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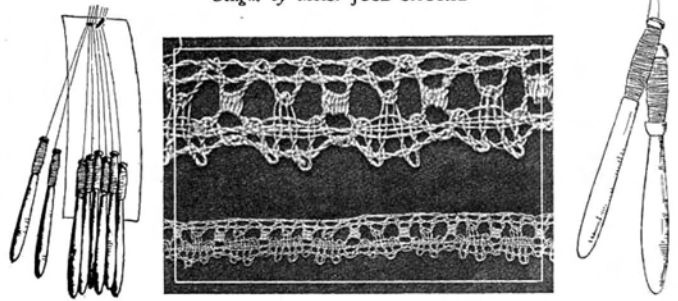
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A Lace of the Early Days

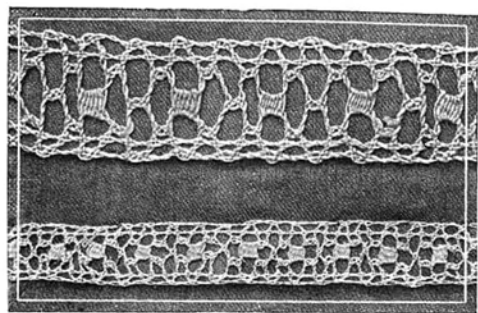
Designs by MRS. JOSE SAURIE



TWAS to learn bobbin lace stitches such as these that a class of gentlewomen and goodwives did meet in the early days of the colony under the instruction of a teacher who had paid a guinea a lesson to learn the art from Flemish refugees in London town. The illustrations show a simple edge and insertion done in both coarse and fine threads. Blue-print No. 20-12-48 has patterns for both widths of insertion and edge.

The simple scalloped edge requires seven pair of bobbins. Use No. 35 linen thread for the coarse edge and No. 120 for the finer. Hang one pair each at B and D, two pair at A and three pair at C. Wt 2nd and 3rd, ctc 5th and 6th, 4th and 5th; tw 3rd and 4th, wt 3rd and 4th, pin in 1, close with ctc; * tw 2nd and 3rd, wt 2nd and 3rd, tw

1st, wt 1st and 2nd, pin in 2, close with ctc; wt 2nd and 3rd, ctc 4th and 5th, 5th and 6th, wt 6th and 7th, pin in 3 between 6th and 7th, tw 7th, wt 6th and 7th, tw 6th, ctc 5th and 6th, 4th and 5th, pin in 4 between 4th and 5th, close; ctc 5th and 6th, wt 6th and 7th, pin in 5 between 6th and 7th, tw 7th, wt 6th and 7th, 5th and 6th; tw twice 3rd and 4th and make a block of 5 leaf stitches; tw 2nd and 3rd, wt 2nd and 3rd, tw 1st, wt 1st and 2nd, pin in 6, close with ctc; wt 2nd and 3rd, tw 4th twice, ctc 4th and 5th, pin in 7, close; ctc 5th and 6th, wt 6th and 7th, pin in 8 between 6th and 7th; tw 7th, wt 6th and 7th, tw 6th, ctc 5th and 6th, 4th and 5th, tw 3rd twice, ctc 3rd and 4th, pin in 9, close; repeat from * with pins 10 to 16 inclusive, then repeat from beginning.



IF one needs either a wide or narrow insertion which may be quickly made with a few bobbins, this one will answer the purpose very nicely.

Eight pair of bobbins are required, No. 35 linen thread for the wide insertion, and No. 100 for the narrow. Hang one pair each at B and D, two pair each at A, C, and E. Cross 1st and 2nd, wt 2nd and 3rd; cross 4th and 5th, tw 4th, wt 3rd and 4th, pin in 1, close; (A) wt 2nd and 3rd, tw 1st, wt 1st and 2nd, pin in 2, close (A);

tw 3rd, wt 2nd and 3rd, cross 7th and 8th, wt 6th and 7th, tw 5th, wt 5th and 6th, pin in 3, close; (B) wt 6th and 7th, tw 8th, wt 7th and 8th, pin in 4, close (B); tw 6th, wt 6th and 7th; tw 4th and 5th, make 8 leaf stitches with 4th and 5th, wt 5th and 6th, pin in 5, close; wt 3rd and 4th, pin in 6, close; tw 4th and 5th, wt 4th and 5th, pin in 7, close; repeat (A) to (A), pin in 8; repeat (B) to (B), pin in 9; then repeat from beginning for required length.

ILLUSTRATED ABOVE

No. 20-12-48. BOBBIN LACE. Blue-print pattern of both designs (two widths). 20c. Linen thread, Nos. 35, 100, or 120, 50c. a spool. Wooden bobbins, 5c. each; six for 25c. Paper pattern for cutting pillow, 10c. Bank pins No. 3, 10c. ounce; No. 7, 15c. ounce.

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About Embroideries

ILLUSTRATED ON PAGE 8

No. 20-12-40. **NARROW SCARF**. Size, 8 x 58 inches. Stamped cream linen. 75c. each. Embroidery cotton, \$1.89; or silk, \$2.70. Perforated pattern, one-half length (reversible), 30c.

No. 20-12-41. **ROUND PILLOW**. Size, 20-inch. Stamped blue rep, with rep not stamped, to complete pillow, \$2.00. Embroidery cotton, 66c.; or silk, \$1.60. Perforated pattern, 35c.; transfer, 20c.

No. 20-12-42. **TABLE COVER**. Size, 19-inch. Stamped cream linen, \$1.15. Embroidery cotton, \$1.19; or silk, \$1.70. Perforated pattern, 30c.; transfer, 15c.

No. 20-12-43. **CHAIR BACK**. Size, 12 x 22 inches. Stamped cream linen, 65c. Embroidery cotton, \$1.05; or silk, \$1.50. Perforated pattern, 25c.; transfer, 15c.

No. 20-12-44. **SCARF**. Size, 18 x 58 inches. Stamped cream linen, \$2.85. Embroidery cotton, \$1.61; or silk, \$2.30. Perforated pattern, 30c.; transfer, 20c.

No. 20-12-44A. **PILLOW** (not illustrated) to match scarf. Size, 17 x 23 inches. Stamped cream linen, \$2.00. Embroidery cotton, 98c.; or silk, \$1.40. Perforated pattern, 30c.; transfer, 15c.

