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Vol. 4.

THE LACE MAKER.

No. 3

Irish Crochet Lace

REVISED.



FIGURE NO. 11. — TABLE MAT (SLIGHTLY REDUCED IN SIZE)

BY

SARA HADLEY

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Lace Making

LESSON V. (Revised.)

Irish-Crochet Lace.

TO explain this beautiful work fully in one number would be impossible, but we are confident, from the instructions here given, that any one who is familiar with the use of a crochet needle will be able to successfully work out

Designs of artistic merit in this beautiful lace are much more frequently seen than in former times and one learning its making will quickly realize that meaningless sprigs of no special shape arranged with no system and filled in haphazard



FIGURE NO. 1.—CAPE COLLAR—IRISH-CROCHET LACE. (14 INCHES DEEP.)

the patterns described. A variety of designs for Irish-Crochet lace other than those shown in this revision are contained in Lesson XXV., appearing in Vol. 3, No. 4, of THE LACE MAKER series.

will not produce a piece of high-class Irish-Crochet lace.

This fashionable design is called "the Shamrock, Rose and Thistle" (see Figures Nos. 1.

4 and 5). Figure No. 5 shows the shamrock, rose and thistle enlarged for copying. The spaces in the thistle part have an open and close filling. In this it differs from the finished lace at Figure No. 1. This difference is mentioned to call attention to the two ways in which the spaces may be filled. The names for the usual crochet stitches are the chain, the single, the double and the treble stitch. These stitches are no doubt familiar to all who are used to crocheting. See Figure No. 6.

We will now begin the rose at the center. Take four lengths of padding or cording thread each about one and a half to two yards long as it is well to have enough to avoid joining. Wind this around a small stick, pencil or penholder, making a small ring. Slip this ring from the stick and hold firmly between the thumb and forefinger of the left hand. Crochet in this ring eighteen double stitches. Hold the cord with the left thumb and forefinger under the ring and with the right hand pull down the edge of the stitches around the ring; this will leave the center raised. Then pull the cord so that the ring will be nicely filled up. 1st Row.—Work double stitches over the cord into the back of each of the eighteen stitches in the ring. 2nd Row.—Repeat double stitches into the first row, putting a new stitch into every fourth stitch to allow for enlarging the center—twenty-two stitches in all. Always crochet into the back of the stitches of the previous row. 3rd Row.—Same as second, still making one new stitch in every fourth stitch, making twenty-seven in all. 4th Row.—Turn, leave cord, 4 chain, miss two double stitches, catch in the third stitch of the first row. Repeat this four times. 5th Row.—Turn, 1 double, 6 treble, 1 double under each chain-space in last row, making five petals (see Fig. No. 4). 6th Row.—Turn, bringing cord; treble stitch over cord into third row, back of

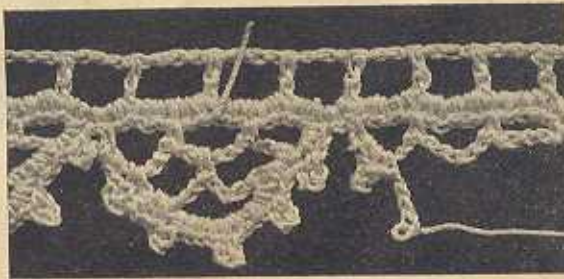


FIGURE NO. 2.—EDGE FOR COLLAR. FIG. NO. 1. ENLARGED FOR COPYING.

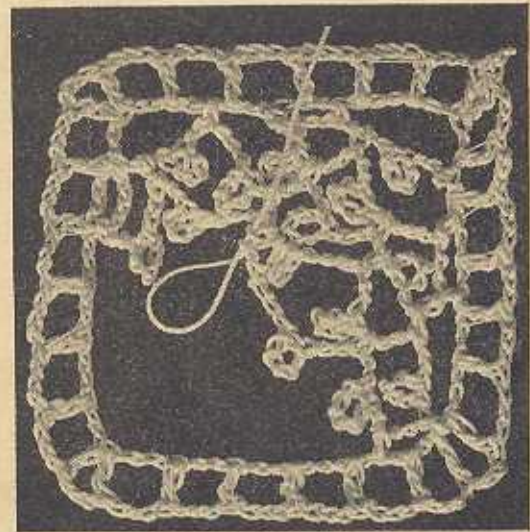


FIGURE NO. 3.—CHAIN-WORK. ENLARGED FOR COPYING.

