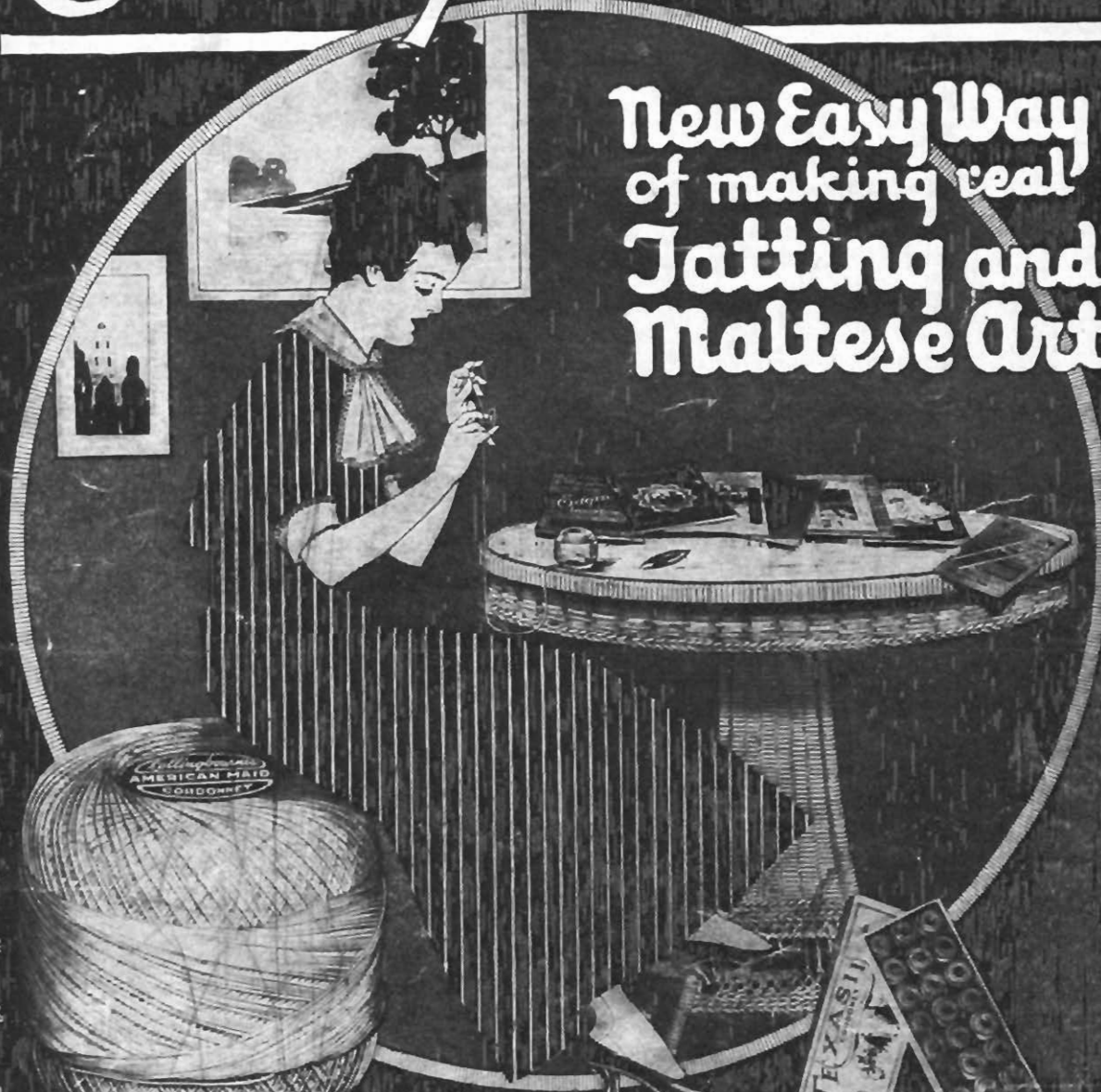


Collingbourne's

New Easy Way
of making real
Tatting and
Maltese Art



Edited by
VIRGINIA SNOW STUDIOS

BOOK NO. 11 **TEN CENTS** 1917 EDITION

Elgin, Illinois

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Collingbourne





History Repeats Itself

IN A WORD TO THE WISE



To My Friends:

As my lifework has been the study of lace-making, I have frequently seen in museums beautiful pieces of lace from the fifteenth and sixteenth centuries, all of Italian origin.

Consequently, upon the first opportunity, just before the war started, I visited Italy. Upon my arrival in Venice (that city built in the sea) it is hard to describe the sensation I felt in walking from the railway station, and stepping into a gondola, in order to reach my hotel.

The first morning, I visited the San Marco Square, where I found myself surrounded by little shops, whose windows displayed the most wonderful samples of lace-making that it had ever been my good fortune to see.

The principal shop represented the "*Schola Marguerita*," and I learned that it was conducted by the dowager queen of the Italians.

It seemed that she, together with an American woman, who had married a member of her court, desired to better the conditions of the women of Italy, and they had sent to the Kensington Museum of London, the Louvre at Paris and our own Metropolitan Museum at New York, to secure photographs of choice laces, which had been made in old Italy during the fifteenth, sixteenth and seventeenth centuries, and had paid instructors to teach young women this wonderful art.

The school was located on the Island Burono, so I went on my way, via a gondola, to a little tug boat, which took me in about half an hour to the Island Burono, which is directly across from Torchello, which is called ancient Venice, it having been a city built on the water, which disappeared into the water thousands of years ago.

Upon this little island, the houses and streets of which are unchanged for at least six hundred years, is located the school of the queen; also one conducted by M. Jesurum. This man, I learned, had been a second-hand garment buyer, and among the purchases from the nobility he found many dresses with real lace trimmings. These he had used as models, and had started a school, where he employed girls reproducing these old and beautiful designs.

Italy, with her traditions and her artistic productions of a thousand years, had many things to teach me in lace-making.

When I realize that over twelve hundred years ago, when the Italians lived in sumptuous splendor, far surpassing anything of the present-day use, I feel that those who liked lace-making owed a great debt to this kindly and beautiful queen of the Italians, who had made it possible for lace-makers in this day to enjoy making those beautiful designs.

Virginia Snow

P. S.—In days of old, silk was considered the only material advantageously employed in making sewing threads, also needle-work threads and flosses. White silk changing color in laundering and fading with age and use, opened the new field for better quality thread and floss, introducing the discovery of mercerization, as applied to Collingbourne cotton of the long fibre and better grades, effecting complete change in its character, making it soft, silky and lustrous with many qualities superior to the best of silk. What is the charm in paying a double price? The best is the cheapest. Collingbourne's mercerized thread is 25% stronger and smoother than ordinary thread.

12
754

SAILOR COLLAR IN VENETIAN CUTWORK.

Use *Collingbourne's* Cordonnet No. 50 or No. 60, or *Collingbourne's* Pure Tatting Silk No. 70.

The cambric pattern is to be basted on embroiderer's oilcloth—to hold it firmly, as all of the work—so to speak—is done “in the air.” The cambric pattern sent post paid for 50 cents by Virginia Snow Studio.

First: Trace all of the outlines by couching on a double thread, the couching stitches being taken about $\frac{1}{8}$ inch apart. The rings consist of rings of thread couched into place.

After the outline thread is couched on, work back over the same by looping the needle through the spaces between the couching stitches, being careful not to catch to the cambric.

Second: Work the “brides”, or connecting lines, by carrying threads across from outline to outline, afterward covering them with buttonhole stitches.

Between the “brides” run thread along the outlines.

Before covering the last “bride” leading from a ring, buttonhole the ring itself, then the “bride.”

For the picots, make a loose buttonhole stitch into which work 3 to 5 close ones.

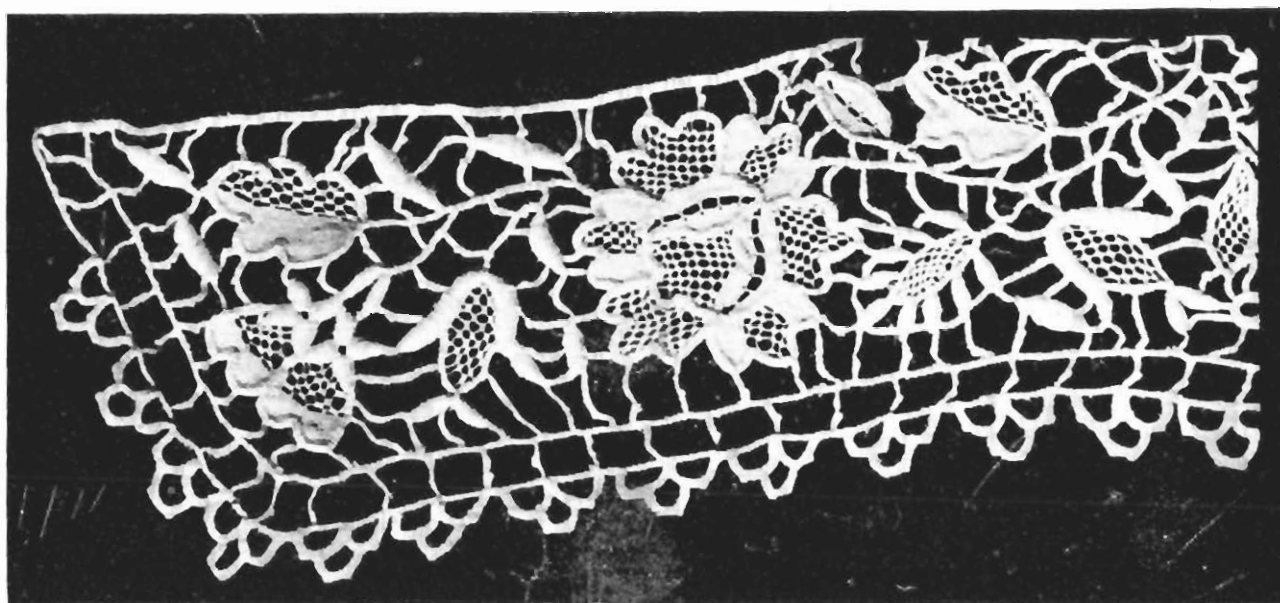
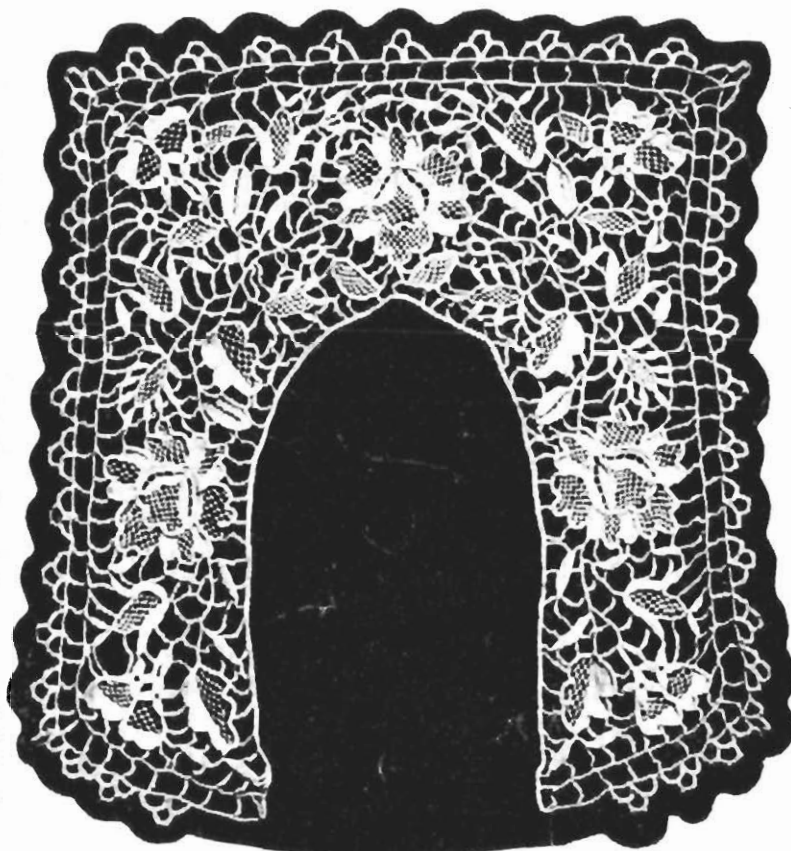
Third: Fill in the openwork petals with buttonhole stitches worked in groups over straight threads. Carry the openwork stitches from left to right, then work back on top of the row with binding stitches.

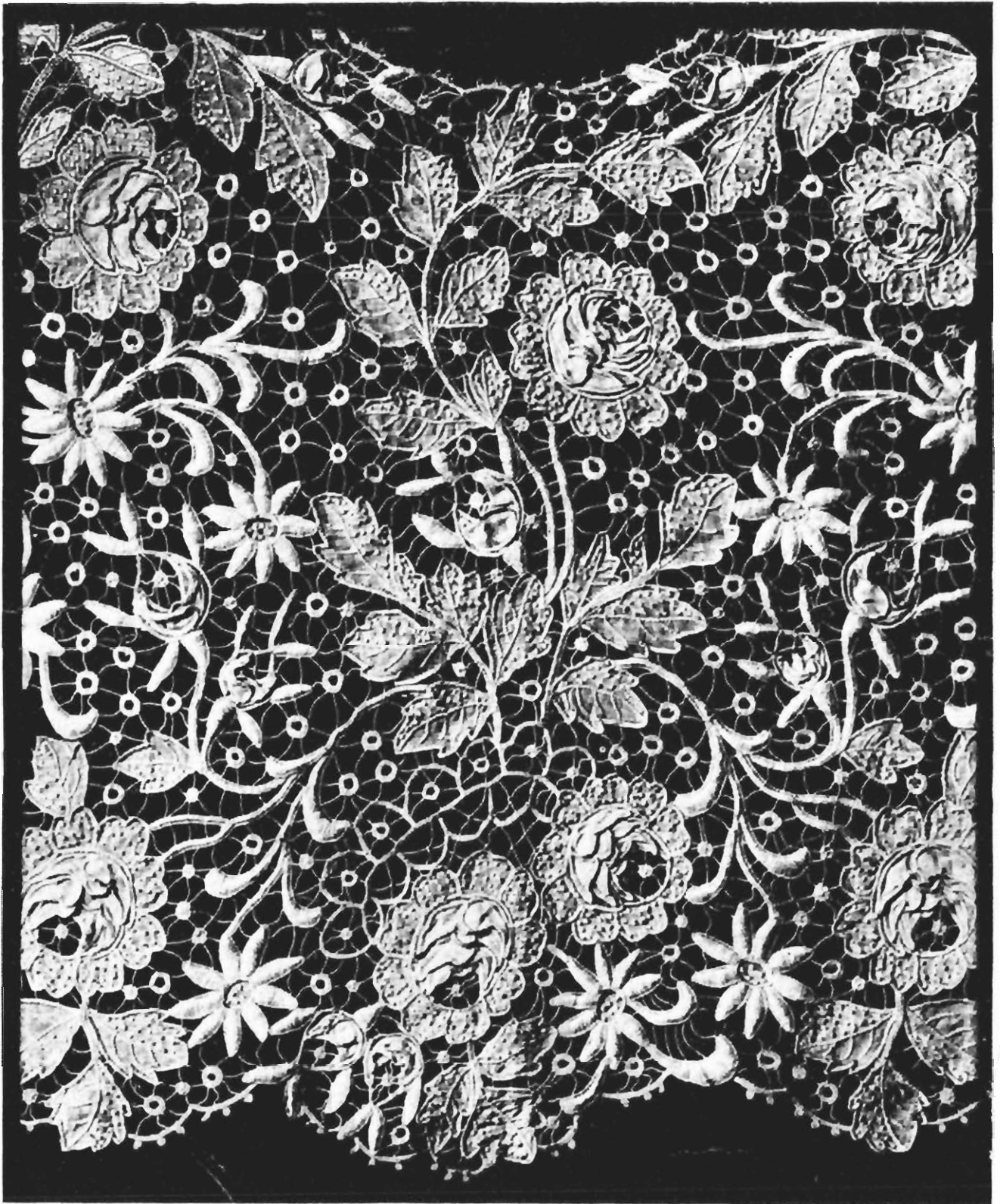
The solid work of the petals consists of rows of very close buttonhole stitches.

Fourth: The heavy leaves are made by carrying threads back and forth lengthwise between outlines to form a padding, which is then covered with satin stitches.

Fifth: Buttonhole over all of the outlines, except the outside straight line, which is done after the edging.

