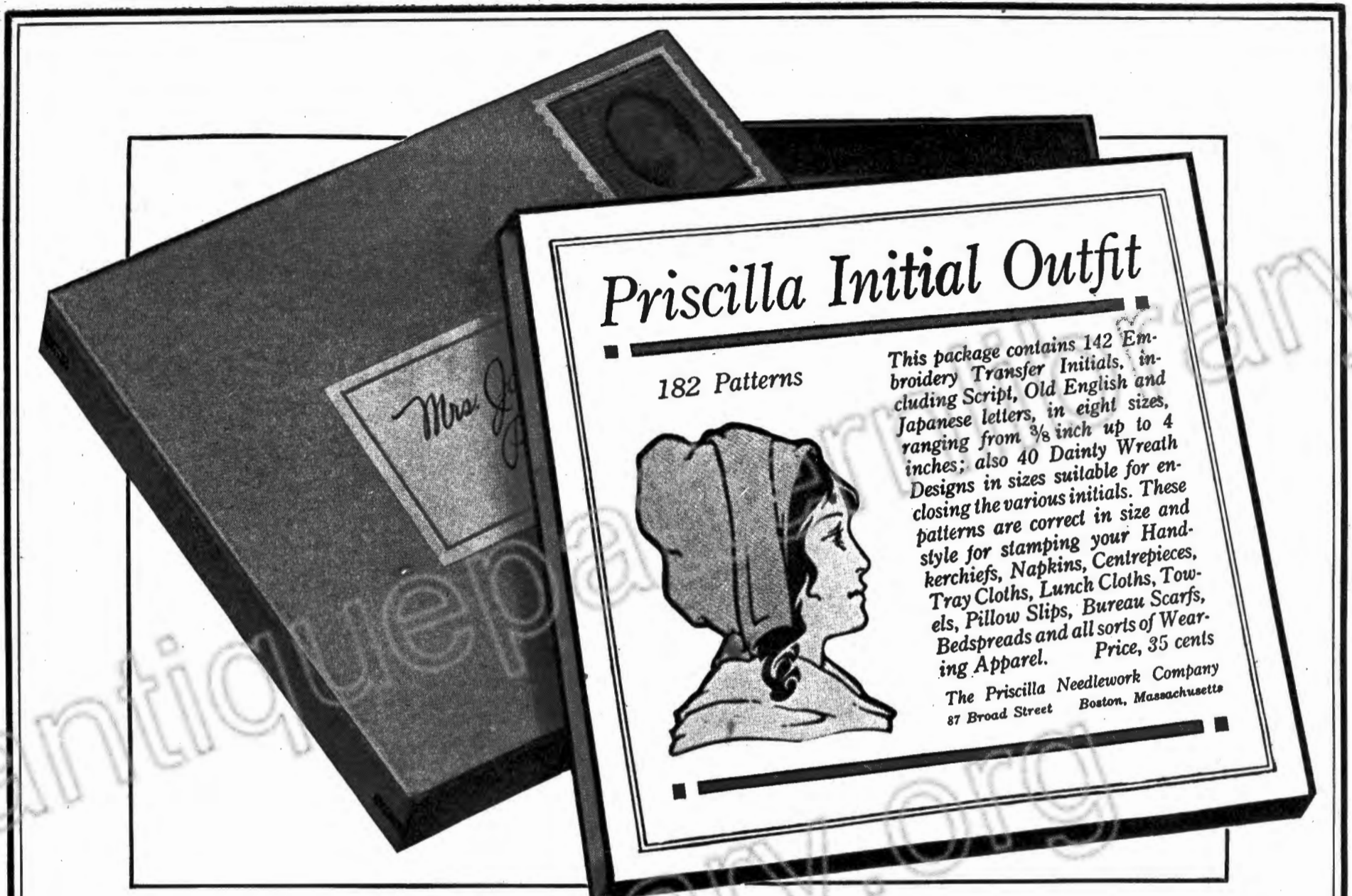


PRISCILLA
Armenian Lace
Book

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What you can do with YOUR INITIAL

TO the person of refinement, there is nothing quite so satisfying as a dainty initial neatly embroidered on crispy white linen. One immediately thinks of an initial for use only on Table Linens and Towels, but the initial to-day is quite the fashion for use on Bedroom Linens, Sheets, Pillow Cases, Day Slips, Bedspreads, Bureau Scarfs, Pincushions, Doilies, Underwear, Pajamas, Nightgowns, Sport Shirts, Neckwear, Automobile Slip Covers, and we have even seen Curtains and Overhangings neatly initialed.

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The Priscilla Armenian Needlepoint Lace Book

CONTAINING FULL DIRECTIONS FOR MAKING

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Square and Triangular Insets

ALSO

A Great Number of Finished Pieces
and Lace Flower Pendants for
Luncheon Cloths and Scarfs

BY

NOUVART TASHJIAN

PRICE, 35 CENTS

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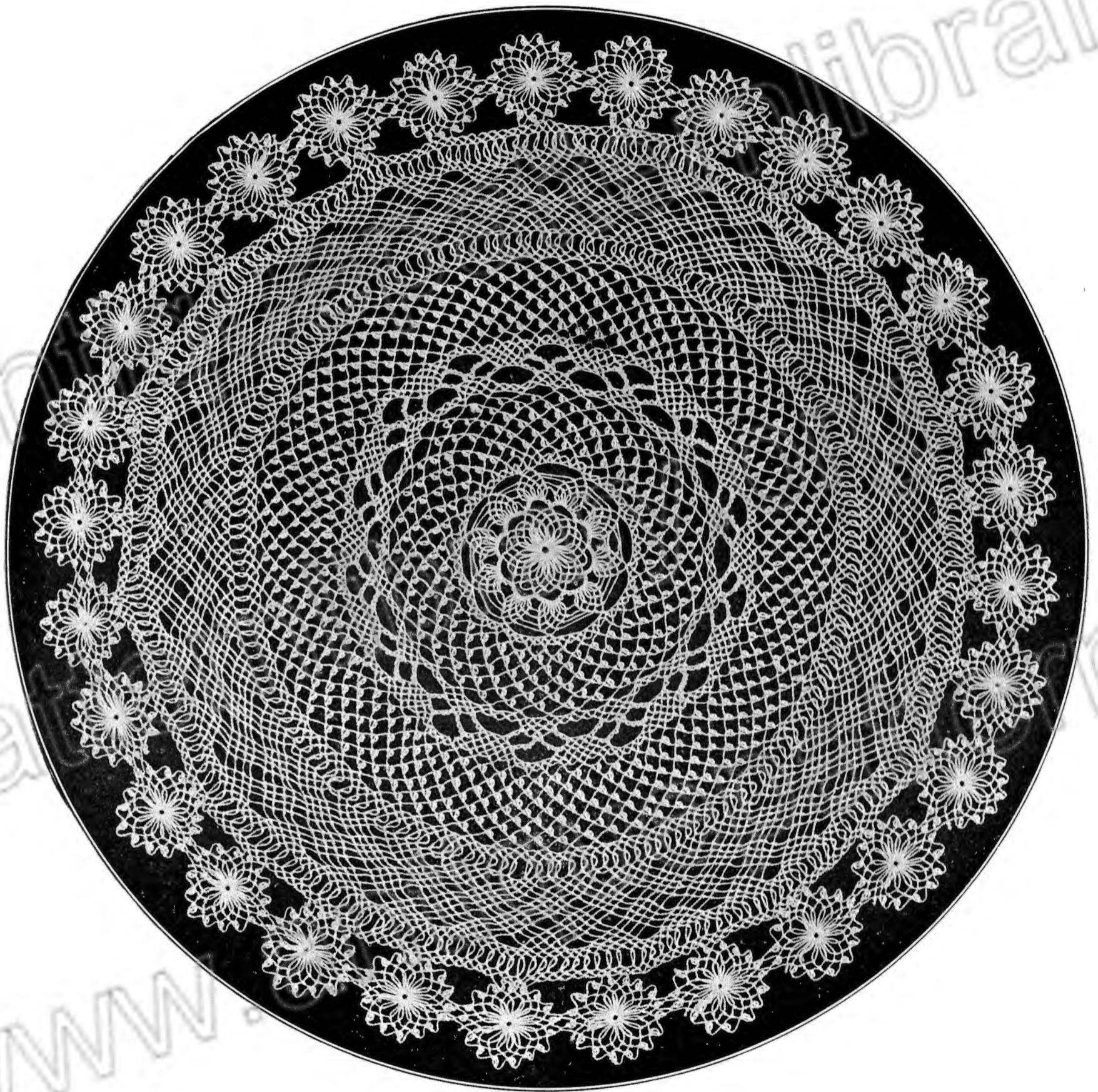


Figure 69.

**This Doily Is One of the Finest Types of Armenian Lace.
See page 31 for Description.**

Size, 6 inches.

Armenian Needlepoint Lace

A Brief Statement About the Home of This Lace and the Purpose of This Book

ARMENIA is a country of peculiar historical interest, as it is a land in which originated one of the oldest civilized peoples of the world, and is, indeed, termed "the cradle of the human race." The country is a great elevated plateau lying between Turkey, Persia, and Russia. Over the plains towers Mount Ararat, on which, in the biblical account, the ark rested after the flood. Here also is the traditional site of the Garden of Eden; and the four rivers mentioned in Genesis as rising in the Garden of Eden still flow through the Armenian land.

Armenians are Aryan by race and language and are therefore akin to Europeans. Severed for many centuries from Western Europe, and held in subjection by a foreign race, Armenians to this day have kept their national language, literature, and art. Even in remote times, the people had the gift of artistic expression. Their achievements in architecture were notable; they excelled in mosaic and metal work, especially in silver and gold; and for their laces and embroideries the Armenian women were famous.

The origin of Armenian needlepoint lace is not definitely known, but beautiful examples of it adorned the garments of the Armenian queens as far back as the fourteenth century.

Until very recent years the making of this lace was regarded as one of the necessary accomplishments of every Armenian girl. It formed an important part in the ornamentation of her large and often elaborate trousseau, which she was expected to make entirely herself, including the weaving of the silk or cotton fabric used. In a country where the raising of the silkworm is in many places a household industry, even the silk threads used for the lace come from the silkworm which as a young girl she has helped to care for.

As one looks at the better types of Armenian lace, one realizes that it was not commercial demand, but love for the beautiful and rivalry in craftsmanship, that brought this lace to its high degree of perfection. Armenian lace was never made for sale until the end of the nineteenth century, and therefore was not much known to the Western world. But when thousands of women and girls were thrown upon

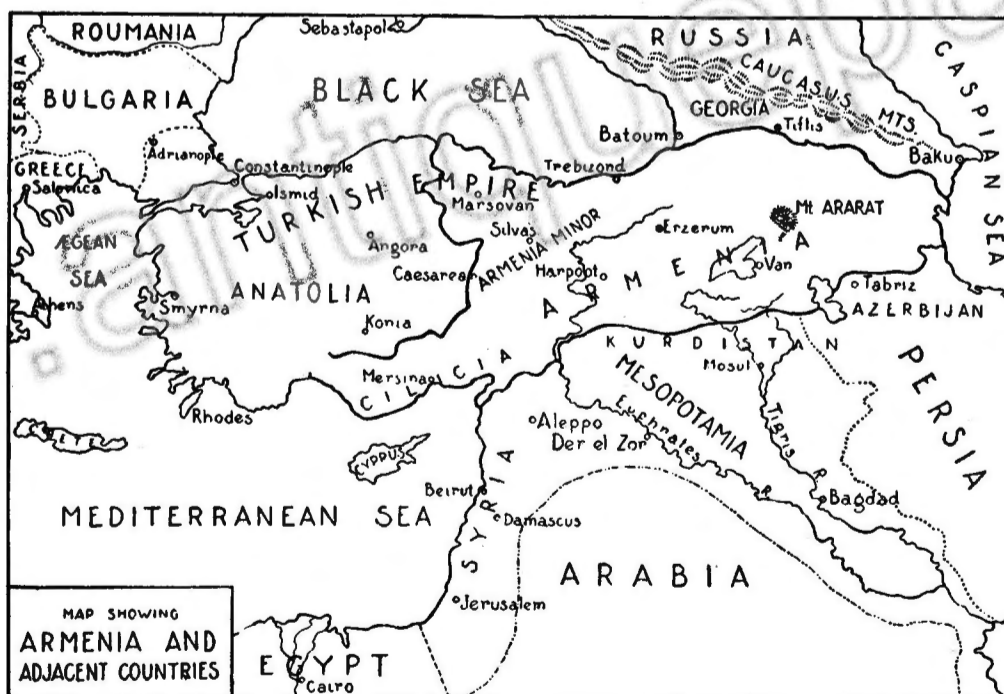
their own resources through national calamities, their only means of livelihood lay in their native skill with the needle. Armenian lace, because of its native beauty and its durability, soon found a ready market in Europe and America, and to-day in both continents there is a large demand for lace-edged handkerchiefs, luncheon sets, and other household linens.

This text-book, the first of its kind ever published, will, it is hoped, further familiarize the American people with this beautiful lace, and by teaching them how it is made, enable them to appreciate it more fully and to discriminate between good and poor work. It will point out to them the possibilities of its more extensive use in the home, especially in connection with the newer types of table linens.

It is hoped also that the book will be found helpful to those Armenians who make the lace for sale, but who, being far from the Western market, are not able to keep in touch with changing fashions or know what types of lace work are likely to prove commercially profitable. Special attention is given in the following pages to narrow edgings of simple but beautiful design, and to the present interest in luncheon sets and table linens—their size, style, material, and trimming.

Acknowledgment is here made to all who contributed their own work to this book. The beautiful after-dinner luncheon cloth on page 14, and the lace day pillow on page 15, are the work of Mrs. A. Bedikian (Marie Bashian), the well-known Armenian concert singer of folk songs, who is an expert needlewoman and an authority on Armenian lace, and who finds the making of the lace most restful while traveling on her concert tours.

The doily shown as the frontispiece and the doilies on pages 28 to 30 are the work of native Armenian girls. The cover design and doilies on pages 20 to 27 were made by Miss Marie Haase of Bertha, Minnesota, who is an expert in many branches of needlework. She has shown great skill in her choice and arrangement of stitches in these original and beautiful designs. The bedspread and bolster slip on pages 32 and 33 are the work of Miss Emma L. Payne of Newark, New Jersey.



Armenian Needlepoint Knot Stitch

MATERIALS.—Sewing or embroidery needle. In working the first row on the edge of the material, a pointed needle is required, but after the first row a round-pointed needle will do just as well. For thread, use any kind of strong, hard-twisted crochet cotton, silk, linen, or sewing thread. For average use, No. 20 to No. 80 crochet cotton or linen gives best results.

The Knot Stitch. This characterizes Armenian Needlepoint lace from all other needle laces. It is the foundation stitch and should be mastered before attempting to make the lace. All the loops and meshes are made with this same knot stitch. For practice, work on a piece of tape or folded cloth, threading the needle with a yard and a half of medium-sized sewing thread.

Triangular Loops. Hold material and needle as before. Hold the further end of thread between left-hand middle and ring fingers; in this way the thread is held in better position for the needle. Place the point of the needle in the edge of material one-eighth of an inch away from the first knot made, and also under the thread. Wind thread as before, under and over the point of the needle (see Diag. 5). Pull out needle and as you approach the end of the thread, release it between the left-hand middle and ring fingers. With right hand hold the end of thread near to knot, pull out thread, then first move your right hand a little to the left, but as you reach the size of loop desired, bring hand toward right, pull tight and make a firm, tight knot. This will form a triangular loop (see Diag. 6). Practice until you can make

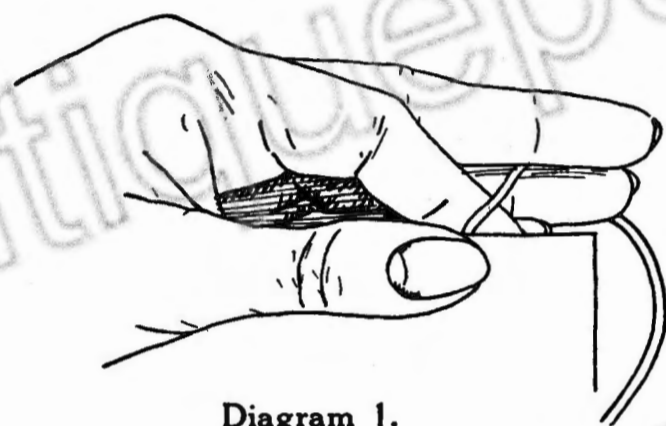


Diagram 1.

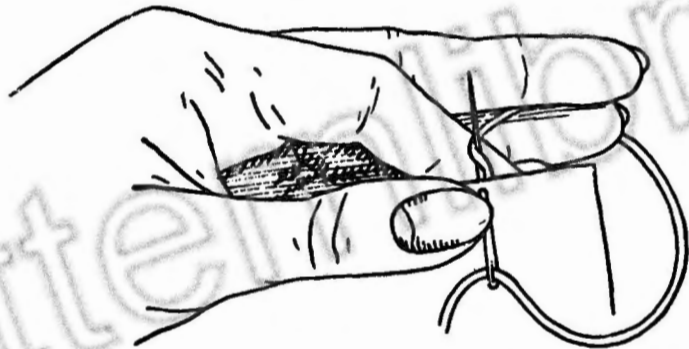


Diagram 2.

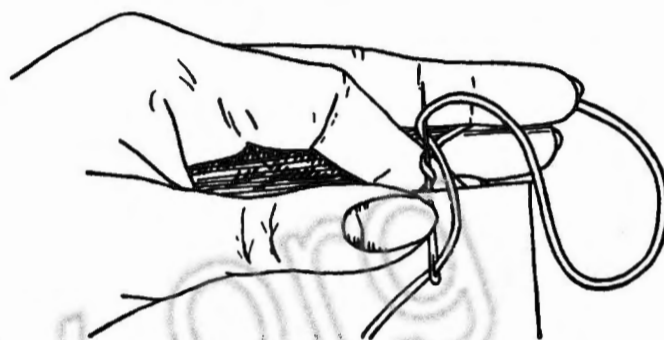


Diagram 3.

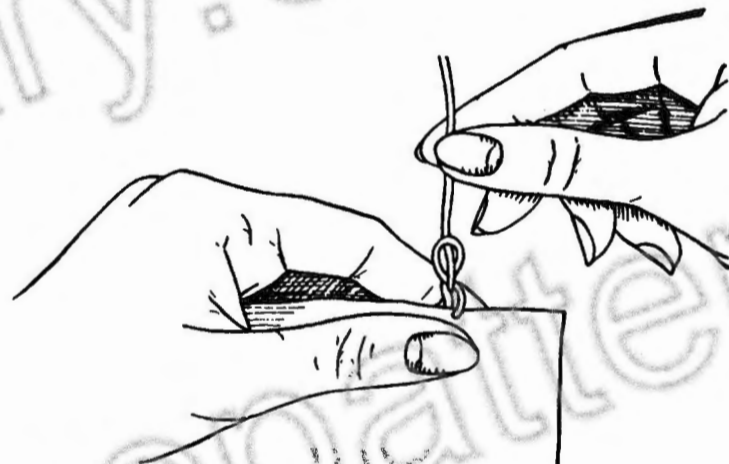


Diagram 4.

Directions. Hold up the edge of tape or folded material between left thumb and index finger; hold the end of thread between material and index finger (see Diag. 1). Hold needle between right thumb and index finger, the point of needle pointing outside, away from you. Work from right to left. Put needle through edge of material and under the thread which is held between material and index finger (see Diag. 2). Take hold of thread near the eye of needle, and wind only once from right side of needle, under and over point of needle (see Diag. 3). Pull out needle until a very firm and tight knot is made on the edge of material. Diagram 4 shows position of the hands.

these triangular loops firm and even in size.

The second and every additional row is made in the same way, only the loops are made in the tops of the loops of the former row (see Diag. 7), and when made of equal size they form a perfect diamond.

The lace cannot be ripped, but a few knots may be loosened with the point of needle and made over again. If a large space needs to be changed, just cut off above the knots of the correct row, pull out the clipped threads and continue to work over the unbroken loops. Have all loops even in size.

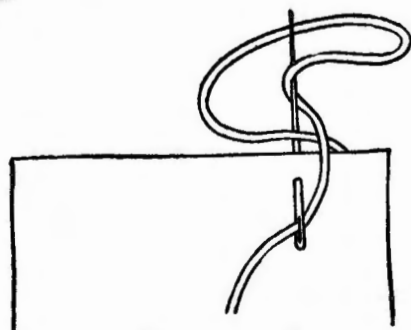


Diagram 5.

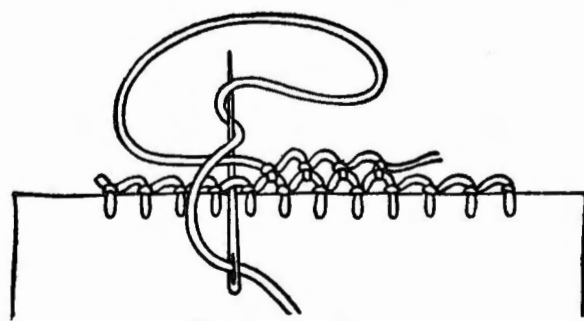


Diagram 7.

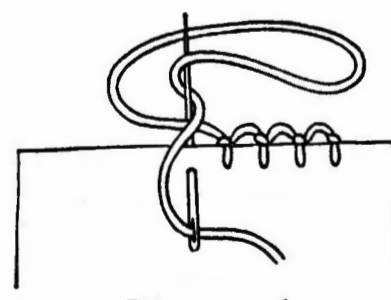


Diagram 6.

A Lesson in Simple Edgings

THESE simple edgings are fine examples showing the great variety of designs that a beginner may attempt at the same time she is learning the different stitches used in the lace.

Armenian lace in spite of its web-like delicacy is practically indestructible, and even when cut the knots prevent its raveling; therefore they make excellent trimmings for household linens, luncheon sets, handkerchiefs, lingerie, and baby dresses.

Edgings are usually worked directly on the edge of the material. They may be worked either with fine or coarse cotton or linen thread, but in order to obtain the best results the texture and the color of thread should match the material it is worked upon. For luncheon sets No. 25 or 30 linen thread is excellent; for edgings on very fine fabrics, sewing spool thread or crochet cotton No. 70 to No. 150 may be used. The size of the loops varies according to the thread used or size desired, but care should be taken to make them even. All the edgings illustrated were made with No. 25 linen thread and the small triangular loops were $\frac{1}{8}$ to $\frac{1}{4}$ inch apart. The same knot stitch as described on page 4 is used for the formation of all sizes and types of loops. It is easiest to work every row from right to left, and each row is worked the full length of the lace unless otherwise stated. When a thread is finished, start the new thread in the same way by making a knot stitch directly on the last knot stitch made, but have the new knot come close to the right side of it, pull it very tight, and after the work is commenced cut the two ends close to the knots. As the longer the thread the fewer the knots for starting, use as long a thread as you can handle without knotting. A yard and a half or two yards of thread is a good working length.

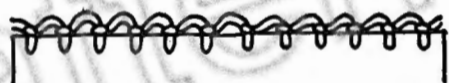


Figure 1. Row of Small Loops.

One row of small triangular loops (small loops) all of same size worked directly on the edge of the material makes an excellent picot finish to any edge. It also serves as the foundation row for most edgings when more rows are used.

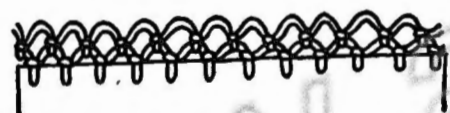


Figure 2. Two Rows of Loops.

Two rows of small triangular loops all of same size makes a dainty narrow edge for handkerchiefs, and when worked with No. 25 linen thread makes an excellent edging for luncheon cloths.

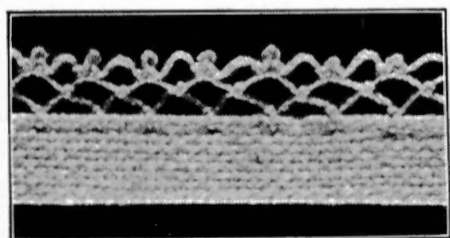


Figure 3. Picot Loops.

Two rows of small triangular loops. For the 3rd row make a small loop, then another loop in the same place which will form a picot loop, a small loop in next. When worked with fine thread, it makes an excellent edge for baby dresses and handkerchiefs.

Figure 1

One row of small triangular loops (small loops) all of same size worked directly on the

Figure 2

Two rows of small triangular loops all of same size makes a dainty narrow edge for handkerchiefs, and when worked with No. 25 linen thread makes an excellent edging for luncheon cloths.

Figure 3

Two rows of small triangular loops. For the 3rd row make a small loop, then another loop in the same place which will form a picot loop, a small loop in

next. When worked with fine thread, it makes an excellent edge for baby dresses and handkerchiefs.

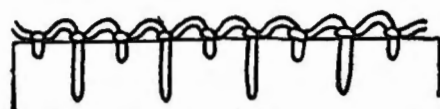


Figure 4. Short and Long Stitch.

To make these long and short stitches, make alternately a loop $\frac{1}{8}$ inch below edge, then another $\frac{1}{4}$ inch below edge. It is very effective when worked with threads of contrasting colors, such as blue over white or white over yellow.

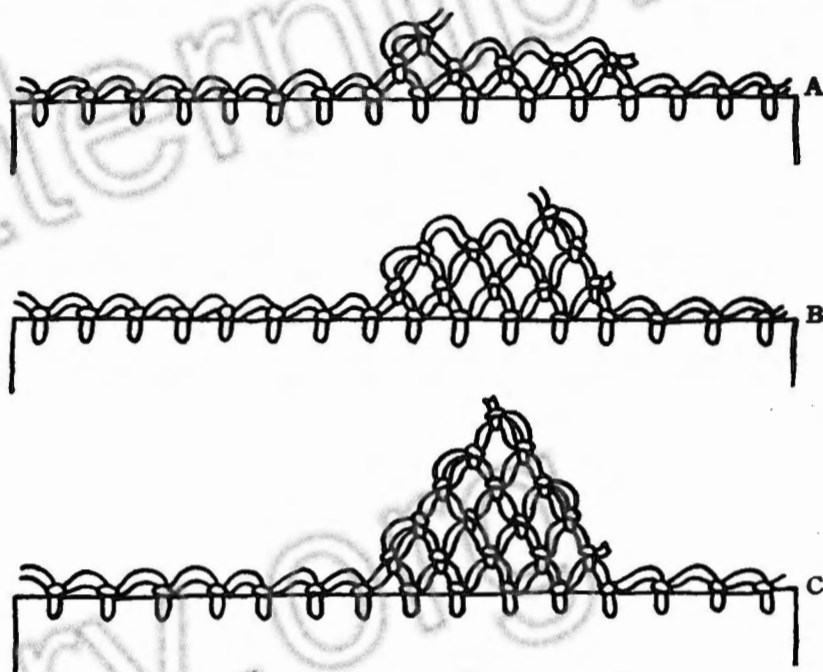


Figure 5. A, B, and C. Point Edging.

