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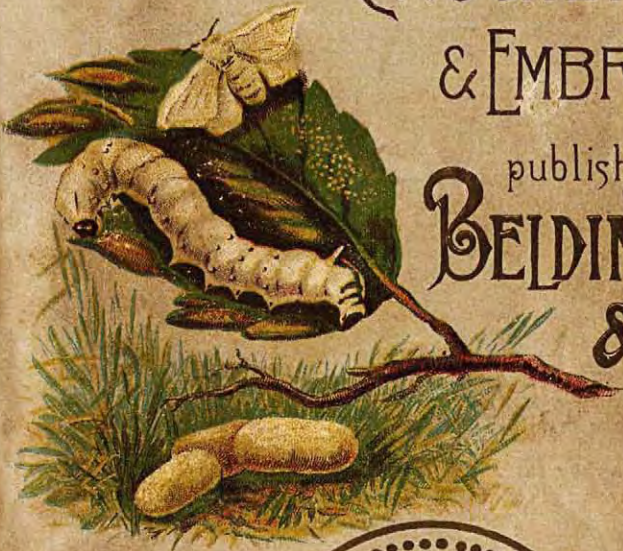
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Luann Pfof

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 IN
 SILK KNITTING
 CROCHETING
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IN SILK
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EMBROIDERY.

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To Our Readers.



To illustrate the beautiful work which can be done with BELDING BROS. & Co.'s silks, we have prepared this attractive little book, each article represented in it being especially adapted to working with silks of our manufacture. In this respect the book differs from others in which methods have been adopted from worsted work, which gives unsatisfactory results in silk.

The directions given for making each article are so simple, that even inexperienced knitters need not fear to undertake to make any of the garments shown; the only requirement for complete success is ordinary patience and care. By actual test it has been ascertained that ladies who have not had the advantage of personal teaching, with these instructions communicated by letter, are able to make the articles described, and produce handsome and satisfactory work.

A great variety of work is presented, so that directions for making almost any article of fancy-work in silks can be found here. Many of the designs are new, prepared especially for this work, and cannot be found elsewhere. The knitted and crocheted work is partly original and partly selected, the selections being made from a scattered range of publications, mostly foreign and not generally accessible.

Not only are the patterns exclusively adapted to silk, but also the most appropriate colors are often named for each article. Consequently, by sending for BELDING BROS. & Co.'s silks, according to the colors specified, and following the book directions, the articles when finished will be found artistic in combination of colors as well as in design.

It is supposed that most of our readers have a knowledge of the rudiments of knitting and crochet work. But in order to make this book of service to all who wish to acquire the art, a chapter of "Instructions to Beginners" has been incorporated with it, which will be found of practical value.

BELDING BROS. & CO.



Luann Pfof

6

← → LADIES ← →

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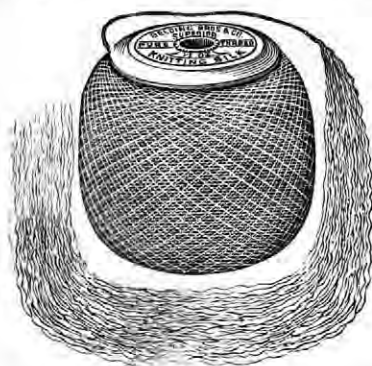
PURE THREAD SILK.

*THE CONTRAST BETWEEN BELDING BROS. & CO.'S "SUPERIOR"
PURE THREAD KNITTING SILK AND THE KNITTING
SILK MADE BY OTHER MANUFACTURERS.*

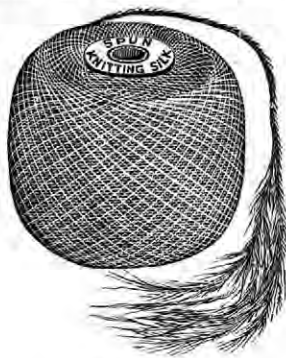
TO make handsome articles in knitting and crochet, the best of silk must be used. BELDING BROS. & Co. sell the best silk at prices as low as others charge for that which is inferior. It is not generally known that there are two kinds of knitting silk in the market; one made from pure thread silk, the other from spun silk. The difference is very great.

THREAD SILK

is made by unwinding cocoons, from each of which a single continuous thread or fibre of great length is obtained. Several of the continuous cocoon-threads being combined, are doubled and twisted a number of



No. 1.



No. 2.

times until the finished thread is formed of the required thickness. No other material has such a long fibre; consequently, silk thread, thus made, is **STRONGER AND MORE ELASTIC** than any other thread.

When pure silk thread is untwisted and magnified to the view, under the microscope, it presents the appearance given in No. 1 of the accom-

panying illustrations, every cocoon-fibre composing the whole thread being of even and lustrous texture and strength.

SPUN SILK

is made from pierced or imperfect cocoons, the fibres of which are broken, and from other short pieces of fibre, known as "waste," none of which can be reeled; they are carded and spun like flax or cotton.

A finished thread of this product, when unravelled and exposed under the microscope, shows the fibres of which it is composed to be broken and serrated, as shown in No. 2 of the illustrations, and far inferior in lustre and strength to thread made from reeled silk.

The time employed in making the article is the same, whether "spun" or BELDING'S pure thread silk is used, but the result is very different.

The following considerations will doubtless be sufficient to convince consumers that

SPUN SILK IS DEAR AT ANY PRICE,

and that although BELDING'S pure thread silk costs a trifle more than spun silk, it is really CHEAPER.

Articles made of BELDING'S silk will have a bright and uniform lustre, and will last for years, with ordinary use, retaining their freshness and brilliancy to the last.

Articles made of spun silk, on the contrary, will have little lustre; the parts that are most handled in making will soon lose their brightness, and after a week's use the article will look DULL AND FADED, as if made of cotton, and besides becoming SHABBY, WILL WEAR OUT VERY SOON.

DO NOT BE DECEIVED. THE BEST IS THE CHEAPEST.

Don't allow your shopkeeper to impose upon you by selling you some other silk, representing that it is "just as good as BELDING'S."



Every spool of BELDING BROS. & Co.'s "Superior" Knitting Silk has a blue label printed on the end of the spool, of which the illustration here given is a *fac simile*, and each spool of the silk is warranted by them as made from pure thread silk, identical with that used by them in the manufacture of their well-known machine-twist and sewing-silk, which have the highest reputation and have always been awarded

PRIZE MEDALS for superiority, over all competitors, wherever exhibited



INSTRUCTIONS FOR BEGINNERS IN KNITTING AND CROCHETING.

As the real is to the imitation, so are hand-knitted garments to woven; and in silk manufacture, as well as in bric-a-brac, painting, or any art work, the imitation can never supersede the real. Ladies cannot easily find a more elegant and fashionable employment for leisure moments than working from silk the dainty and useful articles represented in the following pages.

Especial care has been taken to make the instructions so simple, that after learning the elementary stitches required, and the signs representing them, a beginner in the art of knitting and crocheting, can make with perfect success, any of the articles shown, and also at a very trifling expense.

Hand-work from silks of our manufacture, besides being handsomer, is far more durable than the work commonly purchased at the stores, and articles made at home will often outwear two of those for which nearly three times as much money is paid. As gifts, when these pretty bits of silk work are the result of the time and thoughts of some valued friend, they have an added value, greater than that measured by gold or silver. The pleasure of making them is also worth considering. The invalid who finds time hanging heavily on her hands, and wants some light occupation that will not tax her feeble strength; the busy housewife, to whom a bit of fancy work which can be caught up or laid down at a moment's notice is a real boon; the young lady who finds enjoyment in the mere production of pretty things, all turn to knitting or crocheting with positive delight.

For the benefit of those who have never learned these delightful arts, we give a few elementary instructions in the forming of simple stitches, beginning with knitting. First make sure that you are using only silks of the best quality, as it is a waste of time to knit with any other. The work when finished, to be acceptable, should present a smooth, glossy appearance, and this can always be obtained when silks of BELDING BROS. & Co.'s manufacture are employed.

The first step is to cast on the stitches. There are several ways of doing this, but one only is admissible in silk. Make a slip knot in the end of the silk, insert a knitting needle in the loop and draw it up close to the needle. This makes the first stitch. Take the needle containing it in the left hand, put the stitch close to the end of the needle, and hold it tightly between the thumb and forefinger. The silk must now be wound about the fingers of the right hand in such a way as to obtain perfect control over it. Pass it between the second and third fingers, holding the palm of right hand toward the left; let the silk which is between the right hand and the needle, pass around the third and fourth fingers from the palm to the back, over the back until it reaches the second or middle finger, under this and *over* the first, or forefinger, crossing it at the base of the nail. This brings the right hand close up to the left. The fingers must not be stiff nor held tightly together, but kept loose and flexible, always ready to let the silk slip loosely between

them, or, by a little pressure, hold it more firmly, making the knitting tight or loose at will. It is hard at first, but "practice makes perfect."

Having the silk properly wound about the fingers, take a second needle between the thumb and forefinger of the right hand, and insert the end in the loop which is on the left-hand needle. It must be inserted from the left side of the loop toward the right, and the end of the right-hand needle slipped under the left-hand needle. The loop now crosses both needles. Keep the thumb of the right hand pressed lightly on its needle, and by a forward motion of the fingers throw the silk back of the right-hand needle, drawing it down between the two needles and across the loop. Draw out the right-hand needle from the loop in such a way as to bring the crossing with it, thus making a second loop on the right-hand needle. Slip the loop thus formed on to the left-hand needle and you have two stitches. Repeat the process until there are as many stitches as you require.

You are now ready to knit the first row. Proceed exactly as in casting on, until you have drawn out the loop on the right-hand needle. Then, instead of transferring it to the left-hand needle, slip the loop off the latter, leaving a completed stitch on the right-hand needle. Repeat the process with the next stitch, and continue until all the stitches have been knitted off on to the right-hand needle. This now becomes the left-hand needle, and the empty needle being transferred to the right hand, the stitches are again knitted off for the second row.

This constant repetition backward and forward on two needles is called "garter stitch," and makes simply a flat piece, alike on both sides. If it is desired to have a right and wrong side, every alternate row must be "purled." Instead of inserting the right-hand needle in the loop from left to right, it must be inserted from right to left, and over instead of under the left-hand needle. The silk (which must be previously brought to the front instead of the back of the needle, where it naturally falls) is then thrown between the needles and around the right-hand needle toward the front, the stitch being completed by drawing the right-hand needle out toward the back and slipping the loop off as before.

To knit a round, instead of a flat piece, as in a stocking, the stitches are arranged on three needles, a fourth being reserved to knit with. This is always the right-hand needle, and the stitches are knit off from each needle in succession, going around and around instead of back and forth.

When the work is completed it must be "bound off." Knit two stitches, then slip the first one knit over the second, leaving but one on the needle. Knit one more and repeat the process. Continue until all the stitches are used up, the final one remaining on the right-hand needle. Cut off the silk at a few inches distance from the needle and draw it through. Thread it in an ordinary darning needle and sew it in firmly on the wrong side.

It is sometimes necessary to pick up stitches from a piece of work already knitted, instead of casting them on. For example, along the heel of a stocking. Use only a right-hand needle; insert it in the stitch to be picked up, from front to back, throw the silk around as if for knitting an ordinary or "plain" stitch, and draw the loop through on the right side.

A skillful knitter will never join the ends of a broken thread by tying a knot. With silk this would be especially objectionable. A neat and

strong joining can be made by simply lapping the ends of the thread for about three inches, and knitting four or five stitches with the double thread, leaving the ends on the wrong side. Should there be a knot in the silk already, it should be cut out and the silk joined over again by the method just given.

Crocheting is done always with one needle, or "hook" as it is often called. Wind the silk around the hand, as if for knitting, but around the *left* hand instead of the right. Hold the hook in the right hand, with the open part of the hook toward you. Make a slip knot on the hook for the first stitch. Put the hook under the silk where it crosses the forefinger of the left hand, and by means of the hook draw a loop through the first stitch. This makes the second stitch. Repeat until there are as many stitches as desired. Of course, there is never more than one at a time on the needle. This is called chain stitch, and is always used for a foundation. For a flat piece, work back and forth on the chain, turning the work at the end of each row. For a round piece, join the ends of the chain by a stitch taken through them both, making a ring.

After the foundation has thus been made, various stitches may be worked upon it. The simplest is double crochet. Having one stitch on the needle, put the hook through a stitch or chain of the foundation, and draw a loop through. There are now two stitches on the needle. Take up the silk from the forefinger, and draw a loop through both these stitches at once. This completes one double crochet.

For a treble crochet, throw the silk over the hook *before* putting it through the foundation. When the loop is drawn through, three stitches will be found on the needle. Draw a loop through two of these. Two will still remain—the first one and the one just made. Take up the silk again and draw a loop through both, completing one treble crochet. For other stitches, see "Explanation of Terms," page 35.

In turning the work at the end of a row, a few chain stitches must always be made to keep the edge from drawing up. One chain stitch is considered equal to a single crochet, two to a double crochet, three to a treble, and four to a long treble.

HOW TO WASH SILK KNIT ARTICLES.

Wash in cool, soft water, with pure white castile, ox gall, or fine toilet soap, and use no more than necessary; rub as little as possible; press the water out of the articles by placing in a clean, dry cloth; do not wring, but squeeze them. Wash each one separately. Rinse once in clear cold water, again in cold water which has been tinctured with some mild acid; cream of tartar, tartaric acid, alum or vinegar will do. Dry quickly. When nearly dry, rub with a piece of soft, dry flannel, always the same way. If desired to press the article, lay in or under a heavy book. Do not press hot, as it gives the article a starched appearance. Use no acid for black, but add a little liquid ammonia to the washing water. Use no ammonia for colors. Separate directions are given for washing embroidery silks, under the heading "Embroidery," on page 59.



ART needle-work and valuable embroideries are frequently ruined, or their beauty much impaired by washing them with ordinary soap, which is too rank for such delicate articles. A simple, and the proper method is to make suds of hot water and **IVORY SOAP**, and allow to cool till lukewarm. This solution, while very effective, is perfectly harmless.



KNITTING.



EXPLANATION OF TERMS USED.



K.—Knit plain.

P.—Purl, or as it is sometimes called, seam.

N. or K. 2 to.—Narrow by knitting two together.

Over.—Throw the thread over the needle before inserting it in the next stitch. This makes a loop which is *always* to be considered a stitch in the succeeding rounds.

Tw.—Twist stitch. Insert the needle in the back of the stitch to be knitted, and knit as usual.

Sl.—Slip a stitch from the left-hand to the right-hand needle without knitting it.

Sl. and b.—Slip and bind. Slip one stitch, knit the next, pass the slipped one over it, exactly as in binding off a piece of work at the end.

*****—Indicates a repetition, and is used merely to save words. “* Sl. 1, k. 1, p. 1, repeat three times.” would be equivalent to saying “Sl. 1, k. 1, p. 1, sl. 1, k. 1, p. 1, sl. 1, k. 1, p. 1.”



Table of Stitches for Ladies' and Children's Stockings.

Size of stocking.	No. of stitches cast on.	No. of rounds before narrowing, including ribbed or fancy band.	No. of stitches for ankle after narrowing is completed.	No. of plain rounds in ankle.	No. of plain rounds in foot before narrowing for toe.
5*	97	130	59	36	42
6*	105	146	67	40	58
7*	113	175	77	58	67
8*	127	207	81	85	90
8†	141	252	95	72	74
8½†	145	256	99	76	85
9†	149	261	105	81	92
9½†	151	265	109	94	96

* Children's size.

† Ladies' size.

Table of Stitches for Gentlemen's Socks.

Size of sock.	No. of stitches cast on.	No. of rounds in leg, including ribbed band.	No. of plain rounds in foot before narrowing for toe.
9	108	186	99
10	112	207	103
11	119	220	110

All these estimates are based on a scale of fourteen stitches and eighteen rounds to the inch.

GENERAL DIRECTIONS FOR STOCKING KNITTING.

Cast on the required number of stitches. This, in a plain stocking, should be a number divisible by three, with one over, and they are distributed on three needles, the needle containing the odd stitch being known as the first needle. If a fancy pattern is used, the number of stitches will, of course, be governed by the pattern.

CASTING ON.

The casting on may be done on three needles, or on one; if on one needle, the proper number of stitches must be slipped off on the other two needles. When wool is used, the stitches are usually knitted on with two threads, but this should never be done in silk. The correct way of casting on is as follows. Make a slip knot on the left-hand needle for the first stitch, insert the right-hand needle in it, and knit one stitch, but instead of slipping the first stitch off of the left-hand needle, slip the stitch just made on to the left-hand needle, making two stitches. Repeat until you have the required number of stitches.

RIBBED BAND.

Knit one round plain, then begin the ribbed band. Knit two, purl two alternately, until the band is one inch broad, for a lady's stocking, or three inches for a gentleman's sock. Instead of this band a pretty, fancy pattern may be substituted. Now knit plain all round, except the middle stitch on the first needle, which should always be purled, for a "seam stitch." Continue until the point is reached where the leg begins to taper, or about the middle of the calf.

NARROWINGS.

Knit to within five stitches of the seam, then knit two together, knit three plain, seam, knit three plain, slip one, knit one, pass the slipped stitch over. Knit the rest of the round plain. Knit four more plain rounds, then narrow again in the same way. Repeat until you have made six narrowings with four plain rounds between each. Then make five narrowings with five rounds between each, four with six rounds between, three with seven rounds between, and two with eight rounds between. These numbers must be varied, of course, with the size of the stocking, the ones given being for a lady's stocking of medium size. The best way is to measure a well-fitting stocking. Find out by counting how many rounds you knit to the inch. The number varies with nearly every knitter. Now measure on the sample stocking the number of inches between the middle of the calf and the ankle, multiply by the number of rounds to the inch, and you will have the number of rounds in which the narrowings must be made. Measure also the width of the sample stocking at the ankle, and ascertain the number of stitches that must be left on the needles at that point. This number, subtracted from the number you have at the calf, will show you how many stitches are to be disposed of, and you can distribute the narrowings accordingly. Make them quite close together at first, with a constantly increasing distance between them, as you near the ankle. Knit the ankle plain.

HEEL.

Now divide the stitches, of which there should be an odd number, in two parts, putting half the stitches and the extra stitch on one needle. This extra stitch should be the seam stitch, and should come in the middle of the needle. The rest of the stitches are divided equally on two needles, and disregarded for a time. Knit back and forth on the heel needle (the one containing the seam stitch), until you have knit as many rows as there are stitches on the needle. In knitting back, be careful to purl all the stitches *except the seam stitch*, so as to keep the work "right side out;" also slip the first stitch of every row instead of knitting it, in order to form an elastic edge. In the last four or five plain rows, narrow on each side of the seam, to give the heel a slight curve. Now knit to the middle of the needle, turn the two needles back to back, or so that the heel is wrong side out, and with an extra needle bind off, knitting the seam stitch first, and afterward inserting the right-hand needle always in one stitch of each left-hand needle, treating the two as one stitch. This completes the heel.

GUSSETS.

You have now two instep needles with an equal number of stitches on each, and a heel needle with one stitch in the middle of the heel. Holding the stocking with the heel in front of you, begin on the side of the heel nearest the left hand, and pick up the stitches along the edge of the heel, knitting them on to the heel needle as you proceed. Knit across the instep needles, putting the stitches from both needles on one. Pick up and knit the stitches from the other side of the heel, putting them on a third needle. You now have all the stitches on three needles, one on the left of the heel, known as the first side needle, one across the instep, or instep needle, and one on the left of the heel, or second side needle. Now knit one round, increasing one in every third stitch on each side needle. The best way of doing this, is to insert the needle in the back of the stitch to be widened, knit one, as if for a twist stitch, and before slipping it off from the needle, knit one plain in the same stitch. Before beginning the next round, slip two stitches from the instep needle on to the side needles. Knit plain until within four stitches of the end of the first side needle, slip and bind, knit two plain. Knit the instep needle plain, knit two stitches plain on the second side needle, narrow, knit the rest plain. Repeat these narrowings in every round until the total number of stitches is the same as at the ankle. Knit plain until the toe is reached.

TOE.

