

THE SELF-INSTRUCTOR
 IN SILK,
 KNITTING, CROCHETING
 AND
 EMBROIDERY.



BELDING

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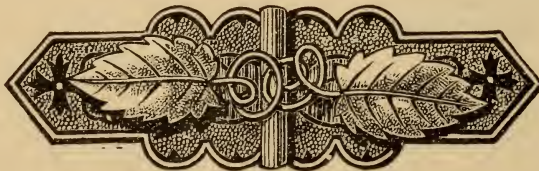
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TO OUR READERS.

This book refers solely to working in silk ; each one of the articles described has been actually made in that material. In this respect the book differs from others in which methods have been adopted from worsted work which give unsatisfactory results in silk.

The directions here given were prepared by a lady of thorough experience who has been for some years a teacher of the art, and knows the difficulties that pupils often encounter. By actual test it has been ascertained that ladies who have not had the advantages of personal teaching, with only these instructions communicated by letter, are able to make the articles described, and produce handsome and satisfactory work.

The embroidery designs are all new and original, prepared exclusively for this book. A great variety of fancy stitches is presented ; more than can 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 for silk, but also the colors are named for each article. Consequently, by sending for BELDING BROS. & Co.'s silk, 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.



PREFACE TO SECOND EDITION.

The great demand for "The Self Instructor in Silk Knitting, Crocheting and Embroidery," published by us a short time ago, has exhausted our edition of 100,000 copies, and in order to meet the call for the publication from all parts of the country, we have been obliged to print this second edition of 250,000 copies.

This book contains nearly all the matter presented in the first edition, and several additional pages of descriptions of new articles in knitting and crocheting, the whole comprising the most thorough and systematic work of this nature yet published, and the directions contained in which, if followed, in connection with the use of silks of Belding Bros. & Co.'s manufacture, may be relied upon to give entire satisfaction.



PURE THREAD SILK.



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



O 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

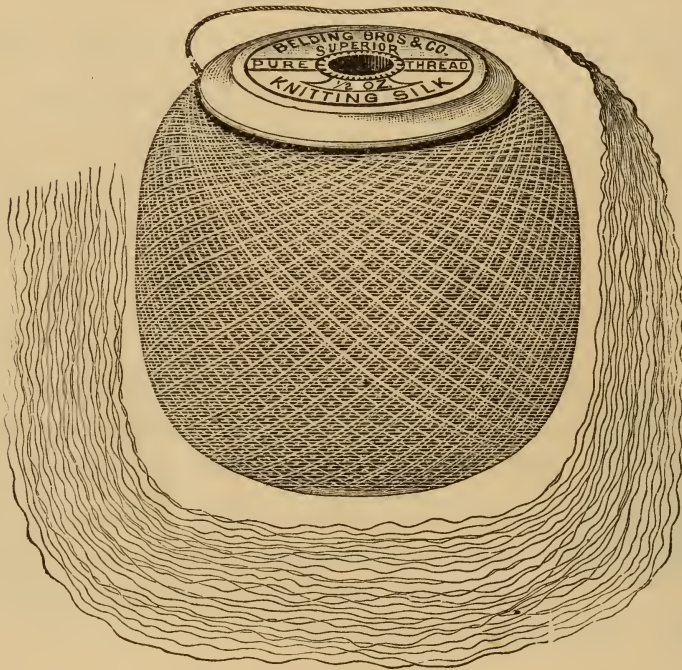
is made by unwinding cocoons, from each of which a single continuous thread or fibre of great length is obtained. Several of the continuous cocoon-threads being combined, are doubled and twisted a number of times until the finished thread is formed of the required thickness. No other material has such a long fibre; conse-

quently, 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 the illustration below, every cocoon-fibre composing the whole thread being of even and lustrous texture and strength.

SPUN SILK

is made from pierced or imperfect cocoons, whose fibres are broken, and from other short pieces of silk 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 unraveled and exposed under the microscope, shows the fibres of which it is composed to be broken and serrated, as shown in the illustration on the following page, and far inferior in lustre and strength to thread made from reeled silk.

The time employed in making the article is the same, whether

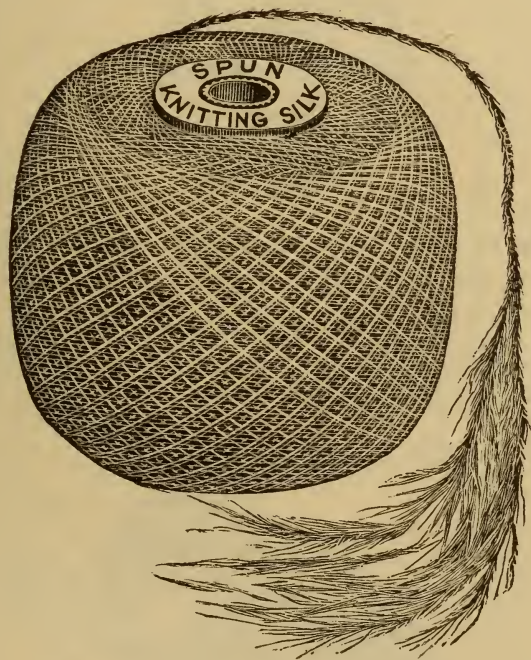
“spun” or BELDING’S Pure Thread Silk is used, but the result is very different.

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 on the end of the spool, of which the illustration here given is a *fac similitie*, and each spool of this silk is war-



ranted 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.

In the "good old times" of our grandmothers, every young girl was taught to knit, as she was taught to read—it was a necessary part of her education. But in these days, looms and knitting machines have crowded hand labor almost entirely out of market, and the elegant art of knitting has fallen almost entirely into disuse. Many young ladies have never learned to make even the simplest articles, but must depend upon the stores for everything they need. Aside, however, from the inconvenience of this state of things, no machine work, be it ever so good, can equal in durability the patient productions of the human hand. Especially is this true of silk work. The silk stocking which is woven on a loom is too expensive for any but the wealthy to buy, and is soon worn out, while that knit by hand, if the silk be good, is almost indestructible, and costs but a trifle. A handsome lace may be knitted or crocheted, at a cost of about forty cents per yard, which will equal in durability one which is purchased at a cost of ten or twelve dollars per yard.

Nor is this all. Many elegant little trifles for gifts, fairs, etc., cannot be found in the fancy stores. They must be made at home, and the value of the gift is enhanced by the labor of the giver. 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 the simple stitches, beginning with knitting.

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 the 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 pres-

sure, 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 towards 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 of 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 towards the front, the stitch being completed by drawing the right-hand needle out towards 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.

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 fore-finger, 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 39.

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, use pure white castile, ox gall, or fine toilet soap, and use no more than necessary; rub as little as possible; press the water out by placing in a clean, dry cloth; do not wring, but squeeze them. Wash each article separately. Rinse once in clear cold water, again in cold water which has been tintured 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 57.

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

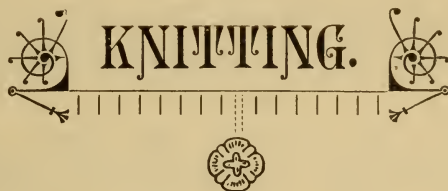
* Children's size.

† 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.



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, k. 1, p. 1, sl. 1, k. 1, p. 1.”



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 afterwards inserting the right-hand needle always in one stitch of each left-handle 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 of 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.

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 BANDS FOR STOCKINGS OR MITTENS,
KNITTED.

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 10.

- 1st round.—K. 2, over and k. 1 five times, over, k. 2, p. 1. Repeat.
 2d round.—K. 2, p. 11, k. 2, p. 1. Repeat.
 3d round.—N., k. 11, n., p. 1. Repeat.
 4th round.—N., k. 9, n., p. 1. Repeat.
 5th round.—N., k. 7, n., p. 1. Repeat.
 Repeat from first round.

PLAITED BAND.

Make the number of stitches divisible by 13.

- 1st round.—Over, sl. and b., k. 7, over, sl. and b., k. 2. Repeat.
 2d and every alternate round.—Plain.
 3d round.—K. 1, * over, sl. and b., k. 4, n., k. 1., over, sl. and b., k. 2. Repeat from *.
 5th round.—K. 2, over, sl. and b., k. 2, n., over, k. 3, over, sl. and b. Repeat.
 7th round.—K. 3, * over, sl. and b., n., over, k. 2, n., over, k. 1, over, sl. and b., k. 2. Repeat from *, ending with sl. and b.
 9th round.—Over, sl. and b., k. 2, sl. and b., over, k. 2, n., over, k. 3. Repeat.
 11th round.—K. 1, * over, sl. and b., over, k. 2, over, k. 2, n., over, k. 5. Repeat from *, ending with k. 4.

13th round.—K. 2, sl. 1, n., pass slipped over, over, k. 2, n., over, k. 7. Repeat from *, ending with k. 5.

15th round.—K. 1, * n., over, k. 2, n., over, k. 1, over, sl. and b., k. 4. Repeat from *, ending with k. 3.

17th round.—N., over, k. 2, n., over, k. 3, over, sl. and b., k. 2. Repeat.

19th round.—N., over, k. 2, n., over, k. 1, over, sl. and b., k. 2, over, sl. and b. Repeat.

21st round.—K. 2, n., over, k. 3, over, sl. and b., k. 2, over, sl. and b. Repeat.

23d round.—K. 1, * n., over, k. 5, over, sl. and b., k. 2, over, sl. and b. Repeat from *.

Begin again at first row. This is a very pretty stitch, but is sometimes a little puzzling to inexperienced knitters from the fact that the end of the round changes its place on the needle. The simplest way of obviating the difficulty is to mark the commencement of each round by a bit of thread knitted in with the first stitch.

GERMAN ROSE-LEAF.

Make the number of stitches divisible by 6.

1st round.—K. 1, over, ntw., (narrow twisted, or, in other words, insert the needle in the backs of two stitches and knit as one), k. 1, n., over. Repeat.

2d and every alternate round. Plain.

3d and 5th round. Like 1st.

7th round.—K. 2, over, k. 3 together twisted, over, k. 1. Repeat.

9th round.—K. 1, n., over, k. 1, over, n. Repeat.

11th and 13th rounds.—Like 9th.

15th round.—Slip the last stitch of the last needle on to the first needle. Then k. 3 together, over, 3 tw., over. Repeat.

Begin again at first row.

VINE PATTERN.

Make the number of stitches divisible by 7.

1st round.—Sl. and b., k. 5, over. Repeat.

2d round.—Sl. and b., k. 4, over. Repeat.

3d round.—Sl. and b., k. 3, over. Repeat.

4th round.—Sl. and b., k. 2, over. Repeat.

5th round.—Sl. and b., k. 1, over. Repeat.

6th round.—Sl. and b., over. Repeat.

7th round.—N., k. 1, over. Repeat.

8th round.—N., k. 2, over. Repeat.

9th round.—N., k. 3, over. Repeat.

10th round.—N., k. 4, over. Repeat.

11th round.—N., k. 5, over. Repeat.

Begin again at second round.

LACE PATTERN.

Make the number of stitches divisible by 17.

1st round.—Over, n., k. 1, over, n., k. 2, over, k. 1, over, k. 1, n., k. 3, n., k. 1. Repeat.

2d and every alternate round.—Plain.

3d round.—Over, n., k. 1, over, n., k. 2, over, k. 3, over, k. 1, n., k. 1, n., k. 1. Repeat.

5th round.—Over, n., k. 1, over, n., k. 2, over, k. 5, over, k. 1, k. 3 together, k. 1. Repeat.

7th round.—Over, n., k. 1, over, n., n., k. 3, n., k. 1, over, k. 1, over, k. 3. Repeat.

9th round.—Over, n., k. 1, over, n., n., k. 1, n., k. 1, over, k. 3, over, k. 3. Repeat.

11th round.—Over, n., k. 1, over, n., k. 4, over, k. 3, over, k. 3. Repeat.

12th round.—Plain. Repeat from 1st round.

KNOTTED PATTERN.

Make the number of stitches divisible by 9.

1st round.—Over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

2d round.—O., k. 1, k. 2 in 1 (one twist and one plain in the same stitch.) Repeat.

3d round.—Over, k. 3. Repeat.

4th round.—K. 4, over, k. 8, over, k. 4. Repeat.

5th round.—Always k. 2 to.

6th round.—Plain.

Repeat from the beginning.

WRISTLETS.

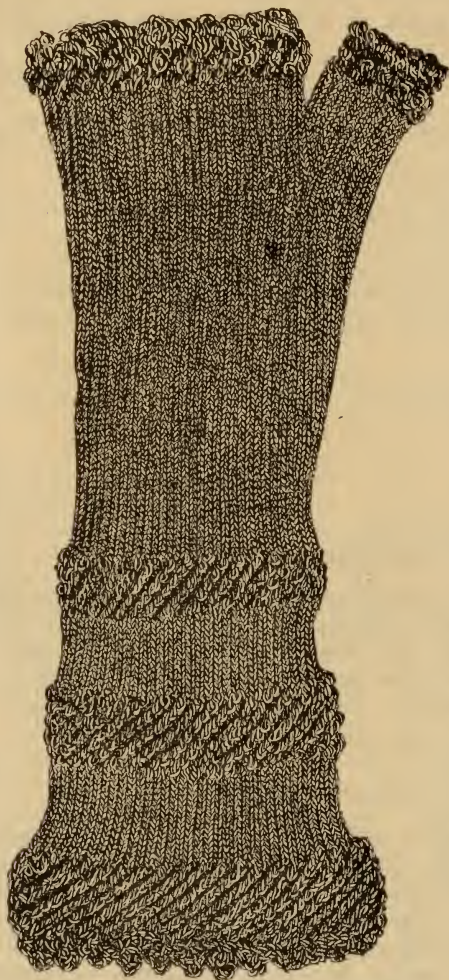
Any of the foregoing patterns will make pretty wristlets. The usual number of stitches cast on for a lady's wristlet of small size is 80; for medium size, 85; large size, 90; and for gentlemen's, 95 to 100. These numbers vary slightly with the pattern chosen and the tightness of the knitting. Use BELDING'S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

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 widening 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 in 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.

LADY'S MITTENS.

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



Cast on 66 stitches, 22 on each needle ; knit 2 rounds plain.

3d round.—Over, k. 2 to. Repeat until 1 round is done.

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

Knit 18 rounds plain.

Repeat 3rd 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 1 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 39.

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. Then, 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.

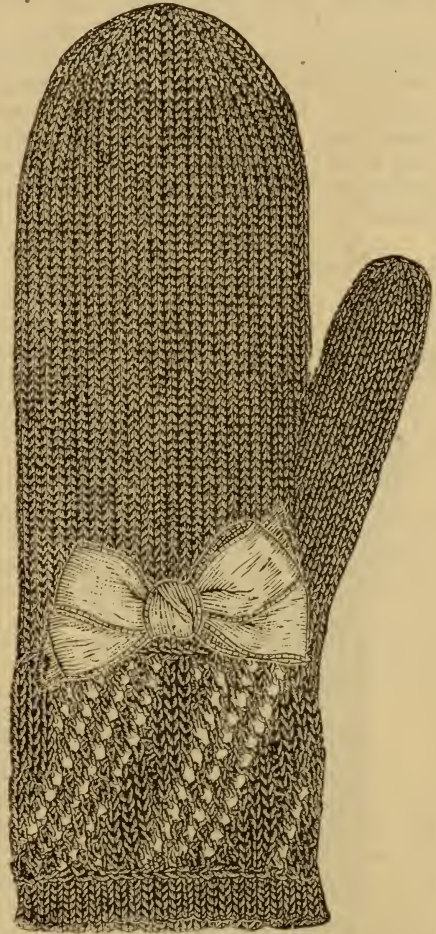
5th round.—Over, sl. and b., over, sl. and b., k. 2, over, sl. 1, n., pass slipped over, over, sl. and b. Repeat.

7th round.—Over, sl. and b., over, k. 3, over, sl. 1, n., pass slipped 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 ten, 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. Knit plain twenty-six rounds, then knit three stitches, narrow, repeat all round. Knit one round and narrow again. Slip the stitches off on a bit of silk and draw up, as in the hand. Now, with the scarlet silk, pick up all the "casting on" stitches at the wrist and knit around plain until you have a scarlet piece as long as the wrist of the mitten. Bind off very loosely and hem it up for a lining to the wrist.

With a little care this can be done so that the hemming does not show on the right side. The scarlet lining is very pretty, seen through the open meshes of the wrist, and adds greatly to the warmth of the mitten. A tiny bow of scarlet ribbon on the top of the wrist is also a great improvement. This mitten is of medium size, and can easily be altered to fit a very large or small hand. The number of stitches for the pattern in the wrist must always be divisible by ten.

GENTLEMAN'S MITTENS.

Materials: $1\frac{1}{2}$ ounces BELDING'S "Superior" Knitting Silk, and four No. 17 needles. Cast on 108 stitches.

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

3rd 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.

LADY'S CUFFS.

Materials: $\frac{1}{2}$ ounce of BELDING'S "Superior" Knitting Silk of any color preferred and three bunches of beads—black, steel or gold. Thread the beads on the silk about one-fourth at a time, as it will be found difficult to work with all the beads on the silk at once—to knit with beads, put the needle through the silk as for plain knitting, then push one or as many beads as required close to the needle and knit as usual.

Cast on 52 stitches.

1st row.—*K. 1, make a loop of 7 beads, k. 1, bead 2, k. 1, make a loop of 7 beads, k. 1, *bead 4, k. 2, bead 1, k. 2, bead 7, k. 2, bead 1. Knit the rest of the row plain.

2d row.—Knit plain.