Figure 5. Make a row of small loops all around edge of material, turn. 2nd row—A small loop over each of 5 loops of former row, making in all 4 loops, turn. A small loop in the top of last loop made (Fig. 5, A); this will be a small flat loop which is not worked over in the next row, and thus decreases a loop in every row. Make a loop in each of the next 3 loops, turn, flat loop in last (Fig. 5, B). A loop in each of next 2 loops, turn, flat loop in last, 1 loop in next, turn, flat loop to top of point (Fig. 5, C). To make the last knot very firm, make a second tight knot just over the last knot made, and cut thread very close to knot. These points may be placed as near or as far apart as desired, and may be made smaller or larger according to the number of loops used in the first row of point. Place the points at regular intervals.

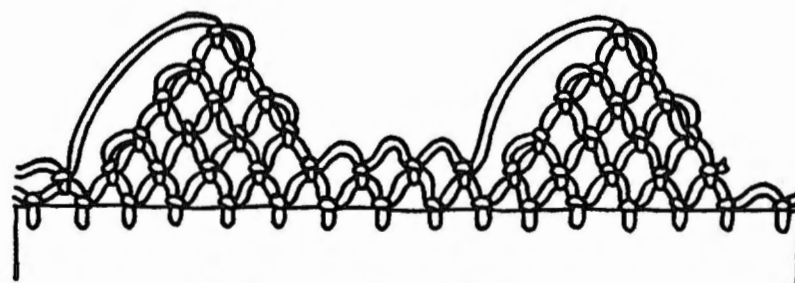


Figure 6. Bring Thread Left Side of Point.

Figure 6. This is made the same as described for Figure 5, only instead of breaking thread at top, the thread is brought down along the left side of point and a knot is made in the next loop of the first row. In order to have 3 loops between points, make 7 small loops, turn and make the next point. This is one of the most popular edgings for luncheon sets and towels. It is worked with coarse linen thread matching the fabric.

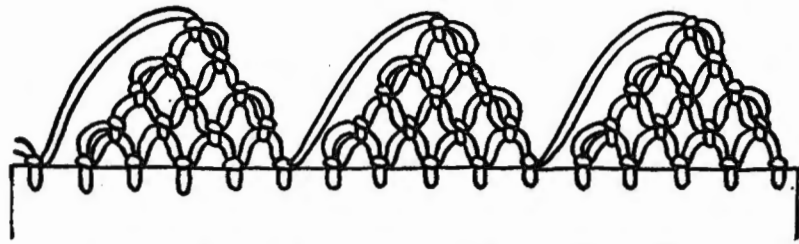


Figure 7. Points Started from First Row.

Figure 7. Here the points are made while making the first row directly on the edge of the material, and no loops are allowed between points. 1st row—Make 4 small loops, turn and make point as described for Fig. 5. When at top bring thread down and make the next point.

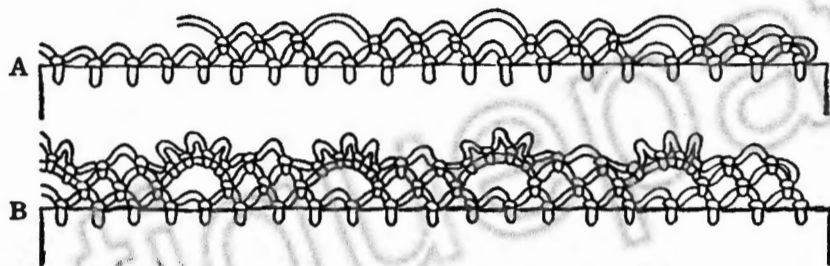


Figure 8. A and B. A Dainty Edging.

Figure 8. One row of small triangular loops all around edge. 2nd row—2 small loops over the 3 loops of former row, skip 1 loop, make a knot in next, forming a large curved loop (Fig. 8, A). 3rd row—(Fig. 8, B). Make a small loop over small loops of former row, * a small flat loop at side of large loop, 3 picot loops over large loop, a small flat loop in next small loop, 1 small loop in next, repeat from *

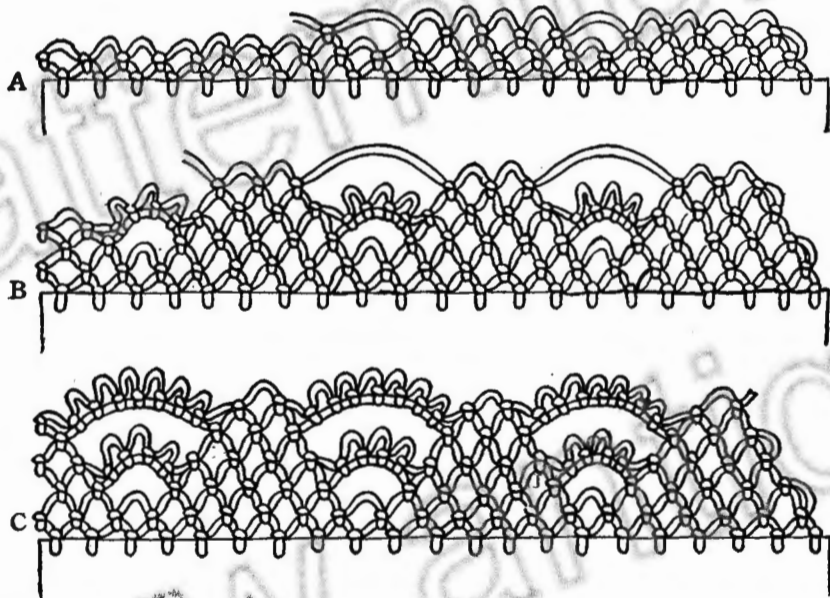


Figure 9. A, B, and C. Scallop Edging.

Figure 9. Two rows of small loops. 3rd row—4 small loops, skip 1 loop of former row, large loop in next (Fig. 9, A). 4th row—3 loops over the 4 loops of former row, * a flat loop to side of large loop, 3 picot loops in same loop, flat loop to next small loop, a small loop in next 3 loops; repeat from *. 5th row—2 small loops over the 3 loops of former row, skip the picot loops, knot in next small loop to form a large loop (Fig. 9, B). 6th row—1 small loop over the 2 loops of former row, flat loop to side of large loop, 6 picot loops over large loop, flat loop to next small loop (Fig. 9, C).

Figure 10

One row of small loops. 2nd row—3 picot loops in top of a loop of former row, skip 1 loop, 3 picot loops in next.

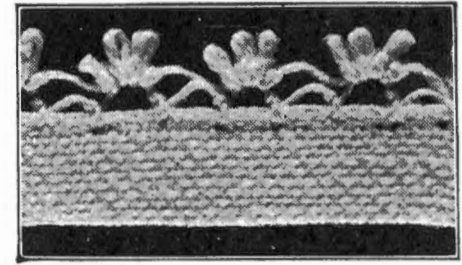


Figure 10. Long Picot Edging.

Figure 11

* Make a slightly large loop in edge, a knot at top of same loop forming a flat loop; repeat from *.

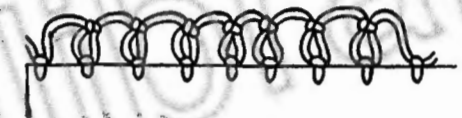


Figure 11. Square Loops.

Figure 12

First row—A row of square loops same as in Fig. 11. 2nd row—A row of small loops over the centre top of each square loop.

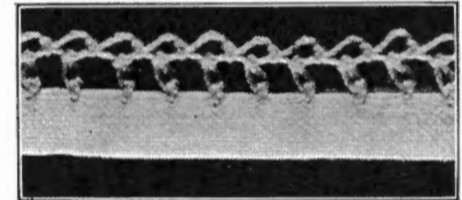


Figure 12. Square Loop Edging.

Figure 13

First row—A row of small loops. 2nd row—1 row of square loops in each loop. 3rd row—1 row of small triangular loops over the centre top of each square loop.

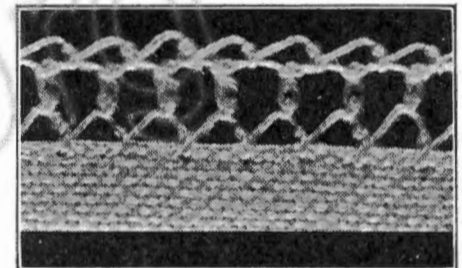


Figure 13. An Effective Edging.

Figure 14

A very practical and excellent way for joining two edges of fabrics together in a decorative way. Make 1 row of square loops at edge of material, and with fine thread sew the other edge of material to top of the square loops.

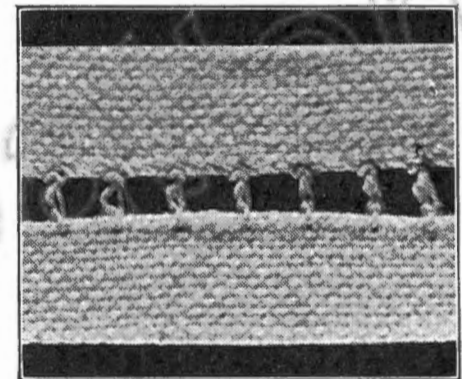


Figure 14. Hand-Hem-stitch.

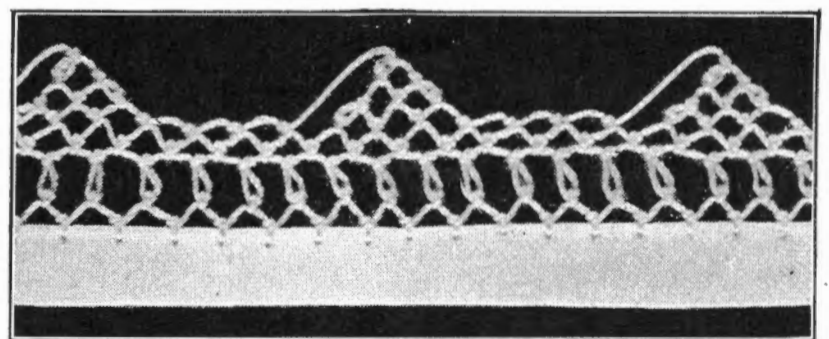


Figure 15. Point Edge Over Square Loops.

Figure 15. First to 3rd rows are made same as in Fig. 13. The points are added on the 4th row and start with 3 small loops and are made same as described for the point edging in Fig. 6.

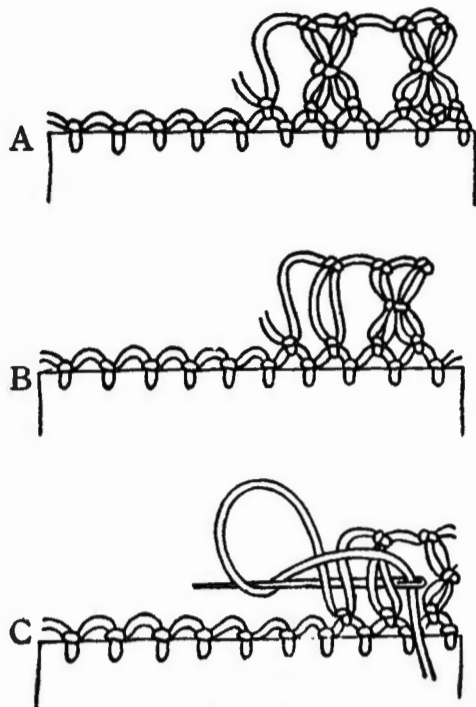


Figure 16. A, B, and C. Lovers' Knot.

Figure 16

This stitch is a little hard at first, but not so hard after the first group is made. Make a row of small triangular loops. Next row, working from right to left, make a knot in one loop, make a long loop twice as large as the small loops of former row (Fig. 16, A). Make a long flat loop at top of same loop. Make a slightly larger loop in next loop of former row (Fig. 16, B). Turn these long loops under between material and index finger, place needle under these loops and make a knot at centre (Fig. 16, C). Make a knot at top of last loop made. Make a slightly larger loop at top of next small loop of former row (Fig. 16, A); a loop to top of this long loop leaving a little space between the groups, a slightly larger loop in next small loop of former row, place needle under these three long threads, and make a knot at centre, then a loop to top of last long loop made. Care should be taken to make these loops the same size. This stitch, besides being lacy, is frequently used on round doilies when the lace requires widening, and in the next row 2 or more small triangular loops may be made between these stitches.

Figure 17. *First row*—Small loops. *2nd row*—Lovers' knot stitch (see Fig. 16). *3rd row*—A small loop over the lovers' knot stitch and one between groups. *4th row*—6 small triangular loops, skip 2 loops of former row and make a large loop, 6 small loops, repeat. *5th row*—5 small loops, then over the large loop make 1 small picot loop, and 1 large picot loop, repeating 5 times in all. *6th row*—4 small loops, a flat loop in each of the large picot loops, 4 small loops in next small loop. *7th row*—3 small loops, then for round scallop make a small picot loop and large picot loop (6 times). *8th row*—2 small loops, for scallop, a small picot in each of

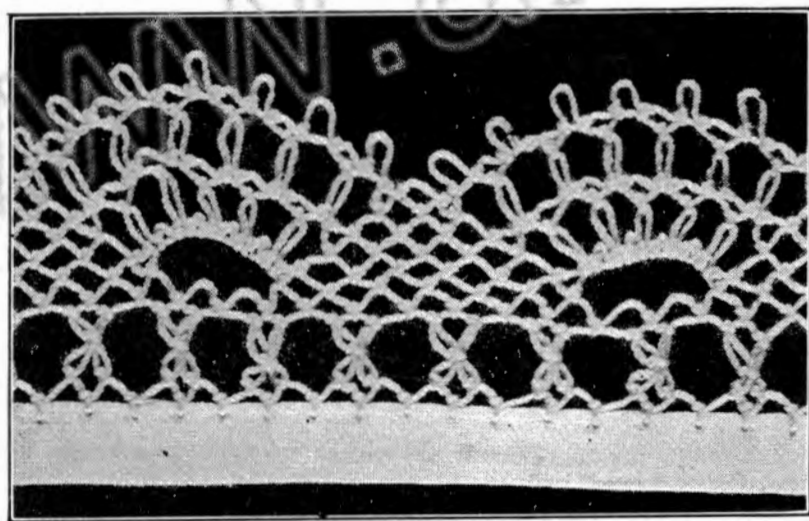


Figure 17. Round Scallops Over Lovers' Knot.

the long picot loops. *9th row*—1 small loop; for scallop make a small picot loop and large picot loop (7 times).

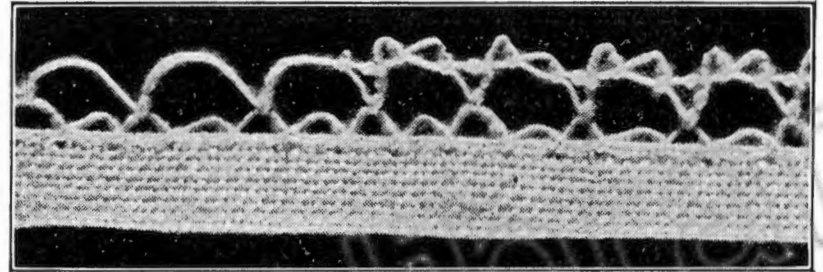


Figure 18. Three Rows of Basket Stitch.

Figure 18. *First row*—A row of small loops. *2nd row*—Make a knot in first loop, skip a loop, a knot in next forming a large curved loop. *3rd row*—2 small loops over the large loop, a short flat loop to side of large loop, 2 small loops over large loop, flat loop to next.

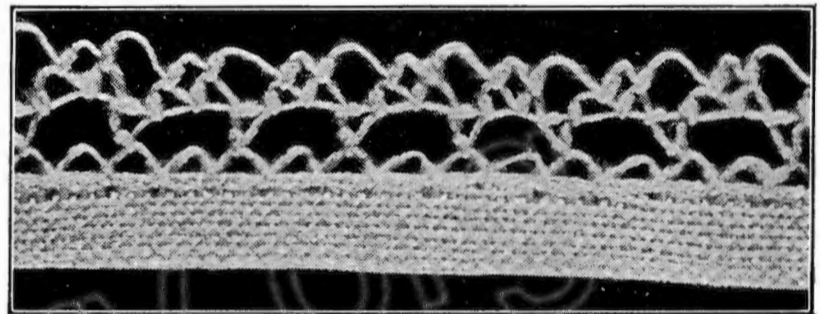


Figure 19. Four Rows of Basket Stitch.

Figure 19. First 3 rows are same as in Fig. 18. *4th row*—Make a small loop over the 2 small loops of former row, skip the flat loop and make a larger loop in the next small triangular loop.

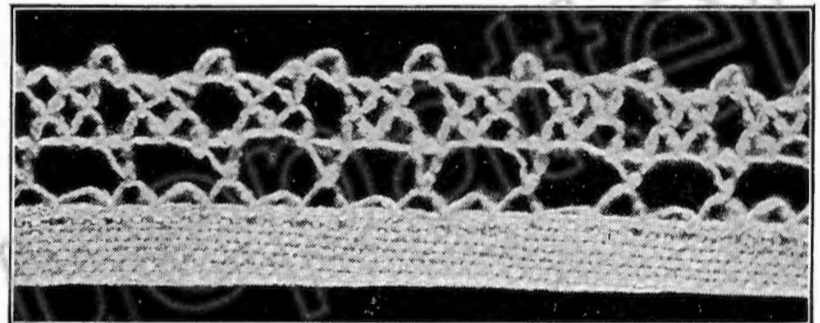


Figure 20. Basket Stitch Edging Completed.

Figure 20. First 4 rows as described above. *5th row*—Make a short flat loop from top of small loop to large loop, a small loop in same large loop, a flat loop to next. Rows 2 to 5 may be repeated as many times as desired.

Figure 21

This shows the first rows of basket stitch just described above, repeated twice. The lace was worked on the edge of the tape and afterwards the first row was cut off making an excellent insertion that may be used for shoulder straps on corset covers.

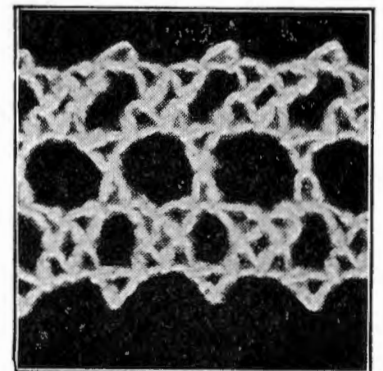


Figure 21. Insertion.

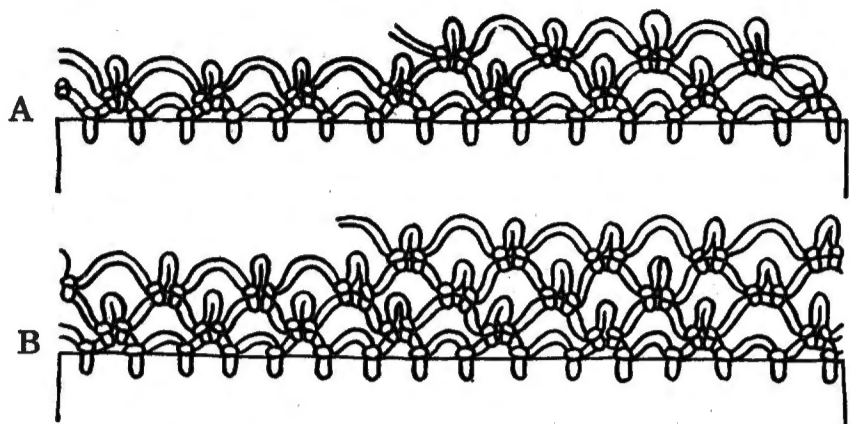


Figure 22. A and B. Honeycomb Stitch.

Figure 22. *First row*—A row of small loops. *2nd row*—Make a picot loop by making a loop in the same triangular loop, * skip 1 loop, a larger loop in next, a picot loop in same loop; repeat from *. *3rd row*—A picot loop over the large loop, a large loop to next loop, picot loop in same loop (Fig. 22, A). This edge may be made any number of rows desired by simply repeating the 2nd and 3rd rows (Fig. 22, B).

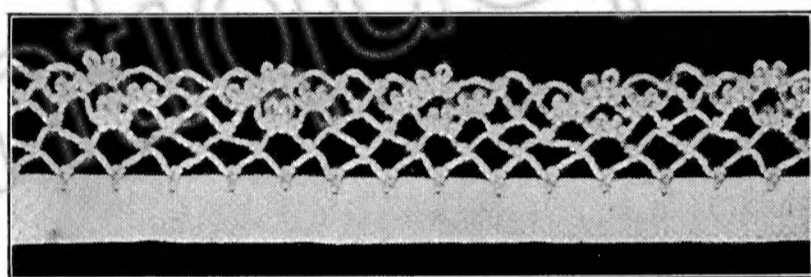


Figure 23. A Tufted Edging.

Figure 23. Two rows of small triangular loops. *3rd row*—* 3 small loops, 2 picot loops in last loop, 3 small loops, repeat from *. *4th row*—2 small loops, 2 picot loops in last loop, which is right side of former picot loops, a small loop to next small loop skipping picot loops. (No loops are made in the picot loops), 2 picot loops; repeat. *5th row*—Same as 3rd row completing the 4 groups of picots.

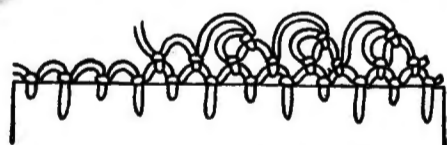


Figure 24. Fancy Single Side Stitch.

loop on the left (after the knot is made this side loop may be shaped with the point of needle), a slightly large loop in the next triangular loop of former row, repeat from * making a small loop, then a side loop.

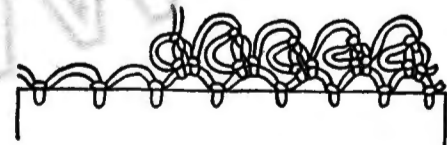


Figure 25. Fancy Double Side Stitch.

the knot is made this side loop may be shaped with point of needle), a slightly large loop in the next small loop of former row, a small picot loop in same loop, repeat from *. Begin each row from same side.

Figure 24

A row of small loops. *2nd row*—* A small triangular loop, a loop in the loop just made, forming a pointed side

Figure 25

A row of small loops. *2nd row*—A small picot loop in the same loop, * a left side loop in the picot loop (after

Figure 26

Three rows of fancy double loops same as in Fig. 25. In order to have all side loops face the same way, begin each row from the same side.

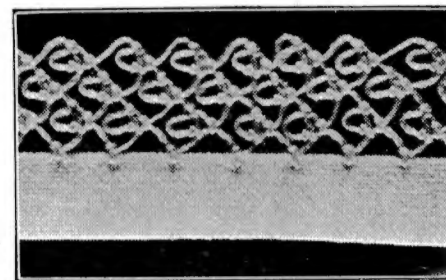


Figure 26. Side Loops.

Figure 27

After two rows of small loops, the double side loops are made in every other loop, making a charming, simple edging for baby dresses.

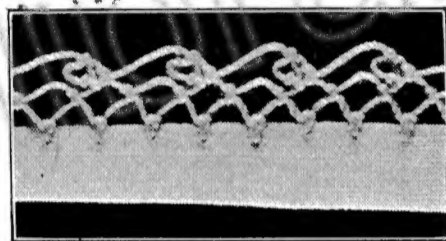


Figure 27. A Simple Edging.

Figure 28

One row of small loops. *2nd row*—Make a large loop by skipping 1 loop of former row, make a knot in next. *3rd row*—Make 8 or more small picot loops over each large loop very close together.

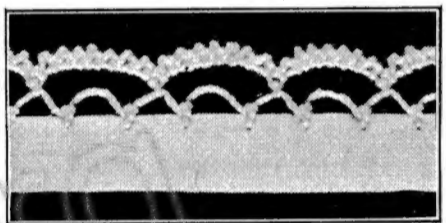


Figure 28. A Picot Edging.

Figure 29. Two rows of small loops. *3rd row*—5 small loops, skip a loop, a large loop in next, repeat. *4th row*—4 small loops over the 5, a short flat loop to side of large loop, 3 picot loops over large loop, a short flat loop to next small loop, repeat. *5th row*—3 small loops over the 4, a large loop in top of centre picot loop, a large loop to next small triangular loop, repeat. *6th row*—2 small loops, a short flat loop to large loop, 3 picot loops in same loop, a flat loop to next small triangular loop; repeat. *7th row*—A small loop, a large loop in centre picot loop, a large loop in centre picot of next group, a large loop to next loop, repeat. *8th row*—Short flat loop to large loop, 3 picot loops, a flat loop to next loop, 3 picot loops, a flat loop to next, 3 picot loops, a flat loop in the small triangular loops, repeat.

This edging may be made as wide or as narrow as desired, depending upon the number of small triangular loops made when starting the first large loop.

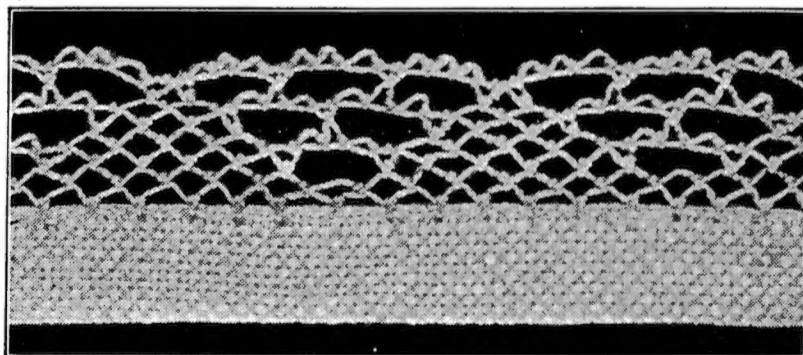


Figure 29. Triple Picot Scallops.