petal. There should be twenty-two stitches to end of first petal (if necessary, add a stitch in center to make this number, but do not increase at end). 1 double into center at end of petal to hold firm. 7th Row.—Turn, leave cord, double stitch into each of the twenty-two trebles in last row (see Figure No. 4). 8th Row.—Turn, 4 chain, miss two, double stitch into third stitch of seventh row; repeat this eight times. 9th Row.—Turn, 1 double, 6 treble, 1 double under each chain of previous row, making nine petals (see Figure No. 4). 10th Row.—Turn, make two stitches up back of petal, 3 chain, miss one, double stitch into next of seventh row; repeat from three-chain twelve times more. 11th Row.—Turn 3 chain under each chain-space in last row. 12th Row.—Turn, and proceed same as eleventh row till end; then 3 chain and double stitch into stitch beside the cording thread. 1st Leaf.—Turn, bringing cord, 3 double over cord into first chain-space, 2 double over cord into next space above, 30 double over the cord alone. Fasten by double stitch into fourteenth stitch (counting back) of last thirty doubles. Pull into shape as in Figures Nos. 4 and 5. 2d Row.—Turn, double stitch over cord into each of the thirty stitches of last row, join into first chain-space at end with double stitch, and pull leaf into correct shape. 2d Leaf.—Turn, double stitch over cord into each of the first twelve of last row (missing always the double stitch which fastens into center), 8 double over the cord alone. 2d Row.—Turn, leave cord, 3 chain, miss two, double stitch into third of last row, 3 chain, miss one, double stitch into next and

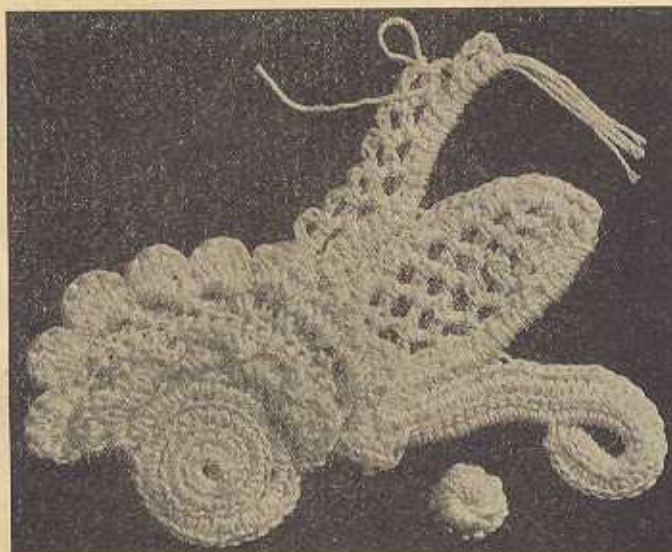


FIGURE NO. 4.—THE ROSE, PART OF THISTLE-DESIGN
AND RING. ENLARGED FOR COPYING.

continue this to end of row, making nine chain-spaces; 1 double into next vacant chain-space in center to finish. 3rd Row.—Turn, 3 chain, miss first space, double stitch into second space of last row, 3 chain, double stitch into next chain-space and repeat to top, making eight spaces. 4th Row.—Turn, 3 chain, double stitch under each chain space, except the first in last row, double stitch into same center-space as in second row; seven spaces in all. 5th Row.—Turn, 3 chain, miss first space, double stitch into next space and continue to top, making six spaces, 3 chain, 1 double stitch across top to stitch next to the cord; seven spaces in all. 6th Row.—1 double over cord alone before turning, turn, 3 double over cord into first chain-space; repeat this till end, twenty-one stitches in all; two double stitches over cord; one into same center-space as in fourth row, and one into next vacant center-space. Shape this by pulling the cording thread, so that the leaf will have a perfectly curved ap-

pearance at the top, as in Figure No. 4. 3d Leaf.—Turn, double stitch over cord into first twelve stitches of last row (missing the center-ring stitch as before), 8 double over the cord alone (see Figure No. 5). 2d Row.—Turn, leave cord, miss one, treble into next seventeen stitches of last row, double stitch into next two, double stitch into next vacant space in center ring. This is the solid leaf. 3rd Row.—Turn, double stitch into two double stitches of last row, 1 treble into seventeen treble stitches of last row, one double into top across to cord. 4th Row.—Turn, bring cord, double stitch into every stitch of last row, join with double into center same as second row and double into next vacant space. Pull into shape as in Figure No. 5. 4th and

