan Floss. Pink—1655 to 1663, and 0682, 682 Japan Floss. Purple—1475 to 1485, and 691 Japan Floss. White—691 and 0682, 682, 1475, 1655 and 645 Japan Floss.

Leaves—0428 to 431, or 370 to 374, or 0432 to 435, 409 Japan Floss, Scallop—691, 310 Spanish, 0409 Japan Floss.

Description.—Begin with two strands of Blue, 628, on the outer edge of one section of the Blue Morning Glory. In this Blue put a faint tinge of Pink, 1655. Shade the other outer sections darker, 628, 630. In the throat use lightest shades, 628, 629. For the division lines use 631. In the tube, or lower section of the flower, shades 629, 630 at the top, shading as light as 628 toward the stem; also using a little of Yellow, 0645, in the Blue. For the stamens and pollen, 645, 646. Work the buds so as to get a twisted effect, 629, 631, and Pink, 1661.

Leaves.—Shade Brown, 409, in the outer edge of leaf with Green, 0428—using 430 toward



Morning Glory Design, No. 2722. 22 inch.

the stem. It is also well to have the tip of a few of the leaves dark, 429, shading lighter, 0428, toward the mid-rib. Four and five shades can be used with effect in one leaf. The tendrils make Light Green, 370, 371.

The Pink, Purple and White Morning Glories are shaded on the same principle as the Blue. Try to vary the shading as much as possible in different blossoms.

FLOWERS.

	565½	Shade No. 1
Blue.....	628.	" " 2
	629.	" " 3
	630.	" " 4
	631.	" " 5
Pink.....	1655.	" " 6
Stamens—Yellow	645.	" " 7
Pollen*—Yellow.	64½.	" " 8

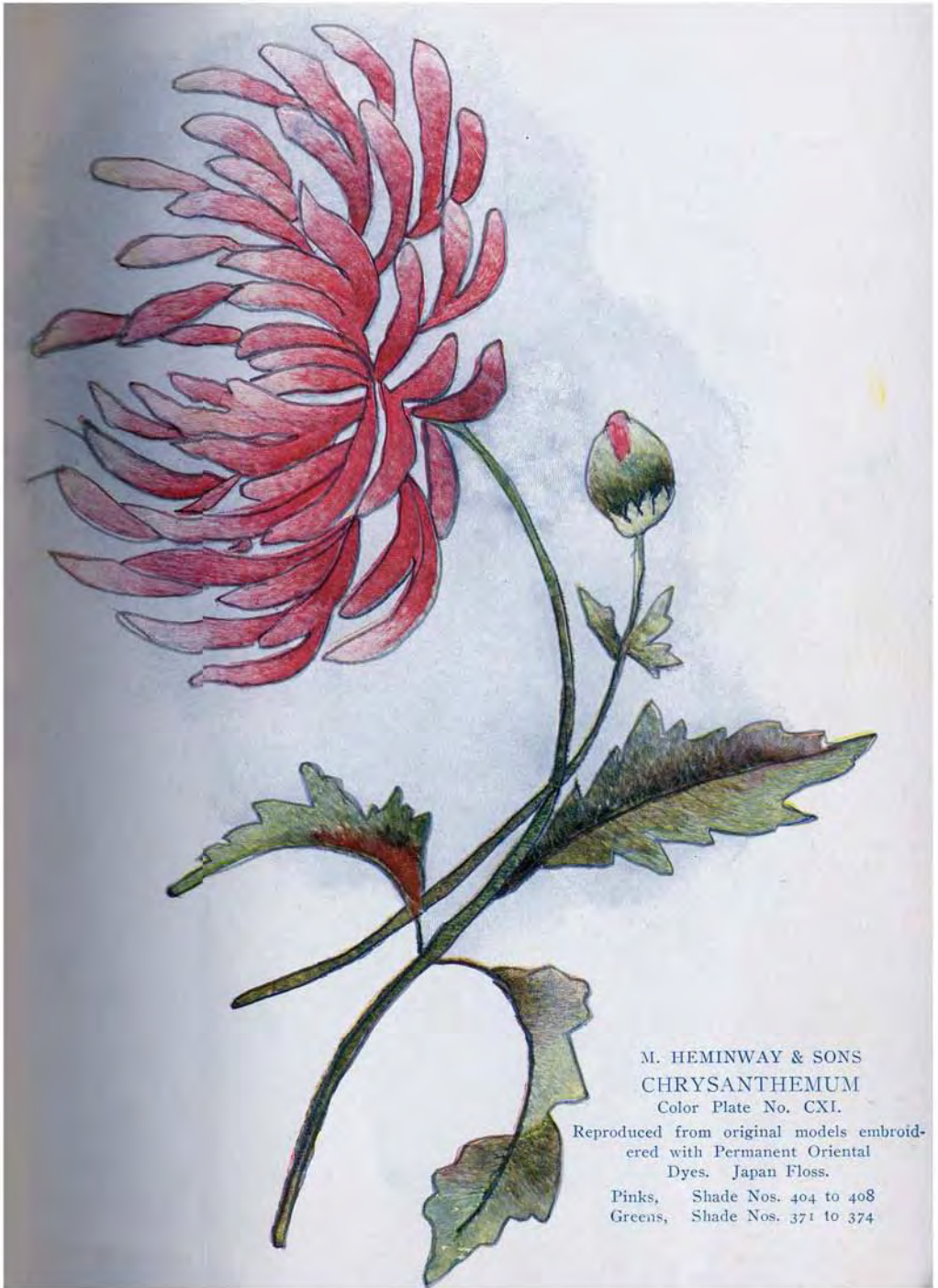
(* Not shown in illustration.)

LEAVES AND STEMS.

	0428.	Shade letter A
Green.....	428.	" " B
	429.	" " C
	429½.	" " D
	430.	" " E
	431.	" " F



Spray of Design No. 2722.



M. HEMINWAY & SONS
CHRYSANTHEMUM
Color Plate No. CXI.

Reproduced from original models embroidered with Permanent Oriental Dyes. Japan Floss.

Pinks, Shade Nos. 404 to 408
Greens, Shade Nos. 371 to 374

Chrysanthemum Decoration.

See Color Plate CXI.

Design No. 2710. Sizes: 12, 18, 22, 25 inch.

The Chrysanthemum, although somewhat of a Bohemian ancestry and habit seems by popular consent to be accorded to China and Japan, of which latter country it is the national emblem; the open sixteen-petaled variety being the imperial insignia of the Mikado.

The name, derived from the Greek, and meaning gold-flower, is by no means characteristic of the flower, which persistent care and culture have produced in a charming variety of colors, such as Red, Yellow, Lilac, Rose, White and Orange or variegated, also of unusual sizes and forms.

Appearing, as it does, at the close of summer, when most of the flowers have ceased to bloom, it is especially welcomed, and the universal demand for it almost all over the world testifies to its great popularity. Some of the much-cultivated blooms attain a size of six and nine inches in diameter, and this extreme is produced by allowing a single flower to a stalk and vigorously, as others appear, "nipping them in the bud," thus concentrating in a maximum blossom the strength of many others whose destiny is to "blush unseen," and to die unknown. For decorative purposes, such as the subject in hand, these mammoth flowers have no place, and only the smaller and medium sizes are illustrated. Some of the flowers in illustrated copy are worked in Pink and others in Yellow, both, when embroidered in shades recommended, forming a very artistic and agreeable effect. The colors make a most harmonious contrast, and

with the two lines of Green contribute to give at the same time a pleasing variety of shades.

By following directions one is not apt to make a mistake. Yellows and Pinks selected at random when placed together are liable to produce incongruous effects, as these colors, when not agreeably disposed, "swear at each other" in mutual protest.

Suggestions for flowers in Pink are equally suitable for those in Yellow, and the shade numbers and shade letters for different lines of Greens are arranged with relation to all. The number indicating lightest Pink also indicates lightest Yellow. Thus by substituting one color for the other no other change is necessary.

For Pink Chrysanthemum use lightest shades for edge of top petals; darker toward stem. Touch outer and lighter petals with Yellow,

a645, using this shade lightly and with care, a suggestion only of Yellow tip being desired. In some petals in other flowers shadow Green o682 may be used. This applies, too, to Yellow flowers, which are also tipped with White, 688. Start petals, when broad enough not to be heavy or clumsy, with two strands of Japan Floss, subsequent shadings with one.



Chrysanthemum Design, No. 2710.
12, 18, 22, 25 inch.

The stitches must be very carefully curved to form of petals, which are distinctly marked. All have a common direction—that of base of flower, and their intentions should not be frustrated by improperly directed thread.

The foliage is worked in two lines of Greens, which adds considerably to the shading, and relieves the subject of the flat monotonous repetition so obvious in the majority of work of this character.

For leaves, use two strands of the lightest Green on outer edge of most prominent leaves, shading with one strand. The leaves lying in shadow are begun with second, shading with darker numbers. An occasional tint on tip of old leaf or along edges or a spot in centre, of Brown, 301 or 302, adds naturalness and a suggestion of the early autumn's touch, so welcome with these flowers.

About two, or in largest petals three, shades of color will be found sufficient, although this may be largely a matter of individual taste. The calyxes are in Light Green on tip and edges, shading deeper toward stems, which are worked in light shades also, approximating as nearly as possible the cool Gray-Green of the natural stem so familiar to all. While a cold and brilliant flower in itself, its careful treatment and arrangement of color and accessories afford a harmonious and graceful decoration which assures its popularity.

Description of Chrysanthemum

Design No. 2710.

Flowers.—Pinks, 330 to 334; Old Rose, 404 to 408; Terra Cotta Pinks, 524 to 526½; Yellows, 360 to 368; Buff, 280 to 285.

The following table describes the Old Roseshades. Other shades can be graduated in the same way.

The line of Green generally used for Chrysanthemum Leaves are Nos. 371 to 375. Another good line is recommended, Nos. 512 to 516.

Key to Spray.

FLOWER.

	1655	Shade No. 1
	404.	" " 2
Pinks.....	0405.	" " 3
	408.	" " 4
	406.	" " 5
	407.	" " 6
	408.	" " 7

LEAVES AND STEMS.

	371.	Shade No. A
	372.	" " B
Greens.....	372½.	" " C
	373.	" " D
	374.	" " E
Browns.....	301.	" " F
	302.	" " G



Spray in Design No. 2710.

Geranium Decoration.

Key to Spray.

FLOWERS.

	6.	Shade No.	1
	8.	"	2
Red.....	011.	"	3
	013.	"	4
	015.	"	5
	017.	"	6

LEAVES.

	436.	Shade letter	A
	437.	"	B
Green.....	438.	"	C
	439.	"	D
Brown.....	302.	"	E
	0428.	"	G
	428.	"	H
Green.....	429.	"	I
	430.	"	K
	431.	"	M



Geranium Decoration.

Design No. 2719.

Materials.—M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss
Flowers.—Red—6, 8, 011, 013, 015, 017 Japan Floss. White—691, 310, 542, 543, 544 Japan Floss. Pink—580 to 587 Japan Floss. Green leaves—436 to 439, or 0428 to 431, or 395 to 399, 302 Japan Floss.

Scallop.—691, 310 Spanish Floss.

Description.—In the red blossoms vary them by making a cluster of the lighter shades, 6, 8, 011; others of the darker as 8, 011, 013 and 013, 015, 017. The White are shaded with Green, 310. Stripe the White with Pink, 542, in some; others 543, 544. Shade the Pink the same as the Red.

Leaves.—The geranium leaves are shaded differently from any others. Be careful in curving the stitches. Vary them as much as possible. In one leaf, 439 for outer edge of leaf shading into this Brown, 302, next to the Brown, 438. Another leaf, 428, 429 outer edge, 0428 next, 430 toward the mid-vein.



M. HEMINWAY & SONS

TULIPS.....Color Plate No. CIX.

Reproduced from original models embroidered with

Permanent Oriental Dyes, Japan Floss.

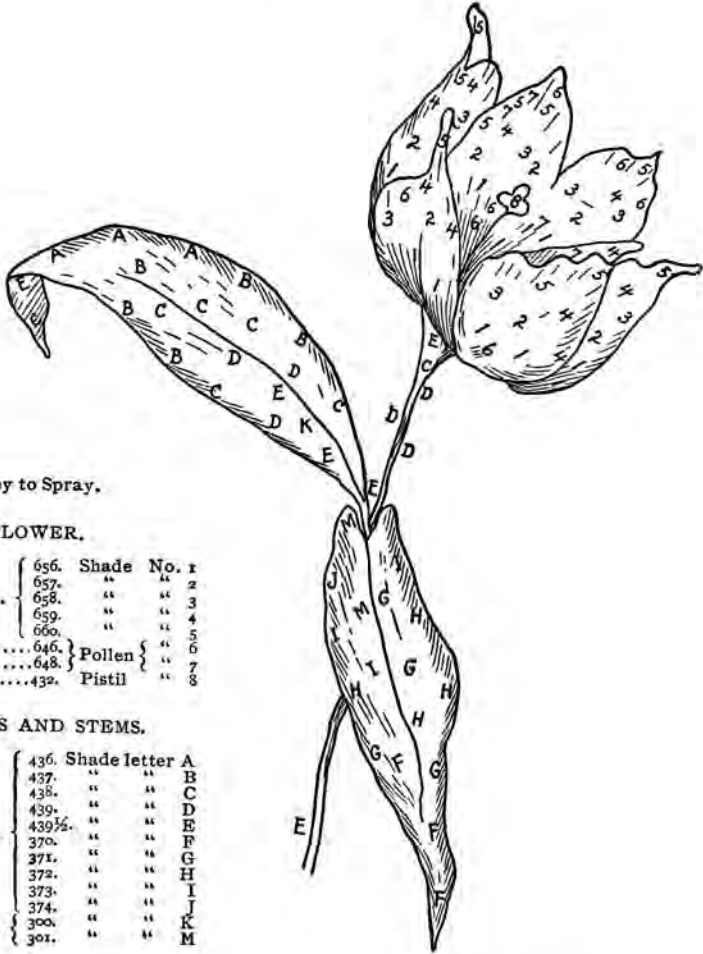
Reds, Shade Nos. 656 to 661

Yellows, Shade Nos. 646 to 648

Greens, Shade Nos. 428 to 431

Greens, Shade Nos. 371 to 374

Tulip Decoration.



Key to Spray.

FLOWER.

Red.....	{	656.	Shade	No. 1	
		657.	"	"	2
		658.	"	"	3
		659.	"	"	4
		660.	"	"	5
Yellow.....		646.		"	6
Yellow.....		648.		"	7
Green.....		432.		"	8
				Pollen	{
					" 7
				Pistil	" 8

LEAVES AND STEMS.

Green.....	{	436.	Shade letter	A
		437.	"	B
		438.	"	C
		439.	"	D
		439½.	"	E
		370.	"	F
		371.	"	G
		372.	"	H
		373.	"	I
		374.	"	J
Brown.....		300.	"	K
		301.	"	M

Spray in Design No. 2717.

Clover Decoration.

BLOSSOM.		LEAVES AND STEMS.	
White.....	691. Shade No. 1	Green....	{ 370. Shade letter A
{ 330. " " 2		{ 371. " " B	
{ 331. " " 3		{ 372. " " C	
{ 332. " " 4		{ 373. " " D	
{ 333. " " 5		{ 374. " " E	
		Brown.....	300. " " F



Spray in Design.

Clover Design.

Materials.—M. Heminway & Sons' Oriental Dyes, Japan Floss and Spanish Floss, Persian Floss. *Blossoms.*—Pink—White; Pink—330, 331, 332, 333, 334 Japan Floss. White—691, 330, 331, 332 Japan Floss. Green—370, 371, 372, 373, 374 Japan Floss.

Scallop.—691, 310 Spanish Floss.

Description.—Fill or underlay the blossoms first, with filling cotton. (At all times fill in the contrary direction to what you intend to embroider.) Put in very little filling. Use two strands of 373 Green; cover entirely with this shade, using the long and short stitch. Now for the color. Take six strands of Pink, 330, in a No. 4 crewel needle, make each stitch about 1/8 inch long, take this shade around the top and half-way down one side, taking the stitch half in the linen and half in the Green blossom. Second row, make the same size stitch, same color (330) in between the first stitches, make one row of this color, then shade down until you get darkest, 334, at base of blossom, making stitches about 1/4 inch apart.

Leaves of clover are shaded a little differently from those of other flowers. The "halo," or High Light, being in the centre of leaf.

Scallop.—691 Spanish Floss for one section; 310 Spanish Floss for the other, also for the scroll. The fish-net can be used effectively in sections of the scallop.

Suggestions.—White clover is beautiful when worked with the White, 691; then 330, 331, covering first the blossom with the Green, 372, into which the White and Pink are put in the same way as the Pink clover.

Another very effective way is to work the blossom the two strands of Pink, 330, in button-hole stitch, shading down darker, in between stitches of Pink put in Green, 373.

IMPORTANT.

To intelligently follow the embroidery lessons in this book don't fail to secure of dealers a sample card showing the silk itself in every shade made in all sizes of silk threads. See illustration on page 96.



M. HEMINWAY & SONS

CARNATIONS Color Plate No. CXV.

Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

Pinks, Shade Nos. 0582 to 586

Pinks, Shade Nos. 636 to 642

Greens, Shade Nos. 371 to 374

Carnation Decoration.—Variegated Flowers.

See Color Plate CXV.

Design No. 2685. Sizes, 9, 12, 18, 22 inch.

The Carnation, from the Greek *Dianthus*, meaning "Flower of Jove," was among the floral offerings used by the Greeks and Athenians for making the garland with which they crowned their heroes, and, as was their custom, decorated their statues. To this custom is due one of the early names with which this interesting flower has been identified—that of "*Coronation*," corrupted into "coronation," from which its most common name, carnation, finally was evolved.

There are many legends concerning the flower which have endowed it with a personality very pleasing to those who care to trace such connections, and who see in a blossom more than tints and tones, petals and leaves.

Although not peculiar to the month, it was many years ago known as the *July Flower*, and through a variety of adaptations and nomenclature found itself a member of the family of "*Gilly Flowers*," which name came to us through Arabic origin from words meaning cloves or spice, and through this latter property it found practical use in the manufacture of flavoring for wines, for which it was largely employed, we are told, by the ancients. Combining beauty and utility in so large measure its survival is not a matter of wonder, and its artistic perpetuation naturally follows, for, according to Shakespeare, "The fairest flowers of the season are our carnations and streaked gilly flowers."

For its more practical consideration a reference to the illustration, and the following suggestions are recommended:

A variety of shaded flowers may be worked according to individual fancy, the same general scheme of toning being preserved and care being taken to avoid too abrupt grouping and incongruous contact.

Should a white flower be desired in addition to those illustrated, make the entire petal of White 691, with a touch of Pink, 0655. For the Green shadows use 682 and 683 toward stem. If the flower is to be striped use 655, with long light strokes in exact lines with underlying stitches. The extreme edge of petals is light, according to position relative to others, and shades darker toward stem.



Carnation Design, No. 2685. 9, 12, 18, 22 inch.

The leaves are improved by a touch of Brown in those which are largest and oldest.

The petals of flowers most distant are first worked in long and short stitch, in the darker shades, using for first row two strands of silk, which should be, as repeatedly stated, drawn at same time from skein, with the twist running from

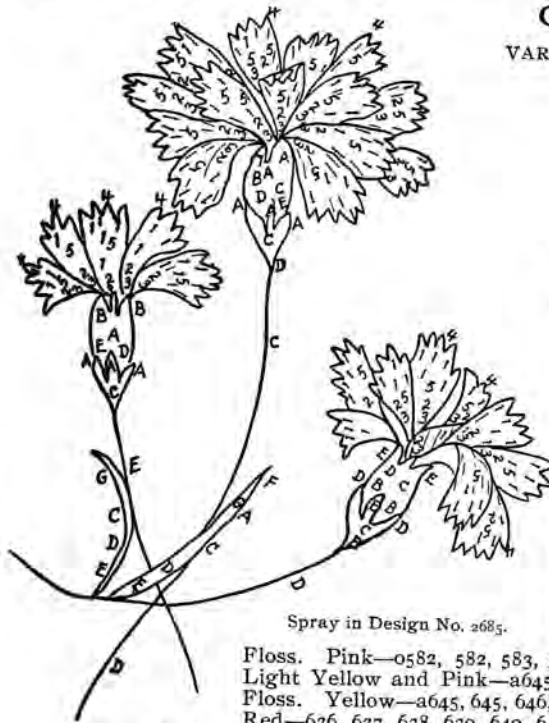
needle when threaded. As the petals apparently grow nearer they are worked lighter, those immediately in front in the lightest shades, the stitches inclining to centre of flower or towards calyx.

The centre of larger calyx should be light green to avoid flatness.

The leaves are worked solid in the shades of Green as indicated, generally light at the tip. The stitches are straight, lying toward stems, which are worked in slanting outline or stem stitch, and deepen where joining leaves.

For the scallop use Spanish Floss, White, No. 691. Work edge in long and short stitch, button-hole. Outline lattice-work above scallop in white, and at each intersection of lines make cross stitch of Gold Japan Floss, 0409. For these latter stitches, Pale Green, 310, may be used with good effect, if preferred. Outline lines above lattice-work with White Spanish Floss. The smaller scallops are worked solid button-hole stitch, Spanish Floss, 691.

The flowers should be varied as much as consistent with shades used; a Pink flower should not be placed immediately next a Bright Red one. The small buds are worked dark nearest calyx, and few light shades should be used for these buds. Touches of Pale Yellow, 0645, improve the lighter petals of Pink flowers, and with the exercise of individual taste, following the lines as suggested, a number of excellent effects may be achieved.



Spray in Design No. 2685.

Leaves.—Foliage Green, 371, 372, 372½, 373, 374; or 310, 311, 312, 313; also 228, 230½

Carnation Pink.

VARIEGATED FLOWERS.

691.	Shade No. 1
682.	" " 2
683.	" " 3
580.	" " 4
586.	" " 5

LEAVES.

371.	Shade letter A
372.	" " B
372½.	" " C
373.	" " D
374.	" " E
228.	" " F
230½.	" " G

Carnation Design.

See Color Plate CXV.

Materials.—M. Hem-inway & Sons' Oriental Dyes, Japan and Spanish Floss.

Flowers.—White, Pink, Yellow, Red, White—691, 682, 683, 1655, 586 Japan Floss. Light Pink—580, 581, 0582, 582, 583 Japan Floss. Pink—0582, 582, 583, 584, 585, 586 Japan Floss. Light Yellow and Pink—0645, 645, 646, 605, 606 Japan Floss. Yellow—0645, 645, 646, 648, 649, 651 Japan Floss. Red—636, 637, 638, 639, 640, 642 Japan Floss.



Reproduced from original models embroidered with
Permanent Oriental Dyes. Japan Floss.

M. HEMINWAY & SONS
BOWL OF ROSES... Color Plate No. XXIV.

IMPORTANT.