Edgings for the Newer Luncheon Sets

HERE are some of the most popular and attractive methods of starting edgings for luncheon sets. The favorite Italian rolled edge and the cross-stitch hemstitch, or the colored drawn-in threads, are all admirable when combined with any of the narrow lace edgings already described. Pages 18-19 show some finished luncheon sets.

With very little additional work, these charming effects are obtained when making the first row of the lace over the rolled edge of the fabric.

Heavy linen cloth and linen thread matching the linen fabric in texture and color give the best results. The samples illustrated here were worked with No. 25 linen thread and are shown in actual size.

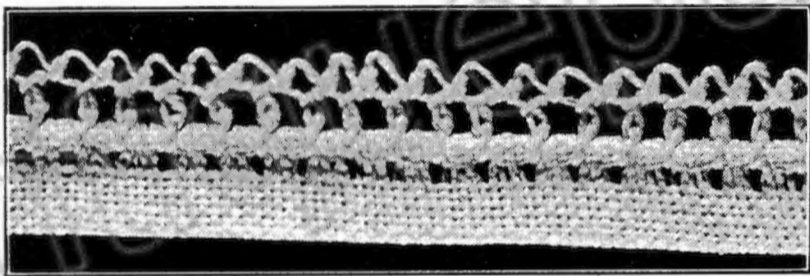


Figure 30. Rolled Edge and Drawn-Out Thread.

Figure 30. This very simple lace edging is similar to Fig. 13. The hemstitch effect is obtained by simply making the lace over a rolled edge and drawn-out thread. Draw out a thread $\frac{3}{4}$ inch below edge on all sides. To roll edges, moisten right-hand thumb and index finger, and beginning from the right and working toward the left, roll edge tightly toward you up to the drawn-out thread line. Roll an inch or two ahead. Insert needle in the drawn-out thread line and make the knot stitch. The knot should come on top of the rolled edge. Leave 5 threads of the material between the square loops.

Figure 31

A very neat hem, and color effect is introduced by drawn-in lines of heavy colored soft rope cotton. After drawing in the colored cotton, turn in hem and sew with fine thread to

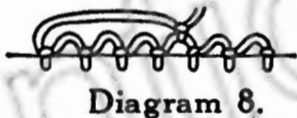


Diagram 8.

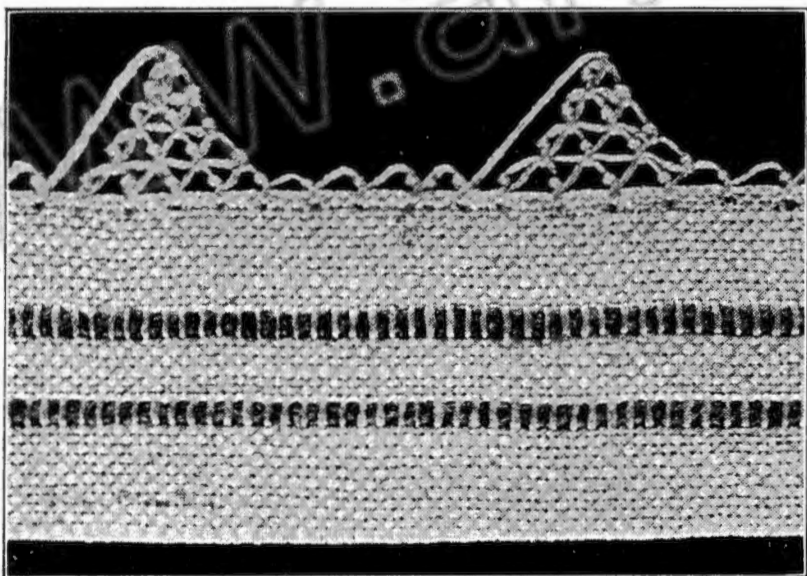


Figure 31. Hem of Drawn-In Colored Threads.

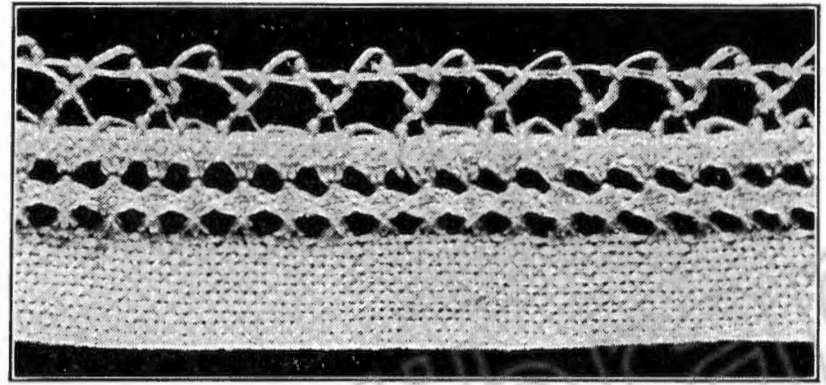


Fig. 32. Cross-Stitch Hemstitch Edging.

top of drawn-in thread line. The lace edging is similar to Fig. 6, only you do not turn the work at every row of the scallop. Instead of making the flat loop at the side of each row, carry the thread back to top of right edge as shown in Diag. 8. The loops of each row of scallops are made over the loops of former row, and also over loose thread which is carried over.

Figure 32

The basket edging described on page 7, Fig. 18, is made here over a rolled edge and cross-stitch hemstitching.

Cross-Stitch Hemstitch. This is somewhat similar to Italian hemstitching. If the hemstitching is to come just below the rolled edge, draw out a thread $\frac{3}{4}$ inch from edge, leave 4 threads and pull out 2 more threads. Diagram 9 shows process. Use a large dull-pointed needle and fine thread. The straight lines show the position of the threads on the right side, and the dotted lines the position of the threads on the wrong side. Begin at 1, insert needle at 2, bring out at 3. Leave 4 threads of the fabric between squares. Insert needle at 1, bring out at 4. Insert needle at 4, bring out at 5. The position of the needle on the right side is always on a straight line, while underneath it is always diagonal. Pull your thread tight so that the holes will be left open. Three-quarters of an inch below edge, roll edge up to hemstitching, and over it for the first row make a small triangular loop in each open space of hemstitching.

Figure 33

This lace also is made over a rolled edge and a cross-stitch hemstitching and is similar in stitch to Fig. 24, having 2 rows of small loops and a row of fancy side stitches.

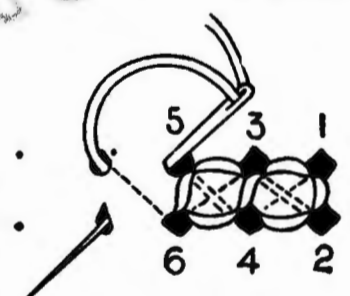


Diagram 9. Cross-Stitch Hemstitch.

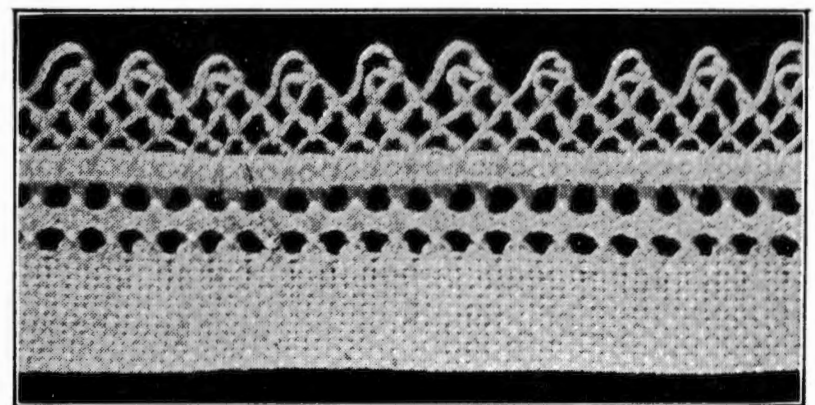


Figure 33. Edging for Luncheon Cloth.

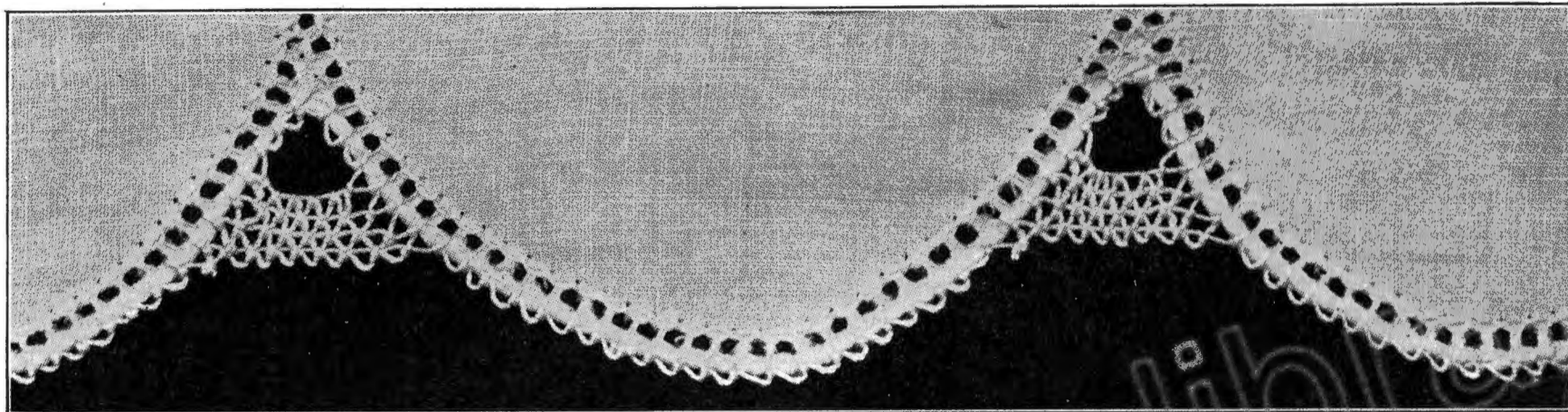


Figure 34. Lace Edging Over Hemstitched Round Scallops.

Lace Edgings on Round or Pointed Scallops

ONE of the simplest and most charming edgings for a pillow top, child's dress, or towel, is made by working one or more rows directly over a round or pointed hemstitched edge.

Figure 34. The round scallops are made by machine hemstitching. Cut fabric three-quarters of an inch below hemstitching, roll edge tightly up to hemstitching and make a triangular loop in each open space of the hemstitching. Fill in the space between the scallops with an open or solid lace stitch by working back and forth between the scallops. The one illustrated is similar to the edging described on page 9, Fig. 31. Any of the narrow edgings already described are good for a scalloped hemstitch edge finish.

Figure 35. The lace is worked separately on the width and afterwards it is sewed to the rolled edge of the material. Commence with 3 small loops and work across 4 times. * Skip 1 loop at the outer edge and make a large loop in next loop at edge,

turn. Make 3 small picot loops over this large loop. Work across again 8 times and repeat from *. Make 3 scallops, then for the corners work across once, slip last small loop of last row and make a large loop across to next. Make 6 picot loops over this large loop. Work now along the side of this strip, making 3 small loops back and forth in same way until there are 3 scallops. Work across 10 times, turn and continue the work on side edge over 3 small loops.

Round doilies and centrepieces of circular shapes, that have a linen centre, are very quickly made if the edge is first hemstitched, or buttonholed, and the first row of the lace made in each open space of the hemstitching or buttonhole stitch. Besides simple narrow edgings, lace medallions such as shown on pages 20-23 may be arranged around a round linen centrepiece. Such a large centrepiece will take less time than an all-over small lace doily.

Another method to prepare the edge of a linen centre is to crochet a row of double stitches all around, and start the lace over it.

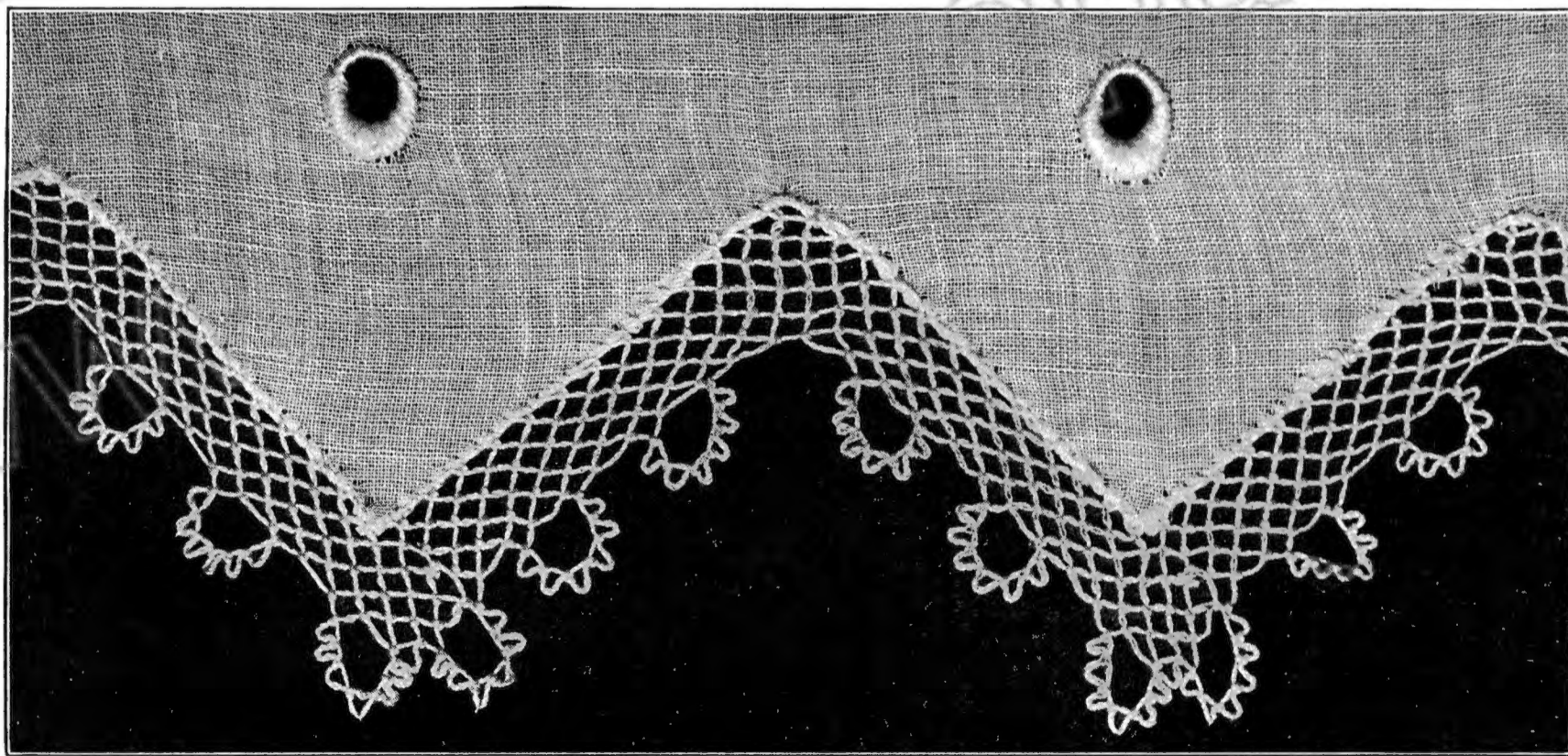


Figure 35. Lace Edging Over Rolled Pointed Scallops.

Wide Edgings Simple in Design

THE patterns of these edgings are such that they can be made as wide or as narrow as desired without changing the character of the design. Each row is worked the full length of the lace, except the scallops, which are added separately at each point.

Figure 36. A row of small triangular loops (small loops) spaced evenly. *2nd row*—7 small loops, skip 1 loop, a large loop in next, repeat. *3rd row*—6 small loops over the 7 small loops of former row, a large loop to centre of large loop, a small loop over centre of same loop, a large loop in next small loop, repeat. *4th row*—5 small loops, a large loop over the large loop, 1 small loop over the small loop, a small loop over the next large loop, a large loop to next small loop. Be sure to make all the large loops same size, and the small triangular loops of the diamond should be the same size as the rest of the pattern. *5th row*—4 small loops, a large loop over the large loop, a small loop in each of the next 2 small loops, a small loop in the next large loop, a large loop to next group, repeat. Continue in this way decreasing 1 small loop from the triangles and adding 1 small loop to the diamond pattern. In the 9th row when the point of the triangle is reached make 2 small loops (picot loops) in the

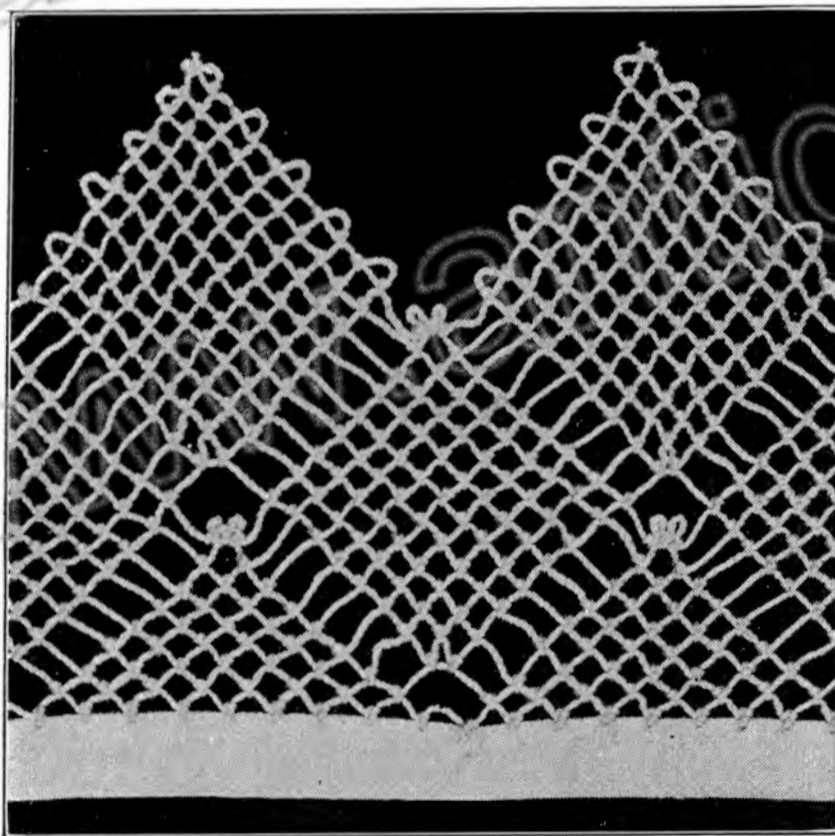


Figure 36. Diamond Point Edging.

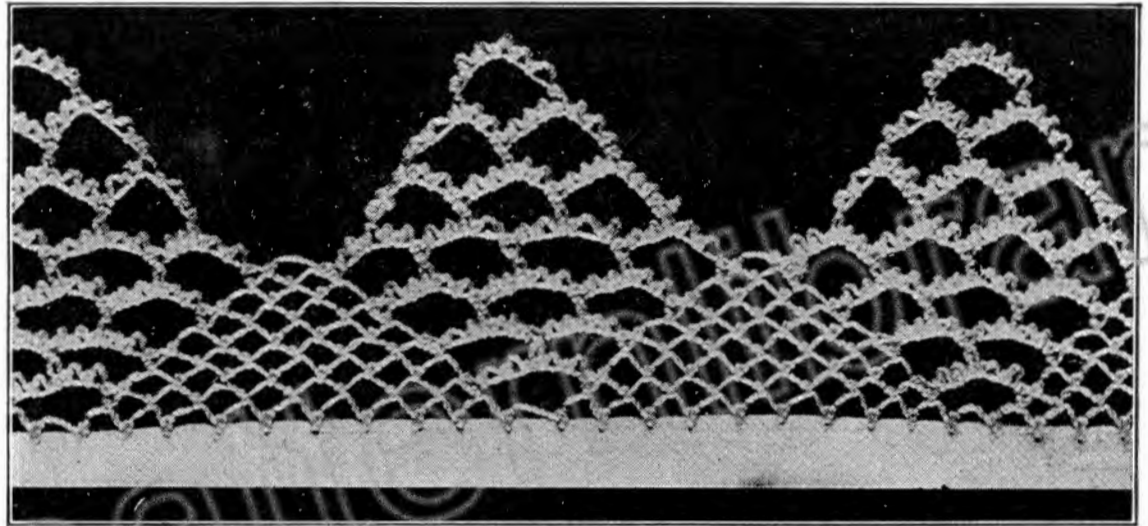


Figure 37. Picot Point Edging.

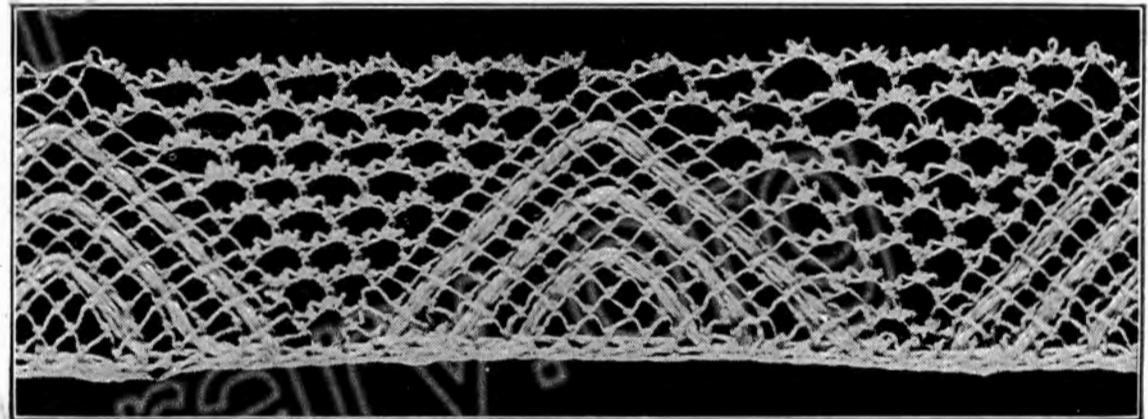


Figure 38. Darned-In Pattern.

last loop. Repeat from the second row on starting the new diamonds just over the point of the completed triangle. The scallop points are made separately by working back and forth and decreasing a small loop at each row until no loop remains at top.

Figure 37. *First row*—One row of small loops the length of the lace. *2nd row*—8 small loops, skip 1 loop, a large loop in next, 8 small loops, repeat. *3rd row*—7 small loops, 5 small loops (picot loops) over the large loop, repeat. *4th row*—6 small loops, a large loop to centre picot loop, a large loop to next small triangular loop, repeat. *5th row*—5 small triangular loops, 5 picot loops over each of the 2 large loops, repeat. Continue in this way, decreasing a small loop at every row and increasing the number of the large loops. The points of the scallops are added separately. Make 3 large loops over the 4 large loops, turn, 5 picot loops in the first 2 loops, 3 picot loops in next, turn, 2 large loops, turn, 5 picot loops in first large loop, 3 picot loops (Continued on page 36)

Figure 38. This edging is similar to Fig. 37, only it is a wider pattern as 15 small triangular loops are made for the base of the triangle. The lace may be made either over a plain or fancy crocheted chain, or directly on the edge of the material. Be sure to space evenly the small triangular loops of the first row.

After the lace is finished, darn in the triangular patterns with four strands of soft embroidery cotton by inserting needle under (Continued on page 36)

Wide Edgings for Table Scarfs

WIDE edgings with pointed scallops and tassels make a very effective finish for table and bureau scarfs. They look best when worked with heavy linen thread matching in color and texture the fabric used for the runner. The lace may be worked either directly on the edge of the runner, or over a crocheted chain an inch longer than the width of the runner.

Figure 39. The Pine Cone Point makes an ideal edge for tassels to be attached to. Space the first row of small triangular loops evenly, and make 3 rows of these loops the length of the lace. *4th row*—One row of lovers' knot stitch (see page 7, Fig. 16). *5th row*—A small loop between the group of lovers' knot stitch and one over the open space of the stitch. *6th and 7th rows*—A small loop in each loop of former row. *8th row*—A square loop stitch (see page 6, Fig. 11) in each small loop of former row.

9th row—A small loop over each square loop. *10th and 11th rows*—A small loop in each loop. The pine cone points are worked one at a time separately. Count the number of triangular loops you have, then plan so that the points will come even.

Pine Cone. Make a large loop from one loop to another skipping 2 loops, turn. Over this large loop make 9 large loops close together, turn. Make a knot at top of the last loop made, a small loop in each loop (8 in all), turn. Make a side loop in the last loop made, a small loop in each loop (8 in all), turn. A side loop in last, a small loop (7 loops) in each loop, turn. Side loop in last loop, a small loop (6 loops) in each loop, turn. Side loop in last loop, a small loop (5 loops) in each loop, turn. Side loop in last loop, a small loop (4 loops) in each loop, turn. Work in this way back and forth, decreasing one loop at each row until no loops are left at the point, fasten and cut thread.