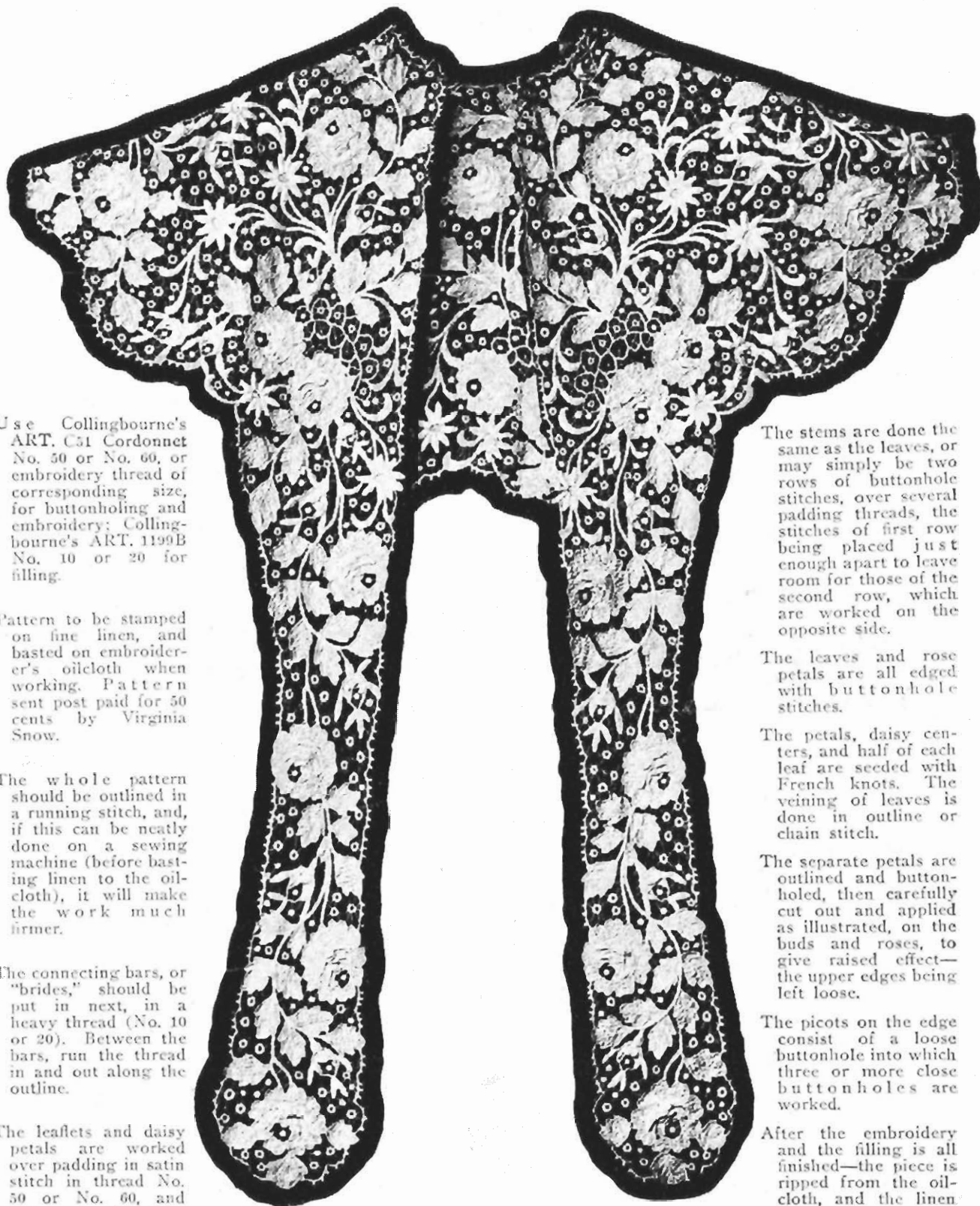
Edging: Fasten thread into outline of right end of collar (holding ends toward you), then catch into the outline about $\frac{1}{4}$ -inch to the right, forming an arch—fasten back where you started, the second thread being as loose as the first; buttonhole over both threads, working picots as illustrated. Again fasten thread in outline, $\frac{1}{4}$ -inch to the right, and back again, for the second arch; buttonhole over half of the arch; carry a thread to top of first arch, back to top of second arch, then again to center of first arch; buttonhole over these three threads; then finish buttonholing the second arch and repeat.





Showing Detail and the Dainty Effect of Venetian Collar and Stole on Opposite Page.

LARGE CAPE COLLAR AND STOLE IN VENETIAN CUTWORK.



Use Collingbourne's ART. C31 Cordonnet No. 50 or No. 60, or embroidery thread of corresponding size, for buttonholing and embroidery; Collingbourne's ART. 1199B No. 10 or 20 for filling.

Pattern to be stamped on fine linen, and basted on embroiderer's oilcloth when working. Pattern sent post paid for 50 cents by Virginia Snow.

The whole pattern should be outlined in a running stitch, and, if this can be neatly done on a sewing machine (before basting linen to the oilcloth), it will make the work much firmer.

The connecting bars, or "brides," should be put in next, in a heavy thread (No. 10 or 20). Between the bars, run the thread in and out along the outline.

The leaflets and daisy petals are worked over padding in satin stitch in thread No. 50 or No. 60, and afterward outlined in a buttonhole or chain stitch.

The stems are done the same as the leaves, or may simply be two rows of buttonhole stitches, over several padding threads, the stitches of first row being placed just enough apart to leave room for those of the second row, which are worked on the opposite side.

The leaves and rose petals are all edged with buttonhole stitches.

The petals, daisy centers, and half of each leaf are seeded with French knots. The veining of leaves is done in outline or chain stitch.

The separate petals are outlined and buttonholed, then carefully cut out and applied as illustrated, on the buds and roses, to give raised effect—the upper edges being left loose.

The picots on the edge consist of a loose buttonhole into which three or more close buttonholes are worked.

After the embroidery and the filling is all finished—the piece is ripped from the oilcloth, and the linen very carefully cut away from under the connecting bars.

PERFORATED PATTERN WILL BE MAILED POSTPAID FOR 50 CENTS STAMPS OR SILVER BY VIRGINIA SNOW STUDIO.

Abbreviations Used in Tatting

ds.—double stitch.
p.—picot.
r.—ring.

ch.—chain.
l.p.—long picot.

A hard twisted, smooth, even cotton or artificial silk is absolutely necessary to produce fine, attractive work. *Collingbourne's* Fibersilk, Linen Finish No. 5, or Japsilk No. 20 are perfect threads for tatting and anyone using them cannot be otherwise than delighted with the result.

Use *Collingbourne's* Shuttle.

To fill the shuttle, draw thread through hole in center of shuttle; tie; hold shuttle in left hand, with right hand wind thread.

A Simple Lesson of Instructions for Tatting



One should obtain a good thread of standard make, which will facilitate and contribute to good workmanship and perfect execution. *Collingbourne's* Japsilk, Luxura silk, or "American Maid Cordounet Special," for trimming underlinen, children's clothing, bed linens, ties, handkerchief borders, etc., is always advisable and preferred by expert art needle workers.

Hold shuttle in right hand, take end of thread between thumb and fore finger of the left hand, laying thread over third and fourth fingers, as shown in illustration No. 1, allowing sufficient thread for free movement of two fingers, now under loop, bring back between thumb and fore finger crossing threads, as shown. Pass thread issuing from shuttle around over little finger of right hand and under fourth finger, giving shuttle direction shown in Figure 1.

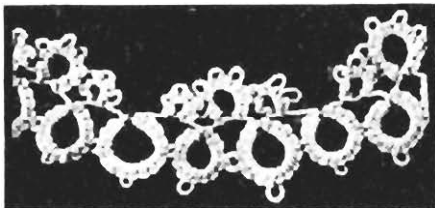
Pass shuttle between second and third fingers of left hand to back of hand as indicated by arrow in Figure 2, bringing out behind loop, drawing the thread from the shuttle tightly, stopping with jerk while left hand closes knot. Length of thread between shuttle and left hand

should be six to eight inches. As you pass the shuttle through loop, beginner should put right hand on table, bringing thread taut, holding left hand still. Raise the third finger of left hand to make stitch, which is first half of double stitch. Care should be exercised that the thread in right hand does not move while using left hand, as it is only that part of the thread that forms the stitches. Hold right hand thread free to run through the stitches.

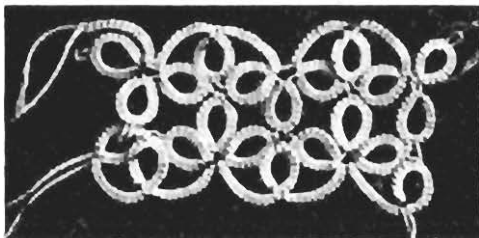
The second part of any stitch is made by passing shuttle from left to right, between first and third fingers under lengthened loop, as illustrated in Figure 4, right hand seizing shuttle in front of empty loop extending the thread, left hand closing the stitch, like first stitch, forming commonly used "double stitch." Practice double stitch repeatedly until movement is understood.

Figure 5 illustrates forming double stitch. The hands resume position shown in Figure 1, and several stitches as indicated in Figure 5.

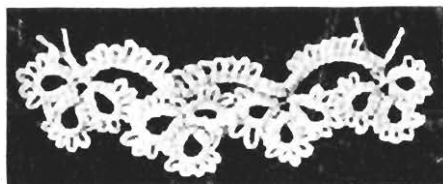
Figure 6 illustrates how picots are made. Care should be exercised by beginner.



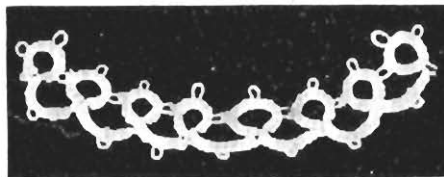
Detail of Figure 10.—Form ring, 4 ds., 1 p., 4 ds., 1 p., 4 ds., 1 p., 4 ds., close ring. Turn, form ring, 1 ds., 1 p., 1 ds., 1 p., 1 ds., 1 p., 1 ds. Close ring and turn, repeat 1st ring, turn. Form ring, 2 ds., join to p. of small ring 4 ds., with 1 ds. between, 2 ds., close ring. Turn, repeat 1st ring. Turn, repeat 1st small ring, join to last p. of large ring. Turn, repeat 1st ring.



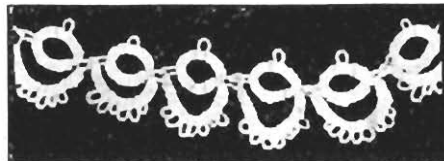
Figures 10 and 11 are especially adapted for curtains and dresser scarfs, using *Collingbourne's* Crochet Twist, size 5.



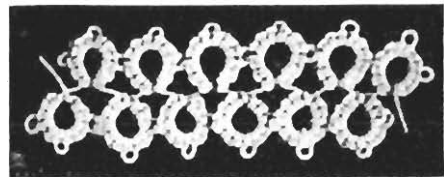
Detail of Figure 7, Clover Leaf.—Make r. 2 ds., 7 p., 2 ds.




Detail of Figure 8.—1 s. form ring, 3 ds., 1 p., 3 ds., 1 p., 3 ds., 1 p., 3 ds. Close ring.
To Make Bar.—Turn work, * 2 s., form ring with 2nd s., with working s., 4 ds., 1 p., 4 ds., turn, 1 s., form ring, 3 ds., 1 p., 3 ds., 1 p., 3 ds., 1 p., 3 ds., repeat from *.



Detail of Figure 9.—Form r with 1 s., 5 ds., 1 p., 5 ds., 10 dr. Turn and with 2 s., 4 ds., 7 p., separated by 2 ds., 4 ds. Join to last p. of ring. Turn. Make ring as before with 1 s. and proceed the length required.



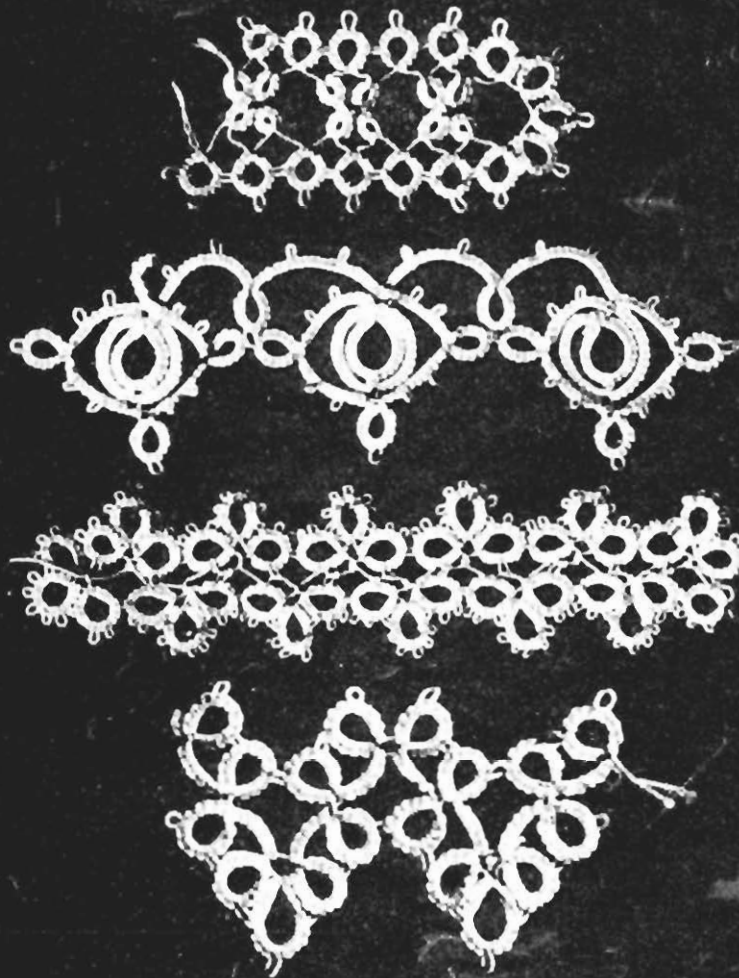
Detail of Figure 11.—Form ring, 4 ds., 1 p., 4 ds., 1 p., 4 ds., 1 p., 4 ds., close ring. Turn and repeat 1st ring.

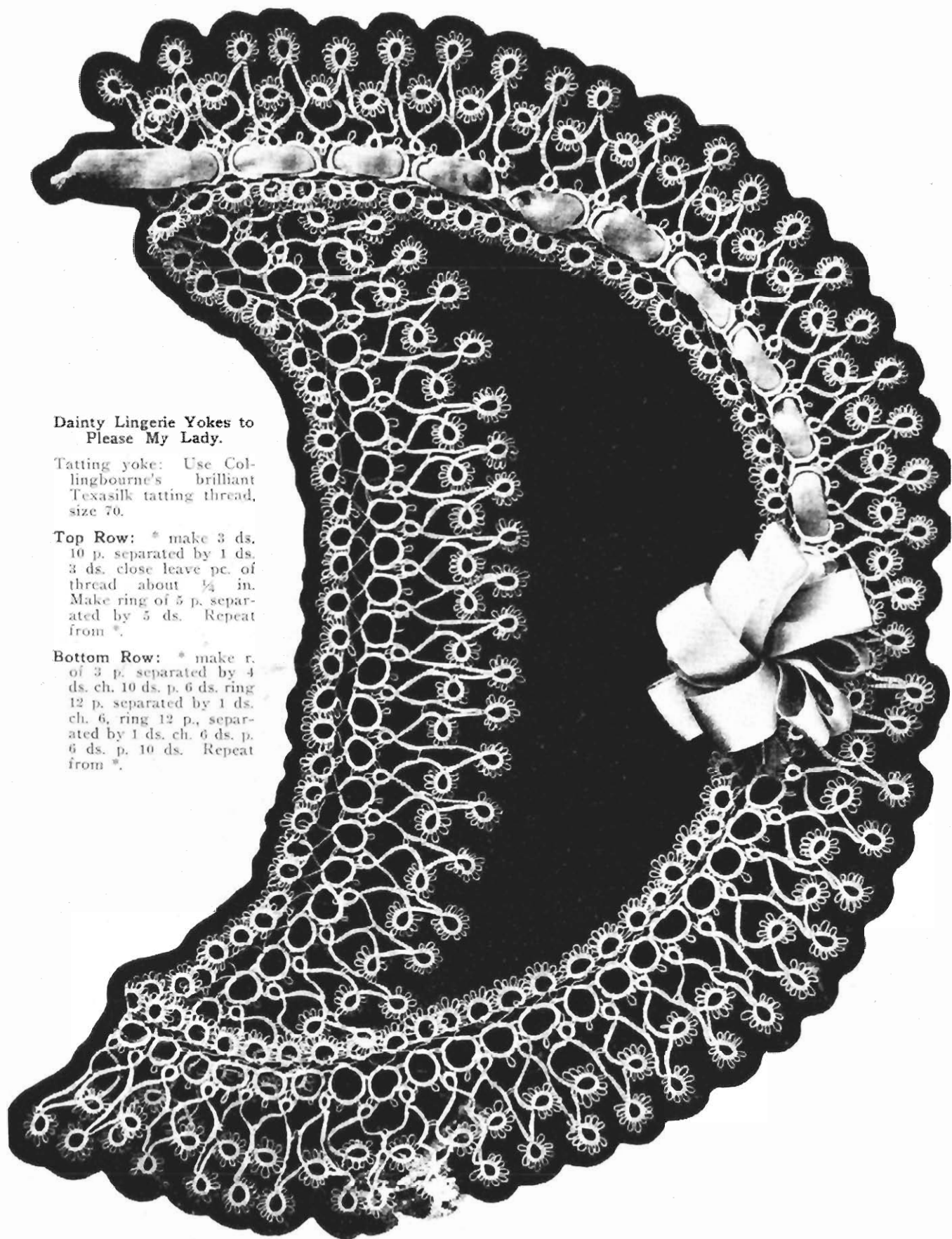


Attractive Edging and Insertions, showing combination of tatting with embroidery insertion to be used on dresser scarfs, center pieces, lingerie yokes, etc.

Use *Collingbourne's* Brilliant Texasilk
No. 70.

Suggesting other designs for the shuttles.





**Dainty Lingerie Yokes to
Please My Lady.**

Tatting yoke: Use Col-
lingbourne's brilliant
Texasilk tatting thread,
size 70.

Top Row: * make 3 ds.
10 p. separated by 1 ds.
3 ds. close leave pc. of
thread about $\frac{1}{4}$ in.
Make ring of 5 p. separ-
ated by 5 ds. Repeat
from *.

Bottom Row: * make r.
of 3 p. separated by 4
ds. ch. 10 ds. p. 6 ds. ring
12 p. separated by 1 ds.
ch. 6, ring 12 p., separ-
ated by 1 ds. ch. 6 ds. p.
6 ds. p. 10 ds. Repeat
from *.