3d row.—K. 1, make a loop of 7 beads, k. 1, bead 2, k. 1, make a loop of 7 beads k. 1, bead 3, k. 2, bead 3, k. 2, bead 5, k. 2, bead 3, k.

4th row.—Repeat 2d row.

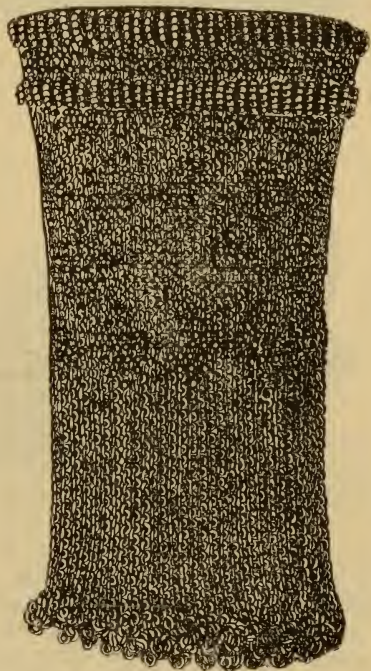
5th row.—* Repeat first row, bead 2, k. 2, bead 5, k. 2, bead 3, k. 2, bead 5, k.

6th row.—Repeat 2d row.

7th row.—* Repeat first row, bead 1, k. 2, bead 7, k. 2, bead 1, k. 2, bead 7, k.

This forms one pattern to be repeated 9 times; if required larger, add another pattern.

To finish the cuff, cast off as in ordinary knitting, turn the work



on the wrong side and sew every stitch firmly together, taking care that the beads in the diamonds are opposite each other. Instructions for the crochet edge with which this cuff is finished will be found on page 22, in the description of lady's mittens.

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.

BABY'S SOCKS.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk and four No. 15 Knitting Needles. Cast on 65 stitches, on one needle, and knit backwards and forwards, plain, twice each way, making four rows in all.

5th row.—K. 1, over, * k. 5, sl. 1, k. 2 to, pass slipped stitch over, k. 5, over, k 1, over, repeat from *.

6th row.—Purled.

Repeat these two rows three times more, making in all four rows of holes. Knit plain, again, twice each way, making a ribbed band as in the beginning. Repeat from the 5th row until you have two divisions of four holes each, and three ribbed bands, including the one at the beginning.

In the last row of the last band, narrow once at each end of the needle, so as to leave but 63 stitches.

This completes the leg. Take off from each end, on the two needles which have not, hitherto, been used, 21 stitches, leaving 21 in the middle, for the top of the foot. Knit only these disregarding the side needles for the present.

1st foot row.—K. 2, * over, k. 1, over, k. 2, sl. 1, k. 2 to, pass slipped stitch over, k. 2, repeat from *.

This continues the pattern in the proper place, but gives two extra stitches on the needle, which must be narrowed off by knitting two together at each end of the needle in purling back. Continue the pattern until you have three divisions of four holes each, and two ribbed bands. Now take up with the side needles, 14 stitches along the sides of the foot-piece just knitted, making 35 stitches on each



side needle and 21 on the middle needle. Knit backwards and forwards on these three needles, alternating plain and purled rows in such a way as to make three rows plain on the right side, then three rows purled on the right side. Knit 15 rows, (three plain bands and two purled ones). After this, narrow in every alternate row, at each end of each side needle, and on each side of the middle stitch on the middle needle. Continue until you have in all five plain bands, and five purled ones. Bind off and sew up the sock. A narrow ribbon or a cord and balls of the silk may be run in the holes at the ankle if desired.

This is an old stitch, but a very pretty one, and the little socks will be found particularly dainty and well-shaped. A *very* loose knitter may use No. 16 needles, but a very tight knitter should take No. 14, as the beauty of the stitch depends on its being loosely done.

FASCINATOR.

Materials : $2\frac{1}{2}$ ounces light old gold, $2\frac{1}{2}$ ounces dark scarlet BELDING'S "Superior" Knitting Silk, and two No. 9 bone needles.

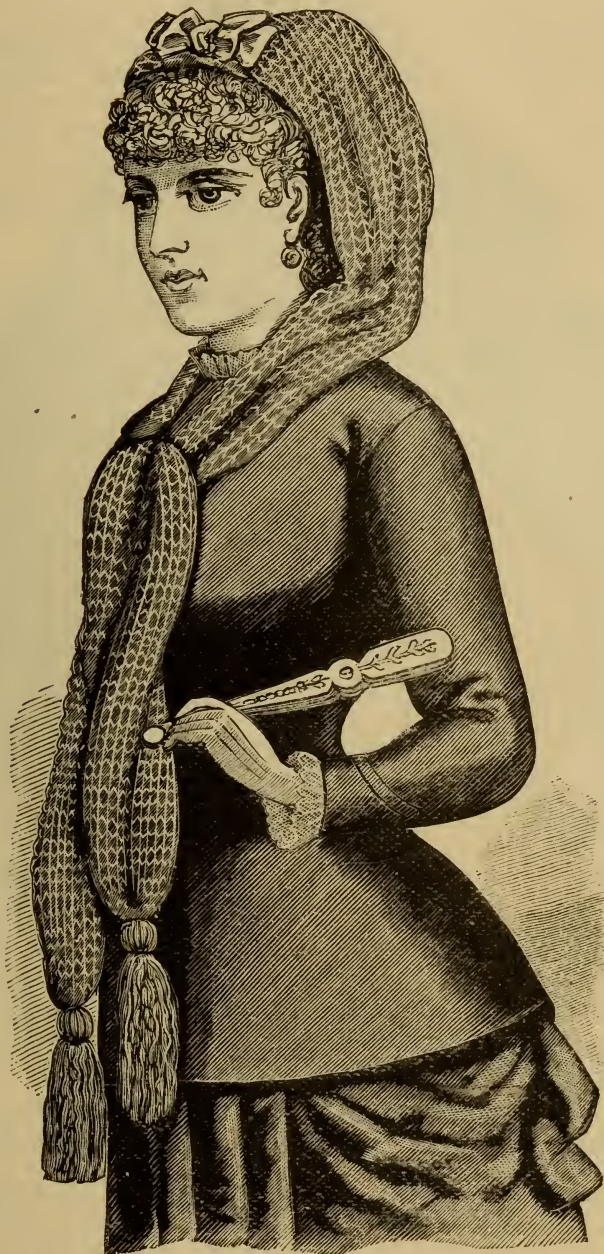


Cast on 200 stitches, using a thread of each color. The two spools may be used at once, but a more convenient way is to wind the two spools off on one before beginning to knit. Knit back and forth plain, but always putting the thread twice instead of once around the needle. Knit eleven times each way, or twenty-two rows in all. Slip half the stitches off on a spare needle, and knit back and forth on the remaining half, thirty-six times each way. Bind off as tightly as possible. Knit up the

stitches from the spare needle in the same way.

You now have a very broad, but short piece, which is to form the head, and two long strings. Crochet across the front of the head piece (still using both colors at once), a border of treble crochet stitches separated by one chain. Between the alternate trebles crochet a shell of five long trebles, fastened by one double crochet in the intervening spaces.

Now, crochet all around, except across the ends of the strings, a border composed of ten chain, one single crochet on every alternate row of the knitting along the sides, and on the centre of each shell in



FASCINATOR. (See page 28.)

front. In the second row, always ten chain, one double crochet on the ten chain of the preceding round. Run a thread of the silk across the front of the head-piece, just back of the crocheted border, and draw it up, as on a shirring. Fasten by a bow of scarlet and gold ribbon. Draw the ends of the strings up tight, and finish with a tassel of the silk. A bit of scarlet or gold lining silk basted under the head piece after it is drawn up will be a convenience, as it prevents the hair being caught in the silk. This is a particularly elegant fascinator, and always sets well, however the hair is dressed. For crochet instructions see page 39.

SUSPENDERS IN GERMAN BRIOCHE STITCH.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, and two No. 17 knitting needles. Cast on 48 stitches and knit one row plain.

2d row.—Sl. 1, over, k. 2 together, repeat to the end of the row.

3d row.—K. 1, sl. 1, over, k. 2 together, * sl. 1, over, k. 2 together, repeat from *.

Every succeeding row is like the third. Care should be taken always to slip the stitch that was made by putting the thread over in the previous row, and knit the stitch that was slipped before. Two of these straps should be made, each $21\frac{1}{2}$ inches long. It is not necessary to line them, as the stitch is so thick and elastic. The short straps may be knitted if desired, but it is better to have them made of leather.

MOSS EDGE.

Materials: Scraps of BELDING'S "Superior" Knitting or "Kensington" Embroidery Silk, some fine twine or crochet cotton, and two No. 18 knitting needles.

Cast on with the cotton 11 stitches, more or less according to the width of the edge desired, but always an odd number, and knit across once plain.

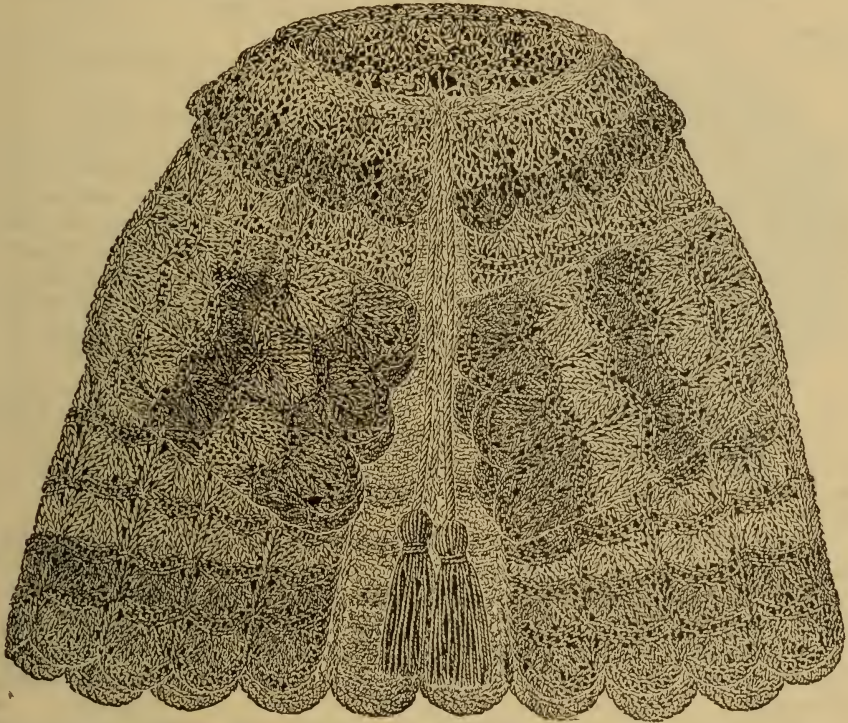
2d row.—Knit one, wind four threads of silk twice around the forefinger of the left hand, insert the right hand needle in the next stitch and also in the silk, as though it were a stitch on the needle, knitting both together, and slipping the silk off the finger as the stitch is slipped off the needle. Repeat to the end.

3d row.—Plain. Repeat these two rows until the edge is the desired length. Then with sharp scissors clip all the silk loops, so as to form an open fringe.

This edge improves with age, as the silk untwists, and forms a thick, velvety surface, entirely concealing the cotton foundation. It will be found very pretty for the edge of a lamp-mat, for instance, and is a nice way of using up the odds and ends of silk that accumulate so rapidly. The colors may be put in "hit or miss," or arranged to form a pattern.

BABY'S SACK.

Materials: 1 ounce pink or blue, 2 ounces cream-white BELDING'S "Superior" Knitting Silk and two No. 14 steel needles.



Cast on 281 stitches with the pink silk and knit 4 rows plain. (Twice each way.) These four rows constitute a "rib," which is repeated after every division of the pattern.

5th row.—K. 1, over, k. 5, sl. 1, k. 2 to., pass slipped over, k. 5, over, repeat from beginning to end of row, ending with over, k. 1. It is prettiest to throw the silk over twice at each "over" throughout the sack, as it makes a larger "hole."

6th row.—Purled.

Repeat these two rows four times more, making in all five rows of holes. This is one "division" of the pattern. Make another rib, then a division of four rows of holes, followed by a third rib. Join on the white silk.

1st row with white.—K. 1, over, k. 3, k. 2 to., sl. 1, k. 2 to., pass slipped over, k. 2 to., k. 3, over, repeat.

This narrows on each side of every point.

2d row.—Purled.

3d row.—K. 1, over, k. 4, sl. k. 2 to., pass slipped over, k. 4, over, repeat.

Continue in this way, purling back, and knitting 4 plain stitches on each side of the point until you have a division of four rows of

holes. Make another rib. Join on the pink again, and knit four rows of holes and a rib, then four rows of holes with the white followed by a pink rib. Join on the white.

1st white row after the pink rib.—K. 1, over, k. 2, k. 2 to., sl. 1, k. 2 to pass slipped over, k. 2 to., over, repeat.

2d row.—Purled.

3d row.—K. 1, over, k. 3, sl. 1, k. 2 to., pass slipped over, k. 3, over, repeat.

Continue as before, knitting 3 plain stitches on each side of the point until you have two divisions, three rows of holes in each, and the ribs. After completing the last rib, take off on a spare needle 55 stitches ($5\frac{1}{2}$ points) from the end of the needle. These are to be knit up for one front. Disregard the rest of the stitches for the time, and knit backwards and forwards on these. Watch the pattern rows to keep the work from widening in the armhole. Where there is one more "over" stitch than is provided for by the point, it must be narrowed off in the armhole. A slight examination of the pattern will make this clear.

Make four divisions of three rows of holes each, and the ribs. The last rib begins the shoulder, and the work must now be narrowed once on the shoulder edge in every alternate row, until the end. This narrowing is in addition to that required by the pattern, and must be continued through the ribs, so as to give a uniform slope.

For the shoulder make the rib which begins it, two divisions of three rows of holes, a rib between and following them, a division of two rows of holes and half a rib. Then in the third row of the rib knit always 1 plain, over, k. 2 to., repeat to the end of row. Knit back plain and bind off. The other front and the back are knit up in the same way, remembering in the back to narrow on each shoulder.

For the collar, cast on 161 stitches with the pink silk and knit a rib.

1st division row.—K. 1, over, k. 3., sl. 1, k. 2 to., pass slipped over, k. 3, over. Repeat. Make a division of three rows of holes. Join on the white and make the rib. In the first pattern row narrow on each side of every point as in the body. Make a division of 3 rows of holes, then a rib with a row of holes all along, as in the neck of the body; bind off. After sewing up the shoulders, lay the collar on the body and run a cord or narrow ribbon through the two rows of holes.

For the sleeves, cast on with the pink 85 stitches, and make a rib. The first division is like the first in the body—five plain stitches on each side of the point. Make a division of five rows of holes and a rib, join on the white, make a similar division and rib, join on the pink, and in the first row narrow on each side of every point. Make four rows of holes, join on the white, make the rib, two, or for a long sleeve, three divisions of three rows of holes each, end with a rib and bind off. This makes a very elastic sack, which will not be outgrown in a long time, and is durable enough to serve two or three successive babies.

BABY'S CAP.

Materials: 1 ounce BELDING'S "Superior" Knitting Silk, and eight No. 17 needles.

Cast on 7 stitches on three needles (two on two needles, three on the third.)

1st round.—Over, k. 1, repeat to the end of the round.

2d round.—Plain.

3d round.—Over, k. 2. Repeat.

4th round.—Plain.

5th round.—Over, k. 3. Repeat.

6th round.—Plain.

Continue in this way until there are 12 stitches between each over stitch. Make every alternate row plain, and the last row plain. This gives 24 rounds.

25th round.—* Over, k. 1, over, k. 1, over, k. 2 to., over, k. 2 to., over, k. 2 to., over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

26th and every alternate round, plain.

27th round.—Over, k. 3, over, k. 2, over, k. 2 to., over, k. 2 to., over, k. 2 to., over, sl. 1, k. 2 to., pass slipped stitch over.

29th round.—Over, k. 5, over, k. 1, over, k. 2 to., over, k. 2 to., over, k. 2 to., over, sl. 1, k. 2 to., pass slipped stitch over.

31st round.—Over, k. 7, over, k. 2, over, k. 2 to., over, k. 2 to., over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

33d round.—Over, k. 9, over, k. 1, over, k. 2 to., over, k. 2 to., over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

35th round.—Over, k. 11, over, k. 2, over, k. 2 to., over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

37th round.—Over, k. 13, over, k. 1, over, k. 2 to., over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

39th round.—Over, k. 15, over, k. 2, over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

41st round.—Over, k. 17, over, k. 1, over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

43d round.—Over, k. 19, over, sl. 1, k. 2 to., pass slipped stitch over. Repeat.

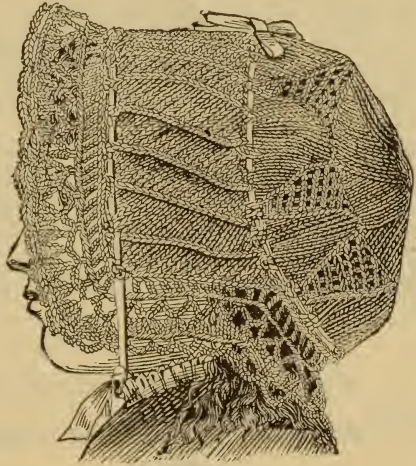
45th round.—Over, k. 21. Repeat.

47th round.—Over, sl. and b., k. 1. Repeat.

49th and 50th rounds.—Purled.

51st round.—Plain.

