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TREATISE ON  
ART  
NEEDLEWORK

WITH TWENTY  
COLOR PLATES

SERIES NO. NINE . . . PRICE 15 CENTS



**M. HEMINWAY & SONS**  
ESTABLISHED 1849 **SILK CO.**

# DESCRIPTIVE LIST

OF THE

## Various Art Needlework Silks manufactured

BY

## M. HEMINWAY & SONS SILK CO.

The celebrated Oriental dyes are used in the production of this silk which insures permanency and brilliancy after laundering.

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*Japan Floss.*—The finest pure silk thread made, especially suitable for church embroideries and fine flower work.

*Spanish Floss.*—About double the size of Japan floss. This silk is especially suitable for scalloping and is also recommended for cross-stitching.

*Turkish Floss.*—A very glossy silk about double the size of Spanish floss with a loose twist—it is not too heavy for shading and is preferred by some embroiderers to accomplish quick results.

*Twisted Embroidery.*—A firm twisted thread suitable for embroidery for tailored suits—boys' suits where a soft floss is not desirable.

*Japan Outline Silk.*—A fine size twisted embroidery silk for outlining or buttonholing on tiny scallops.

*Rope Silk.*—A very heavy size embroidery silk suitable for coarse materials.

*Mount Mellick Silk.*—Made in pure white and blue white in four sizes: F.F., G., H., H.H., having a hard twist. F.F. is the finest size and is equal to Japan Outline. H.H. is coarser than rope silk. This silk is excellent for couching.

*Texto Feston.*—An artificial silk with a slight twist, and a very high lustre. The white is guaranteed not to turn yellow in laundering. Made in white, cream, black, pink and blue.

*Texto Lustre.*—An artificial silk about the size of Turkish floss, having the same high lustre as Texto Feston. Made in the same colors as Texto Feston.

*Texto Rope.*—An artificial silk with a very high lustre. Very rich in effect. Particularly effective on heavy materials. Heavier than rope silk.



## A Treatise on Embroidery.

### Hints for the Needlewoman.

The idea of the publishers in presenting this little book is to give to the woman interested in embroidery popular embroidery stitches with detail information and clear illustrations.

All the most valuable material from previous books is retained, besides many additions, which makes this a modern treatise of embroidery.

The color plates illustrate the best examples of color work and will prove to be excellent studies for both amateur or professional workers.

### How to Press Embroidery.

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

If there is any uncertainty about the condition of the iron put a damp cloth over the embroidery and press through that.

Embroidery done with floss or silk should be kept as neat as possible, so that washing may not be necessary at first, as there is danger of the embroidery becoming 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.

## How to Distinguish Chemically Bleached Linen From Grass Bleached.

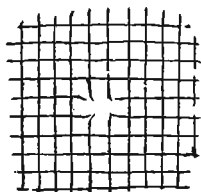


Fig. 1

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

The large sale of the chemically bleached linens is due as much to the lack of knowledge as to the cheap prices and a whiter shade. An examination and comparison of the two qualities of linens, the round thread art linens with the chemically bleached art linens under a microscope, shows that the needle cutting through the chemically bleached, leaves broken and ragged threads like the first illustration herewith; while a puncture of the needle in the grass bleached, round thread linens, shows that the needle has simply separated the threads by passing between them, as in illustration Fig. 2. In one case the threads are bent; in the other the threads are broken. The fibres of the chemically bleached linens are uneven, brittle and inferior, while the fibres of the grass bleached linens are practically unimpaired, so that when the needle is withdrawn and the cloth rubbed and pulled, the threads of the latter resume their former position, and the cloth will be as good as ever.

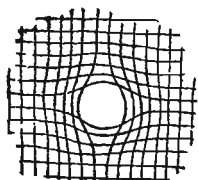


Fig. 2

## Stitches for Art Needlework

The best embroiderers are those who are neat plain sewers. Many embroidery stitches are very similar to plain sewing stitches. The darning stitch for instance is known as the running stitch in sewing. Seeding stitch is like the reverse side of back stitching, while hemstitching embodies most of the points of plain hemming.

The first and simplest embroidery stitch is *darning*. This stitch is chiefly used for padding. It is a very decorative stitch when used on huck. Some conventional designs are well adapted for darning.



Darning

The chief point of darning stitch is to keep as much of the silk as possible on the surface of the material.

*Avoid using knots in embroidery.* Start the work by making three tiny running stitches and one back stitch on the right side of the work. These stitches should be so placed that they will be fully covered in subsequent work. With the needle in position for working the darning stitch—take a stitch about one quarter of an inch long by picking up a thread or two of the material. Continue across the space keeping the stitches on a straight line. The second row is made so that picked up threads come in center of each long stitch of the previous row. Keep the rows the same distance apart until the space desired filled is covered. The length of the stitch may vary according to the texture of the material and the size of the thread one is working with.



Outlining

To throw the thread below the line makes a rough outline. Either method is good but the two styles should not be followed on same line.

*Chainstitching* is used as a padding stitch and also as a decorative outline stitch. To work this stitch start from the extreme end of the line. Hold the thread down with the thumb of the left hand and make a loop toward the right—taking up the needle through at the same spot though the thread comes under the material and up to the right side. The loop should be under the point of the needle about an eighth of an inch directly below the previous stitch.



Chain-stitching

*Buttonholing* for embroidery is not like buttonholes in plain sewing. The best results of the stitch is obtained by padding the design before working it. The padding may be in darning or chainstitching which has been already explained. To make the buttonhole start from the extreme left of the design and bring the needle out at the lower edge of the design. Hold the thread down with left thumb and take a stitch across the space, under material, and up again on the right side on the lower edge right close to the previous stitch. Continue in this manner until the amount of button-

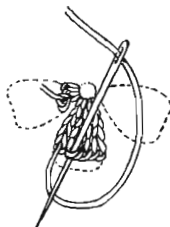


Buttonholing

holing or scalloping is completed. As a usual thing a scallop edge is cut after the working, though there are times when the material is left below the scallop.

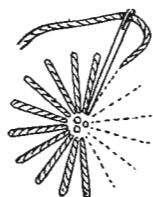
*Italian Relief, Florentine Stitch, Venetian Stitch* are all the same stitch which is a form of buttonholing.

To work a flower the shape of the one illustrated here, start by working three buttonhole stitches into the material toward the center of the flower. The second row of stitches is made into these three stitches increasing the row by two stitches one on each side. Each row is treated in similar manner. Remember that it is only in the first row that



Italian Relief

the stitches are taken into the material. All subsequent rows are taken through the stitches only. When the widest part of the petal is reached start to decrease each row. Work three more rows than are necessary to cover the design. Fasten work off on the stamped line. The three extra rows will allow the petal to have a decided roll or relief effect.



Thousand Petal

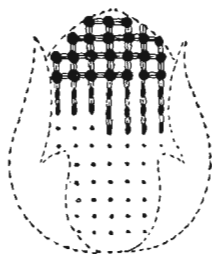
*Thousand Petal Stitch* is so called because it is used for daisies having many fine petals indicated by single lines. It is sometimes called *Black Forest work*. The thread is spanned from one end of the stamped line to the other. Be sure to select the size thread which will entirely cover the stamped line.

*Lazy Daisy* stitch is so called because it is an open buttonhole stitch which requires a second stitch to hold it down. To work it, make a loop just as you would for chain stitching, carrying the needle up above the loop and taking a short stitch on the end of the loop to hold it down. This stitch is used to develop tiny narrow leaves. Sometimes if the petals of daisies are wide enough apart to allow for the loop it is carried out in lazy daisy stitch. The lazy daisy stitch used in the little globular effects on the ends of featherstitch—a stamped outline is not necessary for this stitch because anyone having a true eye for dimensions can make these daisies.



Lazy Daisy

*Punch Work or Sicilian Embroidery* requires a large round needle or a three sided needle, the preference being given to the former.

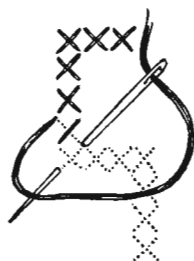


Punch Work

Tie the thread to the eye of the needle to keep it from slipping. The thread should not be coarse. Start from the wrong side and bring the needle through a dot and then through the dot directly above. Secure the thread on the back of the material by tying it. Two stitches are taken through each two dots. From the upper dot slant the needle to the next dot to the right of the initial dot. Complete the row in this manner and work the rest of the space until the entire dotted portion is covered with punch work. The piece is then turned and the punch work worked on the cross wise. The result is little dots of material bounded on four sides by large holes.

*Cross Stitch*: the simplest form of cross-stitching is that which is done over a stamped line such as depicted on this page. The stitch is taken diagonally and then crossed in the opposite direction. A good plan is to work all the stitches going in one direction before crossing them.

*Cross Stitch* can be done directly over materials having an even weave. Such as basket weave, Java canvas, Hardanger canvas or ordinary cross stitch canvas. The weave is followed. Cross stitch studies are used when there is no stamping.



Cross Stitch

*Cross-stitching* may also be used on fine lineus, bucks or chambrays. The way to work on these materials is to baste a piece of cross stitch canvas to the material and then work the cross stitches over the canvas and through the material. After the embroidery has been completed the threads of the canvas are drawn out one at a time until the work is left standing on the background material.

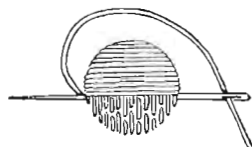


Satin Stitch

*Satin Stitch*, or solid work, is probably the most used of any of the embroidery stitches. It may be worked with or without padding if one desires. For satisfactory results, however, a padding is recommended. The simplest and most effective padding is the darned padding. In working satin stitch, care should be taken to cover the stamped lines. In working a form with point, like the flower shown on this page, start from the point and work the stitches over and close to each other keeping an even edge along the outline.

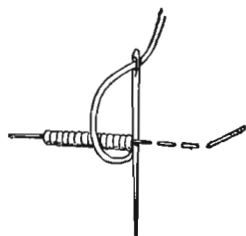
*Dots or Circles* require a little more skill. Most workers find that to obtain a good shaped dot, that it is best to start from the center and then working in both directions.

Avoid making too short a stitch on the ends. In some work, where the expanse of the stitch is great, it will be found much more economical if the stitch instead of being taken over and under, that the needle be brought up on the same side that the needle went down. In this way, the long span across the back is saved.



Satin Stitch Dot

Avoid making too short a stitch on the ends. In some work, where the expanse of the stitch is great, it will be found much more economical if the stitch instead of being taken over and under, that the needle be brought up on the same side that the needle went down. In this way, the long span across the back is saved.

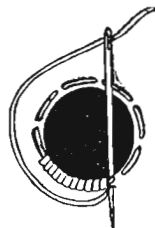


French Stemming

*French Stemming* is the term used for a very fine satin stitch for single lines. In all good French work, which is developed in satin stitch, the single lines are treated in this manner. Sometimes no underlaying thread is used and the work is done over the stamped line, the stitches being close to each other. A fine running stitch with as little space as possible between the stitches is an excellent padding.

*French Stemming* is sometimes used as an outline on leaves, the space within the outline being filled with other stitches is also used on the single lines of initial work.

*Eyelets* may be circular or oval. The first step taken is to run a thread around the stamped line. The material within this circle is then punched with a stiletto. Turn the material within the stamped line back, so that just the thread line is visible. Now with tiny satin stitches work over the thread and through the two thickness of material. If there is any surplus material left beyond the embroidery on the wrong side neatly pare it away with embroidery scissors.



Eyelet



*French-knot* is one of the prettiest decorative stitches. It may be made as small or large as the fancy stitches. To make this stitch wind the silk around the needle two or three times or more. Make this winding toward the base of the thread and hold it down with the thumb of the left hand as shown in the illustration. The needle is then inserted in the cloth close to where the thread is coming from, and up in position for the next stitch. The thumb should hold the thread down during this process, only letting it slip off when the long end of the thread has been completely drawn through.



French Knot

To make a large French knot the size of a small pea take two threads of Texto Rope (the artificial silk) and double them over so that the four ends come together. These four strands are then wound once around the needle and the result is a large knot. Berries are most attractive developed in this manner.

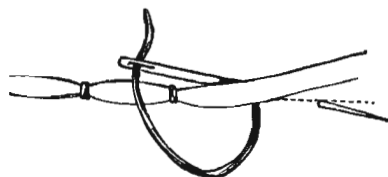
*Rambler Rose Stitch*: There are two ways of working these little roses. The simplest way is to make a foundation mound or padding as you would for a dot. From the center of the dot start to work the roses using Rope silk or Texto Rope Silk, make four buttonhole stitches over each other and then start working outline stitches around the four buttonholing stitches until the entire mound is covered. Two or three shades may be used in each flower.

A second way is to work without the cotton foundation and start by working three loops of the heavy silk in the center of the flower. These loops should be quite close to each other about one-half of an inch high. Now start to work outline stitches around the loops, letting each row lie closer to the material than the previous row until the final row binds the whole together. The color may be changed after two or three circles are made.



Rambler Rose

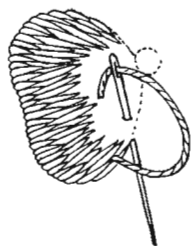
*Couching Stitch* is one of the oldest of the embroidery stitches and is used instead of the regular outline stitch when a heavy outline is desired. The couching may be made as heavy or fine as one desires. If the couching is to be done with silk any number of strands may be couched, from two to the whole skein at once. With an embroidery stiletto, pierce a hole in the material and insert the ends of the strands through the material. The work is done from the right side. A large chenille or tapestry needle will be needed to carry the silk through the material. A second needle is then threaded with a single strand of silk. This thread is then fastened on the wrong side of the material at the same place where the couching threads are.



Couching Stitch

The needle is brought through to the right side and the couching threads are caught down at even intervals of one quarter inch until the entire line is covered. The couching threads are then carried through to the wrong side and fastened off. Braid may be treated in this manner. The illustration shows a soft cord being couched down.

*Kensington Stitch* is the stitch chiefly used for developing flowers, though some conventional designs are often carried out in this stitch. The first step necessary is to make a row of long and short stitches. Into this row work a row of long stitches like a row of saw teeth. Dovetail the stitches of the subsequent rows into these stitches.



Kensington

It is very necessary to keep an uneven edge after completing each row, or the coloring instead of blending so that it is impossible to determine where one color ends and the other begins, will look like layers or bricks of shades.

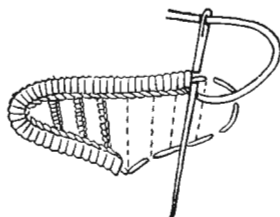
*Long and Short Stitch* is used where a solid effect is not desired yet more than an outline is required. Start the work by making a stitch on the edge of the design. The next slant toward the center of the flower and work about a half inch long. The third is short and the four long. Continue in this manner until the petal is given definite edge.

*Roman Cut Work* is a form of **buttonholing**. This stitch is used only on designs of certain character as the work required designs which will require button edges being worked so that the purl edges face each other. The designs are easiest worked when stamped on a firm quality of linen. Start the work with running stitches over the outline. Over these stitches work short buttonhole stitches. The diagram shows the correct length for these stitches. The stitches should be made close to each other, yet not so close that the threads are not perceptible. Between the purl edges of the buttonhole make bars. There are three ways these bars may be worked.

The first is by *buttonholing stitches*, such as the diagram shows. Two threads are spanned across the space over which buttonhole stitches are made. In making the bars work *over* the linen and *not through* it.

A second way is to make a bar, span a single thread across and overcast it three or four times.

The third way is to span two threads very close to each other and weave over and under them until the threads are entirely covered by the weaving. After the bars have been worked, clip the linen background away with a pair of embroidery scissors. Care should be taken not to clip the bars or the buttonhole stitches.

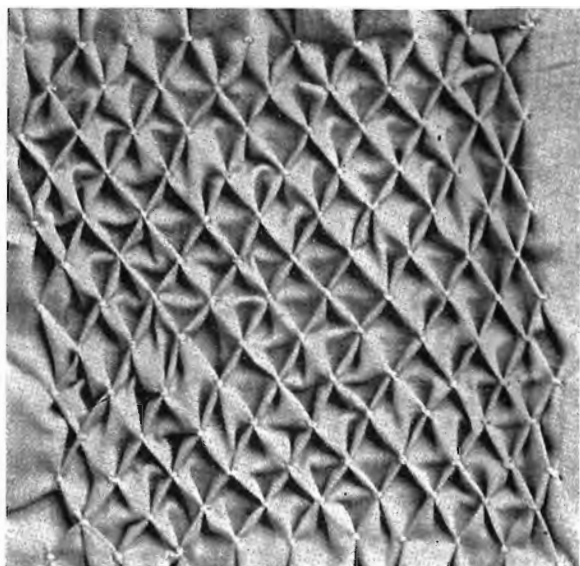


Roman Cut Work

## Smocking

Smocking is a very simple form of fancy work. The work is best adapted wearing apparel rather than merely decorative work.

If evenly checked material, or material with a hair line stripe space at regular quarter of an inch intervals is used, no stamping or guide lines are necessary. For plain materials it is best to procure a stamping pattern. In grandmother's time, one had to carefully mark out the pattern, but to-day one can get transfer designs of straight bands and Vandyke point effects from reliable pattern houses.



Smocking

The choice of the thread may be left to the worker—some prefer to use sewing silk, while others like a heavier thread. For the latter thread we recommend our Turkish Floss or Rope Silk.

We will suppose that the background is covered with the dotted pattern. Fold the material in perpendicular folds. Now start at the top of the first row and catch the first dot which should be on the fold of material to the first dot on the next fold. Work from left to right, catch each two folds together where the dot is by making two or three over and over stitches. Pass the thread to the back after the folds are connected.

The second row is worked by catching the second and third fold together at the dot.

The third row is like the first row, note every other row is alike. This forms the diamond.

In the second cut of smocking, the thread instead of being carried from the back, lies on top and forms an outline to the diamond.

There are many various fancy forms of smocking and a considerable part of this book could be devoted to this subject if space could allow.

Be sure the plaits are even before starting to work.

Steps in Stitchery.

Description of stitches illustrated on page 12, *Plate 1.*

1. See *Outline Stitch*, page 5.

2. *Thick Outline Stitch*.—Proceed as above, save that stitches are carried at an angle across the line to be embroidered, instead of directly on it. This stitch when wide, is slanted satin stitch.

3. *Twisted Outline* or *Reverse Couching*, consists of evenly run stitches following the given line. A second thread is wound back on the surface by passing under each stitch. It is well to use the head of the needle when passing under the running.

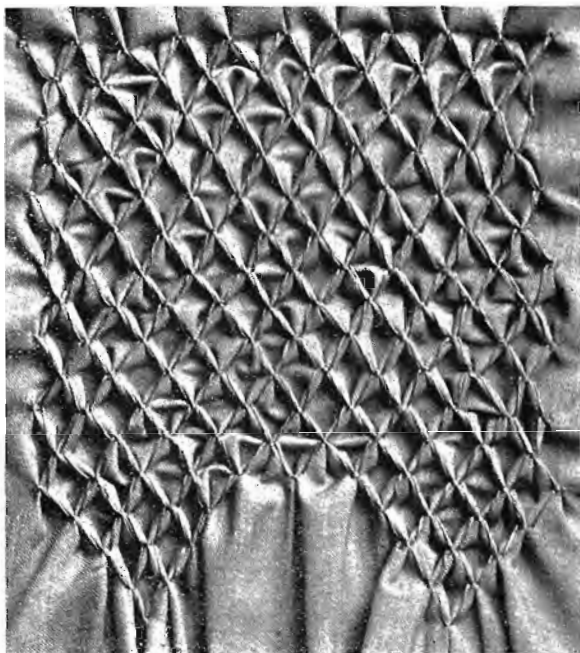
4. *Cable Stitch* or *Twisted Chain*.—The illustration is the least confusing instruction for

this very useful stitch. From this we see that when thread and needle are brought to the surface, the thread is held down with the thumb of the left hand, the needle is then slantingly inserted at right of thread, brought out at left, and pulled through. The second stitch repeats the process, the needle being inserted on a line and to the right of the finish of last stitch.

5. *Beading Snail Trail* or *Knottled Outline*.—It may be made exactly like the last, only with longer intervals between stitches, or else the needle may be passed under straight, from right to left, instead of at an angle. See illustration.

6. *Raised Rope Outline* is also the same stitch, the needle inserted at an angle and immediately beneath the foregoing stitch.

7. *Broken Chain Cording* is made by holding down the thread with thumb, inserting needle just below and to right of starting point. Bring out needle about an  $\frac{1}{8}$  inch below and in line with starting point, pull through, forming loop. Repeat, inserting needle to right and outside of loop.



Smocking with thread on surface. See previous page.

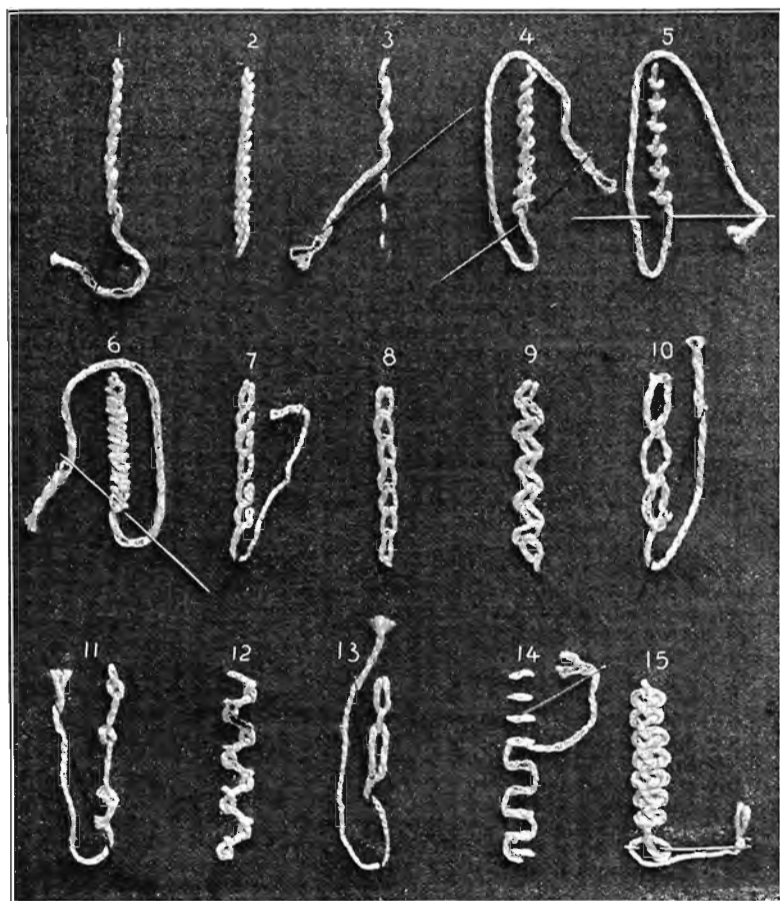


PLATE NO. I.

8. *Chain Stitch* commenced as above but needle is inserted in same hole as starting point, that is, inside of loop.

9. *Zigzag Chain*.---Same as above, save that needle is inserted at an alternating angle instead of up and down.

10. *Knot and Chain Stitch* is made very large in the cut to illustrate the method. In commencing, having brought thread to right side of fabric hold it down with thumb. Place point of needle to left, under silk so held, and

and over silk from left to right and take up small stitch on outline, throw silk to left, around point of needle and draw taut. Make second knot  $\frac{1}{4}$  inch below first.

12. *Double Beading* commenced like No. 5 but worked in zigzag line. When the silk is held down for the right hand knot, the needle is inserted slightly downward from right to left. For left hand knot, it is inserted from left to right.

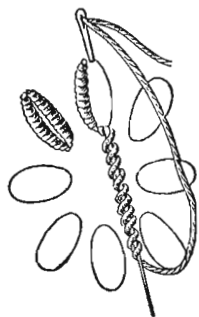
13. *Link Stitch* is a variation of chain stitch. The first link is made like No. 8, when the thread is brought to the right side of the fabric at base of link, it is held down and the needle passed under and over it in the manner of No. 11 and inserted  $\frac{1}{8}$  inch below the base of first link, to be brought out again, in a straight line  $\frac{1}{4}$  inch below. Here throw thread to the left, thus forming a large and a small link. See illustration.

14. *Scaling Stitch* shows a line of parallel straight stitches. A second thread winds over these, scaling from one line to the next.

15. *Heminway Cable Stitch*.—The illustration amply instructs in this stitch which analysis shows to be the knot drop stitch slightly modified. The stitch taken, after winding thread around needle, is longer and at right angles to stamping line,—that is the sole difference.

Description of stitches illustrated at *Plate 2*.

1. *Loop Bullion Stitch*. Bring silk to right side of fabric, insert needle again as near as possible and take up  $\frac{1}{8}$  inch stitch. Now wind silk around needle (as shown in illustration) about ten times and draw through, holding the coils in place as needle and silk run through them. The length of coils made being greater than the stitch the bullion is looped. Bullion stitch requires a little practice to ascertain how tight to wind and hold the silk.



BULLION STITCH

2. *Double Bullion* is simply two bullion stitches placed side by side and slanted, alternating groups slanting in the same direction. Wheat bullion is double bullion with two groups placed close together at their bases, and slanting away from each other at top, following the formation of wheat.

3. A central outline with bird's eye stitches each side.

4. *Line Couching*.—A desired number of strands is brought through from the wrong side and held while a single strand holds them in place by means of seed stitches at regular intervals.

5. *Cat Stitch*.

6. *Bullion Box Stitch* is made by placing bullion stitches as indicated in the illustration and then finishing with the cross and straight stitches seen at centre and sides.

5. *Cat Stitch*.

6. *Bullion Box Stitch* is made by placing bullion stitches as indicated in the illustration and then finishing with the cross and straight stitches seen at centre and sides.

7. *Zigzag Knot and Chain*, combined with French knots makes a decoration stitch. (Compare No. 10, Plate I.)



PLATE NO. 2.

8. A development of two stitches already described. The three steps in its development may be seen in the details illustrated. After the silk is brought to the right side, it is held down, the needle point is slipped under and over the silk from left to right, inserted close to starting point and brought out a quarter of an inch below, forming a loop identical with No. 10, Plate I. The silk is then carried to the right, held down and  $\frac{1}{4}$  inch from base of loop a short stitch is taken up from left to right under the held down thread. See a. Here we had No. 5, Plate I. Next this last stitch made through the central loop, see b, then again  $\frac{1}{4}$  inch to the left. The stitch is repeated for a 3d time. Now holding down the thread, insert the needle just below the central loop, bringing out  $\frac{1}{4}$  inch below, this last is a repetition of the first made loop.

9. *Rosebud Bullion* needs no description to anyone familiar with bullion stitch.

10. Commence as in No. 8, then fasten down the base of first loop with small seed stitch, bring out the needle in a line and  $\frac{1}{4}$  below. From here make an upward pointed bird's eye finishing just below the first with its seed stitch passing over the base of first loop. Bring out the needle at beginning of bird's eye stitch, and make two more of them, one to right and one to left. Repeat from beginning.

11. *Satin Stitch*.

12. *Whipping*.—This stitch must be worked over a double line of run stitches placed for filling along an outline, then work over and over, taking up as small a stitch as possible on the needle. Some people merely hold strands on the surface for filling instead of running them in but it is far more difficult to maintain an even line when working in this manner.

13. *V Stitch*.—Bring thread to right side of fabric, hold down, insert needle  $\frac{1}{4}$  inch to right, bring out in centre and a trifle below, insert again, making a seed stitch, which holds in place and forms the V, repeat. This stitch may also be used for surface covering stitch, if lines are repeated close together, or succeeding lines may be worked in opposite directions, the Vs fitting in between each other.

Description of stitches illustrated at *Plate 3*.

1. *Blanket Stitch*.

2. *Double Buttonhole*.—A second row of buttonhole stitches is placed between those of the first. They may form a shell or plain edge.

3. *Ribbon Stitch*.—Two rows of buttonhole stitches are placed opposite each other, stitch between stitch—see illustration. The buttonhole stitches may be close together, or separated. When close together the work looks like satin stitch with an outlined edge.

4. *Fence Stitch* shows succeeding rows of buttonhole stitches worked each just below and a little to the left of the last.

5. *Tent Buttonhole* is simple buttonhole slanted, as illustrated.

6. A Surface Stitch formed of the above.

7. An attractive development of No. 5 formed by placing succeeding rows close below each other.

8. *Pointed Buttonhole*.

9. *Box Buttonhole*.



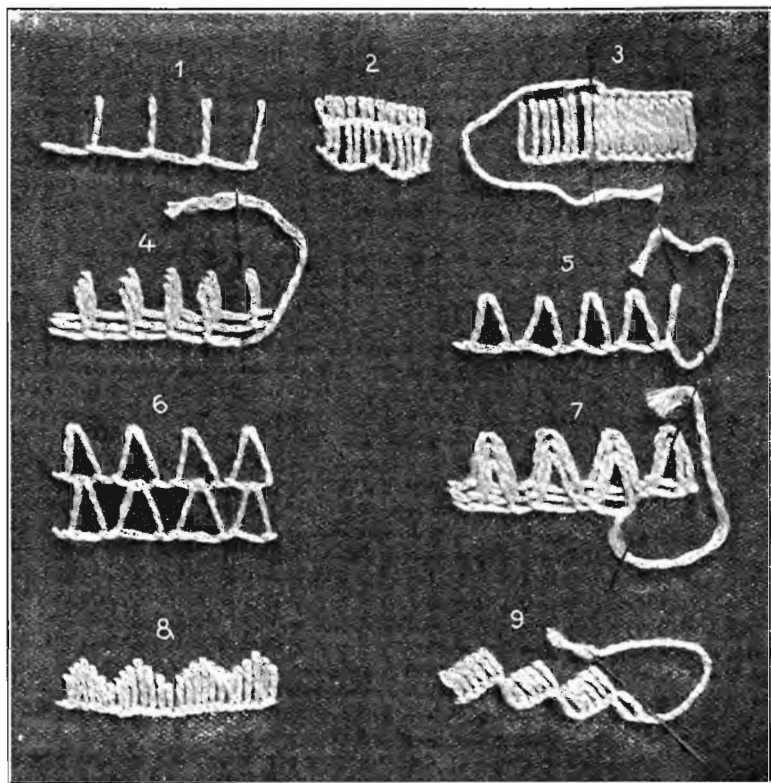


PLATE NO. 3.

