

For more information, please see our website at: <http://www.antiquepatternlibrary.org>

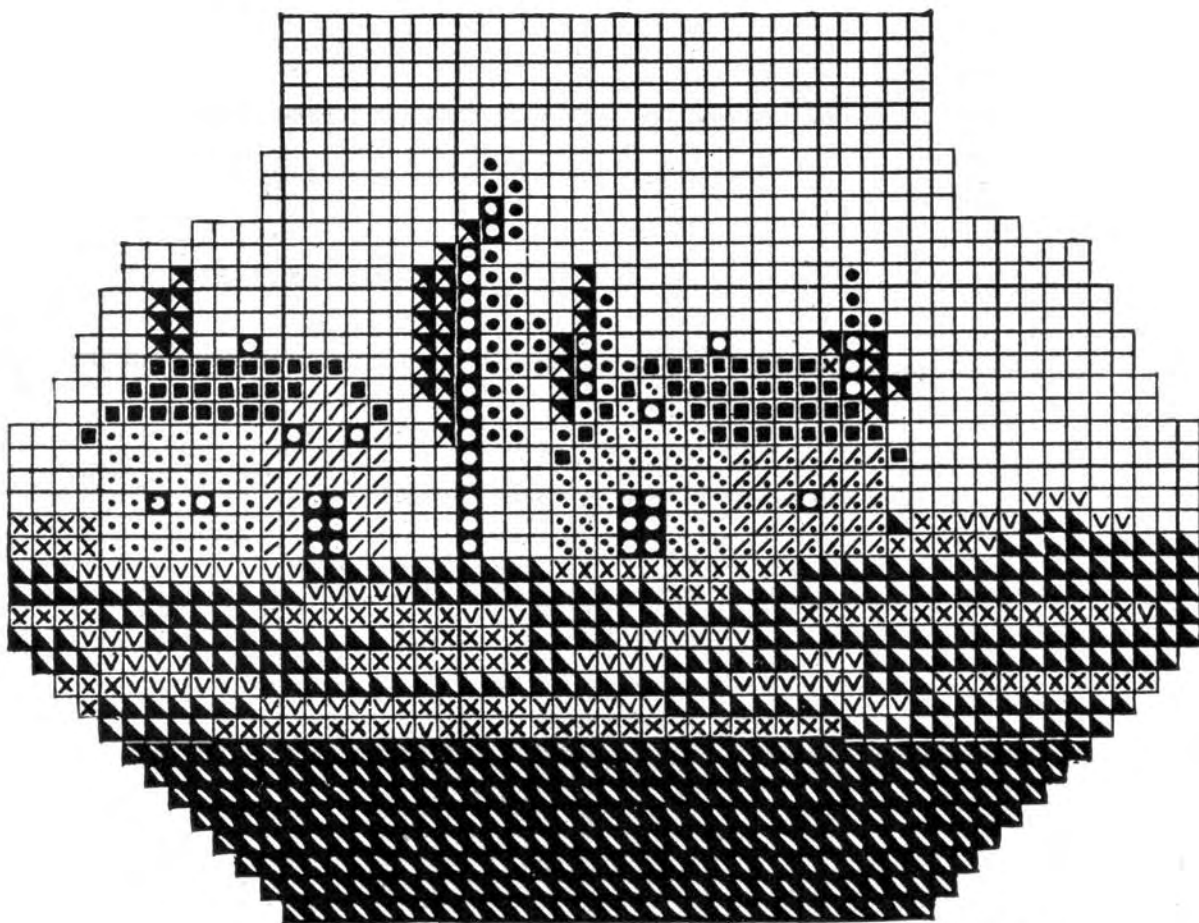


This is a scan of an antique book that is, to the best of our knowledge, in the public domain. The scan itself has been photo-edited for readability, and is licensed under the **Creative Commons** Attribution-NonCommercial-ShareAlike License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/2.5/>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

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

Donated by

Judith Combs 2006apr



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

- | Bunches | Beads | Bunches | Beads |
|---------|----------------------|---------|------------------------|
| ▲ | 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 |



No. 1522. Fan Bag, Bead Embroidery on Canvas

Figure 28. Opera Bag.

Materials.—Twelve bunches white beads (semi-opaque); 3 bunches gold beads (round); 1/3 yard pink mesaline; 2 yards pink satin ribbon, 1 inch wide.

In this pretty opera bag, the beads are strung in meshes (5 white, 1 gold, 5 white) from the top to the bottom, down and up, the last row joining the tube-like web. When the fringe (loops of 60 gold beads) is added, the points at the bottom are connected and the top is fastened to the satin bag at each mesh. The ribbon strings are fin-

ished with tassels of gold beads. *1st row*—String 2 gold (g), needle through first, * 5 white (w), 1 g * (29 times). String 1 g, needle back through previous g. *2d row*—Five w, 2 g, needle through 1st g. Five w, join in 4th g from needle, making a diamond-shaped mesh, two corners of which have each two gold beads, 13 meshes, 5 w, 2 g, needle through 1st g. *3d row*—Thirteen meshes, 5 w, 2 g, through 1st g. *4th, 5th, and 6th rows*—Like 3d row. *7th row*—Thirteen meshes, 5 w, 2 g, 5 w, 2 g, through 1st g, 5 w, 2 g, through 1st g. *8th row*—Fourteen meshes, 5 w, 2 g, through 1st g. *9th row*—Fourteen meshes, 5 w, 1 g, 5 w, 2 g, through 1st g, 5 w, 2 g, through 1st g. *10th row*—Fifteen meshes, 5 w, 2 g, through 1st g. *11th row*—Fifteen meshes, 5 w, 2 g, through 1st g. Repeat the 10th and 11th rows (alike) until there are 18 meshes across the bottom 15 meshes long. Complete the other half of the bag like this.

It will be seen that there is an extra bead at each point, top and bottom. At the top these are utilized in sewing the bag to the lining. At the bottom the corresponding beads of both sides are brought to

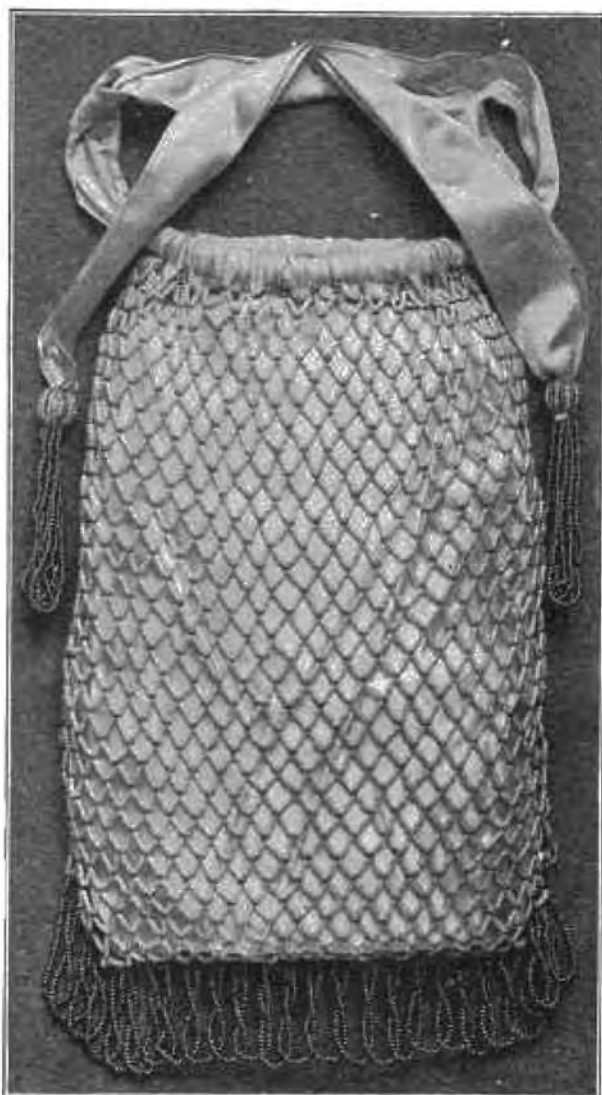


FIG. 28. OPERA BAG IN WHITE AND GOLD BEADS

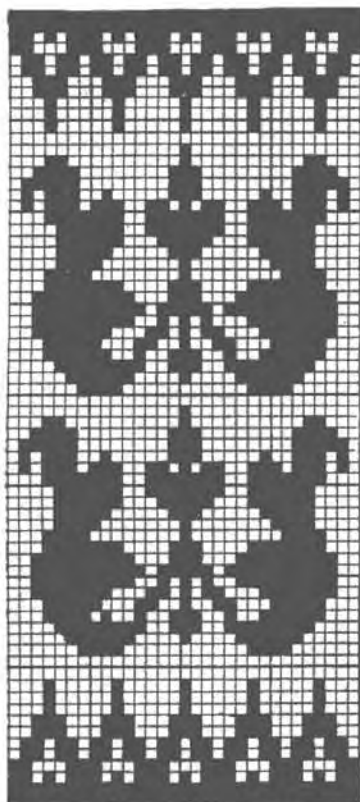


No. 1523. WOVEN NECKLET, DARK BLUE AND OPAL

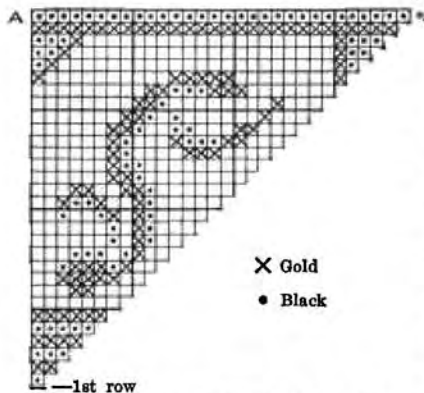
gether and held by the fringe.

Number 1523. Woven Necklet.—This necklet is 12 beads wide (3/4 inch) of Indian weave. The pattern can be taken directly from the illustration and woven about 30 inches long. Three bunches of dark blue beads and 3 of opal will make that length. The fringe is curiously strung, 1 1/2 inches (or 28 beads) of blue, then 2 inches of white, then a ring of 14 white, and the needle slipped back to the necklet. The colors are reversed in the second strand. There are ten strands altogether.

Number 1523.—Black and white block pattern, 10 cents.



No. 1524A. SECTION (1/8) OF No. 1524C



No. 1524B. SECTION (1/8) OF BOTTOM OF No. 1524C

Number 1524C. **Turkish Bag.**
Materials. — One spool black purse twist; 1 spool scarlet purse twist; 1 spool light blue twist; 8 bunches gold beads, No. 8; 1 bunch black beads; crochet-needle No. 10.

String on the scarlet silk the gold and black beads of No. 1524B, stringing from * to the left (each row 4 times). When 24 rows are done string the remaining 6 rows 8 times each. (These 6 rows are crocheted entirely of scarlet.) String the same on the blue silk, omitting the last 6 rows. With scarlet chain 4, join. *1st round*—Two s c (with beads) in each ch. *2d round*—Two s c in each. *3d round*—Two s c in 1st, 1 s c in 2d. Repeat. *4th round*—Two s c in 1st, 1 s c in 2d and 3d. Repeat. *5th round*—Two s c in 1st, 1 s c in 2d, 3d, and 4th. Repeat. *6th round*—Two s c in 1st, 1 s c in 2d, 3d, 4th, and 5th. Repeat. Each stitch is beaded so far. When

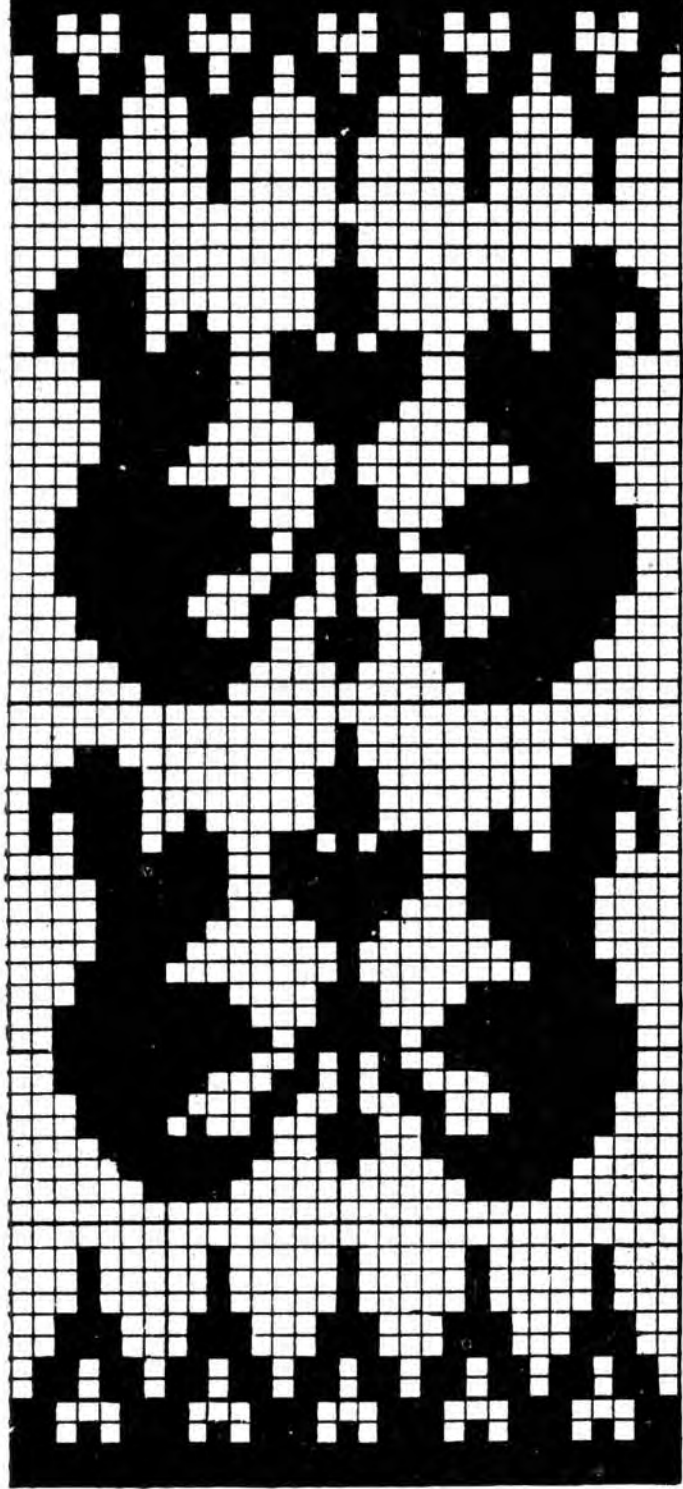
rows of scarlet finish the top. In the first round of scarlet, * s c 12, then make 4 ch, omitting 4 st below, s c 5, 4 ch, omitting 4 st below *. Repeat. This forms the eyelets through which the cord is laced, over the longer space and under the shorter space. In the following round s c in each ch as



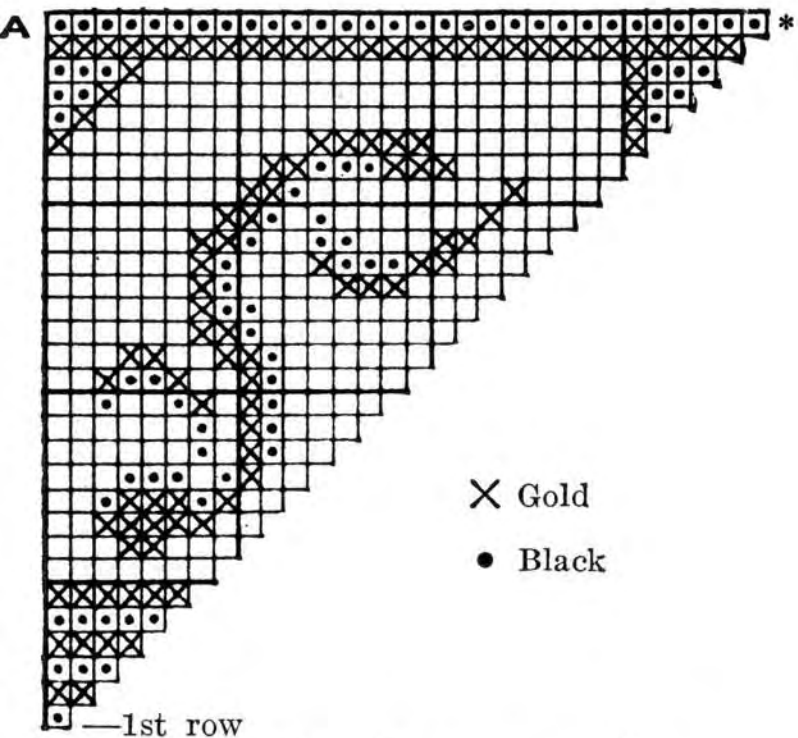
No. 1524C. TURKISH BAG, BLACK, SCARLET, AND LIGHT BLUE SILK WITH GOLD AND BLACK BEADS

6 rows are finished make 4 sections of scarlet and 4 of blue, alternately carrying one color within the other when not in use, beading only as the pattern indicates and from left to right. When the crocheting reaches A, string 1½ bunches of gold beads on black silk and for 11 rounds crochet the pattern at No. 1524A. It is repeated 8 times. The bag is straight from the point where the black is started and should have 248 stitches all around, 31 in each section. String 2 bunches of gold beads on scarlet and 2 on blue silk and alternate these colors up the side of the bag. (The scarlet photographs like the black.) Eleven rows of black silk and gold beads follow the scarlet and blue sections. A few

well as in each s c. In much the same way the ivory rings are crocheted into the Lavender Bag, No. 1532. They are strung on the silk and left on the chain at the eyelet. After two rounds another eyelet is made and the rings stand out ready for the cord. The tassel is composed of gold beads, 12 loops, 3½ inches long, 5/8 of an inch from the bag these loops pass through a large black bead. No. 1524C.—Black and white block pattern, 10 cents.