A color diagram will be sent with each pattern of the designs shown on this page. Prices of materials guaranteed for sixty days only



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315 Fourth Avenue, Dept. 11, New York



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- Crochet Stitches 5
- CLARK'S O. N. T. CROCHET COTTONS 18
- CLARK'S O. N. T. LIBRARY OF CROCHET BOOKS 18





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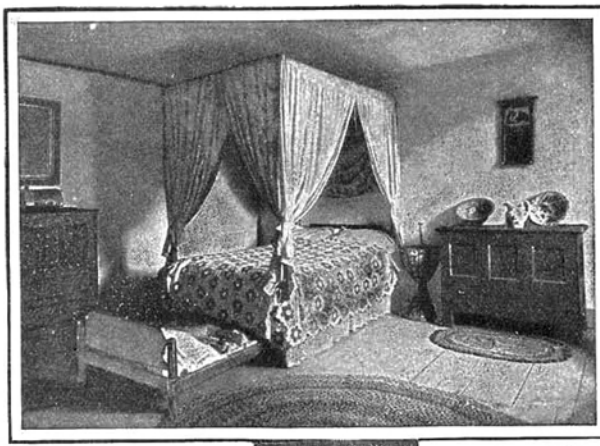
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The Pride of the Housewife



Photographs by The Misses Allen

PATCHWORK quilts, tufted counterpanes, handwoven coverlets—history, romance and art, done in scraps of cloth, in homespun flax and fine stitches, in the warp and woof of a fabric. The beauty which grew into the souls of our architects, artists, and poets was born of these humble crafts in the hands of colonial mothers.

Quilts are like voices of the past saying: "Do you remember?"—"There's Althea's wedding gown, a bit of Bobby's first breeches—see the striped piece in the corner, my first bit of blue and white ticking, woven when I was a slip of a girl at Aunt Nancy's—that yellow came over from Holland."

The big piece boxes up under the eaves contained treasure of no mean value. When you consider the labor that went into cloth-making, no wonder the waste of a scrap was unthinkable, criminal, even!

On what could one lavish her art where it would do her more "credit" than on her counterpane? All through these early days the big bed sat in the kitchen, or across the hall in the "parlor," close by the great fireplace. Even if one possessed a "vanishing bed," that pulled close up to the wall or fitted into a cupboard in the daytime, one adorned it with care just the same, if she took rightful pride in her household. (By the way, our modern flat dweller's "disappearing bed" had fine colonial ancestry!) The trundle bed, too, shared the glory, often wearing the "piecing" of the small occupant's first squares.

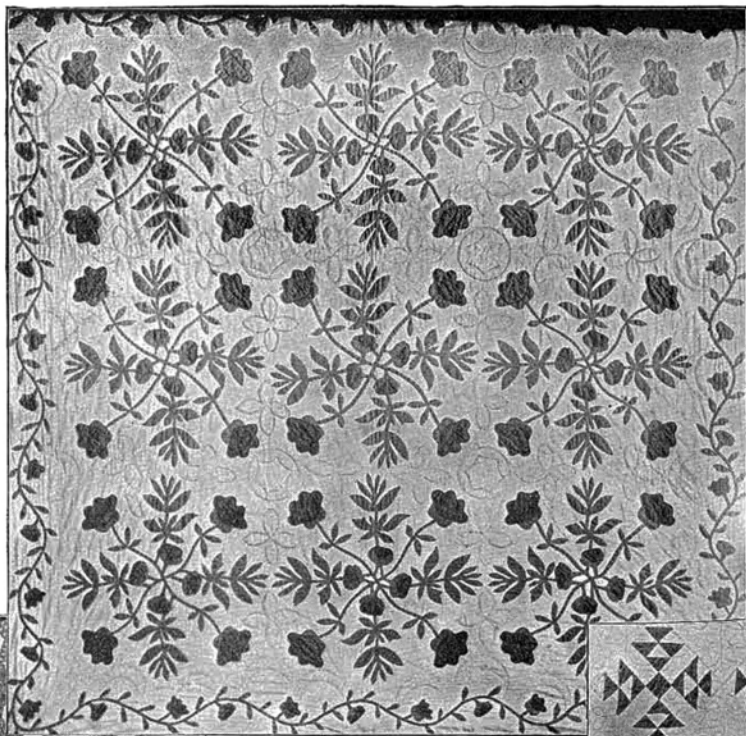


In Memorial Hall in Old Deerfield, Massachusetts

day, cotton) background. The quilting itself is the stitchery pattern forming the background and holding the wadding, or filling, firm and even.

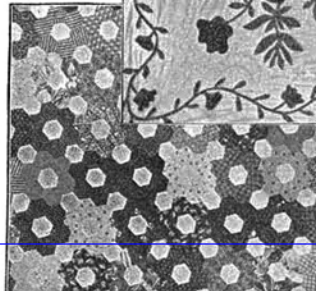
The old appliqué quilts were frequently made in squares and set together, as they were thus much easier to handle, and we follow this plan in the Nodding Poppy quilt, No. 20-12-49, we have illustrated. Each square of unbleached cotton is stamped with an outline to guide in placing the appliquéd pieces, and there is also a paper pattern of the quilting design. The flowers and foliage are stamped on chambray and should be carefully cut out on the outlines, as all material has been allowed for turning in edges, and also for seaming.

Both the appliqué quilts and diagrams for pieced quilts will (Continued on page 23)

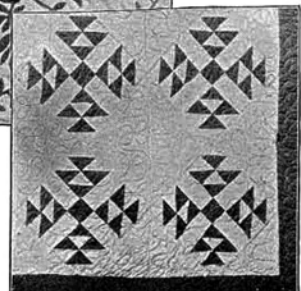


Patchwork from an old collection

A modern version of an old pattern



The quilt of Nodding Poppies, No. 20-12-49, is done in pink and green appliqué on unbleached sheeting. The quilting pattern is simple. Information about materials will be found on page 33.





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(Continued from page 22)

be found in the new Priscilla Patchwork Book (thirty-five cents the copy), which offers many new-old quilt ideas.

Here we must say a word of the great bed-hangings, heavily quilted at first to shut out the cold, then later made of "block printed" fabric, using the home-made dyes and hand-carved wooden blocks for the printing, such as are shown in the picture.

Carved wooden blocks were also used for "quilting markers"; these, heavily chalked and pressed against the quilt, faintly outlined the intricate pattern. But had you no marker or chalk, the graded edge of a pan or saucer would give you a primitive pattern of pretty scallops and circles.

KNOT-STITCH AND TUFTED COUNTERPANES.—The beautiful tufted counterpanes of firm hand-woven linen were found in the first bed chambers that the colonies boasted. The patterns, quaint as the names they bore, were used for generations.

The tufting was simply done. With six or eight strands of the warp of the cloth, or candlewick doubled, the worker threaded her needle, then whipped her stitches over a small smooth twig, keeping them about a quarter of an inch apart and as short as possible. She would sometimes cut her loop and let the soft thread fluff out in the handling, or leave her looped stitches as they were taken. To-day we are gaining a similar effect to the work of our great-grandmothers by using French knots on the old patterns which we have copied or adapted. A creamy white unbleached sheeting is our nearest approach to the old fabrics, and a soft knitting cotton approximates the homespun threads. The counterpane, No. 20-12-1, shown on page 5, is "The Bowl of Snowballs," and with its pretty netted edge is a splendid example of a reproduction of a fine old pattern.

