

The Antique Pattern Library

For more information, please see our website at:

<http://www.antiquepatternlibrary.org>



This is a scan of an antique book that is, to the best of our knowledge, in the public domain. The scan itself has been photo-edited for readability, and is licensed under the **Creative Commons** Attribution-NonCommercial-ShareAlike License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/2.5/> or send a letter to Creative Commons, 559 Nathan Abbott Way, Stanford, California 94305, USA.

You may share copies or printouts of this scan freely. You may not sell copies or printouts.

Donated by

Luann Pfost

EDITION DE LUXE

1899-1900

PRICE, 15 CENTS

A TREATISE ON
EMBROIDERY-CROCHET
AND KNITTING
WITH ILLUSTRATIONS



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

SECOND EDITION



A TREATISE ON
EMBROIDERY, CROCHET
AND KNITTING

WITH ILLUSTRATIONS

ADAPTED TO THE USE OF

M. HEMINWAY & SONS' WASH SILKS (ORIENTAL DYES)

EDITED BY

Miss Anna Grayson Ford
Boston

Miss Theresa Hofmann
New York

Miss Elizabeth A. Drew
Philadelphia

Mrs. Rosinah H. Tonge
Denver

COMPILED BY

George C. Perkins

PRICE 15 CENTS

PUBLISHED AND COPYRIGHTED BY

M. Heminway & Sons Silk Co.

SALESROOMS: NEW YORK :: PHILADELPHIA :: CHICAGO

1899

REVIEW OF THE SILK INDUSTRY.

AS is well known, the art of dyeing and of embroidery is of remote origin—so remote, indeed, that the date cannot be placed with any degree of exactness. In the earliest books of the Bible reference is made to the “Embroidery in blue, in purple and in scarlet,” and a study of books relating to ancient arts and industries gives one many interesting details concerning the spinning, weaving, and dyeing of silken threads. We learn that, two or three centuries ago, the art of producing silk fabrics was a secret so closely guarded that its divulgence was punishable by death or torture; and occasional references to the infliction of such penalties prove conclusively that the life of the silk “throwster” or weaver, dyer and spinner of the seventeenth century was not an enviable one.



Happily, however, the days of which these tales are more or less true have passed away. We are living in the closing years of the nineteenth century, and in no art has there been greater progress than in that of the silk manufacturer. The story of the founding of those world-famous mills at Watertown, Conn., reads like a fairy-tale, and could space be found in these pages for detailing the process of manufacture as now carried on, it would interest thousands of ladies who use the silks in embroidery, crocheting, knitting, and kindred arts. Fifty years ago General Heminway decided to establish a manufactory for silk thread at Watertown. At that time silk was sold altogether in skeins, but after some years the idea of spooling it occurred to the enterprising Watertown manufacturer, and he immediately put

it in practice. This was in 1849. After a great deal of demur on the part of merchants to whom the silk was offered in this new form, they decided to try it and offered the little spools, each wound with twelve yards of sewing silk, to the public. Spooled silk, it is needless to state, was a success from the start; and other manufacturers were not slow to adopt the new plan, the origination of which belongs to General Heminway.

With General Heminway as the leading spirit, the spinning and dyeing of silk in this country improved in quality as it increased in quantity, until American silks were soon considered as good as any that could be purchased. At the present time little if any silk thread is imported, and M. Heminway & Sons may justly claim credit for a large measure of the success which has attended the industry in this country. When the manufacture at Watertown was begun not more than fifty colors were required, while at the present time ten times that number of shades, in several sizes, are produced to satisfy the increased and increasing demand. There are manufacturers who load their products with chemicals in the process of dyeing, and so sell cheap minerals instead of costly silks. Such silk, however, is self-detected. It will not resist the effect of wear and tear, the colors change and fade, and the fraud is revealed. There can be no permanence of demand for a silk of this kind, and any company engaged in its manufacture must sooner or later go to the wall. M. Heminway & Sons have a great pride in the integrity of their products, and silk bearing their name is guaranteed to be of the best quality. That with this silk a guarantee is entirely unnecessary, the writer is able conscientiously to affirm; she has used no other silk for years.

It is to make new friends for M. Heminway & Sons' silks that this little book has been compiled, and it is hoped that the beginner, as well as the more advanced needleworker, will find much of interest and value in its pages. The designs are practical, and while many of them are especially beautiful when worked out, none are so difficult that any lady need hesitate to undertake them. All instructions have been carefully tested, and are perfectly correct. The editors will gladly explain anything which seems not quite clear, however, on application, and will give any information in their power concerning work. They will be grateful, too, for suggestions which may serve to increase the usefulness of a possible second volume of this treatise, and for any choice patterns in needlework, not heretofore published.

THE EDITORS.

SUGGESTIONS TO "WOULD-BE" EMBROIDERERS.

BY ANNA GRAYSON FORD.

THE art of embroidery may almost claim pre-historic origin, since it is referred to in the most ancient of books, and specimens of the work, known to be thousands of years old, though well preserved, are to be seen at several art museums in this and other countries. It is, however, a comparatively short time since it became a favorite method of decoration with ladies; previous to this it was undertaken chiefly by professional embroiderers, because generally regarded as extremely difficult. That this opinion has undergone a radical change is evidenced by the steadily increasing popularity of the work; it has been found that embroidery is not difficult, and it is surely not to be wondered at that it is especially interesting to ladies possessing artistic tastes. Almost anything that can be painted may be imitated—there are artists of the needle as well as of the brush.

In this country, of recent years, the art of embroidery has made wonderful progress, and the interest still grows rapidly. It has created a demand for new fabrics, and thus has given a decided impetus to the manufacture of textile materials and threads. Mention may well be made, in this connection, of the round thread, grass-bleached linen, which M. Heminway & Sons have imported especially for art embroidery. Information concerning this linen will be given any dealer or art needle-worker desiring it.

The subject of stitches seems to occupy the attention of the beginner in embroidery almost exclusively. This should not be the case. The work is—or should be—the expression of an artistic idea, and it is surprising how much beauty may be developed in embroidering a simple design with simple stitches, using one shade of silk, or combining harmonious tints. Embroidery in pure white silk may be a most brilliant piece of work, the slant and arrangement of the stitches providing the shading. The first essential is the choice of proper materials, and the correct shades in silk. If possible, the beginner will do well to purchase a design begun, and a sample card of colors made in Japan Floss; if this is not feasible, let her go to any dealer in art needle-work supplies, who carries the Oriental Dye Wash Silks and grass-bleach linen referred to above, and assistance will be rendered in the selection of just what is required. We will gladly furnish any lady the address of such dealer nearest her, on application. A few lessons in embroidery will be of great benefit; but one may begin with simple stitches and by painstaking, with love for the work, become an expert in the art.

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.



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.



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



French Stitch.

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.

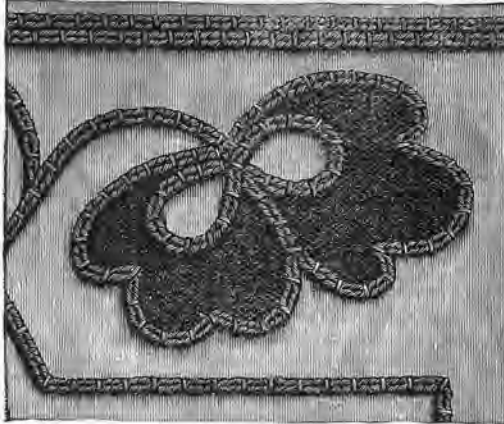


Couching Stitch.

reverse, but is always effective when regularly worked.

Couching Stitch is still another variety of outline work. It is used where heavy lines are required, in appliqué, etc. Lay the strand or strands of silk down, and secure by a stitch of fine silk, bringing the needle up on one side and passing it across and down on the other.

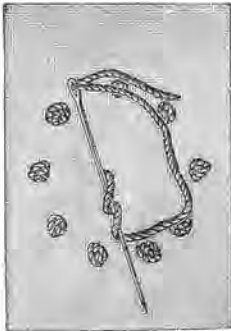
French Knot Stitch is used for the centres of such flowers as the daisy, for the



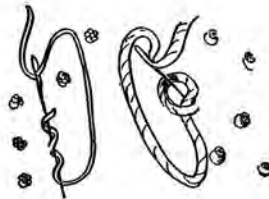
Couching Work.

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.

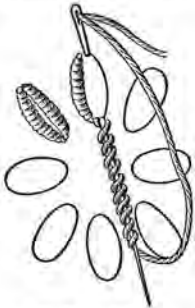


French Knot and Feather Stitch.

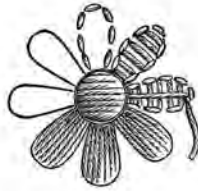
at first. This stitch is especially adapted to working the heads of wheat, grasses, etc.

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

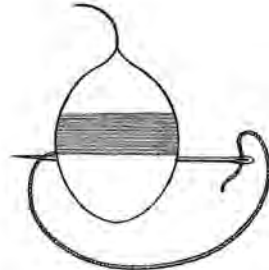
order just near enough to show the ground between the stitches. It is used mainly to represent a turned or twisted leaf or petal, in connection with laid work. (See orchids design No. 8489 on page 46.)



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.

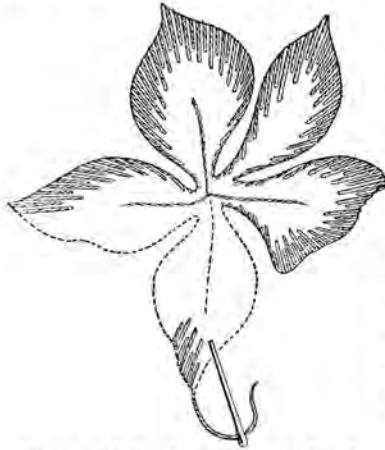


Solid Kensington Stitch.



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.

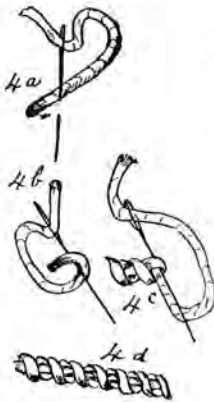
Raised Satin Stitch is worked in the same way as satin stitch, the surface of the fabric being first "padded" as shown. The "jewels" in embroidery of recent years are made in this way.



"Long and Short" Kensington Stitch.

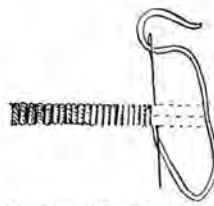
Kensington Stitch. First put the linen in a tight-fitting hoop or frame, having the work "tight as a drum." Start the outer edge of the flower with two strands of Japan Floss, or one of Spanish or Turkish Floss, either working the "over and over" long and short stitch, or else taking the needle under 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.

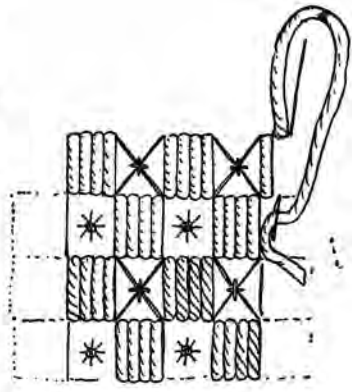
of method; in actual working the stitches are taken more snug so as to get the circle and preserve the outline. It may be of any size.

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.

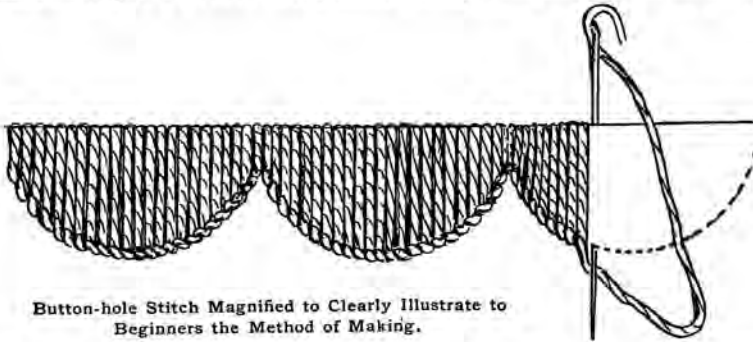
No. 12-13. No. 12 shows conventional leaf with satin-stitch edge; the second edge and veining being of outline. Cross-stitch filling on one side, while No. 13 shows seed-stitch filling and method of making. Seed stitch is, briefly, a succession of back stitches, taken apart from one another; they may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



Bar and Cross Tie.

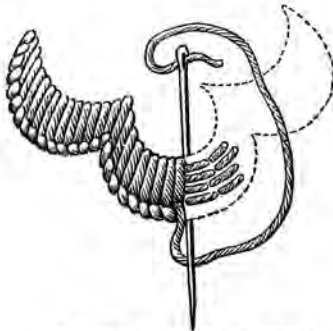
Button-hole Stitch. This stitch is used in working scallops in French embroidery on silk, flannel, linen, and cotton fabrics, and also to finish outlines on Roman and appliqué embroidery.

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.

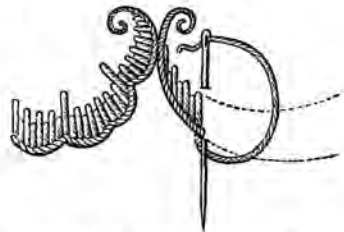


Button-hole Stitch Magnified to Clearly Illustrate to Beginners the Method of Making.

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.)



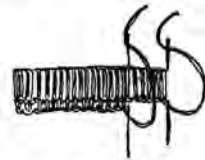
Long and Short Button-hole Stitch.

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

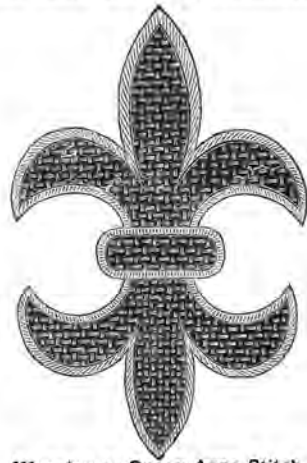
material is to be cut away from the edge the button-hole short and long stitch is effectively used. This has the same effect as the short and long Kensington stitch, except that the edge is a button-hole stitch.

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.

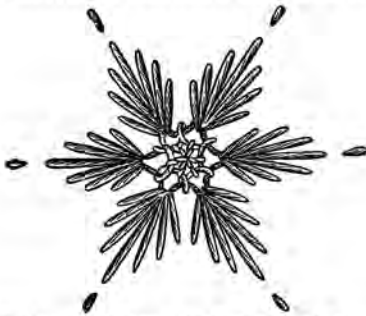
Cross at right angles in the regular darning stitch. The effect may be varied by altering the angle where threads cross.



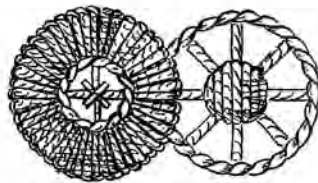
Weaving or Queen Anne Stitch.

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.

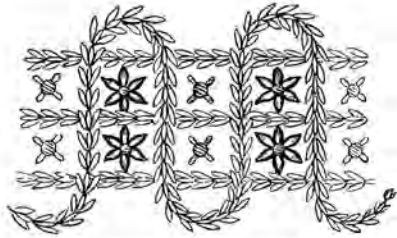


Border in Bird's-eye, Satin, Basket, and Outline Stitches.

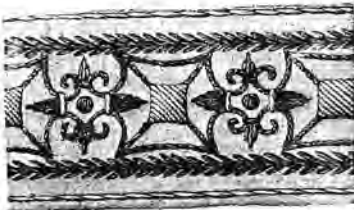
Other combinations will readily occur to the needle artist. Often the charm of a piece of work lies in its extreme simplicity.



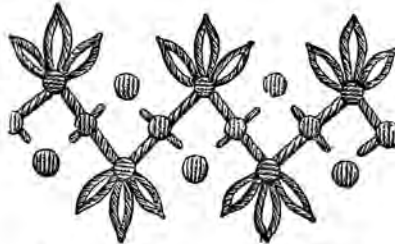
Border in Feather and Satin Stitch.



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

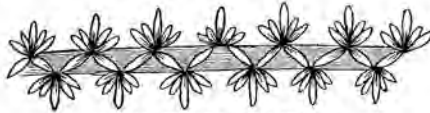


Border in Feather Outline and Satin Stitch.



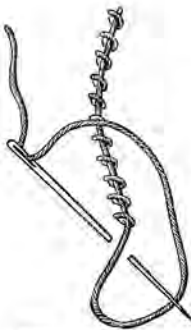
Border in Bird's-eye and Satin Stitch

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.



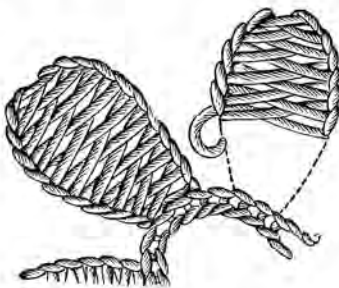
Beading Stitch, or Knotted Outline.

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.

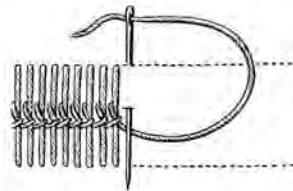


Petals in Bird's-eye Stitch.

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-



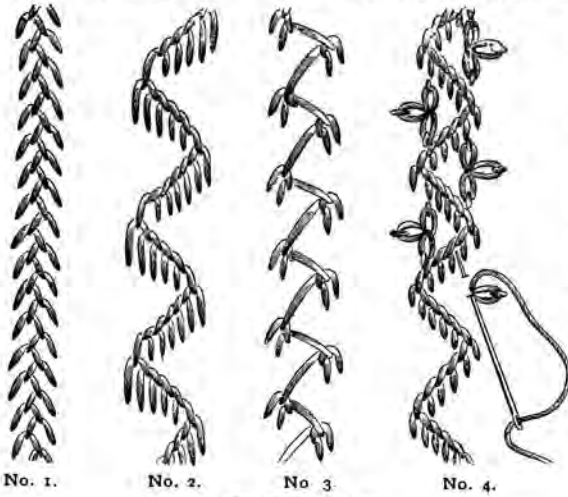
Basket Stitch.



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.

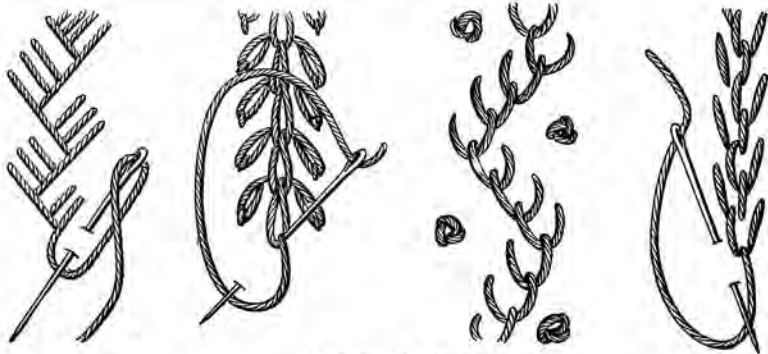
Stitch No. 2.—Turn the silk to the left, and

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.

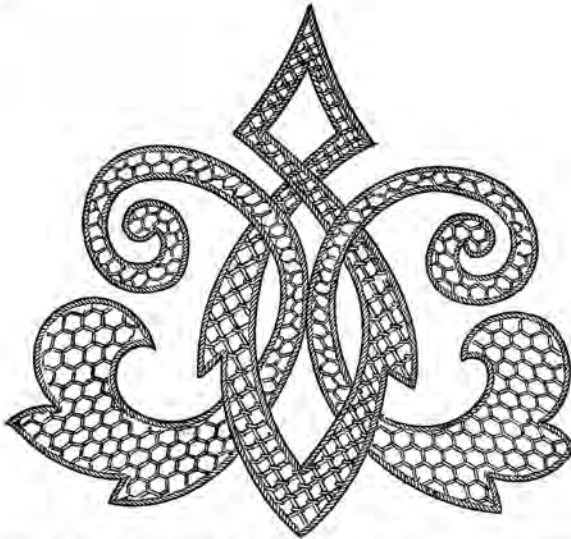
See that you have a good needle, so that the eye of the needle will not rough the silk.

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

Illustrations of Fancy Stitches

APPLICABLE FOR CONVENTIONAL DESIGNS, AND COMMONLY USED IN BULGARIAN, PERUVIAN, AND PERSIAN WORK ON PILLOWS, TABLE COVERS, AND CENTRE PIECES.

The stitches are so very clearly shown, and many of them are explained in detail on other pages of this book, that further comment is unnecessary in this connection.



The shades of M. Heminway & Sons' Art Silks suitable for conventional and Oriental designs are :

Blue, 671 to 673, 290 to 294.

Green, 371 to 374, 682 to 686½, 310 to 313.

Browns, 390 to 394, 226 to 230D, 280 to 285, 0408 to 412.

Terra Cottas, 413 to 415¾.

Gray, 1196 to 1202.

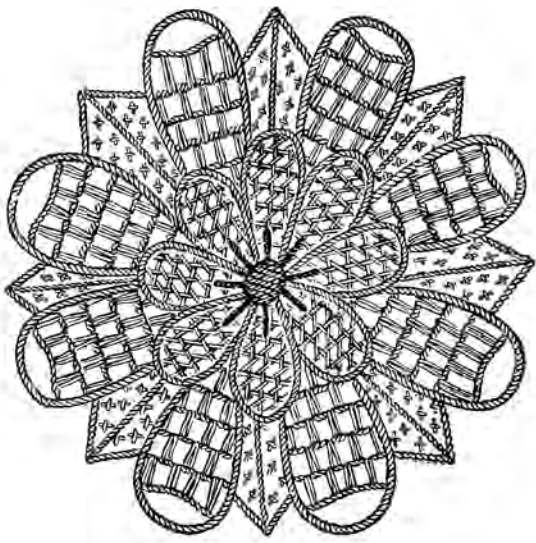
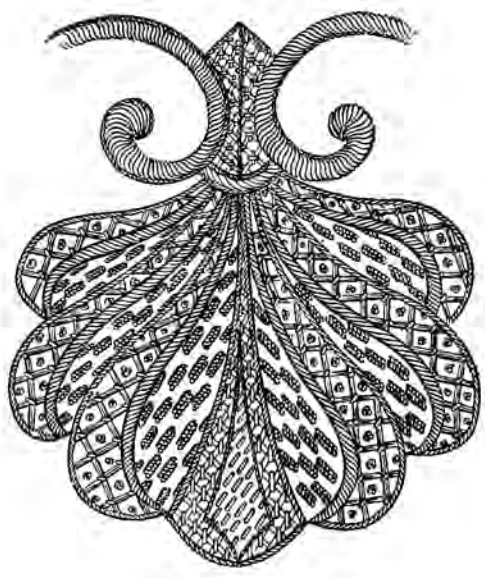
Burnt Rose, 231 to 236.

Rainbow. } These effects can be produced on conventional designs by a
Opalescent. } combination of the following shades :

Iridescent. } 682 Nile Green ; 1657 Pale Pink ; 0645 Canary ; 1477 Laven-
Sunshine. } der ; 0408 Maize ; 691 Pure White ; 695 Turquoise ; 342 Tea
Rose ; 634 Nile Green.

Autumn Leaves, 370 to 374, 231 to 236, 300 to 303, 678 to 680, 413 to 415¾,
526 to 529.

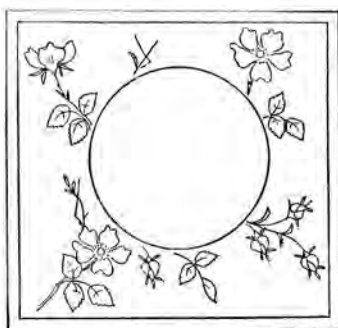
ART EMBROIDERY STITCHES



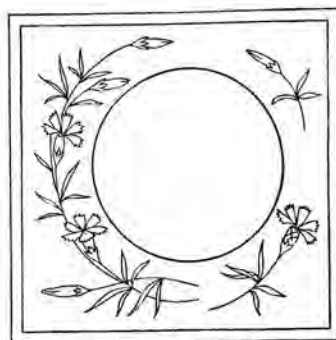
PREMIER FRAMES

For Cabinet Size Photographs.

WHILE frames of all sorts with stamped linen designs to fit them can be seen at all dealers, it is not always easy to find graceful designs and neatly made frames.

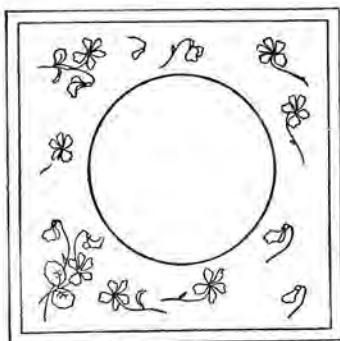


Wild Rose, No. 88.

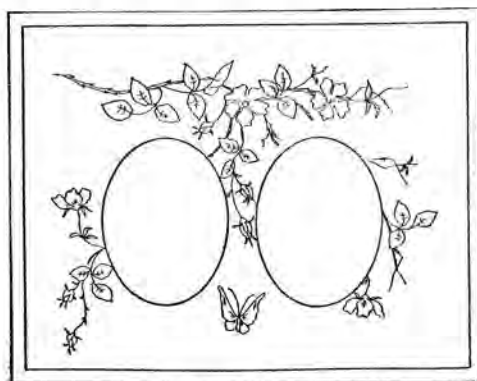


Carnation, No. 91.

This "Premier" Frame is made of white wood, covered with imitation leather white paper. One-fourth inch facing on the margin. Diameter, 7x7 inches. Glass to cover the linen. Sliding back, with wire rest.



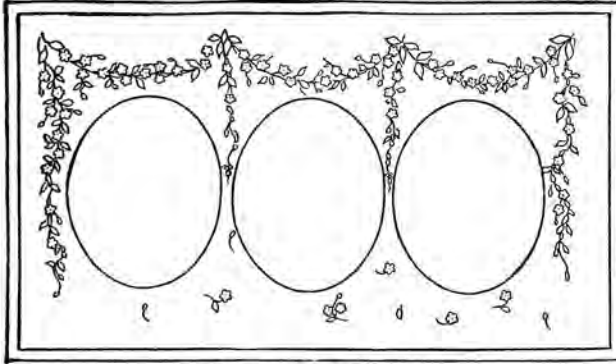
Violet, No. 92.



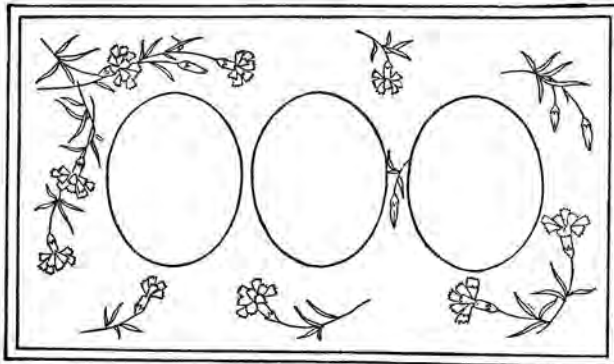
Wild Rose, No. 35.

Dealers can obtain a great variety of artistic and graceful designs for this size—and the same style frame can be procured in sizes 8x10 inches, oval opening, for Cabinet size photo—5x5½ inches, for card size—10x13, two oval openings—10x18 three oval openings.

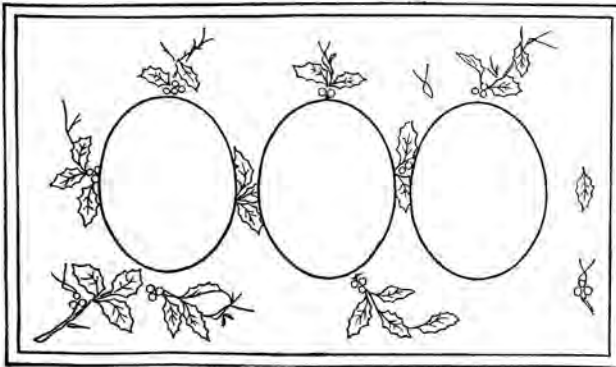
FRAME DESIGNS



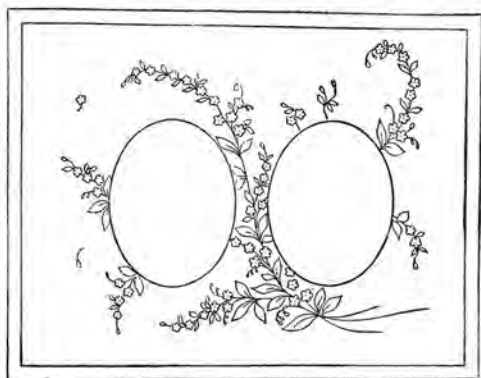
Forget-me-not, No. 47.



Carnation, No. 44.



Holly, No. 48.



Forget-me-not No. 33.



8x10 Premier Frame Design No. 77.

INITIALS FOR MARKING HOUSEHOLD LINENS.

See Pages 25, 26.

Ladies who are able to copy, will have no difficulty in following these simple characters—in drawing and enlarging them on the material to be embroidered.

By using carbon paper they can easily be transferred.

In embroidering letters make a foundation with M. Heminway & Sons' Persian Floss, and cover the design with Spanish Floss, taking the stitches in opposite direction to those made in the filling, after the style of working Pepper berries (see page 40).

“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.



No. 8517.



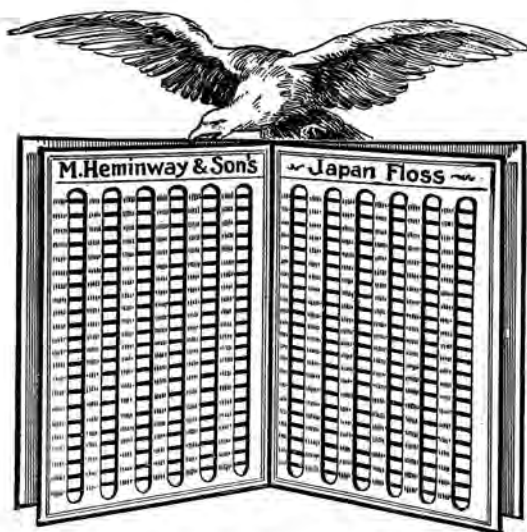
No. 8516.

Two styles of College Frames—made of white enamel, Glass Front—size 11x13 inches; shown by dealers, in M. Heminway & Sons' Silks. Also other designs for other Colleges.

COLLEGE COLORS.

The shade numbers noted below are correct for the various Colleges mentioned, information having been obtained from the faculties :

Adelphi College	Brooklyn, N. Y.	Brown & Gold	548,649
Amherst College	Amherst, Mass.	Purple & White	355,691
Armour Inst. of Technology	Chicago, Ill.	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	Light Blue & White	565,691
Columbia University	Washington, D. C.	Orange & Blue	268-417
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.	Gray & Garnet	1200-021
Harvard University	Cambridge, Mass.	Crimson	587
Hobart College	Geneva, N. Y.	Crimson	587
Johns 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 & Gray	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.	Gray & 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, Ill.	Maroon	021
University of Michigan	Ann Arbor, Mich.	Maize & Blue	4081-564
University of Pennsylvania	Philadelphia, Pa.	Cardinal & Blue	017-1228
Wellesley College	Wellesley, 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 "



Ladies will find it a convenience to have one of the elaborate color cards of Japan Floss showing 337 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 Doylies 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."