No. 1524A. SECTION ($\frac{1}{8}$) OF
No. 1524C



No. 1524B. SECTION ($\frac{1}{8}$) OF
BOTTOM OF No. 1524C



No. 1525. SHEPHERD BAG, CROCHETED, OPAL GROUND

Number 1525. Shepherd Bag. *Materials.*—Two spools C machine silk; crochet-needle 000 or No. 14; needles No. 12. Beads, fine 5/0, 40 bunches opal; 10 bunches dark green (crystal); 6 bunches dark green (opaque); 8 bunches medium green (opaque); 6 bunches light green (opaque); 5 bunches black; 2 bunches brown (opaque); 1 bunch dark plum (opaque); 2 bunches light pink (opaque); 1 bunch dark pink (opaque); 4 bunches orange (opaque); 1 bunch red (white lined); 1 bunch dark red (crystal); 1 bunch turquoise; 3 bunches chalk white; 3 bunches alabaster; 1 bunch medium blue (opaque); 2 bunches dark blue (opaque); 1 bunch dark yellow (opaque); 1 bunch light yellow (opaque).

Number 1525.—Black and white block pattern, 20 cents.

Number 1526. Rosebud Bag.—Opal ground, 122 beads wide, 100 deep.

Materials.—Beads, fine, 54 bunches opal (ground); 8 bunches opal (fringe); 2 bunches dark red (glass); 2 bunches light pink (opaque); 2 bunches scarlet; 4 bunches medium green (opaque); 8 bunches dark green (opaque); 2 bunches gold-plated No. 4.

Number 1526.—Black and white block pattern, 10 cents.

Figure 29. Knitted Bag. *Materials.*—One spool purse twist; 5 bunches steel beads No. 7 or 8; 2 steel knitting-needles (very fine).

Cast on 67 stitches. *1st row*—Knit plain. *2d row*—* Purl two together, throw thread around needles *. Repeat from * to * until one stitch remains on the left needle (the thread being in front of the needle). *Knit* this last stitch, but do not

carry the thread entirely around the needle, simply carry it over the needle and knit (not purl) the last stitch. This is known as "purse-stitch," the method employed in the purses Fig. 49 and Fig. 50 on page 39. It requires an uneven number of stitches. The whole purse is knitted back and forth with this stitch, the beads placed in groups of 3. They are left on the loop thrown around the needle after purling two together. The beads first appear in the 3d row. *3d row*—* Purl two together, 3 beads on the tto. Purl two together, tto without beads *. Repeat from * to * until there are 16 groups of beads and 3 stitches on the left needle, then purl two together, leave 3 beads on the thread as it is carried over to knit the last stitch, making 17 groups of 3 beads on the row. *4th and every alternate row* are like the 2d and without beads. In knitting these rows the beads should be carefully kept on the other side, the outer or right side. *5th and 7th rows*—Like 3d. *9th and 10th rows*—Like 2d, without beads. *11th row*—* Purl 2 tog, tto, purl 2 tog, 3 beads on tto *. Repeat until there are 16 groups of beads, then purl 2 tog, carry thread over and



No. 1526. ROSEBUD BAG, EMBROIDERED ON CANVAS

knit 1. 13th row—Like 11th. 15th row—Like 11th. 16th, 17th, and 18th rows—Like 2d. Repeat from the 3d row to the 18th, inclusive, until the work is about 10 inches long, or 25 beaded sections. Bind off and fold the sides of the work together and overcast up to the mount, or overcast the entire length, if it is to be silk-lined and without clasp. Five rows of meshes (17 meshes of 11 beads each) finish the bottom. Below this web are three points of 4 meshes, 3 meshes, 2 meshes, 3 meshes, ending with a little ball of steel bullion. While the ball and beautiful tassels of bullion are probably not to be found in the market to-day, any strung tassels may be substituted. These are allowed for in the materials.

Number 1527. Lyre and Roses Bag. *Materials.*—Beads (medium fine), 16 bunches opal; 2 bunches light peacock blue; 2 bunches dark peacock blue; 2 bunches gray blue; 2 bunches royal blue; 6 bunches light green; 8 bunches dark green; 1 bunch gold; 2 bunches dark brown; 2 bunches ochre; 2 bunches chalk white, 2 bunches pink (opaque); 4 bunches



No. 1527. LYRE AND ROSES BAG, KNITTED

scarlet; 4 bunches red; 2 bunches dark red; 4 bunches yellow; 2 bunches orange; 2 bunches milk white.

Dark red, orange, yellow, and touches of gold bring out the frame of the lyre, with milk white for strings. Roses are nicely shaded and leaves good masses of green. This bag is 6 inches wide and 7¼ inches deep. A fringe of blue finishes the bottom; the fringe is to be added or not as one pleases.

The "Lyre and Roses," the "Sunflower" bag, page 22, and the large "Hand Bag," page 11, form a group of old knitted bags that have been cut down the side and mounted. While that is a difficult piece of work, yet it has been successfully accomplished in this case. If the patterns are copied in crocheting, the upper part of the bag should be made to fit the clasp, and each side crocheted separately, from the hinge to the top, according to directions heretofore given. No. 1527.—Black and white pattern, 15 cents.

Figure 30. Necklace.—This necklace is composed of bands of Indian weave, connected by groups of 16 strands of turquoise beads. The pattern of the band is given at Fig. 31, the ground of turquoise and design of pink beads. It requires, of the finest beads, 2 bunches of pink and 18 bunches of turquoise. The strands of beads number 40, 42, 45, 48, 51, 54, 57, 60, 64, 68, 73, 78, 83, 89, 95 and 100 beads from the neck line to the outer row.

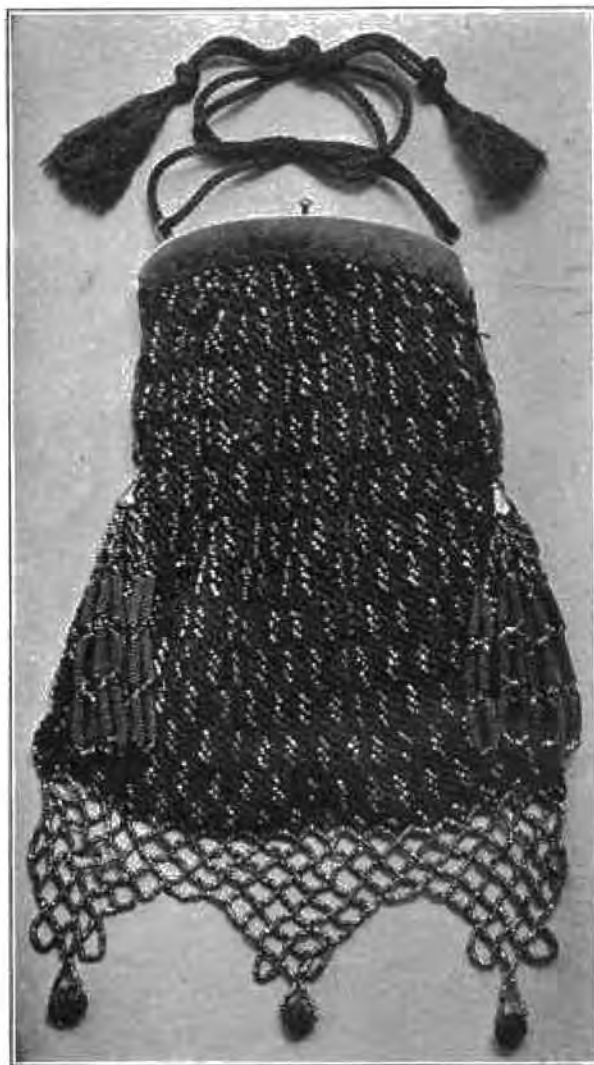


FIG. 29. OLD KNITTED BAG OF SILK AND STEEL BEADS

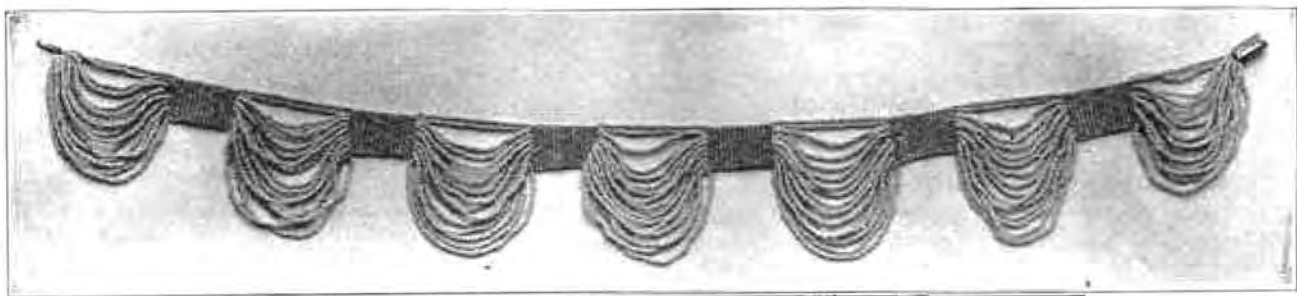
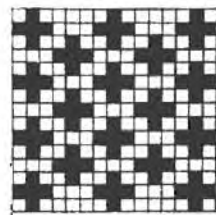


FIG. 30. TURQUOISE AND PINK NECKLACE. See Fig. 31

Number 1528. Hand Bag. *Materials.*—Canvas (13 meshes to inch), $\frac{1}{4}$ yard. Beads, quite large, 12 bunches crystal; 3 bunches gold; 3 bunches oxidized steel.

The fringe (loops of steel, gold, and crystal alternating) falls from a net, which is made in two points. The meshes are 3 crystal, 1 gold, 3 crystal, 8 meshes is the width of each point. First make 3 loops of about 70 beads down the cut of bag at the left side, then space carefully 8 meshes to the centre. After joining to the bag, needle through 3 crystal beads, string a loop of 70, needle through the first one of the loop and make 7 meshes, joining each time in the gold above. As the 7th mesh is

finished make a loop and pass needle back through the last 3 crystal and 1 gold. Proceed in this way until the point is finished, then pass through the whole right side of the net and fasten thread at the bag. The other half is made in the same way. This bag is 7 inches wide and $5\frac{1}{2}$ inches deep. This fringe is similar in effect to No. 1508A, but this is strung horizontally and that is strung vertically. *Number 1528.*—Black and white block pattern, 10 cents.



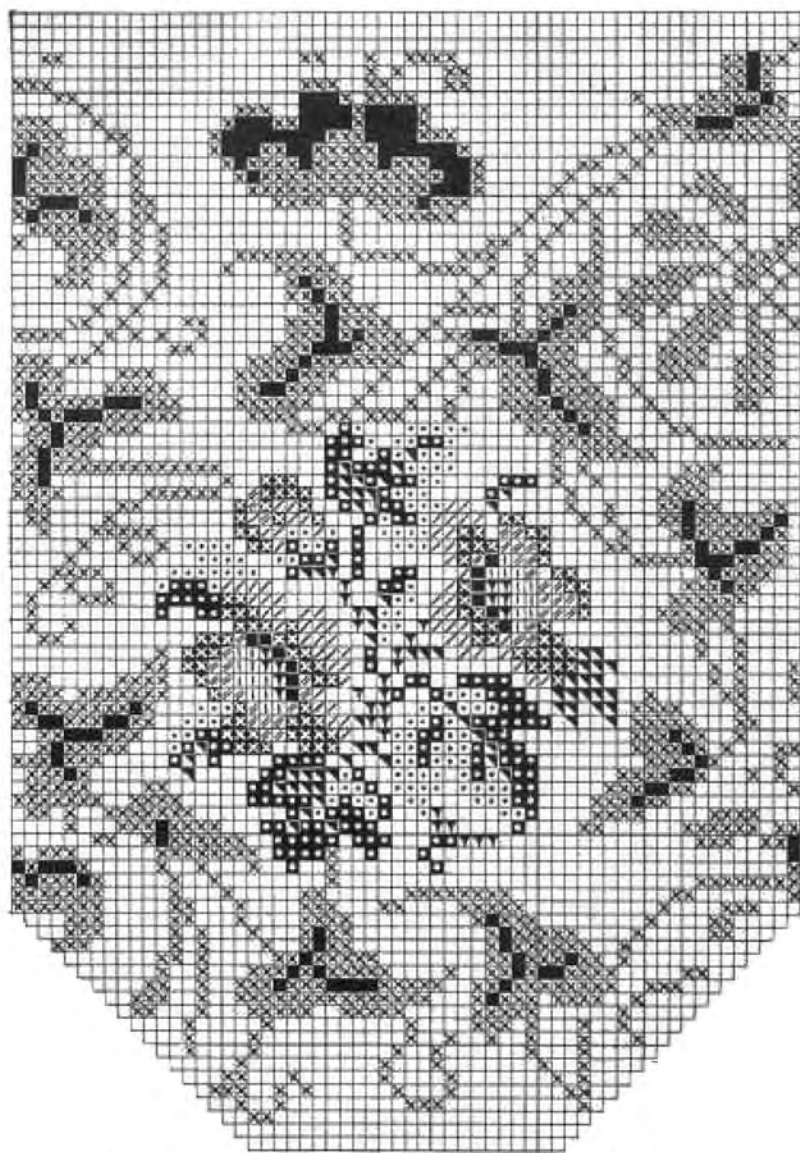
■ Pink ■ Turquoise
FIG. 31. PATTERN OF FIG. 30



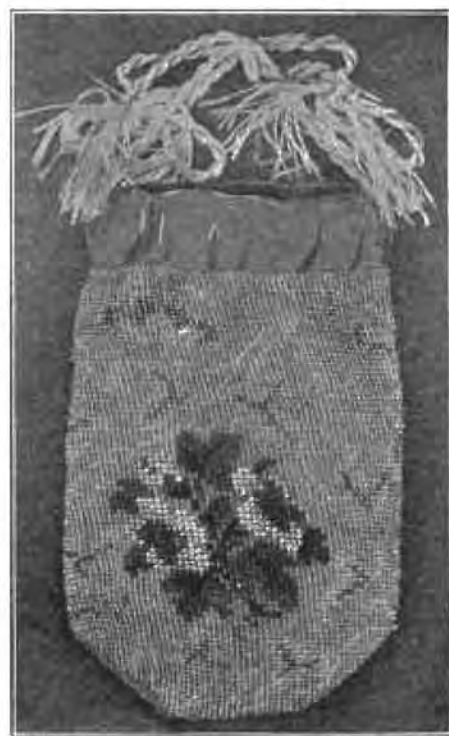
No. 1528. HAND BAG OF GOLD, STEEL AND CRYSTAL BEADS ON CANVAS



No. 1529. BLACK AND GOLD HAND BAG ON CANVAS



No. 1530A. PATTERN OF NO. 1530B. 60 x 86 BEADS



No. 1530B. SMALL KNITTED BAG

- | Bunches | Beads |
|---------|--------------------------|
| | 14—Lightest Pink, glass |
| × | 6—Crystal |
| ■ | 1—Gold |
| | 1—Red, white lined |
| ▼ | 1—Black |
| ● | 1—Light Green, opaque |
| ◼ | 1—Medium Green, opaque |
| ▼ | 1—Amethyst or Dark Brown |
| / | 1—Light Purple, opaque |
| ⊗ | 1—Medium Purple, opaque |
| ⧘ | 1—Dark Purple, opaque |

Number 1529. Hand Bag. *Materials.*—Canvas (13 meshes to an inch), 6½ inches wide and 4¾ deep. It requires 5 bunches of gold, 9 bunches of black, and 50 larger black beads for the fringe. The very handsome fringe of gold beads is graded, making 3 points, and at the end of each strand is a larger black bead. Three gold beads are strung beyond the black, the needle slipped back through black and gold to the bag. *1st strand*—14 gold, black, and 3 gold. *2d strand*—16 gold. *3d strand*—19 g. *4th strand*—25 g. *5th strand*—30 g. *6th strand*—36 g. *7th strand*—40 g. *8th strand*—44 g. *9th strand*—48 g. *10th strand*—44 g. *11th strand*—40 g. *12th strand*—36 g. *13th strand*—30 g. *14th strand*—25 g. *15th strand*—21 g. *16th strand*—17 g. *17th strand*—11 g. *18th strand*—17 g. *19th strand*—21 g. *20th strand*—25 g. *21st strand*—30 g. *22d strand*—36 g. *23d strand*—40 g. *24th strand*—44 g. *25th strand*—48 g. From the 25th, which is the centre strand, reverse the count for the second half.