- 8. *Pointed Buttonhole.*
- 9. *Box Buttonhole.*

Description of stitches illustrated on *Plate 4.*

Plate 4 illustrates simple and useful stitches for surface covering. A frame or hoop should always be used when covering surfaces.

No. 1 is *seeding*, which is merely short, even back stitches placed at regular intervals, succeeding lines having the back or seed stitch midway between and of adjudged distance below the seeds of preceeding line.

2. *Buttonhole bricking* shows groups of two close buttonhole stitches separated by intervals. Stitches of succeeding lines fall naturally in these intervals.

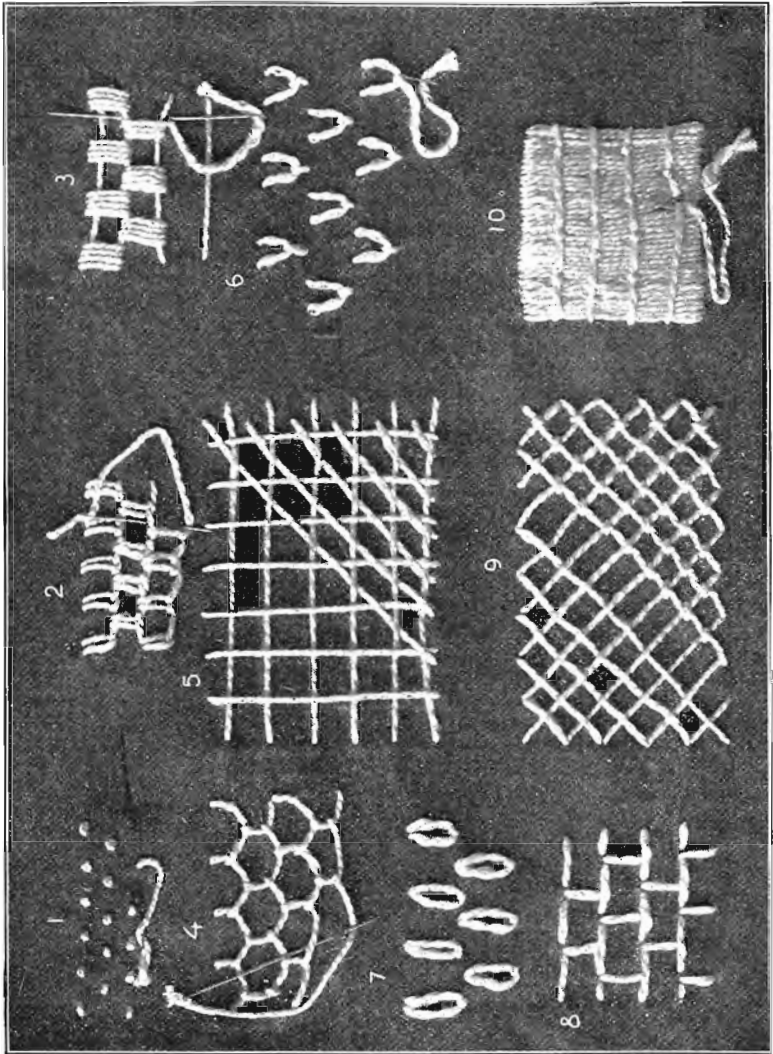


PLATE NO. 4.

3. *Satin blocks* are worked over parallel lines of stitches as shown by illustration.

4. *Honey Comb Stitch* consists of a row of short, separated buttonhole stitches. A second row has its stitches placed midway between and a little below those above, thus pulling the thread down in a point. Each row proceeds in like manner. The stitch must be regular and not so tight as to pucker the foundation.

5. *Single Caning* shows a frame-work of evenly spaced horizontal and vertical stitches forming squares. The silk is then woven diagonally through these. If the needle is invariably passed *under* the under cross bar and *over* the upper, there will be no mistake in the interlacing. Diagonals may be run in both directions if desired, and in this case the effect is very pretty if carried out in two shades of silk, one for cross bars and one for diagonals.

6. *V or Scale Stitch* may be placed as close together as desired.

7. *Teardrop* is bird's eye stitch placed in rows, and is most effective when stitches are placed midway between spaces of preceding row.

8. *Brick stitch* shows a long stitch on right side and short one on wrong. The second row has upright stitching ending between long stitches. If preferred these uprights may be slanted instead of straight, but all stitches must be even, and if slanting stitches are used they must all be the same angle.

9. The upper left hand portion of No. 9 illustrates SURFACE DARNING. Stitches laid in one direction are crossed by others at right angles and are woven under one and over the next. The lower corner illustrates diaper couching. An even cross bar is first made as for caning. The threads are then caught down with a seed stitch at each intersection. Seed stitches may run up and down or crosswise, as shown. They may also form a cross if desired. Two colors are generally employed for couching, one for crossbars and one for seed stitches.

10. *Solid Couching* shows the surface covered with satin stitches. Stitches cross these at regular intervals, these may be single, as illustrated, or in groups. These are in turn caught down with seed stitches.



### Split Stitch.

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.

Split Outline  
Stitch.

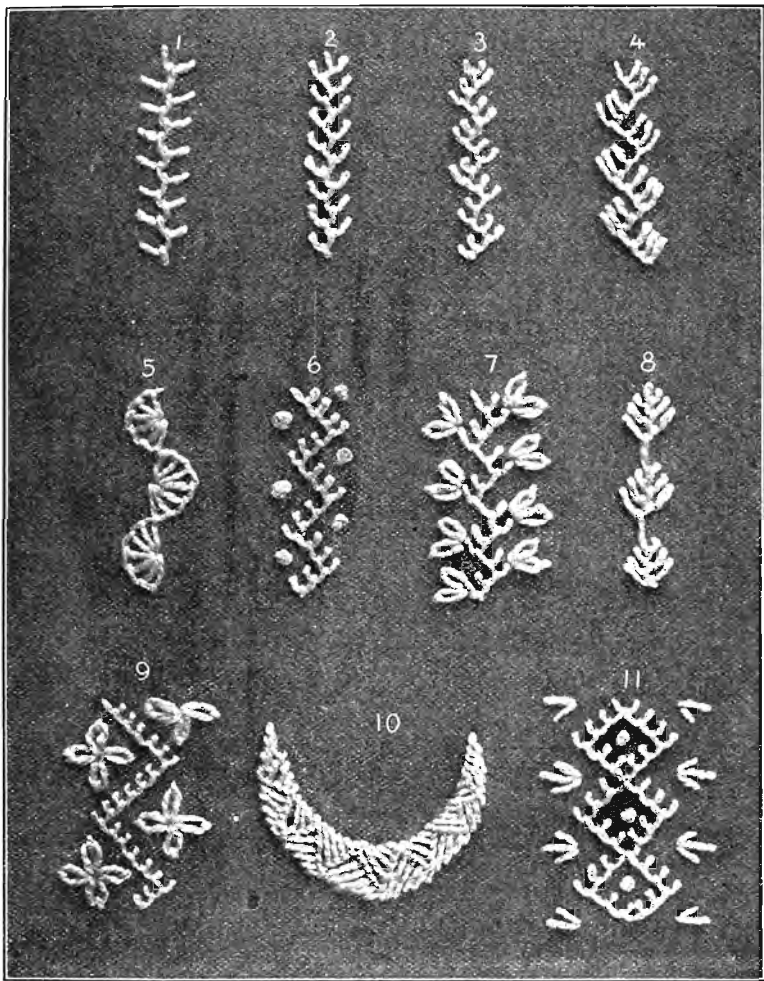


PLATE NO. 5.

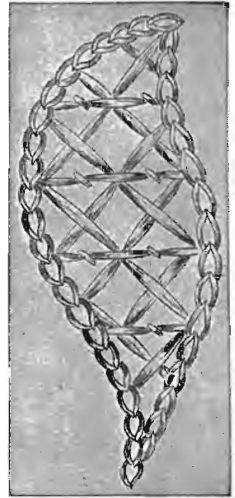
Description of stitches illustrated at *Plate 5.*

Plate 5 illustrates developments of feather stitch, buttonhole and various combinations of fancy stitches, all easily understood from the reproductions.

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



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



**Chain Stitch with Net  
Stitch Centre.**



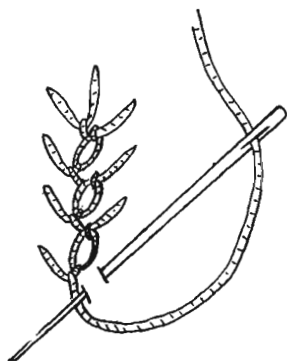
**Double Outline with  
Herring Bone  
Centre.**



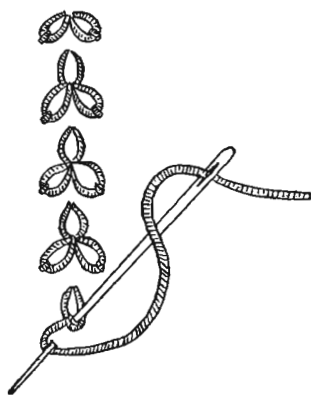
**Pyramid Stitch**



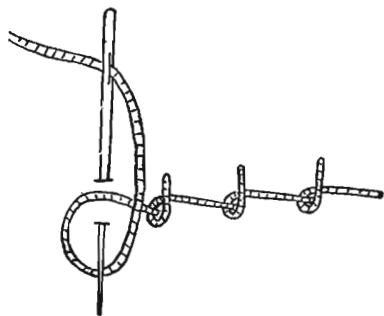
**Conventional Feather.**



MOUNT MELICK BRIAR STITCH



CLOVER-LEAF CHAIN STITCH



SNAIL STITCH



WEAVING STITCH  
Leaves, Long and Short

### Instructions for Padding.

All Strawberry, Cherry, Holly, Grape and turned over petals should first be padded to give them the raised effect.

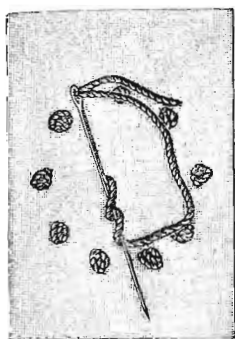
Method---First fill in with soft *white* darning cotton, putting all the filling on top, using the short stitch underneath. This is to avoid having the work too thick, which would cause trouble in washing.

The stitches should run in opposite direction to what you are going to embroider; otherwise, the silk would sink into the cotton and it would take twice as much time and silk to cover.

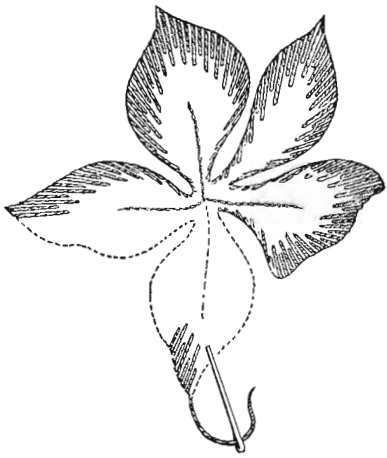
The stitch used for padding is a long back stitch taken just inside of the stamping. Be sure to use the short stitch underneath.

**French Knot Stitch.**

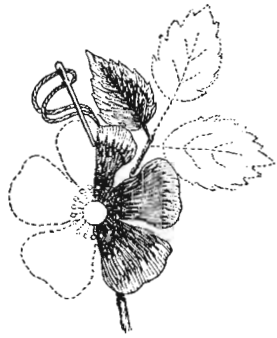
Is used for the centres of such flowers as the daisy, for the anthers of others, for golden-rod and such as are formed of masses of tiny blossoms. The needle is brought up at the exact spot where the knot is to be. Hold the silk in left hand, twist it around the needle, once, twice, three times, or more,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



FRENCH KNOT STITCH



"LONG AND SHORT" KENSINGTON STITCH



SOLID 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.

### Parts of a Flower.

It is quite essential, when a flower is to be embroidered, that the worker should possess a knowledge of its different parts, and their relation to each other.

The illustration will show these distinct parts, with their individual sections or divisions.

The *corolla* is the blossom or flower portion, and is often in a single section, having edges more or less open and convoluted, as in the morning-glory, petunia, lily, etc.

When the corolla is divided, as in case of wild rose, poppy, violet, pansy, etc., each of these divisions is a *petal*.

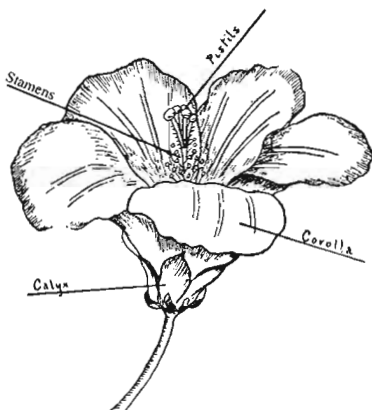
The green bud enclosing lower portion of corolla is the *calyx*, which, like the corolla, is often in one sheath-like piece, with edge more or less open or pointed. When the calyx is divided each section so formed is a *sepal*. The sepals unite at a point near their union with stem or continue separately to the stem, as in the rose and other flowers.

The *stamen* in centre of flower consists of an *anther*, or fertilizing part, borne on a stem called the *filament*. The *pistil* is the part containing the seed vessels, and this varies in number with the nature of the flower.

The natural grain of a petal is toward the centre or calyx, and this grain should be carefully preserved. The direction of turned-over petals, etc., may easily be ascertained by cutting from a piece of paper, or drawing, a petal to be worked, stroking this

with the slant or grain of natural petal, and by turning over the edge to be copied in whatever direction is called for. The stitches will lie clearly as they should be worked, and this method will be found very satisfactory and reliable.

An effort has been made herein to obviate the necessity for reference to other sources for information as to the essential points and details of flower painting with the needle, and it is thought that in these pages the embroideress, whether amateur or expert, will find a clear *because* to her every *why*.



FLOWER PARTS.

### Chrysanthemum Decoration.

Descriptive of Color Plate No. 6.

The Chrysanthemum is a flower which lends itself readily to embroidery. In the color plate we have an example wrought in exquisitely natural coloring in the following shades of Japan Floss.

*Flowers.*—Pinks—1657, 540, 541, 330, 331, 333, 334, 389. Yellows—361, 362.

*Foliage.*—Greens—371 to 375. Browns—229, 230E, 230 $\frac{3}{4}$ , 304.

With the proper color gradations at hand the curving of the stitchery in the sinuous petals demands our first attention.





M. HEMINWAY & SONS

CHRYSANTHEMUM....Color Plate No. 6

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

A chain stitch cotton padding is placed at the tips of petals before embroidering. This in no case extends more than  $\frac{1}{4}$  inch, generally a single line suffices. Where size permits, commence with two strands of silk, shading in with one in the large flower. The tips of outer petals are mainly pale pink, 581, 541 and 330. Shade in stronger toward the centre, giving care to shape the stitches to the sinuous curves of the petals. Occasional stitches of yellow 0645 will give good effect. Lower petals are begun with deeper shades 541 and 331. Some few show 333 on top and these last shade lighter toward the center. Inner petals are all pale, tipped with 645 yellow, into which is shaded 1657, 581, 541 in various petals. Fill in back of these petals with 333 to throw them in relief. The opening flower and bud are also padded in these darker tones 333, 334 and 582 predominating as may be seen.

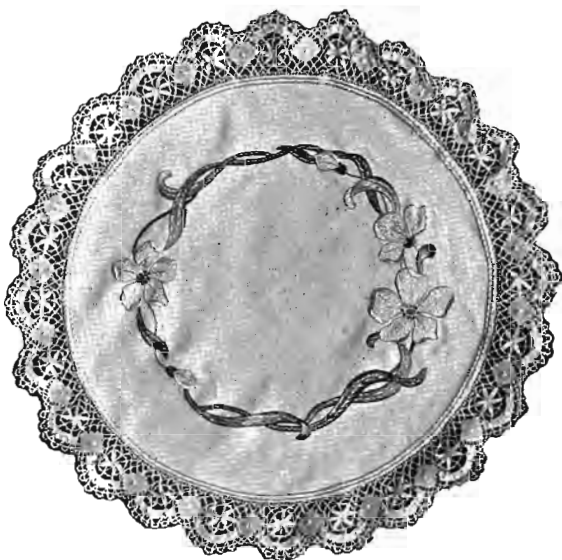
The stems are of 373, 374 and 375 greens, with which is dashed a little 723 and 230E brown. Leaves shade darker from the tips. The highest leaf in place is commenced with two strands of 372, while 373 shades into this with 374 to right of middle vein and 229 brown on the left. The vein is a single strand of 374. Same shades appear in the turned portion of next large leaf, the under portion of which is worked with 373, 374 green and 230E brown.

### Conventional Lily.

Design No. 3030/11. Size, 27 inches.

*Materials.*—M. Heminway & Sons' 2 skeins of Japan Floss No. 690, 6 skeins of Texto Feston No. 691, 1 skein each of Turkish Floss Nos. 684, 1657, 331, 332, 2 skeins each of Nos. 311, 312, 312 $\frac{3}{4}$  and 3 skeins of No. 312 $\frac{1}{2}$ .

*Flowers.*—Pad the edges of the flowers well before covering them in satin stitch in white No. 691. The centers of the flowers are worked in darning stitch using shades Nos. 1657, 331, 332 pinks and No. 684 light green. The lines are outlined in light green No. 684. Start the darning working No. 1657 right under the turn over, then working either of pink shades Nos. 331 or 332, or green No. 684. The center of the flowers is worked with a large satin stitch dot in shade No. 312. Around this large dot make a circle of French knots in shade No. 312. Outline the entire flower in Japan Floss No. 690.



Conventional Design No. 3030/11

*Stems.*—The fine stems are outlined in No. 312½ and double line stems of the flowers are worked in satin stitch. The leaves are carried out in outlining, feather stitch and darning. In working the leaves slant the stitches toward the midrib of each leaf. The calyx of the buds are worked in Kensington stitch in shade No. 312.

The edge is finished with two rows of couching, which is made by taking ten strands of the Texto Peston and catching down with shade No. 312½.

After the embroidery is completed, hem the linen close to the couched edge and sew on lace with sufficient fullness to allow it to lay flat like the illustration.

After this has been completed, to ensure a perfect pressing, stretch piece over a well covered flat surface and pin securely. Now with a wet cloth saturate piece with cold water. Leave piece in this position for several hours until piece is thoroughly dry. Remove pins and the result is a beautifully pressed piece.

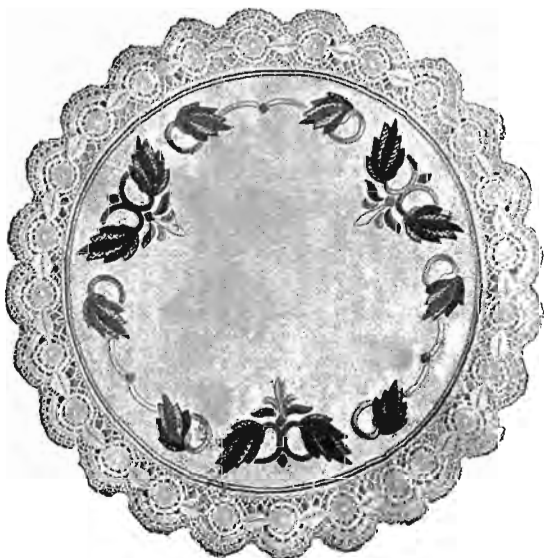
### Conventional Design.

No. 3030/10. Size, 27 inches.

Materials required:

M. Heminway & Sons' Texto Rope (Artificial Silk) 3 skeins No. 721, 6 of No. 722, 3 of No. 723, 6 of No. 724, 4 of No. 725, 2 of No. 372½, 2 of No. 373, 2 of No. 373½, 3 of No. 374, 3 of 375, 2 of 732, 3 of No. 733, 3 of No. 734 and 4 of Turkish Floss No. 021.

The conventional Palm Leaf is carried out partly in shades Nos. 721, 722, 723, 724 and 725. The solid sections of the leaves are worked in French knots. The knots should be made very close to each other. For these French knot pieces, work each one in a different shade. Between each section of French knots work two sections in darning. The entire form is outlined in Turkish No. 021.



Conventional Design No. 3030/10

The stems of the piece are worked in shades Nos. 373, 373½ and 374.

The fleur-de-lis form on the upper part of the leaves are worked in satin stitch in shade Nos. 732 and 733 and outlined in Turkish Floss No. 021.

The diamonds are worked in solid French knots in shades No. 733 and outlined in Turkish Floss No. 021.

The edge is couched with a row of No. 733 caught down with No. 372½. And the lower row with shade No. 375 caught with No. 733.

In working with Texto Rope it is recommended to use a very large needle to get the best results. A tapestry needle, size 3, is most suitable.

The stems may be either worked on a slant or straight across.

The richness of coloring of this piece makes it an excellent piece for a round or square table in a living room. The design is good style and conforms to present day qualifications of simplicity. It suggests the palm leaf design of an Oriental rug and it is altogether charming. The coloring of gold, dull reds and black on the tan background also conjures up images of the old world.

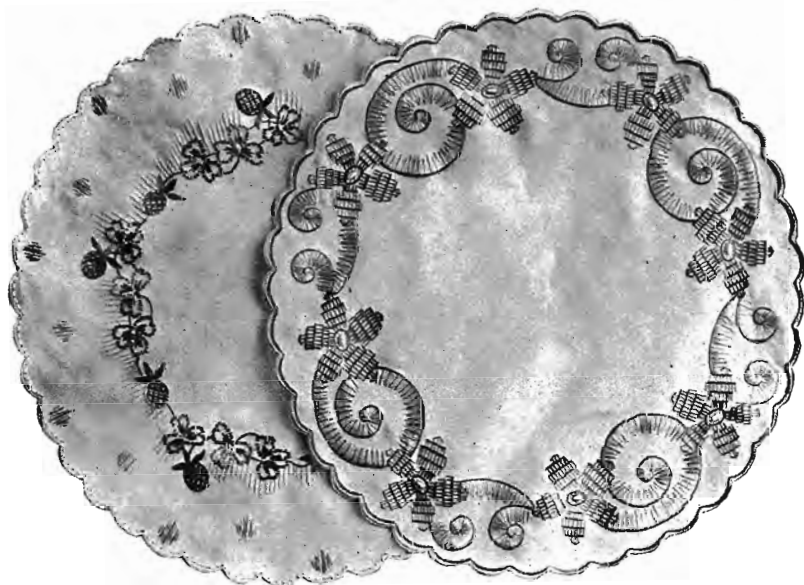
By many real artists it is considered that colors give a most pleasing effect when used against a background of some neutral tint. In looking at nature we find that its sharp contrasts are seldom noticeable and colors though bright are never garish.

Coloring is no less important than the design itself and the art of combining can be acquired to a very large extent.

An un instructed person will prefer gaudy to subdued tints. As we become advanced our taste becomes modified and we appreciate colors which are pleasing, restful and unexciting.

### Conventional Strawberry.

No. 3013/67. Sizes, 12, 18, 22 and 27 inches.



No. 3013/67 Conventional Strawberry Design  
No. 3013/66 Skeleton Work Design

Materials required for 22-inch size: 1 skein each of Turkish Floss Nos. 330, 331, 332, 333, 334, 335, 310½, 313, 564, 291; Japan Floss Nos. 230½ and 230D; 2 skeins each Turkish Floss Nos. 311, 312, 312½ and 312¾; and 6 skeins of Texto Feston No. 691.

This design gives a splendid opportunity of combining stitches. It is a good piece to start a beginner with, as the number of stitches used will keep the worker interested in the piece.

The first part to consider is the strawberries which have the criss cross lines outlined in the light shades of green, namely, Nos. 311 and 312. The outer edge of the berry is outlined in pink in one of the shades of dull rose Nos. 330, 331, 332, 333, 334 or 335. In the center of each space within the strawberry work a French knot by doubling the silk in the needle and wrapping the silk three times around the needle. Each flower is carried out in two shades of red.

The leaves are outlined in French knots of the same size as those in the strawberry. Use one shade of green for each leaf, using shades Nos. 311, 312, 312½ and 312¾. The stems are carried out in outlining shade No. 312¾.

The hulls of the strawberries are worked in satin stitch in shades Nos. 312 and 312½ with little touches of Nos. 230½ or 230D to give them a realistic effect. The centers of the leaves are worked with light green and Nos. 230½ and 230D.

Below the circle of strawberries and leaves the lines are worked in outlining stitches in Texto Feston No. 691.

The little squares above the scallop edge are also worked in outlining in alternate shades of Nos. 564, 691 and 291 (blue and white).

The edge should be well padded before working it in buttonholing in Texto-Feston No. 691. Above the scallop edge work a row of couching using six or eight thread of Texto Feston and catching it down at intervals with a thread of No. 311 Turkish Floss.

*Note.*—Texto Feston works to best advantage when a large eyed needle (size, No. 7 crewel) is used and a short thread. An occasional twist of the silk between the thumb and forefinger will keep it in its original twist.

### Skeleton Work.

Design No. 3013/66. Sizes, 12, 18, 22, 27 and 36 inches.

Materials required for 22-inch size: Turkish Floss No. 100, 9 skeins; Texto Feston No. 691, 9 skeins; Japan Floss No. 690, 2 skeins.

This design is most attractive when the coloring is confined to two or three numbers. The coloring on the original piece was opalescent, white and black. Another good coloring is to carry the flowers out in pink, the scrolls in green and the edge white.

The flower is carried out in the skeleton stitch which is simply open buttonhole stitch. The design is stamped so that one can easily make the stitches as shown in the illustration on the previous page. Above each row of buttonholing work a row of outlining in Japan Floss No. 690.

The scrolls have the long lines worked in No. 100 and between them are worked stitches in No. 691 Feston. The scroll is outlined in Japan Floss No. 690.



M. HEMINWAY & SONS

FRUIT.....Color Plate No. 21

Reproduced from original model embroidered with  
Permanent Oriental Dyes. Turkish Floss.

The edge is well padded in No. 691 Texto Feston and above the scallop edge is worked a row of couching using four threads only of the Turkish Floss No. 100 and catching down with No. 691 Texto Feston.

### Fruit Centerpiece.

Descriptive of Color Plate.

Design No. 3026/1. Size, 27 inches.

Materials required:  
10 skeins Texto Feston, No. 691; 10 skeins Spanish Floss, No. 690; 8 skeins each Turkish Floss, Nos. 371, 372, 373, 373½, 374; 13 skeins Turkish Floss, Nos. 732 and 733 and 14 skeins of Turkish Floss, Nos. 731 and 734.

The development of this design is unique. It is a design that is both pleasing and artistic.

The coloring may be changed to suit the individual taste or to harmonize with the furnishings of the dining room for which this design is intended.

The treatment of the background is really the distinctive part of the design. The linen is stamped with small dots placed at regular intervals.

Over these dots darning stitches are worked in regular rows until the entire background is covered. Place the rows so that they fall directly over the dots and then another row between these rows. These rows are worked in Texto Feston. The leaves are worked in long and short stitch in shades of green. Take deep stitches for the long stitches about five-eighths of an inch. Slant the stitches toward the base of the leaf. Use one shade of green only in the long and short for the leaves, but the veins may be of a deeper or lighter shade. The right slant is clearly shown in the illustration.

The fruit is carried out in French knots in shade of yellow with a little of No. 371. Make the knots by doubling the thread and twisting the silk three times around the needle.

The two rows on the outer edge and the row toward the center is outlined in green shade No. 373½.

The blending of the colors in the fruit gives a charming rich effect.



No. 3026/1 Fruit Design

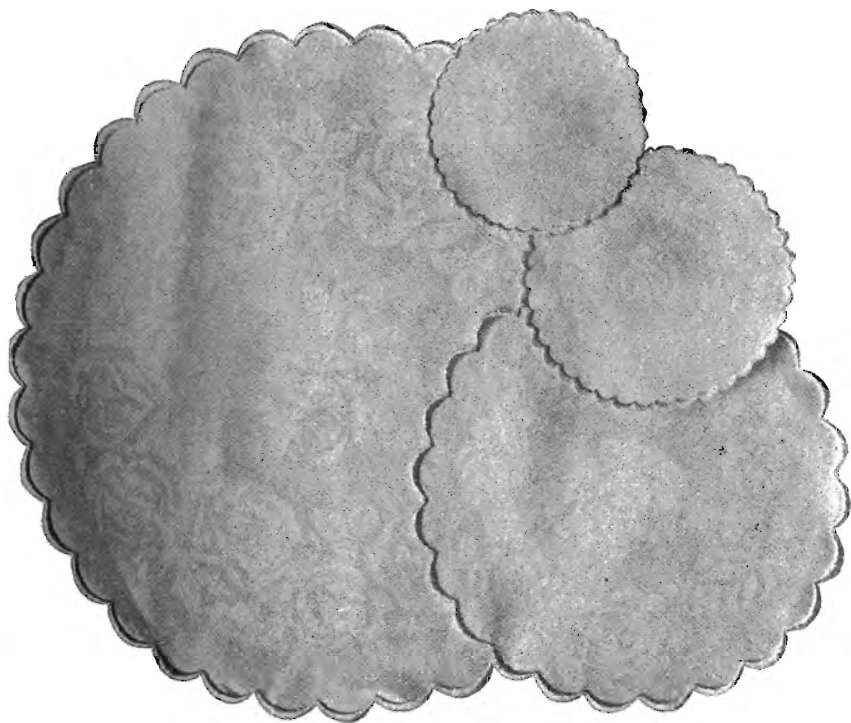
The stems are outlined with occasional dash lines worked between which suggest wood or bark.

Between the two rows of outlining on the edge a row of catch stitching is worked.

The entire piece is outlined in No. 690 after the rest of the embroidery is worked.

In working the fruit you will find to give form to them that it is necessary to use the darker shades of yellow along the outline. Three and perhaps four rows in these shades will be necessary. The lighter shades are used for the center.

### Woven Damask Lunch Sets.



Rose Damask Set No. 250/1

The doilies illustrated are design No. 240/1. They are woven damask with wreath of roses and made especially for M. Heminway & Sons Silk Company.

These may be obtained in the following sizes ; 5½, 7, 12, 18, 24, 18 x 27 and 36-inch.



The quality of the damask is very superior. Only a scallop edge is required to complete the set.

It is recommended to use Texto Feston (artificial silk) for working the embroidery.

A Clover or Shamrock design is obtained under the No. 250/2 in the following sizes: 6, 18, 24, 18 x 27 and 36-inch.

There are also Thistle No. 250/3; Holly No. 250/4, and a plain band No. 250/5 designs, in sizes 6, 12 and 24 inch. The plain band is especially designed for monograms or initials.

