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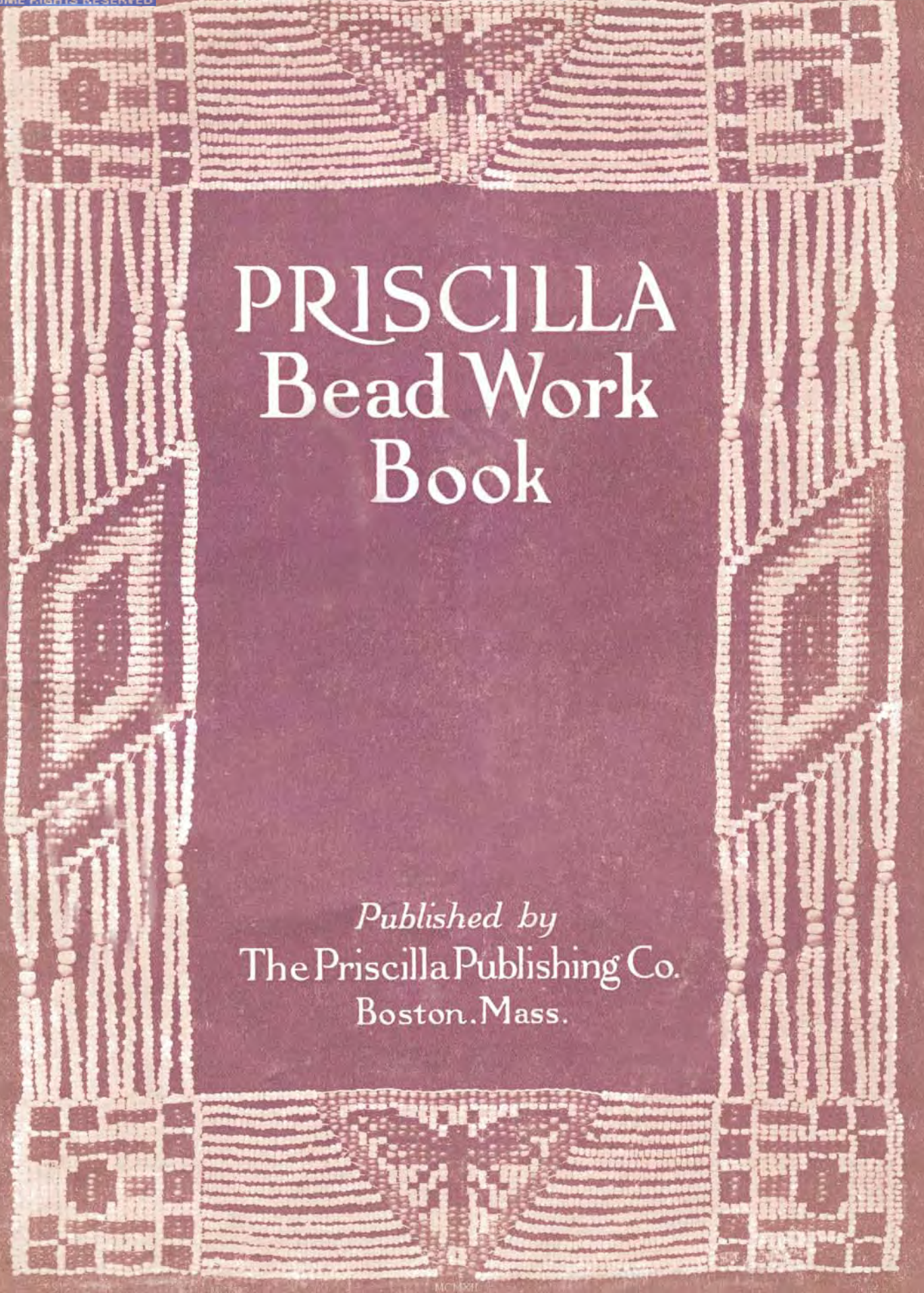


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# The Priscilla Bead Work Book

A COLLECTION OF NEW  
AND OLD BEAD WORK

WITH

Patterns and Lessons for Working

EDITED BY

BELLE ROBINSON

PRICE, 25 CENTS

PUBLISHED BY

**The Priscilla Publishing Company**

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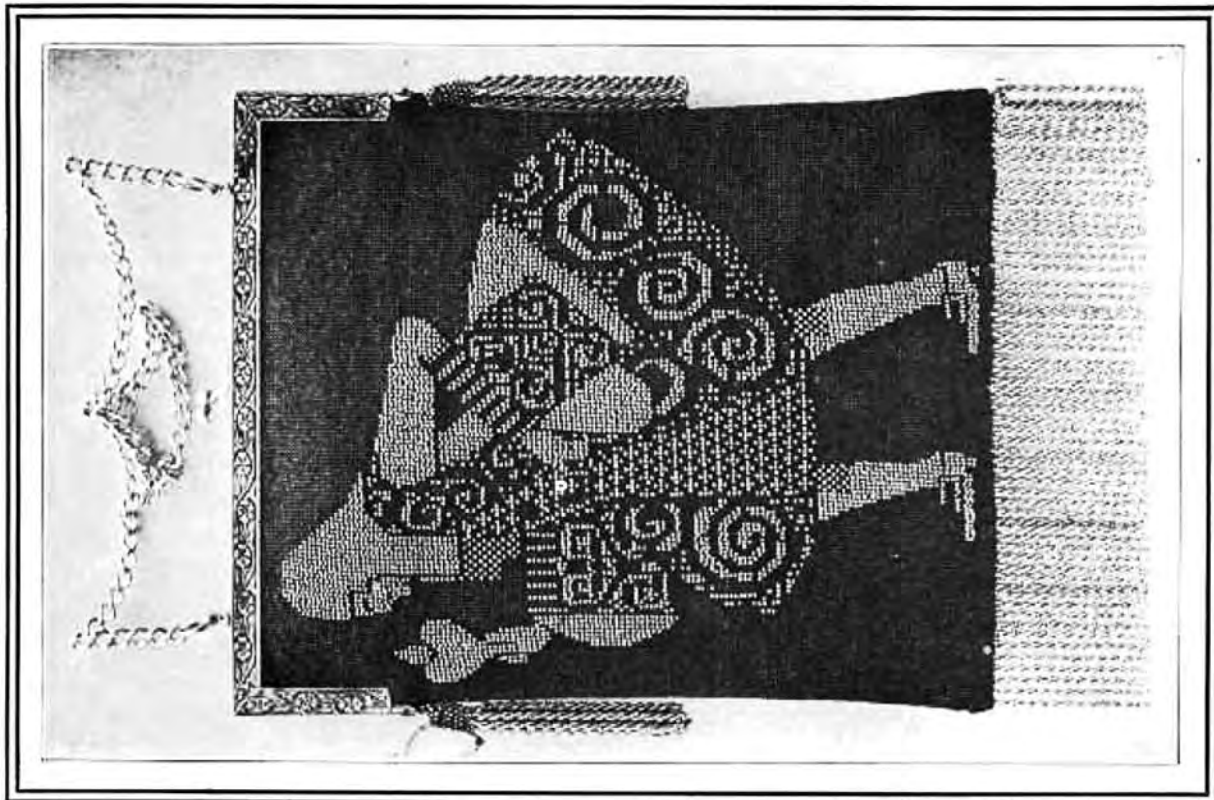
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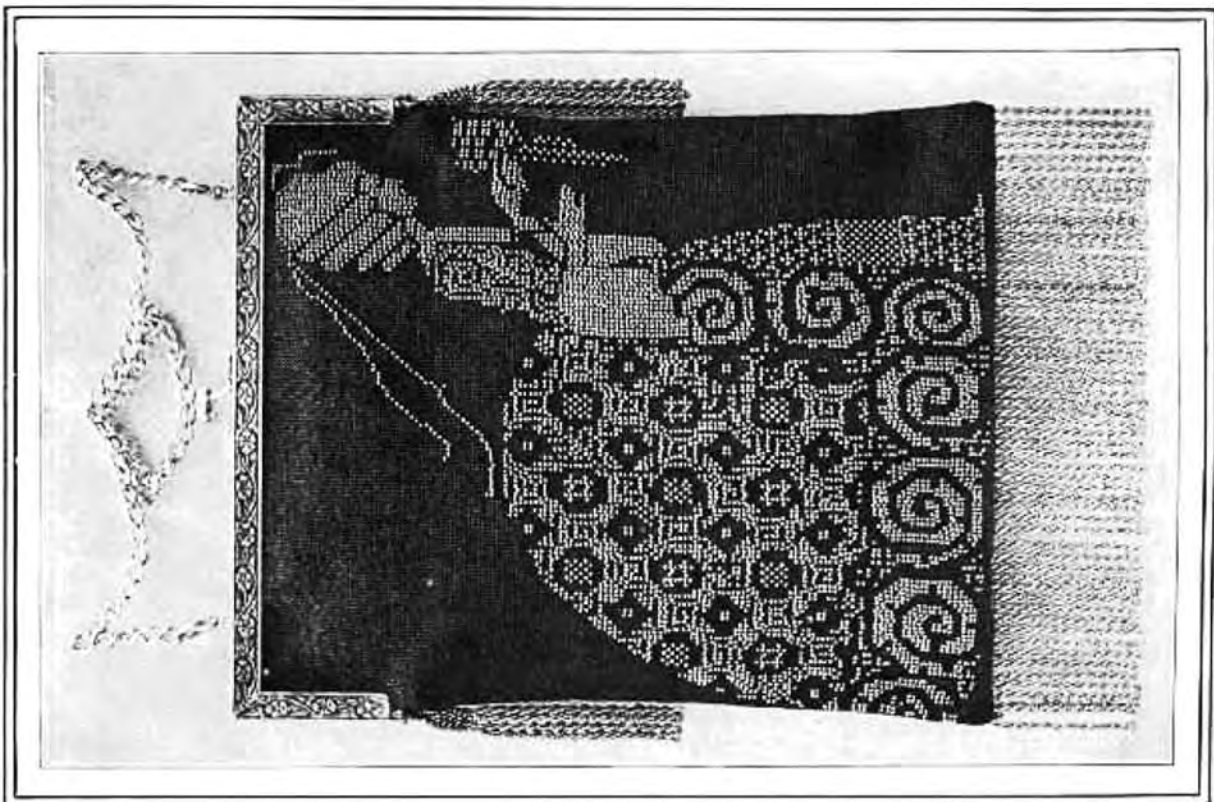
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STEEL BEADS. WING BOTH SIDES. See page



No. 1500. CROCHETED HAND BAG, "THE LOVERS," WORKED IN 11



## Bead Work and How to Do It

**I**NDIAN Bead Weaving, Beaded Knitting, Beaded Crocheting, Bead Embroidery on Canvas, Bead Embroidery on cloth or velvet, Bead Mosaic, various ways of stringing bead articles, wood beads, seed pearls, rose petal beads, etc., are some varieties of bead work treated of in these pages. A brief lesson on each of these methods is attempted, and a number of examples given, in order to make the book practical and helpful. Black and white block patterns and directions for some pieces are offered separately, as the patterns are too large for the book.

The different sizes of beads will be designated as "5/0 cut," the very finest, which average about 600 per bunch. "Seed beads," the larger size, averaging about 1000 per bunch; "gold plated," "French gilt," and "steel" in different sizes (numbered) about 1200 per bunch, while the "round steel" has, sometimes 1500

per bunch. It is from these figures the estimates of material are made.

To string long lengths of beads rapidly, thread the needle on the spool and draw that thread through the one upon which the beads are already strung; or, thread a No. 16 bead needle with a loop of No. 60 spool cotton. Draw the thread upon which the beads are to be strung through this loop. Threading the beads on the needle, they are easily passed down over the loop.

Purse twist is used with seed beads, gold, steel, etc. Letter C or D spool silk is used for the finer beads, while Letter A silk is necessary for some of the finest work in pearl beads. To slightly wax the thread is usually of advantage when sewing beads.

Bead needles No. 16 and Crewel needles No. 12 are used for much of the work.

### Indian Bead Weaving

**T**HE Apache Loom is shown at Fig. 1A, with the finished work coiled around the spool at the right hand. The warp threads are carried to the left and fastened by means of wooden pins.

The home-made loom, at B, Fig. 1, consists of a light pine board, 20 inches long, 4 inches wide, with blocks 2 inches high fastened at each end. A slight groove is made in the top of the blocks, by means of a saw or knife, where an aluminum comb is pressed firmly into the groove. Two or three small nails driven into the end of the baseboard give place to tie the warp threads in groups. After they are

secured (there should be one more thread than the number of beads in the width of the pattern), fasten the weaving thread at the end of the loom to your right, and to the warp thread farthest from you. This thread should carry a needle fine enough to pass the second time through the eye of the beads.

Bring the weaving thread, under the warp threads, toward you, and thread the beads according to the design to be followed. Draw up close under the warp threads and press, with the left hand, the beads up between the warp threads. (One should begin with something narrow at first, and after experience

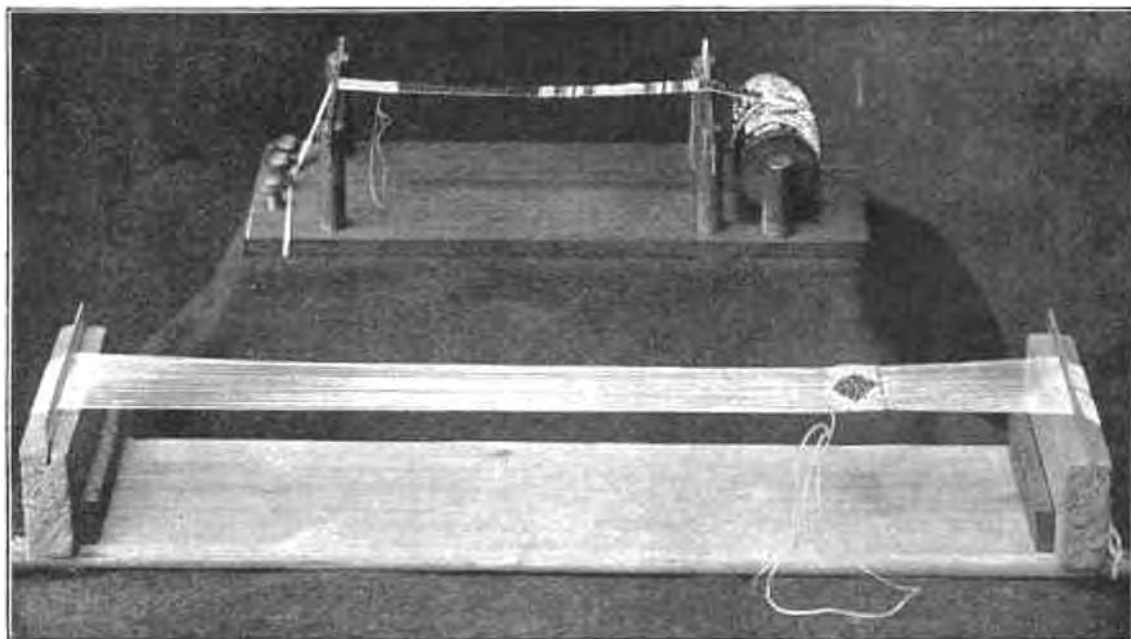


FIG. 1. LOOMS

A. APACHE LOOM

B. HOME-MADE LOOM



is gained by practice it is possible to weave 90 or 100 beads wide.) Then bringing the needle up around the warp thread next the worker, pass it through all the beads, making sure the needle is above the warp threads. After drawing the thread rather tightly, yet not too tightly, pass it down under the warp threads and string the second row, etc. When a new weaving thread must be added, knot the new thread around the upper or farthest warp thread and work several rows over both ends and cut closely. A generous length of warp thread should always be allowed at both ends for finishing, and the same caution is necessary in all departments of bead work.