This completes the crown. The pattern being a star with seven points, it will be found most convenient, after the 24th row, to use double the usual number of needles, one for each point, and one to knit with, thus keeping the work flat. Having completed the crown,



reserve 105 stitches, distributing them on four or five needles, as is most convenient, and bind off the rest. These 105 stitches are for the front, and are to be knit back and forth, like a straight piece.

1st row.—P. 2, over, k. 2., sl. 1, k. 1, pass slipped stitch, over, k. 1. Repeat.

2d row.—K. 5, p. 2. Repeat.

These two rows form the pattern, and each is to be knitted twelve times, making twenty-four rows in all.

25th and 26th rows.—Plain.

27th row.—Over, sl. and b., k. 1. Repeat.

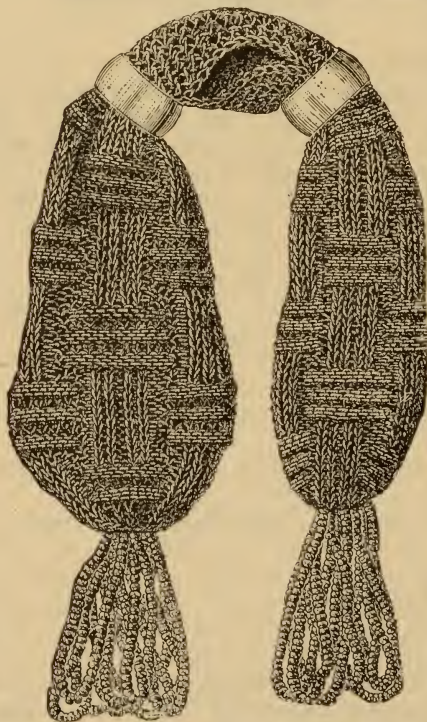
28th, 29th and 30th rows.—Plain. Bind off and finish all round with any pretty knitted or crocheted edge. The one shown in the illustration is described on page 50.

Run a ribbon in the row of holes around the crown, finishing with a bow on top of the head, and another one in the row of holes across the front, leaving ends to tie under the chin.

LONG PURSE.

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

Cast on 40 stitches. The most convenient way to distribute them



is to 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. Knit back and forth in this way until you have a piece about two inches and a half long. Then instead of purling back, knit all the way around once more plain. Resume the pattern and knit it three times. Bind off, draw the ends together and finish with a bead tassel. This purse looks very small before using, but the stitch is so extremely elastic that it will be found quite large enough for practical purposes. Happy is she who can fill it.

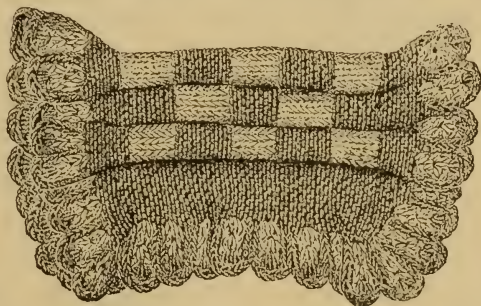
For a non-elastic pattern, knit with four needles; from fifty to sixty stitches should be cast on, and the purse should measure ten or twelve inches in length. An easier way is to cast on from one hundred to one hundred and fifty stitches, and knit a flat piece about nine inches long. Bind off and sew 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.

CHECKERED HOLDER.

Materials for four : $\frac{1}{4}$ ounce white and $\frac{1}{2}$ ounce red, BELDING'S "Superior" Knitting Silk, and four No. 15 knitting needles.

Cast on with the red silk, 102 stitches, knit back and forth, in common garter stitch 10 times each way, or twenty rows in all.

21st row.—Knit 16, join on the white, *without cutting off the red*, knit 10 white, then purl 10 with red, draw-



ing the silk across at the back *as tightly* as possible, so as to draw the white stitches all in a bunch on the needle, 10 with white again, drawing the silk tight as before. Repeat until you have four groups of white and three of red stitches. Finish the remaining 16 in red, knit plain. These 16 stitches at each end of the needle are for a border, and must always be knit plain each way.

22d row.—After knitting the 16 plain, *purl* the white ones with white, and knit the red ones with red. These two rows form the pattern. After every ten rows, the colors must be alternated, so as to bring red blocks above white ones, and white blocks above red ones. Keep the crossing threads carefully on the wrong side, and always draw them as tightly as possible across the intervening spaces. The effect of this is to draw the blocks into little puffs or flutings, and make the holder when completed, double itself naturally, instead of lying flat. The wrong-side-out effect produced by purling the red blocks over the white, may be avoided by knitting the first row plain, each time the colors are alternated. Seven blocks each way complete

the square, after which there must be twenty rows of red, as in the beginning. Bind off, and finish with any pretty crocheted edge. The one shown in the illustration is described on page 44.

This is a very saleable little article at fairs, and is so quickly and easily made as to be a real boon to ladies who are frequently called upon to furnish "something pretty for the fancy table." A silk holder may be a novelty, but some of its advantages will be readily apparent. Not a small one is, that as silk is a non-conductor of heat the protection afforded the hand is perfect. The gleam of the silk will be appropriate with a silver tea-service. A lining of thin silk is a desirable addition.

INSERTION.

Cast on 19 stitches.

1st row.—Plain.

2d, 4th, 6th and 8th rows.—Plain.

3d row.—K. 2, over, n., over, k. 1, over, sl. 1, k. 3 together, pass slipped over, over, k. 1, over, sl. 1, k. 3 together, pass slipped over, over, k. 1, over, n., over, k. 2.

5th row.—K. 2, over, n., over, k. 3, over, sl. 1, k. 4 together, pass slipped over, over, k. 3, over, n., over, k. 2.

7th row.—K. 2, over, n., over, k. 1, sl. 1, k. 2 together, pass slipped over, k. 1, over, k. 1, over, k. 1, sl. 1, k. 2 together, pass slipped over, k. 1, over, n., over, k. 2. After the eighth row, repeat from first. This makes a pretty, broken pattern. By omitting the first and second rows, and purling the alternate rows, what is called "wheat ear" is produced. Half an ounce of BELDING'S "Superior" Knitting Silk will make a little over a yard of this insertion.

NARROW LACE.

Cast on 9 stitches.

1st row.—Sl. 1, k. 2, over, n., k. 3, over, k. 1.

2d, 4th and 6th rows.—Purled.

3d row.—Sl. 1, k. 3, over, n., k. 3, over, k. 1.

5th row.—Sl. 1, k. 4, over, n., k. 3, over, k. 1.

7th row.—Plain.

8th row.—Bind off 3, purl the rest.

9th row.—Like first.

10th and 12th rows.—Purled.

11th row.—Sl. 1, k. 3, over, n., k. 4.

13th row.—Sl. 1, k. 4, over, n., k. 2, over, k. 1.

14th row.—Sl. 1, p. 1 and k. 1 in the "over" stitch, p. the rest.

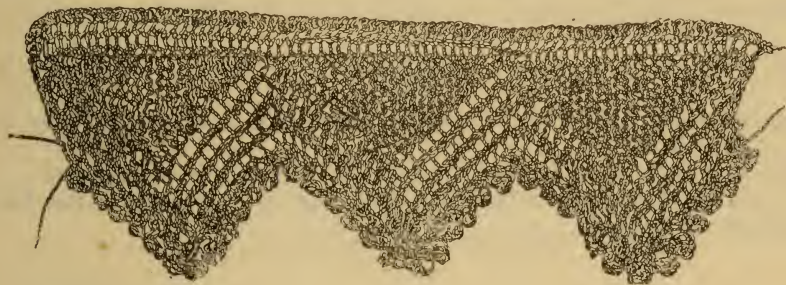
15th row.—Like seventh.

16th row.—Like eighth. Repeat from first row.

Half an ounce of BELDING'S "Superior" Knitting Silk will make about three yards of this lace.

LACE.

Materials: Any color of BELDING'S "Superior" Knitting Silk suitable for the article required.



Cast on 14 stitches.

- 1st row.—K. 2, * over, k. 2 to., * 4 times, over, p. 2 to., k. 2.
 2d row.—Sl. 1, k. 1, over, p. 2 to., k. to the end of row. Repeat 2d row alternately to the end of the pattern.
 3d row.—Sl. 1, k. 1, over, k. 1, * 2 to., * over, k. 2 to., * 3 times, k. 1, over, p. 2 to., k. 2.
 5th row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 2, over, p. 2 to., k. 2.
 7th row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 3, over, p. 2 to., k. 2.
 9th row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 4, over, p. 2 to., k. 2.
 11th row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 5, over, p. 2 to., k. 2.
 13th row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 6, over, p. 2 to., k. 2.
 15th row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 7, over, p. 2 to., k. 2.
 17th row.—Sl. 1 k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 8, over, p. 2 to., k. 2.
 19th row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 9, over, p. 2 to., k. 2.
 21st row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 10, over, p. 2 to., k. 2.
 23d row.—Sl. 1, k. 1, over, k. 1, * over, k. 2 to., * 3 times, k. 11, over, p. 2 to., k. 2.
 25th row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 10, over, p. 2 to., k. 2.
 27th row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 9, over, p. 2 to., k. 2.
 29th row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, 8, over, p. 2 to., k. 2.
 31st row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 7, over, p. 2 to., k. 2.
 33d row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 6, over, p. 2 to., k. 2.

35th row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 5, over, p. 2 to., k. 2.

37th row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 4, over, p. 2 to., k. 2.

39th row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 3, over, p. 2 to., k. 2.

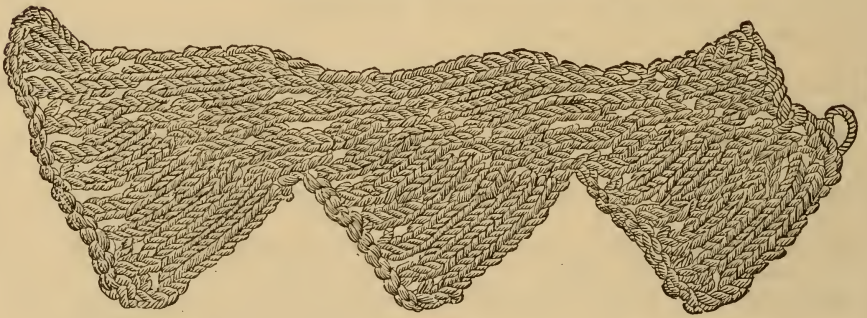
41st row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 2, over, p. 2 to., k. 2.

43d row.—Sl. 1, k. 2 to., * over, k. 2 to., * 4 times, k. 1, over, p. 2 to., k. 2.

44th row.—Sl. 1, k. 1, over, p. 2 to., k. Repeat from first row.

To finish the lace refer to crochet edge in instructions for lady's mittens, on page 22.

SAW TOOTH EDGING.



Cast on 10 stitches, knit across plain.

2d row.—K. 6, over, n., (knit 2 together), k. 1, over, k. 1.

3d and every alternate row.—Purled.

4th row.—K. 5, over, n., k. 1, over, k. 3.

6th row.—K. 4, over, n., k. 1, over, k. 5.

8th row.—K. 3, over, n., k. 1, over, k. 3, over, n., k. 2.

10th row.—K. 2, over, n., k. 1, over, k. 4, over, n., k. 3.

12th row.—K. 1, over, n., k. 1, over, k. 5, over, n., k. 4.

14th row.—K. 3, over, k. 6, over, n., k. 5.

16th row.—K. 2, over, k. 7, over, n., k. 6.

18th row.—K. 1, over, k. 1, * over, n. Repeat from * to end of row.

20th row.—K. 2, over, k. 1, * over, n. Repeat.

21st row.—Bind off 10 stitches, purl 10.

22d row.—Plain.

23d row.—Purled. Repeat from 2d row.

Half an ounce of BELDING'S "Superior" Knitting Silk will make two yards of this edging. Use No. 17 needles. It is particularly pretty for flannel skirts if knit of white Saxony, and a narrow silk edge crocheted around the points.



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 through¹ 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.”



PUFFED WRISTLETS.

Materials : $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, and a coarse crochet hook.

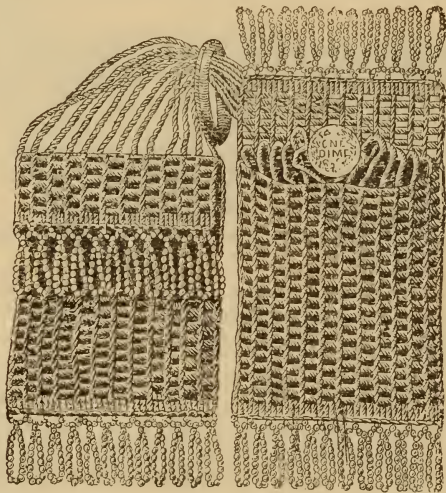
Make a chain of 73 stitches and join in a round. Then, working one stitch on each stitch of the foundation, make* 1 dc., 1 stc., 1 tc., 1 ltc., 1 tc., 1 stc., 1 dc., 1 sc. Repeat to the end of the round. Each round is the same, taking care always to keep each stitch directly above the same kind of stitch 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.

MISER'S PURSE.

Materials: $\frac{1}{2}$ ounce BELDING'S "Superior" Knitting Silk, one bunch cut 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.

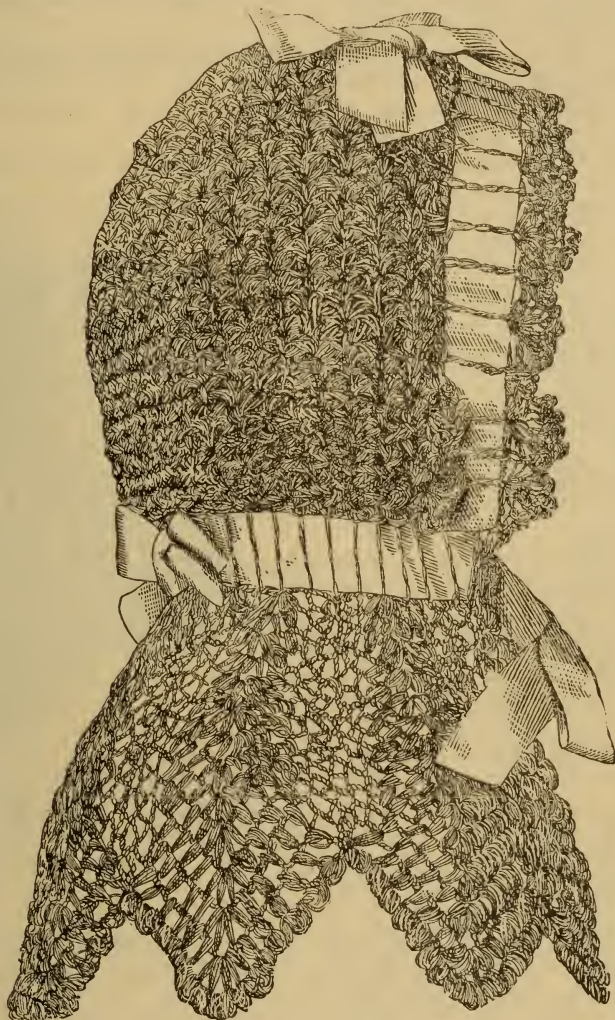


Make a chain of 212 stitches, and work on it a row of trebles, always separated by one chain, and missing one chain of the foundation. Make 46 trebles, 120 chain, and cut off the silk. Repeat until you have 11 rows of the trebles, each row ending with 120 chain. Fold the strip thus made together, letting the end with the chains come to 6 trebles, 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 trebles 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 trebles, 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.

LADY'S NORMANDY CAP.

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



Make 114 ch.

1st row.—One ch., 1 dc., * 3 ch., 3 tr. into 1 dc., 1 dc. into 4th 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 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, sewing 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 to 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 1 tr., 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 treble. * 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 two 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 chain, 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 four chain, 4 chain, 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 chain, 1 chain. Repeat.

Repeat, making the cape fourteen rows in depth, increasing every second row by making one more cluster of trebles each side the point containing the clusters.

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

TRIMMING. Make 221 chain,* 1 dtl., 2 chain, 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 3d 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.

BABY'S HOOD.

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

Cast on 5 chain, join.

1st row.—16 tr. into the 5 ch.

2d row.—2 tr. into every one.

3d row.—2 tr. into every third.

4th row.—Turn the work and make * 5 tr. in the back loop of third, tr., miss 1, and make 1 dc. into 2d loop; miss 2 and make 5 tr. in 3d.; repeat all round; turn the work back again.

5th row.—2 tr. into every third.

6th row.—2 tr. into every fourth.

7th row.—2 tr. into every fifth.

8th row.—Turn the work and repeat 4th row, (turn the work.)

9th row.—2 tr. into every sixth.

10th row.—2 tr. into every eighth.

11th row.—2 tr. into every twelfth.

12th row.—Turn the work and repeat 4th row.

13th row.—2 tr. into every fifteenth.

14th row.—1dc., miss 2, 5 tr. into 3d loop, miss 1, 1 dc.; repeat for 3 rows, making the shells fall between each other.

17th row.—Commence between 2d and 3d shells from the joining of the crown, 1 tr. over the dc. of last row, 2 ch. 1 dc. in 3 tr. of shell; repeat until 4 shells of the crown are left, then turn, leaving the 4 shells to form the neck.

18th row.—1 ltc. over tr., 2 ch., 1 ltc. over dc.; repeat.

19th row.—Repeat 14th row, letting shells and dc. fall on ltc. of last row; repeat 6 rows more.

26th row.—Repeat 17th row.

Commence to form the cape.

1st row.—Repeat 14th row except where the crown joins the head; make 7 tr. instead of five, and also in the center of the crown at back.