No. 250/5 conforms to the latest requirements of simplicity which is the keynote of elegance.



No. 3026/37 Punch Work and Golden Rod

## Punch Work and Golden Rod Design.

Design No. 3026/37. Sizes, 18 and 24 inches.

Materials required for 24-inch size: 4 skeins of Turkish Floss, No. 371; 1 each of Nos. 372, 374, 653; 2 each of Nos. 373½, 645, 651, 646, 647, 649; 9 each of No. 689; 3 each of Nos. 313½, 408½, 373.

This design is a graceful arrangement of golden rod and punch work. The punch work looks like inserts of Filet net when worked properly.

Instructions for punch work are given in the stitch pages of this book.

The sections of punch work are developed in No. 689 Turkish Floss outlined on the edge with No. 312½.

The stems are outlined in various shades of green preferably Nos. 373, 374 and 375.

The leaves are worked in Kensington stitch in shades Nos. 371, 372, 373 and 374.

To get the close natural effect to the golden rod, it is necessary to work the knots very close to each other yet changing the coloring in the various stalks.

Those that are desired in lighter shades are worked in shades Nos. 405½, 645, 646, 647, 649.

Some of the bunches are medium shades while others are just the darkest shades namely, Nos. 647, 649 and 653.

The single line is couched in No. 408½ tacked down with No. 312½. It will take about six threads for the couched threads.

The edge is well padded before embroidering it with buttonhole stitches in Turkish Floss No. 689. Over the scallop work a row of buttonhole stitches in shade No. 312½. Above the first row of buttonholing work a row of outlining in shade No. 312½.

After the embroidery is completed cut the scallop edge out.

In sewing the lace on this centerpiece or in fact any centerpiece the quantity required is the same as the circumference of it—plus one quarter more. The lace is then sewed to the center, allowing only sufficient fullness to keep the lace from curling on the edges.

## Panel of Rooster.

The real lover of embroidery is always on the watch for something—intricate and worth while. Something that will be a test of whether she is an amateur or may be ranked as a professional. The panel of the rooster is both interesting and decorative and may also be put to practical use as a center decoration for a cocktail or serving tray. The actual size of the rooster was about 7 inches. It was developed on a soft ecru linen. For decorative purposes always select a linen having a decided tint. The sharp contrast of white and color is startling and is to be avoided if a real artistic composition is to be the result.

Nature is never twice the same and the variations of coloring is one of the ways by which the originality of an artist may be judged.

The following are the shades of M. Heminway and Sons' Japan Floss that were used on the panel Nos. 731, 732, 733, 734, 690, 547, 414, 415, 415½, 416, 021, 515, 516, 398 ½, 399, 230D, 230G, 722 and 723.



M. HEMINWAY & SONS

ROOSTER DECORATION...Color Plate No. 22

Reproduced from original model embroidered with  
Permanent Oriental Dyes, Japan Floss.

In embroidering birds of any sort close attention must be given to the stamping, so that the formation of the feathers be not lost. One must feel that each feather overlaps the one beneath.

Let us begin with the comb which must be first padded with chain stitches, using marking or darning cotton.

Use shade No. 414 for the high lights along the top of the comb points-work No. 415 into the stitches below and to the right, which is the shadow side. Into this shade, Nos. 415½ and 416 runs, with a few split strand stitches of 690 black, close to the head.

The wattles must also be padded along their lower edge. Turn the work and proceed from padded edge to the head with the same order and shades as used for the comb.

The breast is darkest beneath the wattles shading from Nos. 021, 416 to 414 which is the lightest or most prominent part of the breast. Now work from light to dark to the legs, you will note that a considerable amount of 021 is worked toward the legs.

The directions of the stitches are quite discernable in the illustration Dark brown No. 547 is worked among the stitches of No. 021 deep maroon of the leg feathers and each one of these is outlined with black No. 690 to define it. The feathers of the breast are marked by means of small crescent curved lines of couching, a single strand couched with the same shade and corresponding with the Kensington stitch which it overlays.

The wings and tail feathers are green as you will note in the illustration In the wing follow the stamping on the linen for the direction of stitches Each feather is shaded from upper to lower edge with green Nos. 516, 398½ and 399. and an outline of No. 690 is placed between each one.

The tail feathers show a central rib toward which the stitches slant. Use the same shade as those used in the wings adding No. 515.

The tips and prominent feathers are kept light with occasional shading of Nos. 230D and 230G. Shade darker toward the body. Use black or dark green outline of each feather rib, according to the tone of each feather.

We are now ready to work the bill, use Nos. 731 and 732, shading with No. 722 which may be worked as an outline to separate the two bills.

The head and back feathers are worked in Nos. 731, 732, 733 and 734. The feathers are lightest just beneath the comb at the curve of the neck and where they fall over the top of the wings.

feathers at the back call for the deeper tones.

After the Kensington stitches are worked, irregular stitches placed over the embroidery of the neck will suggest the idea of overlapping feathers. Split stitches of No. 734 should run over the red of the comb and a shadow of No. 547, above the eye and the back of the bill throws them both into prominence.

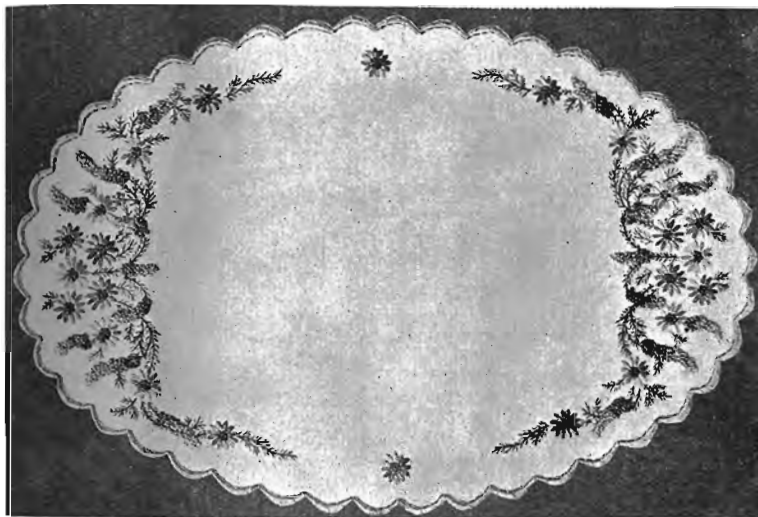
The legs and toes are embroidered lengthwise with No. 731 and the scales are marked with outlines or fine couching of No. 734. A stitch or two of No. 690 black and No. 230G forms the claws.

The eye is made with a setting of stitches of red No. 415 pointing into an outline of black. One outline of No. 688 is placed next, then white again close to the satin stitch dot or pupil in black.

The grass and ground is simple after developing the bird and will not be necessary to be described.

### Wild Plantain and Daisies.

Design No. 3013/51. Sizes, 16 x 24, 10 x 15, 12, 18, 22 and 27 inches.



Tray Cover No. 3013/51

Materials required for size 16 x 24 inches, M. Heminway & Sons' Japan  
Nos. 445, 443, 444, 446 and 691, Texto Feston No. 691 white.

This design makes a charming lunch set. The design as shown here,  
original piece was carried out in gold and white but the coloring can be  
used to match the china. Nowadays one hears so much of the Basket  
influence that it is not at all unusual to see a center developed in white and  
black to accompany the service of white and black Limoges. In a white  
room the effect is both pleasing and striking if flowers of brilliant hue, such  
as red geraniums be used.

The design No. 3013/51 have the daisies developed in Appenzel embroidery.  
Several (four or five) threads of white Texto Feston are threaded in the  
needle at once and a stitch taken from the outer edge of the petal to the  
center of the petal to the center of the daisy. Slightly puff the  
stitches to give a padded effect. The center of the daisies are formed of a  
cluster of French knots in No. 446 gold.

The plantain is developed in close French knots not very large so as  
to be in contrast to the large knots in the center of the daisies. The foliage  
is in briar stitch. Occasional stitches are necessary to give a heavy effect  
as the stamping does not indicate every stitch of the work.

The edge is scalloped in white Texto Feston. Before working the button-  
holing, it is necessary to pad the edge well. A row of couching may be  
worked above the scallop if one so desires.



M. HEMINWAY & SONS  
PEACOCK CENTERPIECE...Color Plate No. 23  
Reproduced from original model embroidered with  
Permanent Oriental Dyes. Japan Floss.

## Peacock Centerpiece.

Design No. 3026/32. Size, 27 inches.

Materials: M. Heminway & Sons' Turkish Floss Nos. 444, 734, 733, 731, 371, 372, 373, 373½, 374, 375, 229, 230½, 230F, 230G; Japan Floss Nos. 690, 443, 445, 446, 447, 448, 449, 687, 561½, 417, 698, Dartmouth Green, Yale Blue.

The punch work background should be worked first and then outline the punchwork, the line is couched with a row of No. 444 tacked down with No. 734. Use about six threads of the Turkish silk for the laid threads.

The outer line is couched with the laid threads of 733 caught down with No. 731.

The stems or branches are well padded and then worked in Turkish Floss Nos. 371, 372, 373, 373½, 374 and 375 using the darker shades for the stem and the lighter shades for the leaves. The stems may be either worked in satin stitch or Kensington stitch. The leaves are in long and short stitch with the veins outlined in No. 375.

Shadows on the leaves and stems are made by working in a little of Nos. 229, 230½, 230F and 230G.

The head feathers of the peacock are worked in Japan Floss No. 690. The long straight quills which connect the feathers to the head are outlined in No. 449.

The comb on the top of the head is composed of French knots worked close to each other using shades Nos. 687, 561½, 1228 and 417. The Knot are made by threading the needle with one strand of the two colors and making small knots. The beak of the bird is composed of Nos. 444 and 229.

Develop the center of the eye by working a French knot in No. 733 and the ring beyond is worked in satin stitch in No. 687. While the eyebrow is in No. 1228, the lower part of the eye is outlined in No. 733. The single lines giving form to the head are also worked in 1228. The feathers from the head to light feathers of the breast are worked in peacock blues, which are Yale Blue, Nos. 561½, 417 and 1228. Work in a little of Dartmouth green for the feathers at the base of the neck.

The feathers on the main part of the body are worked in shades Nos. 687, 734, 733 and Dartmouth green. The feathers to the extreme right of the bird are worked in Nos. 445, 446 and 447. Those on the breast closest to the main part of the body have a little of No. 687 in them.

The tail feathers are the most interesting part of the bird. The quill of each feather is worked in either of shade Nos. 447 and 448. A few may be worked in No. 446. The eye or center of each feather is worked with black using a little of Yale blue to shade at the point. The outer oval is worked in shade No. 698. The feathery part around the eye is developed in No. 687 with shading of Nos. 445 and 446. More shading is required around the eye of each feather than at any other part. It is well to begin working with some of the yellow-browns and then dark greens. The outer halo effect is worked in Nos. 443, 732 and 444. In some of the eyes use No. 444. The feathers are only outlined but the shading is the essential part of the work.



M. HEMINWAY & SONS

GRAPES.....Color Plate No. 15

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



## Grape Decorations.

Size, 12 inches.

Same shading may be applied to design No. 209/10 Grape Square.

Materials: M. Heminway & Sons' Turkish Floss Grape, Catawaba Shades Nos. 490, 491, 429, 492½, 493; Greens Nos. 370, 370½, 311 and 683.

Foliage and Stems; Greens Nos. 395, 396, 397, 698, 398½. Brown Nos. 227, 229, 230¾, 230E and 230D. Punch work No. 691 white.

Pad the grapes with heavy marking cotton before covering with stitches. The padding should be worked crosswise of the grapes as the embroidery in Kensington stitch should be lengthwise of each grape.

To shade a grape to give the effect of roundness, use lighter shades through the center and darker shades on the sides. The lower part also needs shading. One also has to take into consideration just how the light strikes the bunch, as shown in the bunch of catawaba grapes in the illustration. No fast rule can be observed. Sometimes a little green may be worked with the catawba shades— this gives the idea that some of the grapes are not fully colored or in other words—green.

The leaves may be worked either solid or in long and short stitches. On the edges use two strands and shade in with one strand.

A judicious amount of Nos. 227, 229, 230¾, 230E and 230D in the leaves and stems gives a natural effect and is quite necessary.



Squares No. 209/10



M HEMINWAY & SONS

WILD ROSE.....Color Plate No. 16

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

The tendrils may be worked in light green or any of the brown tones  
In working the squares No. 209/10, it is best before working the grapes to work the background in Punch Work.

The stems should be padded if they are to be worked in satin stitch, or in outlining with occasional dash stitches as shown in the illustration. The edge of the punch work is finished with two rows of couching stitches.

The veins of the long and short leaves should be carried out in outlining in shades of brown.

### Wild Rose—Centerpiece.

Design No. 3030/6. Size, 27 inches.

Use M. Heminway & Sons' Turkish Floss for Roses Nos. 1657, 581, 0582, 582, 583, 584, 585, 586, 586½ and 587.

Stamens: Nos. 647 and 648.

Leaves and Stems: Nos. 370, 371, 372, 373, 373½, 374, 375, 230½, 230¾, 230E.

Thorns: No. 235.

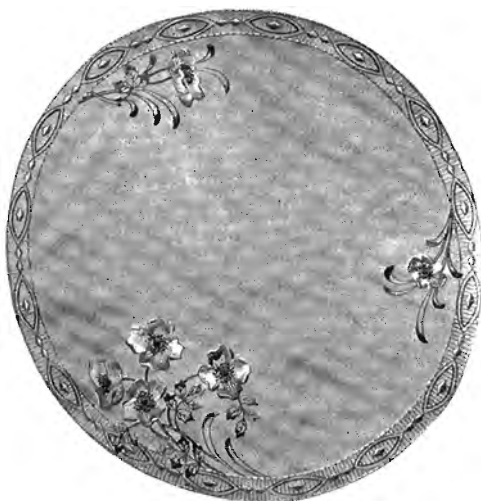
Border: No. 691 Texto Fes-ton, No. 690 Japan and No. 732 Turkish Floss.

Centerpiece No. 3030/6 shows an unusual arrangement of wild roses as in all floral work—no set rule can be applied to this piece. The coloring should be varied. Carefully study light and shadow for a determination of the coloring.

The flowers having turn-overs should be padded and worked in Nos. 1657, 581 and 0582. On flowers not having turnover edges, use two strands of the lightest shade drawn at one time from the skein, the twist running down from the edge of the needle. This avoids roughing of the silk. The shading should run from light to dark. Under the turn over sections work the darker shades to give shadow effects. The stitches are worked toward the center of the flower and this is one of the most essential points to keep in mind.

On outer side of a petal the coloring is reversed from dark to light. The finished petals should have an even glossy appearance and care should be taken not to draw or pucker the stitches or to over crowd them.

The turnover petal may be varied letting most of them be light with a little darker shading where the petal meets it. If a piece has buds, though there are none on No. 3030/6, develop them in the darker shades (see color plate No. 16).



No. 3030/6 Rose Design

Some of the fallen petals may be varied by using No. 581 for the top and shading darker with Nos. 0582, 582 and 583 directly in the center of the flower. The center is padded and covered with satin stitch in shade No. 370. Be sure that the padding stitch runs the reverse direction from which the satin stitch is to be taken. Centers are very important, as they give expression to the flower. The treatment and coloring of them render the flower stiff or graceful, as the case may be. The stamens and pollen are worked in Nos. 647 and 648. They should be placed irregularly around the center dot of green. In working the flowers do not try to leave the stamens uncovered, but work the pluks over the stamping. It is easy to arrange the stamens over the work like the colored illustration. The stem stitch and French knots compose the center. Make the outer row or knots in darker shades and work them first. A good effect is had by using a single strand, each of a shade of yellow and brown, or light green together in the needle to work the French knots which should be firmly attached to the linen.

The rose leaves are worked like the flower petals, using two strands of No. 370 on the tip, shading with No. 371 toward the midrib; shading dark with Nos. 372 and 373 toward the stem. Use one strand for all except the edges which should be worked in two strands. Vary the leaves by using lightest green on the tip and old wood shades or No. 235 for the old leaves or thorns. For the other leaves use Nos. 370 to 375 and 235 for the russet tinge which may begin on the edges of the leaves.

The stems shade from light to dark according to location, being darker where most in shadow and are worked in irregular stem stitch with touches of Nos. 235 and 236. Use No. 235 also for the thorns which are worked by taking a stitch from the inside of the stem to tip of thorns, followed by others in the same direction and continuing for a short distance down the stem and shading farther down with green.

The decorative border may be worked in the white *Texto Feston* in outlining for the single lines and satin stitch for the diamonds. The oval encircling the diamonds are worked in gold shade, outlined with a second or inner line in No. 690. The outer edges of the border are worked in couching in white *Texto Feston* caught down with gold.

#### AZALEA ARE WORKED LIKE WILD ROSES.

The following are shades of M. Hemingway & Sons' Silks required.

*White*, Nos. 691, 689, 688.

Buds, No. 395.

Center, No. 648.

Center, No. 648.

Foliage, Nos. 371, 372, 373, 373½, 374.

*Dark Pink*, Nos. 581, 0582, 582, 583, 584, 585.

Buds, Nos. 584, 585.

Center, No. 647.

Foliage, Nos. 310½, 311, 312, 312½, 312¾, 313.

*Clover Pink*, Nos. 851, 852, 853, 854, 855.

Buds, dark shades.

Center, No. 349.

Foliage Nos. 428, 429, 429½, 430, 431.

*Red*, Nos. 0655, 655, 656, 657, 657½, 658.

Key to Wild Rose.

Materials: M. Heminway & Sons' Japan Floss.

FLOWERS

Pink	No.
1657	—see diagram 1
581	—see diagram 2
0582	—see diagram 3
582	—see diagram 4
583	—see diagram 5
584	—see diagram 6
585	—see diagram 7
586	—see diagram 8
586½	—see diagram 9
587	—see diagram 10

STAMENS

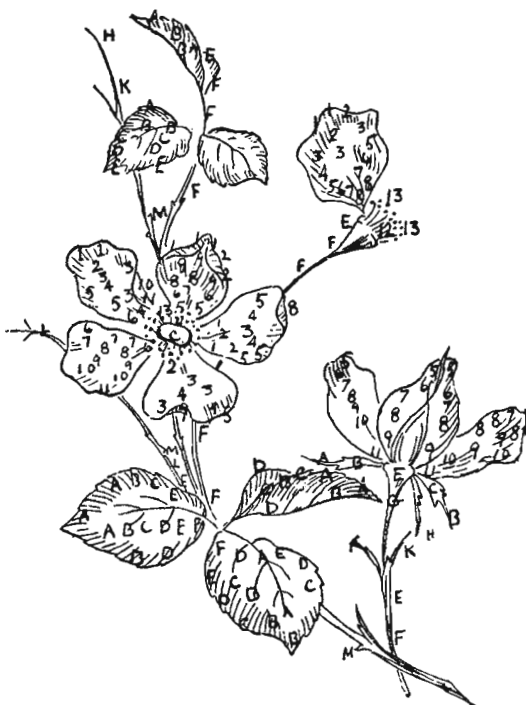
Yellow	
647	—see diagram No. 12
648	—see diagram No. 13

LEAVES AND STEMS

Green	
370	—see diagram A
371	—see diagram B
372	—see diagram C
373	—see diagram D
373½	—see diagram E
374	—see diagram F
375	—see diagram G
Brown	
230½	—see diagram H
230¾	—see diagram K
230E	—see diagram L

THORNS

Old Red	
235	—see diagram M



M. Heminway & Sons Francais Darning Silk.

A soft finish fast dye silk, prepared expressly for a mending silk, for silk hosiery or underwear.

When you use Francais Darning Silk, no discomfort will be caused to the wearer on account of the darning, because of the soft pliable nature of the silk.

Made in a large variety of shades.

Price, per spool, 10 cents. Sold at the Notion Department of Dry Goods Stores.



M. HEMINWAY & SONS

CONVENTIONAL DESIGN..Color Plate No. 24

Reproduced from original model embroidered with  
Permanent Oriental Dyes. Turkish Floss.

## Scarf End.

Design No. 3030/7.

Materials: **M.** Hemingway & Sons' Turkish Floss shades Nos. 413, 642, 641, 640, 371, 372, 373½, 731, 275, 293, 732, 733, 734 and 690.

A scarf of this style makes a good looking piece for library table. It is not very long and it gives an opportunity for the wood to show. It also affords to the amateur color possibilities.

Only three stitches are used on this piece, satin stitch, couching and outlining.

The mid-rib of the leaves are carried out in No. 275 violet shade, as are also the two little crescents near the base of the leaves.

The leaves are in shades Nos. 371, 372 and 373½; the flower form is worked in Nos. 413, 642, 641 and 640.

The scroll work at the base of the design is in Nos. 734, 373½, 275, and 731.

The dots in the center upper end are in Nos. 371, 372 and 373½, also 731.

The design to the right and left of the flower forms are in Nos. 734, 413, 373½, 293 and 731.

All these parts are worked in satin stitch and outlined in No. 690 black.

The long lines are in couching. The outer line is in No. 373½, the middle in No. 372 and in the inner No. 733.

The couching lines in the center of the design are in No. 732. All these lines are caught down with No. 690 black.

To finish a piece of this sort, use a narrow guimpe or fringe.

### Silks for Dressmakers.

For smocking: Turkish Floss or Rope Silk.

Twist Embroidery Silk.

Arrow heads.

Emblems: Turkish Floss or Twisted Embroidery Silk.

French Knots: Turkish Floss or Texto Rope.

Scalloping: Turkish Floss or Texto Feston.

Chain Stitching (bold effects): Texto Rope.

Fancy Stitches: Turkish Floss or Texto Rope.

## Dolphins.

(See colored illustration.)

Design No. 3026/11. Size, 24 inches.

Materials: M. Heminway & Sons' Turkish Floss; 3 skeins each Nos. 370, 371, 372, 373, 373½, 374; 1 skein, Nos. 0408, 731, 732, 733, 734, 721, 722, 723, 724; 10 skeins, No. 691; 2 skeins, No. 690.

The background of this piece is developed in punch work in No. 691 Turkish Floss.

The dolphins form an interesting study. The pupil of the eye is represented by a satin stitch dot in No. 690. Around this dot work a narrow circle in No. 723 in French stemming.

The scales of the dolphins are outlined in Nos. 370, 371 and 372. The upper or left hand side of the dolphin has a narrow row of long and short stitch in Nos. 0408 and 370. Carry this coloring to the third section on the back, then work in shade No. 372. On the fourth or last section work shade Nos. 372 and 371.

The tail has a row of long and short stitch on one side in Nos. 372 and 373 on the other. Between these rows work several rows of darning in No. 373.

The three sections of the tail are long and short on the edges in Nos. 723 and 724 shading in with Nos. 373, 373½ and 374.

The lower edge of body of dolphins is worked on the edges in Nos. 373½, 732 and 373. Where the coloring is heaviest on the body just use the shades of green.

The feathers around the head are carried out in No. 371 with touches of No. 722.

The mouth of the dolphin is long and short in Nos. 371 and 721, shading in with No. 372.

Use a little of No. 721 on the fin like portions at the right of the dolphin.

Around the center of the centerpiece work two rows of outlining in shade No. 371, along the lower stamped lines. Along the upper stamped lines work two rows in No. 371. Between these four rows work a row of chain stitching in shade No. 731 gold.

On the outer side of the punch work make a row of chain stitch in No. 373 and below a row of outlining in No. 733.

One inch from the punch work make a narrow hem about one quarter of an inch wide. Above this hem work another row of chain-stitching in shade No. 373 and a row of outlining in No. 734.

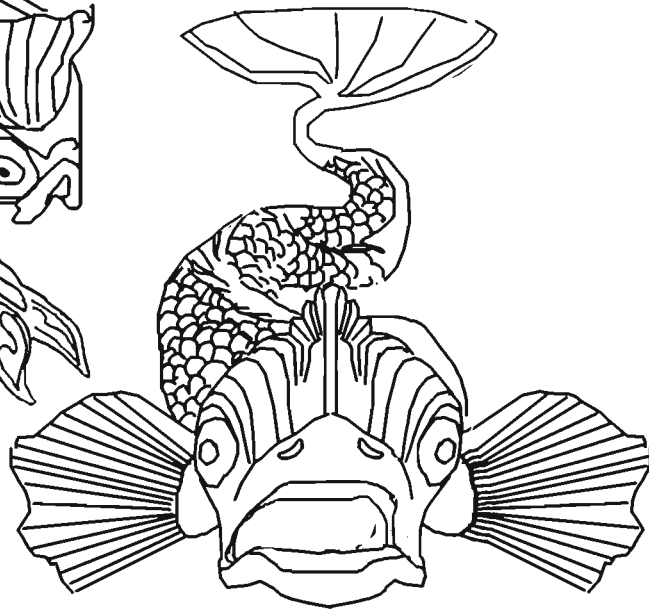
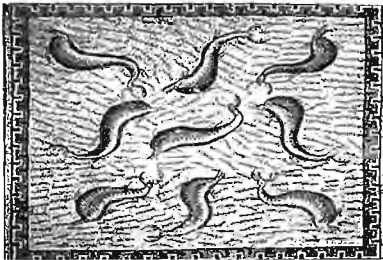
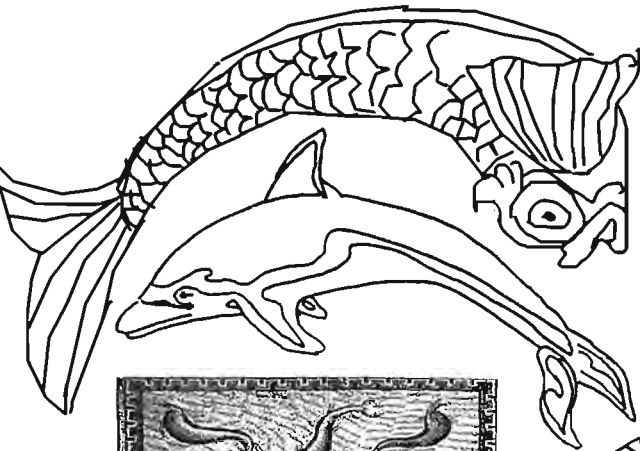
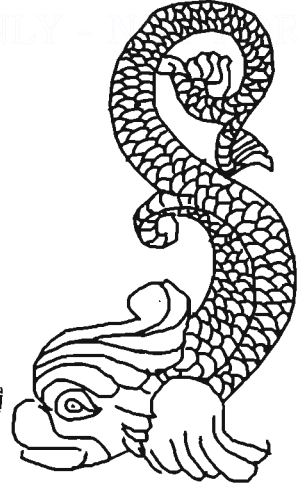
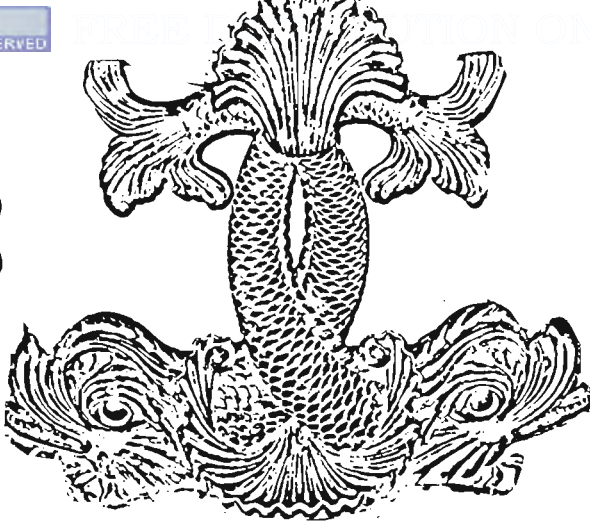
Lace completes this centerpiece.

Outline each dolphin in black No. 690.

## Important.

To intelligently follow the embroidery lessons in this book, do not fail to secure of your dealer a sample card showing the silk itself in every shade made. Price, 15 cents.





2007 addition.

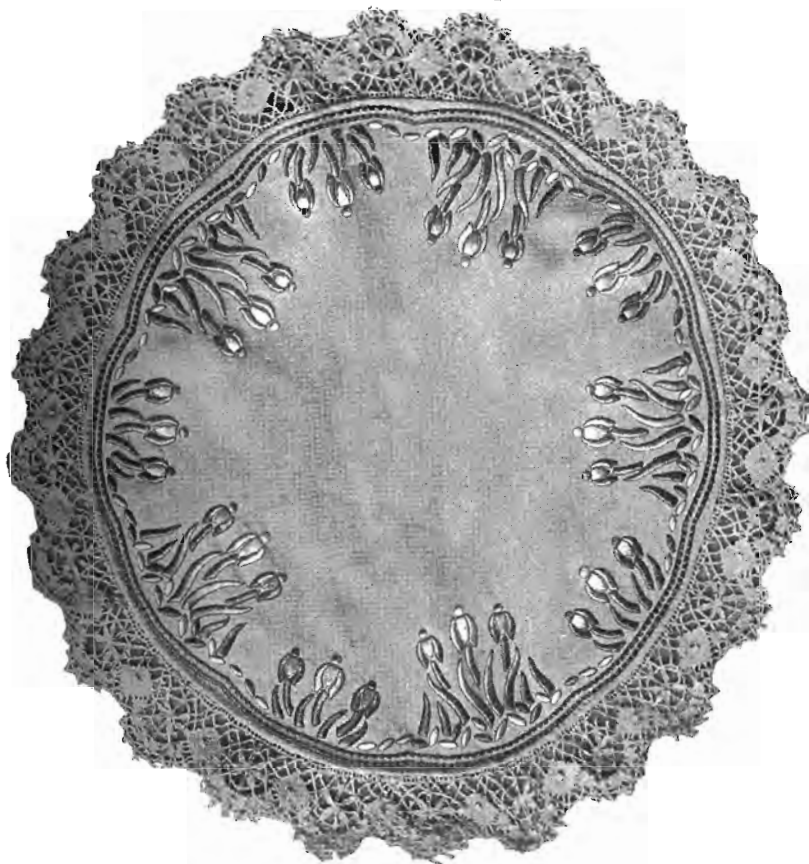
Sadly this digital copy of Heminway Art Needlework is missing the dolphin illustration. From the description of scales and feathers I believe the pattern was a "Mythic" Dolphin design. The Origin of this type of stylized Dolphin seems to have been the Ancient Greek Mosaics. In the Victorian era the mythic dolphin appeared as candleholders, dish handles chairbacks, table legs et cetera. I have included a 1899 Design from the J.F. Ingalls Needleworker Magazine on the next page, as well as the above sketches, outlines and a picture of a greek mosaic from Japan.