Good examples of Indian weave are found on pages 14, 26, and 35 and the clasps of necklaces on pages 10, 19, and 30.

When a warp thread breaks or must have added length, a "weaver's knot" should secure it. And in other cases where a thread must be tied it is preferred. The "weaver's knot" is given at Fig. 2. "A" is the end of the old thread, "B" the end of the new thread. Cross them, holding "C" between left thumb and forefinger. "D" is the length of new thread, pass it around over "A," up under "B," and over "A" again. Then turning "A" down, over "D," over the new thread and through the loop made by "D."

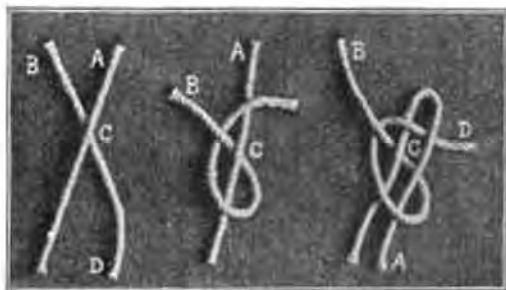


FIG. 2. WAY OF TYING A WEAVER'S KNOT

Then bring "B" down and hold it with "A," drawing "D" tightly. Be sure that "A" is pulled down, first, to just where the knot is desired.

## Beaded Knitting

**B**EADS should be strung on the spool for knitting. In a large piece it may be necessary to string in sections and leave long ends where they join, but if possible the whole scheme of color should be strung on one thread or spool.

Beads are placed in several different ways in knitting. First, a bead left on the thread between two stitches (as in the Pitcher Purse, Fig. 27, page 24). When purling, this leaves the bead on the right side, next the worker. When knitting plain, it leaves the bead on the side farthest from the worker. Second, when knitting a stitch, to draw a bead through to the right side. Third, knitting a stitch "crossed," that is, inserting the needle in the back of the stitch and drawing a bead through to the right side. The last is the method employed in many, indeed most, of the old bags knitted so long ago, and this makes the best body for a bag of solid pattern.

However, much of the knitting is of the character of Figs. 7 and 9, page 12, one or more beads left

between stitches or, as in the Knitted Bag, Fig. 29, page 29 and the Miser's Purses, Figs. 49 and 50, page 39, two or three beads left on the thread as it is carried around the needle. The latter is known as "purse stitch," and will be explained in connection with Fig. 29, page 29.

To thread the beads for knitting a pattern of more than one color: If the bag is started at the top, the beads should be strung, beginning at the right hand of the lowest row and stringing to the left. Stringing each row from right to left, from the lowest row to the top, and stringing each row of the design twice to make both sides of the bag. In this way the last bead strung is the first bead knitted. If the stringing of all the beads on one spool is not possible, on account of the size of the bag, take the first 20 rows (at the top) for a section, begin at the right of the 20th row and proceed as directed above. When these are knitted string 20 rows more, etc.

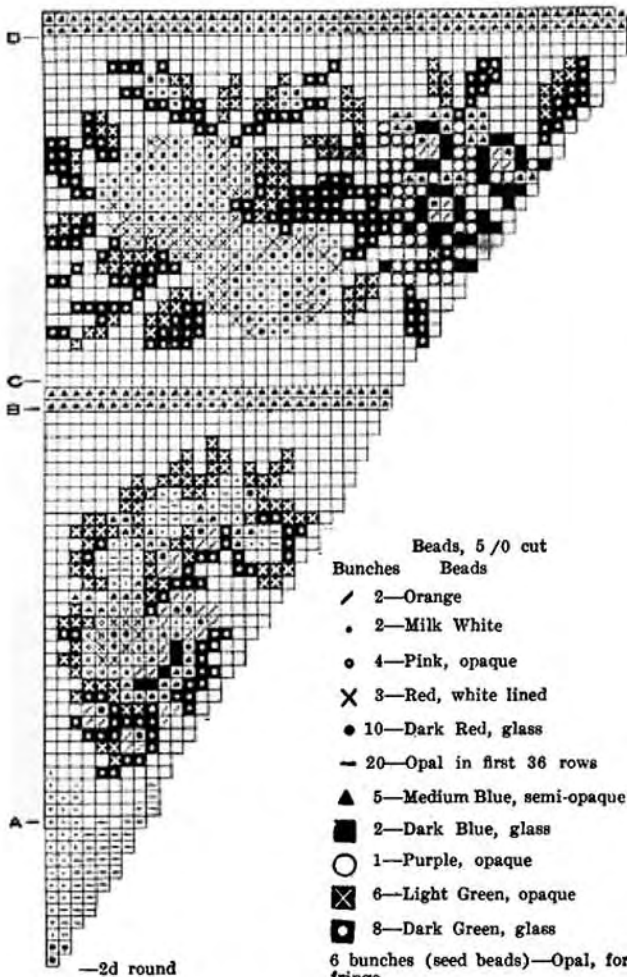
While crocheting and weaving and canvas embroidery are the preferred methods of making a bag of solid design of beads in these days, yet, all honor must be given to the forerunner of them all, the old knitted bag of our great-grandmother's day. So many of these are still in existence in various stages of preservation that sometimes it gives one the impression they did nothing in those days but simply knitted bead bags for this generation to admire.

An unusual number have been found available for use in these pages. Many of these boast of a century lifetime. Some even go farther than that. At least one is known to have been knitted by a woman whose span of life reached ninety-two years, from 1738 to 1830, and since it is a fact that she knit this "Rose Bag," beside others, when she was a young woman it is no stretch of imagination to call it the "Rose Bag of 1760," a piece of unusual beauty, No. 1513.

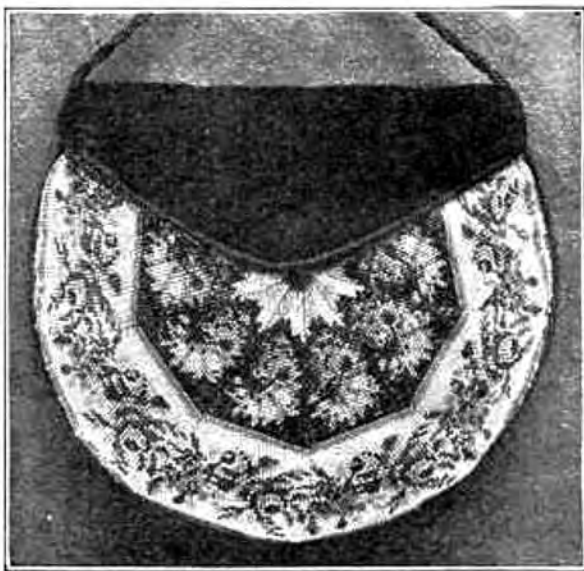
They are all so attractive (especially after the rents have all been closed, moth-eaten places mended, and new linings added) that it is hardly fair to single out any for special notice. However, No. 1515, "Castle and Moat," is as quaint a specimen as it is beautiful. The values come out well in the photograph and the dull tones have almost the effect of pastel. Number 1511, of gold and black, presents another phase of the work, a design in gold and cut jet beads which is charming. And indeed so they are all.

**Number 1501A.**—This beautiful old bag is peculiar in that it is circular and knitted, being started in the centre with 6 stitches, widened out in nine places, making nine sections. The two sides of the bag have been mounted separately (see No. 1501B), making two bags, the back of each being dark green velvet. One-third of one side the original bag being cut away, it suggested the little Reticule, No. 1501B. The triangle at the top, which was missing, being supplied by a crocheting of dark green purse twist, and the back of velvet turned over to form the flap, with ball and socket fastening. The edges are finished with dark green cord. The fringe of the bag, No. 1501A, is of opal seed beads, red beads at the centre, a star of milk white and opal, then, on a background of dark red cut glass, are nine sprays of flowers, two rounds of medium blue and beyond

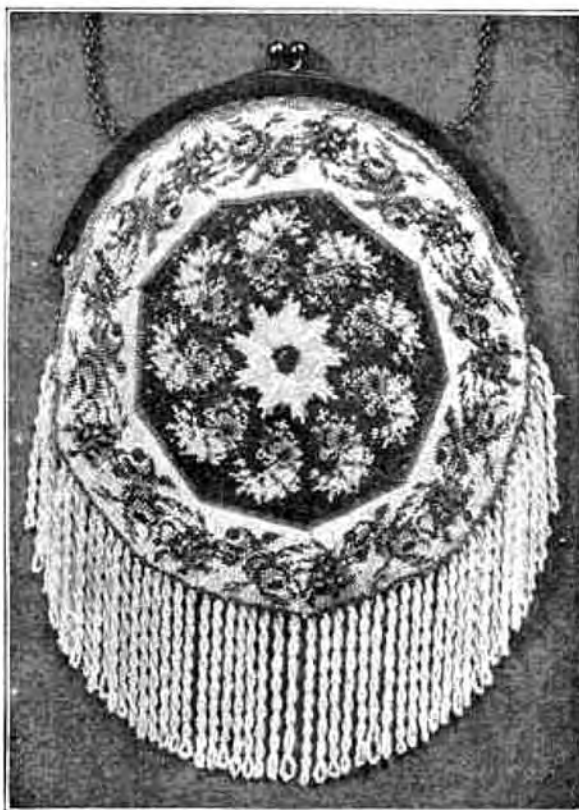




No. 1501. SECTION (1-9) OF PATTERN OF NOS. 1501A AND 1501B



No. 1501B. RETICULE MADE FROM THE INCOMPLETE SIDE OF No. 1501A

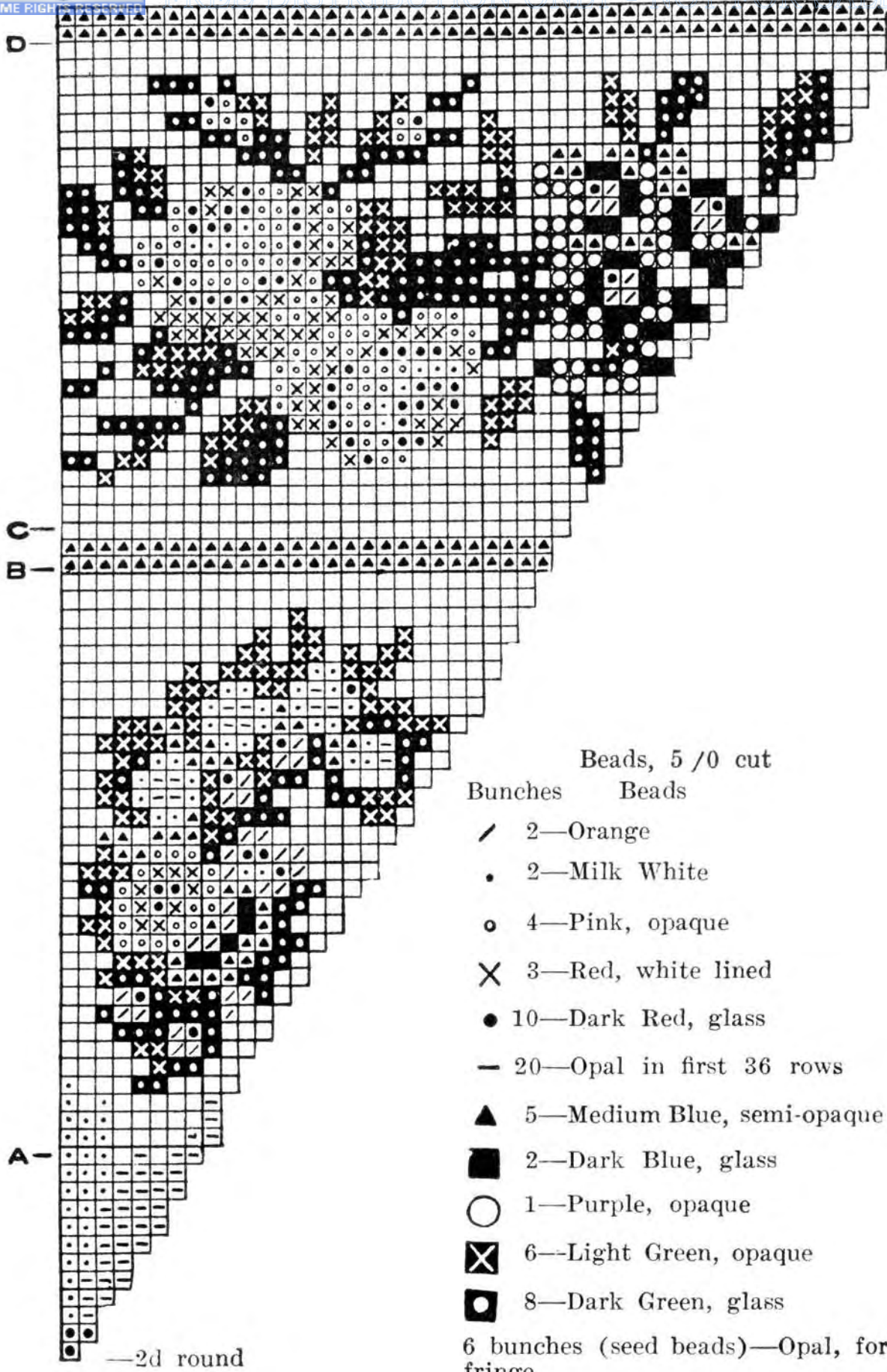


No. 1501A. VERY OLD KNITTED BAG, CIRCULAR, WITH GROUND OF DARK RED AND OPAL BORDER

that are nine sprays of roses and blue flowers on an opal background, ending with two rows of blue. The beads should be strung on cream silk from A across (see No. 1501), nine times. The next row below nine times, etc., to the centre. On red silk the beads are strung from B across, nine times, and the succeeding rows down to A. From the left-hand top, down to B, the beads are strung on cream silk. For crocheting, the stringing should begin at the right hand of the row, and repeated nine times, but the rows should be strung in the same order, from A down, from B down to A, and from the top down to B. To knit the bag, cast on 6 stitches (2 on each needle), of cream silk on which beads are strung from A to centre. *1st round*—Knit 6, without beads. (This centre is afterward covered with 3 lines of 3 red beads sewed on to make the centre solid red). *2d round*—Knit 1 (taking up the back loop of stitch), widen (by knitting the loop between stitches), knit 1. Each needle is knitted in this way with red beads throughout. This is the first round shown on the pattern and should have 9 stitches and 9 red beads. *3d round*—Knit 1, widen. Repeat around, making 18 stitches on the needles. *4th round*—Knit 1 (milk white), knit 1 (opal), nine times. From that it is easy to follow the pattern, widening only when an extra block is added to the pattern.

*Materials.*—One spool cream silk C, 1 spool dark red silk C, 4 steel knitting-needles, No. 19 or 20. Beads, see pattern No. 1501. Black and white block pattern, 10 cents.





- Beads, 5 / 0 cut
- | Bunches | Beads                      |
|---------|----------------------------|
| /       | 2—Orange                   |
| .       | 2—Milk White               |
| o       | 4—Pink, opaque             |
| X       | 3—Red, white lined         |
| ●       | 10—Dark Red, glass         |
| —       | 20—Opal in first 36 rows   |
| ▲       | 5—Medium Blue, semi-opaque |
| ■       | 2—Dark Blue, glass         |
| ○       | 1—Purple, opaque           |
| ⊗       | 6—Light Green, opaque      |
| ◼       | 8—Dark Green, glass        |
- 6 bunches (seed beads)—Opal, for fringe

No. 1501. SECTION (1-9) OF PATTERN OF NOS. 1501A AND 1501B



## Beaded Crochet

**Number 1500.**—"The Lovers," on page 2, is a good specimen of beads on purse twist. It is crocheted of dark blue purse twist and round steel beads No. 7. The bag measures 8 inches by  $9\frac{3}{4}$ , and requires 5 spools of silk and 15 bunches of beads, an eight-inch German silver clasp, two pieces of suède (10 x 12 inches), and crochet needle No. 10.