To intelligently follow the embroidery lessons in this book don't fail to secure of dealers a sample card showing the silk itself in every shade made in all sizes of silk threads. See illustration on page 96.

Iris Decoration.

FLOWER.		LEAVES AND STEMS.	
Purple	1475. Shade No. 1	436. Shade letter A	Green.....
	1477. " " 2	437. " " B	
	1479. " " 3	438. " " C	
	1481. " " 4	439. " " D	
	1483. " " 5	230. " " E	
	1485. " " 6	230¾. " " F	

Iris Design.

Materials.—M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss.

Flowers.—Purple—1475 to 1487. Yellow—645 to 650. White—691, 1477, 0682, 682, 683, 1655. *Pollen.*—Yellow—646, 648, 650 Japan Floss. Green—428, 429 Japan Floss. Yellow—646, 648, 650 Japan Floss. *Leaves.*—436 to 439, or 0428 to 430, 230, 230¾, 370 to 374 Japan Floss. *Scallop.*—691, 310 Spanish Floss.

Description.—For the purple iris flag, or fleur de lis, start the top petals with purple, 1475, 1477, shading darker with 1479, 1481, 1483, 1485; a very little of 1487. On the lower petals for the tip use darker shades, 1485, 1483, 1481, 1479, 1477, 1475. Pollen of yellow, 646, 648, 650. French knots. Buds—Green, 436, 437, 438, or 0428, 428, 429½. Use purple, 1479, 1481, on tip of bud. Shade yellow iris same as purple; make the pollen of green, 428, 429, French knots. In the white iris use white, 691, for the entire petals, shading into the white Nile green, 0682, 682, 683; also a slight tinge of purple, 1477, on the outer edge of petals, or pink, 524, 0525.

Leaves.—Lightest shade, 436, 437, on tip of some; others 438 and 439 shading brown with the green, 230, 230¾. Vary the leaves by using 370, 371, 372 in one leaf; 372, 373, 374 in a darker one, using in these the Light and Dark Brown, 230, 230¾, shades.

Scallop.—Button-hole stitch with Spanish Floss, 691, 310. In the scroll above the scallop use Nile Green, 310.

This entire design is not illustrated entire. Can be seen at Art Embroidery stores. This description is applicable for any iris design.



Iris Design No. 215, 22 inch.

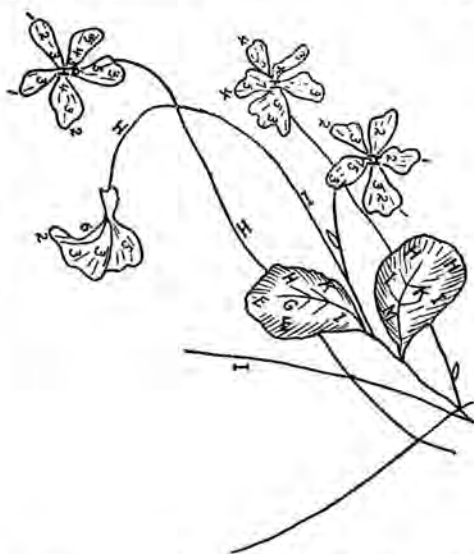
Violet Decoration.

Key to Spray.

	0475.	Shade No. 1
	460.	" " 2
Violet	461.	" " 3
	462.	" " 4
	463.	" " 5
Centre	464.	" " 6
	609.	" " 7

LEAVES AND STEMS.

0428.	Shade letter E
428.	" " G
429.	" " H
429½.	" " I
430.	" " K
431.	" " M



Spray in Design No. 2692. 22 inch.

Violet Decoration.

Design No. 2692. Sizes 9, 12, 18, 22 inch.

Materials.—M. Heminway & Sons' "Oriental Dyes," Japan Floss.



Violet Design, No. 2692. 9, 12, 18, 22 inch.

Flowers.—Purples—1475, 460, 461, 462, 463, 464. White, 691. Nile, 0682, 682, 1475, or Purples, 348, 349, 350, 351, 352, 353, 354.

Centre.—609, 429.

Leaves.—Greens—436, 437, 438, 439; or 0428, 428, 429, 429½, 430, 431, 431½.

Scallop.—Spanish Floss—White, 691; also, 310 Green Japan Floss.

Description.—In the flower use 460, 461 for the light petals; 462, 463, 464 for the darker ones. If the white flower is desired, work first the petal with White, 691, then shade with 0682, 682, to give the Green shadow effect, 609 and 429 are used in the **centre of the flower**, shaped like this Δ , green on the two side lines and red in centre.

Leaves.—436 and 437 are used on the tip; 438, 439 toward the "mid rib." Vein with 439

Holly Centerpiece.

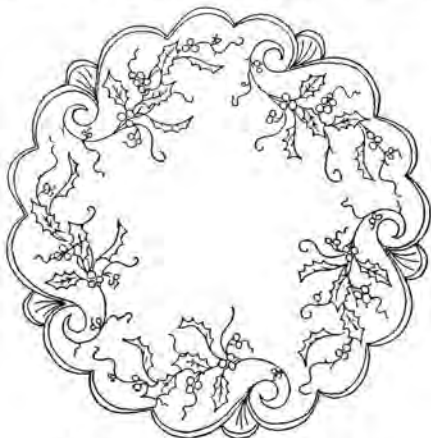
Materials.—M. Heminway & Sons' Oriental Dyes, Japan and Spanish Floss.

Berries.—Red: No. 013-015, Japan Floss.

Leaves.—Green: 827, 828, 829. Brown: 412.

Scallop.—White: 691, Spanish Floss. Green: 310, or Old Gold, 409½ Japan Floss.

The holly, whose name is most appropriately bestowed, from Celtic derivation, meaning a point, on account of the sharp prickly nature of its leaves, is



Holly Centerpiece, Design No. 2683
 Sizes 17, 18, 22 inch

largely used for decoration at Christmas time, and is said to have been devoted to this purpose by the early Christians at Rome; and throughout Europe and America is a popular church and table decoration for festal occasions. Its bright scarlet berries and shining green satiny leaves are most effectively displayed upon the white linen background in which they are worked, and with which they form a charming contrast, in the accompanying illustration.

The berries should be heavily stuffed with White embroidery cotton—to give them a plump raised effect, their round shape being carefully preserved—the berries, though so tiny, will require many stitches, closely placed to completely cover the filling. They should be embroidered perpendicular to their stems. Use No. 013

Red Japan Floss on some and No. 015 on others.

Nearly every one should have a tiny stitch in White taken over the Red and at the center of the berry to indicate the high light, and a few which are in the right position should have the apex dotted with a stitch in Black.

"The Art Interchange," an authority on art work, states: "The especial point about embroidering holly leaves is that they must be worked from within toward the outline. This is the rule for all concave curves. It is not possible to start the stitch on the outline and work *in* as in convex leaves and preserve the shape. Bring the points out sharp and clear. When the leaves are finished define the points still more by putting in over the stitch of each point, and extending a little beyond it, a single stitch in the Red Brown No. 412. Split the Japan Floss for this, and do not skip from point to point, so carrying the thread on the back of the linen straight between them, but take a stitch into the leaf, then out to the next point, otherwise the line on the back will show through the linen. Leaves 'touched up' in this way will look very prickly indeed."

Table Cover.

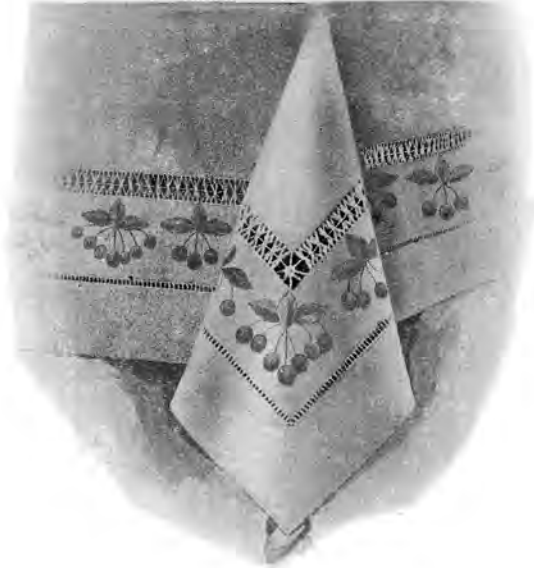
No. 1938. Size 36x36.

Home Spun Linen Hemstitched, with drawn work above the border of cherries.

This design is worked in M. Heminway & Sons' Turkish Floss, shades of Red and Yellow. Red—4, 6, 8, 8½, 10, 011, 015, 017, with a dash of Yellow 362

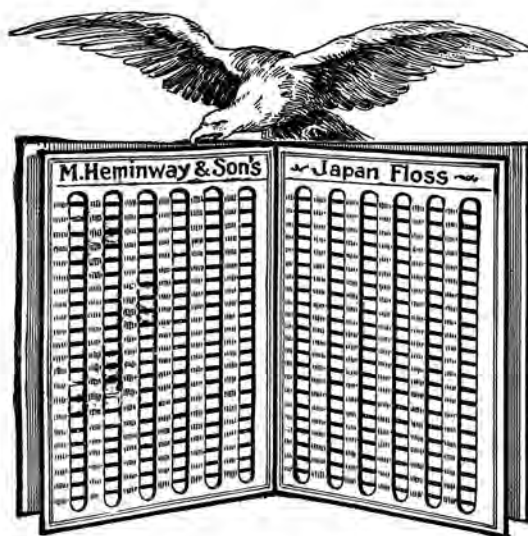
and 364 in the red cherries. For the leaves—Green 370, 371, 372, 372½, 373, 374, 375. For stems and old leaves use Brown 230¾, 230E.

Any pretty floral or conventional design can be used effectively in place of the cherries.



Soiled Linen Bags.

Pretty bags for soiled linen can be made of huckabuck by taking a piece of the material mentioned 25 inches long and 12 inches wide, turn up 12 inches from bottom to form pocket joining on each side. The remaining goods can be gathered into a brass ring by which the bag is to be suspended. On the pocket of these bags the words "Soiled Linen" can be outlined, or any pretty simple design such as branch of holly leaves and berries. If it is to be used for a duster or work bag, embroider the word "Duster" or "Mending."



Ladies will find it a convenience to have one of the elaborate color cards of Japan Floss showing 384 shades of the silk itself and containing samples of each kind of silk mentioned in the embroidery section of this book.

This card can be obtained of dealers. Price 10c. (which is less than actual cost), or will be mailed by the manufacturers of Japan Floss for 12c.

M. HEMINWAY & SONS' SILK CO.,
WATERTOWN, CONN.

How to Fringe Round Doilies and Centres from Square of Linen.

The circular fringed doylie would be more universally adopted if the manner of fringing was better known to embroiderers. It is not as difficult as it appears, but quite as simple as many noted tricks that appear so wonderful until explanation is given.

First—Mark upon white linen a circle of the size desired, exclusive of the fringe, and a second circle the size required to the extreme limit of the fringe, then with the machine, stitch in very fine stitches and with fine thread, completely around the inner line.

Second—Cut the linen on the outer line, then draw the threads, beginning with the one nearest the stitched line, till you have reached the edge of the linen at all four points of the circle, when you will find four triangles formed.

Third—Pull the threads in each of these, and with your needle adjust the fringe so formed till a perfect round is obtained, then button-hole over the stitched line with a single thread of white Japan Floss, and lastly trim the edge of the fringe to form the perfect circle that is desired.

To secure the most satisfactory results in washing—use M. Heminway & Sons' Japan Floss "Oriental Dyes."

UNDERWEAR SILK OR SILK YARN.



NUMEROUS demands for a silk yarn or a knitting silk in size and twist like the English article so extensively used abroad, for hand-knit under-garments and for golf vests in conjunction with knitting wools, has induced us to place on the market our "English Underwear Silk," which is in every respect equal in quality of stock and purity of dye to the foreign article.

This silk is put up in hanks only (1 oz. to hank), and is quite a different class of goods from the "Heminway" pure knitting silk, which is put up on spools.

The silk on spools is specially adapted for knitting mittens, wristlets, stockings, purses, fancy fringe, etc., and is made in a great variety of fancy shades, while the new English silk in hank is more like a soft yarn.

Colors obtainable :

Cream White, Light Blue, Light Pink, Lavender, T'iscan, Salmon, Ecru, and Black.

More shades may be manufactured if demanded.

The nature of the English underwear silk when knit is very soft and pliable, and an article of comfort to the wearer in any season of the year.

The quantity required should be according to size and the manner in which the article is knit, and will be about as follows :

Ladies' Undervests (without sleeves)	3 oz. hanks
" " (with sleeves)...	5 " "
Infant's Long Shirt.....	2 " "
Child's Skirt.....	2 " "
Infant's Socks.....	1 " "

Recommended for darning hosiery and underwear.

If the silk cannot be procured of dealers, we will, upon receipt of postal note or money order, have it sent to you by some reliable house to whom we sell.

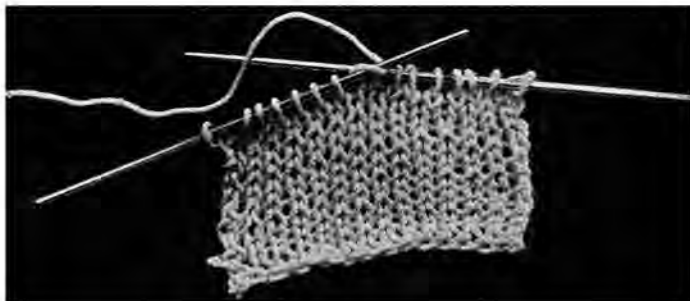
PRICE PER OZ. HANK, 60 CENTS.

M. HEMINWAY & SONS' SILK CO.,

Mills Watertown, Conn.

KNITTING.

TO "cast on" is to make or take up stitches, as one begins any piece of knitted work. This may be done with one or two needles, the former method being preferred unless there are many stitches. To cast on with one needle, hold the needle in the right hand, loop the silk once around the left forefinger, holding one end between thumb and second finger of left hand, and the other end, as for knitting, over right forefinger, under second and third, and over little finger; put the needle under the loop around left forefinger upward, pass thread around needle just as in plain knitting, by moving right forefinger, draw the needle back from under the loop, bringing thread with it; slip the loop off left forefinger, tightening it as you do so, to form first stitch. Repeat the operation to make the required number of stitches. Many double the thread used in casting on, particularly for beginning a stocking, mitten wrist, etc., where much wear comes.



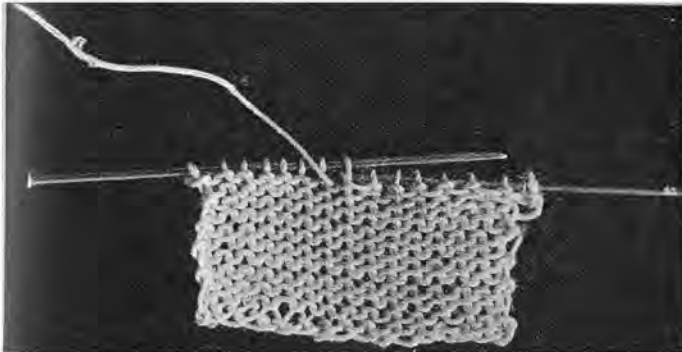
Plain Knitting.

To cast on with two needles, twist a loop of the silk over left-hand needle near the end; pass right-hand needle through this loop, under the other needle; put silk over right-hand needle, between the two, draw the loop through, bring right-hand needle in front of left. Change the new stitch to left-hand needle by inserting latter in left side of loop, and keeping right-hand needle also in the loop preparatory to forming next stitch. Put silk over, and proceed to form required number of stitches.

Knit (k.): Pass right-hand needle through first stitch on left-hand needle, from left to right; bring silk forward around right-hand needle, draw it through stitch on left-hand needle, pushing down the point of the right-hand needle with left forefinger, and at the same time drawing back the left-hand needle slightly, to allow the old stitch to slip off and fall between the needles. Repeat to the end; or for as many stitches as directed. This is the English method; for plain knitting, the

KNITTING INSTRUCTIONS

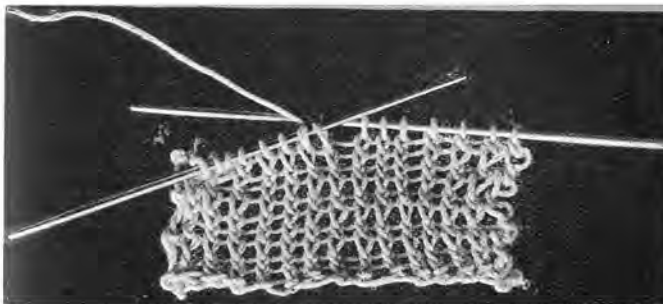
writer likes the German method better. In this, the silk is passed over the left fore-finger, under second and third, and over the little finger; insert the right-hand needle in the usual way, and draw the silk through with the point of this needle, finishing the stitch in the usual way. The only difference is in the manner of taking



Purling.

up the thread, but the work is so much less tiresome and more rapid of execution that it will well repay one to become accustomed to it.

Purl (p.): The silk is brought around in front of the right-hand needle, which is then passed through first stitch on left-hand needle from right to left, the right-hand



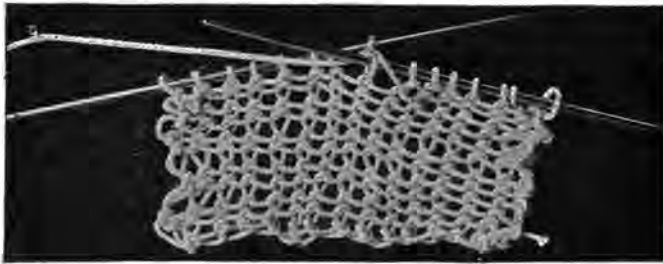
Knitting from Behind.

needle being thus brought in front of the left; pass silk around right-hand needle, push down the point, and draw the loop back through the stitch on left-hand needle, the right being thus brought behind the left-hand needle. Slip off the old stitch as usual, and take care to return the silk to its place behind the work before proceeding

to knit plain again. The purl (or seam) stitch is the exact reverse in appearance of the plain stitch. To purl by the German method, the silk is brought to the front of the work, being held by the left hand, as in plain German knitting; insert needle at right of stitch, the point coming in front of left-hand needle; take up silk and draw to back of work, slipping off the old stitch as usual.

It is sometimes required to knit at the back of stitches. To do this, put the needle in under the back part of stitch, from right to left, then pass the thread which is left behind the needle from right to left over the needle and draw it through the stitch. In plain knitting, taken from behind, the two threads of the loop are crossed, instead of lying side by side as in plain work. To purl from behind, put the needle into back part of stitch, upward from below, and proceed as in purling.

Purl 2 together (p. 2 tog.): Put needle through 2 sts. instead of 1, and proceed as usual. "P.-n.," an abbreviation sometimes seen in instructions for knitting laces, means "purl-narrow," and is the same thing as "purl 2 together."



Purling from Behind.

Narrow (n.): Knit 2 stitches together, K. 3 tog., knit 3 sts. together, as 1 st.

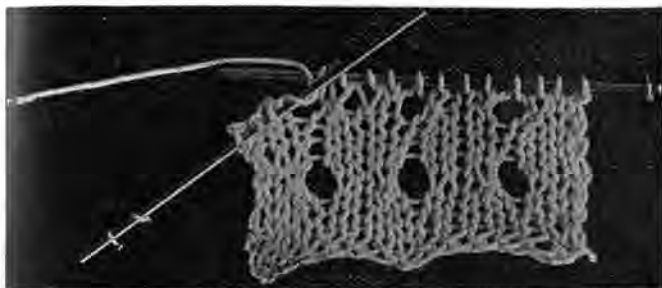
Slip (sl.): Take a st. from left-hand to right-hand needle, without knitting it.

Slip, narrow and bind (sl., n. and b.): Slip 1st st., narrow, then draw the slipped st. over narrowed st., letting it fall between the needles. This is equivalent to knitting 3 together.

Slip and bind (sl. and b.): Slip 1st st., knit next, and draw slipped st. over; equivalent to a narrow. To decrease at the back, put the needle through the back of 2 sts., knitting them as one st. The decrease in purl knitting may also be done by purling 1st st., returning it to left-hand needle, and bringing over it the next st. on the needle.

Over (o.): There are various ways of widening, the most common, especially in open-work patterns of any sort, being the "over" with which all are familiar. In this, the silk is brought forward and put back over the right-hand needle, the next stitch being knitted as usual; the "o." loop is to be knitted as a stitch in next row. In purling the silk must be passed entirely around the needle to form the loop. O. 2, or o. 3, signifies that the silk is to be put twice or 3 times over the needle. In the

next row, these loops must be knitted and purled alternately. Other methods of increasing are: (1.) Pick up the silk between 2 sts. and knit a st. in it. (2.) Knit front of loop; then, without removing left-hand st. from needle, knit back of loop, and slip off. (3.) Put the right-hand needle through a st. as usual, pass thread twice around needle, then knit the st.



Making "Overs."

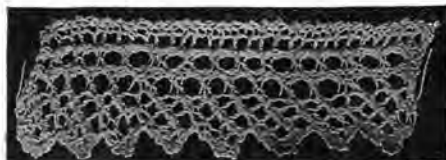
Bind or cast off: Slip first st., knit next, pass slipped stitch over, knit next, pass 2d st. over, and continue for as many stitches as directed.

Stars or parentheses indicate repetition, thus: *O., n., k., l., repeat from * twice, is equivalent to o., n., k. l., o., n., k. l. o., n., k., l.; while (o., n., k. l.), 3 indicates the same number of repetitions.

Point Edging.

MATERIALS: Heminway's knitting or crochet silk, and 2 steel needles, No. 17.
Cast on 10 sts., 1 across plain.

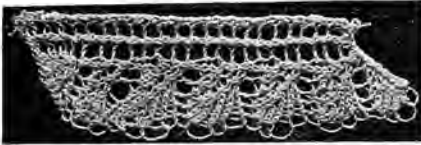
1. Sl. 1, k. 1, o., n., o., n., o., n., o., k. 2.
 2. Sl. 1, k. 10.
 3. Sl. 1, k. 1, o., n., k. 3, o., n., o., k. 2.
 4. Sl. 1, k. 11.
 5. Sl. 1, k. 1, o., n., o., n., o., n., o., n., o., k. 2.
 6. Sl. 1, k. 12.
 7. Sl. 1, k. 1, o., n., k. 3, o., n., o., n., o., k. 2.
 8. Bind off 5, k. 9.
- Repeat from 1st row.



Point Edging.

Leaf Edging.

MATERIALS: Heminway's knitting or crochet silk, and 2 steel needles, No. 17.
Cast on 14 sts., k. across plain.



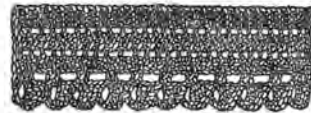
Leaf Edging.