*AK*

FEBRUARY, 1899

Conventional Tulips.



No. 3026/66 Conventional Centerpiece

Design No. 3026/66. Stamped on Tan Linen. Size, 27 inches.

Materials: M. Hemingway & Sons' Turkish Floss Nos. 490, 491, 492, 492½, 493, 443, 445, 446, 371, 372, 373, 373½, 374, 375 and 690.

This centerpiece is a beautiful conventional design. The floral forms and the jewels around the edge are carried out in the wisteria shades Nos. 490 to 493. The stems and leaves are in Nos. 371 to 375. While two lines are couched, one in No. 443 and one in No. 445 caught down with No. 446. Lace surrounds the entire piece as a necessary finish.

The entire design is outlined in black No. 690. The long leaves may have three or four shades of green, always shading from light to dark.

### Filet Embroidery.

Design No. 3030/S. Size, 36 square and 27.

Materials required:

M. Hemingway & Sons'

	No.
9 skeins Texto Rope	941
11 skeins Texto Rope	942
9 skeins Texto Rope	943
9 skeins Texto Rope	944
19 skeins Texto Rope	564
5 skeins Texto Rope	1228
1 skein Turkish Floss	443
1 skein Turkish Floss	445
1 skein Turkish Floss	447

No. 3030/S shows something different in the way of embroidery. There has been a great vogue for the real and imitation Filet Lace. There is Filet Crochet that looks like the real lace, yet is done with the crochet hook, now there is a pretty variation in the form of embroidery.

The entire background has the open couching stitch in shade No. 942 caught down with No. 943. Just a single thread is used for this purpose. Along the outer line of the design work a row of couching in No. 944 caught down with No. 943. Along the scallop lines work a row of couching also in same shades as the outer row. About four strands are used for this couching.

The flowers and leaves are couched on the edges with 564 using three threads and tacking in the same shade.

The veins are outlined in No. 564. The pollen of the flowers are carried out in satin stitch in shades Nos. 443, 445 and 447 gold. Shade from light to dark.

Lace is not necessary as a finish to this square as a plain hem is sufficient. Make the hem about one and a half inches wide.

N. B.—If there is no dealer of M. Hemingway & Sons' Silks in your locality, send us your order and we will see that you are supplied.

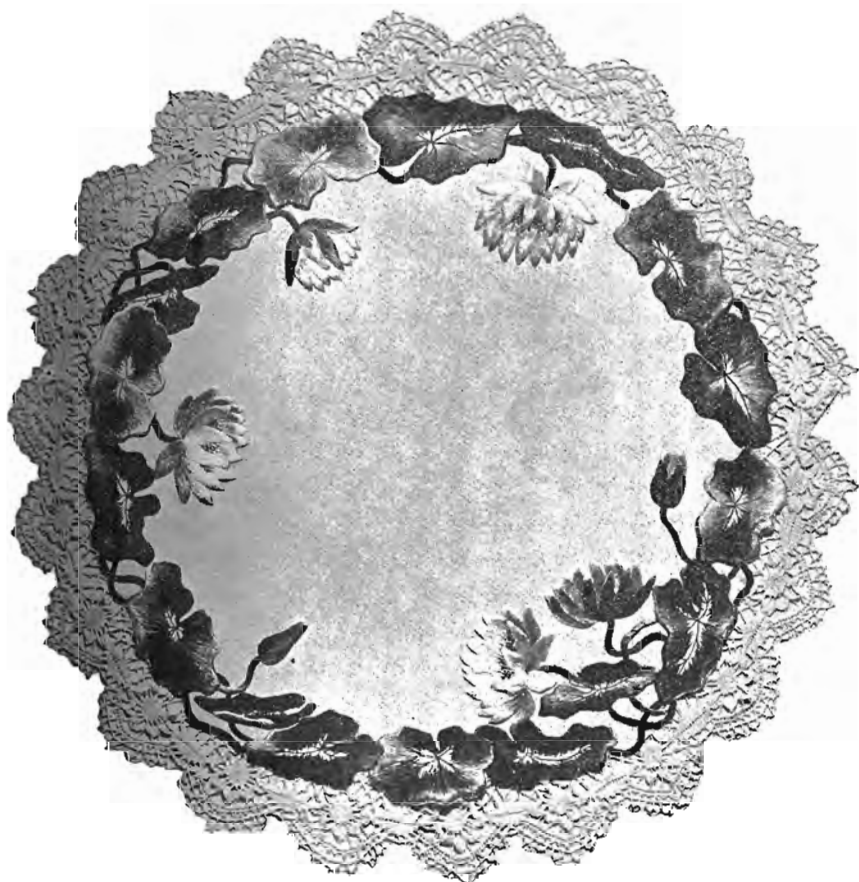
The following are the prices at which pure white linen centerpieces are sold by dealer: 12-inch, 15 cents; 18-inch, 30 cents; 22-inch, 50 cents; 24-inch, 60 cents; 27-inch, 75 cents; 36-inch, \$1.50. M. Hemingway & Sons, Watertown, Conn.



No. 3030/S Filet Embroidery

Waterlily Centerpiece.

Design No. 2744. Size, 24 inches.



No. 2744 Water Lilies

Materials: M. Hemingway & Sons' Japan Floss, 2 skeins of No. 691, 1 each of Nos. 513, 395, 513½, 514, 1657, 515, 581, 0582, 582, 490, 493, 491, 647, 649, 650, 492; 3 each of Nos. 370, 371, 372, 373½, 373, 374 and 375.

Can one imagine anything more pleasing to the eye on a hot summer day than a table decoration with a centerpiece of waterlilies and china of green and white, or gold and white?



M. HEMINWAY & SONS  
AMERICAN BEAUTY ROSE. .Color Plate No. 14  
Reproduced from original model of the  
Permanent Oriental Dyes. Japan Floss. **Uploaded 09-2008**

Slightly pad the edges of the waterlily before working them in silk.

Tint the edges of the flowers with a little of Nos. 1657, 581, 395, 582, 581 or 683, while a few may have No. 691. Vary the coloring. Use two strands of silk on the edges and shade in with one strand.

The general effect of the flower is white and yet a little of the shading is required to develop the flowers.

On the underside of the leaves there is considerably more of the pink tinge and No. 491 with a little of No. 492 may be embroidered.

The calyx of the flowers are worked in Nos. 513, 513½, 514 with shading of Nos. 493 and 492.

The lily leaves or pads have a slight padding on the edge shading in from dark to light which is just the reverse to which most leaves are worked. The colors to use for the leaves are Nos. 375, 374, 373½, 372, 371, 370, 513, 513½, 514, 492 and 493.

The veins carried out in No. 493. No. 493 is used where the dull purplish red effects are desired.

The stems are well padded and carried out in satin stitch in Nos. 514 and 493.

The centers of the flowers have a cluster of French knots which are worked after the flower is completely covered with stitches. Use shades Nos. 647, 649 and 650 for the knots.

After the embroidery is completed work a narrow row of buttonhole stitches along the outer edges, taking tiny stitches of the same shades as the section that is being reinforced. This buttonholing keeps the linen from raveling after the centerpiece is cut as shown in the illustration. Finish with lace.

## Rose Spray.

(See color Plate No. 14.)

A needlewoman will be confronted by some difficulties when she first undertakes the embroidery of roses; but a little careful study of a natural rose will solve many problems. In no other flower is there such constantly changing direction of stitches.

Petals curve inwards and wrap themselves around the heart of the rose or may roll outward, all in the same flower.

The contour of the flower must be carefully preserved and no petal must seem flat.

All this can be accomplished in the direction of the stitches. At no time must one depend upon color to correct faults of stitches. Work a stamped rose in the coloring that designates its class. The American Beauty Rose is much heavier in formation than any other rose. Never use American Beauty shades in roses of other types or you will be working to produce an erroneous effect.

Remember that sunlight on green increases its intensity while on other colors the sun fades them, so that a rose in its prime is paler than the opening bud. Young leaves are lighter than those fully developed.

All colors tinge with brown as they wear old. The woody structure of large stems are indicated by shadings of brown or red. Sometimes the youngest leaves also show touches of brownish reds. In selecting silk, it is well to select shades that will blend.

The edges of the rose and its turnovers are improved when padded.

American Beauty Rose Key.

Materials: M. Heminway & Sons Japan Silk.



FLOWERS

Reds	Shade
No. 851	No. 1
No. 852	No. 2
No. 853	No. 3
No. 854	No. 4
No. 855	No. 5
No. 856	No. 6
No. 858	No. 7
No. 859	No. 8
No. 564½	No. 9

STEMS AND LEAVES

Green	Shade Letter
No. 513	A
No. 513½	B
No. 514	C
No. 515	D
No. 516	E
Burnt Red	Shade Letter
No. 413	F
No. 415½	I
No. 415	K
No. 416	M
Wood Brown	Shade Letter
No. 230E	H
No. 230F	O
No. 230G	R
No. 1395	S

Diagram of American Beauty Rose





M. HEMINWAY & SONS

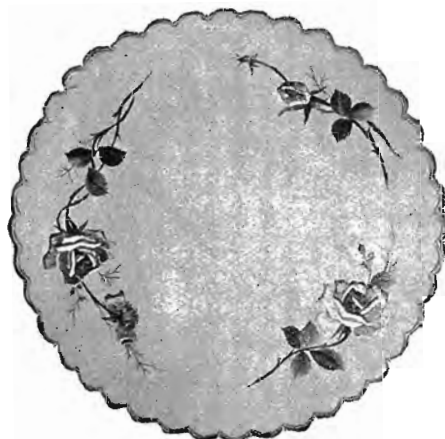
TEA ROSE.....Color Plate No. 4

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

## Rose Centerpiece.

Design No. 3013/60. See Color Plate No. 4. Size, 22 inches.

Japan Floss, Green, Nos. 370, 371, 372, 373, 374, 375; Brown, Nos. 229 230 $\frac{1}{4}$ , 230D; Yellow, Nos. 0645, 411, 647, 650; Red, No. 725; Tea Rose, Nos. 581, 0582, 582, 583, 1657, 1659, 330, 331, 332, 333, 541, 542. Texto Feston White, No. 691.



No. 3013/60 Rose Centerpiece

The color plate shows a good example of a pink or tea rose, while the centerpiece design shows a beautiful design or study of the rose in its various stages.

Lightly underlay the outer edges of the flower petals and pad the turnover portions to a slightly greater height. Use two strands of silk for them margins and turnovers of the petals, shading in with a single strand. For the top petal use No. 330 for the turnover, use No. 583 and 582 under the turnover, shading down with No. 331.

On the next petal use No. 330, for the turnover with Nos. 541 and 542 and a touch of No. 330 and No. 1657 at the base. A soft indescribable shade is obtained when a thread is split and worked in with another split thread of a different shade. The same order of shading is used on the other petals. Work

the turnover of the front-turnover in No. 581. In outer lower petals the shades Nos. 331 and 332 are used. In some of the petals the section nearest the heart, work some of No. 0645 with perhaps a split thread of No. 370 to give it a greenish effect.

In the bud use two strands of Nos. 331 and 330, for the outside of deeper petals use Nos. 330, 581, 0645. On the lighter portion, excepting Nos. 331 and 332 all the above mentioned shades are used on the petals of the falling roses. Yellow Nos. 411 and 650 are used in the stamens and pollen. The latter is composed of French knots.

The stems are worked in Nos. 374 and 375 with occasional dashes of red No. 725.

Direct the stitches of the leaves from tip and edges toward the midrib, use shades Nos. 370 to 375 and shade Nos. 229, 230 $\frac{1}{4}$ , 230D and 725 for the old leaf coloring. Vary with red or brown in these and use red for the thorns.

The scallop edge is buttonholed in No. 691 Texto Feston.

### Applique Rose.

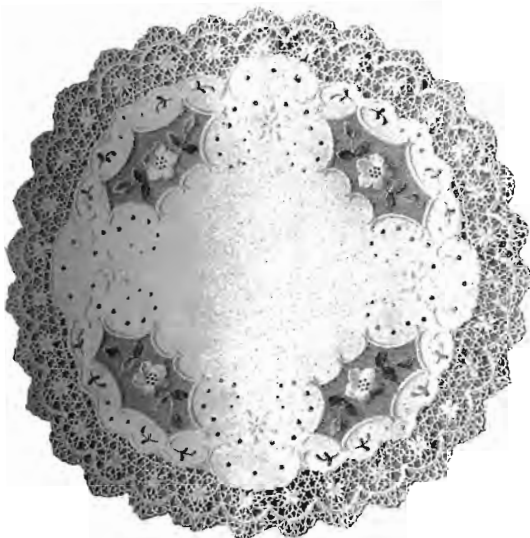
Design No. 2975/76. Sizes, 12, 18, 22 and 27 inches.

Materials required 7 skeins of M. Heminway and Sons' Texto Feston No. 691; 2 skeins of Turkish Floss Nos. 637½, 330, 332, 371, 372, 373 373½ and 3 skeins of Nos. 331 and 330.

It is best to work first the dots, leaves and conventional flowers scattered over the background. The dots are worked in shades of pink, while the flowers are in white.

A piece of net is laid under the linen where the wild roses are. The flowers are embroidered like the wild rose in color plate opposite page 36, through both linen and net. The scroll work is also done through two thicknesses.

If one preferred the roses may be in white or yellow. For the latter coloring use the No. 0408 line of yellow. After the embroidery is completed press it following the instructions on page 4. Now with a sharp pair of fine scissors cut away the linen over the net. Cut close to the embroidery without impairing it. When completed will have the effect of being worked on net only, as there should be no sign of the linen under it.



No. 2975/76 Applique Rose

N. B—*Do you Crochet or Knit?* Then be sure to get "Silk-Craft Instructions for Crocheting and Knitting." The directions have been written by the best authorities on the subjects and most carefully edited.

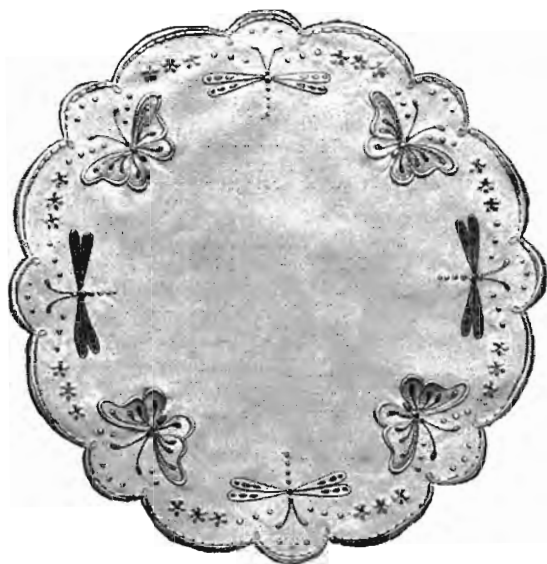
Here are some of the things for which you will find directions: Baby Articles, Dress Trimmings, Men's Ties, Dainty Edges and Insertions and the Latest Novelties.

The real home lover will appreciate the little almond or candy baskets, the exquisite candle shades and lunch sets.

The woman who enjoys making dainty things for the baby will find a lot to keep her busy—132 pages in all. Price, 25 cents.

Butterfly Centerpiece.

Design No. 2975. Sizes, 12, 18, 27, 36 and 45 inches.



No. 2975/92 Butterflies and Dragon Flies

Above the scallop edge work a row of couching in Texto Feston caught down with No. 293.

The scallop and the dots under each butterfly and darning fly is worked in Texto Feston white.

Publisher's Special Notice.

This treatise on embroidery is not a regular catalogue of all our stamped materials. It is the purpose of the publishers to be able to fill wholesale orders for the designs shown herein. We will send out on request of any authorized dealer our Wholesale Catalogue.

We have no retail department or facilities for filling orders from private parties, but we will gladly forward to the nearest dealer any retail orders sent us.

Prices for white pure linen centerpieces as sold by dealers are as follows: 12-inch, 15 cents; 18-inch, 30 cents; 22-inch, 60 cents; 27-inch, 75 cents; 36-inch, \$1.50.

M. HEMINWAY & SONS SILK CO.,

New York, Philadelphia, Chicago, San Francisco, St. Louis, Boston.

Materials: M. Heminway & Sons' 15 skeins Texto Feston (artificial silk) and Turkish floss Nos. 290, 291, 292 and 293.

Pad the edges of the butterflies before working them in satin stitch. Use the Texto Feston for this work. The body and markings on the wings are developed in satin stitch in shade No. 293.

The model of this piece had the entire surface of the wing between the markings and edges covered with Kensington stitch in shade No. 290.

The darning fly is developed like the butterfly.

The dots and the flowers are worked in satin stitch using the lighter shades of blue.



M. HEMINWAY & SONS

CONVENTIONAL PILLOW..Color Plate No. 26

Reproduced from original model embroidered with  
Permanent Oriental Dyes. Texto Rope (Artificial Silk).

### Pillow.

See Color Illustration. Design No. 3030/1.

Materials : M. Heminway & Sons' Texto Rope, 1 each of shades Nos. 941, 942, 943, 944, 731, 732, 733, 734, 735, 871, 873, 492, 312½, 313, 372, 373, 373½, 374 and 690.

The center flower is worked in deep long and short stitches in shades Nos. 735, 734, 733, 732 and 731. The leaves below it are also in long and short in No. 313.

The darning stitches below the floral decoration is carried out in two strands of Texto Rope. Under the center flower use shades No. 731, on the sides Nos. 732 and 733.

Above the center flower the foliage is in Nos. 372, 373 and 373½. The two flowers above the center one is carried out in Nos. 941, 942, 943 and 944.

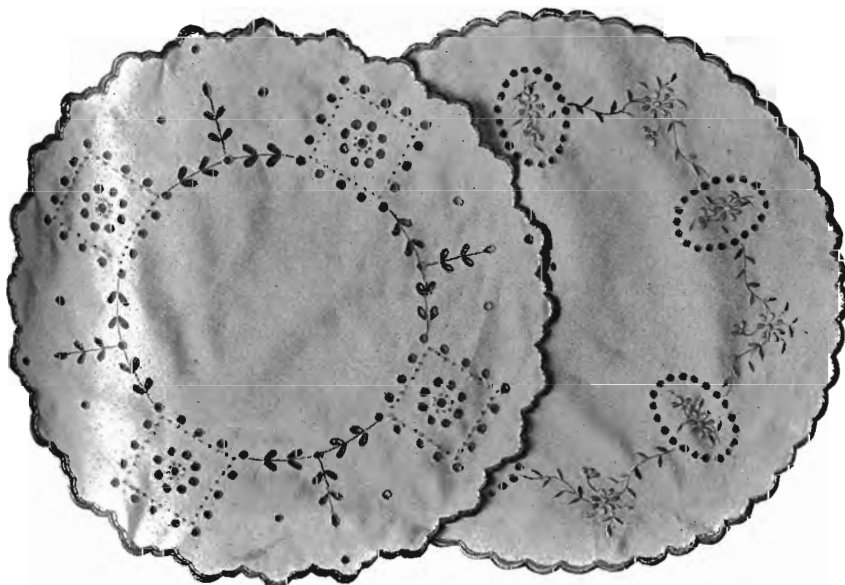
The two leaves between the blue and flowers are in shades Nos. 312½ and 313.

The end flowers are in shades Nos. 871, 873 and 492.

The end leaves are in shades Nos. 373½ and 375.

The centers of the middle flowers consist of a cluster of French knots, using one strand of No. 735 and one of No. 375. In the blue flowers use Nos. 734 and 373½, while in the pink flowers use shade Nos. 732 and 372½.

### Eyelet Centerpiece.



No. 2975/97 Eyelet Centerpiece with oval medallion  
No. 2975/98 Eyelet Centerpiece with square medallion.



M. HEMINWAY & SONS

FISH and CORAL. . . . Color Plate No. 13

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

Design with squares No. 2975/98. Sizes, 12, 18, 22, 27 and 36 inches.  
Design with oval No. 2975/97. Sizes, 12, 18, 22, 27, 36, 45 and 54 inches.  
Materials recommended M. Heminway & Sons' Texto Feston No. 691.  
Both centerpieces are excellent examples of the eyelet work.

The design to the left, No. 2975/98, has a little outlining and some French knots worked in conjunction with it.

The other design has a graceful arrangement of sprays framed in an oval of eyelets.

Each year has its fad in coloring and this year black and white or china blue and white are very popular. The oval design may have the flowers in white and the eyelets in black or visa versa.

### Fish Decoration.

See Color Plate No. 13. Size, 25 inches.

Materials: M. Heminway & Sons' Japan Floss Gray Nos. 1196, 1198, 1200, 1202, 1204.

Gray Green: Nos. 395, 396, 397, 398, 399.

Purple: Nos. 861, 460, 461.

Pink: Nos. 330, 331, 332, 581, 0582, 582, 1657.

Green: Nos. 370, 683, 371, 375, 373½.

Serpent: Nos. 520, 522, 523½.

Blue: Nos. 292, 291.

Brown: Nos. 0409, 227, 229, 230½, 230D, 230F, 409½.

White: Nos. 691, 692.

Red: Nos. 505, 506.

The color illustration No. 13 is a section of the design shown on page No. 51. It is an admirable rendering of fish gliding among seaweed and coral.

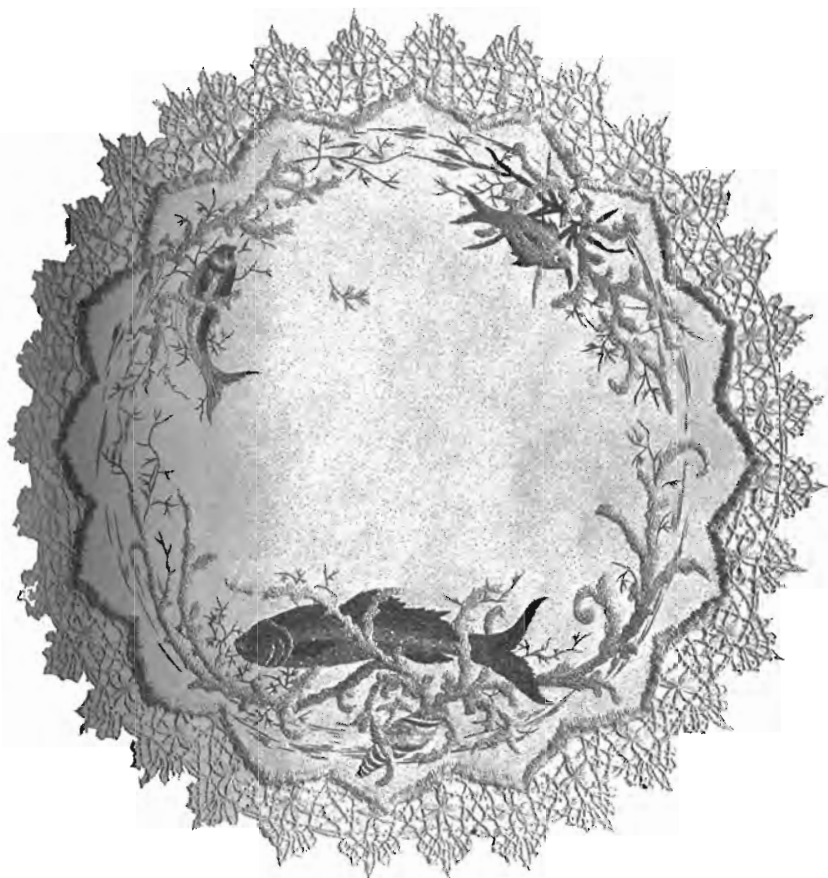
The illustration clearly shows the color and stitchery of the fish. Note that the Kensington stitch may be begun back of the gills working on to the slender joining of the tail. The tail may be worked from the ragged edge inward. Pad the outline and division lines of gills and from these forward to the mouth. Along the back and beneath the dorsal fin, use gray green No. 399 shade through Nos. 398, 397, 396 and 395, and then into grays Nos. 1196, 1198 and 1200. The green of the tail is dashed with blue No. 292 and occasional stitches of No. 0409. As the greens approach the grays the brown dashes change to Nos. 230½, 227 and pale blue dashes of No. 291 are seen over the No. 395 and gray tones.

The head is lighter in general tone, the edges of the gills are in No. 395, a few dashes of No. 292 are worked over the blending in Nos. 396 and 397. Back of and inside the mouth is No. 398. The mouth is worked in Nos. 505 and 506. Use No. 409½ for the eye, the stitches of which are slanted following the circular shape—the pupil is a French knot of black No. 690. With two (2) strands of No. 399 work the serrated edge of tail and fins. Shade lighter toward the body using in the tail the entire No. 395 line. Single threads of blue No. 292 are used on the tail and fins.

Scale markings give the finishing touch to the fish. They consist of the arrow point stitch which is described among the fancy stitches in the front of this book. Use No. 292 for the scales on the green and No. 1202 when working over the gray.

In the shell seen below the fish the ridges of the convolutions are raised with stitches in padding thread, also the top which rolls back. Begin with two strands of pink No. 582 at the pointed tip, use No. 0582 for second





Design No. 2880, Fish with coral

division, No. 581 for the third. The fourth is begun with No. 861 lavender, with a single strand of No. 461 shades into it. Green No. 370 commences the next, while the above given lavenders blend into this where the coral crosses over the shell. In the last and largest division the colors are placed in the following order: No. 691, white; Nos. 370, 683, green; No. 581, pink; No. 861, lavender and No. 0582 pink render the rolled edge. The inside of the shell calls for Nos. 1657, 581, 582 while the rolled edge is carried out with satin stitch in No. 691.



Design No. 3007, Fish with Net

The coral is a very interesting part of this decoration, so wonderfully realistic is its rendering and yet it is very easily accomplished. First padded and then covered in satin stitches, the stitches placed at an angle as in heavy stem stitch. It is the introduction of French knots on top of all this which gives the true coral appearance. The knots vary slightly from the ordinary each one having a little stem, as it were. To accomplish this, the needle is put through to the right side, the thread wound around it and it is then inserted from the point where it first appeared. Use white No. 691 and cream white No. 692 for the lightest portions of the satin stitch, shading into Nos. 1196 and 1198 for darker portions and Nos. 1200 and 1202 where one branch falls behind the other. The knot stitches correspond to the foundation in shade number save that No. 692 is always knotted with No. 691

Delicate tracery of seaweed is carried out in purplish red Nos. 330, 331, 332 while the water lines are represented by outlining in Nos. 520, 522, 523½ serpent greens.

The scallop edge is in long and short buttonholing in No. 691 Turkish Floss. About five skeins will be required. Above the row of white buttonholing work a row in green and pink in Japan silk Nos. 683 and 1657 are worked in irregularly. Work the shades in the colors given letting the pink extend well up from the edge and often partly hiding the water lines.

Two smaller fishes are worked in gray and brown respectively and in the following shades. Gray fish No. 1196 through to Nos. 1202, 691, 683 lines in fins and scales No. 230F, mouth No. 506, eye No. 409½ with dot of No. 690 The brown fish has the head and gills of Nos. 226, 229 and 230½. Along the back is the darkest coloring which shades light toward the tail. Use Nos. 230D and 230F and gradually work lighter using the shades given for the head. Gray shades in the under part of the fish Nos. 1196 and 1200. Scale marking arc of 375, which is also dashed in the fins worked in Nos. 230½ and 230D. Occasional bits of green weed require Nos. 373½ and 375 green.

The centerpiece of the fishes and net requires the following shades of silk: Nos. 227, 229, 690, 395, 396, 397, 398, 398½, 399, 1196, 1198, 1200, 1204, 380, 371, 372, 373, 373½, 374, 409½, 513, 514, 515, 491, 492, 492½, 493, 901, 300, 301, 302, 414 and twisted silk Nos. 430, 811 and 812.

The net or scine is developed in a novel way with the darker shade No. 812 twist silk. A running thread was made along the stamped outlines after all the lines were covered. The needle is threaded with the lighter shade of twist silk No. 811 and the silk is darned in and out of the running thread.

The fish that is under the net should be worked before working the net.

The seaweed is worked in shades of green and also the shades of pinky reds.

The weed is represented by single stitches each stitch representing, sometimes it is advisable to insert an additional stitch.

The fishes are worked like those in the center of fish and coral.

### Peacock-eye Centerpiece.

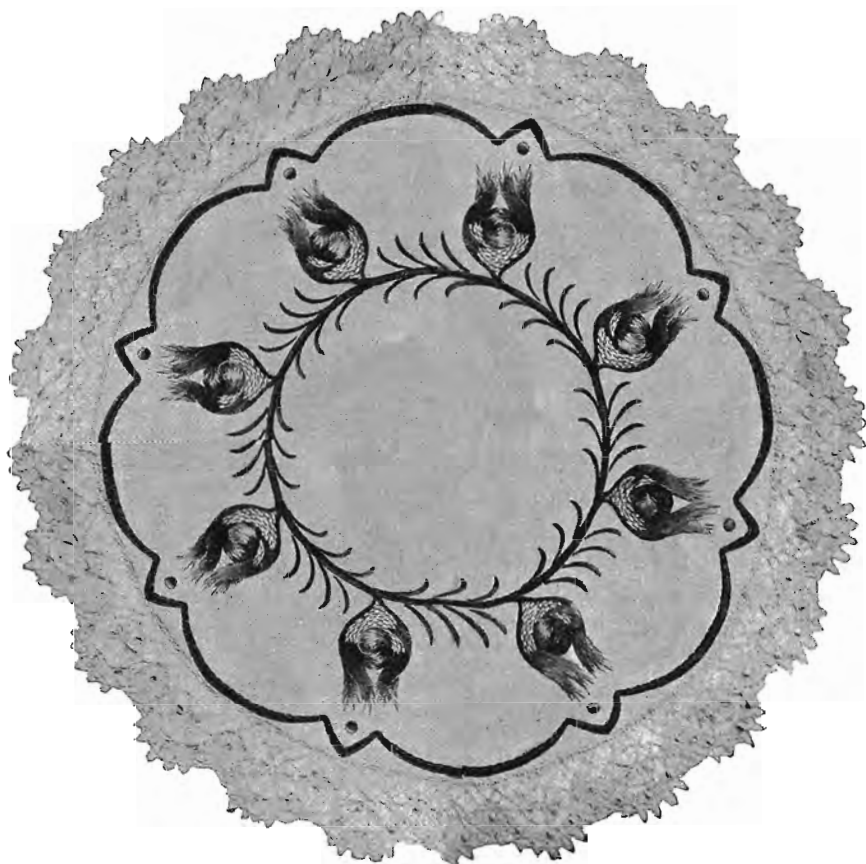
Design No. 3026/64. Size, 27 inches.