String 2 bunches of beads on the first spool. Chain (ch) 150, single crochet (s c) on both sides of the chain, making 300 stitches (sts) in the round. Crochet 3 rounds without beads, then follow the pattern from left to right, one row of the gown and one row of the man's slippers, etc. A line of white basting thread carried up along each edge makes the counting easy. When 120 rounds are finished, 4 sts are left at each end, and the remainder of each side is crocheted separately, as directed in the lesson following this. The fringe is composed of 60 twisted loops of  $4\frac{1}{2}$  inches of beads, making it when finished about 2 inches. For the tassel at each side, string on the spool 120 beads, ch 4, a bead on each st, join. *1st round*—Two s c with beads in each ch, 2d *round*—\* Two s c in 1st st, 1 s c in 2d \*. Repeat. Make 5 rounds of s c with beads throughout. *8th round*—\* Omit 1st, s c in 2d \*. Repeat. Cut the thread about two yards long and pull through the last st. Thread a needle on this end and string 6 inches of beads, twist, and fasten in lower edge of tassel cap. Make 8 twisted loops. Fasten to the bag by buttonhole loop.

**Number 1500.**—Black and white block pattern, 20 cents.

**To Crochet a Bag of the Finest Beads.**—An experienced worker is quoted as follows: "The materials should be carefully selected. It is quite impossible when working with the fine colored beads to have the different shades exactly the same size, and for this reason the worker has to be extremely careful to select among the beads those of uniform size. I would suggest a No. 12 sewing-needle to be used in stringing the beads; use machine twist, size C, and 000 crochet-needle.

"After the pattern has been selected, the size of frame is an important matter. The width of work is regulated by the size of frame to be used, and the same general proportions would follow, even if working the small beads, or small purses. Take, for instance, a six-inch frame, which is a good size for the wrist-bags now in use. If the piece being made is for a six-inch frame, two inches deep, the work below frame should measure at least six and one-half inches in width. We find the average crochet with the 5/0 cut beads on the silk mentioned above would take about twenty-two or twenty-three beads to an inch, which will enable one to allow the number of stitches necessary for the width to be made. The depth can be about six inches from the top of the frame to the lowest measurement of the bag, not including the fringe. Yet some prefer the shallow bag; however, this remains with the worker.

"The average six-inch frame has an opening of about two inches deep from the outside frame. When shaping the bag for the frame, having the work fully six and one-half inches wide, we find much better results by having a slight fulness in

the bag at the hinge point of the frame, and would say the work should be at least one-quarter of an inch wider than the frame measurement, six and one-quarter inches at the hinge place. Keep this measurement, six and one-quarter inches for about one-half the depth of the frame. From this point on, the work fits carefully to the frame shape.

"When stringing the beads the best method, if working from a squared paper diagram, is to break several yards of silk from the main spool, using this piece of silk for the work. String only a few rows at a time, working from the left-hand side of the squared paper to the right; repeat from the left side again to the right side as before for the second side of the bag. Crochet these beads, then string a few rows again. One should take great pains to hold work carefully in the hands, as it is apt to twist, and it is quite necessary that the work be kept perfectly straight, for when finished it should not only be straight in the row across the bag, but straight vertically. The beads should all slant in the same direction downwards from left to right. When working with white or light-colored silk, be most careful to keep it clean, as the least soiling when working will be liable to show through, giving unpleasant lines of gray streaks across the bag.

"To commence the crochet-work make a chain of the required number of stitches for the width. Crochet with the single-crochet stitch, down one side of the chain and back again on the other side, which will, by this method, give the first row of each side of the bag (there being no opening to close, on the bottom or sides, all being one piece of work). Continue with the single-crochet stitch, taking the back part of the stitch and pushing the bead up in place when there are two loops on the needle and just before completing the stitch. If the bag has few rows cut at the corner, the widening is made by putting three stitches into the end stitch of each row. By using three stitches, the middle stitch without the bead, which is not counted in the number of beads to each row, shows you at once when one side of bag has been completed, the end of the row and the stitch in which the widening stitches are to be made next time. When the last row of the widening is made, this centre stitch is omitted.

"In shaping the work up in the frame space, it requires breaking the thread at each row. To start the row, the end of the silk can be held under the needle and over the work of the other row, in such a manner as to crochet over it, covering the ends for several stitches. The same method is followed at the other end of the row, holding the end of silk of the previous row under, to be covered in. When new silk is necessary the two ends may be held over the work in the same manner, and covered over for several stitches, and it will be very secure and strong.

"Card-cases are oblong in shape, allowing a few rows wider (without beads) on all four sides for a plain margin to turn under when the work is mounted. The work must be kept very straight, all the beads slanting in the same direction. In order to do this, it will be necessary to break off the silk at the end of each row. String one row at a time. The same stitch is used as in the crocheted bag directions."





No. 1502. CROCHETED PURSE

**Number 1502. Crocheted Purse.**—This little purse is made with opal background, a design of three little rose sprigs and a lattice of turquoise across the lower edge. Very fine beads are crocheted on letter C silk, commencing with 43 at the bottom, widening to 71 for the body and narrowing to the clasp. It measures  $3\frac{3}{8}$  inches across and  $3\frac{1}{2}$  inches deep.

**Materials.**—One spool letter C silk. Beads, fine, 18 bunches opal; 3 bunches turquoise; 1 bunch light green (opaque); 2 bunches dark green (opaque); 1 bunch white (opaque); 2 bunches pink (opaque); 2 bunches darker pink (opaque); 1 bunch dark red (white lined).

**Number 1502.**—Black and white block pattern, 10 cents.

Further suggestions may be given in the matter of crocheting a bag. If a No. 12 sewing-needle is not fine enough to thread the beads, a No. 16 bead-needle is slightly finer and will carry a thread of good weight.

In the matter of crochet-needles they are marked in various ways or not marked at all. Many are numbered from one up to fourteen, No. 14 being the finest.

Another note of caution is to be given about the stringing of beads. If a whole pattern is to be strung upon a spool, then the beads must be strung from right to left, and in rows from the top down, for a square bag. On the other hand, if the thread is broken and a few rows strung at a time, "beginning at the left" to string them (as directed in the previous lesson) one must be careful to begin crocheting at the end of the thread which holds the first bead strung.

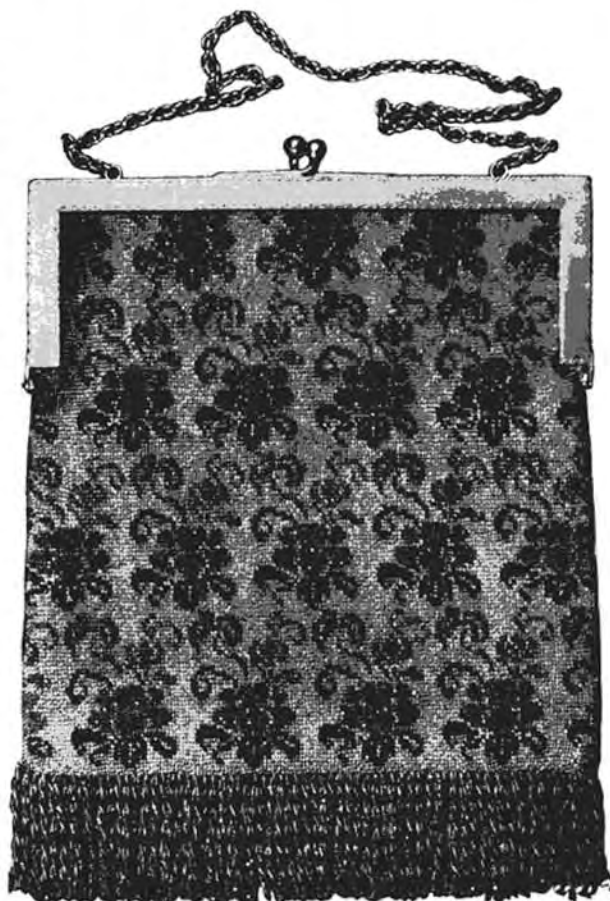
**Number 1502 $\frac{1}{2}$ . Bag with Blue Flowers.**—One of the most beautiful of modern bags is illustrated on this page. It is a very successful rival of the old, old bags, in points of beauty, fineness and exquisitely finished work.

It is crocheted. The ground is of champagne-color crystal beads (very fine), the design in two shades of cornflower blue, leaves of dark green (crystal) while the tendrils that are above the conventional flowers are a topaz shade of brown. The heart of the flower is medium yellow, opaque.

This bag is six and five-eighths inches across and six and one-half inches deep. The fringe is  $1\frac{1}{2}$  inches deep, 69 twisted loops of 109 beads, each strung as follows: Two champagne, 1 topaz, 1 light blue, 1 topaz, 3 champagne, 2 topaz, 1 green, 2 topaz, 3 champagne, 2 topaz, 2 light blue, 2 topaz, 3 champagne, 2 topaz, 2 green, 2 topaz, 3 champagne, 2 topaz, 3 light blue, 2 topaz, 3 champagne, 2 topaz, \* 15 light blue. Then begin at \* and reverse the order.

**Materials.**—Two spools C machine silk, white or cream; 1 fine crochet needle; 1 paper No. 12 needles. Beads, fine 5/0 cut; 50 bunches champagne (crystal); 10 bunches dark green (crystal); 10 bunches brown, topaz shade (crystal); 8 bunches light cornflower blue (opaque); 8 bunches dark cornflower blue (opaque); 1 bunch medium yellow (opaque).

**Number 1502 $\frac{1}{2}$ .**—Black and white block pattern, 20 cents.



No. 1502 $\frac{1}{2}$ . CONVENTIONAL BAG, WITH CHAMPAGNE BACKGROUND AND BLUE FLOWERS



## Bead Embroidery on Canvas

WHEN the amateur sets about making a bead bag, the probability is that a greater success will be achieved if the method of Bead Embroidery on Canvas be adopted. The stringing of beads for a knitted or crocheted bag requires very careful work and long sustained effort. But when one bead at a time is selected and sewed on the canvas, the work may be laid aside or picked up at pleasure without any fearful results to follow.

**Number 1503. Rose Bag.**—A thoroughly tested, practical plan for mounting canvas is given at Fig. 3 on this page. The Penelope canvas selected has about 14 threads to an inch, for ordinary seed beads;

19, 20, or more to an inch is required for the finer beads.

Make a row of cross-stitch in heavy silk just outside the design, 73 deep and 115 wide. This holds the beads at the outline and covers the canvas where the bag is finally overcast together. Cut the canvas an inch or more outside this, turn it face down on a piece of firm new muslin and stitch through both a half inch from the edge of canvas. Stitched with several rows, on the machine, it is very firm.

Stretch tightly this muslin, with canvas underneath, in a 12-inch embroidery hoop. After cutting the muslin away from the face of the canvas, a half inch inside the stitching, cut it outside the hoop, leaving two inches all around. With a strong thread overcast this up to the right side, turning all edges under and overcasting tightly all around the hoop.

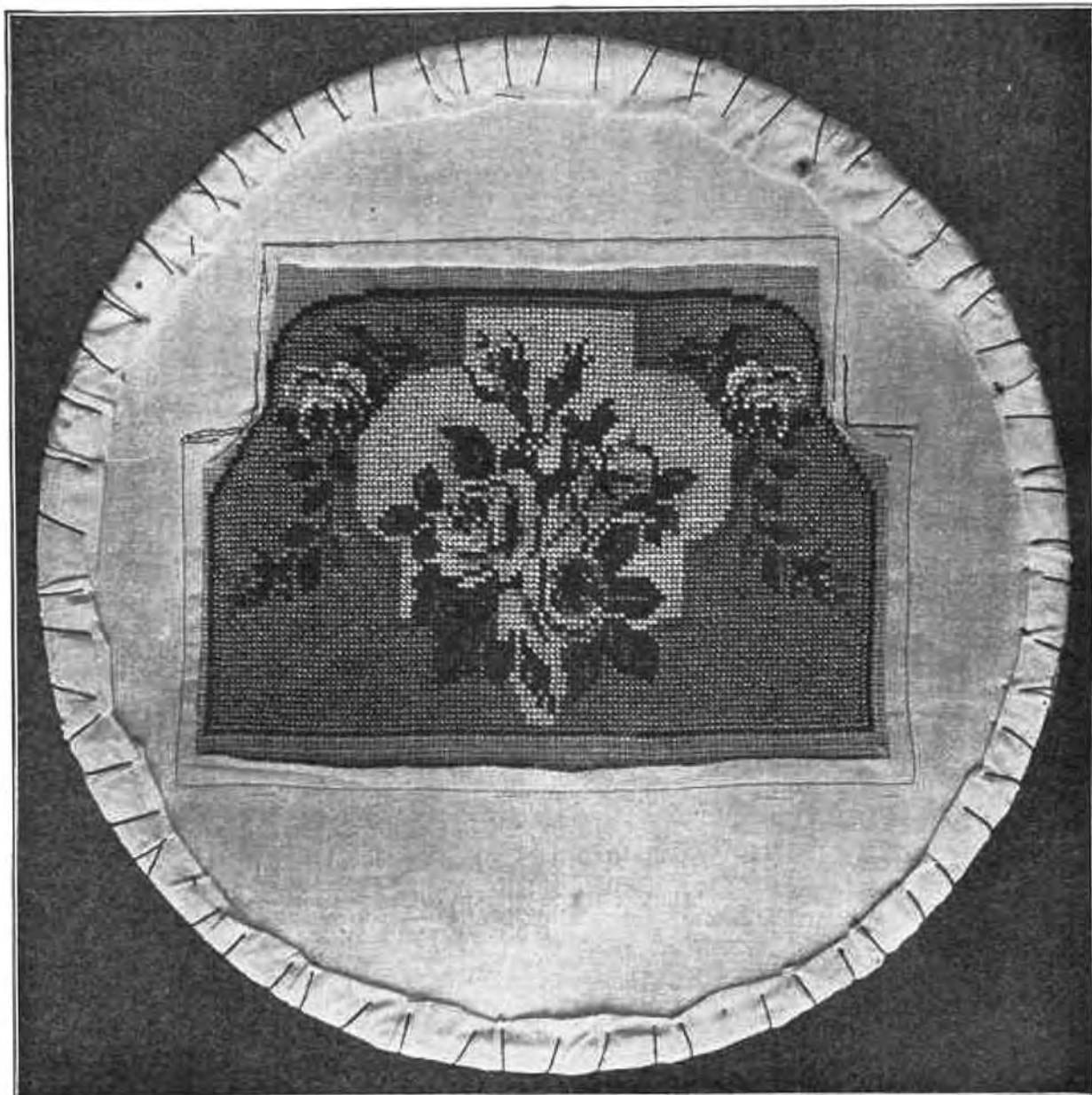


Fig. 3 Mounted Canvas. Showing Completed Work of No. 1503



There will be nothing then on which the thread will catch. The thread used is Letter D, silk, doubled and waxed. A No. 12 crewel needle or No. 16 bead needle may be used.

A few of the wrong ways to sew beads are these: To begin in the centre and sew each way, to put in the design first and fill the background afterwards; to sew one row from left to right, and the next one back from right to left.

It cannot be emphasized too strongly that the one right way is to begin at the left, at the top row, sewing each bead as shown at Fig. 4, and sew from left to right the whole of the first row. Fasten the thread carefully, cut, and begin at the left of the second row, etc. The needle should be brought up at the lower left corner of the little block of four threads, a bead threaded, the needle down at the upper right of the little block just as in the Detail of Beaded Canvas. The needle in the diagram shows the direction of the stitch, but do not attempt the whole stitch at once, work through and back. If the thread is pulled rather tightly, and each bead drawn so it stands on edge and, what is very important, if the size of beads and canvas correspond, a

No. 7; 1st and 2d rose, each 2 bunches; 1st and 2d red, each 2 bunches; 1st, 2d, and 3d green, each 2 bunches.