HAND-WOVEN COVERLETS.—"The Colonial Coverlet is to American art what the prose works of Increase Mather and the verses of Ann Bradstreet are to American literature," says Eliza Calvert Hall in her fascinating "Book of Hand-woven Coverlets." Here again we have the quaint names and patterns cherished for generations; Flowers of Lebanon, Hickory Leaf, Gentleman's Fanny, Roses and Pines in the Wilderness, Orange Peeling, Chariot Wheels, and scores of others, humorous, poetical, descriptive.

Blue and white were the colors most favored because the indigo dye was so satisfactory. Variations of shade could be gained in the weaving, as well as the dyeing, so after all, there was much variety. We find black and white and dull crimson; gray, tan, and rose; creamy white, red, soft green and deep blue; and others employing the three favorite colors, blue, brown, and white.

Woven on a warp of handspun flax, with homespun wool for filling, the old coverlets have outworn the centuries. Cotton has been used now for years in the South, but homespun wool and the old dyes still preserve the glory of the covers.

Our present-day weaving enthusiasts cherish some inherited ambition to achieve wonderful coverlets. They are seeking out the old drafts, and begging their Southern sisters to give them the secrets of their prized, almost sacred "kivers." Once again, "history repeats itself"—the trite and true saying is as applicable to handicrafts, as to wars and national embroilings, for we find maidens again at their "patching"; they're making counterpanes, too, for the newest colonial bedsteads; they're taking expensive lessons in the old arts of spinning and weaving. So it seems John Alden the lover spake with prophetic vision, for he said, in the words of the poet, "When the spinning-wheel shall no longer Hum in the house of the farmer, and fill its chambers with music, Then shall the mothers, reproving, relate how it was in their childhood, Praising the good old times, and the days of Priscilla, the spinner!"

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Vanity in Purses Will Always Be Pardoned

The modern fad for unique and fanciful bags is sponsored by our Colonial forbears, for then men as well as women carried gayly ornamented bags and pockets. They were often made to match wedding gowns, and knitted purses were a favorite token from fair hands to husband or lover.

THAT many of the old-time bags were handsomely decorated is shown by the one pictured in the centre of one group, a capacious bag of the pocket type designed to be tied about the waist. This bag is shown in Memorial Hall, old Deerfield, Mass. It is elaborately embroidered in color and was one of the sources of inspiration for the early embroideries of the widely known Blue and White Society, which is one of the village industries. We spend less time and stitchery upon our modern bags, but attain the decorative effect with bolder designs and rich hues. It is needless to state that nice costuming demands a special handbag for the time o' day or the occasion, so bag No. 20-12-51 is a street bag to carry with your soft, warm suit or new fur coat. The model of dull brown suede-fin-



No. 20-12-50



No. 20-12-51

ished cloth is mounted on a shell top which reflects the green of the silk-and-wool yarn leaves, or the bag may be finished with a heading run with cords. Orange wool, with a touch of blue and yellow, makes the centre flower of the design, while yellow outline and orange French knots form buds or berries. New England stitch (page 8) and buttonholing fill the broad spaces of the spot, and a fold of material makes a handle.

Dark blue taffeta, silk cord, and a slim gold tassel proclaim bag No. 20-12-50 a companion to your afternoon frock or restaurant gown. This bag is cleverly shaped with small side gores and has embroidery on front and back. The cord slips through little folded straps of taffeta inserted at the top between the silk and the golden-hued silk lining. The rose is worked in long-and-short stitch in two shades of henna, the stitches of the second row, in the darker shade, interlacing the other and producing a smooth satiny texture. Green French knots packed closely together form the centre. Fine gold tinsel thread is darned into the taffeta for a background, and a coarser gold thread is couched with green to outline leaves, stems, centre of rose, and lines about the design. Information about materials will be found on page 33.

Make This Test Watch how your teeth respond

This ten-day test has shown to millions the way to whiter, safer teeth. It is a free test—you should make it. No other method known can do what Pepsodent does for teeth.

To end the film

The object is to fight the film, which dims the teeth and causes most tooth troubles. Dental science has worked years to do that.

Film is that viscous coat you feel. It clings to teeth, enters crevices and stays. The ordinary tooth paste does not combat it satisfactorily, so brushing leaves much of it intact.

It is the film-coat that discolors, not the teeth. Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhoea. Thus all these troubles have been constantly increasing despite the tooth brush-

Now we combat it

Dental science, after years of searching, has found ways to combat film. High authorities have proved them by clinical and laboratory tests.

The best dental opinion now approves these methods. Leading dentists everywhere are urging their adoption. Millions of people, as a result, now employ them daily.

The methods are combined in a dentifrice called Pepsodent. And a 10-Day Tube is offered free, so all who will may quickly know how much it means to them.

Five Much Desired Effects

One ingredient of Pepsodent is pepsin. Another multiplies the starch digestant in the saliva to digest the starch deposits which cling and form acid.

It also multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay. Two factors directly attack the film. One of them keeps teeth so highly polished that film cannot easily adhere.

Pepsodent combines the best that modern science knows to combat the great

tooth destroyers. It has brought a new era in teeth cleaning.

Watch it act

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film coat disappears.

You will see several new effects, and the book we send will tell you what they mean. This is too important to forget. Cut out the coupon now.



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About Embroideries

ILLUSTRATED ON PAGE 9

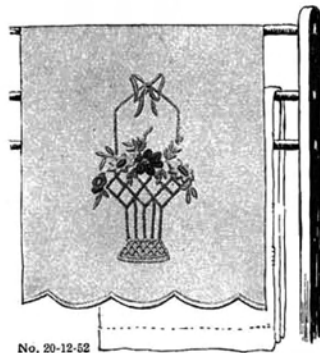
- No. 20-12-33. CAP. Stamped lawn, and net for insets, 50c. Embroidery cotton, 12c. Perforated pattern, 30c.; transfer, 20c.
- No. 20-12-34. GOWN. Stamped white nainsook, and net for insets, \$3.50. Embroidery cotton, 48c. Perforated pattern, 40c.
- No. 20-12-35. DRESSER COVER. Size, 20 x 42 inches. Stamped white linen, \$2.75. Embroidery thread, 64c. Perforated pattern, 50c.
- No. 20-12-36. PINCUSHION. Stamped white linen, \$1.85. Embroidery cotton, 42c. White muslin-covered mount, size 5 1/2 x 22 inches, 70c. Perforated pattern, 40c.; transfer, 20c.
- No. 20-12-37. PILLOW SLIPS. Size, 21 x 38 inches. Stamped cotton tubing, with scalloped edge hemstitched for crochet work, \$3.00 a pair. Embroidery cotton, 12c. Crochet cotton No. 50, 28c. a ball. Hook No. 13, 10c. Perforated pattern of design and one Script or Old English letter, 25c.; transfer, 20c.
- No. 20-12-38. PILLOW SLIP. Size, 21 x 38 inches. Stamped cotton tubing, \$2.25 a pair. Embroidery cotton, 36c. Perforated pattern, 30c.; transfer, 20c.
- No. 20-12-39. TOWEL. Size, 18 x 34 inches. Stamped union linen huckaback, \$1.50; ivory-white linen, \$2.35. Embroidery cotton, 12c. Perforated pattern, 25c.; transfer, 15c.