Now put half the stitches on the instep needle, and divide the other half equally between the two side needles. Beginning with the first side needle, knit to within four stitches of the end of the needle, slip and bind, knit two plain. On the instep needle, knit two plain, knit two together, knit to within four stitches of the end, slip and bind, knit two plain. On the second side needle, knit two plain, knit two together, knit the rest plain. Knit two rounds plain. Repeat the three rounds (the narrowing round and the two plain) until the toe is long enough, then slip the stitches from the two side needles on to one needle, lay this and the instep needle together, and bind off as in the heel, but on the right side. This makes a flat toe, and is the shape of the best imported stockings

FOR STOCKING KNITTING.

17

ROUND TOE.

A round or pointed toe is knit in the following manner: Divide the stitches equally on the three needles. Knit one round, narrowing when within three stitches of each end of each needle. Knit three rounds plain, then narrow as before. Three rounds plain again, and another round of narrowing. Then two rounds plain, narrow, two rounds plain. After this narrow at the end only of each needle, in every round, until all are knit off.

CARLISLE TOE.

What is called the Carlisle toe is knit as follows: Make the number of stitches divisible by seven narrowing off one or two if necessary. Then narrow after every five stitches all round. Knit five plain rounds. Narrow after every four stitches and knit four plain rounds. Narrow after every three stitches and knit three plain rounds. Narrow after every two stitches and knit two plain rounds. Narrow after every other stitch and knit one plain round. Knit two together all round until only one stitch remains. This makes a very long pointed toe, liked by but few people.

MARGARET HEEL.

Another way of knitting the heel, which is much liked by many people, is called the Margaret heel. It is produced as follows: After knitting the heel of the desired length, knit to the middle of the needle, then knit two plain, knit two together, knit one, and turn back, disregarding the remainder of the stitches. Purl to the middle of the row, purl two, purl two together, purl one, turn back. Repeat these two rows until all the side stitches are taken up. The heel is then completed.

LOUISA AND SARAH HEELS.

The Louisa heel is but slightly different. After reaching the middle, knit three instead of two, then knit two together, knit one as before. Still another variation is called the "Sarah heel," and is most suitable for a child's sock or stocking. Knit to the middle of the row, knit two, slip and bind, turn back. Purl to the middle of the row, purl two, purl two together, turn back.

These directions are applicable to all sizes of stockings. The tables give the number of stitches for the different sizes.

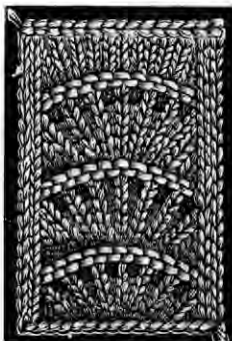
GENTLEMEN'S SOCKS.

Silk socks are knit after the same manner, except that the leg is shorter, and in many cases ribbed the entire length. A good rule for the ribs is three stitches plain, two purled. The leg should not be narrowed at all, but knit of the same size its entire length. If narrowed it is apt to slip down around the ankle in a very uncomfortable manner. A tight knitter should use No. 16 needles. A loose knitter may use No. 17 or 18. The sizes of the needles given throughout this book correspond with the English standard. The German is two sizes smaller. Thus, if a No. 17 needle is directed, and German needles are used, a No. 19 should be chosen. The quantity of silk required varies. Two ounces for children's stockings, two and a half for socks, three and a half for ladies' medium length stockings, and four for very long stockings, are the average quantities.

FANCY KNITTED BANDS FOR STOCKINGS OR MITTENS

A fancy band is often substituted for the ribbing at the top of stockings, and the same pattern repeated across the instep, or down the entire length of the leg. We give several patterns, selected from various sources. After casting on, it is always best to knit one plain row before beginning the pattern.

PEACOCK'S TAIL.



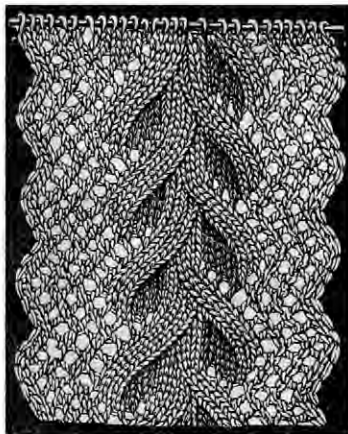
Make the number of stitches divisible by 9.
Cast on also 4 more stitches, 2 for each edge.
The edge which is in plain knitting is not mentioned after the first row.
1st row.—K. 2, (for edge) k. 2, * over, k. 1.
Repeat 4 times from *, over, k. 2, repeat from beginning, ending with k. 2.
2d row.—2 p., k. 11, 2 p. Repeat.
3d row.—N., k. 11, n. Repeat.
4th row.—P. 2 together, p. 9, p. 2 together.
Repeat.

5th row.—N., k. 7, n. Repeat from first row.
This is a very pretty pattern for ornamenting the back of the hand and the wrist of long mittens. Two rows of the design are sufficient, with a narrow open-work on each side and between.

VINE PATTERN.

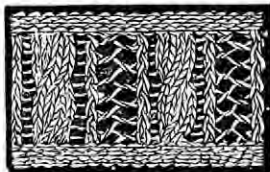
The pattern of this insertion is completed in twelve rows knitted backward and forward and requires a foundation of twenty-six stitches.

1st row.—Sl. 1, k. 1, over, n., over, n., over, k. 1, over, k. 2, n., k. 4, n., k. 2, over, sl. and b., over, sl. and b., over, sl. and b., k. 1.
2d row.—This, as all following rows containing an even number of stitches, is purled.
3d row.—Sl. 1, k. 1, over, n., over, n., over, k. 3, over, k. 2, n., k. 2, n., k. 2, over, sl. and b., over, sl. and b., over, sl. and b., k. 1.
5th row.—Sl. 1, k. 1, over, n., over, n., over, k. 5, over, k. 2, n., n., k. 2, over; sl. and b., over, sl. and b., over, sl. and b., k. 1.
7th row.—Sl. 1, sl. and b., over, sl. and b., over, sl. and b., over, k. 2, n., k. 4, n., k. 2, over, k. 1, over, n., over, n., over, k. 2.
9th row.—Sl. 1, sl. and b., over, sl. and b., over, sl. and b., over, k. 2, n., k. 2, n., k. 2, over, k. 3, over, n., over, n., over, k. 2.



- 11th row.—Sl. 1, sl. and b., over, sl. and b., over, sl. and b., over, k. 2, n., n., k., 2, over, k. 5, over, n., over, n., over, n., k. 2.
 12th row.—Purled, and repeat from first row. Along the pointed edges is crocheted a row of ch. and sc. and a row of sc., these making an open-work border for a finish. (For Crochet Instructions, see page 85.)

CABLE PATTERN.



Make the number of stitches divisible by 12. Knit four plain rows.

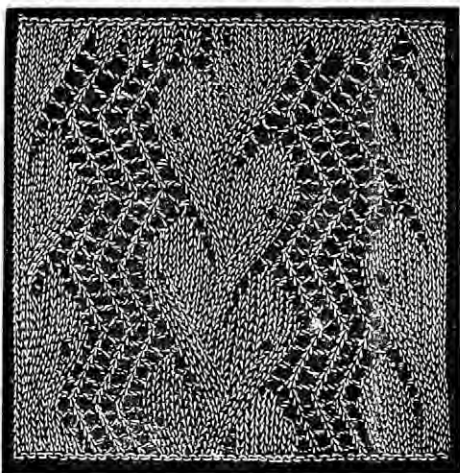
- 1st round.—Sl. 1, * over, n., take the next three stitches off on a third pin and keep this pin in front. Knit the 4th, 5th and 6th stitches, then knit the three on the 3d pin, then k. 1, over, n., k. 1. Repeat from *.
 Always purl each row back.

The first stitch of each row is slipped.

LEAF AND TRELLIS PATTERN.

Twenty stitches are needed for each pattern.

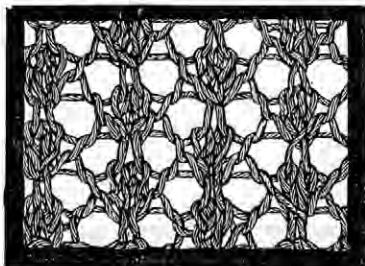
- 1st row.—Purl.
 2d row.—K. 6, *, over and n. three times, over, k. 2, n., k. 10. Repeat from *. (There will be only four out of ten stitches to knit before the border stitches of this row in the last repeat).
 3rd row.—Purl.
 4th row.—K. 2, *, n., k. 2, over, k. 1, over and n. five times, k. 5. Repeat from *.
 5th row.—Purl.
 6th row.—K. 1, *n., k. 2, over, k. 3, over and n. three times, over, k. 2 n., k. 3. Repeat from *.
 7th row.—Purl.
 8th row.—N., k. 2, over, k. 5, over and n. three times, over, k. 2, n., k. 1. Repeat from beginning of row.
 9th row.—Purl.
 10th row.—K. 3, * over, k. 7, over and n. three times, over, k. 2, sl. 1, n., pass sl. stitch over the last stitch, k. 2. Repeat from *. (In the last repeat there will be but one stitch to pass the sl. stitch over, before the edge stitches).
 11th row.—Purl.
 12th row.—N., k. 5, *n. and over five times, k. 1 over, k. 2, n., k. 5. Repeat from *.
 13th row.—Purl.



- 14th row.—K. 5, *n., k. 2, over and n. three times, over, k. 3. over, k. 2, n. k. 3. Repeat from *.
 15th row.—Purl.
 16th row.—K. 4, *n., k. 2, over and n. three times, over, k. 5, over, k. 2, n., k. 1. Repeat from *.
 17th row.—Purl.
 18th row.—K. 3, n., k. 2, * over and n. three times, over, k. 7, over, k. 2, sl. 1, n., pass the sl. stitch over the last, k. 2. Repeat from *.
 Repeat from 3d row for the required length.

CANE-WORK PATTERN.

Cast on any number of stitches divisible by 4.



- 1st row.—Over, k. 1, over, k. 3. Repeat.
 2d row.—Purl.
 3d row.—K. 3, over, sl. 1, k. 2 to, pass the sl. stitch over the two knitted ones. Over. Repeat.
 4th row.—Purl.
 5th row.—Over, sl. 1, k. 2 to, pass the sl. stitch over the two knitted ones, over, k. 3. Repeat.
 6th row.—Purl.
 7th row.—Same as 3d.
 8th row.—Purl.
 9th row.—Same as 5th.

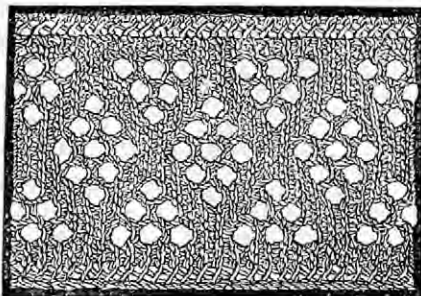
10th row.—Purl. Repeat from 3d row.

This is a popular design for the front of stockings, the pattern being knit about three inches wide, and extending from the toe about half-way the entire length.

OPEN-WORK INSERTION.

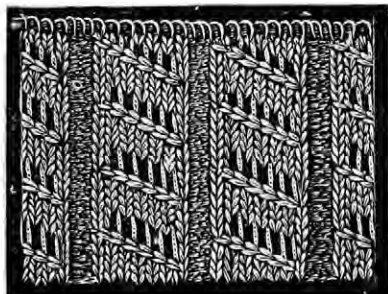
Cast on twenty-eight stitches.

- 1st row.—Sl. 1, over, k. 2 to. twice, over, n., k. 5, n., over, n., k. 5, n., over, n., k. 1, over, n.
 2d row.—Sl. 1, over, n., k. 1, k. 1 and p. 1 in made stitches, k. 7, k. 1 and p. 1 in made stitches, k. 2, over, n.
 3d row.—Sl. 1, over, n., k. 7, n., over, k. 2 to., twice, over, n., k. 8, over, n.
 4th row.—Sl. 1, over, n., k. 8, k. 1 and p. 1 in made stitches, k. 2, k. 1 and p. 1 in made stitches, k. 9, over, n.
 5th row.—Sl. 1, over, n., k. 5, n., k. 2 to. twice, over, k. 2 to. twice, over, k. 2 to. twice, over, n.
 6th row.—Sl. 1, over, n., k. 6, k. 1 and p. 1 in made stitches, k. 2, k. 1



- and p. 1 in made stitches, k. 2, k. 1 and p. 1 in made stitches, k. 7, over, n.
- 7th row.—Same as 3d.
- 8th row.—Same as 4th.
- 9th row.—Same as 1st.
- 10th row.—Same as 2d.
- 11th row.—Sl. 1, over, n., k. 2, n., over, n., k. 10, n., over, n., k. 3, over, n.
- 12th row.—Sl. 1, over, n., k. 3, k. 1 and p. 1 in made stitches, k. 12. k. 1 and p. 1 in made stitches, k. 4, over, n.
- 13th row.—Sl. 1, over, k. 2 to. twice, over, k. 2 to. twice, over, n., k. 6, n., over, k. 2 to. twice, over, n., k. 1, over, n.
- 14th row.—Sl. 1, over, n., k. 1, k. 1 and p. 1 in made stitches, k. 2, k. 1 and p. 1 in made stitches, k. 8, k. 1 and p. 1 in made stitches, k. 2, k. 1 and p. 1 in made stitches, k. 2, over, n.
- 15th row.—Same as 11th.
- 16th row.—Same as 12th.
- Repeat from 1st row.

DIAGONAL PATTERN.

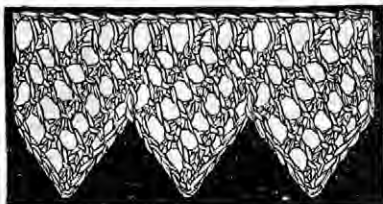


Make the number of stitches divisible by 10.

- 1st row.—P. 3, over, sl. and b., k. 5.
- 2d row.—P. 3, k. 2, over, sl. and b., k. 4.
- 3d row.—P. 3, k. 2, over, sl. and b., k. 3.
- 4th row.—P. 3, k. 3, over, sl. and b., k. 2.
- 5th row.—P. 3, k. 4, over, sl. and b., k. 1.
- 6th row.—P. 5, k. 5, over, sl. and b.
- Repeat from first row.

BORDER.

- Cast on five stitches and knit one row.
- 1st row.—Sl. 1, silk forward, n., forward, k. 2.
- 2d row.—Sl. 1, knit the rest. Repeat this row after every pattern row.
- 3d row.—Sl. 1, forward, n., forward, n., forward, k. 1.
- 5th row.—Sl. 1, forward, n., forward, n., forward, k. 2.
- 7th row.—Sl. 1, forward, n., forward, n., forward, k. 1.
- 9th row.—Sl. 1, forward, n., forward, n., forward, n., forward, k. 3.
- 11th row.—Sl. 1, forward, n., forward, n., forward, n., forward, n., k. 1.
- 13th row.—Sl. 1, forward, n., forward, n., forward, n., forward, n., forward, k. 2.



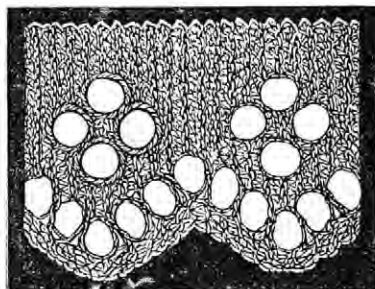
15th row.—Cast off 8 stitches, forward, n., forward, k. 1.
16th row.—Knitted plain. Repeat from 1st row.

BORDER.

Cast on eleven stitches.

1st row.—K. 9, over twice, k. 2.

3d row.—K. 2, k. 1, and p. 1 in the made stitch, k. 9.



3d row.—K. 9, sl. and b., k. 2.

4th row.—K. 2, over twice, k. 10.

5th row.—K. 6, sl. and b., k. 2, k.

1 and p. 1 in the made stitch, k. 2.

6th row.—K. 2, sl. and b., k. 3, over twice, k. 6.

7th row.—K. 6, k. 1 and p. 1 in the made stitch, k. 4, over twice, k. 2.

8th row.—K. 2, k. 1, p. 1 in made stitch, k. 4, sl. and b., k. 6.

9th row.—K. 4, sl. and b., k. 1, sl. and b., k. 2, sl. and b., k. 2.

10th row.—K. 2, over twice, k. 3, over twice, k. 3, over twice, k. 4.

11th row.—K. 4, k. 1, p. 1 in made stitches, k. 3, k. 1, p. 1 in made stitches, k. 3, k. 1, p. 1 in made stitches, k. 2.

12th row.—K. 2, sl. and b., k. 3, sl. and b., k. 3, sl. and b., k. 4.

13th row.—K. 6, sl. and b., k. 3, n., over twice, k. 2.

14th row.—K. 2, k. 1, p. 1 in made stitches, n., k. 3, over twice, k. 6.

15th row.—K. 6, k. 1, p. 1 in made stitches, k. 2, n., sl. and b., k. 2.

16th row.—K. 2, over twice, k. 4, sl. and b., k. 6.

17th row.—K. 9, n., k. 1, p. 1 in made stitches, k. 2.

18th row.—K. 2, sl. and b., k. 10.

19th row.—K. 9, n., over twice, k. 2.

20th row.—K. 2, k. 1, p. 1 in made stitches, n., k. 8.

21st row.—K. 9, sl. and b., k. 2.

22d row.—K. 2, sl. and b., k. 8. Repeat from 1st row.

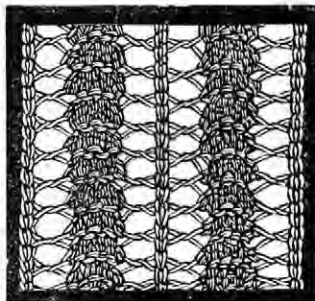
STRIPE AND BAR PATTERN.

Cast on any number of stitches divisible by 6.

1st row.—K. 1, silk forward, k. 1, k. 3, together, k. 1, over. Repeat.

For the 2d, and every alternate row the single stitch between the two made stitches is purled; the rest of the row is knitted. These two rows are repeated for the required length.

This pattern is very simple for one unaccustomed to difficult knitting, and at the same time very effective. It is often used as a heading for borders or laces which are either knitted or sewed to the lower edge. It is also suitable



BELDING'S KNITTING SILKS.

for lady's and baby's mittens, or for the front part of stockings, and when knitted from silk, the result is very pleasing.

NARROW INSERTION.

Cast on fifteen stitches.

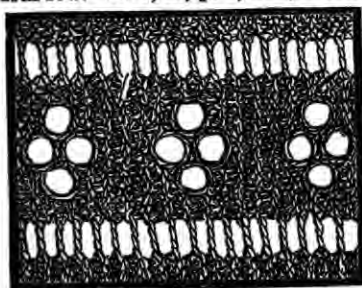
1st row.—K. 2, over twice, n., k. 9, n., over twice, k. 2.

2d row.—K. 1, n., p. 1, k. 10, n., p. 1, k. 2.

Repeat the 1st and 2d rows alternately three times.

9th row.—K. 2, over twice, n., k. 4, sl. and b., k. 3, n., over twice, k. 2.

10th row.—K. 1, n., p. 1, k. 5, over twice, k. 4, n., p. 1, k. 2.



11th row.—K. 2, over twice, n., k. 4, k. 1 and p. 1 in made stitches, k. 4, n., over twice, k. 2.

12th row.—K. 1, n., p. 1, k. 3, *sl. and b. Repeat from * twice more, k. 2, n., p. 1, k. 2.

13th row.—K. 2, over twice, n., k. 2, over twice, k. 3, over twice, k. 2, n., over twice, k. 2.

14th row.—K. 1, n., p. 1, *k. 3, k. 1 and p. 1 in made stitches. Repeat from *, n., p. 1, k. 2.

15th row.—K. 2, over twice, n.,

k. 2, sl. and b., sl. and b., k. 1, sl. and b., k. 2, n.

16th row.—K. 1, n., p. 1, k. 5, over twice, k. 4, n., p. 1, k. 2.

17th row.—K. 2, over twice, n., k. 4, k. 1 and p. 1 in made stitches, k. 4, n., over twice, k. 2.

18th row.—K. 1, n., p. 1, k. 5, sl. and b., k. 4, n., p. 1, k. 2.

Repeat from 1st row.

VANDYKE PATTERN.

Cast on nine stitches for each pattern.

1st row.—K. 3, *over, n., at the back, k. 4 Repeat from *.

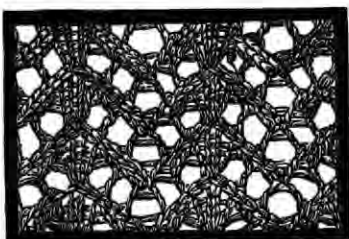
2d row.—Purl.