*Number 1503.*—Black and white block pattern, 10 cents.

Canvas Embroidery is shown at No. 1505A, page 10; No. 1506, page 11; No. 1526, page 28; No. 1528 and No. 1529, page 30; No. 1536A-B, page 37; and four hatpins on page 48.

*Number 1504.*—Opal ground, flowers of blue, gold, and silver or steel, leaves of dark and light green.

*Materials.*—Seed beads, 10 bunches opal; 1 bunch gold No. 7 or No. 8; 1 bunch steel No. 7 or No. 8; 1 bunch dark green; 1 bunch light green; 1 bunch medium blue.

*Number 1504.*—Black and white pattern, 10 cents.

*Number 1505A.*—In the band of this bag, page 10, the beads are of the common size, rather larger than the average. Twenty-one shades are employed beside the ground, which is a crystal or glass bead with slightly greenish tint. It requires 4 bunches of ground beads, 3 bunches black, and 1 bunch of each of the other shades. The band is 7½ inches long and 3 inches wide. The bag is 7½ deep.

*Number 1505A.*—Black and white pattern, 10 cents.

*Number 1506.*—The green velvet bag on page 11 has a band of canvas embroidery of the finest beads in 5 shades of rose, 3 shades of green, 2 shades of brown and amber (or lightest brown). The ground is of crystal beads with a hint of both yellow and green in color. The band measures 7¾ x 3½ inches. Six tassels, of 5 loops each, finish the lower edge. These loops are strung as follows: One-inch ground beads, 4 dark green, 5 medium brown, 4 dark green, 10 ground, 4 dark green, 5 medium brown, 4 dark green, 1-inch ground.

*Materials.*—Canvas (18 threads to an inch), 6 x 20 inches; velvet, ½ yard; lining, ½ yard; silk cord, 3½ yards. Beads (fine), 20 bunches ground color, crystal; 2 bunches, each, of 1st, 2d, 3d, 4th, and 5th rose; 2 bunches, each, of 1st, 2d, 3d green; 2 bunches amber; 3 bunches medium brown; 3 bunches dark brown.

*Number 1506.*—Black and white pattern, 10 cents.

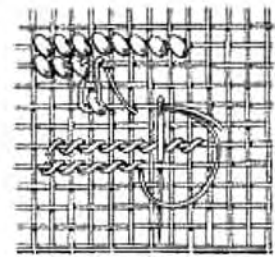


FIG. 4. DETAIL OF BEADING CANVAS



No. 1503. ROSE HAND BAG. See Fig. 3

beautifully uniform piece of work will be the result.

The first row is 63 gold-plated beads. By marking the centre thread of the canvas and beginning 31 threads to the left, the work will be rightly placed.

If it is not possible to procure a clasp that will exactly fit, the first 20 rows could be carried out to fit a square clasp, or the size changed slightly to fit what could be obtained.

The rose design is copied with 2 shades of rose, 2 shades of red and 3 shades of green. The background is of medium dark blue, the panel in the centre of light blue, with a band of gold framing it and stars of gold dotting the darker blue. The rose shades correspond with "La France," the lightest shade is opaque and almost white. Dark green (glass), medium green (glass), and very light warm opaque green are used. The bag measures 5 3-16 inches deep and 7¾ inches wide.

*Materials.*—Two spools Letter D machine silk, white; No. 12 crewel needles or No. 16 bead needles. Beads (ordinary size seed beads), 6 bunches dark blue; 4 bunches light blue; 2 bunches gold plated



No. 1504. BEADED CANVAS BAG



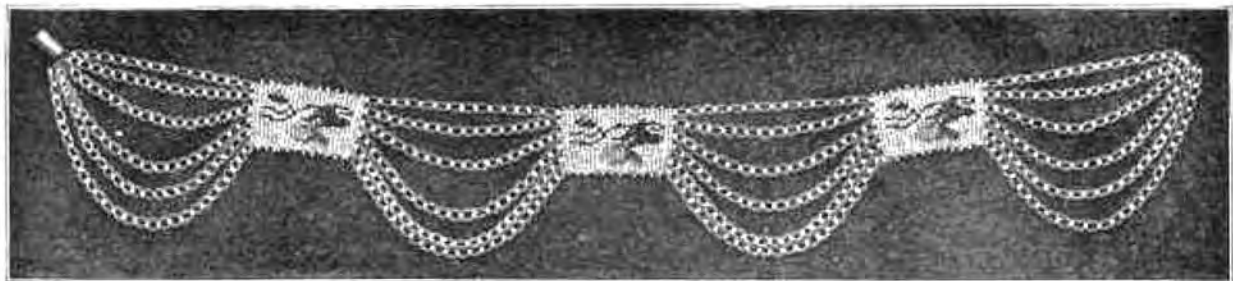
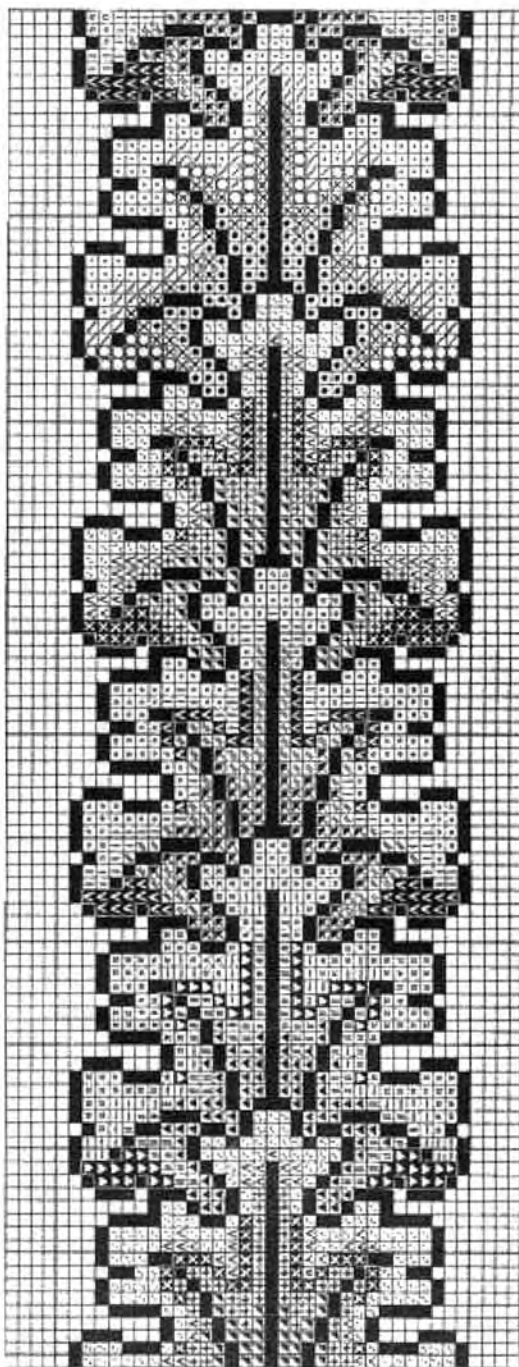


FIG. 5. PANSY NECKLACE. See Fig. 6

Figure 5.—This is a necklace of woven clasps, and chains strung between. It is made of the finest beads. The ground is opal, the design a pansy. The chains are of lightest green, crystal, and opal. Five crystal each side of the link and the threads crossed through two opal. Twelve threads, several yards in length, are strung to make six chains. The first chain has 14 links, the second 16, third 18, fourth 21,

DESCRIPTION OF SYMBOLS, No. 1505B

- |   |                           |   |                       |
|---|---------------------------|---|-----------------------|
| ○ | First (lightest) Amethyst | ○ | First (lightest) Rose |
| / | Second Amethyst           | — | Second Rose           |
| ○ | Third Amethyst            | ◼ | Third Rose            |
| X | Fourth Amethyst           | ∥ | Fourth Rose           |
| ● | Fifth (darkest) Amethyst  | ◼ | Fifth (darkest) Rose  |
| • | First (lightest) Green    | X | First (lightest) Blue |
| < | Second Green              |   | Second Blue           |
| ⊗ | Third Green               | ▣ | Third Blue            |
| + | Fourth Green              | = | Fourth Blue           |
| ▼ | Fifth (darkest) Green     | ◄ | Fifth (darkest) Blue  |
|   |                           | ■ | Black                 |

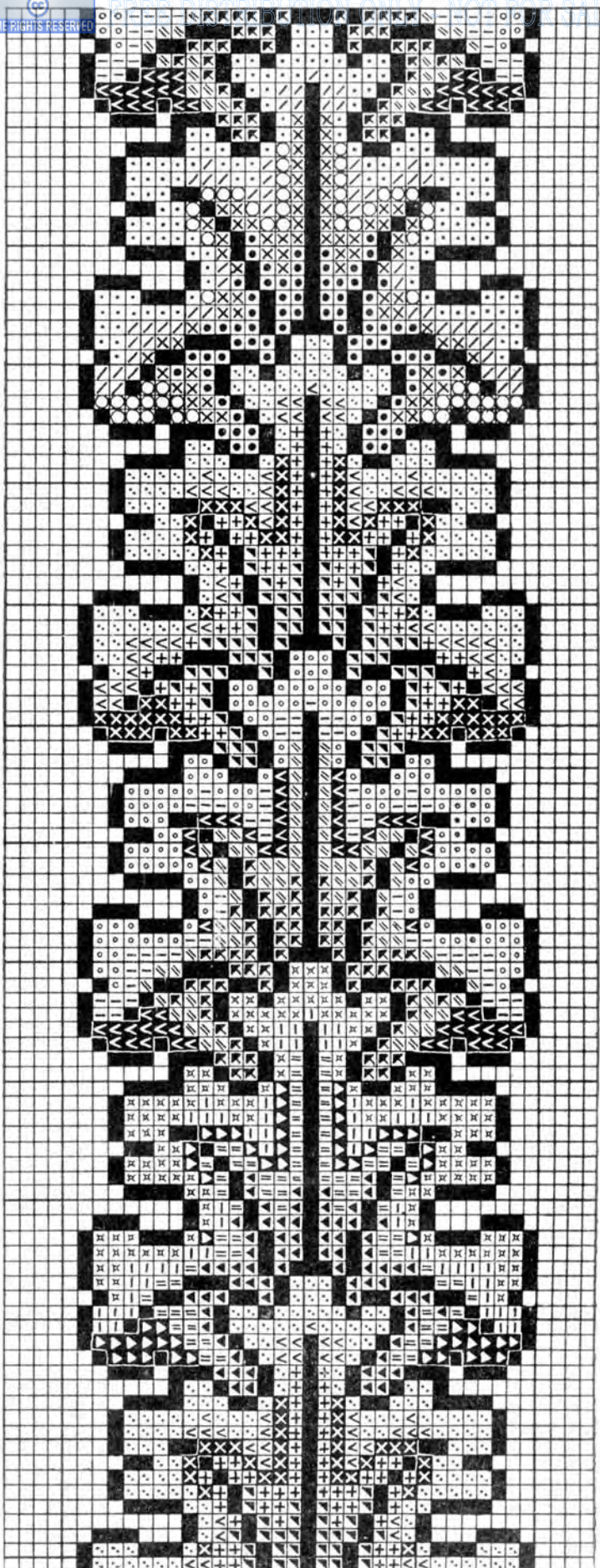


No. 1505B. PATTERN OF No. 1505A.  
105 x 40 BEADS



No. 1505A. BLUE VELVET BAG WITH BAND OF LEAVES IN BEADED CANVAS. See No. 1505B

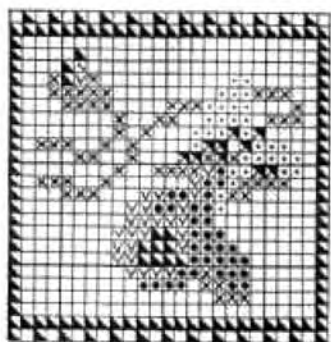




No. 1505B. PATTERN OF No. 1505A.

105 x 40 BEADS





DESCRIPTION  
OF SYMBOLS  
FIG. 6

- ▲ Lightest Purple, opaque
- ▼ Second Purple, opaque
- Third Purple, opaque
- Darkest Purple, glass
- Lightest Green, glass
- ▲ Medium Green, glass
- × Dark Green, glass

FIG. 6. PATTERN OF FIG. 5

fifth 24, and sixth 27 links. Then the twelve threads are warp threads, woven in a clasp (see Fig. 6, page 11) weaving 2 beads together between threads, except between 4th and 5th, and between 8th and 9th where 3 beads are together. The outer row of purple beads above and below are woven outside the threads in picot fashion in alternate rows. The ground of the clasp is opal. Make three clasps and four groups of chains.

*Materials.*—Twelve bunches crystal beads for



No. 1506. GREEN VELVET BAG WITH BAND OF ROSES IN BEADED CANVAS



No. 1507. HAND BAG IN BEADED KNITTING

chains, 6 bunches opal, 2 bunches lightest purple, 1 bunch, each, 1st, 2d, and 3d green, 1 bunch, each, 2d, 3d, and 4th purple.

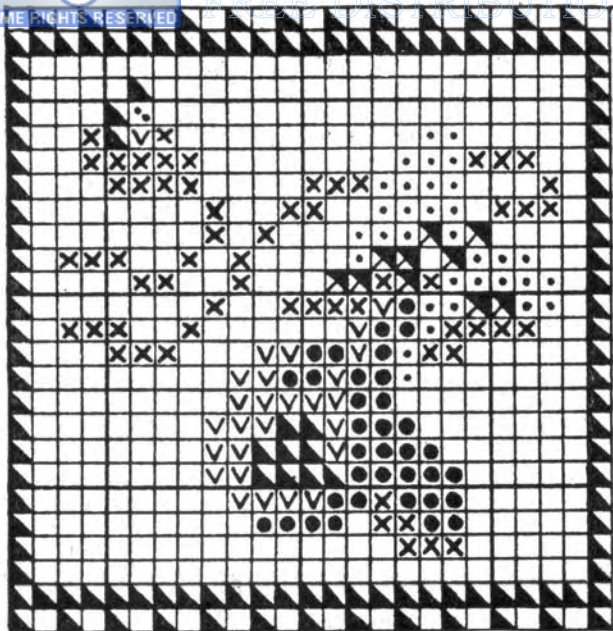
**Number 1507.**—This very large and handsome hand-bag is knitted of very fine beads. It measures 7½ inches wide and 8¾ inches deep. The ground is crystal. Unlike most knitted bags, it is started at the bottom, as one would do in crocheting. The pattern is made in three sections, the lower band of 38 rows is the first section in which 50 beads are knitted 5 times, making 250 beads around the lower part of the bag. The second section of the pattern includes 79 rows, and it is knitted 4 times, twice on each side of the bag. In the first (lowest) row of this section the bag is narrowed 10 stitches (about 25 stitches apart), leaving 240 stitches around from that to the top. The third section includes 38 rows and is to be knitted twice in each round. In this and some other very old pieces, the materials are only estimated, not guaranteed.

*Materials.*—Fifty bunches crystal beads; 6 bunches medium blue; 6 bunches dark blue; 3 bunches royal blue; 8 bunches light green; 8 bunches medium green; 8 bunches dark green; 1 bunch light rose; 2 bunches darker rose; 3 bunches red; 4 bunches dark red; 1 bunch orange; 2 bunches light yellow; 6 bunches black; 2 bunches gold; 6 bunches amethyst; 2 bunches Delft blue.

*No. 1507.*—Black and white block pattern, 15 cents.