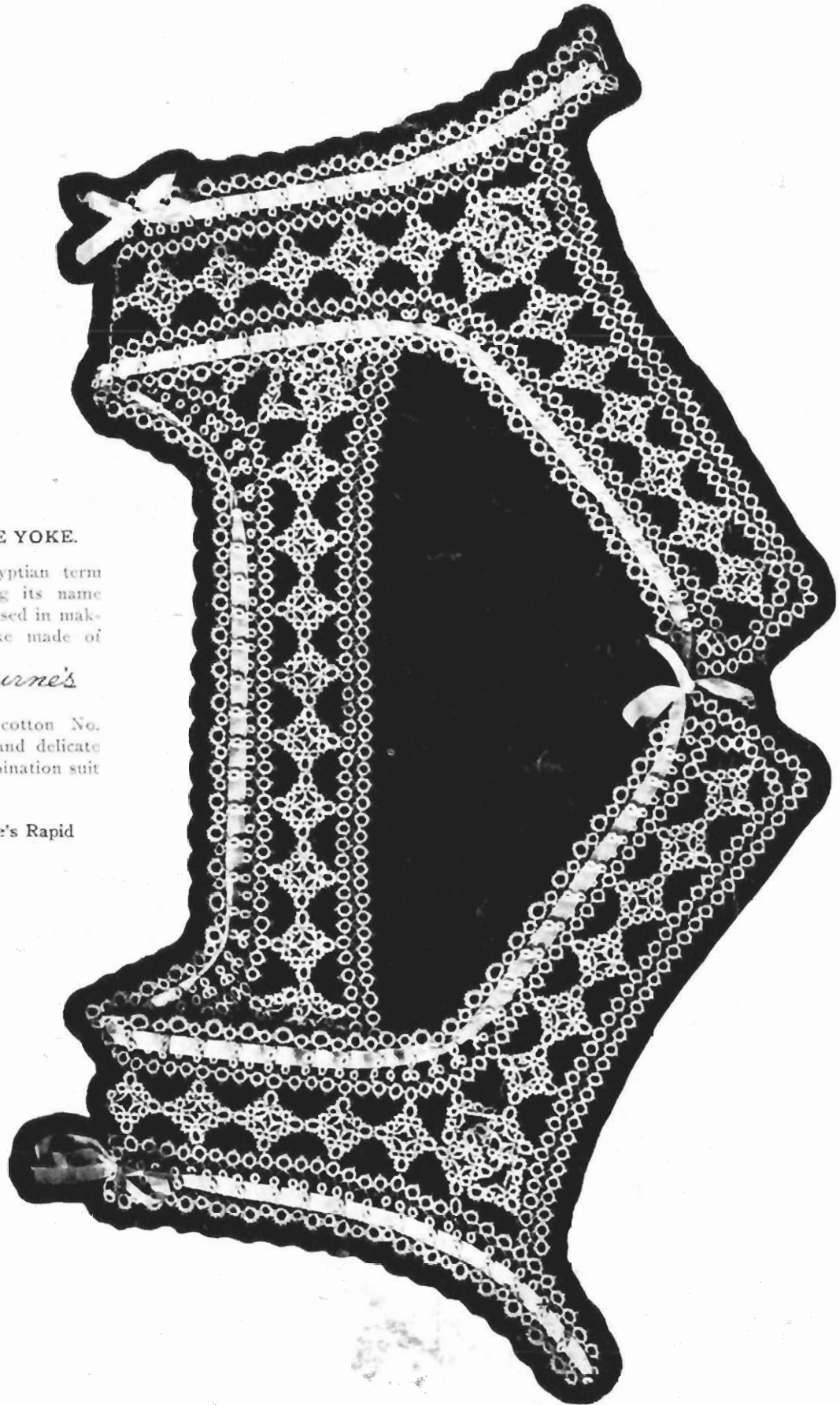
MAKOUK LACE YOKE.

Makouk is the Egyptian term for tatting, taking its name from the shuttle used in making it. This yoke made of

Collingbourne's

Texasilk tatting cotton No. 70, makes a fine and delicate trimming for combination suit or corset cover.

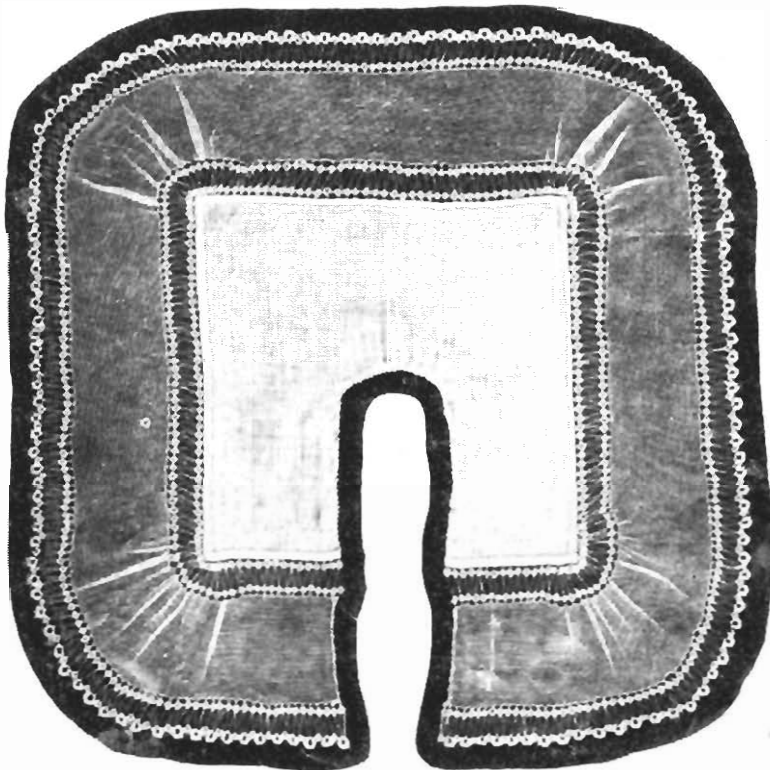
Use Collingbourne's Rapid Shuttle.





Dainty Collars that meet the needs of every well dressed woman.

The ever increasing popularity of low neck wearing apparel affords women the opportunity of displaying an artistic and dainty air of refinement with the aid of handcraft art tating collars.



NEW AND IMPROVED YET BETTER

THE RAPID
Hand Winding Tating Shuttle

WILL NOT INJURE OR BREAK THE THREAD

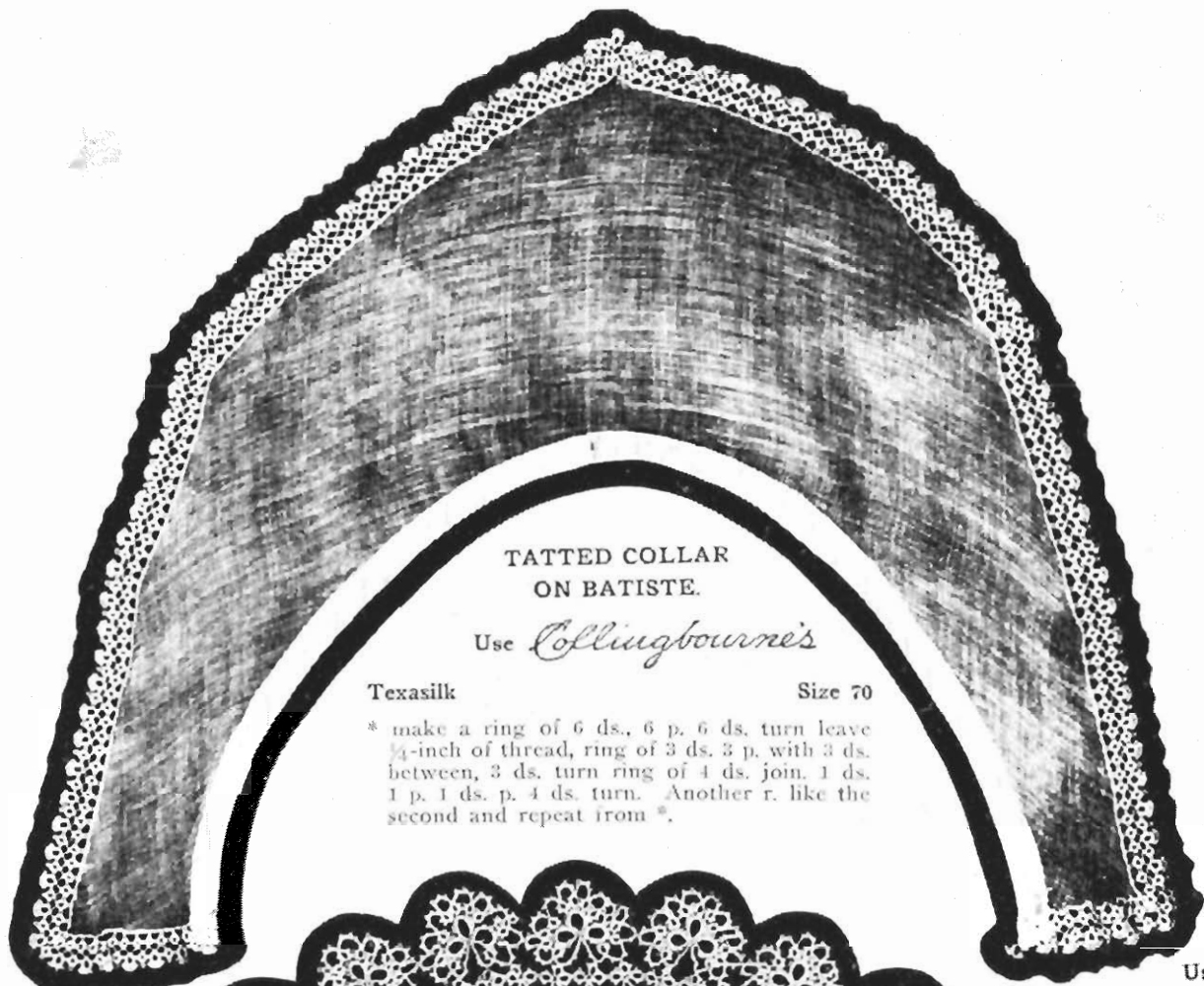
EASY TO OPERATE

The new and improved rapid tating shuttle is the best ever made for use in the home. It is simple and easy to operate. It will wind thread in any direction. It will wind thread in any direction. It will wind thread in any direction.

Colingbourne Mills, U.S.A.

SOLE AGENTS: THE AMERICAN TATING SHUTTLE CO., NEW YORK, N.Y.

This attractive design approved by Mrs. A. H. Flanders, authority on styles for best dressed women.



TATTED COLLAR
ON BATISTE.

Use *Collingbourne's*

Texasilk

Size 70

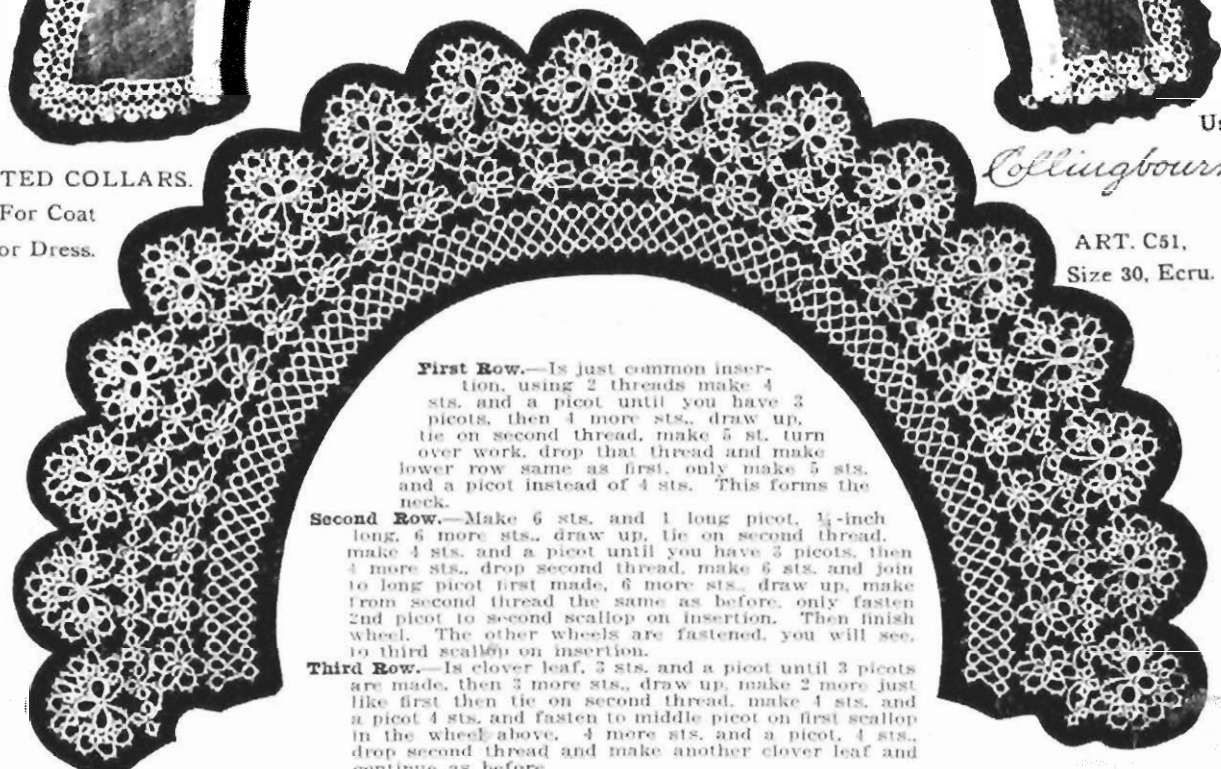
* make a ring of 6 ds., 6 p. 6 ds. turn leave $\frac{1}{4}$ -inch of thread, ring of 3 ds. 3 p. with 3 ds. between, 3 ds. turn ring of 4 ds. join. 1 ds. 1 p. 1 ds. p. 4 ds. turn. Another r. like the second and repeat from *.

Use

Collingbourne's

TATTED COLLARS.

For Coat
or Dress.



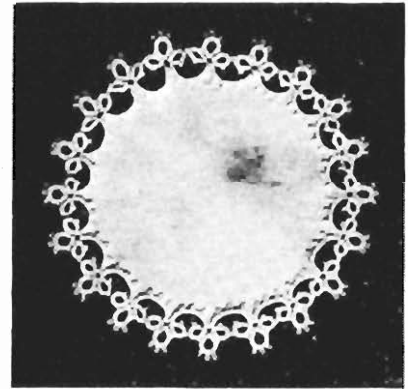
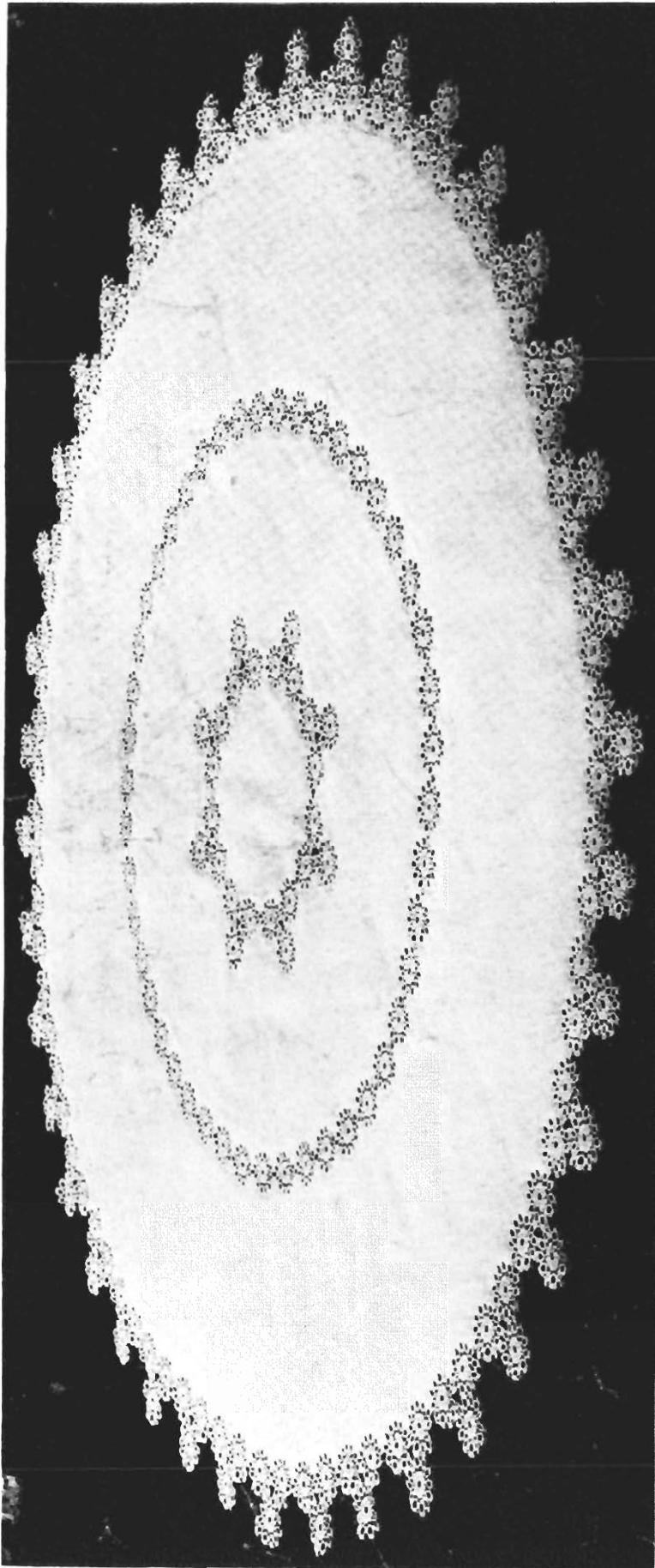
ART. C51,
Size 30, Ecrú.

First Row.—Is just common insertion, using 2 threads make 4 sts. and a picot until you have 3 picots, then 4 more sts., draw up, tie on second thread, make 5 st. turn over work, drop that thread and make lower row same as first, only make 5 sts. and a picot instead of 4 sts. This forms the neck.

Second Row.—Make 6 sts. and 1 long picot, $\frac{1}{4}$ -inch long, 6 more sts., draw up, tie on second thread, make 4 sts. and a picot until you have 3 picots, then 4 more sts., drop second thread, make 6 sts. and join to long picot first made, 6 more sts., draw up, make from second thread the same as before, only fasten 2nd picot to second scallop on insertion. Then finish wheel. The other wheels are fastened, you will see, to third scallop on insertion.

Third Row.—Is clover leaf, 3 sts. and a picot until 3 picots are made, then 3 more sts., draw up, make 2 more just like first then tie on second thread, make 4 sts. and a picot 4 sts. and fasten to middle picot on first scallop in the wheel above, 4 more sts. and a picot, 4 sts., drop second thread and make another clover leaf and continue as before.