A B C D
E F G H I
J K L M
N O P Q
R S T U V
W X Y Z

Initials for Transferring with Carbon to Linen (see page 22).

A B C D

E F G H I

J K L M

N O P Q

R S T U V

W X Y Z

Initials for Transferring with Carbon to Linen (see page 22),

M. HEMINWAY & SONS



COLORED PLATE NO. CXVI.

MOSS ROSE.

DESIGN NO. 245

"ORIENTAL DYERS."—Japan Floss.

Flower.—580 to 587, 360, 361, 408½, 409½, 409. Leaves, Moss and Stems.—0432, 432, 429, 429½, 430, 229, 230¾, 236, 606, 526, 527.

COMMENCED EMBROIDERY



No. 8433. 24 in.
Sea-shell Design.



No. 8405. 18 in.
Brussels Net Design.
Net Forming Background.



No. 136. 18 in.
Golden Rod Design.



No. 8551. 22 in.
Sweet-pea Trellis Design.



No. 245. 22 in.
Moss Rose Design.



No. 2047.
Bulgarian Design.
Corner for Sofa-pillow.

A FEW ILLUSTRATIONS OF COMMENCED EMBROIDERY SHOWN BY
DEALERS IN M. HEMINWAY & SONS' JAPAN FLOSS.

Appliqué Sofa-cushion Design—Corner Commenced.

Materials: M. Heminway & Sons Oriental Dye Turkish Floss and Imperial Fabric.

Foundation: Home-spun linen. No. 1925.

The White Imperial Fabric (a silk and linen mixed material) is appliquéd in the centre of the two conventional figures—the larger one with old blue Turkish Floss—670, 671, 672, 673—one shade for each petal, making the stitches very close together and about half an inch deep.



Design 2061-2.

In the centre of this figure use the golden-brown shades in "long and short" Kensington stitch.

Between the blue edge and the brown centre lay threads of white Turkish Floss crossed to form squares, and where the threads cross secure them to the fabric with black Turkish Floss.

See illustration of cross stitch on page 18.

The leaves are worked with greens—428, 429, 429½, 430—"long and short" stitch, shading as you would any natural leaf.

STEMS—Outline stitch No. 429½. The shades used in the large figure at the lower right are light golden browns 408½, 0409, 409½, and 691 white.

Other combinations of colors applicable for this style of work are mentioned on page 18.

Tobacco Pouch.

SUGGESTION FOR GIFT TO COLLEGE BOY.

This little novelty can be obtained at fancy-goods stores. It is made of four pieces of home-spun linen, one piece being stamped.

Designs for several of the leading colleges are obtainable, and are to be worked with Japan Floss in College colors (see table of colors on page 23).

Finish with rubber lining and cord to draw in the top.



Tobacco Pouch.



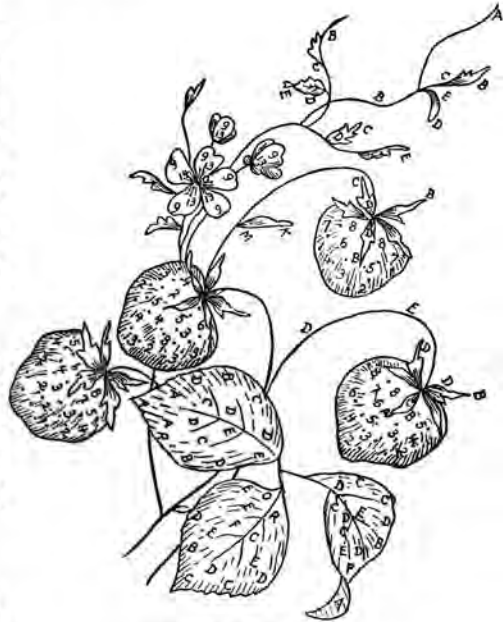
M. HEMINWAY & SONS.
STRAWBERRIES AND BLOSSOMS.
"ORIENTAL DYES"—Japan Floss. DESIGN No. 153
Berries—532, 657, 658, 661, 609, 682. Seeds—645, 662. Blossoms—691, 682. Pollen—645.
Leaves and Stems—370 to 374, or 428 to 431.

BERRIES—RIPE.

Red.....	{	0655.	Shade	No.	1
		656.	"	"	2
		657.	"	"	3
		658.	"	"	4
		659.	"	"	5
Blossoms.....	{	660.	"	"	6
		661.	"	"	7
		691.	"	"	8
Centre.....	{	647.	"	"	9
		409½.	"	"	10
		410.	"	"	11
Unripe Berries ..	{	682.	"	"	12
		683.	"	"	13
		684.	"	"	14

LEAVES AND STEMS.

Green.....	{	0428.	Shade	letter	A
		428.	"	"	B
		429.	"	"	C
		429½.	"	"	D
		430.	"	"	E
Green.....	{	431.	"	"	F
		372.	"	"	K
		373.	"	"	M
Brown.....	{	300.	"	"	O
		301.	"	"	R

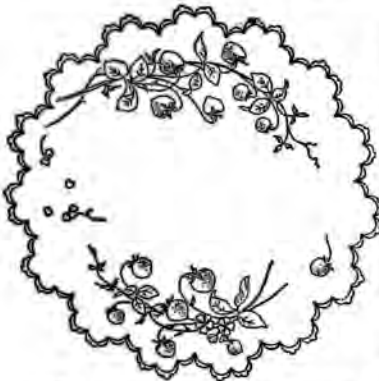


Spray of Design No. 153.

Strawberry Design.

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

Berries.—Ripe and unripe: Red—"Sharpless variety"—0655, 655, 656, 657, 658, 659, 660, 661. Unripe—0655, 655, 656, 682, 683, 684. *Blossoms.*—691, 682, 683, 0655. *Centres.*—647, 409½, 410. *Leaves.*—0428, 428, 429, 429½, 430, 431; or 370, 371, 372, 373, 374, 300, 301. *Scallop.*—581 or 691—Spanish Floss.



Design No. 153—Strawberry. 18 inch.
See Colored Plate C I.

Description.—Fill in berry crosswise, short-stitch on the wrong side, not much filling. For filling to raise the berry use M. Heminway & Sons' white Persian Floss. Start at the point of berry with two strands of red, 655, shading with one strand as dark red as 661. For an unripe berry start with light green, 682 and 683, shading into the green the light pink, 655, making the berry as ripe in color as 660. The seeds on the red berries put on with small stitches, gold, 409½. On those that are not ripe use green, 428.

Blossoms.—White, 691, shadow of green, 682 on lower petals, touching a few of the new blossoms with light pink, 0655; pollen of 647, 409½, 410.

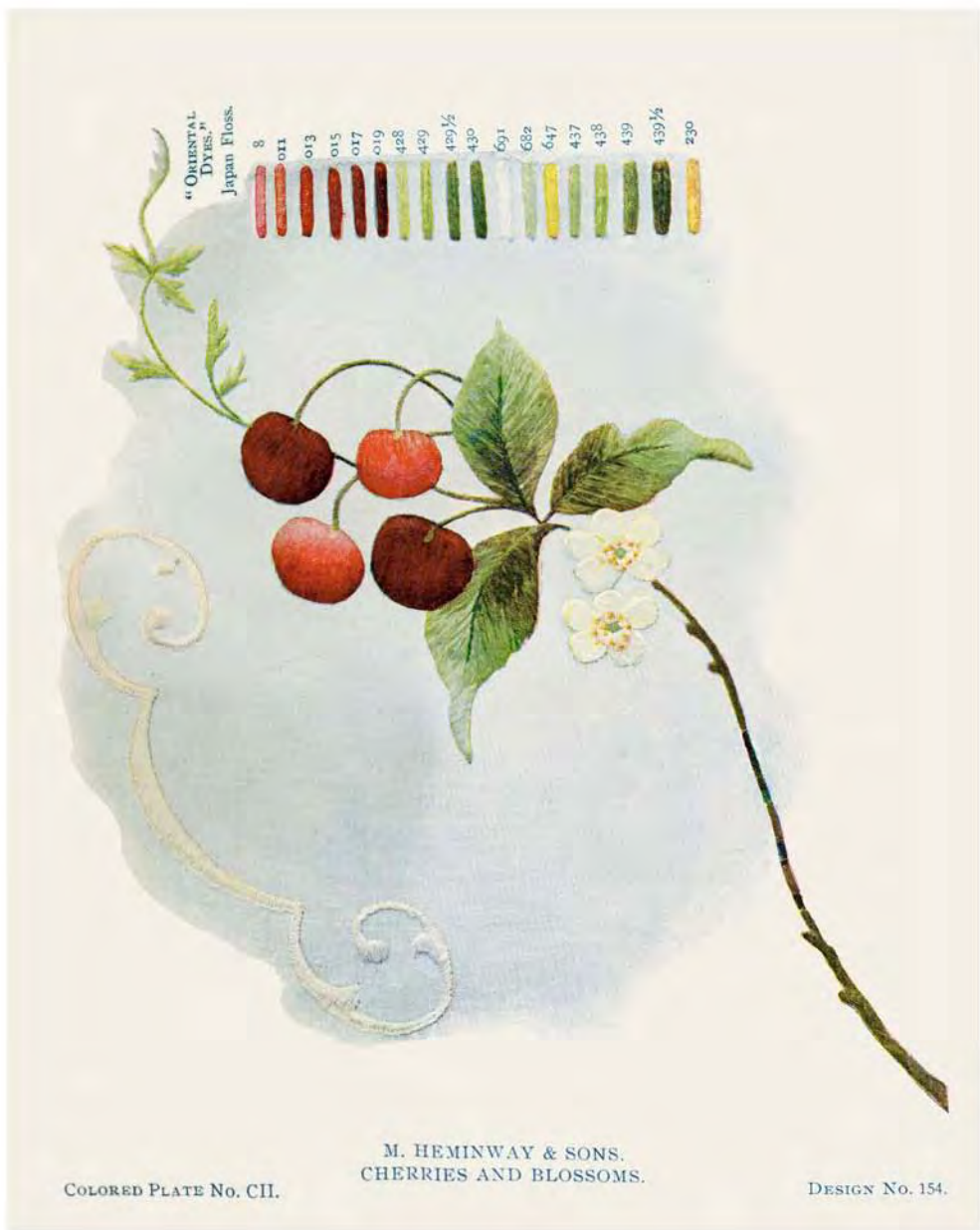
Leaves.—On the outer edge of the leaf use two strands, shading toward centre with one, use a little brown, 300 and 301, for faded part of leaf.

Scallop.—Button-hole stitch in pink, 581, Spanish Floss, or 691, with an outline above scallop of one strand filo, 310.

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. This 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.**—The heaviest embroidery thread made; suited for large scroll designs on heavy materials.

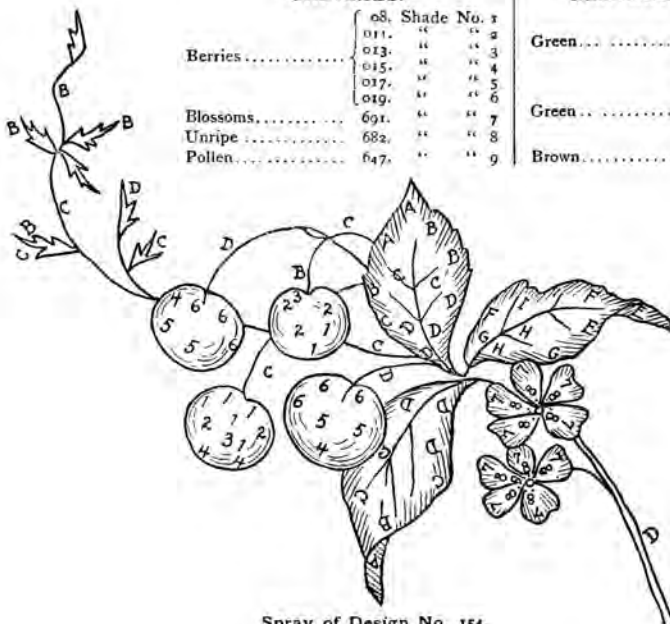


CHERRIES.

	o8.	Shade	No.	
Berries	011.	"	"	1
	013.	"	"	2
	015.	"	"	3
	017.	"	"	4
	019.	"	"	5
Blossoms	691.	"	"	7
Unripe	682.	"	"	8
Pollen	647.	"	"	9

LEAVES AND STEMS.

	428.	Shade	letter	
Green	428.	"	"	A
	429.	"	"	B
	429½.	"	"	C
	430.	"	"	D
Green	437.	"	"	E
	438.	"	"	F
	439.	"	"	G
	439½.	"	"	H
Brown	230.	"	"	I



Spray of Design No. 154.

Cherry Design (see Colored Plate).

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

Fruit.—Red—Yellow: Red—o8, 011, 013, 015, 017, 019 Japan Floss. Yellow and Red—645, 646, 648, 605, 606, 607, 011, 015, 017. *Leaves.*—428, 429, 429½, 430; also 436, 437, 438, 439, 439½, 230. *Scallop.*—691 Spanish, 682 Japan Floss.

Description.—First fill the cherry with Heminway & Sons' white Persian Floss. Always fill in a contrary direction to what you embroider. Keep the shape of the cherry round. Start with two strands of red, o8, on tip of lightest cherry, shading with one strand of 011, 013. To vary them use 017 on tip, shading lighter with one strand of 015, 013. In the ox-heart and honey cherry use the yellow and red shades—645, 646, 648, 605, 606, 607. In another use 646, 648, 607, 011, 015, 017.

Blossoms.—See cut above.

Leaves.—On the outer edge of the leaf use two strands, shading with one, putting in brown, 230, for old leaves.

Scallop.—Button-hole in white, 691, Spanish Floss. In the scroll use 682 Japan Floss in the "long and short" stitch.



Design No. 154—Cherry. 18 inch.
See Colored Plate C II.

LA FRANCE ROSE. LEAVES AND STEMS.

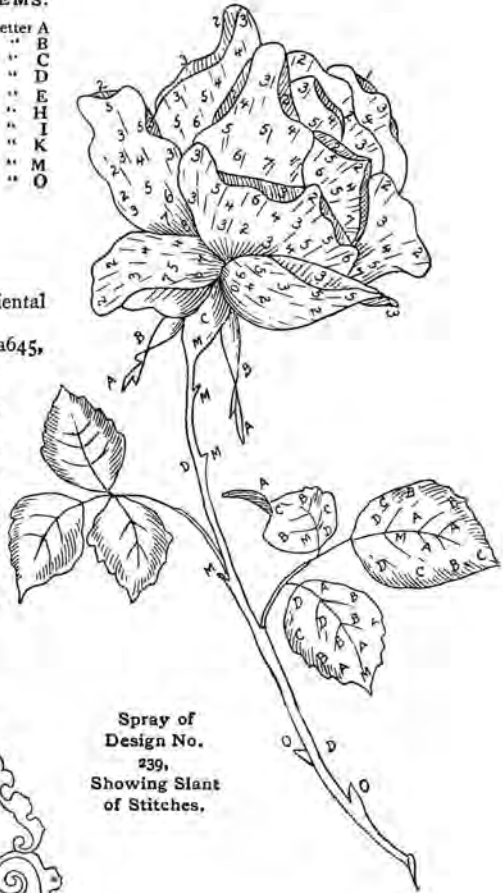
(PINK.)		
Flower..	580. Shade No. 1	Green... { 570. Shade letter A 571. " " B 572. " " C 573. " " D 436. " " E 437. " " H 438. " " I 439. " " K Old Red { 233. " " M 234. " " O
	581. " " 2	
	0582. " " 3	
	582. " " 4	
	583. " " 5	
	584. " " 6	
	585. " " 7	
	586. " " 8	
	0432. " " 9	
	432. " " 10	

Rose Design.

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

La France Rose.—580 to 586, 0432, 432, 0645, 0645. *Leaves.*—570 to 573, or 0428 to 430, or 436 to 439 Japan Floss; 233, 234 Japan Floss. *Scallop.*—691 Spanish Floss; also 370 Japan 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. Also in the fallen



Spray of Design No. 239, Showing Slant of Stitches.



Design No. 239—Double Rose. 22 inch.

petals of rose use these greens with yellow, 0645, 0645.

Leaves.—Shade the same as Design No. 138 on page 37, using the red-brown, 233 and 234, for thorns and stems.

Scallop.—Long and short button-hole with 691 white Spanish Floss, shading with 370 Japan Floss.

In any La France design containing buds just bursting, use darkest shades of pink, 585, 586.

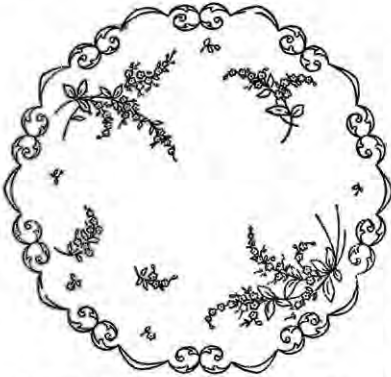


COLORED PLATE No. CIII.
DESIGN No. 239.

M. HEMINWAY & SONS.
LA FRANCE ROSE.

"ORIENTAL DYES."—Japan Floss.

Pink—580 to 586. Green—432. Leaves and Stems—436, 437, 438, 439, 0432, 570, 571, 572, 573.
Old Rose—233, 234.



Forget-Me-Not Design No. 145. 18 inch.

0682. Afterward outlining interior scroll with one strand, 408½, Japan Floss.

Forget-Me-Not Design.

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

Flowers.—Blue—565, 564½, 564 Japan Floss. *Buds.*—581, 0582 Japan Floss. *Centre.*—646, 648 Japan Floss. *Leaves.*—370, 371, 372, 373. *Scallop.*—691, 0682 Spanish Floss, and 408½ Japan Floss.

Directions.—A quick and effective way of working this flower is to take six strands of blue Japan Floss, making a French knot on each petal (see page 8). One knot forms the petal. Make a yellow knot for the centre. Work the buds of the pink shades, one shade of pink for each bud. Embroider the leaves solid, using one strand of silk.

Scallop.—Button-hole stitch with Spanish Floss, 691, 0682. For the plain scallop use the white; for the ornamental use

Iris Decoration.

FLOWER.

1475.	Shade No. 1
1477.	" " 2
1479.	" " 3
1481.	" " 4
1483.	" " 5
1485.	" " 6

LEAVES AND STEMS.

Green.....	436. Shade letter A
	437. " " B
	438. " " C
	439. " " D
Red Brown.	230. " " E
	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;



Iris Design No. 215. 22 inch.

372, 373, 374, in a darker one, using in these the light and dark brown, 230, 230 $\frac{3}{4}$, shades.

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

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

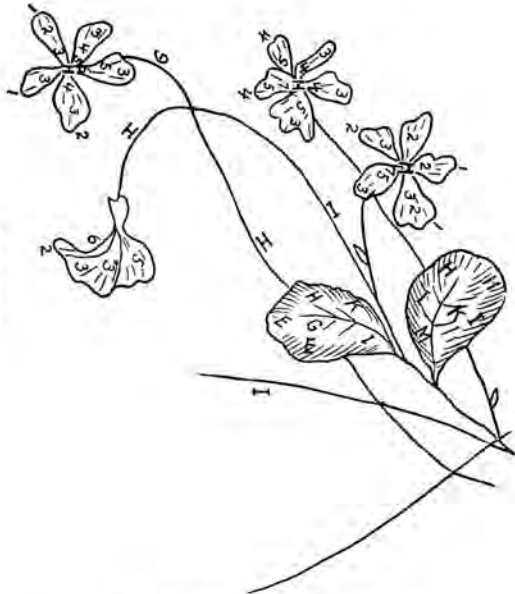
Violet Decoration.

FLOWERS.

	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
429 $\frac{1}{2}$.	" " I
430.	" " K
431.	" " M



Spray in Design No. 214. 22 inch.

Violet Design.

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

Flowers.—Purples—1475, 460, 461, 462, 463, 464. White, 691. Nile, 0682, 682, 1475.

Centre.—609, 429.

Leaves.—Greens—436, 437, 438, 439; or 0428, 428, 429, 429 $\frac{1}{2}$, 430, 431.

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, as Δ 429.

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

Scallop.—(691) White Spanish Floss. In the open scroll use the Honey-comb stitch, of white Japan Floss. French knot of 428 Japan Floss.

In sections of the border the fish net can be inserted with effective and satisfactory result. This entire design is not illustrated. Ask at stores for No. 214.

M. HEMINWAY & SONS



COLORED PLATE No. CIV.

POPPY.

DESIGN No. 229.

"ORIENTAL DYES."—Japan Floss.
Flower.—580, 404, 0405, 405, 406, 637, 638, 640, 360, 361. Centre.—690, 372, 373. Leaves and Stems.—370 to 374.
Scallop.—691, Rope Silk and Spanish Floss.



Embroidered Poppy Design No. 229. 22 inch.

Poppy Design.

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

Flowers.—Red—655 to 661.

White, Nile, and Pink.—691, 0682, 682, 683, 404 to 406 Japan Floss.

Pink.—580 to 585 Japan Floss.

White.—601; *Nile* 0682, 682, 683 Japan Floss.

Centre.—690 409 $\frac{1}{8}$, 646, 648 Japan Floss.

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

Description.—A quick and effective way of making the poppy or any flower with wide open petals, is to commence at the top of petal, with three strands

of Japan Floss, taking them all out at one time, not each thread singly. Be careful in using the three strands that you do not have too fine a needle, as the silk must lie flat, and not like a cord, which it will do if the needle is finer than No. 8 crewel. In shading use two strands into the three, and one strand into the two. In the red poppy for top petals use 657, 658, shading darker with 659, 660, 661. For the turn-over leaves, 655, 656. In the red poppy make the pollen and stamens black, 690; also yellow, 409 $\frac{1}{8}$. Make the bulb of green, 371 and 373. For the pink and white poppy cover the entire petals with the white floss, shading into the pale Nile green, 0682, 682, 683, toward lower part of petal. Then touch one petal with pink, 404, 0405, or another with 405, 406. In the centres of the pink and white poppies make the stamens and pollen of 409, 410, 647. Bulb of green, 428, 0428.

Leaves.—370 to 374, using two strands on outer edge of leaf, shading toward the "mid rib" with one strand; brown 301, 302 use for veins, also touch the leaves with it. Work scallop with 691 Spanish Floss in long and short button-hole stitch using 310 and 1655 Japan Floss as a shadow. To get the "fuzz" effect on the stems



Poppy Design No. 229 22 inch.

Take a short stitch of one strand of the light green, 370, 371, or 395, 396, on each side of the stem, making the stitches uneven. Buds—Use green, 370, 371, 372, for the tightly closed bud—a little of the pink or red color at the tip of bud.

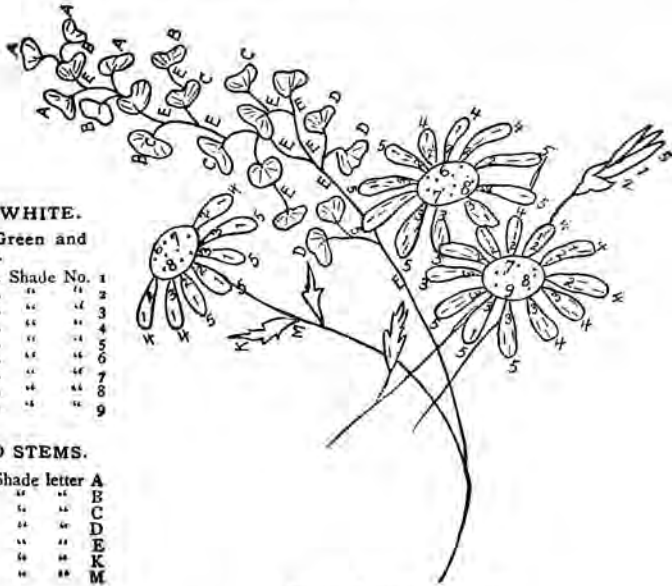
FLOWERS—WHITE.

Tinted with Green and Pink.

	691.	Shade No.	1
	0682.	" "	2
	682.	" "	3
	1655.	" "	4
	1661.	" "	5
	647.	" "	6
Centre.....	649.	" "	7
	409.	" "	8
	410.	" "	9

LEAVES AND STEMS.

	0428.	Shade letter	A
	428.	" "	B
Greens	429.	" "	C
and	430.	" "	D
Old Red.	236.	" "	E
	311.	" "	K
	312.	" "	M



Spray of Design No. 212.



Daisy and Fern Design No. 212. 22 inch.

Daisy and Fern Design.

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

Flower.—White, 691, using 0682 and 682 for the shadow shades. On the tip of petals use 1655 pale pink. *Centre.*—In French knots 647, 649 gold. *Fern.*—Green, 0428, 428, 429, 429½, 430, 431. Where a less vivid green is desired use 437, 438, 439, 439½. *Stems of Fern.*—236, dark, red-brown. *Scallop.*—Button-hole stitch with Spanish Floss, white, 691, for one of the large sections. Use 581 pink Spanish Floss in the rococo section. *Dots.*—0682 or 682 Nile green. Fish net is very effective in the border of the rococo section, cutting out the linen from under the net.



FLOWER.

Description of accompanying spray.

	{ 1655. Shade No. 1	
	{ 404. " " 2	
Pink	{ 405. " " 3	
	{ 406. " " 4	
	{ 407. " " 5	
Pistil & Stem	{ 432. " " 6	
Pollen and	{ 647. " " 7	
Stamens	{ 650. " " 8	
	{ 650. " " 9	

LEAVES AND STEMS.

	{ 0428. Shade letter A	
Green ...	{ 498. " " B	
	{ 499. " " C	
	{ 430. " " D	
Brown...	{ 230 3/4. " " E	
	{ 230 1/4. " " F	

Japan Lily Design.

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

Flowers.—Red — 605 to 608, 659 to 661. Specks in petals, black, 690. Yellow—0645 to 651. Specks in petals, red, 661. Pink — 1655, 404 to 408, 0682. Specks in petals, dark pink, 408 (see cut). *Leaves.*—0328 to 441, 0432 to 435, 230 3/4, 230 1/2. *Scallop.*—691, 310 Spanish Floss.

Description.—Japan lily embroidered in old reds, resembling tiger lily. Work outer edge of top petal with two strands of 605, 606, shading with one strand of 607, 608. Lower petals start with 648, 659, shading with 660, 661. Put in the specks

**Spray in Design No. 232—
Japan Lily. 22 inch.**

in petals in black, 690 or 654. Shade the yellow lily in the same way as the red, with the specks on petals of old red, 661. The stamens, yellow, 647, 650. Pistil, green, 432.

Leaves.—Work the outer edge of the light leaves, 0432, 432, shading darker toward the stem. In others have the high light, 0432, next to mid-vein, 433, on the outer edge of leaf.

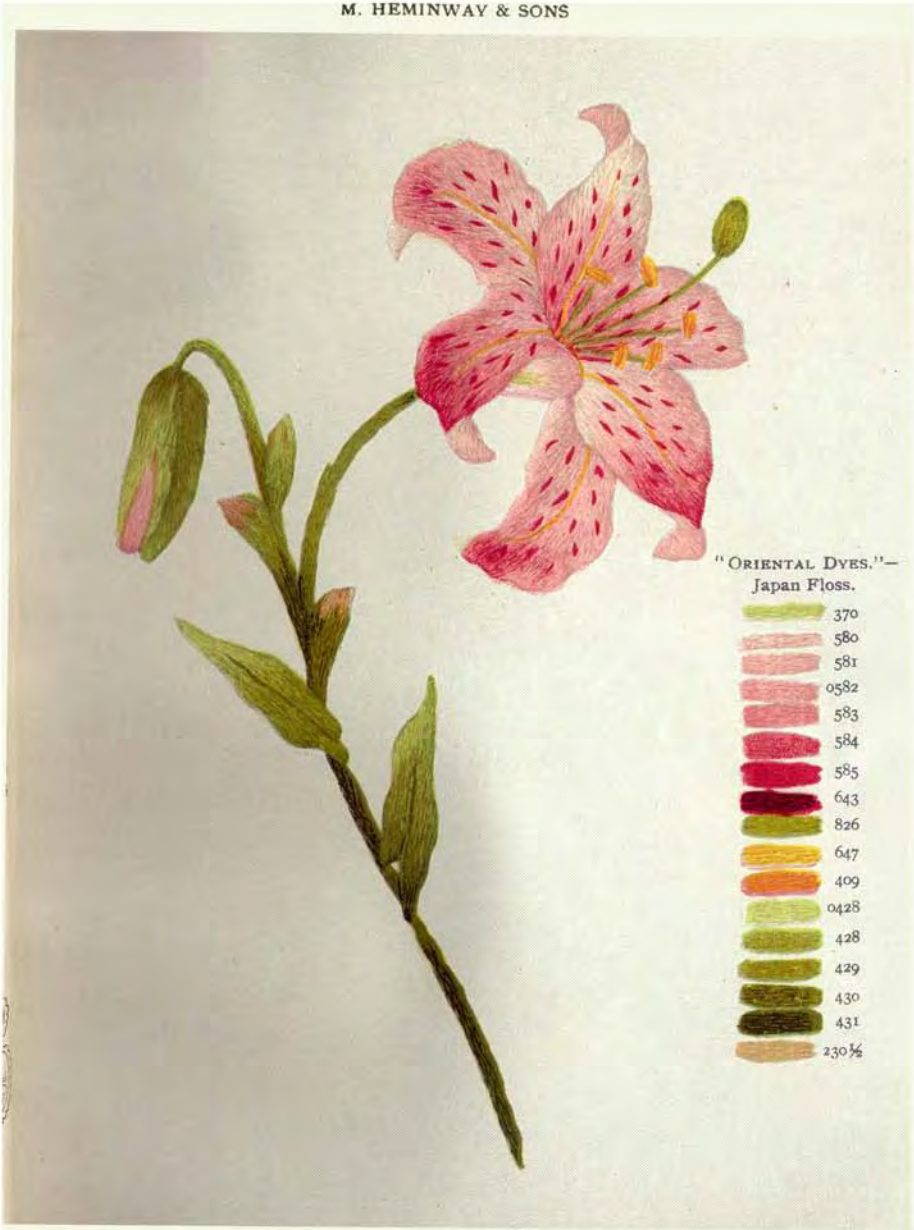
Scallop.—Button-hole stitch with white Spanish Floss, 691, ornamented and shaded with green, 310. Fish net is very pretty in the ornamental section of scallop, using green, 310, Spanish for the scallop.