DESCRIPTION  
OF SYMBOLS,  
FIG. 6



- ▲ Lightest Purple, opaque
- ▼ Second Purple, opaque
- Third Purple, opaque
- Darkest Purple, glass
- Lightest Green, glass
- ▲ Medium Green, glass
- × Dark Green, glass



**Figure 7. Finger Purse.** *Materials.*—Five and one-half bunches steel beads No. 8; 1 spool gray purse twist; 1 pair knitting needles No. 19 or 20; 2-inch clasp. After stringing the beads, cast on 20 stitches. Knit plain 3 times across. *4th row*—Knit 3 stitches \*. Insert the needle in the next stitch as if to knit, and before knitting push on 2 beads. Knit that stitch and the next one. Repeat from \* until there are 8 groups of 2 beads each, and finish with 3 stitches plain knitting. Knit 6 rows altogether like the 4th row. Knit 10 rows in the same way, leaving 3 beads in each group. Knit 10 rows, with 4 beads in each group. Knit 10 rows with 5 beads in each group. (In the 2d and 4th of these rows, narrow 1 stitch at each end, leaving only 1 stitch at the first and last of the row instead of 3.) Knit 8 rows with 6 beads, 10 rows with 7 beads. Knit 38 rows with 8 beads. Then reverse the count and knit 10 rows with 7, 8 rows with 6, 10 rows with 5. In the 7th and 9th of these rows widen 1 stitch at each end, and from that on, knitting 3 without beads at each end. Knit 10 rows with 4, 10 rows with 3, 6 rows with 2. Knit across plain 3 times. Bind off, fold the sides together and overcast to fit the clasp.



FIG. 7. FINGER PURSE, GRAY SILK AND STEEL BEADS

Knit 10 rows with 5 beads in each group. (In the 2d and 4th of these rows, narrow 1 stitch at each end, leaving only 1 stitch at the first and last of the row instead of 3.) Knit 8 rows with 6 beads, 10 rows with 7 beads. Knit 38 rows with 8 beads. Then reverse the count and knit 10 rows with 7, 8 rows with 6, 10 rows with 5. In the 7th and 9th of these rows widen 1 stitch at each end, and from that on, knitting 3 without beads at each end. Knit 10 rows with 4, 10 rows with 3, 6 rows with 2. Knit across plain 3 times. Bind off, fold the sides together and overcast to fit the clasp.

**Figure 9. Finger Purse.** *Materials.*—Six and one-half bunches opal beads; 1 spool white purse twist; 1 pair knitting-needles No. 20; 2½-inch clasp.

The method of making this purse is the same as that at Fig. 7. The proportion and size being different it will be necessary to give the numbers only. Cast on 28 stitches. Knit plain 3 times across. *4th row*—Knit 3 stitches, 12 groups of 2 beads each. Knit 3. Make 7 more rows like the 4th row, 8 rows with 3 beads, 8 rows with 4. (In the 2d and 4th of these rows narrow 1 at each end.) Ten rows with 5 beads, 10 rows with 6, 26 rows with 7, 10 rows with 6, 10 rows with 5, 8 rows with 4 (widen one at each end in the 5th and 7th of these rows), 8 rows with 2. Knit 3 rows plain. Bind off and overcast the sides together to fit the clasp. This opal purse resembles a shell in shape and the pearly lustre

of the beads. It measures 2½ inches inside at the top, 2½ deep, and about 5½ around the line of the bottom.

**Figure 8. Crocheted Bracelet.** *Materials.*—Two bunches agate beads; No. 60 spool linen thread; No. 14 crochet-needle.

Chain 5, join. Crochet round and round with single crochet, leaving a bead at each stitch. When nearly 24 inches long, tie the knot and the exact length can be decided upon.

In a similar manner are made the cord necklace, Fig. 96, and cord girdle, Fig. 95, on page 48.

**Figure 96. Necklace.**—Blue and opal beads, one bunch each, are required for this necklace shown on page 48. String on No. 90 spool linen 3 blue and 2 opal, alternately, until the bunch of blue is used. Chain 5, join. Single crochet with each stitch beaded, round and round, from the inside of the ring, of course. This should make about 17 inches.

**Figure 95.**—For this girdle on page 48, 4 bunches of deep red (glass) and 3 bunches of apricot (opaque), are required. String on No. 90 spool linen, 3 red, 2 apricot, alternately. Proceed in the



FIG. 8. CROCHETED BRACELET OF AGATE BEADS



FIG. 9. FINGER PURSE OF WHITE SILK AND OPAL BEADS



same manner as for the necklace until the girdle is 48 inches long. String at each end a tassel of 6 loops, as follows: Thirty-eight red, 3 apricot, 1 red, 3 apricot, 38 red. The thread is passed through a large red bead before stringing the loops. This forms the cap of the tassel. To make any required length of this chain allow 120 beads to an inch of solid color, or 72 of one and 48 of another color.

**Number 1508A. Miser's Purse.** *Materials.*—Five bunches steel beads No. 8; 1 spool dark blue purse twist; 1 spool cream purse twist; 2 rings. Crochet-needle No. 10.

String 2 bunches of beads on each spool. Make two small bags of single crochet, commencing one with 42 stitches of the blue silk, 3 rounds without beads, then follow pattern, No. 1508B, until 13 rounds are finished. Then take up the cream silk and crochet 23 rounds, then blue silk for 13 rounds, and break the thread.

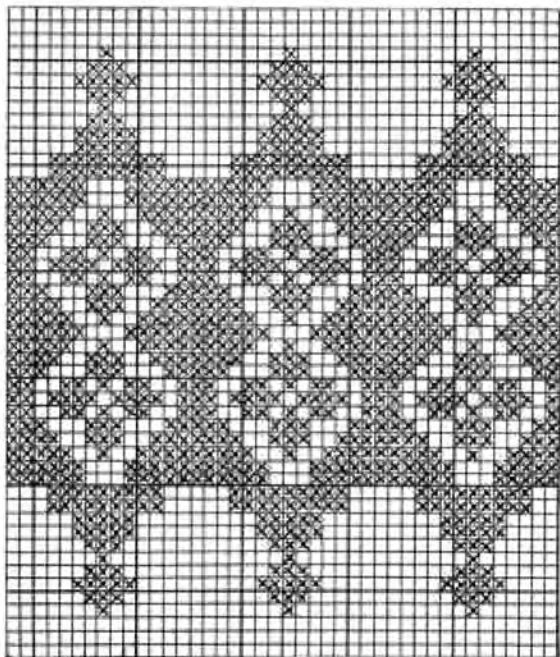
Commence the second bag of blue with 40 stitches, 4 rounds without beads, following pattern, No. 1508C until 13 rounds are finished. With cream silk crochet 22 rounds, then 13 rounds of blue silk. Do not break the thread, but crochet around about 4 times with double crochet in every second stitch, 1 chain between double crochet. Crochet back and forth 20 rows in the same way. (This flat web allows for the mouth of the purse.) Then 4 times, crochet all around. Crochet or sew to the first bag made. The rings can be strung on the spool before beginning the last 13 rounds of single crochet in blue.

The fringe of this purse is made as follows: Fasten silk at left-hand corner, string thirty-five beads, join again at corner, and pass the needle down through 5 of the beads, str 35, join upward through the fifth bead again, str 4 and join to bag at second point of joining, making a triangular mesh. Str 9, join in fifth of long loop, str 35, up through last joining and back through beads to bag. Carry thread in edge of bag to third point of joining, str 4, join, str 9, join in fifth

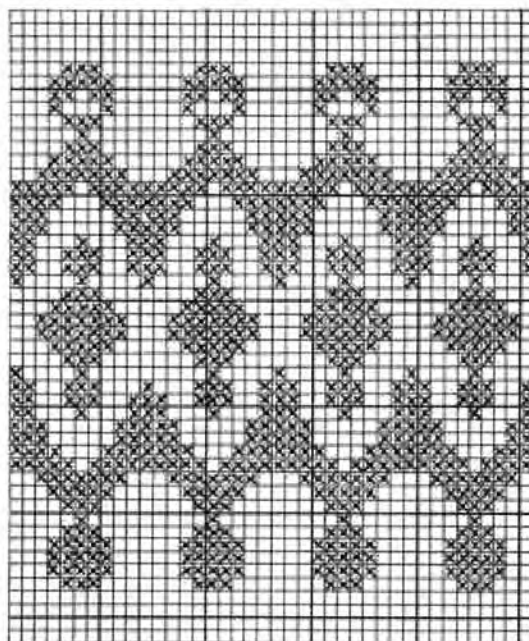


No. 1508A. MISER'S PURSE, CROCHETED OF BLUE AND CREAM SILK WITH STEEL BEADS

of long loop, str 35, up through last joining and back to bag. Str 9, join, str 9, join in fifth of long loop, str 35, up through last joining and back to bag. Continue in this way increasing until the tenth loop is strung, then join in fifth bead of last diamond mesh. Str 9, join, str 9, join, str 9, join, str 9, join at bag. Carry thread to seventh point of joining, str 4, join, str 9, join, str 9, join, str 9, join, str 39, join upward in fifth of last long loop, str 5, join upward in fifth of the 39. Str 39 again, join in last joining and pass through the first 5 beads, str 4, join. Continue the last half in this way, decreasing the number of meshes each time.