2d row.—After turning the work make 2 ch, then 5 tr. into first dc., stitch 1 dc. into center of first shell; repeat; when at the shells which contain 7 tr. make 5 tr. between 1 dc. into 2 ch., 5 tr., 1



dc. into 2 ch., 5 tr., as usual between the two shells; this increases the row 2 shells more, as the 7 tr. should be in each corner of the crown; finish the row as you commence.

3d row.—Turn and make 2 ch., 3 tr. over 1st tr. of last row, miss 1 ch. 1 dc., 5 tr. into dc. between shells, in the center of the row, make the shell 7 tr. to widen; repeat to the end.

4th row.—Turn 1 dc. over 1st tr., 5 ch., 1 dc. into center of next shell; repeat; repeat the widenings at the end of each row, of the last 3 rows, until the cape is finished.

The cape contains 10 rows; widen by making the 7 tr. and the 1 extra shell above it, as shown in 2d row.

5th row.—Widen twice in this row.

6th row.—Plain shells.

7th row.—Widen once.

8th row.—Plain shells.

9th row.—Widen twice.

10th row.—Plain shells.

For edge trimming make shells containing 7 tr. round entire cap.

Last row.—1 dc. into 2 tr., 1 dc. into 3 tr., 3 ch. 1 dc. into same; treble 1 dc. into next tr., 3 ch., 1 dc. into the same, tr. 1 dc. into next, tr., 3 ch., 1 dc., into same, tr. 1 dc. into next tr., then 1 dc. into 2d tr. of next shell; repeat all around.

The cap can be lined with silk or an under cap of double split zephyr, plain treble stitches; and may be trimmed with either ribbon or cord of the silk, and tassels, as per sample.

To make the cord, wrap the silk a yard in length ten times over a nail without head, then roll it on the lap until tightly twisted; hold it firmly in the center and take the silk off the nail; hold the two ends firmly together, keeping hold of the center; let the center go, after twisting it slightly to commence the cord, and the cord will be finished. Run the cord round the front and after fastening at each end inside, and adding tassels, tie in loops on the top; sew the loops to keep in place; one and three-quarters yards of ribbon to run through the mesh; bow at the back and strings.

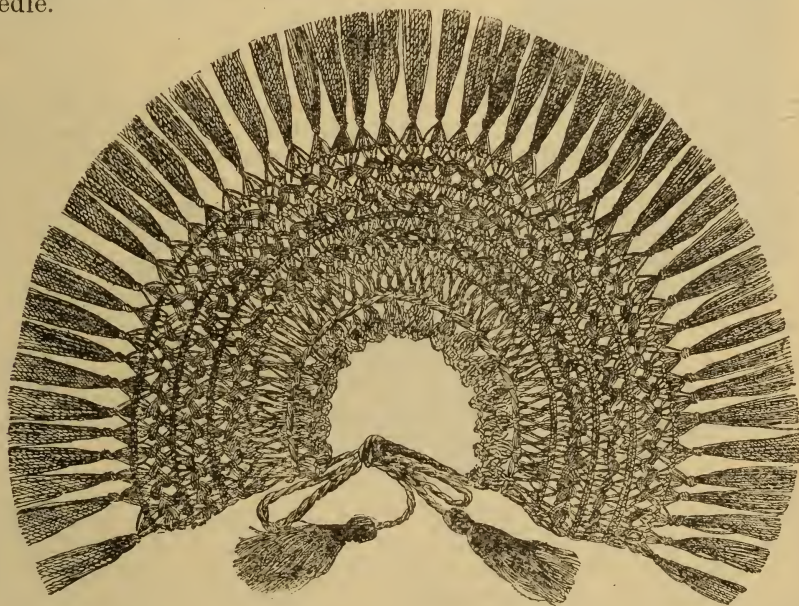
EDGE.

Make a chain the required length, and work on it a row of shells, 4 treble in each shell and 1 chain between, missing 1 chain of the foundation between each shell. The second row is the same, putting each shell directly over the shell in the preceding row. This may all be done in white silk. Now take colored silk, make a shell on the first shell of the preceding row, 2 chain, 1 sc. on the chain between the first and second shells in the preceding row, 3 chain, 1 sc. on the chain between the first and second shells in the first row, 3 chain, 1 sc. on the chain of the foundation which was missed between the first and second shells, 3 chain, 1 sc. on the chain between the first and second shells in the first row, 3 chain, 1 sc. on the chain between the first and second shells in the second row, 2 chain, 1 shell on the second shell in the second row, etc. This edge is shown in the Checkered Holder, described on page 35. Half an ounce of

each color of BELDING'S "Superior" Knitting Silk will make about four and one-half yards, using rather a coarse hook. The writer once saw a baby's cashmere sack with this edge crocheted around it, omitting the foundation chain and putting the needle right through the cashmere. The effect was very pretty.

LADY'S COLLAR.

Take an ordinary-sized knitting needle, and heat it in the center, holding both ends; when sufficiently heated bend until $1\frac{1}{2}$ inches apart, being the same width from the bend to the end of the needle.



To commence, make a stitch as if to commence a chain; hold the bent needle in the left hand, having the crochet needle with the stitch on it in the center of the bent needle, letting the silk go round the needle to the right, underneath, catching it up to the stitch in the center which is drawn once through; turn the bent needle always to left, letting the thread go underneath and catch with the stitch that is on the crochet needle, then 1 dc. in the silk on the left side; turn the needle and repeat. This work is similar to "hair pin," only a wider mesh is required.

As the needle gets filled push the work down toward the curve until filled, then take off. Two lengths of the mesh work is required to join the work.

To join the work take a coarse crochet needle, put four single meshes on the needle and draw through four meshes of the second row alternately until the length required, which is 192 single meshes, making forty-eight patterns—there are four rows of meshes in the

pattern. When joining the last row take four meshes at the bottom and three at the top, forming a narrowing for the neck.

The row through which the cord is run is made by 1 tr. into 3 meshes, 2 ch., 1 tr. into 3 meshes, still forming the pattern.

EDGE FOR THE NECK.—* 1 dc., over, 1 tr., 7 ltr. into second hole, 1 dc. into second tr., 7 ltr. into second hole. Repeat.

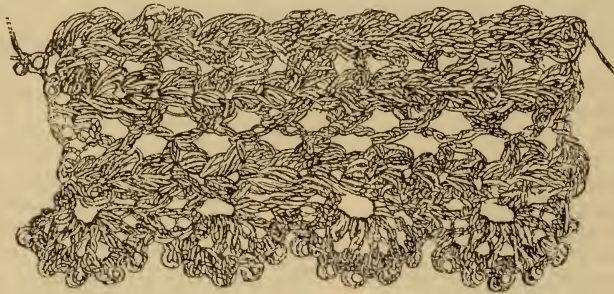
CORD AND TASSELS OF SILK.—Instructions will be found with "Baby's Hood," on page 43.

For making fringe, a piece of card-board three inches long—wind the silk twelve times round the card, proceed as in ordinary fringe, drawing the silk through four meshes of the work to form the pattern.

LACE.

First scallop. Cast on 19 chains.

1st row.—2 tr. into 12th ch., 1 ch., 2 tr. into same ch., 3 ch., 1 dc. into 4th ch., 1 ch., 2 tr. into 4th chain, 1 ch., 2 tr. into same ch., 2 tr. into 3d ch., 1 ch., 2 tr. into same ch.



2d row.—2 ch., 2 tr. into 1 ch. of last row, 1 ch., 2 tr. into same, 2 tr. into 1 ch., 1 ch., 2 tr. into same, 3 ch., 1 dc. into 3 ch. in last row, 1 ch., 2 tr. into 1 ch., of last row, 1 ch., 2 tr. into same, 1 tr. with 1 ch. between 6 times in the 7 ch. at the end.

3d row.—1 dc. into 1 ch., 3 ch., 1 dc., into same; repeat 6 times; 1 dc., 2 tr. into the 1 ch. between 2 tr., 1 ch., 2 tr. into same, 3 ch., 1 dc. into 3 ch. of last row, 2 tr., 1 ch., 2 tr. into 1 ch., worked the same as last row, the same into the next 1 ch. to finish the row.

Second scallop.—2 ch., 2 tr., 1 ch., 2 tr. into 1 ch., 2 tr., 1 ch., 2 tr. into next 1 ch., 3 ch., 1 dc. into 3 ch.

1st row.—1 ch., 2 tr., 1 ch., 2 tr. into 1 ch., 1 tr. over 1 dc. in last row.

2d row.—5 ch., 2 tr., 1 ch., 2 tr. into 1 ch., 3 ch., 1 dc. into 3 ch., 1 ch., 2 tr., 1 ch., 2 tr. into 1 ch., 2 tr., 1 ch., 2 tr. into 1 ch.

3d row.—2 ch., 2 tr., 1 ch., 2 tr. into 1 ch., 2 tr., 1 ch., 2 tr. into 1 ch., 3 ch., 1 dc. into 3 ch., 1 ch., 2 tr., 1 ch., 2 tr. into 1 ch., 6 tr. with 1 ch. between in 5 ch., then put the needle through last 3 ch. of last scallop to join them, and turn.

4th row.—Repeating the 3d row of the first scallop.

BABY'S SOCKS 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.

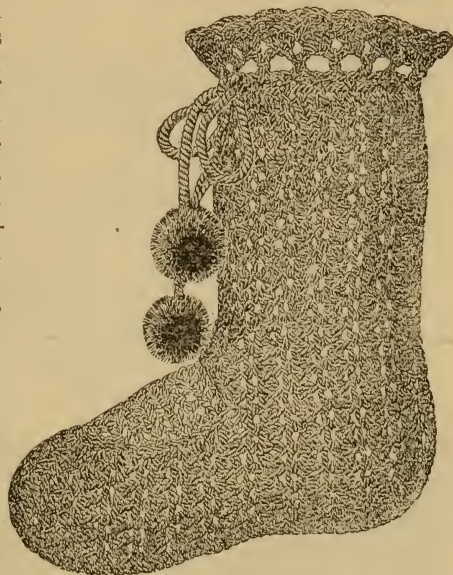
This pretty stitch is worked in nearly the same manner as crazy stitch, but being worked round and round instead of back and forth, the effect is entirely different. With the blue silk make a chain of 31 stitches, *very* loose, as it will draw up in working and make a non-elastic edge if care is not 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 two chain, and the first treble in the preceding round, 2 ch., 3 tr. in the same place. Repeat. Practically, the shells in the first round consisted of four trebles, and the dc. of the second round is between the first and second trebles. All succeeding rounds are like the second.

Work fourteen rounds. Begin the fifteenth by making 36 chain, miss 4 shells and begin with the dc. in the fifth shell. Work around as before, and when you reach the long chain, 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 four chain stitches will be needed between each sc., to keep the foot straight.

Now take the white silk, make a chain of 31 rather tight stitches, turn, make 1 tr. in the fifth chain, 1 ch., 1 tr. in the seventh ch., etc. There must be fourteen trebles in the row, including the one made in turning, by the chain stitches. The trebles in the next row are placed in the spaces between the trebles 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 "puckered in" to fit the piece, thus giving the requisite fullness over the toe. Work a row of trebles separated by one chain, 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 round. 1 dc. on the first tr., * 7 ch., 1 dc. on third tr. repeat from *.

2d row. 4 tr. in the fourth of the seven ch., repeat.

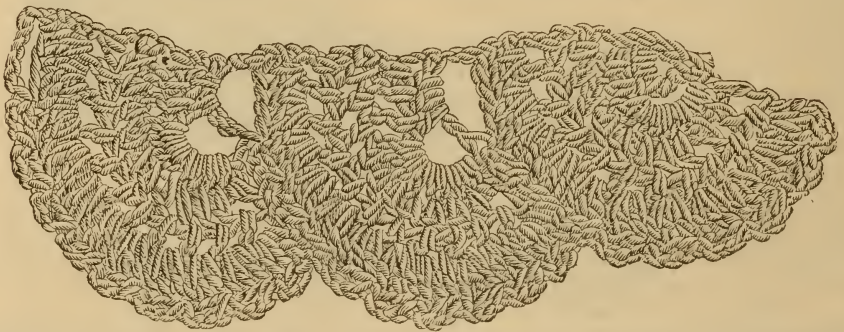
3d row. 1 dc. between the first two groups of trebles, 6 ch., repeat.

EDGE.

Make a chain of ten inches, join in a ring.

1st row.—2 ch., 3 tr. in the ring, 5 ch., 1 sc. in the fifth ch. of the ring.

Turn the work over and work back on the other side.



2d row.—2 ch., 8 tr. under the 5 ch., 1 ch., 1 tr. between the first and second tr. of preceding row, 1 ch., 1 tr. between the second and third tr., 1 ch., 1 tr. between the third tr. and the two ch. Turn. (The chain stitches made at the beginning of a row always count as one treble.)

3d row.—3 ch., then always 1 tr. separated by 1 ch. between the trebles of the preceding row. Turn.

4th row.—Like third.

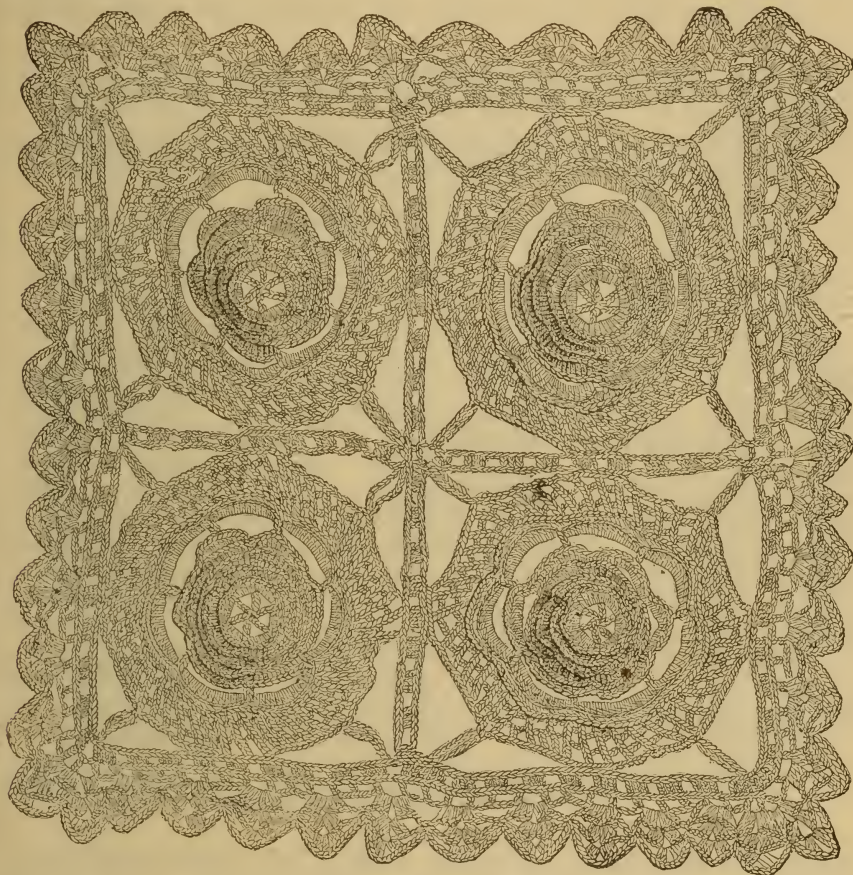
5th row.—2 ch., 2 tr. between the first and second tr., then always 3 tr. between the trebles of the preceding row. Turn.

6th row.—3 ch., 1 sc. under the third of the little chain stitches that lie along the top of the preceding row. Put the hook under both ribs of the chain. Make nine of these little chains, then 5 ch., 1 sc. in the last chain of the preceding row. This completes 1 scallop, the five chain taking the place of the ten chain used in beginning. Repeat from the first row, always fastening to the previous scallop at the end of the first, third and fifth rows, as shown in the illustration.

Half an ounce of BELDING'S "Superior" Knitting Silk will make about one and one-quarter yards of this pattern.

ROSE TIDY.

Begin the roses in the center. Make a chain of 6 stitches. Join in a ring.



1st round.—1 tr. separated by 3 ch. on each of the six stitches of the foundation.

2d round.—1 dc., 3 tr., 1 dc. in each of the spaces between the trebles in the preceding round.

3d round.—1 dc. separated by 6 ch. between each scallop of preceding round.

4th round.—1 dc., 5 tr., 1 dc. under each six chain.

5th round.—1 dc. separated by 8 ch. between each scallop.

6th round.—1 dc., 7 tr., 1 dc. under each eight chain.

7th round.—1 dc. separated by 10 ch. between each scallop.

8th round.—1 dc., 9 tr., 1 dc. under each ten chain.

9th round.—1 dc. separated by 12 ch. between each scallop.

10th round.—1 dc., 11 tr., 1 dc. under each twelve chain. Care must

be taken, up to this point, not to make the chain stitches loose, or the rose will lie flat.

11th round.—1 tr., 14 rather loose ch., repeat. These trebles must be put in the back of the scallops, at slightly irregular distances, so as to make seven trebles in the round instead of six as heretofore.

12th round.—1 dc., 13 tr., 1 dc. under every fourteen chain.

13th round.—1 sc. separated by 3 ch. on every third chain of the edge.

14th round.—1 tr., 1 ch., repeat. These trebles must be fastened in the top of the *last scallop*, *behind* every sc. of the thirteenth round.

15th round.—1 tr., separated by 2 ch., between every tr. of preceding round.

16th round.—1 tr., separated by 3 ch., between every tr. of preceding round.