3d row.—K. 1, n., over, k. 1, over, n. at the back. Repeat.

4th row.—Purl.

5th row.—N., *over, k. 3, over, sl. and b. Repeat from *.

6th row.—Purl. Repeat pattern from 1st row.



WRISTLETS.

Several of the foregoing patterns, will make pretty wristlets. The usual number of stitches cast on for a lady's wristlet of small size is 80; for medium size, 85; large size, 90; and for gentlemen's, 95 to 100. These numbers vary slightly with the pattern chosen and the tightness of the knitting. Use BELDING'S "Superior" Knitting Silk and No. 18 needles.

LADY'S MITTENS.

Materials: 1 ounce seal brown, $\frac{1}{2}$ ounce scarlet, BELDING'S "Superior" Knitting Silk and four No. 17 steel needles.

Cast on with the brown silk 80 stitches, (26 on two needles, and 28 on the third,) and knit around plain.



1st round.—Over, sl. and b., over, sl. and b., k. 2, over, sl. and b., over, sl. and b. Repeat.

2d and every alternate round.—Plain.

3d round.—Over, sl. and b., over, sl. and b., over k. 2, over, sl. and b., over, sl. and b. Repeat.

5th round.—Over, sl. and b., over, sl. and b., k. 2, over, sl. 1, n., pass slipped stitch over, over, sl. and b. Repeat.

7th round.—Over, sl. and b., over, k. 3, over, sl. 1, n., pass slipped stitch over, over, sl. and b. Repeat.

9th round.—Over, sl. and b., over, k. 4, n., over, sl. and b. Repeat.

11th round.—Over, sl. and b., over, sl. and b., k. 3, over, sl. and b., k. 1. Repeat.

Begin again at first round. Repeat this pattern five or six times, or until the wrist is long enough. Knit once around, narrowing once in every twenty stitches, so as to leave seventy-six in all. Knit six rounds plain. Now at the beginning of the first needle, knit one, widen, knit three, widen, knit the rest of the round plain. (Widening, in silk, should always be done by knitting one twist and one plain stitch in the same loop.) Knit three rounds plain, then widen as

before, but this time knit five plain stitches between the widenings. Three plain rounds, and widen with seven plain stitches between. Continue in this way, widening in every fourth row and always adding two plain stitches between the widenings, until you have eleven rows of widenings. There should be twenty-three plain stitches between the widenings in the last row. Slip these twenty-three stitches, together with the one on each side (twenty-five stitches in all), off on a bit of twine, and tie them. Disregarding them for the present, knit round and round plain, forty-seven rounds.

Now beginning directly over the thumb stitches, that is, in a direct line with them, knit five, narrow, knit four, narrow, knit fourteen, narrow, knit four, narrow, knit five. This completes one round. Knit five rounds plain, and in the sixth round narrow again, directly over the other narrowings. Knit four rounds plain and narrow as before. Knit two rounds and narrow. Repeat three times more, then knit one round, narrowing after every alternate stitch. Slip the remaining stitches on a bit of stout sewing silk and draw them up tight, fastening the silk off on the wrong side. This makes a better finish than can be produced by narrowing off all the stitches.

Put the thumb stitches back on the needles, picking up two extra stitches from the hand, at the place where the gusset is usually made.

hand, narrowing in each round at the point where extra stitches were made, until seventy-nine stitches remain. Begin narrowing after knitting once plain, as follows; K. 7, n., k. 7, n., k. 7, continue all the way round; k. 7 rounds plain.

Next round.—K. 6, n., repeat all the way round, k. 6 rounds plain.

Again k. 5, n., repeat all the way round, k. 5 rounds plain. K. 4, n., repeat all the way round, k. 4 rounds plain. Now narrow once on each needle every round till only four stitches are left on a needle, then narrow twice on each needle and cast off.

To finish the thumb, place the twenty-seven stitches on three needles and pick up four from base of gore formed between hand and thumb, by casting on the four extra stitches. Knit once round and narrow once in each four rounds, at the point where the gore is, then knit fifty rounds, and finish by narrowing once on each needle in every round, until all the stitches are disposed of.

LADY'S MITTS.

Materials: 1 ounce BELDING'S "Superior" Knitting Silk and four ordinary-sized steel needles.

Cast on 66 stitches, 22 on each needle: knit two rounds plain.



3d round.—Over, k. 2 to. Repeat till one round is done.

4th round.—K., repeat 3d and 4th rounds until 12 rows of holes are completed.

Knit 18 rounds plain.

Repeat 3d and 4th rounds until 9 rows of holes are completed.

Knit 14 rounds plain.

Repeat 3d and 4th rounds until 6 rows of holes are completed.

Knit 10 rounds plain, then commence to widen, thus: K. 1, k. 1, take up the back loop of the stitch and knit, widening one stitch. Each time you widen there should be one more stitch on the right-hand side of the increase. Widen every third row until you have eighteen stitches at the beginning of the needle. These eighteen stitches are to form the thumb; slip them on to a piece of thread and tie them firmly. Before joining the work make three stitches. Join and knit plain 15 rounds.

Repeat 3d and 4th rounds until 3 rows of holes are completed. Knit one row plain. Cast off. Take up the stitches left on the thread

for the thumb, making stitches where increased under the thumb until there are 24 all round. Put 8 on each needle and knit plain 15 rounds. Repeat 3d and 4th rounds until 3 rows of holes are completed. Knit one row plain and cast off.

Crochet Edge.—*1 dc., 3 ch., 1 dc. into 3d of 3 ch., 1 dc. into same, * 1 dc. into 2d hole. Repeat to finish the edge of mitten. (For Crochet Instructions, see page 35.)

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BABY'S MITTENS IN MOSS STITCH.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, and two No. 17 needles.

Cast on 54 stitches. Knit back and forth plain (garter stitch), widening at the beginning of the needle each alternate time across. This keeps all the widenings on the same edge. Continue until there are sixty-four stitches on the needle, then knit plain four times each way, or eight rows in all. Now narrow on the same edge until there are but fifty-four stitches again. Knit plain once each way. This completes one-half the mitten.

Begin widening again, and knit the other half in the same way, but in moss stitch. (One plain, one purled alternately, and in the second row, purl the purled stitches and knit the plain ones, so as to reverse the order on the right side, thus giving a dotted appearance.) It is also a good plan, in each half of the mitten to make a hole (over, narrow,) in every fourth row, two stitches from the straight edge and also twenty-one stitches from the same. Having completed the two halves, bind off and sew up, leaving an opening for the thumb.

To make the thumb, cast on eleven stitches; knit one row plain, then widen on *both* ends of the needle in every alternate round until you have seventeen stitches. Knit twice each way, omitting the widening at the beginning of the needle, but continuing it at the end. Then narrow at the beginning of the needle and widen at the end, repeating until you have narrowed three times. Knit once plain each way. This forms half of the thumb. Now widen at the beginning of the needle and narrow at the end. Repeat until you have widened three times, then knit twice each way, continuing to narrow at the end of the needle in the alternate rows, but omitting the widening at the beginning. Narrow three times at both ends of the needle, and bind off.

The entire thumb should be knit in the moss stitch. Sew up the thumb part, and sew the triangular widened part, in the mitten, placing it so that the top of the thumb will be even with the hand where the latter begins to narrow. Run a narrow ribbon or a bit of elastic braid through the two rows of holes in the wrist, finishing with a bow on top. A row of shells may be crocheted on the wrist for a finish. This little mitten is easily enlarged to misses' or ladies' size. If preferred it may be knit plain, and a fancy pattern introduced on the back.



RAILROAD STOCKINGS.

Materials: $2\frac{1}{2}$ ounces BELDING'S "Superior" Knitting Silk, and four No. 18 needles. Cast on 96 stitches, 32 on each needle. Do not knit a fancy top, nor even a ribbing, but knit round and round without widen-

ing or narrowing, until the stocking is about twenty-six inches long. Drop every fourth stitch, and knit twenty rounds, then toe off. Do not knit any heel. The dropped stitch must be ravelled back to the top, thus making the stocking, which before looked ridiculously small, large enough to fit any one. A hem may now be turned down at the top, and caught lightly with sewing silk. Stockings knit in this fashion with yarn, used to be made for children, but are very clumsy. With silk however, it is quite a different matter. The wearer's heel presses out for itself a heel in the stockings, and they are particularly nice to wear with slippers, as the soft silk clings smoothly to the foot and ankle, adapting itself to every curve.

GENTLEMAN'S MITTENS.

Materials: 1½ ounces BELDING'S "Superior" Knitting Silk, and four No. 17 needles. Cast on 108 stitches.

1st and 2d rounds.—K. 1, p. 5. Repeat.

3d and 4th rounds.—K. 2, p. 3, k. 1. Repeat.

5th and 6th rounds.—K. 3, p. 1, k. 2. Repeat.

7th and 8th rounds.—P. 3, k. 1, p. 2. Repeat.

9th and 10th rounds.—P. 2, k. 3, p. 1. Repeat.

11th and 12th rounds.—P. 1, k. 5. Repeat.

Repeat from first round, until the wrist is long enough. Then knit two rounds plain, knit to the middle of a needle, purl one, widen, knit one, widen, purl one. Knit the rest of the round and five subsequent rounds plain, except that the purled stitches must always be purled.

In the sixth round widen again inside of the seam stitches. Repeat widening every sixth round until there are thirty-seven stitches between the purled stitches. Slip these off on a cord.

Cast on fifteen extra stitches between the purled stitches, and knit around plain until the hand is long enough to reach the base of the third finger nail. (About three and a half inches.) Then narrow at the beginning of each needle; knit four rounds plain, narrow, knit three rounds plain, narrow, two rounds plain, narrow, one round plain, narrow every time until but two stitches are left. Draw the end of the silk through both, and fasten on the wrong side.

Put the thumb stitches back on the needles, and also pick up the fifteen cast on in the hand. Knit one plain round, then knit these fifteen stitches off by twos, that is, always taking two together in every round until all are taken off. Knit plain until the thumb is long enough. Half the length of the hand from the division to the point is a good rule. Narrow at the beginning of each needle in every round until but two stitches are left, then finish as in the hand.

BABY'S JACKET.

Materials: 2 ounces BELDING'S "Superior" Knitting Silk, and two No. 14 needles.

Cast on 260 stitches, then knit backward and forward, the next three rows on the right side being knitted plain.

At the beginning and ending of the knitted piece, an edge of two purl is made; the first stitch is always slipped, therefore one stitch is added at

the end of the row. All the rows going forward, with the exception of this edge, are to be knitted plain, those going backward after this pattern

* K. 1, over, k. 5, sl. and b., n., k. 5, over.

Repeat from *.

At the end of the row one stitch is to be knitted before the two purl. The scallops are finished at the thirty-fourth row, upon which one more row is to be knitted plain, and three purled ones in going backward.

The ground pattern is to be worked as follows:

1st row.—Sl. 1, p. 2, n., k. 2, over, k. 1, over, k. 2, sl. and b., p. 1. Repeat from *.

The rows going forward with even numbers are again purled, with the exception of the 2 p. in the edge.

3d row.—Sl. 1, p. 2, * n., k. 1, over, k. 3, over, k. 1, sl. and b., p. 1. Repeat from *.

5th row.—Sl. 1, p. 2, * n., over, k. 5, over, sl. and b., p. 1. Repeat from *.



7th row.—Sl. 1, p. 2, * over, k. 2, sl. and b., p. 1, n., k. 2, over, k. 1. Repeat from *.

9th row.—Sl. 1, p. 2, k. 1, * over, k. 1, sl. and b., p. 1, n., k. 1, over, k. 3. Repeat from *.

11th row.—Sl. 1, p. 2, k. 2, * over, sl. and b., p. 1, n., over, k. 5. Repeat from *.

Begin pattern again from 1st row.

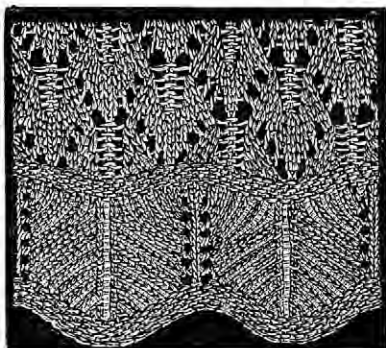
After the body-part has been knitted as far as the arm-hole, a few stitches are cast off for this, and the front and back portions are each knit separately, decreasing the number of stitches to the size required, and sewing the shoulder pieces together on the wrong side. The neck-band is then knitted on. This band is composed of four purled rows, and a row of holes.

1st row.—(Going backward.)—K. 5, n. and sl. and b. alternately.

2d row.—P., always putting the silk twice around the pin, between the stitches knitted together.

3d row.—Plain, yet of each of the two made stitches, 1 p. and 1 plain must be made. After 3 p. rows, cast off.

The sleeve is knitted round, beginning at the upper edge and between the pattern, plain, not purled rows are knitted. The sleeves are sewed in, and the seam strengthened on the under side with narrow



ribbon. The edge for the neck and sleeve, is knitted on a foundation of eight stitches as follows:

- 1st row.—Sl. 1, k. 2, over, n. at the back, k. 3.
 - 2d row.—Sl. 1, sl. and b., over 2, k. 2, over, n. at the back.
 - 3d row.—Same as 1st. Out of the two made stitches are knitted 1 plain and one purl, 2 plain.
 - 4th row.—Sl. 1, k. 5, over, n. at the back, k. 1.
 - 5th row.—Sl. 1, k. 2, over, n. at the back, k. 4.
 - 6th row.—Same as 4th.
 - 7th row.—Same as 5th.
 - 8th row.—Sl. 1, k. 1, over 2, sl. and b., over 2, k. 2, over, n. at the back, k. 1.
 - 9th row.—Sl. 1, k. 2, over, n. Of the 2 first made stitches, k. 1, p. 1. Of the two next made stitches, k. 1, p. 1, k. 2.
 - 10th row.—Sl. 1, k. 8, over, n., k. 1.
 - 11th row.—Sl. 1, k. 2, over, n., k. 7.
 - 12th row.—Same as 10th.
 - 13th row.—Same as 11th.
 - 14th row.—Sl. 1. Cast off this stitch, and three more, one after the other. Sl. and b., over 2, k. 2, n., k. 1. Repeat from 3d row.
- An illustration with pattern and border enlarged is given above

LONG PURSE.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, and four No. 17 needles.

Cast on 40 stitches. Put 14 on the first needle, 12 on the second, and 14 on the third. Knit once around plain.



- 1st round.—P. 10, tw. 2, p. 2, tw. 2, p. 2, tw. 2. Repeat.
- 2d round.—Like first.
- 3d round.—K. 10, tw. 2, p. 2, tw. 2, p. 2, tw. 2. Repeat.
- 4th round.—Like third.
- 5th and 6th rounds.—Like first.
- 7th and 8th rounds.—Like third.
- 9th and 10th rounds.—Like first.
- 11th and 12th rounds.—Like third.
- 13th and 14th rounds.—Tw. 2, p. 2, tw. 2, p. 2, tw. 2, p. 10. Repeat.
- 15th and 16th rounds.—Tw. 2, p. 2, tw. 2, p. 2, tw. 2, k. 10. Repeat.
- 17th and 18th rounds.—Like thirteenth.
- 19th and 20th rounds.—Like fourteenth.
- 21st and 22d rounds.—Like thirteenth.
- 23d and 24th rounds.—Like fourteenth.

Repeat these twenty-four rounds twice more, making seventy-two rounds in all, then knit once around plain. In the next round knit the first two stitches plain, then always over, knit two together, to the end, knitting the last two plain. Instead of going on around, *purl back* over the three needles.

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Knit back and forth in this way until you have a piece about two and a half inches long. Then instead of purling back, knit all the way round once more plain. Resume the pattern and knit it three times. Bind off, draw one end together and finish with an ornamental tassel. The other end is sewed straight across and is finished with either a bead fringe or as illustrated.

For a non-elastic pattern, knit with four needles; from fifty to sixty stitches should be cast on, and the purse should measure ten or twelve inches in length. An easier way is to cast on from one hundred to one hundred and fifty stitches, and knit a flat piece about nine inches long. Bind off and sew it up, leaving a slit in the middle. One color of silk may be used throughout, or it may be knit in stripes of different colors. Black, with narrow stripes of gold, is very pretty.

BABY'S SOCK

Materials: 2 ounces BELDING'S "Superior" Knitting Silk, and four No. 15 needles.

Cast on 63 stitches, 21 on each needle.

Purl two rounds.

3d round.—* n., k. 1, over, k. 1, over, k. 1, n. Repeat from *.

4th round.—Knit plain. Repeat these two rounds till there are 4 little

holes. Purl two rounds. Knit from the third round again, and after the two purl rounds, decrease for the leg. K. 2, *, k. 3, n. Repeat from *, k. 1. There should then be 51 stitches. Knit the rest of the sock rather loosely. Upon the first 10 stitches on the front pin the pattern is worked differently from the rest of the leg. Two rows of plain and two rows of purl, and this is continued to the instep.

1st round.—K. 11, *, p. 2, k. 1. p. 1. k. 1.

2d round.—Repeat from *.

3d round.—P. 10, k. 1, * p. 1, k. 1, p. 2, k. 1.

4th round.—Repeat from *.

Knit these four rounds till there are eight purl ridges across the front, then make holes for ribbons as follows: Knit plain all around, k. 11, over twice, n., k. 1. Repeat from *. Next round purl 10, k. the rest plain.

The foot and sole are knit in basket pattern. The instep is a continuation of the pattern down the front of the leg, that is the 10 stitches purl and plain, and one stripe on each side of them. Have all these 22 stitches on one pin.

The Heel.— Upon the two back pins, knit the heel in basket pattern for 20 rows, thus:



1st row.—* k. plain 29 stitches, turn 2d, purl, turn 3d, k. 2, p. 2.

Repeat. (Purl the last 2 stitches together in this row.)

4th row.—K. 2, p. 2. Repeat. 5th.—K. plain. 6th.—Purl. 7th.—P. 2, k. 2. 8th.—P. 2, k. 2. Repeat from *.

In the 21st row begin to turn the heel. Knit 19 stitches on one pin, turn, purl 8, purl 2 together. (Continue the basket pattern.) * Turn, k. 8, n., turn, repeat from * till there are nine stitches left on the pin. Pick up and knit 11 at the side of the heel; knit the pattern on the front pin; pick up and knit 12 on the other side of heel and knit 4 from the other heel pin, making 16 stitches at each side of the heel. Knit the next pin plain and knit the last two stitches together; pattern on the front pin; knit the first 2 stitches together on the other side pin and the rest plain. Repeat these, decreasing three times more in the first rows of plain. When there are 15 purled ridges down the front, leave off this pattern, knit plain all round, and knit the basket pattern to the end of the toe. When there are 10 rows of pattern from where the heel stitches were picked up, divide the stitches for decreasing the toe. In the first plain round at the end of the back pin, n., k. 1. On the front pin k. 1, n. at the end, n., k. 1. The next back pin, k. 1, n. (Always knit the first and last stitches plain.) Decrease in this way in every first plain row. When there are 14 patterns up the sole and 20 stitches on the pins, after the 2 plain rows, pull the sock through the pins and on the wrong side, knit together and cast off. Pick up each stitch at the end of the instep pattern, knit it and cast it off. Run a white ribbon through the ankle holes, and make a little bow of same to sew on the instep.

LADY'S VEST.

Materials: $6\frac{1}{2}$ ounces BELDING'S "Superior" Knitting Silk, $2\frac{1}{2}$ yards of pink satin ribbon about one inch in width, and $2\frac{1}{2}$ of very narrow pink satin ribbon to run in the neck. Two steel needles, No. 17, twelve inches in length, one fine steel crochet hook and 1 small skein of pink filo-floss, for sewing the seams. The knitting silk is too hard a twist to sew with, and, if used, will make an uncomfortable seam to come next the skin.