1. O., k. 1, o, k. 2, n., n., k. 2, o., n., o., n., k. 1.
2. P. 14. Other even rows the same.
3. O., k. 3, o., k. 1, n., n., k. 1, o., n., o., n., k. 1.
5. O., k. 5, o., n., n., o., n., o., n., k. 1.
7. O., k. 3, n., k. 2, o., n., o., n., o., n., k. 1.
8. P. 14; repeat from 1st row.

Loop Edging.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, and 2 steel needles, No. 17. Cast on 11 sts., k. across plain.

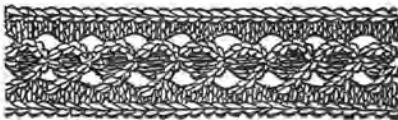
1. K. 3, o., sl. and b., k. 1, o., sl. and b., k. 1, o. 2, k. 1, o. 2, k. 1.
 2. K. 2, p. 1, k. 2, p. 1, k. 2, p. 1, k. 2, p. 1, k. 3.
 3. K. 3, o., sl. and b., k. 1, o., sl. and b., k. 7.
 4. Bind off 4, k. 3, p. 1, k. 2, p. 1, k. 3.
- Repeat from 1st row. A simple, durable and very pretty edging.



Loop Edging.

Shell Insertion.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, and 2 steel needles, No. 18. Cast on 9 sts.



Shell Insertion.

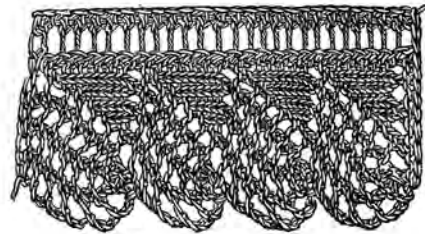
1. Sl. 1, p. 8.
 2. Sl. 1, p. 2, k. 2, k. 1 at back, p. 3.
 3. Sl. 1, k. 2, p. 3, k. 3.
 4. Sl. 1, p. 2, o., k. 3 tog., o., p. 3.
 5. Sl. 1, k. 2, p. 3, k. 3.
- Repeat from 2d row. In the knitting

or crochet silk, white or colored, as required, this makes a very pretty insertion for infants' skirts, sleeves and yokes of dresses, etc., while in Heminway's black purse silk, a handsome gimp or dress garniture is had, which may be jetted or beaded if desired by stringing the beads on the silk and moving them up as required.

Open Shell Lace.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, and 2 steel needles, Nos. 16. Cast on 13 sts., k. across plain.

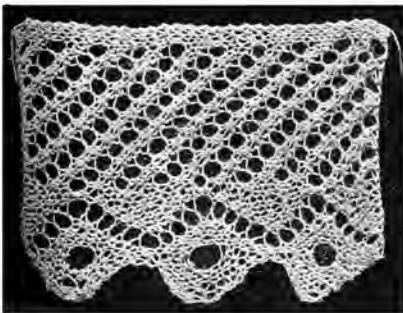
1. Sl. 1, k. 1, o. 2, n., k. 1, o., n., o., n., k. o., n., o. 3 times, p. 2 tog.
 2. Needle under silk, o., p. 2 tog., k. 8, n., p. 1, k. 2.
 3. Sl. 1, k. 1, o. 2, n., k. 2, o., n., o., n., o., n., p. 2 tog.
 4. Like 2d row, 9 plain.
 5. Like 1st row, 3 plain instead of 1.
 6. Like 4th, 10 plain.
 7. Like 5th, 4 plain.
 8. Like 6th, 11 plain.
 9. Like 7th, 5 plain.
 10. Like 8th, 12 plain.
 11. Sl. 1, k. 1, o. 2, n., k. 6, sl. 6 from left-hand needle over next st., leaving only 2 on that needle, o. 3 times, p. 2 tog.
 12. Needle under thread, o. p. 2 tog., k. 7, n., p. 1, k. 2.
- Repeat from 1st row.



Open Shell Lace.

Net Lace.

MATERIALS: Heminway's knitting or crochet silk, and 2 steel needles, No. 16. Cast on 23 sts., k. across plain.



Net Lace.

1. Sl. 1, k. 2 (o., n., k. 1) 4 times, k. 4, n., o., k. 2.
2. K. plain. All even rows the same. In 12th row, k. 1, p. 1, k. 1, in o. 3 loop.
3. Sl. 1, k. 3 (o., n., k. 1) 4 times, k. 2, n., o., k. 3.
5. Sl. 1, k. 4 (o., n., k. 1) 4 times, n., o., k. 4.
7. Sl. 1, k. 2 (o., n., k. 1) 4 times, k. 1, n., o., k. 5.
9. Sl. 1, k. 3 (o., n., k. 1) 3 times, o., n., no., k. 6.
11. Sl. 1, k. 4 (o., n., k. 1) 3 times, o., n., o., n., k. 2, o., 3 times, k. 3.
13. Sl. 1, k. 2 (o., n., k. 1) 4 times, k. 2, o., n., k. 7.
15. Sl. 1, k. 3 (o., n., k. 1) 4 times, k. 2, o., n., k. 6.

17. Sl. 1, k. 4 (o., n., k. 1) 4 times, k. 2, o., k. 7.

18. Bind off 4, k. 22. Repeat from 1st row.

This lace may be made narrower by casting on fewer sts., and making a less number of repeats; allow 3 sts. for each repeat. In sewing silk, black or colored as required, this is a beautiful pattern for dress-garniture.

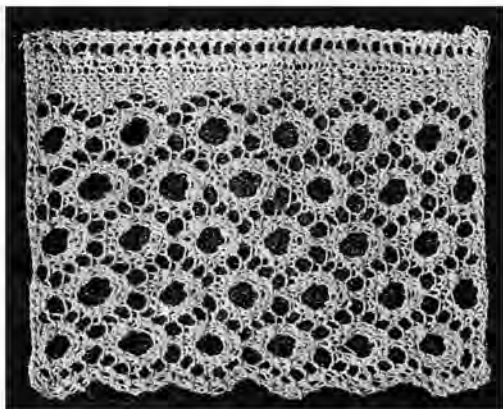
Tuxedo Lace.

MATERIALS: Heminway's knitting or crochet silk, and 2 steel needles, No. 18. Cast on 36 sts., k. across plain.

1. K. 2, o., k. 5 (o., n., k. 1, n., o., k. 5) twice, o., n., k. 3, n., o. 2, k. 2.

2. Sl. 1, k. 1, p. 1, n., k. 33.

3. K. 2, o. (k. 1, n., o. 3 times, sl., n. and b., k. 1, o., sl., n. and b., o.) twice, k. 1, n., o. 3, sl., n. and b., k. 1, o., n., k. 2, n., o. 2, k. 2.



Tuxedo Lace.

4. Sl. 1, k. 1, p. 1, n., k. 34.

5. K. 1, n. (o., n., k. 3, n., o., k. 3) twice, o., n., k. 3, n., o. k. 4, n., o. 2, k. 2.

6. Sl. 1, k. 1, p. 1, n., k. 33.

7. K. 1, n. (o., n., k. 1, n., o., k. 5) 3 times, n., o. 2, k. 2.

8. Sl. 1, k. 1, p. 1, n., k. 32.

9. K. 1, n., o. (sl., n. and b., o., k. 1, n., o. 3, sl., n. and b., k. 1, o.) twice, sl., n. and b. o., k. 6, n., o. 2, k. 2.

10. Sl. 1, k. 1, p. 1, n., k. 31.

11. K. 2, o., k. 3 (o., n., k. 3, n., o., k. 3) twice, o., n., k. 4, n., o. 2, k. 2.

12. Sl. 1, k. 1, p. 1, n., k. 32.

Repeat from 1st row.

This very handsome lace is adapted to many purposes, and is easily and rapidly knitted. As will be noted, the "pattern" consists of 10 sts.—those inclosed in parentheses—and the lace may be widened or made narrower by casting on more or less sts., and making the repeat of 10 sts. a greater or less number of times. A very handsome lace flounce for a silk dress was knitted of Heminway's spool silk, C, on a foundation of 82 sts., adding 5 repeats to those given in these directions. A yoke of cream silk to be worn over a color is also effective.

Ladies know what exorbitant prices are charged for real silk laces; they may be had at a nominal figure by one who has a little time at her command. Made with the silk referred to, there is literally no "wear out" to them.

Ladies' Undervest.

SHORT SLEEVES.

Use 4 ounce hanks M. Heminway & Sons' English underwear silk long bone, or rubber needles, No. 10.

Cast on 130 stitches for the border at the bottom of the vest.

1st row—plain knitting.

2d row—seamed.

3d row—plain.



4th row—narrow, 4 plain, make 1, 1 plain, make 1, 4 plain, slip 1, 1 plain, pass slip stitch over, repeat to end of row.

5th row—seamed.

6th row—like 4th row.

7th row—plain.

8th row—seam.

9th row—plain.

Repeat from the 4th row to the 9th row. Then knit another plain row narrowing at end. This completes the border, and there are now 129 stitches on the needle. The body of the vest is worked in ribbing.

1st row—* 1 plain, seam 1 ; repeat from * to end.

2d row—* seam 1, 1 plain; repeat from * to end. Proceed thus till 18 rows are knitted.

Next row—narrow by knitting 2 together at the beginning and end of row, and keep the ribbing straight as before. Work 5 rows of ribbing, narrow again in next row as before. Repeat these 6 rows till you have made 16 decreases and have 97 stitches on the needle. Continue the ribbing till you have worked 150 rows in all of ribbing above border.

151st row—to commence the bosom darts. Knit 1 plain and seam 1 alternately till 36 stitches are ribbed, increase 1 by passing the silk over the needle to make a stitch, knit 1 and increase 1, rib 23, increase 1, knit 1, increase 1, rib 36. Rib 3 rows without increasing.

155th row—rib 36 stitches, increase 1, seam 1, 1 plain, seam 1, increase 1, rib 23, increase 1, seam 1, 1 plain, seam 1, increase 1, rib 36. Rib 3 rows without increasing.

159th row—rib 36 stitches, increase 1, 1 plain, seam 1, 1 plain, seam 1, 1 plain, increase 1, rib 23, increase 1, 1 plain, seam 1, 1 plain, seam 1, 1 plain, increase 1, rib 36. Rib 3 rows without increasing.

Continue increasing in this manner every 4th row, carefully keeping the ribs even, till you have made 10 increasings, when there will be 21 stitches at the top of each gusset, 137 stitches in the row.

After the last increase rib 5 rows from end to end.

Next row—for the shoulder—rib 32 stitches, narrow, turn and rib back.

Next row—rib 31 stitches, narrow, turn and rib back. Continue thus, but ribbing 1 stitch less each time, until you have only 18 stitches on the needle; rib 5 more little rows on 18 stitches, and bind off. Recommence where you divided, bind off 69 stitches along the front of the vest, rib to the end of the row. There will be 34 stitches now on the needle, work this shoulder to correspond with the shoulder already knitted.

Back of Vest—knit the same as the front until you have accomplished the decreases and have 97 stitches on the needle, and then continue ribbing for 83 rows, when you will have worked 192 rows in all of ribbing from the border. Shape the shoulders exactly like the shoulders of the front, and bind off 29 stitches in the middle.

Sleeve—cast on 60 stitches, and work in ribbing of 1 stitch and 1 stitch seam, for 28 rows; bind off loosely and without breaking off the silk, pick up and knit 13 stitches along the side of the sleeve to make a gusset, the stitch on the needle making 14 stitches, rib for 32 rows, and bind off; sew the gusset in corners. Work the other sleeve in same manner, and be careful in forming the gusset to make it come opposite the gusset of the first sleeve. Crochet a row of

holes around neck for ribbon, finish this hole row with shell edge. Shell edge around sleeves.

Ladies' Silk Undervest.

WITHOUT SLEEVES.

MATERIALS: 4 ounces M. Heminway & Sons' English underwear silk.

Two finest rubber needles.

Cast on 99 stitches, and knit across plain. Use fine needles of bone, rubber, or wood.

2d row—narrow, knit 2 plain, make 1, knit 1 plain, make 1, knit 4 plain, slip second stitch over third, and repeat 11 times.

3d row—all seam knitting. Repeat second and third rows until you have 4 rows of openwork.

Now Knit six times across the plain knitting, then 4 rows of openwork, 6 rows of plain knitting, 2 rows of openwork. Then knit in ribs 4 plain, seam 4 alternately, until you have finished 75 rows, or a little more if you wish, then seam where you knit 4 plain, and knit plain where you seamed 4, for 4 rows (count the rows on the right side), reverse again for 4 rows, this finishes two blocks. Bind off all but 12 stitches, knit 36 rows plain knitting for shoulders. Now knit the other half of undervest the same way, and sew together to first block, then sew the shoulders down to the back half. Crochet a row of holes around neck and sleeves, finish off the holes with a shell edge. Run ribbon in holes and tie in a bow.

Ladies' Silk Undervest.

WITHOUT SLEEVES.

MATERIALS: 3 ounces M. Heminway & Sons' English underwear silk, in hanks.

Two fine rubber needles.

For the front cast on 80 stitches, and knit across plain for 12 rows.

13th row—* narrow, make 1, * repeat from * to * end of row.

14th row—plain.

15th row—like thirteenth.

16th row—plain.

17th row—like thirteenth.

18th to 22d row—plain.

23d to 26th row—4 plain, seam 4, alternately.

27th to 29th row—plain.

30th to 106th row—3 plain, seam 3, alternately.

107th to 112th row—plain.

For the next 4 rows—4 plain, seam 4, alternately.

The next 4 rows—seam 4, 4 plain.

121st row to 124th row—plain.

125th row—* narrow, make 1, * repeat from * to * to end of row.

126th row—plain.

127th row—like the 125th row.

128th row—plain.

129th row—like 125th row.

130th row—plain.

131st row—12 plain, bind off 56 stitches, 12 plain. These 12 stitches are for the shoulder straps, and are knitted separately back and forth plain, narrowing 1 stitch every fourth row on the armhole side—24 rows. Bind off remaining stitches. The back of vest is knitted exactly like the front, then sew the two pieces neatly together. When you have done so, crochet two rows of shell stitch around the neck, arm holes and bottom. Run ribbon in the holes at the neck to tie it.

Ladies' Knitted Vest.

MATERIALS: 5 ounces of Heminway's underwear silk, and 6 steel needles, No. 16. Cast on 360 sts., 90 on each of 4 needles. P. 4 rounds, then k. plain till the work is 13 inches deep, after which k. 2, p. 2, continuously, ribbing for 4 inches; then k. plain 7 inches. Divide the sts., leaving 180 for the back; k. in rows for front of vest; p. alternate rows, on wrong side, for 4 inches. On right side, k. 30, bind off 120, k. 30. K. and p. on each 30 sts., alternate rows, as for front, till each strip is 5½ inches long, bind off. Make back like front, join shoulders, and the vest is complete save the trimming.



Ladies' Knitted Vest,
Model No. 1.

Cast on 14 sts.

1. K. 3, sl. 4 on extra needle, k. 4 k. the 4 sts. on extra needle, k. 3.

2, 4, 6, 8, 10, 12. K. 3, p. 8, k. 3, 3, 5, 7, 9, 11. K. plain.

Repeat till the band is long enough

to fit edge of neck. On upper edge of band make a row of cross tc., to run tape in, and finish this with shs. of 8 tc., caught down with 1 sc. between shs.

over sts. make a row of picots : * Fasten between shs., ch. 4, miss 2 tc., sc. between 2d and 3d tc. ch. 4, sc. between 4th and 5th, ch. 4, sc. between 6th and 7th, ch. 4, and repeat from *. Finish lower edge with shs. and picots, without cross tc., and sleeve bands in same way.

If preferred, the cross tc. and shells may be worked directly upon the garment, omitting the knitted finish. These directions are for size 34 vest, and may be readily enlarged or made smaller. Vests made of this underwear silk are soft, warm, elastic and very durable; and no lady will regret the slight expenditure of time or outlay for materials necessary for the production of so satisfactory a garment.

Ladies' Sleeveless Vest (Model No. 2).

MATERIALS: 5½ ounces Heminway's English underwear silk, and 5 steel needles of correct size to give 11 sts. to each inch of work. Cast on with double silk 95 sts. on each of 4 needles, and knit in rounds.

P. 4 rounds.

The fancy hem may be made with any number of sts. divisible by 10.

1. O., k. 1, o., k. 3, k. 3 tog., k.; repeat.
2. K. plain.

Repeat these rounds alternately until the hem is an inch deep. Then k. plain 15 inches, which completes the skirt of the vest. K. 2, p. 2, continuously till a ribbed waistband 5 inches wide is made, after which k. plain 5½ inches which will extend to the arm-size.

Divide the sts. to form arm-hole, leaving 190 on needle for front. On the 190 st. remaining work back and forth, k. on right side, p. on wrong, for a space of 1¼ inches, forming back of neck.

To shape the shoulder-straps, leave 110 sts. on extra needle for centre of back, having 40 sts. on each side. K. right and p. wrong side of strap; n. in every 2d row on neck edge until but 20 sts. are left, then k. without decreasing until the arm-hole is 7 inches long, and the strap 4½ inches long from centre of back, then bind off. K. 2d strap like 1st. Shape front of vest exactly like the back, lay front and back together, and join the straps on shoulders. They should be about 1½ inches wide.

To commence band for neck, pick up forty loops on a strap edge between



Ladies' Sleeveless Vest, Model No. 2.

shoulder seam and centre front, k. 110 stitches left for neck front, pick up and k. 80 sts. along edge of opposite strap, k. 110 sts. left for back, pick up and k. 40 sts. or loops on 1st strap. There are now 380 sts. N. at even intervals in 1st round to leave 360 sts., 90 sts. on each of 4 needles.

2. O., n., all around.
3. K. plain.
- 4, 6. Slip 2 sts., p. 7; repeat.
- 5, 7. K. plain.
8. K. 2 (o. 2, p. 1) 7 times; repeat.
9. K. 2, drop all loops between next 7 sts., draw out to full length, n. 7 tog., o.; repeat.
10. K. 2 (k. 1, p. 1, k. 1) in loop, k. 1 (k. 1, p. 1, k. 1) in loop, repeat.
- 11, 12, 13. K. 2, p. 2; repeat.
14. O. 2, n.; repeat.
15. Drop all loops without knitting, and draw sts. to full length, o., draw 2d st. over 1st and p. it, o., k. 1; this crosses the sts. Repeat.
16. Make 1 st. only of each loop, k. plain around.
- 17, 18, 19. K. 2, p. 2; repeat.
- Shs. for edge; 1. Sl. 2, bind off 7; repeat.
2. Sl. 2, * o. 3, pick up and k. 3 st. bound off (o. 3, k. same st.) twice, o., k. 2, repeat from *.
3. K. each loop as 1 st., dropping all extra overs, draw sts. and loops to full length. Sl. 2, p. 7; repeat.
- 4, 6. Sl. 2, k. 7; repeat.
- 5, 7. Sl. 2, p. 7; repeat.
8. O., k. 1; repeat.
9. Bind off, k. all sts. and p. all loops; this will prevent the edge from rolling, while the overs in 8th round prevent breaking when stretched. Knit sleeve-band like that for neck, the number of sts. being divisible by 9. If the number is not correct for the ribbon space, n. as many as required. This band is a very pretty pattern for other purposes than that given.

For the fancy front and back, a variety of puff or basket st., commence in next round after the waistband. Divide sts. in 4 parts, 112 for front and back, with 72 sts. between them, on each side, which come under the arms and are to be knitted plain, always. The back is knitted in puff st. alone.

- 1, 2, 3. P. 2, k. 2, repeat.
- 4, 5, 6. K. plain.
- 7, 8, 9. K. 2, p. 2.
- 10, 11, 12. K. plain. Repeat from 1st round.

Across the 112 front sts. the puff is divided by 3 stripes of cable or twisted st. It is very handsome, however, with but one twist, in the centre. Divide the 112 front sts. thus: K. 24 in puff st., as for back, 12 sts. for 1st cable, 14 puff sts., 12 for cable, 14 puff sts., 12 sts. for cable, 24 puff sts. The twists or cable sts. run straight

through the front, as designated, all the rest being in puff st. To make the twists, allow 12 sts. for each.

1. P. 3, take off 3 sts. on extra needle, k. 3, k. the 3 on extra needle, p. 3. This comes on the 1st puff st. round.

2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. P. 3, k. 6, p. 3. This is one of the most effective, but at the same time the easiest of the fancy sts. both to learn and knit.

This undervest is of medium size (34 inches), but may be readily enlarged. If wanted less heavy, larger needles may be used. As knitted it is very elastic, soft, and warm enough for comfort in coldest weather.

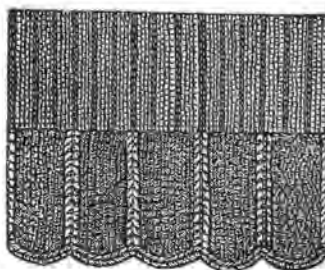
Fancy Pattern for Bottom of Silk Undervest.

CAST on 8 for each pattern.

1st row—take 2 together, thread forward, knit 2, thread forward, slip 1, knit 1, pass the slipped over, knit 2, repeat. Every other row is purl 4, purl 2 together, thread over, purl 2.

3d row—take 2 together, thread forward, knit 3, thread forward, slip 1, knit 1, pass the slipped over, knit 1, repeat.

5th row—take two together, thread forward, knit 4, thread forward, slip 1, knit on, pass the slipped over, repeat.



M. Heminway & Sons' Français Darning Silk.

A soft finish fast dye silk, prepared expressly for mending silk, wool, or cotton hosiery and underwear.

Articles darned with Français Silk are very durable and are not a discomfort to the wearer, because of the soft and pliable nature of silk material.

Sold at hosiery and fancy goods departments in Dry Goods Stores. Price, 50 cents per dozen.

Made in black, white, light blue, cardinal, navy, tan, écru. brown, lavender, pink, gold and gray, heliotrope, bronze, Balbriggan.



Gentleman's Undershirt.

MATERIALS: 5 or 6 ounces M. Heminway & Sons' English underwear silk.
two finest rubber or bone needles.

Commence at bottom of back by casting on 81 stitches, knit 30 rows of plain garter stitch. Then commence ribbing, * knit 3, seam 3; * repeat what comes between the stars, over and over, until you have 70 rows on right side. Now seam 3 rows all across on the wrong side; you are now ready for the blocks, which are made by * knitting 5 stitches and seaming 5 stitches; * repeat from star to star, do 4 more rows the same. (If one does not wish the fancy blocks you can rib the whole length.) Then do * 5 seam, and 5 plain; * repeat from star to star all across, and do 4 more rows like this. This finishes 2 rows of blocks; do 4 more rows of blocks, making in all 6 rows of blocks, of 5 rows each, knit 20 rows plain. Now form one shoulder; 5 plain, 5 seam, 5 plain, 5 seam, and so on until you have 40 stitches on each needle. Take the right hand 40 off on a string, or extra needle. Then narrow every time you knit across and get to the neck, until you have 30 stitches. Knit across 10 times plain. Begin to widen around the neck every time across, until you have 40 stitches on the needle, then form the other shoulder like this one, until you have 40 stitches on both needles. If one wants an opening in the front, knit 36 plain rows down the front, after the neck is joined. Then join the stitches so they will all be on one needle. Now do 6 rows of blocks like those done in the back, then rib across 70 rows like back, then knit 30 rows garter stitch. Bind off loosely. Sew up the sides, leaving space open for sleeves.