This completes the rows. After a sufficient number have been made, they are joined by a row of chain stitches, with one row of trebles in groups of three, thereon. The illustration shows the manner of joining more clearly than it can be described. The long loops in the corners of the squares are simply 10 ch. from the joining, 1 sc. in the rose, 10 ch. back to the joining. Any pretty crocheted edge may be added for a finish. This would make a very handsome top for a cushion, and can be made larger by adding roses. Eight roses in length and three in width makes a large tidy. A pretty way is to make the roses, from the first to the fourteenth rounds, of red or pink silk; the remaining three rounds, and the joinings, of green silk. The shades must be delicate and carefully chosen, however, or the effect will be tawdry. The quantity of silk used depends, of course, on the size of the article. Half an ounce of BELDING'S "Superior" Knitting Silk will make five roses.

EDGE.

Make a chain of the required length.

1st row.—1 treble, 1 ch., 1 treble, missing 1 ch. of the foundation.

Repeat. You now have a row of treble 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 post.

3d row.—*4 treble 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.

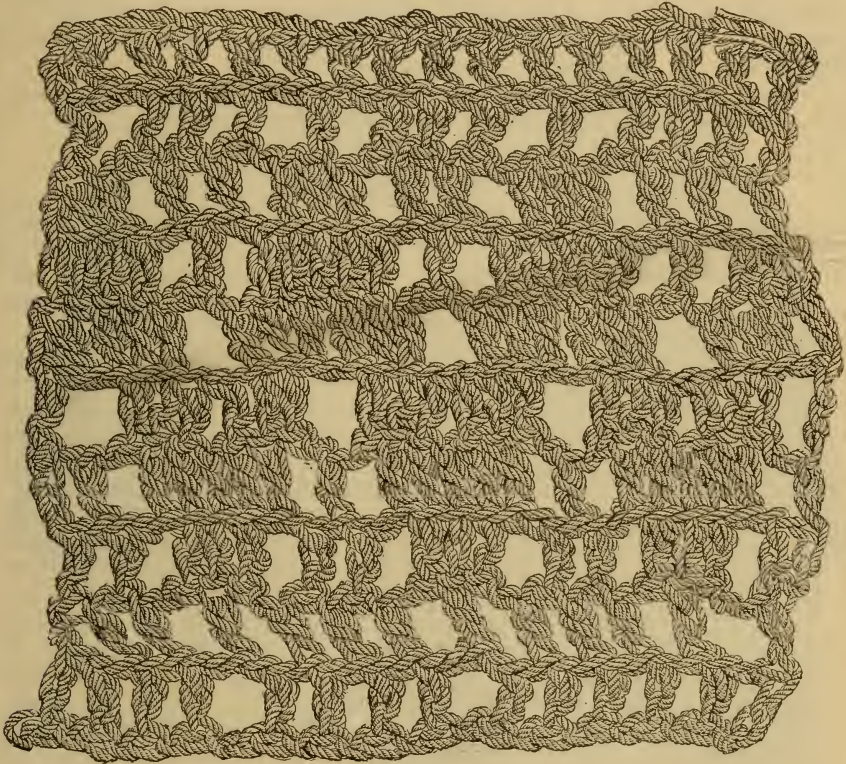
This edge is shown in the Baby's Cap, described on page 34. It can be made of any desired width by repeating the third and fourth rows. Half an ounce of BELDING'S "Superior" Knitting Silk will make about two yards and nine inches of this width. Use a very fine hook.

INSERTION.

Make a chain the required length.

1st row.—1 tr. separated by 1 ch. on each alternate stitch of foundation.

2d row.—3 tr. separated by 1 ch. between each, on the first three tr.



of preceding row, 2 ch., 1 tr. *between* the next two tr. of preceding row, 2 ch. Repeat.

3d row.—2 tr. separated by 1 ch. between the 3 tr. of preceding row, 2 ch., 3 tr. over the one tr. of preceding row, (1 directly over it, and one on each side of it,) 2 ch. Repeat.

4th row.—1 tr. between the 2 tr. of preceding row, 2 ch., 5 tr. over the three tr., 2 ch. Repeat.

5th row.—3 tr. over the first two of the five tr. in preceding row, 1 ch., 3 tr. over the last two of the five, 3 ch. Repeat.

6th row.—3 tr. over the first two tr. of the first group of three in the preceding row, 3 ch., 3 tr. over the last two of the last group of three in the preceding row, 1 ch. Repeat.

7th row.—1 tr. on the middle one of the three ch. in preceding row, 2 ch., 5 tr. over the two groups of threes in preceding row, 2 ch. Repeat.

8th row.—2 tr. separated by 1 ch. over the one tr. in preceding row, 2 ch., 3 tr. over the five tr., 2 ch. Repeat.

9th row.—3 tr. separated by 1 ch. over the two tr. of preceding row, 2 ch., 1 tr. over the three tr. 2 ch. Repeat.

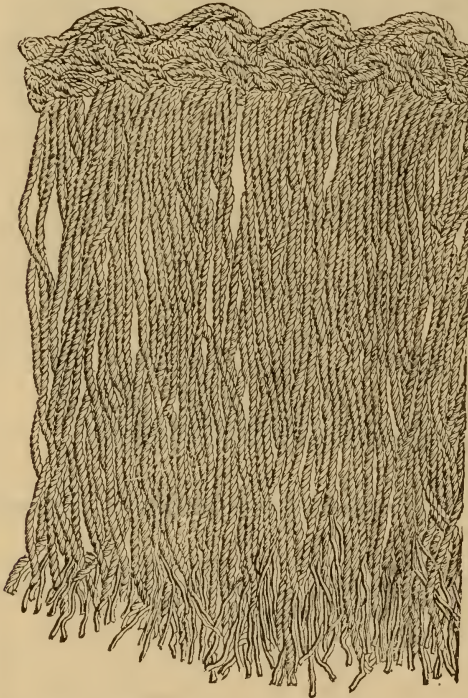
10th row.—Always 1 tr. separated by 1 ch.

The illustration shows the position of the stitches more clearly than any description can do. If desired, a pretty edge to sew the insertion by can be made by working 1 tr. separated by 3 ch., on each alternate tr. of the edge of the insertion.

Half an ounce of BELDING'S "Superior" Knitting Silk will make about a yard and nine inches of this insertion. Use a fine ho.k.

FRINGE.

It is often desirable to make a pretty fringe which can be sewed on to the article it is desired to ornament, instead of working it on in the usual manner. This pattern not only serves such a purpose, but is a change from the ordinary tied-in fringe.



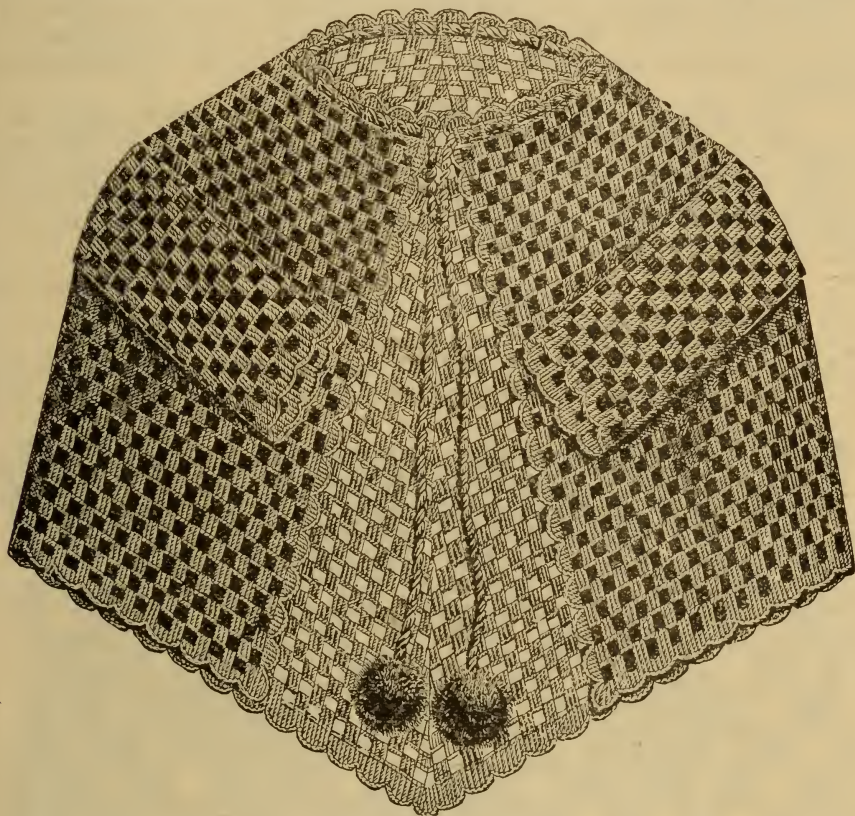
Make a chain the required length, and work one row of double crochet, one stitch in each stitch of the foundation chain. Turn and work as follows: (The fringe should previously be cut in lengths twice as long as it is desired to make the fringe and laid in bunches, five threads in a bunch.) * Put the hook under the upper vein of the first dc. stitch in the preceding row, lay the center of a bunch across the hook, take up the silk with which you are working and draw all through together, making two stitches and the bunch on the needle. Take up the silk again and draw through all at once, as in ordinary dc. Make one dc. on the next stitch of the preceding row. Repeat from *. For the heading, make one dc. in the first stitch

of the preceding row, * 3 treble in the next stitch, 1 dc. in the next, 1 ch., 1 dc. in the next but one, repeat from *. The hook used should be rather coarse. The quantity of silk required varies, of course, with the depth of the fringe. Half an ounce of BELDING'S "Superior" Knitting Silk will make nearly a yard of fringe, three inches deep, including the heading, and as a trimming for dresses it is very handsome and inexpensive.

BABY'S SACK.

Materials : 3 ounces BELDING'S " Superior " Knitting Silk, and a medium sized crochet hook.

Begin at the neck with a chain of 108 stitches. Turn, make 3 ch., then a shell of 3 long trebles in every fourth chain until you



have 11 shells. The sixth shell has 6 long trebles, then 6 shells of 3 ltr., 1 shell of 6 ltr., 6 shells of 3 ltr., 1 shell of 6 ltr., 11 shells of 3 ltr. This completes the row. Work backwards and forwards, always putting the shells between those of the preceding row, and putting 6 ltr. in the preceding six, thus widening three times in each row, on each shoulder and in the back. Make 10 rows, then work from the edge to the first shoulder, turn and work back. Make 10 rows in this way without widening. This will make one front, to the lower part of the armhole. Work the other front in the same way, and also the back, except that the widening must be continued down the middle of the back. After the 10 rows have been worked on each of the three parts, join, and work back and forth all the way across again, widening only in the middle of the back (where it must always be widened in each row). Make 16 rows below the armhole. This

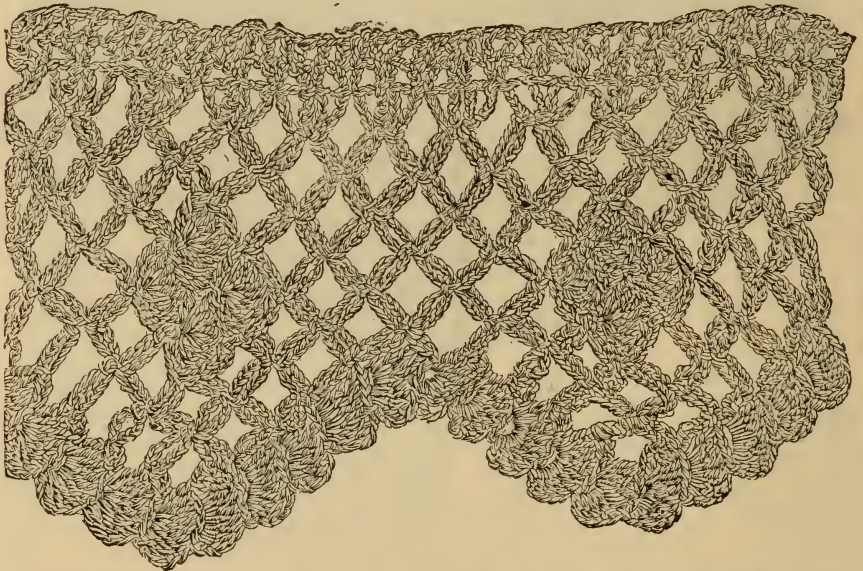
completes the body of the sack. For the sleeves, crochet round and round in the armhole, putting the shells between the rows. The widening of the shoulder should be continued all the way down the sleeve, but to keep the sleeve straight, narrow in every round alternately on the right and left of the widening. For instance, in the first round, narrow on the right of the widening; in the second round on the left; in the third on the right again, etc. The narrowing is done by simply missing one shell. Seventeen rounds complete the sleeve.

Put a row of trebles separated by three chain around the neck, to make a place for the cord, and finish with a scallop shell all around sack and sleeves. A pretty scallop is 1 sc., in the space between two shells, 2 ch., 6 ltr. in the same space, 1 sc. between the second and third ltr. of the following shell, repeat. A cord of the silk or a narrow ribbon should be run in the neck to tie in front.

WIDE LACE.

Make a chain of 43 stitches.

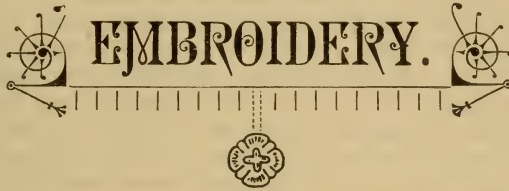
1st row.—1 tr. in the seventh chain, 2 ch., 1 tr. in the third ch., (*i. e.*, the third from the one you fastened in before,) 5 ch., 1 sc. in



fifth ch., 5 ch., 1 sc. in fifth ch., 5 ch., 1 sc. in fifth ch., 5 ch., 1 sc. in fifth ch., 5 ch., 1 sc. in fifth ch., 5 ch., 1 sc. in fifth ch., 4 ch., 1 sc. in fourth ch. Turn the work at the end of each row.

2d row.—2 ch., 9 long tr. *under* the fourth ch. of the preceding row, 10 ch., 1 sc. on the second (*i. e.*, the next but one) sc. of preceding row, 10 ch., 1 sc. on second sc., 10 ch., 1 sc. on first tr., (not the first one worked, but the first one you come to

- in this row,) 2 ch., 1 tr. on second tr., 2 ch., 1 tr. in third chain.
- 3d row.—4 ch., 1 tr. on second tr., 2 ch., 1 tr. on first sc., 5 ch., 1 sc. on the center of the ten ch., 5 ch., 1 sc. on the next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on 10 ch., 5 ch., 1 sc. on the first of the nine ltr., 4 ch., 1 sc., on the chain between the third and fourth ltr., 4 ch., 1 sc. on the ch. between sixth and seventh ltr.
- 4th row.—2 ch., 9 ltr. under the four ch., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. in second sc., 5 ch., 1 sc. on first tr., 2 ch., 1 tr. on second tr., 2 ch., 1 tr. on third ch.
- 5th row.—4 ch., 1 tr. on second tr., 2 ch., 1 tr. on first sc., 5 ch., 1 sc., on next sc., 5 ch., 1 sc. on 10 ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on 10 ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on 10 ch., 5 ch., 1 sc. on first ltr., 4 ch., 1 sc. on third ltr., 4 ch., 1 sc. on sixth ltr.
- 6th row.—2 ch., 9 ltr. under four ch., 10 ch., 1 sc. on second sc., 10 ch., 1 sc. on second sc., 10 ch., 1 sc. on second sc., 10 ch., 1 sc. on first tr., 2 ch., 1 tr. on second tr., 2 ch., 1 tr. on third ch.
- 7th row.—4 ch., 1 tr. on second tr., 2 ch., 1 tr. on first sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on first ltr., 4 ch., 1 sc. on third ltr., 4 ch., 1 sc. on sixth ltr.
- 8th row.—2 ch., 9 ltr. under the four ch., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. in second sc., 5 ch., 1 sc. on first tr., 2 ch., 1 tr. on second tr., 2 ch., 1 tr. on third ch.
- 9th row.—4 ch., 1 tr. on second tr., 2 ch., 1 tr. on first sc., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on first ltr., 4 ch., 1 sc. on third ltr., 4 ch., 1 sc. on sixth ltr.
- 10th row.—2 ch., 9 ltr. under four ch., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. in second sc., 7 ltr. in next sc., 1 sc. in next sc., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. on first tr., 2 ch., 1 tr. on second tr., 2 ch., 1 tr. on third ch.
- 11th row.—4 ch., 1 tr. on second tr., 2 ch., 1 tr. on first sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on fourth ltr., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on first ltr., 4 ch., 1 sc. on third ltr., 4 ch., 1 sc. on sixth ltr.
- 12th row.—2 ch., 9 ltr. under four ch., 10 ch., 1 sc. in second sc., 10 ch., 1 sc. in second sc., 9 ltr. in next sc., 1 sc. in next sc., 9 ltr. in next sc., 1 sc. in next sc., 10 ch., 1 sc. on second sc., 5 ch., 1 sc. on first tr., 2 ch., 1 tr. on second tr., 2 ch., 1 tr. on third ch.
- 13th row.—4 ch., 1 tr. on second tr., 2 ch., 1 tr. on first sc., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on ten ch., 5 ch., 1 sc. on next sc., 5 ch., 1 sc. on fourth ltr., 5 ch., 1 sc. on next sc., 5 ch., 1 sc.



GENERAL FEATURES OF THE ART.

SILK embroidery occupies so large a place in modern fancy-work that a book on the use of silk which took no notice of it would be incomplete indeed. Kensington work is always pretty and appropriate, 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 good 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, at 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.

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 and 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 tangling ordinarily causes.

OUTLINE STITCHES.