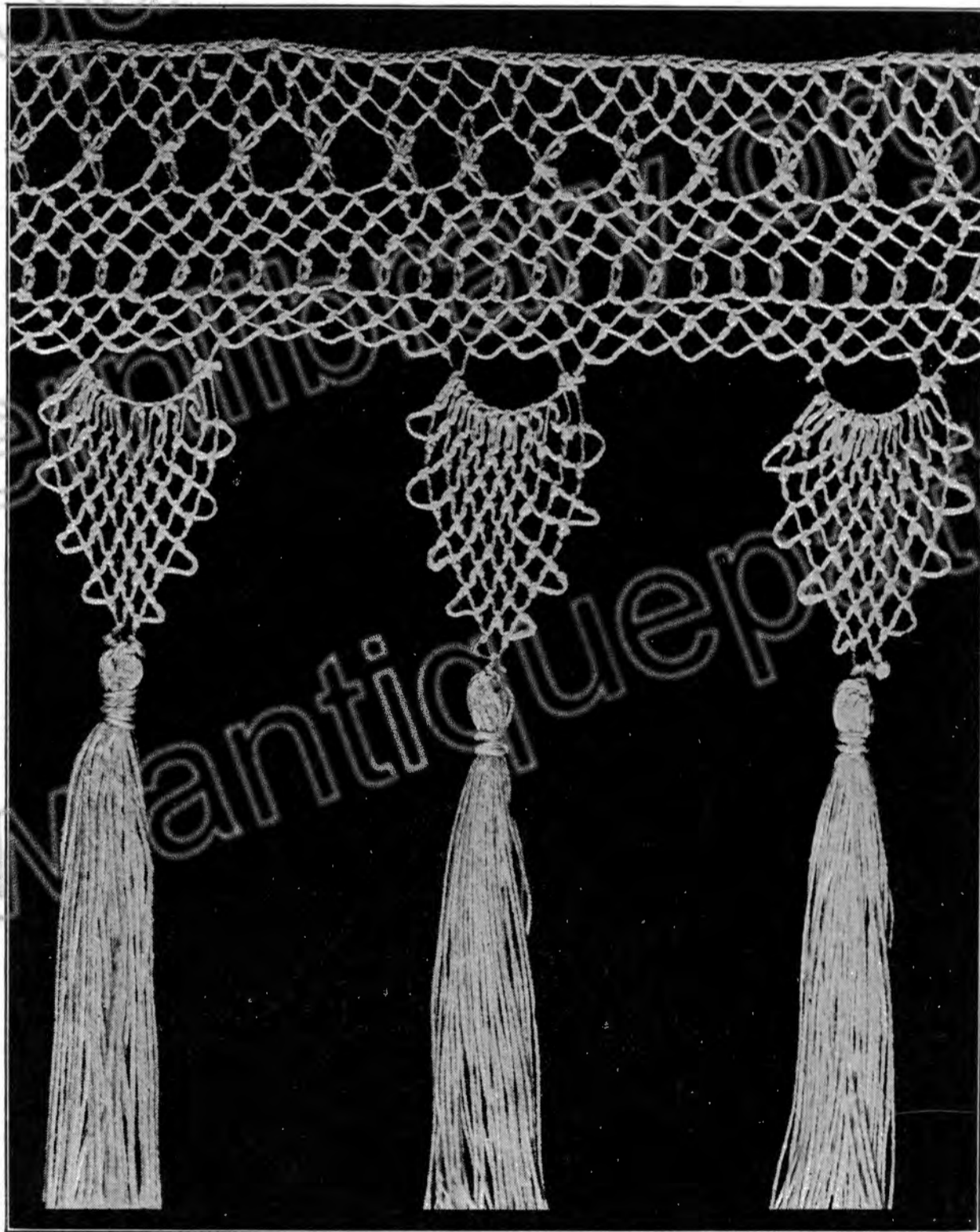


Figure 39. The Pine Cone Point.

A Well-Designed Edging for a Table Runner

THIS wide lace of well-proportioned design is worked directly over the rolled edge of the runner, giving a firm and very neat finish to the fabric.

Figure 40. Runner Edging. Draw a thread three-quarters of an inch below edge of fabric. Roll the edge up to the drawn-thread line a little at a time, and then over the rolled edge make the first row of triangular loops. Every row of the edging is worked the full length of the runner. *2nd row*—Make another row of small triangular loops. *3rd row*—Make 2 small loops in same loop (picot loops), 4 small loops over the next 4 small loops, 2 picot loops in next. *4th to 7th rows*—Same as 3rd row only make the picot loops come in a regular slant, always

making 4 small loops between the picot groups. *8th and 9th rows*—A small loop in each loop. *10th row*—Lovers' knot stitch, for detailed description of the stitch see page 7, Fig. 16. *11th and 12th rows*—Two rows of small loops. *13th row*—One row of double side loops, for description see page 8, Fig. 25. The points are made same as described for Fig. 39. Make 12 long loops over the large loop of each point.

Tassels. In making tassels of any length, or thickness, take a piece of cardboard, or folded paper the length of the tassel desired, and wind the thread over the cardboard 20 or more times until you have the thickness wished for. Slip the threads from the cardboard, tie them together at one end, which is the top of the tassel, and cut the other end. Wrap the thread tightly a number of (Continued on page 36)

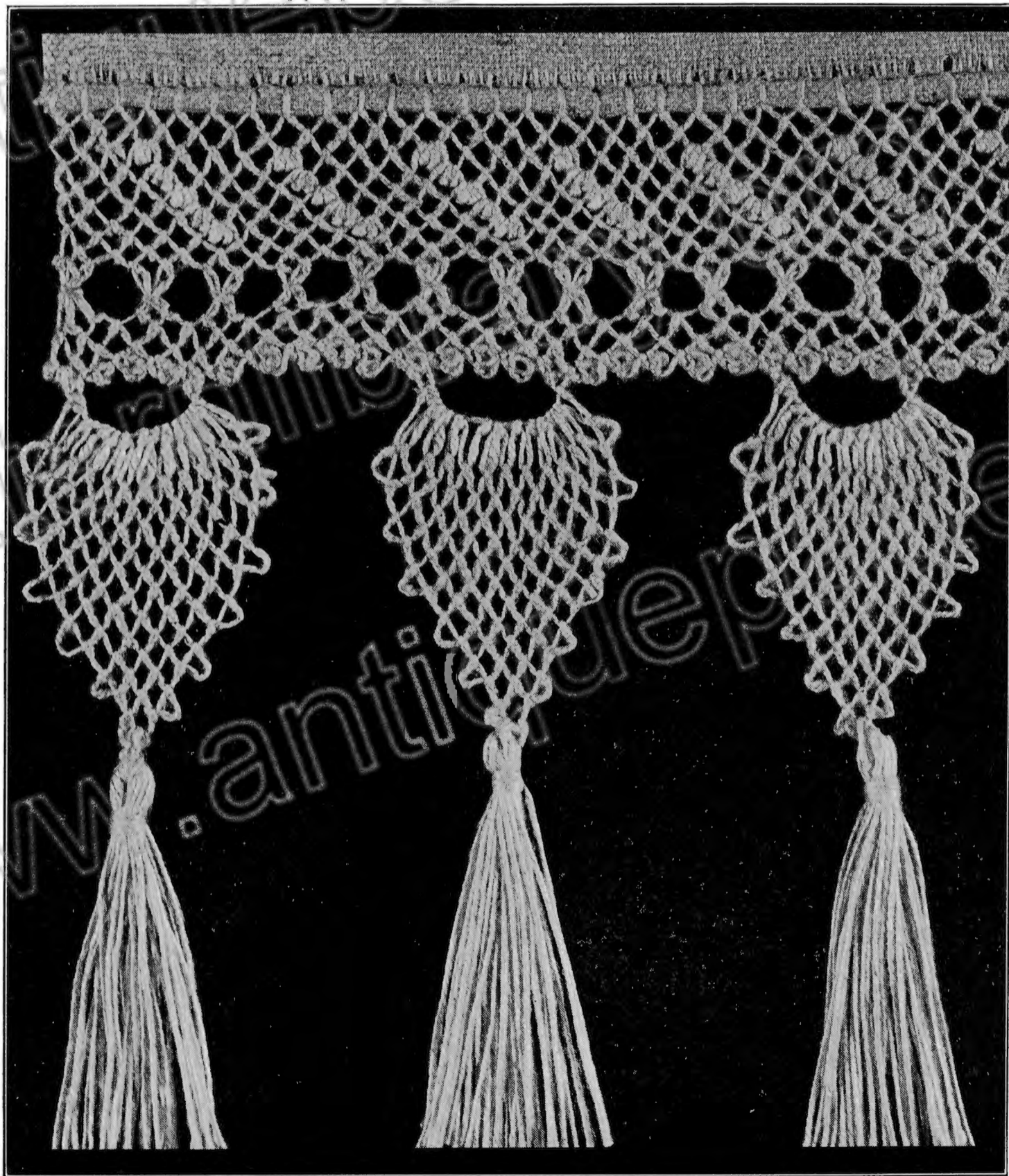


Figure 40. Table Runner Edging.

Square Lace Inset for After-Dinner Cloth

REAL filet patterns are very successfully and effectively carried out in these square and triangular lace insets which are made entirely with the needle in the Armenian lace stitch. The square lace inset (Fig. 41), used for the corners of a tan linen buffet scarf, combines harmoniously with the characteristic embroidery and hemstitching which is shown completed on page 18, Fig. 51.

2 picot loops, a loop, 2 picot loops, a loop to end, then a loop in same loop, turn. *5th row*—A loop in last loop, a loop in next, 2 picot loops, a loop, 2 picot loops, 3 loops, 2 picot loops, a loop, 2 picot loops, a loop to end, a loop in same loop. Follow the pattern, increasing a loop at every row until the half of the square is completed. To decrease for the next half of the square, omit the additional loop at the end of

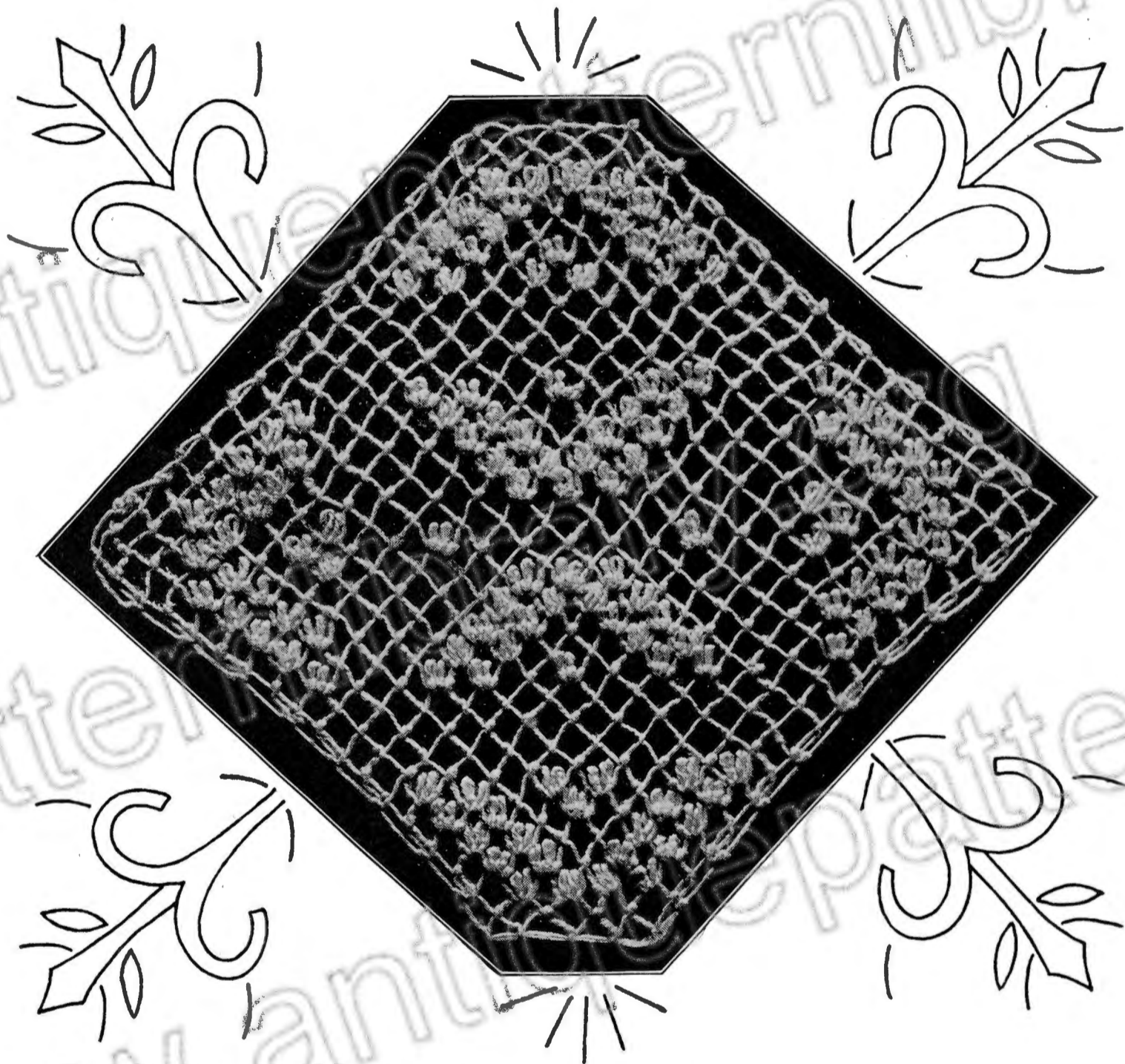


Figure 41. Square Lace. (See page 18, Figure 50.)

Figure 41. Square Lace. Fold the end of thread for about 2 inches, and over it make 5 small triangular loops (small loops), turn. *2nd row*—A loop in last loop (this should be a little larger than the small loops), 4 small loops to end of row, another loop again in the last loop for increasing, turn. *3rd row*—A loop in last loop, small loop in next, 2 loops in same loop (picot loops, no loops are to be made in these picot loops in next row), a small loop in next, 2 picot loops, a small loop in next, 2 picot loops, a small loop in next, a loop in same loop, turn. *4th row*—A loop in last loop, a loop, 2 picot loops, a loop in next, 2 picot loops, 2 loops,

every row, and at the beginning of each row, make a half-sized loop in the last loop which will decrease one loop at each row. The lace is set in the linen with buttonhole stitch embroidery, and afterwards the linen underneath is cut out (see page 18, Fig. 50).

The embroidery design starts from the edge of the set-in lace. It is worked in raised satin stitch, and the lines are made by overcasting over the foundation outline stitch without taking stitches into the material.

Use No. 30 écu linen thread for the lace, embroidery, and for the ring picot loop edging. A little finer thread may be used for the double hemstitching of the hem and the two other corresponding rows.



Figure 42. Use of Triangular Lace Corners.

Day Pillow With Lace Corners

THIS exquisite day pillow uses in a harmonious manner embroidery and lace corners set over net. The pillow is lined with light blue satin and is finished around with a lace edging which is in perfect keeping with the lace corners. The triangular lace corners measure 7 x 10 inches and the completed pillow measures 13 x 17 inches.

The Crocheted Insertion forms the foundation row of the lace corners and lace edging. Make a chain (ch) 9½ inches long, ch 7, 1 double crochet (dc) in 9th stitch (st) from hook, ch 7, skip 2, 1 dc. When the end of chain is reached ch 10, turn, 1 dc in centre of 7 ch loop, * ch 7, 1 dc in next ch loop; repeat from *, then make a row of 1 dc over each loop with 2 ch between.

Figure 42. The lace corners are started over the crocheted insertion and are worked toward the corner of the pillow. *1st row*—With needle make a small triangular loop over each double crochet of insertion, turn. *2nd row*—At beginning of each row, make a half loop in last loop made in order to decrease, then make a small loop in each loop, turn. *3rd row*—Make alternately 2 small loops, then 2 picot loops in last loop made, repeat until the end of row, turn. *4th row*—Same as 3rd row

making the 2 picot loops on the other side of the former picot loops. *5th and 6th rows*—Half loop in last, small loop over each loop, but none in the picot loops. *7th row*—Half (Continued on page 36)

Figure 43. For the lace edging on the day pillow first crochet the insertion which is similar to the one described on same page for the lace corners, and make it long enough to go around pillow. Over this make the lace edge. *1st to 4th rows*—Make groups of 4 small triangular loops with (Continued on page 36)

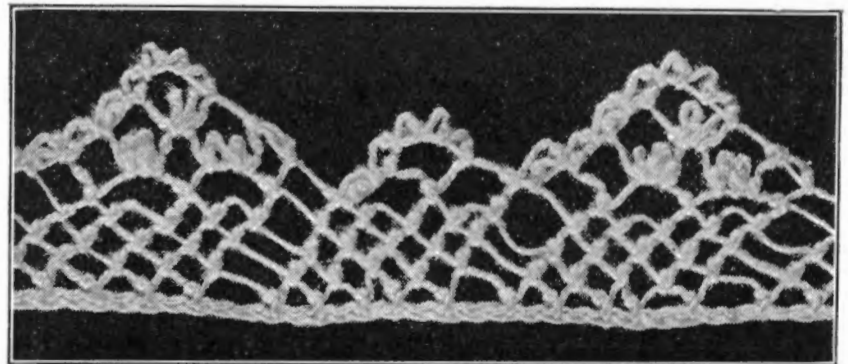


Figure 43. Lace Edging for Day Pillow.

Round Laces and How to Start Them

ARMENIAN lace is specially adapted for round doilies and medallions, as the lace can be started equally well around a ring loop or around the edge of a material.

By the introduction of new stitches which would allow increase of stitches, the work can be kept even

and flat, and interesting groups of designs may be added as the work proceeds.

Let the round centre start a little fuller than necessary, and after every change of new stitch, have it fuller so that a number of rows can be made without necessitating increase of stitches or size of loops.

Directions. Loops over a ring may be started either with a shuttle, as in tatting, and the work continued with the needle after the first rows of loops as in Fig. 44, or they may be made altogether with a needle without the aid of a tatting shuttle. Diag. 10. If made with needle, thread needle with two yards of thread. Wind one end of thread once around your left-hand fingers as you would when starting tatting. Hold with thumb and index finger just where the thread crosses over to make a loop (see Diag. 10, Fig. 1). Slip the loop off your fingers and hold with thumb and index finger where the two ends cross over each other. The short end of thread (A) should be toward you and the long end of thread (B) should be away from you. Hold the thread in the same position as when making the lace edgings and insert needle under the loop and under the thread which is held over the index finger. Take hold of thread near the eye of needle and wind from right once under and over needle, just as when making the knot stitch (see Fig. 2). Pull thread, this will make a knot on the loop, but leaves the short end loose. Make four or more triangular loops in the same way in the large loop (see Fig. 3). Take hold of thread at point A and pull until ring is closed, tie the two ends (Fig. 4). To start the next row, make a knot at top of the first loop made, Fig. 5, then make a triangular loop in every loop round and round.

In order to keep the work flat, when making several rows of small loops without increasing the size or number, it is well to start the centre ring with 15 to 20 small loops over it, making them all equal in size.

Figures 44 and 45. The Fig. 44 has 17 loops made with shuttle around a ring, while Fig. 45 has four additional rows of small triangular loops worked around it without increasing the size of the loops.

The greater the number of loops around the first ring, the greater number of rows can be made without necessitating a change of design or increasing the size of the stitches. Graduated increase in the size of the small loops at every row, if well made, is often very effective.

Flower Laces start in the same way as the round laces. Work with a long thread. First make a ring with four loops in it as shown in Diag. 10, Figs. 1 to 4, close ring, tie the two ends, but do not cut off either end, as the long thread is used to continue the lace, and the short end will be used to sew the flower to corner of linen. Make a knot at top of the first loop, Diag. 10, Fig. 5, then make a small loop in every loop round and round without increasing the size of the loops.

In order to prevent the spreading of the loops, fold over the work slightly and continue making same size and number of loops round and round until you have an inch-long tube (Diag. 10, Fig. 6).

All the flowers illustrated on the opposite page are started in this way. You are now ready to make the different kinds of petals for the different flowers.

Bachelor's Buttons are the simplest flowers to make. After making Fig. 6 at the end of tube, make 3 long picot loops in each loop as shown in Diag. 10, Fig. 8. Two or three of these bachelor's buttons make very attractive corners for luncheon sets that have picot edge for finish.

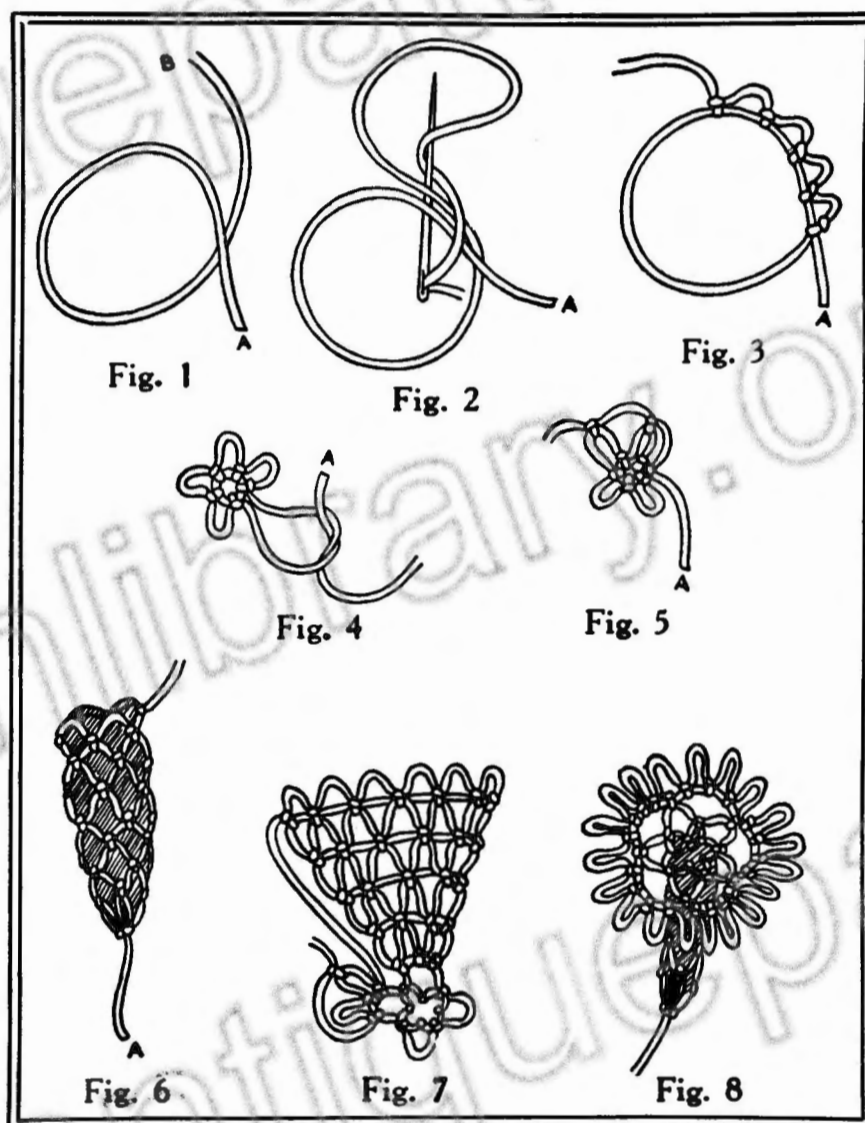


Diagram 10. Starting a Round Lace

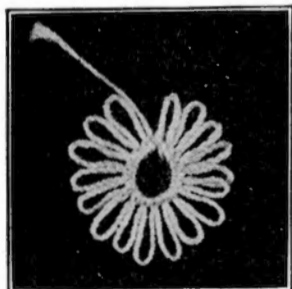


Figure 44.

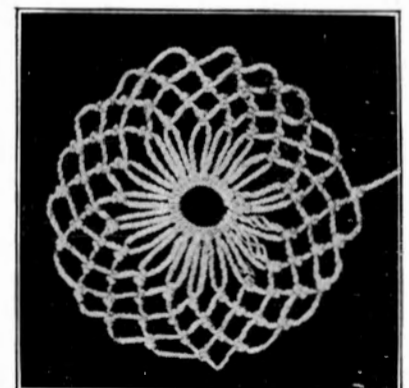


Figure 45.

Armenian Lace Flower Pendants

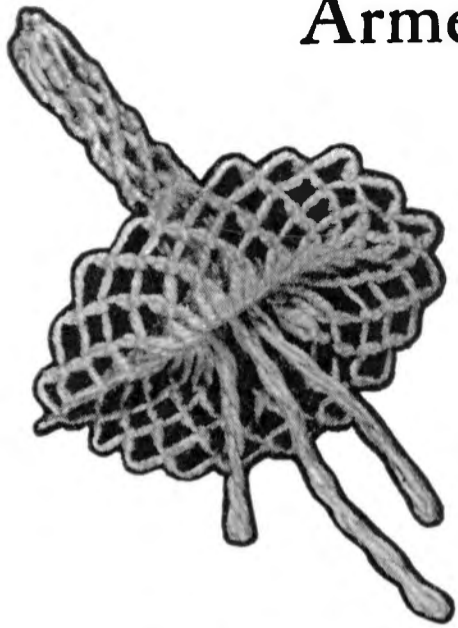


Figure 46. Morning Glory.

Luncheon sets and table runners trimmed with the ever popular Armenian lace edgings have an added charm with these life-like lace flower pendants attached to the corners. They are made in the same lace stitch and are worked with the same linen thread as the lace edges. Frequent laundering in no way mars their beauty, as the lace is very firm and they hold their shape remarkably well in spite of their delicate appearance.



Figure 47. Carnation.

Directions for Pendants

THE inspiration for these life-like Armenian lace flower pendants for corners of luncheon sets and runners came from the original home of this lovely lace.

Armenian maidens of the olden days took great pride in the making of their national head-dress, which consisted of a thin veil a yard square, with rolled edges and drawn-in threads of silver or gold, ornamented all round with colorful tiny lace flowers made of the finest silk threads. As the veil was worn just over the forehead, these gay lace flowers made a charming frame for the face, and the veil falling gracefully over the shoulders gave added color and fascination to their dress.

The love and skill and pride that went into the

making of these head-dresses is given by the modern woman to the ornamentation of her table linen. She demands that these articles upon which she puts her time, labor, and skill, should have lasting beauty, and be of practical use. There is no needle lace which combines in a larger measure beauty, delicacy, firmness, and long life than Armenian lace.

The same thread is used for the lace flower corner pendants as is used for the edgings. Colored or white mercerized rope cotton, or No. 25 linen thread, gives the most satisfactory results.

Detailed directions for making the lace around a ring are given on the opposite page. Diagram No. 10 shows the different steps in making the lace flowers.

Figure 46. This is made similar to the Bachelor's Button, Diag. 10, Fig. 8, only after the last row make five additional rows of small triangular loops all around, slightly increasing the size of the loops in the last two rows to allow the petals to spread out.

Figure 47. First make a tube $1\frac{1}{4}$ inches long as in Diag. 10, Fig. 6. Make two long loops in one loop, carry thread loosely over to right and make a knot in first loop made (see Diag. 10, Fig. 7). Make a small triangular loop in this loop, a loop in next by making the loop in the loop and also over the loose thread, then make a loop in next, carry the thread

over as before. Work back and forth in same way, increasing a loop at each row until there are six loops, then bring thread down, and make another petal in the next loop of tube.