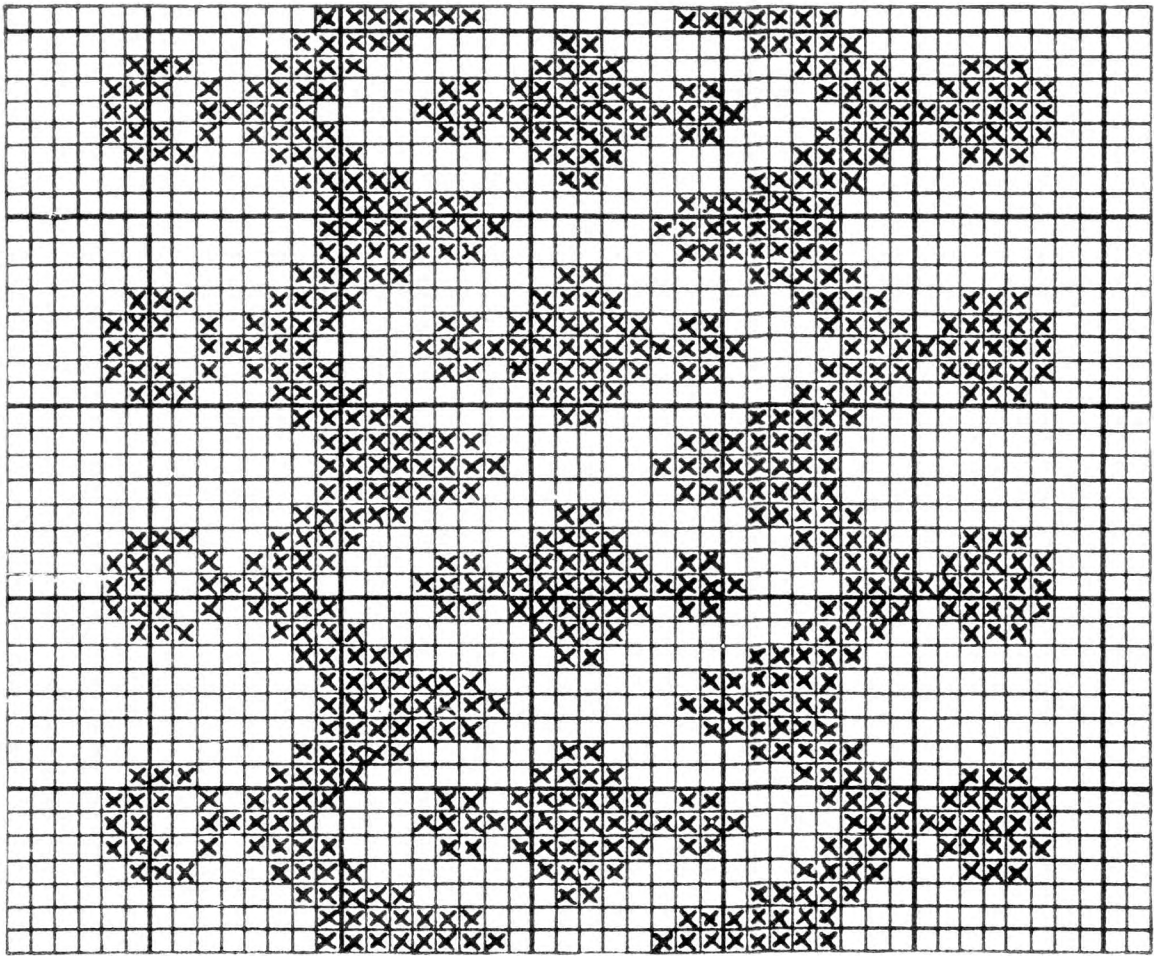


No. 1508B. PATTERN OF No. 1508A. 42 x 43 Beads

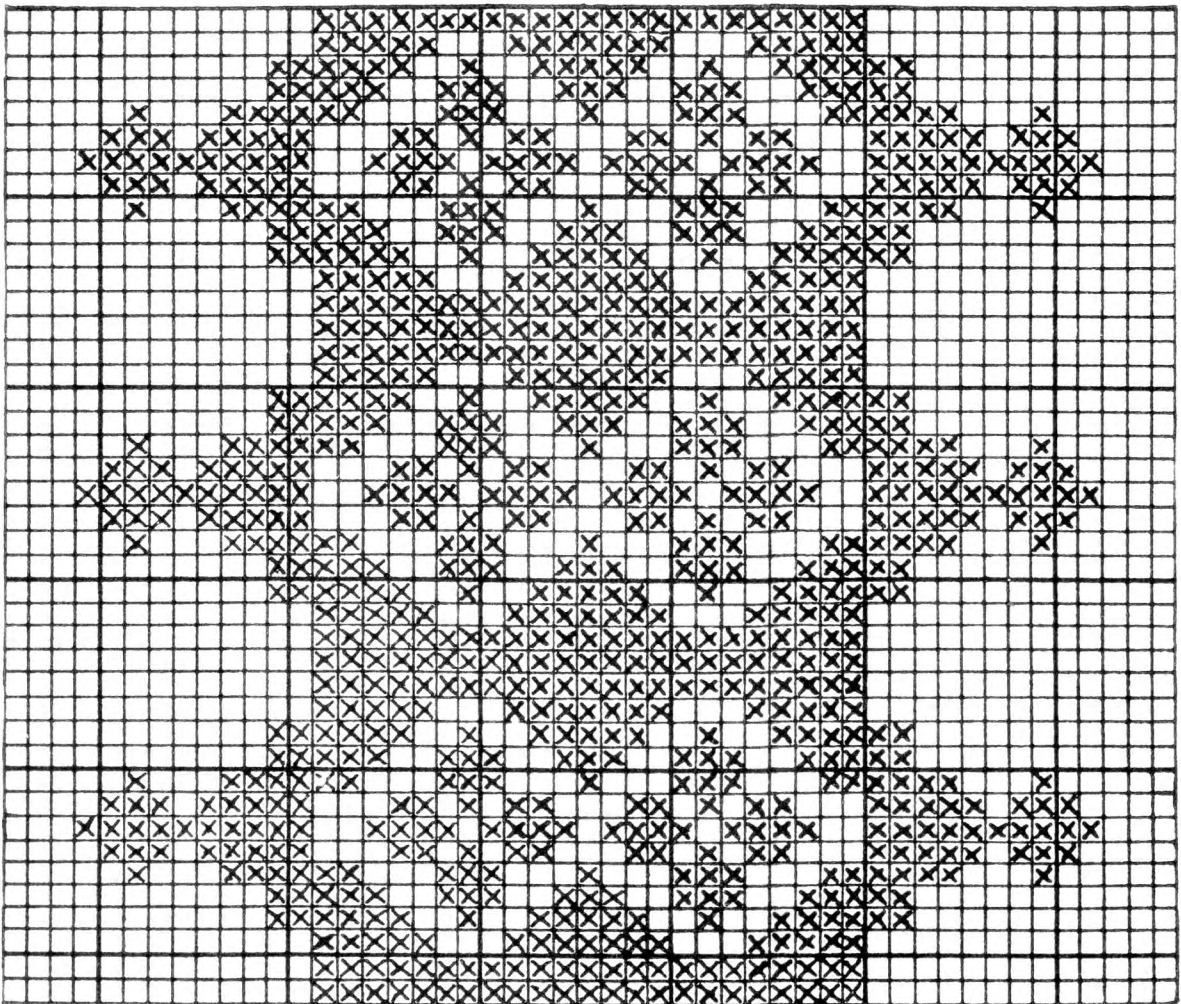


No. 1508C. PATTERN OF No. 1508A. 40 x 40 Beads



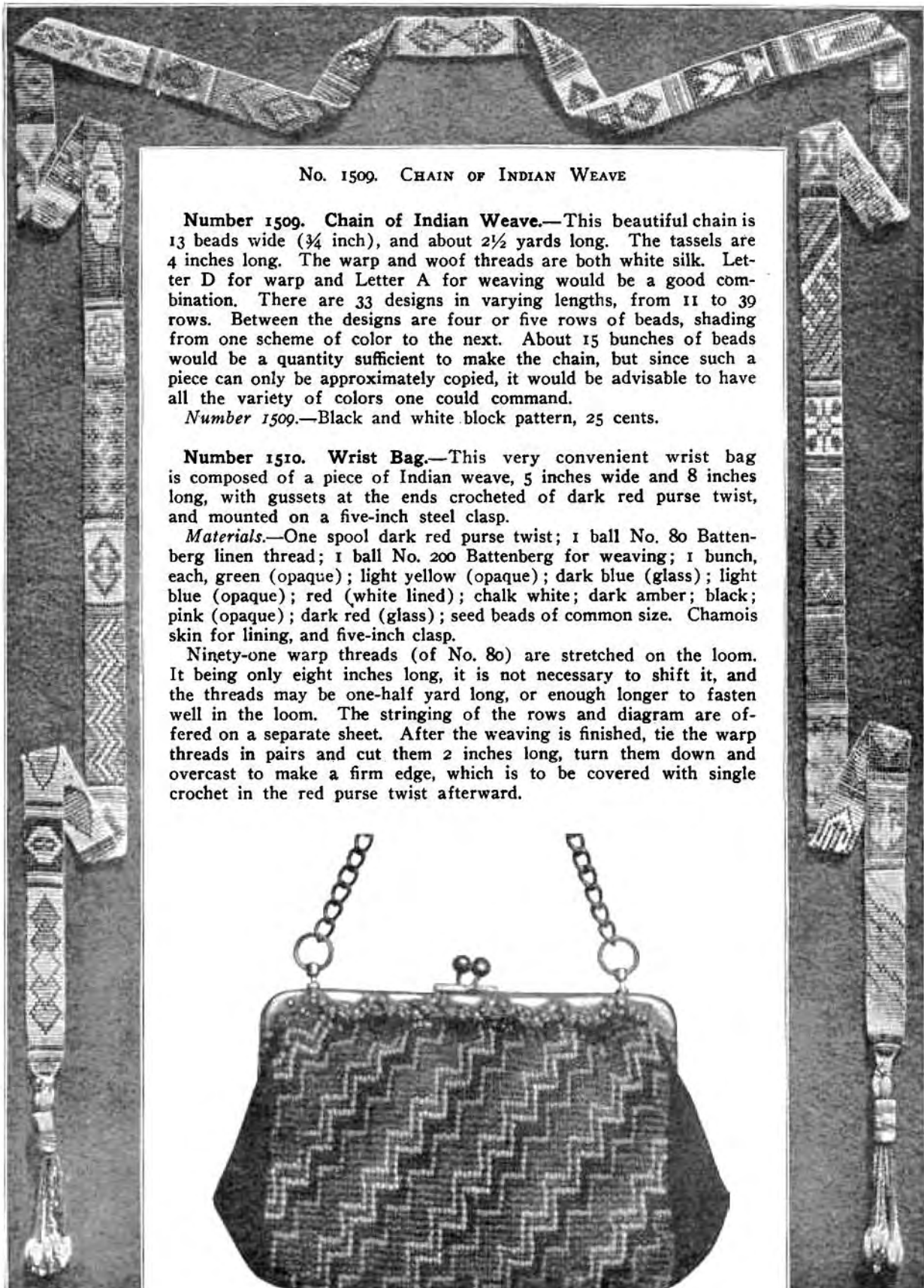


No. 1508C. PATTERN OF No. 1508A. 40 x 40 Beads



No. 1508B. PATTERN OF No. 1508A. 42 x 43 Beads





No. 1509. CHAIN OF INDIAN WEAVE

**Number 1509. Chain of Indian Weave.**—This beautiful chain is 13 beads wide ( $\frac{3}{4}$  inch), and about  $2\frac{1}{2}$  yards long. The tassels are 4 inches long. The warp and woof threads are both white silk. Letter D for warp and Letter A for weaving would be a good combination. There are 33 designs in varying lengths, from 11 to 39 rows. Between the designs are four or five rows of beads, shading from one scheme of color to the next. About 15 bunches of beads would be a quantity sufficient to make the chain, but since such a piece can only be approximately copied, it would be advisable to have all the variety of colors one could command.

*Number 1509.*—Black and white block pattern, 25 cents.

**Number 1510. Wrist Bag.**—This very convenient wrist bag is composed of a piece of Indian weave, 5 inches wide and 8 inches long, with gussets at the ends crocheted of dark red purse twist, and mounted on a five-inch steel clasp.

*Materials.*—One spool dark red purse twist; 1 ball No. 80 Battenberg linen thread; 1 ball No. 200 Battenberg for weaving; 1 bunch, each, green (opaque); light yellow (opaque); dark blue (glass); light blue (opaque); red (white lined); chalk white; dark amber; black; pink (opaque); dark red (glass); seed beads of common size. Chamois skin for lining, and five-inch clasp.

Ninety-one warp threads (of No. 80) are stretched on the loom. It being only eight inches long, it is not necessary to shift it, and the threads may be one-half yard long, or enough longer to fasten well in the loom. The stringing of the rows and diagram are offered on a separate sheet. After the weaving is finished, tie the warp threads in pairs and cut them 2 inches long, turn them down and overcast to make a firm edge, which is to be covered with single crochet in the red purse twist afterward.

No. 1510. AN INDIAN WEAVE WRIST BAG





No. 1511. CROCHETED BLUE BAG, WITH POINTS OF OPAL AND FLOWERS OF BLUE BEADS

For the gussets at each end, a chain of the red silk is made  $4\frac{1}{4}$  inches long, or as long as the mounting measures when opened out. This is crocheted back and forth with single crochet, narrowing at each end to shape it like diagram. In order to make the crocheting all right side out, when crocheting the second and each alternate row put the needle through the stitch from the back. The beaded section and gussets are overcast together firmly with the purse twist and five rows of single crochet are made all around the top to furnish material for mounting.

**Number 1510.**—Directions for stringing, with diagram, 10 cents.

**Number 1511. Crocheted Bag.**—The background is blue dotted with gold. The points of opal, on which the flowers appear, are outlined with black

and yellow outside the black. The flowers are in shades of blue, and the overlapping leaves below are of blues tipped with gold. A handsomer bag is seldom seen.

**Materials.**—Two spools C machine silk; 1 crochet-needle No. 000 or No. 14; 1 paper needles No. 12. Beads, fine 5/0 cut; 20 bunches opal; 30 bunches medium blue (opaque); 2 bunches black; 6 bunches very dark blue (crystal); 8 bunches dark blue (opaque); 3 bunches pale blue (opaque); 4 bunches light green (opaque); 4 bunches dark green (crystal); 4 bunches very light green (opaque); 6 bunches yellow (crystal); 1 bunch gold-plated metal. The bag measures  $5\frac{3}{4}$  inches wide and  $6\frac{1}{2}$  inches deep.

**Number 1511.**—Black and white block pattern, 20 cents.

**Number 1512. Purse.**—This dainty little purse measures 4 inches across and  $4\frac{1}{2}$  deep. It is crocheted, with opal background, roses and nasturtiums.

**Materials.**—One spool C machine silk; 1 crochet-needle No. 000 or No. 14; 1 paper needles No. 12. Beads, fine 5/0 cut; 20 bunches opal; 2 bunches black; 4 bunches dark green (crystal); 1 bunch medium green (opaque); 1 bunch light green (opaque); 1 bunch dark yellow green (crystal); 2 bunches medium yellow green (opaque); 1 bunch light yellow green (opaque); 1 bunch dark red (lined); 2 bunches dark red (crystal); 2 bunches light pink (crystal); 2 bunches medium pink (semi-opaque); 1 bunch chalk white; 1



No. 1512. PURSE, ROSE DESIGN



FIG. 10. NECKLACE OF VENETIAN MOSAIC BEADS. See page 70



FIG. 11. BRACELET OF VENETIAN MOSAIC BEADS



FIG. 12. BRACELET OF VENETIAN MOSAIC BEADS ON VELVET





No. 1513. A Rose Bag, Knitted about 1760

bunch deep orange (lined); 1 bunch yellow; 1 bunch pale yellow.

*Number 1512.*—Black and white block pattern, 10 cents.

*Number 1513. Rose Bag.*—This beautiful bag is more than 150 years old. An opal background, vandykes of dark red around the top, blue flowers among the roses, forget-me-nots below the line of medium blue, all combine to make a very handsome bag. Pearl gray facing and cord at the top correspond with the delicate coloring. It measures  $6\frac{1}{2} \times 6\frac{1}{2}$  inches.

*Materials.*—Beads (very fine), 50 bunches opal; 1 bunch white (opaque); 6 bunches pink (opaque); 6 bunches red (white lined); 10 bunches dark red (glass); 2 bunches orange (opaque); 6 bunches turquoise; 5 bunches dark blue (glass); 4 bunches medium blue (glass); 8 bunches light green (opaque); 8 bunches medium green (glass); 10 bunches dark green or black; 4 bunches dark brown (opaque).

*Number 1513.*—Black and white block pattern, 15 cents.

*Number 1514. Indian Bag.*—A very good specimen of Indian work of many years ago. The flowers are made of glass beads tipped with opaque beads

of the same color. White, blue, yellow, red, are the flower colors, while the stems are dark green. The edge, lines, and fringe are opaque white. A stiff paper is cut to fit each flower form and basted (perhaps pasted) down. The beads are strung over the paper in the direction which can be followed from the cut. It measures  $5\frac{3}{4}$  by  $6\frac{1}{4}$  inches; 2 bunches of white and 1 bunch of each of the other colors are required.

*Number 1514.*—Pattern stamped on paper, 10 cents.

*Figure 13. Antique Bag.*—This curious bag was brought from the island of Corfu, by a British sailor. Its journey to Halifax, many years ago, and its subsequent wanderings, until finally it became the possession of a lover of "antiques," would, no doubt, make an interesting story. Imagine the money that has been hoarded within! No bank notes or gold certificates, but real money, shining and hard, and dug from the ground. The bag is made of stout brown cord and trimmed with large chalk white beads, and a few rows of mixed blue and white are sewed on at intervals. It is crocheted in part, but the body, which is beaded, seems to be knitted. Started from the centre at the bottom, it is crocheted with slip-stitch (a loop on the needle, a loop through the work and through that on the needle). A slow process of making cloth, but, with coarse thread and a large crochet-needle, not impossible, and how durable!



No. 1514. BAG OF INDIAN EMBROIDERY



Commence with a chain of 4 stitches, 7 slip in these 4; each round is widened 7 times until the work measures about an inch from the centre, where the widening ceases. Round and round this measure is crocheted about 3 inches when three coarse steel knitting-needles are inserted, taking up a loop from each crochet stitch. On this thread the beads are strung, the work is turned wrong side out and knitted as follows: \* Narrow two together, throw thread over with bead \*. Repeat. *2d round*—Knit plain, keeping beads on the inside of the bag. These two rounds repeated for 4 inches will complete the body. Bind off, turn right side out and slip st, 8 rounds. To make the beading, \* crochet 3 chains, turn and slip in the 3 ch, 1 slip in the bag \*. Repeat. Finally make 8 rounds of slip st, the first of which is worked into the beading. Three rows of fringe, each strand 2 inches long, twisted, with 3 large white beads at the tip, entirely cover the lower part of the bag.

**Number 1515. Landscape Bag.**—The dull coloring of this very old design almost leads one to believe it has faded with time. Therein is seen the skilful use of the most peculiar shades and unlooked for tones. Not a vivid note is seen unless it be the purple smoke from the gun. Let us hope the deer was not killed.

The bag measures  $5\frac{3}{4}$  inches wide and  $6\frac{1}{4}$  deep. Twenty-four different shades of beads are used. The background (or sky) above the castle is opal, while that above the hunt is dark red glass. Three rows of



No. 1515. CASTLE AND MOAT, WITH HUNT BELOW

medium blue outline the top of the bag, and divide the upper picture from the lower, 3 rows of light warm green finish the bottom. While this is knitted, yet the pattern is perfectly adapted to crocheting or canvas. This is true of all old bag patterns, unless they are circular (like No. 1501, page 5). Circular designs may be knitted or crocheted, but cannot be used on canvas.

*Materials.*—Beads (very fine), 8 bunches opal; 6 bunches pale pink (opaque); 6 bunches rose (opaque); 4 bunches red (white lined); 8 bunches dark red (glass); 2 bunches terra cotta (opaque); 1 bunch light yellow (opaque); 1 bunch dark yellow (opaque); 1 bunch ochre (opaque); 4 bunches champagne (glass); 2 bunches black; 4 bunches brown (opaque); 2 bunches white (opaque); 1 bunch milk white; 4 bunches light yellow green (opaque); 4 bunches light blue green (glass); 8 bunches medium green (opaque); 8 bunches dark green (opaque); 6 bunches dark green (glass); 1 bunch light purple (opaque); 4 bunches medium purple (opaque); 1 bunch dark purple (opaque); 2 bunches turquoise, 5 bunches medium blue. As in the case of No. 1507, a careful estimate has been made of the amount of beads required, but it can only be approximated; while in general, through the book, the actual number necessary is given.

*Number 1515.*—Black and white block pattern, 15 cents.



Fig 13. Antique Bag from Corfu



**Figure 14. Necklet.**— This necklet is about 18 inches long, made of sapphire beads and pendants, large and small pearl, and gold beads.

Beads required, 33 large pearl, 48 small pearl, 5 sapphire pendants, 18 sapphire beads, 1 bunch round gold beads No. 8. The stringing of this can be easily followed in the illustration, as the beads can be counted. String from the clasp, beyond the first loop. After stringing the loop, pass the second time through the last 4 gold beads. String on just beyond the second loop, string second loop and pass the second time through "4 gold, pearl, sapphire, pearl, 4 gold" on the neck strand, etc.



FIG. 14. NECKLET OF SAPPHIRE, GOLD, AND PEARL

**Figure 15. Rose Petal Beads.**—Pick a quantity of freshly opened dew-laden, dark red roses of the most fragrant varieties.