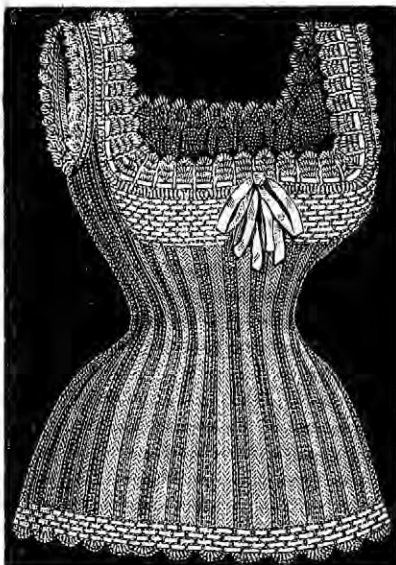
The directions for making this vest are very simple. It is made in two pieces, front and back, which are knit perfectly straight up and down upon two needles, until the neck is reached, where shaping begins, as directions will show. When the front and back are completed they are joined by a seam under each arm. The narrow strips which pass over the shoulder and form the sleeve are joined by crocheting. The hip or lower part of vest is widened by gussets, which are knit separately, one being placed in each side seam. The neck, sleeves and hem of vest are finished with crochet edges.

Formula.—Cast on with two needles loosely, two hundred stitches. This is the lower edge of vest. In second row across arrange in ribs of threes and twos. Every sixth row is pulled all the way across. Continue with this pattern until you have a straight piece twenty-four inches long; here arrange the work so that in beginning to knit the wrong side of the fabric will be next you. Now knit off in the usual way, for fifty stitches, using an extra knitting needle. Leave the remaining one hundred and fifty stitches on another needle; secure them by placing a

small cork on the end of each needle. For the present this needle of one-hundred and fifty stitches is left, and you continue the pattern with the fifty stitches, thus shaping the neck and the short sleeve of the vest. Each time the edge is reached (the one which comes next the neck, not the outer sleeve edge), narrow once by knitting two stitches together. Repeat till you have the stitches reduced to twenty. Upon these knit the pattern for six inches, then cast off.

This makes a long strip, which is to form the sleeve or shoulder-band. Next cast off loosely one hundred stitches from the extra needle of one hundred and fifty. Upon the remaining fifty stitches knit a strip to correspond to the strip already described. Narrow only on the side next the neck.

One-half of the vest is now completed. For the other half of the vest, knit exactly as for the half already described. The lower part of the neck between the shoulder-bands is filled with a pattern crocheted as follows, beginning in the lower right-hand corner: Raise 1 tr.; make 5 ch., 1 tr., repeat to left-hand corner. In making the tr., arrange so as to bring 1 tr. each side of every rib of 3 stitches. Break the silk at the end of every row already described. Now with a fine crochet hook fill in the space between the two long strips, with a square open-work pattern described below and shown in the accompanying illustration. Do likewise with the other half of the vest. To



make the open-work with which this space is filled, upon the row already made, work another row same as first, except that each tr. is worked midway of each ch. of 5 of preceding row. So alternate for 9 rows; but in beginning and ending each row you increase a ch. of 5 and 1 tr. This will be readily seen in working. If you do not increase, the space will not be entirely filled. Now join the strip over the shoulder in this way; Make a ch. of the required length to reach over the shoulder from front strip to back strip and secure. Then upon this work a ch. of 5 and 1 tr. clear across. Now to this add another row same as first, except bringing each tr. midway of ch. of 5 of previous row. So alternate for 5 rows; and you will have a pattern the same as the space is filled in with for the front and back described; also will have formed the sleeve or band.

The other strips are joined just the same. Now work around the edge next neck 1 row of tr., setting them close together. To this row add another, which work as follows, viz.; Make 1 tr. into each of 2 stitches or tr. of preceding row; 5 ch.; pass over 5 tr.; repeat.

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To this row add another by working thus ; 1 tr. into each of the 2 tr. of last row ; 1 ch. ; 4 tr. ; each separated by 1 ch. into the third of 5 ch. ; 1 ch. ; repeat. Next add another row. 1 tr. into each of the 2 tr. of last row ; 1 ch. ; 4 tr. ; each separated by 1 ch. into the centre ; 1 ch. between the tr. of last rows ; 1 ch. ; repeat. Repeat this last row once more. Now to this add a row of scallops, making about 15 tr. into 1 stitch for each scallop. Fasten down by 1 sc. to tr. of previous row. So work all around the neck. Add a similar row of scallops to outer edge of strip-band or sleeve. This completes the working of the band or sleeves. Run ribbons through holes and tie in pretty bows in front. Next sew up the seams under the arms, leaving a space on the lower part of each seam for insertion of gusset, say about five inches. (For Crochet Instructions see page 35.)

Gussets.—Cast on loosely 50 stitches on 2 needles ; knit in ribs of threes and twos as you have for the other part of vest. Make this pattern for about one inch. Then narrow once at the beginning of every row, that is, each time you turn the work. This narrows the work off to a point, or one stitch. When the gusset is finished, make one more for the other side. Sew into the seam at lower or hip part of vest. These gussets are only necessary for persons of large size. Now add to the edge of vest, open-work and scallops as made above. This completes the work. These garments are often knitted in cream white, pale pink or pale blue silk, and will be found to be durable and elastic, fitting very neatly to the figure.

OPERA HOOD

Materials: 6 ounces BELDING'S "Superior" Knitting Silk, and two No. 12 needles. The silk may be of two colors—6 spools or 3 ounces of



one shade, and the same of another.

Cast on 140 stitches and knit 14 rows plain or purled for a beginning ; then knit 4 rows plain of one color, and 4 rows purled of the other, alternately, till

the piece knitted is 12 inches in length. Take off 70 stitches on a thread and tie securely. Each half is then knitted separately till the hood is 36 inches long. Line with a soft silk of some becoming color, adding a thin layer of wool if more warmth is desired. The ends are gathered and ornamented with silk tassels, and the top with a ribbon bow, Spanish lace forming a pretty ruffle about the face.

Pale pink and white, or blue and white, are favorite colors, but a dainty hood can be knit of one color only, if desired.

CROCHETING.



EXPLANATION OF TERMS USED.



Ch.—Chain.

Sc.—Single Crochet. Having a stitch on the needle, put the needle through the work and draw the silk through both the work *and the stitch on the needle.*

Dc.—Double Crochet. Having a stitch on the needle, put the needle through the work and draw a stitch through, making two on the needle. Take up the silk again and draw it through both these stitches.

Tc. or Tr.—Treble Crochet. Having a stitch on the needle, take up the silk as if for a stitch, put the needle through the work and draw a stitch through, making three on the needle. Take up the silk and draw through two, then take up again and draw through the two remaining.

Stc. or Str.—Short Treble Crochet. Like treble, except that when the three stitches are on the needle, instead of drawing the silk through two stitches twice, it is drawn through all three at once.

Ltc. or Ltr.—Long Treble Crochet. Like treble, except that the silk is thrown twice over the needle before inserting the latter in the work. The stitches are worked off two at a time, as in treble.

—Indicates a repetition, and is used merely to save words. “ 2 ch., 2 tr., 1 ch., 2 tr., repeat three times,” would be equivalent to saying, 2, ch., 2 tr., 1 ch., 2 tr., 2 ch., 2 tr., 1 ch., 2 tr., 2 ch., 2 tr., 1 ch., 2 tr., 2 ch., 2 tr., 1 ch., 2 tr.”



BABY'S SOCK.

Materials: 1 ounce BELDING'S "Superior" Knitting Silk, and a steel crochet hook of moderate size.

Make 48 ch.

1st row.—Dc.

2d row.—Take up * 2 loops as if for a tr., keep them on the needle and take up 2 more on the next stitch, draw the silk through the four loops, draw through 2 *. Repeat.



3d row.—* 1 tr. into second hole, then 1 tr. back into first hole, forming cross-stitch, *. Repeat.

4th row.—1 dc., 2 ch., 2 tr. into same, miss 1 into second stitch with dc. *. Repeat.

This forms the trimming for top of sock; turn the work, commence on ch. stitches.

1st row.—Repeat 3d row.

2d row.—* 1 dc., 2 ch., 3 tr., miss 2 into third, 1 dc. into same, *, repeat for three rows, then 4 rows same, making 2 tr. instead of 3 tr. in shell.

9th row.—Repeat second row, missing 1 stitch instead of taking the loops in every stitch.

10th row.—Repeat third 6 times.

Foot.—Fasten the silk on the seventh stitch from centre of back, repeat last row, working back and forth until six rows are done, then fasten the silk; commence at centre of back,

make dc. stitches, working on the back loop of stitch, make eight rows, then one row of tr., turn the work and join. This finishes the sock.

Cord and Tassel.—To make the cord, wind the silk a yard in length ten times over a nail, and holding the other end twist it tightly. Hold the centre firmly while bringing the two ends together, then let the centre go, twisting it slightly to commence the cord. To make tassels, wind a sufficient amount of silk around a piece of card-board, tie it closely on one edge of the card, and fasten the cord at this place. Cut the silk on the other edge, and tie a thread around the tassel about half an inch from where the cord is fastened on the upper end.

BABY'S HOOD

Materials: 1½ ounces BELDING'S "Superior" Knitting Silk, and a steel crochet hook of moderate size.

Make 25 ch.

1st row.—* 1 dc. into 1st ch., 2 ch.; 3 tr. into same ch., miss 2, 2 ch., 1 dc. into 3d. * Repeat.

2d row.—* 3 ch., 3 tr. into first dc. of last row, 1 dc. into 2 ch. of last row. * Repeat, making 25 rows which form crown of cap. Break off and fasten on at the ch. stitches, which must form back of cap, and make a mesh as follows: To begin make 5 ch., take up one loop as for a tr., putting the needle in third ch., then still holding the loop

on needle, take another loop, putting the needle in first stitch, draw the thread through 2 loops at once until only one is left on the needle. 2d mesh.—Make 1 tr. into every 3 ch., 2 ch. between each mesh making it wide enough to take satin ribbon No. 4; work mesh around the crown.

Top of Head.—Repeat second row, working every mesh until twelve rows are done.

Repeat row for mesh.

Repeat 2d row three times.

Make 1 row of dc. round neck of cap.

Cape.—Repeat 3d row of Baby's Sock, on page 36, making 7 rows.

8th row.—Repeat 2d row of Baby's Sock, on page 36, taking up three loops on each side instead of two.

9th row.—Repeat 7th row.

Round the front of cap make shells to meet those already made, making a double front.

Edge.—*Make 10 tr. for shell, turning over the needle twice into third ch., 1 dc. into next third ch. * Repeat round the cap and round cape, miss two cross-stitch into third.

Last Row.—3 ch. and a dc., into every tr., missing the dc. between the shells.

Under Cap.—25 ch., 25 tr. for five rows, then making tr. round the crown all but the neck for head. Make seven rows. Sew in with silk. The woollen lining makes the cap warmer, but if preferred, a wadded silk lining can be used, made separate from the cap instead of the woollen under-cap. Split zephyr or Shetland is used double.



BABY'S SACQUE.

Materials: 4 ounces BELDING'S "Superior" Knitting Silk, and 3 yards satin ribbon No. 4. The yoke of the sacque is in reversible spider stitch.

1st row.—Take 5 ch. to turn, make loops on the first 5 ch., draw the silk through 6 loops, then through 2 *. Take up 3 loops on side of spider and 2 loops through ch., draw the silk through 6 loops, then through 2. * Repeat.

To Widen.—Take up five loops with the one on needle, then repeat, making two spiders over one, being careful to finish the two spiders at the end of the one spider of last row.

2d row.—15 plain, widen twice, 1 plain between.

3d row.—15 plain, widen twice, 2 plain between.

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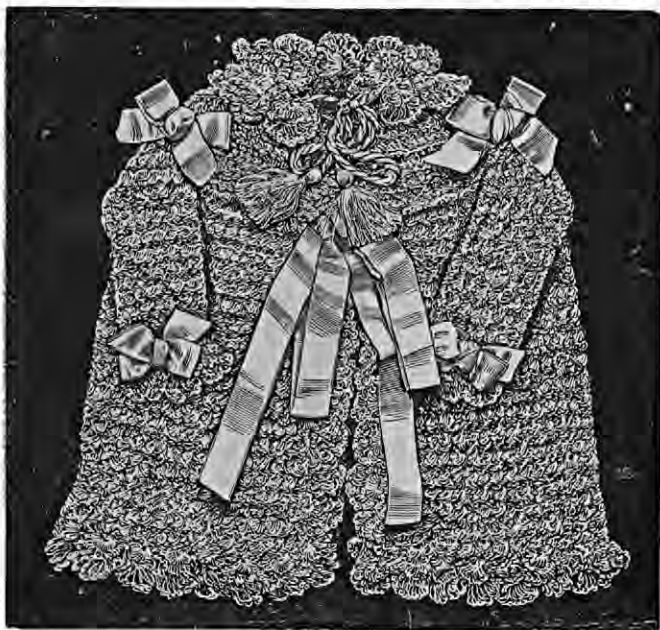
4th row.—15 plain, widen twice, 3 plain between.

5th row.—15 plain, widen twice, 4 plain between.

6th row.—15 plain, widen twice, 5 plain between.

7th row.—15 plain, widen twice, 6 plain between.

Work the fronts and back separately, leave sixteen spiders for front, seven spiders for arm-holes, the rest for back. Make six rows on each.



All the yoke is worked back and forth, making a reversible spider stitch.

Skirt of Sacque.—This is worked crazy-stitch; on the first row join the back and fronts together at the side.

1st row.—Repeat first of Baby's Hood, on page 36, making a crazy-stitch pattern over every spider, which produces the fulness required for the skirt. Make 38 rows as above.

Sleeve.—Make 17 crazy-stitch patterns round arm-hole; begin at the joining of back and front, turn the work at the end of each row and work backward, which will produce the raised appearance of the stitch. Narrow the ninth row in the centre of the side of sleeve by taking the top of two shells together and working as if they were one. Make twenty-four rows alike, except the last one, where you put 2 tr. instead of 3 for spider.

25th row.—* 2 dc. into every spider. * Repeat for 4 rows.

Make 5 shells round sleeve.

For Shells.—* 1 dc., miss 2 into 3, 10 tr. into same, miss 2, 1 dc. * Repeat.

Last Row.—Turn over needle twice. Repeat last row of Baby's Hood, on page 37.

For Shells Around Cape.—Repeat instructions for shells, also same for Collar. Make 1 row of spiders between yoke and skirt for an edge. Make two rows of holes with 1 ch. between.

For Neck.—Make shells for collar between these rows. Make cord and tassels for neck, instructions for which will be found in Baby's Sock, on page 36. Place a tied bow of ribbon on each shoulder, a bow with long loops where yoke and skirt join in front, and a small bow on sleeves.

BABY'S CAPE.

Materials: 1½ ounces BELDING'S "Superior" Knitting Silk, a medium-sized steel crochet needle, and 3 yards of satin ribbon No. 2.

Make 108 ch.

1st row.—* 2 tr., 2 tr., 1 ch., 2 tr. into same, miss 1, 2 tr., 4 ch., miss 2. * Repeat.

2d row.—* 2 tr. over 2 tr., 2 tr., 1 ch., 2 tr. into 1 ch. of last row, 2 tr. over 2 tr., 4 ch., 2 tr. over 2 tr. * Repeat.

3d row.—Repeat 1st row.

4th row.—2 tr. *, 3 tr., 1 ch., 3 tr. into 1 ch. of last row, 2 tr., 4 ch., 2 tr. over 2 tr. in last row. * Repeat.

5th row.—Repeat 4th row.

6th row.—Repeat 4th row.

7th row.—2 tr. *, 4 tr., 1 ch., 4 tr. into 1 ch. of last row, 2 tr., 4 ch., 2 tr. over 2 tr. in last row. * Repeat.

8th row.—Repeat 7th row.

9th row.—Repeat 7th row.

10th row.—Repeat 7th row.

11th row.—Repeat 7th row.

12th row.—2 tr. *, 5 tr. 1 ch., 5 tr. into 1 ch. of last row, 2 tr., 4 ch., 2 tr. over 2 tr. of last row. * Repeat.

13th row.—Repeat 12th row.

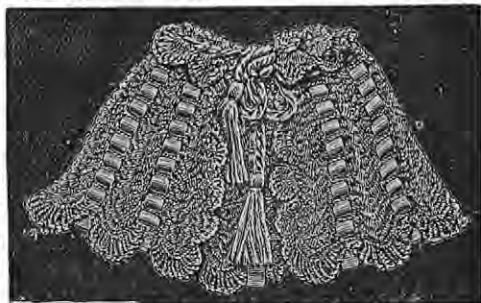
14th row.—Repeat 12th row.

15th row.—Repeat 12th row.

16th row.—* 2 tr., 6 tr., 1. ch., 6 tr. into 1 ch. of last row, 2 tr., 4 ch., 2 tr. over 2 tr. of last row. * Repeat.

17th row.—2 tr. *, 1 tr. into 4th tr. of shell, 1 tr. into next, 1 tr. into next, then 4 tr. into 1 ch., 1 ch., 4 tr. into same, 3 tr. over 3 tr. of shell, 2 tr. over 2 tr., 4 ch., 2 tr. over 2 tr. of last row. * Repeat.

18th row.—2 tr. *, miss 3 tr. of shell and make 4 tr. into 4 tr., then 3



tr., 1 ch., 3 tr., into 1 ch. of last row, 4 tr. over 4 tr., 2 tr. over 2 tr., 4 ch., 2 tr. over 2 tr. * Repeat.

19th row.—2 tr. *, miss 3, 4 tr. over 4 tr. of shell, 4 tr., 1 ch., 4 tr. into 1 ch., 4 tr. over 4 tr. of shell, 2 tr. over 2 tr., 4 ch., 2 tr. over 2 tr. * Repeat.

To Form the Neck.—1st row.—* 1 ch., miss 1, * 1 tr. Repeat.

2d row.—* 1 ch., 1 tr. into 1 ch. of last row. * Repeat.

Commence the shells for collar as you commence the cape, working downwards; work the shells between the last two rows of holes.

For Shells.—* 1 dc., 10 tr. into second hole, miss 1 hole, 1 dc. * Repeat.

Last row on Collar.—* 1 ltr., turning thread over needles three times, 1 ch. into top of tr. into every one of the 10 tr. of last row. * Repeat.

Ruffle.—* 5 tr. and 3 ch. into top of tr., into first hole, 1 dc. into next. * Repeat.

Last row of Cape.—* 1 ltr., throwing thread over needle three times, 3 ch. into top of tr., into every one of tr. forming the shells, 1 dc. into middle of 4 ch. of last row. * Repeat.

For bottom of Cape.—For front on each side repeat shells for collars.

Cord and Tassels.—Directions to make cord and tassels will be found in directions for Baby's Sock, on page 36. When the cord is made, put it through every other hole in the row above collar, the 4 ch. falling directly over each other, forming a mesh, through which can be run satin ribbon No. 2.

BABY'S SHIRT

Materials: 1½ ounces BELDING'S "Superior" Knitting Silk, and 1 yard satin ribbon, No. 1.

Make 174 ch. 10 rows of dc., taking back loop of each stitch, forming railroad pattern.

Work one side first, making 69 dc.; make 84 rows, fasten the silk. Commence 69 stitches from the end on the other side of work, leaving 36 for arm-hole; make 47 rows; work the 47th row until 23 stitches from top, then make 23 ch., working the same as before, until 47 more rows are made. Join the 85th row with 36 ch., and work across both sides for 10 rows; join the sides together, leaving 2½ inches for arm-holes.

To Trim Sleeves.—Make * 1 tr. into second stitch, 1 tr. back into first stitch forming cross-stitch, work around the sleeve twice. * Repeat.

For Edge.—* 1 dc., 2 ch., 3 tr. into same, miss 2 stitches into third. Repeat.

For Bottom of Shirt.—Make cross-stitches same as sleeve, working 3 rows. Repeat edge trimming.



Shaping for Neck.—1 tr., 1 ch., over every rib for mesh, repeat edge trimming, missing one hole between each shell. Run through the meshes satin ribbon No. 1 to match. The colors of the shirt are white, light pink, or light blue.

BABY'S SOCK IN PANEL STITCH.

Materials; $\frac{1}{2}$ ounce BELDING'S "Superior" Blue Knitting Silk, a very little white knitting silk, and a medium sized crochet hook.

This pretty stitch is worked in nearly the same manner as crazy-stitch, but being worked round and round instead of back and forth, the effect is entirely different. With the blue silk make a ch. of 31 stitches, very loose, as it will draw up in working and make a non-elastic edge if care is not taken in this respect. Join in a round.