Figure 48. The first part is similar to Diag. 10, Fig. 8. From now on break thread at every row. A row of small loops around. Make a row of large loops around skipping every (Continued on page 36)

Figure 49. First make Diag. 10, Fig. 8, then make a loop in each of the four loops, making in all three loops, turn, a small loop in (Continued on page 36)

Figure 48. Day Lily.

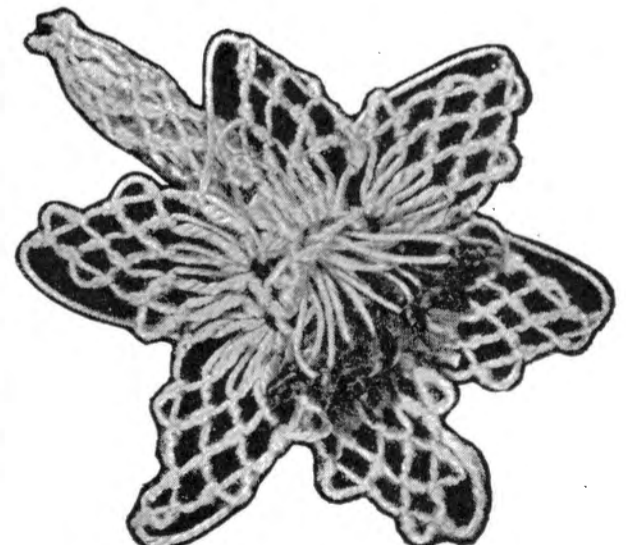


Knotted Stamens

Wind thread five times around the three fingers and tie by a knot one end of the loops all together. At other end make a large loop knot in each loop, then cut between loops. Fasten the tied ends inside of tube. White stamens with yellow knotted tip are specially effective. See Figs. 48 and 49.

Twisted Stamens are made by twisting the thread a few inches at a time and bringing the ends together. See Fig. 46.

Figure 49. Geranium.



The Newer Types

THIS is the day of the luncheon set. Like many another fashion in modern life it betrays the general concession to the demand of economy and practical convenience in all affairs of routine. Thus with linen at high prices and the struggle with the laundry problem as well, many a house-wife is thankful the luncheon set has come to stay.

The variety of materials to choose from is legion, and any woman, at all clever with her needle, can obtain artistic results at moderate prices. We may also follow the example of the Frenchwomen and convert our fragments of lace and linen into gratifying and attractive pieces, because there is an almost unlimited freedom in arrangement of corners and doilies.



Figure 50. After-Dinner Cloth With Lace Insets and Embroidery.
Described on page 14.

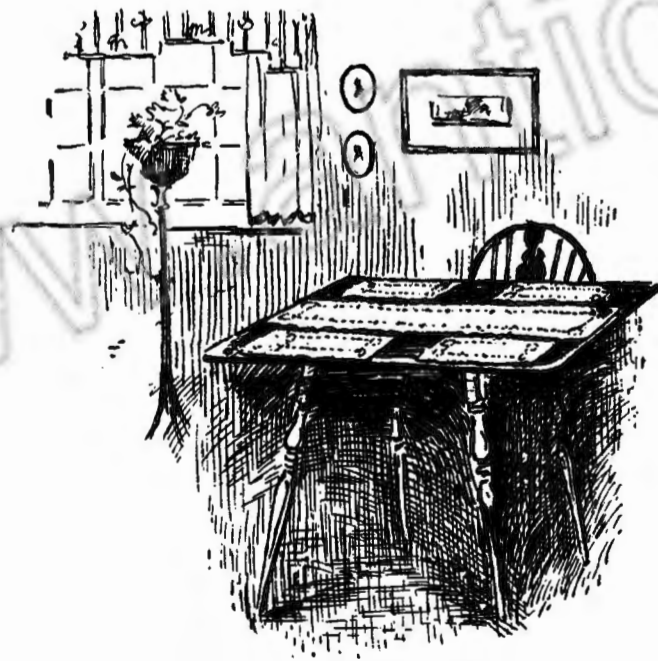


Figure 51. Correct Arrangement
of Luncheon Set.



Figure 52. Centrepieces With Lace Edging and Flower Pendants.

WHEN making luncheon sets it is well to inform oneself as to the prevailing style of size and shape of table linens. This is especially important if one is making them for sale, as it may often decide the market value.

The luncheon set composed of a long scarf with four place mats is one of the most practical and popular styles. Size of scarf should be 18 x 52 inches, place mats, 12 x 18 inches.

The luncheon set with a square centre and four or eight place mats is another favorite style. Square centrepiece, 18 x 18 inches, place mats, 12 x 18.

The one-piece luncheon cloth is always in good taste for round or small square tables, and may be made in any of these three sizes: 36, 45, or 54 inches square.

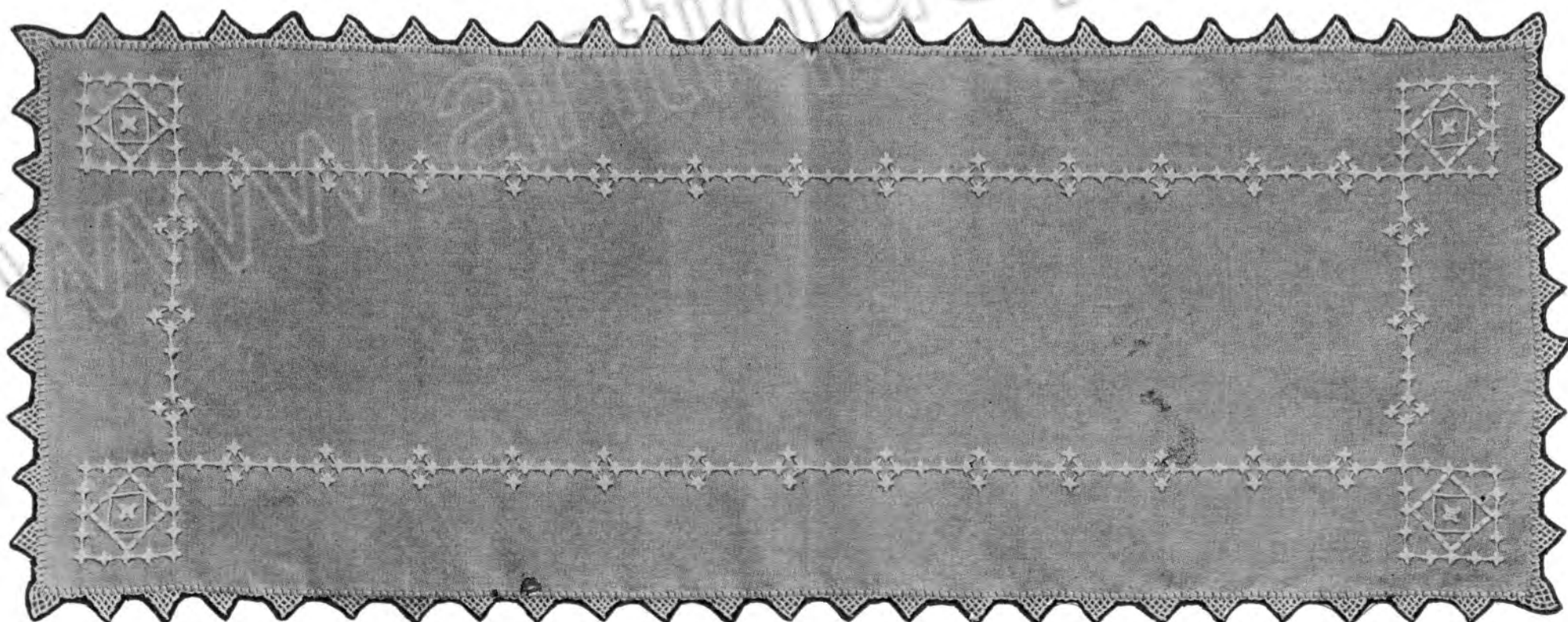


Figure 53. Runner for Luncheon Set. The Lace Edging Is White and the Embroidery Is in White Over Yellow Linen.



Figure 52. Centrepieces With Lace Edging and Flower Pendants.

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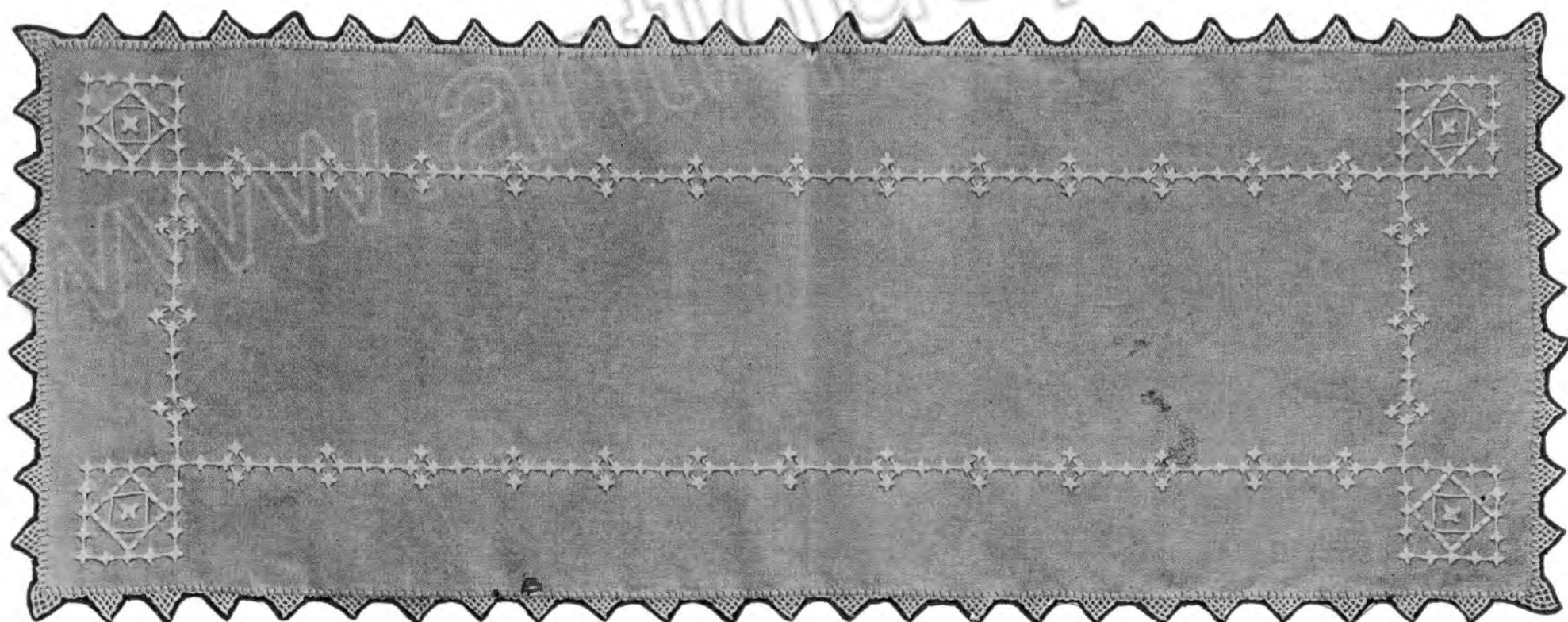


Figure 53. Runner for Luncheon Set. The Lace Edging Is White and the Embroidery Is in White Over Yellow Linen.

of Luncheon Linens

OLD world embroideries, cross stitch in colors, and simple lace edgings worked directly over the rolled edge or hem, are most effective. Lace insets combined with some characteristic embroidery in harmony with the lace are used with the more elaborate table linens and after-dinner table and buffet scarfs and centrepieces.

Drawn-in colored threads and rolled edges, which are now so popular for luncheon sets, make an ideal combination when used with Armenian lace edgings. A hemstitched effect is obtained without any additional work when the first row of the lace is worked directly over a rolled edge and drawn-out thread. If a plain hem with drawn-in threads is desired, turn hem up to first drawn-in thread line and sew with fine thread.

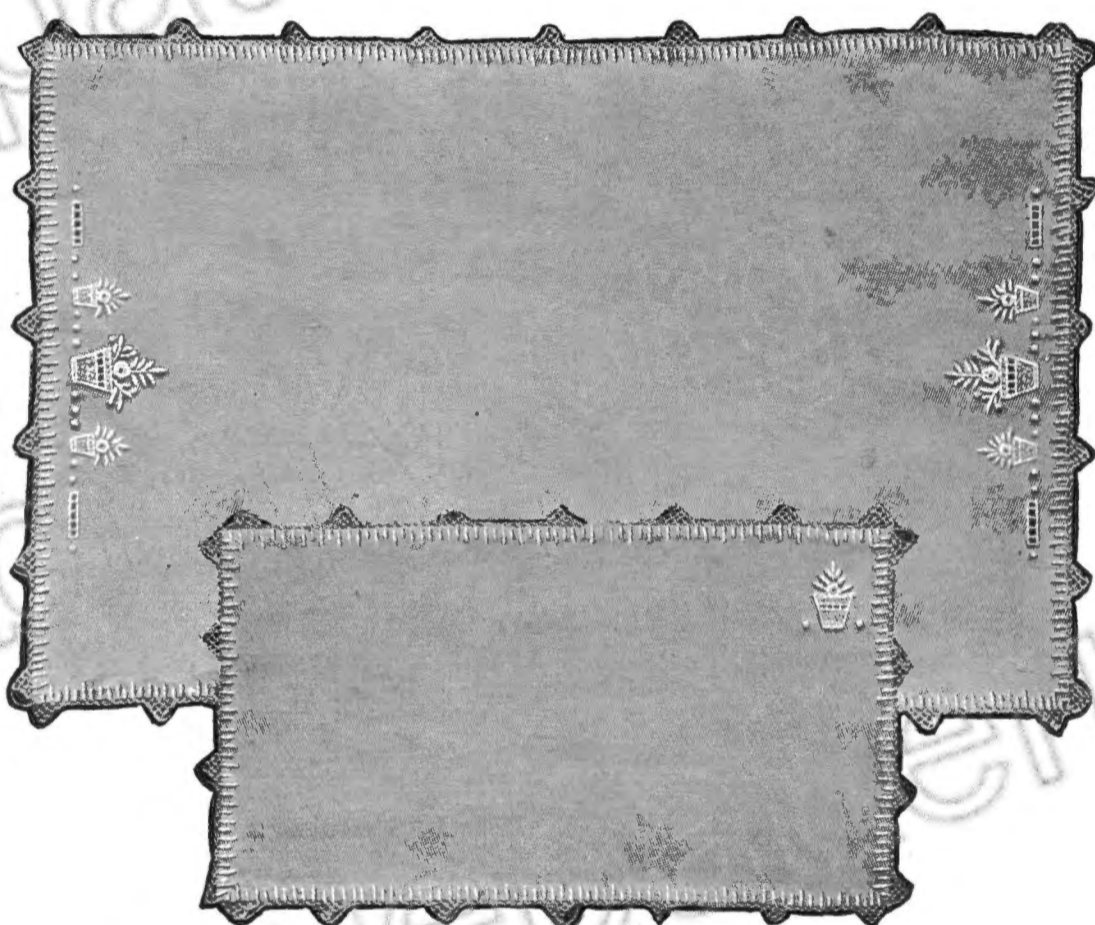


Figure 54. A Breakfast Set.



Figure 55. Embroidery Motif of Breakfast Set in Actual Size.

Doily With Basket Edge Medallions

LACE doilies may be made any size desired and the work kept flat, by introducing different stitches and by increasing the number of loops, when changing from one design to another.

Use No. 30 or 40 crochet cotton or linen thread, the size of doily depends upon the size of thread used.

Figure 56. Centre Medallion. Measures 10 inches in diameter. With tatting shuttle or needle make over ring 24 very small loops, close ring to $\frac{1}{2}$ inch diameter. *2nd to 4th rows*—A small loop in each loop. *5th row*—A large loop (3 times as large as small loop) in every other loop, making in all 12 large loops, cut thread. *6th row*—A loop in top of large loop (twice the size of small loop), * a smaller loop to next loop,

a large loop in same loop; repeat from *, cut thread. *7th row*—A slightly large loop in each loop, cut thread. *8th row*—A large loop in every loop, cut thread. *9th row*—Same as 6th row. *10th row*—Same as 8th row. *11th row*—3 small loops over each large loop all around. Make in all 12 rows of small loops, in the last rows the loops may be slightly increased in size to keep the work flat.

Basket Edge. See directions on page 7, Figs. 18-20. The outside basket edge border is the same except that over the large loop 3 small loops are made instead of 2, and in the last row 2 small loops are made over the large loop. Small medallions are attached to centre while (Continued on page 36)

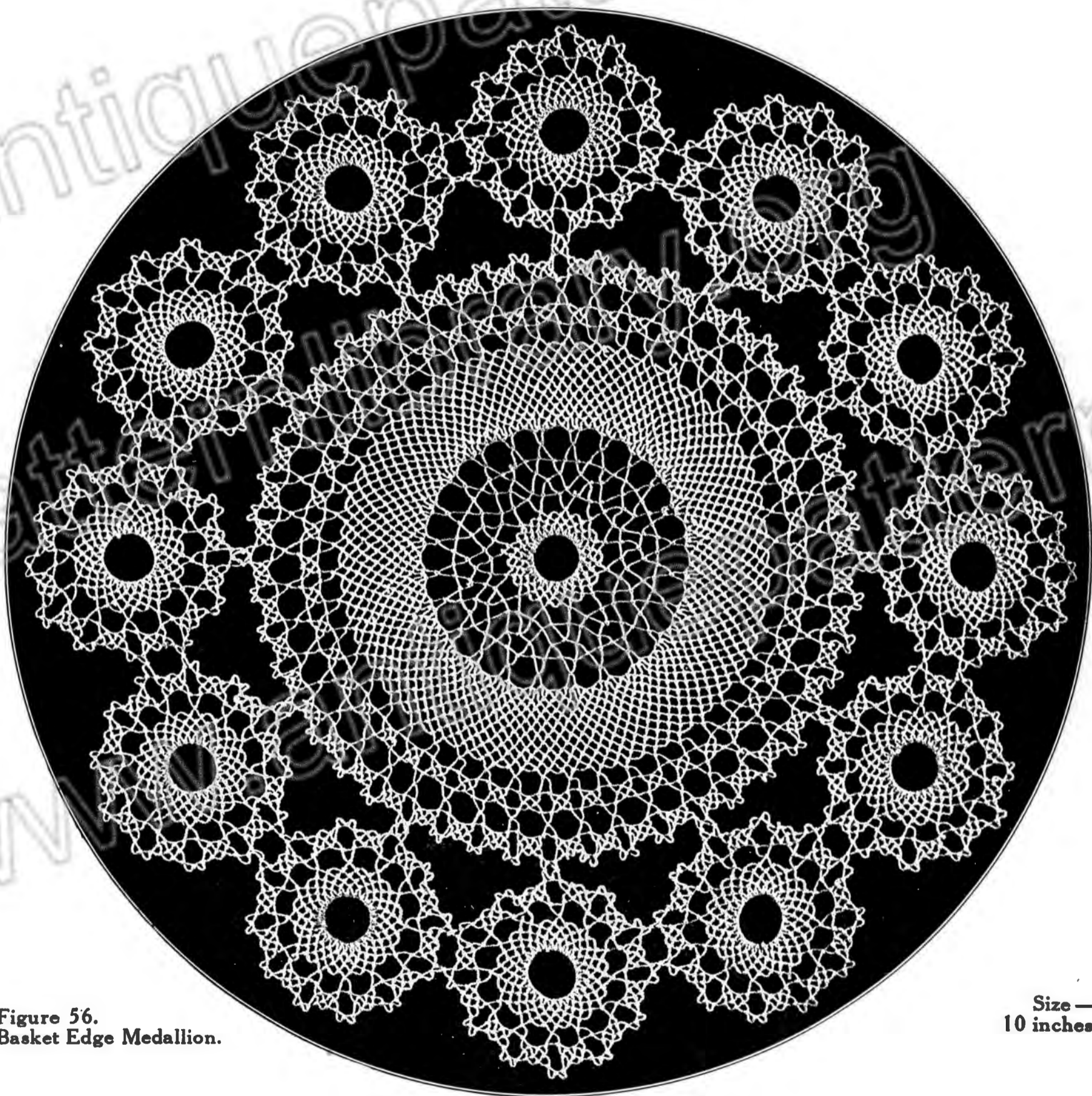


Figure 56.
Basket Edge Medallion.

Size —
10 inches.

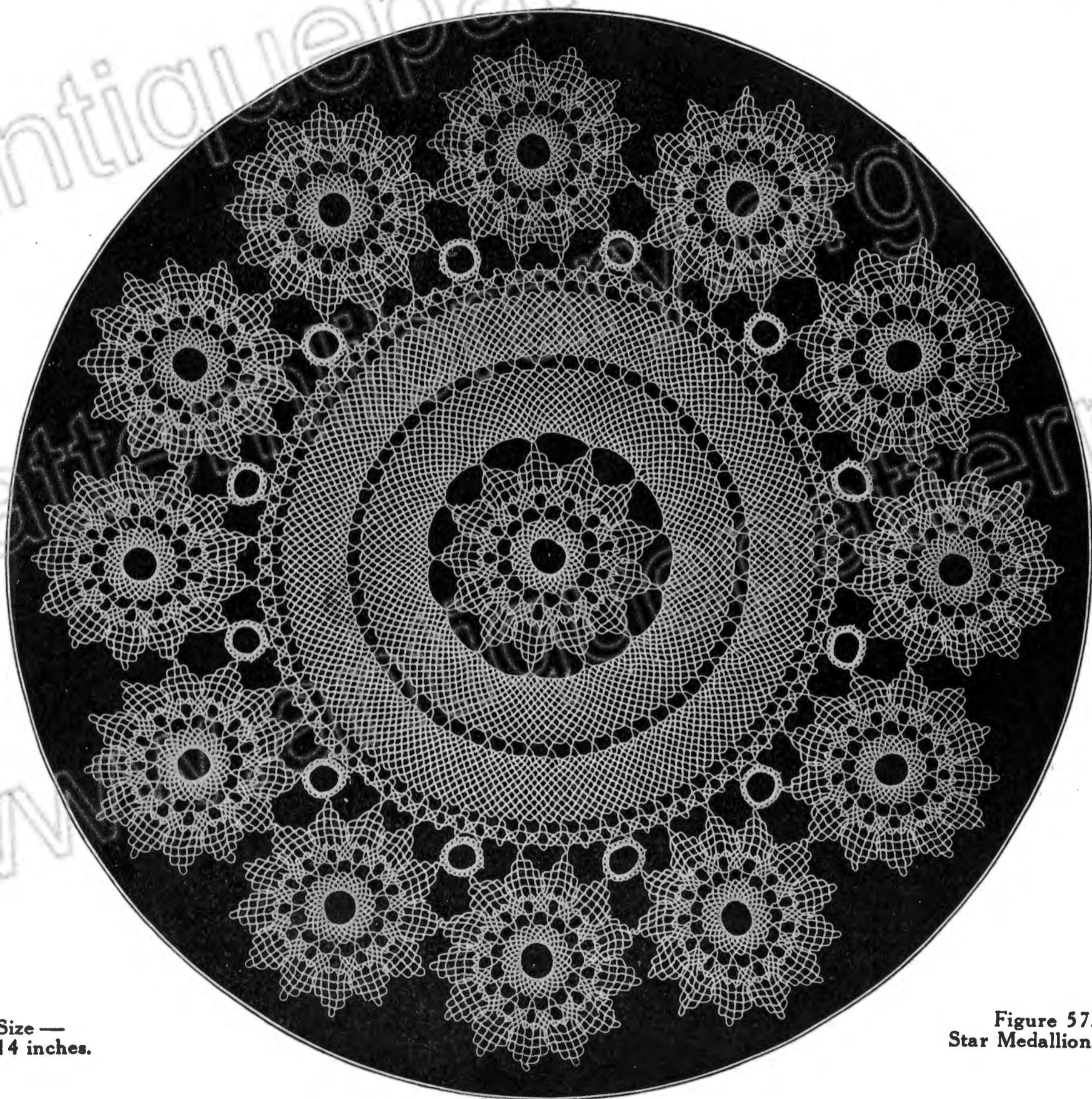
Doily With Border of Star Medallions

ONE of the outstanding charms of this doily is the harmony of the central motif and the medallions around the lace centre.

Figure 57. Star Medallion. Make over ring 26 very small loops, then close ring to $\frac{1}{2}$ inch diameter. Make a small loop in each loop for 4 rows without increasing the size of loops. *6th row*—Skip 1 loop of former row and make a large loop in next; repeat making 13 large loops in all. *7th row*—3 small loops over large loop, a short flat loop in next large loop. *8th row*—2 small loops over the 3, a rather large loop over next; repeat. *9th row*—2 small loops over large loop, a small loop in next 2 small loops, a small loop to large loop; repeat. *10th row*—Fasten thread

over the one small loop between the large loops, make a small loop in each small loop. *11th row*—Fasten thread in first of the 2 small loops between the large ones, a small loop in next, * a larger loop in next, a small loop in next 4 small loops; repeat from *. *12th row*—Fasten thread over one small loop, * a large loop in small loop at side of former large loop, 1 at side of next large loop, 1 on top of same loop, a large loop in each of the next 2 loops, a small loop, repeat. *13th and 14th rows*—Same as 12th row but pull the small loop between points close together.

Large Centre Medallion. Fasten thread in one of the points of centre star medallion and make a real long loop from point to (Continued on page 36)



Size —
14 inches.

Figure 57.
Star Medallion.

Spider Web Doily

THIS lacy centrepiece was made with No. 40 crochet cotton.

Figure 58. Centre Medallion. With crochet hook chain 39, join in ring, make small loop in each chain, 39 in all. Without cutting thread, work around 5 rows of small loops. *6th and 7th rows*—A rather large loop in each loop, cut thread. *8th row*—A small loop at top of large loop, short flat loop to next, repeat. *9th row*—A long loop over each outstanding loop. Repeat last 2 rows 3 times, gradually increasing the size of loops. To start border of small loops, make 3 small loops over each long loop. Work 20 rows, gradually increasing the loops in the last rows. The outer edge is in basket stitch, see detail on page 7,

Figs. 17-20. Join small medallions to centre when making the last row.