Grind the petals through a food-chopper, using the nut-butter knife. Grind them the second and third times, each time allowing the pulp to fall on a sheet-iron baking-pan. It is absolutely necessary it be sheet-iron. Collect the juice as it falls from the chopper and turn it over the mass of pulp. Set this sheet-iron pan of pulp in a cool place for 24 hours, on ice if possible. On the second and third mornings, repeat the grinding, three times

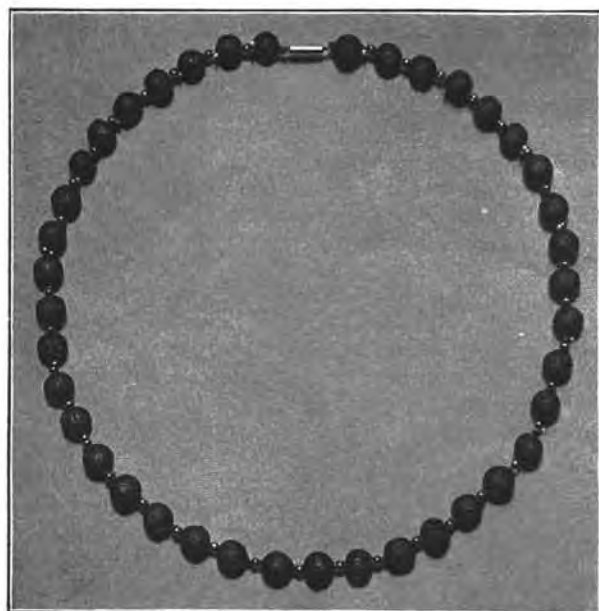


FIG. 15. NECKLACE OF ROSE PETAL BEADS

each morning. Grinding on the fourth and fifth mornings is advised, but not necessary if the mass is smooth. On the fourth morning mold, by rolling, the pulp in bead forms, at least twice as large as the desired bead. Shrinkage varies with climate, if the pulp crumbles, moisten it. Before the beads are quite dry, mark them with "hieroglyphics" made with the round end of a hairpin. Pierce with a hatpin and stick the hatpin on a cushion until the beads are dry. Afterward polish them with a touch of vaseline and a bit of velvet. Strung alternately with gold beads (as in Fig. 15), or with steel, they are charming. The color is dead black, thanks to the sheet-iron, and the odor is retained indefinitely.

**Figure 16. Triple Chain.**—This triple chain, with

55 flowers in the inner row, 62 in the second, and 75 in the outer row, requires 2 bunches turquoise beads, and 1 bunch of golden yellow (opaque). To make one flower: String 4 blue beads, pass the needle a second time through the first three. Draw the thread tightly so that the 1st and 4th beads are at the left, with the first end of thread between, and the 2d and 3d are at the right, with the working thread coming out below the 3d. Keep the work in this position



FIG. 16. TRIPLE CHAIN OF FORGET-ME-NOTS



throughout. \* String 6 blue beads (the 4th should have a large eye), bring the needle down through the second bead strung. String 1 yellow and pass the needle upward through the 4th bead of the 6. String 2 blue, needle up through 3d and 4th of 6, and down through the last two added. Repeat from \*.

**Figure 16½. Necklet.**—This necklet has a band of mosaic 4 beads wide, and after every 6th bead on the edge a white daisy is strung.

To make this mosaic, string 5 turquoise, turn, through 3d, str 1, through 1st, turn, str 1, through 2d, str 1, through 5th, turn. After working up and down once more in this way, and after bringing the needle through the bead at the edge, str 8 white, through first 3 white, str 1 yellow, through last 3 white. Continue the mosaic 6 beads longer and make another daisy. Repeat until there are 25 daisies.

*2d row*—\* Ten turquoise, 1 daisy, 10 turquoise, join in next daisy. \* Repeat.

*Materials*.—One bunch white beads, opaque, 1 bunch yellow opaque, 2 bunches turquoise.

**Figure 17. Parisian Necklace.**—Five bands of Indian weave, connected by daisy chains, make this necklace, a copy of one made eighty years ago. Each band is 12 beads wide and 9 rows of weaving, the colors green and white as shown, the 2 beads in the centres being yellow or gold. Twelve of the 13



FIG. 17. PARISIAN NECKLACE, GREEN AND WHITE

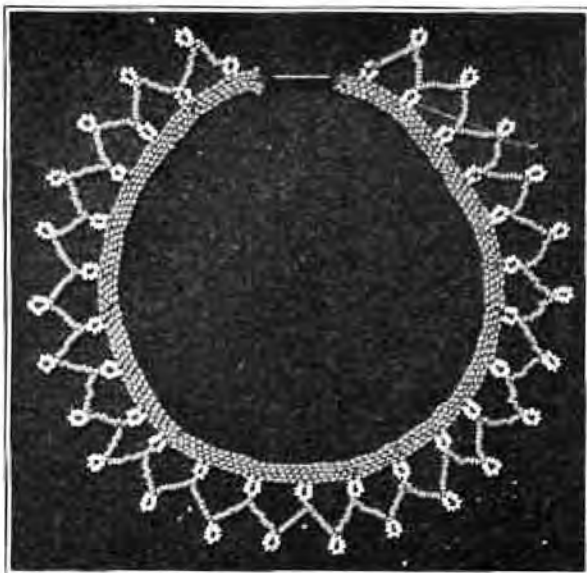


FIG. 16½. NECKLET OF TURQUOISE MOSAIC AND DAISIES

ness may be used. The warp threads should be 2 yards long.

**Figure 18. Net Necklace.** *Materials*.—Six bunches white and 7 bunches lavender (opaque).

This dainty necklace, while made of two colors, appears all white in the illustration. Each bead that joins the meshes and each bead before and after the joining is white, the rest are lavender. String 1 white (w), 10 lavender (l), 2 w, and tie in a ring or loop. Pass the needle through the 1st w. String 3 l, 3 w, 10 l, 1 w, needle through second of last group of 3 w. \* String 1 w, 3 l, 3 w, 3 l, 3 w, 10 l, 1 w, needle through second of last group of 3 w \*. String from \* to \* twice more. String 1 w, 3 l, 3 w, 3 l, 3 w, 3 l, 1 w. Turn, needle through second of next to last group of 3 w. String \* 1 w, 3 l, 3 w, 3 l, 1 w \*

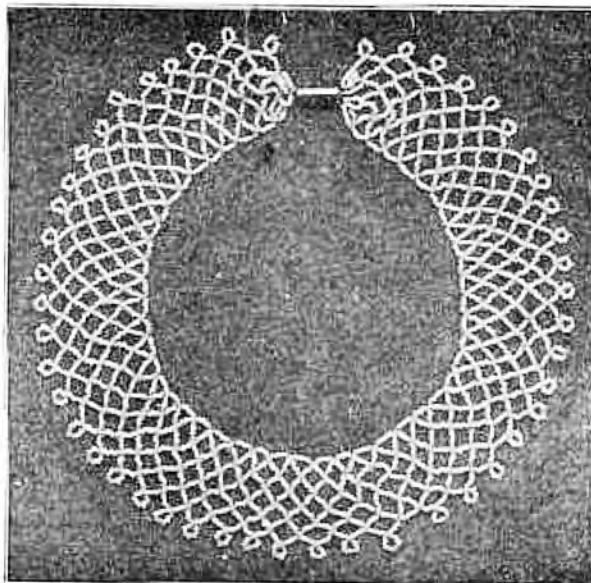


FIG. 18. NET NECKLACE OF LAVENDER AND SEMI-OPAQUE WHITE



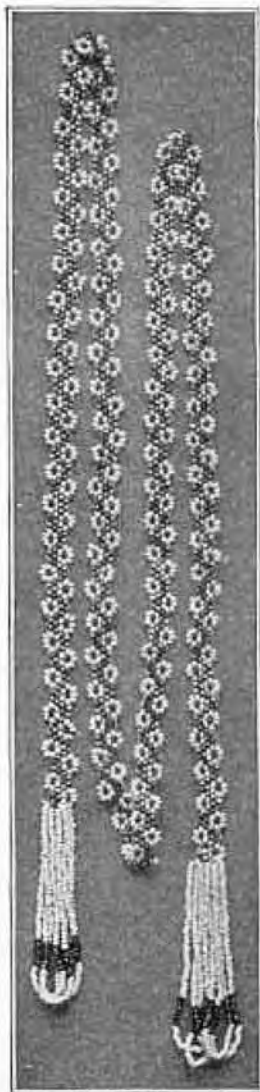


FIG. 19. DOUBLE DAISY CHAIN OF MOSAIC

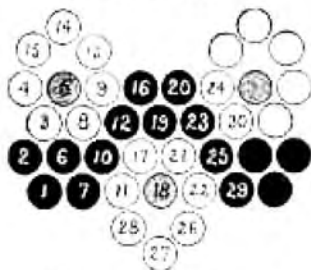


FIG. 20. DIAGRAM OF FIG. 19

yellow hearts, and bronze ground. The chain is 1 yard long and requires 2 bunches white beads (opaque), 2 bunches bronze, and 1 bunch yellow. In the diagram, Fig. 20, black represents the ground, white the flower, and gray the heart.

String 2 ground, 2 flower, and one heart bead (1, 2, 3, 4, and 5 in Fig. 20), pass the needle back through No. 3. String No. 6, needle through No. 1. (Hold the work in one position without turn-

(from \* to \* is one mesh), needle through 2d of 3 w between 3d and 4th long loops of 1. String 1 mesh, needle through 2d w between 2d and 3d long loop of 1. String 1 mesh, needle through 3d white bead strung at first. Turn, and continue stringing up and down until there are 48 loops (like the 5th) at the outer edge. Finish like the first end and sew loops to clasp.

Figure 19. Double Daisy Chain of Mosaic.— This has white daisies with

ing until the 29th bead is strung, working up and down.) String (str) No. 7, through No. 6, str 8, through 5, str 9, through 8, str 10, through 7, str 11, through 10 str 12, through 9. Then string 13, 14 and 15, through 4, 3, 8, and 9, completing the first flower; String 16, through 12, str 17, through 11, str 18, through 17, str 19, through 16, str 20, through 19, str 21, through 18, str 22, through 21, str 23,



FIG. 21. WOOD AND GOLD BEAD BAG



FIG. 22. WOOD BEAD FAN CHAIN

through 20, str 24, through 23, str 25, through 22. Then string 26, 27, and 28, through 11, 17, 21, 22, finishing the second flower. Turn the work over and the 22d corresponds with the 9th, the 29th with 16th, and the 30th with 17th.



Figure 22. Wood Bead Fan Chain.— This fan chain, which is 1½ yards long, requires

2 strings (100 each) of wood beads and 1 skein light blue pearl cotton No. 5. On a thread of the cotton about 2 yards long, string the beads. This can be stretched on the bead loom and shifted, or between any two points convenient. Double a thread 6 yards long and tie at one end of the thread of beads. The loose ends wrapped around bits of cardboard make good bobbins. Before the 1st bead and after each one make the macramé knot, shown in Fig. 23.



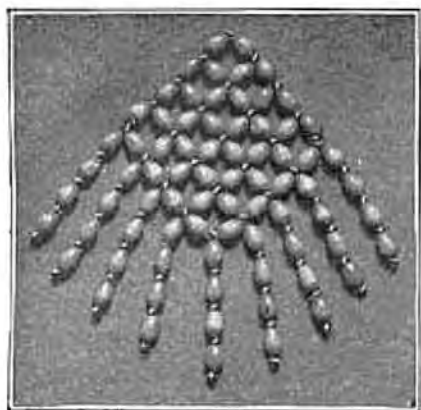


FIG. 24. GARNITURE OF WOOD BEADS

**Figure 21. Wood Bead Bag.** *Materials.*—Twelve strings wood beads, natural color; 1 bunch gold-plated twisted beads No. 14; 1 skein old gold Pearl cotton No. 5; ½ yard brown silk; 3 yards brown silk cord; No. 7 crewel needle.

This bag measures 8 inches wide and 11 inches deep (7½ to the top of net of beads). As long a needleful of thread as can be handled successfully should be used, keeping the needle always within a few inches of the end. String 1 gold, 1 wood alternately until there are 36 wood, turn, and join in the 8th gold from the needle. \* String 1 wood, 1 gold (3 times), 1 wood, join in 4th gold from last joining \*. Repeat until there are 8 open meshes. Where these are joined is the line of the bottom. Slip the needle through 1 wood, 1 gold, 1 wood, 1 gold (to gain the top of a mesh). String meshes as before around both sides of these first 8 meshes, then it begins to assume a bag shape. Slip the needle through 1 wood, 1 gold, 1 wood, 1 gold, to reach the top of a mesh and begin another round. In each succeeding round this half mesh is slipped, which brings the beginning of each round a half mesh farther along, until the last row is begun at the other side of the bag. When making the 16th round, make at each edge of the bag and each alternate mesh between, the following chain, which extends to the shirr of silk. String wood and gold alternately until there are 14 wood, turn, join in 4th gold from needle. Make four more such meshes and finish the last half of the mesh of the upper row with 1 wood, 1 gold, 1 wood.

**Figure 24. Garniture.** *Materials.*—One string wood beads; 61 gold-plated twisted beads No. 14; 1 skein old gold Pearl cotton No. 5; No. 7 crewel needle.

With a two-yard thread of the cotton, commence at the left of the square and string 1 gold, 1 wood alternately until there are 16 wood. Join in the 1st gold (and slip up through 1 wood, 1 gold), this forms a square, within which meshes are strung down and up until the right-hand corner is reached. String the fringe as shown, slipping through the intervening wood bead.

**Figure 25. Hatpin.**—String 20 beads on a ball of Crochet Gold. Wind the gold thread around a pencil 12 times, over this ring single crochet 16 (with No. 8 crochet-needle). *2d round*—Sixteen meshes of 2 ch,



FIG. 25. HATPIN OF CROCHET GOLD AND OLD ROSE WOOD BEADS

1 treble (tr) (2 loops), \* bead 3 tr, 1 tr without bead \*. Repeat. *3d round*—Turn the work and single crochet 4 over each mesh. *4th round*—Turn again \* 1 double crochet with bead over 1 tr, 3 ch, 3 double crochet over next tr \*. Repeat. Mount over old rose silk and face underneath with the same color.

The ingenuity and skill of the worker will

find endless uses for the wood beads, in stringing, weaving, and crocheting trimmings, buttons, and chains. A hatpin similar to Fig. 25 has been made of black beads and silver crochet thread. Mounted over green or black it is very handsome. A trimming, made any required length, like the chains at the top of bag, Fig. 21, is a novelty very quickly and easily made. The large gold beads (No. 14) could be used to alternate with the wood beads, or any other beads of any preferred color might be substituted. A fan chain of alternate wood beads and gold is much admired.

The wood beads are very light, and do not wear the thread upon which they are strung if it is thick enough to fill the eye of the bead. It has been found that Pearl cotton No. 5 and No. 3 answer the purpose admirably. The beads can be colored with very good results.

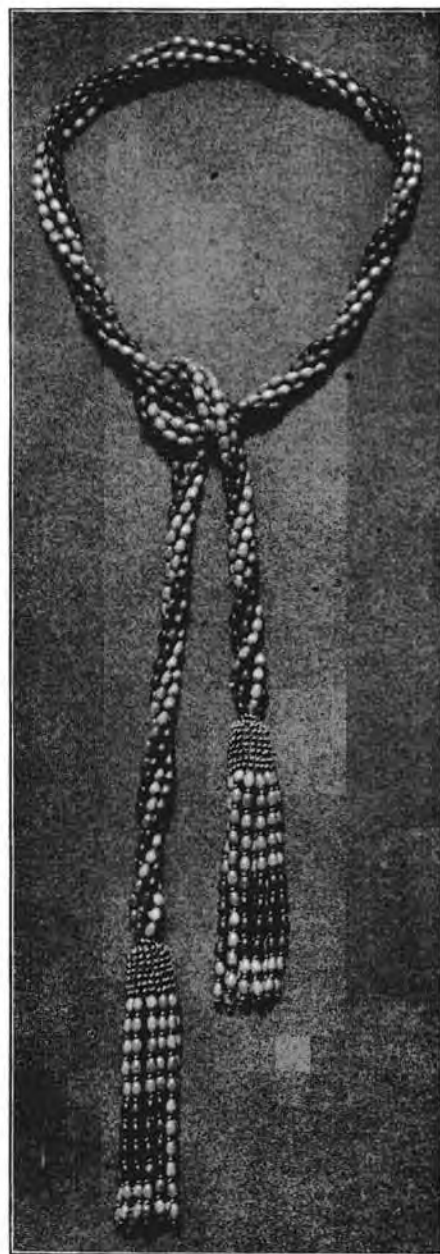


FIG. 26. WOOD AND GOLD BEAD CHAIN



**Figure 26. Wood Bead Chain, page 21. Materials.**—Four strings wood beads, natural color; 4 strings wood beads, old rose; ½ bunch gold-plated beads No. 14; 1 small skein old gold Pearl cotton No. 3; 1 small skein old gold Pearl cotton No. 5. Natural wood beads can be colored as preferred.