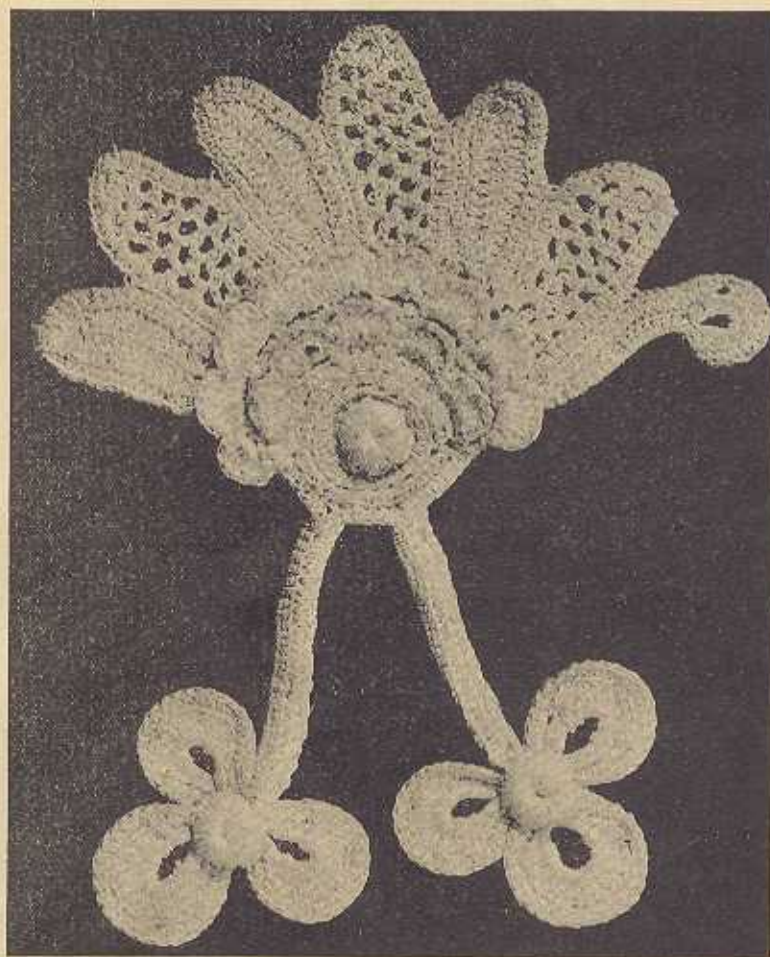


FIGURE NO. 5.—THE SHAMROCK, ROSE AND THISTLE-
DESIGN. ENLARGED FOR COPYING.

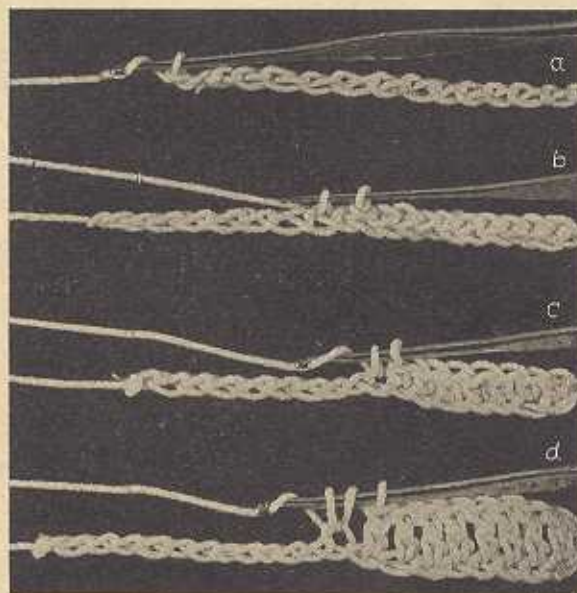


FIGURE NO. 6.—STITCHES USED IN IRISH-CROCHET LACE. "A," CHAIN; "B," SINGLE; "C," DOUBLE; "D," TREBLE.

6th Leaf.—Same as second. 5th and 7th Leaf.—Same as third (see Figure No. 5). This should bring you to back of the last petal, and too much care cannot be given to the drawing into shape of these leaves, so that they will form a graceful curve, rising above the petals. Join the seventh leaf into remaining vacant spaces in center, with two double stitches into each, and proceed down side of center with double stitch over cord for four stitches into center; pull into shape, then thirty-six doubles over the cord alone for stalk.

FOR THE SHAMROCK.