Small Medallions. Make 26 very small loops around ring, 5 rows of small loops, 1 row of long loops in each. *7th row*—Same as 8th row of centre medallion. Join medallions at last row of basket edge.

Picot Points. At outer edge of medallion, make a rather long loop in each outstanding loop, but a short flat loop between medallions. *2nd row*—2 small loops over long loop, short flat loop to next. *3rd row*—A small loop over the 2 small loops, a long loop to next small loop; repeat. Where medallions meet, make short flat loops. *4th row*—4 small loops (picots) over long loop, short flat loop (Continued on page 36)

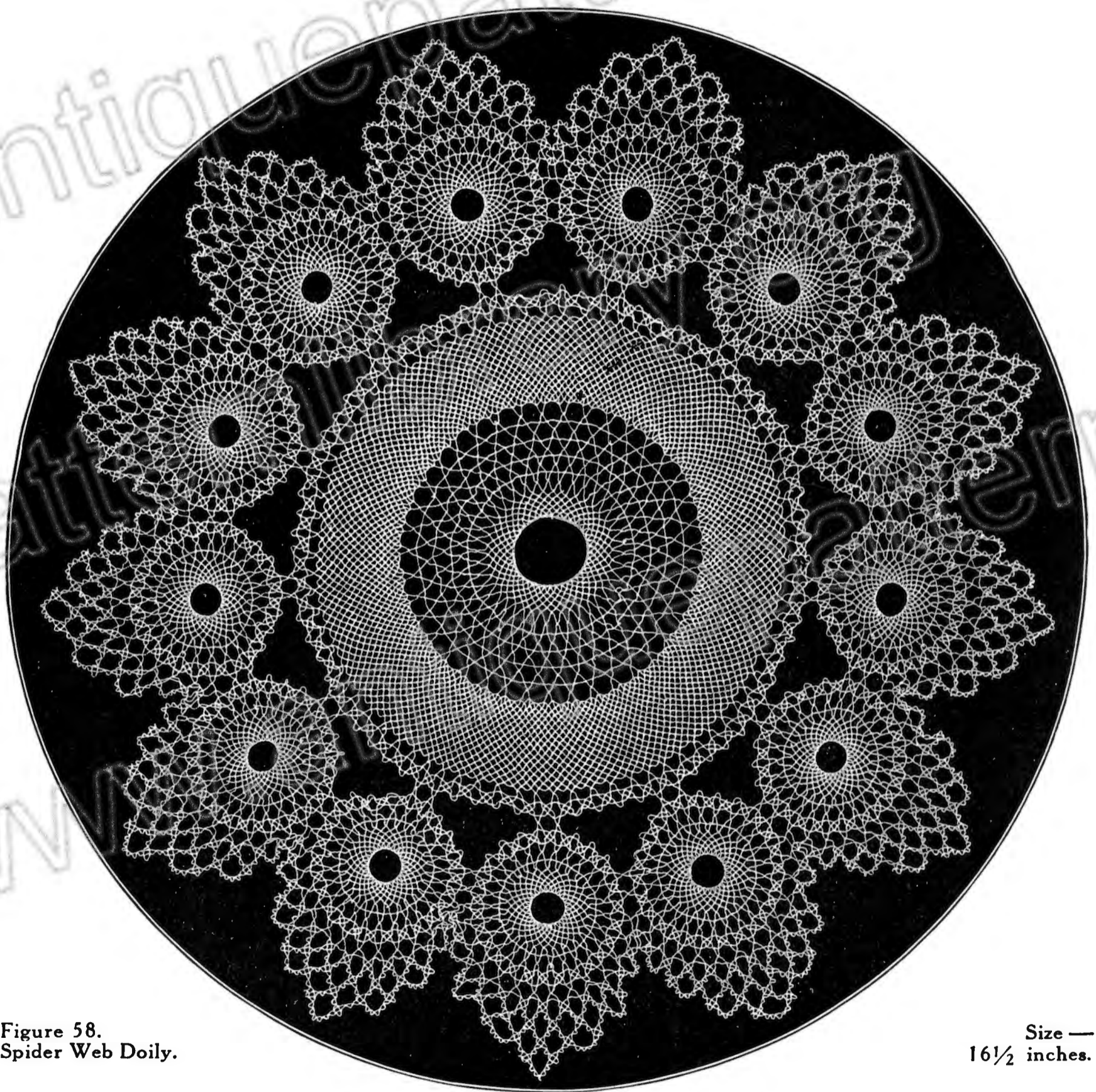


Figure 58.
Spider Web Doily.

Size —
16½ inches.

A Triple Ring Doily

HERE is a unique arrangement of medallions for a plate doily made of No. 40 crochet cotton or linen thread.

Figure 59. Centre Medallion. With needle make 31 very small loops over ring, then make around 6 rows of small loops. *8th row*—Lovers' knot stitch (see page 7, Fig. 16). *9th row*—Make a small loop over and between each lovers' knot stitch. Make 4 rows of these small loops, then another row of lovers' knot stitch in each small loop, making in all 62 lovers' knot stitches. *15th row*—Same as 9th row, then make 13 rows of small loops all around, and over it make the basket stitch edging which may be seen in process on page 7, Figs. 18-20.

Triple Medallions. These start separately same as the centre medallion by making 26 very small loops over ring, and then 5 rows of small loops around. When making the 5th row join the three medallions together according to design.

Border. *1st row*—Fasten thread in 3rd last loop of one of the medallions (count from where they meet), a small loop over next, a rather long loop over each of the next 15, repeat. *2nd row*—A small loop at top of each large loop, then a short flat loop to next large loop. Where the medallions meet bring the thread down straight and make a knot over the flat loop of former row, then carry the thread up straight to top of long loop of next medallion. Start the basket stitch border by (Continued on page 36)

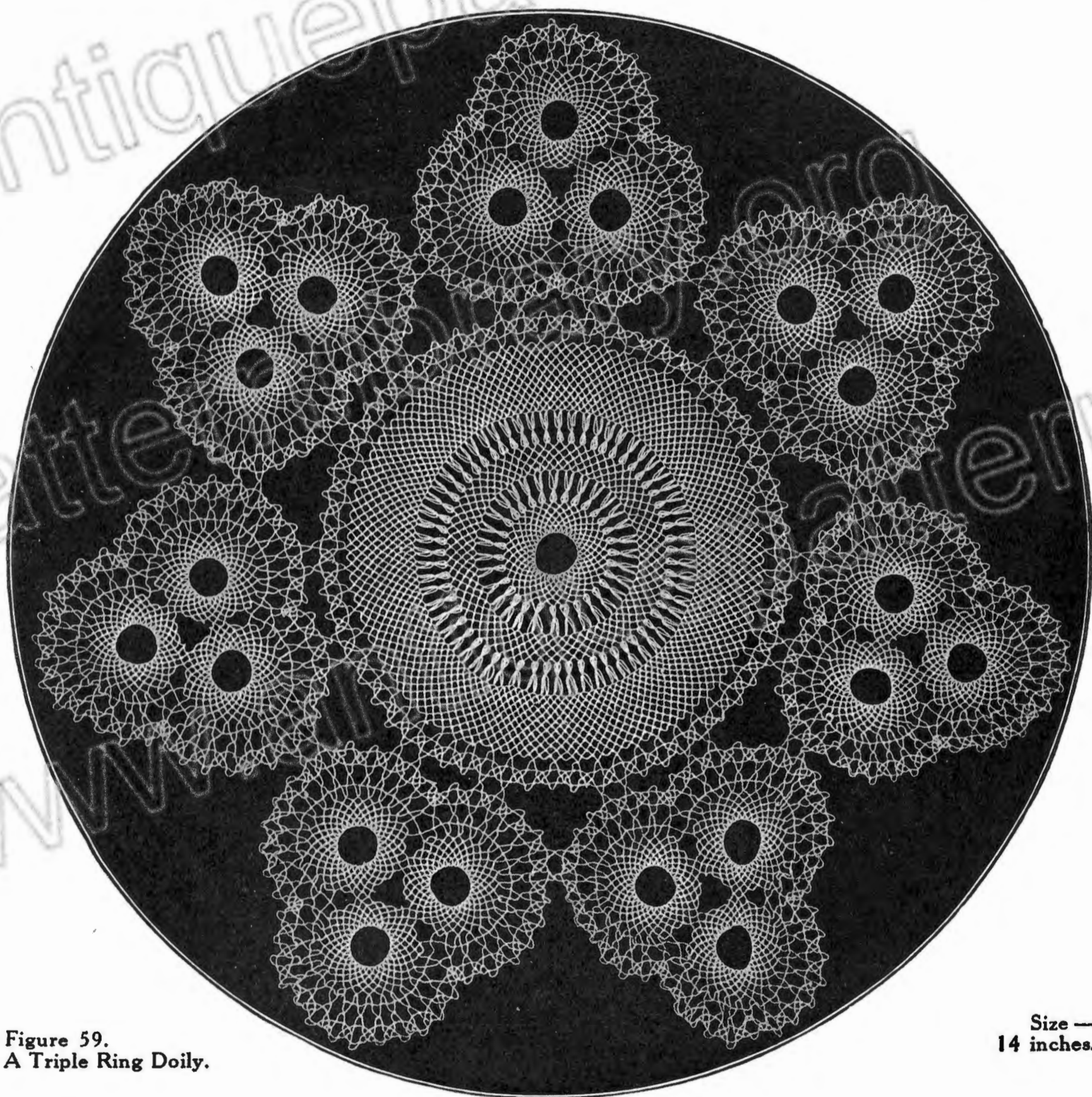


Figure 59.
A Triple Ring Doily.

Size —
14 inches.

A Doily With Point Edging

THIS is a charming combination of simple plain points made around a lacy border of basket stitch. It is made with No. 40 crochet cotton and measures 9 inches in diameter. The same design may be made smaller or larger for different sizes of doilies by the addition or subtraction of a few rows of the same design.

Figure 60. Over a ring make 27 small loops, close ring to one-half inch diameter without cutting thread, make 5 more rows of small loops. *7th row*—Basket stitch edge: A real long loop in every other small loop, cut thread. *8th row*—3 small loops over long loop, a short flat loop to next; repeat. *9th row*—2 small loops over the 3 small loops, a long loop to next small loop; repeat. *10th row*—1 small loop over the 2 small loops, a short flat loop to side of long loop, 3 small loops over the long loop, a short flat loop to next small loop; repeat. *11th row*—Same as 9th row. *12th row*—Same as 10th row. *13th row*—Make 2 small loops over the 3 small loops, a long loop to next similar group of 3 small loops; repeat. *14th row*—Make over the long loop 5 small loops, a small

loop to next large loop, make now 4 small loops, repeat making once 5 and then 4 small loops over each long loop, there should be 99 loops in all around. Make another border of 5 groups of basket stitch. When making the last row make 4 small loops over every long stitch, and make the side loops as large as the small loops. Now start the points and work separately back and forth decreasing a side loop at each row up to point. The side loops which are made at beginning of each row are here made as large as the others.

Another very charming combination to use with this lace centre instead of the points would be to make the small basket stitch border medallions as illustrated on page 20.

Small medallions may be joined to any lace centre in two ways, one by attaching them, if previously made, when making the last row of the lace centre; the other by attaching them when making the last row of each medallion. The best way to join is to make a short half loop into the edge to be joined, then a short flat loop in the piece you are joining. The size of the completed loop should be the same size as the loops in the same row.

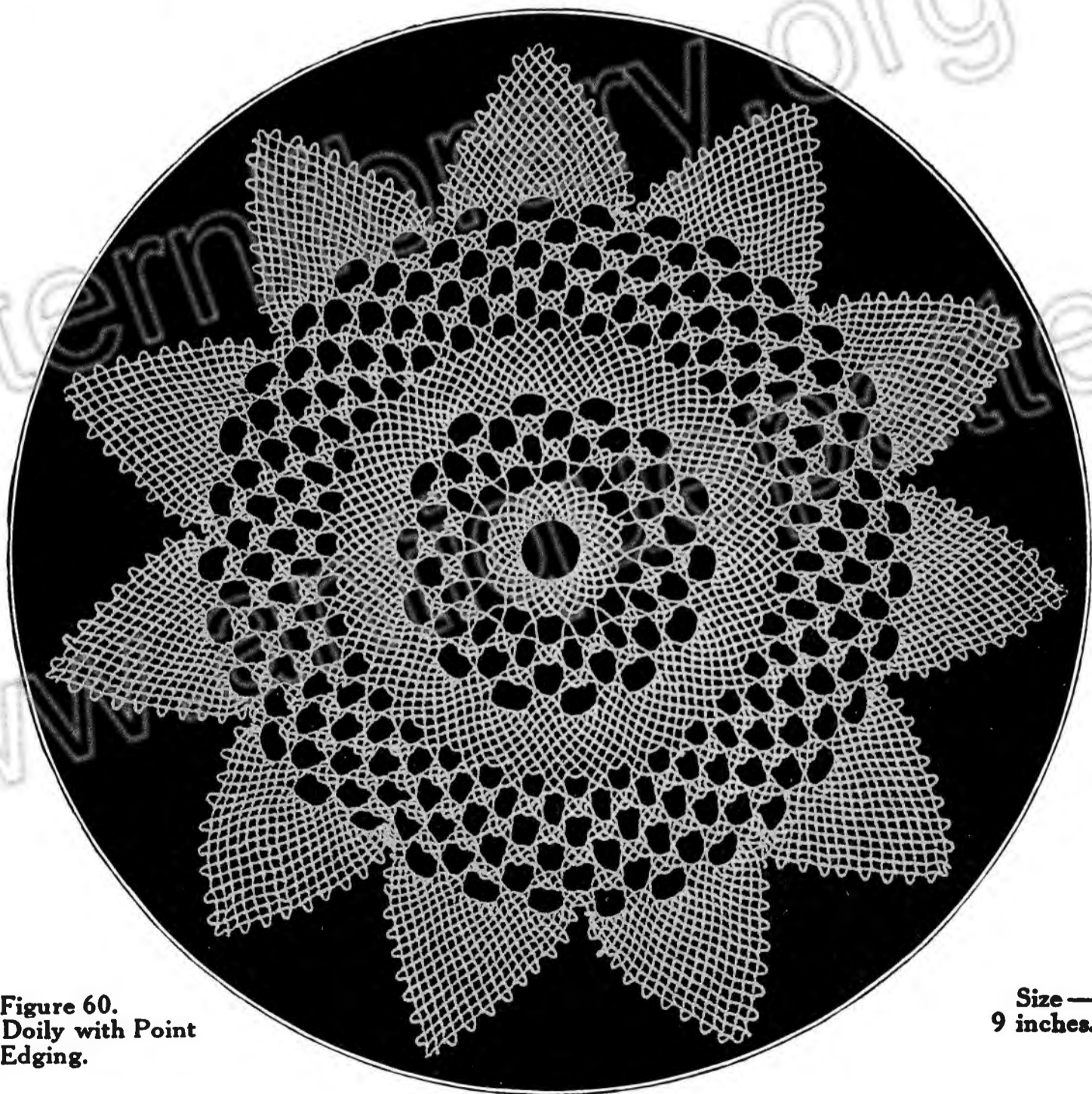


Figure 60.
Doily with Point
Edging.

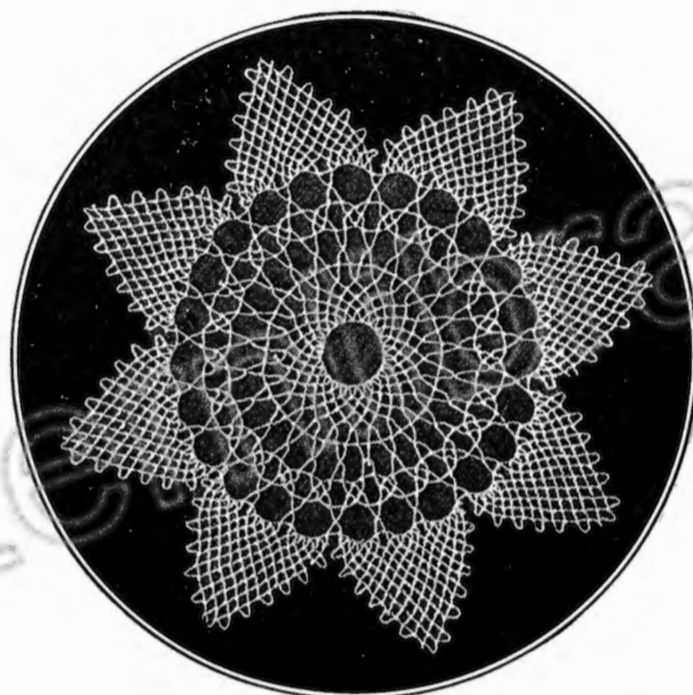
Size —
9 inches.

Small All-Lace Doilies

THESE two handsome doilies, made with No. 40 crochet cotton, are very similar to the doily on the opposite page and all three may be used together as one set.

Figure 61. Make 30 small loops over ring. Work around 6 rows of small loops. *7th row*—A long loop in each loop. *8th row*—A loop at top of long loop, a short flat loop to next long loop, repeat. *9th and 10th rows*—Repeat 7th and 8th rows but make loops a little larger. *11th row*—Same as 9th row. *12th row*—2 small loops over long loop, a flat loop across to next; repeat. *13th row*—A small loop in each loop, also in flat loop. Make 8 rows around. *22nd row*—Basket stitch, see also page 7, Figs. 18-20. For first row of basket stitch make a large loop in every other loop. *2nd row*—2 small loops at top of large loop, a short flat loop at side of next large loop. *3rd row*—A small loop on top of small loops, a large loop to next. *4th row*—A small loop at top of large loop, a short flat loop to top of small loop, flat short loop to side of next large loop. *26th row*—Make about half-inch long loops around.

Points. Fasten thread at left side of a long loop, * make first 4 small loops over it, flat loop to next 5 small loops over this; repeat from * working over 5 long loops, turn. Make a small loop in each loop, but not in the flat loops. Work back and forth decreasing a loop at every row up to point. The first



Size — **Figure 62. Tumbler Doily.** 5 inches.

loop of every row is the side loop which is left out at every row.

Figure 62. Make 24 small loops over ring, work 4 rows. *5th to 7th rows*—Same as 7th to 9th rows of large doily. After the basket stitch the points are made over the small loops of the 3 large loops, working back and forth same as for large doily.

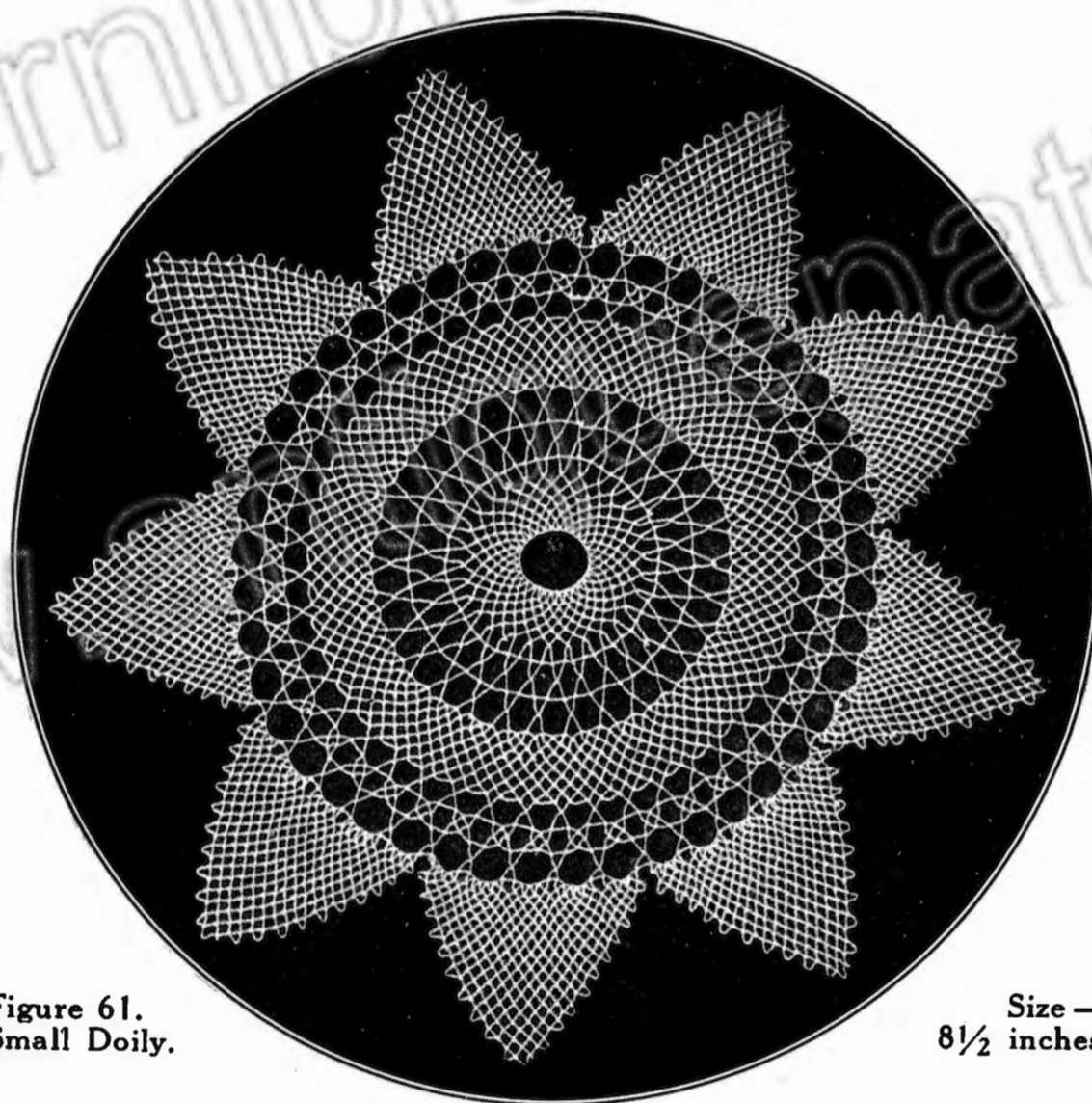


Figure 61. Small Doily.

Size — **8 1/2 inches.**

Snowflake Medallion

THIS exquisite medallion is suggestive of a snowflake when seen under a magnifying glass. It can be used by itself as a tiny 4-inch glass doily. For a large doily these medallions may be arranged around square or round linen centres, or else six medallions may be arranged around one medallion making an all-over lace doily twelve inches in diameter.

Figure 63. Snowflake Medallion. Over ring make 26 very small loops with needle, close ring to $\frac{1}{2}$ inch in diameter. Work 4 rows of small loops around. *6th row*—Make 3 small loops, then skip 3 small loops, and make a large loop in next; repeat 4 times in all. *7th row*—2 small loops over the 3 small loops, a short flat loop to side of long loop, 10 very small loops (picot loop) over the long loop; repeat around. *8th row*—1 small loop over the 2 small loops, a large loop in 5th picot loop, a small loop to next picot loop, a large loop to next small loop; repeat around. *9th row*—Begin at small loop at corner point, a half loop to side of long loop, * 10 very small loops over long loop, half loop to small loop, half loop to side of long loop; repeat from *. *10th row*—9 small loops over the 10 small loops, a slightly large flat loop to next group; repeat. *11th row*—8 small loops, a little larger flat loop to next group. *12th row*—7

small loops, a little larger flat loop to next group. *13th row*—6 small loops, a large flat loop to next. *14th row*—5 small loops, a short flat loop to side of large flat loop, 4 picot loops over this, a small flat loop to next group; repeat. *15th row*—4 small loops, large loop to 2nd picot loop, small loop in next picot, large loop to next group; repeat. *16th row*—3 small loops, flat loop to side of long loop, 6 picot loops over this, flat loop to next, 6 picot loops over this, flat loop to next group; repeat. *17th row*—2 small loops, large loop to 3rd picot, small loop to next picot, larger loop to 3rd picot of next large loop, larger loop to next group. *18th row*—* 1 small loop, half loop to long loop, 6 picot loops over this, half loop to next, 4 picot loops, turn, long loop back to 3rd picot from last, turn, 8 picot loops over this long loop, 1 small loop down in next loop, half loop to next, 6 picot loops in next; repeat from *.

To Set Medallion in Linen. If you wish to set in this medallion draw on the linen a circle corresponding to the shape of the lace. Baste the lace carefully in place. Make a very narrow buttonhole stitch with stitches close together all around the edge of the lace and fabric, having purled edges inside. Cut the fabric underneath close to the edge of the lace.



Figure 63. Snowflake Medallion. Size — 4 inches.

Square Centrepiece With Round Medallions

MEDALLIONS may be arranged around either square or round centres, and these may be of either lace or linen. Work with No. 50 crochet cotton.

Figure 64. Begin with the 4 small centre medallions. Make 27 small loops over ring $\frac{1}{2}$ inch in diameter, and make 5 rows of small loops. Make 4 of these and join together in the 5th row.