Bud.—Cover the entire bud with green, 0428 to 431. At the tip, where bud is opening, use pink, 406, 407, 408, in the bud of the pink lily.



Design No. 232—Japan Lily. 22 inch.

M. HEMINWAY & SONS



"ORIENTAL DYES."—
Japan Floss.

- 370
- 580
- 581
- 0582
- 583
- 584
- 585
- 643
- 826
- 647
- 409
- 0428
- 428
- 429
- 430
- 431
- 230 1/2

COLORED PLATE No. CV.

JAPAN LILY.

DESIGN No. 232.

M. HEMINWAY & SONS



COLORED PLATE No. CVI.

MARECHAL NIEL ROSE.

DESIGN No. 239

Flower.—0645 to 653, 0432, 432.

“ORIENTAL DYES.”—Japan Floss.

Leaves and Stems.—0428 to 431, 300, 301, 570 to 573. Thorns.—235

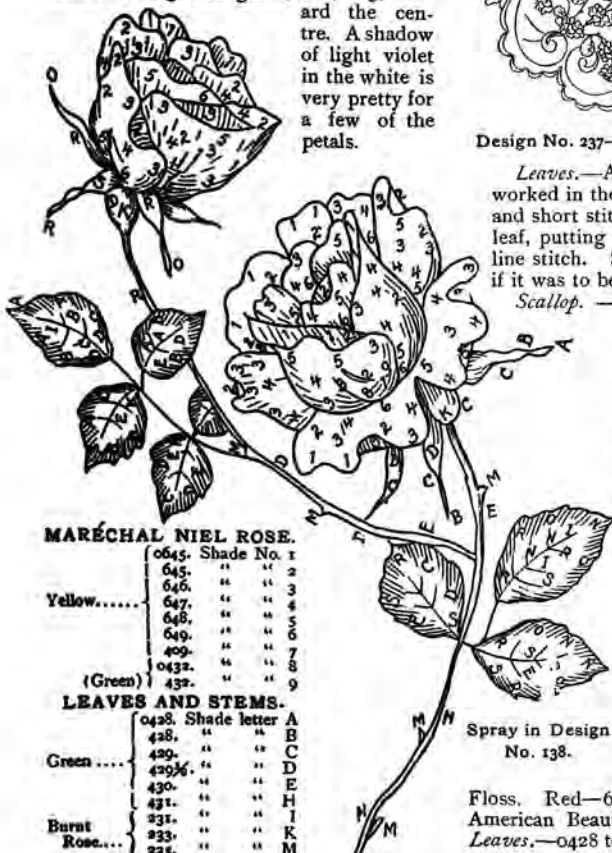
Scallop.—691, 683, Spanish Floss.

Double Violet Design.

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

Flowers.—Purple—460 to 464; or 348 to 354 Japan Floss. White—691 and Nile green, 682, 683, Japan Floss. *Leaves.*—0432 to 435, or 0428 to 431 Japan Floss. *Scallop.*—310, 645, 691 Spanish Floss.

Description.—Start with the darker shades of violet on the outer edge of petals, shading lighter into the centre. In the white violet use the white on outer edge of petals, shading with green, 682, 683, toward the centre. A shadow of light violet in the white is very pretty for a few of the petals.

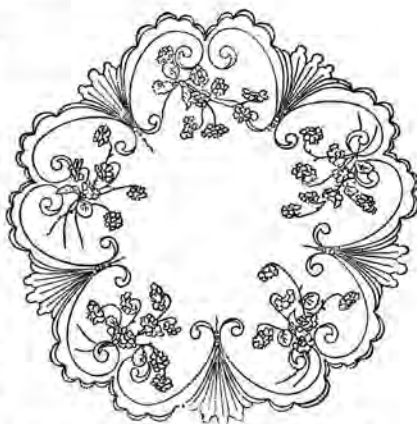


MARÉCHAL NIEL ROSE.

	Shade No.	1
	0645	2
	645	3
Yellow.....	647	4
	648	5
	649	6
	409	7
	0432	8
(Green)	432	9

LEAVES AND STEMS.

	Shade letter	A
	428	B
Green.....	429	C
	429½	D
	430	E
	431	H
Burnt	231	I
Rose.....	233	K
	235	M
	270	N
Green.....	271	O
	272	R
	273	S



Design No. 237—Double Violet. 22 inch.

Leaves.—Are sometimes quite effective worked in the "double outline," or long and short stitch—not filling up the entire leaf, putting the veins in the leaf in outline stitch. Shade the leaf the same as if it was to be entirely filled in.

Scallop.—Button-hole stitch with Spanish Floss in plain scallop, 691. For ornamental part use green, 310, running yellow, 645, into the green. For the scroll above scallop outline with Nile green, 310. Fish net can be used with effect in the ornamental part of the scallop.

Double Rose Design.

No. 138—18 inches.

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

Rose.—Pink—540 to 546, or 1655, 580 to 585, 0682, 682, 0645 Japan Floss. Yellow—0645 to 649, 409, 0432, 432 Japan

Floss. Red—655, 636 to 642 Japan Floss. American Beauty, 381 to 385 Japan Floss.

Leaves.—0428 to 431, or 370 to 374, or 0432 to 434, or 570 to 573, 301, 302 Japan Floss.

Scallop.—691, 310 Spanish Floss.

Description.—In the yellow or Maréchal Niel rose for

the outer edge of top petals, 0645, 645, 646. The darker shades, 648, 649, 409 for "shadows" only, to be used sparingly, like a faint tinge. Use 0645, 645 for the turn-over leaves—first filling the leaf to give a raised effect; 0432, 432 as a shadow of green in base of centre—yellow petal.

Leaves.—Start the leaves the same as you do the rose with two strands of green, 429, on the tip, shade lighter, 0428, toward the mid-vein; shading darker, 430, 431, toward the stem—using one strand to shade. For some leaves use 0428 on tip of leaf and old-wood shades, 231, 233, 235, for "old leaves" and thorns. For other leaves use 570, 571, 572, 573.

Scallop.—Button-hole stitch with Spanish Floss, 691, white. For ornamentation make three or four rows of French knots above the scallop of 310 Spanish Floss and old gold, 409½, Japan Floss.

The entire design (No. 138) does not appear in this edition. Simple scallop edge with five buds and stems—shown by dealers.

Double Rose Design.

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

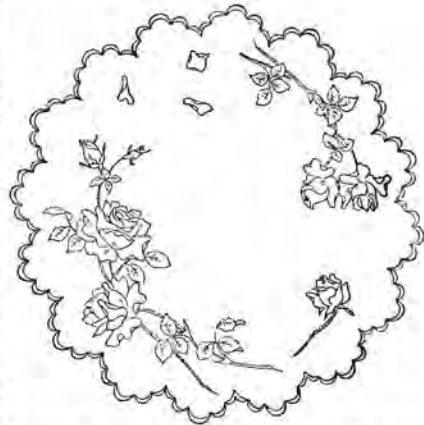
Roses.—American Beauty, La France, Tea Rose, Maréchal Niel.—Light American Beauty—540, 541, 542, 543, 544, 545, 546, 385, 387, 388, 0645, 0645. Dark American Beauty—382, 383, 385, 387, 388. La France—580, 581, 0582, 582, 583, 584, 585, 586, 0432, 432, 0645, 0645. La France—582, 583, 584, 585, 586, 587. Tea Rose—340, 341, 342, 343, 344, 345, 346, 682, 683. Maréchal Niel—360, 361, 363, 0409, 409½, 409, 0432, 432. *Leaves.*—436, 437, 438, 439; or 570, 571, 572, 573; or 0428, 428, 429, 429½, 430, 431. Thorns and old leaves, 233, 234. *Scallop.*—691 or 310 Spanish Floss.

Description.—There is no flower as difficult to shade correctly as a double rose. The putting in of the "high lights" and "shadow" shades in their proper place, also the correct curving of the stitches, all combine to either make the design "a thing of beauty" or a miserable counterfeit. To one that is not an artist it would be advisable to always have a good study as a guide to follow (see page 39); first having a full line of shades selected. You can spoil an otherwise good effect by the lack of one shade. See special instructions for shading double rose in design No. 138 on page 37.

Fallen petals—American Beauty, 540, 541, 542, 0645, 645, 432. Fallen petals—La France, 580, 581, 582, 584, 682, 683. Fallen petals—Tea Rose, 340, 341, 342, 0432, 432. Fallen petals—Maréchal Niel, 360, 361, 362. Turn-over petals—Dark American Beauty, 382, 383, 387. Turn-over petals—Light American Beauty, 540, 541, 542. Turn-over petals—Dark La France, 581, 582, 583. Turn-over petals—Light La France, 580, 581, 0582, 582. Turn-over petals—Tea Rose, 340, 341, 342. Turn over petals—Maréchal Niel, 360, 361, 362.

Leaves.—Shade the same as design 138 on page 37—two strands on the outer edge shading down with one.

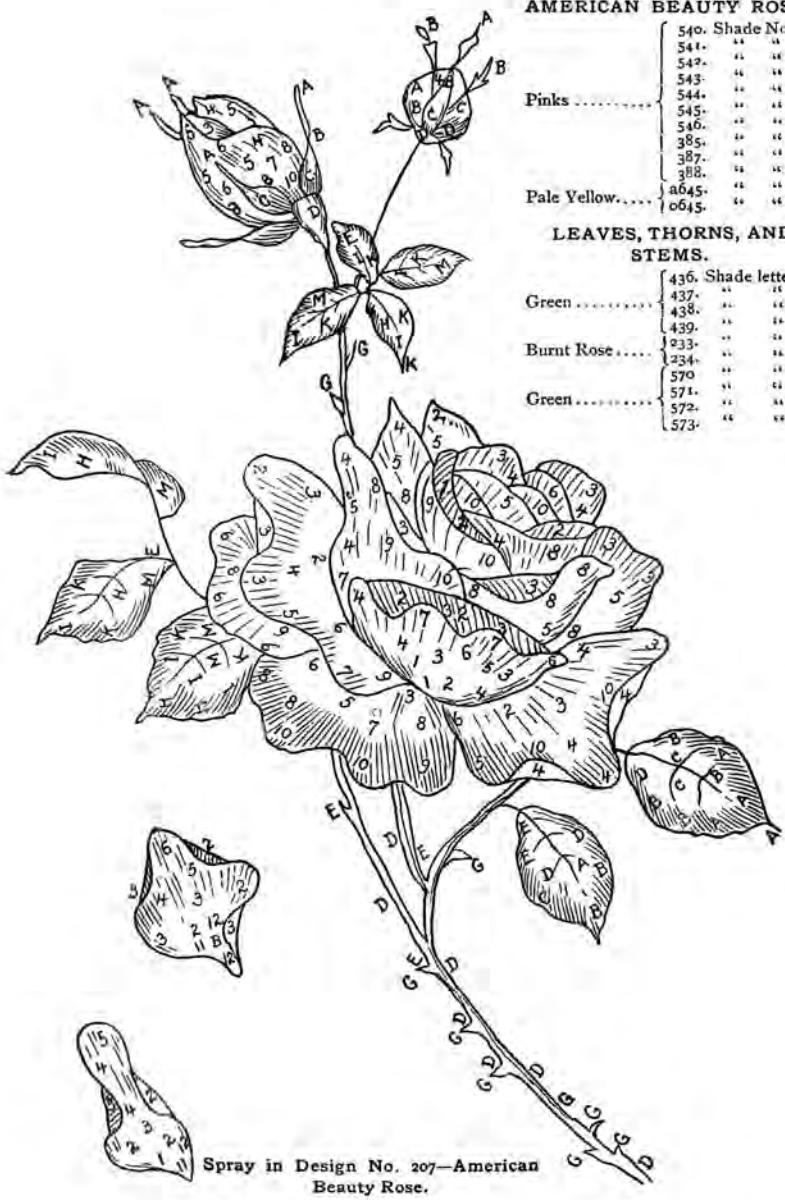
Scallop.—Button-hole stitch with Spanish Floss, white, 691.



Design No. 207—American Beauty Rose. 22 inch



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.... a645. " " 11
	o645. " " 12.

LEAVES, THORNS, AND STEMS.

Green	436. Shade letter A
	437. " " B
	438. " " C
	439. " " D
	Burnt Rose.... 433. " " E
	434. " " G
	435. " " H
	436. " " I
	437. " " K
	438. " " M
	439. " " "
	439. " " "

Spray in Design No. 207—American Beauty Rose.



M. HEMINWAY & SONS.
PANSY AND FERN.

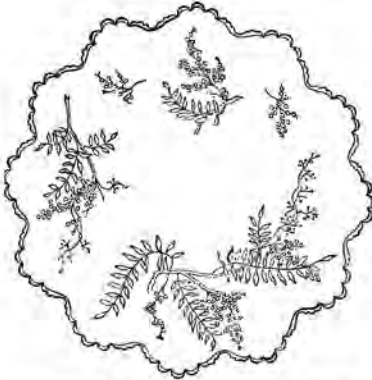
DESIGN NO. 147.

COLORED PLATE NO. CVIII.

"ORIENTAL DYES,"—Japan Floss.

Flower—Purple—1475, 1477, 1479, 1481, 1485. Yellow—465, 646, 648. Leaves—Green—436, 437, 438, 439. Fern—Green—0432, 432, 433, 433½, 434, 435. Stems—235.

California Pepper Design.



Design No. 192—California Pepper, 22 inch.

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

Berries.—Red, 639, 640, 642, Japan Floss.

Leaves.—310, 310½, 311, 312, 312½ Japan Floss.

Scallop.—Spanish Floss, 691, 310.

Description.—First fill in the berry with M, Heminway & Sons' white Persian Floss, have all the filling on top—to do this use the short stitch on the wrong side—raise the berry quite high with the floss—cover the filling, in a contrary direction, with two strands of red Japan Floss, making the berry perfectly round; work a cluster of the berries at the top of branch with lightest shade of red, 639, shading the berries darker toward the stem with 640, 642. Work the leaves solid, vary them by using the lightest shade on tip of some of the leaves, others start with a darker shade, shading darker toward the stem.

Scallop.—Button-hole stitch with Spanish Floss, 691. Outline interior of scallop with 310 green Spanish Floss.

Pansy Decoration.

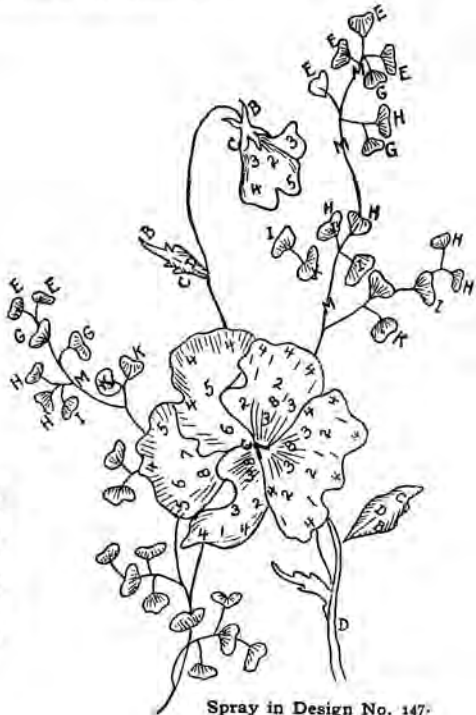
FLOWERS.

Yellow and Purple.

a645.	Shade No. 1
646.	" " 2
648.	" " 3
1475.	" " 4
1477.	" " 5
1479.	" " 6
1481.	" " 7
1485.	" " 8

LEAVES AND STEMS.

Green	}	436.	Shade letter	A
		437.	" "	B
		438.	" "	C
		439.	" "	D
Ferns	}	0428.	" "	E
		428.	" "	G
		429.	" "	H
		429½.	" "	I
Stems.....	}	430.	" "	K
		236.	" "	M



Spray in Design No. 147.

Pansy and Fern (see Colored Plate No. CVIII.).

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

Flowers.—Large variety of colorings—Purple and yellow, a645, 646, 648, 1475 to 1481. Lines in face, 1485.

Pink—341, 344, 345, 413. Lines in face, 528. White and purple—691, 682, 683, 1475 to 1481. Lines in face, 1485. Yellow—0645, 646 to 649. Lines in face, 411 or 529 or 1487.

Purple—1475, 590 to 593. Lines in face, 646, or 1491 or 651. Golden brown—408, 0408, 408½, 409½. Lines in face, 415¾ or 1489. Golden brown—0408, 408½, 0409, 410. Lines in face, 547 or 1487. Pink—231 to 236, 408, 0408. Lines in face, 236. Purple and pink—1475 to 1487, 341 to 345. Lines in face, 1487.

Leaves.—436 to 439, or 0428 to 431.

Ferns.—428 to 431. Stems, 236.

Scallop.—691, 310 Spanish Floss.

Description.—The object in the pansy is to give expression to the face. To do this be careful of the curving of the stitches; also the lines that give character to the face, which must be put in with effect. In this flower it would be advisable to have a good color study to follow—particularly for the help it will be in shading. An effective pansy can be made by starting with two strands of purple, 1475, as a margin for the face. Shading into the purple with one strand of yellow, a645. Keeping on with the yellow shades as dark as 648. Lines in the face, use purple, 1485. The two top petals make of yellow, a645 to 648,



Pansy and Fern No. 147. 18 inch.

or purple, 1475 to 1481. The Δ in centre of pansy use green, 428 or 438; also one stitch of yellow, 653, in the triangle. Leaves—shade same as rose leaves. See p. 38. Scallop—Spanish Floss, 691, button-hole stitch, outline within the scallop with green, 310.



Design No. 231—Tulip. 22 inch.

Tulip Design.

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

Flowers.—Four styles—(1) Red: 656 to 660; yellow, 646, 648 Japan Floss. (2) Pink—0682, 683, 1655 to 1661½ Japan Floss. (3) Yellow—0645 to 648; red, 606, 607, 608 Japan Floss. (4) White—691, 0682, 683, 2, 4, 6.

Leaves.—370 to 374, or 0428 to 431, 230¾, 230 Japan Floss.

Scallop.—691, 310 Spanish Floss.

Description.—Start the tip of the petals of pink tulip with two strands of Nile green, 0682, shading into this green with one strand of light pink, 1655; also 1657, 1659, 1661. In the open tulip showing the pistil and pollen, start the top petals with dark shade, 1661 or 1661½, shading lighter, 1659, 1657, 1655, in the cup. Pistil of 432 green, pollen 646 648 yellow. The red, yellow, and white tulips are shaded in the same way as the pink.



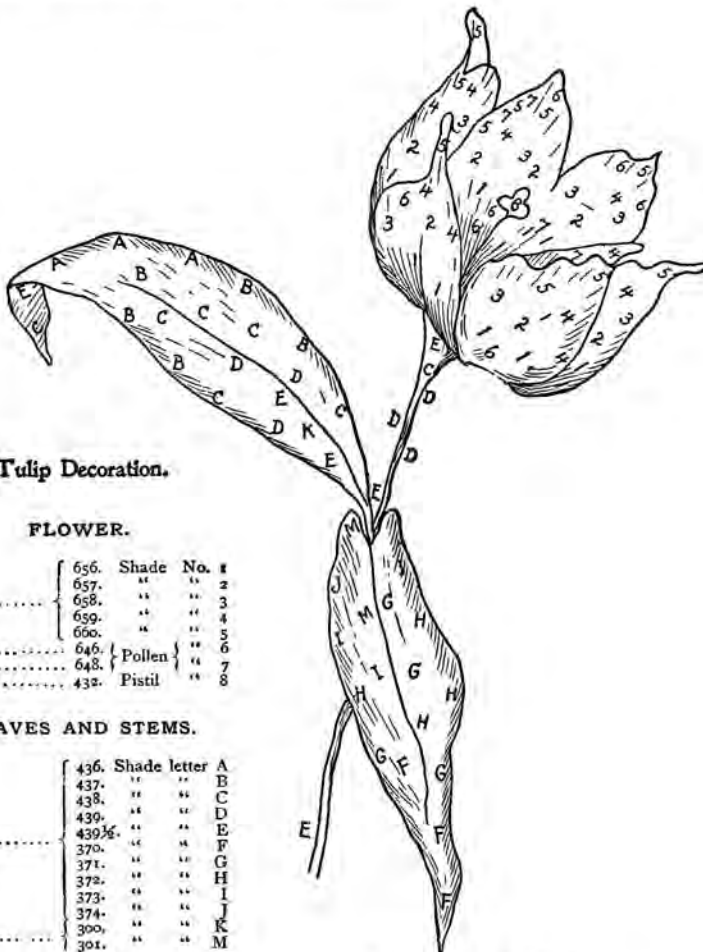
"ORIENTAL DYES."—Japan Floss.
Flowers—Red—656, 658, 659, 660,
Yellow—646, 648, 649. White—691.
Red—8, 011, 013. Yellow—645. Pis-
tils—0432, 645. Leaves and Stems—
436 to 459½, 0432 to 435, 304.

M. HEMINWAY & SONS,
TULIP.

COLORÉD PLATE NO. CIX.
DESIGN NO. 231.

Leaves.—Greens, 370, 371, 372, with brown, 230 $\frac{3}{4}$, 230, in one leaf, 371 to 374 for a darker leaf. To vary the leaves use green, 0428, 428, 429, for one leaf, 429, 429 $\frac{1}{2}$, 430, 431 in another.

Scallop.—Button-hole stitch in white, 691, Spanish Floss. Alternate the scallops by using green, 310, Spanish Floss. Make the ornamentation in the scallop of green, 310, Spanish Floss; also 409 $\frac{1}{2}$ Japan Floss. The fish-net is quite pretty used in the ornamental part of the border, cutting the linen out from under the net.



Tulip Decoration.

FLOWER.

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

LEAVES AND STEMS.

Green.....	{	436. Shade	letter A
		437. " "	B
		438. " "	C
		439. " "	D
		439 $\frac{1}{2}$. " "	E
		370. " "	F
		371. " "	G
		372. " "	H
		373. " "	I
		374. " "	J
Brown.....	{	300. " "	K
		301. " "	M

Spray in Design No. 231

Style of working same as Pink Tulip, page 41.



M. HEMINWAY & SONS.
CLOVER.
COLORED PLATE No. CX. "ORIENTAL DYES."—Japan Floss. DESIGN No. 234.
Blossom—330, 331, 332, 333, 691, 373. Leaves and Stems—300, 370, 371, 372, 373, 374.

Clover Decoration.

BLOSSOM.		LEAVES AND STEMS.	
White.....691.	Shade No. 1	Green....	Shade letter A B C D E F
330.	" " 2		
331.	" " 3		
332.	" " 4		
333.	" " 5		
Pink.....			

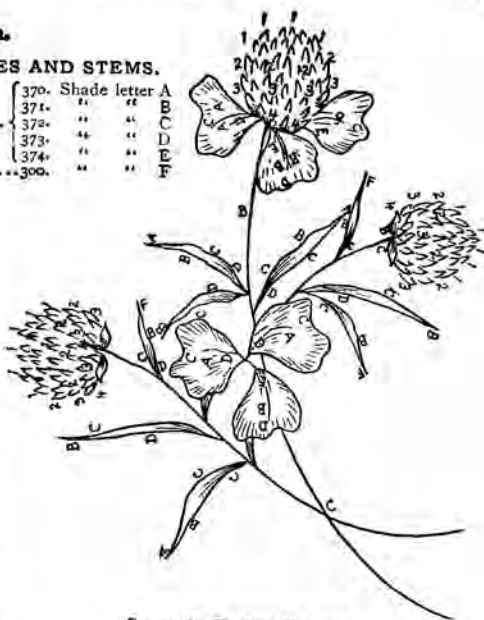
Clover Design.

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 blossom first, with M. Heminway & Sons' white Persian Floss. (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 $\frac{1}{4}$ 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 on down until you get darkest,



Spray in Design No. 234.

334, at base of blossom, making stitches about $\frac{1}{4}$ 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 as shown in color plate, No. CX.

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.

Same style edge obtainable in Wild Rose No. 227 and Carnation No. 219.



Clover Design No. 234. 22 inch.



COLORED PLATE No. CXI.
DESIGN No. 213.

M. HEMINWAY & SONS.
CHRYSANTHEMUM.

"ORIENTAL DYES."—Japan Floss.
Flower—1655, 404, 0405, 405, 406, 407,
408, 370. Leaves and Stems—370, 371,
372, 373, 374, 301. Bud—405, 406, 408,
370, 371, 372, 373, 374.



Spray in Design No. 213.

FLOWER.

Pink..	}	1655.	Shade No.	1
		404.	"	2
		0405.	"	3
		405.	"	4
		406.	"	5
		407.	"	6
		408.	"	7
Yellow.	}	a645.	"	8

LEAVES AND STEMS.

Greens.....	}	370.	Shade	A
		371.	"	B
		372.	"	C
		373.	"	D
Brown.....	}	374.	"	E
		301.	"	F
		302.	"	G

Chrysanthemum Design.

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

Flowers. — Pink —

540, 330, 331, 332, 333, 334. Old rose — 1655, 404, 0405, 405, 406, 407, or 231, 232, 233, 234-236, Pink — 524, 0525, 525, 525½, 526, 526½, a645. Yellow — a408, 0408, 408½, 0409, 409½, 409. Green — 432. White — 691, 0682, 682, 683, 0645, 1475. Buff — 280, 281, 282, 283, 284, 285.

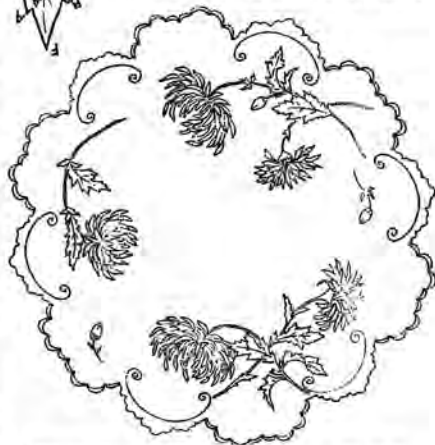
Leaves. — Green and red brown — 370, 371, 372, 373, 374, 301, 302.

Description. — In the flowers use the lightest shades for the edge of the top petals; the darker toward the stem, touch

the petals of the light pink with yellow a645 — use carefully of this shade, as too much will spoil the effect. In the old rose, on the lightest petals the shadow green, 0682, is effective. Start the petals with two strands of Japan Floss — shading with one strand.

Leaves. — Use two strands of the lightest shade of green on outer edge of the top leaves, shading with one strand. Those leaves that are in the shadow start with the second shade, shading in darker; touch the tip of old leaf with red-brown, 301 or 302.

Scallop. — Long and short button-hole stitch in white Spanish Floss. A shadow effect can be obtained by using one strand of Japan Floss, green, 310, in the white; also pink, 1655. Make a heavy outline for the scroll of 310 Spanish Floss.



Design No. 213—Chrysanthemum. 22 inch.

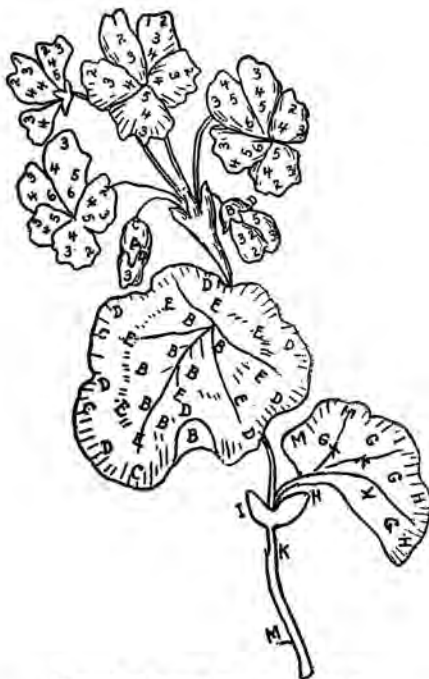
Geranium Decoration.

FLOWERS.

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

LEAVES.

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



Section of Design No. 184. 23 inch.

Geranium Design.

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.

Scallop.—Use Spanish Floss, white, 691 or 310. Long and short button-hole stitch. Outline the scroll above the scallop with green, 310, or white.

This entire design does not appear in this edition. Can be seen at Art Embroidery stores. It is a graceful, attractive design with handsome scallop.



... HEMINWAY & SONS.
ORCHID.

DESIGN No. 8489

COLORÉD PLATE No. CXII.

"ORIENTAL DYES,"—Japan Floss.

Flower—Pink—580, 540, 541, 542, 543, 544. Yellow—0645. Center—Yellow—0645, 646. Stem—Green—456, 437, 438. Ribbon—White—691. Blue, 565½. Circular Scroll—682.



Section of Design No. 8489.

Orchid Decoration.

FLOWER.			
Pink	{ 580.	Shade No.	1
	{ 540.	" "	2
	{ 541.	" "	3
	{ 542.	" "	4
	{ 543.	" "	5
	{ 544.	" "	6
	{ 645.	" "	8
Scroll.....	{ 691.	" "	7
	{ 595½.	" "	9
Seed Stitch.....	683.	" "	10
Centre Flower....	646.	" "	11

LEAVES AND STEMS.

Greens	{ 436.	Shade letter	A
	{ 437.	" "	B
	{ 438.	" "	C
	{ 439.	" "	D

Orchid Design.

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

Flowers.—Pink, 580, 540 to 544, 691, 645 Japan Floss. White, Nile, and purple—691, 682, 682, 683, 590 to 593, 645 Japan Floss.



Design No. 8489—Orchid. 22 inch.

Yellow—A645 to 649—527 old red. *Leaves*—436 to 439 and 0428 to 431, or 570 to 573 Japan Floss.

Scallop.—691, 0682 Spanish Floss.

Description.—For the outer edge of the tube-shaped pink orchid use 540, 541, 542, shade darker into the centre to give the cup effect, 543, 544. In centre of cup use 646 for stamens.

In upper part of the lower tube of flower use 543, 544, shading lighter toward the bottom with 542, 541, 540, 580, using a faint tinge of yellow, 0645, in the light pink.

For two of the top separate petals use white, 691, shading into the white yellow, 0645. Also into the yellow the shades of pink, 540, 541, 542, 543, 544.

On one of the other separate petals at the top start with light pink, 540, shading darker with 541, 542, 543.

On another petal start with 541, shading darker with 542, 543, 544, also using lightest pink, 580, on outer edge for a "high light." For turn-over petals, 580, 542.

For the scroll white, 691, shading into the white a light blue, 565½.

Fill in space between the scrolls with seed stitch, using shade 683, green. Leaves and stems of green, 436, 437, 438, 439.

Scallop.—Button-hole scallop in white, 691, Spanish Floss, ornamentation of Nile green, 0682.

Fish-net in the open sections of the border is effective, cutting the linen away from under the net.



Design No. 228—Easter Lily. 22 inch.