Perhaps the most important of all stitches is the "outline." It is not only useful in itself, but is the foundation, so to speak, on which all solid work is built. There are in reality several varieties

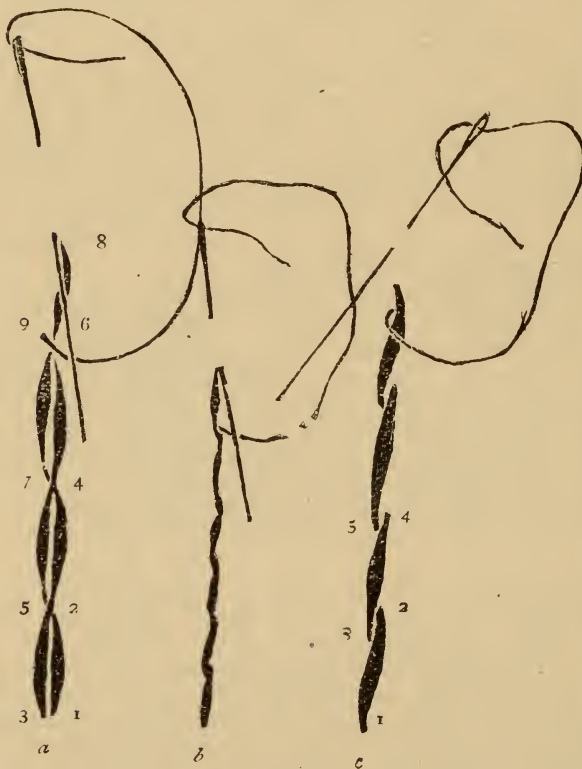


FIG. 1.

of it, though they are frequently confounded with each other; the result of such confusion being a great deal of bad work. What is often called outline or stem stitch is shown at *c*, Figure 1. The needle is brought up at 1, inserted at 2, brought out again at 3, inserted at 4, etc. The result is a line of stitches somewhat resembling a step-ladder, and varying from one to two threads in thickness. This is, in reality, side or slip stitch, and a very good stitch for some purposes, but it should never be used for outlines that are to be well defined, as in etchings. By slanting

the needle a little more than is shown in the illustration, a twist-stitch is produced which is very pretty in combination with other fancy

stitches. Outline stitch, as it should be, is shown at *a*. In beginning it the needle is brought up at 1, inserted at 2, brought out at 3, inserted at 4, brought out at 5, etc. The illustration shows the stitches spread apart, for the sake of clearness, but by drawing them tight a smooth, straight line of uniform thickness will be produced. Strictly speaking, the needle should not be slanted at all, but brought out exactly at the top of the previous stitch. If, however, it is slanted, it must be to the right, as shown. In rounding curves, the stitches must be very short, to keep the shape with accuracy. At *b* is shown a variety in which the needle is slanted far to the right, producing a roll. This is often useful in accenting various parts of the work—a fold in a dress, for example.

All varieties of the outline stitch are difficult to reverse: that is, after working up the right side of a leaf, for instance, to come down on the left side, while holding the cloth in the same position. This should be attempted only by a very skillful worker. Even experts in the art usually find it more convenient to turn the cloth in the hand, so as to work always from the bottom upwards.

TAPESTRY STITCH.

Figure 2 is an enlarged representation of tapestry stitch. Its effect when worked is that of a thickly stuffed satin stitch, but

it is much more quickly and easily worked. Bring the needle out on the left side of the figure to be worked—a leaf, for instance—a little above the middle. (See illustration 1.) Insert it at the top of the leaf, on the right side (2), and bring it out at 3, taking as short a stitch as possible. Insert it again on the right side of the leaf (4), a thread or two lower than the place on the left side where you began. Carry the needle straight across the leaf, bringing it out at 5, exactly opposite the place where it was inserted. The next stitch is from 6 to 7, and so on, the threads always crossing from side to side

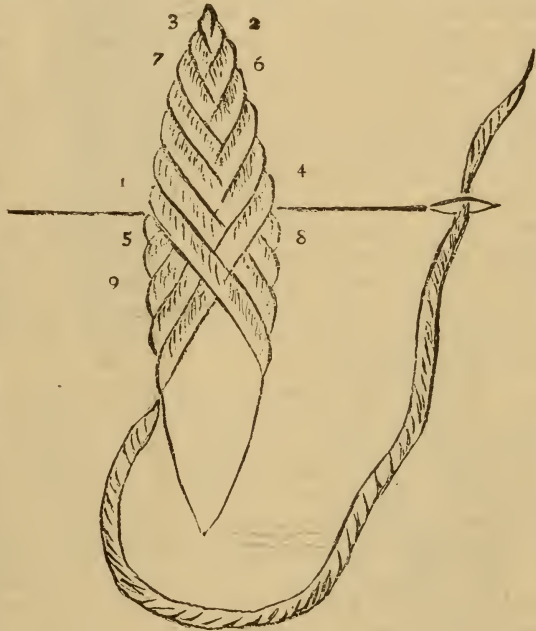


FIG. 2.

of the leaf. As you near the bottom, crowd the lower stitches a little closer together, and spread the upper ones a trifle apart, so that when you have finished, the upper ones alone will be visible.

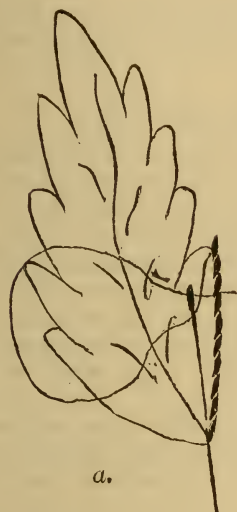
KENSINGTON STITCH.

IN working leaves, many people fail to distinguish between work held in the hand and that done in a frame. In the latter, leaves should always be begun at the point; in the former, never. Figure 3 illustrates the manner of working without a frame. If the leaf is serrated (*i. e.*, with notched or pointed edges) begin at the mid-vein, and outline to the top of the first point. It usually gives a better shape to work a trifle beyond the stamped or traced outline. Bring the needle through to the right side of the work, and insert it again at the mid-vein, making the stitch as short as possible on the wrong side. (See *a.*) This gives a long stitch on the right side and in a large leaf it will probably need fastening down by catching the needle in a fibre of the silk when outlining up again. Repeat this process of outlining toward the edge and coming back the mid-vein with a long stitch throughout the entire leaf, or, as it was graphically expressed by one lady, "Climb up hill and slide down."

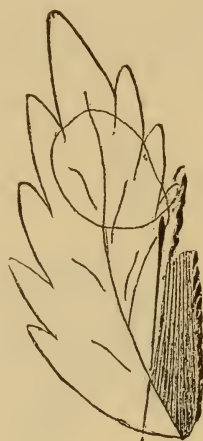
When the second point is reached, outline all the way to the top of it, as shown in *b.* Repeat with every point until the middle one of the leaf is reached. If you outline this, you will have an awkward place to fill, so you must work up gradually, keeping the stitches crowded together at the mid-vein, and spreading them a little on the edge. The stitches should take the direction indicated in *c.* and the dotted line represents a long stitch which should be made from the point to the top of the vein. Do not break off the silk, but go on down the other side in the same manner, outlining the short side of the points, as shown in the illustration, and always keeping a good slant from the edge to the mid-vein. To do this, and to keep the slant uniform on both sides, it will often be necessary to throw in short lines, on the edge or in the middle, as may be required. These are called extra stitches, and the skill of the worker is shown by her being able to put them in without detection. They should be lost in the regular, even lines. Side stitch is better than outline stitch, except on the edges, as it puts less silk on the wrong side. In a well-worked leaf the silk will be nearly all on the surface, very little being wasted underneath.

This is the Kensington Stitch, so often heard of, so seldom seen. The name is frequently applied to work in which the stitch is taken from side to side, as much silk appearing on the wrong side as on the right, but this is properly worsted or crewel embroidery. It should be employed only where it is desired to make one portion of the work thicker or heavier than another, and then only in BELDING'S "Kensington" Embroidery Silk—never in filoselle.

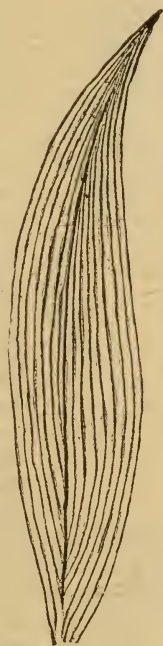
At *d.* is shown the manner of working a leaf with smooth edges. Outline a little way up, "about to where the first point would be if there *was* a point to be!" Let the long stitch lie in the curve, (silk is a flexible material, remember, and can be put where you want it), and get the proper slant gradually, and by means of extra stitches. Never leave an open space for the veins, but put them on in stem stitch, after the leaf is otherwise finished. Parallel-veined leaves



a.



b.

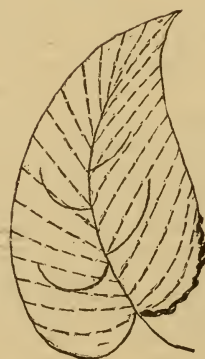


c.



c.

FIG. 3.



d.

(lily-leaves, grass, etc.) consist of rows of side stitches running from bottom to top, as in *e*. The best way to keep the shape is to outline the outer edges and a line up the middle; then fill up each half of the leaf separately.

FLOWER IN KENSINGTON STITCH.

Figure 4 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 center to the outer edge. The



FIG. 4.

edge is so broad in proportion to the center, the latter, indeed, being usually a mere point, that a great many short lines and extra stitches, represented by the dotted lines will be required. At *b* is shown a petal ready for shading, and just here is the fault into which the inexperienced worker is most apt to fall. Supposing the edge to be light, the center dark, she will probably make all her lines of the same length, as are the dotted lines, 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 center—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 center is darker than the edge. If the center is to be much darker or lighter 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 center towards the edge, as at *c*. Except in flowers with very large centers, 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 center 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.

Stems should be worked up and down in outline stitch, or, if wide, in side stitch, like the lily leaf. Never work them crosswise, but follow the natural grain of the plant.

CHAIN STITCHES.

Prominent among fancy stitches is the chain stitch. It is shown in an enlarged form at *a*, Figure 5, and is so well known as scarcely to require description. The perfection with which this stitch is imitated by machine has caused it to fall greatly but undeservedly into disuse. Several rows of *very* short chain stitches placed so closely together as nearly to overlap each other, give a peculiarly twisted effect, almost defying detection as to the manner of its accomplishment. On coarse cloth it may be done with BELDING'S "Kensington" Embroidery Silk, but on fine linen or satin, only one thread of filoselle should be employed. It is impossible to give an accurate representation of this effect, which on account of its tediousness is suitable only for small spaces, but in such, it is pretty enough to repay the labor bestowed on it.

At *b* is an enlarged representation of a popular variety of chain stitch called "twisted chain." The thread is looped under the needle exactly as the chain stitch, but instead of inserting the needle at the same point where it was brought out, inside the previous stitch, the needle is carried back to the upper end of the previous stitch, and inserted close to it on the left side. Worked with double thread in rather long stitches, it gives the effect of a heavy cord. It is also very pretty when done in two colors, scarlet and gold, for instance, or rose-pink and maroon. Put a thread of each in the needle, and work as if they were one thread. At *c* is shown a third variety usually called "point russe stitch." It consists simply of long chain stitches arranged according to fancy, and each one caught down by a short, straight stitch across the end of the loop.

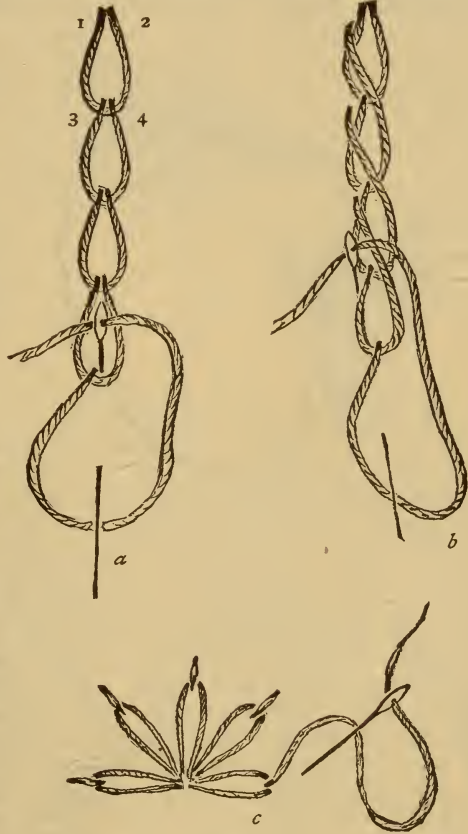


FIG. 5.

FRENCH KNOTS.

The centers of most embroidery flowers are constituted of French knots. The manner of working is shown in Figure 6.

Bring the silk through the cloth where the knot is intended to be, and wind it three times around a needle as in *a*. Do *not* wind it towards you, but lay the needle back of the silk, and wind *from* you, as shown in the illustration. This seems a little matter, but it makes all the difference between a smooth, well-shaped knot and a shapeless bunch. Hold the silk firmly between the thumb and

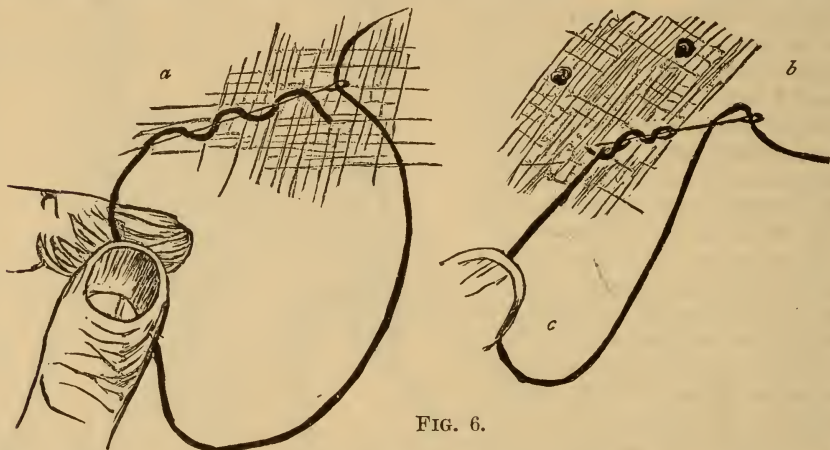


FIG. 6.

finger of the left hand, and at a little distance from the needle. It need not be stretched tightly, had better not be, in fact, but must be kept smooth. Keeping the wound part still on the needle, turn the needle *back* (not towards you), and insert it in the cloth at about two threads distance from where it was brought out. (See *b*.) Draw the silk through, *keeping hold of it with the left hand as long as possible*, to prevent tangling. The result should be a tight knot, as smooth and hard as a bead, and looking much like a bead sewed down with a single thread. Some people hold the silk down with the thumb alone, as at *c*, but it is much easier to guide it and keep it from tangling by holding it between the thumb and forefinger.

In the centers of roses, poppies, etc., where it is desired to put the knot on the end of a little stem, instead of inserting the needle where it was brought out, insert it where you want the end of the stem to be. Keep the silk up towards that end with the left hand, and the knot will take its place where the needle was inserted, thus making stem and knot with one stitch.

French knots are used not only for the centers of flowers, but also in combination with other fancy stitches, in various ways. Blackberries are made entirely of French knots, put close together. Take two threads of silk in the needle if using BELDING'S "Kensington" Embroidery Silk. Of filoselle take a whole strand if the berries are large; if they are small, half a strand. A bunch of berries should be shaded from very pale green through various tints of red, to black. A pretty effect is sometimes given by putting two shades of red in the needle, and making the knots of both at once. In working sumach the silk should be wound five times around the needle.

What is called "plush stitch" is often used for sumach. Make the knots a little distance apart, so as to show the cloth between. They should be of worsted, preferably double zephyr, put but three times round the needle. Then take two strands of filoselle and sew it down between the knots with a stitch of stout sewing silk, one stitch in a place, as in couching. Cut the filoselle off between every stitch, leaving ends about a quarter of an inch long. Put the stitches close enough together to cover the ground entirely, and cut the filoselle each time that a stitch is taken. There should be three or four shades of filoselle used in each bunch of sumach, the darkest next the stem, but the worsted and sewing silk may all be of one medium shade of red. After the work is otherwise completed, clip the filoselle smooth and even with sharp scissors.

Golden rod, cockscomb, and similar flowers are also worked in this stitch. The effect is often very pretty at first, if the colors are tastefully chosen, but it should never be used on an article that is to be leaned against, a tidy for instance, nor where it will get dusty. It soon mats down and loses its freshness, and of course it is impossible to brush dust out of it.

FERN, VEINING AND FEATHER STITCHES.

Figure 7, *a*, is fern stitch. The needle having been brought out at 1 is inserted at 2 and brought out at 3, drawing the silk tight. Insert the needle at 4 and bring it out again at 2, looping the silk



FIG. 7

under the needle as in button-holing. At *b* is shown a variety of this same stitch, called "veining stitch." The illustration shows clearly the manner of working. Still another, and very common variety, is called "feather stitch," and is shown at *c*.

BALLOON STITCH.

Since the days of our great-grand mothers, balloon stitch has become almost entirely obsolete, principally from its tediousness; but it is too pretty to be altogether lost. Our illustration shows it greatly magnified, but it should always be done on a material of which the threads can be easily counted. It must be so fine, however, in proportion to the silk employed, as to allow of the groundwork being entirely covered. Holland duck, coarse crash, or embroidery linen are suitable materials to work on with BELDING'S "Kensington" Embroidery Silk.