Fourth Row.—Make 5 sts. and a picot, then 2 sts. and a picot until you have 13 picots made, 5 more sts., draw up, make 2 more scallops just like this one, only after making first 5 sts. join to first picot on first scallop, then tie on second thread, make 6 sts. and join to middle scallop on clover leaf, 4 more sts., drop second thread, make from shuttle, make 2 sts. and picot, 2 sts. and picot 2 sts. 2 sts. and join on 4th picot on first big scallop. Then take second thread and make 4 sts. and a picot 4 sts. and join on next clover leaf, 4 sts. and picot, 4 sts. more, then take up second thread and proceed until you have 4 small scallops on each of the large ones, joining on every other picot after the ring, then take second thread and make the last one like the first one, 6 sts. instead of 4 sts., they are made longer than the others.



**Dinner and Luncheon Linens for
Formal and Informal Occasions.**

Dinner cloth of damask distinctly unusual and possessing all the simplicity of daintiness and refinement desirable for the noon or evening meal. The cloth may be designed to cover the top of any sized table.

Use *Collingbourne's* Japsilk, size 5, for tating wheels.

THE DAHLIA MEDALLION.

(Made with 1 shuttle.) Make ring of 14 p. separated by 2 d. Close ring and cut thread. Make ring of * 4 d., join to p. of ring. 4 d. close ring. Leave about 1/4-inch of thread and make larger ring. 5 d. 5 p. separated by 3 d. 5 d. close ring. Leave space of thread and repeat from * joining larger rings at 1st p.

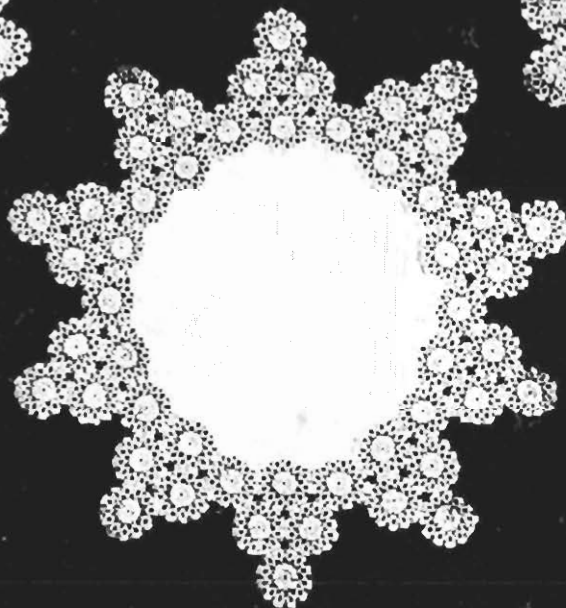
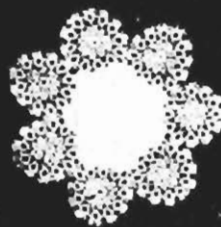
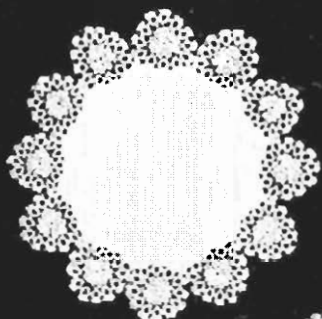
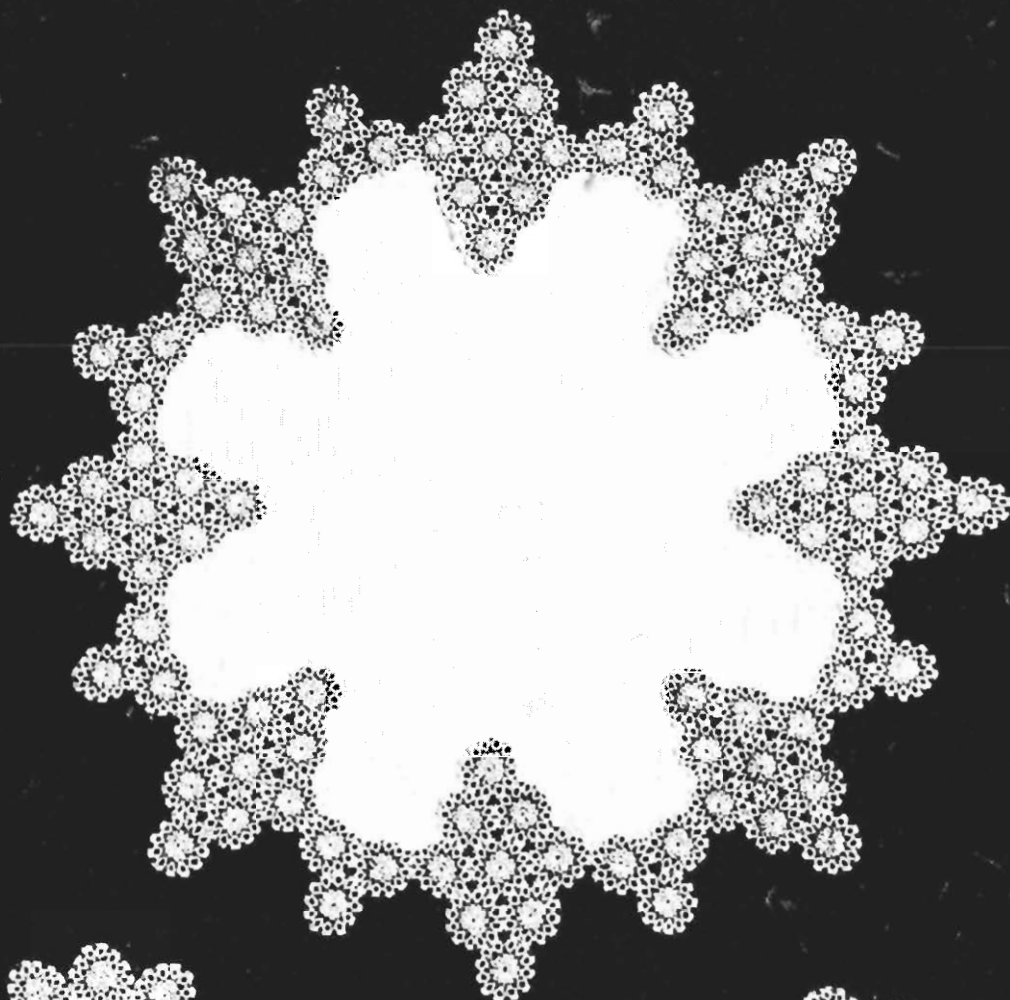
Doily for serving tray or in the different sizes for water glasses, butter plates, etc.

Use damask for center and *Collingbourne's* Japsilk, size 5, for tating edging.

For round napkins, use heavy linen for center.

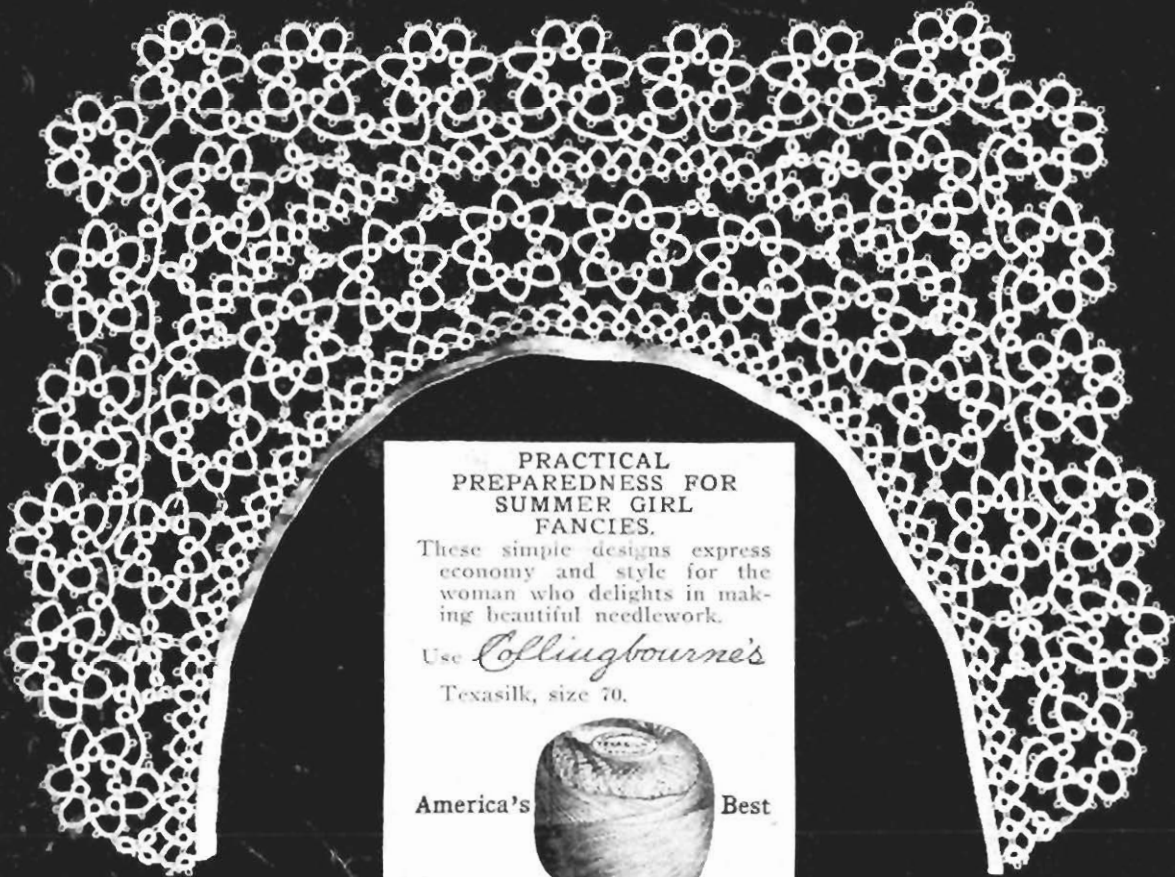
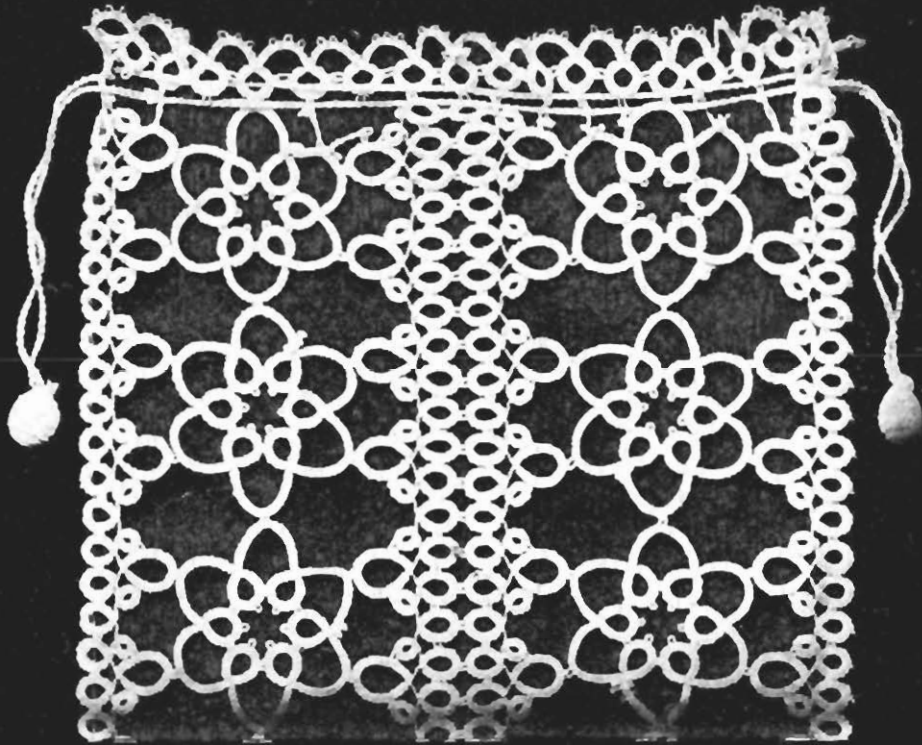
Wind shuttle without breaking from ball. Make r. with shuttle thread, 3 d. 1 p. 3 d. 1 p. 3 d. 1 p. 3 d., draw up; shuttle thread. 3 d. joint 3 d. 1 p. 2 d. 1 p. 2 d. 1 p. 3 d. 1 p. 3 d., draw up. Shuttle thread 3 d. joint 3 d. 1 p. 3 d. 1 p. 3 d., draw up; 2nd thread. 4 d. 1 p. 4 d. 1 p. 4 d. 1 p. 4 d. 1 p. 4 d. shuttle thread. 3 d. 1 p. 3 d. joint to end p. of previous leaf. 3 d. 1 p. 3 d. draw up; shuttle thread 3 d. joint, 3 d. 1 p. 2 d. 1 p. 2 d. 1 p. 3 d. 1 p. 3 d. draw up; shuttle thread 3 d. joint 3 d. 1 p. 3 d. 1 p. 3 d., draw up; 2nd thread. 4 d. joint to last p. on previous bar. 4 d. 1 p. 4 d. 1 p. 4 d. 1 p. 4 d. 1 p. 4 d. and repeat from beginning

BREAKFAST AND LUNCHEON LINENS OR BETWEEN MEAL COVERS.



Really the table decorations are always alluring. There is no bit of tatting the needleworker likes better to do, and even though she already is possessed of a generous supply, it may be safely said that nothing is more satisfactory as a Christmas, Easter or other anniversaries, or as a wedding present, than a tatted luncheon set. The careful housekeeper appreciates durable and dainty furnishings.

It is a well known fact that there is a saving quality in using the Collingbourne threads for needlework pieces. For tatting the wheels use Collingbourne's Japsilk, size 20, and a good quality of pure linen for centers.



PRACTICAL
PREPAREDNESS FOR
SUMMER GIRL
FANCIES.

These simple designs express economy and style for the woman who delights in making beautiful needlework.

Use *Collingbourne's*
Texasilk, size 70.

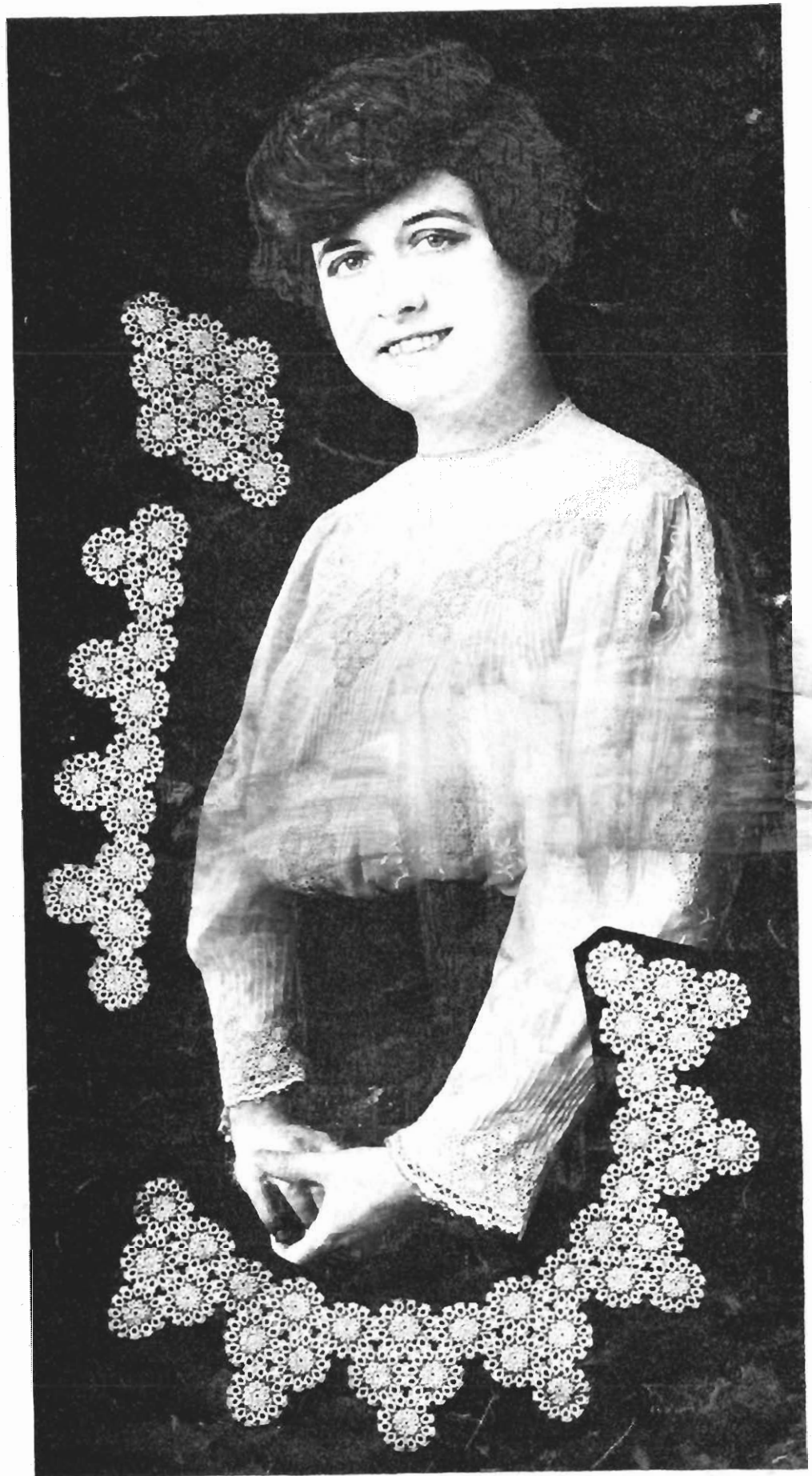
America's Best



**USE
AMERICA'S
BEST COTTON**

**FEMININE
FANCIES OF
PLEASING
PERSONALITY.**

Reflecting the tendency to keep close to the modest lines, this design features the insertion, edgings and medallion of tatting. Use Collingbourne's Japsilk, size 40, with Collingbourne's special rapid tatting shuttle.





A very popular style in a dainty yoke. For lingerie, combine the embroidery insertion with simple tatting.

Use *Collingbourne's*

ART C51, size 30.