1st Leaf.—5 double, 15 treble, 5 double over the cord alone; join into first of the first five stitches and draw into a loop. Draw the cord across back of stem and work, holding loop with right side to you; 25 double stitches into the loop, one in each stitch; fasten firmly with single stitch to keep leaf in shape. 2d Leaf.—5 double, 20 treble, 5 double over the cord, join as in first leaf; draw the cord across at back, and fill in each of the thirty stitches in loop, with double stitches over cord; fasten as before. 3rd Leaf.—Same as first. Fasten the three leaves securely together with double stitch, and proceed down stalk; double stitch over cord into each of the thirty-six stitches in stalk, fastening into center stitch next to the

one from which stalk started. 4 double stitches over the cord into next four stitches in center ring and make another stalk and shamrock exactly like first. Finish with 4 double stitches over cord into side of center ring, missing or adding a stitch, if necessary, so that both sides will be alike. Pull neatly into shape, then double stitch over cord alone a few times and draw it back of center, single stitch into center at back several times to hold it; then break off thread by twisting your needle around in the same direction till the thread breaks, holding it still on the left hand as though crocheting. This will be found the best method of finishing. Cut off cord, but not too closely. Make several neat rings, same as center of rose, but wind the crocheting thread twelve times, at least, around the stick, and fill in very neatly; finish off, and sew these rings firmly on center of rose and shamrock (see Figures Nos. 4 and 5). A well-made ring is smooth and looks like buttonhole work. In the small flowers shown in Figure No. 4 and in the collar at Figure No. 1, the difference in making is very slight. Any worker can easily manage it if she will closely notice both flowers. In fine work the petals can be eight in the first row and thirteen in the second. This is done by making extra chain-spaces around the center. The leaves are all made like second leaf in lesson.

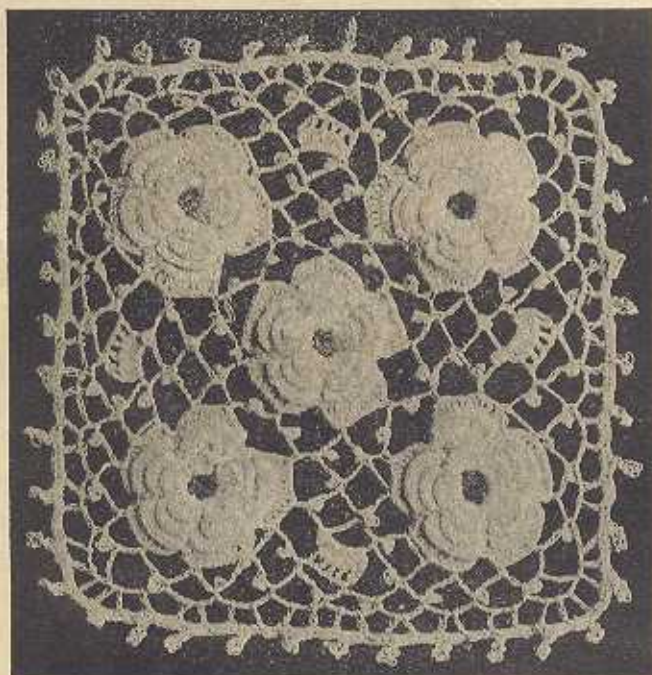


FIGURE NO. 7.—RAISED ROSE MEDALLION. (ACTUAL SIZE.)

and by shortening them a few stitches the smaller effect is obtained. The stalk of the shamrock is made with eighteen stitches, or just half the number of the large flower. The Chain-Work

fasten into flower about six stitches from first stitch in center. There is no one way of teaching this, as every flower would have a different number of fillings around it; therefore much must be left to the intelligence of the worker. When you reach the corner, 5 chain without picot and fasten to the figure. The stalk of shamrock will form a triangle. You turn on this and the next row is worked under the last row between the picots (see Figure No. 3). It is the same