Sleeve: Commence at arm size, cast on 60 stitches, knit 10 rows plain garter stitch, then narrow 1 on each end of needle every other row, until you have only 45 stitches, knit 34 rows plain, without increase or decrease. Now narrow on last end of every row, until you have 39 stitches, then * knit 3 plain, and 3 seam; * repeat between the stars for 24 rows; bind off loosely; sew up the sleeves, and sew them in the armhole. Finish neck and bottom of shirt with a scallop.

Knitted Undervest.

The knitted undervest here presented is intended for use beneath a spring gown worn without a coat, where extra warmth seems desirable. It is so made that it adds no ungainly bulk to the figure. For this reason, too, it is peculiarly appropriate for use under thin shirtwaists, which fashion now decrees may be worn on cold days as well as warm.

With medium-sized bone knitting needles cast on 145 stitches and knit 1 row

plain. 2d row, narrow 1 every 25th stitch. Repeat these two rows until 127 stitches are left on the row, then make 1 row of holes for the belt ribbon, as follows: k 2,* over, k 2 tog, k 6, repeat from * to end of row, then knit 4 rows plain and begin to work the darts, as follows:

1st row k 10, over, k 46, over, k 11, over, k 46, over, k 14.

2d row plain.

3d row k 11, over, k 46, over, k 13, over, k 46, over, k 15.

4th row plain.

Continue to knit the rows in this manner. In commencing make 1 extra stitch plain in each row create, keep the 46 side, knit 2 extra row in the back, stitch at the end. refer, of course, on which the

The alternate rows When there are made, work back make 20 rows fronts plain and other row at the This brings you to

K 48, and cast stitches for the 80 stitches from to that stitch, bind the 2d armhole mander for the the stitches for the safety pin, and do those for the back. ing stitches work follows: 1st row:

armhole, there knitting the last two stitches together. Knit 39 rows plain, back and forth. Next cast off the first 12 stitches for the front of the neck and knit the remainder of the row plain. Knit 14 more rows, decreasing 1 stitch at the end of every other row toward the neck, then 4 rows plain, and bind off.

Knit the left front like the right, being sure, however, that the casting off and decreasing is done toward the neck, directly opposite that on the right front, so that both fronts will not be shaped to fit the same side of the garment.

Take the stitches for the back on to the needle again and knit 24 rows, which brings you to the lower point of the shoulder, then 40 rows, decreasing 1 stitch at the end of each row. Cast off and draw the shoulder together.

For the sleeve cast on 44 stitches, and k 2, p 2, for 24 rows. Knit 124 rows plain, increasing 1 stitch each end of the 11th, 15th, 23d, 31st, 39th, 45th, 49th, 57th, 61st, 67th and every 4th row thereafter. Bind off, sew up seams, and place in armholes.

The bottom of the undervest is left plain. Around the neck and down the fronts work a row of d. c., then a 2d row of small shells. The right front is made a few stitches wider than the left, that it may overlap.

The materials needed are one pair of medium-sized bone knitting needles, one small bone crochet hook, 5 hanks M. Heminway & Sons' English Underwear Silk or 4 skeins of Bear Brand Shetland Floss, and No. 1 ribbon for the neck and belt.



Knitted Undervest

before you in- stitches on each plain stitches each and 1 extra plain These instructions only to those rows increasing occur. are knit plain.

20 increased rows to beginning and more, working increasing every back as usual. the armhole.

off the next 28 armhole. Count off the other end, knit off 28 stitches for and knit the re- other front. Run left front on to a the same with With the remain- the right front, as knit back plain to

back knit plain to

back and forth.

Next cast off the first 12 stitches for the front of the neck and knit the remainder of the row plain.

Knit 14 more rows, decreasing 1 stitch at the end of every other row toward the neck, then 4 rows plain, and bind off.

Knit the left front like the right, being sure, however, that the casting off and decreasing is done toward the neck, directly opposite that on the right front, so that both fronts will not be shaped to fit the same side of the garment.

Take the stitches for the back on to the needle again and knit 24 rows, which brings you to the lower point of the shoulder, then 40 rows, decreasing 1 stitch at the end of each row. Cast off and draw the shoulder together.

For the sleeve cast on 44 stitches, and k 2, p 2, for 24 rows. Knit 124 rows plain, increasing 1 stitch each end of the 11th, 15th, 23d, 31st, 39th, 45th, 49th, 57th, 61st, 67th and every 4th row thereafter. Bind off, sew up seams, and place in armholes.

The bottom of the undervest is left plain. Around the neck and down the fronts work a row of d. c., then a 2d row of small shells. The right front is made a few stitches wider than the left, that it may overlap.

The materials needed are one pair of medium-sized bone knitting needles, one small bone crochet hook, 5 hanks M. Heminway & Sons' English Underwear Silk or 4 skeins of Bear Brand Shetland Floss, and No. 1 ribbon for the neck and belt.



A Puzzling Proposition.

Infants' Bootees.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, white and colored, pink or blue, as liked, 1 and $\frac{1}{2}$ yards baby ribbon, plain edge, and 4 steel needles, No. 11.



Infants' Bootee, Model No. 1.

Model No. 1. Begin with the edge at the top. Cast on 8 sts., using colored silk.

1. O., n., k. 2, o., n., o., k. 2.
2. K. 2, p. 3, k. 4.
3. O., n., k. 3, o., n., o., k. 2.
4. K. 2, p. 3, k. 5.
5. O, n, k 4, o, n, o, k 2.
6. K. 2, p. 3, k. 6.
7. O., n., k. 9.
8. Bind off 3 sts., k. 7.

Repeat from 1st row 13 times. Bind off lace and sew together. Slip on 3 needles the 52 loops on head of lace and, using white silk, k. 1 round, p. 1 round, k. 1 round, p. 1 round. Then o., n., around, making spaces in which to run ribbon ; * k. 1 round, p. 1 round, k. 1 round, p. 1 round *. Repeat * to * with colored silk, then with white silk, and continue until there are 4 colored stripes,

or until the leg is $3\frac{1}{2}$ inches long. K. 1 white strip, then o., n., around, k. 1 colored stripe, 1 white stripe, 1 colored stripe, making the leg about 4 inches long.

Leaving remainder of sts. to be used in setting the bottom of the foot, knit the instep in rows back and forth on 13 sts. only, 32 rows, alternating stripes as in the leg. With the needle holding 13 sts., pick up and k. 16 sts. along one side of instep; k. 39 sts. left on foot; pick up and k. 16 sts. on opposite side of instep, and continue to knit and stripe the foot in same manner as the leg for 20 rounds. Find middle of heel, k. 3 tog. at heel and toe in each round until there are 30 rounds in all. Turn work wrong side out and, beginning at middle of back, put an equal number of sts. on each of 2 needles; h. 1 st. from each needle together, and bind off. This binding off finishes the bootees, and comes through the centre of the sole.



Infants' Bootee, Model No. 2.

These directions may be varied in many ways, bootees being striped or ribbed according to the taste of the knitter. The instep and foot may be of color, to represent a slipper.

Model No. 2 is begun in the same way, the stripes are of 2 rounds, alternately k. and p., the o., n., row at the ankle, only; below this, in white, p. 1 row, k. 5 rows, k. 1 row, p. 1 row, in color, k. 5 rows, white; the instep has stripes to match the leg, and the foot is of white, k. 1 round, p. 1 round.

These useful and dainty little articles are in every way so satisfactory, knitted of this silk, that it is a pleasure to originate and carry out new ideas in them.

ANNA GRAYSON FORD.



Bootee with Top Turned Over,
Model No. 3.

Bootees with Tops Turned Over.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, white and any desired color, 4 steel needles, No. 17 and 4 No. 18. Model No. 3. Cast on 50 sts. with No. 17 needles.

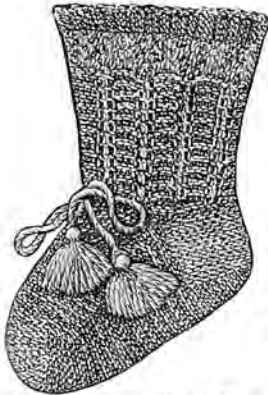
- P. 4 rounds with colored silk; join white and k. as follows:
1. * O., k. 1, o., k. 3, k. 3, tog., k. 3; repeat 4 times from *.
 2. K. plain.

Repeat these 2 rounds alternately for 2½ inches, or until the top is as long as liked, striping with color every few rounds to please the taste, or using all white silk as preferred. K. 1 round with No. 18 needles, then turn work wrong side out to finish the bootee. K. and p. alternate rounds for 3 inches; o., n., around to form sps. for ribbon or cord ties. Take 13 sts. for instep, k. back and forth 32 rows; k. 13 sts. using colored silk, pick up and k. sts. on side of instep, k. 37, pick up and k. 17 sts. on opposite side; p. and k. alternately 34 rounds; in last 4 rounds k. 3 tog. in middle of heel and of toe; even the sts. on 2 needles fold, k. 1 st. together from each needle, and bind off. Work around the "slipper" with ch. st.

If preferred to using 2 sets of needles, begin with 54 sts., and k. the fancy pattern thus: * O., k. 1, o., k. 2, n., n., k. 2, repeat from * 5 times; k. alternate rounds plain; after completing the top, k. 1 round, and n. twice, once on each side of work, reducing sts. to 52. This makes the turned-over top slightly larger than the bootee, otherwise it would draw. The two sizes of needles have the same effect. As stated, it is difficult to give exact sizes of needles to be used, as work varies so with different people; for silk bootees 12 sts. are allowed to an inch of work.

Infants' Bootee.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, cream-white, with 4 steel needles, No. 18. Model No. 4. Cast on 56 sts.



Infants' Bootee, Model No. 4.

K. 5 rounds; o., n., around; k. 5 rounds plain; turn edge inside, and with each st. on the needles k. a loop on the edge, forming a hem. K. 3 rounds plain, then begin the fancy pattern.

1st round. Purl.

2d round. O. k. 1, o. k. 1, n. n. k. 1, repeat around.

3d and 4th round. K. plain.

Repeat these 4 rounds alternately until the leg is 3½ inches deep. As 7 sts. are required for a fancy stripe, and there are 4 of these on top of foot, leave 28 sts. for this purpose. K. back and forth in rows across the remaining 28 sts. for an inch, forming heel, which narrow off thus:

1st row. K. 6, n., k. 4, n. n., k. 4, n., k. 6.

2d row. K. plain.

Repeat these 2 rows, decreasing sts. between narrowings by 2 in each narrowed row till the narrowings are knitted together. K. to middle of needle, fold the 2 needles together, k. 1 st. from each together, and bind off. Do not break silk, but * pick up and k. 4 loops on back of edge of heel on one side, pick up and k. a loop at front of edge, repeat from * till all the loops at the

back of edge on that side are knitted. K. across the sts. left for instep as directed for fancy stripe in leg; pick up and k. loops on other side of heel as directed for 1st side, and continue the fancy stripe down the top of foot to toe narrowings, it repeats of the pattern in the model, but longer or shorter as desired. The bottom or heel sts. are plain, except where the row is purled in the fancy pattern, this being purled all around. N. on each side of the fancy stripe in alternate rounds until the number of stitches across bottom and top of foot are equal, after which k. without narrowing until—which is a good size—the foot measures 4 inches in length from the back of the heel.

Begin the toe narrowings. P. 1st round; k. plain 2d round, k. tog. 1st 3 sts. of fancy stripes, k. plain across, k. tog. last 3. N. in middle of bottom of foot. Repeat the 2 rows alternately, narrowing in same places in each knitted row, till 20 sts. remain. Turn work wrong side out, put 10 sts. on top of foot on 1 needle, the bottom sts. on another, lay needles together, k tog. 1 st. from each needle, and bind off.

Run cord and tassels of the silk around the ankle. To make the cord, take 2 yards of the silk, double it, twist tightly, double, and let it twist together evenly, tying the ends. Run this cord in and out around ankle, under wide stripes; make tassels by cutting strands of silk 2 inches long, draw through end of cord, double, and tie tight. The cord may be crocheted, if desired—either a plain chain of silk doubled, or a chain worked tight with sc.

Many charming variations will occur to the knitter in working this pattern. In the model the purled row in the 1st 4 repeats of the fancy pattern is knitted plain, and this may be of tinted silk, as may also the foot, to simulate a slipper, carrying the fancy stripe of white only an inch or more below the ankle. Or, a little crochet scallop of tinted silk may be worked around the foot, across the top of heel, down and across the instep in a little curve, as a slipper.

Infants' Bootees.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, white and pink, or other delicate tint, and 4 steel needles, No. 18. Model No. 5.

Cast on 50 sts., using 3 needles, and colored silk.

1, 2, 3, 4 P.; join white silk.

5. * O., k. 1, o., k. 3, k. 3 tog., k. 3; repeat from * around.

6. A plain.

Repeat 5th and 6th rows, alternately, until 1 inch of fancy pattern is done, repeating twice (4 rows) with white, once with pink, twice with white, once with pink, twice with white, or striping in any way fancied. Then k. 1 row, p. 1 row,



Infants' Bootie, Model No. 5.

alternately, with white, for $1\frac{3}{4}$ inches, k. 1 round, p. 1 round, with pink, same with white, same with pink; with white, o., n., around, forming spaces for cord, then repeat the stripes preceding this. With white, k. 1 round, p. 1 round for 9 rounds. The leg should now be about $3\frac{3}{4}$ inches deep. For instep, take 13 sts., k. back and forth 2 rows pink, 6 rows white, 2 rows pink, 6 rows white, 2 rows pink, 6 rows white, 12 rows pink. To shape bottom of foot, with the needle on which are 13 sts. pick up 18 sts. along side of instep and k. them, k. 37 sts. at back of leg, pick up and k. 18 sts. on other side of instep. P. 1 round, k. 1 round, alternately, for 16 rounds; find middle of back; k. and p. alternate rounds 4 times; and in middle of back and toe k. 3 tog. in each k. round. Commencing at middle of back, place an equal number of sts. on each of 2 needles, turn work wrong side out, lay needles together, 1 tog. 1 st. from each needle, and bind off. This binding off comes along the middle of sole, and finishes the work. The bottom or "shoe" of the bootee is of colored silk. Make a little crocheted or twisted cord and tassels of colored silk to run in the spaces.

Knitted Bootees (Model No. 6).

MATERIALS: M. Heminway & Sons' knitting or crochet silk, white and light blue, or other desired color, and 4 steel needles, No. 17 or No. 18. The exact size of needles must be determined by the knitter, as some ladies knit tighter than others, and so would require larger needles. Cast on 52 sts. with white silk. K. 2, p. 1, all around until the work is 1 inch deep, striping with color if desired. K. 1 round, p. 1 round, alternately, till the leg is $3\frac{3}{4}$ inches long. O., n., all around, to make spaces for ribbon tie. Leaving 39 sts. to set bottom of foot, k. back and forth on 13 sts. for 32 rows, striping last half with color. For bottom of foot, join color, k. 13 sts., pick up and k. sts. along side of instep, k. 39 sts. across, pick up and k. sts. on other side of instep; k. 1 round, p. 1 round, for 26 rounds. Find middle of heel and toe, k. 1 round, k. 3 tog. where designated (in middle of heel and of toe); p. 1 round; repeat these rounds 3 times, making 4 narrowings; turn work, beginning in middle of heel, place an equal number of sts.



Knitted Bootees, Model No. 6.

on each of 2 needles, fold them together, k. 1 st. together from each needle, and bind off.

These are standard directions for seamless bootees, and by them all fancy knitted ones may be shaped, using any desired stitch or striping to please the fancy.

INSTRUCTIONS FOR MAKING INFANTS' SILK CAPS and BOOTIES

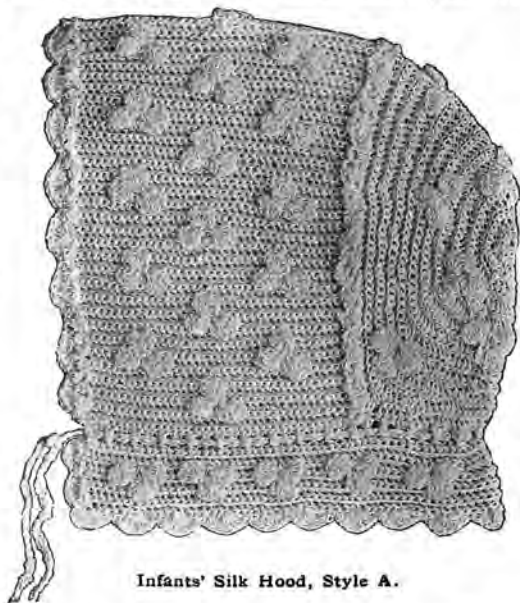
ADAPTED TO THE USE OF

M. Heminway & Sois Knitting and Crochet Silks

Infants' Silk Hood (Style A).

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size I. Ch. 41 sts.

1. Miss 1 st., dc. in each of 40 sts., turn.
 2. Ch. 1, dc. in 40 sts., taking back loop, turn.
 3. Ch. 5 for picot (fasten in 1st st. of ch.), 20 dc. in 20 dc., then make the clover-leaf as follows: Ch. 4, miss 1 of ch., * 5 tc. and 1 dc. in next, repeat from * twice, forming the trefoil, catch in 1st of clover-leaf, make 20 dc., turn.
 4. Ch. 5 for picot, fastening in 1st st. of ch. (or 5th st. from hook), 40 dc., turn.
 5. Ch. 1, 40 dc.
 - 6, 7. Like 4th row.
 8. Ch. 1, 20 dc. in dc., catch in tip of middle clover-leaf, 20 dc., turn.
 - 9, 10. Like 4th row.
 - 11, 12. Like 5th row.
 13. Picot, 10 dc., clover-leaf as in 3d row, 20 dc., clover-leaf, 10 dc., turn.
 14. Like 4th row.
 - 15, 16. Like 5th row.
- Repeat from 4th row to 13th row, then from 3d row. After making 5 clover-leaves in a row. 3 rows, break and fasten silk; make other side the same, and crochet together at top of front. The single clover-leaf will be caught over this joining.



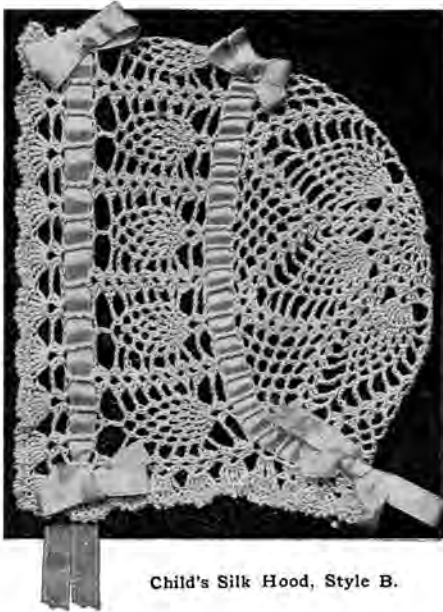
Infants' Silk Hood, Style A.

For the crown, begin with 5 ch., join.

12 dc. in ring, join ; turn. Work 4 rows, as described for front, always taking up back of st., and widening sufficiently to keep the work flat. Make 3 clover-leaves on 5th row, each separated by 16 dc., or according to size of crown. After catching down the leaves, make 3 leaves again, at equal distances, and alternating with the 1st leaves, then (after catching down) another row, alternating with 2d row of leaves. After catching these down, make 2 rows, then a row of picots in every 3d st., fasten, to front with * sc. in, a st., ch. 2, miss 1, repeat. Leave about one-quarter of crown at neck. Make a row of cross-tc. around bottom of front and crown to run cord or ribbon in (plain tc. may be made, if preferred), then make 1 dc. in each st., turn ; ch. 1, dc. in each st. ; turn, ch. 1, * 8 dc., clover-leaf, repeat to form 10 clover-leaves, 8 dc., turn. Finish front edge with * sc., ch. 3, miss 1, and repeat ; this, as at back, just inside the picots. Finish all around with shells of 7 tc., caught down with 1 tc.

If desired, two colors may be used, or white with a color. It would be a very pretty idea to make the clover-leaves of a delicate tint.

This little hood is very serviceable, and is warm, even though unlined.



Child's Silk Hood, Style B.

Child's Silk Hood (Style B).

MATERIALS : 2 spools M. Heminway & Sons' crochet silk, cream-white, and steel hook, size o. Ch. 8, join.

1. Ch. 3 for 1st tc., 23 tc. in ring, join to top of 3 ch.

2. Ch. 5, tc. in same st., * miss 1, tc. in next st., ch. 2, tc. in same st., repeat from * all around, join to 3d of 5 ch.

3. Sc. under 2 ch., ch. 3, tc. under same ch., ch. 2, 2 tc. under same ch., * sh. of 2 tc., 2 ch. and 2 tc. under next 2 ch., repeat from * around, join to top of 3 ch.

4. Sc. under 2 ch., ch. 3, 2 tc. under same ch., ch. 2, 3 tc. under same ch., * sh. of 3 tc., 2 ch. and 3 tc. under next 2 ch., repeat from * around, join to top of 3 ch.