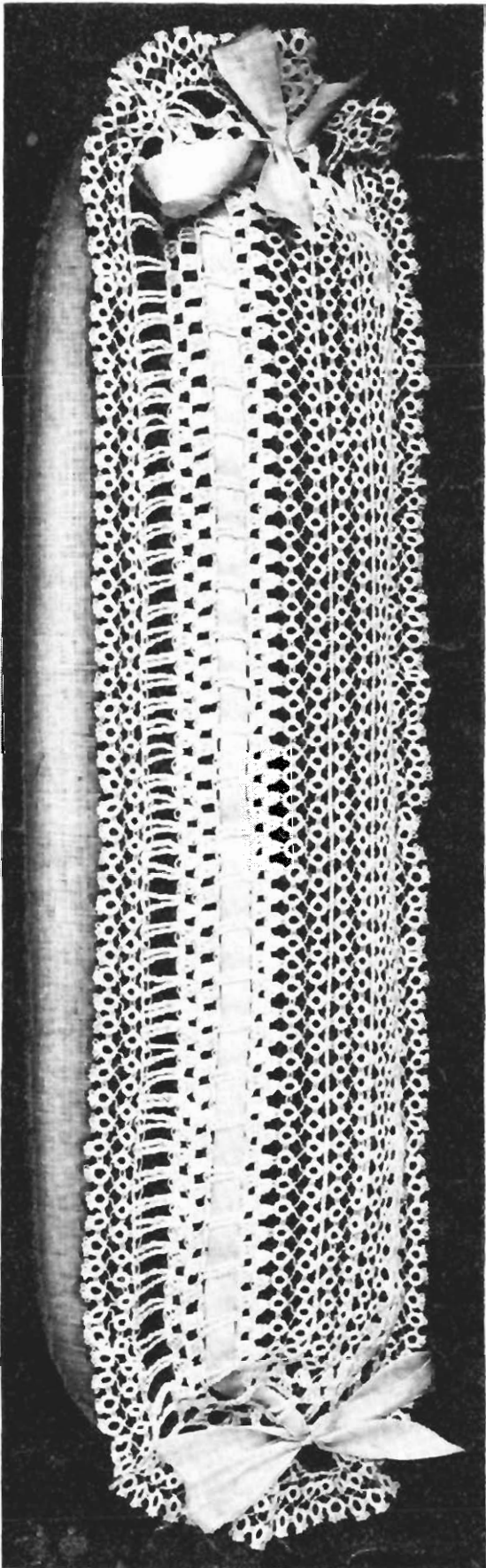
*r. 7 ds. 1 p. 7 ds. leave a space of thread, turn 5 ds. 1 p. 5 ds. * turn join as illustrated, repeat * to * for upper row. Join small r. as illustrated.



A SMART WAIST DESIGN, ATTRACTIVE AND DAINTY.

A distinctive, simple and becoming waist for Misses and Women. Use sheer material for a delightful example of skill in making up your own waist or remodeling last season's, with insertion and edging.

Use *Collingbourne's* Texasilk, size 70, with or without colors.



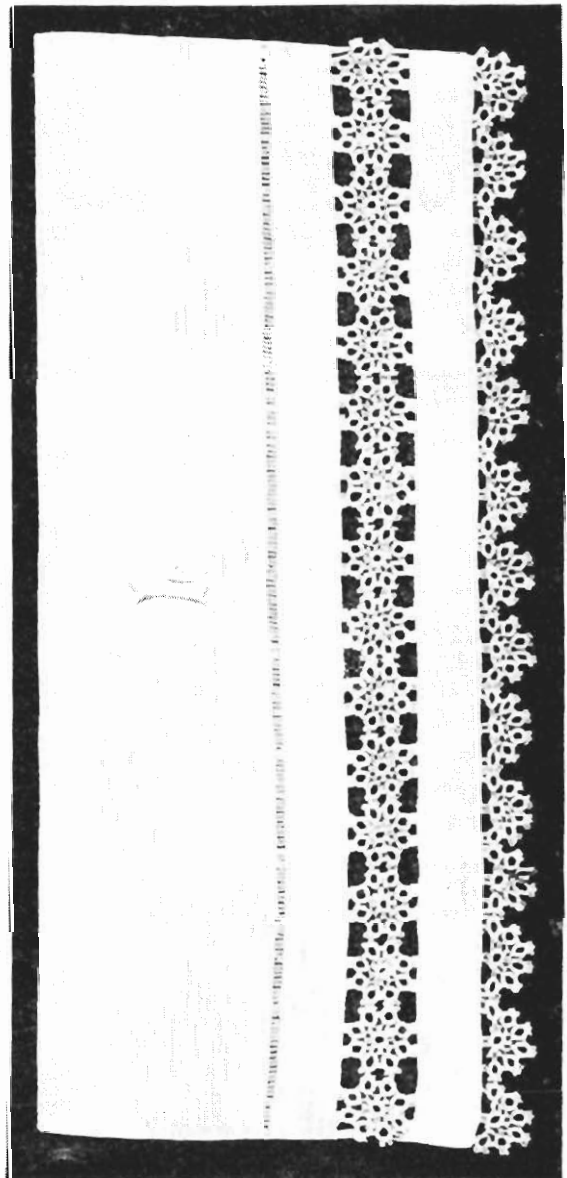
FOR THE GUEST ROOM.

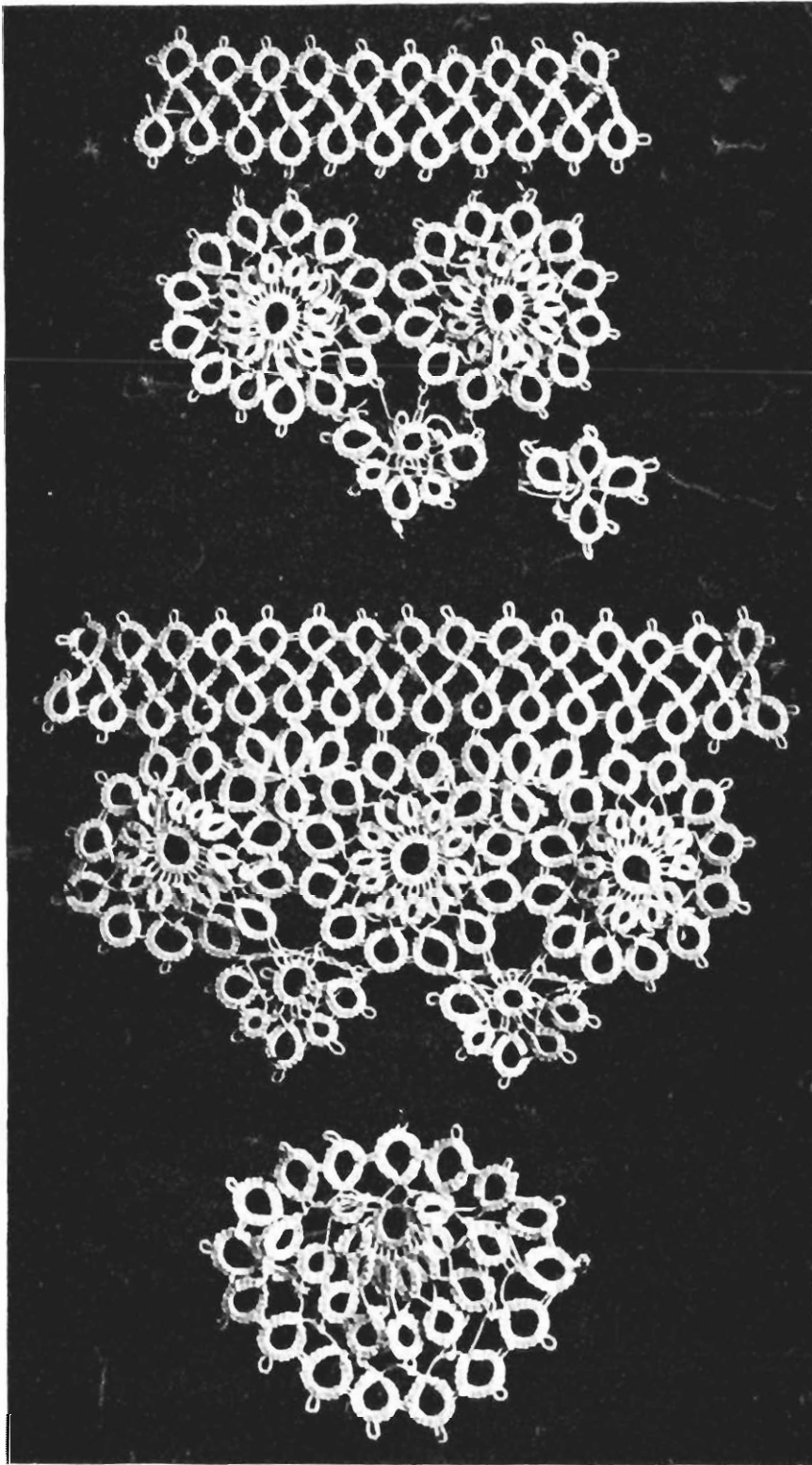
The dainty touch of personality may be exhibited in this towel and pin cushion of delicate design.

Use *Collingbourne's*

AMERICAN MAID

Art. C51, Size 60.

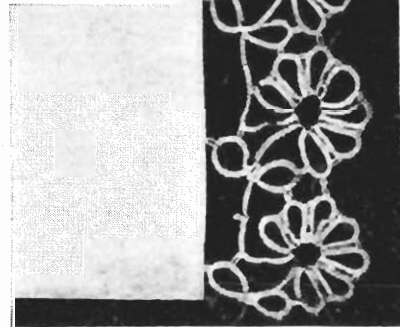




**NEW ORIGINAL
MAKOUK
TOWEL
DESIGN**

Use Collingbourne's Brilliant Texasilk, size 70. Begin with leaflets at left of daisy. R. 3 ds. p. 5 ds. p. 14 ds. r. 14 ds. p. 5 ds. p. 3 ds.

Ch. 16 ds. turn. Daisy (R 1) 10 ds. join 1st p. of 1st r. 4 ds. p. 4 ds. p. 10 ds. (R 2.) 10 ds. join last r. 8 ds. 10 ds. Join all rings repeat 2 twice. r. 1 twice. then R. 2. omitting the last p. turn ch. 15 join to upper leaflet ch. 10 ds. p. 11 ds. turn. Repeat 1st leaflet join 1 st. p. to 6th r. of the Daisy.



MAKOUK EDGING AND INSERTIONS.

Use Collingbourne's Texasilk, size 70.

1st row—Small middle wheel, 2 ds. p. repeat until there are 8 ds. p. draw up the threads and cut.

2nd row—5 ds. p. 5 ds. p. 5 ds. p. 5 ds.

3rd row—Reverse 5 ds. join to first p. in first wheel, 1 r. repeat until there are 8 large wheels, and 8 small joined to large center wheel.

4th row—5 ds. p. 5 ds. p. 5 ds. p. 5 ds. draw up and join by thread to p. of 3rd row, repeat until there are no p., then join to thread, the last p. of last wheel, join to first p. of first p. of 4 r.

TWO PRETTY BAGS, PRACTICAL AND
CONVENIENT TO HAVE.

TATTED GATE TOP BAG.

Use *Collingbourne's* Luxura
size 20.

This bag is made of cloaking silk to match any garment. It is 8 in. long by 9 in. wide, with the lower corners cut rough. The tating is sewed on with thread to match and the bag lined with sateen. After the bag is entirely finished it is sewed securely to a metal top and a yard of cord is added for a handle.

Cut a paper pattern of the right dimensions and mark the center of the sides of cloth, when cut, with a knot of thread for the center of medallions.

With shuttle make a 7 p. r. with 2 d. s. bet. each p. With thread and shuttle make a bar of 2 p. with two d. s. bet. each p., followed by a cl. l. having 7 p. in the 1st and 3rd r. and 9 p. with 2 d. s. bet. each p. in the 2nd r. Another bar and ring like the 1st ones made, continuing till 8 rings are made in a circle surrounded by 8 cl. leaves forms the center medallion. This center medallion is surrounded by 8 clover leaf medallions. One corner of each touching a cl. l. of the center of medallion.

CLOVER LEAF MEDALLION.

Make a 7 p. r., a 3 p. r. another 7 p. r. with 2 d. s. bet. each p. to form a cl. l. as in center medallion. A scallop of 7 p. with 2 d. s. between each p. another cl. l. joined to 1st continue till square is done. Around this is a wreath or vine of cl. l. and stems which are made of 19 d. s. Around the top a pointed border is made thus: a 7 p. r. with 2 d. s. bet. each p. followed by a 3 p. bar. Then with shuttle make 2 d. s. a. p. and 2 d. s. close. This forms the point. If desired a steel head can be put in each point with a fine crochet needle, also on the points ending the bottom of bag. The pointed border at the bottom is the same as the top. Along the sides the rings are not joined and the scallops have 5 p. with 2 d. s. bet. each p.



Use *Collingbourne's* Luxura, size 20.

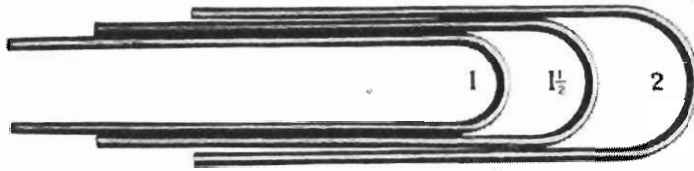
BAG FOR FANCYWORK OR RETICULE.

Large Medallion. * ring 4 ds. p. 2 ds. p. 2 ds. p. 4 ds. close ch. 5 ds. p. 5 ds. repeat 8 times

Small Medallion. * begin with large r. r. 8 p. separated by 3-ds. ch. 7 ds. p. 7 ds. small r. r. 3 p. separated by 3 d. close. Repeat from *.

The strips of maltese lace are made like figure 15, on page 29, and the medallions are fastened to it as they are made and the tating edge on the top is made last.



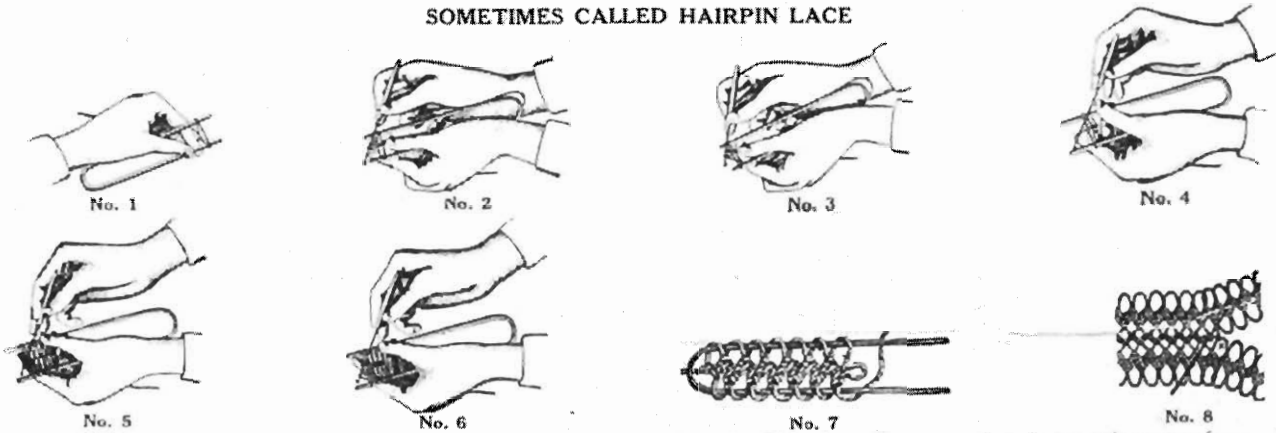


MALTESE STAPLES

Collingbourne's Maltese Staples are made especially strong, and are the only kind we can safely recommend for Maltese or Hairpin Crochet.

Sizes, $\frac{1}{4}$, 1, $1\frac{1}{2}$ and 2-inch. Price, postpaid, 10c Each.

MALTESE CROCHET SOMETIMES CALLED HAIRPIN LACE



Maltese Crochet is a pleasant change from the usual crochet work; and when the principal stitches are understood thoroughly, the work may be varied for use in many useful and artistic ways.

Collingbourne's Cotton or Silk Threads may be used in this work.

In addition to the staple you will need an ordinary crochet hook, the same as is used for other crochet work.

Fig. 1—This shows how to begin the work, with thread properly fastened on staple, and ready for insertion of hook.

Fig. 2—The first movement of hook is represented, with the thread over it, ready to be drawn through, preparatory to next movement.

Fig. 3—This shows thread drawn through and again thrown over hook. This throw over is drawn through the loop, as in a chain stitch, and makes the upper knot or stitch seen in the work at Fig. 4. After this knot is made, turn pin from right to left, so that thread will wind around at the side as shown in

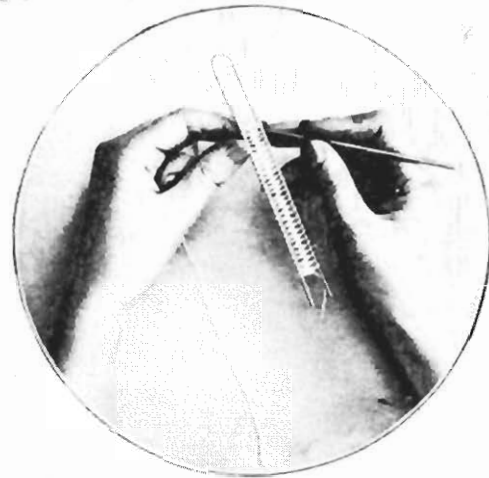
Fig. 4—After this turning, movement given for No. 3 is repeated, then turn pin again and draw loops through as before, and so on for all the work, as shown in Fig. 5. After turning, it is always the upper cross thread at the left side of center under which hook is passed for next stitch.

Fig. 6—This shows how two threads are taken up after each turn to make "double work." Figs. 1, 2, 3, 4 and 5 are for "single work."