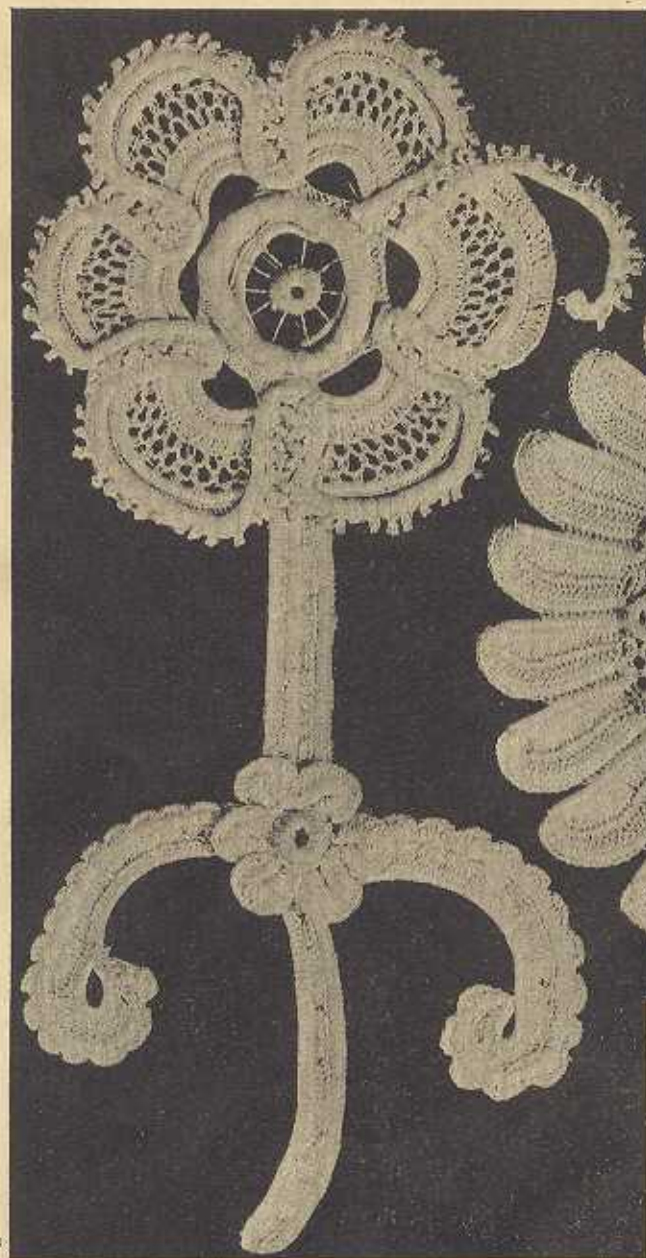


FIGURE NO. 8.—HEAVILY PADDED ROSE MEDALLION FOR APPLIQUÉ. (ACTUAL SIZE.)

(see Figure No. 3.) is crocheted as follows: Insert needle in flower at center between shamrock stalks; 10 chain, fasten back into fifth stitch to form a picot; 5 chain, fasten back to first of last five to form a second picot; 5 chain again and

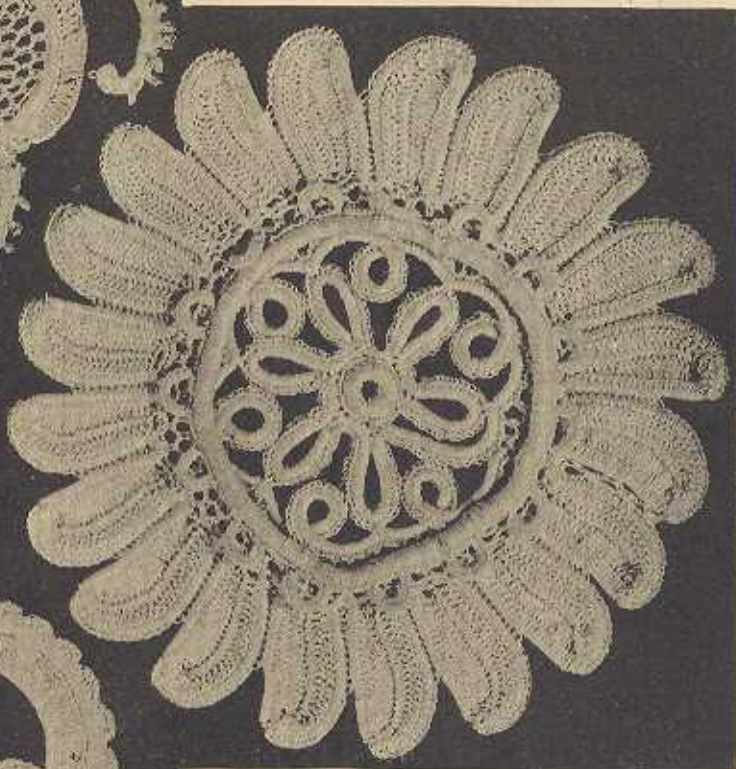


FIGURE NO. 9.—SUNFLOWER MEDALLION FOR APPLIQUÉ. (ACTUAL SIZE.)

with the chain-work as with the making of the figures—it needs practice to make the work lie even and smooth on the pattern. Before working the edge of the collar a shaping line should be worked with double stitches along the edge to shape the scallop and also form an edge. This forms the foundation for the edge. To work this see Figure No. 2, page 66. To Make the Edge shown on the collar at Figure No. 1 (see design of edge, Figure No. 2), make * 5 chain 1 treble on the two-chain after the next treble; repeat from * Second Row.—* 5 double upon the next five-chain, repeat from * three times more;