First row—Fasten thread in 2nd last loop of one of the 4 medallions (count from where medallions meet). Make a long flat loop across to 2nd loop of next medallion, * skip 1, long loop in next; repeat. *2nd row*—3 small loops over each long loop, short flat loop to next long loop. Between medallions make a flat loop over the flat loop. *3rd row*—2 small loops over the 3 small loops, a rather long loop to next group of 3. Between medallions bring the 2 knots close together. *4th row*—3 small loops over long loop, flat loop to small loop, small loop, flat loop to next long loop. *5th row*—2 small loops over the 3, a real long loop to next group. Between medallions make only short flat loops. *6th row*—4 small loops on long loop, flat loop, small loop, flat loop to next long loop. This completes square medallion. *7th row*—Fasten thread in 2nd of the 4 small loops, a small loop to next, a rather long loop to 2nd of next group. Make corner

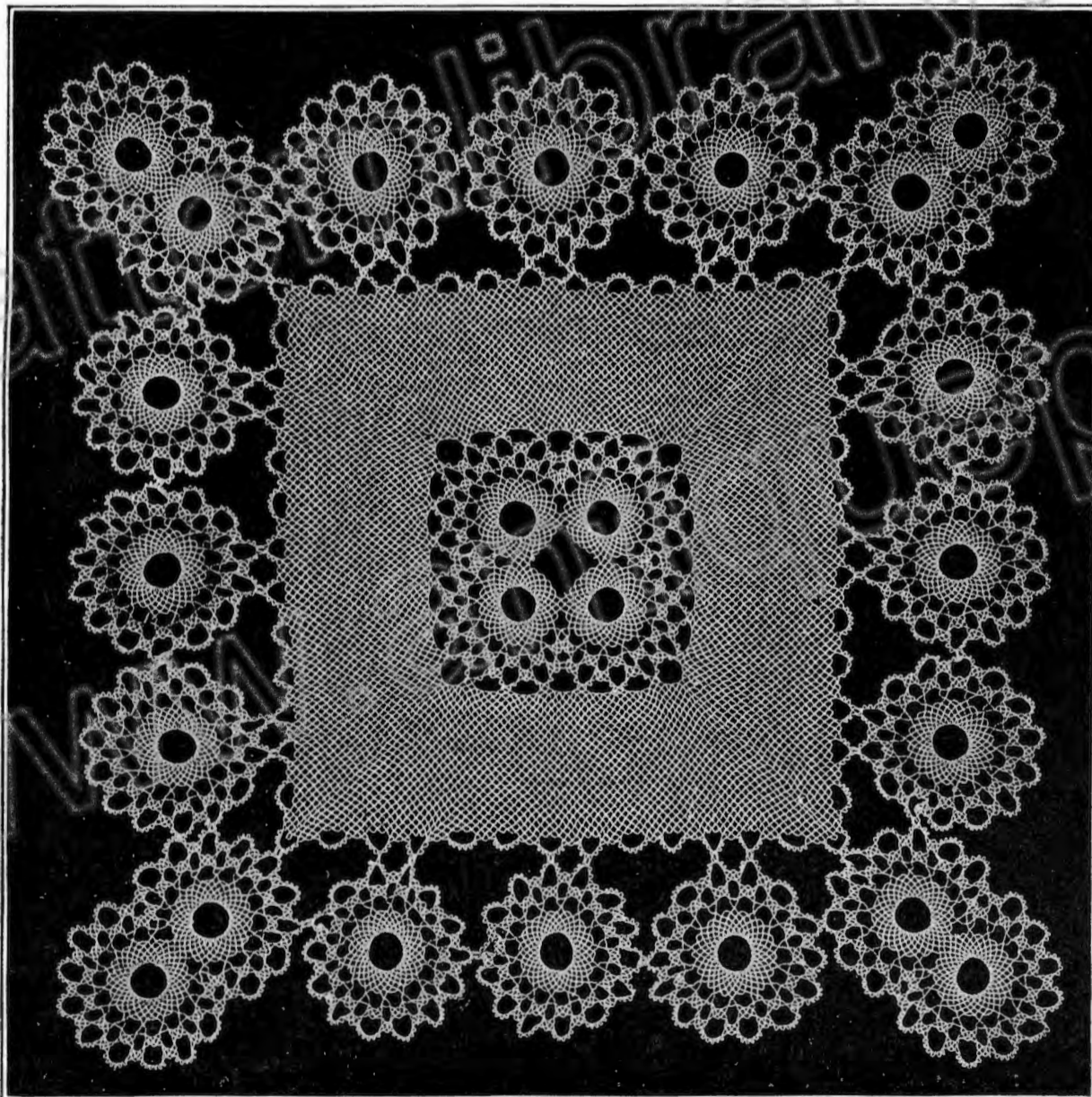


Figure 64. Square Centrepiece. Size — 15 inches square.

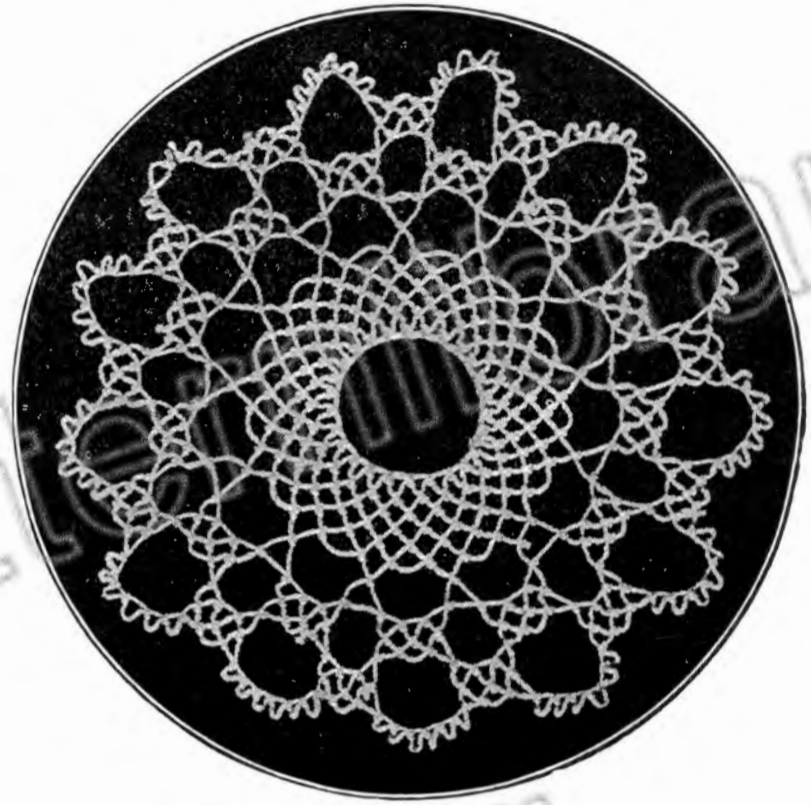


Figure 65. Medallion.

loops a little longer. *8th row*—3 small loops over long loops, small loop to small loop. At corners make 5 small loops instead of 3. *9th row*—A small loop in each loop. To increase the work at corners make a loop to side of 3rd of the 5 loops, a little larger loop in same, a loop in next. Make 33 rows increasing in this way 1 loop for each corner.

Outside picot edge—2 small loops, skip 2, large loop in next. Finish with 6 picot loops over large loop, and small loops between groups.

Figure 65. 28 small loops over ring, 5 rows of small loops around. Repeat same as for small centre medallions without the variation for corners and make in last row 6 small loops. For the corner double medallions, join according to design in the 5th row of small loops. The medallions are joined to the centre square while making the last row of the square centre.

To Set Medallion in Linen. Because of its simpler outline this medallion is more easily set in by the following method which is somewhat different from the one given on the opposite page. Draw a circle (*Continued on page 36*)

Beautiful Examples of Fine Lace Doilies

FIGURES 66, 67, 68, and 69 are examples of the finest types of Armenian needlepoint lace. They show not only perfect workmanship, but also harmonious and artistic grouping of designs. They are made with No. 100 sewing spool thread and the illustrations are given in actual size. We are showing a few of these finer laces not so much that they may be copied as a whole, but because they give valuable suggestions for many new designs and groupings of stitches, all of which have been carefully explained in the first part of the book.

Figure 66 starts with 12 small loops over ring. After the centre windmill design, there is one row of side loops similar to Fig. 24, page 8, next row large loop at top of each loop, followed with another row similar

to Fig. 24. The row of 2 large picot loops in each loop is introduced in order to allow the work to spread out. In the next row a loop is made in each of the picot loops. The tufted border is similar to Fig. 40, page 13, and shows how attractive designs may be formed by these picot loops. The outside edge is similar in character to the edge shown in Fig. 36, page 11. By repeating the first part of the border before the points are added it may be made as wide as desired. In making round doilies, it is essential to keep the work flat. As the size of the loops may vary with different workers, it may not always be feasible to follow directions literally. If the work pulls in, introduce a stitch that will allow increase of loops without marring the beauty of the design. These doilies may also be made of 150 crochet cotton.

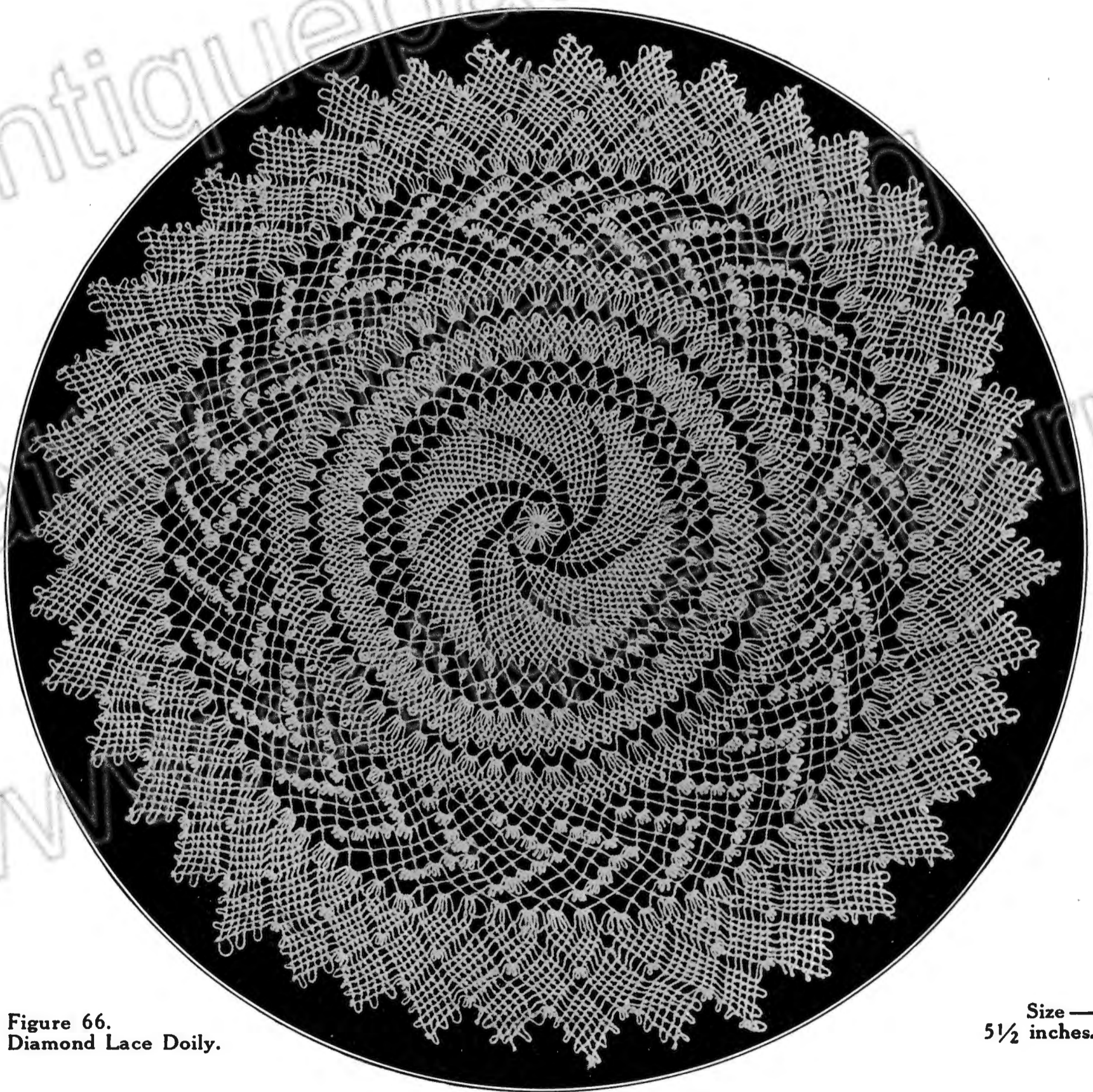


Figure 66.
Diamond Lace Doily.

Size —
5½ inches.

Tumbler Doily With Picot Points

UNITY of design and correct proportions are the distinguishing marks of this six-inch tumbler doily with the favorite open-work picot points which are in keeping with the border design.

Figure 67. The centre of the doily is made similar to the carnation lace petals (see page 17, Fig. 47). It starts with 12 small loops around ring. Begin each petal with 2 loops and work back and forth until there are 7 loops at top. Come down at the left side of petal by making a small loop along the side at each row, and begin the next petal. The square loop (see page 6, Fig. 11) and the lovers' knot stitch (see page 7, Fig. 16) are used to allow increase in the number of stitches in the next row. The triangular open border

is similar to Fig. 36, page 11. The open border design is similar in character to Fig. 29, page 8, and the outside pointed edge is similar to Fig. 37, page 11.

In making a design which requires repeating, it is necessary to count the number of loops, and arrange the design in such a way that it will be spaced evenly all around.

Do not allow the work to pull in; it is better if it is slightly fuller than necessary, as it will straighten out when the work continues, without any increase of stitches.

Any of these all-over lace doilies may be made with a linen centre, using only as much of the design as desired. Hemstitch a perfect circle, roll edge close to hemstitching and make the lace over the rolled edge fabric.

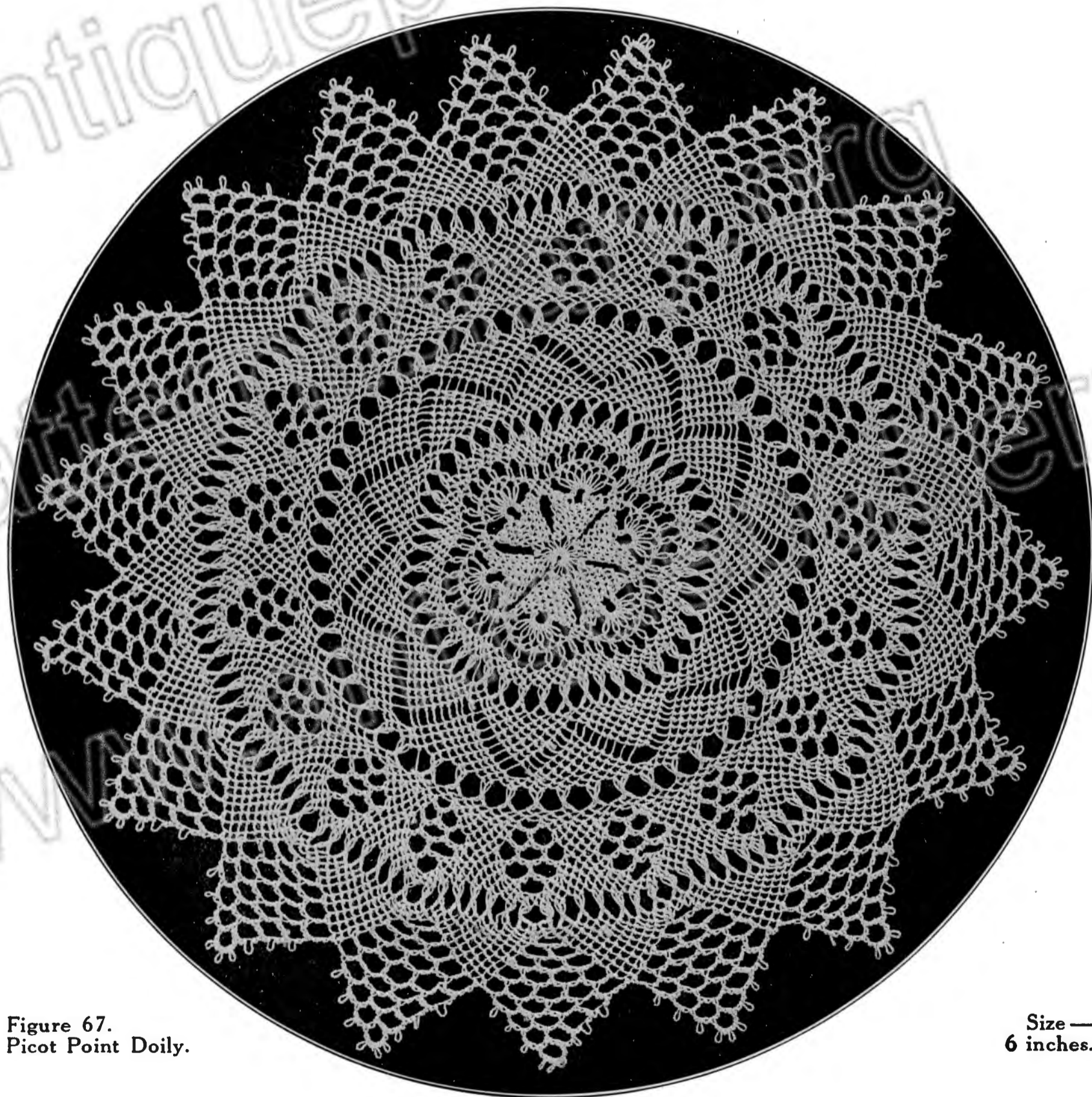


Figure 67.
Picot Point Doily.

Size —
6 inches.

Designs of Exquisite Beauty

Figure 68

Cover Design

THIS beautiful doily made with No. 100 sewing spool thread is another excellent example of the beautiful effect obtained by correct grouping of solid and open-work designs in their right proportions. In spite of the contrasting designs used, a more careful attention will show a certain unity of design.

The tufted diamond design (for detail of stitch see page 8, Fig. 23), which starts after the open design, is most effective and easy to do. As this lace is made with very fine thread, three picot loops instead of two are made for each tufted group. This border in itself would make an excellent edge or insertion, and the lace may be made as wide or as narrow as desired. The insertion on the opposite page, Fig. 71, shows how an insertion similar to this one in pattern, may be made on the width of the lace.

The outside border is a variation of the lace shown on page 15, Fig. 42. Two or three small loops are made in each loop of former row. Before starting this border count the loops around the doily so that the open spaces for the scallops will come even.

The lace which appears on the cover of this book is made of small motifs joined together. Make 28 very small rings, close ring to $\frac{1}{2}$ inch diameter. *2nd row*—Make a row of small loops around. *3rd row*—Make * 5 small loops, skip a loop, large loop in next, repeat around 4 times in all. *4th row*—4 small loops, from loop this side of large loop skip to other side of large loop, 4 small loops; repeat around. *5th row*—3 small loops over the 4 loops, short flat loop to side of large loops, 4 small picot loops over it, short flat loop to next; repeat around. *6th row*—2 small loops over the 3 small loops, long loop to 2nd picot loop, small loop in next picot loop, long loop to next group; repeat around. *7th row*—1 small loop over the 2 small loops, short flat loop to large loop, 7 small picot loops over it, short flat loop in next small loop, short flat loop to next large loop, 7 small picot loops over it. Join the motifs together when making the last row.

This lace makes a good nightgown yoke, using half-inch wide ribbon for the beading. It makes also a fine trim for a square linen centrepiece.

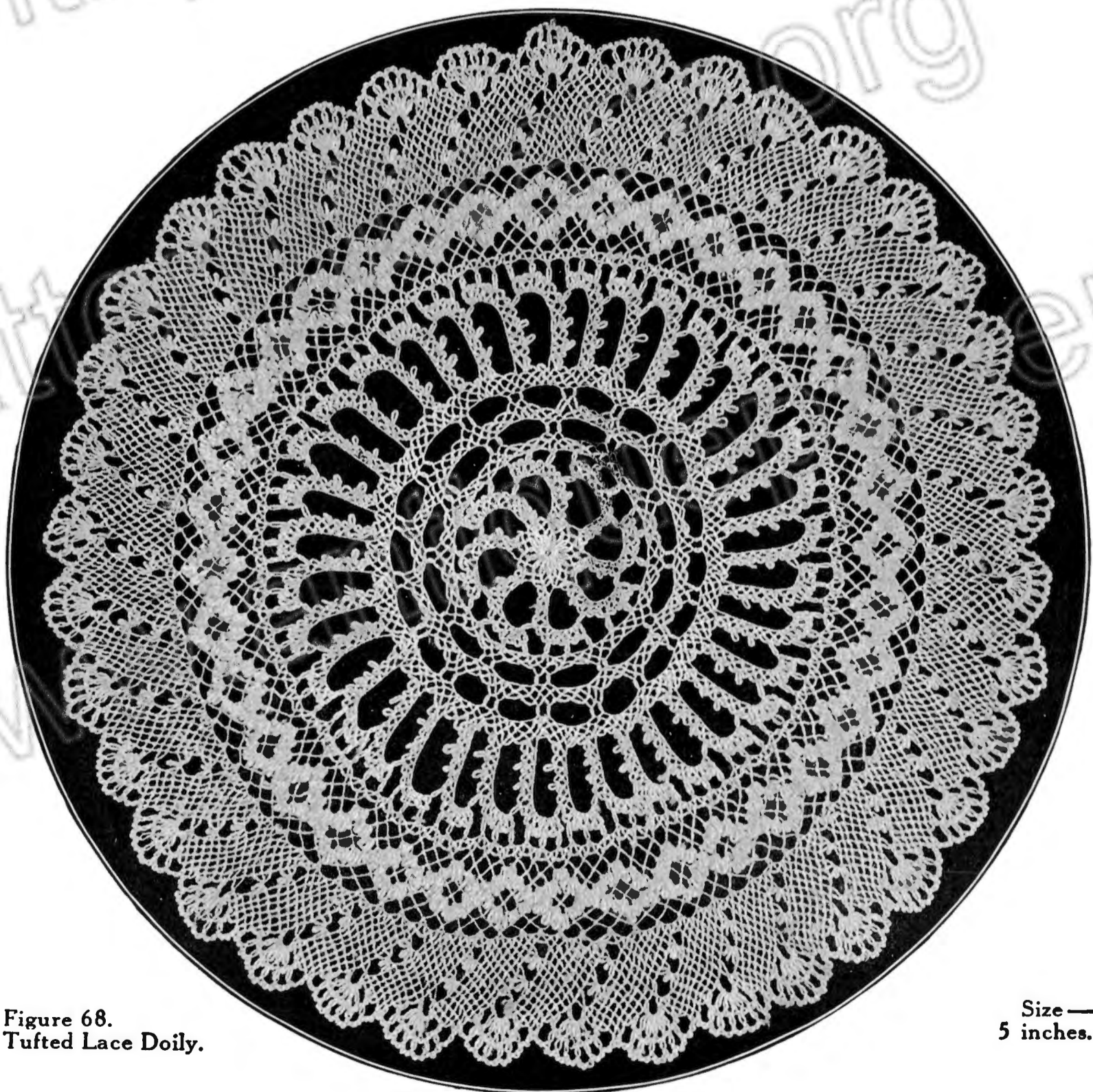


Figure 68.
Tufted Lace Doily.

Size —
5 inches.

A Doily of Marked Distinction

The doily described here is shown as the Frontispiece and the details are given on this page



Figure 69. Pine Cone Centre of the Doily Shown as the Frontispiece.

THE exquisite doily shown as the frontispiece is one of the finest types of Armenian needlepoint lace. The tiny round wheels all around it are very characteristic of the lace, and often one sees dainty handkerchiefs, baby dresses, and fine lingerie trimmed only with these tiny medallions or wheels.

The doily measures six inches in diameter and is made with No. 100 sewing spool thread. The finer types of laces are easier to make with fine sewing cotton thread than with linen, as the cotton has a harder twist than linen, and does not fray while working.

The particular doily shown has seen some service, and was laundered a number of times before it was photographed, but its beauty as may be seen has not been marred in the slightest.

Figure 69 is the enlarged pine cone centre motif of the doily on page 2. Make 20 long loops in ring, either

with tatting shuttle or needle, close ring. Make a small loop in each loop for 3 rows. *5th row*—Skip a loop, a large loop in next. *6th row*—A small picot loop at one side of long loop, 5 long loops close together in same loop, a picot loop in same, repeat around. *7th row*—Fasten thread to first long loop, 4 small loops over the five long loops, flat short loop to next group of long loops. Work in this way all around decreasing at every row the number of small loops and increasing the size of the flat loops between until point is reached. Make a large loop from point to point, then over each long loop make 2 rows of small loops. The lacy border in fancy double side stitch is similar to Fig. 25, page 8. The next motif is somewhat similar in character to Fig. 29, page 8, and the square loop which is used twice is explained on page 6, Fig. 11.

Figure 70. Diamond Insertion is very similar to the border design of the doily shown on page 2. The number of loops for the diamond may be made more or less as desired. In the doily this border is repeated. Fig. 36 on page 11 (Continued on page 36)

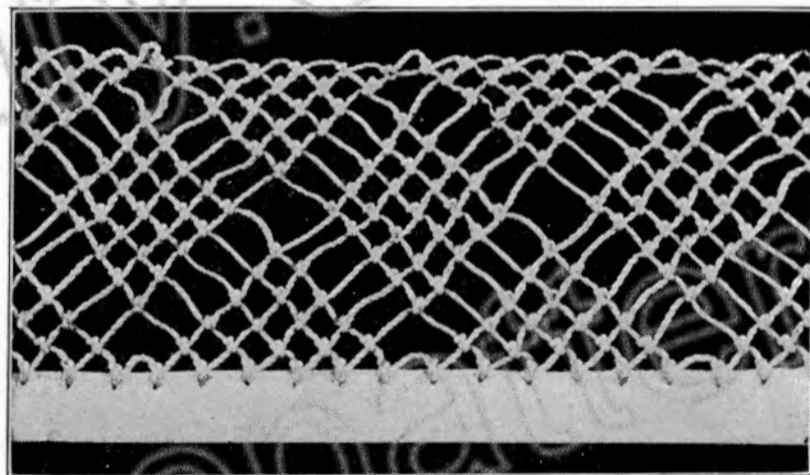


Figure 70. Diamond Insertion.

Lace Made on the Width

ALTHOUGH Armenian needle laces are usually made lengthwise or around a circle, insertions may be made either lengthwise or on the width with equal ease. Care must be taken that the edges are kept straight and even.

Figure 71. Double a small piece of thread and hold it between your left fingers just as you would hold the edge of the fabric when commencing the lace. Make the first row of loops over the thread. *1st row*—6 small triangular loops (tr. loops), turn. *2nd row*—A loop in last loop (this should be as large as the other triangular loops), a loop in each of the next 2 tr. loops, 2 small loops in same loop (picot loops), a tr. loop in each of the next 2 tr. loops, turn. *3rd row*—A loop in the last loop, a tr. loop in each of the next 2 tr.