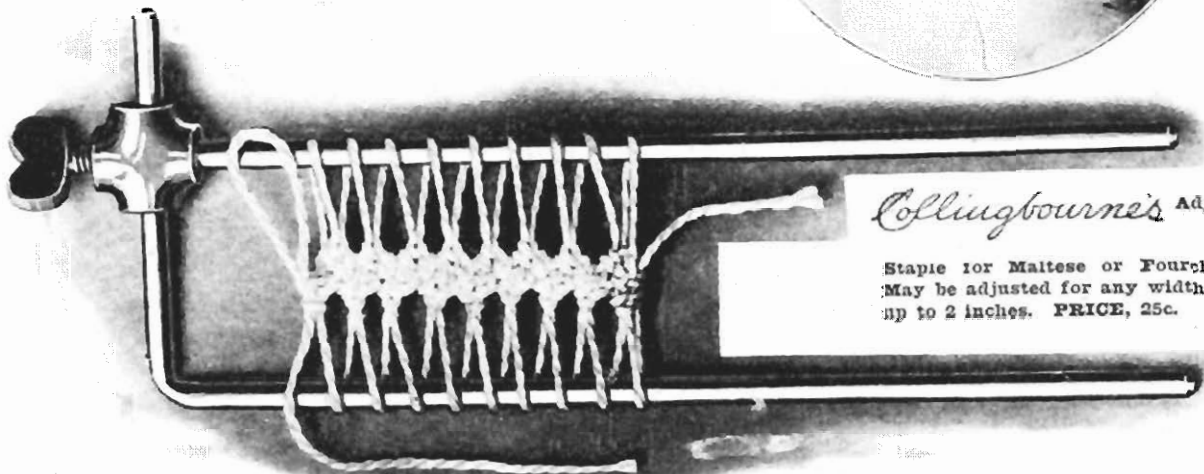
When work is desired heavier than described, thread is sometimes used double.

Fig. 7—This illustration shows how Maltese Crochet appears on the staple.

Fig. 8—This shows the method employed in crocheting rows of this work together. After the loop under which hook is shown is drawn through the loop already on the hook, the loop marked with x (third loop in right center of picture) is next drawn through, and so on, back and forth, to end of work.



STAPLES MAY ALSO BE USED THIS WAY, ALLOWING THE LACE TO CONTINUOUSLY WORK OFF THE ENDS



Collingbourne's Adjustable

Staple for Maltese or Fourche Lace. May be adjusted for any width, $\frac{1}{4}$ -inch up to 2 inches. PRICE, 25c.



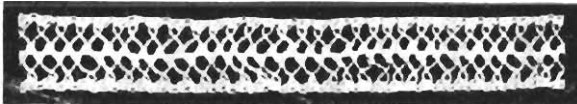
Directions for Making Maltese Edging

Use *Collingbourne's* JAPSILK CORDONEY No. 40

1.

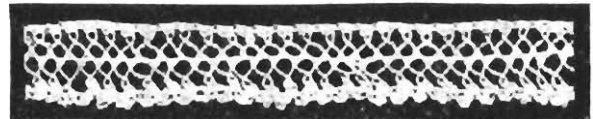
Wind thread twice around hairpin or staple, single cr. over both windings. Turn, wind it on one side s. c. over both threads, and wind over 2nd side s. cr. Turn, and repeat same process until you have the desired length.

S. cr. in each loop, 1 ch. between on one side. On the other side s. cr. in each loop one picot between.



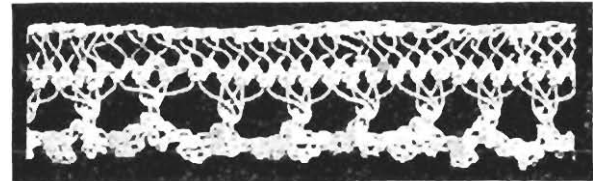
2.

One side cr. same as on No. 1 edge. S. cr. catch in 3 loops, 2 picots of 4 chs. each between. Repeat.



Directions for Making Maltese Insertion

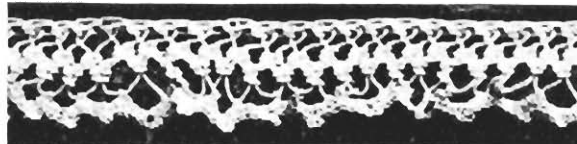
Wind thread twice around hairpin or staple, s. c. over both windings. Turn, wind it on one side s. c. over both threads, and wind over 2nd side s. c. Turn, and repeat same process until you have the desired length.



Directions for Making Maltese Trimming Edge

Wind thread twice around hairpin or staple, single cr. over both windings. Turn, wind it on one side s. c. over both threads, and wind over 2nd side s. cr. Turn, and repeat same process until you have the desired length. Leave without edge.

New Maltese Crochet



on 2nd row or edge. Don't twist crochet to join. Ch. 3, join, clear across and return. Fill in on ch. 3 singles, ch. 1 for picot, ch. 3 and join.

Hair Pin Crochet Edge

Use *Collingbourne's* Art C51, No. 30

Tie thread around hairpin any way. Take crochet needle and catch up a thread, and begin crocheting, as per illustration. Throw thread over, take up top thread, knit off once, turn hairpin, wind thread around and knit off, as before, in center of hairpin. When done, release from hairpin, crochet one st., catch in twisted thread and join, knit off, ch. 1 join, and knit off to sew

Insertion for Towel

Use *Collingbourne's* Art C51, No. 20 Cordonette

The center is maltese lace. Wind thread around hairpin or staple, s. c. over both windings, turn and wind it on one side s. c. over both threads and wind over 2nd side s. c. Turn and repeat same process until you have the desired length.

Fasten the thread in 1st loop, ch. 5, d. c. in next loop * ch. 2, d. c. in the next loop and repeat from * to end, ch. 3, turn.

* 2 d. c. in space, 1 d. c. on d. c. * repeat from * ch. 5, turn.

1 d. c. in 4th d. c., ch. 2, d. c. in every 4th d. c. to the end.

Edge.—S. c. across the towel, ch. 5, d. c. in 2nd single, ch. 2, d. c. in every 3rd ch. to the end.

Ch. 3, d. c. ch. 5, go back in the 4th form a picot, ch. 1, d. c. in the same space, ch. 3, s. c. in the 3rd space, ch. 3, repeat the pattern, making the d. c. on the d. c. in every other block, and the s. c. in the center of every other block.

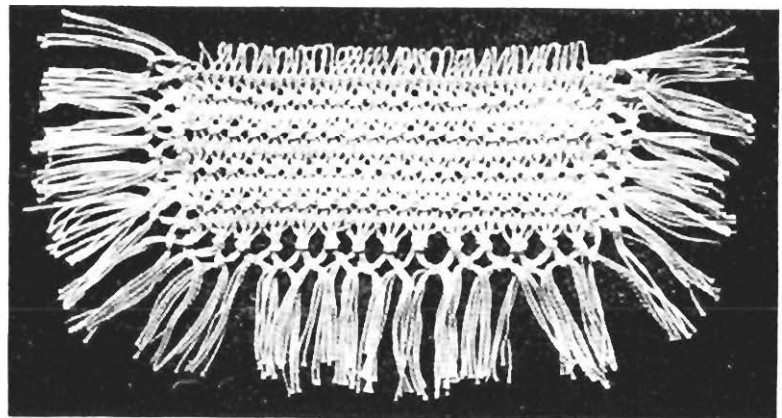
Bed Spread in Maltese Lace

Use *Collingbourne's* Perlechet No. 5

With a 2½-inch staple make strips of contrasting color any length you desire.

Join one strip of one color to one of the other by laying them side by side, and pulling 2 loops from one side through 2 loops of other side. Continue in this way until you have all your strips joined.

Fringe.—Measure the length of desired fringe on strips of heavy card or board. Wind the thread around this 4 times, and cut off. With a crochet hook pull this tassel through 2 loops, and then through the loops formed by tassel. After the first row of tassels has been tied on, tie ½ of each tassel together with ½ of the next tassel. Repeat all around fringe.



BOUDOIR OR BREAK-FAST CAPS AND MALTESE YOKE.

Two charming tatted caps, made with silk ribbon, not only suggests cleanliness and style, but adds to the comfort of the boudoir. Since the first caps are merely coverings, the art of personal adornment makes room for dainty caps to brighten the thoughts and refinement of one's private life, by the skill of tating.

Use

Collingbourne's

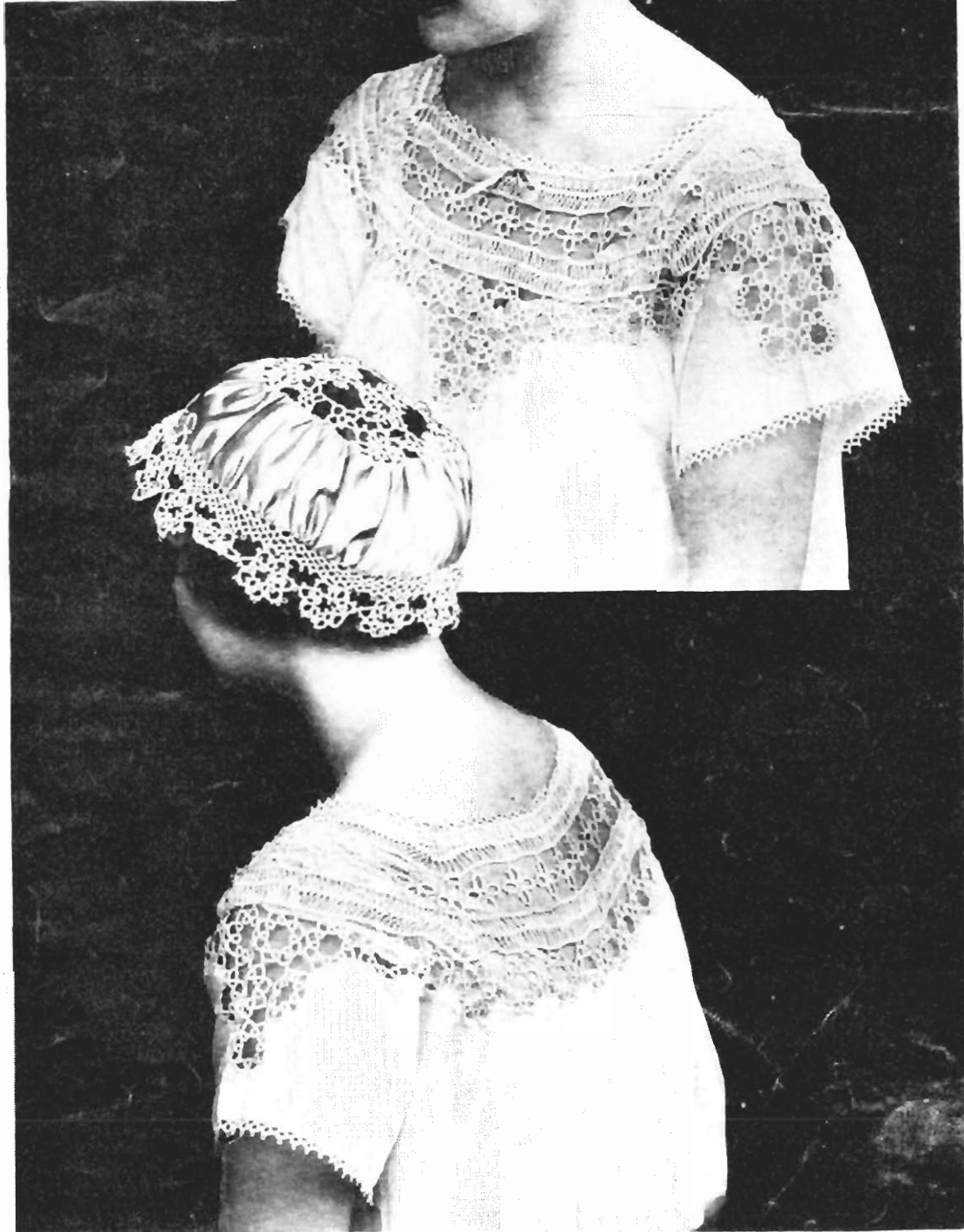
Japsilk, size 30.



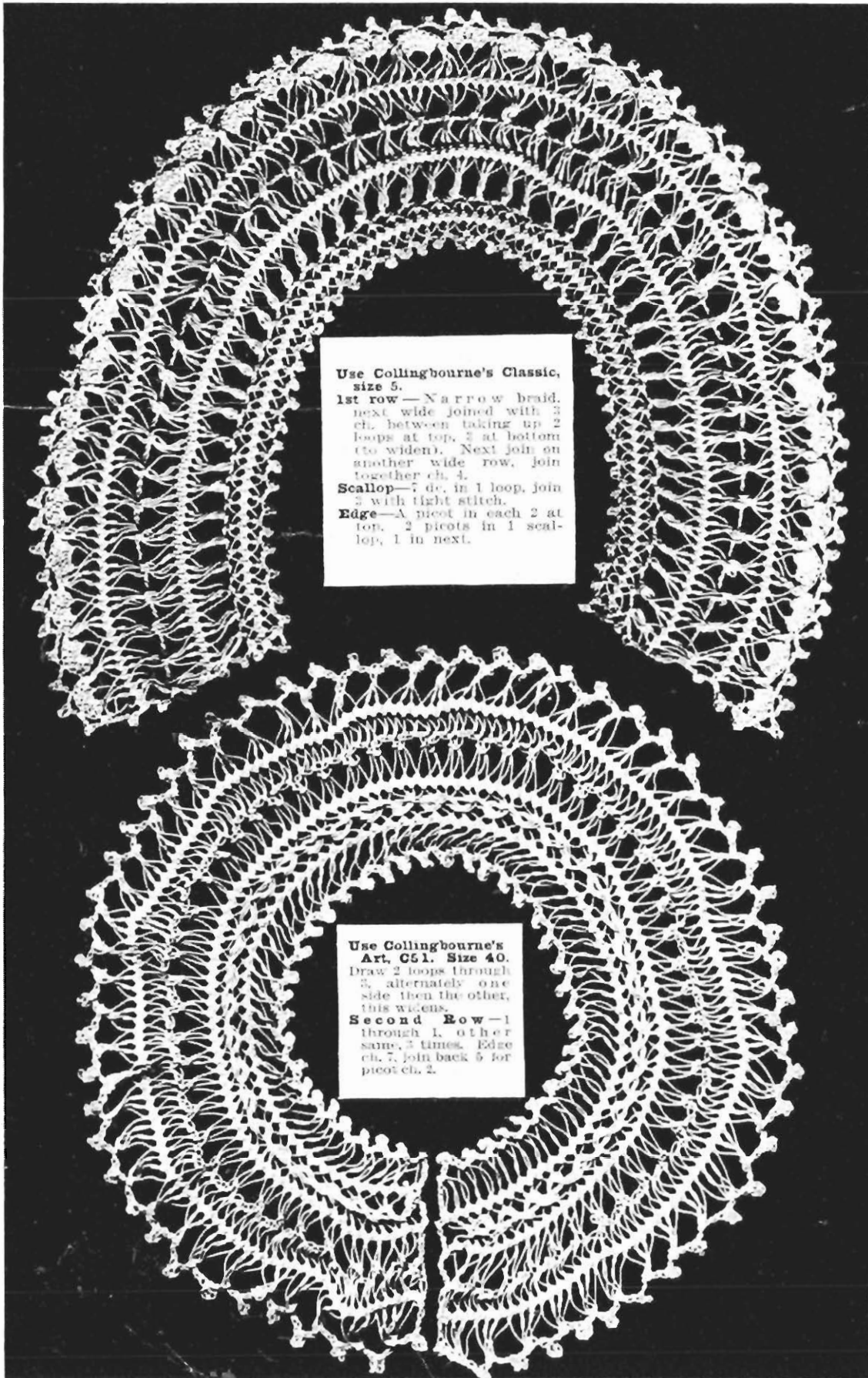
TATTING AND MALTESE LACE, NIGHT GOWN YOKE.

Wheel, make ring. * 2 p. separated by 4 ds. ch. 5 ds. p. 5 ds. * repeat 8 times.

Tating motifs forming insertion, make a r. star ds. p. 2 ds. p. 2 ds. p. fasten in the maltese insertion, 2 ds. r. 2 ds. p. 2 ds. star repeat 2 times, fastening in the insertion on the first and third r. of the motif. Make the maltese insertion the desired length, finish the edge with a single crochet, catching 7 loops to turn a corner. Fasten the insertion to a paper pattern and fill in with the small motifs and the large wheels. Finish the edge of sleeves and the edge of neck with a single edge of tating.



NEW COLLARS IN MALTESE OR FOURCHE LACE.



Use Collingbourne's Classic,
size 5.

1st row—Narrow braid,
next wide joined with 3
ch. between taking up 2
loops at top, 2 at bottom
(to widen). Next join on
another wide row, join
together ch. 4.

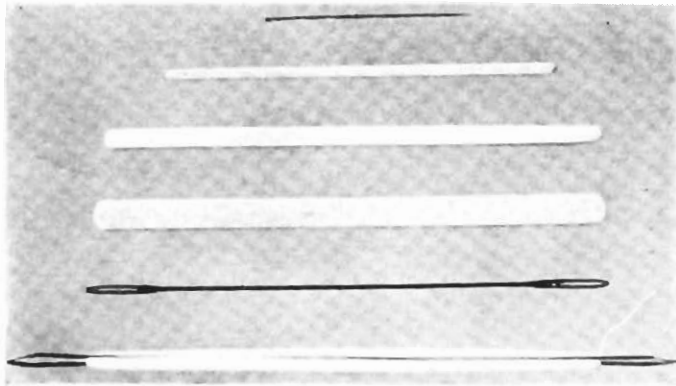
Scallop—7 dc. in 1 loop, join
2 with tight stitch.

Edge—A picot in each 2 at
top, 2 picots in 1 scal-
lop, 1 in next.

Use Collingbourne's
Art. C51. Size 40.

Draw 2 loops through
3, alternately one
side then the other,
this widens.

Second Row—1
through 1, other
same, 3 times. Edge
ch. 7, join back 5 for
picot ch. 2.



TOOLS USED FOR NETTING.

Working frame, mesh sticks, netting needles, long eyed sewing needle.

HOW TO MAKE NETTING.