7 chain, take out the needle and join between the third and fourth groups of five doubles, 7 chain, join between second and third groups of five doubles, 7 chain, join between the first and second groups of five doubles, turn back, 4 double under the next seven-chain, one picot, 1 double,

together, one picot, 1 double under the same two together, 5 double under the nine-chain, one picot, 5 double under the same nine-chain; 1 double, one picot, 4 double under the next treble; 1 double, one picot, 4 double under the next seven-chain. This completes a pattern. Repeat it arranging so that an extra five-chain may be left on either side of the center to avoid overlapping; a smaller pattern of three groups of double stitches should be made at either side of the center for the same reason. Take care that the two ends of the design correspond. Finish the top by working five double stitches over each five-chain. A border of this design worked in black or cream silk makes a handsome lace.

Figure No. 7.—RAISED ROSE MEDALLION.—This work is a very fashionable trimming for summer gowns. The roses are made separately and then arranged in ovals, diamonds, circles, squares or any shape desired. They are then connected or filled in with chain-work. In crocheting the chains make the thick dots or picots with double or treble stitches. As the work is shown in actual size one may easily count the stitches in copying it.

Figure No. 8.—HEAVILY PADDED ROSE MEDALLION FOR APPLIQUÉ—The heavy, corded, raised part is made separate from the flower as