Number 1529.—Black and white block pattern, 10 cents

Number 1530B. Knitted Bag.—This is a charming little bag with draw-strings and facing of pink satin. The ground is of lightest pink glass with a damask-like pattern of crystal beads, veined with gold. The lovely shimmer of this combination is wonderfully beautiful and so elusive that only in certain lights can the figures be distinguished. A little bunch of purple flowers, all in opaque beads, stands out very boldly on each side of the bag. It measures ¾ inches wide and 4 inches deep.

The coloring of this bag is exquisite, and quite as exquisite is the workmanship. It is a piece of smooth, firm, even knitting. The most careful scrutiny fails to reveal a mistake, both sides being exactly alike. In some of the old bags one can find the "corners" at the end of the needles, sometimes the knitting is loose and open, an occasional bead slipping through to the wrong side, or a few stitches knit tightly without any beads where an omission has been made in the stringing.

Number 1530B.—Black and white block pattern, 10 cents.

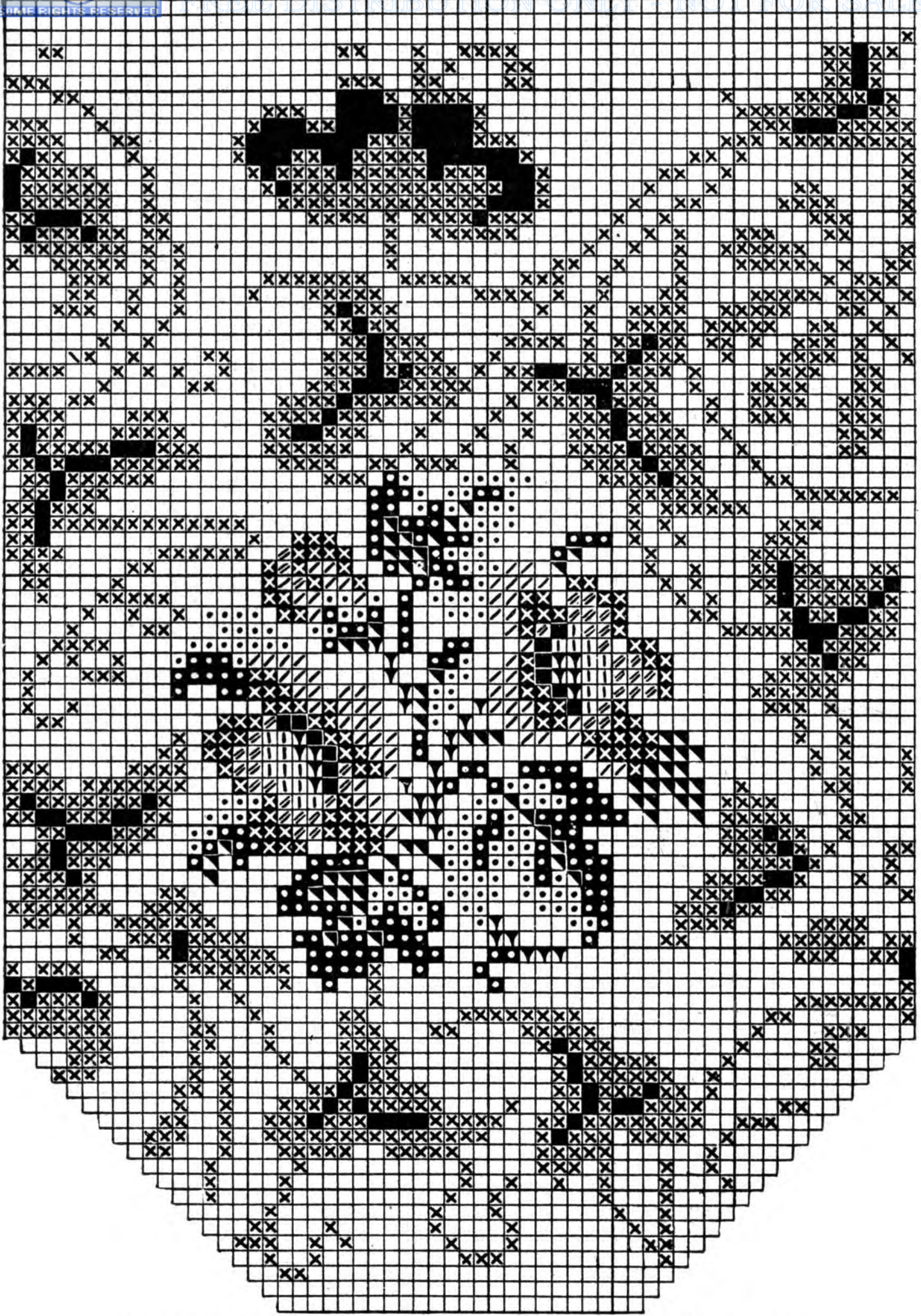




FIG. 32. FLUTED COIN PURSE OF BLUE AND STEEL

Figure 32. Coin Purse.
Materials.—One spool dark blue purse twist; 1 bunch steel beads No. 8; coin purse top; crochet-needle No. 10.

String beads on spool. Every stitch is beaded to the end of the 4th round, after that beads will be mentioned. Chain 4 (bead in each ch), and join. *1st round*—One s c in 1st st, 2 s c in each of the others. *2d round*—Two s c in each stitch. *3d round*—* Two s c in 1st st, 1 s c in 2d *. Repeat. *4th round*—* Two s c in 1st st, 1 s c in 2d and 3d *. Repeat. *5th round*—* Three s c in 1st (bead in 2d of 3), 1 s c in 2d (without bead) *. Repeat. *6th round*—* Three s c in one (bead 2d and 3d), 1 s c in 2d, 3d, and 4th *. Repeat. *7th round*—* Three s c in one (bead 2d, 3d, and 4th), 5 s c *. Repeat. *8th round*—* Three s c in one (bead 2, 3, 4, 5), s c 3, omit 1, s c 3 *. Repeat. *9th round*—* Three s c in one (bead 2, 3, 4, 5), s c 8 *. Repeat. *10th round*—* Three s c

in one (bead 2, 3, 4, 5), s c 10 *. Repeat. *11th round*—* Three s c in one (bead 2, 3, 4, 5), s c 5, omit 2, s c 5 *. Repeat. *12th round*—* Three s c in one (bead 2, 3, 4, 5, 6), s c 12 *. Repeat. *13th round*—* Three s c in one (bead 2, 3, 4, 5, 6), s c 14 *. Repeat. *14th round*—* Three s c in one (bead 2, 3, 4, 5, 6), s c 7, omit 2, s c 7 *. Repeat. *15th round*—* Three s c in one (bead 2,



FIG. 34. COIN PURSE OF RED AND STEEL

Omit every second stitch. *24th round*—Omit 1 stitch at each point. *25th round*—Omit 1 stitch at each point. *26th round*—Single crochet around. *27th round*—* Single crochet 9, omit 1 *. Repeat. *28th round*—Single crochet around. *29th round*—Single crochet 8, omit 1. Repeat. *30th round*—Single crochet. *31st round*—Single crochet 7, omit 1. Repeat. *32d round*—Single crochet. *33d round*—Single crochet 6, omit 1. Repeat. *34th round*—Single crochet. *35th round*—Single crochet. *36th round*—Single crochet 6, widen. Repeat. *37th round*—Single crochet. *38th round*—Single crochet 7, widen. Repeat. In the 23d, 24th, and 25th rounds there are two figures of beads in each section, in the 27th, 28th, and 29th rounds there are 7 such figures, one over each fourth one below and 2 beads half way between in the 29th round.



NO. 1531. OLD KNITTED BAG OF BLACK CUT BEADS AND GOLD

3, 4, 5, 6), s c 16 *. Repeat. *16th round*—Three s c in one (bead 2, 3, 4, 5, 6), s c 8, omit 2, s c 8 *. Repeat. *17th round*—* Three s c in one (bead 2, 3, 4, 5, 6), s c 18 *. Repeat. *18th round*—* Three s c in one (bead 2, 3, 4, 5, 6), s c 9, omit 2, s c 9 *. Repeat. The next 4 rounds are without beads. *19th round*—* Three s c in one, s c 9, omit 2, s c 9 *. Repeat. *20th round*—* Three s c in one, s c 9, omit 2, s c 9 *. Repeat. *21st round*—* Three s c in one, s c 9, omit 2, s c 9 *. Repeat. *22d round*—* Three s c in one, s c 20 *. Repeat. *23d round*—

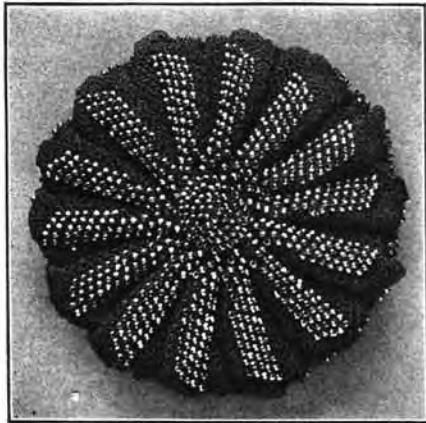


FIG. 33. CENTRE OF FIG. 32

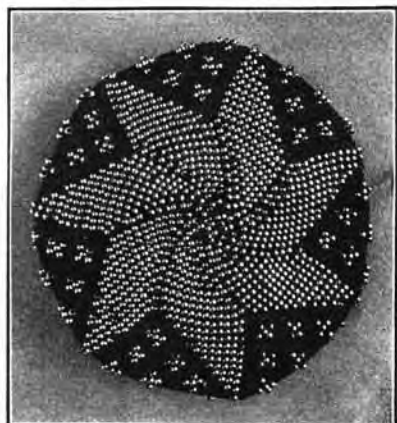


FIG. 35. CENTRE OF FIG. 34

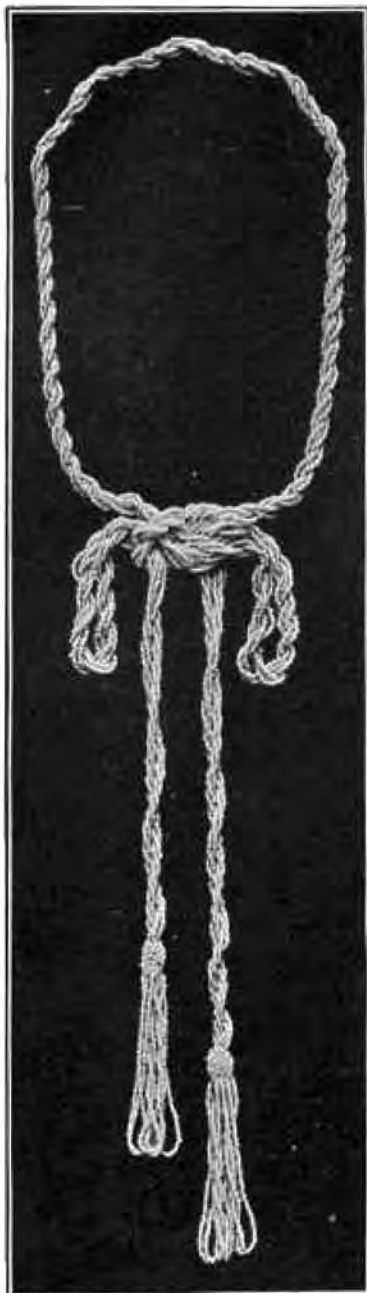


FIG. 36. BAYADERE CHAIN OF AGATE BEADS

ened in the same way for two or

purse twist; 2 bunches round steel beads No. 7; coin purse top and No. 10 crochet-needle.

The first 4 rounds are made like the same rounds of Fig. 32. From the 5th to the 12th rounds, inclusive, it is widened in the same way (like the 1st four rounds), and every stitch beaded. Continue widening in 7 sections until 3 inches in diameter or the points of the star are finished. In the 13th round bead the 2d and 10 following stitches, having 11 beads on 13 stitches in each section. Decrease one bead each row at the last of each section until only one is left. In the meanwhile dot the space between the points with a small cross of 5 beads. The first is placed midway between points in the round having 9 beads. The others can be placed by means of Fig 35. This is narrowed in alternate rounds

once in each section, to the inside measure of the mount. Then widen three rounds.

Number 1531. Knitted Bag. *Materials.*—Fifty bunches of very fine black cut beads; 4 bunches gold No. 7.

If of larger beads it will not take more than 20 bunches of black, since there are about twice the number in bunches of larger beads. But the same number of gold of whatever size.

Number 1531.—Black and white block pattern, 10 cents.

Figure 36. Bayadere Chain. *Materials.*—Eight bunches of agate beads; 1 spool letter D sewing silk. Cut six 2-yard lengths of thread, string 42

inches of beads on each. Twist three of them together, contrary to the original twist of the silk. Then twist the two cords together, again changing the direction of the twist.



No. 1532. CROCHETED BAG OF LAVENDER AND WHITE, STEEL BEADS



FIG. 37. Lattice Bag of Turquoise and STEEL ON GRAY Silk

Number 1532. Crocheted Bag. Materials.—Two spools lavender crochet silk; 1 spool white crochet silk; 6 bunches steel beads No. 8; 1 dozen ivory rings. To place the rings, see page 27.

The circular bottom is crocheted like No. 1524C, page 27, of lavender silk and steel beads. Repeat the section A of block pattern 8 times, 8 rounds of white silk (without widening) follow, (see B, block pattern), 56 of lavender, 6 rounds lavender without beads, 8 rounds lavender, repeating the pattern on white. Tassel, crocheted around a large bead, 16 twisted loops of 100 beads.

Number 1532.—Black and white block pattern, 10 cents.

Figure 37. Lattice Bag. Materials.—One spool gray purse twist; 300 turquoise beads ($\frac{1}{8}$ inch); 4 bunches steel beads No. 8; spool cotton No. 40 or letter A silk for weaving.

Lattice weave is a variation of Indian weave, beads being strung on warp threads, on the loom, and 4 beads left between rows of weaving. In weaving, the same number of beads are placed between warp threads instead of the single bead of Indian weave. String on the gray silk 2 bunches of steel beads. Cut from the spool 16 warp threads (each $2\frac{1}{2}$ yards long) leaving on each 160 steel beads. Begin weaving about 4 inches from the middle of the warp threads, leaving long ends of warp, alike, for crocheting at the top. Alternate one turquoise bead with meshes of 4 steel. After 35 rows of weaving take from the loom, fold together and join the

sides with alternate turquoise and 4 steel. To finish the top, leave 6 steel on each warp, and cross each pair of warp through one turquoise. Crochet each in a chain 5 inches long and tie the ends. Slip over the chains a $\frac{3}{4}$ -inch ring that has been covered with single crochet and beads. String 16 loops ($4\frac{1}{2}$ inches) of steel with turquoise at middle of loop, for tassel.

Figure 38. Lattice Bag. Materials.—Five bunches iridescent beads; 2 dozen ivory rings (smallest size); 109 larger glass beads ($\frac{1}{8}$ -inch); 18 dark red; 12 pink; 12 crystal; 9 amber; 28 sapphire, and 30 green.

This bag is made in the same manner as Fig. 37, with a few exceptions. Three beads form a mesh, 26 warp threads, 1 yard long with 150 beads on each thread. The back of the bag is entirely of iridescent beads. The front has a design of 109 larger beads. The dark red shows plainly and the others may be grouped at pleasure. At the sides it is joined with groups of 3 beads. At the top, 20 beads are left on each warp, slip through an ivory ring, skip 10 beads, slip through 10 beads, and fasten. Group two or three threads in each ring.

Figure 39. Necklet.—(See Fig. 42.) The outer row is of gold, and a picot of gold is added at the end of each second row. Weaving is 16 beads wide and picot outside. It should be woven a yard long and the fringe or tassels of iridescent, green, and gold, strung on the warp threads. Allow $\frac{3}{4}$ yard of warp at each end. The thread used is letter D silk for warp, letter A for weaving.

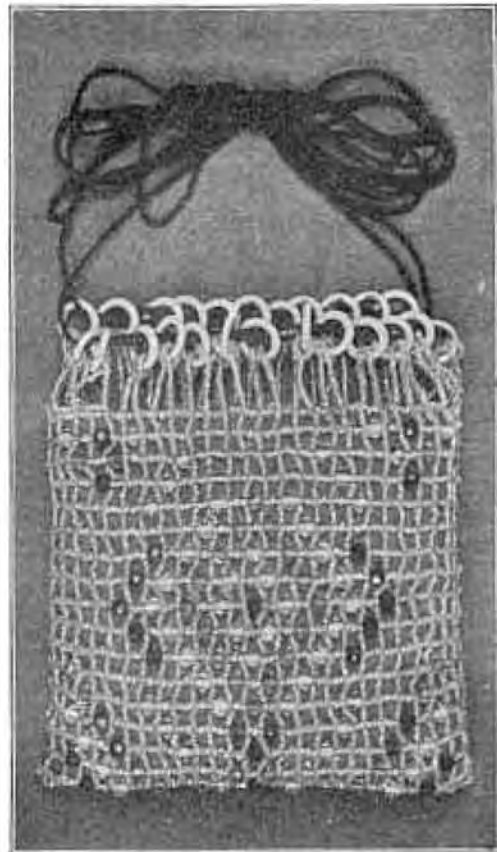


FIG. 38. LATTICE BAG OF IRIDESCENT BEADS

Figure 40. Necklet.—(See Fig. 43). This is woven 11 beads wide, with green ground, steel row at each side, beside the steel picot on edge. Tassels of green, white, and steel. Several larger sizes of green beads are used in this fringe. A most beautiful combination of color.