Prices on this page guaranteed for sixty days only



Reminiscent of Old-Time Gardens

Selected by AMY GAY



No. 20-12-52

When Great-aunt Lucilia became the "Cap'n's" wife, her mother spun and wove chest linens of home-grown flax. The damask towel above was her wedding present to my mother and now a modern Lucilia has it for her Chest o' Dreams.

MAIDS of old New England started their chest linens when they were small girls, helping to cure the flax, then learning to spin and weave the linen yarn. The happy Hope Chest maid of to-day does not weave the dainty fabric she embroiders. Mid all the busy excitement of her "trunking" days she can be thankful for fine linen and durable cotton fabrics, all stamped with dainty designs ready for embroidery.

Scarcity of linen is one of the aftermaths of war which confronts to-day's housekeeper. Linen huckaback continues to be very expensive and difficult to secure at any price. Because of this the part linen and cotton fabrics have come into quite general use and we have found that they are really not so objectionable after all, are very durable, and cost much less money.

Experience has also taught us that towels do not need to be so large as we have considered it was right and proper they should be. Two inches or more from the width of a towel is no serious handicap, reduces the expense and lessens the laundry burden. So to-day we use the 18 x 34 or 20 x 36 inch sizes instead of the 22 x 38 and think nothing of it.

The unusual motifs and mellow colors of these towel designs have been

adapted from the needlework of Puritan maids. No. 20-12-52 has a blue-ribbed basket outlined in tan with satin-stitched flowers, yellow, blue, and rose, and green leaves. No. 20-12-53 is likewise scalloped, but has a conventional lily design. Flowers with smoothly laid white petals have yellow centres and new green leaves like a breath of spring. Isn't this a refreshing pattern for your guest-room?

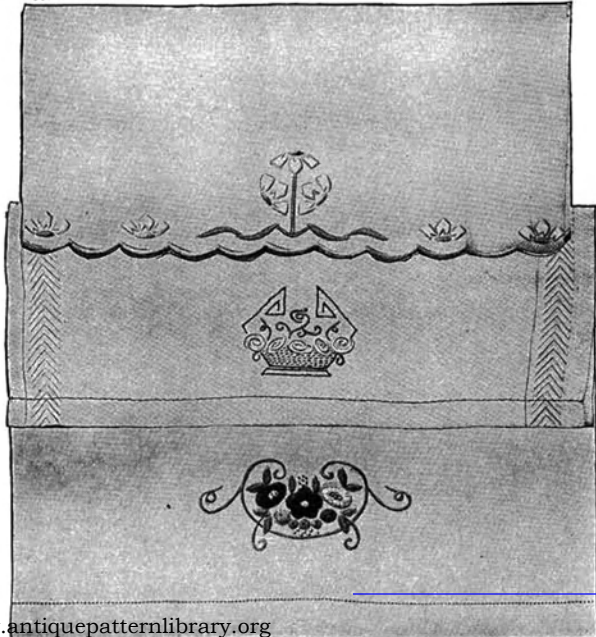
Soft, thick cotton of a special texture, warranted to absorb moisture, is used for No. 20-12-54. All in outline-stitch, blue flowers and green vines spread from a mahogany basket. This towel is hemmed with a thread of the old brownish red.

Real old needlecraft is employed in No. 20-12-55. Leaves and tendrils are in the familiar satin and outline stitches, but the flowers of old blue, lavender, and rose, are done in the New England stitch described on page 8. Little buds are buttonholed, all stitches radiating from the centre and a few satin dots in lavender and rose give the design a dainty touch. Machine hemstitching holds the hem.

The soft stranded floss used for all these embroideries produces a subtle suggestion of old-time delicacy, and lends itself nicely to this unpadded style of needlework.

Further information about materials on page 33

Upper—No. 20-12-53 Centre—No. 20-12-54 Lower—No. 20-12-55



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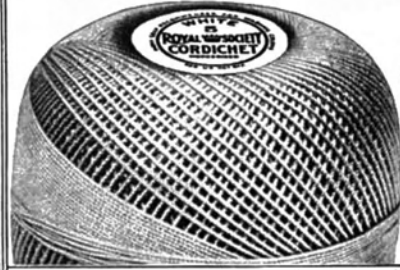


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The articles illustrated give but a few suggestions and directions for crocheting them are in the new book, just out.

Crochet Book No. 16
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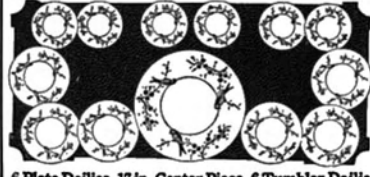
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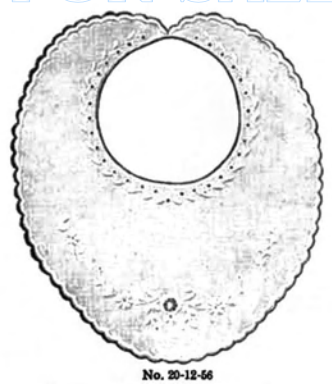
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Fairy Stitches
 and Old-Time
 Patterns



panel of dress No. 20-12-57 has a quaint old-fashioned design worked out in simple stitchery, as shown in the accompanying detail. The small leaves, like those of the other articles on the page, are in satin-stitch, while seeding is used to fill in the broad spaces. Fine lace makes ruffles at neck and wrists and the skirt edge is plainly hemmed. The panel of the wee christening robe from which these lovely motifs were adapted was a marvel of exquisite stitchery, patterned so closely that you could hardly find a pin-point of plain linen.

DESIGNS on this page are adaptations from the baby-wear of early days preserved in the Boston Museum of Fine Arts. All reflect the type of design then prevalent and introduce some bit of old-time stitchery. On linen bib No. 20-12-56 it is the solid and eyelet work vine traced about the hemmed neck and large shadow eyelet filled in with a "spider," or woven wheel, which give it distinction. Five bars are carried from side to side of the eyelet, caught together at the centre and held with a few rows of weaving over and under the bars.