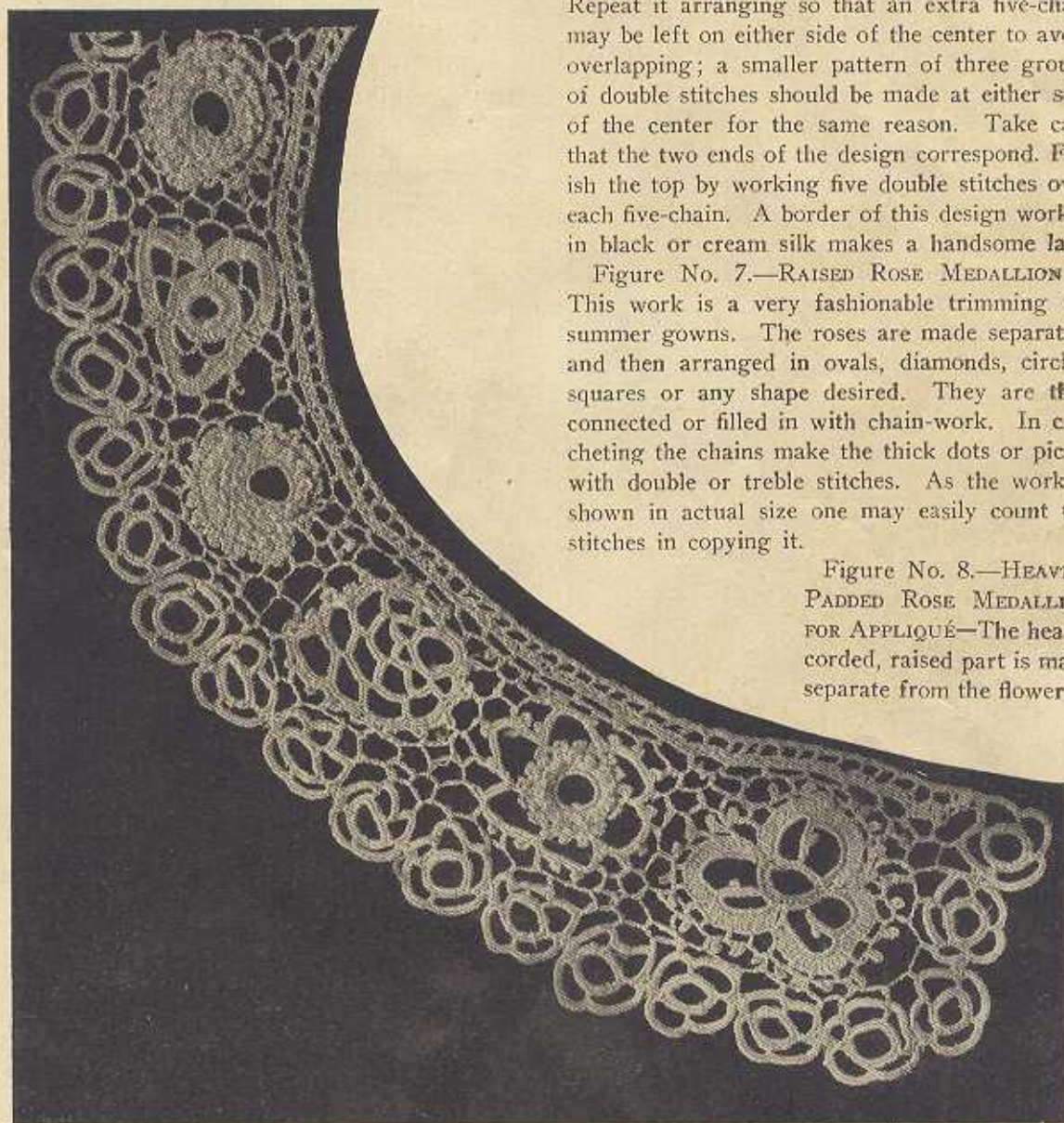


FIGURE NO. 10.—ANTIQUE COLLAR (ACTUAL SIZE.)

under the same seven-chain, 7 chain, 1 double on the top of the next seven-chain, 4 chain, 1 treble on the top of the next seven-chain, nine chain, work backward and join to the last double worked after the last picot; 4 double under both the nine-chain and the seven-chain

in the stem and fancy button. The cord on the outer edge of the flower is padded with from six to eight strands of the filling thread. Work double stitches over this, pulling the threads well up on the cord to give it firmness. This cord can be made in quantities and used in any shaped

flower. To Work Picot for Edge.—3 chain and fasten. Work two single stitches for space and repeat the picot. Use a fine crochet hook for this work. To Make the Heavy Ring Around Center of Flower.—Wind the padding thread around a cork of proper size, slip from the cork and crochet double stitches very closely together until ring is finished; then sew to the flower. The several parts of the stem are sewn together and capped with a fancy button which is worked round in the same way as for the shamrock, Figure No. 5, except that it has six instead of three

used in the heavy ring around the center of the flower and four are used for the raised parts of the center and border. This ring is made separately and sewn to the flower when completed. A special picot is worked on the heavy ring thus: 5 chain, double stitch over this until filled; five or more single stitches in edge of cord, then another picot. Repeat all round.

Figure No. 10.—ANTIQUE COLLAR.—This exquisite collar was designed over a century and a half ago. It is in flat crochet and made without padding thread. Work the figures first and