Figure 41. Necklet.—(See Fig. 44.) This is woven 15 beads wide, ground of amber, the picot at each edge is also of amber. The design is dark brown. The beads of fringe are all amber, except those dotting the lower end of loops. The larger beads match perfectly the ground, although they appear darker in the illustration. A repetition of these tassels is suggested for fringe designs.

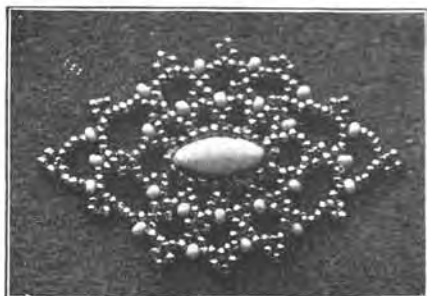
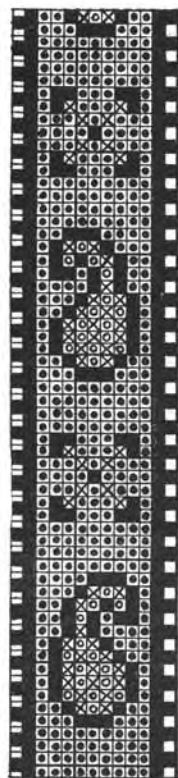
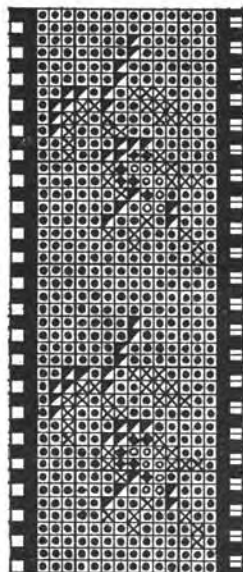


FIG. 38½. SLIPPER ORNAMENT

Figure 38½.—This is made as described on page 42. The centre is a turquoise encircled by



- Light Rose
- ◐ Dark Rose
- ⊗ Light Green
- ◑ Dark Green
- Gold
- ◒ Iridescent

- Steel
- ◐ Dark Green, glass
- ⊗ White, opaque
- ◒ Crystal

FIG. 42. PATTERN OF FIG. 39

FIG. 43. PATTERN OF FIG. 40



FIG. 39. ROSEBUD NECKLET

couched steel beads. The foundation is folded back and over-cast. The meshes of steel beads are strung into alternate beads of the couched row. Small turquoise beads add to its beauty.



FIG. 40. DARK GREEN NECKLET



FIG. 41. BROWN AND AMBER NECKLET

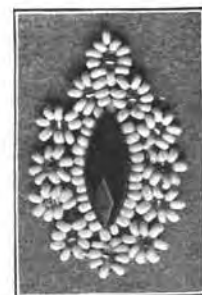


FIG. 41½. WHITE AND TOPAZ

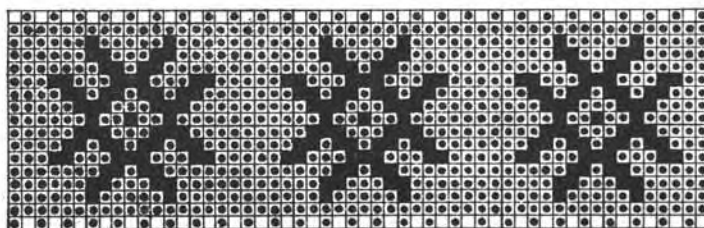
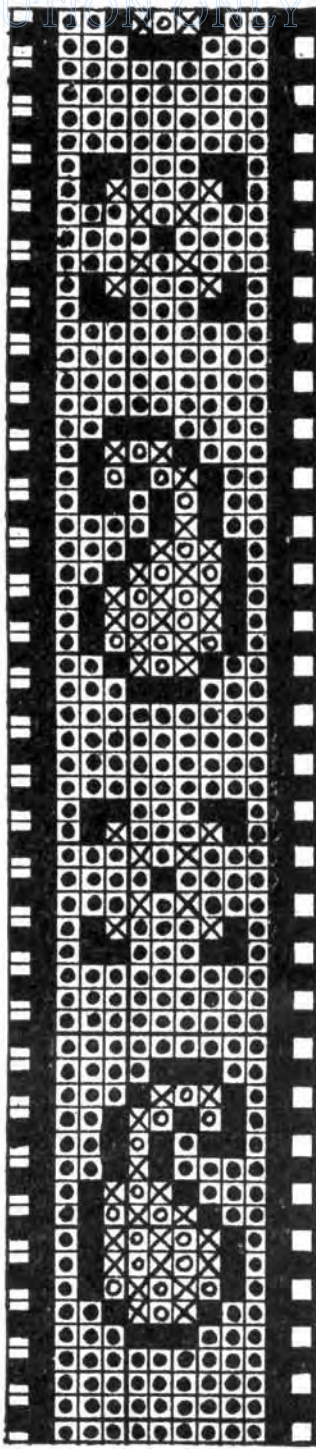
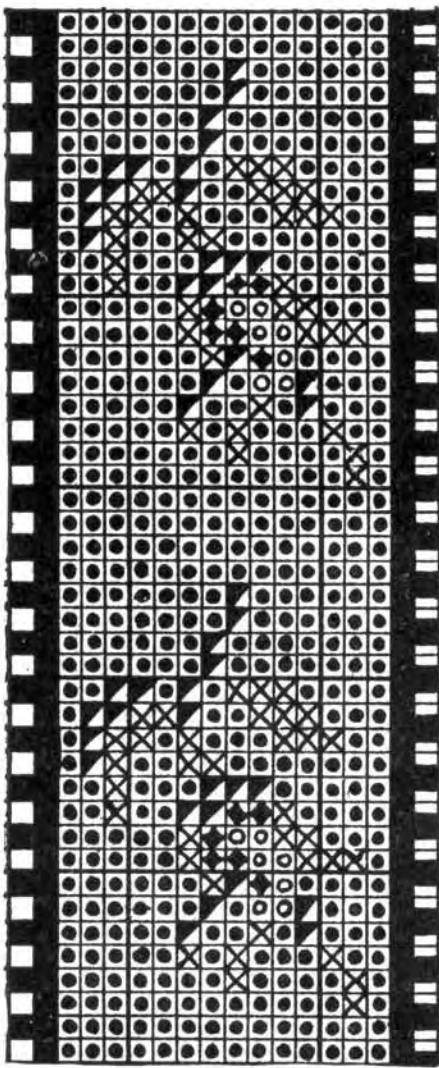


FIG. 44. PATTERN OF FIG. 41

- ◐ Light Amber

- Brown

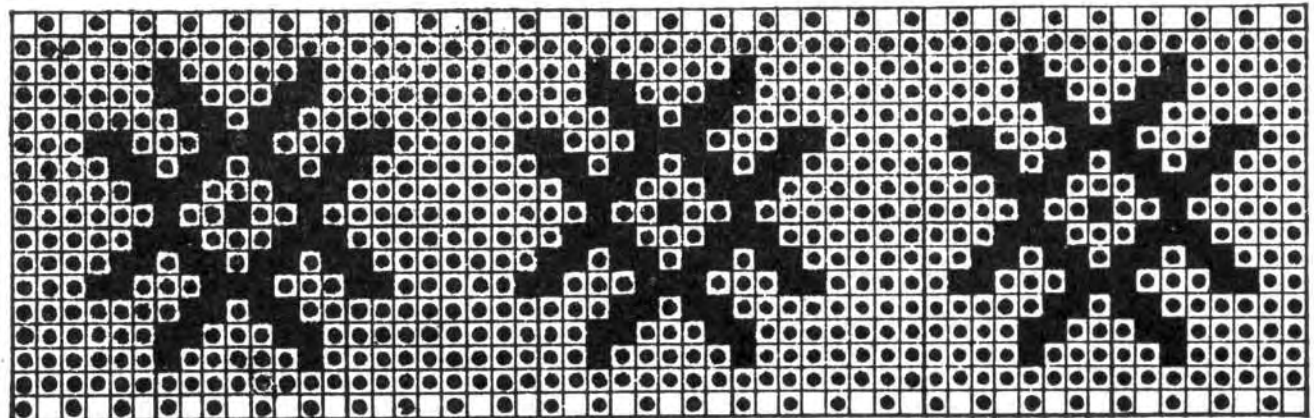


- ◻○ Light Rose
- ◻◼ Dark Rose
- ◻⊗ Light Green
- ◻◼ Dark Green
- ◻■ Gold
- ◻● Iridescent

- Steel
- ◻● Dark Green, glass
- ◻⊗ White, opaque
- ◻○ Crystal

FIG. 42. PATTERN OF FIG. 39

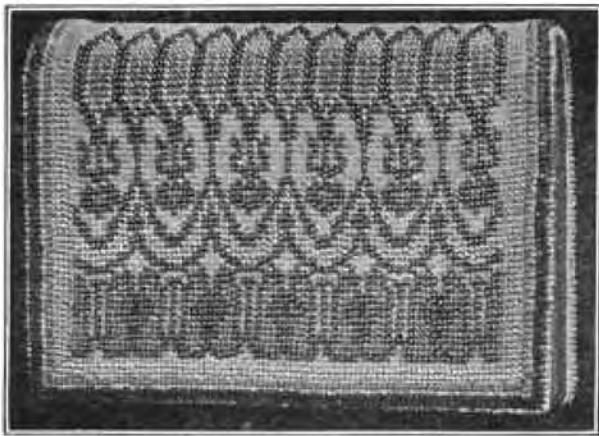
FIG. 43. PATTERN OF FIG. 40



- ◻● Light Amber

FIG. 44. PATTERN OF FIG. 41

- Brown



No. 1533 - Card Case



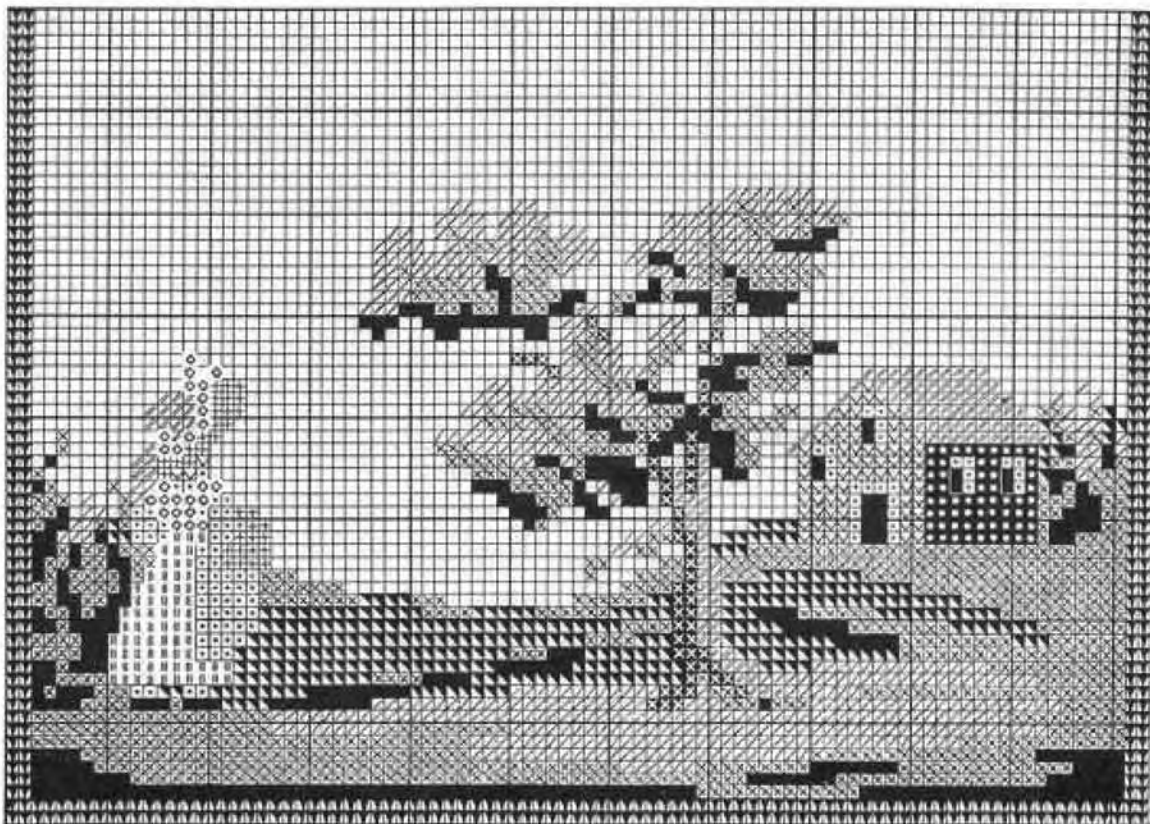
No. 1534A. "GIRL GOING TO SCHOOL" CARD CASE

Number 1533. Card Case.—This has an opal ground, with design in steel and 3 shades of purple; 97 beads long.

Materials.—One spool C machine silk, 1 crochet-needle 000 or No. 14, 1 paper needles No. 12. Beads fine 5/0 cut, 2 bunches steel (round) No. 7; 15 bunches opal; 2 bunches dark purple (opaque); 6 bunches medium purple (opaque); 8 bunches light purple (opaque). This card-case is crocheted and is $4\frac{3}{8}$ inches long by $6\frac{3}{4}$ inches, measuring both sides. Make a chain 2 stitches longer than the bead pattern (which is 97). Single crochet 4 rows back and forth without beads. In the 5th row add 4 stitches at each end. In the 6th row start the bead pattern at the 6th stitch from the end. Keep 5 stitches at each

| Bunches | Beads | Bunches | Beads |
|---------|---------------|---------|----------------|
| ■ | 2—Black | ◇ | 1—Red lined |
| ⊗ | 1—Brown | | 1—Turquoise |
| ⧸ | 1—Orange | ⧸ | 3—Light Green |
| + | 1—Yellow | ▾ | 3—Medium Green |
| ● | 1—Chalk White | ⊗ | 3—Dark Green |
| ∨ | 1—Light Pink | ▽ | 1—Gold |
| ◼ | 1—Dark Pink | | 20—Opal |

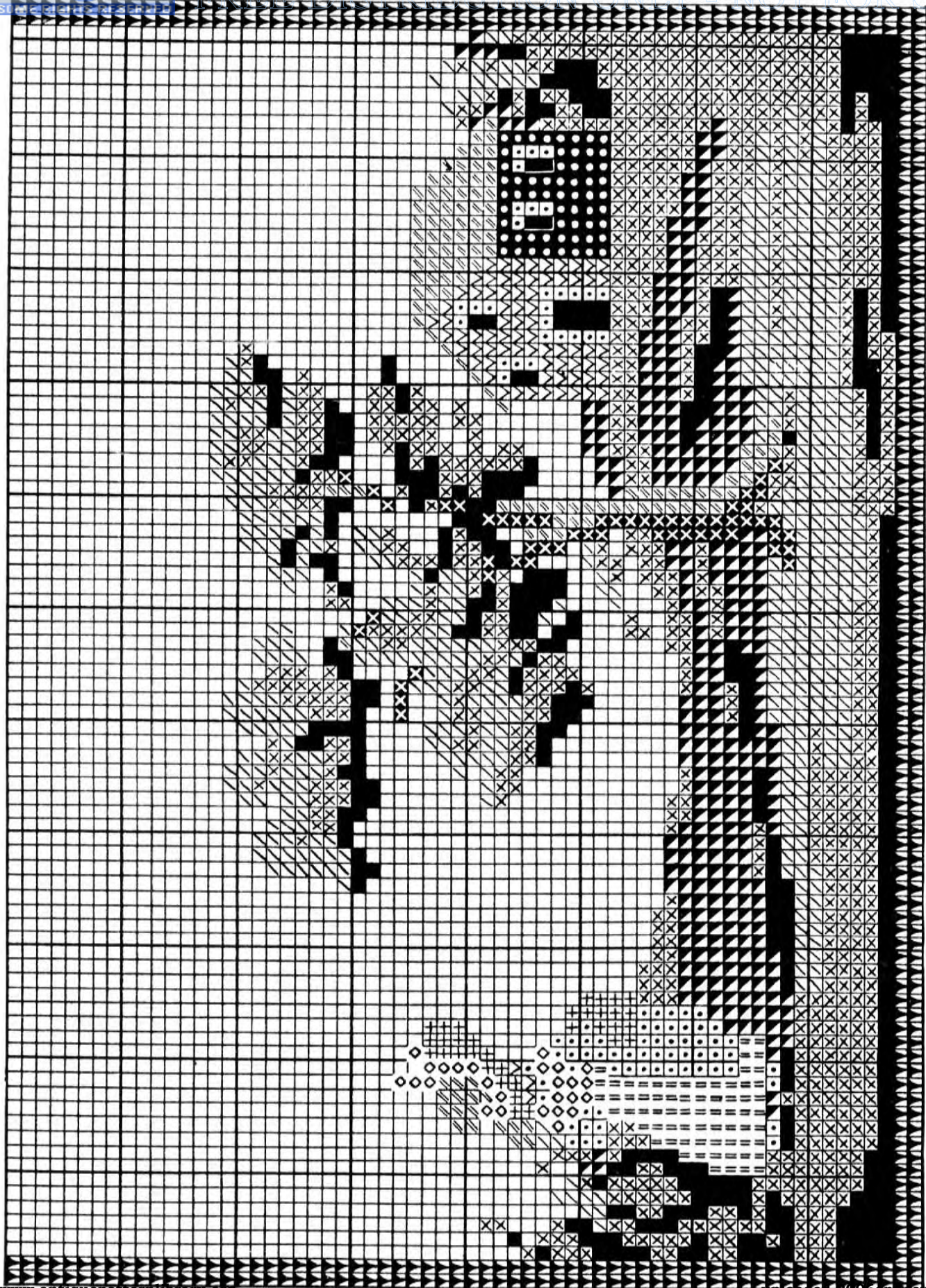
edge without beads and finish the last edge to correspond. This is to be turned under on all sides when the card-case is mounted. (See page 6.) No. 1533.—Black and white block pattern, 10 cents.