1st round.—1 dc. in the first stitch of the chain, 2 ch., 3 tr. in the same stitch in which the dc. was placed, thus giving the effect of 4 tr. in one stitch of the foundation. Repeat, always missing one ch. of the foundation, and beginning with 1 dc.

2d round.—1 dc. between the 2 ch., and the first tr. in the preceding round. 2 ch., 3 tr. in the same place. Repeat. Practically, the shells in the first round consist of four tr., and the dc. of the second round is between the first and second tr. All succeeding rounds are like the second.

Work fourteen rounds. Begin the fifteenth by making 36 ch., miss 4 shells and begin with the dc. in the fifth shell. Work around as before and when you reach the long ch., work on that as on the foundation. This begins the foot, leaving an opening on the top of the foot. Work three rounds plain. In the fourth round narrow (by missing one shell) at the toe and at the heel. Work the fifth round plain, then narrow in every round until you have nine rounds in all. Turn the foot on the wrong side, and beginning at the heel, crochet the foot together. This is better than sewing it, and is easily done by laying the shells exactly opposite each other, and fastening each pair together by a single crochet. About 4 ch. stitches will be needed between each sc. to keep the foot straight.

Now take the white silk, make a ch. of 31 rather tight stitches, turn, make 1 tr. in the fifth ch., 1 ch., 1 tr. in the seventh ch., etc. There must be fourteen tr. in the row, including the one made in turning, by the ch. stitches. The tr. in the next row are placed in the spaces between the tr. of the first row. Repeat. Work three rows plain, then narrow at the beginning of every row (by missing one space), until there are but three stitches left. Work the three and fasten off. The piece



thus made is for the top of the foot, and must be crocheted in with double crochet stitches, on the right side, using the blue silk. It will fit in smoothly at the ankle and the sides of the foot; but at the toe, the sock must be "gathered" to fit the piece, thus giving the requisite fulness over the toe. Work a row of tr. separated by one ch., around the top of the leg, making a place to run a cord, or narrow ribbon, and finish with any fancy edge.

A pretty one is as follows:

- 1st row.—1 dc. on the first tr., * 7 ch., 1 dc. on third tr. Repeat from *
 2d row.—4 tr. in the fourth of the seventh ch. Repeat.
 3d row.—1 dc. between the first two groups of tr., 6 ch. Repeat.

BOY'S TURBAN.

Materials: 1½ ounces BELDING'S "Superior" Knitting Silk, 1 yard satin ribbon, No. 3, and a medium sized crochet hook.



Make 75 ch.

- 1st row.—* 1 dc., miss 2 ch., 5 ch. into 3d, miss 2. * Repeat.
 2d row.—3 ch., 3 tr. into 1st dc., 1 dc. into middle of 5 ch., 5 tr. into next dc. * Repeat for 63 rows, then join. Commence on one end of work, make 24 shells as above. Repeat for 4 rows. Break off. Make 145 ch., join, make 24 shells round twice, on the second row join each shell in the centre of 5 tr. to the shells round the front of cap.

On the top of the ch. stitches which formed foundation for the upper shells, make shells to meet the lower ones.

To finish the shells make 3 ch. and a dc. into every tr. This part of the work turn up over the body of cap to form a turban.

Where the shells are joined to each other forming a mesh, run satin ribbon, No. 3, finishing at the side with a small bow.

The end that is loose draw together in the centre, after first inserting a cord on which you have placed a tassel, made according to directions on page 36. Then take a large size button-mould, cover with red silk, and crochet a covering made of dc. stitches. Fasten firmly in the centre.

Stitch the cap down the side to suit the wearer, letting the tassel hang over the bow of ribbon.

PUFFED WRISTLETS

Materials: ½ ounce BELDING'S "Superior" Knitting Silk, and a coarse crochet hook.

Make a chain of 73 stitches and join in a round. Then working one stitch on each stitch of the foundation, make * 1 dc., 1 stc., 1 tc., 1 lc.,

1 tc., 1 stc., 1 dc., 1 sc. Repeat to the end of the round. Each round is the same, taking care always to keep each stitch directly above the same kind of a stitch in the preceding round. Thus, every sc. stitch will be made on a sc., every dc. on a dc., etc., forming a series of puffs. Continue until the wristlet is of the desired length. About twenty-four rows will make a medium size. As the pattern is in eight stitches, the number of stitches in the chain must always be divisible by eight, with one over for joining.

LADY'S NORMANDY CAP.

Materials: 3 ounces BELDING'S "Superior" Knitting Silk and a coarse steel crochet needle.

Make 114 ch.

1st row.—1 ch., 1 dc., * 3 ch., 3 tr. into 1 dc., 1 dc. into fourth ch. *. Repeat to the end of the row.

2d row.—1 ch., 1 dc. over dc. in last row, 3 ch., 3 tr. into same dc., 1 dc. over next dc. Repeat.

Repeat second row twenty-four times.

There should be twenty-eight shells across the cap.

25th row.—Make twelve shells, then narrow thus: Instead of making 3 ch. and 3 tr., pass the needle to the next dc. stitch and draw them together. This will make one shell less in the row. Make two more shells and repeat the narrowing, finishing the row as usual. Five plain rows of shells.

31st row.—Make eleven shells, then narrow as in twenty-fifth row. Five plain rows of shells.

37th row.—Make ten shells and narrow as in the twenty-fifth row. Five plain rows of shells.

43d row.—Make nine shells and narrow as in twenty-fifth row. Three plain rows of shells.

47th row.—Make eight shells and narrow as in twenty-fifth row. Three plain rows of shells.

51st row.—Make seven shells and narrow as in twenty-fifth row. Two plain rows of shells.

54th row.—Make seven shells and narrow two shells together. Finish the row with seven shells.

55th row.—Make seven shells and 2 dc. over the two shells that were narrowed on last row. Finish with seven shells.

56th row.—Make six shells, miss two and join together. Finish with six shells.

Place the two sides of the cap together and sew, also joining the two shells that were missed in the last row. Fasten the silk into the eighth row from the joining on the top of the head, and make 2 tr. into each



row until you get as far as the eighth row on the opposite side of the joining.

Commence at the front of the cap, working all round, allowing 2 tr. for each row.

For the mesh at the neck, turn the thread over the needle three times as in ltr., one chain between each, allowing two for each mesh.

Cape.—1st row.—3 ch., * 1 dc. over 1 tr., 2 ch. 1 dc. over next tr. 3 times, 4 ch., 1 dc. into next tr. * Repeat.

2d row.—3 tr. under the 3 ch., keep the top loop on the hook and draw through altogether, 2 ch. repeat once, 1 ch., 1 tr., worked under second 2 ch. of last row, 2 ch., 1 tr. under same, 4 ch., 1 tr. under same, 2 ch., 1 tr. under same, * 1 tr. into second 2 ch. of last row, 1 ch., 1 tr. under next 4 ch., two clusters of 3 tr., 4 ch., 2 clusters of 3 tr., 1 ch., 1 tr. into second 2 ch. of last row. * Repeat.

3d row.—Same as second.

4th row.—3 tr. between first 2 ch. between the clusters of last row, 2 clusters of 3 tr. under 4 ch., 4 ch., two clusters separated by 2 ch. under same, 4 ch., 2 ch., 1 cluster under next 2 ch., 1 ch., 1 tr. under 1 ch., 2 tr. separated by 2 ch., under next 4 ch., 4 ch., 2 tr., separated by 2 ch., under same 4 ch., 1 tr. under next, 1 c., 1 c. Repeat. Repeat, making the cape fourteen rows in depth, increasing every second row by making one more cluster of trebles each side of the point containing the clusters.

Finish off edge by making 1 dc., 3 ch., 3 tr. into same. Repeat all round.

Trimming.—Make 221 ch., * 1 dtl., 2 ch., miss 2 into 3 ch..* Repeat.

* 1 dc., 9 dtl. in second dtl., 1 dc. into second dtl.* Repeat on both sides.

Make tr. over four shells at the top of the back and make shells of 9 tr. as described, forming double row of shells at the back.

Edge.—* 1 dc., 3 c., 1 dc. into third of 3 ch., 1 dc. into same.* Repeat six times, then into next shell.

Three yards of ribbon are required for the cap, and one-half yard of lining.

GARTER.

Materials: $\frac{1}{4}$ ounce BELDING'S "Superior" Knitting Silk, 1 yard white satin ribbon No. 5, $\frac{3}{4}$ of a yard of white silk elastic, and a fine steel hook.

1st, 2d and 3d rows.—Crochet back and forth with short crochet stitch, taking always the back part of the stitch, and remembering to make 1 ch. when the work is turned at the end.



4th row.—5 sc., 8 ch.; miss 8 stitches, 5 sc.

The next four rows are crocheted in sc. stitch. Repeat these last five rows until the strip is one inch longer than the required size.

The border consists of one row of tr. with 1 ch. between them, and a

picot edge made as follows: 3 sc., 5 ch. and fasten back into the first ch. with a sc. stitch; 5 ch., fasten to second stitch and to foundation with a

tr.; 5 ch., fasten to second stitch and 5 sc. on foundation. Repeat this edge for the entire length. Lace the elastic through the openings and cover the fastening with a bow of ribbon.

FANCY BAG.

Materials: $1\frac{1}{2}$ ounces BELDING'S "Superior" Knitting Silk, 1 yard silk, satin or plush, and $4\frac{1}{2}$ yards of ribbon $1\frac{1}{2}$ inches wide.

To make the large rosettes.

Make 13 ch. Join.

1st round.—3 ch., 1 tr. in first stitch, 4 ch., 2 tr. till there are seven points to the star. Join.

2d round.—2 ch. and a row of str. around the star by making 4 str. in each loop, and 2 str. on the upper edge of the points of the star. Join.

3d round.—3 ch., 1 tr. in first stitch, 2 tr., 3 ch. and 2 tr. in every fourth stitch to end of round. Join.

4th round.—2 ch., 4 str. in each loop, and 4 str. on the upper edge of the tr. to end of row. Join.

5th round.—3 ch., 1 tr. in first stitch, 4 ch., 2 tr. in the third and fourth stitches to the end of round. Join.

6th round.—2 ch., 4 str. in loop, and 2 str. in upper edge of tr. to end of round. Join.

7th round.—3 ch., 1 tr. in first stitch, 6 ch., 2 tr. in fifth and sixth stitches to end of round. Join.

8th round.—1 str. between the tr. in the foundation, 8 tr. in each loop to end of round.

To make the small rosettes.

Make 13 ch. Join.

1st round.—2 ch., 1 tr. in every first stitch, 4 ch. and 2 tr. till there are seven points in the star. Join.

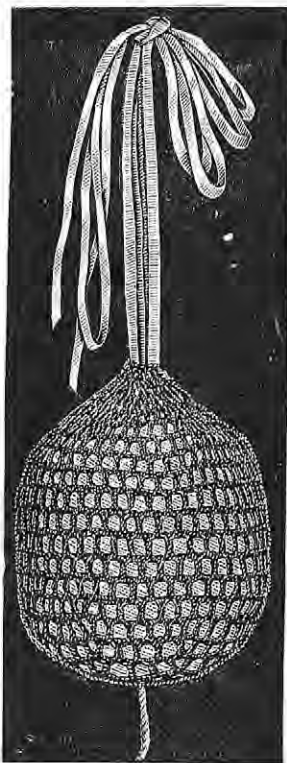
2d round.—3 ch., 1 str. in every first stitch, 4 str. in loop, 2 str. on the upper edge of tr. to end of round. Join.

3d round.—6 ch. in every third stitch to end of round.

These rosettes are arranged upon the bag as illustrated, and after making of ch. stitches, and a row of tr. with 2 ch. between them, on the lower edge of the second row of rosettes, a less number of rosettes is placed below on the gathered end of the bag, as shown in the cut. The rosettes should not be crocheted too loosely. The width of the satin or plush forms the length of the bag and the hem above the gathers on the upper end, may be lined with satin of a contrasting color matching the rosettes. Fawn-color or light brown on blue, or cardinal and old gold on brown velvet are very elegant combinations.



TWINE BAG



Materials - $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, and 2 yards gros-grain ribbon No. 1.

This is an exceedingly convenient as well as pretty article, and as it is intended to hold in place a ball of yarn or knitting cotton as well as to have always at hand the ever needed ball of twine, it is quite indispensable to the comfort of every knitter.

One spool of BELDING'S "Superior" Knitting Silk will make four of these little bags, which are crocheted as follows: Make a loop of 11 ch.

After joining make 3 ch. and a tr. in each stitch, with 3 ch. between each tr.

Continue working with 3 ch. and a tr. in each loop, widening whenever it is necessary till you have a perfectly flat piece three inches in diameter, then continue working, *without widening*, till the bag is large enough to hold the ball.

Run the narrow ribbon through the edge of last row of loops, and tie in a bow as shown above.

This bag or holder is adapted only to balls which can be unwound from the center or inside, the end of the cord passing through the round opening or loop first made on the lower end of the bag.

EDGE.

Make a chain of the required length.

1st row.—1 tr., 1 ch., 1 tr., missing 1 ch.

of the foundation. Repeat. You now have a row of tr. stitches looking like little posts.

2d row.—Beginning on the top of the first post, make 7 ch., 1 dc. on the top of the third post. Repeat, fastening to every alternate row.

3d row.—*4 tr. in the middle stitch of each 7 ch. in the preceding row.

4th row.—Always 7 ch. fastened by 1 dc. between each shell of the preceding row.

This edge can be made of any desired width by repeating the third and fourth rows.

Half an ounce of BELDING'S "Superior" Knitting Silk will make about two yards and nine inches of this width. Use a very fine hook.

LONG PURSE.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, or if made like the illustration, in two colors, $\frac{1}{2}$ ounce of each will be required, this quantity being enough for two purses.

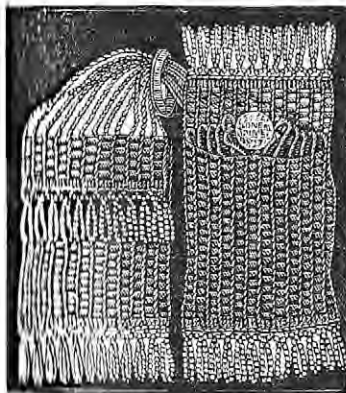
Make 80 ch., and 1 round of stc. 2d round.—3 stc. of one color, 3 stc. of the other, to the end of round. Every alternate round is of stc in the plain color, till the purse is three and a half inches long. Then work backward and forward in plain color, leaving an opening for four more inches; join the work and crochet three and a half inches more, round and round, alternating the colors as before. The last inch is shaped by narrowing as seen in the cut. A bead fringe and tassel, or a narrow crochet edge with small tassels of silk, finishes the purse.



MISER'S PURSE.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, one bunch and steel beads, and a fine crochet hook.

This pretty purse is sometimes made in one piece, but is then exceedingly troublesome to work. We therefore give directions for making it in two parts to be sewed together. The effect is the same and the work much easier.



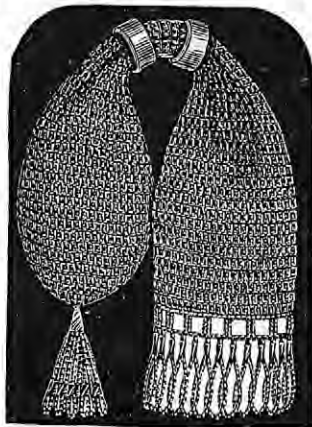
Make a chain of 212 stitches, and work on it a row of tr., always separated by one ch., and missing one ch. of the foundation. Make 46 tr., 120 ch., and cut off the silk. Repeat until you have 11 rows of tr., each row ending with 120 ch. Fold the strip thus made together, letting the end with the ch. come to the 6 tr., or about an inch, from the other end, which is to make the flap. Crochet the long edges together with a row of single crochet, and put a row of tr. across the double end, and also across the end of the flap. Put the chains through the back of the bag thus made, one chain between every row of tr., except in the middle, where there will be two chains. Now make another bag precisely the same.

except that the chains are omitted. Pass the chains from the first bag through the back of the second bag and sew them neatly to the front. The illustration shows the appearance when complete. Put a bead fringe across the ends of the bags, and a purse ring to confine the chains. These purses are very handsome in black silk, with black and gold or black and steel beads. One ounce of BELDING'S "Superior" Knitting Silk will make three purses.

LONG BEAD PURSE.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, and two bunches of cut steel beads.

Begin by stringing a number of beads on the silk, then make a chain of twenty-four stitches. In each stitch work a tr. with 2 ch. between,



arranging a bead on each tr. Continue working around the purse, keeping the rows perfectly even till it is three inches long. Then leave an opening by working from the right to the wrong side, putting the beads on the right side only. Three inches will suffice for the opening, and then finish the purse with another three inches similar to the first. The round end is formed by drawing in all of the stitches three by three as closely as possible. Finish with a bead tassel. Sew the square end together and trim with a bead fringe. Add two steel rings. The best quality of beads must be selected and if of pure cut steel will not readily tarnish, and will make a very showy and effective purse.

These long purses are extremely fashionable, and the rings and tassel necessary to complete them are readily obtained in any trimming store

PURSE.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk and fine steel hook.

Make 36 ch., and 1 row of dc.

2d row.—1 ch., 2 dc. in back edge of the first and last dc. of the foundation, a dc. in each stitch between.

3d row.—1 ch. and a dc., to end of row.

4th to 32d rows.—Like second and third alternately.

33d row.—Like third.

34th row.—Dc. across row, missing the first and last stitches.

35th to 65th rows.—Like thirty-third and thirty-fourth rows.

This completes the centre part.

For each of the side-pieces make 28 ch.

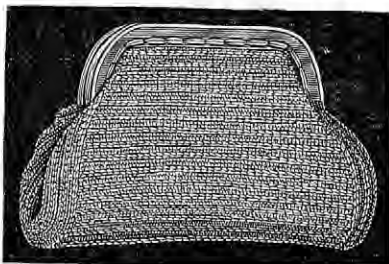
1st row.—De., turn the work, 1 ch., dc. in back edge of foundation stitches; 4 dc. in last stitch of foundation, 27 dc.

3d row.—Turn the work, 1 ch., then dc. to end of row, widening in the centre of the work as required.

4th to 12th rows.—Like the preceding. Join the pieces together on the wrong side with dc.

These purses can be made of any color, garnet and brown being the most popular. They are also extremely pretty when covered with glittering steel beads, one being placed on every stitch.

A novel idea is to carry one of these little purses worked in silk exactly matching the dress, and as so many delicate shades are produced in BELDING'S "Superior" Silks this can very easily be done. A monogram in initial letters worked on one side in beads, is also a very pretty device, adding much to the beauty of the purse.



FRINGE.

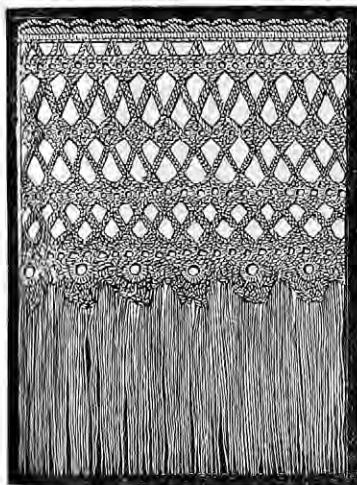
This pattern is worked crosswise in rows, and is used in various kinds of ornamentation, such as tidies, lamp-shades, etc., when made from BELDING'S "Superior" Knitting Silk in colors, or for dress-trimming when made from black.

Make a chain of 35 stitches.

1st row.—3 dc. in fourth stitch, 3 ch., 3 dc. in same stitch; fasten to next third stitch of chain, 6 ch., miss 6 ch., 3 dc. in seventh, 3 ch., 3 dc. in same; fasten to next third chain, 6 ch., miss 6, put 3 dc. in seventh, 3 ch., 3 dc. in same; fasten to next third stitch; 6 ch., miss 6 ch., 3 dc. in seventh stitch of chain, 3 ch., 3 dc. in next chain stitch, 5 ch. stitches and turn.

2d row.—3 dc. around next chain of three, worked between the last 3 dc. in preceding row, 3 ch., 3 dc. around same; fasten around first stitch of next chain of six, 6 ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same chain, fasten; 6

ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same chain, fasten, 6 ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same, work 6 ch. Turn.



3d row.—3 dc. around next chain of three of second row, 3 ch., 3 dc., around same chain, fasten, 6 ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same chain, fasten, 6 ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same, fasten, 6 ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same, fasten in first stitch of chain of five of last row.