Either hook or pin tape fastened to upper part of working frame, across back of a chair, or lay tape flat on edge of a table and place a heavy weight the width of the tape upon it. Fill netting needle with thread, but be careful not to fill it too full, as it makes it hard to work with. To fill netting needle, first put thread through the eye of needle and tie once to hold, then wind. Now you first ch. st. across top edge of hairpin lace, then baste firmly on the edge of tape of working-frame. Now take your filled netting needle and fasten thread to the first loop of the strip of hairpin lace—take mesh stick in left hand between thumb and forefinger—draw thread down over mesh stick and three fingers, then up back of three fingers and across top of work and hold these firmly between thumb and forefinger of left hand—now bring thread down back of the hand, holding thread with your little finger and put needle upward through loose loop held by the three fingers, under mesh stick and one loop of hairpin lace, and above the thread held by the thumb and forefinger. Draw needle up till thread makes a close loop over mesh stick gradually, let go thread held by thumb, drawing until loop over mesh stick is tied by a knot above the mesh stick and on the loop of the hairpin lace. Do not tighten knot until loop forms over the mesh stick the size loop wished. To net plain means to pick up 1 loop with netting needle at one time. To make a cluster of three loops, pick up 3 loops with netting needle at one time. To pick up more than 1 loop at a time with netting needle widens your work. Study the five figures for different positions in working of the netting given in this book.

Always use Collingbourne's thread for best results.

EXPLANATION OF POSITIONS.

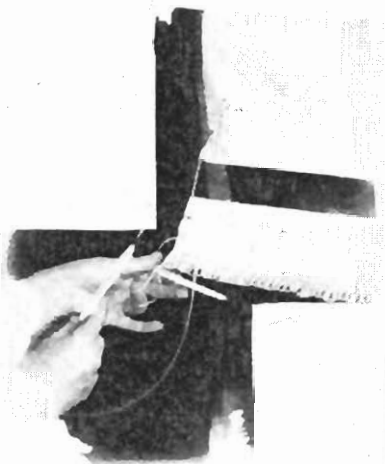


Fig. 1—Position before putting needle through loops.

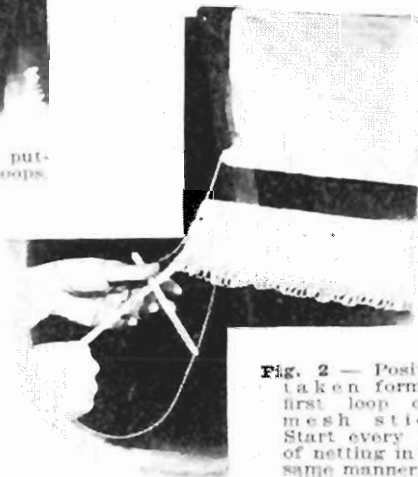


Fig. 2—Position taken forming first loop over mesh stick. Start every row of netting in the same manner.

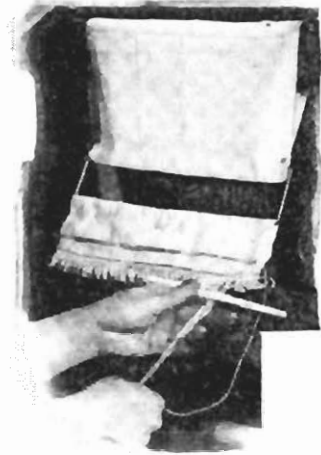


Fig. 3—Position taken in picking up three loops at one time. To net plain pick up only one loop at a time.

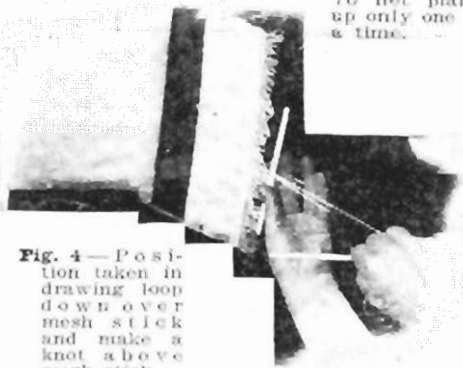


Fig. 4—Position taken in drawing loop down over mesh stick and make a knot above mesh stick.



Figure 5—Position taken in forming the second loop into the last loop of each row. After finishing a row of loops turn your working-frame over, so as to bring the last loop made on the row back to the left hand side of working frame. In other words, you always work from left to right, turning the working frame, for each row of netting. To net on a medallion tie your thread, and net into every loop of medallion the same as you would on a strip of hairpin lace. A firm piece of cloth can be basted firmly to the medallion, to which join a long heavy thread. This thread tie to your working frame leaving thread out long so the medallion will be at a distance from the frame, so it can be turned as you work around it.

Figure 1—(1-inch staple Japsilk, size 40.) Loop on staple, pick up left hand loop and de. once, ch. 7, turn loop over staple, ch. 7, 1 half treble into first st. of first ch. of 7 made, ch. 2, 1 half treble (h. t.), in same st. * ch. 7, turn loop over staple ch. 7, 2 h. t. into open mesh in center with ch. 2 between, ch. 7, turn loop over staple, ch. 7, 1 h. t. between 1st and 2nd h. t., ch. 2 1 h. t. between 2nd and 3rd h. t., repeat from * to desired length, * 11 ch. pick up 2 crossed loops, repeat from * across both edges.

Figure 2—(1-inch staple Japsilk, size 40.) Loop on staple, ch. 5, 1 cluster into loop, * ch. 5, turn loop over staple, ch. 5, 1 cluster into top of previous cluster, repeat from * to desired length.

* ch. 10, pick up crossed loop, repeat from * across both edges.

Figure 3—(1-inch staple, Japsilk, size 40.) Loop over staple, draw up loop to one side of center, turn loop over staple ch. 5. Treble over loop 5 times, * turn loop over staple, ch. 5, treble over ch. of 5 five times. Repeat from * to desired length.

Figure 4—($\frac{1}{2}$ -inch staple, Japsilk, size 40.) Loop on staples * ch. 6, 1 picot ch. 3, turn loop over staple ch. 5, turn loop over staple ch. 5, turn loop over staple. Repeat from * to desired length.

Across both edges * ch. 5, pick up 1 loop ch. 5, pick up 2 loops, as shown in picture.

Figure 5—(1-inch staple Japsilk, size 40.) Loop on staple, draw loop up to one side of center, * ch. 8, 3 trebles over loop, turn loop over staple. Repeat from * to desired length.

* 3 ch. pick up crossed loop. Repeat from * across both edges.

Figure 6—($\frac{1}{2}$ -inch staple, smallest mesh stick, medium netting needle, Japsilk, size 40.) Loop on staple * ch. 3, turn loop over staple, make 2 trebles over loop, repeat from * to desired length. Net 1 row on both edges of insertion.

Figure 7—($\frac{1}{2}$ -inch staple, Japsilk, size 40.) Loop on staple, ch. 3, turn loop over staple, ch. 3, 1 cluster over loop, * turn loop over staple, ch. 3, 1 cluster over ch. 3, repeat from * to desired length.

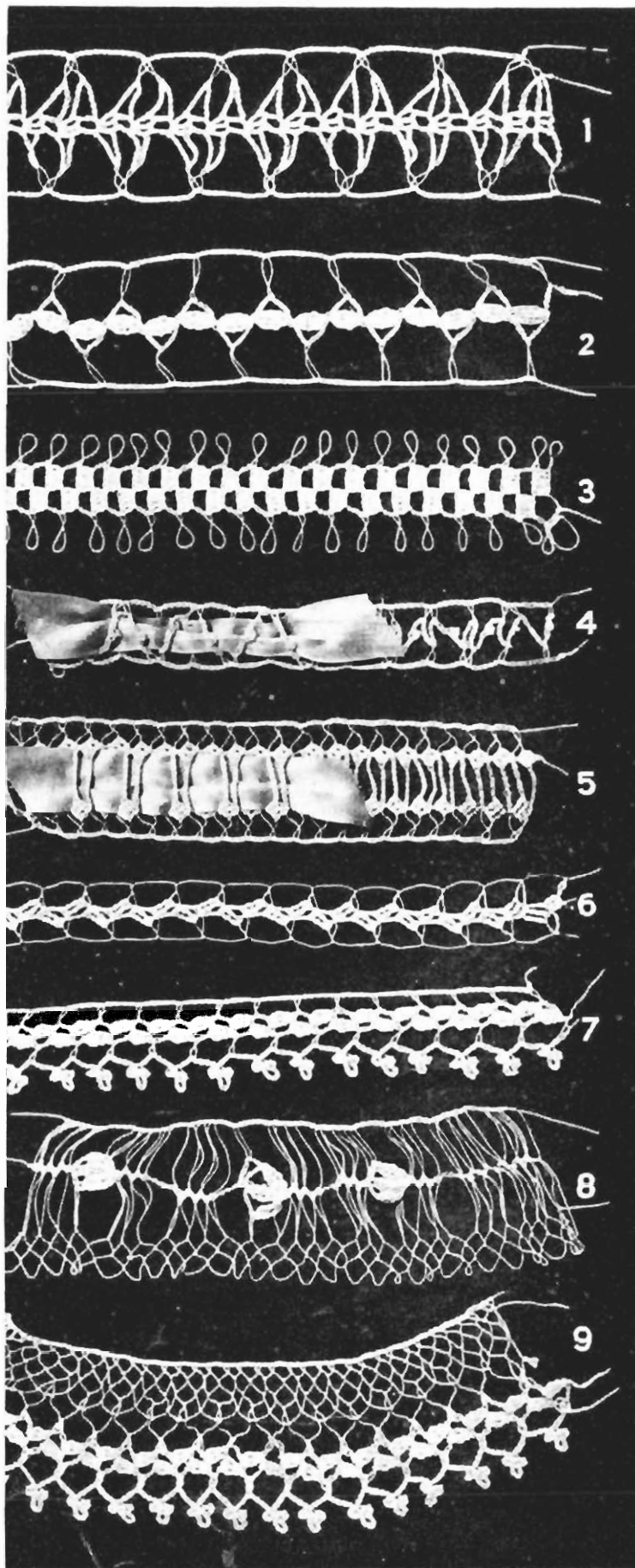
For lower edge of hairpin lace join thread to loop, make * ch. 6, go back 3 sts. and make a picot, ch. 5, picot in same st., ch. 3, picot in same st., ch. 5, pick up crossed loop, repeat from * across lace.

For upper edge * ch. 5, pick up 1 crossed loop, repeat from * across lace.

Figure 8—(1-inch staple, smallest mesh stick, medium netting needle, Japsilk, size 40.) * 4 loops plain hairpin lace like figure 15, ch. 5, 4 loops plain hairpin lace, ch. 5, 4 loops plain hairpin lace, ch. 5, make 3 clusters with ch. 3 between, turn loop over staple, sl. st. to center of second cluster, turn 3 loops plain hairpin lace, ch. 5, turn, 4 loops plain hairpin lace, make 1 cluster of flower, loop back over staple and slip st. into top of cluster just made. Ch. 5, another cluster ch. 5, another cluster ch. 3, loop ahead over staple, ch. 5, sl. st. into top of center cluster, ch. 5, repeat directions from * to desired length. Across top edge, ch. st. and pick up loops, drawing in slightly so lower edge will flare. Across lower edge of hairpin lace net 2 rows plain over smallest mesh stick.

Figure 9—($\frac{1}{2}$ -inch staple, medium mesh stick, smallest mesh stick, medium netting needle, Japsilk, size 40.) Makes a strip of hairpin lace like figure 7, except at top edge, which is made as follows:

- 1st row—Net plain with medium mesh stick.
- 2nd row—Net twice in each loop with small mesh stick.
- 3rd, 4th and 5th rows—Net plain with small mesh stick. Across top edge ch. st. and pick up loops, drawing in slightly, so lower edge will flare.



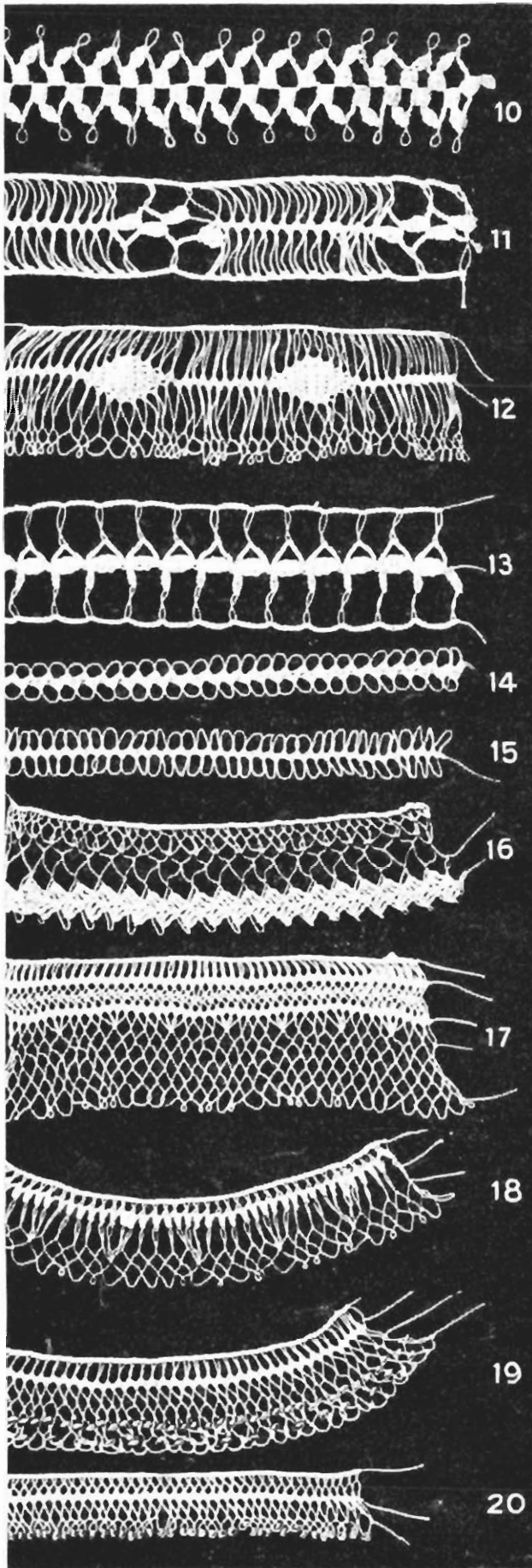


Figure 10—(1-inch staple, Japsilk, size 40.) Loop over staple, sc. over ch. 5 times, ch. 3, make 1 cluster into 5th sc, turn loop over staple, ch. 8, make 5 trebles over loop, ch. 5, make 1 cluster into top of 5th st. of 5 trebles, turn loop over staple, * ch. 8, make 5 trebles over ch. of 5, make 1 cluster into 5th treble just made, turn loop over staple, repeat from * to desired length.

Figure 11—(1-inch staple, Japsilk, size 40.) * make 12 loops plain hairpin lace, like figure 1, ch. 5, make 1 cluster over upper thread of following loop, ch. 5, turn loop over staple, ch. 5, make 1 cluster over upper thread of following loop, ch. 5, turn loop over staple, ch. 5, make 1 cluster over following ch. of 5 turn, loop over staple, ch. 5, sl. st. into top of last cluster, repeat from * to desired length.

Figure 12—(1-inch staple, smallest mesh stick, medium netting needle, Japsilk, size 40.) * make 16 loops hairpin lace like figure 15, turn increase 1 st. (making 2 sts.) turn dc. across center (making 4 sts.) turn, continue increasing 1 st. each time across until you have 16 dc. sts., then decrease 1 st. each time across until you have but 2 dc. sts., repeat from * to desired length. Lower edge of hairpin lace, make 2 rows plain netting over small mesh sticks. Upper edge of hairpin lace, * crochet ch. 1 pick up loop, repeat from * across.

Figure 13—(2-inch staple Japsilk, size 40.) Loop on staple, ch. 5, 1 cluster over loop, * ch. 5, turn loop over staple, ch. 5, sl. st. into top of cluster, ch. 5, turn loop over staple, ch. 5, 1 cluster into top of cluster, repeat from * to desired length. Across both edges * ch. 6, pick up 1 crossed loop, repeat from *.

Figure 14—($\frac{1}{2}$ -inch staple Japsilk, size 40.) This style of hairpin lace is made by working 3 dc. sts. instead of one into each loop.

Figure 15—($\frac{1}{2}$ -inch staple Japsilk, size 40, simple form of hairpin lace.) * tie thread making a loop, put loop over right hand prong of staple (leaving loop loose enough to bring the knot into center of hairpin), holding staple in left hand, place thread over fingers of left hand as in other crocheting; turn staple so as to make a loop around the second prong, which now is at the right hand side. Put hook into left hand loop, draw thread through, making a loop on hook, * turn staple making a loop on other prong, make a chain st. by drawing thread through loop on hook. Put hook into left hand loop (always picking up the top or front loop), and make a double crochet. Repeat directions from *.