No. 1534B. PATTERN OF No. 1534A. 91 beads long

36

65 " incl.



No. 1534B. PATTERN OF No. 1534A. 91 beads long

Number 1534A. Card Case.—(See No. 1534B.) This case is 91 beads long and has an opal background. For directions see No. 1533, page 36 and page 6.

Number 1534A.—Black and white block pattern, 10 cents.

Number 1535. Unmounted Bag.—This has an opal ground, sprays of morning-glories, etc., with design in gold above and below. A wonderfully beautiful bag, crocheted in the most exquisite manner.

Materials.—Beads, very fine; 50 bunches opal, ground and fringe; 4 bunches gold; 4 bunches light green (opaque); 7 bunches dark green (glass); 1 bunch pink (opaque); 2 bunches dark pink (opaque); 1 bunch red (white lined); 2 bunches yellow (opaque); 1 bunch orange; 1 bunch brown or terra cotta; 2 bunches lavender (opaque); 2 bunches dark ame-



No. 1535. UNMOUNTED BAG

thyst; 1 bunch light purple (opaque); 1 bunch white (opaque); 1 bunch medium purple (opaque); 1 bunch dark purple (glass).

Fringe, 85 twisted loops of 85 beads; 5 gold at the tip, every 8th bead gold, the rest opal.

Number 1535.—Black and white block pattern, 15 cents.

Number 1536A - B. Smyrna Bag.—This bag was brought from Smyrna years ago. A landscape is on one side, on the other is the sea and steamboat. **Materials.**—Beads, 40 bunches opal; 6 bunches black; 2 bunches white (opaque); 2 bunches pink (opaque); 2 bunches red (white lined); 4 bunches dark red (glass); 2 bunches yellow; 2 bunches orange; 8 bunches medium blue; 6 bunches green; 6 bunches dark blue green; 2 bunches brown.

No. 1536A-B.—Black and white pattern, 20 cents.



No. 1536A. SMYRNA BAG WORKED ON CANVAS LANDSCAPE SIDE



No. 1536B. SMYRNA BAG. STEAMBOAT SIDE

Figure 45. Miser's Purse. Materials.—Fifteen bunches opal (fine); 3 bunches steel No. 7.

This purse is about 10 inches long. String * 1 steel, 3 opal, * 67 times. Turn, slip through 4th steel from the last. Meshes of 3 opal, 1 steel, 3 opal, joined in the 2d steel, the whole length. Work back and forth until there are 27 meshes at the second end of the work. Complete this row back to the first end. In joining the first and last side of the tube-like web, leave 10 meshes open along the centre and join before and after these 10 meshes. Gather the ends together and string meshes, decreasing to a point for the tassel, which is of baroque pearls and steel beads.

Figure 46. Purse. Materials.—Eighteen yards of dark red purse twist or buttonhole twist; 2 bunches dark red beads (glass); 1 bunch dark green bronze; 1 bunch iridescent; 18 larger red beads; 2 Venetian beads.

Eighteen threads, each a yard long, tied in a knot in the centre, give 36 threads to string the purse. *1st thread*—String 4 r (red), 1 gr (green), 4 r, 1 gr, 4 r, 1 gr, 4 r, 1 gr, 4 iri (iridescent), 1 gr, 4 r; 1 gr, 4 r, 1 gr, 4 r, 1 gr, 4 iri, 1 gr, 4 iri, 1 gr, 4 r, 1 gr, 4 iri, 1 gr, 4 r, 1 gr, 4 r, 1 gr, 4 r, 1 gr, 4 r, 1 gr, 1 iri, 1 r. *2d thread*—Slip through

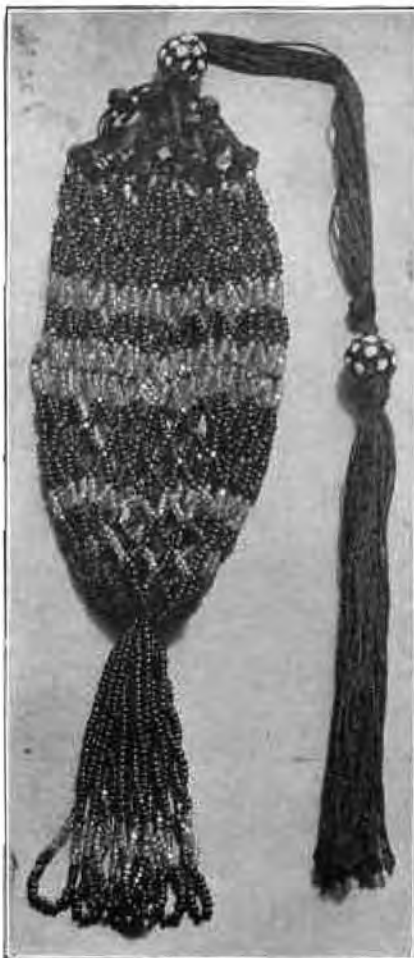


FIG. 46. PURSE, STRUNG OF DARK RED, DARK GREEN, BRONZE AND IRIDESCENT BEADS



Fig. 47 Necklet of RIBBON AND TURQUOISE BEADS. See Fig. 48



FIG. 45. MISER'S PURSE, STRUNG OF OPAL AND STEEL BEADS

4 r, 1 gr, on 1st thread. String 4 r, 1 gr, 4 iri, join; 4 r, 1 gr, 4 iri, join; 4 r, 1 gr, 4 r, join; 4 r, 1 gr, 4 iri, join; 4 iri, 1 gr, 4 r, join; 4 iri, 1 gr, 4 r, join; 4 r, 1 gr, 4 r, 1 gr, 1 iri, 1 r. *3d row*—Like 1st, except joining in the 2d gr, instead of stringing an extra bead. *4th row*—Like 2d. Repeat these two until the 35th thread is finished. With the 36th, join both edges with corresponding colors. Gather threads, in groups of 4, through a large red bead, tie, and string on another large red. Slip on one Venetian bead, tie all in a hard knot $4\frac{1}{2}$ inches from purse. Slip on second Venetian and tie a knot close. Tassel at bottom, 8 loops of 27 red, 5 gr, 6 iri, 5 gr, 10 red, 5 gr, 6 iri, 5 gr, 27 red.

Figures 47 and 48. Necklet. Materials.—Eight yards blue ribbon, 3-16-inch wide; 240 turquoise beads ($\frac{1}{8}$ -inch); 240 turquoise beads ($\frac{1}{8}$ -inch) for tassels; 36 larger turquoise beads for tassels.

Cut six lengths of ribbon $1\frac{1}{4}$ yards long for warp. Make 12 bands of Indian weave at intervals of about $2\frac{3}{4}$ inches (this measure includes one band). Heavy crochet silk may be used for weaving thread. Tassels, 3 loops, 20 turquoise, 6 larger turquoise (each separated by smaller turquoise), 20 turquoise.

Figure 49. Miser's Purse. Materials.—One spool dark blue purse twist; 6 bunches steel beads



FIG. 48. DETAIL OF FIG. 47

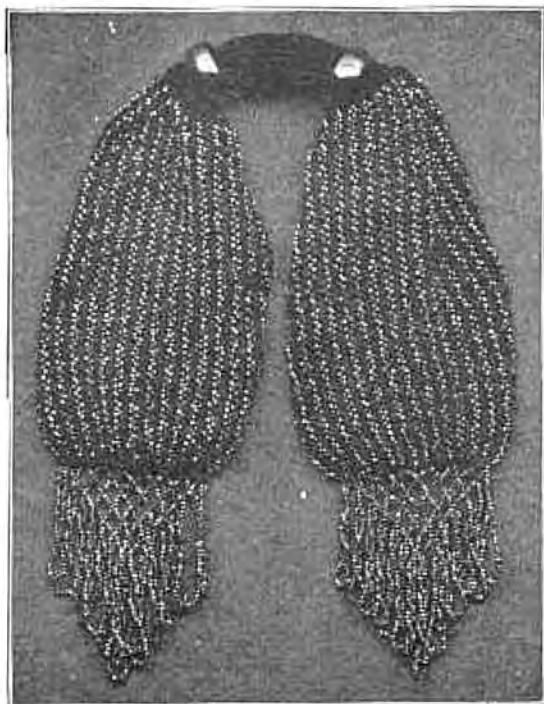


FIG. 49 MISER'S PURSE, KNITTED OF BLUE SILK AND STEEL BEADS

No. 8; 2 rings; 2 steel knitting-needles No. 20.

This is a modern purse knitted with the old "purse-stitch" described on page 28. Fifty-nine stitches are cast on, and knit plain once across. In the 2d, 4th, and each alternate row the beads are left, in groups of 2, every time the thread is thrown around the needle. In the 3d, 5th, 7th, etc., rows the same stitch is used without beads. When there are 50 groups of 2 beads (100 rows across), knit back and forth 2½ inches of plain knitting (or garter-stitch), then knit "purse-stitch" and beads for the second end. Overcast the beaded sections, across the bottom and up to the plain knitting. If the rings are strung on the spool, at first, when the beads are strung, they can be left on the plain knitting. The fringe is similar to that of No. 1528, page 30.

Figure 50. Miser's Purse.—This is a very old purse of steel beads and gray silk. It is knit with the same stitch as Fig. 49. But there are 3 beads in a group and it measures 18 inches long. No exact numbers can be given, but it is estimated that it would require 15 bunches of No. 7 steel beads beside 3 or 4 bunches for fringe and tassels. The elaborate chain and tassels add to its beauty. It has been said that this purse is "adapted to the use of a very successful miser, when its capacity is taken into account."



Fig 50. Miser's Purse, Knitted of Gray Silk and Steel Beads

Cover Design.—The band across the top is well adapted for trimming an opera-bag.

String 4 inches of white beads on each of 15 warp threads, ½ yard long when doubled. When in the loom, push half the beads each side and begin in the centre to weave the dragon-fly, body first, afterward weave to right and left. Push the white beads back to dragon-fly, and at 2 inches from centre weave the blocks at the corners. Tie and fasten warp. To make the block of the sides, begin at X, weave across and to the left until XX is reached. Turn the loom around and finish from XXX to XXXX.

Cover Design.—Black and white block pattern, 10 cents.

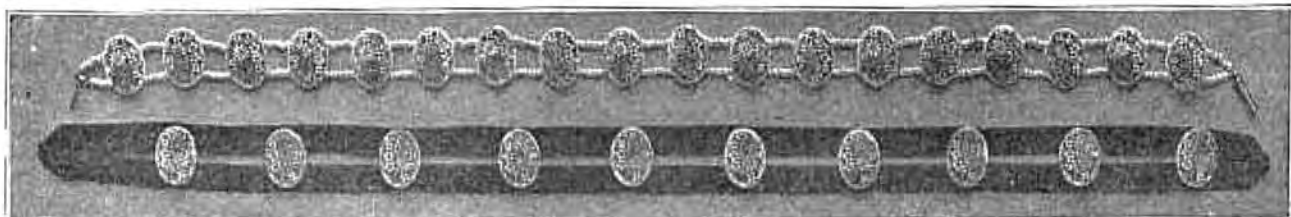


FIG. 51. NECKLACES OF VENETIAN MOSAIC BEADS. See page 40

Venetian Mosaic Beads.—An unusual opportunity to make necklets, bracelets, etc., with very little work but very elaborate effect. They are both round and oval. On page 15, Fig. 10, is a necklet made of 18 round beads, separated by 2 No. 14 gold-plated beads. Figure 11 is a bracelet requiring a dozen round beads strung like Fig. 10.

Figure 12, a bracelet, gives the exact appearance

of all the beads, except the delicate tints. It is strung over black velvet, the beads separated by 5 agate or pearl white beads.

Figure 51 shows (above) a necklet of 18 oval Mosaic beads strung with 5 agate or pearl beads.

Below is a necklet of two narrow ribbons of green velvet, joined by 10 oval Mosaic beads in which green is the predominating color



Fig 52 Indian Belt See Fig 53 5 bunches black beads, 3 bunches white beads 23 beads wide

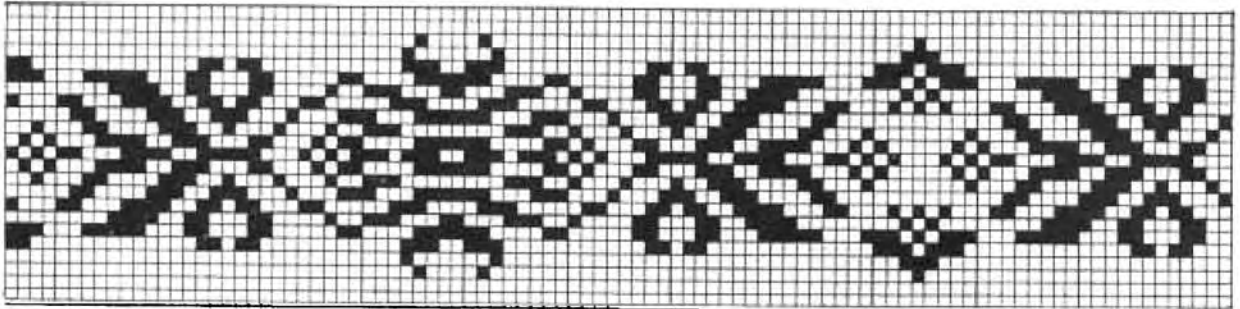


FIG. 53. PATTERN OF INDIAN BELT, FIG. 52. Black and white 23 beads wide



Fig 54 Indian Belt, made by Mojave Indians. See Fig 55. 25 beads wide

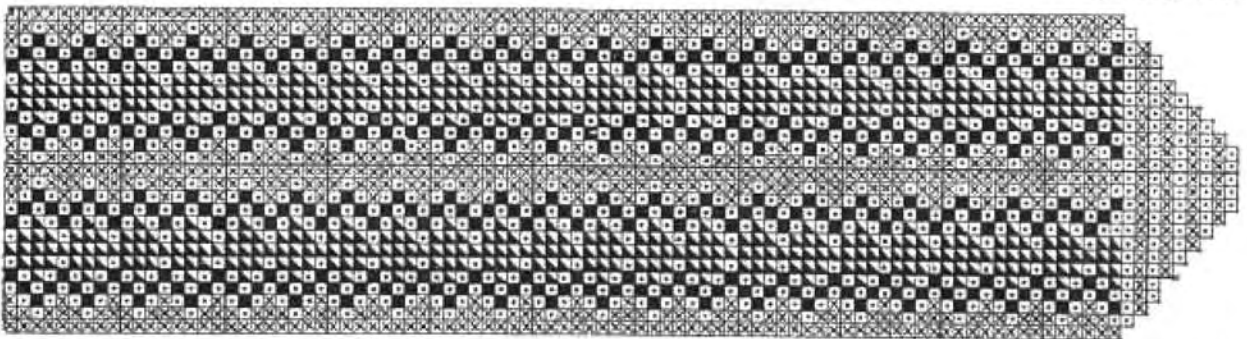


FIG. 55. PATTERN OF INDIAN BELT, FIG. 54

| | |
|----------------|------------------|
| ■ 2--Dark red | × |
| ▲ 2--Dark blue | ● 2--Chalk white |