Cap No. 20-12-58, simply made of fine batiste, introduces a bit of the Compass work (virtually four long eyelets arranged in a circle) which was much used in early New England embroideries. The cap is cut in one piece with a scalloped band turned back from the face.
 The richly embroidered princess

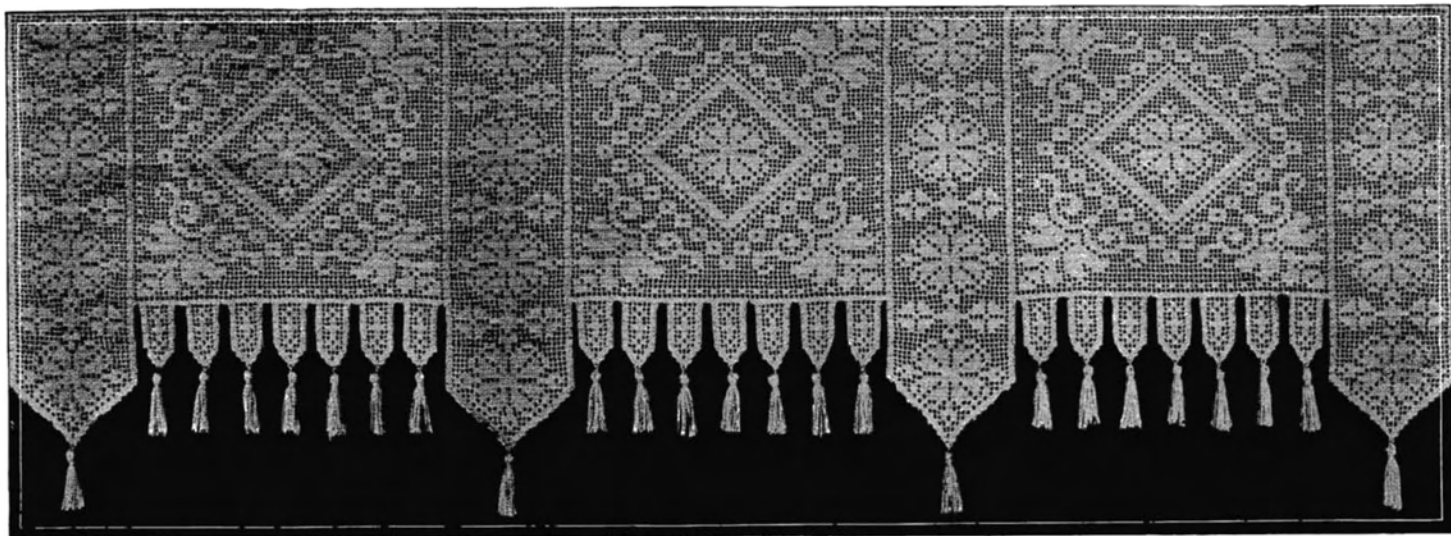
Cap No. 20-12-59, of fine handkerchief linen, is a bit of "real" needlework. It is seamed to a small embroidered crown with the finest of beading, and the front has a grounding of spider wheels. The dainty rosebuds are satin outlined with cut-work centres, and seeding fills the large leaves in the centre of the pattern. The edges of the cap are buttonholed and ornamented with groups of picots or buttonholed loops after the manner of needlepoint. To make, carry the thread back a tiny space and catch into the purl of a buttonhole-stitch; keeping needle over thread, make another loop, buttonhole back over looped thread to middle of first loop, lay another loop to centre of second loop, fill with buttonhole-stitches, finish first loop back to edge, and continue, making the pyramid loops at regular intervals.

A single thread of soft stranded cotton is used for the work on these designs. Many of the stitches used are illustrated and described on our Special Service Sheet No. 13, which is mailed on receipt of two 2-cent stamps.



Further information about materials on page 33

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CREX THE IDEAL FLOOR COVERING IN TOWN AND COUNTRY ALL YEAR ROUND
 GRASS RUGS
 WITH NAME WOVEN IN SIDE BINDING



No. 20-12-60

Once Again the Antimacassar

Designs by MARY E. FITCH

T“IDIES” or chair-backs of filet crochet, the antimacassars of our grandmothers’ day, reappear on davenport backs and fireside chairs, and seem not at all out of place where one would least expect to find them—in our limousines. Designs of a conventional character are best suited to the larger pieces, but for the smaller chair-backs quaint urns and naturalistic motifs may be used successfully, and the lower edges shaped in scallops or points to suit the designs. The work is commenced on the straight upper edge, and each point or scallop on the lower edge worked separately, joining a new thread each time to start.

Tassels made of the same crochet thread add a finishing touch, and in their simplest form are made as follows: wind thread around a three or four inch cardboard; then run a double thread under the loops on one edge of the board and tie, leaving a sufficient length to fasten. Slip loops from card, and with another thread tie about half an inch from top to form a head. Trim lower edge and tassel is complete. It is best not to make them too “fat,” or they will be uncomfortable when leaned

Thread was spun so fine that it often took a skilful worker a whole year to make a pair of lace sleeve ruffles to adorn the wrists of a man of the Court of Queen Elizabeth.

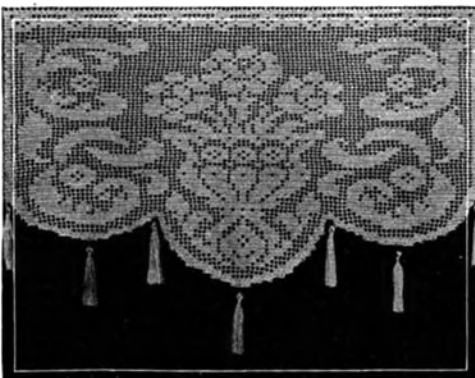
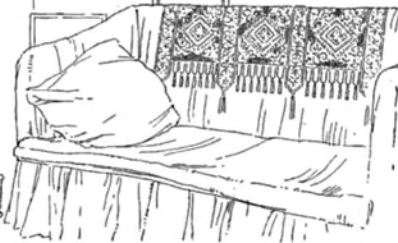
Men fostered the lace-making arts by demanding real Point and Reticelli lace upon their hats, boot tops, and the pillows upon which they rested their heads at night, and although our early ancestors frowned upon all elegance of dress, which savored to them of the extravagances of the English Court, no sooner did prosperous days come upon them than did our Colonial gentlemen bedeck themselves with laces and embroideries after the fashion then prevalent in Europe.

The darning of figures or portrayal of scenes upon square-mesh netting was one of the earliest forms of lace-making, later followed by the needlepoint and bobbin laces, and in the early days of the nineteenth century by machine-made laces, made possible by machines invented

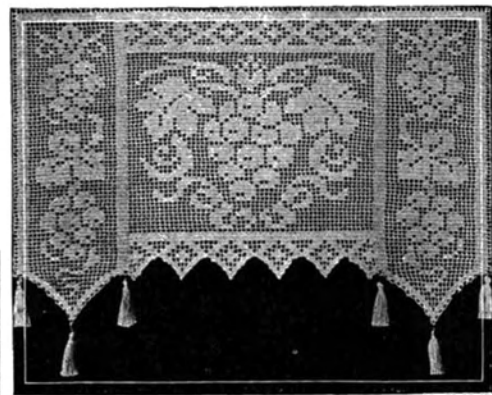
loops built around the English rose and Irish shamrock.

To the nuns of the Convent of Mercy, near Rouen, France, is accredited the earliest known piece of Filet Crochet, a copy of Leonardo de Vinci’s picture of The Last Supper, said to have been made about 1840. Although claimed to have been made in an effort to duplicate the machine-made Nottingham laces which were then at their zenith, it seemed much more reasonable to regard it as a copy of the darned netting or laces of a much earlier period. The name *filet*, however, which seems to have been adopted about this time for all sorts of square mesh laces, is from the French, meaning a thread or a net. Laces is now best known as *filet*, which is the name also applied to the popular crochet of this type.