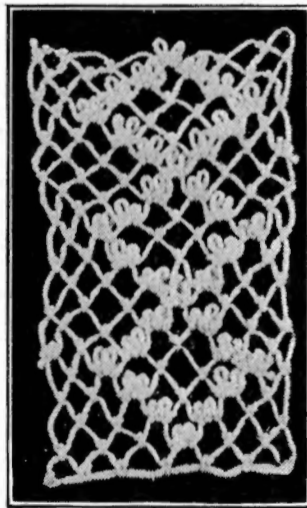


Figure 71. Made on the Width.

loops, 2 picot loops in same loop, skip the picot loops of former row, a tr. loop in next loop, 2 picot loops in this loop, 2 tr. loops to end of row, turn. *4th row*—A loop in last loop, tr. loop in next, 2 picot loops in same loop, 2 tr. loops, 2 picot loops on the other side of the picot loops of former row, 2 tr. loops to end of row, turn. *5th row*—A loop in last loop, a tr. loop in next, 2 picot loops in same loop, 3 tr. loops, 2 picot loops, a tr. loop to end, turn. *6th row*—A loop in last loop, a tr. loop in next, 2 picot loops in same loop, 2 tr. loops, 2 picot loops, 2 tr. loops to end, turn. *7th row*—A loop in last, 2 tr. loops, 2 picot loops, 1 tr. loop, 2 picot loops, 2 tr. loops to end, turn. *8th row*—A loop in last loop, 2 tr. loops, 2 picot loops, 3 tr. loops to end. Repeat from 3rd row.



Figure 72.
Bedspread.

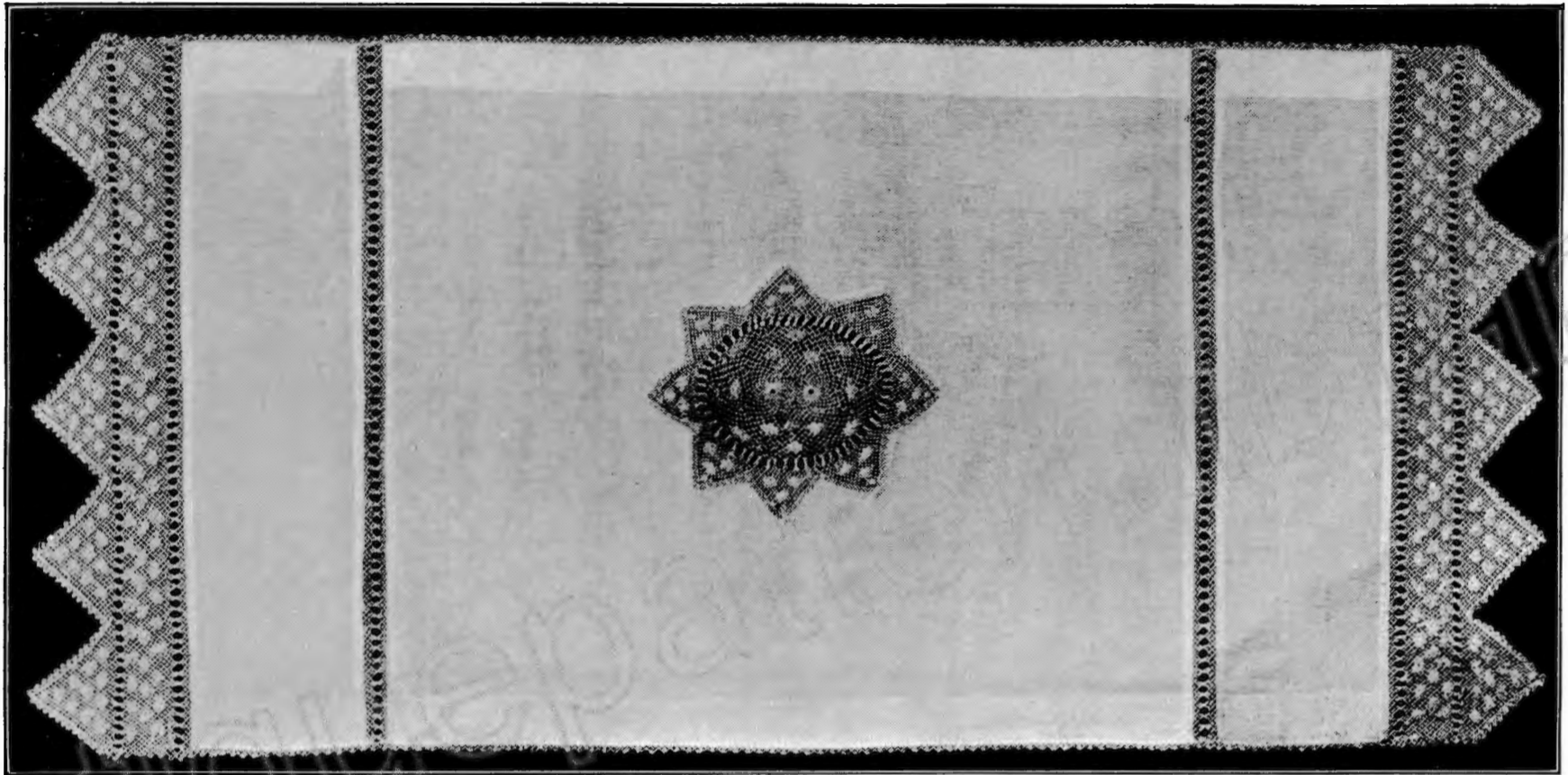


Figure 73. Bolster.

Bedsread With Tufted Lace Centrepiece and Edging

WHILE the type of lace used for the bedsread (Fig. 72) shown on the opposite page resembles filet netting, which is made over a mesh-stick, this is made altogether with the needle in Armenian lace stitch. The design is similar in character to the laces shown on pages 14 and 15. Any simple filet pattern may be copied in this way by making 2 or more long picot loops for every solid part of the filet pattern, and making small loops for the open meshes.

Strange as it may seem Armenian lace is harder and less interesting to work with very coarse thread than with fine or medium-sized thread, as it is hard to pull the knots tight and make the loops even in size. However, for those who do not know the real filet netting, this is another way of practically making netted lace edgings with the needle in Armenian lace stitch. Make all loops even in size.

The tufted point edging and insertion are excellent designs for a bedsread, but when made with finer thread they will also make a very good edging and border for pillow tops or bureau scarfs.

Material. Two and a half spools of heavy natural colored carpet warp, or any heavy cotton. Use a sharp-pointed needle for the first row while working on the edge of the bedsread, but after that you may use a round-pointed needle.

Figures 73 and 76. Work directly on the hem of the material making 4 small loops to the inch, and work 3 rows of these small loops. *4th row*—Make a row of lovers' knot stitch (see detail on page 7, Fig. 16). *5th to 7th rows*—Make 3 rows of small loops. *8th row*—5 small loops, 2 long picot loops in last small loop made, repeat to end. *9th row*—4 small loops, 2 long picot loops on right

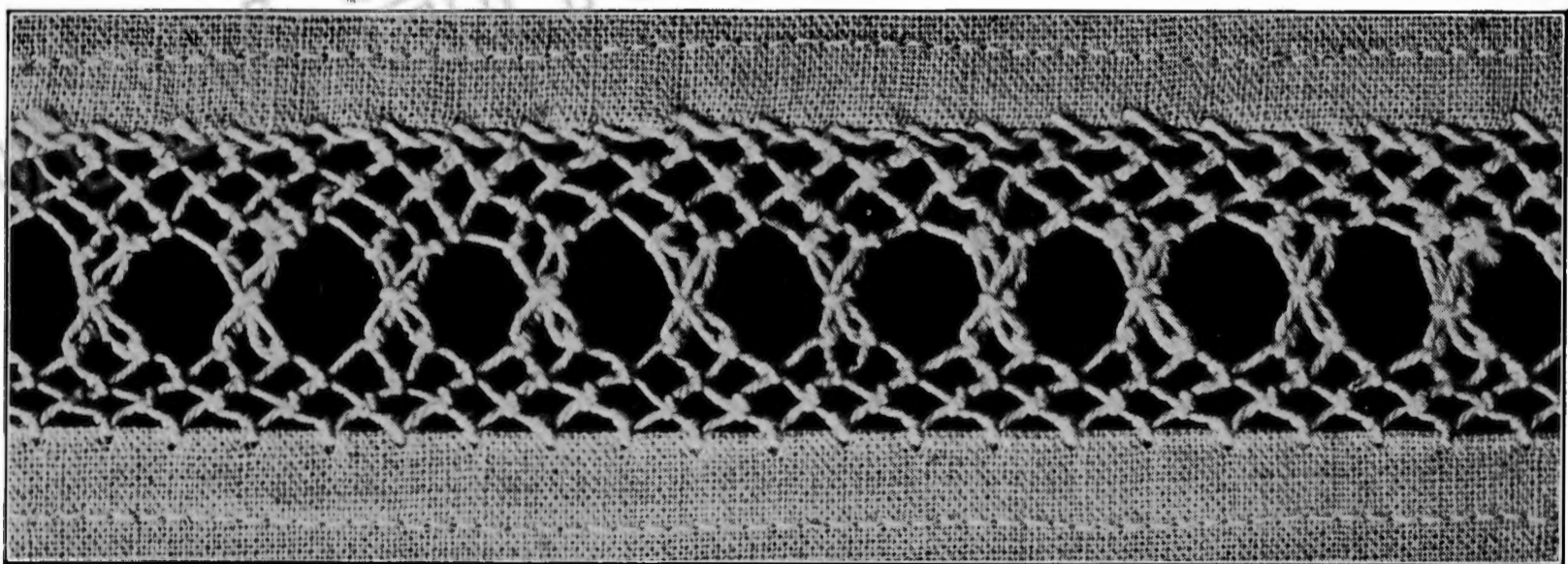


Figure 74. Insertion for Bedsread and Bolster.

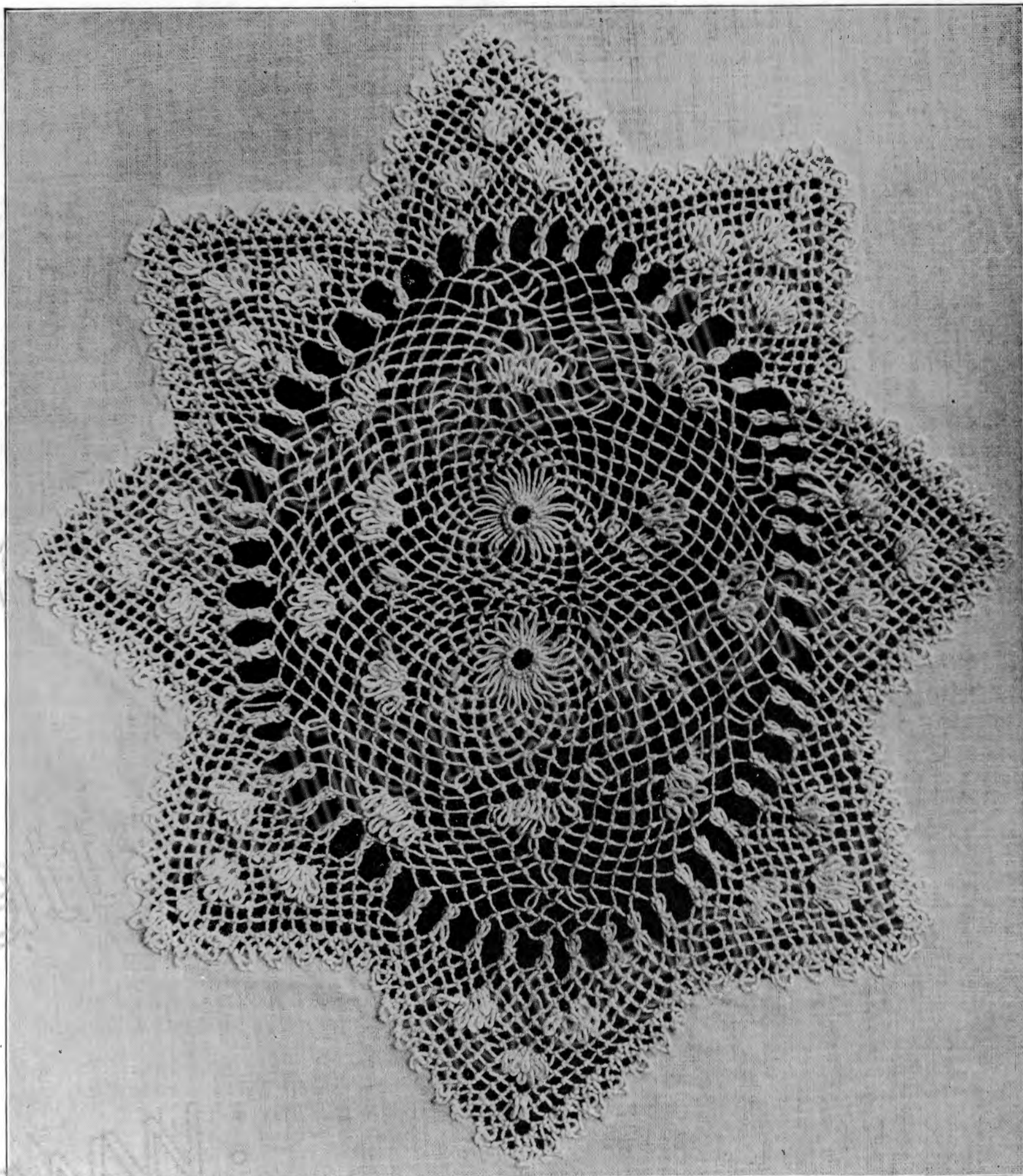


Figure 75. Oval Medallion for Bolster. (Described on page 35.)

side of former picot group, a small loop, 2 long picot loops on the other side of picot group. (No loop should be made in the picot loops.) *10th row*—5 small loops—2 long picot loops in loop at centre of picot group, repeat around. *11th and 12th rows*—2 rows of small loops around. *13th row*—Repeat 5th row, but have the picot loops come in centre of the former groups. Continue working in same way following the design as shown until the next row of lovers' knot

stitch. Make a row of small loops over the row of lovers' knot stitch.

Points. Make 27 small loops, turn. Work back and forth decreasing a loop at each side until point is reached. Place in the 2 long picot loops in same way as for the border design. After all the points are made and the lace is sewed to linen, work around all the points a row of small loops and over it a row of

side loops. (See detail of stitch on page 8, Fig. 24.) Make these last two rows also all around the linen bedspread. The two side pieces are attached to the top of the bedspread by a narrow insertion.

Figure 74. Work on one edge of material 3 rows of small loops, a row of lovers' knot stitch, then again 3 rows of small loops, sew the other side to the top of bedspread.

The oval medallions set in the centre of the bedspread, Fig. 72, and bolster, Fig. 73, are very much alike, only for the bedspread the design is continued beyond the bolster medallion as shown in Fig. 72, and therefore a much larger oval is made.

Figure 75. With needle or tatting shuttle make 18 long loops, close ring. Without cutting thread, make 3 rows of small loops around. Make another ring similar to this one and while making the 3rd row join the two together as in illustration. From now on the design is worked round and round these two rings. *4th row*—A row of small loops, increase a small loop in between the 2 rings, and 1 small loop at each end. *5th row*—Another row of small loops around, and increase a loop at both ends making it come 2 loops right and 2 loops left of the former increased loop. Follow the pattern round and round making the groups of long picot loops same as described for the tufted point edge, Fig. 76. It is very

hard to give the exact number of stitches to make around to keep the work flat, as it may differ with each worker, therefore use your judgment about it. Increase at both ends alike and see that your work lies flat.

Before starting the row of lovers' knot stitch (see detail on page 7, Fig. 16) there should be 54 small loops. Make a lovers' knot stitch in each loop and not over two loops. Make a row of small loops around, one over the lovers' knot stitch and one over the loops between. Increase a stitch here and there. There should be 120 small loops for the 8 points of the small medallion. After another row of small loops, begin making the points. Each point is made over 15 small loops, working back and forth and making the picot groups according to illustration as when making the larger points in Fig. 76. After all the points are made and the lace is sewed to linen, make a row of small loops all around lace and finish with a row of side stitches same as in Fig. 76.

Large Medallion for Bedspread. Start and make similar to Fig. 75. The first row of lovers' knot stitch starts when there are 41 small loops. The pattern between the 2 rows of lovers' knot stitches is similar to the border of Fig. 76. The twelve points are made over 180 small loops, allowing 15 small loops for each point.

The side pieces of the bedspread are joined to the top of the bedspread with the same insertion that was used for the bolster (see Fig. 74).

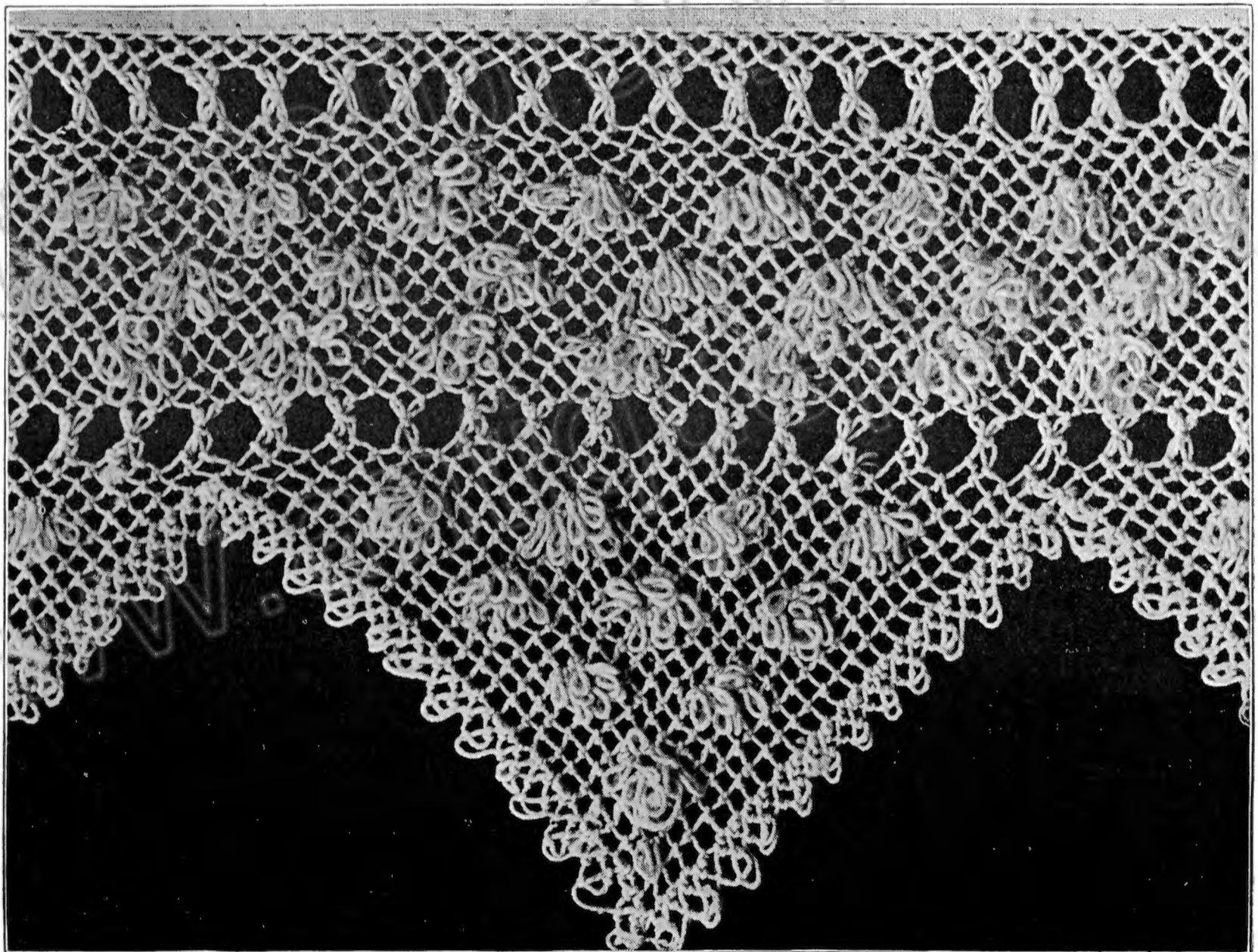


Figure 76. Tufted Point Edging for Bedspread and Bolster.

Figure 37

(Continued from page 11) in next, turn, 1 large loop, turn, 7 picot loops, come down and make 3 picot loops in the former half filled in loops.

Figure 38

(Continued from page 11) and over the small loops. Leave one row of open loops between the darned triangular lines.

Figure 40

(Continued from page 13) times, a little below the top of the tassel and fasten. With a knot stitch attach the tassel to the point as is plainly shown in the illustration. Trim the ends evenly.

Figure 42

(Continued from page 15) loop, * small loop in next, a small loop in same loop, a small loop in next, a small loop in same, a small loop in next; repeat from *. This is the beginning of groups of four small loops with a larger loop between. 8th row—Make groups of 4 small loops over the 4 small loops of former row making the last over the large loop, have a large loop between groups, turn. 9th to 12th rows—Work same as 8th row keeping the groups regular and distinct. Follow the pattern and repeat as indicated until the point of corner is reached.

Figure 43

(Continued from page 15) a large loop between. Keep the groups regular and distinct. 5th row—*A large loop over large loop, skip 1 small loop, a large loop to next, skip 1 small loop, a large loop to next, turn. Scallop—Half loop to top of last loop, a large loop to next, 2 picot loops in same loop, large loop to next, 2 picot loops in same, a large loop to next, turn. Half loop to top of last loop made, large loop to top of next large loop, 2 picot loops in same, a large loop in next, turn. Half loop to top of last loop, a large loop in next large loop, turn. Make 3 small loops in last loop, make small loops coming down the edge of scallop where it is started. Skip a small loop of the 4th row, a large loop in next, skip a small loop, large loop in next, turn. Half loop in last loop, large loop in next, turn, 3 picot loops in last loop, a loop in next. Repeat from *.

Embroidery Over Net for the Day Pillow. Outline the design on a fine thin material and baste it under the net. Embroider over the net catching the stitches also through the thin material. Afterwards cut off this material very close to the edge of the embroidery.

Figure 48

(Continued from page 17) other loop. Make all around flat loop from one large loop to another, a slightly large loop in large loop, flat loop in next. For the last row starting from the flat loop, make a small loop in next loop, another loop in same, a small loop to next flat loop, repeat.

Figure 49

(Continued from page 17) last loop, 2 loops, turn, a small loop in last loop, 1 loop, turn, a small loop to top, bring thread down loosely on the left side of the petal.

Figure 56

(Continued from page 20) making the last row of centre medallion.

Small Medallions. Make 24 very small loops, close ring. Make 4 rows of small loops; then finish with the outside basket edge border already described.

Figure 57

(Continued from page 21) point, keeping work flat. 1st row—8 small loops over the first 2 long loops, 7 over next; repeat around. There should be 113 loops in all. Make 15 rows of small loops, the first few rows of loops should be very small, but as the work proceeds, make them a little larger to keep work flat. 16th row—Skip 1 loop and make a large loop in next; repeat. 17th row—2 small loops over the large loop, a flat loop across to next large loop. 18th row—A small loop in each loop. Make 12 or 14 rows of small loops around the outer edge, then make the basket edge which is described on page 7, Figs. 18-20.

The outside medallions are attached to the centre medallion while making the last row of centre medallions. The spaces between medallions are filled with a ring with 2 rows of 20 very small loops.

Figure 58

(Continued from page 22) to next, flat loop to side of long loop; repeat. Cut thread. From here each scallop is worked separately back and forth, repeating 3rd and 4th rows (3 times), but decreasing 1 small scallop at each side every 2 rows. Make 5 picot loops over the last scallop point.

Figure 59

(Continued from page 23) making a large loop over each long loop of former row. Between medallions make a short flat loop.

Join the triple medallions which have already been made to the centre medallion when making the last row.

Figure 65

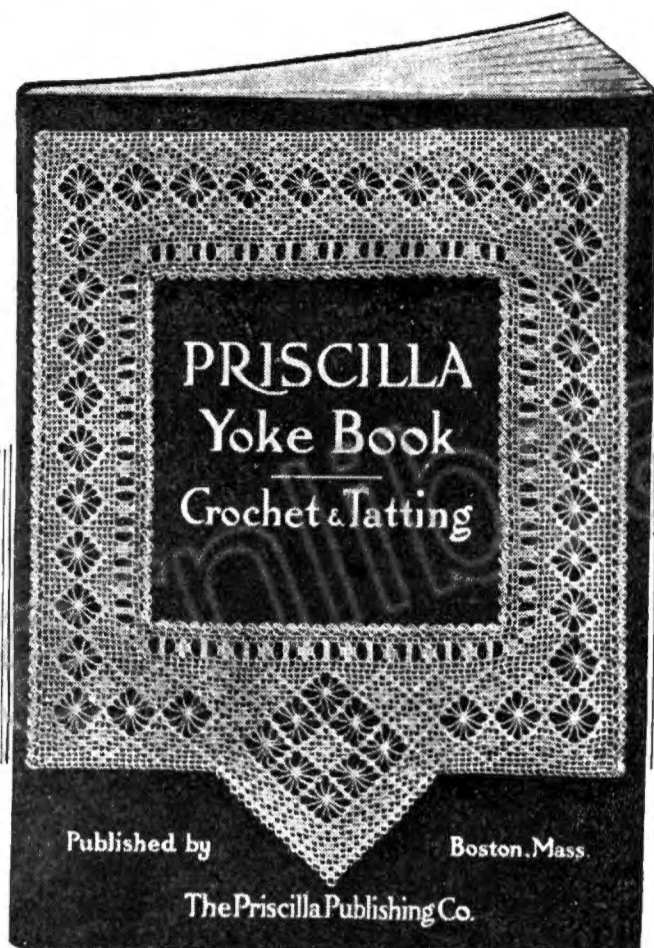
(Continued from page 27) the size of the lace, and buttonhole stitch around, having purled edge inside. Baste lace in place, and sew it to buttonholed edge. Cut fabric underneath the lace close to the buttonholed edge.

Figure 70

(Continued from page 31) shows how points may be added to this diamond insertion.

The small round medallions on the outside edge of doily are made separately and in the last row are joined to each other and to the doily. For medallions make 16 loops, close ring. Make 2 rows of small loops, then finish with a row of fancy double side stitch loops same as Fig. 25, page 8.

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