40

25 beads wide

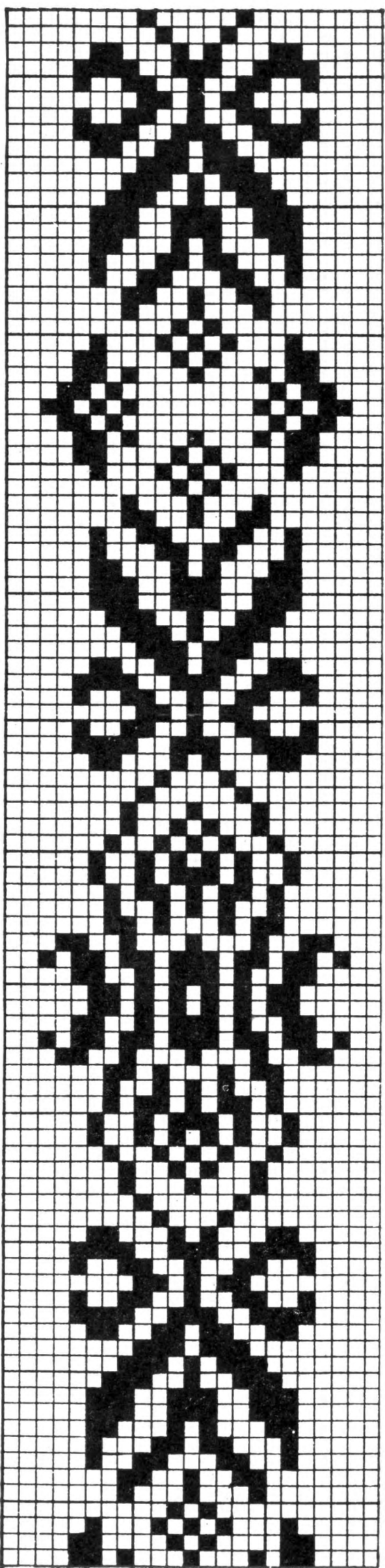


FIG. 53. PATTERN OF INDIAN BELT, FIG. 52. Black and white 23 beads wide

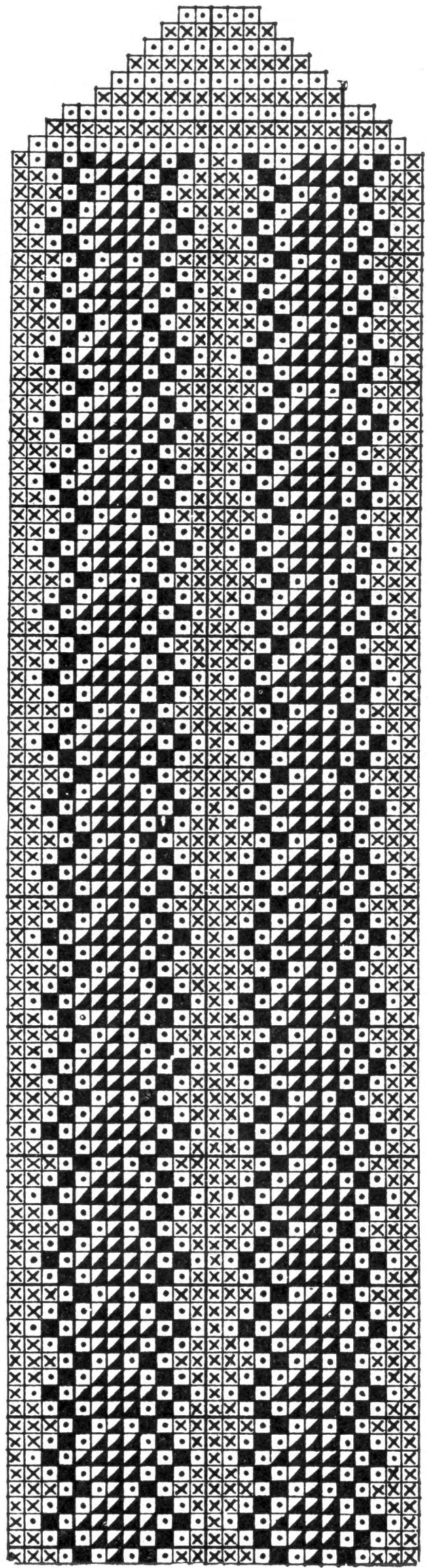


FIG. 55. PATTERN OF INDIAN BELT, FIG. 54 25 beads wide

- Bunches Beads Bunches Beads
- 2—Dark red
 - ▲ 2—Dark blue
 - × 2—Dark green
 - 2—Chalk white

Figure 56. Pearl Collar. Materials.—Eight strings pearl beads No. 6, and clasp for "dog" collar.

Tie the middle of a 1½-yard thread to each, the upper, centre, and lower eyelets in the clasp. This gives six threads on which to string the beads. String on one of the upper-threads 96 beads. (If the length (13 inches) be changed, make it a multiple of 5 with one additional bead.) Pass the second thread through the 1st bead, * string 5 and pass through the 5th on upper thread (leaving 4) *. Repeat from *, passing the needle through the last bead and fasten both threads securely to the upper eyelet in the other part of the clasp. Taking up the 3d thread, string 3 beads, pass through middle one of 5 above, * string 5, through middle one of next mesh *. Repeat, and after last joining, string 3 and fasten to centre of clasp; 4th thread like 2d; 5th thread like 3d; 6th thread, pass through 1st bead above, * string 4, through middle of mesh above. * Repeat, passing needle through last bead above and fasten both threads together.

Figure 57. Pearl Collar. Materials.—Seven strings pearl beads No. 6, clasp for "dog" collar.

This consists of 5 strands (each 102) of pearl beads. A second thread is passed through the first 3 of the upper row, * string 1, through 6 beads of the 2d row, string 1, through 6 beads of the 1st row *. Repeat, passing through the last 3 of the 1st row and fastening. Join the 2d and 3d rows, the 3d and 4th rows, and the 4th and 5th rows in the same way.

Figure 58. Pearl Collar. Materials.—Four strings pearl beads No. 5; 4 strings pearl beads No. 7; "dog" collar clasp and 3 rhinestone slats.

The clasp and slats are rhinestones connected by 6 strands of pearl beads. The strands are strung of two sizes of pearl beads, No. 5 and No. 7, alternating; 24

or 25 beads are used in each section between bars.

Figure 59. Pearl Stock. Materials.—Eight strings pearl beads No. 5; 1 bunch iridescent beads; 9 oat pearl beads.

Indian weave is employed in its construction, although the weaving is not solid. Sixteen warp threads, a yard long, are secured at one end of the loom. Ten inches of iridescent beads are strung on the 3d, 4th, 7th, 10th, 13th, and 14th warp threads. On the 8th warp string (9 times) 3 iridescent, 1 oat pearl, 3 iri. Pass the 9th warp through the beads on the 8th warp. Weave one row of 15 pearl beads across, then weave, between 1st and 2d threads, a single, then 3 more singly, then 2 beads, then 3 beads, then 2 beads, then 4, each singly, then one row of 15 across. In the meantime the iridescent beads must be pushed back on the warp threads, and a second, third and fourth needle used to complete the section before needle No. 1 strings the second time all across the stock. Through the centre of the collar it is curved slightly by weaving 3 singly (instead of 4), through 3 sections. The ends are tied, bound with ribbon, one end boned, and fastened by means of tiny hooks and eyes.

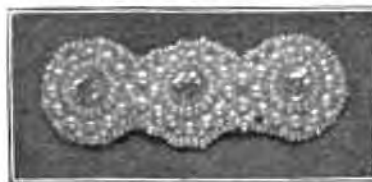


FIG. 55½. BROOCH

Figure 55½.— For the principle of this bit of pearl jewelry turn to the following page where the process is described in detail.

Three centres are made, each one beginning with a rhinestone nail-head. A ring of the smallest agate beads surrounds each centre, then a ring of twelve smallest pearl beads. Outside the whole is a row of the agate beads. Mounted on a celluloid bar pin it is very substantial.



FIG. 56. PEARL BEAD COLLAR



FIG. 57. PEARL BEAD COLLAR



FIG. 58. PEARL BEAD COLLAR



FIG. 59. PEARL BEAD STOCK

Pearl Bead Jewelry

A VERY ingenious method of imitating pearl jewelry has been worked out by a clever New England woman. The following pages give many examples, and while it would require too much space to give detailed directions for all, yet a description of one in detail will enable workers to apply the same principle to the others. In each case a centre is made, on a foundation, and rows, or meshes strung around. Gold-plated beads Nos. 4 and 7, pearl beads of varying sizes, seed pearls, nail-heads, and jewels of turquoise, coral, garnet, etc., are used.

Figure 63 on page 43 is made as follows: Baste a piece of net (footing) on the back of a two-inch square of silk, gold-color is good. Thread a No. 12 needle with a thread of cream silk at least 27 inches when doubled. Wax lightly and tie a knot in the end. Sew the turquoise jewel (a large nail-head) in the centre of the silk. Then bring the needle up at the top of the stone. String enough No. 4 gold beads to surround the turquoise. With another needle and single thread of silk sew between each bead (couch the thread), pressing each bead close to the last. When the round is completed pass the needle through the first gold bead, then to the back of the foundation. For the second row, bring up the needle to the left of the top so that the first gold bead will be exactly in the centre of the top. String 1 gold, 1 pearl, until there are 16 pearls. Couch the thread between beads as before. In the 3d round the pearl beads are No. 4, and gold beads No. 7. The first pearl bead should be directly at the middle of the top. After stringing the 9th pearl, string 6 gold, turn, pass through the last single gold and last pearl and first of the 6 gold, making the little loop around the lowest pearl. Then alternate pearl and gold until the round is completed. When this is finished the net is to be cut away to the stitches. Trim the silk to turn back neatly, and sew carefully to hide the work. Afterward a bit of celluloid cut to fit and sewed in place makes a very good finish.

Thread a needle on each end of a silk thread $1\frac{1}{2}$ yards long. String 1 No. 7 gold bead and push it to the middle of the thread, pass both needles through the Baroque pearl drop, through 1 large gold No. 7, and 1 small gold No. 4 (large and small will be used for the two sizes of gold). String on each, 1 small, both threads through 1 large. String on each, 1 large, 3 small, back through the last gold, cross the threads through 1 large. String on each, 3 small, 1 large, 1 pearl, 1 large, 3 small. From this point the left side of the pendant is finished first. Take up the centre, pass the left needle through the second gold to the left of the lower centre pearl, through 1 pearl, 1 gold, 1 pearl, 1 gold. String 1 small, 1 large, 1 small, 1 pearl, 2 small, 1 large, 3 small, turn, through the last large gold (in same direction). String 3 small, through 13th gold in outer round, back through last two gold. String 1 small, again through last large gold (in same di-

rection). String 2 small, 1 pearl, 1 small, 1 large, 1 small, through the 14th gold in outer row, through 1 pearl, 1 small. String 3 small, 1 large, 1 pearl, 5 small, turn, through 2d of 5 in same direction. String 1 small, through last pearl in same direction. String 1 large, 3 small. This brings the left needle to the star of large gold beads at the chain. Take up the right needle and finish up to this point. Cross the threads through 1 large gold. String on each, 1 large gold, cross through another large gold. Pass the left needle on through the large gold at the right, down through the next large gold, and pass the right needle to correspond. Both needles through small gold (in opposite direction). String on each, 1 small gold, cross through 1 large gold. String on each, 2 small gold, and pass through the first of 16 gold of outer round.

Figure 60. Collar of Pearls and Rhinestones. *Materials.*—Seven strings pearl beads No. 5; 8 pearl beads No. 4; 8 pearl beads No. 2; 8 seed pearls; 24 rhinestones. String according to detail, Fig. 62.

Figure 67 (page 44). Bead Girdle. *Materials.*—Ten bunches silver-lined beads; 1 spool white purse twist; 15 large beads, covered with beaded crochet. Five threads of silk, 3 yards long, knotted in the centre, 1 large bead pushed to knot. String 4 inches of beads on each thread, twist together and knot, slip on another large bead. Repeat until 8 large beads are used, then make 7 sections on the other end of the threads. Add 3 threads at the last bead, string 3 inches of beads and twist in 2 groups of 4. Cap of tassel, ch 30, join. *1st row*—Single crochet 30 (with beads). Make 15 rows, widening 4 times in the 2d, 6th, and 10th rows. Tassel, 13 loops of 100 beads. String $1\frac{1}{2}$ bunches for tassel caps. String $1\frac{1}{2}$ bunches for covering the large beads.

Figure 64. Juliet Cap. *Materials.*—One bunch agate beads; 1 large pearl button; 3 strings pearl beads No. 2; 5 strings pearl beads, No. 4; 6 strings pearl beads No. 6; 5 strings pearl beads No. 7.

From a very handsome large pearl button in the centre a network of pearls is strung. In the four outer rows each mesh has a pendent loop of pearl. At Fig. 77, page 45, the cap is given, spread out, which makes a good diagram. At Fig. 79, page 45, is one of the hairpins used to fasten the Juliet cap.

Figure 70. Decoration for Comb.—A large turquoise nail-head and ring of 24 steel beads make a centre for the large medallion of this shell comb, String 8 meshes as follows: One steel, 1 turquoise bead *, 3 steel, 3 turq, back through the 3d steel, 2 steel, 1 turq, 1 steel, join in 3d steel of centre, back through 1 steel, 1 turq *. Repeat from *. The 1st and 3d medallions have a smaller nail-head and ring of 21 steel and 7 meshes.