Materials: M. Hemingway & Sons' 2 skeins of No. 884, 3 skeins of No. 686½, 4 skeins of No. 687, 2 skeins of Dartmouth, 3 skeins of No. 698, 2 skeins of Yale, 3 skeins of No. 444, 3 skeins of No. 417, 4 skeins of No. 445 Turkish, 12 skeins of No. 447, 2 skeins of No. 690, 7 skeins of No. 446 and 4 skeins of No. 885.

The peacock eye centerpiece is one that is rich in coloring and most artistic. Satin stitch, buttonholing, darning and Kensington stitch are the stitches used. The design is stamped on cream colored linen, which makes an attractive cover for a library table or as a centerpiece on the dining table between meals.

The edge of the centerpiece is embroidered with No. 447 in buttonholing. The dots are in satin stitch in No. 884. The eye of the feather is in Kensington stitch. It is here that subtle coloring is required. The stitches curve in C form. Begin with Dartmouth, shading in No. 417, then No. 444 and No. 687.

The narrow or double lines around the eye may be worked in satin stitch or if one prefers it need not be observed but the entire coloring covering the entire figure. If the double lines are to be carried out in satin stitch use shade No. 444.



No. 3026/64 Peacock-eye Design

The fine feathery like portions above the eye toward edge of the centerpiece are carried out in outlining using shades of green and blue. The darning below the eye of feather is carried out with two threads of dark green and two of dark blue.

The outer lower edge of the feather is worked in slanting stitches. The border of plain feathers around the center are worked in shades of deep blue and dark green. The center rib of the feather is worked in satin stitch, in the same shade as the scallop edge. The shading is placed in line feathers.



M. HEMINWAY & SONS

THISTLES..... Color Plate No. 27

Reproduced from original model embroidered with  
Permanent Oriental Dyes. Turkish and Japan Floss.

### Thistle Centerpiece.

Design No. 3026/47. See Color Plate.

Materials required: Turkish Floss, 4 skeins each of Nos. 447, 374; 3 skeins each of Nos. 408½, 373, 373½; 2 skeins each of Nos. 443, 371, 372, 227, 229, 761, 861, 862, 863, 864, 865, 866, 867, 868; 1 skein each of Nos. 230D, 241 and 691.

This design of Thistles is stamped on cream colored Bulgarian linen. The punch work in the bow knot was carried out in No. 408½. The bow knot was outlined with couching in white No. 691 caught down with green No. 241.

The working of the flower is comparatively simple, only requiring coloring skill. The directions of stitches are clearly defined. The coloring is varied in the flowers as shown in the colored illustration. Supposing we were working on the full blown thistle. The back edges are worked in No. 862 shading down to the heart with No. 867. The edges of the thistle toward the front are worked in Nos. 761 and 861 except those very close to the calyx which are worked in No. 867. After the flower is worked and stamping completely covered then with the needle threaded with No. 761 make long irregular stitches on the edge.

To get original realistic effect use a freshly gathered thistle placing it in a glass of water so that the coloring will not deepen too suddenly.

The calyx may or may not be padded as one desires. Use shade No. 373½ and No. 374 to cover the calyx. Over this coloring use a thread of No. 371 and work V or scale stitch at regular distances.

The leaves close to the calyx are worked in the lighter shades of green in Kensington stitch. The large leaves are worked in long and short stitch in all shades of green. Work a second row below the long and short stitch in the same shade as the edge. Use light shades of green and the darker shades toward the stems. The turnover sections of the leaves are well padded and then worked in the lightest shade of green. These sections are best worked in two rows of stitches. Note the turnover on the leaf near the end of the spray is worked in No. 227. A little of Nos. 229 and 230D are worked in a few of the leaves.

The stems are well padded and some worked in No. 374 and some in No. 373½. With a thread of No. 371 little dashes are worked across the stems.

The coloring of the veins vary in the leaves—some are in shades of green while others are in No. 229 or No. 230D.

The centerpiece is finished with a hem and a row of couching in No. 447 caught down with No. 443.

The thistle is the national flower of Scotland. Its coloring may be white, lavender or deep purple. The purple shades are the most usual.

In the working of the calyx of each flower try and preserve the round raised effect, the same will be found to apply to most of the stems.

### A Few Suggestions.

Use M. Hemingway & Sons' Necklace Silk for stringing beads.

When using Texto Feston use a No. 6 Embroidery Needle and a short length thread. Give an occasional twist between the thumb and first finger to keep the silk in its original twist.

Let a piece be almost dry before pressing it with a hot iron.

When an extra fine thread is desired, use a split thread of Japan Silk.

A double thread of Rope Silk twisted three times around the needle makes a knot about the size of a pea.

Rabbit Center.

Size, 27 inches.



Centerpiece Rabbit

Materials: Japan Silk shades Nos. 812, 227, 229, 230½, 230¾, 230D, 230G, 230E, 811, 240, 241, 241½, 242, 243, 243½, 244, 333, 370, 371, 372, 373, 373½, 374, 691 and 235.

This design makes a handsome centerpiece for the chafing dish table.

The rabbit jumping through the grass is carried out in the first nine shades mentioned. The lower edges of the ears, the nose, the lower body or belly, the thigh, the upper hind leg, and fore paws are light. The lower

body has a row of long and short stitch in No. 691 into which Nos. 812 and 227 are worked. The contour of the thigh is carried out in No. 812 into which Nos. 227, 229, 230D, 229 is worked. You are now at the leg of the rabbit which is worked in No. 227 with the heel and toe tipped in No. 230D.

The back leg of the rabbit is worked in two shades No. 230E close to the body and No. 230G with a little of No. 230D.

The back foot of the hind leg is in Nos. 229 and 230½ with toe demarcations in No. 230G.

The ear has the lower edges in No. 227 with some of No. 230½ worked in. The under fold of the ear is in No. 230G. The upper ear has no under fold and the dark coloring runs into the head. Directly over the eye work a little of No. 230¾ which gives form to the head. Work in from this spot a little of No. 230G right to the nose which is in No. 227.

The eye is composed of a satin stitch dot of No. 812 outlined in No. 230G surrounded with a circle of No. 227 stitching. The stitch direction in the head slant toward the nose with the exception of the stitching on the back of the neck and along the back. Here the stitches slant toward the tail. The stitches on the breast are worked following the curve of the outer edge. From under the eye to the fore leg work in Nos. 229, 230½ and 230G. This coloring is also carried along the body slanting the stitches downward. The body and outward toward the back of the animal. A considerable bit of No. 230E is worked through the middle of the body.

The tail has a bit of No. 230G tipped with No. 812.

No. 230E is worked to show the joining of the fore paw to the body. The coloring shows action of the rabbit.

No. 229 is worked into the fore paws with No. 230E outlining them.

The bunny resting is considerably lighter. The thigh is outlined with No. 691, carry in Nos. 812, 227, 229 and a little of No. 230E as shadows. Under the head shadow stitches of No. 230G are worked also right behind the thigh it will be necessary to use No. 230G. With the exception of these spots of shadow the rabbit is in all the light shades. The stitch direction is less complicated than the jumping rabbit. The stitches from neck to paws runs up and down. Those along the back slant the same direction as the outline of the back. The stitches in the thigh follow at the top of the curve of the thigh and slant down toward the paw.

Whiskers complete both rabbits and they are worked in black with straight long stitches around the mouth.

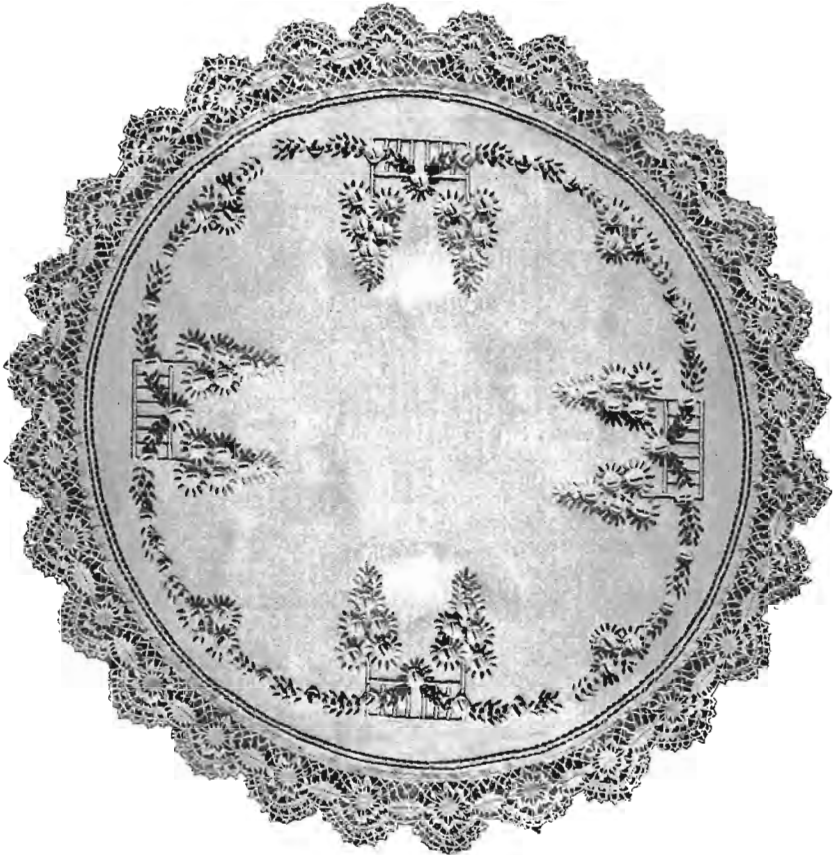
The grass gives a pleasing sense of color to the otherwise sombre piece.

It is carried out in Kensington Stitch in shades Nos. 370 to 374. The fine grass are in outline stitch in the same shades. The little flowers and seed berries are in shades Nos. 333 and 235. The little berries are in French knots made by twisting the silk twice around the needle. The flowers are in lazy daisy stitch. Through the grass work a few of the fine weeds in Nos. 331 and 235.

The plantain leaves are bright in color shades Nos. 240, 241, 241½, 242, 243, 243½ and 244. The edges of the leaves are in long and short stitch in which the deeper shades were carried. These large leaves were not entirely covered in satin stitch, the lower part of each cane being in Sketchy Kensington. The turnovers of the leaves were well padded and then worked in satin stitch in No. 240. The lace was basted on in the usual way. In the model a narrow width was laid on top the wide width pointing to the edge of the grasses. Where the laces join large French knots in shade No. 243 were made forming a circle around the entire piece.



Coronation Braid.  
Design No. 3011/53.



No. 3011/53 Coronation Braid Design

This design is carried out in coronation braid and embroidery instead of the braid being used and couched to the material as most coronation braid pieces are. The braid is sewed on to form little roses. Insert one end of the braid in the material, tack down, then coil the braid around forming a rose. Catch the braid with a stitch which is not visible on the surface of the braid. To obtain a raised effect such as the natural rose has, work a foundation center in padding cotton in the center of the flower. Coil the braid first around this center tacking it as you coil and over the foundation.

The leaves are in lazy daisy stitch while the gate is in satin stitch in white outlined in color. This centerpiece is more pleasing when the braid is kept white and the leaves black or color.



M. HEMINWAY & SONS

TIGER.....Color Plate No. 10

Reproduced from original models embroidered with  
Permanent Oriental Dyes, Japan Floss and  
Turkish Floss

## Tiger Head.

See Colored Illustration No. 10.

Materials required : Nos. 227, 229, 230½, 230¾, 230D, 230F, 230G, 620, 621, 622, 623, 490, 491, 492, 492½, 416, 689, 688, 690, 1196, 1198, 624, 547 Turkish Floss.

The tiger head represents a masterpiece in coloring and stitch direction. Studies of this sort are invaluable to the needlewoman who does the more elaborate forms of needlework. It serves the purpose as a trade mark or as a handsome exhibit. The elaboration of the work takes it out of the practical class.

The illustration should be well studied before commencing this piece of embroidery for the direction of the stitches is of prime importance and this must not be forgotten if successful results are desired. More latitude may be taken in the placing of colors than in the slant of stitches, a fact which often escapes the mind. The Turkish and Japan Flosses of M. Hemingway and Sons are used throughout this piece of needle painting. Turkish Floss for the most part, softened by single threads of Japan.

The forehead is a good place to commence the stitches, slanting back from the point gradually change in direction between the ear and eye to curve down and backward near the ear and downward round the eye to throat. More delicate modeling is required about the muzzle. Directly between the eyes, the stitches follow the slant of the nose, while they change in direction lower down, so as to curve across above the nose and sweep down around the open snarling mouth with the wrinkled jowl. In working in the various shades the needle must be slanted through in a gliding manner, never inserted directly up and down. The triangular shape of the nose dictates the slant of its stitches which run across up from the point above the teeth and outward over each nostril. The stitches at the side of the nose follow in direction and are modified slowly so as to run in with those of the cheek. In the eyes, the yellow iris is worked round the black pupils and a high light is carried out with a straight backward slanting stitch.

Above the eye the stitches curve upward giving the bushy effect of the eyebrow. The direction of the teeth, beard and whiskers are plainly discernable in the color plate. An occasional glance at a cat may prove helpful in embroidering a tiger, for the two are close of kin and their fur grow alike whether in the house or in the jungles of India. If one has a good picture of a tiger's head this also will be of great benefit and with attention, patience and careful following of the direction, the problem need not prove so difficult as to discourage the careful worker.

The lay of the stitches being well in mind, as before mentioned begin at the forehead the slight arch of black Japan Floss No. 690 giving a definite starting point. The stripes across the top of the head shade from black to bright golden brown and back to black, Nos. 547, 623, 624 and 620 and occasional stitches of No. 620 being required to give the proper graduations. Light gray and tan appear with brown and black on top of the ears, Nos. 620 and 621 being the tan tints while No. 1198 gray is softened with single threads of white Japan Floss No. 688. The ear tips are brown, No. 547 and black appears here as well as in the deep shadows under the ears. All of the above mentioned browns and tans together with black and white are worked into the hair as it curves down under the ears and back of the

neck which ends with No. 547. A stripe of black and brown extends from behind the ear standing in sharp contrast with a light stripe which precedes it, and which brings into use all the lightest tones of maize and tan with white. Extending from the forehead down above the nose the bright strong yellow and brown prevail, while softer tones again at each side of the nostril. On the nose No. 227 shades into tans No. 620 and then into No. 691 white. A bit of red No. 493 may be worked in above the black of the nostril. The tongue is carried out in Nos. 490, 491, 492½ and 493, worked into No. 690 black in the shadow under the teeth, which latter are worked in Nos. 1196, 1198 grays, also black Nos. 690 and 227 tan. The beard shows the same shades of gray with white Nos. 230D brown and 227. The bushy hairs above the eye calls for Nos. 688, 227 and 690 black and single stitches of No. 1196. The eye itself shades from light to deep yellow No. 416 while the pupil is black with high light of white. Eyebrows and whiskers are the finishing touches and these are done in white underlined with black. Too much cannot be said regarding the single thread stitches of Japan Floss which must be worked throughout this design working them over the heavier Turkish Floss. The same shades will be required in Japan as in the Turkish Floss and then softer and blend in shade greatly adding to the general effect.

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POINSETTIA..... Color Plate No. 12

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

### Poinsettia Decoration.

Description of Color Illustration No. 12 and Centerpiece No. 2980 F.

Sizes, 12, 18, 22 and 27 inches.

Materials: M. Hemingway & Sons' Oriental Dyes, Japan and Turkish Floss. For the reds, Nos. 6, 8½, 10, 10½, 013, 017 and 019.

Leaves Japan Floss Greens Nos. 371, 372, 373, 373½, 374, 375. Old leaves Nos. 230½ and 230D.

Center of flowers Nos. 373, 374, 650, 654 and 690.

Scallops Turkish Floss, No. 691; Green, No. 310½.

Work the top petals of the Poinsettia in the three lighter shades of red. Use the darker reds for the lower petals. Let Nos. 10½ and 013 predominate in the flower, note they are the flaming reds. The leaves are worked in long and short stitch slanting to the midrib of each petal. Two rows of stitchery is quite sufficient.

The centers of the flowers are in green, black and gold. As the flower becomes older, the coloring changes. A young flower will have its center almost all green, with a little of the pollen in yellow. As the flowers becomes old the green disappears and the centers are deep yellow with the pollen in black.

For the small centers satin stitch is required.

The foliage has considerably more shading than the petals of the flowers.

They are the most interesting part of the work, because as work becomes complicated it absorbs more of one's attention. The colored illustration shows the clever handling of the browns with the greens in the leaves. There are no set rules just where these colors should be placed. Nature will have to be your guide.

The scallops in this centerpiece are worked with No. 691 white Turkish floss. The couching above the scallops is in green No. 310½ using eight strands fastened down with one strand of white No. 691.

Before scalloping the piece insert fish net under the linen in the space above the little scallops and the joining of the large scallops. After the scallop has been worked cut away the linen over the net.

#### COLOR SUGGESTION FOR OTHER FLOWERS.

##### ACORNS:

*Browns*, Nos. 227, 229, 230½.

*Foliage*, Nos. 371, 372, 373, 373½, 374.

##### ANEMONE:

*White*, Nos. 689, 691.

Center, No. 649.

*Foliage*, Nos. 513, 513½, 514, 515.

##### APPLE BLOSSOMS:

*Pink*, Nos. 581, 0582, 582, 583.

Buds, Nos. 583, 584, 585.

Center, No. 647.

*Foliage* Nos. 825, 826, 827, 828, 829.

##### ARBUTUS:

Same shade as *Apple Blossoms*.

##### ASTERS:

*Violets*, Nos. 350, 351, 352, 353, 354.

Buds, No. 513.

Center, No. 409.

*Foliage* Nos. 513, 513½, 514, 515, 516.

*Purple*, Nos. 862, 861, 864, 865.

*Yellow*, Nos. 645, 646, 647, 648, 649, 650, 651, 652.

Center, Nos. 409, 410.

*White*, Nos. 691, 688, 689.

Buds, No. 310½.

Center, Nos. 683, 684.

*Foliage*, Nos. 396, 397, 398, 398½, 399.

*Pink*, Nos. 541, 542, 543, 544, 545.

Buds, No. 370.

*Foliage*, Nos. 371, 372, 373, 373½, 374, 375.

## Netting.

Among the many new and old fancies of head dress shown in the importers windows, are often seen copies of quaint old-time designs. The hood scarf like the illustration belongs originally to Spain.

The open lacy part is netting and is made just large enough to fit snugly over the head. The scarf ends of chiffon are worn knotted close against each side of the head, and the long ends are caught into heavy beaded tassels made of the same silk of which the netting was made. Two tools are required for netting—a steel netting needle and a bone mesh board. Both can be purchased at any large embroidery supply department. The width of the mesh board regulates the size of the diamonds made in the netting, and, to be effective, the netting here illustrated must be made of heavy silk thread over a mesh board, one-half inch wide.

The work is started on a foundation cord called the "stirrup." This stirrup must be held taut while the meshes are netted on to it. A chair back is a very simple and successful way of securing this tension. Meshes enough are netted on the stirrup to make either the length or the width of the finished piece, and then the work is deepened by netting each new row of meshes into a previous row.

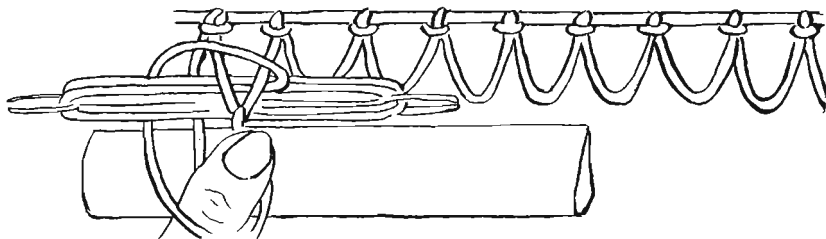
To begin with, just suppose a row of the meshes has been netted on to the stirrup. Netting is always started at the left and worked toward the right so at the end of the ten meshes the needle is on the right hand side of the piece of work. In order to net the next row from left to right the work must be turned over, stirrup



An evening cap of silk netting and chiffon

meshes the needle is on the right hand side of the piece of work. In order to net the next row from left to right the work must be turned over, stirrup

and all. The needle will be on the left and ready for the second row of meshes, which are netted in this way. The mesh board is held in the left hand and the needle (held in the right hand) is brought over the board, around it, and up through mesh number one on the left in the first row of meshes. This wraps the thread once around the mesh board, and it must be held in place firmly against the board by the left thumb while a knot is made to secure it. To make this knot, the thread that comes from under the thumb is thrown in a loop to the left, and the needle passes back around the first mesh in the upper row from right to left and through the loop thrown. See diagram.) The knot thus formed is drawn tight until it slips under the left thumb and up to the edge of the board. The same process is repeated with each of the ten meshes of the first row. The needle will then be on the right again, and the work will have to be turned before netting the third row.



Showing how to make the knot in the netting

When netting on the first row of meshes, the needle passes under the stirrup each time before a knot is made, instead of through a mesh, as in the succeeding rows.

It is well to fill the needle as full as the width of the mesh board permits to begin with, but, if it is necessary to add more thread, then piecing knot should come under a netting knot. This will hide the joint and make it more secure.

A beginner will find ordinary cotton string easier than silk to experiment with while learning. The first row, the one netting on the stirrup is the hardest of all, so do not be discouraged when trying for the first time. The process just described is the simplest of the fisherman's nets. How to do circular netting and square meshed nets will be explained in a later article.

It is suggested to use M. Hemingway & Sons' Oxford Scarf Silk for netting.

Bags, scarfs and hoods may be netted as just described. A lining in most cases if of a contrasting color is most attractive when used with netting.





M. HEMINWAY & SONS

POPPY.....Color Plate No. 18

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

## Poppy Decoration.

See Color Plate No. 18.

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

To work the poppy as illustrated commencing at the top of straight petals, work with two strands of silk drawn at the same time from the skein which has previously been cut through either end. These strands will be, but as there is no difficulty in renewing the thread in this style of embroidery, it will be found that the work will be smoother. See that the twist runs to lower end of strand, that is inserted in the work, and have this direction uniformly maintained. This may soon be easily distinguished by passing the silk between the fore finger and thumb and a little practice will enable one to readily discover the direction of twist. If this rule is observed the shading will be made more uniform and the work much smoother as there would be less liability for the silk to roughen in passing through the fabric to be embroidered.

Do not use smaller needle than No. 8 for the double thread and No. 9 for the single thread, that the silk may have full play through, the slender eye lying flat upon work when distributed and not be crowded or twisted upon itself.

The red poppy in color plate is worked in shades Nos. 505, 506, 507, 10½, 10¾, 011, 013, 015, 017, 019, 021. Use the light and dark shades sparingly, as a reference to the color plate will suggest and the lightest for the high lights as indicated. Should it be desired to have the work heavy as is appropriate in flowers of these dimensions, begin with three threads instead of two of the same shade, shading into this consecutively with two and one strands.

The turn over sections are worked solid or in satin stitch. This turn over portion is sharply outlined on either edge not blending with anything but resting naturally upon and outside of rest of petal.

Make pollen and stamens No. 690 black and the bulb in Nos. 371 and 372.

The small poppy is worked in shades Nos. 505, 506, 507. The color plate depicts its coloring.

The leaves are worked in shades Nos. 370, 371, 372, 373, 373½ and 374 using two strands on the outer edge of leaf shading towards center with one strand.

The fuzzy effect of stem is made by taking a stitch on each side of stem when finished at irregular intervals, with one strand short stitches in Nos. 370 and 371 at right angles to stem.

Buds in Nos. 370, 371, 373 light at tip shading dark to stem.

The flower part of buds darker than body of poppies to which they are attached.

The white poppy is worked entirely in No. 691 shading toward base and when shadows are naturally cast into No. 683. One petal should be couched with Nos. 722, 723, 724 and 725.



M. HEMINWAY & SONS

CALIFORNIA POPPY...Color Plate No. 7

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

## California Poppy Decoration.

### Description of Color Plate No. 7.

Embroidered with Japan Floss.

Flowers, Nos. 0645, 645, 646, 647, 648, 649, 650, 654, 654¾, 0409, 409½.

Dull red, Nos. 235, 237.

Foliage Greens, Nos. 371, 372, 373, 374, 375, 241, 241½, 242.

Brown, Nos. 230D, 230E, 230F.

Description: under edges, petals and turnover portion with chain stitch pad in darning cotton before embroidering in Kensington stitch. Commence with two strands of silk well covering the outlines then shade in with single thread. The central full bloom flower of the colored illustration utilizes the following shades. The petal to the left is edged with No. 645 into which is shaded No. 646 followed by No. 647, single stitches of No. 409½ spread out like rays where the petals join the calyx. The opposite petal is begun with No. 0645 then Nos. 645, 646, 647 with a few stitches of No. 0409. The lower petal shows darker coloring as it is begun with No. 409½ shades into No. 409 then into No. 646. The turnover is in No. 647. The top petal is the lightest of all, No. 0645 extending well into the petal before it blends into Nos. 645, 646, 647 and 0409. The turnover is of No. 409 Ray like stitches of Nos. 409 and 409½ extend out from beneath the pistil of green and similar stitches of dull red Nos. 235 and 237 are worked over and among these pistils of green is tipped with No. 372 and finished with No. 373.

The next largest flower being less opened is of darker coloring. The central rear petal is begun with No. 409½ and a very few stitches of No. 0409 at its left hand edge No. 409 works immediately into these and is brightened with No. 648 then No. 649 and a few final stitches of Nos. 654¾, 409, 649 and 650 are used in order named in the tiny petal at the left. The upper right hand petal is begun with No. 0409 and No. 409½ and No. 409 following. The forward petals are light the larger one running from No. 0409 into No. 409½ and finishing with No. 409. Turnover of No. 645. The small petal begins with No. 645 and finishes with No. 650. The same shades with the exception No. 654¾ appear in the full right hand bud while the dark shade are again prominent in the small bud low down on the decoration. One bud shows the yellow just bursting and lifting up its odd protecting cap of green which so quaintly resembled a candle snuffer over a yellow flame.

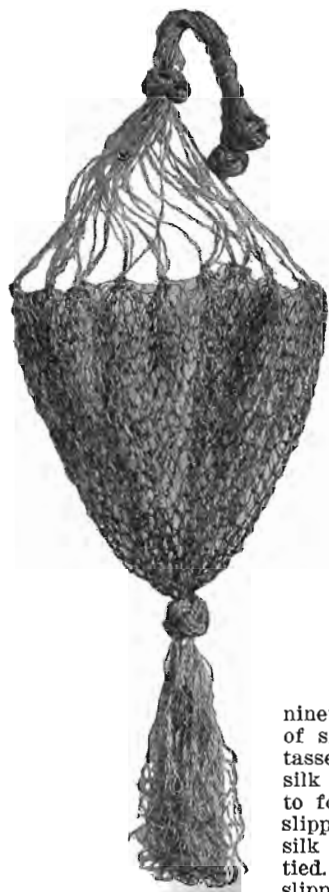
Nos. 373 and 374 greens are for the calyx with touches of Nos. 230D and 230E browns.

The foliage, light and feathery structure, is consistently so in color also. The soft tones of No. 371 and No. 372 and No. 241 are predominating ones, while a more sparing use is made of Nos. 241½ and 242. Nos. 373 and 374 are also used, the latter serving to give accent. The stem are mainly Nos. 373, 374, 375, 230D, 230E and 230F. Brown give an appreciable variety in some of the tiny leaves.

The green cap on the bud before mentioned is worked with Nos. 372, 373 and 374 with a few stitches of No. 375 on the shadow side.

Do you string your Bead Necklace on M. Heminway & Sons' Necklace Silk? This silk is very durable and especially manufactured for that purpose.

### Bags in Netting.



Tassel Bag

Here are shown two articles in netted silk. The manner of doing the netting knot was described on page 62. These two bags are made with the same kind of knot but a slightly different process.

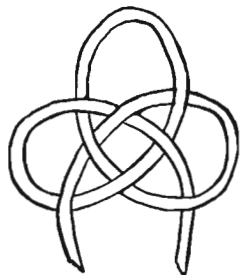
To start the quaint tasseled bag, six meshes are netted onto a circle. The circle may be small brass ring or simply a loop of the silk. The first and sixth mesh are then joined with what is called a slip mesh, that is, a mesh made without the board and drawn up until it is the same depth as the other six loops. Two meshes are then netted into each of the original six, making the work twelve meshes in circumference. The slip mesh is skipped. Two meshes are next netted into the first mesh in the second row, one mesh into the second mesh of the second row, two into the third, and so on until the third row is completed. It will be noticed that wherever double netting covered the loops they are somewhat slimmer than usual. The netting continues around and around, always netting twice into the slim loops and once into each mesh between them, until the circumference is as large as desired.

If it is necessary to add to the depth of the bag after the desired circumference is reached just one mesh is netted into the slim loops each time around and one mesh into each loop between them.

The bag illustrated is five inches long and nineteen inches in circumference. About 15 skeins of silk will be needed to make it, including the tassels. The tassel is made by wrapping enough silk around a piece of three inch wide cardboard to form a fairly plump tassel. A thread is then slipped under the wound silk and its ends securely tied. The silk is next slipped off the cardboard and a second piece of silk is bound around the bunch

about three-fourth of an inch below the first tying. This will form the knot at the top. The loop of silk are cut, and the tassel is finished.

In order to draw the bag together at the top several of the meshes of the outer circumference are caught together with a thread of the netting silk. The bag illustrated has nineteen of these "catching threads," each holding six meshes. The "catching



Detail of ornamental knot



Bag in chiffon and net

threads" are in turn held together by a covered ring of a large holed bead that will slip up and down easily. The ends of the threads are bound with silk and then simply knotted.

A half inch mesh board makes the right sized mesh for heavy rope silk.

The oblong bag, ornamented with fancy knots of heavy silk is made of chiffon and a strip of square meshed netting.

The square meshed strip is made by netting one mesh on a five inch long stirrup. The work is turned in order to have the needle on the left, and two meshes are netted into the single loop on the stirrup. The work is again turned and one mesh is netted into the first loop and two into the second. The work is turned, and one mesh netted into each of the loops except the third, or the last on the right, which has two meshes netted into it. This process is

continued, always netting twice into the last loop on the right.