Description.—Work the entire flower in white, using *two* strands, putting in the shadow shades in 0682, 682. Touch the edge of the petals with 1655 to give a pink cast, using *one* strand.

The leaves are shaded in the 436 line of greens, 301, 302 sometimes used for tipping old leaves. The scallop is very pretty worked with the Spanish Floss in long and short button-hole in green, 310, putting 691 white into the green with the uneven stitch.

Easter Lily Design.

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

Flowers.—White—691, 0682, 682, 1655 Japan Floss.

Leaves.—Green—436, 437, 438, 439, 301, 302.

Centre.—Yellow—646, 649.

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

IMPORTANT.

To intelligently follow the embroidery lessons in this book, don't fail to secure a sample card of all shades made in Japan Floss. See description on page 24.



COLORED PLATE No. CXIII.
DESIGN No. 228.

M. HEMINWAY & SONS.
EASTER LILY.

"ORIENTAL DYES."—Japan Floss.

Flower—691, 0682, 682, 683, 1655. Pistil—646, 648, 650. Bud—691,
1655, 436 to 439. Leaves and Stems—436 to 439, 301.



Easter Lily Decoration.

FLOWERS.

White...	691.	Shade No. 1
	682.	" " 2
Green...	682.	" " 3
	683.	" " 4
Pink ...	655.	" " 5
	646.	" " 6
Yellow...	648.	" " 7
	650.	" " 8

LEAVES AND STEMS.

	436.	Shade letter A
Green...	437.	" " B
	438.	" " C
	439.	" " D
Brown...	301.	" " E
	302.	" " F

Spray of Design No. 228—Easter Lilies. D
22 inch.

Thistle Decoration.

FLOWER.

691.	Shade No. 1
1655.	" " 2
0682.	" " 3
682.	" " 4
1475.	" " 5
1477.	" " 6
1479.	" " 7
1481.	" " 8
1483.	" " 9

LEAVES AND STEMS.

Green	}	395.	Shade letter A
		396.	" " B
		397.	" " C
		398.	" " D
Brown	}	399.	" " E
		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, start with two strands of 691 white Japan Floss, making the entire flower white, shading with one strand into the white; at the base of the flower green, 682,



Spray in Design No. 8507.



Design No. 8507—Thistle. 18 inch.

also purple, 1475, 1477, Japan Floss. To make the outer edge of the thistle "fluffy" take stitches one strand, fill a little beyond 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 in with M. Heminway & Sons' white Persian Floss, 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 Δ 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 60r 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.



PLATE No. CXIV.

M. HEMINWAY & SONS.
MORNING GLORY.

DESIGN No. 222.

"ORIENTAL DYES."—Japan Floss.

Flowers—1475 to 1489, 565 $\frac{1}{4}$, 565, 629, 630, 647, 691. Pink—540, 541, 542, 381, 382, 389. Yellow—0645.

Leaves and Stems—0428 to 431.



Design No. 136. 18 inch.

Scallop.—Button-hole stitch with Japan Cordinet, 691, for plain scallop. The ornamental scallop, 310 Spanish Floss; making fancy stitches of green in the ornamentation. The fish-net can also be used in this part of the border with effect.

Golden Rod.

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

Flower.—Yellow—645, 646, 648, 650, 428 Japan Floss. Golden brown—408½, 0409, 409½, 409 Japan Floss. Leaves—0428 to 431, or 436 to 439, and 301, 302 Japan Floss. Scallop—691 Japan Cordinet; 310 Spanish Floss.

Description.—These flowers are formed of French knots (see page 8), using two strands. Starting with the lightest shade of yellow on tip, shading darker toward the stem. A few green, 428, knots can be used in the lower part of the flower. To vary the design use the shades of golden brown in the flowers of another branch.

Leaves.—Work the leaves solid, using the long and short Kensington stitch (see page 10) starting with two strands, shading with one—using the shades 301 and 302 in the green for "old leaves."

FLOWERS.

	565½	Shade No.	1
	608.	" "	2
Blue.....	629.	" "	3
	630.	" "	4
	631.	" "	5
Pink.....	1655.	" "	6
Stamens—Yellow	645.	" "	7
Pollen*—Yellow.	648.	" "	8

(* Not shown in illustration.)

LEAVES AND STEMS.

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



Spray of Design No. 222.

Morning Glory.

Describing complete design on page 51.

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, shade

ing 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.

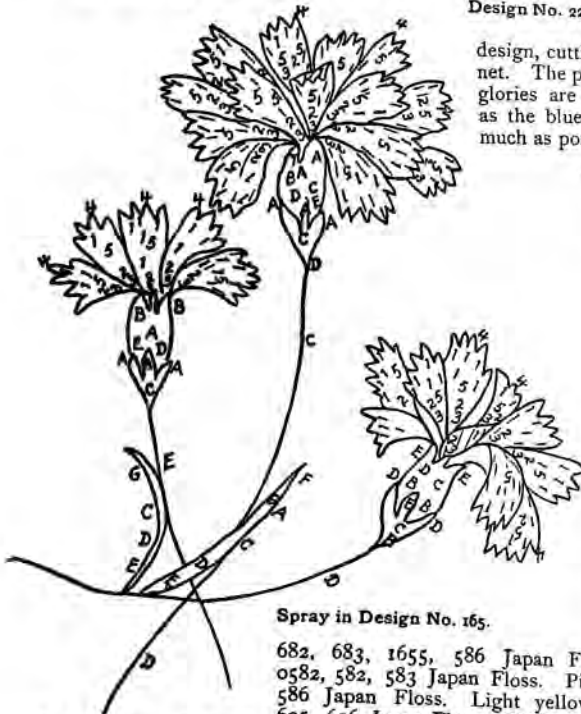
Leaves.—Shade brown, 409, in the outer edge of leaf with green, 0428—using 430 toward the stem. It is also well to have the tip of a few of the leaves dark, 429, shading lighter, 0428, toward the mid-rib. Four and five shades can be used with effect in one leaf. The tendrils make light green, 370, 371.

Scallop.—Button-hole in white, 691, Spanish Floss. Outline lattice-work above scallop in white, at each corner of the squares, making a cross stitch of gold, 0409, Japan Floss. For scroll above lattice-work use green, 310, Spanish Floss. Fish-net can be used with effect in this



Design No. 222—Morning Glory. 22 inch.

design, cutting out the linen from under the net. 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.



Spray in Design No. 165.

Japan Floss. Red—636, 637, 638, 639, 640, 642 Japan Floss.

Leaves.—Foliage green, 370, 371, 372, 373, 374; or 310, 311, 312, 313; also 228, 230¾.

Carnation Pink.

VARIEGATED FLOWERS.

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

LEAVES.

Green.....	{ 370.	Shade letter	A
	{ 371.	" "	B
	{ 372.	" "	C
	{ 373.	" "	D
Brown.....	{ 374.	" "	E
	{ 228.	" "	F
	{ 230¾.	" "	G

Carnation Design.

Materials.—M. Heminway & 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—645, 645, 646, 605, 606 Japan Floss. Yellow—645, 645, 646, 648, 649, 651



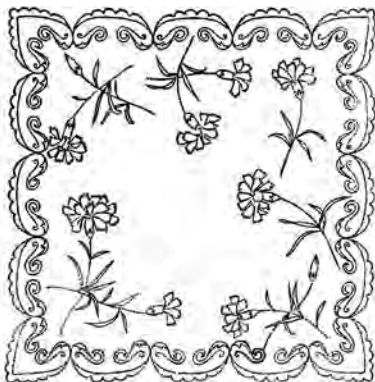
M. HEMINWAY & SONS.
CARNATION

COLORED PLATE NO. CXV.

DESIGN NO. 219

"ORIENTAL DYES."--Japan Floss.

Flower -- Red -- 8, 10, 011, 013, 015, 017. Pink -- 1655, 404, 0405, 406. Red and Buff -- Red -- 638, 639,
Buff -- 341, 343, 345, 346. Leaves, Stems and Calyx -- Green -- 436, 437, 438, 439, 439½.



Design No. 165—Carnation. 16 inch.

Scallop.—White, 691, and yellow, 0645, Spanish Floss.

Description.—In the white carnation make the entire petal of white, 691, touch the tip of petal with pink, 1655. For the green shadow in the white use 682 and 683 toward the stem. To stripe the flower use pink, 586. The lighter shades are generally used in the outer edge of the petals, shading darker toward the stem. In the leaves use three and four shades of green in one leaf, 370, 71, 72, 73, and 372, 373, 74, in another to give variety touching up a few of the leaves with brown, 228, 230 $\frac{3}{4}$, for old leaves Outline the stems with 372, 373, 374.

Scallop.—White, 691. In the ornamental part use the yellow, 0645, Spanish Floss, working outline or fancy feather stitches.

Same style design can also be obtained in 25 inch size.

Wild Rose Decoration.

FLOWERS—PINK.

395	Shade No.	1
396	"	2
580	"	3
581	"	4
0582	"	5
582	"	6
583	"	7
584	"	8
585	"	"
586	"	"
Buds.....	585	"
Pollen.....	410	" 13
Stamens....	646	" 14

LEAVES AND STEMS.

Green....	436	Shade letter	A
	437	"	B
	438	"	C
	439	"	D
Old Red..	234	"	E
	236	"	G
	0428	"	H
Green....	428	"	I
	429	"	K
	429 $\frac{3}{4}$	"	M
	430	"	N

Wild Rose and Fern Design.

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

Flowers.—Pink—1655 to 1663, or 580 to 585, 395 Japan Floss.

Leaves.—436 to 439, or 0428 to 430, 234, 236 Japan Floss. Centre—646, 410 Japan Floss.



Spray in Design No. 146.



Design No. 146—Wild Rose and Fern. 18 inch.

Scallop.—691, 683, 615 Spanish Floss.

Directions.—In the wild rose use light pink, 580, on outer edge of top petals, tipping the petals with light green, 395, shading into the green, pink, 581, 0582, 582, 583. On the outer edge of lower petals start with dark pink, 584, shading lighter toward the centre. For the turn-over petals pink, 582. Make the buds of the dark pinks, 585, 586. Petals of rose can be varied by using 581 for the top petals, shading darker with 0582, 582, 583. Directly in the centre use green, 438. For the stamens and pollen make French knots, 410, 646. Use two strands on the outer edge of petals, shading with one strand.

Leaves.—Same style as design 138, page 37. Vary the leaves by shading into the green the red-brown, 234, for "old leaves." For the stems in the maiden-hair fern, brown, 236.

Scallop.—Button-hole stitch with Spanish Floss, 691 in the plain scallop, 645 in the ornamental—outlining the interior scroll with one strand of 683.

A FEW SUGGESTIONS

to amateur embroiderers may be useful—especially in regard to the pressing, which is no unimportant part of the work. 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 roughened 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.

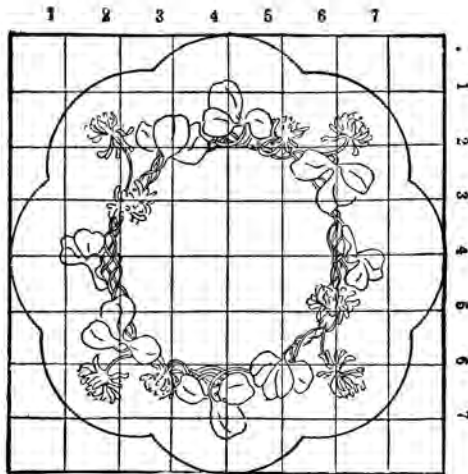


Figure 1.

How to Enlarge the Size of Patterns.

Anyone can successfully reproduce Patterns, Sketches, or Plans, even though they have little or no knowledge of drawing, by carefully carrying out the directions here given.

Suppose you have a design for embroidery you want to enlarge, such as is seen in Figure 1.

First draw a horizontal line under the lowest edge of the pattern, and at right angles with this draw another line vertically down the right side of the design; divide these lines into equal parts so as to cross each other at right angles, as illustrated in the first figure; though the boundary of these lines happen to form a large square they will not do so in all cases, for the shape of the boundary is determined by the style of pattern to be enclosed; for instance, a long narrow design would not have a square boundary as does a circle, notwithstanding both styles may be divided by many small sections of squares.

When you have enclosed the pattern in squares, take a piece of paper large enough for the size in which you wish to make the copy and draw exactly the same number of larger squares on the paper as there are smaller ones on the original. Number the squares on both as in Figure 1 and Figure 2.

Look at the top of Figure 1 and you will see that the central scallop cuts off the upper portion of the middle top squares (Nos. 4 and 5). With a lead pencil draw a line cutting off the corresponding large squares on your paper, curving the line like the copy. Now notice that the next scallop commences a little to one side of the centre of the upper square (No. 3) and continues through the right hand lower portion of square No. 2, and cuts off the corner of this latter square in the second row

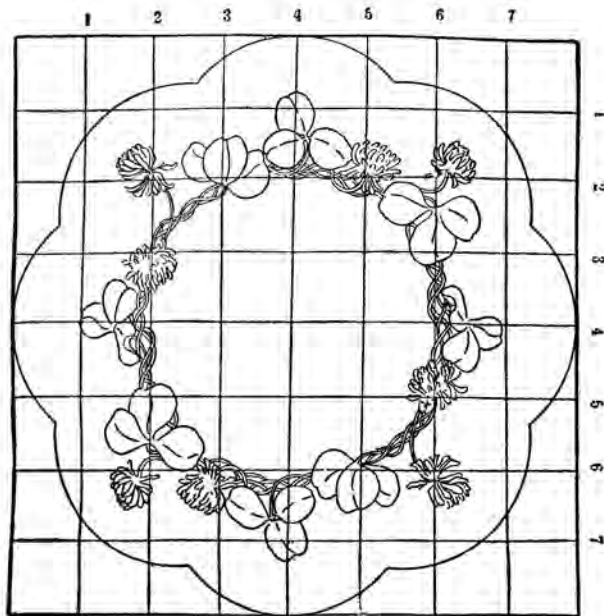


Figure 2

from the top ; continuing down the line passes through the right-hand side of the left-hand square No. 2 and projects into the right side of square No. 3. Draw it so and proceed in the same manner with each scallop until all are finished. Now begin on the clover wreath ; take the blossom in square No. 2. Notice how it stretches across one-half nearly of the square if taken diagonally, that the stem almost crosses the intersection of the lines 3 and 3, and the lower petals extend out into the adjacent squares. Carefully copy the entire design, taking it square by square until the wreath is complete, as in Figure 2. In a similar manner any design can be reproduced exactly as it stands, or it may be enlarged or made smaller.

By drawing the squares exactly the same size as those enclosing the original design, the reproduction will be of the same size ; by enlarging the squares the design will be larger, and by reducing the size of the squares the design will be smaller. The copy can be made of any desired size by simply regulating the relative size of the squares in original and copy.

Unique and beautiful embroidery patterns appear in many magazines and fashion papers. Ladies wishing to possess enlarged copies, either drawn on linen or on paper, ready for perforating, will find these instructions of great value.

—L. B., *Fashions.*

Drawn Thread Work.

In drawn work, perhaps the most useful as well as the simplest, and really the first step to be taken, is the single hem-stitch.

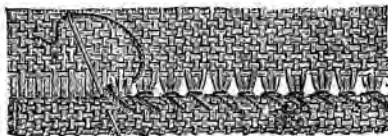


Fig. 1.

It is used for handkerchiefs, scarfs, doilies, etc., and is rapidly executed. At twice the distance from the edge that you wish the width of hem, allowing for turning in the hem, draw 3, 4, 5, or 6 threads, according to fineness of the fabric on which you are working. Turn the hem neatly and baste down to the outer edge

of the line thus drawn; insert the needle in the edge of hem, take a cluster of 3, 4, or more threads to the left, draw together, insert needle in edge of fold, and repeat.

The double hem-stitch is begun as single hem-stitch. When making the 2d row of stitches, simply alternate with the 1st, drawing half the threads of one cluster and half the next together.

A very pretty and simple design is shown by Fig. 3. A very handsome scarf recently seen was of Java canvas, a rich écreu in color, and the drawn work was done with shade No. 144 of M. Heminway & Sons' crochet silk with a cross-stitch pattern above in shades No. 144 and No. 148. Draw 6 threads for edge stripes and 8 for centre stripes, and make 6 rows of hem-stitching, taking up 4 threads—this on the canvas.

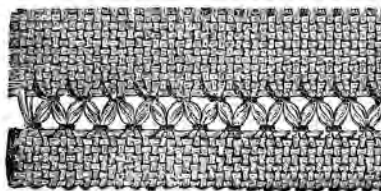


Fig. 2.

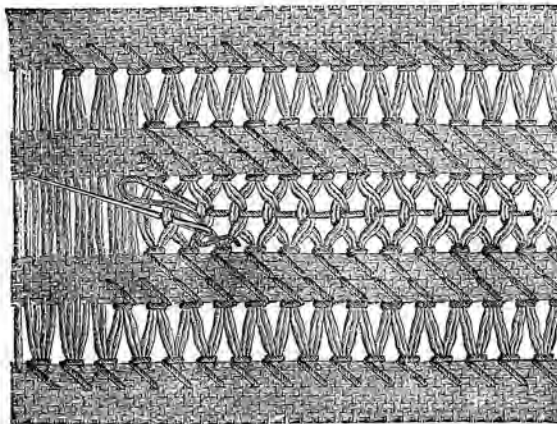


Fig. 3.

For the centre stripe, divide the clusters, insert needle from left to right, under half of 2d cluster, turn the needle left to right and take up 2d half of 1st cluster, drawing it under and in front of 1st half of 2d cluster. The engraving will make this plainer than a description can do.

Another insertion rather more elaborate and very handsome shown by Fig. 4. In

this the two shades of silk (or any desired colors) are employed, and it would be especially desirable for the scarf referred to. Draw about 30 threads, work the outside figures over 6 clusters of 3 threads each. The middle figure combines the 2d half of right figure and 1st half of left figure above and below, and is done in simple weaving stitch.

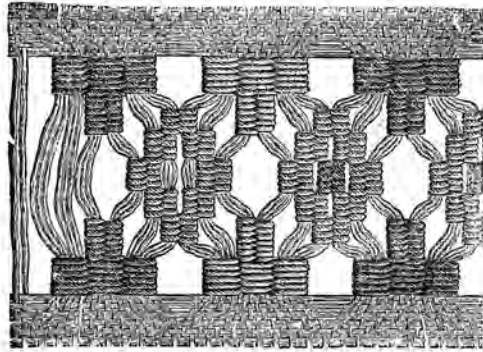


Fig. 4.

Fig. 5 shows still another insertion. Draw 5 threads for the narrow stripe and 15 for the wide one. Each cluster is of 4 threads, and the hemstitching is carried across the narrow band in a cross-stitch. In the wide stripe, knot each cluster of 4 together half-way from edge to centre, and connect 4 clusters in the centre. Make a wheel by weaving around the threads where crossed.

To turn a corner, the threads must be cut as shown by Fig. 6. These threads,

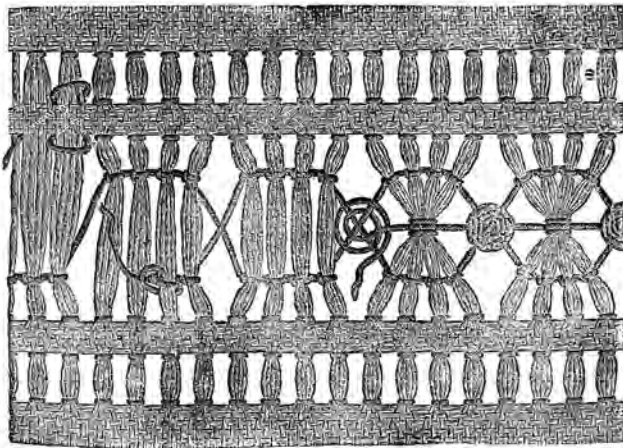


Fig. 5.

if the hem is not completed, may be pushed under the turn (Fig. 7), or may be turned over on the wrong side and caught (Fig. 8), the button-holing being then

continued around the corner. Fig. 9 shows a completed corner, which, as is the case with drawn work in general, needs no description.

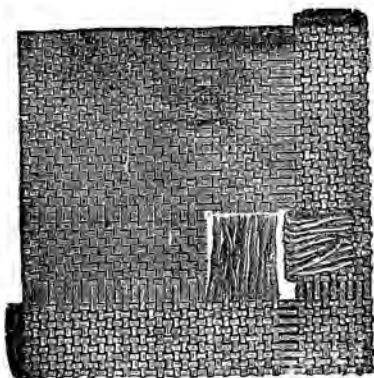


Fig. 6.

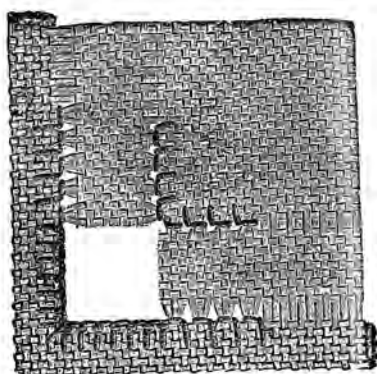


Fig. 7.

In hem-stitching doilies on the round-thread linen, it is quite a novel idea to do the work with a silk of the dominant color used in the embroidery. Round doilies

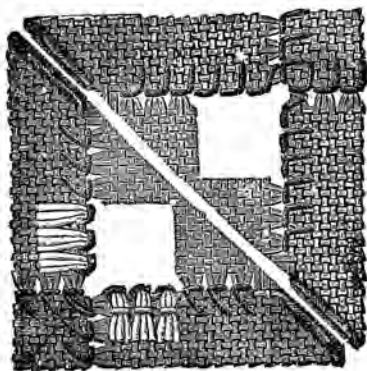


Fig. 8.

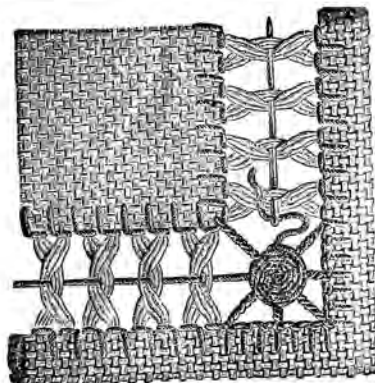


Fig. 9.

are either scalloped or fringed—sometimes both; and directions for fringing may be found on page 24.

CROCHETING.

CROCHET work, thus named from the French *croche*, or hook with which it is done, is deservedly one of the most popular methods of lace-making known.

Its applications are wide and varied, and there are few households in which the art is not understood, at least partially, and practised by one or more members of the family. The term is used advisedly; crocheting is an art, although the work may be many times applied in ways that can hardly be called artistic. It is quite as true, however, that by the exercise of taste and judgment in the choice of patterns and selection of materials, one may employ the ordinary crochet stitches in the production of fabrics rivalling the finest imported laces.

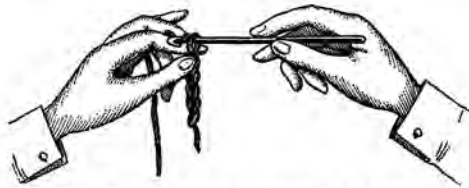
At an evening gathering not long ago the writer's attention was called to a beautiful lace front. The dress was of garnet silk, the full front of delicate, creamy lace with an admixture of garnet, and the whole effect was very lovely. Such lace, however, the writer had never seen at any lace-counter, where there is perhaps little that she does not see; and presently, because an acknowledged interest in everything pertaining to needle-work seems to give her special privileges in this direction, she was listening to the following: "My blouse front? I am really pleased that you noticed and like it. It is my own invention—nothing but crochet work, as you see. I could not find the lace I wanted, so I made it. The materials are common enough, but the best of their kind—M. Heminway & Sons' "A" spool silk. 'Take the pattern?' Indeed, you may."

And this pattern will be found on page 79, "Heminacci Lace."

Notwithstanding the fact that crochet work is so generally known, letters are frequently received asking primary instructions, as well as for more difficult stitches.

It is scarcely possible to suggest the exact size of hook to be used, as some ladies crochet much tighter than do others. Again, it is often desired to produce a light, airy, or filmy effect, in which case the hook should be larger than used with the same silk in making a snug, firm lace. After becoming familiar with the work, ladies will have no difficulty in selecting the size which will serve their purpose best. As a rule, the hook should be just large enough to carry or draw the silk nicely, without catching in and splitting it. A fine ivory hook is not too coarse for some varieties of silk work, but the steel hooks of various sizes will be found to meet all requirements. These should be very smooth, and with even the tiniest hook well defined. In learning, it is best to begin with a (comparatively) large hook and coarse thread. The hook is held in the right hand, exactly as one is taught to hold the pen in writing, between the forefinger and thumb, letting it rest against the second or middle finger. Carry the silk around the little finger of the left hand, letting this droop toward the palm, under the third and second fingers, and over the forefinger, near the end, the hook being pushed under the silk from right to left in

taking up the loop. Some crochet-workers advise holding the forefinger up from the work, which is kept between the thumb and second finger; this is, however, a matter of individual preference. Should one work too loose, the silk may be carried twice around the little finger.



Chain Stitch Showing Position of Hands.

the needle as directed, put the hook through this loop, push it under the silk running over the forefinger, and draw this back through the loop, tightening the latter as you do so. Draw through the loop thus formed another, in the same way, then another and another, until you have the length required, tightening each loop or stitch as made, enough to make all even and smooth alike.

The **Double Chain** or foundation is made thus: Make 2 chain stitches, draw through first stitch, making 2 on needle, draw through both; then draw through the left part of the stitch just made, making 2 loops again, draw through both, and continue to length desired. This makes a strong foundation when required, and is a very good substitute for migniardise braid, if—as frequently happens—the latter cannot be obtained of the right size or color. *The abbreviation of chain is ch.*



Double Chain Stitch.

Slip Stitch (sl.-st.).—Properly, this

is a close joining stitch, precisely what its name signifies. Slip the hook from the stitch, insert in that to which it is desired to join, take up the dropped stitch, and draw through.



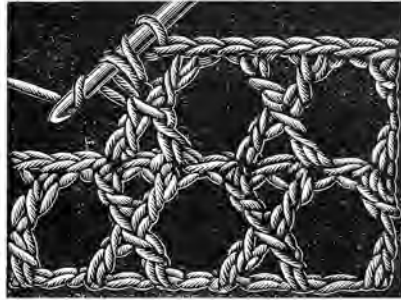
Double Crochet. Taking a Back Loop of Stitch.

Single Crochet (s.c.).—Having a stitch on the needle, insert hook in work or loop or chain, take up the silk, and draw through work and the stitch on needle at the same time—thus making a single draw, which gives the stitch its name.

Double Crochet (d. c.).—Having a stitch on the needle, insert hook in work, take up the silk and draw through work, making 2 stitches on the needle; take up the silk and draw through these, making a double draw. In turning, 1 ch. is the equivalent of a dc.

Treble Crochet (tc.).—Having a stitch on a needle, take up the silk as for making a stitch, insert hook in work, take up the silk and draw through, thus making 3 stitches on the needle; take up the silk and draw through 2 stitches; take up the silk again and draw through 2 stitches, thus making 3 draws, or a "treble draw." In turning, 3 ch. is the equivalent of a tc.

Short Treble Crochet (stc.).—Made exactly as treble is described, save that the silk is taken up, after drawing through work, and drawn through all 3 stitches at once; in turning, 2 ch. is the equivalent of 1 stc. This stitch is often called half-treble crochet.



Cross Treble Stitch.

Cross Treble Crochet (cross-tc.).—This stitch is often used for the heading of lace, or to form spaces for ribbon, etc. * Over twice, as for dtc., hook in next st., draw through, over and draw through 2 sts., over, miss 2 sts. of foundation, draw through next st., over, draw through 2, and so work off all sts., ch. 2, tc. in centre of cross-tc.; repeat from *.



Roll Stitch.

Roll Stitch (roll-st.).—For this st. choose a needle slightly smaller than would be used for other work, tapering to a point. Having a foundation of ch. or other sts., wind the silk around needle (say) 10 times, insert hook in

work, draw through, then over, and draw through the roll, holding this between thumb and forefinger of left hand to facilitate the passage of the hook, over and draw through st. on needle.

Repeat. The length of the roll is determined by the number of times the silk is turned over the needle. The roll picot is made by drawing the silk so tight that the ends of the roll meet, and are fastened to the work with a dc.



Knot Stitch.

Knot Stitch (k.-st.).—

* Make a ch. st., draw out st. on needle $\frac{1}{2}$ in. long, over draw through the st. on needle, put hook under this single thread, between it and the 1st loop, over, draw through, over, draw

through 2 sts., thus making a dc. in the tip of loop. Repeat from beginning. Fasten next row of k-sts, with 1 dc. in centre of dc. between k-sts. of this row, or, if a heavier knot is required, fasten the 2d row with 1 dc. close on each side of the dc. of previous row. This stitch somewhat resembles "Solomon's knot" in macrame, and is frequently used as a heading for fringe, for picture-drapes, etc.

Double Treble Crochet (dte).—Having a stitch on the needle, take up the silk twice, insert hook in work, take up and draw through silk, making 4 stitches on the needle; take up silk and draw through 2; again, and draw through 2; again, and draw through 2. In turning, the equivalent of a dte. is 4 ch.



Double Treble Crochet Stitch.

Occasion sometimes arises for the use of extra long stitches, when the silk is taken up or turned over the needle three, four, or five times, as the case may be, but lace directions will specify this.

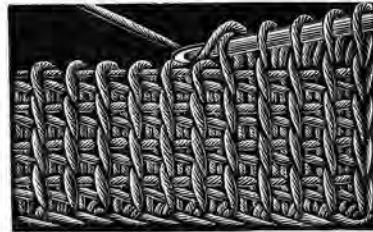
The stitches for which instructions are given above are those in common use everywhere. Having mastered them, one will have no difficulty in "picking out" any directions for crocheted laces that are correctly written. Some publications and writers, however, do not use the terms as here presented; instead, no slip-stitch is given, the single crochet is called slip-stitch, the double is called single, the treble is called double, and so on. The work is the same, and the writer believes she has properly classified the stitches in this article; certainly they are named as taught her by an English lace-worker and teacher of high repute, and as employed by most standard publications.