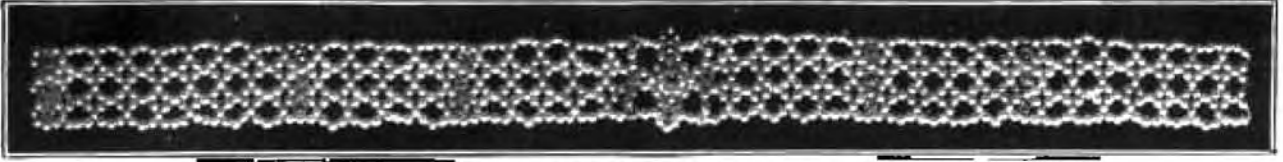


FIG. 60. DOG COLLAR OF Pearl Beads and Rhinestones. See detail Fig. 62



FIG. 61. PEARL AND AGATE
See page 42



FIG. 63. PENDANT OF TURQUOISE, PEARL, AND GOLD.
See page 42



FIG. 65. MOONSTONE,
PEARL AND GOLD
See page 42



Fig 61 1/2
Earring of
Pearl and
Agate
Beads
See page 42



FIG. 66. PEARL AND GOLD
See page 42



Fig 62. Detail of Fig.
60



Fig. 64. Juliet Cap of Pearl Beads. See Figs
77 and 79

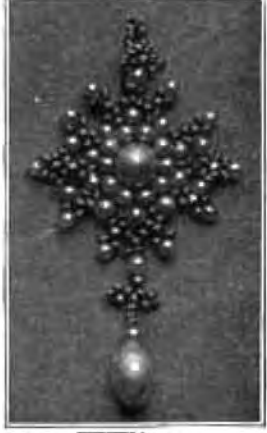


FIG. 66 1/2. PEARL
AND GOLD
See page 42

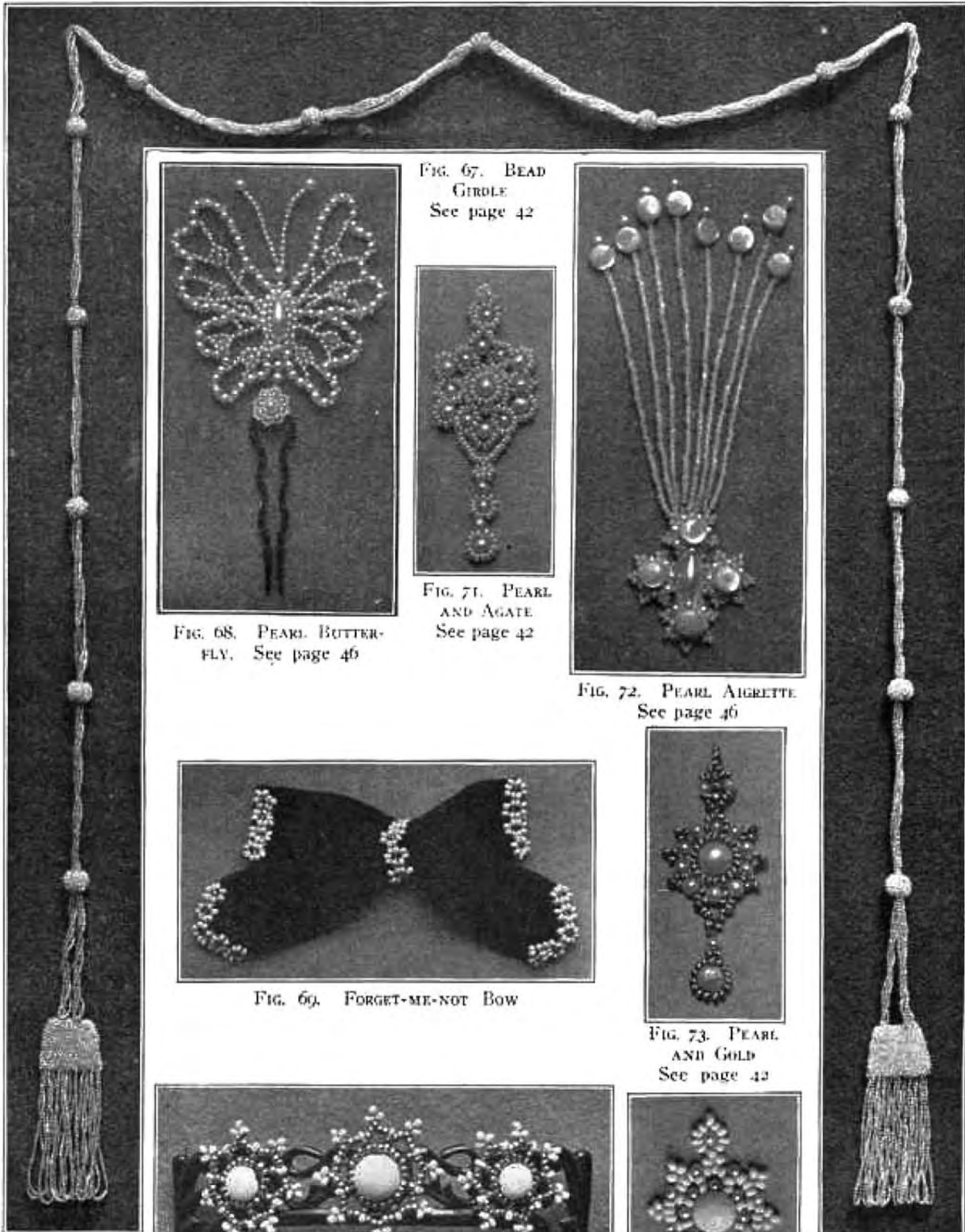


FIG. 68. PEARL BUTTERFLY. See page 46

FIG. 67. BEAD GIRDLE. See page 42



FIG. 71. PEARL AND AGATE. See page 42

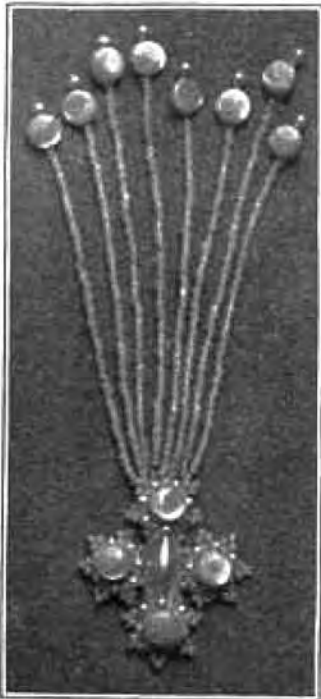


FIG. 72. PEARL AIGRETTE. See page 46



FIG. 69. FORGET-ME-NOT BOW



FIG. 73. PEARL AND GOLD. See page 42

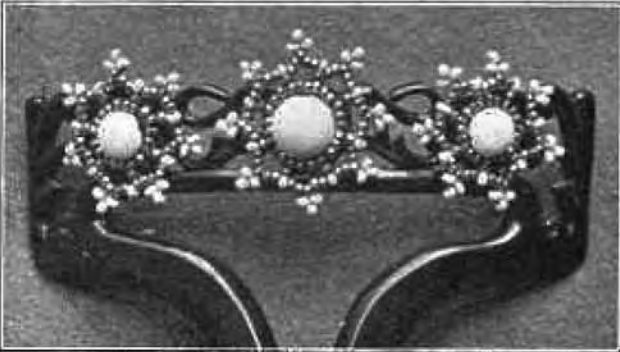


FIG. 70. SHELL COMB, TURQUOISE AND STEEL BEADS

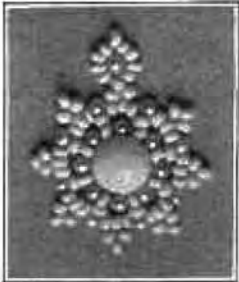


FIG. 74. TURQUOISE AND GOLD. See page 42



FIG. 75. PENDANT OF CORAL, PEARL, AND GOLD
See page 42

Figure 76. **Bandeau.**—Twelve medallions of turquoise and steel decorate this bandeau of shell. A turquoise nail-head with ring of 16 steel make the centre, outside this are 8 points of 3 steel beads strung as follows: String 3, needle back through last 2 steel (of ring), and forward through 2 steel (of ring). Repeat. Join each succeeding medallion to the point of the last one.



Fig 76 Turquoise and Steel Beads on Shell Bandeau



Fig 78 Garnet, Pearl and Gold. See page 42

FIG. 79. HEAD OF
HAIRPIN FOR
JULIET CAP,
FIG. 54

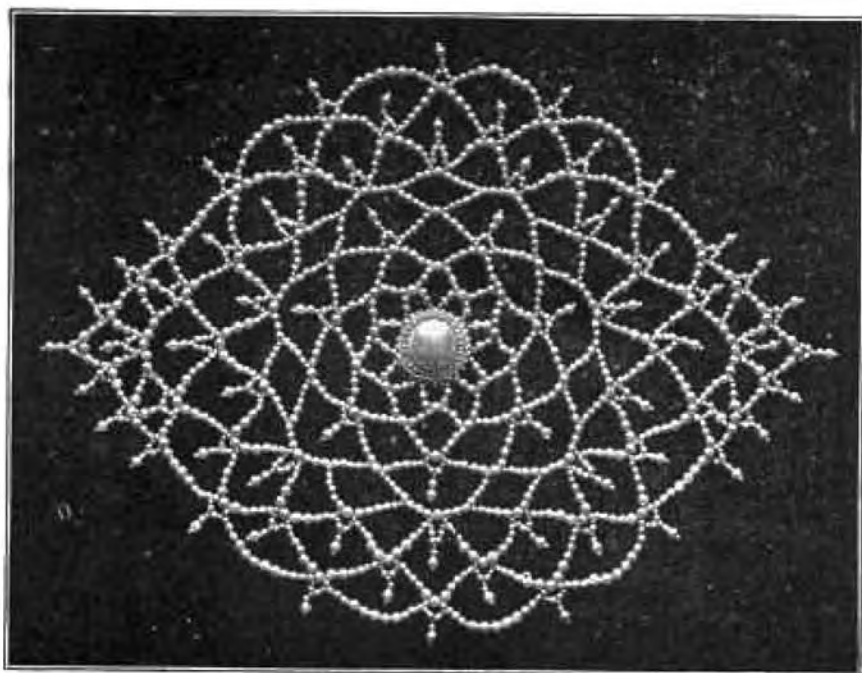


Fig 77. Juliet Cap in Pearl Beads (Flat)
See Fig 64 page 43



FIG. 80. JET, PEARL AND GOLD
See page 42

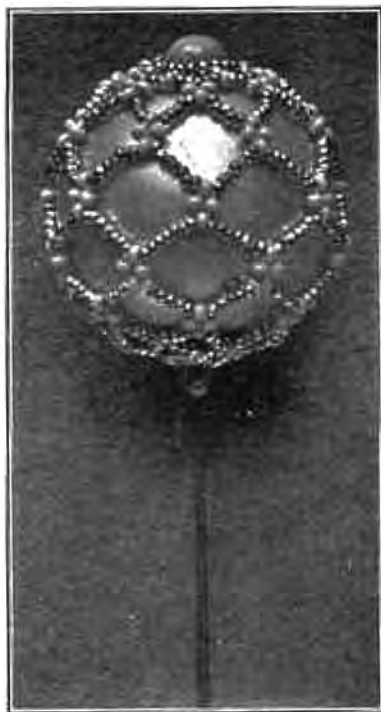


FIG. 81. HATPIN OF PINK AND STEEL BEADS

Figure 68. Pearl Butterfly (on page 44). *Materials.*—One string pearl beads No. 2; 1 string pearl beads No. 4; 2 strings pearl beads No. 6; 6 pearl beads No. 7; 1 pearl bead No. 10; 1 oat pearl; 1 bunch iridescent; 8 iridescent jewels; 1 yard white silk wire.

Figure 72. Aigrette of Pink Pearl (on page 44). *Materials.*—One dozen small pink pearl buttons; 1 string pearl beads No. 3; 8 pearl beads No. 5; 1 bunch pink beads (glass); 1 yard silk wire.

Figure 81. Hatpin.—Make the centre of nail-head of opaque

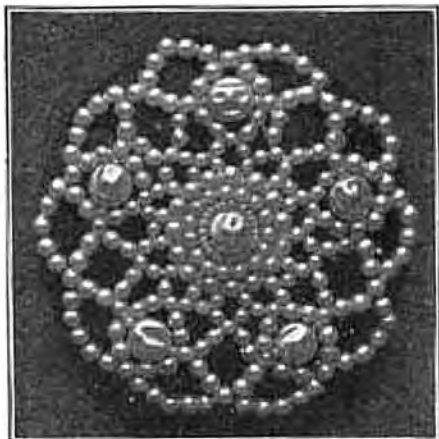


FIG. 82. HATPIN OF Pearls

pink and ring of 21 steel, string the meshes around a globular hatpin. Seven meshes, each, 1 steel (st), 1 pink (pk) * 3 st, 3 pk, through last st again, 2 st, 1 pk, 1 st through 3d st on ring of centre, back through st, through pk in opposite direction. Repeat from *. Slip to point of 3 pk. * String 5 st, 4 pk, through 1st of 4 pk, 5 st through point of 3 pk *. Repeat 2 rounds of meshes like that just finished, stringing 7 st instead of 5 st. One round stringing 5 st, one round stringing 4 st, fitting down to the hatpin.

Figure 82. Hatpin.—In this are used 6 baroque pearl nail-heads nearly 1/4 inch in diameter. Make a centre of one baroque pearl and ring of 22 smallest agate beads, a



FIG. 83. CARDINAL CAP OF Pearl AND GOLD

ring of 15 pearl beads No. 2, a ring of 15 pearl beads No. 4. Meshes are strung of No. 2, No. 4, and No. 6 pearl beads, stringing the other 5 baroque pearls in fine meshes. This is flat and mounted over black satin.

Figure 83. Cardinal Cap.—This pretty cap of gold wire and pearl beads, Nos. 6 and 7, can be successfully imitated in crochet gold thread and pearl beads. Crochet a centre of a few rounds of pearl beads strung on the gold thread. Then crochet 8 loops, from the centre, with about 55 beads in a loop, or crochet to measure desired. Afterward join these loops to fit about the head. The middle 7 on each loop should be No. 7 beads, the rest

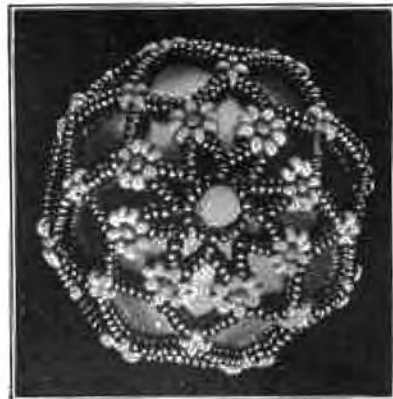


Fig. 84 Hatpin of Turquoise and Gold Beads

of No. 6 beads. One loop at a time can be strung from the outer end of the gold.

Figure 84. Hatpin.—Turquoise nail-head and ring of 16 gold beads make the centre. Eight meshes of 4 gold, 1 forget-me-not, 4 gold; 8 meshes of 5 gold, star of 4 blue, 5 gold; 8 meshes of 7 gold, 1 forget-me-not, 7 gold; 8 meshes of 7 gold, star of 4 blue 7 gold; 8 meshes of 5 gold, 1 blue, 5 gold; 8 meshes of 4 gold, 1 blue, 4 gold; 8 meshes of 3 gold, 1 blue, 3 gold; 8 meshes of 6 gold, 8 meshes of 2 gold; 1 ring of 12 gold. Heart of flower pink.

Figure 85. Hatpin.—One rhinestone nail-head in centre, with ring of 12 pearl beads No. 2, a ring of 12 pearl beads No. 4; 6 meshes of, 1 No. 2, 1 No. 4, 1 No. 2; 6 meshes of, 2 No. 4, 1 rhinestone, 2 No. 4; 6 meshes of 5 pearl. Repeat this round twice more; 6 meshes of 7 pearl, 6 meshes of 3 pearl; 6 meshes of 3 pearl. Ring of 12 pearl No. 4. Ring of 6 or 7 pearl No. 2.

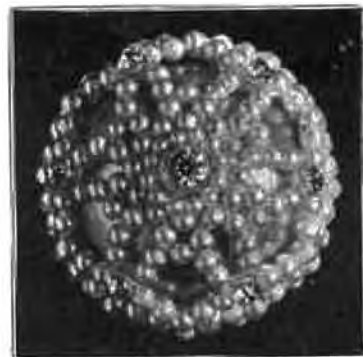


FIG. 85 HATPIN OF PEARL AND RHINESTONES

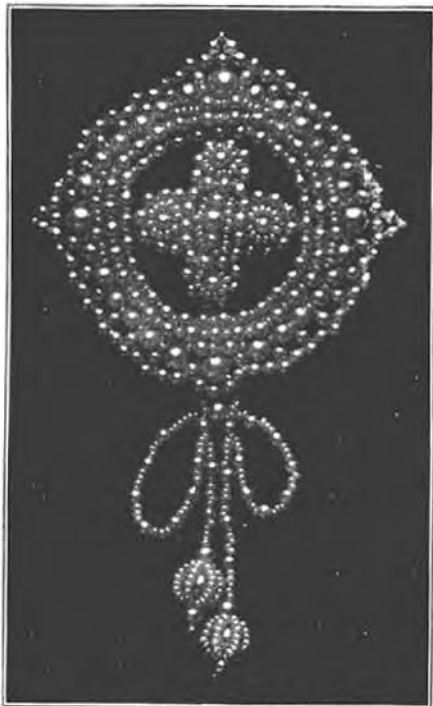


FIG. 86. PEARL BROOCH. See page 42



FIG. 88. PEARL AND GOLD
See page 42



FIG. 89. THEATRE CAP OF PEARL BEADS

Figure 89. Theatre Cap. *Materials.*—Twelve strings pearl beads No.

putting between each up and down strand, 1 bead, 1 baroque olive, 1 bead, twisting around the up and down strands.

Figure 87. Necklace.—This is of topaz jewels and nail-heads, inset with gold and pearl.

Figure 90. Chain and Pendant.—Rose petal beads, jet, and pearl are combined in this chain and pendant. A jewel of jet is surrounded by a ring of 6 rose beads and 6 pearl. Small jet beads and smaller pearl are strung outside this centre.

Figures 91, 93, 97, 99. Hatpins.—These hatpins on page 48 are canvas embroidered. The canvas is 16 threads to an inch, and the beads are medium fine. They are mounted over wooden molds and lined with shades of silk to correspond with the coloring of the beads.

Figures 95 and 96. Girdle and Necklace. (See directions for Bracelet on page 12.)

7; 8 baroque pearl jewels; 1 spool wire.

Measure around crown of head. String No. 7 pearl beads long enough to go around crown and fasten wire. Then string pearls across centre front to back and ear to ear, fastening wires to the main round. This divides the crown into four spaces or quarters. Then string pearls as before and fasten as before, which divides the crown into eight spaces. Fill in between strands around cap zig-zag, twisting once around the up and down strands. Make final strand near crown 1½ inches from centre of top,