4th row.—5 ch., 3 dc. around next chain of three of third row, 3 ch., 3 dc. around same, fasten, 6 ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same, fasten, 6 ch., 3 dc. around next chain of three, 3 ch., 3 dc. around same; work around next chain of six, * 2 dc., 3 ch.* Repeat five times, stopping before 3 ch. Fasten by 1 sc. in last third dc. of first row.

5th row.—Turn, * 1 sc., 3 dc., 1 sc. around chain of three.* Repeat four times; 3 ch., 3 dc. around next chain of three of last row, * 3 ch., 3 dc. around same, fasten, 6 ch., 3 dc. around next chain of three; repeat to the end of the row. Finally, make 5 ch. instead of 3. Begin again from 2d row.

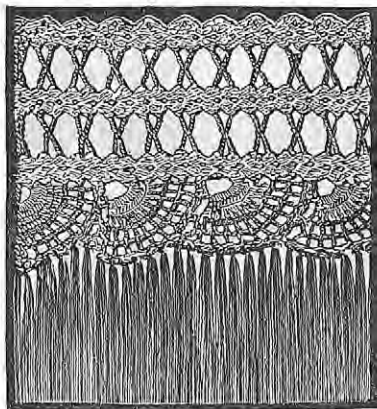
For the heading, fasten the silk to the end of the work, then crochet 1 sc. in every stitch of the edge.

The second row of heading is worked as follows:

Turn, * 3 dc. in next sc. of last row, miss next sc., fasten in following sc., miss 1, * repeat to the end of the row.

FRINGE.

This, if made from BELDING'S "Superior" Silk, is an exceedingly handsome design. It is worked across the width, making a very pretty edging even if the fringe finishing the edge is omitted.



Make a chain of 43 stitches.

1st row.—3 dc. in the fifth chain stitch, 3 ch., 3 dc. in the same fifth chain stitch, 9 ch., miss 12 ch., 3 dc. in thirteenth, 3 dc. in same, 9 ch., miss 12 ch., 3 dc. in thirteenth, 3 ch., 3 dc. in next stitch, 7 ch., miss 4 ch., fasten in fifth with a dc. Turn.

2d row.—3 ch., 12 dc. around last chain of seven stitches. * 3 dc., 3 ch., 3 dc. around next chain of three, 4 ch., fasten in fifth chain stitch of last row, 4 ch. * Repeat, then make 3 dc., 3 ch., 3 dc. around last chain of three. Turn.

3d row.—3 ch., 3 dc., 3 ch., 3 dc., around next chain of three, 9 ch., 3 dc., 3 ch., 3 dc. around next chain of three, 9 ch., 3 dc., 3 ch., 3 dc. around next chain of three, * 1 dc. in next dc., 1 ch. * Repeat 10 times; at the end fasten in first stitch of foundation chain. Turn.

4th row.—3 ch., * 1 dc. around chain of one of last row, 2 ch.* Repeat

- 9 times. Then 3 dc., 3 ch., 3 dc. around next chain of three, etc. Work to the end as in second row. Turn.
- 5th row.—2 ch., 3 dc., 3 ch., 3 dc., 9 ch., 3 dc., 3 ch., 3 dc., 9 ch., 3 dc., 3 ch., 3 dc.; then 1 ch. * 1 dc. around next chain of two, 3 ch. *; repeat 9 times. Turn.
- 6th row.—* 5 ch., 1 sc. around next chain of three *; repeat 8 times; then 5 ch., 1 sc. around next chain of one, 3 dc., 3 ch., 3 dc. around next chain of three, 4 ch., etc., like fourth row. Turn.
- 7th row.—2 ch., 3 dc., 3 ch., 3 dc. 9 ch., 3 dc., 3 ch., 3 dc., 9 ch., 3 dc., 3 ch., 3 dc., then 7 ch.; fasten around second chain of five of sixth row. Turn.
- 8th row.—3 ch., 12 dc. around last chain of seven; go on working like second row. Turn.
- 9th row.—Work up to scallop like third row; then make * 1 dc. in next dc., 1 ch.; * repeat 11 times, then fasten around third chain of five of sixth row. Turn.
- 10th row.—3 ch., * 1 dc. around next chain of one of last row, 2 ch. *; repeat 10 times; work to the end of row, like fourth row.
- 11th row.—Work up to the scallop like fifth row, then 1 ch., * 1 dc. around next chain of two, 3 ch., * repeat 11 times, fasten in fourth chain of five of sixth row. Turn.
- 12th row.—* 5 ch., 1 sc. around next chain of three *; repeat 10 times; then continue to work 5 ch., 1 sc. around next chain of one, 3 dc., etc., like sixth row.

The following scallops are worked after directions in second scallop, as the foundation chain makes a difference in the number of stitches in the first.

Fasten fringe in the chains of five on the edge of every scallop.

FRINGE.

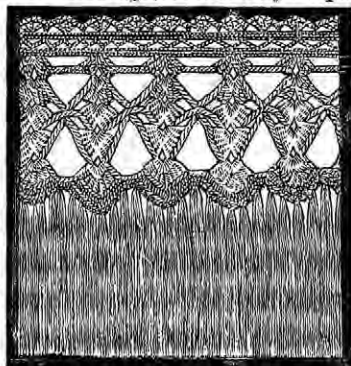
This fringe is worked lengthwise of the design, and is very simple though effective.

Make a chain of the required length.

1st row.—4 ch., 3 tr. in last stitch of foundation chain, 2 ch., 3 tr. in same chain stitch, * 6 ch., miss 8, 3 tr., 3 ch., 3 tr. in ninth, * repeat to end of row, turn with 2 sc. in last 2 tr.

2d row.—2 ch., 4 tr., 2 ch., 4 tr. around next chain of two, thus separating the two 3 tr. of last row; * 7 ch., 4 tr. 2 ch., 4 tr. around next chain of two; * repeat to end of row; turn with 3 sc. in last 3 tr.

3d row.—5 tr., 3 ch., 5 tr. around next chain of two, * 7 ch., 5 tr. 3 ch., 5 tr. around next chain of three*; repeat to end of row. Turn with 4 sc. in last 4 tr.



4th row.—2 ch., 6 tr., 3 ch., 6 tr. around next chain of three, * 4 ch., fasten in the middle of the chains of the two preceding rows, 3 ch., 6 tr., 3 ch., 6 tr. around next chain of three, * repeat to end of row. Turn with 3 sc.

5th row.—1 ch., 11 tr. around next chain of three, * 4 ch., 11 tr. around next chain of three *; repeat to end of row. Turn.

6th row.—3 ch., miss 1 tr., 1 dc., followed by 1 ch. in each of next 9 tr., * 1 sc. in last tr. of scallop, 4 sc. in next 4 ch., 1 sc. in next tr., 1 dc., followed by 1 ch. in each of next 9 tr.*; repeat to end of row.

Heading.—1 sc. in each stitch of foundation chain. Turn.

2d row.—3 ch., fasten in every other sc. of last row. Turn.

3d row.—* 3 ch., fasten in middle stitch of chain of three of last row *; repeat to end of row. Turn, with 1 ch.

4th row.—1 sc. in every stitch of last row.

5th row.—1 ch., 1 dc., 1 ch., 1 dc., 1 ch., 1 dc., all worked in next second stitch of last row, 1 ch., miss next sc., 1 sc. in next sc.*; repeat to end of row.

FRINGE.

Make any number of chain stitches divisible by 9, and half as long again as desired when finished, as it takes up in working.

1st row.—* 1 dc. in each of first 9 ch.; 9 ch., miss 8, 1 dc. in next 9 ch.*

Repeat to end of row, finishing with 9 dc.

Every row has to be worked on the right side of the work; consequently the silk has to be broken at the end of every row.

2d row.—* 9 dc., 9 ch.* Repeat to the end of the row, finishing with 9 dc.

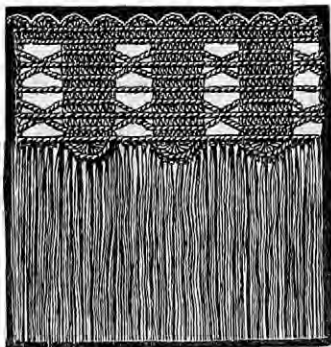
3d row.—* 9 dc. 4 ch., 1 sc. through the fifth chain stitch of second and third rows, drawing tightly together; 4 ch.* Repeat.

4th row.—* 9 dc., 9 ch.* Repeat.

5th row.—* 9 dc., 9 ch.* Repeat.

6th row.—* 9 dc., 9 ch.* Repeat.

7th row.—* 9 dc., 4 ch., 1 sc. through



the fifth stitch of chain of fifth and sixth rows; 4 ch.* Repeat.

8th row.—Repeat fifth row.

9th row.—Dc. to end of row.

Heading.—* 6 dc. in third dc., miss 2, fasten on third by 1 sc.* Repeat.

To finish off the lower edge, work * 10 tr. in fifth dc., 1 sc. in ninth dc., 4 ch., 1 sc. in fifth stitch of chain of the last row; 4 ch., 1 sc. in first of the next 9 dc.* Repeat.

The fringe is put in every other loop of the edge of the last described row. This pattern is a very desirable one for an inexperienced worker, as it is composed almost entirely of two kinds of stitches—double crochet, separated by chain. The lower edge can be fringed as heavily as desired.

BASKET PATTERN.

Very often when crocheting with BELDING'S "Superior" Knitting Silk, a stitch like the accompanying cut is required. It is quite useful in forming the body of garments where not much elasticity is required. It is sometimes used in the form of a braid trimming, as from BELDING'S "Superior" Knitting Silks any desired tint can be obtained. This is also a very pretty stitch for purses which are not worked on the round.



Make a chain of the length required.
 1st row.—Make one loop through the first stitch, work 1 ch. through the loop. Repeat till all the loops are worked upon the needle. In working off, work through a loop, slip each alternate loop off the needle and work 3 ch. between the loops worked through.
 2d row.—Pass the slipped-off loop at the back of the chain, draw up a loop through it; then work 1 ch. through the loop, draw up a loop through the next loop, and under the chain make one through the loop. Repeat from the beginning of the row until all the loops are worked up. The loops are worked off as described for the first row. The second row is repeated throughout. Taking up the stitches and working them off, is reckoned as one row in this pattern.

STAR PATTERN.

This stitch is very popular for infant's sacques and hoods, and is adapted to many other kinds of fancy work in crochet. It is worked across in rows like tricot, an edge also being shown in the cut, and the directions for each are as follows:

Make a chain of the length required; draw up a loop through each of the five successive stitches, holding all the loops on the needle, and closing the cluster with 1 ch. Repeat to end of row.

For the second and all succeeding rows, * draw up a loop from the last chain, another from the back of the loop of the last stitch, and one through each of the two next stitches, draw a loop through all the loops on the hook together, and close with 1 ch. Repeat from *.

For the Edge.—1st row.—1 dc. in every stitch.

2d row.—1 dc., * miss 2 stitches, 8 tr. in next stitch. Repeat from *.

3d row.—1 dc. in each stitch.

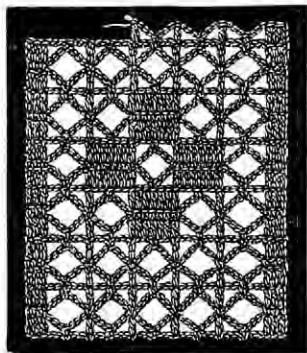
This is sometimes called shell pattern, and as it is worked on the right side only, the silk must be broken at the end of every row. This stitch is very easily widened or narrowed, so is often chosen for garments requiring shaping.



INSERTION.

Make a chain of the required length.

1st row.—3 tr., 3 ch., 1 sc., 3 ch., 1 tr., 3 ch., 1 sc., 7 tr., 3 ch., 1 sc., 3



3 ch., 1 tr., 3 ch., 1 sc., 3 ch., 3 tr.

2d row.—1 ch., 3 sc., 7 ch., 1 sc., 7 ch., 7 sc., 7 ch., 1 sc., 7 ch., 3 sc.

3d row.—3 ch., 3 tr., 3 ch., 1 sc., 3 ch., 1 tr., 3 ch., 1 sc., 3 ch., 7 tr., 3 ch., 1 sc., 3 ch., 1 tr., 3 ch., 1 sc., 3 ch., 3 tr.

4th row.—3 ch., 3 tr., 3 ch., 1 sc., 3 ch., 7 tr., 3 ch., 1 sc., 3 ch., 7 tr., 3 ch., 1 sc., 3 ch., 3 tr.

5th row.—1 ch., 3 sc., 7 ch., 7 sc., 7 ch., 7 sc., 7 ch., 3 sc.

6th row.—3 ch., 3 tr., 3 ch., 1 sc., 3 ch., 7 tr., 3 ch., 1 sc., 3 ch., 7 tr., 3 ch., 1 sc., 3 ch., 3 tr.

7th row.—Same as first.

8th row.—Same as second.

9th row.—Same as third.

Work ten rows of open-work and repeat pattern.

EDGE.

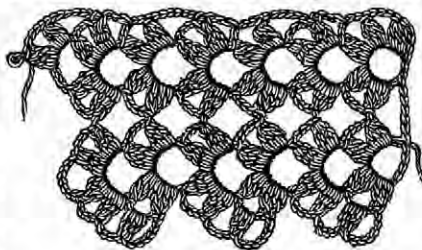
This pattern is worked backward and forward.

Make 10 ch. and join with the first stitch. Make 16 ch. joining into

sixth stitch from the last joining. Make 3 ch. and 3 dc. in the last loop holding the 3 dc. on the needle and meshing them at the top by drawing the last thread through them all together.

3 ch., 3 dc., (made as before) 8 ch., 3 dc., 3 ch., 3 dc.: 3 dc. in next loop, 3 ch., 3 dc., 8 ch., 3 dc., 3 ch., 3 dc., 3 ch. Turn. 3 dc. in small loop, 3 ch.; 3

dc., in large loop, 3 ch., 3 dc., 8 ch., 3 dc., 3 ch., 3 dc.; 3 dc. in next loop, 3 ch., 3 dc., 8 ch., 3 dc., 3 ch., 3 dc., 6 ch. Turn and repeat pattern.

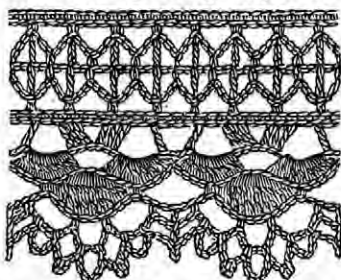


EDGE.

This pattern forms a trimming suitable for cashmere or flannel. The design is open-work, and when crocheted from BELDING'S "Superior" Knitting Silk, it will be found to be a very pretty combination of stitches. It is worked lengthwise on a foundation chain of the length required.

1st row. 1 dc. in each chain stitch of foundation.

- 2d row.—1 dc. in every fourth stitch, with 7 ch. between the dc. to the end of row.
 3d row.—1 tr. in each dc. of preceding row, 1 dc. in the middle stitch of each scallop, 2 ch. between.
 4th row.—1 dc. in each dc. of the preceding row, 1 tr. in each tr., 3 ch. between.
 5th row.—1 dc. on each tr. of the preceding row. 3 ch. between.
 6th row.—1 dc. in each stitch of the preceding row.
 7th row.—1 tr. in the first stitch of the preceding row *, 4 ch., miss 1, 3 tr. in the following 3 stitches, miss 3 stitches, 3 tr. in the following 3 stitches. 4 ch., miss 1, 1 tr., 3 ch., miss 4. Repeat from *.
 8th row.—Repeat regularly 8 tr. in the loops formed of 4 ch. in the preceding row. 1 dc. in the middle of the following 3 ch.



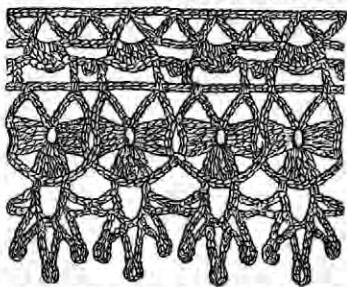
- 9th row.—1 dc. in fourth stitch of scallop in the preceding row; 2 tr., 3 dtr., 2 tr., 1 dc., in back edge of scallop, 9 ch. Repeat to end of row.
 10th row.—1 dc. at end of scallop, 7 ch. and 1 dc. in third stitch of scallop; 7 ch., miss 1, 1 dc., 7 ch., miss 2, 7 ch., 1 dc. in second stitch of chain, 3 ch., 1 tr., in middle of chain, 3 ch., 1 dc. Repeat to end of row.
 11th row.—1 dc., 6 ch., 1 dc. in first loop of preceding row, 6 ch.; 1 dc., 6 ch., 1 dc. in middle loop, 6 ch.; 1 dc., 3 ch., 1 dc. in last loop, 3 ch., 1 tr. in tr. of preceding row, 3 ch. Repeat to end of row.

EDGE.

This pattern is worked from BELDING'S "Superior" Knitting Silk in white and colors, and, like the preceding design, is crocheted in lengthwise rows.

Make a chain of the length required.

- 1st row.—1 sc. in every third stitch of the foundation, with 7 ch. between, to end of row.
 2d row.—1 sc. in centre of each loop, with 4 ch. between, to end of row.
 3d row.—*1 str., 3 tr., 1 str. in first loop, 7 ch., 1 sc. in second stitch of this chain; 1 ch. Repeat from * to end of row.
 4th row.—1 tr. in the 1 ch., before the purl (or small loop) 3 ch., 1 tr. in the 1 ch. after the purl, 7 ch. and repeat to end of row.
 5th row.—* 1 sc. in first tr. before the purl, 6 ch., 1 sc. in tr. after the purl, 10 ch., make purl by 1 sc. in fourth stitch of this chain, 4 ch. Repeat from * to end of row.



6th row.—1 sc. in first loop, 4 tr., 4 ch., 4 ch., 4 tr. in small loop a purl; fasten with 1 sc. in next loop of foundation, 4 tr. in next loop of foundation: fasten to the upper tr. in last cluster of tr. with 1 sc., 4 ch., 4 tr., 4 ch., 4 tr. Repeat to end of row.

7th row.—1 sc. in first tr., 8 ch., 1 sc. in last tr., 4 ch. Repeat to end of row.

8th row.—*1 sc. in second stitch of larger loop; 7 ch., make purl with 1 sc. in third stitch of this chain, 3 ch., 1 sc. in next stitch of foundation chain, 7 ch., 1 sc. in third stitch of this chain; 3 ch., 1 sc. in next stitch of foundation; 7 ch., 1 sc. in third stitch of this chain, 3 ch., 1 sc. in next stitch of foundation; 2 ch., 1 sc. in center of next loop, 2 ch. Repeat from * to end of row.

EDGE.

Another variety of narrow trimming is shown in the accompanying illustration. This edge is also worked backward and forward upon the width, making a very acceptable shell-work pattern, which forms the scallops for the border.



Make 10 ch. for foundation.

1st row.—1 tr. in sixth stitch 3 ch. Turn.

2d row.—1 tr. between tr. in foundation, 3 ch., 1 tr., 3 ch., 1 dc. in loop. Turn.

3d row.—* 1 dc. and 7 tr. in loop, 3 ch., 2 tr. between tr. at end of row, 3 ch. Turn.

4th row.—1 tr. between tr., 3 ch., 1 tr. in large loop, 3 ch., 1 dc. in second tr. of scallop. Turn and repeat from *.

EDGE.

A fancy scalloped border is often used in finishing infant's sacques or socks, or for trimming flannel garments, so a pretty and simple edge is here represented. It is worked across the width, and the directions for making are as follows:

Make 12 ch. for a foundation.

1st row.—2 tr. in sixth and seventh stitches from last ch., thus forming a loop. 3 ch., 2 tr. in end of chain, 3 ch. Turn.

2d row.—1 tr. between last 2 tr., 3 ch., 2 tr. between next 2 tr., 5 ch. Turn.

3d row.—2 tr. between the tr., 3 ch., 2 tr. in small loop at the end, 3 ch. Turn.

4th row.—*1 tr. between tr., 3 ch., 2 tr. between tr., 10 tr. in loop. Join with 1 dc. in tr. of second row, 3 ch., 1 dc. in first row. Turn.

5th row.—5 ch. and 1 dc. in every second stitch around the edge of scallop till there four loops. 5 ch., 2 tr. between the tr. at the end of scallop; 3 ch., 2 tr. between tr. at end of row, 3 ch. Turn.