5. Sc. along to 2 ch., ch. 4, 7 dte. under 2 ch., * ch. 3, sh. of 2 tc., 2 ch. and 2 tc. under next 2 ch., ch. 3, 8 dte. under next 2 ch., repeat from * 4 times,

- ch. 3, sh. of 2 tc., 2 ch. and 2 tc. under next 2 ch., ch. 3, join to top of 4 ch.
6. *Ch. 3, dc. in next dtc., repeat 6 times, ch. 3, sh. in sh., ch. 3, dc. in 1st dtc., and repeat from beginning 5 times, ending with sh. in sh.
 7. Ch.4, dc. under 3 ch., * ch. 3, dc. under next 3 ch., repeat 5 times from *, ch. 4, sh. in sh., repeat from beginning 5 times.
 8. Ch. 4, dc. under 3 ch., * ch. 3, dc. under next 3 ch., repeat from * 4 times, ch. 4, sh. in sh., repeat from beginning 5 times.
 9. Ch. 4, dc. under 3 ch., * ch. 3, dc. under next 3 ch., repeat from * 3 times, ch. 4, 2 tc., 2 ch., 2 tc., 2 ch., 2 tc., all in sh. of previous round, repeat from beginning 5 times.
 10. Ch. 4, dc. under 3 ch., * ch. 3, dc. under next 3 ch., repeat from * twice, ch. 4, sh. under 1st 2 ch., ch. 3, sh. under next 2 ch., repeat from beginning 5 times.
 11. *Ch. 4, dc. under 3 ch., ch. 3, dc. under 3 ch., ch. 3, dc. under 3 ch., ch. 4, sh. in sh., ch. 3, dc. under 3 ch., ch. 3, sh. in sh., repeat from * 5 times.
 12. *Ch. 4, dc. under 3 ch., ch. 3, dc. under 3 ch., ch. 4, sh. in sh., ch. 3, dc. under 3 ch., ch. 3, dc. under 3 ch., ch. 3, sh. in sh., repeat from * 5 times.
 13. Ch. 4, dc. under 3 ch., ch. 4, sh. in sh., * ch. 3, dc. under 3 ch., repeat from * twice, ch. 3, sh. in, repeat from beginning 5 times.
 14. Ch. 1, tc. on dc., ch. 1, sh. in sh., * ch. 3, dc. under 3 ch., repeat from * 3 times, ch. 3, sh. in sh., repeat from beginning 5 times.
 15. Sh. in sh., * ch. 3, dc. under 3 ch., repeat from * 4 times, ch. 3, sh. in sh., repeat from beginning 5 times.
 16. 2tc. in sh., * ch. 3, dc. under 3 ch., repeat from * 5 times, ch. 3, dc. in sh., repeat from beginning 5 times.
 17. A long st. (o. 3 times) under 3 ch., ch. 1, long st. on dc., ch. 1, and repeat around, forming sps. in which to run ribbon, join. Ch. 3, turn.
 18. Sh. (2 tc., 2 ch., and 2 tc.) under 1 ch., ch. 4, * miss 3 sps., sh. in 4th sp., ch. 4, repeat from * 17 times, ch. 3, turn.
 19. Sh. in sh. just made, * ch. 3, 7 dtc. in next sh., ch. 3, sh. in sh., repeat from * 8 times, ch. 3, turn.
 20. Sh. in sh., ch. 2, dc. in dtc., * ch. 3, dc. in next dtc., repeat from * 5 times, ch. 2, repeat from beginning 8 times, sh. in sh., ch. 3, turn.
 21. Sh. in sh., ch. 2, dc. under 3 ch., * ch. 3, dc. under 3 ch., repeat from * 4 times, ch. 2, repeat from beginning 8 times, sh. in sh., ch. 3, turn.
 22. Like previous row, with 4 ch. loops across the point.
 23. Like 21st row, with 3 ch. loops across point.
 24. Like 21st row, with 2 ch. loops across point.
 25. * Sh. in sh., ch. 4, dc. under 3 ch., ch. 3, dc. under 3 ch., ch. 4, repeat from * 8 times, sh. in sh., ch. 3, turn.
 26. * Sh. in sh., ch. 6, tc. under 3 ch., ch. 6 repeat from * 8 times, sh. in sh., ch 4, turn.

27. Sh. of long sts. in sh., * ch. 1, long st. in 1st of 6 ch., ch. 1, long st. in 4th of 6 ch., ch. 1, long st. in top of tc., ch. 1, long st. in 3d of 6 ch., ch. 1, long st. in 6th of 6 ch., ch. 1, long st. in sh., repeat from * across sh. of long sts. in sh., ch. 3, turn.

28. Sh. of tc. in sh., ch. 3, miss 1 sp., sh. in next sp., * ch. 3, miss 2 sps., sh. in next, repeat from * around bonnet or, if preferred, across the front and across sps. at back.

29. 7 dtc. in each sh., all around, with extra dtc. sts. in corners, to turn.

30. Ch. 3 and 1 dc. in each dtc., ch. 3, dc. between shs., and repeat.

Run ribbon in spaces made by the long sts., finishing with bows at back, on top, and at each side corner.

The general directions for this hood may be followed in any pattern or stitch Line with silk, or, if preferred, a worsted lining may be crocheted.

Infants' Bootee in Afghan Stitch (Style A).

MATERIALS: M. Heminway & Sons' crochet silk, one spool each white and colored, and afghan hook, size 2. Ch. 58 sts.

Work up and off, 6 rows plain.

7. Decrease 1 st. at each end, always working 1st and last st. plain.

8. Plain.

9. Like 7th row.

10, 11. Plain.

12. Like 7th row.

13, 14. Plain.

15. Make a row of tc. with 2 ch. between in which to run tying cord. Fasten securely and break off, leaving quite a long thread.

Take up 20 sts. in centre of work for instep. Work 5 rows plain, narrow each side in next row, 4 rows plain, narrow, fasten and break thread; 11 rows in all.

Join at back of leg, take up all sts. around to other side to form foot. Work 10 rows, widening at end of instep, each side; in last 3 rows, narrow each side of heel. Sew or crochet together bottom of foot and back of leg. Finish the top with crazy shs., beginning



Infants' Bootee in Afghan Stitch, Style A.

with white, thus: Dc. in a st., * ch. 2, 3 tc. in same st., miss 3, dc. in next, and repeat from *. Next row of color, putting shs. under 2 ch. of preceding row; next row white. Work a little cross-stitching around foot and on side of leg, lace

up front with a **crochet cord**, half yard ch., and knot at top with tassels. Run cord around ankle.

This little bootee is quickly and easily made, and the directions may be varied in many ways. The slipper may be of color, in dc., if preferred.

Infants' Bootee (Style B).

MATERIALS: M. Heminway & Sons' **crochet silk**, one spool each white and pale blue, or any delicate shades preferred,¹ steel hook, size 1. Ch. 52 sts., join.

1. Ch. 3, * silk over hook, insert hook in 4th st. from hook, draw loop through, repeat twice from *, draw through all together, and close with 1 ch.; ch. 1, miss 1, and repeat. Join to top of 3 ch. Use the white silk for these "puff" sts.

2. With colored silk, dc. in every st., all around.

3. With white silk, dc. in each st., taking up back loop.

4. Dc. in each st., taking up back loop of 1st st., front loop of next, and so on, alternately taking back and front loops.

Make 15 rows, widening once in 5th, 7th, 9th and 11th rows.

16. With colored silk, dc. in each st., taking back loop of st.

17. Like 1st row, with white silk. If preferred, a row of cross-tc., or of dte. as described in star st. bootees, may be substituted for the puff st., which is, however, very effective.

18, 19. Like 2d and 3d rows, reversing the order.

20. With colored silk, ch. 1, dc. in 1st st., * dc. in next, ch. 2, dc. in same st., miss 1, repeat from *, fasten and cut silk.

For instep: 1. With colored silk, in afghan st., take up and work off 20 sts., in middle of work.

2. With white silk, work up and off 16 sts.

Repeat, alternating color and white for 11 rows, decreasing in 6th and 11th rows; fasten off, and join in at back of heel.

With colored silk, make 1 dc. in every stitch, all around, taking up both loops, join. With white silk, make 12 rows, taking up both loops, and widening at each



Infants' Bootee, Style B.

¹As the silks made by M. Heminway & Sons' Silk Company for knitting and crocheting are of pure dye and fast color, they may be washed without injury and should always be selected for such work.

corner of the toe. Narrow at back of heel in last 3 rows. Crochet sole together, fasten off neatly, and make a ch. of both colors, with tassels, to run around the ankle.

These directions will serve for crocheting bootees in almost any stitch, and may be varied indefinitely. If preferred, the bootee may be begun at the top, and the leg narrowed at places designated, instead of being widened as when working from the ankle.

Bootee in Star Stitch (Style C).

MATERIALS: M. Heminway & Sons' crochet silk, one spool each, two colors, and steel hook, size 1. Ch. 52 sts.

1. Ch. 3, to turn, dtc. in 4th st., * work off two loops, dtc. in next st., work off two loops, then work off all on hook, ch. 1, dtc. in next st., and repeat from *.

This row forms spaces in which to run cord. A row of plain tc. or of cross-tc. may be used instead of that described, if preferred. There are 26 groups in all.



Bootee in Star Stitch, Style C.

- 2, 3. 27 stars.
4. Widen last star. As this is the right bootee, the opening is left on the right side, where the side of instep begins.
5. Widen in back.
6. 28 stars.
7. Widen last star.
8. 29 stars.
9. Widen last star.
10. 30 stars. This completes the leg. If preferred, the silk need not be broken after each row, but ch. 3, catch in bottom of last star made, sl. -st. along to 1st star, up to top, pull silk through loosely, and begin next
11. Beginning on widened side, make 10 stars for instep.
12. 10 stars.
13. Decrease 1 star each side.
- 14, 15, 16, 17. 8 stars. Fasten and cut silk.

Join sides of leg neatly. Crochet around top 5 tc. in 1st star, dc. in next, and so on round to the front or widened side, down the side of bootee where joined, and making 3 scallops on the top of foot to represent a buttoned boot. With the colored silk, make ch. loops around shs.; fasten in 1st st. of 1st sh., * ch. 3, miss 1 tc., dc. in 3d, ch. 3, dc. in same st., ch. 3, dc. in 5th tc., dc. in dc., dc. in 1st tc.

of next sh., and repeat from *. Place little "jewels" of the same silk to represent buttons up the side.

For the sole, fasten in middle of back, 8 stars to instep, 10 down side of instep, counting 2 widenings at corner, 8 across toe, widen 2 at corner, go down other side and to the back, and join. Make 7 rows, widen 1 star at each corner of toe, and joining in back, and in 7th row, decreasing 1 star in the back. Work around to centre of toe, decrease 1 star, and proceed to join the stars with sc. to form bottom of foot, or break silk, leaving a long end to sew up, if preferred. Crochet ch. and make tiny tassels of the colored silk to run in the spaces around ankle. Make left bootee same as the right, but to open on the other side.

Infant's Crocheted Sock.

The model sock was worked with M. Heminway & Sons' Pure Dye Crochet Silk. Cream delicate Blue or Pink may be used. Make a chain of 25 stitches



of the Pink and colored silk. *1st row*—1 d c in each st of ch, making 24 sts. *2d row*—Turn and make 1 d c in each st of first row, taking up the back ch as in slipper st, 1 ch, turn. Make 36 rows. This forms 18 ribs. Bind together with sl st. This is the top or ankle of the boot. Make one row around this for the ribbon in this way: Ch 5, miss 2 rows (or 1 rib), 1 t c, 2 ch, miss 2, 1 t c, 2 ch, repeat around, join, break the thread and fasten securely. Silk creeps and needs extra care in fastening. With the Cream silk join with s c. This forms the instep or top of the foot. *1st row*—Make 12 d c, 1 ch, turn. *2d row*—12 d c, taking up back ch as in top to form rib. *3d and 4th rows*—Like first and second rows. *5th, 6th, 7th and 8th rows*—10 d c in the Pink or colored silk. *9th, 10th, 11th and 12th rows*—8 d c in the Cream silk. *13th, 14th, 15th and 16th rows*—6 d c in the Pink silk. Take care to keep the ribs even, and narrow at each end of the row to give a good shape. Break and fasten the thread. Now with the Cream begin at centre of the heel (or back of the ankle or top part), work around in d c. There should be 77 stitches, but this does not matter, as the work is smooth and is not too full. It should be smooth, as any one accustomed to crocheting well knows. *2d row*—Plain d c, taking up both loops of the ch of first row. Make 7 rows. *8th row*—in d c narrowing 1 st in centre of heel and 1 at the centre of the toe, taking care to preserve the shape. Make 5 rows in this way, narrowing as in the 8th row. Turn the sock and bind together with slip stitch and fasten. The top may be finished with a scallop if desired, or by making the rib longer. A regular sock or stocking may be made in this way. Run ribbon or cord through the opening made for it.—*Modern Priscilla.*

Child's Cable Twist Sweater.

The sweater here pictured is of the proper size for the average eight-year-old girl.

No. 12 steel knitting needles are used for the belt, cuffs, and collar, and medium sized rubber or bone needles for the main portion. 5 skeins of Bear Brand Spanish yarn, or if desired in silk—10 hanks M. Heminway & Sons' English Underwear Silk—used double, are needed to make it.

With the steel needles cast on 52 stitches and k 2, p 2, for 16 rows. Now commence the cable twist which is knit on the larger needles.

1st row p 2, k 2, p 2, k 5, and repeat to end of row; 2d row knit where instructed to purl in 1st row, purl where instructed to knit. Repeat these two rows four times.

11th row, p 2, k 2, p 2, slip three stitches on to another needle, k 1 in front of next stitch, then 1 in back of same stitch, k 1, knit the three stitches taken off on to needle again, and repeat to end of row.

Next 11 rows according to pattern—23d row like ping 4 stitches instead of 3. knit and purl altern.

35th row like the cable twisted width and are repeated again throughout without in-cable twist as other words, slip to the spare not 2, in the

When 5 cable decrease 1 stitch until 4 stitches each side, then creasing until the and 3 rows long.

Next row knit put them onto a off 16 stitches end, knit and vening stitches, stitches remain-finish the cable one-half a cable

Cast on 40 stitches toward the front and on the 56 stitches now on needle make $5\frac{1}{2}$ cable twists.



Child's Cable Twist Sweater

knit and purl altern.

11th, but slip-off the needle Next 11 rows cording to pat-

23d. This brings up to its require the last 12 rows over and over out the garment, creasing in the heretofore. In the 4 stitches on needle and k 1, next stitch. twists are knit, every other row, are taken off work without de-back is 9 twists

16 stitches and safety pin, count from the other bind the inter-and on the 16 ing on needle begun and make besides.

Cast on 14 stitches for the underarm portion, and knit 4 cable twists.

1st row of blouse, work to within 12 stitches of underarm seam, turn and work to front again. Work back and forth for 11 rows, always leaving 2 extra stitches on the underarm needle. When they are knit, take the steel needles and k 2, p 2, for 16 rows. Knit the second front on the 16 stitches on safety pin, care being taken to add the extra stitches on the proper sides to make the fronts opposites.

Join the underarm seams, and with the steel needles pick up all the stitches around the neck, and k 2, p 2, until the collar is the width desired.

For the sleeves, with the large needles cast on 26 stitches.

1st row p 2, k 8, p 2, k 2, p 2, k 8, p 2.

Carry out the pattern, increasing 1 stitch each end, row after row, until there are 90 stitches on the needle. Knit without increasing until sleeve is 6 cable twists long, then narrow 1 stitch at each end every 5th row until there are but 64 stitches left. Knit without decreasing until sleeve is long enough. Slip stitches on to steel needles and k 2, p 2, the length desired for cuffs.

Infants' Mitten.

MATERIALS: M. Heminway & Sons' crochet silk (illustration made of red and white), and steel hook, size o. Ch. 29, turn.



Infants' Mitten.

1. Miss 1, 28 dc. in 28 sts., turn.

2. Ch. 1, 28 dc. in 28 dc., taking back of st. Repeat this row to form 22 ribs. Break silk.

Fasten in 5th st. from bottom; ch. 14, turn; 13 dc., fasten to mitten; 12 dc., ch. 1, turn; and so continue until there are 5 ribs, narrowing a st. at each row. Make other side in same way, then join and draw up the top of hand and thumb. Around the wrist make a row of spaces: Tc. in a rib, ch. 1, tc. in next rib. Make a wrist of crazy shells: Dc. in top of tc., * ch. 3, 3 tc. under 1 ch., miss 1 tc., dc. in top of next, and repeat from *. Next row: 3 tc. under 3 ch., dc. in 3d tc. of last row, ch. 3, and repeat. Make 9 or 10 rows, finish with a row of shells in color. Run cord in spaces at wrist.

Mittens made in this way are elastic and fit the hand nicely. The same idea may be used for larger ones. This little mitten matches the "clover-leaf" hood.

A simple way to make crochet wheels is to wind silk around a lead pencil 25 times, slip it off and fasten; then hold it firm and fill with 36 treble crochet, fasten, and lastly * chain 6, fasten in 3d treble with short stitch: repeat from * all round.

Empire Baby Sacque with Laced Sleeves.

The yoke is made of 3 fold Saxony wool, and the body of the sacque of Shetland wool, while the edges are finished with M. Heminway & Sons' Crochet Silk.

Begin with the yoke at the neck. With the Saxony wool ch 104. 1st row make 1 d. c. in 3d ch from end, * ch 1, skip next ch on foundation, 1 d. c. in 2d ch, repeat from * to end of row.

2d row 1 s. c. each in first 25 stitches on row, 2 s. c. in next stitch, 1 s. c. in next stitch, 2 s. c. in next, 46 plain, 2 in stitch following, 1 plain, 2 in next, and 25 plain. Make 15 rows of s. c., always increasing in the 4 places indicated, on the outside stitch of the increased stitches of the row above, thus forming a V on each shoulder. Always take up the back of the stitch, to form a rib, as in slipper stitch.

When the 15 ribbed rows are finished, make a row like 1st row—1 d. c. in 1st stitch, ch 1, 1 d. c. in 3d stitch, ch 1, and repeat across row. Fasten off wool.

Begin with the Shetland wool. Make 1 s. c. in 1st stitch of preceding row, ch 3, 3 d. c. in same stitch, fasten down with s. c. in 2d opening on row above. Make 1 shell in each opening of row above until the 1st increasing on ribbed rows is reached. Ch 44 for the armhole, and fasten down with s. c. at 2d increasing of ribbed rows. Work 1 shell in each opening across back, then ch 44 for 2d armhole and work second front like first.

2d shell row. Work back to armhole, putting 1 shell in each s. c. stitch of preceding row. On the ch make 1 shell in every 4th ch, 11 shells in all. Work across row in this way, putting 11 shells on other ch.

Work back and forth with the shells until there are 24 rows. When they are finished make a 6 stitch scallop up one front, around the neck, down the other front, then another row of shells across the bottom. Fasten off wool and with the crochet silk make a slip stitch on each stitch all around.



Empire Baby Sacque with Laced Sleeves Crocheted

For the sleeves, with the Shetland wool begin at the center of the top of the sleeve and work to the first end of the underarm ch, making shells like those in the body of the sacque. When ch is reached, turn, and work back to beginning. Make 5 rows in this way, working back and forth on one side of the top of the sleeve, then fasten off.

Work 5 rows in the same way on the other side of the top of the sleeve, beginning at the other end of the underarm ch. Do not join to the other side at the center. When these 5 rows are finished, do not break off, but work down row around underarm ch, and up the other side. Work back and forth for 18 rows, leaving sleeve open down the center.

To form the cuff, with the Saxony wool make a s. c. stitch on the top point of

the 1st shell on row, ch 2, 1 s. c. on top of next shell, ch 2, s. c. on top of next shell, and so on across row. At end of row join to beginning. Make 3 rows of s. c., always turning after joining at the end of each row, and always taking up back of stitch to form a rib. Make a row of d. c. and chs like 1st row of yoke, then again 3 rows of s. c. Finish edge with a 6 stitch scallop, working a slip stitch of Bear crochet over it, and do the same on each side the opening that runs down the top of the sleeve.

Run ribbons through the d. c. rows, and lace the openings of the sleeves together, tying with ribbon bows at the ends. The ribbons run through the top and bottom of the yoke have long ends that are used to close the sacque.

The sacque may be made of any delicate color, or may be white and edged with Pink or Blue chochet silk. Perhaps it is prettiest, however, when made entirely of white, for which purpose one skein of Bear Brand 3 fold Saxony wool, 2 skeins of Bear Brand Shetland wool, and 1 ball of Heminway's crochet silk are needed. For the work a fine bone crochet needle is best.

**A WORD
OF
CAUTION**

M. HEMINWAY & SONS SILK CO.

Manufacturers of

**PERMANENT ORIENTAL DYES
WASH EMBROIDERY SILKS
AND FLOSSES**

desire to CAUTION purchasers against accepting from dealers, flosses or embroidery silks sold as "HEMINWAY'S" that have no tickets printed "M. HEMINWAY & SONS" attached to the skeins.

THE TICKETS on the skeins of M. Heminway & Sons' ART NEEDLE-WORK SILKS reach the dealers in perfect condition, securely fastened, and will not become detached in ordinary handling.

MISREPRESENTATIONS have been practiced, and this notice is circulated that the public may be guarded against the imposition.

INSIST that all skeins have attached tickets bearing firm name,

"M. HEMINWAY & SONS"

Permanent Oriental Dyes

Infant's Knit Socks.

Materials:—1 skein white Lion Brand 2-thread Saxony; 1 spool M. Heminway & Sons' pink or blue crochet silk; 2 pairs steel needles, No. 18.

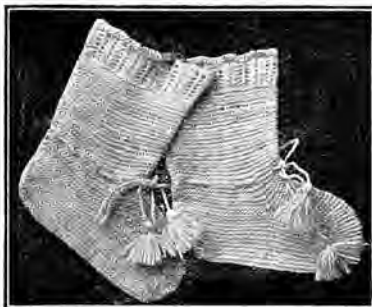
This sock is knit on 2 needles and commences at the top. The extra pair of needles is used for the foot.

With Saxony cast on 70 stitches.

1st Row.—N., k. 1, * thread over needle, k. 1, thread over needle, k. 1, n., n., k. 1. Repeat from * to within 4 stitches of the end, thread over needle, k. 1, thread over needle, k. 1, n., turn.

2d Row.—P. across.

Repeat these two rows alternately until there are 7 rows of holes, ending with the row of purling.



Infant's Knit Socks.

With pink or blue silk, k. 4 rows or 2 ridges.

With Saxony, k. 4 rows or 2 ridges.

Repeat these 8 rows alternately until there are 6 rows of 2 ridges each of silk, and 5 rows of 2 ridges each of Saxony.

With Saxony, make a row of holes in this way :

1st Row.—K. plain.

2d Row.—K. 3, *, thread over needle, k. 2 together, k. 5. Repeat from * to end of row, ending with k. 2.

3d Row.—K. plain, knitting the loop or put-over stitch, making 70 stitches on needle.

4th Row.—K. plain.

With silk, k. 4 rows or 2 ridges.

With Saxony, k. 4 rows or 2 ridges.

With silk, k. 4 rows or 2 ridges.

With another needle slip off 24 stitches.

With another needle slip off 22 stitches for instep, leaving the 24 stitches on the 3d needle.

With Saxony, on the instep needle of 22 stitches k. 4 rows or 2 ridges.

With silk, k. 4 rows or 2 ridges.

Repeat these 8 rows alternately until there are 5 rows of 2 ridges each of Saxony, and 5 rows of 2 ridges each of silk. Break off silk and fasten.

For the foot, with Saxony, knit off the 24 stitches on right-hand needle, pick up 20 stitches along the side of instep, knit 22 stitches across instep, pick up 20 stitches on other side of instep and k. off the 24 stitches on left-hand needle.

Knit back and forth plain for 14 rows, or 7 ridges. Turn.

K. 1, n., k. 45, n., k. 10, n., k. 45, n., k. 1. Turn, k. back.

K. 1, n., k. 44, n., k. 8, n., k. 44, n., k. 1. Turn, k. back.

K. 1, n., k. 43, n., k. 6, n., k. 43, n., k. 1. Turn, k. back.

K. 1, n., k. 42, n., k. 4, n., k. 42, n., k. 1. Turn, k. back.

K. 1, n., k. 41, n., k. 2, n., k. 41, n., k. 1. Turn, k. back.

Bind off. Sew up foot and back of leg and stretch over sock-last. Make a crocheted cord with tasseled ends and draw it through the row of holes, or ribbon, as desired.