The work will take a triangular form. When the sides of the triangle are twelve meshes long it is time to form the netting into an oblong. This is done by netting two meshes together on the right hand side, one time across; then, the next time across, netting twice into the right hand mesh. By alternating in this way the strip of netting is lengthened without adding any more meshes into its width.

When the strip is twenty inches long, that is, twice the length of the bag, it is "finished off." To do this, two meshes must be netted together on the right hand side, each time across until only one mesh remains.

The bag here pictured is made of two thicknesses of chiffon of two colors. The netted strip is applied after the bag is made and the ornamental knots added when the netting is securely tacked in place. A detail of the center



M. HEMINWAY & SONS

CARNATION.....Color Plate No. 20

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

knot is given in the diagram. The small knots on the sides are made in the same way but are drawn tighter. Small colored beads studded through these knots would add much charm to the whole. The top of the bag is drawn together by a cord made of the same silk as that used for netting, twisted, and slipped through silk covered rings that are sewed to the edge of the bag.

## Carnation Decoration.

Descriptive of Color Plate No. 20.

The Carnation, "The Flower of Love," comes to us with many a classic association, and though it has submitted to a changeable category of names, we may be sure, that like its fair sovereign the rose, it, too, by "any other name, would smell as sweet." Owing to its adaptable structure it was used by the ancients for garlands which crowned their heroes, and some authorities claim the popular name is a corruption of "coronation," while others as stoutly aver that the name results from its carnation coloring. The spicy fragrance for a time led to its being classed with the gillyflower, and it was an important factor in mulled wines, while the ancient pharmacopoeia listed it among cures for fever.

The variety of its coloring greatly adds to the popularity of the flower, and also makes it a most interesting study for the embroiderers. The most usual tones of deep pink and red are represented in the color plate, while various other colorings are suggested in connection with the carnation centre elsewhere mentioned. The petals farthest from one should present the deepest coloring, which gradually works lighter as petals come nearer the eye. Take for instance the largest flower on the color plate in illustration. The rear petals are worked in long and short Kensington, beginning at the highest with Nos. 6, 8 and  $8\frac{1}{2}$  of M. Hemingway & Sons' Japan Floss. Dashes of No.  $10\frac{1}{2}$  are seen in the two lowest rear petals. Double strands of silk are always employed to cover the outline, while shading is worked in with single thread. Turnover and fore-ground petals have an underlay of cotton. The palest petal shows Nos. 6 and 8. Nos. 6 and 8 are run in the slightly deeper ones flanking it. Turnovers are of No. 6. The next deeper flower utilizes the above shades with Nos. 013 and 015 additional. In the small dark flower the shades show a sparing use of Nos.  $8\frac{1}{2}$ ,  $10\frac{1}{2}$ , 013, 015 and 019 complete the list. For foliage the colors are selected from the No. 513 line of green with touches of Nos. 230E and 227 brown. The lower parts of the long green calyx are padded, and the lightest at the upper points, Nos. 372 and 373, or Nos. 373 and 374, are used for these. Greens are deepest just between these points No. 374, or No. 375, being required while the coloring works lighter where the calyx ends. No. 370 is used in the pale leaves together with above mentioned browns. The lay of the stitches is so simple in carnation that inspection of the color plate is adequate instruction.

Ask your dealer for a copy of Silk Craft Instruction for Crocheting and Knitting—the most complete Manual for Crocheting in Silk.

Price, 25 Cents.

Published by M. HEMINWAY & SONS SILK CO.



## Nasturtium Decoration.

See Color Plate No. 19.

M. Heminway & Sons' Oriental Dyes, Japan and Turkish Floss. Shades for flowers and leaves.—See description table illustration following page.

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

Work the flower solid, in the long and short stitch, using one strand of Japan Floss. If no filling is used work with two strands of Japan Floss, on the outer edge of petal, shading with one strand. Some prefer this way to using the filling.

For a Light Yellow Nasturtium, start with yellow, No. 0645, Japan Floss, on the outer edge of one or two petals, shading with Nos. 645 and 647. The lower petals make darker, using No. 647 for outer edge, shading with Nos. 648 and 649. The rays in flower can be made of Orange, No. 654, or Red, No. 725. In heart of flower use Brown No. 549, in French Knots. In this flower the calyx is Yellow, Nos. 650 and 649.

To vary the yellow flowers, use Red Nos. 622 and 624; for outer edge, shading with Yellow Nos. 647, 648, 649 and 650. For rays use Red No. 724, in one flower, and No. 725 in another. In the calyx the Red, No. 724, and Yellow, Nos. 650 and 652, are appropriate.

In a Red Nasturtium, the shades Nos. 722, 723, 724 and 725 Japan Floss are effective with Yellow, Nos. 650 and 649; for rays, making calyx of Red, Nos. 722 and 723; with Yellow, No. 653, at the tip. Another Red Blossom can be made by using the Red shades, Nos. 721, 722, 723, 724 and 725, not only for the petals, but for the rays and calyx.

The leaves are worked solidly in long and short stitch, using lightest shade of Green, No. 311, for the outer edge, shading darker until No. 312½ in the lower center part of leaf, veining with Light Green, Nos. 370, 311 or next lighter shade No. 310.

In other leaves use Nos. 312 and 312½ for outer edge of leaf having the lightest shade, No. 311 for centre, veining with No. 312½.

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

### Key to Nasturtium Plate.

FLOWERS.			
	Japan Floss	Yellow No. 654	Shade No. 12
		Red No. 721	Shade No. 13
Yellow No. 0645	Shade No. 1	Red No. 722	Shade No. 14
Yellow No. 645	Shade No. 2	Red No. 723	Shade No. 15
Yellow No. 646	Shade No. 3	Red No. 724	Shade No. 16
Yellow No. 647	Shade No. 4	Red No. 725	Shade No. 17
Yellow No. 648	Shade No. 5		
Yellow No. 649	Shade No. 6		
Yellow No. 409½	Shade No. 7	LEAVES, STEMS and TENDRILS.	
Yellow No. 409	Shade No. 8	Green No. 311	Shade Letter A
Yellow No. 650	Shade No. 9	Green No. 312	Shade Letter B
Yellow No. 652	Shade No. 10	Green No. 312½	Shade Letter C
Yellow No. 653	Shade No. 11	Green No. 312¾	Shade Letter D
		Green No. 313	Shade Letter E



M. HEMINWAY & SONS

NASTURTIUM.....Color Plate No. 19

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



Diagram of Nasturtium—see key on page 69

## A Craftsman's Weaving Lesson

When we think of weaving we immediately imagine a large loom of wood, entailing quite a little expense and necessitating considerable space. But how would you like two learn to weave small bags unique in design which require only a little home constructed cardboard loom? These charming little woven bags are suitable for opera glasses or to carry a small purse and vanity case. They can be made by any one with just a little bit of patience.

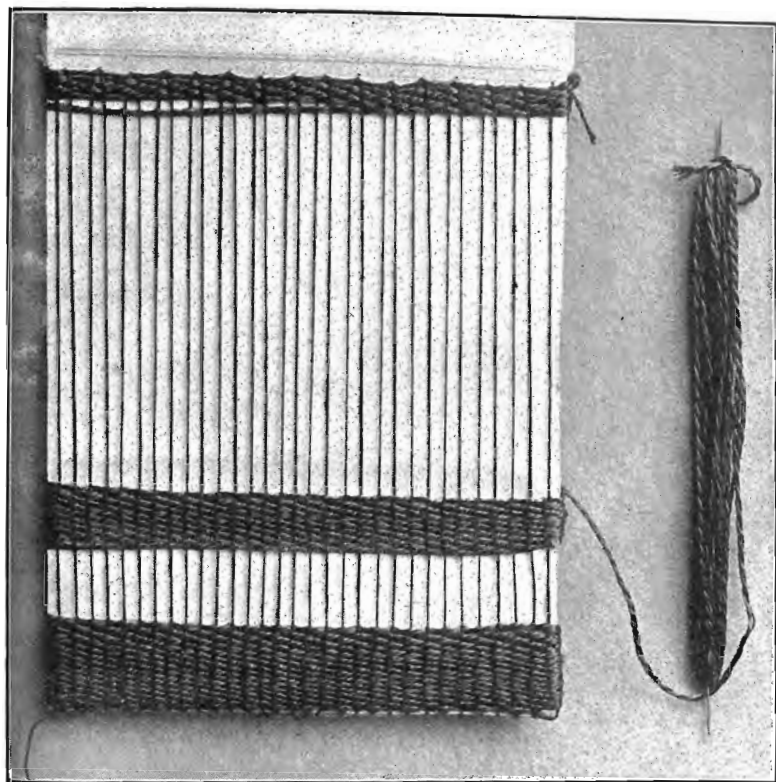
Beautiful color combinations can be devised. The bag illustrated on page 73 was made of two

shades of gold and a shade of dull terra-cotta. No lining is required as the bag is seamless. The bag is constructed as you weave, which will now be described.

Bags may be of any dimension desired. Take a piece of very heavy firm cardboard (mounting board will do nicely) and cut in five inches wide by twelve inches long, or in case a bag of different dimension is desired, cut the board to exact width of the bag one way, and twice its length, plus two inches, the other way. Be sure and get a board that will not buckle or bend while you are working on it. Rule a line across the direct center of the bag. From this center line measure and rule off the length of the bag—a length on each side of the center line. There is a margin of an inch left on both ends of the board. This margin is left as a strengthener for the loom.

These end pencil lines are marked off a quarter at an inch intervals, starting one-eighth of an inch from each edge. With a sharp pointed shawl pin about size No. 2 puncture holes through each of these points. These holes act somewhat like the beddles of a large loom. The warp threads are fastened at each end through the holes by means of a thread and needle.

Use a heavy line thread for the warp. Thread two needles, one for each, end with strong linen thread. Fasten each needle full to each end of the loom. Tie the heavy linen thread for the warp on one end of loom and at another

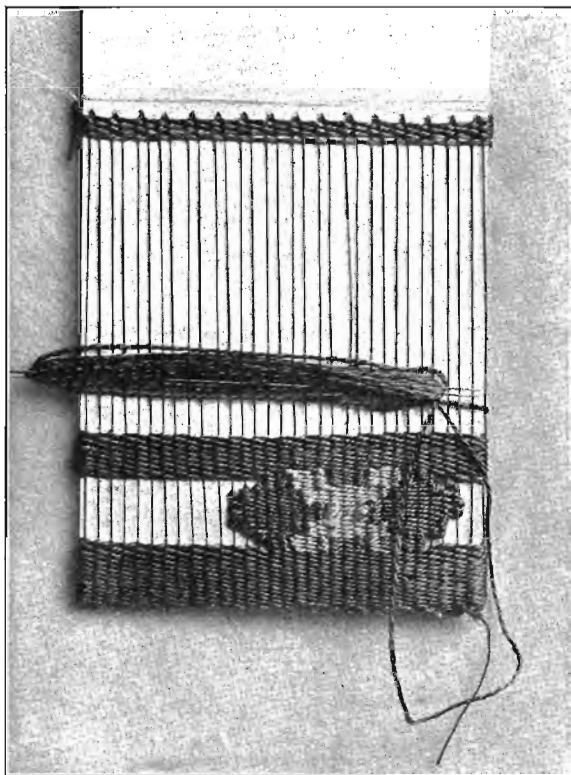


The loom and first step in weaving

end from the wrong side bring the threaded needle through the first hole and catch the warp thread. Return with needle through this same hole and bring needle through next hole. Now do the same thing on the other end with the other needle. Take one stitch at a time and work from side to side.

Before laying the warp thread, the loom should be scored through the center line. When a loop of warp thread comes from each hole the cardboard is bent double on the scored middle pencil line. Scoring the line insures a clear bend. With a separate heavy thread tie the cardboard at the top very firmly.

The warp thread is then finished off by carrying it down the edge of the cardboard to the bend and fastening it there with a few stitches. This extra warp thread in order to avoid skipping under two threads in each round of the weaving which would be necessary if an even number of threads were used in the warp.



Working in the design

A good shuttle for the weaving is a fine steel netting needle. It will hold a skein of silk at a time and is long enough to cross the bag.

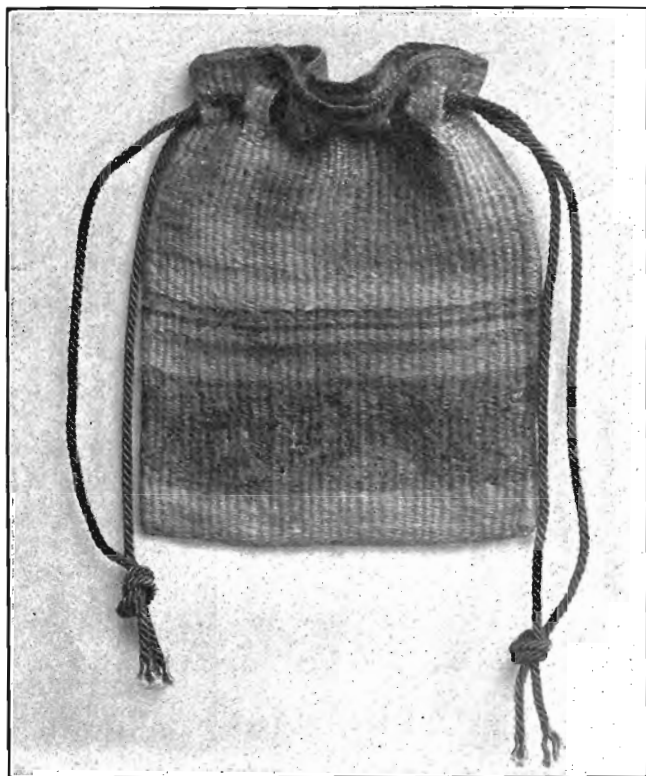
The process of weaving is shown in one illustration. The shuttle is carried over and under the threads.

In planning the design decide on just what width you want it. Excellent designs can be taken from bead work articles such as fobs or belts, and even Indian baskets. Mark off the width of the design border with a weaving thread.

The design should be worked before putting in the back ground work.

After the weaving is completed the weaving thread is threaded on a needle and slipped up along a neighboring warp thread for concealment.

Texto Rope Silk is recommended for this work. The shades used in the bag illustrated here were No. 723 for the background and Nos. 731 and 732 for the design. These are shades of dull terra-cotta and gold.



A Woven Bag

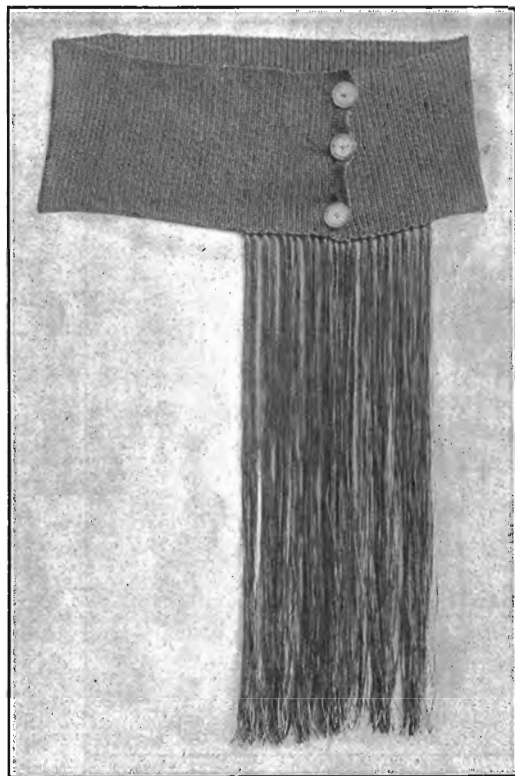
Another pleasing combination is dull blue, No. 294; gold, No. 732 and bright green, No. 686.

In weaving the bag places may be made for slipping the cord through, to plan for this, work over five warp threads only for about three-quarters of an inch deep. It will not be necessary to break the weaving thread but just work up one block and down another until the blocks are all marked off. Continue the plan weaving above the blocks to the edge of the bag. A good margin to allow is one inch above the bars.

The extreme edge is finished off with tiny buttonhole stitches worked with a needle. The fastening stitches are cut when the bag is completed.

In weaving if the silk gives out just knot another piece on and continue to work. Be careful to hide the knot so it is not visible on the right side of the bag.

Ladies' Crochet Tango Girdle.



Crocheted Tango Girdle

Materials—3 spools No. 112 Oxford Scarf Silk. 1 Steel Crochet Hook No. 8. 3 Buttons.

*Chain, ch.; Stitch, st.; Stitches, sts.; Single Crochet, s. c.*

Directions—Ch. 61 sts.  $5\frac{1}{2}$  inches, turn skip 1st.

(For s. c.) \* insert hook in next st., silk over hook and draw through the two loops on hook, repeat from \* having 60 s. c. in row, turn ch. 1.

Second Row—1 s. c. in each st. to end of row, turn ch. 1.

Repeat second row until belt is 30 inches or desired length less 1 inch.

For Buttonholes—1 s. c. in each of 5 sts., repeat, ch. 10 sts., skip 10 sts., 1 s. c. in each of the next 10 sts., twice ch. 10, skip 10 sts., 1 s. c. in each of the next 5 sts., in row turn ch 1.

Next Row—1 s. c. in each st. and in ch. st. having 60 sts. in row turn ch. 1.

Repeat second row for 5 more rows.

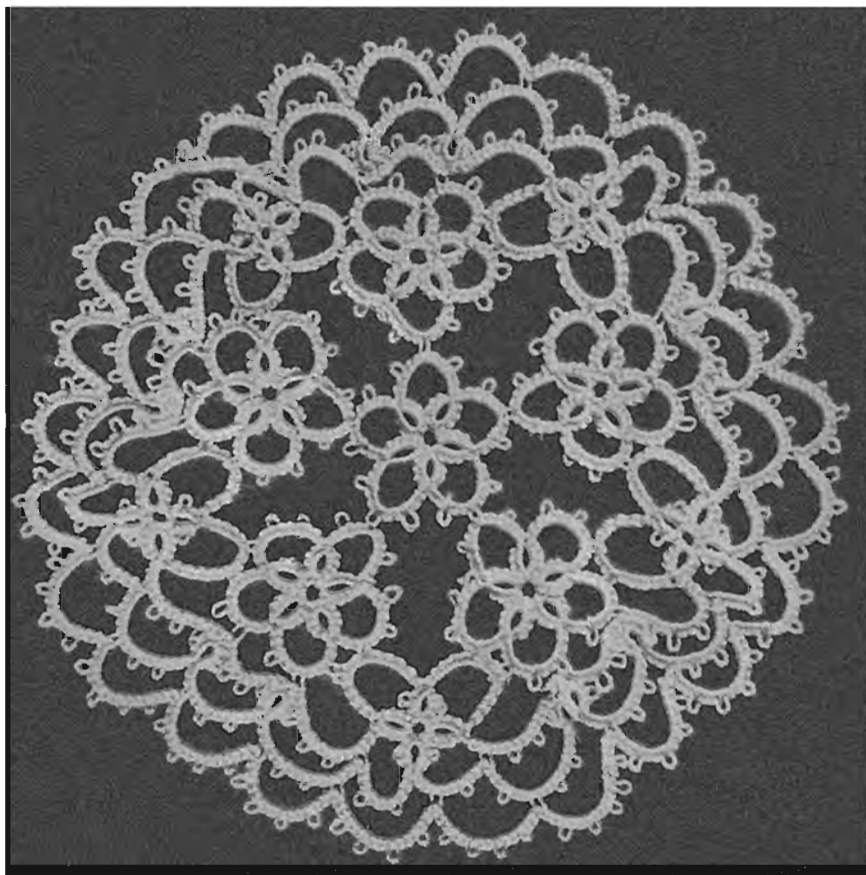
Fringe—Cut silk in strands 36 inches long and knot 6 strands of silk every third row on bottom of belt at each end until there are 12 knots having 6 strands of silk in each knot.

Trim with buttons as illustrated.

The richness and durability of silk makes it an ideal medium for the crocheting of ties, belts or any wearing apparel. The colors are beautiful and are to be had in the most desirable shades. Use a crochet hook which is not too sharp.

Size 6 for the work.

A Pin Cushion Top in Tatting.



Actual size of work

Abbreviations—*Ring*, r.; *Chain*, ch.; *Double Stitch*, d. s.

Directions—Wind thread from spool into shuttle enough for one star at a time, do not break the thread; put shuttle thread round fingers. Ring 5 d. s., 1 long picot, 5 d. s. close.

Ch. 3 d. s. and 3 p., separated by (3 d. s.) 3 d. s. draw firm; make 4 more rings joining each into the long picot of first; make 4 more chains joining at base of first ring and ch. tie, cut thread; now make 5 more stars



like first one, joining one star to second picot of each chain of first star making 1 star for center, with 5 stars around wind shuttle full, from spool, for joining stars together do not break thread.

R. 4 d. s. 1 long picot 4 d. s. close; ch. 5 d. s. join to first picot in third chain of star, 2 d. s. join to third picot of second chain of star, 5 d. s. hold firm.

R. 2 d. s. 1 p., 2 d. s. (join in picot in top of first ring) 2 d. s., 1 p., 2 d. s. close; ch. 5 d. s., join to third picot of fifth chain of next star to left, 2 d. s. join to first picot of fourth chain of same star, 5 d. s., hold firm.

R. 5 d. s. join to picot of first making 3 rings joined in a group 5 d. s. close; without breaking thread, chain to left, with spool.

Ch. 3 d. s. (4 p., separated by 3 d. s.) 3 d. s. draw firm, join to second picot in third chain of second star.

Ch. 3 d. s. (3 p. separated by 3 d. s., draw join to first picot of fourth chain of second star (joining with the shuttle thread).

Ch. 3 d. s., (3 p. separated by 3 d. s.) 3 d. s. draw at end. Make ring same as first ring in group repeat until all the stars are joined together by a group of 3 rings. Without breaking thread, continue to the left.

Ch. 3 d. s. (2 p. separated by 3 d. s.) draw firm.

R. 2 d. s., 1 p., 2 d. s. (join to group of 3 rings) 2 d. s., 1 p., 2 d. s. close.

Ch. 3 d. s. (2 p. separated by 3 d. s.) join to first picot, in first chain from group between stars, 3 d. s. draw firm.

Ch. 3 d. s. (4 p. separated by 3 d. s.) 3 d. s., draw.

R. 2 d. s., 1 p., 2 d. s. join to chain, joined to star, 2 d. s. 1 p., 2 d. s. close.

Ch. 3 d. s. (3 p. separated by 3 d. s.) 3 d. s. draw.

R. 2 d. s. 1 p., 2 d. s., join picot in star 2 d. s. 1 p., 2 d. s. close; ch. 3 d. s. (2 p. separated by 3 d. s.) 3 d. s., draw.

R. 2 d. s. 1 p., 2 d. s., (join to picot in center of group of 3 rings, 2 d. s., 1 p., 2 d. s., close, repeat around the mat. Draw both threads through first picot of left hand chain, shuttle through draw up.

Ch. 3 d. s. (4 p. separated by 3 d. s.) 3 d. s., and join in the third picot to the left repeat, joining in every third picot around the mat. Tie, cut thread, always remembering all knots must be on one side.

Both the pincushion top and edge are worked in Texto Crochet.

### A Tatted Edge.

Abbreviations—*Ring*, r.; *Double Stitches*, d. s.; *Picot*, p. For Tape.



A tatted edge

Directions—Wind silk from spool onto one shuttle until full. Do not break thread. Fill another shuttle with embroidery padding thread, tie with a short piece of silk, thread to the spool and shuttle of silk; begin by winding shuttle silk around fingers (as to chain) making 1 d. s. with the shuttle of padding thread (all stitches made with the padding thread).

Turn over make 1 d. s. from spool silk; then turn back to shuttle thread again; turning after every double stitch from shuttle to spool and reverse. There are 5 d. s. between each p. on the spool silk and 2 d. s.



M. HEMINWAY & SONS

TRAY.....Color Plate No. 28

Reproduced from original model embroidered with  
Permanent Oriental Dyes. Turkish Floss.

separated by 2 d. s. on the shuttle side, between p. and joining. The clover leaf is made with the shuttle of silk on its own side where a p. should come.

Clover Leaf—First Ring—2 d. s. join to first p. on the left, 2 d. s., p. 2 d. s. p., 2. d. s. close.

Second Ring—2 d. s., join to third p. of first r., 2 d. s. p., 2 d. s. p., 2 d. s., close.

Third Ring—2 d. s. join to third p. in second r., 2 d. s. p., 2 d. s. p., 2 d. s. close.

Now wind same thread round fingers again, and make 1 d. s. with padding making tape as before, joining the 3 p. 3 r. in clover leaf to tape where a p. should come with 1 single stitch next to it so as to hold it firm; repeat from beginning.

### Tray Design.

No. 210/12. See Color Plate No. 28.

Turkish Floss 5 skeins of No. 690, 2 skeins of No. 444, 2 skeins of No. 445. 2 skeins of No. 520, 2 skeins of No. 522, 2 skeins of No. 523, 1 skein of No. 523½, 1 skein of No. 523¾, 2 skeins of No. 0413, 2 skeins of No. 413, 1 skein of No. 658, 1 skein of No. 660, 1 skein of No. 661, 1 skein of No. 372, 1 skein of No. 373, 1 skein of No. 373½, 1 skein of No. 374.

This design is a beautiful design suitable for the dining room. The leaves are in Kensington stitch as are also the flowers. The leaves are in shades of No. 520, 521, 522, 523, 523½, 523¾, 372, 373, 373½ and 374. The veins of the leaves are varied, some being in No. 444, gold, and some in No. 660, red. The centre dot is in green No. 372 and the small dots surrounding it in No. 444.

The flowers are not quite so shaded, two colors in each flower. The midrib or vein of the flower is in black No. 690. Every leaf and flower is outlined in black, so that the piece looks like a piece of inlaid work. The veins and the leaves are represented by one long stitch.

### Bag in Tatting.

Worked with Two Threads.

Abbreviations—*Double Stitch*, d. st.; *Chain*, ch.; *Picot*, p.

Materials—M. Heminway & Sons Oxford Scarf Silk in Sand Color, one shuttle about 3 inches long, one crochet hook No. 6, one quarter of a yard silk for lining, and one gate top.

Directions—Fill the shuttle, then wind some thread on an empty spool, and tie the ends. Begin to work at the top as follows:

First Row: Pass the shuttle thread around the fingers, then ring 3 d. sts., 1 p., 5 d. sts., 1 p., 4 d. sts., 1 p., 10 d. sts., close ring, turn, then pass the spool thread around the fingers making the stitches come on the shuttle thread—and ch. 7 d. sts., 1 p., 6 d. sts., 1 p., 7 d. sts., draw up close to form a scallop, turn, and pass the shuttle thread around the fingers, then ring 10 d. sts., join to the last p. of the previous ring, 4 d. sts., 1 p., 5 d. sts., 1 p., 3 d. sts., close ring, \* ring 3 d. sts., join the last p. of the previous ring, 5 d. sts., 1 p., 4 d. sts., 1 p., 10 d. sts., close ring, turn, and ch., 7 d. sts., 1 p., 6 d. sts., 1 p., 7 d. sts., draw up close for scallop, turn, and ring 10 d. sts., join to the last p. of the previous ring, 4 d. sts., 1 p., 5 d. sts., 1 p., 3 d. sts., close ring; repeat from \* 7 times more, tie and break the threads.



Tatted bag

Second row: Ring 3 d. sts., 1 p., 5 d. sts., join to the first p. of the first scallop of the previous row, 4 d. sts., 1 p., 10 d. sts., close ring, turn and ch., 7 d. sts., 1 p., 6 d. sts., 1 p., 7 d. sts., draw up close for scallop, turn, and ring 10 d. sts., join to the last p. of the previous ring, 4 d. sts., join to the next p. of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring, \* ring, 3 d. sts., join to the last p. of the previous ring, 5 d. sts., join to the next p. of the previous row, 4 d. sts., 1 p., 10 d. sts., close ring, turn, and ch., 7 d. sts., 1 p., 6 d. sts., 1 p., 7 d. sts., draw up close, turn, and ring, 10 d. sts., join to the last p. of the previous ring, 4 d. sts., join to the next p. of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring; repeat from \* 7 times more, tie, break threads and secure the ends.

Work 7 more rows like the second row.

Tenth row: Ring 10 d. sts., 1 p., 4 d. sts., join to the second p. of the first scallop of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring, then ring 3 d. sts., join to the last p. of the

previous ring, 5 d. sts., join to the next p. of the previous row, 4 d. sts., 1 p., 10 d. sts., close the ring, \* turn and ch., 7 d. sts., 1 p., 6 d. sts., 1 p., 7 d. sts., draw up close, turn, and ring 10 d. sts., join to the last p. of the previous ring, 4 d. sts., join to the next p. of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring, then ring 3 d. sts., join to the last p. of the previous ring, 5 d. sts., join to the next p. of the previous row, 4 d. sts., 1 p., 10 d. sts., close ring repeat from \* 6 times more, tie, break threads, and secure the ends.

Eleventh row: Ring 10 d. sts., 1 p., 4 d. sts., join to the second p. of the first scallop of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring, then ring 3 d. sts., join to the last p. of the previous ring, 5 d. sts., join to the next p. of the previous row, 4 d. sts., 1 p., 10 d. sts., close the ring, \* turn and ch., 7 d. sts., 1 p., 6 d. sts., 1 p., 7 d. sts., draw up close, turn, and ring 10 d. sts., join to the last p. of the previous ring, 4 d. sts., join to the next p. of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring, then ring 3 d. sts., join to the last p. of the previous ring, 5 d. sts., join to the next p. of the previous row, 4 d. sts., 1 p., 10 d. sts., close ring; repeat from \* 4 times more, tie, and break threads.

Twelfth row: Ring 10 d. sts., 1 p., 4 d. sts., join to the second p. of the first scallop of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring, then ring 3 d. sts., join to the last p. of the previous ring, 5 d. sts., join to the next p. of the previous row, 4 d. sts., 1 p., 10 d. sts., close the ring, \* turn and ch. 7 d. sts., 1 p., 6 d. sts., 1 p., 7 d. sts., draw up close, turn, and ring 10 d. sts., join to the last p. of the previous ring, 4 d. sts., join to the next p. of the previous row, 5 d. sts., 1 p., 3 d. sts., close ring, then ring 3 d. sts., join to the last p. of the previous ring, 5 d. sts., join to the next p. of the previous row, 4 d. sts., 1 p., 10 d. sts., close ring; repeat from \* twice more, tie, and break threads.