Devotees of the crochet needle, or hook, as it is generally called, have found it a ready medium for the reproduction of other types of lace — Venetian, Maltese, Cluny, and Reticelli, but all are more difficult of execution than Filet and are not suited to such a range of uses. Pictorially it offers unlimited scope for the designer. Our American Picture Lace Contest (Filet Crochet) was a great success. Hundreds of entries were made, and



No. 20-12-61



No. 20-12-62

against, for it is utility as well as beauty that is expected of a chair-back. Further information about materials and patterns for these chair-backs will be found on page 33. They are unfortunately so large that it is not possible to show them in the magazine.

Although crochet is a comparatively modern form of needlework, and cannot be numbered among the accomplishments of the women of the colonial period, an issue of PRISCILLA would hardly be complete without some reference to this popular form of needlework, which derives its name from the *croc* or hooked needle with which it is made. The process consists of a series of interlaced loops which may be built into a closely woven fabric, or be open and lacy in effect.

Lace-making has been the artistic pastime of gentlemen for centuries, and nearly all of the countries of Europe are distinguished for lace of some sort. Queens and wealthy women of leisure were proud professors of the lace-making art, which flourished through wars and persecutions down the years when palaces and convents were the only quiet spots for the pursuit of this peaceful art. First came the ecclesiastical laces, then the use of rare laces for royal weddings, christenings and coronations until in the days of the Renaissance women who could produce it at all were unable to supply the growing demand.

in England and France, and now developed until the lace industry stands second to none in the field of textiles.

Perhaps the earliest known use of the crochet-needle for the purposes of lace-making was by the nuns of a convent in Ireland, in an endeavor to establish a lace-making industry which should be less tedious in process than the Venetian Needlepoint. From this has developed the beautiful Irish crochet laces, many of which are Venetian in character, and introduce the needlepoint stitches, while others consist of a groundwork of picot

many of the articles were so excellent in design, execution, and suitability for the purpose for which they were intended that it was an exceedingly difficult matter for the judges to agree upon the prize awards. The story of the contest will be given in the coming February issue, and we shall show some of the prize pieces at that time. Others will appear during the year.

Both linen and hard-twist cotton threads make beautiful filet crochet. The linen threads are a little softer in texture than the cotton, and in color more closely resemble the old laces, but many crocheters prefer the cotton threads which can be had in both white and *écru*.

If you are making one of these antimacassars to fit a particular piece of furniture, first take the measurement of the space to be covered, count the number of squares across your block pattern, and then use the right size of thread and hook to make your work run the required number of meshes to the inch. If you crochet loosely it will be necessary to use a finer thread than if the tendency is to work tightly. If your crochet does not run square, that is, if it does not measure the same number of spaces one way as it does the other, it is because the tension of the chains and the trebles is not the same.



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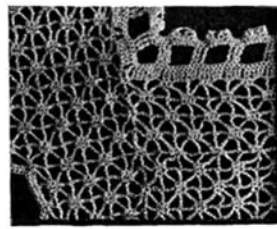
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Crochet Makes Pretty Yokes



Gown Yoke
with Sleeves
by
Helen P. Metzger



Explanation
of
crochet stitches
on page 29

MATERIALS. — Four balls No. 60 crochet cotton, No. 11 hook.
The yoke is started under the arm.
1st row — ch 31, d in 2d st from hook, * ch 5, skip 4, dt (thread over twice) in next st, ch 5, skip 4, 3 d; repeat from * to end of ch, ending with one d. *2d row*—ch 9, * d under 5 ch, d in dt, d under next 5 ch, ch 4, dt in 2nd d, ch 4; repeat from *, ending with dt in d. *3d row*—ch 9, * 3 d, ch 5, dt in dt, ch 5; repeat from * ending with dt in 4th st of 9 ch. *4th row*—* ch 4, dt in 2nd d, ch 4, d under 5 ch, d in dt, d under next 5 ch; repeat from *, ending with a d in 4th st of 9 ch. This completes one row of "webs." Make nine rows of webs. When beginning the 10th row, add 21 sts on which to make the two added webs. Make three rows each containing 5 webs, 3 rows of 7 webs each; 3 rows of 9 webs each, then slip st over 2 webs to decrease; 3 rows 7 webs each; 3 rows 5 webs each. Decrease to three webs and work on this length for 18 rows. This brings the work to the increase in the back, which is made exactly like the front. Finish back with 9 rows of 3 webs each and join to front with needle and thread.
Find the centre of underarm and fasten thread to top edge. Work over 12 webs for the shoulders, turn and work back and forth on this strip for 29 rows; break thread and join to back of yoke with needle; make other shoulder piece to correspond. Around the arm edge make 5 or 6 rows of webs (the sleeves may be made longer or shorter as desired). Slip st over 10 webs from centre of underarm, and work over next 9 webs, turn, 2 rows of 9 webs each, slip st over 3 webs and make 2 rows of 3 webs each for point on sleeve.
BEADING.—Work a row of t around neck edge, making 3 t in each space and one t in each dt. *2d row* — 3 lt (thread over 3 times) in 3 t, ch 5, skip 5, 3 lt in next 3 sts; repeat around, joining groups of dt at corners with no chains between. *3d row*—3 d in 3 dt, (one t, 2 dt, one lt, ch 5, one lt, 2 dt, one t) all under 5 ch; repeat.
Use last row to edge sleeves, and 4 d under each ch for lower edge of yoke.

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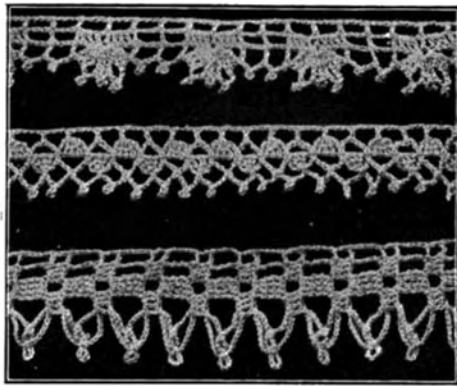
Especially adaptable for I. C. S., Alexander Hamilton and other home study courses.