There are several variations of double crochet, useful in crocheting booties, mittens, etc., which will scarcely need illustrating. Among them is "Rose Stitch," which is worked in rows, back and forth, the hook being inserted from the right side under both horizontal loops of the stitches of preceding row. "Stripe Stitch" is worked back and forth in rows, the hook being inserted in the back horizontal loop of stitches of preceding row. "Russian Stitch" is like "Rose Stitch" only the rows are all begun at one end, and the thread must be cut at end of each row—unless in working on a circle. "Ribbed Stitch" is like "Stripe Stitch," beginning the rows at one end, or working in a circle. "Pique Stitch" is also worked only on one side, and is very close, the hook being inserted under one of the vertical threads of a stitch. "Slanting Stitch" is worked entirely on the right side and is a very pretty variation of the plain double for infants' booties and similar purposes. Take up the back loop of a stitch in preceding row, put the hook over the silk and draw it through without turning it around the needle, then finish like the plain stitch. "Cross Stitch" is the same as this, except that the hook is inserted under both horizontal loops. "Berlin Stitch" is a variation of short treble crochet: Take up the silk, insert the hook under both horizontal loops of a stitch in preceding row, catch the silk as directed in "Slanting

Stitch," draw it through, take up the silk and draw it through all 3 loops on the needle. "Knotted Stitch" is much the same: Take up the silk, put hook through both horizontal loops of stitch below, take up the silk, and draw through these and the first "over" on needle, take up silk again and draw through both remaining loops.

Tricot or Afghan Stitch.—Make a chain of required length, with 1 st. additional, turn; put hook through 2d ch., take up silk and draw through, hook in next st. of ch., draw silk through, and so continue until all have been picked up. This is called "working up." To work off, take up silk and draw through last loop,* take up, draw through 2 sts., repeat from * till all are worked off. This completes the 1st row. The next row is

worked up by drawing through the upright loops which appear on the surface of the preceding row. For this stitch a long, straight needle is used. Narrow by working up 2 sts. together, and widen by working up an extra st., as required. This is a very useful st. for infants' booties, etc., and may be varied in many ways. 1. In working up, miss 1st st., take, 2d, then come back to 1st, so that the loops are crossed; work off as in plain Afghan stitch. 2. Work up and off as directed; in next row, take up 1st st. and draw 3d through 2d, so as to produce diagonal lines across the work.



Tricot Stitch.

Star Stitch.—Make a ch. of requisite length, turn; take up and draw silk through each of 1st 5 loops of ch., keeping all on needle; take up silk and draw through all at once, closing them in a "star" or cluster. Finish with 1 ch. For the 2d star, count st. on needle, 1; take the 2d under the 1 ch. in the "eye" of the star, the 3d in the back perpendicular loop of last st. of previous star, 4th and 5th on ch.; close as before, and repeat. Sometimes 6 sts. are taken up to form a star, in which case the 4th is taken in the st. of ch. through which the last st. of preceding star was drawn, the 5th and 6th in following 2 foundation



Star Stitch.

sts. When working on a circle, care need only be taken to make the stars as directed. To work in rows, break silk at end of 1st row, join at beginning, ch. 3, take up 2 sts. in ch., 1 in back horizontal loop, and 1 in eye of star of last row; close, and repeat as usual. To work without breaking silk, ch. 3 at end of row, work a dc. in centre of 1st star, ch. 1, dc. in next star, repeat, ch. 3 at end, and begin next row of stars. To widen, make 2 sts. in one loop; to decrease, miss 1 loop.

Crazy Shell Stitch.—Make a ch. of required length, or work on a foundation. In the latter case, ch. 3 to turn, 2 tc. in 4th st. from needle, miss 3, fasten with dc. in next, * ch. 3, 3, tc. in same st. as the dc., miss 3, dc. in next, and repeat, finishing with 1 dc.

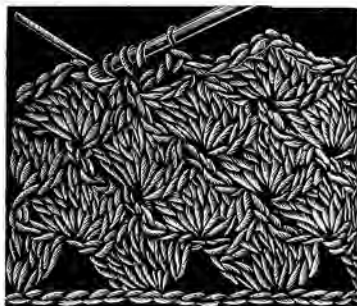


Crazy Shell Stitch.

Turn, ch. 3, 3 tc. in last dc., 1 dc. under 3 ch. of next sh., * ch. 3, 3 tc. under same ch., dc. under next ch., and repeat from *. Repeat 2d row. If

wanted fuller, the shs. may be of 4 or 5 tc., with 2 instead of 3 ch., to make the shs. puff.

Plain Shell Stitch.—Having a ch. of required length, make 7 tc. in 4th st. from needle, * ch. 1, miss 4, 7 tc. in next, and repeat. In the next row make the sh. in the 1 ch., and fasten with 1 dc. in 4th of following 7 tc. In next row, make the sh. in the dc., fastening in top of next sh. Repeat 3d row.



Plain Shell Stitch.

The edges of crochet lace, and other work are frequently finished with picots, made in various ways. The most common of these is the chain picot, thus: Make a ch. of 3, 4, 5, or more sts., according to size of picot desired, and join in a loop with 1 dc. in 1st st. If a more open picot is wanted, make a tc. in 1st st. Close picots may be made separately and sewed on, or worked directly on the lace or article it is desired to finish in this way.

For a small round picot, * ch. 3, a dc. in 2d st. and 1st st. of ch, ch. 1, and repeat from *. If it is desired to have the picots close together, omit the 1 ch. When working on the edge of lace, make 1 ch. *, drop the st. on hook. put hook under both loops of foundation st., take up dropped st. and bring it through to the right, ch. 3, dc. in 2d and dc. in 1st st. of ch., miss 1st. of foundation, and repeat from *. Larger round picots are made thus: Ch. 6, a tc. in 2d and 1st st. of ch., ch. 2, and repeat from *, omitting the 2 chain if wanted very close. Attach directly to a piece of work by dropping the last st. bringing it through to the right as directed, miss 2 sts., and repeat. Pointed picots: Ch. 6, sc. in 5th st. (2d st. from hook), dc. in next, stc. in next, tc. in next, dc. in next; join to work as directed, missing width of picot. For a smaller point, ch. 5, and end with tc., or ch. 4, and end with stc. Other varieties of the close picot are as follows: * Ch. 4 or 6, 3 tc. in 1st st. of ch, 1 sc. in same st., ch. 2 (or miss 2 of foun-

ation), and repeat from*. Another: Ch. 6, 3 dte. in 1st st., keeping top loops all on needle, work off 4 sts. together, ch. 5, 1 sc. in same st., ch. 3 (or miss 3 of foundation), and repeat from*. Drooping picots are similar to chain picots: Ch. 5 (or as wanted), drop the st., put hook in 1st st. of 5 ch., draw the dropped st. through. Loop or lace picots: A dc. in work *, draw out the loop to proper length for the picot, slip it on a mesh, put loop into upper horizontal part of last st., draw silk through, dc. in next st., and repeat from *. A coarse knitting-needle will serve for a mesh, and in this way the loops will be regular.

Baby Edgings.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size o. If a finer lace is wanted, use Heminway's spool silk, A to E. Make a ch. of length required, or if preferred work directly upon the material.



Edging No. 1.



Edging No. 2.

Edging No. 1.—1. C.A. tc. in 5th st. from hook, * ch. 2, miss 2, tc. in next; repeat from * to the end.

2. 6tc. in top of last tc. made, * miss 1 tc., 1 dc. and 6 tc. in top of next tc. and repeat from * to the end.

Edging No. 2.—1. A dc. in every st. of ch.

2. *Ch. 7, miss 4 sts., dc. in next; repeat to end.

3. Ch. 8, a tc. in 3d st. from beginning, ch. 1, a dc. in centre of 7 ch., and repeat.



Edging No. 3.



Edging No. 4.

Edging No. 3.—1. A dc. in every st. of ch.

2. Ch. 4, miss 2 dc., tc. in next, * ch. 1, miss 1, tc. in next, repeat from * to end.

3. Ch. 7, dc. in 4th tc. of last row, * ch. 4, dte. under 1 ch., ch. 2, dte. in same place, ch. 4, dc. in top of following tc., ch. 7, miss 2, tc., dc. in next, repeat from *.

4. * 3 dc. under upper part of 4 ch., dc. in dte., 4 dc. under 2 ch., dc. in dte., 3 dc. under 4 ch., 1 dc. in centre of 7 ch., and repeat from *.

Edging No. 4.—1. Miss 3 of foundation ch., 1 tc. in each of next 2 sts., * ch. 5, miss 5, 2 tc. in next 2 sts., repeat from * to end.

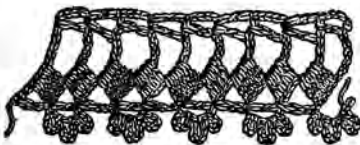
2. *11 tc. in top of 2 tc., dc. under 5 ch., repeat from *.

Picot Edging.

MATERIALS: M. Heminway & Sons' crochet silk, of color to match the garment, and steel hook, size o.

Ch. 18 sts., turn.

1. Miss 4, tc. in next, ch. 7, miss 5, 1 tc. in each of next 4 sts., miss 2 tc. in next, turn.
2. * ch. 4, dc. in 1st ch. st., repeat from * twice, a tc. in last tc., 4 tc. under 7 ch., ch. 7, 2 tc. separated by 2 ch. between 2 tc., turn.



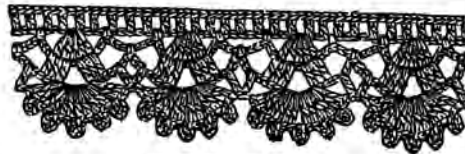
Picot Edging.

3. Ch. 5, a tc. under 2 ch., ch. 7, 4 tc. under 7 ch. of last row, tc. on tc., turn.
Repeat from 2d row to length desired
This edging is especially suitable for finishing the neck and sleeves of silk undervests, the ribbon or tape for drawing up being run in the spaces after the straight edge is sewed to the garment. It is also a pretty trimming for infants' dresses, and in spool silk is dainty enough for the tiniest under-garments.

Open Shell Edging.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size oo. Make a ch. of required length, turn.

1. Ch. 4, miss 1, tc. in next, * ch. 1, miss 1, tc. in next, repeat.
2. Ch. 5 *, in 3d space make 6 dtc., ch. 3, dc. in 2d sp., ch. 5, dc. in 3d sp., ch. 3, and repeat from * to end.
3. Ch. 5, 3 dtc. in 3 dtc., ch. 5, 3 dtc. on next 3 dtc., ch. 5, dc. under 5 ch., repeat from beginning of row.
4. Ch. 5 * 2 tc. under 5 ch., ch. 5, fasten with 1 dc. in top of 2d tc., repeat from * 4 times, 2 tc. under same ch., 1 tc. under next 5 ch., 1 tc. under next, and repeat to end of row.



Open Shell Edging.

This edging may be worked upon the material, and is especially desirable for children's flannel skirts and under-garments. If finer effect is desired, use A or B sewing silk. Over 500 shades are made by M. Heminway & Sons in size "A" sewing or spool silk.

Wide Crocheted Edge.

Use M. Heminways' crochet silk, and a steel hook.

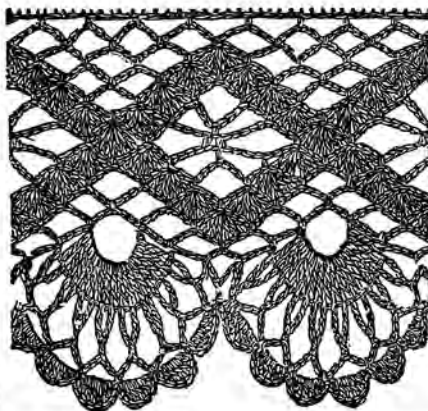
Make a chain the length required for garment.

1st row—1 d. c. into a stitch, 7 chain, pass by 4 stitches, and repeat. (d. c. is insert needle in stitch, draw silk through, then through 2 stitches on hook.)

2d row—1 d. c. into centre of 7 ch., 7 ch.; repeat.

3d row—* 1 d. c. into centre of 7 ch., 7 ch.; repeat from * twice more, 1 d. c. into centre of next 7 ch., 7 t. c. into next d. c.; repeat from beginning of row.

4th row—7 t. c. into 1st d. c. of last row, 1 d. c. into centre of 7 ch., 7 ch., 1 d. c. into centre of next 7 ch., 7 ch., 1 d. c. into centre of next ch., 7 t. c. into next d. c., 1 d. c. into centre of 7 t. c. of last row; repeat from beginning of row.



5th row—1 d. c. in centre of 7 t. c., 7 t. c. into next d. c., 1 d. c. in centre of next ch., 7 ch., 1 d. c. into centre of next ch., 7 t. c. into next d. c., 1 d. c. into centre of next t. c., 9 ch.; repeat from 1st of row.

6th row—1 d. c. into centre of 7 t. c., 7 t. c. into next d. c., 1 d. c. into centre of next ch., 7 t. c. into next d. c., 1 d. c. into centre of 7 t. c., 5 ch., 1 d. c. into centre of 9 ch., 5 ch.; repeat from 1st of row.

7th row—8 ch., 1 d. c. into centre of 7 t. c., 7 t. c. into next d. c., 1 d. c. into centre of next t. c., 8 ch., 3 d. c. over next d. c.; repeat from 1st of row.

8th row—7 ch., 1 d. c. into 5th of 8 ch., 7 t. c. into next d. c., 1 d. c. into centre of 7 t. c., 7 t. c. into next d. c., 1 d. c. into 4th of 8 ch., 7 ch., 1 d. c. into centre of 3 d. c.; repeat from 1st of row.

9th row—7 ch., 1 d. c. into 4th of 7th ch., 7 t. c. into next d. c., 1 d. c. into centre of 7 t. c., 7 ch., 1 d. c. into centre of next 7 t. c., 7 t. c. into next d. c., 1 d. c. into 3d of 7 ch.; repeat from 1st of row.

10th row—7 ch., 1 d. c. into 4th of 7 ch. of last row, 7 t. c. into next d. c., 1 d. c. into centre of next t. c., 3 ch., 2 t. c. separated by 7 ch., into centre of next ch., 3 ch., 1 d. c. into centre of next t. c., 7 t. c. into next d. c.; repeat from the beginning of the row.

11th row—7 t. c. into 1st d. c., 1 d. c. into centre of next t. c., 3 ch. 18 t. c. under next ch., 3 ch., 1 d. c. into centre of next t. c.; then repeat from 1st of row.

12th row—1 d. c. into centre of 7 t. c., 3 ch., 1 t. c. between 2 1st t. ch., 4 ch., * 2 triple trebles worked thus into top of 2 next trebles, turn the silk 3 times round the hook, draw up a loop through the first of 2 next trebles, work off 2 loops, turn silk twice round the hook, draw up a loop through the next stitch, work off all the loops on the hook, 6 ch.; repeat from * 7 times more, 4 ch., 1 t. c. into the last of 18 t. c., 3 ch.; repeat from 1st of row.

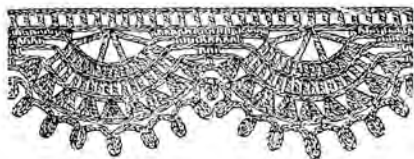
13th row—1 t. c. into top of 1st t. c. of last row, 2 ch., 1 d. c. into centre of 6 ch., * 4 ch., 1 d. c. into centre of 6 ch.; repeat from * 5 times more, 2 ch., 1 t. c. into top of last t. c. of scallop; repeat from 1st of row.

14th row—1 d. c. under 2 ch., * 1 d. c., 1 h. t., 3 t. c., 1 h. t. c. and 1 d. c. under 4 ch.; repeat from * 5 times more, 1 d. c. under next 2 ch., then repeat from 1st of row.

Berlin Lace.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size o. Make a ch. length desired, turn.

1. Tc. in 4th st., * ch. 1, miss 1, tc. in next, repeat from * to end, turn.
2. * dc. in 17 sts., miss 6, dte. in next, ch. 4, dte. in same st., ch. 4, dte. in same, ch. 4, dte. in same, miss 6, and repeat from *, turn.



Berlin Lace.

3. Ch. 4, * miss 4 of dc. on 9 dc., ch. 2, tc. on dte. of last row, 4 tc. in 4 ch., tc. on dte., 4 tc. in 4 ch. tc. on dte., 4 tc. on 4 ch., 4 tc. on dte., ch. 2, and repeat from *, turn.

4. * ch. 3, miss 3 of 9 dc., d. in next 3 dc., ch. 3, a tc., each separated by 1 ch. on each tc. of last row, repeat from *, turn.

5. Ch. 1 *, dc. in 2d of 3 dc., 3 tc. under last of 3 ch. *, miss 2 tc., 3 tc. under next 1 ch., repeat from last * 7 times, the last 3 tc. coming under 1st of 3 ch., repeat from 1st * to end, turn.

6. Sc. in 1st 3 tc., dc. between 1st and 2d groups of 3 tc. *, ch. 7, dc. in 5th from needle to form picot, ch. 2, dc. between next 2 groups of tc., repeat from last * 6 times, ch. 7, picot, ch. 2, repeat from 1st * to end.

This lace is especially useful for trimming infants' skirts, blankets, etc., as it is showy, rapidly done, and may be worked directly on the material by spacing the 1st row of tc. evenly. A little shawl of pale-blue cashmere, or fine French flannel, recently seen in a famous "Liliputian" bazar, had an edge similar to this in Heminways' crochet silk, shade 114, with the picot edge in shade 21. Nothing more dainty could be imagined.

Gimp.

MATERIALS: M. Heminway & Sons' "Sublime" spool twist, size EE, and steel hook, size o. Ch. length desired, turn.

1. 5 dc. in 5 sts., * ch. 5, sc. in 1st st. to form picot, repeat twice from *, catch in base of 1st picot, a dc. in same st. as last dc., 4 dc., miss 1, and repeat from beginning of row. Work the same on opposite side of ch.



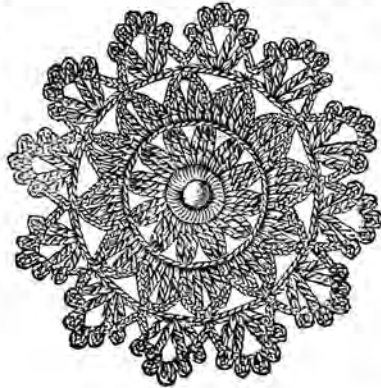
If a beaded gimp is wanted, simply string the beads on the silk and move them up as wanted. Very handsome passementerie

may be easily made in different styles at much less expense than if purchased, and will be far more durable.

Wheel Trimming.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size o. Ch. 10, join.

1. 36 dc. in ring.
2. Ch. 5, 2 long sts. (silk over 3 times) in next two sts., keeping top loops on hook and working all off together, * ch. 4, 3 long sts. in next 3 sts., keeping top loop on hook and working off the 3 sts. together, repeat from * 10 times, ch. 4, and join to top of 1st cluster.
3. Ch. 3, dtc. in next st., long st. (silk over 3 times) in next, ch. 2, long st. in next, dtc. in next, * tc. in next (this coming over top of next cluster), dtc. in next, long st. in next, ch. 2, long st. in next, dtc. in next, repeat from * 10 times, and join to top of 3 ch.
4. Sc. in dtc. and long st., dc. under 2 ch., * ch. 7, dc. under next 3 ch., repeat 11 times.
5. Ch. 3, a tc. in 4th of 7 ch., ch. 3, dc. in 1st st. of ch. to form a picot, dtc. in same st. of 7 ch., ch. 3, dc. in 1st st. to form picot, ch. 3, dc. in 1st st., ch. 3, dc. in 1st st. (3 picots in all, dtc. in same st. of 7 ch., ch. 3, dc. in 1st st., tc. in same place, ch. 3, dc. in dc. of last row, and repeat from beginning 11 times.



Wheel Trimming.

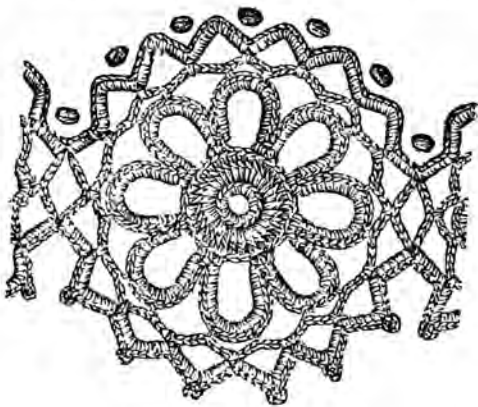
A very pretty rosette or wheel, quickly and easily made.

Wheel for Scarf-End.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size o.
Ch. 8, join.

1. 16 dc. in ring, join.

2. Ch. 3, 1 tc. in same place, 2 tc. in each of 15 dc., join to top of 3 ch.



Wheel for End of Scarf.

3. * Ch. 12, miss 2 tc., sc. in next, sc. in next; repeat from * 7 times.

4. 20 dc. under each loop of 12 ch., sc. between, on wheel.

5. Sc. in each of 8 dc., ch. 5, miss 4 dc., sc. in next, * ch. 7 sc. in 9th dc. of next loop, ch. 5, sc. in 5th dc. following, repeat from * 6 times, fasten last. ch. in st. where 1st ch. started.

6. Sc. in 1st 3 sts. of 5 ch., * ch. 7, fasten under next loop, repeat from * all around, 16 loops in all.

7. To complete a wheel which is to be used for a tidy,

fill each loop of 7 ch. with 5 dc., ch. 5, 5 dc. in same loop. For applying to a scarf-end, or as a finish for an afghan, baste the wheels in place before completing the edge, laying them side by side with 6 loops on the fabric, the centre of 7th loop on each wheel touching. Button-hole closely over each loop, the fabric being cut from beneath. Then work around 6 lower loops, with half of 7th on each side, in dc. and picots.

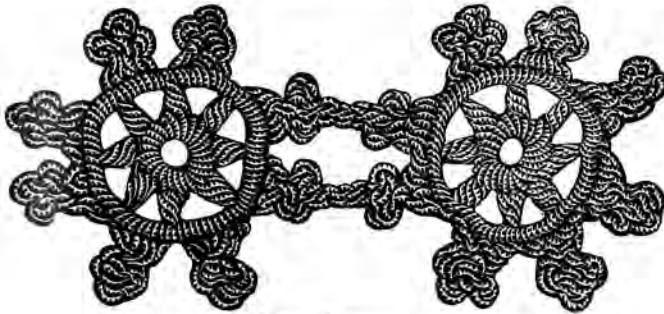
Wheel Trimming.

MATERIALS: M. Heminway & Sons' "Sublime" spool twist, size EE, and steel hook, size o. Ch. 6, join.

1. Ch. 5, * take up silk twice, as for a dc., catch in loop, draw through 2, silk over once, catch in loop, draw through 2, silk over once, catch in same place, draw through 2, silk over, draw through 2, over, draw through 2, over, draw through ch. 3, and repeat from *, fastening to top of 5 ch.

2. Under 3 ch. make 1 dc., 2 tc., 3 picots (ch. 5, fasten in 1st st., 3 times), catch to 1st picot, 2 tc., 1 dc.; repeat under each 3 ch. Very pretty for trimming by the

yard, or—joined solid—for jackets, revers, cuffs, etc. For the first, when making the 2d picot, ch. 2, catch in middle picot of one side point of preceding wheel, ch.



Wheel Trimming.

next 2, catch in 1st st. of the picot you are making; connect points in same way. In colored or white crochet silk these wheels make a pretty finish for scarfs, etc.

Rosette Insertion.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size 0. Ch. 10, join.

1. 16 dc. in ring, join.

2. Ch. 5, 1 dc. in 1st dc., * ch. 1, 1 dc. in next dc., repeat from *, joining last 1 ch. to 4th of 5 ch.

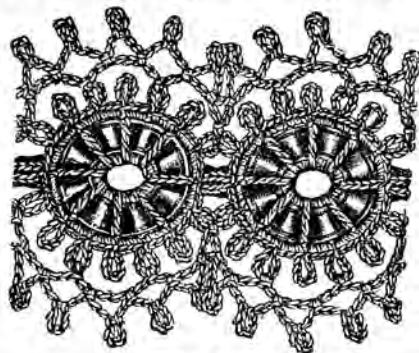
3. 3 dc. in 1st sp., ch. * 7, catch in last dc. with sc., 3 dc. in next sp., repeat from* until there are 16 picots, join and fasten.

Make as many of these wheels as desired, joining 2d to the 1st by 3 side picots, and so on, leaving 5 picots between joinings. For the headings:

1. Fasten in 1st of 3 picots, * ch. 7, miss 1 picot, dc. in next, ch. 7, miss 1 picot, dc. in next ch. 7, miss 1 picot, dc. in joining between wheels, repeat from*. Both sides the same.

2. Fasten in 1st 7 ch., * ch. 11, fasten in 8th st. to form picot, ch. 3, dc. in next 7 ch., ch. 11, catch in 8th, ch. 3,

dc. under same 7 ch., ch. 11, catch in 8th, ch. 3, dc. in next 7 ch., ch. 11, catch in 8th, ch. 3, dc. under same 7 ch. close to joining, dc. under next 7 ch. close to



Rosette Insertion.

joining, ch. 11, catch in 8th, ch. 3, dc. under same 7 ch., and repeat from *. Both sides the same.

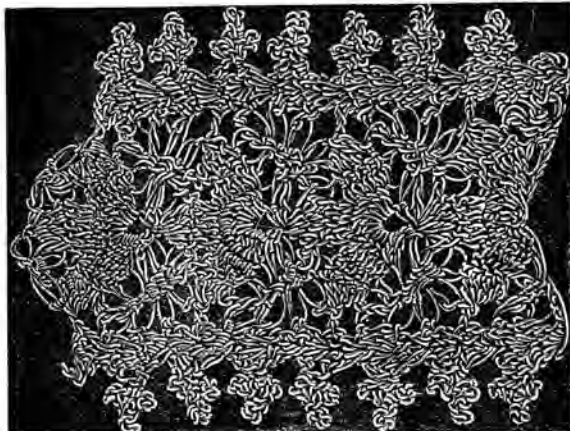
Narrow ribbon may be run in and out of the spaces formed by the dc. of the 2d row. In Heminway's black purse twist, the insertion makes a handsome dress garniture. The wheels alone may be used in fashioning yokes, revers, etc., or the insertion combined with strips of ribbon for a bureau scarf.

Leaf and Picot Insertion.

MATERIALS: M. Heminway & Sons' "Sublime" spool twist, size EE, and steel hook, size o. Chr. 25 sts., turn

1. 2 tc., 1 ch. and 2 tc. in 5th st., 1 knot stitch, fasten with dc. in 10th st., 1 k.-st., 10 tc. in 17th st., 1 k.-st., dc. in 24th st., 1 k.-st., sh. of 2 tc., 1 ch. and 2 tc. in 29th st., 3 picots, each of 5 ch. fastened in 1st st. made, catch to 1st picot, turn.

2. Shell in shell, 1 knot-stitch, dc. in dc., 1 k.-st., 4 tc. in 1st 4 tc., 2 k.-sts., 1 tc. in same place as last tc., 3 tc. in next 3 tc.; 2 k.-sts., 1 tc. in same as last tc., 3 tc. in next 3 tc., 1 k.-st., dc. in dc., 1 k.-st., sh. in sh., 3 picots as on opposite edge, turn.



Leaf and Picot Insertion.

3. Sh. in sh., * ch. 1, 4 tc. in 4 tc., keeping top loop of each on needle and working all off at once, ch. 1, 1 k.-st., dc. in top of 2 k.-sts. of last row, 1 k. st., repeat to form 3 leaves on points; after 3d point, ch. 1, sh. in sh. 3 picots as before, turn.

4. Sh. in sh., 1k.-st., dc. in dc., 1 k.-st., dc. on centre point, ch. 5,

dc. in same place, 1 k.-st., dc. in dc., 1 k.-st., sh. in sh., 3 picots, turn.

5. Sh. in sh., 1 k.-st., dc. in dc., 1 k.-st., 10 tc. under 5 ch., 1 k.-st., dc. in dc., 1 k.-st., sh. in sh., 3 picots; turn and repeat from 2d row.

This makes an especially handsome band or strip for a blouse front, either in black, cream, or colored silk, as required.

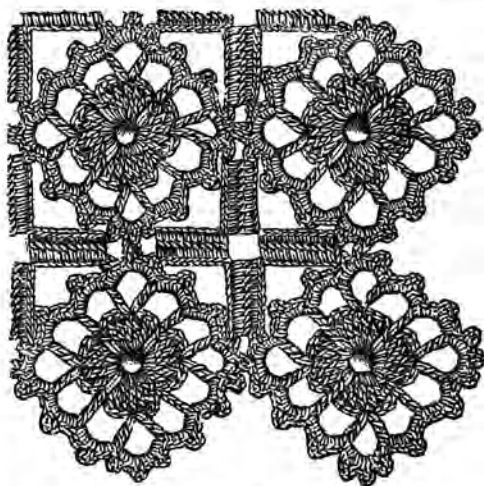
Compass Lace with Corner.

MATERIALS: M. Heminway & Sons' crochet silk, steel hook, size oo. Ch. 8, join.

1. Ch. 3, 2 tc. in ring, dc. in ring, * 7 tc. and dc. in ring, repeat twice from *, 3 tc., and join to top of 3 ch.

2. Ch. 7, tc. in dc., ch. 6, tc. in same st., ch. 3, tc. on 4th of 7 tc., ch. 3, tc. in dc., ch. 6, tc. in same st., repeat around wheel, making 4 corners with 2 spaces between; join to 4th of 7 ch.

3. 3 dc., ch. 3, 3 dc. in space, 3 dc., 3 ch., 3 dc., 3 ch., 3 dc., 3 ch., 3 dc., in corner space, 3 dc., 3 ch., 3 dc., in each of the next 2 spaces, 3 dc. in 2d corner, ch. 16, turn work, fasten back with 1 dc. in 1st picot of 1st corner, ch. 1, dc. in next picot, ch. 1, dc. in next turn; ch. 3, tc. under 1 ch., ch. 1 tc. under next 1 ch., ch. 1, 7 tc. on 7 ch. sts., ch. 3, sc. in next st. at base of last tc., to form corner, ch. 3, tc. in remainder of 16 ch., ch. 3, catch in base of last tc. made, ch. 1 to finish picot on wheel, then 3 dc., 3 ch., 3 dc., 3 ch., 3 dc., all in 2d corner, fill next 2 spaces with 3 dc., 3 ch., 3 dc., 3 dc. in 3d corner, ch. 16, turn, fasten in 1st picot of 2d corner, ch. 3, 7 tc. on 7 sts. of ch., ch. 3, sc. in next st. at base of last tc., 7 tc. in remainder of 16 ch., ch. 3, fasten



Compass Lace.