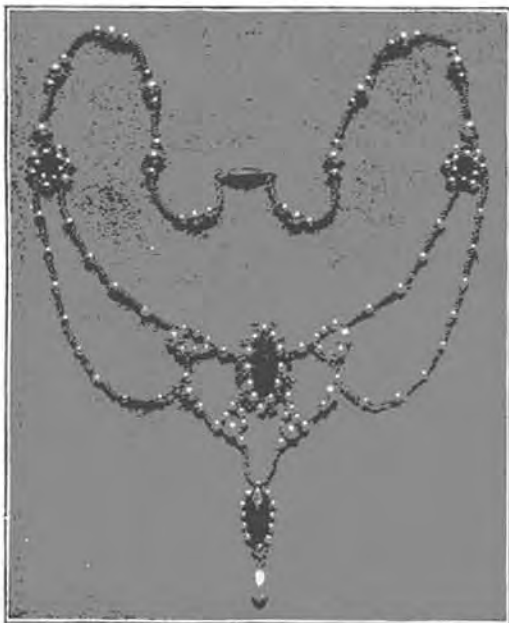


FIG. 87. NECKLACE OF TOPAZ, PEARL, AND GOLD BEADS

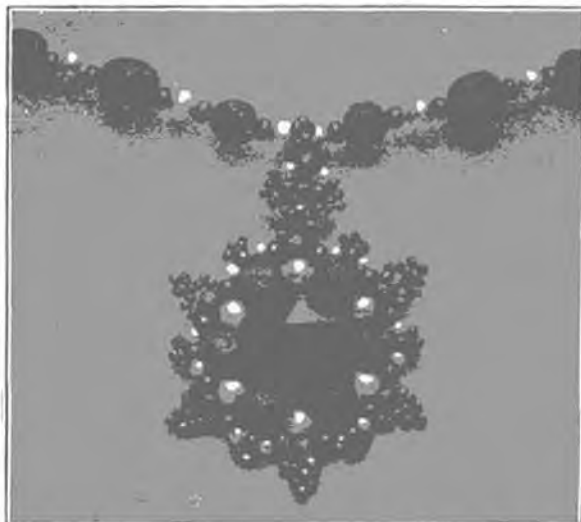


FIG. 90. ROSE PETAL BEADS, JET AND PEARL



FIG. 91. HATPIN



FIG. 92. PATTERN OF FIG. 91
25 x 25 Beads

- Black
- Dark Red
- × Light Red
- ∨ Dark Yellow
- Light Yellow
- ▼ Steel



FIG. 95. CORD NECKLACE. See page 12

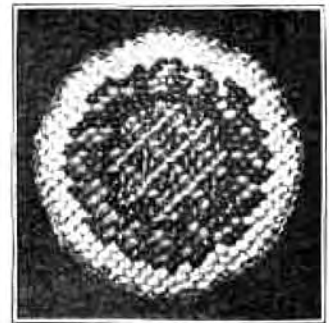


FIG. 97. HATPIN

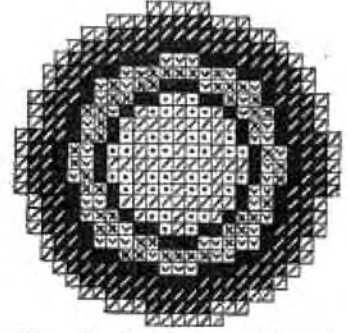


FIG. 98. PATTERN OF FIG. 97
25 x 25 Beads

- Black
- Dark Green
- ▨ Blue
- × Dark Brown
- ∨ Light Brown
- ∕ Gold

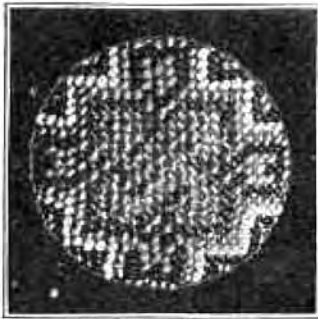


FIG. 93. HATPIN

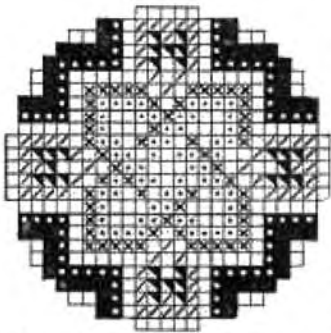


FIG. 94. PATTERN OF FIG. 93
25 x 25 Beads

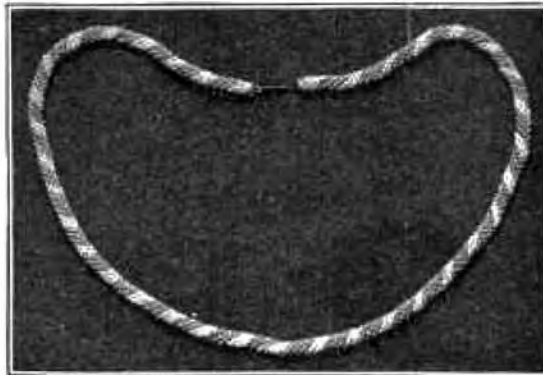


FIG. 96. CORD NECKLACE. See page 12

- SYMBOLS OF FIG. 94
- Light Green
 - × Dark Green
 - ▨ Orange
 - ∕ Brown
 - ▨ Light Blue
 - Dark Blue

Ground, Gold

- SYMBOLS OF FIG. 100
- Pink
 - × Medium Red
 - Dark Red
 - ∕ Orange
 - ▨ Light Green
 - × Dark Green

Ground, Opal

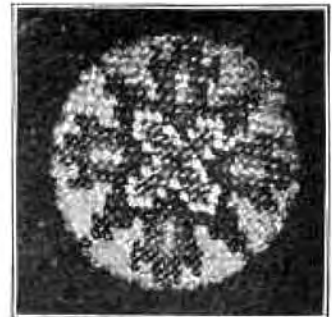


FIG. 99. HATPIN

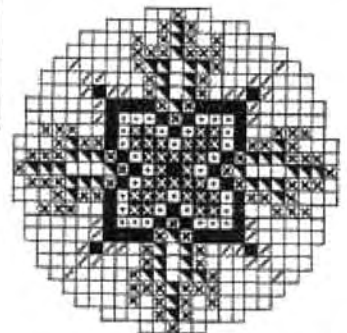


FIG. 100. PATTERN OF FIG. 99
25 x 25 Beads

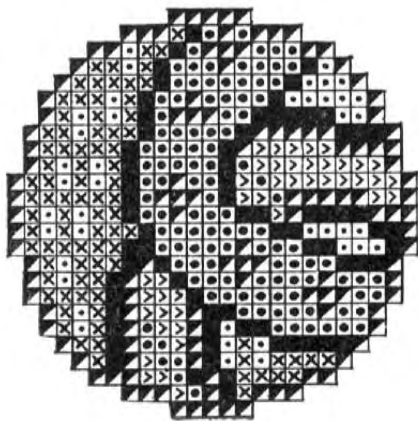


FIG. 91. PATTERN OF FIG. 91
25 x 25 Beads

- Black
- Dark Red
- × Light Red
- ∨ Dark Yellow
- Light Yellow
- ▼ Steel

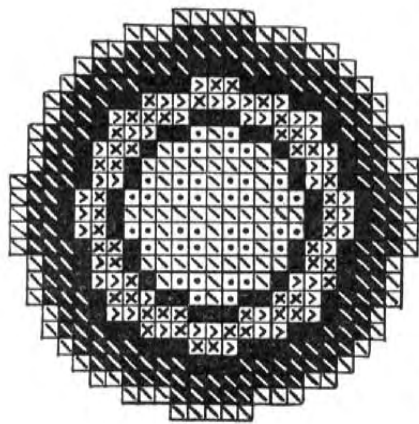


FIG. 98. PATTERN OF FIG. 97
25 x 25 Beads

- Black
- Dark Green
- ▣ Blue
- × Dark Brown
- ∨ Light Brown
- ∕ Gold

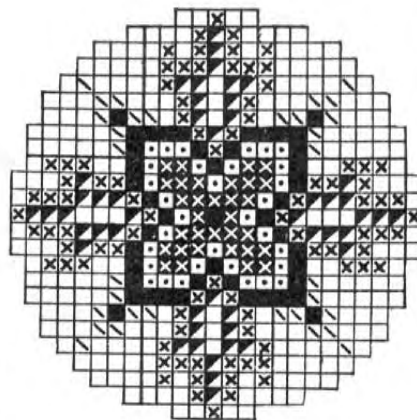


FIG. 99. PATTERN OF FIG. 99
25 x 25 Beads

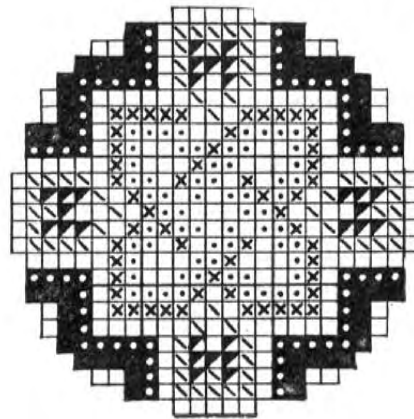


FIG. 94. PATTERN OF FIG. 93
25 x 25 Beads

SYMBOLS OF FIG. 94

- Light Green
- × Dark Green
- ▣ Orange
- ∕ Brown
- Light Blue
- Dark Blue

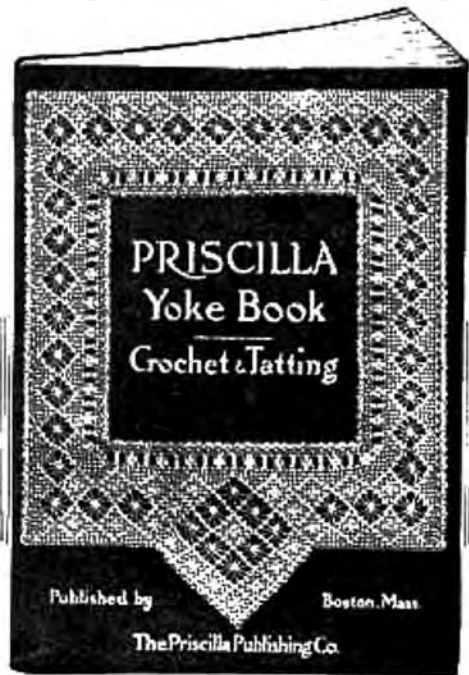
Ground, Gold

SYMBOLS OF FIG. 100

- Pink
- ▣ Medium Red
- Dark Red
- ∕ Orange
- ▣ Light Green
- × Dark Green

Ground, Opal

PRISCILLA Fancy Work Instruction BOOKS



You can become expert in many different kinds of Fancy Work and easily learn to make all kinds of beautiful articles *without a lot of personal instruction*. The Priscilla Fancy Work Books are just like having a needlework instructor at your elbow. Each book tells how to do the work *from the very beginning*. Every stitch is described, every detail is shown in sharp clear pictures. Work which seems hopelessly complicated and way beyond your skill is explained so simply that you follow it step by step until it is all as clear as A B C. You wish many beautiful designs, in some instances as many as two do, pick out the ones you want and let us send them to you

Then, after teaching you the stitches, each book provides two hundred, which you will enjoy fashioning with your own deft fingers. In some of the value packed into Priscilla Books, the price is only 25 cents each, postpaid. Look through this list

Priscilla Crochet Edgings and Insertions Book No. 1 - Is one of the most popular we have ever brought out. Nearly 43,000 sold in six months! It contains over one hundred handsome, new crochet designs for edgings and insertions, suitable for underwear, dresses, and a multitude of other uses. Order your copy now. Price, 25 cents.

Priscilla Edgings and Insertions No. 2 - This second book of Edgings and Insertions contains nearly one hundred illustrations of designs which include almost every variety of crochet. Among them are some wonderfully beautiful designs in Filet Crochet, and many unusual English and French patterns which are especially attractive. Price, 25 cents.

Priscilla Yoke Book - This handsome book contains nearly forty patterns of yokes in crochet and tatting. Some especially beautiful yokes in Filet Crochet are included, and block patterns render their execution easy and rapid. Price, 25 cents.

Priscilla Filet Crochet Book No. 1 - Gives a wide variety of patterns in floral, conventional and the quaint heraldic and mythological figures so characteristic of Filet lace. Many illustrations of finished work showing the beautiful effects possible. A multitude of designs carried out in block effect so they can be easily copied. All that one needs for this fascinating work is a spool of thread and a crochet-hook. Price, 25 cents.

Priscilla Filet Crochet Book No. 2 - This book contains a large number of beautiful designs. The illustrations are from the real work and show just how the finished pieces should look. Many of the pieces can be adapted for a variety of uses. The new Priscilla Cameo Crochet - a most beautiful form of work - is illustrated and described. This book, together with our Filet Book No. 1, forms a most comprehensive library on this charming work. Price, 25 cents.

Priscilla Crocheted Centerpieces and Dollies - Contains nearly 100 beautiful designs for centerpieces and dollies, with full directions for working. Many beautiful imported designs in this collection. Price, 25 cents.

Priscilla Tatting Book, No. 1 - Contains some of the best work that has appeared in THE MODERN PRISCILLA, as well as many new designs never before published. Full directions for the work are given, and the designs include dress garnitures, collars, handkerchiefs, centerpieces, dollies, etc. Price, 25 cents.

Priscilla Tatting Book No. 2 - Contains nearly 100 new designs, all beautifully illustrated, with full directions for working. The newer ideas in tatting are given special attention and many charming designs are carried out by unusual methods. Price, 25 cents.

Priscilla Colored Cross Stitch Book No. 1 - A book in which all illustrations are produced in the actual colors of the work. Thirty-five different designs are shown, as well as a complete alphabet. Price, 25 cents.

Priscilla Colored Cross Stitch Book No. 2 - This book contains forty designs in cross stitch, reproduced in the actual colors of the flosses to be used. It most excellently supplements our Colored Cross Stitch Book No. 1. Price, 25 cents.

Priscilla Cross Stitch Book - Has nearly 200 working patterns, many are suitable for bead work. There are also six alphabets and directions for all kinds of canvas work. Price, 25 cents.

Priscilla French and Eyelet Embroidery Book - With the aid of this new book any one can learn this form of Embroidery. A wealth of designs given for Table Covers, Baby Wear, etc. Illustrations show stitches and a detail of nearly every design given. Price, 25 cents.

Priscilla Crochet Bedspread Book - Gives over thirty handsome patterns for the popular Crochet Bedspreads. Many illustrations show the completed spreads, also squares, hexagons, insertions, and borders which can be adapted in various ways. All the stitches used are very simple. This book also shows the new Priscilla Cameo Crochet. Price, 25 cents.

Priscilla Bead Work Book - Gives directions for making all kinds of bead work and contains a large and attractive assortment of illustrated designs for bags, purses, card-cases, necklaces of all kinds, pendants, chains, girdles, hair ornaments, etc. The best book on bead-work. Price, 25 cents.

Priscilla Macrame Book - Shows in detail how to do this fascinating form of Lace Work. Over 100 designs for Bags, Dress Garnitures, etc., illustrated and described. The requisite tools for Macrame Lace are to be found in any work basket. Price, 25 cents.

Priscilla Netting Book - Our Netting Book gives full directions for square and circular netting, and details of the weaving, darning and embroidery stitches used in this work. Beautiful illustrations of finished work are given, and the patterns can also be used for Filet Crochet, Cross Stitch, and Bead Work. Price, 25 cents.

Priscilla Basketry Book - Includes the best of the various articles on basketry that have appeared in THE MODERN PRISCILLA from time to time, and a variety of new material never before published. Price, 25 cents.

Priscilla Bobbin Lace Book - The designs in this book take up the work from the beginning, all the tools and materials being fully described. Beautiful designs are given for Torchon, Cluny, Russian and Bruges laces, with full directions for working. Price, 25 cents.

Priscilla Hardanger Book - In the opening chapters will be found the various foundation stitches and their many combinations. Following these are many attractive designs with details and copious descriptive text, making reproduction an easy matter. Price, 25 cents.

Priscilla Battenberg and Point Lace Book - Here are practical, illustrated directions for making lace. Each step is taken up. Over one hundred stitches are shown, both simple and complicated. Price, 25 cents.

Priscilla Punched Work Book - The beautiful designs in this book include articles for personal wear, table pieces, bedspreads, curtains, bureau-covers, cushions, pillows, lamp-shades, etc. All the stitches are illustrated and full directions given. Price, 25 cents.

Priscilla Smocking Book - A method of preparing material for smocking stitches by means of a sewing machine is a feature of the Priscilla Smocking Book. All the different stitches are described and illustrated by worked examples and there are numerous applications to blouses, smocks, children's dresses, etc. Beautiful effects are secured by the combination of several shades of one or more colors. Price, 25 cents.

Priscilla Baby Book - Gives directions for a wide variety of beautiful garments in silk and wool. One of the features of this book is a special Layette, knitted in white and a dainty shade of pink and embroidered with Rambler Roses. Full directions. Two pages in actual colors. Price, 25 cents.

Priscilla Monogram and Initial Book - Illustrates and explains in detail between seventy and eighty different styles of initials and monograms. One section gives crocheted initials with a block pattern of an alphabet and directions for crocheting. Also a four-page insert by which you can make any monogram or monograms you desire. Price, 25 cents.

Priscilla Sweater Book contains directions in two sizes for the making of eleven different sweater models; knitted and crocheted hats, caps and jackets; a variety of garments for children and a lesson in knitting. Price 25 cents.

25 cents each-\$1.00 for a set of four - postpaid

Priscilla War Book contains directions, by the American Red Cross, for knitted garments and comfort kits; lesson in knitting, and a complete set of knitted garments for the boy scout. Information in regard to patterns for hospital garments required by Red Cross. Price 25 cents.

Knitting Books

Mail your order to

THE PRISCILLA PUBLISHING CO., 85 Broad Street, BOSTON, MASS.

DO YOU EMBROIDER ?

If you like Embroidery, Crocheting, Tatting, Knitting, Weaving, Basketry, Stenciling or any other kind of Fancy Work, subscribe for

THE MODERN PRISCILLA

THE NATIONAL FANCY WORK MAGAZINE

The Modern Priscilla is a profusely illustrated monthly magazine, brimful of lovely designs and interesting new ideas for needleworkers. It gives you the newest and prettiest designs for Embroidery (every variety); Crochet (all kinds); Tatting, Knitting, Basketry, Bead Work, China Painting. It is an ever growing encyclopedia of feminine handicrafts. It teaches you to make dainty, useful, wearable articles for yourself, your children, your home and your friends.

IN ADDITION to "Fancy Work" each issue of The Modern Priscilla contains an "Everyday Housekeeping" section designed to meet the needs of the many rather than the needs of the few. No "shooting over readers' heads" in this department—just plain, labor saving, time saving, money saving housekeeping helps for everyday use, and lots of 'em. Good stories, The Modern Priscilla has also, and a dress fashion department that is up-to-date, but not extreme.

More than half a million other women are already enjoying The Modern Priscilla, many of whom say they could not keep house without it, and we believe you would find it just as enjoyable as they do.

**Subscription Price
\$1.50 Per Year**

What two women say:

"I think The Modern Priscilla the best woman's paper published. I read mine from one cover to the other and do not understand how any one can get along without it."

"I certainly like The Modern Priscilla; it shows so many pretty, useful fancy things. I have taken it for years and think each number grows better and better."

The Priscilla Publishing Co.
85 Broad Street,
Boston, Mass.



15c a copy
on news-stands
everywhere

Circulation over
one-half million
copies every month.