Netting Outlives the Centuries

(Continued from page 14)

end for each row in order to keep the fancy stitches right side out. *3d row* — Plain with single thread and small mesh-stick. *4th row* — Plain with double thread and large mesh-stick.
5th row—* Net three loops together, then a loop between 1 and 2, then one between 2 and 3, as in illustration, which will make the same number of loops as before. Repeat from * to end. This completes the "Moonshine Stitch."
6th and 7th rows—Plain with single thread and small mesh.
8th and 9th rows—Like 1st and 2d (Matrimony Stitch).
10th row—Plain with small mesh.
Fringe is put in after washing, and is made by putting four threads of No. 8 on large knitting-needle and using 1½-inch mesh-stick.
PINCUSHION COVER.—Centre is a square of filet netting made over a No. 12 steel knitting-needle, with a vine pattern darned in. Border introduces two fancy netting-stitches and is made over ¼ and ½ inch mesh-sticks and No. 12 steel needle. Use No. 30 crochet cotton or fine linen thread and floss for darning.
BORDER. *1st row*—Over small mesh-stick (¼-inch) net in every other mesh, 3 stitches in one mesh to make corners. *2d row*—Net plain. *3d row*—Net plain. *4th row* — Over medium mesh-stick (½-inch) * net 5 times in one stitch, net 1 in next stitch, repeat from *. *5th row*—Over small mesh-stick net the * 5 stitches as one, to make a cluster, net 1 in next stitch, repeat from *. *6th row*—Over small mesh-stick net plain. *7th row*—Over medium mesh-stick net 5 stitches in one, miss * 2 stitches, 5 stitches in next stitch, repeat from *. *8th row* — Over steel knitting-needle (No. 12) net each stitch plain. *9th row* — Net 4 stitches plain, * thread over needle (No. 12) once, miss one, 4 stitches plain, repeat from *. *10th row* — Net 3 stitches plain, * thread over needle (No. 12) twice, 3 stitches plain, repeat from *. *11th row*—Net 2 stitches plain, * thread over needle (No. 12) three times, 2 stitches plain, repeat from *. *12th row*—Net 1 stitch plain, * thread over needle (No. 12) four times, 1 stitch plain, repeat from *.
Directions for square mesh netting (for pincushion top) are given in Priscilla Special Service Sheet No. 10, which will be sent for four cents in stamps.
No. 20-12-64. PINCUSHION TOP. Block pattern of design, 15c.
MATERIALS FOR NETTING TESTER, EDGES, AND PINCUSHION TOP. Knitting cotton, white or cream, 18c. a ball. Linen thread, 50c. a spool. No. 30 crochet cotton, 28c. a ball. Stranded cotton for darning, 6c. a skein. Mesh-sticks: ¼-inch, 10c. each; ½-inch, 12c. each; 1-inch, 15c. each; 1½-inch, 20c. each. Netting-needles, 20c. each. Steel knitting-needles, 5c. each. Ribbon-wound frame, size 7½-inch, 50c. each.



When
Edges are
Needed

NARROW edges which may be used to meet the endless needs for a simple trimming are ever in demand. Here are three on that order in crochet, to be made in any desired size thread, according to the article needing this finishing touch.

EDGE No. 1 (Upper)

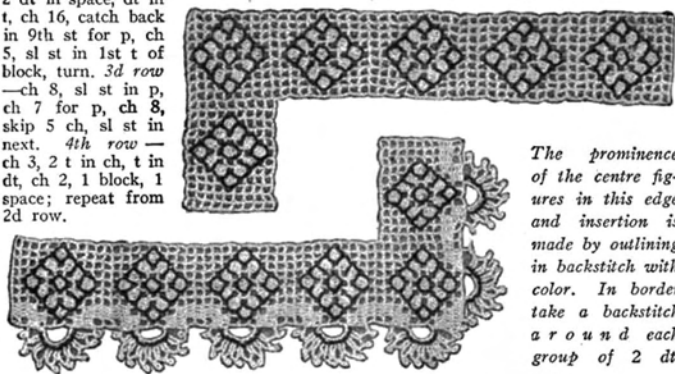
Make a foundation ch length desired, turn. *1st row*—t in 10th st, * ch 3, skip 3, t in next; repeat from *. *2d row*—ch 6, t in t, ch 3, * (t in t, 3 t in space) twice, (t in t, ch 3) twice; repeat from *. *3d row*—* ch 6, catch back in 4th st for picot, ch 2, t in t) twice, 3 dt in 4th t, (ch 6, p, ch 2, 3 dt in same st) twice, t in 4th t or last of group; repeat from *

EDGE No. 2 (Centre)

Make a foundation chain of desired length and work on both sides of it. **INNER EDGE.**—* Chain 7, skip 3, sl st in 4th, ch 3, one t in each of next 3 ch sts, keeping last loop of each t on hook and taking all off at once with sl st, ch 3, sl st in next ch st; repeat from *. *2d row*—sl st to centre of group, ch 6, * t in loop, ch 3, t in centre of group, ch 3; repeat from *. **OUTER EDGE.**—Turn work and repeat as for 1st row above, making a loop over each group and a group in each space. *2d row*—sl st to centre of loop, * ch 7, catch back in 4th st for p, ch 3, sl st in top of group, ch 7, p, ch 3, sl st in loop; repeat from *.

EDGE No. 3 (Lower)

Chain 15, t in 4th, 5th, and 6th sts from hook, ch 2, skip 2, 4 t, ch 2, t in last ch st. *2d row*—ch 6, dt in first t of block, ch 2, skip 2, dt in t, 2 dt in space, dt in t, ch 16, catch back in 9th st for p, ch 5, sl st in 1st t of block, turn. *3d row*—ch 8, sl st in p, ch 7 for p, ch 8, skip 5 ch, sl st in next. *4th row*—ch 3, 2 t in ch, t in dt, ch 2, 1 block, 1 space; repeat from 2d row.



The prominence of the centre figures in this edge and insertion is made by outlining in backstitch with color. In border take a backstitch around each group of 2 dt.

CROCHET STITCHES

Slip Stitch (sl st).—Hook through at st indicated; draw thread through work and loop on hook at same time.

Double (d).—Hook through work, thread over, draw through, making two loops on hook, over and draw through both.

Treble (t).—Thread over, hook through work, over and draw through, giving 3 sts on hook, (over and draw through two) twice.

Double Treble (d t).—Thread over twice, hook through work, over and draw through (4 sts on hook), * over and draw through 2 sts, repeat from * twice.

Long Treble (l t).—Over 3 times, hook through work, thread over and

INSERTION WITH CORNER

Chain 33, t in 9th st from hook for first space (sp), eight more spaces. * Two more rows of 9 sp. *4th row*—4 sp, 1 bl, 4 sp. *5th row*—3 sp, 1 bl, 1 sp, 1 bl, 3 sp. *6th row*—2 sp, 1 bl, 3 sp, 1 bl, 2 sp. *7th row*—1 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. *8th row*—Like 6th. *9th row*—Like 5th. *10th row*—Like 4th. *11th row*—9 sp. Repeat from * for length.

TO TURN CORNER.—After completing 11th row, work into side of strip just made, counting the first nine spaces as 1st row; repeat from *.