Cut four lengths of No. 3 thread, 2 yards long. String 140 wood beads, natural color, on each of two lengths; on two lengths, the same number of old rose. Twist each tightly in the original twist of the thread, then twist all four together in the opposite direction. On the skein of No. 5 string 3 strands of gold beads for two tassel caps. With a large crochet-needle, chain 8, join (bead each chain and every stitch). *2d round*—Two s c in each st. *3d, 4th, and 5th rounds*—Single crochet without widening. *6th round*\*—Two s c in 1st, 1 s c in 2d, 3d, and 4th \*. Repeat around. *7th and 8th rounds*—Single crochet, having 20 beaded stitches.

To attach the tassels, draw the ends of the twisted chain down through the cap, tie in a knot and make a ball or wad to fill the cap, sewing back and forth across with the end of the crochet thread.

The fringe of the tassel is strung as follows: Ten strands of 5 natural color, 4 old rose, 2 natural with a gold between and at the end. Slip back through all but the last strung gold bead.

**Number 1516. Knitted Bag.**—The bag below measures 6½ inches wide and 6 inches deep. Poppies, morning-glories, and roses are placed on

a background of milk white or alabaster. Fringe 53 twisted loops of 92 white beads each.

Beads (very fine), 50 bunches milk white; 3 bunches light pink (opaque); 4 bunches pink (opaque); 5 bunches red (white lined); 5 bunches dark red (glass); 1 bunch darkest red (glass); 3 bunches yellow (opaque); 3 bunches orange (opaque); 3 bunches deep orange; 2 bunches light lavender (opaque); 2 bunches medium lavender (glass); 2 bunches dark lavender (glass); 3 bunches light yellow green (opaque); 6 bunches medium yellow green (opaque); 6 bunches dark green (glass); 4 bunches medium blue green (opaque); 4 bunches dark blue green (glass); 3 bunches black; 2 bunches light blue (semi-opaque); 2 bunches dark blue (semi-opaque); 2 bunches dark purple.

**Number 1516.**—Black and white block pattern, 15 cents.

**Number 1517A. Sunflower Bag.**—A sunflower centre surrounded by morning-glories, nasturtiums, sweet peas and opal ground combine to make this very handsome bag. It is 6 inches wide and 7 inches deep. This design is admirably adapted to canvas work. The many shades (nearly 30) give opportunity for selection, and as the size is not large, 100 x 116 beads, it is not beyond the range of possibilities. The beads in this instance were not the very finest, only medium fine.

**Number 1517.**—Black and white block pattern, 10 cents.

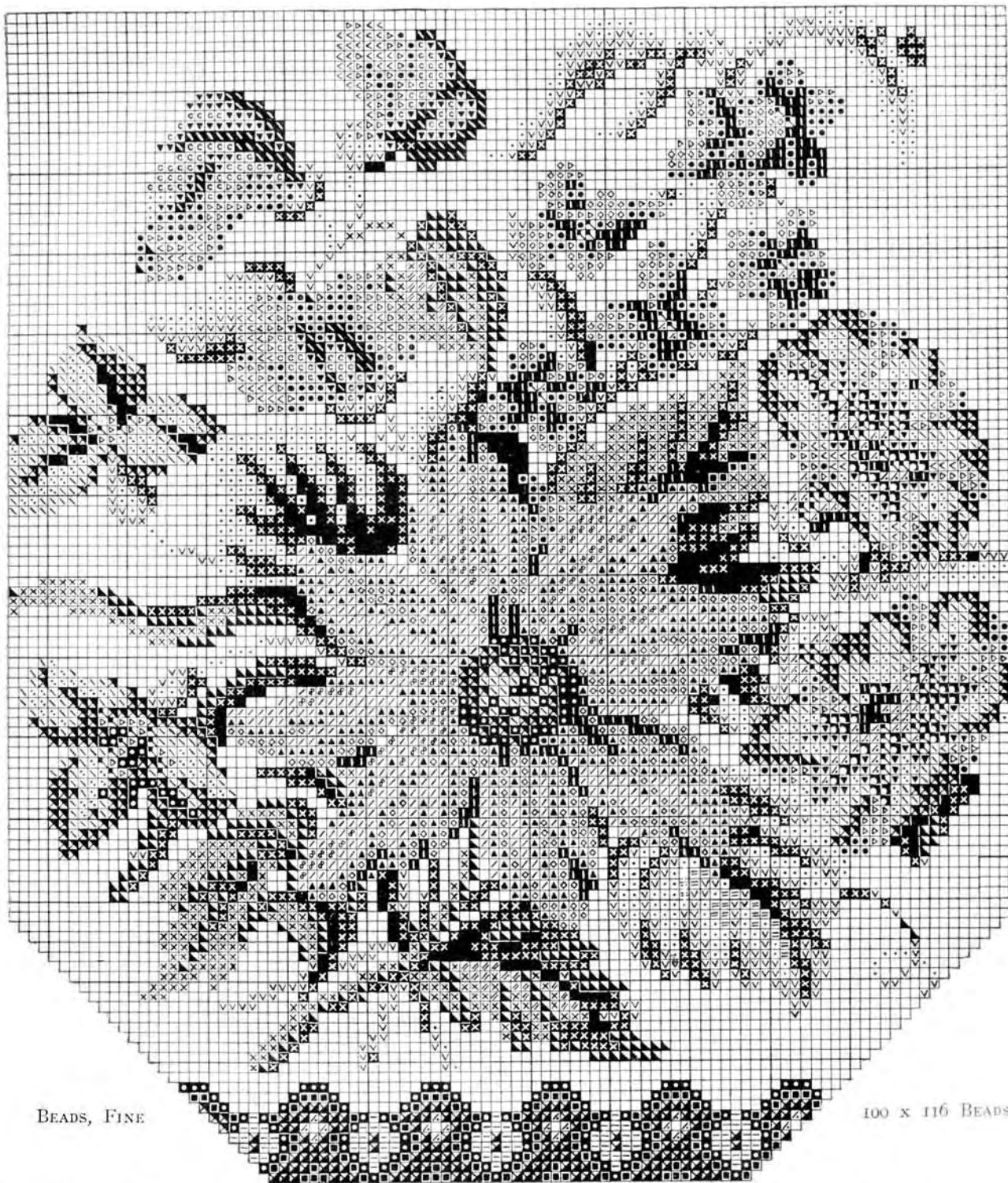


No. 1516. KNITTED BAG, POPPIES, MORNING GLORIES, AND ROSES



No. 1517A. SUNFLOWER BAG, KNITTED





BEADS, FINE

100 x 116 BEADS

Bunches	Beads	Bunches	Beads	Bunches	Beads	Bunches	Beads
25—Opal		▣	2—Dark Gray Blue	•	2—Purplish Pink, glass	=	3—Lightest Yellow Green, opaque
♠	3—Pale Yellow, glass	○	2—Milk White	◊	1—Gold	•	3—Light Green, opaque
◡	3—Pale Yellow, glass	<	2—Pink, opaque	◊	2—Ochre	∨	3—Medium Green, opaque
/	3—Light Yellow, opaque	▽	2—Red, white lined	—	2—Light Peacock Blue, glass	⊗	4—Dark Green, glass
▲	3—Orange	●	2—Dark Red, glass	▾	2—Medium Blue, glass	■	3—Black
◇	3—Amber	∖	2—Light Amethyst, glass	◼	2—Royal Blue, opaque	◊	2—Light Cold Green, glass
◼	3—Brown or Dark Amber	▸	2—Medium Amethyst, glass	◼	2—Dark Royal Blue	×	2—Light Cold Green, opaque
▼	2—Gray Blue					▴	2—Medium Cold Green, opaque

No. 1517B. PATTERN OF NO. 1517A





No. 1518. OLD BAG OF BLACK VELVET AND STEEL BEADS

**Number 1518. Black Velvet Bag.**—To sew the beads requires two needles, both threaded with black. Fasten both, for example, at the centre of one



FIG. 27. KNITTED PITCHER PURSE

of the little flowers. String 8 beads on one needle and pass the needle to the wrong side very close to the point at which it was started. This leaves a ring of beads which are over-cast, with the second needle, after each bead. Single, detached beads are to be

sewed through twice. The velvet should be mounted like canvas (see Fig. 3, page 8). Two bunches of steel beads, No. 7, are required. The bag measures  $7\frac{1}{2}$  x  $7\frac{1}{2}$  inches.

**Number 1518.**—Perforated pattern for stamping, 10 cents.



No. 1519. CROCHETED BAG OF DARK GREEN BEADS WITH MORNING GLORIES

**Figure 27. Knitted Pitcher Purse. Materials.**—One ball crochet cotton No. 30;  $\frac{1}{2}$  bunch gold beads No. 8; 4 steel knitting-needles No. 20.

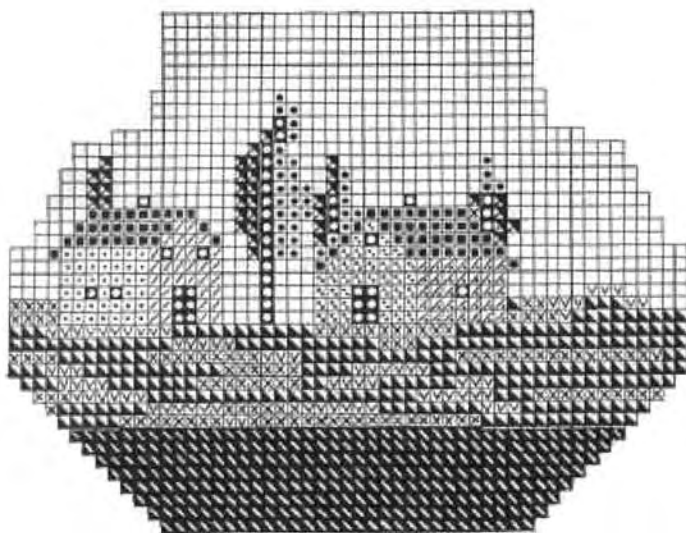
String beads on ball of thread, leaving 36 beads on the end allowed for casting on. Cast on 72 stitches (23 on first needle, 26 on second, and 23 on third), and leave a bead after the 1st, 3d, and 5th, etc., stitches. This beads the edge. **1st round**—Purl. **2d round**—Purl, leaving a bead after 2d, 4th, 6th, etc. **3d round**—Purl. **4th round**—Knit 1, p 2, k 2, p 2, k 2, p 2, k 2, p 2, k 1, sl and bind. Knit 20, narrow, k 1, p 2, k 2, and finish the round with ribbing. From 5th to end of 13th round, rib and narrow as in 4th round. **14th round**—Rearrange stitches, putting 5 from first needle and 5 from third needle on the second needle. Knit 24 rounds like 13th, except the narrowing. The clocking is completed in 40 rounds. Ten groups of 4 rounds as follows: **1st round**—\* Knit 1, n, tto (throw thread over) \*. Repeat. **2d round**—Knit. **3d round**—Purl, leaving bead after 1st, 3d, 5th, etc. **4th round**—Knit. In the 3d row of the next group the bead is left after 2d, 4th, 6th, etc. **41st round**—\* Knit 1, n, tto \*. Repeat. Six rounds of plain knitting, in which narrow twice to reduce the number of stitches to 64. **7th round**—Knit 6, n. Repeat. **8th and 9th rounds**—Knit. **10th round**—Knit 5, n. Repeat. **11th and 12th rounds**—Knit. **13th round**—Knit 4, n. Repeat. **14th and 15th rounds**—Knit. **16th round**—Knit 3, n. Repeat. **17th round**—Knit. **18th round**—Knit 2, n. Repeat. **19th round**—Knit. **20th round**—Knit 2, n. Repeat. **21st round**—Knit. **22d round**—Narrow.

For the handle, cast on 4 stitches. **1st row**—Purl, bead after 1st and 3d. **2d row**—Knit. Repeat 1st and 2d rows 48 times.

**Number 1519. Crocheted Bag.**—No picture can do justice to the beauty of this bag. It is bound with a dark green braid at the top and stiffened with whalebone.

**Materials.**—Beads (very fine), 60 bunches dark





No. 1520A. PATTERN OF No. 1520B. 40 x 57 BEADS

- |                |                      |                |                        |
|----------------|----------------------|----------------|------------------------|
| <b>Bunches</b> | <b>Beads</b>         | <b>Bunches</b> | <b>Beads</b>           |
| ▲              | 1—Light Green, glass | ×              | 1—Dark Green, opaque   |
| ■              | 1—Brown, glass       | ↙              | 1—Dark Rose, glass     |
| •              | 1—White, opaque      | ▲              | 1—Medium Green, opaque |
| /              | 1—Yellow, opaque     | ▽              | 1—Light Green, opaque  |
| ◼              | 1—Black              | ●              | 1—Dark Green, glass    |
| ■              | 2—Dark Amethyst      | ◦              | 1—Medium Blue          |
|                |                      | 4              | —Opal                  |

green (glass); 1 bunch amber; 1 bunch white (opaque); 1 bunch milk white; 1 bunch glass white; 1 bunch gold; 1 bunch red; 1 bunch pink; 2 bunches yellow green; 2 bunches dark green; 1 bunch dark blue; 1 bunch light blue; 1 bunch yellow.

*Number 1519.*—Black and white block pattern, 10 cents.

**Number 1520B. Crocheted Finger Purse.**—Two and five-eighths inches wide and 2 inches deep is this dear little purse, with opal ground, two little houses, and trees, foreground of green and band of dark amethyst across the bottom. It requires 4 bunches of opal for the sky, 2 bunches of amethyst and 1 bunch, each, of the other colors. *Number 1520B.*—Black and white block pattern, 10 cents.

**Number 1521. Opera-Glass Bag.** *Materials.*—Three spools black crochet silk; 7 bunches steel beads No. 9.

The first round over the chain at the bottom is double crochet instead of single crochet, and above the beads, at intervals of 8 rounds, there occurs a round of double crochet. The s c, which carries the design, is taken through both loops of the stitch below. It makes a firm, substantial bag.

*Number 1521.*—Black and white block pattern, 10 cents.

**Number 1522. Fan Bag.** *Materials.*—Canvas (18 meshes to inch), 6 x 12 inches. Beads (very fine), 20 bunches opal; 2 bunches light rose (glass), 1 bunch light yellow (opaque); 4 bunches light yellow green (glass); 1 bunch light blue (glass); 1 bunch medium blue (semi-opaque); 1/3 yard pink satin; 2 1/2 yards 3/4-inch pink satin ribbon.

This fan bag, with opal background and flowers of blue, vine and leaves of light green, and bow



No. 1520B. FINGER PURSE, CROCHETED

knot of light rose, is embroidered on canvas. Only one side is beaded, the back and top being of pale pink satin. It is open down each side about two inches and faced with the satin. It measures 3 x 9 inches.

*Number 1522.*—Black and white block pattern, 10 cents.



No. 1521. CROCHETED OPERA-GLASS BAG OF STEEL BEADS AND BLACK SILK