For the Heading in Crochet:

First row: 1 s. c. into the last p. of the first row, then 5 ch., 1 s. c. into the next p. to form the corner, then work for 17 times 4 ch., and 1 s. c. into the next p., then 5 ch., 1 s. c. into the next p. to form the next corner, 2 ch., 1 s. c. into the little space where the first ring is closed, then work for 8 times 7 ch., 1 s. c. into the next p., and 2 ch., 1 s. c. into the little space where the

first ring of the next row is closed, then 5 ch., 1 s. c. into the next p., 3 ch., 1 s. c. into the next p., 6 ch., 1 tr. c. into the little space where the ring is closed, 3 ch., 1 d. c. into the next p., 3 ch., 1 s. c. into the next p., 6 ch., 1 tr. c. into the little space where the ring is closed, 3 ch., 1 d. c. into the next p., 3 ch., 1 s. c. into the next p., 6 ch., 1 tr. c. into the little space where the ring is closed, 3 ch., 1 s. c. into the next p., 6 ch., 1 s. c. into the next p., 5 ch., 1 s. c. into the next p., 6 ch., 1 s. c. into the next p., 3 ch., 1 tr. c. into the little space where the next ring is closed, 6 ch., 1 s. c. into the next p., 3 ch., 1 d. c. into the next p., 3 ch., 1 tr. c. into the little space where the next ring is closed, 6 ch., 1 s. c. into the next p., 3 ch., 1 d. c. into the next p., 3 ch., 1 tr. c. into the little space where the next ring is closed, 6 ch., 1 s. c. into the next p., 3 ch., 1 s. c. into the next p., 5 ch., 1 s. c. into the little space where the next ring is closed, then work for 8 times 2 ch., 1 s. c. into the next p., and 7 ch., 1 s. c. into the little space where the next ring is closed, then 2 ch., and 1 sl. st. into the first s. c. to close the row.

Second row: 1 ch., and 1 s. c. into the same first s. c. of the previous row, then 1 s. c. into each of the next 2 ch., and 3 s. c. into the next ch. to form the corner, 1 s. c. into each of the next 90 sts., and 3 s. c. into the next ch. to form the next corner, 1 s. c. into each of the next 93 sts., and 3 s. c. into the next s. c. to form the next corner, then 1 s. c. into each of the next 134 sts., and 3 s. c. into the next s. c. to form the next corner, then 1 s. c. into each of the next 90 sts., and 1 sl. st. into the first s. c. to close the row.

Third row: 1 ch., and 1 s. c. into the same first s. c. of the previous row, then 1 s. c. into each of the next 3 sts. taking up the back thread only, and 3 s. c. into the next s. c. to form the corner, 1 s. c. into each of the next 92 sts., and 3 s. c. into the next st. to form the next corner, 1 s. c. into each of the next 95 sts., and 3 s. c. into the next st. to form the next corner, then 1 s. c. into each of the next 136 sts., and 3 s. c. into the next st. to form the next corner, then 1 s. c. into each of the next 91 sts., and 1 sl. st. into the first s. c. to close the row; break the thread and secure the end neatly. This completes one half of the bag. Work another half, then press well. Line with the purple silk, then sew the two halves together.

Now sew the top of the bag onto the gate top, then finish the bottom with a tassel about three and one half inches deep.

The cord is braided with three long chains worked with three threads about 23 inches long. The cord should measure about 20 inches when finished.

Ask your dealer for a copy of Silk Craft Instructions  
for Crocheting and Knitting.

Price, 25 Cents.

Published by M. HEMINWAY & SONS SILK CO.

### Crochet Yoke for Chemise.

Abbreviations—*Chain*, ch.; *Slip Stitch*, sl. st.; *Single Crochet*, s. c.; *Double Crochet*, d. c.; *Treble Crochet*, tr. c.; *Double Treble*, d. tr.; *Picot*, p.

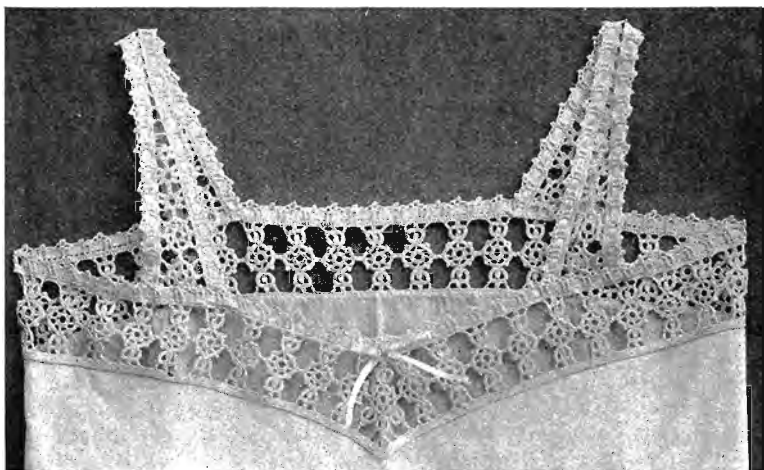
Material—3 spools of M. Heminway & Sons  $\frac{1}{2}$  oz. crochet silk, 1 steel crochet hook No. 6,  $1\frac{3}{4}$  yards of material 36 inches wide.

Directions—The motifs are worked separate and then joined together.

For the motif—First row: 8 ch., 1 sl. st. into the first ch. to close a ring.

Second row: 1 ch., then work 16 s. c. into the ring, 1 sl. st. into the first s. c. to close the row.

Third row: 6 ch., skip 1 s. c., then work 1 d. c. into the next s. c., \* 3 ch., skip 1 s. c., 1 d. c. into the next s. c., repeat from \* 5 times more, 3 ch., 1 sl. st. into the third of the first 6 ch. to close the row.



Crochet top of chemise

Fourth row: 1 ch., then work 4 s. c. into the first space over the 3 ch., then 4 ch. and 1 s. c. into the first ch. to form a p., skip the next d. c., then work 4 s. c. into the next space over the 3 ch., 1 s. c. into the next d. c., 7 ch., turn then work, 3 tr. c., drawn together at the top into the last made s. as follows: throw the thread twice around the needle, and draw a loop through the s. c. taking the d. c. thread of the stitch, thread over, through 2 loops, thread over, through 2 loops, leave the last sts. on the hook, and throw the thread twice around the hook again, then draw a loop through the same s. c., thread over, through 2 loops, thread over, through 2 loops, leave the last 3 stitches on the hook and throw the thread twice around the hook again, then draw a loop through the same s. c., thread over, through 2 loops, thread over, through 2 loops, then thread over, through 3 loops, thread over, through the last 2 loops, thus drawing the 3 tr. c. together at the top, 7 ch., 1 sl. st. into the same s. c., turn and work 9 s. c. over the 7 ch., then 1 s. c., 1 p., 1 s. c. into the next tr. c., and 9 s. c. over the next 7 ch., 1 sl. st. into the same s. c.

where the 3 tr. c. were worked into, 4 s. c. into the next space over the 3 ch., 1 p., skip the next d. c., 4 s. c. into the next space, 1 p., skip the next d. c., 4 s. c. into the next space, 1 p., skip the next d. c., 4 s. c. into the next space, 1 s. c. into the next d. c., 7 ch., turn, then work 3 tr. c. drawn together at the top into the last made s. c., 7 ch., 1 sl. st. into the same s. c., turn, and work 9 s. c. over the 7 ch., then 1 s. c., 1 p., 1 s. c. into the next tr. c., and 9 s. c. over the next 7 ch., 1 sl. st. into the same s. c. where the 3 tr. c. were worked into, 4 s. c. into the next space, 1 p., skip the next d. c., then work 4 s. c. into the next space, 1 p., skip the next d. c., 1 sl. st. into the first s. c. to close the row; break the thread and secure the end.

Join the next motif in working the last p. as follows: 2 ch., 1 sl. st. into the middle of the 3 p. of the previous motif, 2 ch., 1 s. c. into the first of the first 2 ch. to form a p., s. sl. st. into the first s. c. to close the row, thus joining two motifs in working the last p.

Work and join 39 motifs as described, this is for 38 bust. For smaller size—36—work 37 motifs, and for larger size—40—work 41 motifs.

Now work the front motif joining the first and the last motif together with the front motif.

For the front motif—work the first rows as usual.

Fourth row of the front motif: 1 ch., then work 4 s. c. into the first space, 1 p., skip the next d. c., 4 s. c. into the next space, 1 s. c. into the next d. c., then 7 ch., and turn, then work 3 tr. c. drawn down together at the top into the last made s. c., 7 ch., 1 sl. st. into the same s. c., turn, and work 9 d. s. over the 7 ch., then 1 s. c., 1 p., 1 s. c. into the next tr. c., and 9 s. c. over the next 7 ch., 1 sl. st. into the same single where the 3 tr. c. were worked into, then 4 s. c. into the next space, 1 p., skip the next d. c., 4 s. c. into the next space, then 2 ch., 1 sl. st. into the middle of the 3 p. of the first motif, 2 ch., 1 s. c. into the first of the first 2 ch. to form a p., skip the next d. c., and work 4 s. c. into the next space, \* 1 s. c. into the next d. c., 7 ch., turn, and work 3 tr. drawn together at the top into the last made s. c., 7 ch., 1 sl. st. into the same s. c., turn and work 9 d. c. over the 7 ch., then 1 s. c., 1 p., 1 s. c. into the next tr. c., and 9 s. c. over the next 7 ch., 1 sl. st. into the same s. c. where the 3 tr. c. were worked into, then 4 s. c. into the next space; repeat from \* twice more, then 2 ch., 1 sl. st. into the middle of the 3 p. of the last motif, 2 ch., 1 s. c. into the first of the first 2 ch. to form a p., skip the next d. c., and work 1 sl. st. into the first s. c. to close the row; break the thread, and secure the end, thus joining the first and the last motif together with the front motif.

For the heading at the top of yoke:

First row: Begin with 1 s. c. into the p. at the top of the last motif before the front motif, then 3 ch., skip 2 of the next 9 s. c. of the same scallop, and work 1 tr. c. into the third s. c., 1 ch., then 1 s. c. into the p. of the next scallop of the front motif, 1 ch., skip 2 of the 9 s. c. of the next scallop counted back from the top, 3 ch., \* 1 s. c. into the next p., 3 ch., skip 2 of the next 9 s. c. of the same scallop, 1 tr. into the next s. c., 5 ch., skip 2 of the 9 s. c. of the next scallop counted back from the top, 3 ch., repeat from \* to the end of row, closing the row with a sl. st. into the first s. c.

Second row: 1 ch., and 1 s. c. into the same first s. c., then 3 s. c. over the next 3 ch., 1 s. c. into the next tr. c., skip the next ch., and work 1 s. c. into the next s. c., skip the next ch., 1 s. c. into the next tr. c., 3 s. c. over the next 3 ch., \* 1 s. c. into the next s. c., 3 s. c. over the next 3 ch., 1 s. c. into the next tr. c., 5 s. c. over the next 5 ch., 1 s. c. into the next tr. c., 3 s. c.

over the next 3 ch., repeat from \* to the end of row, closing the row with a sl. st. into the first s. c.

Third row: 1 ch., and 1 s. c. into the same first ch., then 1 s. c. into each of the next 4 s. c., taking up the back thread only, skip the next s. c. then work 1 s. c. into each stitch to the end of row, closing the row with a sl. st. into the first s. c.

Fourth row: 5 ch., skip 1 s. c., then work 1 tr. into the next s. c., skip the next 4 s. c., then work 1 tr. c. into the next s. c. taking up the d. c. thread of the stitch, \* 1 ch., skip 1 s. c., 1 tr. c. into the next s. c.; repeat from \* to the end of row, closing the row with a sl. st. into the fourth of the first 5 ch.

Fifth row: 7 ch., 1 s. c. into the fourth ch. to form a p., 1 d. c. into the same fourth ch. of the previous row, skip the next 4 st., and work 1 d. c., 1 p., 1 d. c. into the next tr. c., 2 ch., skip the next 2 st. and work 1 s. c. over the next ch., \* 3 ch., skip the next 3 st., then work 1 s. c., 1 p., 1 s. c. over the next ch., 3 ch., skip the next 3 st., and work 1 s. c. over the next ch., 2 ch. skip the next 2 st., and work 1 d. c., 1 p., 1 d. c. into the next tr. c., 2 ch., skip the next 2 st., and work 1 s. c. over the next ch.; repeat from \* to the end of row, closing the row with a sl. st. into the third of the first 3 ch., break the thread, and secure end.

For the heading at the bottom of the yoke:

First row: Begin with 1 single into the picot at the top of the last motif before the front motif, then 3 ch., skip 2 of the next 9 s. c. of the same scallop and work 1 tr. c. into the third s. c., 3 ch., 1 tr. c. into the p. of the next scallop, then 5 ch., and 1 d. tr. c. into the third of the 9 s. c. of the next scallop counted back from the top, 3 ch., then 1 tr. c., 7 ch., and 1 tr. c. into the next p., 3 ch., skip 2 of the next 9 s. c. of the same scallop, and work 1 tr. c. into the next single, then 5 ch. and 1 tr. c. into the p. of the next scallop, then 3 ch., skip 2 of the 9 s. c. of the next scallop counted back from the top, 3 ch., \* 1 s. c. into the next p., 3 ch., skip 2 of the next 9 s. c. of the same scallop, 1 tr. c. into the next s. c., 5 ch., skip 2 of the 9 s. c. of the next scallop counted back from the top, 1 tr. c. into the third s. c., 3 ch.; repeat from \* to the end of row, closing the row with a sl. st. into the first s. c.

Second row: 1 ch. and 1 s. c. into the first s. c., then 3 s. c. over the next 3 ch., 1 s. c. into the next tr. c., 3 s. c. over the next 3 ch., 1 s. c. into the next tr. c., 5 s. c. over the next 5 ch., 1 s. c. in d. tr. c., 3 s. c. over the next 3 ch., 1 s. c. into the next tr. c., 9 s. c. over the next 7 ch., 1 s. c. into the next tr. c., 3 s. c. over the next 3 ch., 1 s. c. into the next d. tr. c., 5 s. c. over the next 5 ch., 1 s. c. into the next tr. c., 3 s. c. over the next 3 ch., \* 1 s. c. into the next tr. c., 3 s. c. over the next 3 ch., 1 s. c. into the next s. c., 3 s. c. over the next 3 ch., 1 s. c. into the next tr. c., 5 s. c. over the next 5 ch., 1 s. c. into the next tr. c.; repeat from \* to the end of row, closing the row with a sl. st. into the first s. c.

Third row: 1 ch. and 1 s. c. into the first s. c., then 1 s. c. into each s. c. of the previous row, closing the row with a sl. st. into the first s. c.

Fourth row: 1 ch. and 1 s. c. into the first s. c., then 1 s. c. into each of the next 22 st., and 3 s. c. into the next s. c., then 1 s. c. into each s. c. to the end of row, closing the row with a sl. st. into the first s. c., break the thread, and secure the end.

*For the shoulder piece*—Round motif: Work the first three rows like the first three rows of the motif of the yoke.

Fourth row: 1 ch., then work 4 s. c. into the first space over the 3 ch., \* 1 p., skip the next d. c. and work 4 s. c. over the next 3 ch.; repeat from \*



times more, then 1 p. and 1 sl. st. into the first s. c. to close the row; break the thread, and secure the end.

Work another motif, and join to the first in working the last p.

For larger ring—First row: 8 ch., 1 sl. st. into the first ch. to close a ring.

Second row: 1 ch. and 2 s. c. into the ring, \* 1 p., 2 s. c. into the ring; repeat from \* 6 times more, then 2 ch., 1 sl. st. into the middle of the 7 p. of the round motif, 2 ch., 1 s. c. into the first of the first 2 ch., to form a p., 1 sl. st. into the first s. c. to close the row; break the thread, and secure the end.

Work and join another ring in working the last p.

For the smaller ring—First row: 6 ch., 1 sl. st. into the first ch. to close a ring.

Second row: 1 ch. and 2 s. c. into the ring, \* 1 p., 2 s. c. into the ring; repeat from \* 4 times more, 2 ch., 1 sl. st. into the middle of the 7 p. of the larger ring, 2 ch., 1 s. c. into the first of the first 2 ch. to form a p., 1 sl. st. into the first s. c. to close the row; break the thread, and secure the end.

For the back of the shoulder piece—Work only 1 round motif, 2 larger rings and 1 smaller ring.

*For the heading*—Begin with 1 s. c. into the middle p. of the round motif in the front 5 ch., then work into the next p. 1 tr. c., 9 ch., 1 tr. c. to form the corner, 5 ch. and 1 d. c. into the next p., 5 ch., 1 tr. c. into the next p., 3 ch., 1 d. c. into the next p., 5 ch., 1 s. c. into the next p., 5 ch., 1 d. c. into the next p., 3 ch., 1 tr. c. into the next p., 3 ch., 1 d. c. into the next p., 3 ch., 1 d. c. into the next p., 2 ch., 1 s. c. into the next p., 2 ch., 1 s. c. into the next p., 3 ch., 1 s. c. into the next p., 2 ch., 1 s. c. into the next p., 79 ch., then 1 s. c. into the p. next to the middle p. of the small ring of the second piece, 2 ch., 1 s. c. into the next p., 3 ch., 1 s. c. into the next p., 2 ch., 1 s. c. into the next p., 2 ch., 1 d. c. into the next p., 2 ch., 1 s. c. into the next p., 2 ch., 1 d. c. into the next p., 3 ch., 1 d. c. into the next p., 5 ch., 1 s. c. into the next p., 5 ch., then work into the next p. 1 tr. c., 7 ch., 1 tr. c. to form the next corner, 5 ch., 1 s. c. into the next p., 5 ch., then work into the next p. 1 d. c., 5 ch., 1 d. c. to form the next corner, 3 ch., 1 s. c. into the next p., 5 ch., 1 d. c. into the next p., 3 ch., 1 d. c. into the next p., 2 ch., 1 s. c. into the next p., 2 ch., 1 d. c. into the next p., 2 ch., 1 d. c. into the next p., 2 ch., 1 s. c. into the next p., 2 ch., 1 s. c. into the next p., 4 ch., skip 4 of the 79 ch. and work 1 d. tr. c. into the next ch., 4 ch., skip 4 ch., 1 tr. c. into the next st., 4 ch., skip 4 ch., 1 d. c. into the next st., now work for 9 times 4 ch., skip 4 ch., 1 s. c. into the next st., 4 ch., skip 4 ch., 1 d. c. into the next st., 4 ch., skip 4 ch., 1 tr. c. into the next st., 4 ch., skip 4 ch., 1 d. tr. c. into the next st., 4 ch., skip the last 4 ch. and the middle p. of the next small ring, 1 s. c. into the next p., 2 ch., 1 s. c. into the next p., 3 ch., 1 s. c. into the next p., 2 ch., 1 s. c. into the next p., 2 ch., 1 d. c. into the next p., 3 ch., 1 d. c. into the next p., 3 ch., 1 s. c. into the next p., 3 ch., 1 d. c. into the next p., 3 ch., 1 d. c. into the next p., 5 ch., 1 s. c. into the next p., 5 ch., 1 d. c. into the next p., 3 ch., 1 tr. c. into the next p., 5 ch., 1 d. c., then 1 sl. st. into the first s. c. to close the row.

Second row: 1 ch. and 1 s. c. into the first s. c., then 5 s. c. over the next 5 ch., 1 s. c. into the next tr. c., then 11 s. c. over to the next 9 ch. for the corner continue working 1 s. c. into each stitch and over each chain and adding 2 sts. in each corner to the end of row, close the row with a sl. st. into the first s. c.

# M. HEMINWAY & SONS "SUBLIME QUALITY" SEWING AND EMBROIDERY SILKS



**A** SENSE of satisfied vanity fills the heart of every woman who shows her friends and family the results of her needlework with our silk threads.

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*HEMINWAY Sublime Quality Silks cost no more than others—  
be sure you get them—they're reliable—at leading stores.*

COLOR GUIDE

COLLEGE COLORS.

Adelphi College	Brooklyn, N. Y.	Brown & Gold	548, 649
Amherst College	Amherst, Mass.	Purple & White	355, 691
Armour Inst. 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	Lt. Blue & White	565, 691
Columbian University	Washington, D. C.	Orange & Blue	654, 417
Cornell University	Ithaca, N. Y.	Cardinal & White	015, 691
Dartmouth College	Hanover, N. H.	Dark Green	"Dartmouth"
Dickinson College	Cariisle, Pa.	Cardinal & White	015, 691
Girard College	Philadelphia, Pa.	Grey & Garnet	1200, 021
Harvard University	Cambridge, Mass.	Crimson	588
Hobart College	Geneva, N. Y.	Crimson	588
John Hopkins University	Baltimore, Md.	Black & Blue	690, 417
Lafayette College	Easton, Pa.	Garnet & White	021, 691
Mass. Inst. Technology	Boston, Mass.	Cardinal & Grey	642, 1200
Mercer University	Macon, Ga.	Orange & Black	652, 690
Oberlin College	Oberlin, Ohio	Crimson & Gold	587, 652
Packer Institute	Brooklyn, N. Y.	Garnet	021
Pratt Institute	Brooklyn, N. Y.	Yellow	650
Princeton University	Princeton, N. J.	Orange & Black	653, 690
Smith College	Northampton, Mass.	White	691
Stanford University	Palto Alto, Cal.	Cardinal	015
Stevens Inst. Technology	Hoboken, N. J.	Grey & Scarlet	1200, 011
Syracuse University	Syracuse, N. Y.	Orange	653
Union College	Schenectady, N. Y.	Garnet	019
University of California	Berkeley, Cal.	Blue & Gold	417, 651
University of Chicago	Chicago, Ill.	Maroon	021
University of Michigan	Ann Arbor, Mich.	Maize & Blue	408½, 564
Vassar College	Poughkeepsie, N. Y.	Lt. Grey & Rose	1196, 582
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"



M. HEMINWAY & SONS PURE DYE CROCHET SILK

can be obtained in over hundred desirable shades for Crochet Work, etc., as follows:

520	Black	120	Bronze Brown	975	Dark Reseda
115	Blue White	121	Brown	889½	Lierre Green
114	Pure White	122	Brown	889	Lierre Green
116	Cream White	123	Dark Brown	528½	Dark Reseda
118	Cream	124	Dark Brown	858	Hunters Green
40	Cream Yellow	201	Dark Seal Brown	866	Dark Emerald Green
22	Light Blue	1003	Cloth Brown	75½	Myrtle Green
21	Medium Blue	1014	Dark Brown	528	Extra Dark Reseda
20½	Medium Blue	992	Grey	1035	Dark Green
20	Dark Medium Blue	988	Dark Grey	1036	Dark Green
Yale	Blue	996	Light Steel	199	Dark Green
5	Navy Blue	150	Dark Slate	146	Corn
3	Dark Navy Blue	998	Dark Steel	27	Corn
414	Navy Blue	669	Dark Slate	23	Gold
973	Dark Navy Blue	677½	Taupe	26	Dark Gold
974	Dark Navy Blue	349	Light Purple	26½	Orange
964½	Dark Imp. Blue	1481	Red Violet	25½	Dark Orange
2	Indigo Blue	200	Gold	411	Golden Brown
3½	Dark Navy Blue	1028	Taupe	462	Light Purple
1861	Light Pink	953	Navy Blue	557	Medium Purple
1861½	Pink	440	Peacock Blue	791	Dark Purple

M. HEMINWAY & SONS PURE DYE CROCHET SILK- -Continued.

68	Light Pink	0714	Jasper Blue	986	Heliotrope
67	Rose Pink	A714	Jasper Red	985	Dark Heliotrope
66	Dark Pink	714	Jasper	999	Prunelle
406	Old Rose	972	Dark Alice Blue	1034	Wistaria
663	Burnt Rose	1040	Dark Alice Blue	948	Violet
664	Raspberry	924	Cadet Blue	110	Heliotrope
662	Circassian	1038	Electric Blue	1037	Purple
1013½	Old Rose	1041	Electric Blue	790	Humbold Purple
978	Gitana	957	Electric Blue	1000	Petunia
941	Crushed Strawberry	63½	Dark Scarlet	784	Dark Purple
108	Crimson	60	Cardinal	785	Plum
1042	Crushed Strawberry	60½	Dark Cardinal	962	Pastel
111	Dahlia	554	Garnet	756	Pongee
1039	Raspberry	553	Wine	741	Light Drab
1050	Raspberry	625	Wine	983	Dark Castor Brown
993	Nile Green	621	Maroon	981	Castor Brown
912	Light Green	1043	Dark Maroon	0201	Seal Brown
849½	Bronze Brown	975½	Reseda	1021	Dark Navy Blue
119	Bronze Brown				

## Do You Crochet or Knit?

If you do, be sure to get the latest book on the subject.

The directions have been written by the best authorities on the subject and carefully edited.

Here are some things for which you will find directions: Baby Articles, Dress Trimmings, Men's Ties, Dainty Edges and Insertions, the Latest Novelties.

The real home lover will appreciate the little almond, or candy baskets, the exquisite candle shades and lunch sets.

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The Dress Trimming ideas are easy to follow, besides being good looking.

### "Silk Craft Instructions for Crocheting and Knitting"

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# M. Heminway & Sons Crochet Silk

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**Pure Silk**

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## M. HEMINWAY & SONS

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*Texto Rope*—an artificial silk of great brilliance heavier than rope silk. *Texto Rope* comes in long range of shades. It is appropriate where bold effects are desired. It is used considerably for dress embroideries.

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**Ivory Soap**  
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Third row: 1 ch., 1 s. c. into the first s. c., then work 1 s. c. into each st. of the previous row and adding 2 sts. in each corner to form the corner; break the thread.

For the row to draw the ribbon through at each side, 1 tr. c. into the corner st., \* 1 ch., skip 1 s. c., 1 tr. c. into the next st.; repeat from \* to end of row; break the thread.

*For the tiny lace edge*—Work into the first tr. c. 1 d. c., 1 p., 1 d. c., \*2 ch., skip 2 sts., 1 s. c. over the 1 ch., 3 ch., skip 3 st. and work 1 s. c., 1 p., 1 s. c. over the 1 ch., 3 ch., skip 3 sts., 1 s. c. over the 1 ch., 2 ch., skip 2 st., 1 d. c., 1 p., 1 d. c. into the next tr. c.; repeat from \* to the end of row.

Work the left shoulder piece to correspond with the right.

Now draw the ribbon through and sew on to the yoke as shown in the illustration.

The material is now slanted toward the top to fit the yoke and then sewed together with a French seam. The hem at the bottom is  $\frac{3}{4}$  inch deep. The back of the yoke is sewed on straight and the point in front is dropped 4 inches.

This top may be used on a plain chemise or on an envelope chemise. For the material, pink mercerized material, such as batiste, is recommended. Crepe-de-chine or china silk are both good.

### Color Suggestions.

#### BULGARIAN COLORS—

*Yellow*, Nos. 648, 649, 650, 652.

*Green*, Nos. 793, 794, 795, 796.

*Red*, Nos. 235, 237.

*Brown*, Nos. 599, 600, 601, 602.

*Purple*, Nos. 272, 273, 274, 275.

#### BUTTERFLIES—

*Blue*, Nos. 564, 563 $\frac{1}{2}$ , 561 $\frac{1}{2}$ , 563, 562.

*Black*, No. 690.

*Yellow to Brown*, Nos. 408 $\frac{1}{2}$ , 0408, 0409, 409 $\frac{1}{2}$ , 0410, 411, 412, 547, 548, 549, 549 $\frac{1}{2}$ .

*Green*, Nos. 241, 241 $\frac{1}{2}$ , 243, 243 $\frac{1}{2}$ , 244.

*Purples*, Nos. 460, 641, 462, 463, 464.

*Reds*, Nos. 490, 491, 492, 493.

*Grays*, Nos. 1198, 1200, 1202, 1204.

#### CURRENT—

Nos. 660, 661, 662.

*Foliage*, Nos. 428, 429, 429 $\frac{1}{2}$ , 430, 431.

#### DELFT BLUE—

Nos. 291, 292, 293, 294, 295, 296.

#### DRESDEN—

Nos. 696, 697, 698, 584, 585, 586, 586 $\frac{1}{2}$ , 553, 554, 555, 430, 431, 0409.

#### FLAME—

Nos. 0413, 413, 414, 415, 654 $\frac{1}{2}$ , 654 $\frac{3}{4}$ , 505, 506.

#### FLAG BLUE—

No. 417.

#### FUTURIST—

Nos. 522, 523, 523 $\frac{1}{2}$ , 523 $\frac{3}{4}$ , 462, 463, 464, 445, 446, 447, 778, 780, 782, 490, 491, 492, 493.

## Pin Cushions.



No. 230/85

The round pin cushion is the general favorite with most women as it occupies comparatively little space. The design, as shown, is a particularly graceful design of a French basket and bow knot. The coloring may be selected to correspond with one's room, though the delicate pastel shades used on the original model will look well.

The brim and the base of the basket is well padded, then embroidered in satin stitch. Before working the satin stitch pad the sections well. Work these parts in white outlining each part in gold No. 731 Japan floss. The little basket is woven, three threads of white silk is threaded in the needle at one time and a stitch taken on the stamped line. Be sure not to crowd the stitches, and this can readily be avoided by using a very coarse needle, size 3 or 4 is recommended. The silk then lines flat.

The flower is composed of cross stitches, some of the flowers are in pink, some blue, some lavender and some pale yellow. The colors of M. Heminway & Sons' silks to use are No. 1659 and No. 542 for the pink. Note that two tones are used in the development of each flower, No. 0408 and No. 408½ for the yellow, No. 564½ and No. 565 for the blue, and No. 349 and No. 352 for the lavender. Either Japan or Turkish may be selected for the silks. Thread your needle with one strand of the Turkish or about two strands of the Japan when making the cross stitches.

The tiny leaves are also in cross stitch. The greens used were Nos. 371, 372, 373 and 312. Only a little of No. 373 was used. The effect on the whole is to leave the piece fairly light.

The dots through which the ribbon is run are carried out in eyelets in white.

The edge was also well padded, then worked in buttonholing.

### Crochet Tie.

Two Spools of M. Heminway & Sons Pure Dye Crochet Silk

Use single thread and make a chain of 25 stitches.