EDGE TO MATCH INSERTION

Chain 33. *1st row*—7 sp, 1 bl, 1 sp, 2d row—1 sp, 1 bl, 7 sp. *3d row*—4 sp, 1 bl, 2 sp, 2 bl. *4th row*—1 bl, 2 sp, 1 bl, 1 sp, 1 bl, 3 sp. *5th row*—2 sp, 1 bl, 3 sp, 1 bl, 2 sp. *6th row*—1 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. *7th row*—2 sp, 1 bl, 3 sp, 1 bl, 2 sp, ch 12, skip 3 sp along side, slip st across 2 bl, turn, * ch 8, catch back in 6th st to form picot (p), ch 2, 2 dt under 12 ch; repeat from * 6 times, ch 8, p, ch 5. *8th row*—1 bl, 2 sp, 1 bl, 1 sp, 1 bl, 3 sp. *9th row*—4 sp, 1 bl, 2 sp, 2 bl (making sl st in 3rd st of 5 ch for last t of bl). *10th row*—1 sp, 1 bl, 7 sp. Repeat from beginning for length.

TO TURN CORNER.—Work to end of 8th row. *9th row*—2 bl, 2 sp, 1 bl, 2 sp, 2 bl. *10th row*—3 bl, 3 sp, 2 bl, 1 sp, turn, slip st back over 1 sp and 2 bl, then ch 12 for scallop, made as on side of strip; break thread at completion of scallop. Join on inner side of strip at 9th sp from edge and make other side as before.

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Hand-Knit Socks

(Continued from page 16)

CHILD'S STOCKING WITH FANCY CUFF (Size 8 to 9 years)

MATERIALS.—Two balls (2-oz) gray Spanish knitting yarn; 1 ball green; 4 steel needles No. 13.

With gray, cast on 24 sts on each of two needles, 32 sts on third needle. Knit 2, p 2, for 3 rounds. With green wool, k 1 round, p 1 round. With gray, k 2 rounds. With green, k 1 round, p 1 round. With gray, k 4 rounds.

Use both colors for the pattern. Do not draw the wool too tight, and when changing colors hold the last used color straight down at the back of the work. Bring the other color along at the back of the needle so that it passes over the previous color. Be careful not to get the wools much twisted. Carefully untwist them at the end of each needle.

1st round—k 3 sts with gray, * 2 sts green, 3 gray, 1 green, 3 gray, 2 green, 5 gray. Repeat from *. At the end of the round there will only be 2 gray instead of 5. There are 3 sts which were made at the beginning. 2d round—k 2 sts with gray, * 3 green, 2 gray, 3 green, 2 gray, 3 green, 3 gray. Repeat from *, finishing round with 1 gray instead of 3. 3d round—* k 1 gray, 3 green, 2 gray, 2 green, 1 gray, 2 green, 2 gray, 3 green. Repeat from * around. 4th round—k 3 green, * 2 gray, 2 green, 3 gray, 2 green, 2 gray, 5 green. Repeat from * and finish round with only 2 green. 5th round—k 2 green, * 2 gray, 2 green, 2 gray, 1 green, 2 gray, 2 green, 2 gray, 3 green. Repeat from * and finish with only 1 green instead of 3. 6th round—* k 1 green, 2 gray, 2 green, 2 gray, 3 green, 2 gray, 2 green, 2 gray, 2 gray. Repeat from * around. 7th round—* k 1 green, 1 gray, 2 green, 2 gray, 5 green, 2 gray, 2 green, 1 gray. Repeat from * around. 8th round—* k 3 green, 2 gray, 3 green, 1 gray, 3 green, 2 gray, 2 green. Repeat from * around. 9th round like 7th; 10th like 6th; 11th like 5th; 12th like 4th; 13th like 3d; 14th like 2d; 15th like 1st; break off green wool.

Knit 4 plain rounds, with gray wool. With green wool, k 1 round, p 1 round. Knit 2 plain rounds, with gray. With green, k 1 round, p 1 round. Break off green wool. With gray, k 2, p 2 for 4 rounds. Knit 1 round plain. Turn cuff inside out. Knit 3, p 1 for 6 1/2 inches. In next round, take the last st on third needle as the seam st. Knit 2 sts together on each side of this st every 8th round, 8 times. Knit 3, p 1 for 4 inches. Take 16 sts on each side of seam st. Put these 33 sts on one needle. Knit 1 row, p 1 row for 24 rows. Repeat directions for Men's Socks from \$ to 8. Repeat last two rows until all sts are narrowed off (17 sts on needle). Pick up 13 sts along side of heel. Add 4 sts from second needle and 8 sts of the 17 left at top of heel (25 sts on needle). Knit to within 1 st of end, p 1. Second needle, * k 3, p 1, 6 times. Third needle, pick up 13 sts on second side of heel, add 3 sts left on second needle and the 9 sts at top of heel. Knit to end of needle (25 sts on needle). Next round, k to within 5 sts of end of first needle, k 2 tog, k 2, p 1. Second needle, * k 3, p 1, 6 times. Third needle, k 2, sl 1, k 1, pass slipped st over, k to end of needle. Repeat the last 2 rounds 7 times, 58 sts on needles. Knit until foot measures 6 1/2 inches from middle of heel. Slip 3 sts from first needle to second needle, and 4 sts from third needle to second needle. There should be 29 sts on second needle, and the combined number of sts on the other two needles should be 29. Repeat directions for Men's Socks from (C) to the end.

Directions for the cable stitch stockings appear in the new Priscilla Sweater Book No. 2 (price, 35 cents). Because of lack of space these stocking directions cannot be printed in this issue. If you wish them, send two 2-cent stamps for Service Sheet No. 17.

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For Misses

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Edited by
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A HIGH scarf collar and embroidery in gray silk-and-wool yarn complete a charming suit of blue duvetyn Nos. 3-9813 and 3-9817. An interesting arrangement of pockets in the skirt is shown in the small illustration. Perforated embroidery pattern (3-9813), 60c. Embroidery silk-and-wool yarn, \$2.00; or silk, \$1.80. Coat requires 3½ yards of 44-inch fabric, skirt 2½ yards.

No. 3-9796 of black satin trimmed and embroidered in King's blue is a delightful afternoon dress for any young miss. Buff or gray and black is a fashionable combination for her elders. Perforated embroidery pattern, 60c. Embroidery silk, \$4.10.

Blouse No. 3-9820 can be made from 2 yards of 36-inch material, the front portion extending with a belt

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Adaptable to cotton, silk, or worsted is No. 3-9819. The embroidery is all satin-stitch. Perforated embroidery pattern, 50c.; transfer, 20c. Embroidery silk, \$1.40; or cotton, 98c. Dress requires 3¾ yards 36-inch material.

No. 3-9815, an interesting dress of buff-colored satin crêpe, embroidered in black with guimpe of cream georgette. Dress requires 4½ yards of 36-inch material; guimpe, 1¼ yards. Perforated pattern, 50c. Silk, \$1.60.

Cutting patterns of Nos. 3-9819, 3-9796, and 3-9820 cut in sizes 36 to 42; No. 3-9813, sizes 16 years and 36 to 44 bust measure; No. 3-9815, sizes 16 to 20 years. Skirt, Nos. 3-9818 and 3-9817, sizes 26 to 32 inches waist measure. Price, 15 cents each. Address THE MODERN PRISCILLA, Boston 9, Mass.