American Beauty Rose.

Design No. 2860 D. R.

Dealers in M. Heminway & Sons' Wash Silks can supply many handsome showpiece designs stamped on white linen, suitable for embroidering in Japan Floss and framing.

Flower and fruit subjects in vases, boxes and baskets.

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M. HEMINWAY & SONS

Oak Leaves and Acorns Chatelaine.



Oak Leaves and Acorns Chatelaine

The beauty of this very old hand bag or reticule depends largely upon the proper blending of the soft shades and graceful design of the oak leaves and acorns, now so popular in every style of decoration. The beads are in several shades of Yellows upon a background of cut or uncut Black jet or glass.

The colors selected must be soft and medium-toned, all harsh and crude tones and very sharp contrasts being avoided.

The original of illustration was used many years ago, and the softly blended shades of beads is one of its most attractive characteristics. In Yellows, with darker shadings of Old Red or Wood Browns, or in the Purple or "Corn-flower Blues," so popular in specimens of more ancient work, the lightest and successive shades for flowers and leaves, and the darkest for stems, veinings and nuts, the result is equally satisfactory.

The bag measures six inches each way and is finished at the top with a two-inch frill of silk, with drawing strings through the center, or, if preferred for a metal top the sides may be left open and worked separately for about two inches or the required depth to accommodate clasp selected. About sixteen stitches are allowed to the inch of finished work, so the clasp fitting may be easily arranged.

A soft chamois lining for body of bag is strongly recommended, both for durability and on account of the soft surface coming next the beads. This lining is cut to fit bag, neatly and narrowly seamed upon the wrong side and fitted into bag before the frill is adjusted to the top.

There have been many inquiries as to the cause of crochet work, particularly bags and purses, assuming, in the course of construction, an oblique direction, one side being frequently much longer than the other. Attention is especially directed to the method of handling the work to avoid just this difficulty. The worker should take the silk through a *single vein* of the stitches, not *through or under* the double stitch, at the same time holding the work firmly and evenly in the hand, not allowing it to draw to either side while drawing the silk through stitches. When both veins of stitches are taken up it is almost impossible for the most expert workers to avoid the difficulty complained of. There is an impression that the single vein method makes the work less durable. This is an error. It would require many years of hard wear, such as these articles seldom have, to make any visible impression upon the Heminway & Sons' silk, either the Purse Twist or the Crochet Silk, both of which are equally appropriate to the fashioning of bags and purses. There are pieces of work in hand wherein the glass beads have worn thin and small, leaving the silk intact. This may appear incredible but the fact remains one of personal and recent observation.

Frequent inquiries are made as to remedy for the oblique tendency of stitches, and, after trying the method above suggested, information has been returned that in every case the result was most satisfactory. Definite instructions are given for practical purposes—not for reading matter to be at will observed or neglected—and the object is to furnish the most simple and satisfactory directions for general and specific guidance. That is what one pays for and has a right to expect, but which is often passed over in a superficial manner in the reading of descriptive matter. Nothing is said which is unnecessary, and nothing which, in the matter of information and advice can be of material assistance, is omitted. A careful perusal, therefore, of instructions is recommended.

For stringing the glass beads, which are often quite small, a No. 12 crewel needle, with long eye, will carry almost any bead and silk as well. Should any difficulty be found in the stringing, the silk may be separated for one or two inches along threading point, the two strands waxed together, and the third passing through eye of needle, always keeping the two threads closely waxed together, slipping on a few beads at a time and rolling the silk with the thumb and finger until the beads have passed the separated ends.

As suggested, Blue beads may be substituted for the Yellows described, and much of the old work was done in the peculiar Purple-blues.

Make a chain of 45 stitches and turn, working along both edges of chain, in single crochet, until starting point is reached. This forms the closed foundation of bag, and obviates seaming at completion of work. There will be in the chain

one more stitch than is called for in the design, and this stitch is for making the turn for working along the edges of chain. The proper increase in stitches along the lower portion of bag is indicated in design, the increase being made, of course, on each edge of both sides of bag until widest part of design is reached, after which there is no further increase.

Purse Twist EE is recommended for the beads generally used, but should finer beads be desired a finer silk should be used.

The number of stitches indicated in first or lower round of design is always the number, plus one, to be used for the foundation chain, as described above.

The rosebuds in lower border of bag have been replaced by acorns. See design on page 132.

Material required for this bag :

2½ spoils silk—Heminway's black Purse Twist, ee.

7 bunches black beads—background.

5 bunches light yellow beads—fig. x.

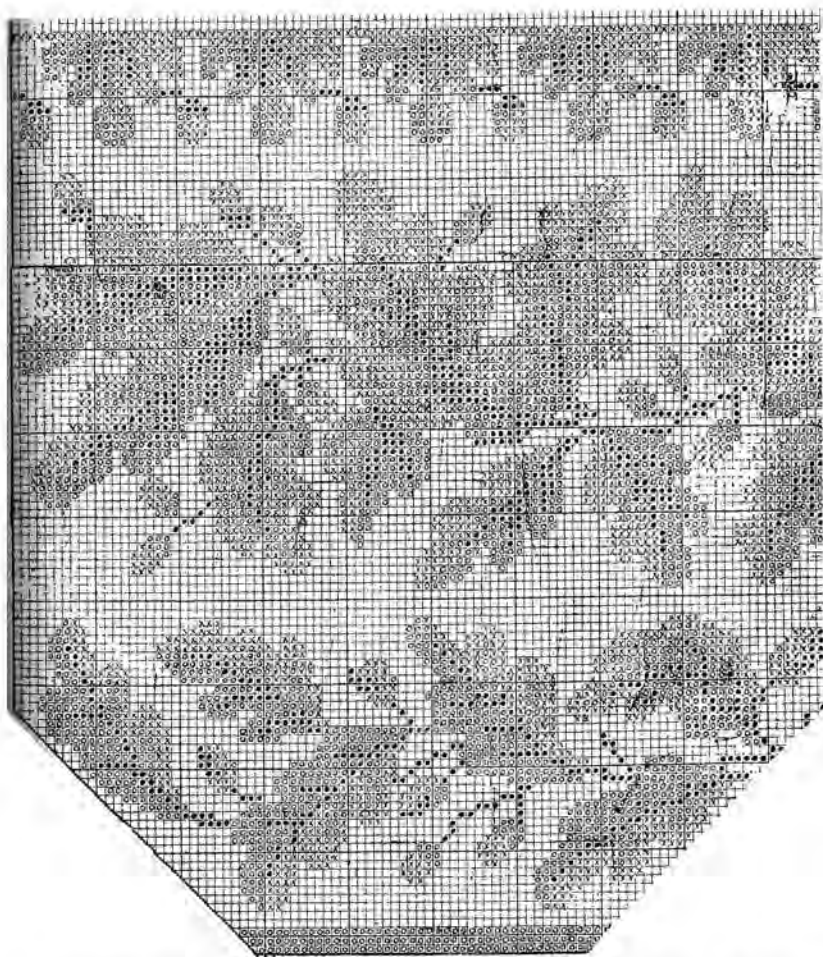
5 bunches dark yellow beads—fig. o.

2 bunches red brown beads—fig. •.

String as follows:

- 204 Light Yellow, 6 Black.
- 7 Light Yellow, 1 Brown, 3 Dark Yellow, 4 Light Yellow, 4 Black, 5 times—7 Black.
- 7 Light Yellow, 1 Brown, 3 Dark Yellow, 4 Light Yellow, 4 Black, 5 times—6 Black.
- 7 Light Yellow, 3 Brown, 1 Dark Yellow, 1 Brown, 5 Dark Yellow, 2 Black, 5 times—7 Black.
- 7 Light Yellow, 3 Brown, 1 Dark Yellow, 1 Brown, 5 Dark Yellow, 2 Black, 5 times—7 Black.
- 6 Light Yellow, 1 Brown, 2 Light Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 5 Dark Yellow, 2 Black, 5 times—7 Black.
- 6 Light Yellow, 1 Brown, 2 Light Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 5 Dark Yellow, 2 Black, 5 times—7 Black.
- 3 Light Yellow, 1 Black, 2 Light Yellow, 1 Brown, 2 Light Yellow, 1 Brown, 1 Light Yellow, 2 Brown, 1 Black, 2 Light Yellow, 1 Dark Yellow, 2 Black, 5 times—7 Black.
- 3 Light Yellow, 1 Black, 2 Light Yellow, 1 Brown, 2 Light Yellow, 1 Brown, 1 Light Yellow, 2 Brown, 1 Black, 2 Light Yellow, 1 Dark Yellow, 2 Black, 5 times—7 Black.
- 2 Light Yellow, 2 Black, 2 Light Yellow, 1 Brown, 2 Light Yellow, 1 Brown, 1 Light Yellow, 2 Brown, 2 Black, 2 Dark Yellow, 2 Black, 5 times—7 Black.
- 2 Light Yellow, 2 Black, 2 Light Yellow, 1 Brown, 2 Light Yellow, 1 Brown, 1 Light Yellow, 2 Brown, 2 Black, 2 Dark Yellow, 2 Black, 5 times—2 Black.
- 8 Black, 6 Light Yellow, 1 Brown, 4 Light Yellow, 5 times—7 Black.
- 8 Black, 6 Light Yellow, 1 Brown, 4 Light Yellow, 5 times—7 Black.
- 5 Black, 3 Brown, 1 Dark Yellow, 2 Light Yellow, 1 Black, 3 Light Yellow, 1 Black, 3 Dark Yellow, 5 times—5 Black, 2 Brown.
- 5 Black, 3 Brown, 1 Dark Yellow, 2 Light Yellow, 1 Black, 3 Light Yellow, 1 Black, 3 Dark Yellow, 5 times—5 Black, 2 Brown.
- 3 Black, 2 Brown, 3 Black, 1 Dark Yellow, 1 Light Yellow, 2 Black, 3 Light Yellow, 2 Black, 2 Dark Yellow, 5 times—3 Black, 2 Brown, 2 Black.
- 3 Black, 2 Brown, 3 Black, 1 Dark Yellow, 1 Light Yellow, 2 Black, 3 Light Yellow, 2 Black, 2 Dark Yellow, 5 times—3 Black, 2 Brown, 4 Black.
- 3 Brown, 1 Dark Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 5 Black, 5 times—3 Brown, 1 Dark Yellow, 3 Black.

3 Brown, 1 Dark Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 5 Black, 5 times—3 Brown, 1 Dark Yellow, 3 Black.
2 Light Yellow, 2 Dark Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 5 Black, 5 times—2 Light Yellow, 2 Dark Yellow, 3 Black.



2 Light Yellow, 2 Dark Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 5 Black, 5 times—2 Light Yellow, 2 Dark Yellow, 3 Black.
3 Light Yellow, 1 Dark Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 5 Black, 5 times—3 Light Yellow, 1 Dark Yellow, 3 Black.



- 3 Light Yellow, 1 Dark Yellow, 5 Black, 5 Dark Yellow, 5 Black, 5 times—3 Light Yellow, 1 Dark Yellow, 3 Black.
- 3 Light Yellow, 1 Dark Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 5 Black, 5 times—3 Light Yellow, 1 Dark Yellow, 3 Black.
- 3 Light Yellow, 1 Dark Yellow, 5 Black, 5 Dark Yellow, 5 Black, 5 times—3 Light Yellow, 1 Dark Yellow, 4 Black.
- 2 Light Yellow, 7 Black, 3 Dark Yellow, 7 Black, 5 times—2 Light Yellow, 5 Black.
- 2 Light Yellow, 7 Black, 3 Dark Yellow, 7 Black, 5 times—2 Light Yellow, 614 Black.
- 19 Black, 2 Light Yellow, 38 Black, 3 Light Yellow, 32 Black, 2 Light Yellow, 6 Black—Repeat.
- 19 Black, 3 Light Yellow, 7 Black, 2 Light Yellow, 27 Black, 5 Light Yellow, 12 Black, 2 Light Yellow, 16 Black, 4 Light Yellow, 5 Black—Repeat.
- 19 Black, 3 Light Yellow, 6 Black, 5 Light Yellow, 24 Black, 6 Light Yellow, 11 Black, 4 Light Yellow, 15 Black, 4 Light Yellow, 5 Black—Repeat.
- 13 Black, 3 Light Yellow, 2 Black, 5 Light Yellow, 5 Black, 2 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 22 Black, 7 Light Yellow, 11 Black, 4 Light Yellow, 14 Black, 2 Dark Yellow, 2 Light Yellow, 6 Black—Repeat.
- 12 Black, 5 Light Yellow, 1 Black, 3 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 5 Black, 2 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 1 Black, 2 Light Yellow, 6 Black, 3 Light Yellow, 9 Black, 3 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 6 Black, 3 Light Yellow, 1 Black, 2 Dark Yellow, 2 Light Yellow, 15 Black, 4 Brown, 6 Black—Repeat.
- 11 Black, 6 Light Yellow, 1 Black, 3 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 4 Black, 3 Light Yellow, 1 Dark Yellow, 7 Light Yellow, 5 Black, 4 Light Yellow, 4 Black, 2 Light Yellow, 2 Black, 3 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 5 Black, 4 Light Yellow, 1 Black, 4 Brown, 9 Black, 5 Light Yellow, 1 Black, 3 Brown, 7 Black—Repeat.
- 11 Black, 4 Light Yellow, 1 Dark Yellow, 4 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 3 Black, 3 Light Yellow, 1 Brown, 1 Dark Yellow, 6 Light Yellow, 5 Black, 4 Light Yellow, 1 Dark Yellow, 2 Black, 4 Light Yellow, 1 Black, 3 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 4 Black, 1 Dark Yellow, 4 Light Yellow, 1 Black, 3 Brown, 2 Black, 4 Light Yellow, 3 Black, 7 Light Yellow, 1 Brown, 9 Black—Repeat.
- 11 Black, 4 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 4 Light Yellow, 4 Black, 3 Light Yellow, 1 Brown, 1 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 6 Black, 2 Light Yellow, 2 Dark Yellow, 2 Black, 7 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 5 Black, 2 Dark Yellow, 2 Light Yellow, 1 Black, 1 Brown, 3 Black, 7 Light Yellow, 1 Black, 3 Light Yellow, 4 Dark Yellow, 2 Light Yellow, 9 Black—Repeat.
- 12 Black, 3 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 2 Dark Yellow, 4 Light Yellow, 5 Black, 2 Light Yellow, 2 Brown, 1 Dark Yellow, 1 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 7 Black, 2 Dark Yellow, 1 Brown, 1 Black, 8 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 5 Black, 1 Brown, 2 Dark Yellow, 1 Black, 1 Brown, 3 Black, 4 Light Yellow, 4 Dark Yellow, 3 Light Yellow, 3 Dark Yellow, 4 Light Yellow, 9 Black—Repeat.
- 7 Black, 3 Light Yellow, 2 Black, 3 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 2 Dark Yellow, 4 Light Yellow, 2 Black, 6 Light Yellow, 1 Brown, 1 Dark Yellow, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 8 Black, 1 Brown, 8 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 6 Black, 1 Brown, 2 Black, 1 Brown, 3 Black, 3 Light Yellow, 4 Dark Yellow, 4 Light Yellow, 2 Dark Yellow, 6 Light Yellow, 9 Black—Repeat.
- 6 Black, 5 Light Yellow, 1 Black, 3 Light Yellow, 2 Dark Yellow, 1 Brown, 2 Dark Yellow, 4 Light Yellow, 2 Black, 8 Light Yellow, 1 Brown, 1 Dark Yellow,

low, 1 Light Yellow, 1 Brown, 1 Dark Yellow, 3 Light Yellow, 8 Black, 1 Brown, 6 Light Yellow, 1 Brown, 1 Dark Yellow, 2 Light Yellow, 1 Black, 2 Light Yellow, 2 Black, 1 Brown, 2 Black, 1 Brown, 3 Black, 3 Light Yellow, 4 Dark Yellow, 3 Light Yellow, 3 Dark Yellow, 6 Light Yellow, 2 Black, 2 Light Yellow, 6 Black—Repeat.

6 Black, 9 Light Yellow, 1 Dark Yellow, 2 Brown, 4 Dark Yellow, 1 Light Yellow, 3 Black, 3 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 1 Brown, 1 Dark Yellow, 1 Light Yellow, 1 Brown, 1 Dark Yellow, 3 Light Yellow, 3 Black, 4 Light Yellow, 1 Black, 1 Brown, 1 Light Yellow, 1 Dark Yellow, 4 Light Yellow, 1 Brown, 1 Dark Yellow, 6 Light Yellow, 1 Brown, 1 Black, 2 Brown, 1 Black, 4 Light Yellow, 9 Brown, 2 Dark Yellow, 13 Light Yellow, 4 Black—Repeat.

6 Black, 8 Light Yellow, 2 Dark Yellow, 1 Brown, 6 Dark Yellow, 2 Light Yellow, 1 Black, 4 Light Yellow, 3 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 5 Light Yellow, 1 Black, 8 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Brown, 2 Dark Yellow, 6 Light Yellow, 20 Brown, 10 Dark Yellow, 4 Light Yellow, 3 Black—Repeat.

6 Black, 3 Light Yellow, 1 Dark Yellow, 4 Light Yellow, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 6 Light Yellow, 2 Black, 4 Light Yellow, 3 Dark Yellow, 1 Light Yellow, 2 Brown, 1 Dark Yellow, 5 Light Yellow, 1 Black, 9 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 1 Brown, 1 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 3 Black, 2 Brown, 6 Dark Yellow, 3 Brown, 3 Dark Yellow, 5 Brown, 9 Dark Yellow, 3 Light Yellow, 3 Black—Repeat.

6 Black, 3 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 2 Brown, 1 Dark Yellow, 8 Light Yellow, 3 Black, 4 Light Yellow, 3 Dark Yellow, 1 Brown, 1 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 1 Black, 4 Light Yellow, 1 Dark Yellow, 4 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 1 Brown, 1 Dark Yellow, 2 Light Yellow, 3 Dark Yellow, 3 Light Yellow, 5 Black, 2 Brown, 4 Light Yellow, 2 Dark Yellow, 2 Brown, 5 Dark Yellow, 6 Brown, 4 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 3 Black—Repeat.

7 Black, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 3 Dark Yellow, 3 Light Yellow, 5 Black, 4 Light Yellow, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 2 Black, 4 Light Yellow, 1 Dark Yellow, 4 Light Yellow, 1 Dark Yellow, 2 Brown, 5 Dark Yellow, 3 Light Yellow, 7 Black, 1 Dark Yellow, 1 Brown, 5 Light Yellow, 1 Dark Yellow, 3 Brown, 5 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 6 Light Yellow, 3 Black—Repeat.

3 Black, 2 Light Yellow, 2 Black, 3 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 4 Brown, 3 Dark Yellow, 5 Light Yellow, 6 Black, 4 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 1 Dark Yellow, 1 Light Yellow, 3 Black, 4 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 2 Brown, 5 Light Yellow, 4 Black, 2 Light Yellow, 1 Black, 2 Dark Yellow, 1 Brown, 11 Light Yellow, 2 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 4 Light Yellow, 5 Black—Repeat.

2 Black, 3 Light Yellow, 2 Black, 3 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 2 Brown, 3 Dark Yellow, 7 Light Yellow, 8 Black, 3 Light Yellow, 3 Dark Yellow, 1 Brown, 2 Light Yellow, 4 Black, 3 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 4 Brown, 6 Light Yellow, 4 Black, 3 Light Yellow, 1 Black, 2 Dark Yellow, 3 Brown, 11 Light Yellow, 1 Dark Yellow, 2 Brown, 3 Dark Yellow, 2 Brown, 4 Light Yellow, 3 Black—Repeat.

2 Black, 8 Light Yellow, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 7 Light Yellow, 8 Black, 4 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 2 Brown, 3 Light Yellow, 3 Black, 3 Light Yellow, 1 Dark Yellow, 1 Brown, 3 Light Yellow, 2 Brown, 4 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 5

Black, 3 Light Yellow, 1 Black, 2 Dark Yellow, 4 Brown, 3 Dark Yellow, 8 Light Yellow, 2 Dark Yellow, 1 Brown, 3 Dark Yellow, 2 Brown, 4 Light Yellow, 2 Black—Repeat.

1 Black, 8 Light Yellow, 1 Brown, 1 Dark Yellow, 3 Brown, 1 Dark Yellow, 2 Light Yellow, 11 Black, 5 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 4 Black, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Light Yellow, 2 Brown, 1 Dark Yellow, 2 Light Yellow, 3 Dark Yellow, 1 Light Yellow, 5 Black, 1 Dark Yellow, 3 Light Yellow, 1 Black, 2 Dark Yellow, 2 Brown, 1 Dark Yellow, 2 Brown, 7 Dark Yellow, 3 Light Yellow, 8 Dark Yellow, 1 Brown, 4 Light Yellow, 1 Black—Repeat.

1 Black, 5 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 4 Brown, 6 Light Yellow, 9 Black, 2 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 2 Brown, 1 Light Yellow, 2 Dark Yellow, 4 Light Yellow, 1 Black, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Light Yellow, 1 Brown, 6 Dark Yellow, 5 Light Yellow, 2 Black, 4 Dark Yellow, 2 Black, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 3 Brown, 4 Dark Yellow, 5 Light Yellow, 4 Dark Yellow, 1 Black, 5 Dark Yellow, 3 Light Yellow, 1 Black—Repeat.

1 Black, 4 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 2 Brown, 2 Dark Yellow, 8 Light Yellow, 3 Black, 2 Light Yellow, 3 Black, 3 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Light Yellow, 2 Dark Yellow, 7 Light Yellow, 1 Dark Yellow, 1 Brown, 1 Light Yellow, 1 Brown, 5 Dark Yellow, 7 Light Yellow, 2 Black, 1 Brown, 2 Dark Yellow, 3 Black, 2 Dark Yellow, 1 Brown, 1 Dark Yellow, 4 Brown, 8 Light Yellow, 1 Black, 2 Dark Yellow, 3 Black, 5 Dark Yellow, 2 Light Yellow, 1 Black—Repeat.

1 Black, 4 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 9 Dark Yellow, 2 Light Yellow, 2 Black, 3 Light Yellow, 4 Black, 3 Light Yellow, 4 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 7 Light Yellow, 1 Dark Yellow, 5 Brown, 10 Light Yellow, 3 Brown, 6 Black, 3 Dark Yellow, 4 Brown, 1 Dark Yellow, 6 Light Yellow, 8 Black, 4 Dark Yellow, 2 Light Yellow, 1 Black—Repeat.