- 6th row.—1 tr. between tr., 3 ch., 2 tr. between next tr., 3 ch. Turn.
 7th row.—1 tr. between tr., 3 ch., 2 tr., 3 ch. Turn.
 8th row.—1 tr., 3 ch., 2 tr., 5 ch. Turn.
 9th row.—2 tr. between tr., 3 ch., 2 tr., 3 ch. Turn. Repeat scallop.

EDGE.

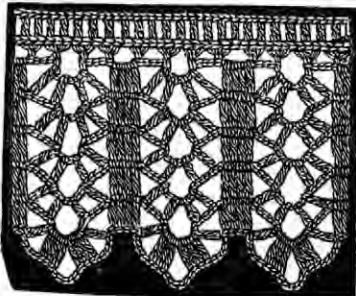
Open-work patterns are always desirable for silk, and the illustration shows a very pretty design, and easily worked. It can be made wide or narrow, as preferred, the first four rows with the last providing a very pretty narrow edging.

Make a chain of the length required.

1st row.—1 tr., 1 ch. between, in every stitch of foundation.

2d row.—* 1 dc., 3 ch., 1 dc. in back edge of every third stitch, 5 ch., 1 dc., 3 ch. Repeat from * to end of row.

3 row.—* 4 ltr. in the middle one of the small loops, 1 ltr. in loop of 5 ch., 3 ch., 1 ltr., 5 ch., 1 ltr., 3 ch., 1 ltr. Repeat from * to end of row. This row is repeated till the pattern is of the width required, the last or finishing row being worked as follows: * 4 dc. in the upper edge of the 4 ltr., 1 ltr. in loop of 5 ch., 3 ch., 3 ltr., 6 ch., 3 ltr., 3 ch., 1 ltr. Repeat from * to end of row.



In this, as in all crochet work done with BELDING'S "Superior" Knitting Silks, judgment should be used that the work is not crocheted so tightly that the glossy effect is lost, nor again so loosely that the stitches have a coarse, uneven appearance. A great variety of new and pretty patterns are given in this book, which, if worked with care, will give very pleasing results, and, at the same time, will provide a pleasant pastime for many a leisure hour.



Luann Pfost

BELDING BROS & CO.,

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EMBROIDERY.



ART DECORATION IN SILK.

Decorative work in silk was never more popular than now. For the past few years its limit generally was found in the construction of cushions, tidies and small bits of fancy-work, but it is now extended to larger decorations, such as curtains, imitation of tapestry in hangings, wall panels, and an exhibition of patience and industry shown in an almost endless tracery of stitches.

The excellence of our Phœnician dyes is now well proven by the public, and the field of embroidery and etching is by these much enlarged, as a greater variety of colors, and consequently designs, can safely be employed. Screens etched with filoselle or silk are very often exposed to a strong light. These, when worked with BELDING'S "Superior" Knitting Silk of the Phœnician dye, retain their exquisite tints, and the labor expended upon them does not in a few weeks become worthless, as when worked with other silks of an inferior dye and make.

Kensington work is always pretty and desirable, and it is a mistake to suppose, as many do, that it can only be done in crewels. For all small articles, or delicate designs, filoselle is far more appropriate, and etchings done in filoselle are not only more dainty, but in many cases more effective than those done in etching silk. The reason is evident. Etching silk has a firm, hard twist, and makes a stiff outline, like a cord; but the fine, soft filoselle fits easily in all the tiny lines and curves, and gives to the finished work the beauty and grace of a pen-and-ink sketch. Embroidery silk has a place of its own in fancy stitches, but often takes also the place of crewel in Kensington work, where its superior lustre is desirable, as for instance, in embroidering a dress or sacque.

It is not generally known that a *good* embroidery silk, like BELDING'S "Kensington," for instance, can be made to stand a great deal of washing with soap and water by soaking it in strong alum water before using, provided, of course, that the washing is carefully done. The best way, however, is to wash the article in bran-water. Articles intended for washing should contain but few colors. Aside from the danger that the tints will run into each other, good taste demands that a thing which is to be washed should look washable. The elaborate shading called for in a wall panel, which is to take the place of a picture, is entirely out of place on a crash tidy to be used in the common sitting-room.

The best way to learn the art of embroidery is to take a course of lessons from some competent teacher. It is, however, quite possible to

learn from books, with very satisfactory results. To those who have not the patience or inclination for solid embroidery, a wide field is opened in the judicious use of numerous fancy stitches, by means of which very beautiful work can be produced, with a comparatively small outlay of time and labor. The designs given will prove suggestive, and the stitches described in them of easy application in many ways.

In silk embroidery, a most important feature is having the colors delicately blended; if copying a flower the tints must be arranged true to nature, so it is necessary that the artist in silk should have an assortment of colors with the shades so neatly graduated from one to the other that the work can be made to resemble a fine painting, or better yet, nature itself.

The silks produced for embroidery purposes by BELDING BROS. & Co., are so finely shaded, that the difference between the successive skeins is scarcely perceptible, and as these colors can be depended on as permanent, very delicate work can be done successfully.

In "ye olden time" crewels were used almost exclusively; one needlewoman is mentioned who devoted sixty-five years of her life to copying old masters with her needle with this material. Now, whenever a landscape or pastoral scene is to be produced, BELDING BROS. & Co.'s etching silk or floselle of the Phœnician dye is considered much more effective than crewels, as work done with the silk has a smoother and more glossy appearance, and is fully as reliable as wool in color.

Not only should a careful study of stitches be made, but what is often neglected while the stitches are varied and beautiful, is the proper arrangement of colors in the work. Much study is needed for this, if the design is original and not copied, and a few at least of the elementary rules of painting should be mastered before any original designs in silk-work are attempted.

The first requisite for good work is *good material*. In this respect the embroidery silks made by BELDING BROS. & Co. will be found to meet every demand. The best worker cannot do herself justice if compelled to use a silk which splits or frays in spite of all her care, or of which the lustre is destroyed, notwithstanding the most careful handling, rendering her work dull and lifeless even before it is completed. In this case, as in most others, the best is the cheapest. She who has had her silk change color before reaching the end of a *needleful* will not fail to appreciate the lasting quality of a *pure* silk thread, and she who has suffered from tangled skeins (as who has not?) will not fail to see the advantage of having it neatly wound on SUTRO'S patent cards, on which the embroidery silks of BELDING BROS. & Co. are furnished. This admirable contrivance puts an end to all the loss of time, patience or material that a tangled skein ordinarily causes.

Without a course of lessons a great deal of delicate and graceful embroidery may be accomplished by learning a few of the most important stitches. For this purpose we have given some valuable illustrations, which when carefully studied, will enable one to do a great variety of other fancy-work in silk, as well as to work successfully the embroidery required in making up the pretty designs shown in the following pages of this book. Before illustrating the stitches adapted strictly to embroidery designs, a few fancy ones used to outline a hem, ornament a seam, or still further demanded in crazy-work or appliqué are given as follows:

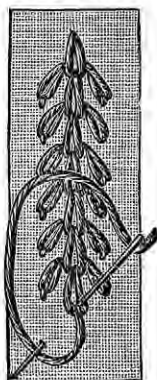
FANCY STITCHES.

Blanket Stitch is used chiefly for the edges of flannel, and in appliqué work.

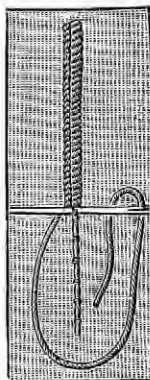
Fancy Chain is a pretty combination of chain stitches.



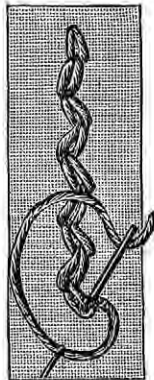
BLANKET STITCH.



FANCY CHAIN.



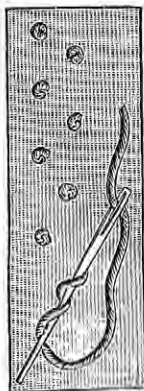
BUTTON-HOLE STITCH.



CHAIN STITCH.

Button-Hole Stitch is used for appliqué and other embroidery, as well as for button-holes in garments.

Chain Stitch. A variation of the plain chain is here shown in waving lines instead of straight, as usually worked.



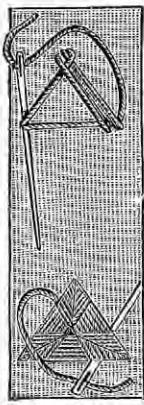
FRENCH KNOT.



CORAL STITCH.



FEATHER STITCH.



CROW'S FEET.

French Knot is used for the centre of flowers, or to vary the shading of a leaf. After winding the thread round the needle, pass it straight through the cloth and draw the thread tight.

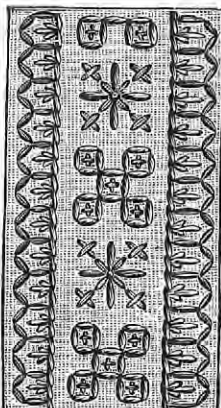
Coral Stitch is made by a series of loops worked first on one side and then on the other. This is also called briar stitch, and is very useful to cover a seam, and is much used on crazy-quilts.

Feather Stitch is worked the same as coral, with two, three or even four stitch loops, worked first on one side then the other. The stitches can be taken at various angles, so that many different effects can be obtained, and also the width varied according to the amount of work desired.

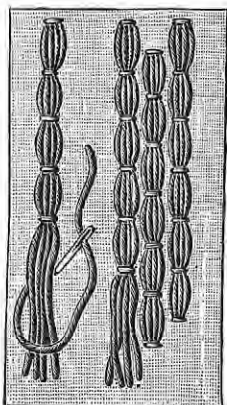
Crow's Feet—An ornamental finish used at the end of seams on tailor-made garments, and is worked backward as represented. Making



POINT DE MINUTE.



POINT RUSSE.



COUCHING STITCH.

a triangle in outline of the size desired, take the stitches backward underneath each corner, and work round and round towards the inside till the whole space is filled. The stitches must be laid very near together, that the work may be smooth and solid. This gives a rich finish to pockets on coats, and a garment finished in this way never appears to be home-made.

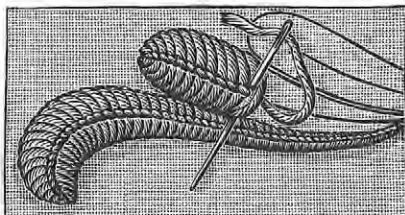
Point De Minute, or wound stitch, has the thread coiled tightly around the needle as many times as necessary for the length of the stitch required, and is then inserted at the same place where it entered. This is a very simple way of imitating wheat, as shown above, a stitch of French knot finishing the end of each grain.

Point Russe is a combination of plain stitches disposed in any artistic pattern in a variety of colors. Very pretty borders can be done with this stitch.

Couching Stitch consists of filling silk or filoselle laid on the surface, and secured at intervals by cross-stitches. It is also used to form the solid part of a leaf or flower, the lines being laid very closely together. It is a very pretty way to cross the lines with a different colored silk or gold thread. It is used a great deal for appliqué, to outline the design in an ornamental manner.

ROMAN EMBROIDERY.

This illustration gives a stitch used in heavy embroidery, and unlike satin stitch which is described later, the veins of the leaves are outlined while working the stitch. The cut shows very clearly the manner of

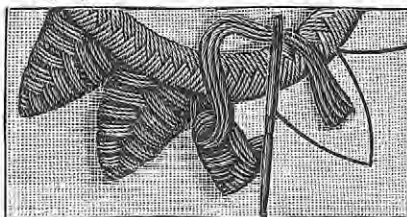


forming the stitch, which is worked upon an outline of stem stitches, the vein also being defined in the same way. This work is much used in borders of a conventional design where a figure or scroll-work is to be made more prominent than the rest of the pattern, and an outline of some fancy stitch

like couching or chain is often placed around the figure. Another kind of work bearing the same name, but not to be confounded with this, is worked upon a groundwork in button-hole stitch, and resembles Irish point, when done on linen, lawn or any white fabric. The linen is cut away, leaving the designed figures solid, and secured with the stitch just mentioned. The Roman embroidery here illustrated, is for colored work, and is chiefly for working on felt, velvet, or a kind of sateen, much used for hangings. This work is also introduced in appliqué, as nowadays, many stitches are combined in one pattern, since so much work of foreign origin has become popular, and is so extensively copied.

PERSIAN EMBROIDERY.

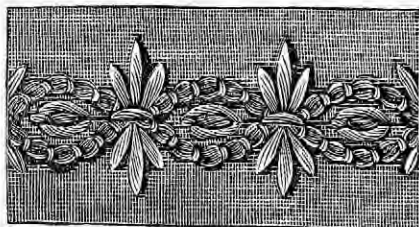
Persian embroidery is a showy stitch much resembling braiding. It is a great addition to designs in appliqué, the section here shown representing a small portion of a palm leaf. This work is introduced in mantel lambrequins, portières, table covers, scarf-tidies, and in decorations of this work small gilt beads, spangles and gold thread are very appropriate additions. A heavy cording can be made with this stitch, which is also sometimes used



for padding a leaf or petal, and is afterwards overlaid in satin stitch. This is a common use for such an ornamental way of disposing of the threads, but the increasing demand for embroideries in imitation of those from the Orient, will give plenty of opportunity for the display of both the stitches represented on this page. Odd and quaint colors are blended in this work, and strong contrasts are introduced. Such great resources in shades, light and dark, are found in BELDING BROS. & Co.'s silks, that almost any Turkish or Persian embroidery can be copied with great exactness.

EMBROIDERED BORDER.

In large designs of appliqué or other work, a narrow border is often required to finish the band applied. This is here provided by a pretty



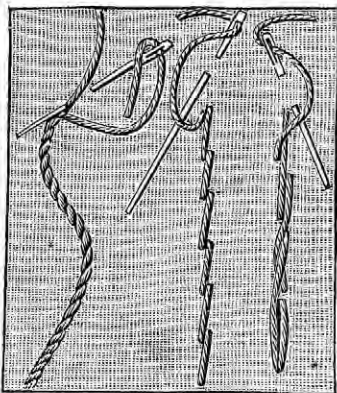
combination of point russe and couching stitches. This pattern admits of a great variation in colors as well as stitches, and the couching stitches are very pretty when crossed with gold thread. Gilt spangles can be placed in the center, instead of the round loop, thus making it much like a Turkish pattern. BELD-

ING BROS. & Co.'s assortment of silks will provide all the colors desired, from grave to gay.

OUTLINE STITCHES.

In almost all embroidery designs, and always in "Kensington," the foundation of the work is the outline, and these stitches should be most thoroughly understood before proceeding to the work itself. We have

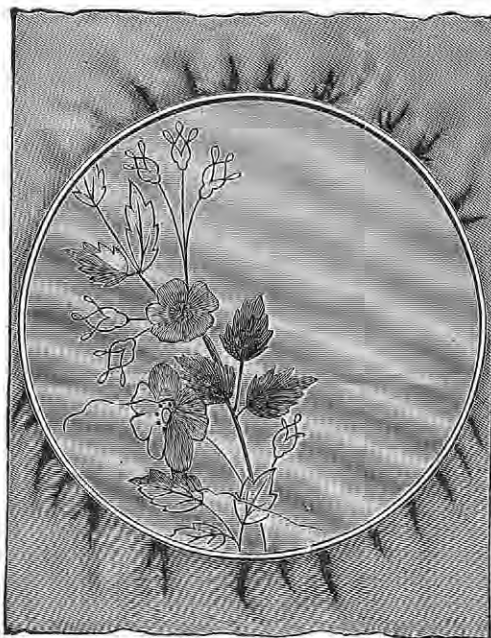
here illustrated three kinds of outline stitches, the one oftenest used being in the center. This stitch, like all outlines, is worked from the lowest part of the work; the needle is always slanted towards the left, and usually the stitch is only a quarter as long upon the under as upon the upper side of the fabric. The stitch upon the left is used in the stems and stalks of flowers, and is a shortened outline stitch worked over a foundation thread run through the work. The needle is slanted more in working than in the ones already described, till the stitch resembles a cable. The double outline or stitch at the right has one-half of each stitch overlapping the other. It is used where



the outline is to be very distinct. In outlining a leaf or flower for "Kensington" work, after the right side of the leaf or petal is worked, do not attempt to outline the left side without reversing the fabric, unless you are a most expert worker, as it is less puzzling to turn the work so that the stitch is worked upward, as at the beginning. Outline are not only elementary or foundation stitches, but they have a rich field in etching. Almost all the dainty tea and dinner-table decorations on linen, are done in outline, which one must practice until quite perfect. Even the expressions of faces in Greenaway figures are brought out with this stitch so nicely, that the idea of the design is clear and distinct.

KENSINGTON WORK.

Kensington work is very aptly called "silk painting." The stitch once learned, all the artistic talent of the worker is called into play in delicately shading the leaves and petals, and giving the proper proportion of light, so that the fruit or flower will not present a flat appearance. Kensington work can be done either in the hand or in a frame, as illustrated. For beginners, the frame is far the best way of holding the fabric while working. The design is first outlined after the direc-

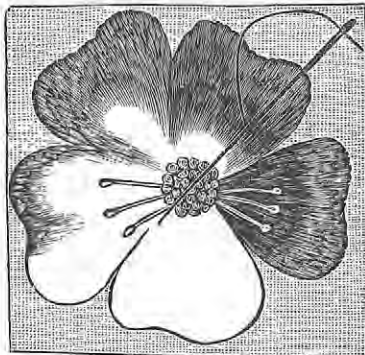


tions given under Outline Stitches. It is best to cover well the stamped design or tracing, even working just a little outside of it. Commence the work at the stem. Do not make a knot but run the thread from a little way above the end of stem, then work upward in a short outline or stem-stitch. After the outline has been made with stem-stitch and the centre line and veins put in, fill each half of the leaf separately, in sections. Begin at the base and follow the outline only to the point indicated by the first vein, always keeping the thread at the right of the needle; work

back again to the base, reversing the thread. Put an extra outline between the centre and side veins to accent them. The length of all stitches in Kensington should be proportioned to the size of the leaf or flower. Experience and practice only can teach this; if the stitches are too short the work will look rough and uneven; if too long it will look thin and streaked. In either case the shading will be imperfect, as it depends much on the number of stitches employed. BERLING BROS. & Co.'s Kensington embroidery silk, flo-floss and filoselle are used in this work according to the effect to be produced. In the division line between two shades, the edges of each should be left uneven and ragged, in order that the stitches of each color may become thoroughly blended and no distinct line between the shades may appear. This is the great-

est difficulty to overcome in Kensington work, and especial care should be given to this point.

The figure below shows the mode of working a flower in Kensington stitch. The principle is the same as in the leaves, alternate short and long stitches running always from the centre to the outer edge. The edge is so broad in proportion to the centre, the latter, indeed, being usually a mere point, that a great many short lines and extra stitches will be required to shade the petals correctly. And just here is the fault into which the inexperienced worker is apt to fall. Supposing the edge to



be light, the centre dark, she will probably make all her lines of the same length, or she will have a regular alternation of long and short lines. The good worker, on the other hand, will scarcely make two lines of the same length, and while making the edge perfectly smooth and solid, will leave spaces toward the centre—the more irregular the better. Then choosing for her second shade one but little darker than the first, she will blend the two, by means of these irregular spaces, so intimately that one can scarcely tell where the one begins and the other ends, except that the centre is darker

than the edge. If the centre is to be much darker than the edge, use several shades, passing gradually from one tint to another until the desired tone is reached, but never, unless working autumn leaves, pass abruptly from dark to light. Some find it easier to work from the centre toward the edge. Except in flowers with very large centres, as daisies and sunflowers, it is best not to leave any opening, but fill the whole space, and put the knots which constitute the usual centre on top. These rules for shading apply equally well to leaves. Avoid a light, whitish streak down the side of a leaf, but follow Nature's example and blend the tints gradually. Generally speaking, the tip of a leaf should be a little lighter than the base.

Be careful to keep the stitches slanting in the same direction, and in this the natural veining of the flower or leaf should be followed very closely, and if possible, the real flower should be obtained and studied carefully before attempting an embroidered imitation in silk. If other work is copied let it be good, and not the labor of a novice in Kensington, however beautiful it may appear at first sight.

A good test of Kensington work is to fold the work as one would velvet or plush when proving the thickness of the pile, and, if, as sometimes in velvet, the background appears too readily, the work should be made thicker in that part, filling all the gaps and spaces with extra stitches.