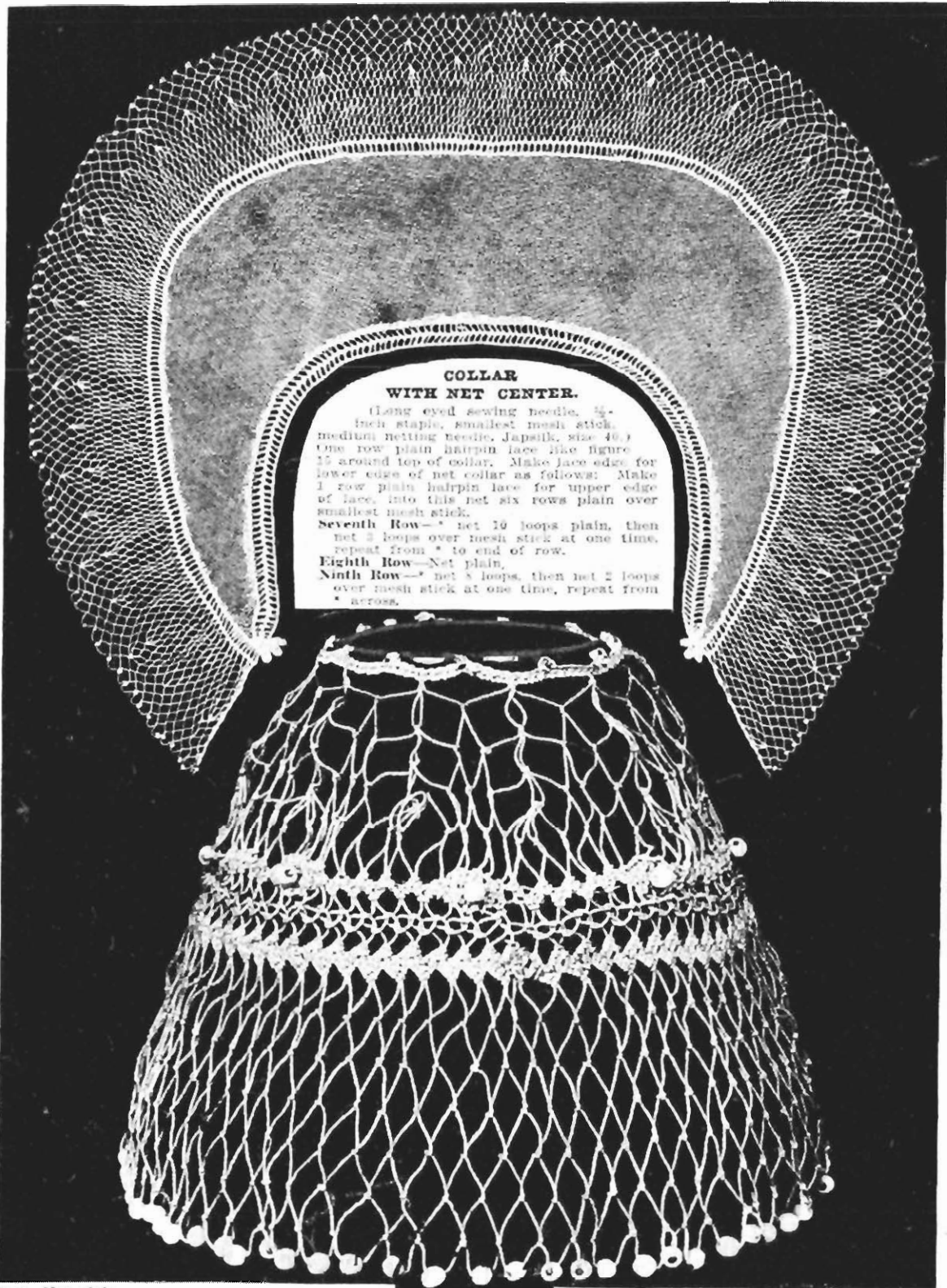
Figure 16—($\frac{1}{2}$ -inch staple, medium mesh stick, smallest mesh stick, medium netting needle, Japsilk, size 40.) Loop on staple, 3 trebles over loop, * turn loop over staple, 3 trebles over loop, repeat from * to desired length. Upper edge of hairpin lace, 1st row, net plain with medium mesh stick. 2nd row, net plain with smallest mesh stick. 3rd row, net with smallest mesh stick twice in each loop. 4th row, net plain with smallest mesh stick. Now crochet * ch. 2, pick up 1 crossed loop, repeat from * across upper edge.

Figure 17—($\frac{1}{2}$ -inch staple, smallest mesh stick, medium netting needle, Japsilk, size 40.) Make 2 strips hairpin lace, join together 2 strips with crochet hook by drawing loop of one strip through loop of the other strip, then back to first strip and draw loop through loop on hook, etc., till two strips are joined together, then fasten last loop. Net on lower edge of hairpin lace * 3 times plain, then net in 3 loops at one time, repeat from * across lace once. Now net 5 rows plain across top edge of hairpin lace * crochet ch. 1, pick up loop, repeat from * across.

Figure 18—($\frac{1}{2}$ -inch staple, smallest mesh stick, medium netting needle, Japsilk, size 40.) Loop on staple dc. over left loop 4 times, * turn loop over staple, ch. 3, turn, loop over staple, dc. four times over ch. of 3, repeat from * to desired length. On lower edge of hairpin lace for 1st row, net plain. 2nd row net 4 times plain, then net 3 loops at one time. 3rd row net plain across top edge of hairpin lace, make * 1 ch. pick up 1 crossed loop, repeat from * across.

Figure 19—(sewing needle, $\frac{1}{2}$ -inch staple, smallest mesh stick.) Make same as figure 20 to end of 1st row of netting. Then into the last loop of the 1st row net twice, take mesh stick out, turn work net the 1st st. over mesh stick (but do not put mesh stick into loop of previous row), now net as usual, first with a bead, then without a bead across length of hairpin lace. * 1 ch. st., pick up loop, repeat from * across top edge of lace.

Figure 20—(Sewing needle, $\frac{1}{2}$ -inch staple, smallest mesh stick.) Make a strip of hairpin lace like Fig. 17, tie thread to first loop of hairpin lace (use long eyed sewing needle with as long a thread as you can manage), thread one bead, net into 2nd loop of hairpin lace, thread bead net into 3rd loop of hairpin lace, repeat across length of lower edge of lace. * 1 ch. st. pick up crossed loop, repeat from * across top of hairpin lace.



**COLLAR
WITH NET CENTER.**

(Long eyed sewing needle, $\frac{1}{8}$ -inch staple, smallest mesh stick, medium netting needle, Japsilk, size 40.)
One row plain hairpin lace like figure 17 around top of collar. Make lace edge for lower edge of net collar as follows: Make 1 row plain hairpin lace for upper edge of lace, into this net six rows plain over smallest mesh stick.

Seventh Row—* net 10 loops plain, then net 2 loops over mesh stick at one time, repeat from * to end of row.

Eighth Row—Net plain.

Ninth Row—* net 8 loops, then net 2 loops over mesh stick at one time, repeat from * across.

Tenth Row—Net plain.

Eleventh Row—Net 2 loops over mesh stick at one time just below the first cluster of 3 loops of 7th row.

Twelfth Row—Net plain.

Thirteenth Row—Now instead of using netting needle, use a long eyed sewing needle, using as long a thread as you can work with, in order not to have to join on any more thread length than necessary. Pick up on needle 1 bead each time before making a mesh.

Use Collingbourne's Pure Silk, Art. 1148.

CANDLE SHADE

Fig. 24—(1 in. staple long eyed sewing needle, $\frac{1}{8}$ -in. mesh stick, medium netting needle.) Make 1 row plain hairpin lace like Fig. 17 and 1 row diamond center hairpin lace like Fig. 14. Braid these 2 pieces of hairpin lace with crochet hook by

Use Collingbourne's Luxura, size 20, Art. 1120.

drawing loop of 1 strip through loop of the other strip, then back to 1st strip, and draw loop through loop on hook, etc., till 2 pieces are joined together, then fasten ends.

Lower edge of shade, net 6 rows plain over $\frac{1}{8}$ -inch mesh stick.

Seventh Row—Net in beads, same as instructions given for 13th row of Fig. 23.

For upper part of shade, net 1st row plain netting.

Second Row—* net 3 plain loops, then net 3 loops over mesh stick at one time, repeat from * around.

Third Row—* net 2 plain loops, then net 2 loops over mesh stick at one time, repeat from * around.

Fourth Row—* net 1 plain loop, then net 2 loops over mesh stick at one time, repeat from * around.

Fifth Row—Net 2 loops together each time all around.

Sixth Row—* sc. over loop 4 times, make picot, sc. over loop 4 times, repeat from * around.

CENTERPIECE.

(11-inch staple, $\frac{1}{8}$ -inch and $\frac{1}{4}$ -inch mesh sticks, medium netting needles, Japsilk, size 40 and a sewing needle.) Make strip of hairpin lace like Figure 12 long enough so it can be drawn up into a circle without drawing on outside edge. With a sewing needle draw loops up in clusters and make a spider web in center. Fasten all ends.

First Row—Netting with about a $\frac{1}{8}$ -inch mesh stick, net 3 times into each loop.

Second and Third Rows—With about a $\frac{1}{4}$ -inch mesh stick net plain.

Fourth, Fifth, Sixth, Seventh and Eighth Rows—Net plain over smallest mesh stick you can get.

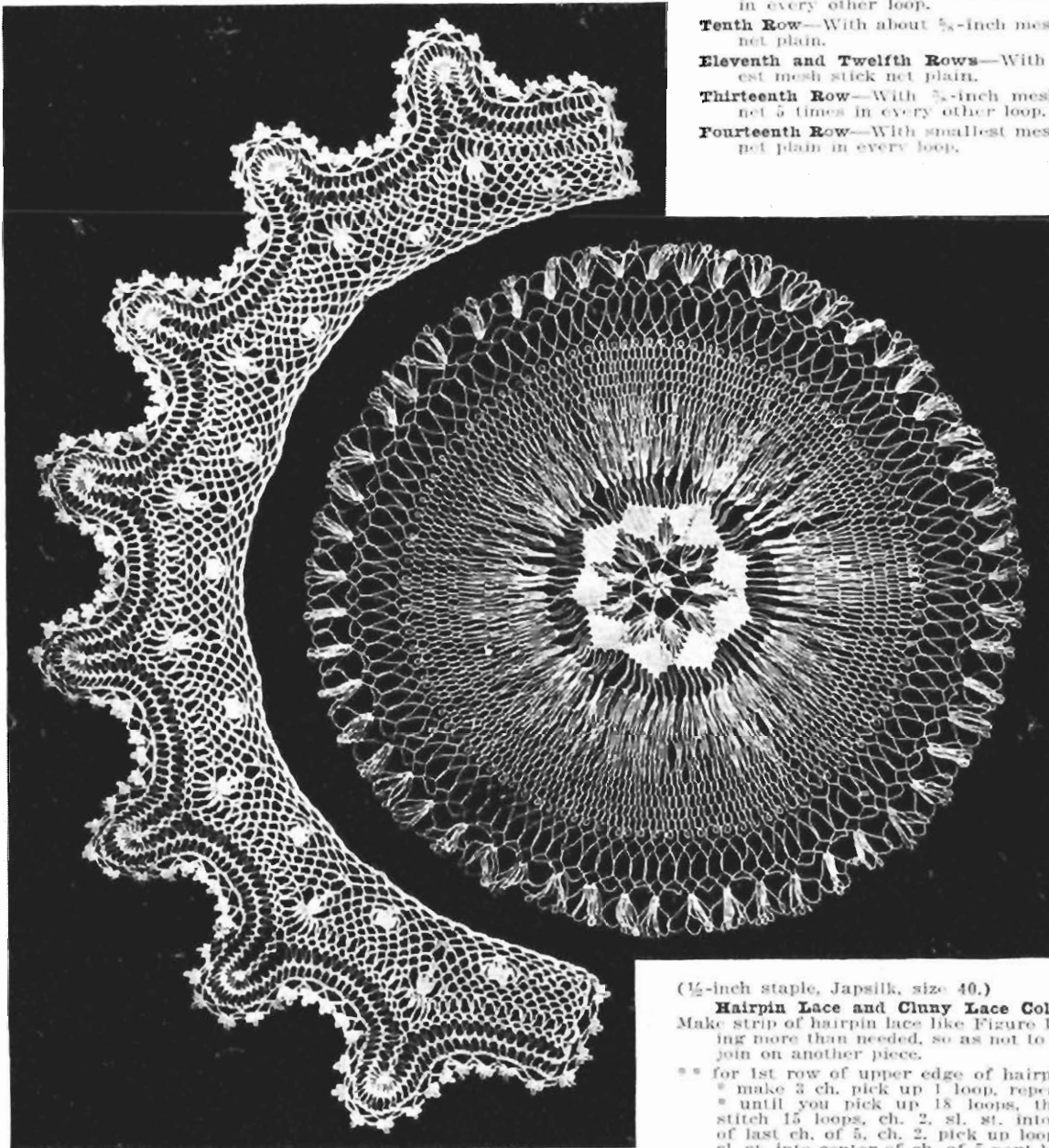
Ninth Row—With smallest mesh stick net in every other loop.

Tenth Row—With about $\frac{1}{8}$ -inch mesh stick net plain.

Eleventh and Twelfth Rows—With smallest mesh stick net plain.

Thirteenth Row—With $\frac{1}{8}$ -inch mesh stick net 5 times in every other loop.

Fourteenth Row—With smallest mesh stick net plain in every loop.



($\frac{1}{2}$ -inch staple, Japsilk, size 40.)

Hairpin Lace and Cluny Lace Collar.

Make strip of hairpin lace like Figure 15, making more than needed, so as not to have to join on another piece.

** for 1st row of upper edge of hairpin lace, * make 3 ch. pick up 1 loop, repeat from * until you pick up 18 loops, then slip stitch 15 loops, ch. 2, sl. st. into center of last ch. of 5, ch. 2, pick up loop, ch. 2, sl. st. into center of ch. of 5 next back, ch. 2, pick up loop, ch. 2, sl. st. into center of

ch. of 5 next back, ch. 2, pick up loop, ch. 2, sl. st. into center of ch. of 5 next back, ch. 2, pick up loop, repeat from ** for as many scallops as desired.

Second Row—* ch. 5, sc. over loop of 1st row, repeat from * around.

Third Row—* ch. 10 sc. over loop of 2nd row, repeat from * around.

Fourth Row—* ch. 5, sc. over loop of 3rd row till you come to center of scallop, then sl. st. 5 loops, repeat from * around.

Fifth Row—* ch. 5 sc. over loop of 4th row until 2 loops before the cluster of 5 sl. st. loops, over these 2 loops dc. with no ch. between, ch. 5 make 3 clusters over center of sl. st. loops, making ch. of 3 between, ch. 5 dc. over next loop, dc. over next, making no ch. between, repeat from * around.

Sixth Row—* ch. 5 sc. over loop of 5th row, repeat from * around.

Seventh Row—* ch. 5 sc. over loop of 6th row up to cluster, picking up 2 loops at once, repeat from * around.

Eighth Row—* ch. 5 sc. over loop of 7th row up to 2 loops over cluster, over these 2 loops dc. with ch. 5 between, repeat from * around.

Ninth Row—* ch. 5 sc. over loop of 8th row, make another group of 3 clusters separated by ch. 3, between clusters below.

After Eighth Row—Make several rows of 5 ch. sc. over loop of previous row, narrowing to suit the individual, dc. over loops of top edge.

Lower edge of hairpin lace—* 1 ch., pick up loop, repeat from * around.

Second Row—* ch. 8 sc. into ch. of 1st row, repeat from * around.

Third Row—* ch. 5, sl. st. into middle st. of ch. of 8 of 2nd row, ch. 5 sl. st. into same st., ch. 5, sl. st. into same st., repeat from * around.



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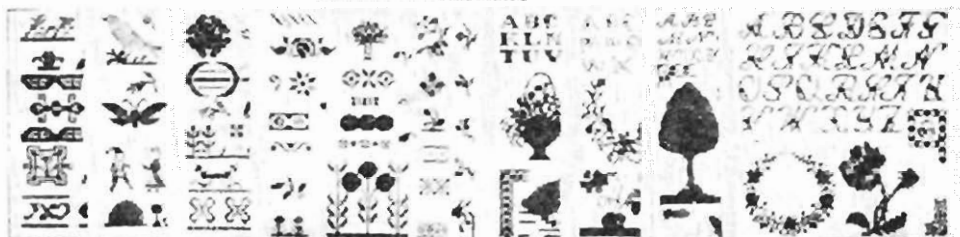
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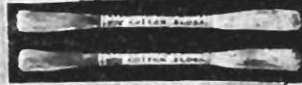


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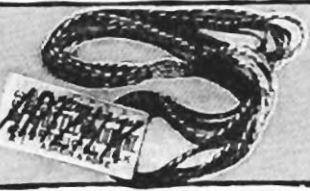
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 For hand or machine sewing. Comes in white or black. All sizes. Per 200-yard spool... **5c**



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 Art. C51 A six-cord hard twisted mercerized crochet cotton, very best long staple Sea Island. Comes in white and ecru, in sizes 1, 3, 5, 10, 15, 20, 30, 40, 50, 60, 70, 80, 90, 100. Colors in sizes 5, 30 and 50 only.
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 621 Pink 629 Lt. Blue
 Per half ounce ball..... **10c**



Japsilk Cordoney
 Art. 1151 A splendid thread for crocheting and tating, made from long staple Sea Island cotton, highly mercerized. White and ecru come in sizes 1, 3, 5, 10, 15, 20, 30, 40, 50, 60, 70, 80, 90 and 100. Colors come in sizes 5, 30, 50 only.
 610 Lav'd'r 623 Rose 633 Delft
 613 Green 625 Red 640 Yellow
 621 Pink 629 Lt. Blue
 Per 7-10 ounce ball..... **10c**



Texasilk Cordoney
 Art. 1142 Used for tating, edging and initials. Size 70 only. Comes in the following colors:
 600 White 623 Rose 680 Sh'd Lav.
 605 Black 625 Scarlet 685 Sh'd Pink
 610 Violet 629 Lt. Blue 690 Sh'd Blue
 613 Green 633 Delft 695 Sh'd Yel.
 621 Pink 610 Yellow 697 Sh. Green
 Per 1-8 ounce ball..... **5c**



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 An artificial crochet silk of lustrous and superior finish. Colored fast colors. Size 20 only.
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Elgin Maid
 Art. 1126 A silk finish crochet cotton, fast colors. Size 100 only.
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 605 Cream 623 Rose 685 Sh'd Pink
 605 Black 626 Red 690 Sh'd Blue
 610 Lavend'r 629 Lt. Blue 695 Sh'd Yel.
 612 Lt. Green 633 Delft 697 Sh. Green
 615 Ecru 640 Lt. Yel/w
 617 Brown 645 Linen
 Per 100-yard ball..... **5c**



Classic Perle
 Art. 1127 Size 11. A highly mercerized crochet cotton. Comes in the following colors:
 600 White 623 Rose 680 Sh'd Lav.
 605 Cream 625 Red 685 Sh'd Pink
 610 Violet 629 Lt. Blue 690 Sh'd Blue
 615 Ecru 633 Delft 695 Sh'd Yel.
 621 Pink 640 Yellow 697 Sh. Green
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 610 Lavender 625 Red
 611 Purple 629 Lt. Blue
 613 Green 633 Delft
 615 Ecru 640 Yellow
 Per 25-yard ball..... **5c**