FIRST ROW.—Skip first chain, make 24 single crochet into 24 chain stitches.

SECOND ROW.—Turn with one chain \* three single crochet, picking up both threads of the stitch in preceding row, one single crochet over whole stitch in preceding row, repeat from \* four times, ending with four single crochet; this will give you five rows of fancy crochet. Repeat second row until you have 14 inches.

\* Decrease one stitch each side of center row, make four rows without decreasing; decrease one stitch each side of rows next to center row; make four rows without decreasing; decrease one stitch at each end by skipping second stitch from each end of row; make four rows without decreasing; repeat from \*. This leaves 12 stitches; make four rows of this and then begin neck-band with plain single crochet. Make neck about from 13 to 14 inches, according to size of collar. Then begin short end of tie. Turn with one chain, \* one single crochet, picking up both threads of the stitch in preceding row, one single crochet over whole stitch in preceding row; repeat from \* four times, ending with two single crochet. Increase same as decrease until you have 24 stitches. Make 10 inches more to finish the short end of tie.

### Crochet Tie With Dots.

2 Spools M. Heminway & Sons Pure Dye Crochet Silk, steel crochet hook No. 1. \* Means repeat.

Use single thread and make a chain of 24 stitches.

FIRST ROW.—Skip 1st chain and make 23 single crochet into 23 chain stitches.

SECOND ROW.—Turn with one chain, make 23 single crochet, picking up both threads of the stitch of preceding row.

THIRD ROW.—Same as second row.

FOURTH ROW.—Turn with one chain, make 5 single crochet, picking up both threads of stitch of preceding row. \* Then take one stitch over whole stitch of preceding row, throw thread over needle and again pass over same stitch, then draw thread through the four loops on needle.

Make one chain five single crochet, repeat from \* to end of row, making three puffs across row and ending with 5 single crochet. Turn with one chain, make 3 rows of single crochet of 23 stitches in each row.

EIGHTH ROW.—Turn with one chain, make 2 plain crochet \* then take one stitch over whole stitch of preceding row, throw thread over needle, again pass over same stitch and draw thread through the 4 loops on needle. Make one chain, five single crochet, repeat from \* and repeat to end of row, making 4 puffs across row and ending with 2 single crochet. Turn with one chain, make 3 rows single crochet of 23 stitches in each row. Now repeat from 4th row until you have 14 inches. Decrease \* one stitch at each end of row by skipping 2nd stitch from beginning and end of row. Crochet 4 rows without decreasing. Repeat from \* until you have 15 stitches, then make 4 rows of this, and now begin neck-band with 15 stitches of single crochet. Make neck-band from 13 to 14 inches, according to size of collar.

Then begin short end of tie.

Turn with one chain, make 7 single crochet, one puff stitch and finish row with 7 single crochet. Make 3 rows of single crochet of 15 stitches. Turn with one chain, make 4 single crochet, one puff stitch, 5 single crochet, one puff stitch and end with 4 single crochet.

SIXTH ROW.—Turn with one chain, make one single crochet in 1st stitch and increase one stitch on 2nd stitch at each end of row. Make 2 rows of plain crochet of 17 stitches.

NINTH ROW.—Turn with one chain, crochet 2 single crochet, one puff stitch, 5 single crochet, one puff stitch, 5 single crochet, one puff stitch, end with 2 single crochet. Make one row of plain crochet.

ELEVENTH ROW.—Turn with one chain, increase one stitch in 2nd stitch at each end of row.

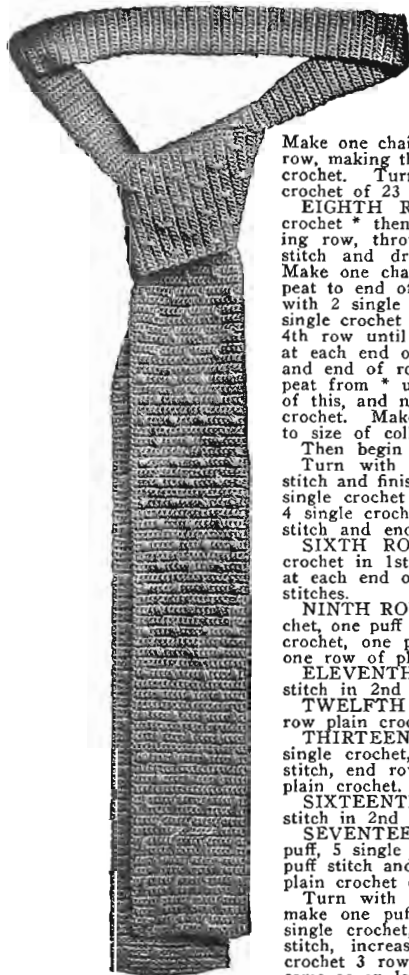
TWELFTH ROW.—Turn with one chain and make one row plain crochet.

THIRTEENTH ROW.—Turn with one chain, make 6 single crochet, one puff stitch, 5 single crochet, one puff stitch, end row with 6 single crochet. Make two rows of plain crochet.

SIXTEENTH ROW.—Turn with one chain, increase one stitch in 2nd stitch at each end of row.

SEVENTEENTH ROW.—Make four single crochet, one puff, 5 single crochet, one puff stitch, 5 single crochet, one puff stitch and end with 4 single crochet. Make 3 rows of plain crochet of 21 stitches.

Turn with one chain, increase one stitch on 1st stitch, make one puff stitch, 5 single crochet, one puff stitch, 5 single crochet, one puff stitch, 5 single crochet, one puff stitch, increase one stitch on last stitch of row. Now crochet 3 rows of plain crochet of 23 stitches, and proceed same as on long end. Make 10 inches more to finish short end.



### Crochet Tie.

Two Spools of M. Heminway & Sons Pure Dye Crochet Silk.

If Heminway's Oxford Scarf Silk is used, one large spool is sufficient, with two less stitches in width.



Satin stitch is 1 long stitch over single crochet in previous row.

Chain 24.

FIRST ROW.—Make 23 single crochet in chain. Chain 1.

SECOND ROW.—Turn, make 23 single crochet. Chain 1.

THIRD ROW.—Turn, make 1 single crochet, 1 satin stitch; continue in this way until end of row, when you will have 2 single crochet stitches. Repeat 3d row until you have crocheted 14 in. Narrow by dropping second and next to last stitch every fourth row, until you have 11 stitches for neckband, which should be size of collar.

Increase by making 2 stitches at end of every fourth row until you have 22 stitches.

Make short end  $9\frac{1}{2}$  in. Stretch tie by putting it between wet cloth and placing something heavy on ends. Leave over night to dry.

### Crochet Tie.

Two Half-Ounce Spools of M. Heminway & Sons Pure Dye Crochet Silk.  
If Heminway's Oxford Scarf Silk is used, one spool is sufficient,  
with two less stitches in width.

Chain 24.



FIRST ROW—Make 23 single  
crochet on chain. Chain 1. Turn.

SECOND ROW — Make\* 23  
single crochet taking up both  
threads of stitch. Chain 1. Turn\*.  
Repeat once.

FOURTH ROW—\* Make 4  
single crochet, 3 long single croch-  
et (putting needle through stitch  
in first row), 3 single crochet, 3  
long single crochet, 3 single croch-  
et, 3 long single crochet, 4 single  
crochet. Chain 1. Turn.

FIFTH ROW—Like second  
row, all single crochet.

SIXTH ROW—1 single crochet.  
3 long single crochet, 3 single croch-  
et, 3 long single crochet, 3 single  
crochet, 3 long single crochet, 3  
single crochet, 3 long single croch-  
et, 1 single crochet. Chain 1.  
Turn.

SEVENTH ROW—Single croch-  
et like second row.\*

Repeat until tie is 14 or 15  
inches.

To narrow—Drop second and  
next to last stitch in every fourth  
row until you have 11 stitches.  
Make neckband all single crochet.

To increase—Put two stitches  
at each end in every fourth row  
(making the long single crochet  
in the places when required) until  
you have 23 stitches. Make this  
end 10 inches.



## Directions for Making Crochet Tie in Single Thread.

Materials: 2 spools M. Heminway & Sons Pure Dye Crochet Silk, steel hook No. 1.

(Single Crochet—s. c.)

**PUFF.**—Make long single crochet single crochet in previous row.

Crochet with single spool, making single thread.

Make chain of 22 stitches.

**FIRST ROW.**—Make 21 s. c. on chain.

**SECOND ROW.**—Chain 1, turn, make 9 s. c.; be sure to take up threads of previous row, draw loop through 10th stitch of chain, take off both stitches (makes first puff), chain 1, 1 s. c. in next stitch; draw loop through 12th stitch of chain, take off both stitches (makes second puff), chain 1, 9 s. c. chain 1, turn.

**THIRD ROW.**—9 s. c., 1 puff by taking stitch in top of 10th stitch of first row, 1 chain, 1 s. c. in center s. c. 1 puff by taking stitch in top of 12th stitch of first row, 1 chain, 9 s. c. 1 chain, turn.

**FOURTH ROW.**—9 s. c. draw loop through the puff in preceding row, take off both stitches, 1 chain, 1 s. c. draw loop through next puff in preceding row, take off both stitches, 1 chain, 9 s. c., 1 chain, turn.

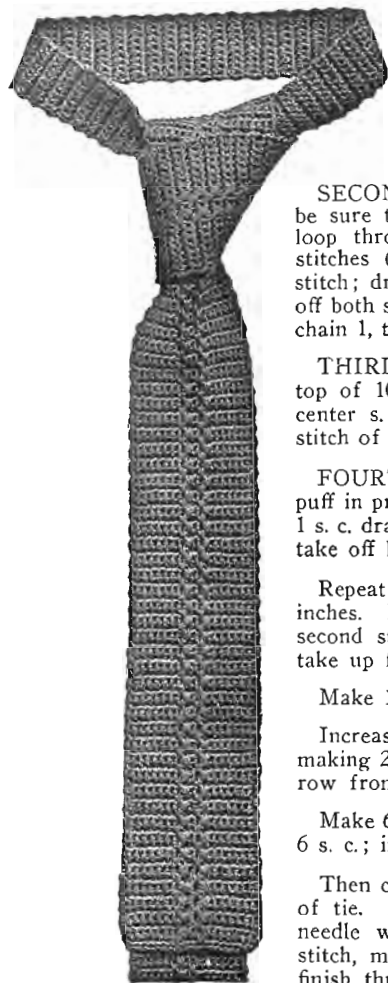
Repeat fourth row until tie measures 14 or 15 inches. Decrease one stitch each side by skipping second stitch every other row (always be sure to take up first and last stitch) until you have 9 s. c.

Make 13 or 14 inches for band.

Increase one stitch each side every second row by making 2 s. c. into first and last stitch on edge first row from neck-band.

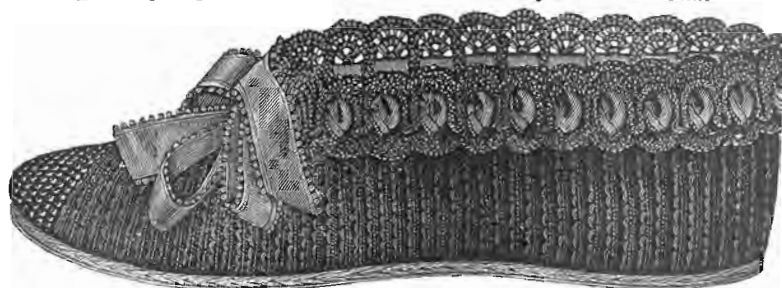
Make 6 s. c., 1 puff, 1 chain, 1 s. c., 1 puff, 1 chain, 6 s. c.; increase until you have 19 stitches.

Then crochet 12 inches more to finish on last row of tie. Allow long thread of silk; thread sewing needle with same and pass needle through every stitch, making a cord on edge, as other end, then finish thread by fastening on edge.



## Bedroom Slippers.

*Quantity required, three spools of Heminway's 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, one 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.

## Crocheted Sailor's Knot Tie.

The materials required are two spools of M. Heminway & Sons crochet silk, one crochet needle, No. 3. Make a chain of 21, turn, and into 2d from needle work 1 single work 1 single into each of next two, and one treble into each of next three; end with 3 single. Turn with 3 chain, and into 1st stitch work 1 T, 1 T into next, and 3 single into next three stitches. This brings the trebles over the singles of last row and the singles over the trebles; repeat these rows until there are 12 inches worked. Then to decrease for the neck work in the row that begins with 3 treble, 3 chain to turn, miss 1 and work 1 T; work as usual to end of row, miss 1 stitch also at end. Decrease thus until there are 9 stitches left; work on these 9 for neck 15 inches (when the work is stretched), and increase again for the other end by working 4 treble in the first group of trebles, instead of 3, and increase at end of row also. then in the next row beginning with 4 treble, work 5 treble, and increase at the end. Then work 3 treble and 3 single in the next increasing row, and increase at end. Repeat the increasings until there are again 21 stitches. Work for 13 inches and finish off.—“Pictorial Review.”

## Crochet Tie.

### MADE WITH SINGLE THREAD

Two spools silk; steel crochet hook No. 1.

Chain of 25 stitches.

**FIRST ROW.**—Pass needle through 2nd chain, draw silk through, pass silk over hook and draw through both loops on needle. Repeat to end of chain.



**SECOND ROW.**—Pass needle through first stitch (taking up both threads of stitch), draw silk through, pass silk over needle and draw through both loops on needle. Repeat to end of row.

Repeat 2nd row until the tie end measures 15 inches.

**To Decrease.**—Skip the stitch next to the first and last stitch every fourth row; decrease until you have 10 stitches.

Repeat 10 stitches for 13½ inches for neckband.

Increase, by crocheting 2 stitches into the first and last stitch on every fourth row; continue to increase until you have 24 stitches.

Crochet 10 inches for short end.

Always be careful to take up first and last stitches to keep edge of tie even.

## Ladies' Crochet Bag.

**Materials**—3 spools  $\frac{1}{2}$  oz. crochet silk, blue;  $2\frac{1}{2}$  spools gray; 1 spool rose; 1 spool green; 1 steel crochet hook No. 9.

**Abbreviations**—*Chain*, ch.; *Stitch*, st.; *Stitches*, sts.; *Single Crochet*, s. c.; *Double Crochet*, d. c.; *Half Double Crochet*, h. d. c.

### Directions.

**Bag**—With blue ch. 173 sts., skip 3 sts. (for d. c. \* silk over, insert hook in st., draw through a loop, repeat silk over, draw through 2 loops twice), repeat from \* until there are 171 d. c. in row counting ch. 3, at start of rows as 1 d. c., turn ch. 3.

**Second row:** Skip 1 st. (for d. c. around d. c.), \* silk over, insert hook in space before d. c. and out again in space next to d. c., silk over, and draw a loop through these two spaces around d. c., repeat silk over, draw through two loops twice, repeat from \* ending row with 1 d. c. in top st. of ch. 3 made in preceding row, turn, ch. 3.

**Third row:** Skip 1 st., 1 d. c. in each of the 170 sts., turn, ch. 3. Repeat second and third row alternately until there are 46 rows of the desired size.

**To join bag:** Fold section in half and join together as follows: \* insert hook in st. on each end of section, silk over, and draw through the 2 sts., silk over, and draw through the two loops, repeat from \* until section is joined, repeat on other side.

**Band at top of bag:** With gray ch. 1, start where bag was joined (for h. d. c.), \* silk over, insert hook in st., draw through a loop, silk over, draw through the three loops on hook, repeat from \* round top of bag having about 140 h. d. c. in round, join by inserting hook in top



Crocheted bag

of first stitch made in round, silk over, draw through the stitch and loop on hook.

Second round: 1 h. d. c. in each st. taken up the front of st. only (Note—The back of st. is used to start inside shirred section) to end of round, join.

Third round: 1 h. d. c. in each st. to end of round, join. Repeat third round for 9 more rounds or until there are 12 rounds from start.

Edge: 1 s. c. in st., \* skip 2 sts., 6 d. c. in next st., skip 2 sts., 1 s. c. in next st., repeat from \* around band.

Inside shirred section: With gray ch. 1 h. d. c. in the back of each st., which was left on inside of band having about 140 sts. in round, join.

Second round: 1 h. d. c. in each st., join.

Repeat second round until there are 12 rounds.

Thirteenth round: 1 d. c. in each st.

Repeat thirteenth round until there are 8 rounds of d. c.

For holes for draw string: With gray, ch. 5, \* skip 1 st., 1 d. c. in next st., ch. 1, repeat from \* around top, join with a sl. st. to first ch. st. on ch. 5.

Second round—Third round: Ch. 5, 1 d. c. in space, ch. 2, \*, skip 2 d. c., 2 d. c. in next space, ch. 2, repeat from \* to end of round, join.

Edge: Ch. 2, 2 d. c. in space, \*, ch. 5, 1 d. c. in top of last d. c., skip 2 d. c., 3 d. c. in space, repeat from \* join, break off silk, fasten.

Leaves: With green, \* ch., 20 sts., turn, skip 1 st., 1 s. c. in each of 3 sts., 1 d. c. in each of 3 sts., 1 s. c. in next st., ch. 8, turn, skip 1 st., 1 s. c. in each of 3 sts., 1 d. c. in each of 3 sts., 1 s. c. in next st., repeat from \* making 24 loops or as many as are required for around band of bag, turn band over and sew neatly to band on bag as illustrated.

Flowers: With rose, ch. 7, to form a ring, repeat 1 s. c., 5 d. c., 1 s. c. 5 times in ring, join. Make 12 of these flowers, leave enough silk to sew on with.

Cord: With gray, using two threads to crochet with, make a chain about 3 yards in length, with this chain crochet another chain, make two of these chains and draw one of these chains through holes from each side at top of bag.

The colors that were used in this bag were gray and dull blue, the vine with flowers were in green and dull rose.

Other color combinations would be equally effective.

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Crochet Belt in Indian Design.

**Material**—1 spool silver grey M. Heminway crochet silk, 2½ spools green crochet silk, 1 steel crochet hook No. 6.

**Abbreviations**—*Chain*, ch.; *Stitch*, st.; *Stitches*, sts.; *Single Crochet*, s. c.; *Silver Grey*, S.; *Green*, G.

This belt is crocheted in the s. c. st. using 2 threads of silk to crochet with, changing from one color to the other, as follows: Insert hook in st., draw through a long loop, with colored silk that is being used, the other colored silk to be used over hook, and draw through two loops.

*Directions.*

With G. silk ch. 22 sts., skip 1 st., 1 s. c. in each of the 21 sts., turn ch. 1.

2nd row: 1 s. c. in each st., turn ch. 1. Repeat second row for 8 rows.

10th row: 10 G. (for diamond), 1 S., 10 G., turn, ch. 1, at ending of each row, this will not be referred to again.

11th row: 9 G., 3 S., 9 G.

12th row: 8 G., 5 S., 8 G.

13th row: 7 G., 7 S., 7 G.

14th row: 6 G., 9 S., 6 G.

15th row: 5 G., 11 S., 5 G.

16th row: 4 G., 12 S., 4 G.

\* 17th row: 3 G., 15 S., 3 G. Repeat from \* backwards to 10th row inclusive.

Make 17 rows G.

42nd row (Small double diamond): 10 G., 1 S., 10 G.

43rd row: 9 G., 3 S., 9 G.

44th row: 8 G., 5 S., 8 G.

45th row: 7 G., 7 S., 7 G.

46th row: 8 G., 5 S., 8 G.

47th row: 9 G., 3 S., 9 G.

\* 48th row: 10 G., 1 S., 10 G. Repeat from \* backwards to 42nd row inclusive.

Make 17 rows of G.

Repeat pattern from 10th row making belt the desired size.

**Buckle:** Ch. 25 sts. with G., turn, skip 1 st., 1 s. c. into each of the 24 sts., turn, ch. 1.

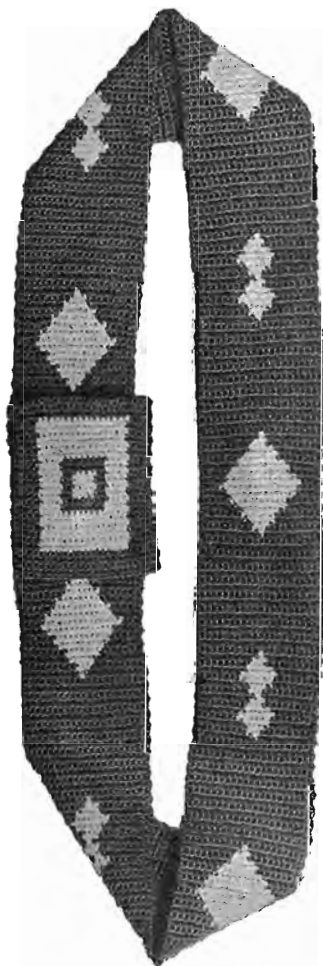
2nd row: 1 s. c. in each st., turn, ch. 1. Repeat 2nd row until there are 5 rows from start.

7 rows of 4 G., 16 S., 4 G.

2 rows of 4 G., 4 S., 8 G., 4 S., 4 G.

\* 4 rows of 4 G., 4 S., 2 G., 4 S., 2 G., 4 S., 4 G. Repeat from \* backwards for other half of buckle.

Sew buckle neatly in place on belt, line with silk, sew on hooks and eyes.



Crocheted belt

### Bag in Plain Crochet.

Abbreviation—*Chain*, ch.; *Slip Stitch*, sl. st.; *Single Crochet*, s. c.; *Double Crochet*, d. c.

Materials—7 spools M. Heminway & Sons dark blue Texto crochet, 1 steel crochet hook No. 6,  $\frac{1}{4}$  yard of silk for lining, 1 gate top.

#### *Directions.*

First round: Begin with 168 ch., then work 1 sl. st. into the first ch. to close the round.

Second round: 1 ch. then work 1 s. c. into each of the 168 sts. of the previous round, 1 sl. st. into the first s. c. to close the round.

Third round: 1 ch., then work 1 s. c. into each of the 168 sts. of the previous round taking up the back thread only, 1 sl. st. into the first s. c. to close the round.

Fourth and fifth rounds: Like the third round.

Sixth round: 3 ch., then work 1 d. c. into each of next 3 s. c. of the previous round, taking up the double thread, \* then 4 ch., skip the next 3 s. c., and work 1 d. c. into each of the next 4 s. c. taking up the double thread; repeat from \* 22 times more, then 4 ch., skip the last 3 s. c. and work 1 sl. st. into the third of the first 3 ch. to close the round.

Seventh round: 1 sl. st. into each of the first 3 d. c. of the previous round, taking up the double thread, then 1 sl. st. into the first space, 3 ch., then work into the same first space over the 4 ch., 3 d. c., 2 ch., and 4 d. c., \* then work 4 d. c., 2 ch., and 4 d. c. into the next space over the 4 ch.; repeat from \* 22 times more, then 1 sl. st. into the third of the first 3 ch. to close the round.

Eighth round: 1 sl. st. into each of the first 3 d. c. of the previous round taking up the double thread, then 1 sl. st. into the first space, 3 ch., then work into the same first space over the 2 ch., 3 d. c., \* then 4 ch., skip the next 8 d. c., then work into the next space over the 2 ch. 4 d. c.; \* repeat from \* 22 times more, then 4 ch., skip the last 8 d. c., and work 1 sl. st. into the third of the first 3 ch. to close the round.

Repeat the seventh and eighth rounds for 8 times more.

Twenty-fifth round: Same as seventh round.

Twenty-sixth round: 1 sl. st. into each of the first 3 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work into the same first space over the 2 ch. 3 d. c., skip the next 8 d. c., then work 4 d. c. into the next space over the 2 ch., 4 ch., skip the next 8 d. c., 4 d. c. into the next space over the 2 ch., skip the next 8 d. c., 4 d. c. into the next space, then work for 9 times 4 ch., skip the next 8 d. c., 4 d. c. into the next space over the 2 ch., then skip the next 8 d. c., and work 4 d. c. into the next space, 4 ch., skip the next 8 d. c., and work 4 d. c. into the next space, skip the next 8 d. c. and work 4 d. c. into the next space, then work for 8 times, 4 ch., skip the next 8 d. c., 4 d. c. into the next space, then 4 ch., and 1 sl. st. into the third of the first 3 ch. to close the round.

Twenty-seventh round: 1 sl. st. into each of the next 7 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work into the same first space over the 4 ch. 3 d. c., 2 ch., and 4 d. c., \* then work into the next space over the 4 ch. 4 d. c., 2 ch., and 4 d. c.; repeat from \* 18 times more, then 1 sl. st. into the third of the first 3 ch. to close the round.

Twenty-eighth round: 1 sl. st. into each of the next 3 d. c., and 1 sl. st. into the first space, 3 ch., then work into the same first space over the 2 ch. 3 d. c., 4 ch., skip the next 8 d. c., and work 4 d. c. into the next space, skip the next 8 d. c., 4 d. c. into the next space, then work for 6 times 4 ch., skip



Bag in plain crochet

the next 8 d. c., 4 d. c. into the next space, skip the next 8 d. c., 4 d. c. into the next space, then work twice 4 ch., skip the next 8 d. c., 4 d. c. into the next space, then skip the next 8 d. c., 4 d. c. into the next space, now work again for 6 times 4 ch., skip the next 8 d. c., 4 d. c. into the next space, skip the next 8 d. c., 4 d. c. into the next space, then 4 ch., and 1 sl. st. into the third of the first 3 ch. to close the round.

Twenty-ninth round: 1 sl. st. into each of the next 3 d. c., and 1 sl. st. into the first space, 3 ch., then work into the same first space of the previous round 3 d. c., 2 ch., and 4 d. c., \* then work into the next space over the 4 ch., 4 d. c., 2 ch., and 4 d. c.; repeat from \* 14 times more, then 1 sl. st. into the third of the first 3 ch. to close the round.

Thirtieth round: 1 sl. st. into each of the first 3 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work 3 d. c. into the same first space, skip the next 8 d. c., 4 d. c. into the next space, then work for 5 times 4 ch., skip the next 8 d. c., 4 d. c. into the next space, skip the next 8 d. c., 4 d. c. into the next space, skip the next 8 d. c., 4 d. c. into the next space, then work for 5 times 4 ch., skip the next 8 d. c., 4 d. c. into the next space, skip the next 8 d. c., 4 d. c., into the next space 4 d. c. and 1 sl. st. into the third of the first 3 ch. to close the round.

Thirty-first round: 1 sl. st. into each of the first 7 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work into the same first space 3 d. c., 2 ch., and 4 d. c., \* then work into the next space over the 4 ch. 4 d. c., 2 ch., and 4 d. c.; repeat from \* 10 times more, 1 sl. st. into the third of the first 3 ch. to close the round.

Thirty-second round: 1 sl. st. into each of the first 3 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work 3 d. c. into the same first space, skip the next 8 d. c., 4 d. c., into the next space, \* then work twice 4 ch., skip the next 8 d. c., 4 d. c. into the next space, skip the next 8 d. c., 4 d. c. into the next space; repeat from \* twice more, then 4 ch., skip the next 8 d. c. into the next space, 4 ch., and 1 sl. st. into the third of the first 3 ch. to close the round.

Thirty-third: 1 sl. st. into each of the first 7 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work into the same first space of the previous round 3 d. c., 2 ch., and 4 d. c., \* then work into the next space over the 4 ch. 4 d. c., 2 ch., 4 d. c., repeat from \* 6 times more, then 1 sl. st. into the third of the first 3 ch. to close the round.

Thirty-fourth round: 1 sl. st. into each of the first 3 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work 3 d. c. into the same first space, \* 4 ch., skip the next 8 d. c., then work 4 d. c., into the next space, skip the next 8 d. c., and work 4 d. c. into the next space; repeat from \* twice more, then 4 ch., skip the next 8 d. c., 4 d. c. into the next space, then 1 sl. st. into the third of the first 3 ch. to close the round.



Thirty-fifth round: 1 sl. st. into each of the first 3 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then work into the same first space 3 d. c., 2 ch., and 4 d. c., \* then work into the next space over the 4 ch. 4 d. c., 2 ch 4 d. c., repeat from \* twice more, then work 1 sl. st. into the third of the first 3 ch. to close the round.

Thirty-sixth round: 1 sl. st. into each of the first 3 d. c. of the previous round, and 1 sl. st. into the first space, 3 ch., then 3 d. c. into the same first space, \* skip the next 8 d. c., then work 4 d. c. into the next space; repeat from \* twice more, 1 sl. st. into the third of the first 3 ch. to close the round; break the thread, and sew up the point.

The bag is now pressed, lined with silk, and finished with a tassel about 3½ inches deep, and then sewed on to the gate top.

For the cord: Begin with 5 ch., then work 1 s. c. into the first ch. to close the round, then work 1 s. c. into each of the next 4 ch., work from the inside out, so that the wrong side of the stitches will be on the right side of the cord, \* now insert the needle through the thread which lies between the next 2 sts., and work 1 s. c. into it; repeat from \* always working round and round until the cord measures 12 inches. Sew on to the gate top.

## Suggestions for Crocheters and Knitters.

Use ½ oz. Crochet Silk for scarfs of light weight to be crocheted or knitted.

For heavier scarfs use Old English Knitting Silk.

The edges of baby's blankets, cashmere sacks and wraps may be trimmed with crocheted edge in pink or blue. M. Heminway & Sons ½ oz. pure dye crochet silk recommended.

White Texto Crochet does not change color in laundering and is excellent for summer bags, boudoir caps, or articles likely to be laundered.

Consult Silk Craft Instructions for Crocheting and Knitting for good ideas, a book of 132 pages profusely illustrated. Price 25 cents. Published by M. Heminway & Sons Silk Co. Sold at Art Needlework Departments and Fancy Goods Shops.



### Knitted Scarf.

Material—1 spool M. Heminway & Sons' Old English Knitting Silk, 1 spool white and 1 spool of black  $\frac{1}{2}$  oz. Crochet Silk, 1 pair of steel knitting needles, fine, No. 2.

Abbreviation—*Knit*, k.

Cast on 60 stitches, which makes the scarf about 9 inches wide. For every additional inch required, cast on 7 stitches.

First 46 rows k. with blue.

Two rows black.

Sixteen rows white.

Two rows black.

K. as many more rows in blue until scarf is required length, less  $4\frac{1}{2}$  inches, then work two rows black, sixteen rows white, two rows black, forty-six rows blue.

Finish scarf with fringe ends.

One spool of Old English Knitting Silk makes a scarf 45 inches long.

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