If a full strand of filosele is used, the foundation may be of fine

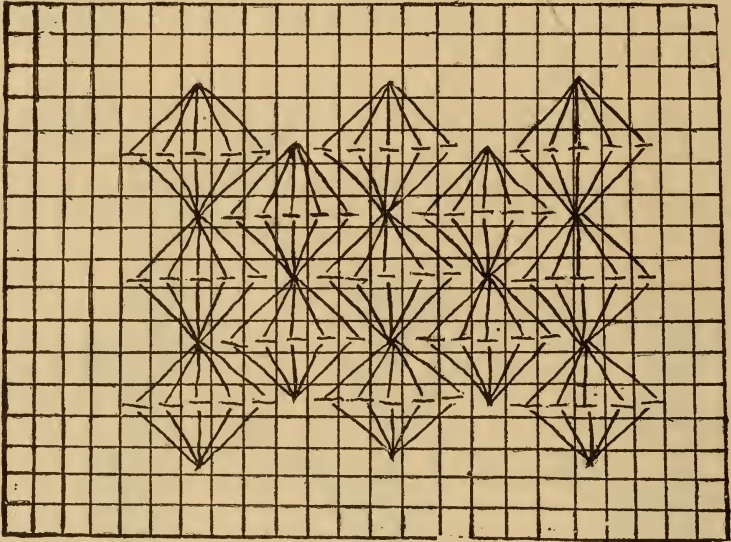
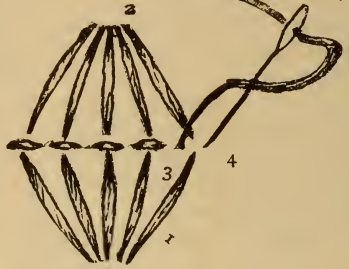


FIG. 8.

canvas. It would be tedious to describe this stitch, in words, but the illustration shows clearly the manner of working.

COUCHING STITCHES.

The couching stitch, shown in Figure 9, is one of the most useful of all stitches, and its varieties are almost endless. A strand of silk varying from one to ten threads in thickness is laid along the surface of the work, and caught down at regular intervals by a single stitch of the same or a contrasting color. (See *a*.)

Three of these strands laid close together, with the cross stitches regularly alternated, as at *b*, form basket couching. This may be

made as wide as is desired by means of additional rows. The strands should be quite thick—eight or ten threads if BELDING'S "Kensington" Embroidery Silk is used, or at least five strands of filoselle. Flat, or antique couching is shown at *c*. A single thread of embroidery silk is used, or a single strand of filoselle, and there must always be several rows. The crossing stitches may be arranged in waving

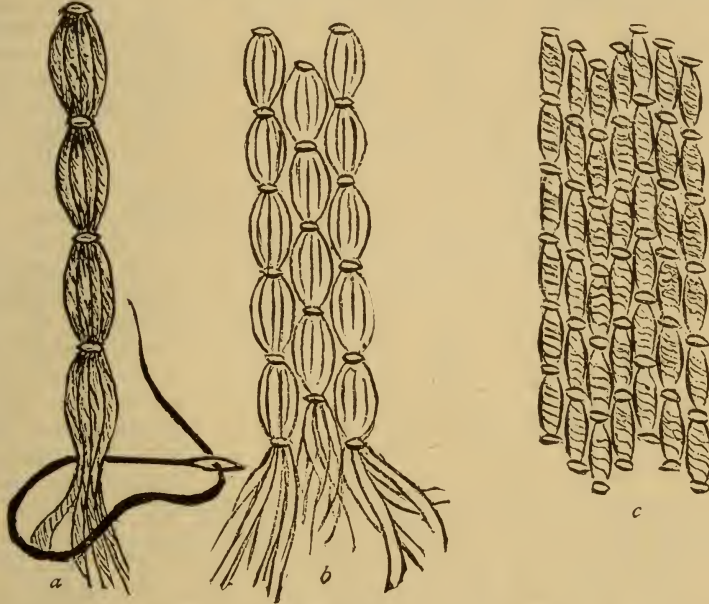


FIG. 9.

lines, as in the illustration, or in diamonds, or diagonal lines, or any other pattern that fancy suggests. In all couching, the crossing thread must be much finer than the foundation. Two threads of filoselle form a good crossing in nearly or quite all cases.

BORDERING FIGURE.

Figure 10 if nicely worked, is a very pretty figure for ornamenting various articles. The outer lines should be quite heavy; couching, cordonnet worked with double thread, or twisted chain in two colors being all appropriate stitches. The leaf-shaped spaces may be worked in tapestry stitch, giving a solid appearance, or in veining, or New England stitch; the stitches spread apart, so as to give a lace effect. In this case both they and the circle at their base should be outlined in chain stitch. The inner circle may also be outlined or worked in satin stitch as a solid spot. The colors used will depend, of course, on the color of the foundation.

Take, for instance, a table scarf of olive green felt to be worked with BELDING'S "Kensington" Embroidery Silk. The design should be enlarged to a width of about four and a half inches, and repeated at

intervals across the ends. The outer lines, a twisted chain of blood orange, (No. 100), and black. The leaf forms, veining stitch of buff (No. 96). The stitch should be taken from side to side of the leaf, so as to cover the surface, but not closely. The chain stitch around the edge

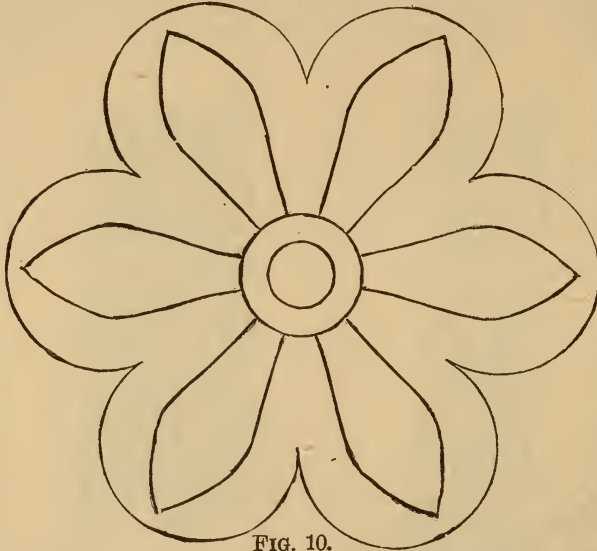


FIG. 10.

Cut the leaf forms with the circle on which they rest, out of one piece of peacock blue velvet or plush, and couch them down with the same shade of filoselle, using three strands for velvet and five for plush. No. 142 would be a pretty shade. Make the outer circle a couching of dark peacock green (No. 158), the crossing threads of dark old gold (No. 82½), and the centre a solid spot of the same. If desired, the whole outer form can be cut out of dark old gold satin, and applied, and the plush applied on that. This would be very rich.

A few directions for preparing applique may be of service. The figure to be applied must be stamped or traced on the material from which it is to be cut, *and also* on the material to which it is to be applied. The latter must then be tacked smoothly on a board or table. Having cut the figure from the velvet, or whatever the material may be, cover it thickly on the back with book-binders' paste, and press it down on the foundation, the exact spot being indicated by the stamping. The tacking down is to keep the foundation from drawing in wrinkles while drying. After it is perfectly dry, the velvet must be closely hemmed with fine thread or silk, to keep the raw edges from raveling. It is then ready for the couching.

BORDER FOR TABLE SCARFS.

Figure 11 is reduced from the border of a skirt worked nearly a hundred and fifty years ago. It formed part of a wedding outfit, and is quaint enough to merit reproduction, though few brides of the present day would have patience to imitate it in the exquisitely

of the leaf, wood brown, (No. 84). The circle at the base, chain stitch of the blood orange, and the inner circle a solid spot of the wood brown. This would also be a pretty border for piano covers.

Another very neat way would be to make an applique design of it. Suppose the object to be a scarf for an upright piano, the material an old gold or sateen. Enlarge the design as before.

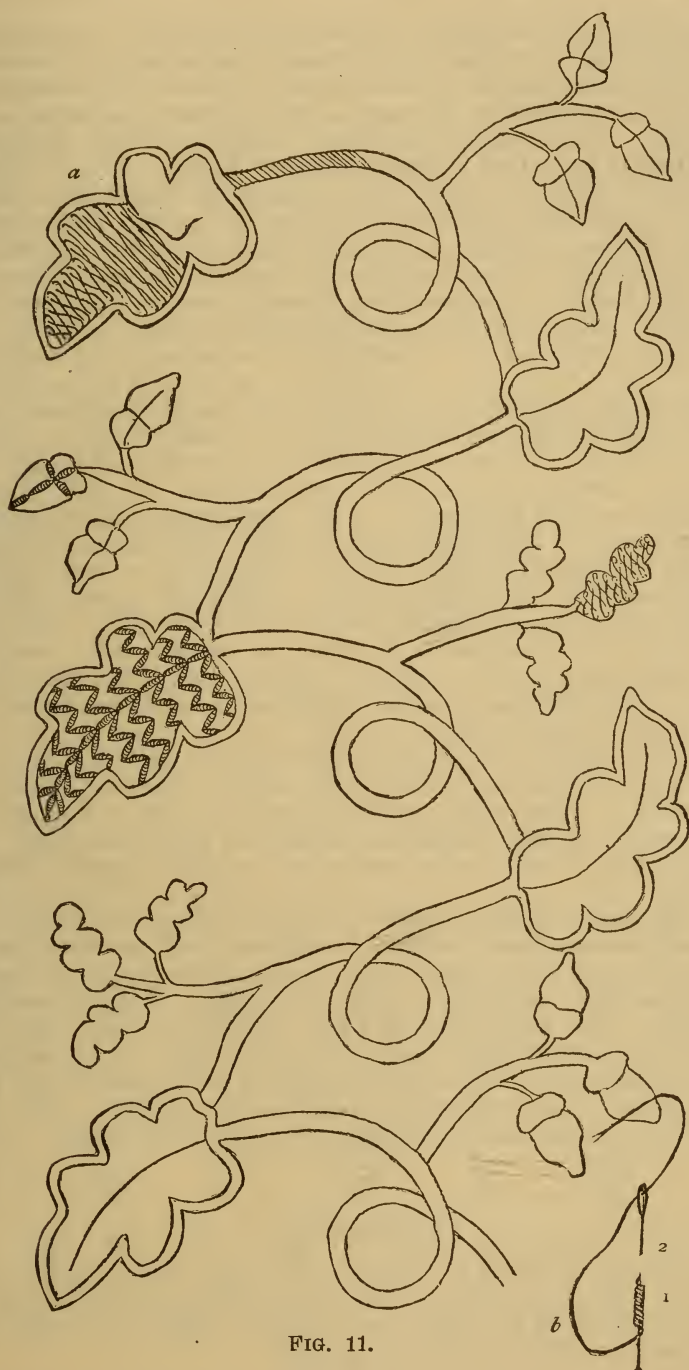


FIG. 11.

fine cotton originally employed. Worked in BELDING'S "Kensington" Embroidery Silk, however, with carefully chosen colors, it makes an exceedingly pretty border for table scarfs. It should be enlarged, for working, to a breadth of five and a half inches, preserving all the proportions. The stitches used are indicated in the illustration. Each alternate large leaf is worked in New England stitch. (See *a.*) Beginning at the point, take a short stitch at the right hand edge of the leaf, in horizontal direction, pointing the needle from right to left, as in ordinary sewing. The next stitch is exactly opposite, on the left hand edge, the needle pointing from left to right. Then back to the right hand, etc., allowing the threads to cross, as shown in the illustration. The stitches may be made close together so as to cover the ground entirely, or be spread apart more or less, according to fancy.

The manner of working the long knots for the alternate leaves is shown at *b.* Bring the needle out at 1, insert it at 2, just the length of a stitch, say three-sixteenths of an inch, and bring it out again at 1. Before drawing it through, wind the silk smoothly several times around the needle. Draw needle and silk through the tube thus formed, holding it firmly under the thumb of the left hand until the thread is drawn entirely through, then turn the tube towards 2, and draw the stitch up tight. Insert the needle at 2, and bringing it out on the wrong side, draw it down tight. This is apt to be a very troublesome stitch at first, but after a little practice it can be done quite rapidly. In the original these stitches, though arranged in the manner shown, were placed so close together as entirely to cover the ground.

The edge of each leaf is closely buttonholed between the double lines. The small leaves are all done in New England stitch, the edges outlined. The acorns are also outlined, and a line of long knots is carried up the middle and across the top of the cup. The stems are simply worked over and over, in the well known satin or laid stitch.

A very pretty scheme of color for this design would be as follows: For the foundation, a table scarf, say, use furniture sateen, of a deep cream color. Make the large leaves in New England stitch, of pale tea color, (No. 149), BELDING'S "Kensington" Embroidery Silk, and those in long knots of dark tea color, (No. 150). Buttonhole both with dark moss color, (No. 102). The bunches of small leaves alternately in the pale tea green, outlined with the dark, and *vice versa*. The long knots in the acorns of amber, (No. 145), outlined with olive brown, (No. 146). The stems of amber.

BORDERS.

Figures 12, 13 and 14 are borders for tidies, table scarfs, bureau covers, etc. They are given in full size, and may be worked in any stitch or combination of stitches and colors of BELDING'S "Kensington" Embroidery Silk that fancy suggests.



FIG. 12.

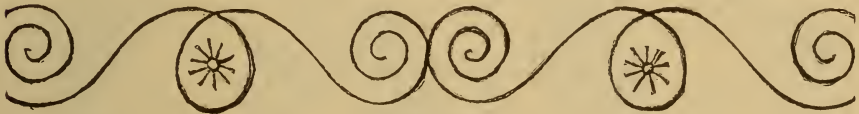


FIG. 13.

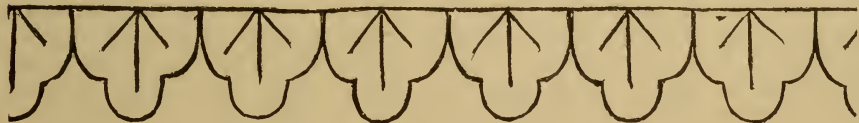


FIG. 14.

SOFA PILLOW.

Figure 15 is a sofa pillow, and should be enlarged to the size of the pillow. Fifteen inches square is a good working size. The foundation may be satin, sateen, or *very heavy silk*. A decided Oriental effect may be produced as follows: Make the foundation of

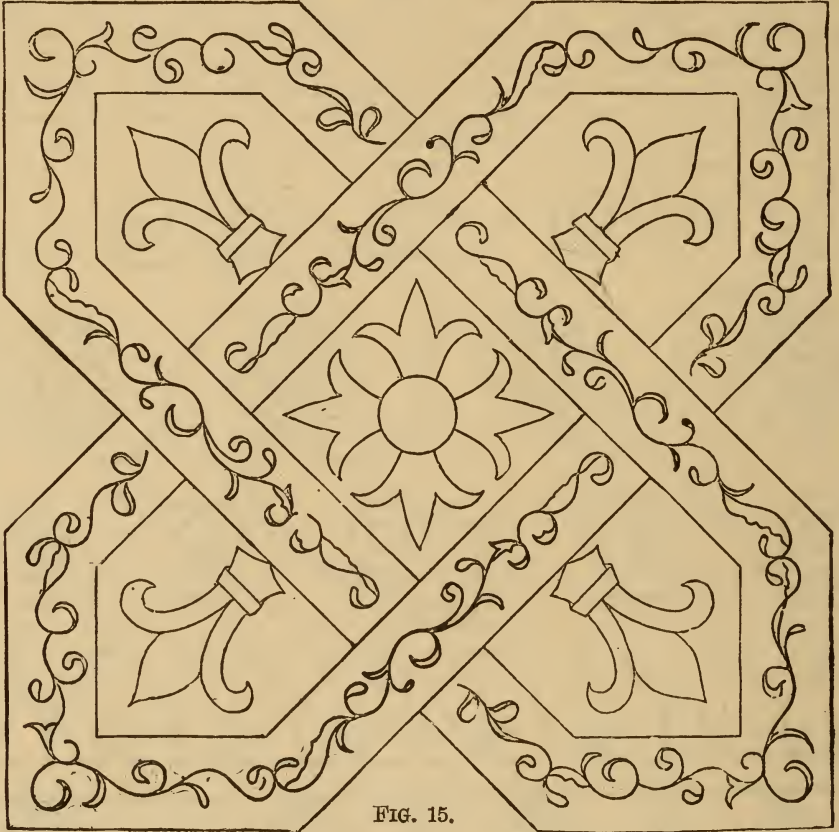


FIG. 15.

a dark but bright green. The outer lines of the diamond-shaped figures a basket couching (three rows) of filoselle, using for the outer three rows cardinal (No. 131), and for the middle row, scarlet (No. 129). The inner lines of the diamonds are also basket couching of the same colors, but reversed, *i.e.*, the cardinal between two rows of scarlet. The vine may be worked solid or in outline with two threads of filoselle, using cream (No. 76), or antique gold (No. 144). The fleur de lys shapes in the pointed spaces are to be cut from light peacock blue plush or velvet, and couched on with the same shade. (No. 141 is the proper tint.) Cut the entire shape from one piece and couch all the lines. This gives the same effect as cutting several little pieces, and is far less trouble. The centre figure is also an applique of old gold (No. 82), or of amber, (No. 145).

LAMP SHADE.