1 Black, 4 Light Yellow, 2 Dark Yellow, 5 Brown, 4 Dark Yellow, 4 Light Yellow, 2 Black, 3 Light Yellow, 6 Black, 3 Light Yellow, 2 Dark Yellow, 3 Brown, 1 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 4 Brown, 2 Dark Yellow, 9 Light Yellow, 3 Black, 4 Brown, 3 Black, 3 Dark Yellow, 2 Brown, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 6 Light Yellow, 9 Black, 4 Dark Yellow, 1 Black—Repeat.

1 Black, 3 Light Yellow, 2 Dark Yellow, 4 Brown, 4 Dark Yellow, 5 Light Yellow, 2 Black, 1 Dark Yellow, 3 Light Yellow, 8 Black, 2 Light Yellow, 1 Dark Yellow, 2 Brown, 2 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 4 Brown, 2 Dark Yellow, 9 Light Yellow, 4 Black, 1 Brown, 1 Black, 2 Brown, 3 Black, 2 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 3 Dark Yellow, 7 Light Yellow, 10 Black—Repeat.

1 Black, 2 Light Yellow, 2 Dark Yellow, 2 Brown, 2 Dark Yellow, 9 Light Yellow, 3 Black, 3 Dark Yellow, 3 Black, 2 Light Yellow, 5 Black, 1 Light Yellow, 2 Brown, 3 Dark Yellow, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 2 Dark Yellow, 2 Brown, 9 Dark Yellow, 3 Light Yellow, 3 Black, 2 Dark Yellow, 1 Brown, 2 Black, 2 Brown, 1 Light Yellow, 1 Black, 3 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 5 Dark Yellow, 5 Light Yellow, 9 Black—Repeat.

2 Black, 2 Dark Yellow, 1 Brown, 3 Dark Yellow, 6 Light Yellow, 2 Brown, 5 Black, 1 Brown, 1 Dark Yellow, 3 Black, 4 Light Yellow, 4 Black, 1 Light Yellow, 1 Brown, 2 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 2 Dark Yellow, 7 Brown, 4 Dark Yellow, 4 Light Yellow, 3 Black, 2 Light

Yellow, 2 Dark Yellow, 1 Black, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 2 Light Yellow, 1 Black, 2 Dark Yellow, 2 Brown, 3 Dark Yellow, 3 Brown, 6 Dark Yellow, 3 Light Yellow, 8 Black—Repeat.

2 Black, 2 Brown, 7 Dark Yellow, 3 Light Yellow, 1 Black, 3 Brown, 3 Black, 1 Brown, 3 Black, 1 Dark Yellow, 4 Light Yellow, 4 Black, 1 Light Yellow, 1 Brown, 3 Dark Yellow, 2 Light Yellow, 4 Dark Yellow, 6 Brown, 7 Light Yellow, 1 Brown, 2 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 1 Brown, 3 Dark Yellow, 3 Brown, 3 Light Yellow, 3 Dark Yellow, 2 Light Yellow, 8 Black—Repeat.

2 Black, 2 Brown, 9 Dark Yellow, 2 Black, 1 Brown, 2 Black, 3 Brown, 4 Black, 2 Dark Yellow, 2 Light Yellow, 4 Black, 1 Light Yellow, 2 Brown, 2 Dark Yellow, 2 Light Yellow, 3 Dark Yellow, 3 Brown, 3 Dark Yellow, 9 Light Yellow, 1 Brown, 1 Dark Yellow, 2 Light Yellow, 1 Black, 4 Light Yellow, 1 Black, 2 Dark Yellow, 1 Brown, 2 Dark Yellow, 4 Light Yellow, 2 Dark Yellow, 1 Black, 2 Dark Yellow, 2 Brown, 1 Dark Yellow, 2 Brown, 7 Light Yellow, 8 Black—Repeat.

1 Black, 2 Brown, 5 Black, 4 Dark Yellow, 3 Black, 1 Brown, 3 Black, 7 Brown, 2 Dark Yellow, 4 Black, 3 Brown, 2 Black, 2 Light Yellow, 1 Dark Yellow, 5 Brown, 3 Dark Yellow, 8 Light Yellow, 1 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Light Yellow, 1 Black, 2 Light Yellow, 1 Black, 2 Dark Yellow, 3 Brown, 2 Dark Yellow, 4 Light Yellow, 2 Black, 2 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 5 Light Yellow, 9 Black—Repeat.

1 Brown, 1 Black, 1 Brown, 5 Light Yellow, 7 Black, 1 Brown, 2 Dark Yellow, 4 Black, 1 Brown, 11 Black, 8 Brown, 6 Dark Yellow, 1 Black, 6 Light Yellow, 1 Dark Yellow, 2 Brown, 4 Dark Yellow, 2 Light Yellow, 2 Black, 2 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 5 Light Yellow, 3 Black, 2 Dark Yellow, 2 Brown, 3 Dark Yellow, 2 Brown, 5 Light Yellow, 7 Black—Repeat.

1 Brown, 1 Black, 2 Brown, 2 Dark Yellow, 5 Light Yellow, 4 Black, 4 Dark Yellow, 4 Black, 4 Brown, 4 Dark Yellow, 3 Brown, 6 Black, 5 Brown, 3 Dark Yellow, 5 Black, 2 Dark Yellow, 3 Brown, 5 Dark Yellow, 2 Light Yellow, 1 Black, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 2 Brown, 2 Dark Yellow, 4 Light Yellow, 2 Black, 3 Dark Yellow, 1 Brown, 5 Dark Yellow, 2 Brown, 5 Light Yellow, 5 Black—Repeat.

2 Black, 1 Dark Yellow, 2 Brown, 4 Dark Yellow, 4 Light Yellow, 2 Black, 2 Dark Yellow, 3 Light Yellow, 4 Black, 6 Dark Yellow, 1 Brown, 2 Light Yellow, 1 Black, 2 Brown, 1 Light Yellow, 4 Black, 6 Brown, 5 Black, 3 Dark Yellow, 3 Brown, 2 Dark Yellow, 2 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Black, 4 Dark Yellow, 2 Light Yellow, 1 Brown, 4 Dark Yellow, 2 Light Yellow, 3 Black 3 Dark Yellow, 1 Brown, 5 Dark Yellow, 2 Brown, 5 Light Yellow, 4 Black—Repeat.

1 Black, 2 Dark Yellow, 2 Brown, 6 Dark Yellow, 3 Light Yellow, 2 Black, 1 Light Yellow, 2 Black 2 Brown, 3 Light Yellow, 12 Black, 3 Dark Yellow, 4 Light Yellow, 2 Black, 2 Brown, 3 Light Yellow, 12 Black, 3 Dark Yellow, 4 Brown, 1 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 1 Black, 2 Dark Yellow, 4 Light Yellow, 1 Brown, 5 Dark Yellow, 2 Light Yellow, 3 Black, 6 Dark Yellow, 1 Black, 2 Dark Yellow, 2 Brown, 4 Light Yellow, 4 Black—Repeat.

1 Black, 2 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 7 Light Yellow, 3 Black, 4 Light Yellow, 1 Black, 3 Dark Yellow, 2 Brown, 1 Dark Yellow, 2 Brown, 1 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 3 Black, 2 Brown, 5 Light Yellow, 9 Black, 2 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 1 Dark Yellow, 4 Light Yellow, 3 Black, 3 Light Yellow, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 1 Light Yellow, 3 Dark Yellow, 1 Light Yellow, 4 Black, 5 Dark Yellow, 1 Black, 4 Dark Yellow, 1 Brown, 4 Light Yellow, 3 Black—Repeat.

1 Black, 2 Dark Yellow, 1 Brown, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 4 Light Yellow, 6 Black, 2 Light Yellow, 1 Black, 3 Dark Yellow, 2 Brown, 1 Dark Yellow, 3 Brown, 1 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 2 Black, 1 Dark Yellow, 2 Brown, 3 Dark Yellow, 3 Light Yellow, 7 Black, 2 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 1 Dark Yellow, 4 Light Yellow, 3 Black, 3 Light Yellow, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 5 Black, 3 Dark Yellow, 2 Black, 7 Dark Yellow, 3 Light Yellow, 2 Black—Repeat.

1 Black, 1 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 2 Dark Yellow, 3 Light Yellow, 8 Black, 2 Dark Yellow, 1 Brown, 4 Dark Yellow, 1 Brown, 2 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 2 Black, 1 Dark Yellow, 3 Brown, 4 Dark Yellow, 2 Light Yellow, 6 Black, 2 Dark Yellow, 1 Brown, 3 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Light Yellow, 3 Black, 3 Light Yellow, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 4 Light Yellow, 4 Black, 2 Light Yellow, 5 Black, 7 Dark Yellow, 2 Light Yellow, 2 Black—Repeat.

1 Black, 3 Dark Yellow, 1 Brown, 1 Dark Yellow, 3 Brown, 3 Dark Yellow, 2 Light Yellow, 9 Black, 3 Dark Yellow, 2 Brown, 1 Dark Yellow, 5 Light Yellow, 2 Black, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 1 Brown, 5 Light Yellow, 7 Black, 6 Dark Yellow, 1 Brown, 2 Dark Yellow, 4 Black, 3 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 3 Light Yellow, 4 Black, 4 Light Yellow, 6 Black, 6 Dark Yellow, 1 Light Yellow, 2 Black—Repeat.

1 Black, 3 Dark Yellow, 1 Black, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 4 Dark Yellow, 2 Light Yellow, 6 Black, 2 Dark Yellow, 5 Brown, 1 Dark Yellow, 5 Light Yellow, 2 Black, 1 Dark Yellow, 2 Brown, 1 Dark Yellow, 2 Brown, 3 Light Yellow, 9 Black, 2 Dark Yellow, 1 Black, 2 Dark Yellow, 1 Brown, 1 Light Yellow, 2 Dark Yellow, 2 Black, 2 Light Yellow, 3 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Light Yellow, 4 Black, 1 Dark Yellow, 4 Light Yellow, 7 Black, 5 Dark Yellow, 3 Black—Repeat.

1 Black, 2 Dark Yellow, 2 Black, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Brown, 3 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 5 Black, 3 Dark Yellow, 3 Brown, 1 Light Yellow, 1 Brown, 1 Dark Yellow, 5 Light Yellow, 2 Black, 2 Dark Yellow, 1 Brown, 2 Dark Yellow, 2 Brown, 1 Light Yellow, 1 Dark Yellow, 5 Light Yellow, 7 Black, 2 Dark Yellow, 1 Brown, 2 Light Yellow, 1 Dark Yellow, 2 Black, 7 Light Yellow, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Light Yellow, 1 Brown, 3 Black, 2 Dark Yellow, 2 Light Yellow, 9 Black, 3 Dark Yellow, 4 Black—Repeat.

4 Black, 2 Dark Yellow, 1 Brown, 2 Dark Yellow, 1 Brown, 4 Light Yellow, 5 Black, 3 Dark Yellow, 2 Brown, 1 Dark Yellow, 1 Brown, 2 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 1 Black, 2 Light Yellow, 3 Black, 2 Dark Yellow, 1 Brown, 2 Dark Yellow, 4 Brown, 3 Dark Yellow, 3 Light Yellow, 7 Black, 2 Dark Yellow, 3 Light Yellow, 3 Black, 2 Light Yellow, 1 Black, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 1 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 1 Black, 1 Brown, 2 Black, 3 Dark Yellow, 17 Black. Repeat.

4 Black, 1 Dark Yellow, 2 Brown, 2 Dark Yellow, 2 Brown, 3 Light Yellow, 5 Black, 2 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Brown, 2 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 1 Black, 1 Light Yellow, 5 Black, 4 Dark Yellow, 4 Brown, 2 Dark Yellow, 5 Light Yellow, 7 Black, 2 Dark Yellow, 2 Light Yellow, 6 Black, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 1 Light Yellow, 1 Dark Yellow, 1 Light Yellow, 2 Black, 2 Brown, 20 Black—Repeat.

4 Black, 1 Dark Yellow, 1 Brown, 4 Dark Yellow, 1 Brown, 5 Light Yellow, 3 Black, 6 Dark Yellow, 1 Brown, 5 Light Yellow, 6 Black, 4 Dark Yellow, 2 Brown, 2 Dark Yellow, 1 Brown, 6 Light Yellow, 7 Black, 2 Dark Yellow, 2 Light Yellow, 5 Black 2 Light Yellow, 1 Dark Yellow, 1 Brown, 1 Dark Yellow,

1 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 4 Black, 1 Brown, 19 Black—Repeat.

4 Black, 3 Dark Yellow, 1 Black, 3 Dark Yellow, 1 Brown, 4 Light Yellow, 3 Black, 2 Dark Yellow, 1 Black, 2 Dark Yellow, 1 Brown, 6 Light Yellow, 7 Black, 2 Dark Yellow, 1 Black, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Brown, 4 Light Yellow, 9 Black, 1 Dark Yellow, 1 Light Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 6 Black, 3 Dark Yellow, 16 Black—Repeat.

5 Black, 2 Dark Yellow, 1 Black, 3 Dark Yellow, 1 Brown, 4 Light Yellow, 6 Black, 2 Dark Yellow, 1 Brown, 6 Light Yellow, 10 Black, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Light Yellow, 1 Brown, 2 Dark Yellow, 2 Light Yellow, 8 Black, 1 Dark Yellow, 5 Black, 3 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Black, 3 Light Yellow, 7 Black, 2 Dark Yellow, 2 Light Yellow, 15 Black—Repeat.

8 Black, 3 Dark Yellow, 1 Brown, 3 Light Yellow, 6 Black, 3 Dark Yellow, 1 Brown, 6 Light Yellow, 10 Black, 4 Dark Yellow, 1 Black, 1 Light Yellow, 1 Dark Yellow, 5 Light Yellow, 13 Black, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Black, 2 Light Yellow, 8 Black, 1 Dark Yellow, 4 Light Yellow, 14 Black—Repeat.

8 Black, 4 Dark Yellow, 3 Light Yellow, 6 Black, 3 Dark Yellow, 3 Light Yellow, 1 Black, 2 Light Yellow, 12 Black, 3 Dark Yellow, 2 Black, 2 Dark Yellow, 5 Light Yellow, 12 Black, 5 Light Yellow, 13 Black, 4 Light Yellow, 14 Black—Repeat.

9 Black, 3 Dark Yellow, 2 Light Yellow, 7 Black, 3 Dark Yellow, 3 Light Yellow, 16 Black, 1 Dark Yellow, 3 Black, 4 Dark Yellow, 3 Light Yellow, 13 Black, 3 Light Yellow, 15 Black, 3 Light Yellow, 14 Black—Repeat.

10 Black, 2 Dark Yellow, 2 Light Yellow, 7 Black, 3 Dark Yellow, 2 Light Yellow, 22 Black, 4 Dark Yellow, 2 Light Yellow, 48 Black—Repeat.

11 Black, 1 Dark Yellow, 1 Light Yellow, 9 Black, 2 Dark Yellow, 1 Light Yellow, 25 Black, 3 Dark Yellow, 1 Light Yellow, 48 Black—Repeat.

612 Black.

20 Black, 4 Light Yellow, 28 Black, 1 Light Yellow, 1 Dark Yellow, 23 Black, 3 Light Yellow, 14 Black, 1 Light Yellow, 1 Dark Yellow, 6 Black—Repeat.

18 Black, 3 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 19 Black, 2 Light Yellow, 5 Black, 1 Light Yellow, 3 Dark Yellow, 18 Black, 2 Light Yellow, 2 Black, 5 Light Yellow, 11 Black, 2 Light Yellow, 2 Dark Yellow, 5 Black—Repeat.

5 Black, 1 Brown, 3 Light Yellow, 7 Black, 4 Light Yellow, 2 Dark Yellow, 8 Light Yellow, 13 Black, 5 Light Yellow, 2 Black, 2 Light Yellow, 3 Dark Yellow, 13 Black, 2 Light Yellow, 2 Black, 12 Light Yellow, 9 Black, 2 Light Yellow, 3 Dark Yellow, 4 Black—Repeat.

5 Black, 2 Brown, 3 Light Yellow, 5 Black, 4 Light Yellow, 2 Dark Yellow, 1 Brown, 3 Light Yellow, 4 Dark Yellow, 2 Light Yellow, 12 Black, 2 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 1 Black, 2 Light Yellow, 1 Brown, 3 Dark Yellow, 12 Black, 3 Light Yellow, 1 Black, 2 Light Yellow, 2 Dark Yellow, 10 Light Yellow, 8 Black, 2 Light Yellow, 1 Brown, 2 Dark Yellow, 4 Black—Repeat.

5 Black, 2 Brown, 3 Light Yellow, 1 Dark Yellow, 4 Black, 4 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Light Yellow, 4 Dark Yellow, 5 Light Yellow, 11 Black, 2 Light Yellow, 1 Dark Yellow, 4 Light Yellow, 1 Brown, 3 Dark Yellow, 13 Black, 5 Light Yellow, 2 Dark Yellow, 4 Light Yellow, 3 Brown, 4 Dark Yellow, 7 Black, 2 Light Yellow, 1 Brown, 3 Dark Yellow, 4 Black—Repeat.

5 Black, 3 Brown, 2 Light Yellow, 2 Dark Yellow, 2 Black, 5 Light Yellow, 1 Brown, 11 Dark Yellow, 2 Light Yellow, 6 Black, 3 Light Yellow, 1 Black, 1

Light Yellow, 2 Dark Yellow, 3 Light Yellow, 1 Brown, 3 Dark Yellow, 4 Black, 3 Light Yellow, 6 Black, 2 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 2 Brown, 6 Dark Yellow, 5 Black, 2 Light Yellow, 1 Black, 2 Light Yellow, 1 Brown, 2 Dark Yellow, 5 Black—Repeat.

6 Black, 3 Brown, 3 Light Yellow, 2 Black, 2 Light Yellow, 1 Brown, 1 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 2 Brown, 5 Dark Yellow, 4 Light Yellow, 5 Black, 6 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Brown, 3 Dark Yellow, 5 Black, 4 Light Yellow, 1 Brown, 4 Black, 2 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 3 Dark Yellow, 1 Light Yellow, 2 Brown, Dark Yellow, 5 Black, 5 Light Yellow, 1 Brown, 3 Dark Yellow, 5 Black—Repeat.

7 Black, 5 Light Yellow, 1 Black, 3 Light Yellow, 1 Brown, 2 Dark Yellow, 3 Brown, 2 Dark Yellow, 3 Brown, 3 Dark Yellow, 1 Light Yellow, 6 Black, 3 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 3 Dark Yellow, 5 Black, 1 Dark Yellow, 2 Light Yellow, 3 Brown, 4 Black, 1 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 3 Brown, 7 Dark Yellow, 6 Black, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 6 Black—Repeat.

8 Black, 3 Light Yellow, 1 Brown, 1 Black, 1 Light Yellow, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Light Yellow, 1 Brown, 4 Dark Yellow, 3 Brown, 1 Dark Yellow, 3 Light Yellow, 3 Black, 2 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 8 Dark Yellow, 4 Black, 2 Light Yellow, 3 Brown, 4 Black, 2 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Dark Yellow, 2 Brown, 5 Dark Yellow, 10 Black, 1 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 5 Dark Yellow, 4 Black—Repeat.

3 Black, 1 Brown, 8 Black, 1 Brown, 1 Light Yellow, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Brown, 5 Dark Yellow, 1 Brown, 2 Dark Yellow, 2 Light Yellow, 1 Brown, 1 Dark Yellow, 3 Light Yellow, 2 Black, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Brown, 1 Dark Yellow, 2 Brown, 6 Dark Yellow, 3 Black, 4 Light Yellow, 5 Black, 2 Light Yellow, 3 Dark Yellow, 7 Brown, 3 Dark Yellow, 8 Black, 1 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 6 Dark Yellow, 3 Black—Repeat.

4 Black, 1 Brown, 7 Black, 2 Brown, 1 Dark Yellow, 1 Brown, 2 Dark Yellow, 1 Brown, 2 Dark Yellow, 4 Light Yellow, 1 Dark Yellow, 1 Brown, 1 Dark Yellow, 1 Light Yellow, 1 Black, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 2 Light Yellow, 1 Black, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 3 Brown, 1 Dark Yellow, 3 Brown, 2 Dark Yellow, 4 Black, 1 Brown, 2 Light Yellow, 6 Black, 1 Light Yellow, 10 Dark Yellow, 2 Brown, 2 Dark Yellow, 5 Black, 2 Light Yellow, 1 Black, 1 Light Yellow, 2 Dark Yellow, 1 Brown, 7 Dark Yellow, 3 Black—Repeat.

4 Black, 1 Brown, 7 Black, 1 Brown, 1 Dark Yellow, 4 Brown, 3 Dark Yellow, 2 Light Yellow, 1 Black, 4 Light Yellow, 2 Black, 5 Light Yellow, 1 Black, 2 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 9 Dark Yellow, 3 Black, 1 Brown, 9 Black, 1 Light Yellow, 1 Dark Yellow, 2 Brown, 4 Dark Yellow, 2 Black, 4 Dark Yellow, 5 Black, 5 Light Yellow, 2 Dark Yellow, 4 Brown, 3 Dark Yellow, 3 Black—Repeat.

1 Black, 3 Brown, 1 Black, 1 Brown, 5 Black, 1 Brown, 1 Dark Yellow, 1 Brown, 3 Dark Yellow, 1 Brown, 2 Dark Yellow, 1 Light Yellow, 3 Black, 3 Light Yellow, 4 Black, 2 Light Yellow, 2 Black, 2 Light Yellow, 2 Dark Yellow, 1 Brown, 10 Dark Yellow, 2 Black, 1 Brown, 9 Black, 2 Light Yellow, 6 Brown, 2 Dark Yellow, 10 Black, 2 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 1 Dark Yellow, 1 Brown, 7 Dark Yellow, 2 Black—Repeat.

3 Black, 2 Brown, 5 Black, 2 Brown, 5 Dark Yellow, 1 Brown, 1 Dark Yellow, 15 Black, 3 Light Yellow, 1 Dark Yellow, 5 Brown, 6 Dark Yellow, 3 Brown, 9 Dark Yellow, 1 Light Yellow, 2 Brown, 4 Dark Yellow, 2 Brown, 2

Dark Yellow, 8 Black, 3 Light Yellow, 1 Dark Yellow, 2 Light Yellow, 1 Brown, 8 Dark Yellow, 1 Black—Repeat.

3 Black, 1 Brown, 5 Black, 1 Brown, 2 Dark Yellow, 2 Black, 4 Dark Yellow, 9 Black, 1 Brown, 5 Black, 3 Light Yellow, 1 Brown, 7 Dark Yellow, 7 Black, 1 Brown, 9 Dark Yellow, 5 Black, 5 Dark Yellow, 8 Black, 2 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 8 Dark Yellow, 1 Black—Repeat.

2 Black, 2 Brown, 3 Black, 1 Brown, 2 Dark Yellow, 15 Black, 2 Brown, 4 Black, 3 Light Yellow, 1 Brown, 8 Dark Yellow, 2 Brown, 5 Black, 1 Light Yellow, 3 Brown, 7 Dark Yellow, 11 Black, 2 Light Yellow, 1 Brown, 3 Black, 2 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 6 Dark Yellow, 2 Black—Repeat.