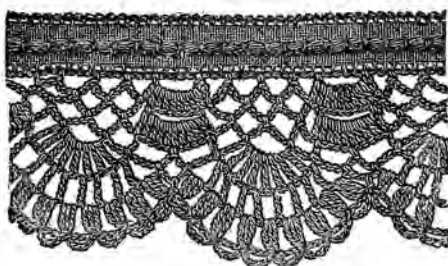
at base of last tc., ch. 1, fill remainder of corner space, 2 spaces following, 4th corner, and space following, as described, join and break silk. Make 2d wheel like 1st to 1st 16 ch. then make the picot of 3 ch., 3 dc. in same 2d corner, 1 ch. sc. back on 1st wheel in middle picot of 3d corner, ch. 1, 3 dc. in corner space, 1 ch. for picot, sc. in top of last of 8 tc. in 1st wheel, ch. 1 to finish picot, 3 dc. in corner space, 3 dc., 3 ch., 3 dc., in next 2 spaces, fill 3d corner and following 2 spaces, 3 dc., in last corner, ch. 16, fasten back in 1st picot of 3d corner, ch. 3, turn, 8 tc., on 8 sts. of ch., and continue same as before, filling corner and space following, join, and cut silk. The 3d wheel is made and joined like 2d, except the 16 ch.; the 4th wheel is made like 1st and joined to 3d, except that in middle of 16 ch. the 8th tc. is joined to opposite 8th tc. on 2d wheel, forming the little open square, then proceed across remaining ch. All are made and joined in this way,

being careful to keep the bars straight, each way, with the wheels. The 5th wheel is like 4th, remembering to join the 1st picot in corners to corresponding last tc. of ch. of 16, to keep the bars straight. Although difficult to describe, the work is very simple, and can be readily followed. The design may be combined to serve many purposes; the wheels alone, joined corner to corner, make a handsome garniture for a silk dress or waist. As shown, with wheels of cream-white crochet silk and the bars of blue (or of shade to match the fabric), it is a beautiful finish for an infant's carriage afghan or blanket. For the latter purpose, if preferred, but a single row of wheels may be joined.

Nonpareil Lace.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size 0, with strip of silk braid, $\frac{3}{8}$ inch wide, of length required, and 1 skein or more Heminway's rope silk. Fasten it at the end of braid.

1. * Ch. 5, miss 3 loops of braid, dc. in next, repeat from * to end, turn.
2. Ch. 5, dc. in 5 ch. *, 8 tc. under next 5 ch., dc. under next, ch. 5, dc. under next, ch. 5, dc. under next, ch. 5, dc. under next, and repeat from * to end, turn.



Nonpareil Lace.

3. * Ch. 5, dc. under 5 ch., ch. 5, dc. under 5 ch., ch. 5, dc. under 5 ch. 5, dc. in 1st of 8 tc., ch. 7, dc. in last of 8 tc., and repeat from *.
4. Ch. 5, dc. under 5 ch., * 8 tc. under 7 ch., dc. under next 5 ch., ch. 5, dc. under next 5 ch., ch. 5, dc. under next 5 ch., ch. 5, dc. under next 5 ch., and repeat from * to end.
5. * Ch. 5, dc. in centre of 8 tc., ch. 5, dc. under 5 ch., 7 dtc. under next 5 ch., dc. under next 5 ch., and repeat from * to end.
6. Ch. 5, * dc. under 5 ch. (over 8 tc.), ch. 5, dc. under next 5 ch., ch. 3, dtc. before 1st of 7 dtc. *, ch. 2, dtc. between 2 dtc., repeat from * 6 times, ch. 3, and repeat from 1st * to end.
7. Ch. 5 *, dc. under 5 ch., 3 dtc. under 3 ch. (keeping top loop of each dtc. on hook and working all off together), ch. 3, 3 dtc. under 2 ch., and continue thus around scallop, making 9 groups of dtc. in all, repeat from * to end of row.
8. Ch. 5, * dc. over group of dtc., ch. 5, repeat from * 7 times, dc. in dc. between scallops, repeat from beginning of row.

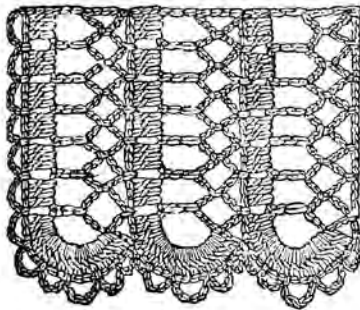
Carry the rope silk along centre of braid, couching it on with the crochet silk. This is a very handsome trimming for fine flannel skirt, as it is rich, heavy and

launders admirably. The braid makes a nice finish, or the lace may be worked on the material, or on a foundation of tc., separated by 1 ch. In black or colored silk, too, it is a beautiful trimming for dresses.

Loop and Bar Lace.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size o.
Ch. 35 sts., turn.

1. Dc. in 10th st. from hook, * ch. 5, miss 3, dc. in next, repeat from * 5 times, turn.
2. * Ch. 5, dc. under 5 ch. of last row, repeat from * 6 times, turn.



Loop and Bar Lace.

3. Ch. 7, dtc. under 5 ch., * ch. 3, dtc. under next 5 ch., repeat from * 5 times.

4. Ch. 3, * 3 tc. under 3 ch., repeat from * 5 times, 18 tc. under 7 ch., fasten in loop at end of 1st row, turn.

5. Ch. 5, miss 2, dc. in next tc., repeat 4 times, * chain 5, tc. between scallop and 1st group of 3 tc., * ch. 5, dc. between groups of 3 tc., repeat from * 5 times, putting last dc. under 3 ch. at end of row.

Repeat from 2d row.

A very desirable lace for many uses, as it may be made wider or narrower according to purpose for which required.

In Heminway's machine twist, B, white Sublime Quality," a very handsome trimming is made.

FAC-SIMILE ½ OZ. SPOOL OF
**M. HEMINWAY & SONS' PURE DYE
 CROCHET SILK.**



Purchasers will notice particularly

BLACK SPOOL AND RED PRINTED LABEL.

Net Lace.

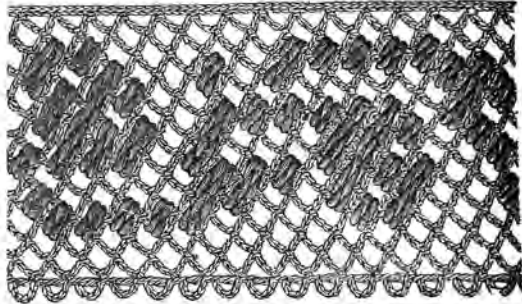
MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, size o.
Ch. 27 sts., turn.

1. Dc. in 9th st. from hook, * ch. 5, miss 2, dc. in next, repeat from * 5 times, turn.

2. Ch. 6, dc. in centre of 5 ch., * ch. 5, dc. in 5 ch., repeat from * 5 times.

Repeat 2d row to length desired. For the edge, make 8 ch., fasten at end of each row with sc.

After completing the foundation, darn in the pattern with heavy colored silk exactly as in filet guipure.

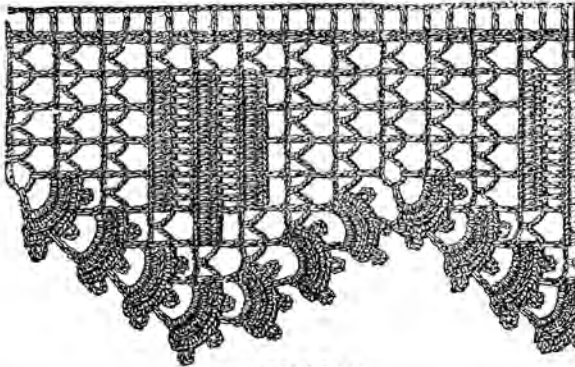


Net Lace.

Picot Shell Lace.

MATERIALS: M. Heminway & Sons' crochet silk (or spool silk, for finer lace), and steel hook, size o. Ch. 32 sts., turn.

1. A dc. in 12th st. from hook, ch. 3, miss 2, tc. in next, * ch. 3, miss 2, dc. in next, ch. 3, miss 2, tc. in next (forming a sp.), repeat from * twice, tc. in next st., turn.



Picot Shell Lace.

2. Ch. 3, for 1st tc., tc. on tc., * ch. 5, tc. on next tc., repeat from * 3 times, putting last tc. in 3d st. of loop at end of row, ch. 5, fasten in end of loop with dtc., turn; ch. 1, 12 dc. under 5 ch., turn; ch. 1, 12 dc. on 12 dc., taking back loop of st., turn; ch. 1, 2 dc. on 2 dc., picot of 5 ch. caught in top of last dc., 4

dc., 1 picot, 4 dc., 1 picot, 2 dc. This forms the little scallop on the edge.

3. 1 tc. in last tc. of previous row, 4 sps. as in 1st row, tc. on 3 ch., turn.

4. Like 2d row, forming 4 open sps., then ch. 5, tc. between 1st 2 picots, ch. 5, tc. between next 2 picots, turn; make scallop as in 2d row.
 5. Tc. in tc., 5 sps., tc. in 3 ch., turn.
 6. This, as other even rows, corresponds with preceding row; tc. on tc., with 5 ch. over sps., forming open sps. Make scallop as in 4th row.
 7. 1 sp., 24 tc. in next 24 sts., 1 sp., 1 sc., turn.
 8. Ch. 3, tc. on tc., ch. 5, tc. on next tc., * ch. 1, miss 1, tc. on tc., repeat from * 11 times, ch. 5, tc. on tc., ch. 5, tc. between 1st 2 picots, ch. 5, tc. between next two picots, turn; make scallop.
 9. Tc. on tc., 1 sp., 30 tc. in next 30 sts., 1 sp., tc. on tc., turn.
 10. Ch. 3, tc. on tc., ch. 5, tc. on tc., * ch. 1, miss 1, tc. on next tc., repeat from * 11 times, ch. 5, tc. on last of 30 tc., ch. 5, tc. on next tc., ch. 5, tc. between 1st and 2d picots, turn; scallop, fastening after last dc. in middle of 5 ch. of last row, as the point is now beginning to decrease.
 11. Ch. 3, tc. on tc., 1 sp., 24 tc., 1 sp., tc. in 3 ch. (representing a tc.), turn.
 12. Ch. 3, tc. on tc., ch. 5, tc. on next tc., * ch. 5, miss 5, tc. in next, repeat 3 times, ch. 5, tc. in next tc., ch. 5, tc. between 1st 2 picots, turn; make scallop, fastening as in 10th row.
 13. Ch. 3, tc. on tc., 5 sps., tc. in tc., turn.
 14. Ch. 3, tc. on tc., 6 sps., 6 open sps., the last tc. between 1st and 2d picots; turn, and make scallop as in 12th row.
 15. Ch. 3, tc. on tc., 4 sps., tc. on tc., turn.
 16. Ch. 3, tc. on tc., 4 open sps., ch. 9, turn. This row has no scallop.
 17. 1 dc. in centre, of 5 ch., ch. 3, tc. in tc., 3 sps., tc. on tc., turn.
- Repeat from 2d row. Join 1st scallop to middle picot of preceding scallop.
A very handsome pattern for many purposes.

M. Hemmway & 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.

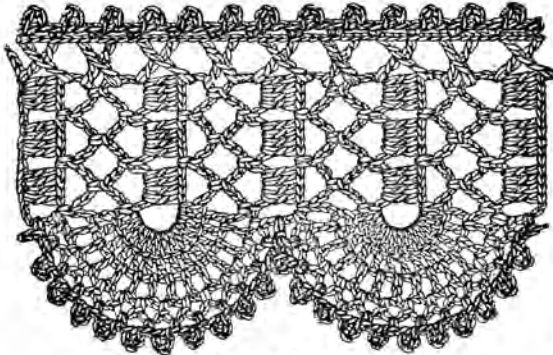


Estella Lace.

MATERIALS: M. Heminway & Sons' crochet silk, cream and light blue, with steel hook, size oo. Ch. 22 sts.

1. Miss 8 sts., 4 tc. in next 4 sts., ch. 1, miss 1, 4 tc. in next 4, ch. 1, miss 1, 4 tc. in next 4, turn.

2. Ch. 6, dc. under 1 ch., ch. 6, dc. under 1 ch., ch. 6, dc. under ch. at end of row, turn.



Estella Lace.

3. Ch. 8, dc. under 6 ch., ch. 6, dc. under 6 ch., ch. 6, dc. under 6 ch., turn.

4. Like 3d row, beginning with 6 ch.

5. Ch. 9, 4 tc. under 6 ch., ch. 1, 4 tc. under next 6 ch., ch. 1, 4 tc., under next 6 ch., turn.

6. Like 2d row, finishing with 13 tc. under ch. loop at end, which makes the foundation of

scallop; sc. in 2d st. of 8 ch. at end of 3d row, sc. in next 2 sts. of 8 ch., turn.

7. Ch. 1, miss 1 tc., tc. in next, ch. 1, miss 1, tc. in next, repeat around scallop, after last to finish like 3d row, beginning with 6 ch.

8. Like 3d row, beginning with 6 ch.; * ch. 3, tc. between 2 tc. of scallop, repeat 11 times from *, ch. 3, dc. under loop at end of 1st row, turn.

9. * Ch. 3, fasten with dc. under 3 ch., repeat 11 times, ch. 5, 4 tc. under 6 ch., ch. 1, 4 tc. under 6 ch., ch. 1, 4 tc. under 6 ch., turn.

Repeat to length desired. When the lace is completed, finish the top with a row of cross-tc., as explained in directions for crocheting. With the blue silk, fasten in, and make the picot edge: * Ch. 5, dc. in 4th st. from needle, ch. 1, miss 3, dc. in next, and repeat from *. To finish scallop, fasten under 1st loop, ch. 1, dc. under 3 ch., * ch. 5, dc. in 4th, ch. 1, dc. under next 3 ch., and repeat.

This will be found a very handsome trimming for infant's shawl, or for cloak and cape. Ribbon to match the silk, or ties of bonnet, is run in the cross-tc. spaces, being allowed to puff a little. The whole effect is charming.

A Very Pretty Bonnet,

so simple as not to require illustration, seems to belong with Estella Lace trimming if used upon a cream-white cashmere cloak and cape. Use Heminway's crochet silk, cream-white, with a steel hook, size oo. Beginning with a ch. of 6 sts.,

join ; fill with tc., and continue to work around, widening sufficiently to keep the circle nearly flat, only "hooping" just enough to conform to the shape of the small head for which it is designed, until the crown is of proper size. Turn, and work around $\frac{2}{3}$ of the circle, tc. in each st., beginning with 3 ch. ; turn, ch. 3, tc. in 1st tc., ch. 2, miss 2, tc. in next, and repeat ; next row, tc. in each st. ; then a row of spaces, and continue until the strip—alternating spaces and plain tc.—is wide enough to cover the head. Finish with a row of shs., made full, all around the edge of bonnet, and add to the shs. the picot edge, in blue silk, described in "Estella Lace." Run ribbon in and out the spaces, fastening at edge, and leaving the last long enough to tie. If preferred, the cross-tc. may be substituted for the plain tc. in forming the spaces.

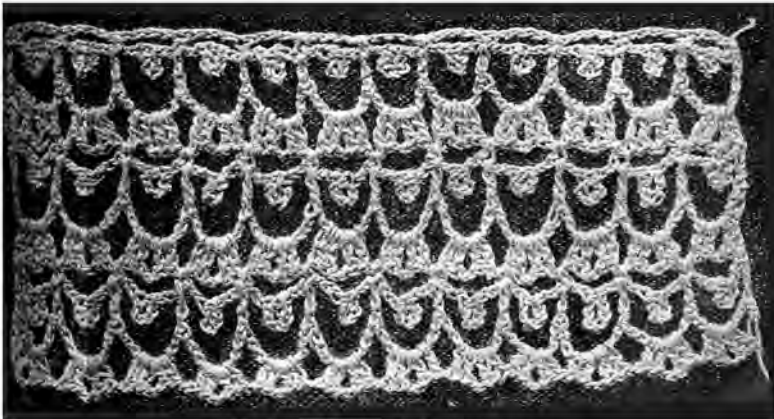
By following these general directions for the work, one may crochet a bonnet of any size, using any stitch.

Heminacci Lace, for Dress Front.

MATERIALS: M. Heminway & Sons' $\frac{1}{2}$ oz. machine twist, "Sublime," A (or 100-yards spool silk, as preferred), cream and garnet, and steel hook, size 000.

Ch. length desired, turn.

1. A dc. in 1st st. of ch. from hook, * ch. 3, dc. in 5th st. to form a picot, ch. 3, miss 3 of ch., dc. in next ; repeat from *, with dc. in last st. of ch.



Heminacci Lace, for Dress Front.

2. CH. II, tc. in dc. between picots, * ch. 8, tc. in dc. between next 2 picots repeat from * tc. in last dc., turn.

3. Ch. 3, * 2 tc., ch. 2, 2 tc. under 8 ch., ch. I, repeat from *.

4. * Ch. 8, dc. in 5th st., forming picot, ch. 3, dc. under 1 ch. between groups of tc. ; repeat from *.

Repeat all from 2d row. The 4th row is of color, the others of cream, to be varied according to individual taste and requirements. The lace may be used in length or width. A row of tc., separated by 2 ch. at top and bottom enables the front to be drawn at neck and waist, by means of a narrow ribbon or tape, to fulness required.

These web patterns may be used for yokes, cuffs, panels, plastrons, and in a great variety of ways, and for many such purposes ladies will prefer Heminway's pure dye crochet (wash) silk, which comes in beautiful shades.

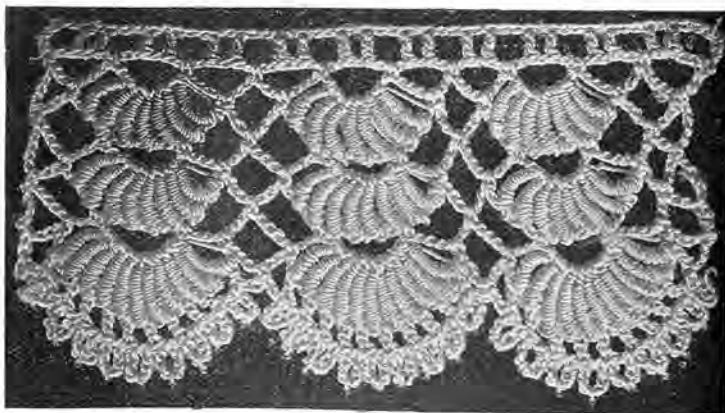
Crystal Lace.

MATERIALS: M. Heminway & Sons' crochet silk, and steel hook, which slants to a point. Make a ch. of desired length, turn.

1. Miss 4, tc. in next st., ch. 1, miss 1, tc. in next, * ch. 3, miss 2, tc. in next, ch. 1, miss 1, tc. in next, repeat from * to end.

2. Ch. 7, dc. under 3 ch., repeat.

3. Dc. under 7 ch., * wind silk around needle 16 times, insert hook under next 7 ch., take up the silk and draw through the roll of sts. upon the needle



Crystal Lace.

ch. 1, and repeat from * 6 times, dc. under next 7 ch., ch. 7, dc. under next 7 ch., and repeat from *.

4. Ch. 7, miss 2 rolls, dc. under 1 ch., ch. 7, miss 3 rolls, dc. under 1 ch., ch. 7, dc. under 7 ch., repeat from beginning.

5. Ch 7, dc. under 7 ch., * ch. 1, 8 roll-sts. (as in 3d row) under next 7 ch., ch. 1, dc. in next 7 ch., ch. 7, dc. in next 7 ch., and repeat from *.

6. Ch. 7 * miss 2 rolls, dc. under 1 ch., ch. 9, miss 4 rolls, dc. under 1 ch., ch. 7, dc. under 7 ch., ch 7, and repeat from *.

7. Ch. 7, dc. in 7 ch., * ch. 1, 11 roll-sts. under 9 ch., just as before described, ch. 1, dc. under 7 ch., ch. 7, dc. under next 7 ch., and repeat from *.

8. Ch. 5, tc. in 1 ch., * ch 6, dc. in tc., tc. under next 1 ch., repeat around scallop, ch. 3, dc. under 7 ch., ch. 3, tc. under 1 ch., and repeat.

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.



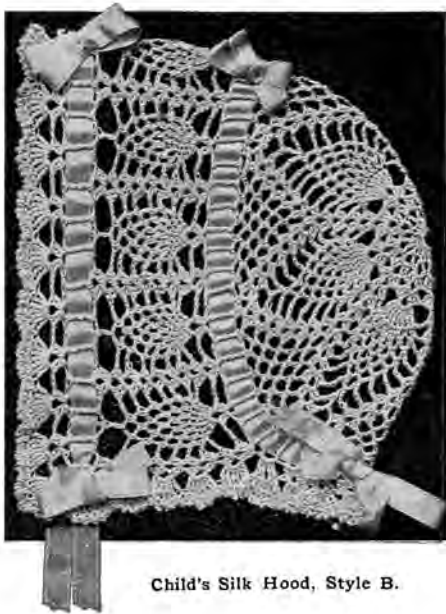
Infants' Silk Hood, Style A.

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 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.

Infants' Bootee (Style D).

MATERIALS: 2 spools M. Heminway & Sons' crochet silk, and crochet hook, size o. Ch. 100.

1. 4 dc. in 4 sts., 3 dc. in next, 4 dc. in 4 sts., miss 2, and repeat. Continue for 16 rows, or 8 ridges.

17. Ch. 5, miss 2, tc. in next st., * ch. 2, dc. in top of point, ch. 2, miss 1, tc. in next, a dtc in centre between points, miss 2, tc. in next, and repeat from *.

18. Ch. 5, miss 2, tc. in next, *ch. 2, miss 2, tc. in next, repeat; this forms spaces for ribbon.

19. Ch. 3, a tc. in every st.

20. A dc. in each st. until 7 sts. past middle, turn; 15 dc. in 15 dc.; continue working back and forth on 15 sts. until there are 10 ridges, then make 2 more, narrowing a st. at each side; the last row continue down side of instep and to back of heel, turn; dc. next 3 rows, widening 3 sts. around toe in last row. Make a row of tc. and dc. alternating, for 3 ridges, widening at corners of toe sufficient to shape it



Infants' Bootee, Style D.

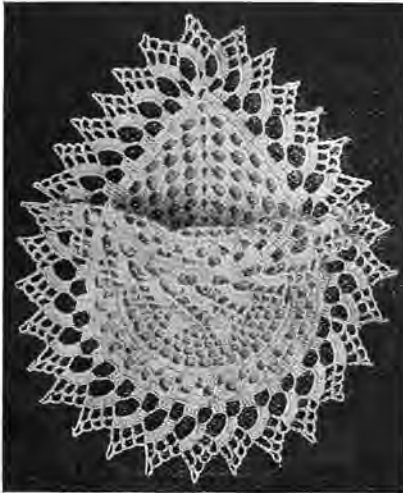
nicely. In 4th row of tc. narrow toe in 3 places (at ends and in middle), narrow at heel also in next 2 rows, then crochet together along sole and up back of leg. Run a ribbon or cord and tassels in the spaces.

Through a simple pattern, this little bootee is very pretty and serviceable. Two colors of the silk may be used, if preferred, using the darker for the slipper, for bands across the instep and for an edge at top of leg, which may be made longer if desired.

Watch Pocket.

MATERIALS: M. Heminway & Sons' crochet silk, any desired color, and steel hook, size o. Make a ch. of 8 sts., join.

1. Ch. 3 for a tc., 17 tc. in ring, fasten with sc. to top of 3 ch.
2. Ch. 5, tc. in same st. as tc., * ch. 3, miss 2 tc., tc. in next, ch. 2, tc. in same st., repeat from * 4 times, ch. 3, fasten in 3d of 5 ch.
3. Ch. 3, 7 tc. under 2 ch., tc. in tc., * ch. 1, tc. under 3 ch., ch. 1, tc. in tc., 7 tc. under 2 ch., tc. in tc., repeat from * 4 times, ch. 1, tc. under 3 ch., ch. 1, fasten in top of 3 ch. at beginning.



Watch Pocket.

4. Sc. in next st., ch. 3, 6 tc. in 6 tc., * ch. 1, tc. under 1 ch., ch. 1, tc. under 1 ch., ch. 1, 7 tc. over middle of 9 tc., missing 1st and last, repeat from * 4 times, ch. 1, tc. under 1 ch., ch. 1, tc. under 1 ch. ch. 1, fasten to top of 3 ch.

5. Work same as 4th row, with 5 tc. over 7 tc., and 4 sps. between the points. Make 2 ch. between tc. in forming sps.

6. Same as 5th, with 3 tc. over 5 tc., 5 sps. between points.

7. Sc. in next st., ch. 6, tc. under 2 ch., * ch. 3, tc. under 2 ch., repeat from * 3 times, ch. 3, tc. in centre of 3 tc., repeat around, joining last 3 ch. to 3d of 6 ch.

8. Sc. under 3 ch., ch. 7, tc.

under next 3 ch., * ch. 4, tc. under 3 ch., repeat from * around and join to 3d of 7 ch.; 36 sps. in all.

9. Ch. 3, * 4 tc. under 4 ch., tc. in tc., repeat from * all around; join to top of 3 ch.

10. Ch. 3, 3 tc. in next 3 tc., * ch. 4, miss 3, 4 tc. in next 4 tc., repeat from *, ch. 4, and join to top of 3 ch.

11. Ch. 7, * 4 tc. under 4 ch., ch. 4, * repeat from * all around, 3 tc. under 4 ch., and join to 3d of 7 ch.

12. Ch. 3, 4 tc. under 4 ch., tc. in tc., all around.

13. Ch. 3, tc. in 3 tc., ch. 9, turn, dtc. in top of 3 ch., ch. 3, 11 tc. under 9 ch., * ch. 2, miss 5 tc., 4 tc. in next 4 tc., ch. 9, turn, tc. in 3d of 11 tc., ch. 2, tc. in 6th tc., ch. 2, tc. in 9th, ch. 2, tc. in top of 3 ch., turn; ch. 5, tc. under 2 ch., ch. 2,

tc. under next 2 ch., ch. 2, tc. under next 2 ch., ch. 2, 12 tc. under 9 ch., and repeat from *.

This completes the outside of pocket. In itself, it makes a very pretty little cushion-cover or doily. For a cushion, a mat of plain tc., separated by as many ch. as will serve to keep it flat, may be crocheted for the under part and joined at base of the 12th row, leaving space to slip a round cushion between.

For the back : Ch. 8, join.

1. Ch. 3, 3 tc. under 8 ch., ch. 3, 4 tc. under 8 ch., ch. 3, 4 tc. under 8 ch., ch. 3, join to top of 3 ch.

2. Ch. 6, * 4 tc., 3 ch. and 4 tc. under 3 ch., ch. 3, repeat from * twice, and join to 3d of 6 ch. Last half of 3d sh. should have 3 tc.

3. 7 ch., sh. in sh., ch. 4, 4 tc. under 3 ch., ch. 4, sh. in sh., repeat around, and join to 3d of 7 ch. It scarcely seems necessary to give directions for each row in detail, as the work is continued just as begun throughout, one row of shells running up the back, the other 2 rows toward the sides. The back is leaf-shaped, widened at the bottom with an occasional sh. to bring it to the proper curve. Finish with a row of tc., add to the upper part a row like 13th row of front, line back and a little more than half of front with silk, and join back to front at lower edge. Bows of ribbon may be added if desired.

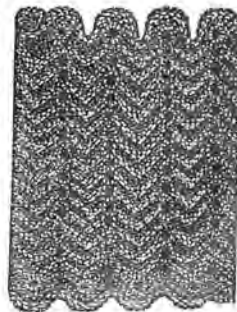
Wristlets.

MATERIALS : One spool M. Heminway & Sons' ½ oz. crochet silk, and hook, size o. Make a ch. long enough to go once and a half around the wrist, loosely.

1. 4dc. in 4 sts., 3 dc. in next, 4 dc. in next 4 sts., miss 2, and repeat ; turn.

2. Ch. 1, miss 1st dc., 4 dc. in 4 dc. (taking always back loop of st.), 3 dc. in next, 4 dc. in 4 dc., miss 2 dc., and repeat. Every row is the same. Make the wristlet as long as desired, then finish with a row of scallops, as follows : 3 dc. in 3 dc., ch. 1, 9 tc. in top of point, ch. 1, 3 dc., miss 2, and repeat. Crochet the sides together without breaking silk, and repeat scallop on other edge.

This wristlet is reversible, quickly made, and ornamental as well as very useful. The work is elastic, and a Neapolitan or Turkish cap may be crocheted in the same way, using different colors of the silk. It pays to spend a little time in the production of an article of this kind, rather than buy the cheap goods with which the stores abound, as it is rich-looking, durable, and always satisfactory. Any colors of silk may be chosen which are liked, and in this a study of Heminway's sample card of crochet and knitting silks will be of great assistance.



Wristlet.

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.

Silk Crocheted Purse.

MATERIALS: two contrasting colors of purse silk, or crochet silk, with a fairly fine crochet needle, and in double crochet. Commence upon ring of twelve stitches, gradually and regularly increasing, until the purse is large enough round, then work on without increasing. At the top work about ten rows of 1 treble, 1 chain, to pass through the ring. Crochet the two bars on to the purse, one-half on each side, and make a thick chain from the end of one bar, attached to the body of the purse.



A simple way to make crochet wheels is to wind silk around a lead pencil 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.

Long Purse with Beads.

To make this purse it will require one spool Heminway & Sons' purse silk and one bunch of beads.

First string on a few beads and commence by making a chain about 12 inches long, then work in long crochet. Place your silk around the needle, put your needle into every other chain stitch, draw the silk through, then through 1 loop, through 2, again through 2. Now put forward a bead, then draw the silk through 1 loop.

Every row after the first, you put your needle through the large hole.

You cut off your silk at the end of each row, and commence at the other end, so as your beads may be all on one side. You crochet up one-third at each end, down in the ends, and add tassels and slide to match the kind of beads used.

Crocheted Purse.

MATERIALS: One spool M. Heminway & Sons' pure silk, steel book, size 00, and 2 brass rings $\frac{7}{8}$ inch in diameter.

Ch 44 sts., turn.

Make a dc. in each st. of ch., working entirely around, or on both sides.

Then make a dc. in each st. of previous round, and continue for 36 rounds,

or until the solid work is 3

inches deep. Turn, in centre

of one side, chain 4, miss

1 dc., tc. in next, * ch. 1,

miss 1, tc. in next, repeat

from * around, putting last

tc. close to starting ch.

Turn, ch. 3, tc. under 1st

tc., *ch. 1, tc. under next

1 ch., and repeat, putting

last tc. under turning ch.

Continue like last row for 16

rows more, forming the open-

ing to purse. Join next row,

with 1 sc. in top of ch. at

beginning, then proceed to

work around without turn-

ing, beginning each round

with 4 ch., and joining with

1 sc. under this ch. Make

22 rounds, then draw the

last round together and fasten

securely. Cut 40 or 50 strands

of silk $2\frac{1}{2}$ inches

long, double together and wind

tightly $\frac{1}{4}$ inch below the

doubled portion; work



Crocheted Purse.

6 ch. from point where the end is drawn up, catch into end of tassel, through back with loop, in each st. of ch., and fasten. For lower edge, fasten in at end, ch. 3 for a tc., ch. 2, miss 2, tc. in next, across, 20 spaces in all, turn; sh. of 5 tc. under 1st ch., dc. under next, sh. under next, and so on. Fasten off neatly. Cover the rings with dc. and slip on over the upper part of purse. If desired, the opening may be smaller. This purse is quickly made, and a very acceptable gift for anyone who delights in pretty, useful things.