More decorative work is perhaps done in Kensington stitch than in any other, and at the same time greater skill is required. Paintings are often copied by experts, and these must require a most careful handling of colors. Silk is more satisfactory in its results than crewel, and now

that the Phœnician dyes have rendered silks of BELDING BROS. & Co.'s manufacture so reliable, Kensington work which before called for crewels as a necessity will now be done in silk, with a much more striking effect. Some materials are more difficult to work on than others, and that a beginner may not become disheartened at the outset, felt or some woollen material should be selected rather than satin or plush. Have your needle threaded with all the shades you wish to use beforehand, that much time and labor may be saved; not doing this, the proper shade may be forgotten, and thus the flower be spoiled.

SATIN STITCH.

Like Roman embroidery, before described, satin stitch is used for the body of a design or flower, and is seen often in French needle-work. The outline of the solid part should be marked with running stitches of



filling silk, and the inside of the leaf or petal is thickly padded in the same manner, being careful to place the stitches very thickly in the centre, to make the petal round and full when worked. The outside stitches must be laid very evenly across the petal, the needle being placed each time as near as possible to the stitch taken before, that the threads may lie very closely together, and the work present a very solid appearance. The outline also must be followed very carefully, that the edge may not have a ragged appearance. Satin stitch is used for initials, monograms, etc. Carriage robes of felt or plush are very elegant with a large monogram or a handsome design of stirrups and whip worked in this stitch. This is only one sug-

gestion out of many, as much ornamental work is done in this stitch. The design represents a groundwork of velvet, with flowers, interlaced with stem stitch in old gold.

APPLIQUE WORK.

Appliqué, as it is usually called, is a very showy kind of decoration, and yet very easily accomplished, as the only handsome work required is in finishing the edges of the figures applied. It can be made more elaborate, however, by stitches laid over the appliqué figure where the pattern is small. The design is worked by first pasting (with a *thick* paste, that the work may not be spoiled) figures cut from velvet, satin,

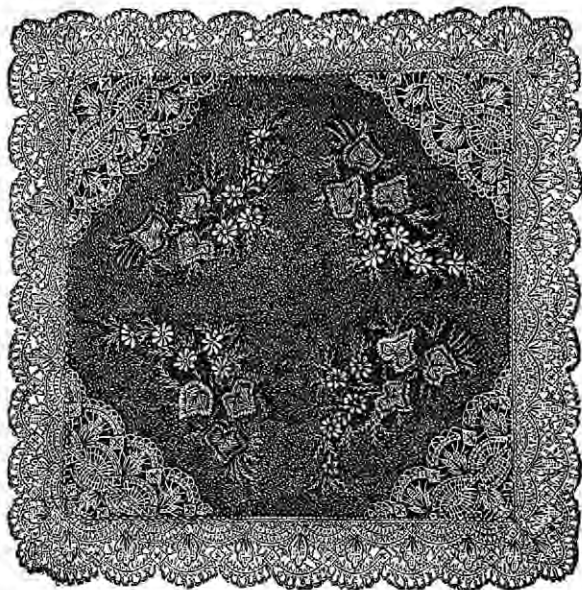
or, for some purposes, from crétonne, upon a groundwork which is tightly stretched upon a frame or hard surface. When dry, the edges are finished with couching, button-hole or any fancy stitch. Magnificent work can be done in appliqué. Portieres, mantel lambrequins, and very elaborate church embroideries are done in this style of decoration. Large pieces of this work are often done by machine in either chain or couching stitches. The cloth to be applied is laid upon the groundwork, taking good care that the design stamped on the wrong



side of the fabric is well covered. The pattern is then wrought on the under side, turned, and the figures cut as closely as possible to the stitching, with a fine pair of scissors. Wide borders, in severely conventional designs, flower shapes or vines can be beautifully appliquéd. The illustration shows, however, a simple pattern laid upon satin, covered with waving lines of gold cord for a background. Small gilt beads are also added to the edge of the appliqué flower, which is of velvet. Appliqué figures, ready for working, can be bought at any of the fancy stores. They are also of fine pressed felt in gay colors, to be placed on twilled linen, or canvas, and outlined with embroidery silk. Crazy-quilts are plentifully adorned with figures in silk embroidery, made for this purpose. These have a preparation upon the back, which is moistened before laying upon the groundwork, and then pressed till dry. They are then ready for working in the usual manner.

TIDY IN APPLIQUÉ.

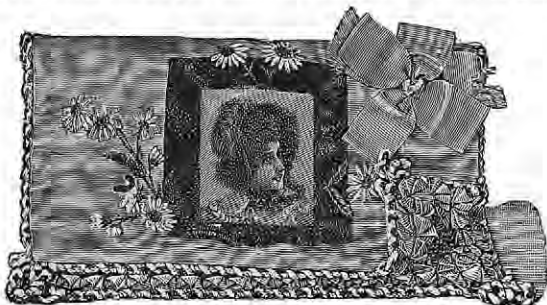
Still another form for appliqué work is shown above. The ground-work of the tidy is of velvet or plush, and fine sprays of appliqué flowers and leaves garnish the four corners. The tendrils of the flowers are in coral and stem stitch. The flowers are in satin stitch, before described, and the leaves are in appliqué. This dainty piece of work is also used for a lamp-mat, and makes a pretty decoration for the centre



of a table. The edge of the tidy or lamp-mat is finished with two rows of white guipure lace, the narrow one overlapping the wider, and the corners are ornamented with crossings of the same. Scarf tidies are very popular, and in these, only the ends or corners are ornamented. A stripe of appliqué is very pretty across each end. It is not necessary to have the two ends alike; sometimes a spray of flowers is worked in one of the corners, and a border finishes the opposite end of the scarf. These are tied in a knot and fastened to the centre or corner of the back of the chair. Soft materials only must be used, surah, Japanese and pongee silks being most suitable. These are also called easel scarfs, and their long ends often form a beautiful drapery around a picture. The illustration above can also be used for an ornamental cover for a small stand.

INSTRUCTIONS FOR USING
HANDKERCHIEF CASE.

This is a beautiful gift for the holidays, and is made from satin or plush, embroidered with sprays of daisies in Kensington stitch. Pretty paintings on satin can be purchased for the centre piece, or a handsome



monogram embroidered in satin stitch can take its place. The case is lined with quilted satin with a pleating of ribbon around the inside, a silk cord finishing the inside edge.

GLOVE SACHET.

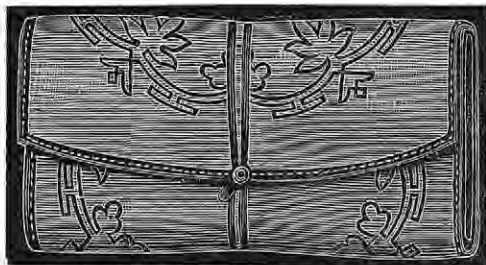
This sachet for gloves is made very similar to the handkerchief case, but is narrower, and the work represented is appliqué. Sachet powder



is quilted under the satin lining, and pretty silk pompons ornament the corners. A large bow is placed upon the outside, three-quarters of a yard of ribbon being required to make one like the illustration. The cord must be sewed very neatly around the edge, as no pleating of ribbon is used inside. The usual size for these sachets is sixteen inches long by eight inches wide.

CASE FOR SKEINS OF SILK.

We represent below a very convenient receptacle for skeins of BELDING BROS. & Co.'s embroidery silks. It is made from bronze, kid, or a fine quality of twilled linen embroidered in a pretty pattern of chain stitching or braiding. Upon the lining is laid a band nearly as wide as the case, which is stitched to the lining at intervals of half an inch. Through these pockets the skeins of silk are drawn with a



crochet hook, this keeping them in convenient order for working.

FANCY BAG.

A pretty little hand-bag can be worked after this design, on satin, with a border composed of clusters of flowers in Kensington stitch. Small gilt beads upon the centre of the flowers, and beaded vines add to the beauty of the work.

Among the many fashions of our grandmothers which have returned to us, this one surely ought not to be overlooked, as here one's own handiwork can be displayed in a very useful manner. These bags, after embroidering, are provided with bright satin linings, to which pockets are added before they are made up. Sometimes the clasps are of filagree work, over an inch wide; and the bag may be made still more ornamental by the addition of a monogram to the centre. Velvet is very much used for these bags, and old-gold and russet-brown leaves, worked upon a dark-brown velvet ground, make a very pretty satchel. The shapes can be varied, but it is well to decide upon the mounting and purchase the clasps before having the design stamped upon the velvet. Sometimes they are made large enough for handkerchief, purse, and a number of small articles which a lady may wish to carry, or they are small, and intended only for money, and thus take the place of a portemonnaie.



JAPANESE SCREEN OR PANEL.

A beautiful imitation of Japanese embroidery can be produced from BELDING BROS. & Co.'s etching silk or filoselle. This work is very



handsome on a black satin ground in old gold, and the stitches chiefly employed are outline, double outline, Kensington, and a few couching stitches. This can be worked in one color, or the plumage of the birds can be made very brilliant, and the feathers shaded with wonderful effect with BELDING BROS. & Co.'s silks of the Phœnician dyes. Beautiful etching can be done with these colors; water, trees, skies, can all be represented in soft and lasting tints. The stitches in this work must be long and fine, and the shading very neatly done, that the work may not seem rough. Many pretty designs can be copied from Japanese pictures; a branch of a tree with its quaint blossoms, can be enlarged and transferred upon a satin background with silk with excellent effect. These panels are usually lined with a fine quality of silesia, white or gray, and should be mounted on Japanese rods and can be attached to the panel at home. These hanging panels often form a pleasant variation from pictures, giving just the necessary brightness to a dull corner, where a framed picture is hardly required, and a bit of fancy-work will give just the orna-

ment desired. This design also makes a pretty panel for a folding screen.

Luann Pfost

EMBROIDERED FAN.

Pretty stylish fans are those embroidered in silk. Only light delicate patterns such as grasses, ferns, and fine flowers are suitable, and these



are done in outline with filo-floss or fioselle. A plain satin fan mounted in gold, silver or ivory can be purchased, stamped with a design ready for working. Bolting cloth or a transparent fabric is often chosen.

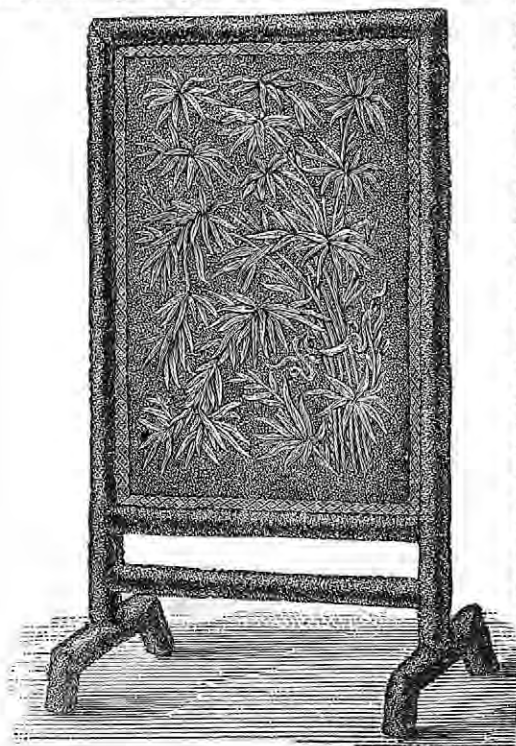
DESIGN IN APPLIQUÉ.

Another design of appliqué shows a groundwork neatly covered with interlacing figures or a scroll-work, and outlined with silk. Crétonne with figures resembling these can be handsomely outlined, and made to appear like real appliqué. A very pretty fire or folding screen can be made out of crétonne, by accenting and lightening up a landscape or pastoral design, with a judicious treatment of silk-work. This will make a very rich and beautiful screen, if the idea is carried out with taste and judgement. The fabric here represented, has a groundwork of sateen, with figures in maroon velvet applied, and either couching, chain stitch or an edge of beads finishes the work, which will then resemble a heavy brocade.



FIRE-SCREEN IN KENSINGTON STITCH.

As no fireplace is complete without a pretty screen, a very handsome one is suggested by the following illustration. This is intended to shield the light only, and is also very useful when made smaller to set



upon a table for a lamp-screen. A deep peacock blue or red plush forms the body for this work, but satin is equally appropriate. This is a very acceptable design for beginners in Kensington, as the same method of working can be applied to each leaf, and one being done correctly, no further study is required, only a few rules in shading must be observed throughout in arranging the light harmoniously. The light must always be brought from the same direction, letting only the points of the leaves extended towards it catch its rays. This screen is mounted in a framework covered with plush, but bamboo frames also have a very stylish appearance.

Lamp-shades are also a pretty article to manufacture. The materials required for a kind much admired are Valenciennes or antique lace about four inches wide, of the length required to reach around the globe, and the same length of satin ribbon of some bright color, which is added to the top of the lace. A fringe of BELDING BROS. & Co.'s silk is knotted in the lower edge of the lace. Still another kind is very elegant, but is not so transparent as the one just mentioned. This is made entirely of satin, of the color desired, and a silk fringe added. Silk is now used in so many kinds of fancy-work that a really good manufacture, like that of BELDING BROS. & Co., is a necessity. Many homes depend greatly upon silk work for their beautiful adornments.

FOLDING SCREEN.

One once accustomed to the convenience of a screen will never willingly dispense with its protection. It is a friend in many ways. For destroying a dangerous draught, softening a light or shielding a favorite corner from the gaze of the passer-by, it is as useful as ornamental. Folding screens are composed of two, three, and even four sections. The right panel of the one here shown is embroidered with a design of golden-rod, in different shades of light-brown and yellow, in French



knots. A corner of a broken fence leads the imagination to a meadow beyond, and a pretty bird just alighting gives life to the scene, which shows a bit of "real country," even in a city home. On the left panel are sumach leaves in shades of brown and red. The leaves are in Kensington stitch, red, yellow and green. If the frame is of light-colored wood—ash or maple—it is very appropriate to have the lower part made in open lattice-work, which can be lined with colored satin, if necessary. Autumn leaves or flowers, woodbine after it has turned, are favorite subjects for these screens.

Luann Pfost

DOYLEY.

This book would hardly be complete without an illustration of etching on linen now so much in use on fancy towels, umbrella and slipper cases, etc. Greenaway figures are usually chosen for this work, and BELDING BROS. & Co.'s etching silk or filoselle employed, as more reliance can be placed on the permanence of the colors, which in many cases must stand



the test of washing. Inscriptions, or two lines in rhyme, showing the purpose for which the article is intended, add to the effect. Doyleys for finger-bowls are now decorated with etchings, and on a dozen of these dainty little squares, a very interesting collection of pictures can be observed. Tea-cloths, dinner and tea napkins, are also decorated with appropriate designs, and help in the furnishing of tables where an artistic display, added to the delicacies provided, is also the aim of the hostess. Many beautiful designs are shown for this work.

SILK MANUFACTURE.

A few facts concerning the largest manufacture of silk thread in this country will prove of interest to many of our readers. BELDING BROS. & Co. have their principal mills at Rockville, Conn., and Northampton, Mass.; they have also large ones at Montreal, Can., and San Francisco, Cal. The mills at Rockville and Northampton use 1,000 pounds of silk



MILLS AT ROCKVILLE, CONN.

per day. In all branches of the manufacture a single strand of silk must be produced, which is usually doubled for yarns or trebled for machine twist. This single strand, into which every day at those mills a half a ton of silk is converted, is long enough to go round the entire globe six times; two days' production would more than span the distance between the earth and the moon.

The mills at Northampton and Rockville are substantial brick buildings, respectively four and five stories in height, 300 to 400 feet in length and 42 to 45 feet wide. About 1,500 operatives are at work in these mills, and 600 more at Montreal and San Francisco.

The raw silk, which comes from Asia and Southern Europe, has to go

through a great variety of processes before it is converted into thread. The first thing requisite is to assort the raw silk into lots of a uniform thickness of fibre. Then a kind of gum with which the insect has covered the fibres must be removed by soaking and washing. The removal of the gum makes the silk soft and pliable; it is then ready for winding upon large bobbins. The next process is performed by the doubling machine; this brings together a sufficient number of fibres to make a strand of a given thickness. An important and very ingenious feature of this machine is a contrivance by which the breakage of a single fibre causes the particular bobbin where the fault occurs to stop until the broken fibre is tied.

The doubled thread has now to be spun so as to consolidate the fibres of the strand. The long rows of spindles and "fliers" that do this work turn so rapidly as to seem motionless. A speed of 10,000 revolutions per minute is not at all unusual. The single strand being thus



MILLS AT NORTHAMPTON, MASS.

completed, a "matching" machine takes it in hand and brings together two or three strands to form the thread—two strands for sewing silk, three for machine twist. Next a "twisting" machine performs its service, and gives the needed twist to complete the thread, which now is transferred to the "cleaning machine."

Formerly the process known as "cleaning" was performed on the single strands. One of the great improvements in manufacture is the operation of a patented machine which cleans the completed thread, not only taking off all burrs and fluff from the thread, but also giving to it a firmness and gloss which are peculiarly characteristic of the goods produced by BELDING BROS. & Co. The thread has to go through sev-

eral other processes besides those which have been described. It undergoes more than one washing of soap and water. A stretching machine reduces it to a uniform tension. This is done while the thread is wet; it must afterwards be dried thoroughly. A reeling machine cuts it off in lengths of 350 yards, and these lengths are carefully weighed, so as to assort them, as the weight determines the grade or letter by which the thread is afterward to be designated. The dyeing of the thread is one of the most important of the various processes to which it is subjected; it requires experience as well as knowledge. BELDING BROS. & Co. dye their silks on their own premises, and are thus enabled to insure purity of color.

The thread thus prepared is wound by an ingenious spooling machine on the stamped spools. There is also an admirable contrivance which insures the winding on each spool of the exact number of yards it is intended to contain; this device is also the subject of a patent owned by



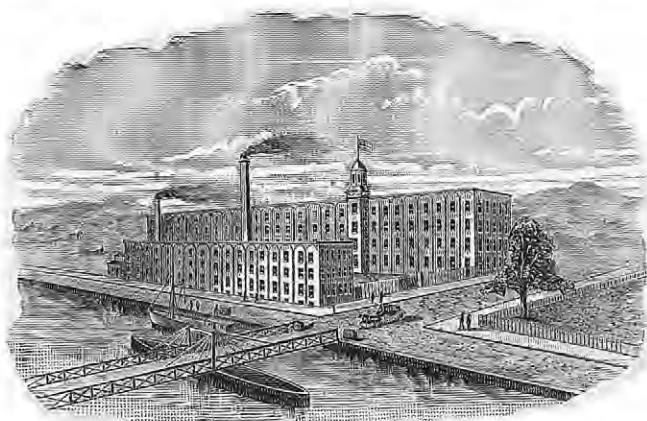
MILLS AT SAN FRANCISCO, CAL.

the firm. Although not less than 150 different kinds of thread are made, including machine twist, button-hole silk, shoe-sewing silk, knitting silk, and "Kensington" embroidery silk, the general system of manufacture above described applies throughout.

The business has also been extended to the manufacture of hosiery and of woven goods. The silk hosiery made by BELDING BROS. & Co. has all the points of superiority which distinguish their silk thread and knitting silk, and although this branch of manufacture is comparatively recent, it has already made its mark in popular favor, as evinced by a large demand.

SILK MANUFACTURE.

The surprising growth of this manufacturing enterprise, which has risen from small beginnings, is mainly due to the uniform excellence of the goods made, and the continuous endeavor to make only the best. To keep the goods up to the highest standard, the most advanced machinery is used, and skilled labor is employed. The working force is



MILLS AT MONTREAL, CANADA.

mostly composed of operatives born in this country, though some have been brought from Europe for special departments of weaving and hosiery manufacture. It is found that the most careful and efficient work is done by intelligent and respectable operatives; *cheap* labor is not profitable.



BELDING BROS. & CO.,

◀ MANUFACTURERS OF ▶

Gros Grains, Satins,

SERGES, SURAHS, SLEEVE LININGS, &c.

*Guaranteed equal to the best goods made either
at home or abroad,*

—ALSO—

❧ SILK HOSIERY ❧

Best Quality.

Perfect Lustre.

Unequaled for Wear.

GUARANTEED SUPERIOR TO ANY OTHER IN THIS COUNTRY.



Luann Pfost