At figure 16 is shown a section of a lamp shade. Cut from pale blue satin eight of these sections, each measuring eight and a half

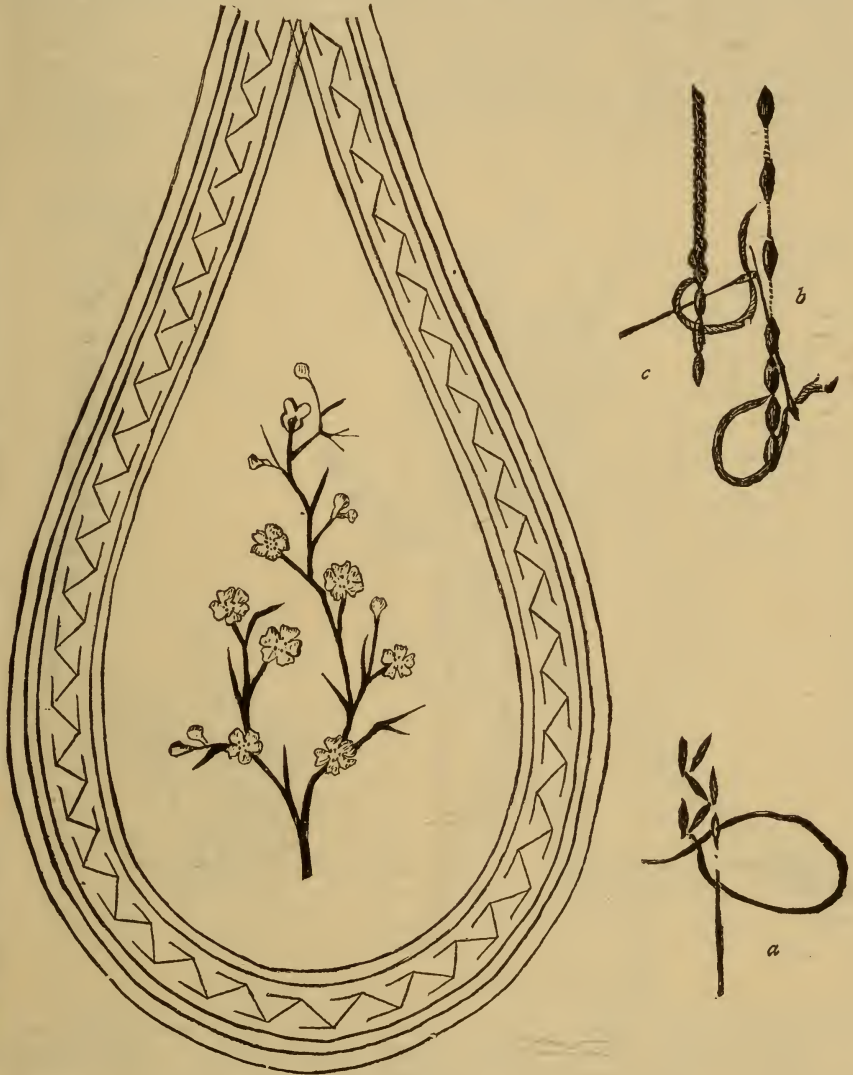


FIG. 16.

inches in length, four and three-quarters in breadth at the widest part, and one and an eighth at the narrowest. (These measurements do not allow for seams.) The fancy stitch between the straight lines is simply a variation of the old fashioned herring-bone, and the manner of working it is clearly shown at *a*. It may be done in an-

tique gold (not old gold) BELDING'S "Kensington" Embroidery Silk.

The straight lines may be outlined in sultan red, (No. 132), but will be much prettier done in cordonnet. With the sultan red run the lines as in ordinary sewing, but leave the stitches quite loose, and make them of equal length on the right and wrong sides. Then run them a second time, covering the spaces left between the stitches in the first row, (See *b*). Now take a thread of shell pink (No. 107), and slip the needle under every stitch, as shown in *c*, not catching it

FIG. 17.



OUTLINE DESIGNS. (See Page 75.)

in the satin at all. This gives a pretty cord of the combined colors.

In the center of each section should be embroidered a small spray of flowers. That shown in the illustration is the Japanese almond. The flowers should be worked in Kensington stitch with one thread of pink filoselle, (No. 107). The centers, tiny knots of cream yellow, (No. 76). The stems brown, (No. 85), worked in stem stitch. The plant never has leaves at the time of flowering, and the sharp spikes must be worked as parts of the stem. The buds are worked like the flowers. Line each section of the shade with pale pink silk, and join

the sections at the top by a ribbon binding of pink or blue. This makes a flexible shade, to put over one of glass or porcelain. It can be stiffened by an interlining of pasteboard, and the sections overhanded together from the top down to the bulge. It can then be attached to a metal top, and used on an ordinary lamp chimney.

OUTLINE DESIGNS.

The outline figures, 17 and 18, need no description. They are suitable for tidies, pincushion covers, etc., and may be enlarged to

FIG. 18.



any desired size, and worked in colors, or in various shades of one color.

Figure 19 is also pretty in outline, but may be made very effective

by a combination of solid work and fancy stitches. Choose for the foundation a very fine linen, either white or cream. Work the top of the table in flat couching with medium brown (No. 86), BELDING'S



FIG. 19.

"Kensington" Embroidery Silk. The edge in half-cordonnet, of dark wine (No. 134½). Half-cordonnet differs from cordonnet only in omitting the second row of running stitches. The legs should be worked solid, in side stitch, with seal brown filoselle (No. 88). The outside of the vase should be of azure blue filoselle (No. 66). Take one, or at most two threads in the needle, and work successive rows of very fine chain stitches, putting them so close together that the edge of one row overlaps the edge of the preceding row. Omit the pattern on the vase, and let the rows of chain stitch follow the outlines of the vase. For the rim, thread the needle with the same blue and old gold (No. 82), and work successive rows of twisted chain, putting them close together, so as entirely to cover the linen. The inside of the vase should be done in Kensington stitch with the old gold, shading it at the bottom with dark old gold (No. 82½), so as to give the proper effect for the inside of the vase. Let the stitches all radiate from the centre, that is, the point where the stem of the flower disappears. The stem itself is of dark golden olive filoselle (No. 136), worked in stem stitch. The leaves are in side stitch, of olive bronze filoselle (No. 136½). The flowers may be worked in point russe, or one straight stitch for each ray. They should be of rose filoselle (No. 111), and the centers, a little group of French knots in the old gold filoselle.

BOOK COVER.

A handsome cover for a Bible or prayer-book is always a useful present. At figure 20 is shown a design which, though simple and easily worked, is exceedingly rich in effect. The cover, which is simply a straight piece, large enough to fit around the book from edge to edge, may be cut of maroon velvet, and the lines worked with BELDING'S "Kensington" Embroidery or Saddlers' Silk, in a cordonnet of azure blue (No. 66) and gold (No. 80), or may be couched with scarlet filoselle (No. 129) three strands in thickness, the crossing threads of antique gold (No. 144). An initial or monogram should be worked in the center with filoselle of the same shade

of gold as that employed in the lines. Line the cover with maroon silk, and on each side, near the edge, put a broad strap of the silk,

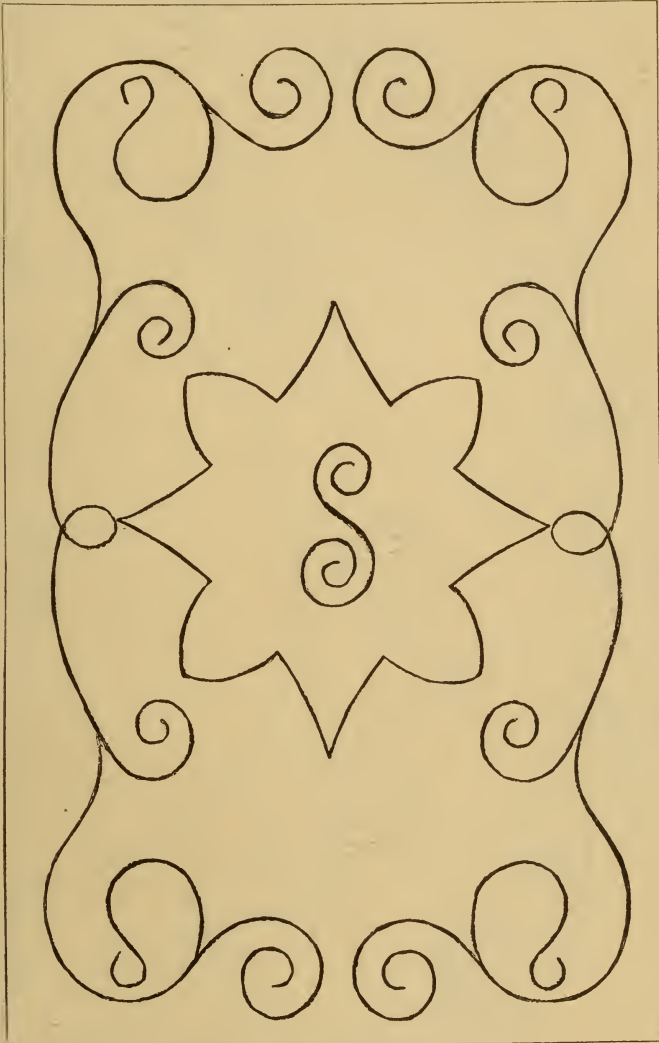


FIG. 20.

sewed in at top and bottom. The cover of the book may be slipped under this, and no other fastening will be required.

FANS

Figures 21 and 22 are fans. The size for working depends somewhat upon the sticks, but $5\frac{1}{2}$ inches in width, and 19 between the ex-

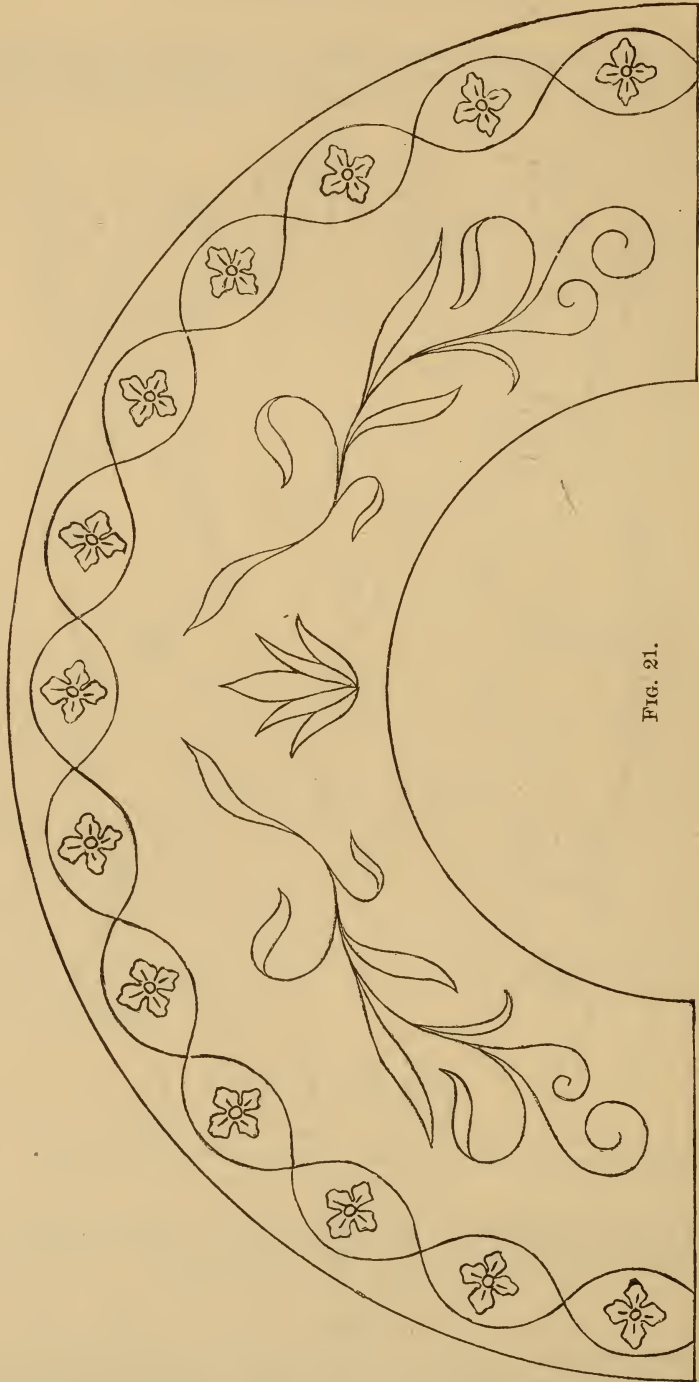


FIG. 21.

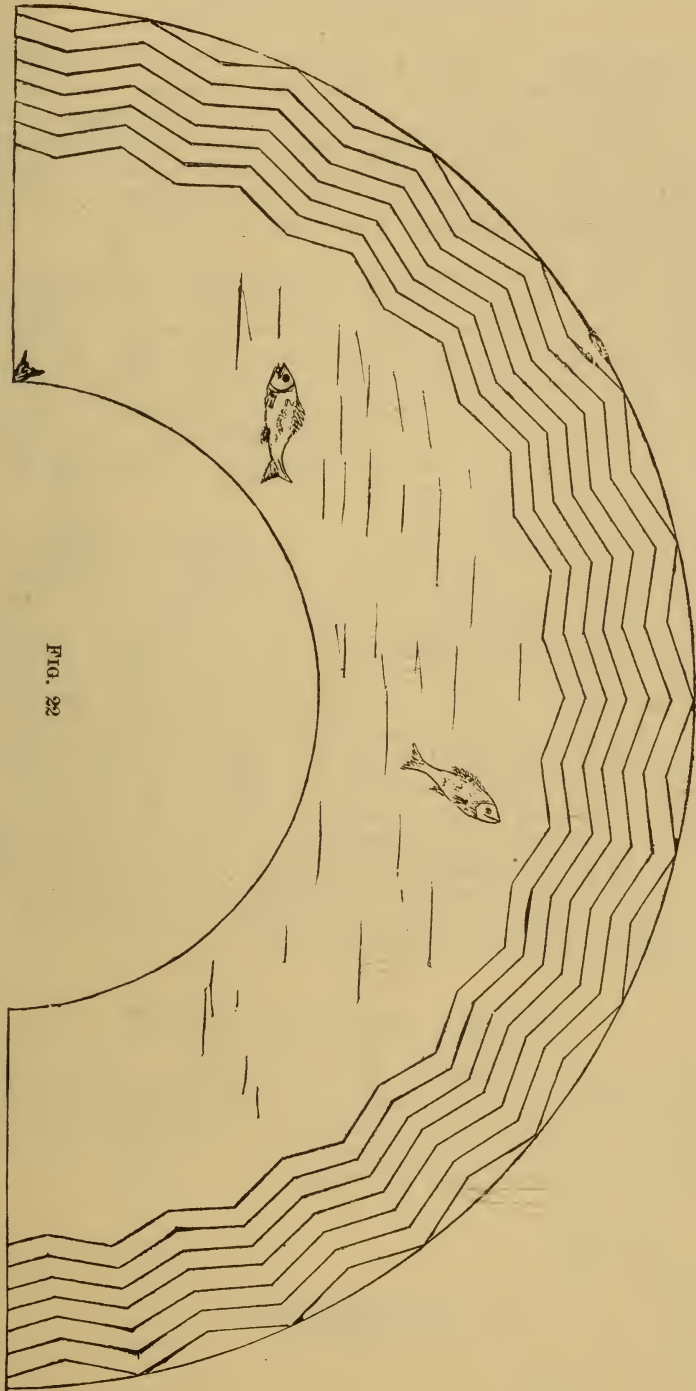


FIG. 22

treme outer edges is a good average size. Figure 21 would be very handsome for a fan of heavy white silk or satin, worked entirely in gold. If it is preferred to use colors, the curved lines of the border may be done in BELDING'S "Kensington" Embroidery Silk, in cordonnet of coral pink (No. 126) and amber (No. 145), or better still, a twisted chain of rose (No. 111). The flowers should be of filoselle worked in Kensington stitch, either light coral pink (No. 125½), or cream (No. 76).

The center figure should also be done with filoselle in Kensington stitch. Its central division should be in dark antique gold (No. 144½), the division on either side of the center in amber (No. 145), and the outer divisions in olive brown (No. 146).

The large figures on each side of the fan are likewise in Kensington stitch and worked with filoselle. Beginning in the center of the fan, work one leaf on each side with light coral pink (No. 125½). The next three leaves and stems are of coral pink (No. 126), the remaining three of cherry (No. 127), and the two scrolls at the end of light scarlet (No. 128).

Having supposed this fan to be of white silk, we will consider figure 22 as made of black satin. The prettiest way would be to work the spaces between the waving lines solid, in stem stitch, with one, or at most two threads of filoselle, beginning at the bottom with a dark shade, and making each division a shade lighter until the edge is reached. For example, let the lowest division be of maroon (No. 133). The next would be sultan (No. 132), the next cardinal (No. 131), the next dark scarlet (No. 130), the next scarlet (No. 129), and the last light scarlet (No. 128). If this is more work than is desired, the lines alone may be worked, either in stem stitch, cordonnet, or twisted chain. They may be shaded in the same way as before; or, as there are seven lines, it would be a pretty fancy to use the colors of the rainbow. The water should be done in outline stitch with one thread of opera blue filoselle (No. 60) if the fan is black, or Nile green (No. 155) if it is white. The fish should be done in outline with silver gray (No. 70).

CLOCKS FOR STOCKINGS.

Figures 23 and 24 are clocks for stockings. They should be worked in satin stitch (over and over), with Saddlers' Silk, and may be done in the color of the stocking or a contrasting color. Care must be taken to leave the stitches very loose. They may be placed on top or at the sides, as is preferred.





FIG. 23.



FIG. 24.

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 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



MILLS AT ROCKVILLE, CONN.

go around 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 1,200 operatives are at work in these mills, and 400 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 per

formed 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 completed, a "matching" machine takes it in hand and brings together two or three strands to form the thread; two strands for



MILLS AT NORTHAMPTON, MASS.

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 several 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 afterwards 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 the firm. Although not less than 150 different varieties 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.

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 very 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 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.



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