Crocheted Purse.

MATERIALS: One spool of M. Heminway & Sons' purse silk, 2 bunches of steel beads, and the steel ornaments and rings.

String about three-quarters of the beads on the silk.

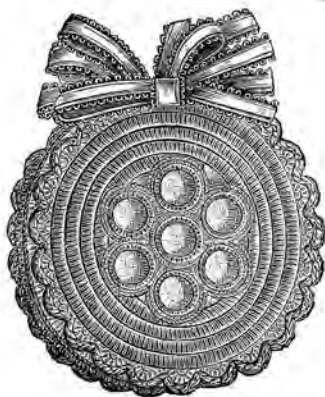
Crochet a chain of 30 sts. 3 rows of s. c. st. around it. Begin to ude the beads on the 4th row. Crochet the same as before, only slip a bead down on the silk before crocheting each stitch, for the next 40 rows.

For the middle—make a ch. of 3, 1 d. c. in every other st. with 1 ch. between; do not join when around, but ch. 3 and turn.

1 d. c. in every open space with 1 ch. between for 35 rows. Break the silk slip the rings on.

String the remainder of the beads and begin the blocks. It is done in s. c. st. First 4 sts. with the beads, next 4 plain, and so on for 4 rows. The next 4 rows are reversed to form the blocks. There are to be 10 rows of blocks, 44 rows altogether.

This end is drawn together and has the tassel attached to it. The straight ornament is sewed across the other end.



Needle Book.

Quantity required according to diameter of book desired.

One spool M. Heminway & Sons' crochet silk is plenty for one three inches in diameter.

The cut illustrates the idea so well, it is sufficient to say the rings in centre are button-holed with crochet silk, and a round cord is covered in the same manner, the whole being finished with scalloped edge and a ribbon bow.

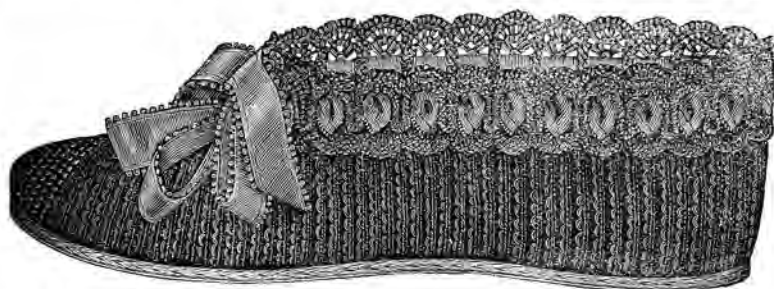
Between the two silk parts are layers of flannel with needles.

Bedroom Slippers.

Quantity required, 3 spools of M. Heminway & Sons' crochet silk.

Cast on 19 or 21 stitches, according to size of slipper you wish to make. For a No. 4 slipper cast on 19 stitches and crochet 1 row plain.

Second row—crochet one bead with every stitch and add one in the centre of every row; third row—crochet plain, but still add a stitch in centre of row; fourth row is worked in the same way as second row. Continue to put in beads until you have about six or seven rows of them, then keep on crocheting with silk for about



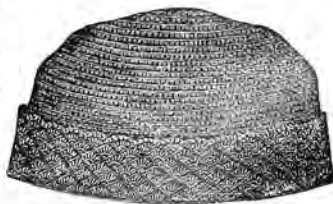
thirty-eight rows, which will make the front of slipper fifty rows in all, forming twenty-five ribs.

For the sides crochet 27 stitches, for sixty-eight rows, forming thirty-four ribs on each side of slipper and join them in the back. As a trimming for the top crochet the following edging: First row—2 double stitches, 1 chain, 1 double stitch, 1 chain, and repeat. Second row—1 double stitch between the first 2 double stitches of first row, then 2 double stitches, 1 chain, 2 double stitches; in the next 1 double stitch and repeat. Third row—1 single stitch, 4 double, with 3 chains between each, and repeat. Then crochet the same lace again, let it fall downward, and run a ribbon through the centre.

Smoking Cap.

MATERIALS: Four ½ ounce spools of M. Heminway & Sons' crochet silk.

Crochet tightly a flat crown of short crochet stitch about 22 to 23 inches in circumference, according to size of head, widening to keep the crown flat until size desired is obtained; then crochet without widening until the depth desired



The edge that is to be turned up as in the illustration, is worked in shell stitch.



Suspenders Crocheted.

Use four spools M. Heminway & Son's crochet silk ; chain 28 stitches, turn, and 3 d. c. in 4th stitch of chain, counting from the hook; 4 d. c. in 8th stitch of chain, 4 d. c. in 12th stitch of chain, and continue making 7 shells ; second row—turn; chain 3 and 3 d. c. between first and second stitches of the last shell made ; then 4 d. c. between first two stitches of next shell, and continue to end of row. Each succeeding row make like second row ; make each suspender twenty-seven inches long and narrow down to one shell for the point.

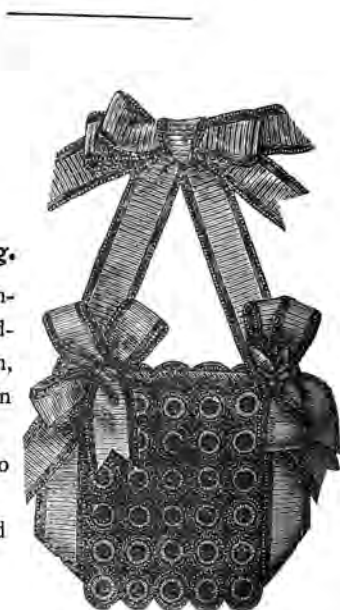
The work should be done tight, or it will be necessary to line the suspender with ribbon.

Handkerchief Case or Opera-Glass Bag.

Cover sixty or seventy rings with M. Heminway & Sons' pure dye crochet silk according to instructions on page 96, attach them, and enclose the sides with ribbon, as shown in the illustration.

Finish with bows and hook to attach to belt.

Heminway's crochet silk can be procured in many fashionable colorings to match dress goods.



Tobacco Bag.

Crochet with M. Heminway & Sons' pure dye silk. Two spools red, one spool gold.

Use a medium size steel hook.

1st round—24 t. c. under the chain, join to the first t. c. with one s. c. To commence the next round work 3 chain to take the place of the first t. c.; this applies to each round, so that we shall not repeat the directions. Commence at the centre of bottom of bag with red silk and work 8 chains, join round.

2d round—1 t. c. into 1 stitch, 2 t. c. into the next; repeat all round.

3d to 6th round—with gold silk work 1 t. c. into each of 2 stitches, 2 into the next; repeat all round.

7th round—with red silk work 1 t. c. into each of 2 stitches, 2 in the next, then with gold silk work 1 t. c. into each of 6 stitches; repeat from the beginning of the round. In order to make the number of stitches right so that the Vandyke patterns come evenly, you must either pass over a stitch, or work twice into a stitch at the end of the round if necessary.

8th round—with red silk work 1 t. c. into each of 4 red stitches, 2 red into the first gold, 1 gold into each of the 4 next gold, 2 red into the next gold; then repeat from the beginning of the round.

9th round—1 red into each stitch of red, 1 red into next gold, 1 gold into each of 2 next gold, 1 red into the next gold. Repeat from the beginning of the round.

10th and 11th rounds—work entirely with red silk, 1 t. c. into each stitch. The 11 round should have 154 stitches.

12th round—the Greek Key pattern is commenced in this round. With red work 2 t. c. into a stitch, 1 into each of 2 next stitches, 2 in the next, with gold, 1 t. c. into each of 10 stitches. Repeat from the beginning of the round.

13th round—1 t. c. with red into each red stitch of last round, 1 gold into each of 2 next gold, 1 red into each of 6 next gold, 1 gold into each of 2 next gold. Repeat from beginning of round.

14th round—1 red into each of 5 red, 2 into the next, 1 gold into each of 2 gold, 1 red into 4 next stitches. 1 gold into each of 7 next stitches. Repeat from beginning of round.

15 round—with red, 1 t. c. into each of 7 stitches, 1 gold into each of 2 sts., 1 red into each of 4 next sts., 1 gold into each of 2 next sts., 1 red into each of 5 next stitches; repeat from beginning of round.

16th round—1 gold into each of 7 red sts., 1 into each of 2 gold, 1 red into each of the next red sts., 1 gold into 7 next sts.; repeat from beginning of round.

Now work about two inches of red in 1 t. c. into each st. without increase or decrease. Then work another Greek Key pattern, as described in 12th to 16th rounds, omitting the increase. Work two rows plain.

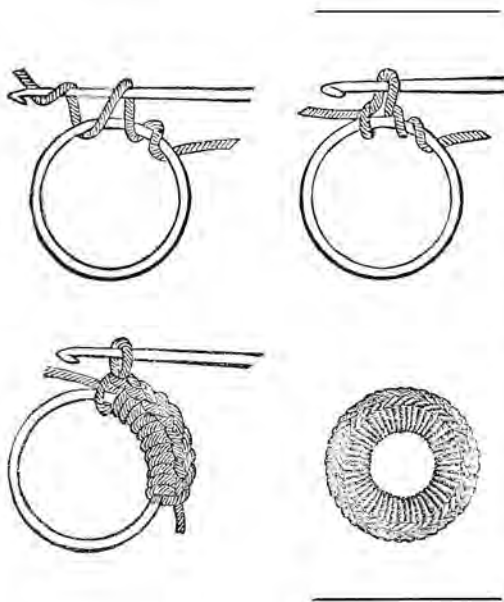
For a top finish. 1st round—1 t.c. into a st., 2 ch., pass by 2 sts., and repeat.
 2d round—1 d.c. into each st. of the last round (d.c. is, insert hook, draw silk through, then through 2 sts. on hook).

3d round—1 t. c. into each of 2 sts., 2 ch., pass by 2 sts., and repeat.
 4th round— like 2d round.

The 3d and 4th rounds are repeated twice more.

Now, with red silk finish the diamond at the bottom of the bag by working lines of ch. st. from the depth between the points to the centre of the 1st row, either with a needle or crochet hook.

Red silk cord and tassels, and run through holes. Line bag with Indian rubber or chamois.

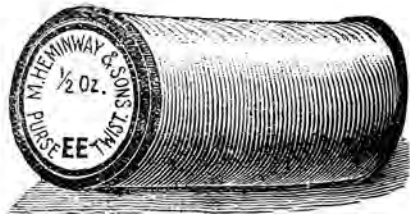


Crocheted Rings.

Crocheted rings take a very prominent place in fancy work. They are not only used by themselves for making ornamental work, but form the foundation upon which are constructed many useful and pretty articles. A description of the making is not necessary, the cut showing very clearly the process.

Fac-simile of $\frac{1}{2}$ oz. spool of M. Heminway & Sons' pure dye "E E" purse twist.

Purchasers will notice particularly black spool and gilt printed label. Each spool enclosed in a neat box.



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, Tuscan, 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.

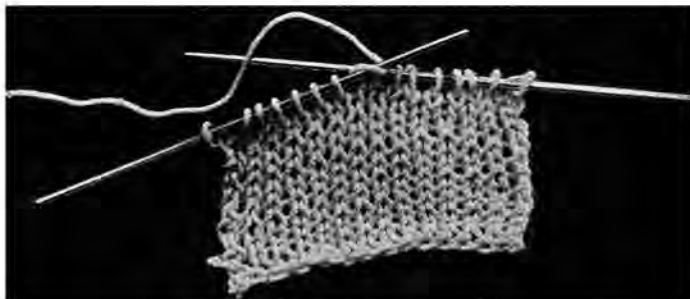
PRICE PER OZ. HANK, 60 CENTS.

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.

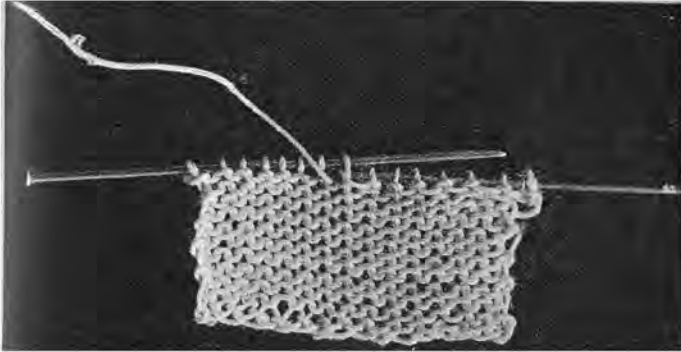
To cast on with two needles, twist a loop of the silk over left-hand needle near the end; pass right-hand needle through this loop, under the other needle; put silk over right-hand needle, between the two, draw the loop through, bring right-hand needle in front of left. Change the new stitch to left-hand 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

99

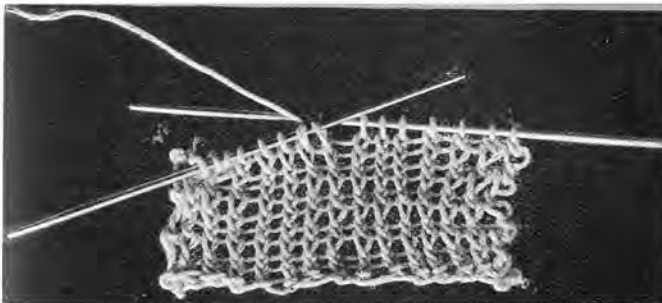
writer likes the German method better. In this, the silk is passed over the left fore-finger, under second and third, and over the little finger; insert the right-hand needle in the usual way, and draw the silk through with the point of this needle, finishing the stitch in the usual way. The only difference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



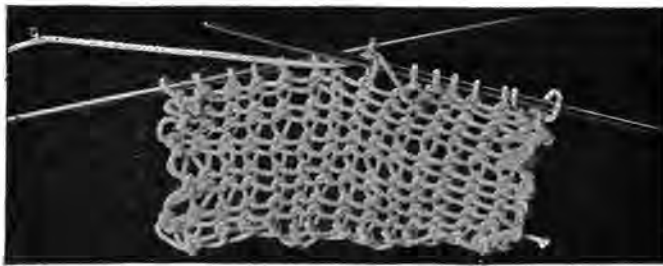
Knitting from Behind.

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.

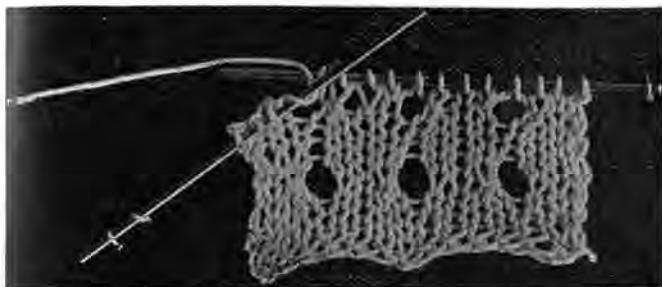
Slip (sl.): Take a st. from left-hand to right-hand needle, without knitting it.

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."

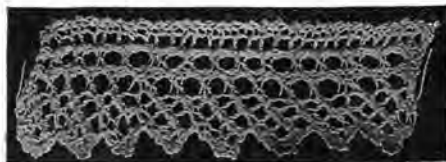
Bind or cast off: Slip first st., knit next, pass slipped stitch over, knit next, pass 2d st. over, and continue for as many stitches as directed.

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.

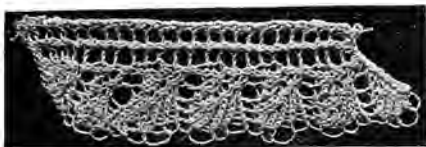
1. Sl. 1, k. 1, o., n., o., n., o., n., o., k. 2.
 2. Sl. 1, k. 10.
 3. Sl. 1, k. 1, o., n., k. 3, o., n., o., k. 2.
 4. Sl. 1, k. 11.
 5. Sl. 1, k. 1, o., n., o., n., o., n., o., n., o., k. 2.
 6. Sl. 1, k. 12.
 7. Sl. 1, k. 1, o., n., k. 3, o., n., o., n., o., k. 2.
 8. Bind off 5, k. 9.
- Repeat from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

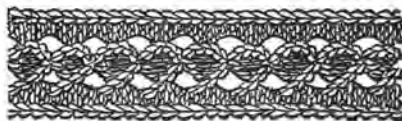
1. K. 3, o., sl. and b., k. 1, o., sl. and b., k. 1, o. 2, k. 1, o. 2, k. 1.
 2. K. 2, p. 1, k. 2, p. 1, k. 2, p. 1, k. 2, p. 1, k. 3.
 3. K. 3, o., sl. and b., k. 1, o., sl. and b., k. 7.
 4. Bind off 4, k. 3, p. 1, k. 2, p. 1, k. 3.
- Repeat from 1st row. A simple, durable and very pretty edging.



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.

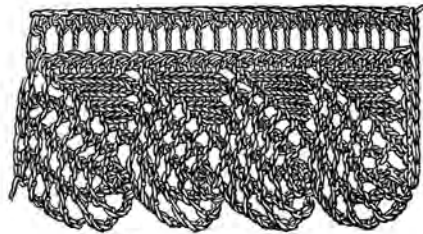
Repeat from 2d row. In the knitting or crochet silk, white or colored, as required,

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.

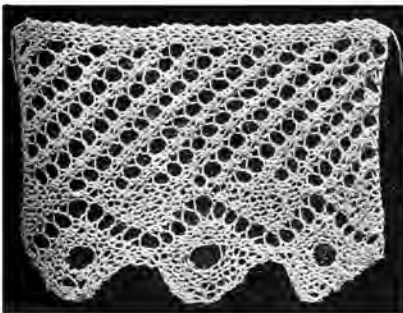
1. Sl. 1, k. 1, o. 2, n., k. 1, o., n., o., n., k. o., n., o. 3 times, p. 2 tog.
 2. Needle under silk, o., p. 2 tog., k. 8, n., p. 1, k. 2.
 3. Sl. 1, k. 1, o. 2, n., k. 2, o., n., o., n., o., n., p. 2 tog.
 4. Like 2d row, 9 plain.
 5. Like 1st row, 3 plain instead of 1.
 6. Like 4th, 10 plain.
 7. 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.

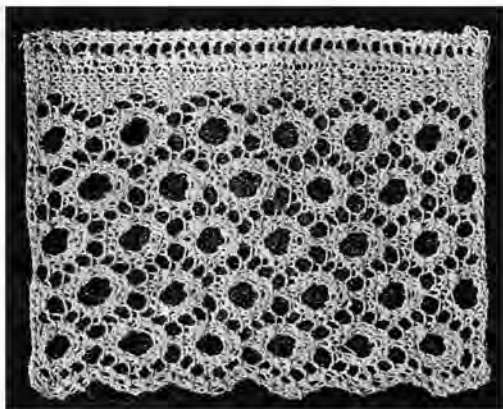
18. Bind off 4, k. 22. Repeat from 1st row.

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.

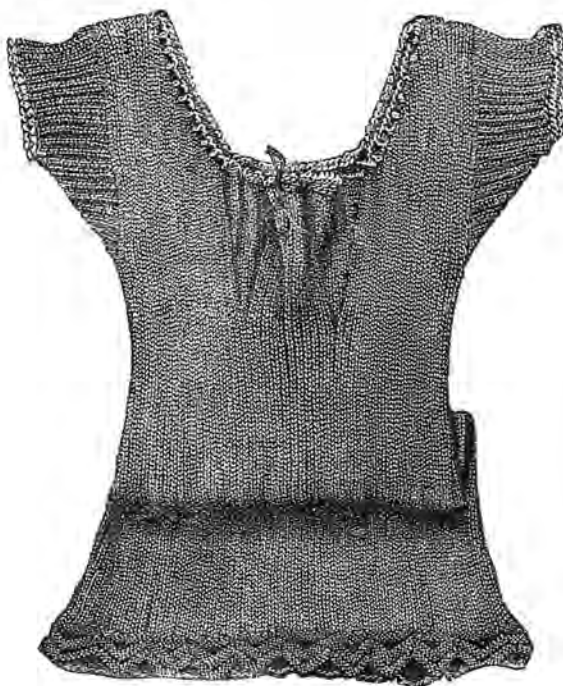
Use 4 ounce hanks M. Heminway & Sons' English underwear silk long bone, or rubber needles, No. 10.

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.

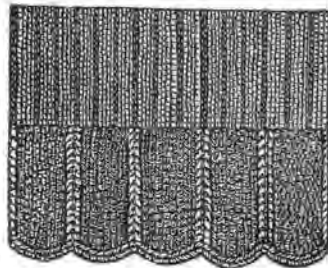
Fancy Pattern for Bottom of Silk Undervest.

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.



Infants' Knitted Shirt.

MATERIALS: 1½ ounces M. Heminway & Sons' English underwear silk.

Two finest bone or rubber needles, or coarsest steel ones. Cast on 75 stitches, knit two rows plain.

3d row—slip 1, make 1, narrow, repeat to end of row.

4th row—plain.

5th and 6th rows—plain.

7th row—seam 2, 2 plain, alternately, repeat this until you have finished three-eighths of a yard, then bind off loosely.

Now cast on 75 stitches for the other side, and knit another piece exactly like the first. Then sew the two sides together with a loose, flat stitch, leaving two inches open at the top for part of the arm size.

Count the stitches thus left for the armhole and add to the number half as many more; this will give the proper number of stitches to cast on for the sleeves.

1st row—knit across plain.

2d row—like 1st row.

3d row—slip 1, make 1, narrow to end of row.

4th row—2 plain, seam 2, alternately; repeat this row until the sleeve is of sufficient length; then bind off loosely.

Sew the sleeve together and sew it into the armhole, leaving the cast on stitches for the shoulder.

Crochet a row of shells around the neck and sleeves, and run in a narrow ribbon to draw up the shirt round the neck.

Knitted Baby Shirt.

MATERIALS: 1 ounce M. Heminway & Sons' English underwear silk, 2 small bone knitting needles.

Cast on 112 stitches.

Knit 1 round plain, purl 4 rounds.

5th round—narrow 2, knit 1 plain, widen 4, knit 1 plain, narrow 4, knit 1 plain; the same process continue the length of the needle, leaving two stitches to be narrowed at each end of the needle.

Sixth round—plain.

Repeat 5th and 6th rounds eight times.

22d, 23d, 24th, 25th rounds—purl.

Repeat 5th and 6th rounds eight times.

Purl 4 rounds.

Repeat 5th and 6th rounds eight times.

This makes 3 rows of the pattern, which finishes the bottom of the shirt.

The upper part of the shirt is knit 2 plain, 2 purl for 48 rounds.

49th round—knit 2 together, make 1 the entire length of the needle.

50th round—plain, and bind off. That is one-half of your shirt.

For the sleeve cast on 56 stitches. Knit 1 row of the pattern as for the bottom of the shirt.

The upper part of the sleeve 2 purl 2 plain for 8 rounds.

9th round—knit 2 together, make 1.

10th round—plain, and bind off.

For the gusset for the sleeve cast on 24 stitches.

Knit 2 rounds plain, 2 rounds purl for 24 rounds, then bind off.

Sew your gusset and sleeve together, then sew the sleeve to the body of the shirt, leaving one-third of the sleeve above the top of the body, then sew the shirt together.

Crochet a little shell edge around the neck. Run a narrow satin ribbon in the neck.

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.

Gentleman's Knitted Pure Silk Sock.

(IN PLAIN KNITTING.)

MATERIALS: 4 spools, or 2½ ounces M. Heminway & Sons' knitting silk for one pair. If a tight knitter, use needles No. 16; if a loose knitter, No. 17.

Cast 108 stitches on one needle, knit them off on three needles, knitting 2 more on the first than on either of the others, which, when you join the sock by knitting 2 off first needle on to the last, will leave 36 stitches on each needle. Knit one round plain, knit 2, seam 2 for 50 rounds; this completes the ribbed top to your sock. Now commence the plain knitting on your back needle (the back needle is the one where the end of silk is at the join in commencement of sock).

1st round—knit 18, raise 1 stitch in back needle only, which is done by taking a stitch from the back of 19th stitch, and knitting through it. Knit plain to end of round (this stitch is your centre stitch through the whole sock, and you must be particular in every round that this stitch is seamed, not knitted). On back needle you now have 37 stitches, knit 39 rounds plain.

40th round—in the back needle only knit 15, knit 2 together, knit 1, seam your centre stitch, knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to the end of round. Knit 7 rounds plain (excepting the centre stitch in back needle, which is always to be seamed, until you commence rounding the heel).

48th round—reduce 2 stitches as you did in 40th round. Recollect always to knit 1 stitch plain between the narrowing and centre seam stitch on each side. Knit 7 rounds plain.

56th round—reduce 2 stitches as at 48th round. Knit 7 rounds plain.

64th round—reduce 2 stitches as at 56th round. Knit 7 rounds plain.

72d round—reduce 2 stitches as at 64th round. Knit 7 rounds plain.

80th round—reduce 2 stitches as at 72d round. Knit 7 rounds plain.

88th round—reduce 2 stitches as at 80th round. Knit 42 rounds plain.

This finishes your sock to the heel. You should have 95 stitches in all on your needles.

Prepare for heel by knitting to the end of your back needle, and from 1st side (or next needle) knit off on to back needle 13 stitches. Knit the remaining 23 stitches from 1st side needle on to another needle, knit 2d side needle to within 13 stitches of the end. These 13 you must pass to the heel or back needle without knitting. You ought to have 49 stitches on heel, and 23 on each side needle. The two front needles are not used again until the heel is completed.

The heel is made by knitting and seaming alternate rows (the centre stitch throughout the heel is reversed to the row; in a knitted row you seam the *centre*, in a seamed row you knit the *centre* stitch) until it is long enough, which it will be after 38 rows. Observe, slip the 1st stitch of every row, instead of knitting or seaming it.

In 38th row, when you get to centre stitch, seam 2 together, and this brings your centre stitch to an end, and leaves 48 stitches on your heel.

39th row—round of heel: Knit 31 stitches, knit 2 together, * turn your needle, seam 15 stitches, seam 2 together, again turn your needle, knit 15 stitches knit 2 together; repeat from * until you have only 16 stitches on your needle; this finishes heel. With this needle on which you have the 16 stitches take up, and, as you take up, knit 24 stitches from side of your heel, knit 5 stitches off front needle on the same, knit all the stitches from the 2 front needles excepting the 5 last on another needle. These 5 stitches must be knitted on a third needle, with which take up, and, as you take up, knit 24 stitches from side of heel; also knit 8 stitches from other side needle to this. You will have 37 on each side needle, and 37 on front needle.

The next needle, which is your 1st side needle, knit plain, and knit the next 2 needles plain until you come to 1st side needle again, when you must * knit plain until within seven stitches of the end, then knit 2 together: knit 5. Front needle knit plain. 2d side needle knit 5, slip 1, knit 1, pull the slipped stitch over the knitted one: knit plain to end of needle, knit two rounds of the sock plain; repeat from * until the foot is sufficiently reduced, which will be when you have 95 stitches in all on your needles.

Knit about 90 rounds plain or $9\frac{1}{2}$ inches long, including heel; but this depends on length of foot you require.

To REDUCE FOR TOE.—Put as many stitches on your front needle as you have on the other 2 together. You have now 37 on front needle, and 29 on each side, so you must take 6 stitches from one side needle and 5 from the other side needle and place them on front needle, which gives you 48 stitches on front needle, 23 on one side needle, and 24 on the other side needle. Commence the toe at front needle by knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain till within 3 of end, when knit 2 together, knit 1. 1st back needle, knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one; knit plain to end of needle. 2d back needle, knit plain to within 3 of the end, knit 2 together, knit 1. This reducing is repeated every 3d round, the intervening rounds being knitted plain, until you have about 44 stitches in all left on your needles; knit the front and back stitches together, and as you knit them cast them off.



Gentleman's Plain Silk Sock.

MATERIALS: 2½ ounces M. Heminway & Sons' knitting silk.

Needles—No. 16 or 17.

Cast on 108 stitches.

Ribbing—knit 2, purl 2 for 50 rounds.

Leg—108 stitches—increase 1 stitch on back needle 1st round, and knit 30 rounds plain.

Narrowing—109 stitches—decrease on the 40th, 48th, 56th, 64th, 72d, 80th, and 88th rounds.

Ankle—95 stitches—knit 42 rounds.

Heel—49 stitches—knit 38 rows; narrow after the Welsh fashion. Pick up 24 stitches on each side of heel.

Foot—95 stitches—knit 90 rounds, or 9½ inches long including heel, longer or shorter, according to length of foot required.

Toe—95 stitches—narrow every 3d round till only 44 stitches remain; knit front and back stitches together and cast off.

Ladies' Silk Hose.

GENERAL directions for knitting plain hose are given. For a pair of medium size and length, about 3½ ounces of M. Heminway & Sons' knitting silk will be required, and 4 knitting needles, No. 16 if one knits tight, No. 17 or No. 18, if loose. Remember, too, that there is a difference of about two sizes between the English and German needles, No. 19 of the latter corresponding to No. 17 of the English standard.



Ladies' Silk Hose.

For a No. 8½ stocking, cast 49 sts. on the 1st or seam needle, and 48 on each of 2 needles. If a ribbed band is wished at the top, k. 1 round plain, then k. 2, p. 2, alternately until the ribbing is 1½ inches deep for a lady's or 3 inches for a gentleman's stocking. Another way of beginning the top is with a hem: Cast the sts. on loosley, k. 3 rounds or more, according to width of hem wanted, plain, o., n., once around, k. 3 more rounds plain, then turn edge down inside and with each st. on needles k. a loop from the edge. Another way is described in knitted booties; knit a strip of narrow lace, always beginning the 1st and all odd rows at the head with an o., and ending 2d rows with n., thus leaving a row of loops along the edge. Join the ends of the strip, run the needles in the loops for the top of

the stocking, and for 1st round: * K. 1 loop, k. 1 p., p. 1, in 2d loop repeat all around, thus making 3 sts. of each 2 loops. Then continue with the stoking.

K. plain around and around, purling the middle st. on 1st needle for the seam at back of leg, for 6 inches, or to the point where the leg begins to taper. Here the narrowings begin. It is difficult to give unvarying directions, as will be understood, and it is a good plan to use a well-fitting stocking as a guide. Knit to within 2 sts. of the seam, n. p. the seam, k. 1, n.; this is the method preferred by the writer, others knit within 5 sts., n., k. 3, p., k. 3, n.; and still others k. within 3 sts., n., k. 1, p., k. 1, n. This is largely a question of individual preference. Many, too, sl., n. and b. the 2d narrowing, beyond the seam. Finish the round plain, *k. 6 rounds plain, n., repeat from * 5 times; k. 7 rounds, n., repeat from * 4 times; k. 8 rounds, n., repeat from * 3 times; k. 9 rounds, n., repeat from * twice. These directions are in accordance with a stocking, just completed, of Heminway's knitting silk, with No. 17 needles. The best way, as suggested, is to have a stocking as a guide. Count the rounds you knit to the inch, measure this stocking between 1st and last narrowing, multiply the number of inches by the number of rounds you knit to the inch and you have the number of rounds included in the narrowings; or measure the ankle of the guide stocking, multiply this by the number of stitches to the inch, from 12 to 14, and subtract from the number of stitches before the narrowing begins, then arrange the narrowed rows accordingly. Make them closest together at first, increasing the intervals between as you near the ankle, which is knit plain. If the slope is very decided, 4 plain rounds will be sufficient between the first narrowings.