1 Black, 5 Brown, 18 Black, 1 Brown, 4 Black, 3 Light Yellow, 6 Brown, 5 Dark Yellow, 1 Black, 2 Brown, 4 Black, 2 Light Yellow, 6 Brown, 2 Dark Yellow, 10 Black, 2 Light Yellow, 2 Brown, 3 Black, 2 Light Yellow, 2 Dark Yellow, 1 Brown, 6 Dark Yellow, 2 Black—Repeat.

3 Black, 8 Brown, 4 Black, 5 Dark Yellow, 2 Black, 1 Brown, 3 Black, 3 Light Yellow, 2 Brown, 10 Dark Yellow, 1 Brown, 3 Black, 2 Brown, 2 Black, 2 Light Yellow, 2 Dark Yellow, 1 Brown, 10 Dark Yellow, 6 Black, 1 Dark Yellow, 2 Light Yellow, 2 Brown, 3 Black, 2 Light Yellow, 2 Dark Yellow, 5 Brown, 2 Dark Yellow, 1 Black—Repeat.

1 Black, 1 Brown, 1 Black, 1 Brown, 5 Black, 1 Brown, 10 Dark Yellow, 1 Brown, 2 Black, 5 Brown, 12 Dark Yellow, 1 Black, 1 Brown, 4 Black, 1 Brown, 1 Black, 2 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 8 Dark Yellow, 5 Black, 2 Light Yellow, 2 Brown, 4 Black, 2 Light Yellow, 1 Dark Yellow, 2 Brown, 5 Dark Yellow, 1 Black—Repeat.

5 Black, 4 Brown, 10 Dark Yellow, 4 Brown, 2 Black, 9 Dark Yellow, 7 Black, 1 Brown, 3 Light Yellow, 1 Black, 2 Brown, 1 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 1 Brown, 8 Dark Yellow, 4 Black, 4 Light Yellow, 4 Black, 2 Light Yellow, 2 Brown, 5 Dark Yellow, 1 Black—Repeat.

Repeat.
3 Black, 1 Brown, 2 Black, 2 Light Yellow, 2 Brown, 1 Dark Yellow, 1 Brown, 7 Dark Yellow, 11 Black, 2 Brown, 8 Black, 3 Dark Yellow, 2 Light Yellow, 2 Black, 1 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 5 Brown, 3 Dark Yellow, 4 Black, 1 Brown, 2 Light Yellow, 4 Black, 2 Light Yellow, 2 Brown, 5 Dark Yellow, 1 Black—Repeat.

1 Black, 1 Brown, 4 Black, 3 Light Yellow, 2 Brown, 10 Dark Yellow, 9 Black, 3 Brown, 6 Black, 2 Dark Yellow, 1 Brown, 3 Light Yellow, 1 Black, 1 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 1 Dark Yellow, 1 Brown, 5 Dark Yellow, 2 Black, 3 Brown, 7 Black, 1 Light Yellow, 1 Brown, 5 Dark Yellow, 2 Black—Repeat.

6 Black, 2 Light Yellow, 2 Dark Yellow, 3 Brown, 2 Dark Yellow, 1 Brown, 7 Dark Yellow, 6 Black, 1 Brown, 2 Black, 3 Brown, 4 Black, 1 Dark Yellow, 2 Brown, 2 Light Yellow, 1 Black, 2 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 2 Dark Yellow, 1 Brown, 8 Dark Yellow, 7 Black, 1 Light Yellow, 1 Brown, 4 Dark Yellow, 3 Black—Repeat.

6 Black, 2 Light Yellow, 3 Dark Yellow, 1 Light Yellow, 2 Brown, 9 Dark Yellow, 5 Black, 1 Brown, 5 Black, 2 Brown, 4 Black, 3 Brown, 1 Black, 5 Light Yellow, 3 Dark Yellow, 1 Light Yellow, 2 Brown, 7 Dark Yellow, 3 Black, 4 Brown, 3 Dark Yellow, 4 Black—Repeat.

5 Black, 3 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 2 Brown, 8 Dark Yellow, 4 Black, 1 Brown, 2 Dark Yellow, 5 Black, 1 Brown, 8 Black, 3 Light Yellow, 1 Black, 1 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 5 Brown, 4 Dark Yellow, 4 Brown, 8 Black—Repeat.

5 Black, 3 Light Yellow, 1 Dark Yellow, 4 Light Yellow, 1 Dark Yellow, 2

Brown, 6 Dark Yellow, 4 Black, 4 Dark Yellow, 4 Black, 1 Brown, 12 Black, 1 Light Yellow, 2 Dark Yellow, 3 Light Yellow, 1 Brown, 7 Dark Yellow, 11 Black—Repeat.

5 Black, 7 Light Yellow, 2 Dark Yellow, 1 Light Yellow, 1 Brown, 4 Dark Yellow, 5 Black, 2 Dark Yellow, 3 Light Yellow, 4 Black, 1 Brown, 11 Black, 2 Light Yellow, 1 Dark Yellow, 3 Light Yellow, 1 Brown, 7 Dark Yellow, 10 Black—Repeat.

5 Black, 3 Light Yellow, 1 Black, 2 Light Yellow, 2 Dark Yellow, 2 Light Yellow, 2 Brown, 3 Dark Yellow, 5 Black, 1 Dark Yellow, 4 Light Yellow, 4 Black, 3 Dark Yellow, 9 Black, 7 Light Yellow, 1 Brown, 3 Dark Yellow, 11 Black—Repeat.

8 Black, 2 Light Yellow, 2 Dark Yellow, 4 Light Yellow, 1 Brown, 3 Dark Yellow, 5 Black, 4 Light Yellow, 4 Black, 2 Dark Yellow, 2 Light Yellow, 8 Black, 7 Light Yellow, 1 Brown, 3 Dark Yellow, 10 Black—Repeat.

7 Black, 3 Light Yellow, 1 Dark Yellow, 5 Light Yellow, 1 Brown, 3 Dark Yellow, 5 Black, 2 Light Yellow, 5 Black, 1 Dark Yellow, 4 Light Yellow, 8 Black, 3 Light Yellow, 1 Black, 3 Light Yellow, 1 Brown, 3 Dark Yellow, 8 Black—Repeat.

7 Black, 4 Light Yellow, 1 Black, 4 Light Yellow, 1 Brown, 3 Dark Yellow, 12 Black, 4 Light Yellow, 12 Black, 3 Light Yellow, 1 Brown, 3 Dark Yellow, 7 Black—Repeat.

7 Black, 3 Light Yellow, 2 Black, 4 Light Yellow, 1 Brown, 2 Dark Yellow, 13 Black, 2 Light Yellow, 13 Black, 4 Light Yellow, 3 Dark Yellow, 6 Black—Repeat.

12 Black, 4 Light Yellow, 2 Dark Yellow, 29 Black, 3 Light Yellow, 3 Dark Yellow, 5 Black—Repeat.

12 Black, 3 Light Yellow, 2 Dark Yellow, 29 Black, 3 Light Yellow, 2 Dark Yellow, 5 Black—Repeat.

12 Black, 2 Light Yellow, 1 Dark Yellow, 31 Black, 2 Light Yellow, 1 Dark Yellow, 5 Black—Repeat.

204 Black, 274 Dark Yellow.

Crocheted Sacque for Baby. No. 2.

Materials:—2 hanks white Lion Brand Shetland floss; 1 spool M. Heminway & Sons' pink or blue Crochet Silk; 1 medium-sized crochet hook.

The pattern for this sacque is made of shells of 4 d. c., with a row of d. c. in consecutive order between each shell.

The double crochets of the row are not made in the usual way by inserting the hook and drawing a loop through, but by putting the hook sideways under the d. c. of preceding row and drawing loop through from left to right. This makes each d. c. of the row clasp the one of preceding row. Make chain of 89 stitches.

1st. Row.—Make shell of 4 d. c. in 5th ch., * skip 1 ch., make 3 d. c., 1 in each ch., skip 1 ch., make shell of 4 d. c., and repeat from *. End with shell of 4.

2d Row.—Shell, 3 d. c., shell, 3 d. c., 2 shells in one, 3 d. c., shell, 3 d. c., 2 shells in one, 3 d. c., shell, 3 d. c., shell, 3 d. c., 2 shells in one. This group of 2 shells in one is the center of the back, and the pattern should be reversed, ending as the 2d row began, with a shell. Break off each row.

3d Row.—Shell, 4 d. c., shell, 4 d. c., shell, 2 d. c., shell, 4 d. c., shell, 4 d. c., shell, 2 d. c., shell, 4 d. c., shell, 4 d. c., shell, 4 d. c., shell, 2 d. c. Reverse to front.

4th Row.—Shell, 4 d. c., shell, 4 d. c., shell, 4 d. c., shell, 4 d. c., shell, 4 d. c., shell, 4 d. c., shell, 4 d. c., shell, 4 d. c., shell, 3 d. c. Reverse to front.

5th Row.—Shell, 5 d. c., shell, 5 d. c., 2 shells in one, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 5 d. c., 2 shells in one, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 4 d. c., shell. Reverse to front.

6th Row.—Shell, 5 d. c., shell, 5 d. c., shell, skip 5 groups of shells, 3 d. c., shell in 6th shell, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 2 d. c. Increase one shell for center. Reverse to front.

7th Row.—Shell, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 5 d. c., shell, 3 d. c., shell in center of back. Reverse to front.



Crocheted Sacque for Baby. No. 2

Continue with shells and 5 d. c., without widening until sacque is 13 rows long.

Work sleeve around until it is 12 rows long from neck. Gather sleeve by making 23 s. c., one in every other d. c.

With pink or blue silk *. Fasten with s. c., ch. 3, skip 1. Repeat from * around wrist.

With wool make a shell of 5 d. c., ch. 1, between every d. c. of the shell and fasten with a s. c. in next loop.

With silk edge the shells by *, fastening with a s. c., ch. 3, skip 1 ch. and repeat from *.

At neck on the chain that started the sacque, *, make 2 d. c., one in each chain; skip 3 chains, and repeat from * across neck.

Down both fronts and around bottom of sacque make chain of silk as at wrist.

Across bottom of sacque with wool make a row of shells as around sleeve.

Down both fronts and around bottom of sacque make a row of similar shells, putting them between the shells on the bottom of sacque. Finish all around neck, fronts and bottom with edge of silk as around sleeve.

Run crocheted cord finished with tassels through neck, or ribbon as desired.

Baby's Knit Sacque. No. 3.

IN KNOB STITCH PATTERN.

Materials:—2½ skeins white Lion Brand 3-thread Saxony; 1 spool pink or blue, M. Heminway & Sons' Pure Dye Crochet Silk, 1 pair bone needles 12 inches long, No. 1; 1 fine bone crochet hook.

This sacque is knit in one piece sewed up under the arms and along sleeves, and is finished with a crocheted border in the crazy stitch. With white Saxony cast on 102 stitches for lower part of back.

1st Row.—K. 1, *, make 3 stitches out of the next stitch by purling 1, k. 1, and p. 1, all out of the same stitch. (Do not slip the stitch off until the last purling is made.) Then k. 3 together and repeat from *, knitting the last stitch on needle. Turn.



Baby's Knit Sacque No 3.

Leave 80 stitches each end for sleeves and bind off the intervening stitches for the neck. Make one front after the following directions and then make the other to correspond:

Front:—K. 4 rows or 2 rows of knobs.

Increase 1 stitch every other row at the neck until there are 92 stitches on the needle.

K. 3 inches. For the sleeve bind off 51 stitches and with the remaining 41 stitches knit the front for 4½ inches more and bind off.

With bone crochet hook and pink or blue Silk make a row of 36 s. c. across sleeve for cuff. Make 9 rows of crazy stitch. Sew up sleeve and under-arm seam and turn cuff back half way.

Border around sacque:—Make 4 rows of crazy stitch, widening at corners in front by making an extra group of crazy stitch.

Around neck of sacque with pink or blue Silk make 2 rows of s. c.

3d Row.—Make a row of d. c. in every other s. c. with a chain between each. Finish with a row of crazy stitch.

Draw a ribbon through holes at neck.

2d Row.—K. plain.

3d Row.—K. 1, * k. 3 together, make 3 out of the next stitch as in first row, and repeat from * across the row, knitting the last stitch on needle.

4th Row.—K. plain.

These 4 rows form the pattern.

The entire sacque with the exception of the border is knit in this pattern, which must be understood without further reference.

Knit to a depth of 4½ inches. Then cast 51 stitches on each end for sleeve; having 204 stitches on the needle, k. 4½ inches more.

Eyelet Embroidery

Everywhere, and on all styles of garments, from whole costumes to separate pieces of lingerie, we find at present the very popular eyelet work figuring as the chief decoration.

It has the charm of extreme simplicity, both in design and workmanship, but herein lies a serious pitfall for the careless or unwary worker. The very simplicity of the method of execution leaves no chance for concealing defects in complications of curves and stitches; therefore, it must be most carefully done.

The implements required are a medium sized needle, a pair of sharp-pointed scissors, an embroidery hoop and a stiletto. Though the hoop is recommended, better and quicker results can be obtained without a hoop.



Heminway's "Practical" Embroidery Hoop

The designs usually consist of groups of oval and round disks, so arranged as to form circles, festoons, wreaths, etc., and these are occasionally embellished by insertions of point d'esprit or Brussels net, when the openings are large enough to warrant it.

A pretty addition to such work is the introduction of the filled satin stitch, or what really constitutes French laid work; and with a button-holed edge a quite elaborate piece of embroi-

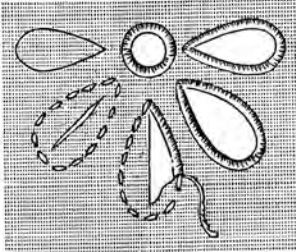


Fig. A

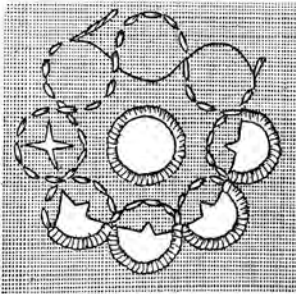


Fig. B

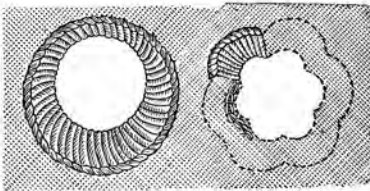


Fig. C
Detail of Eyelet Work



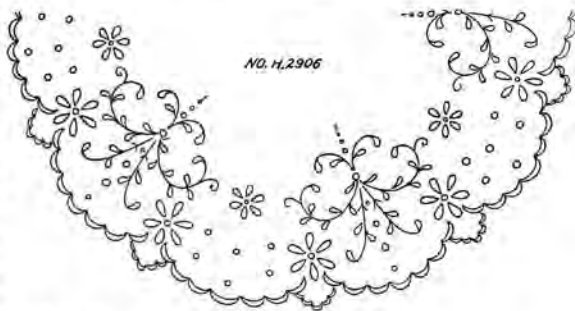
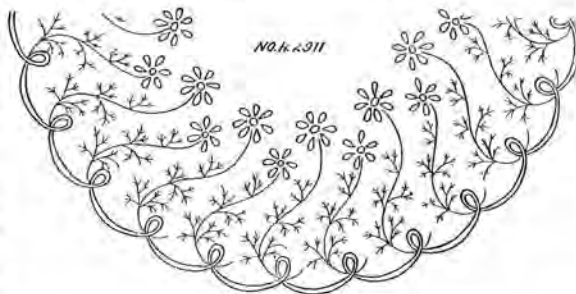
Stiletto and Scissors

dery may be evolved.

This style of decoration is particularly well adapted to stocks, collars, shoulder capes, shirt-waist sets and flouncings for skirts. Eyelet work is exceedingly durable, and if well done will last a lifetime. In proof of this many women can show fine examples of the work which are the handiwork of their grandmothers, for a generation or two ago it was almost the only style of fancy work indulged in during leisure hours.

The cuts herewith shown indicate quite plainly the various steps in the process. Almost anyone can draw a design in pencil on the silk or linen selected for the work, although it is generally preferable to have it stamped.

The work is held in the left hand while the right hand follows the pattern with the needle. The Heminway "Practical" oblong hoop is the most satisfactory one to use for solid work. The first step consists only in outlining the pattern with a plain running stitch, such as is used in ordinary sewing. The material is cut inside each oval or circle, from one end to the other, so that the last step in the process may more easily be accomplished. This is done by folding back on the wrong side the



clipped edges of the material with the needle, while the opening thus formed is overhanded with a very short, close, slanting stitch. Care must be taken to hold the fabric stretched according to the thread, or else the openings will be misshapen and the work drawn in effect, and satisfactory laundering will be impossible.

The plain outline stitch is the one usually used for all worked stems. The best results in eyelet-work, when done in silk, will be obtained by using either *Spanish* or *Turkish floss*, both of which, as made by M. Heminway & Sons, are beautifully adapted to this work. A heavier effect, especially in outline, may be secured by the substitution of *Twisted Embroidery Silk*, but this is only desirable in large patterns, where a heavy silk will add to the general effect. The wide variety of shades in which these silks can be obtained affords the embroiderer unlimited range of choice in the selection of colors where vivid combinations are preferred to white or subdued tones.



Biedermaier Embroidery.

European needleworkers have revived a style of Art Needlework popular a century ago, a great variety of models of which are being shown in America. The taste shown in applying colors on these foreign models is not pleasing, blues and greens often being placed together.

The decorative establishments and art departments are now showing "Biedermaier" designs stamped, also embroidered in most artistic colorings with Turkish Floss manufactured by M. Heminway & Sons' Silk Co.

The reason of the popularity of "Biedermaier" is because of its marked simplicity; quaint baskets, wreaths and garlands being most in evidence—these are worked in outline and satin stitch to excellent advantage on cream or light tan homespun.

Shadow Embroidering.

Adapted to the use of M. Heminway & Sons' Silks. By courtesy of *Modern Priscilla*.

One of the revivals of old-time needlework is the pretty shadow embroidery. This work is within the ability of the veriest amateur, as the stitch is the well-known herringbone (see Fig. 1) and there is no shading of silks to consider.

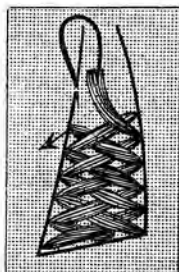


FIG 1.

Stitch used in Shadow Work, showing the wrong side. See Fig. 2.

As the work derives its name from the fact that it is seen through, not upon, its foundation, it is easy to see that to obtain good results only the sheerest of materials should be used. Materials that are translucent enough to allow the silk to show through are suitable. (See Fig. 2.)

The work is usually done with Spanish Floss or Turkish Floss. In selecting the silk, it is wise to lay the goods over the various shades until the one is found which shows most satisfactorily and clearly through the cloth. Some colors are not at all pleasing used in this way. Greens and lavenders require judicious selection. Pink is especially adapted to this work. Blue and Yellow are also excellent.

The design should be one of scrolls, narrow leaves, and such flower forms as the daisy, chrysanthemum and others in which the various parts stand out separately. Dots and jewel effects give excellent results. Conventional designs are also satisfactory.

The design is stamped lightly on the wrong side of the cloth, as the herringbone stitch is done from this side.



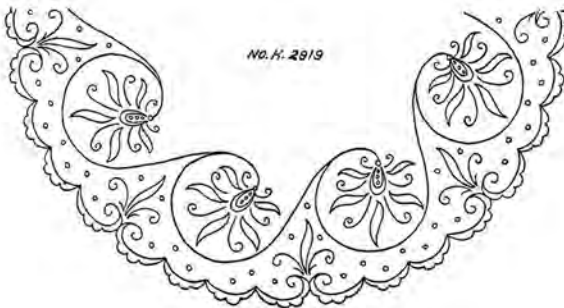
Shadow Embroidery.
Centerpiece, Size 22. in. Design No. 2012.

In beginning work the needle is entered into the exact point of the leaf, the thread drawn up to within half an inch of its end and so held with the left thumb. A small forward stitch exactly in the line of stamping is taken on the left side of the leaf. The needle is again entered into the point of the leaf and a small forward stitch taken on the line of stamping at the right of the leaf. The needle is then entered into the end of the stitch at the left and a small forward stitch taken. These little forward stitches must all be of the same size and each must enter into the cloth exactly on the lines of stamping and in the exit of the former stitch. These little stitches form the outline of the finished work and are the only ones of the leaves and petals that show on the right side. This is why such care must be taken to *make them small, of uniform size, and exactly on the lines of the design.* The passing of the threads from side to side of the leaf as the stitches are taken first on one side and then on the other covers the space with the silk (see Fig. 1) and gives the show of lighter color on the right side of the work.

When the design shows veins in the leaves and petals these are worked before the petal is covered. The veins must show the same stitch as the outline, so the veining is back-stitched. All the scrolls and single lines of the design are done in this way. When the flowers show large seed centers, as is the case with the daisy, French knots are used. These may also be used throughout the design with good effect. Sometimes little dots or circles may be worked in satin-stitch.



FIG. 2. Detail of Collar in Shadow Work, showing the right side.





Hedebo Design No. 2903.
Size 22 inch.

Hedebo Work.

Materials.—M. Heminway & Sons' Oriental Dyes, Turkish Floss and Etching Silk.

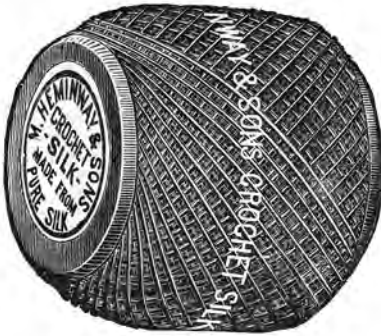
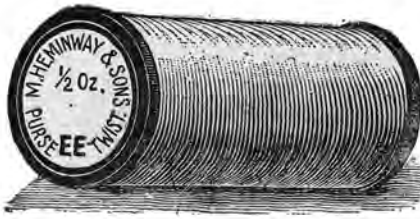
Appropriate piece for polished table. Most effective, worked entirely with white Silk Shade No. 689. The Turkish Floss is used for every part of the design except the fancy stitches, which are made with Japan Wash Etching Silk.

Button-hole stitch is used both on edge and interior where the linen is to be cut out, the cutting not to be done till all silk work is completed.

Many battenberg stitches shown in Lace Samples, page 54, are quite appropriate for this work. Full description for making sixty-four stitches fully explained on pages 55 to 60 inclusive.



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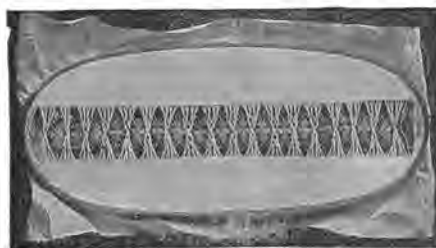
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In single spool boxes or one dozen spools in a box.



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