Having finished the ankle, without widening, usually about 75 to 80 rounds, divide the sts. in two parts, having the seam come in the middle of the heel, the remainder being left on 2 needles, evenly divided. The writer uses 5 stitches, including the odd seam stitch, more on the heel than on the instep; they may, however, be evenly divided. K. back and forth on the heel needle until of right length, usually as many rows as there are sts. In knitting back, p. plain sts., and k. seam st. in order to keep the work right side out. Slip 1st st. of each row. There are several ways of finishing the heel, this method being preferred by the writer: When within 5 plain rows of full length, k. to within 5 of seam, n., n., k. 1, p. 1, k. 1, n., n., k. plain. Repeat this each plain row 4 times more, p. back to middle, k. seam st., fold 2 needles together, right side in, slip seam st. off on 3d needle, k. next st. from each of the 2 needles together, and draw seam st. over; continue until 1 st. remains. Turn heel right side out, take up and k. loops on the side, k. across instep needle and take up loops on other side. You now have the sts. on 3 needles again, and are at the bottom of the heel. K. 3, make 1 by taking up and knitting a loop next the heel, repeat to within 2 sts. of end, n.; this commences the gore; k. across instep needle; beginning side needle, slip 1 st., k. 1, draw sl.-st. over, beginning gore on this side; widen as on other side needle. Continue knitting around plain, repeating the narrowings for the gore, with a plain row every 3d or 4th to prevent drawing, until you have

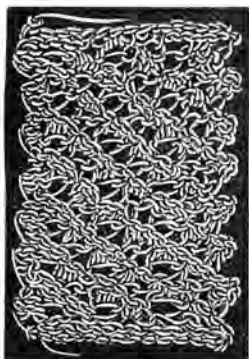
narrowed 6 times; then k. a plain round between 2 narrowed rounds twice; then alternately for 4 narrowed rounds, or until the number of sts. on the foot equals those on the ankle. This method produces a long, well-shaped gore.

Knit plain until the end of the little toe is reached. There are several methods of narrowing off the toe. The following is simple, and very satisfactory. Divide the sts. equally on 3 needles. * K. 1, sl. 1, k. 1, draw sl.-st. over, k. to within 3 sts. of end, n., k. 1; repeat around. * K. 5 rounds plain; repeat * to *; k. 4 rounds; repeat * to *; k. 3 rounds; repeat * to *; k. 2 rounds; repeat * to *; k. 1 round; repeat * to *, knitting a round between until 8 sts. remain on a needle, then narrow each time, as directed, to 4 sts. on a needle, break silk, and draw through these sts. Thread silk in a needle and fasten securely. If the toe seems becoming longer than wanted, decrease the plain rows between the narrowings.

A flat toe is knitted as follows: Put half the sts. on the instep needle, dividing the remainder equally between the other 2 needles. Beginning with 1st side needle, k. within 4 of end, sl. and b., k. 2; on the instep needle, k. 2, n. k. to within 4 sts. of the end, sl. and b., k. 2; on 3d needle, k. 2, n., k. rest plain. K. 2 rounds plain. Repeat the 3 rounds until the toe is long enough, put sts. from both side needles on 1 needle, lay together with the instep needle, and bind off as the heel, but on the right side.

Fancy stockings are knitted after the same general directions as plain ones. It is usually considered sufficient to have the open work or fancy pattern begin about half way up the stocking, continuing down the front only and for a distance along the instep, the heel and other portions of the foot being knitted plain. After completing a pair of plain hose no lady will have any difficulty in introducing the pattern work.

For the pattern any pretty lace insertion may be used; some simple designs are herewith given, also:



Knot Stitch.

Knot Stitch.—Take any number of sts. divisible by 4.

1. P. 2, bind 1st st. over 2d, p. 1, bind 1st st. over it, make 3 by p. 1, k. 1, p. 1 in next st.; repeat.

2, 4. K. plain.

3. Reverse 1st row, that is, make 3 in 1st st.,

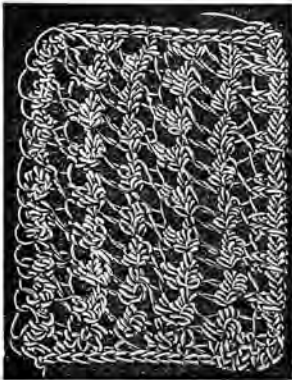
and n. next 3 tog., as directed. Repeat the 4 rounds alternately. A beautiful stitch, in fine silk, for child's mittens.

Rose Stitch.—Have sts. divisible by 4.

1. O., k. 1, o., k. 3; repeat.

2, 4, 6, 8, 10. P.

- 3, 7. O., k. 3, o., sl. 1, n., draw sl.-st. over; repeat.
- 5, 9. O., sl. 1, n., draw sl.-st. over, o., k. 3; repeat. Repeat from 3d row.



Rose Stitch.

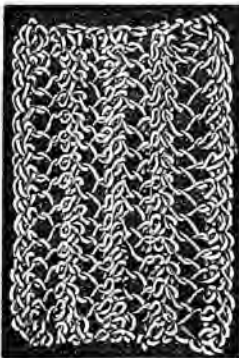


Band Stitch.

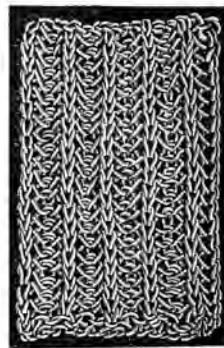
Band Stitch.—Have sts. divisible by 4.

1, 2, 3. K. plain.

4. O., sl. 1, k. 3, draw sl.-st. over 3 knitted ones, and drop it; repeat. Repeat the 4 rows.



Herringbone Stitch.



Brioché Stitch.

Herringbone Stitch.—Have sts. divisible by 3.

1. K. 1, n., o.; repeat, ending with k. 3.

2. P. 1, p. 2 tog., o.; repeat, ending with p. 3. Repeat the 2 rows.

Brioche Stitch.—Have sts. divisible by 3.

1. O., sl. 1, n.; every row the same.

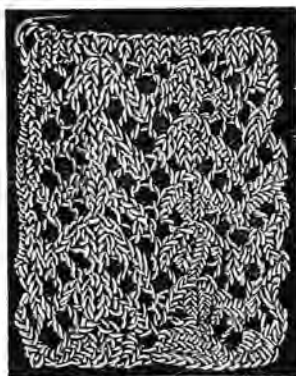
Vandyke Stitch.—Have sts. divisible by 9.

1. K. 3, o., n. at back (that is, put needle through back loops of sts. on left-hand needle), k. 4; repeat from *.

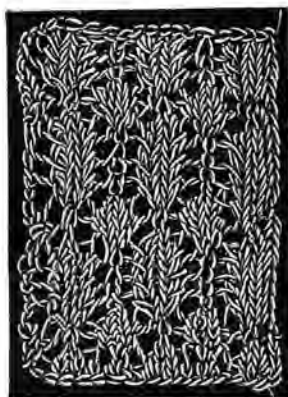
2, 4, 6. P.

3. K. 1, n., o., k. 1, o., n. at back; repeat.

5. N., * o., k. 3, o., sl. 1, n., pass sl.-st. over; repeat from *.



Vandyke Stitch.



Spider Stitch.

Spider Stitch.—Have sts. divisible by 6.

1. K. 1, o., n. at back, k. 1, n., o.; repeat.

2. P. Repeat 1st and 2d rows, alternately, twice.

7. K. 2, o., k. 3 tog., o., k. 1; repeat.

8, 10, 12. P.

9. K. 1, n., o., k. 1, o., n. at back; repeat.

11. N., * o., k. 3, o., k. 3 tog.; repeat from *.

An openwork, or "drop-stitch," stocking is produced by ribbing a space of one or two inches at the top; bind off loosely, then take up the stitches and knit 7 or 8 inches plain; knit around once, dropping every other stitch, stretch out the stocking, and the dropped stitches will run back to the ribbed piece and no farther. With the stitches remaining on the needle, finish off the toe by knitting straight around, narrowing once on a needle—or by other methods given. The stocking will shape itself to the leg, and made loosely is especially valuable to draw over bandages, etc., being very soft and elastic. The drop-stitch may be introduced in the front of a stocking knitted in the ordinary way.

Stocking for a Child from Four to Six Years of Age.

MATERIALS: Two and a half ounces of M. Heminway & Sons' knitting silk for 1 pair. If a tight knitter, needles No. 16; if a loose knitter, No. 17.

Cast 84 stitches on 1 needle, knit them off on 3 needles, knitting 2 more on the 1st than on either of the others, which, when you join the sock by knitting 2 off 1st needle on the last, will leave 28 stitches on each needle. Knit 1 round plain, knit 2, seam 2 for 44 rounds; this completes your ribbed top of stocking. Now commence the plain knitting on your back needle (the back needle is the needle where the end of silk is at the join in commencement of stocking).

1st round—knit 14, raise 1 stitch in back needle only, which is done by taking a stitch from the back of 15th stitch, and knitting through it; knit plain to end of round (this stitch is your centre stitch through the whole stocking, and you must be particular in every round; this stitch has to be seamed, not knitted). On back needle you now have 29 stitches. Knit plain rounds until you have knitted about 10 inches in length, including the ribbed top.

You now commence to reduce. 1st round—in the back needle only knit 11, take 2 together, knit 1, seam your centre stitch, knit 1, slip 1, knit 1, pull the slipped stitch over the knitted 1; knit plain to end of round. Knit 7 rounds plain (excepting the centre stitch in back needle, which is always to be seamed, until you commence rounding the heel).

9th round—reduce 2 stitches as you did in 1st round. Recollect always to knit 1 stitch plain between the narrowing and centre seam stitch on each side. Knit 7 rounds plain.

17th round—reduce 2 stitches as at 9th round. Knit 7 rounds plain.

25th round—reduce 2 stitches as at 17th round. Knit 7 rounds plain.

33d round—reduce 2 stitches as at 25th round. Knit 7 rounds plain.

41st round—reduce 2 stitches as at 33d round. Knit 30 rounds plain.

This finishes your stocking to the heel. You will have 73 stitches in all on your needles.

Prepare for heel by knitting to the end of your back needle, and from 1st side (or next needle) knit off on to back needle 10 stitches. Knit the other 18 stitches from 1st side needle on another needle. Knit 2d side needle to within 10 stitches of the end: these ten you must pass to the heel or back needle without knitting. You ought to have 37 stitches on heel, and 18 on each side needle. The 2 front needles are not used again until the heel is completed. The heel is made by knitting and seaming alternate rows until it is long enough, which it will be after 36 rows. Observe, slip the 1st stitch of every row instead of knitting or seaming it. In 36th row, when you get to centre stitch, seam 2 together, and this brings your centre stitch to an end, and you have 36 stitches on heel needle.

37th row—knit 23 stitches, knit 2 together, * turn your needle, seam 11, seam two together, turn your needle, knit 11, knit 2 together; repeat from * until there

are only 12 stitches left on heel needle. This finishes the heel. With the needle on which you have the 12 stitches take up, and as you take up knit 19 stitches from side of heel, knit 5 stitches of front needle on the same.

Knit all the stitches from the 2 front needles, excepting the 5 last on another needle. These 5 stitches must be knitted on a 3d needle, with which take up, and as you take up knit 19 stitches from side of heel; also knit 6 stitches from other side needle to this. You must now have 30 stitches on each side needle, and 26 on front needle.

The next needle, which is your 1st side needle, knit plain, and knit the next 2 needles plain until you come to 1st side needle, when you must * knit plain until within 7 stitches of the end, then knit 2 together; knit 5. Front needle knit plain.

2d side needle—knit 5, slip 1, knit 1, pull the slipped stitch over the knitted 1, knit plain to end of needle. Knit 2 rounds of the stocking plain, repeat from * until the foot is sufficiently reduced, which will be when you have 72 stitches in all on your needles. Knit about 50 rounds plain, or $5\frac{1}{4}$ inches long, including heel; but this depends on length of foot you require.

TO REDUCE FOR TOE.—Put as many stitches on your front needle as you have on the other 2 together. You have now 26 on front needle and 23 on each side needle, so you must take 5 stitches from each side needle, and place them on front needle, which gives 36 on front and 18 on each side needle.

Commence the toe at the front needle, by knit 1, slip 1, knit 1, pull the slipped stitch over the knitted 1, knit plain to within 3 of end; when knit 2 together, knit 1.

1st back needle—knit 1, slip 1, knit 1, pull the slipped stitch over the knitted 1; knit plain to end of needle.

2d back needle—knit plain to within 3 of the end, knit 2 together, knit 1. This reducing is repeated every 3d round, the intervening rounds being knitted plain, until you have about 30 stitches in all left on your needles. Knit the front and back stitches together, and as you knit them cast them off.

This rule makes a very good sock for a child by putting on same number of stitches and knitting it as above in every way, with this difference: after finishing the ribbed top to stocking, knit 26 rounds plain instead of 10 inches, then commence the narrowing.

Shell Pattern for Ladies' Mittens.

MATERIALS: 2 spools of M. Heminway & Sons' knitting silk.

Cast up 14 stitches on 2 needles, and 21 on the 3d.

1st row—purl 2, knit 1, over, knit 1, over, knit 1, over, knit 1, over, knit 1, purl 2, etc.

2d row—purl 2, knit 2, purl 2, etc.

3d row—purl 2, slip 1, knit 1 (bind the slipped one over the knitted 1), knit 5, narrow, purl 2, etc.

4th row—purl 2, slip 1, knit 1, bind the slipped 1 over the knitted 1, knit 3, narrow, purl 2, etc.

This makes a good-sized mitten. The inside of hand can be knit plain or seamed. Four rows of shells and 3 of purl for the back of hand.

Another Style of Shell Mittens.

MATERIALS: 2 spools of M. Heminway & Sons' knitting silk of any color.

Cast on 28 stitches on the 1st needle, 16 on the 2d, and 22 on the 3d.

1st row—plain.

2d row—(plain 2, over, knit 1, over, knit 1, over, knit 1, over, knit 1, over, knit 1, over, knit 1); slip 2, knit 8; repeat the part in the parentheses all round.

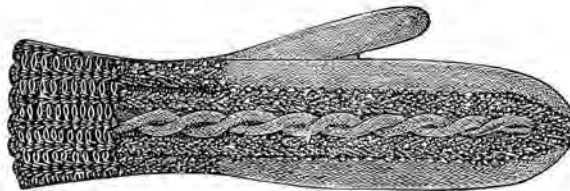
3d row—(slip 2, narrow, knit 8, narrow); slip 2, knit 8; repeat part in parentheses.

4th row—(slip 2, narrow, knit 6, narrow); slip 2, knit 8; repeat as before.

5th row—(slip 2, narrow, knit 4, narrow); slip 2, knit 8; repeat.

6th row—(slip 2, knit 6); slip 2, knit 8; repeat.

This forms 1 shell. When you reach the 8 stitches as you begin the 3d row of shells, take off the first 4 on a hairpin, and knit the last 4, then knit the 4 on the hairpin. This makes a twisted or cable stripe. Do this at the beginning of every odd row of shells. The 28 stitches are to be carried down the back. Make the wrists 10 shells deep, and knit 6 plain stitches between the double seam and the seam stitch that outlines the thumb.



Cable Knitting.

THE following is the rule for making the cable stitch, as on back of above mitten: Cast on any number of stitches that can be divided by 6.

1st row—purl knitting.

2d row—plain.

3d row—purl.

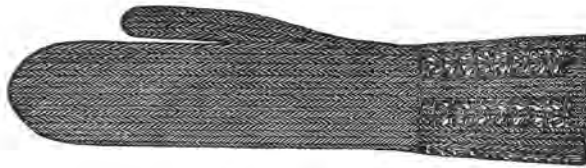
4th row—plain.

5th row—purl.

6th row—plain.

7th row—purl.

8th row—slip 3 stitches on to a third needle, always keeping that needle in front; knit the next three stitches, then knit the 3 stitches that were slipped on the third needle; take the third needle again and slip 3 more stitches on it, keeping it before in front, and knit the next 3 stitches; then knit the three stitches slipped on the third needle; continue the same to end of row; commence again as at 1st row.



Fancy Mitten.

(MEDIUM SIZE FOR A LADY; 4 NEEDLES.)

OPEN wrist, with a different color, knit plain as a lining.

Set up 84 stitches, No. 19 needles. Knit 44 rows in plain knitting with white silk.

45th to 49th rows—plain knitting in wine color.

50th row—silk forward, knit 2 together, knit 1 plain, silk forward, knit 2 together, knit 1 plain; repeat to end of row.

51st to 56th rows—plain knitting.

57th row—begin pattern, * narrow 3, by taking 3 stitches together, knit 3; repeat from * to end of row.

58th row—silk before the needle, knit 1, silk before the needle, knit 1, silk before the needle, knit 1, silk before the needle, knit 1 (this will make 4 holes), knit 4 plain; repeat from * to end of row.

59th to 60th rows—plain knitting. These 4 rows constitute the pattern. Repeat this pattern until as long as the 44 rows in white. The white silk forms the lining for the fancy pattern in wine color.

In turning up the white lining turn at the row of eyelets, as this gives a somewhat pointed look at the wrist. Now commence to knit the mitten.

Knit 8 rows plain. Now take 3 stitches as a basis for the thumb, increase 2 stitches each side of the thumb in the next round and in every 4th round until you have 46 rounds of plain knitting; 1 stitch each side of the thumb should be purled in every round to this point. You should now have 27 stitches in the thumb, not including the 2 purled stitches, which belong to the hand. Now string these stitches on a piece of cord, tie securely, and proceed with remaining 82 stitches to knit 48 rounds plain, to point marked 3. 4. Now decrease as follows:

Beginning at corner of needle, knit 7, narrow the remainder of this round plain. Next round knit plain.

- * knit 7, narrow; repeat to *. Knit 7 rounds plain.
- * knit 6, narrow; repeat to *. Knit 6 rounds plain.
- * knit 5, narrow; repeat to *. Knit 5 rounds plain.
- * knit 4, narrow; repeat to *. Knit 4 rounds plain.

Now narrow once on each side needle in every round until only 4 stitches are left on each needle; then narrow twice on each needle, and bind off. When decreasing once on each needle, do not narrow at same point in each round, but at different places; it will make the mitten more perfect in shape.

The thumb stitches which are on the cord, place on 3 needles, and knit 31 round plain; then decrease once on each needle in every round until all the stitches are used.

Wristlets.

MATERIALS: One spool M. Heminway & Sons' ½-oz. crochet silk.

Cast 40 stitches on 2 needles and 30 on 1. Knit around once plain.

Knit 1, over, knit 3, slip 1, narrow, bind over the one you slip, knit 3, over, knit 1, over, knit 3, slip, narrow, and bind as before, and so continue; make 1 stitch at the end of each needle. If you want a larger size, cast on 10 more stitches for each scallop that you add.

Infants' Bootees.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, white and colored, pink or blue, as liked, 1 and ½ 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.



Bootee with Top Turned Over,
Model No. 3.

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.

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.

KNITTING INSTRUCTIONS

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.



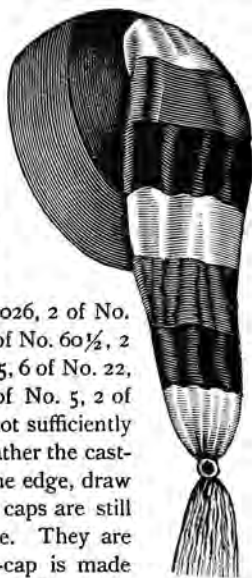
Knitted Bootees, Model No. 6.

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.

Neapolitan Cap.

MATERIALS: M. Heminway & Sons' knitting or crochet silk, any desired colors, and 4 steel needles, No. 18. Cast on 200 sts., or sufficient for size of head. A very good plan is to measure, allowing 12 sts. to the inch unless one knits very tight, when 14 sts. may be allowed. The cap may be knitted plain, or in ribs, alternately knitting and purling rows, and in wide or narrow stripes as desired. In the model the stripes are $1\frac{1}{2}$ inches wide, the colors light blue, dark blue, and red. A very pretty combination of colors in narrow stripes would be (the colors being selected from M. Heminway & Sons' shade card of pure dye knitting and crochet silks): 50 rows of No. 60½,* 30 of No. 5, 2 of No. 026, 2 of No. 5, 10 of No. 60½, 2 of No. 026, 2 of No. 22, 2 of No. 5, 4 of No. 22, 2 of No. 026, 2 of No. 22, 2 of No. 5, 6 of No. 026, 2 of No. 60½, 2 of No. 22, 2 of No. 60½, 2 of No. 5, 6 of No. 026, 6 of No. 5, 2 of No. 60½, 2 of No. 5, 6 of No. 22, 2 of No. 5, 2 of No. 026, 2 of No. 5, 10 of No. 60½, 2 of No. 5, 2 of No. 026, 30 of No. 5, 30 of No. 60½; repeat from *. If not sufficiently long, repeat again a portion or all the stripe. Bind off, gather the cast-off edge twice, the second run about a half-inch from the edge, draw up closely and finish with a tassel of the silk. These caps are still much worn by children, and are pretty and picturesque. They are also worn as smoking-caps by gentlemen. A boating-cap is made much in the same way, but not so long; a silk skull-cap, always an acceptable gift, is made by forming a mat, widening sufficiently to render it nearly flat for the crown, then working without widening for the band. This may be done in either knitting or crocheting, and is readily shaped to the head. It may be made large enough to pull down well over the head, and is an excellent protection against chilliness when one is "camping-out."



Neapolitan Cap.

Hot-handle Holder.

MATERIALS: M. Heminway & Sons' purse twist, selecting two shades that combine well, and 3 pairs steel needles, No. 12, No. 15, and No. 18.

Beginning with lightest shade of silk, and No. 18 needles, cast on 36 sts., and k. 6 rows plain, back and forth.

Join darker shade, with No. 15 needles.

7. K. 6, n.; repeat across.

8. P.

9, 10, 11, 12. Like 7th and 8th rows, alternately.

KNITTING INSTRUCTIONS

131

- 13. With No. 12 needles, k. 6, o. ; repeat across.
- 14. P.
- 15. Like 13th row.
- 16. P.
- 17. O., sl. 1, n. ; repeat across.

Repeat 17th row for 5 inches, then work as directed for 1st end, reversing the order. After last six rows, with lightest silk and No. 18 needles, bind off. Sew



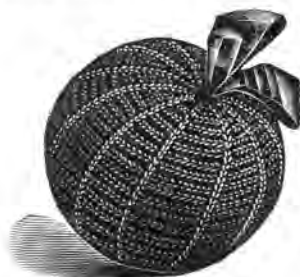
Hot-handle Holder.

up sides for 2 inches from each end, twist a cord of silk and tie tight around the work $1\frac{1}{4}$ inches from the ends, and finish opening with silk in dc. Crochet or knitting silk may be used, if preferred, and in one color.

Knitted Ball.

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

The work is done in ribbed st., k. 1, p. 1, alternately, throughout, taking care in each row to reverse the order so as to keep the ribs straight. Cast on 30 sts. (or any even number, according to size desired), k. across plain ; turn, k. all but 7 sts. ; turn, k. back, leaving last 7 sts. at the end, turn, k. all but 6 ; turn, leave 6 at end ; continue in this way, leaving 5 at each end, then 4, then 3, 2, and 1, then k. all. Be careful to make no mistake, and you will begin each gore at the same end. K. 9 gores, sl. and b. off loosely, and sew the edges together after filling the ball with cotton. Make a ch. st. along the edges between gores. Each gore may be of a different color, thus utilizing knitting silk which has been left from other work, of two harmonizing



Knitted Ball.

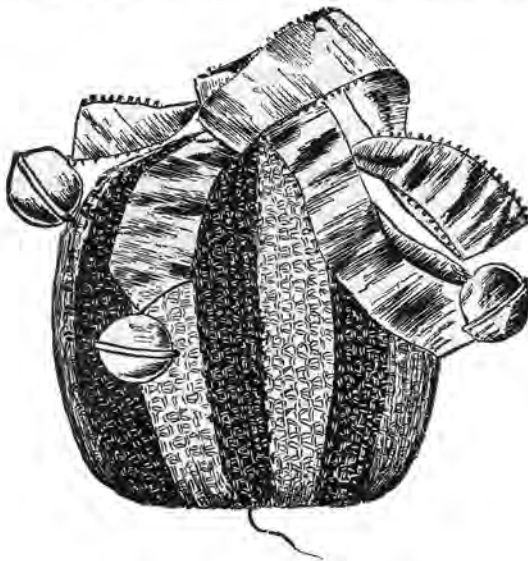
or contrasting colors, of red, white, and blue, the ch. being of one color, the gores alternating the other two, or of deep yellow, to represent an orange. The latter may be of plain knitting.

For a child's ball the cover may be slipped over a rubber one, and a cord attached; stuffed tightly with cotton, or drawn over a cushion properly shaped, with a bow of ribbon where the gores meet in the centre, it makes a very pretty cushion to place upon or hang beside the dressing-table.

Cover for Ball of Twine.

Is to be knitted of 2 shades of silk, pink and garnet, or yellow and black from a pretty combination. No. 14 steel needles.

Cast on 40 stitches, knit plain 5 rows of each color until the piece is large enough to fit snugly around the ball. If the ball should be too large to allow the stripes to be joined properly, wind some off from the outside. Sew it together on



the wrong side. Make a little cord of the silk, run it round opening intended for the bottom, fasten tiny tassels to it. Shir the top together, fasten a bow of ribbon on it with a loop to hang it up by. Attach little brass bells to the ends of the ribbon. Slip the ball of cord in, having the end of it to come from the centre. Draw the cover together on the bottom and tie the cord and tassels in a bow-knot.

They can be found in any color to match the shade of the silk.

Maltese Work.

This is also called "hairpin crochet" or "hairpin work," from the shape of the fork on which it is made. This should be of the width one wishes the lace. For tidies and large pieces of work the maltese pins come from an inch to 2 inches wide. The prongs should be stiff enough not to bend easily, and hairpins which will answer this requirement are not often to be had; hence, if one has difficulty in obtaining small, stiff pins, it is a good plan to take a knitting needle, hold it over the blaze of gas until heated, then bring the ends together.

The work is very simple and may be used in a variety of combinations, which will readily occur to one. It is especially useful in the production of genuine silk gimps. To begin,

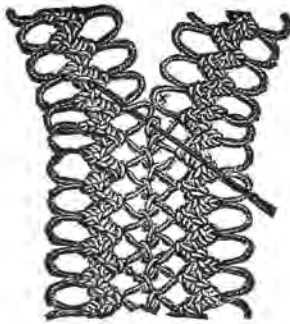


Fig. 1.
Method of Joining Insertion.

hold the hairpin in the left hand, prongs up; make a loop around the pin, near end of prongs, holding the thread at the back; put the crochet hook between the prongs, upward, under the nearest thread, take up and draw the silk through, then over and draw the silk through, completing half the knot. * Turn pin over from right to left, letting silk pass around prong to the back, and bringing the hook over end of prong to front again, put hook under upper cross thread at left of



Fig. 2.

centre, draw through, then draw through 2 sts. on hook; repeat from * to length desired. This is single work; for heavier work, put hook under both threads at left of centre, instead of only the upper thread. The former method is shown by the engraving, Fig 2. Push the loops down as the work proceeds, and when the pin is nearly full, slip them off, replacing a few to start anew. Some workers prefer to hold the pin prongs down so that the loops may slip off as made.

A method of making a heavier centre is described in Fig. 1. It shows a gimp with connected loops on one (or both) side, by ch. sts., after working on these with plain tc., or tc. separated by a ch. or, the loops on one side may be filled with dc., making a scallop. The variation and combinations of this useful, pretty work seem almost endless.

Index of Embroidery Stitches.

	PAGE		PAGE
Bar.....	11	Honeycomb.....	18, 19
Basket.....	15	Initials.....	25, 26
Beading.....	15	Kensington.....	10
Bird's-eye.....	15	" long and short.....	10
Border.....	15	Knotted cord.....	10
Brier.....	16	Outline, knotted.....	7, 15
Buffalo.....	17	" raised rope.....	10
Bullion.....	8, 9	" split.....	6
Button-hole, plain.....	12	" twisted.....	6
" double.....	12	" upright.....	6
" filled.....	12	Oxhorn.....	17
" raised.....	12	Pressing embroidery work.....	53
" long and short.....	12	Queen Anne.....	13
Chain, simple.....	7	Roll.....	8
" twisted.....	7	Satin.....	9
" double.....	7	" overcast.....	11
College colors.....	23	" raised.....	10
Coral.....	16	Seed.....	13
Couching.....	7, 8	Star.....	13
Cross.....	11	Weaving.....	13
Cross-tie.....	11	Wedgewood.....	11
Daisy petal.....	11		
Drawn work.....	56, 57, 58		
Disc.....	11		
Enlarge patterns, How to.....	54, 55		
Feather.....	16		
French knot.....	8		
Fringe doilies, How to.....	24		

Index of Crochet Stitches, with Abbreviations.

	PAGE		PAGE
Ch..... Chain	60	Ribbed.....	62
Sl.-st.... Slip stitch	60	Rose.....	62
S. c. Single crochet	60	Russian.....	62
D. c. Double crochet.....	60	Slanting.....	63
T. c. Treble crochet.....	61	Stripes	62
S. t. c. . Short treble crochet	61	Knotted Stitch.....	63
X-t. c. . Cross treble crochet	61	Tricot.....	63
Roll st. . Roll stitch.....	61	Afghan	63
K.-st.... Knot stitch	61	Star	63
D. t. c. . Double treble crochet.....	62	Crazy shell.....	64
Berlin.....	62	Crochet rings.....	96
Piqué.....	62	Plain shell.....	64

Index of Knitting Stitches, with Abbreviations.

	PAGE		PAGE
Bind (b.).....	100	Knot	118
Knit (k.).....	98	Rose.....	119
Narrow (n.).....	100	Band	119
Over (o.).....	100	Herringbone.....	119
Purl (p.).....	99	Brioche	119
Purl 2 together (p. 2 tog.).....	100	Vandyke	120
Slip (sl.)	100	Spider	120
Maltese work	133		



M. HEMINWAY & SONS
"SUBLIME QUALITY"
Spool Silk and Button-hole Twist
*Every Spool warranted Full Measure, Full Strength,
Free from Imperfections, and of Exceptional Smoothness*