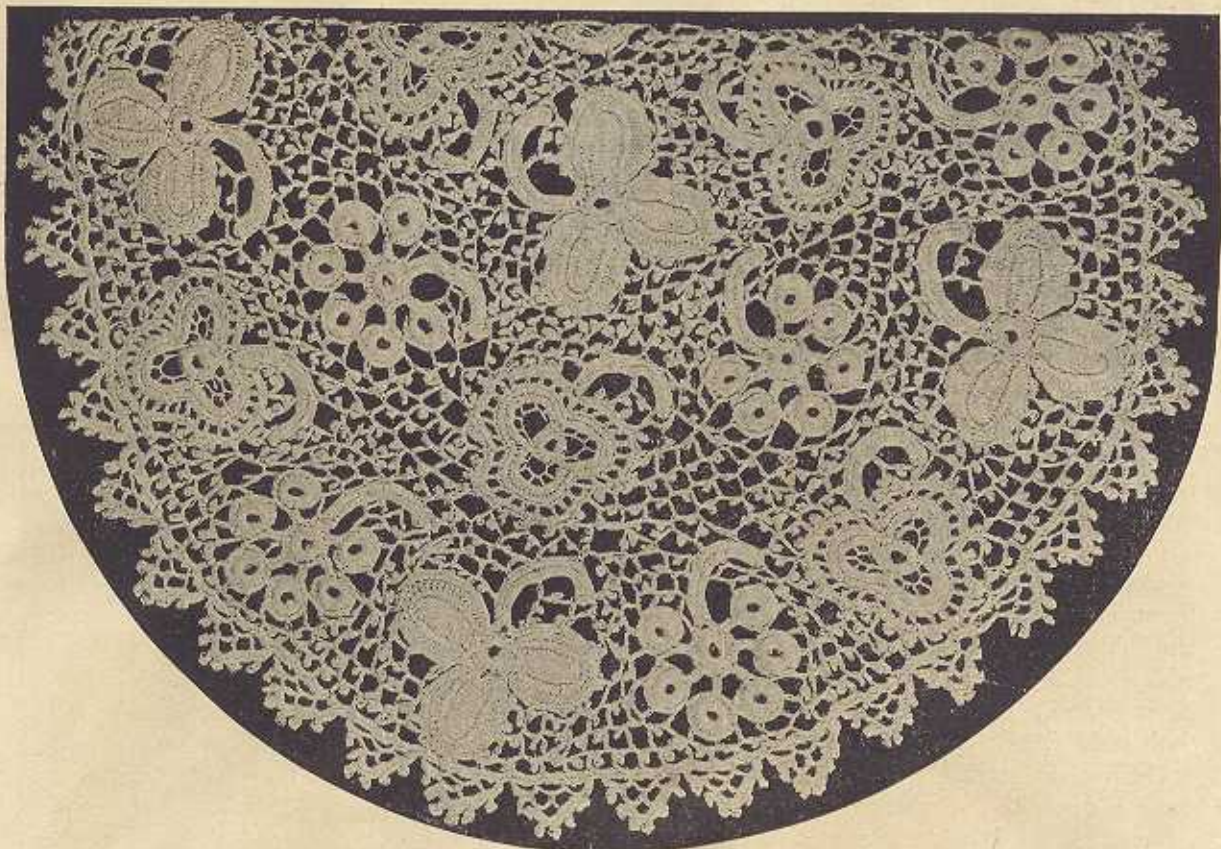


FIGURE NO. 11.—TABLE MAT (SLIGHTLY REDUCED IN SIZE.)

petals. It can be made much smaller and used in a large collar, cuffs or stock collar, or for straight lace. The roses alone without the stem can be arranged on any pattern and connected with chain-work.

Figure No. 9.—SUNFLOWER MEDALLION FOR APPLIQUÉ.—For working the outside of the flower, follow the directions given for making Figures Nos. 4 and 5. Can be made throughout with close or open-and-close stitch as preferred. Eight (or more if desired) padding threads are

then arrange and connect. Use very fine thread. A large collar, stock, bertha or beautiful edging or insertion could be made after this design by making the figures first and arranging them on a paper pattern of the size and shape desired.

Figure No. 11.—TABLE MAT.—This mat is illustrated only slightly reduced in size. It shows several designs and the method of arrangement for a round shape. Strands of padding thread are used in all the figures. They are filled in the same as Figure No. 3 and the edge is worked

like that shown at Figure No. 2. These designs can be used in making any article of decoration after the plan suggested in Figure No. 7.

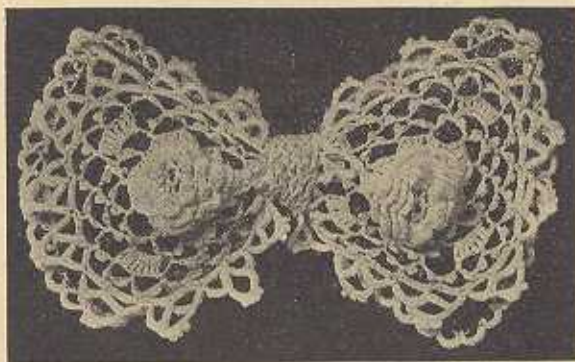


FIGURE NO. 13.—BOW.—IRISH-CROCHET LACE.
FOR DESCRIPTION SEE PAGE 88.

Figure No. 14.—INSERTION.—This is made precisely on the plan of the other laces shown. It is handsome not only in bands but in stocks, collars, etc.

Figures Nos. 16 to 28.—IRISH CROCHET MOTIFS.—These motifs or ornaments are illustrated actual size and can be easily copied. They may be applied separately directly to the linen or any material to be trimmed with Irish-Crochet, if desired. Linen stocks are very handsome thus decorated.

Figure No. 28A. Beading "a."—Work a succession of chain the length of beading required. Turn, 1 treble into tenth chain from end, 4 chain and join with treble into thirteenth chain. Repeat with 4 chain joining with treble into every third chain to end. Turn and work 10 chain and join with treble into the first space. Continue with 4 chain and 1 treble into every space. Finish outer edges with 4 double into each 4 chain.

Beading "b." Work a succession of chain the number of yards you wish beading to measure. Turn, 9 chain and join to the fifth from the end. 9 chain and join to the tenth and so on completing the second row. For the third row, turn, work 5 chain and join with double into center of first nine chain. Repeat to end. Come back working 7 double into each 5 chain.

Beading "c." 15 chain and fasten with treble into the twelfth. 5 chain and fasten with treble into the seventh of the 15 chain. 3 chain and fasten with treble into the fifth of the 15 chain. 3 chain and fasten with treble into the first of the 15 chain. Into the same first of the 15 chain

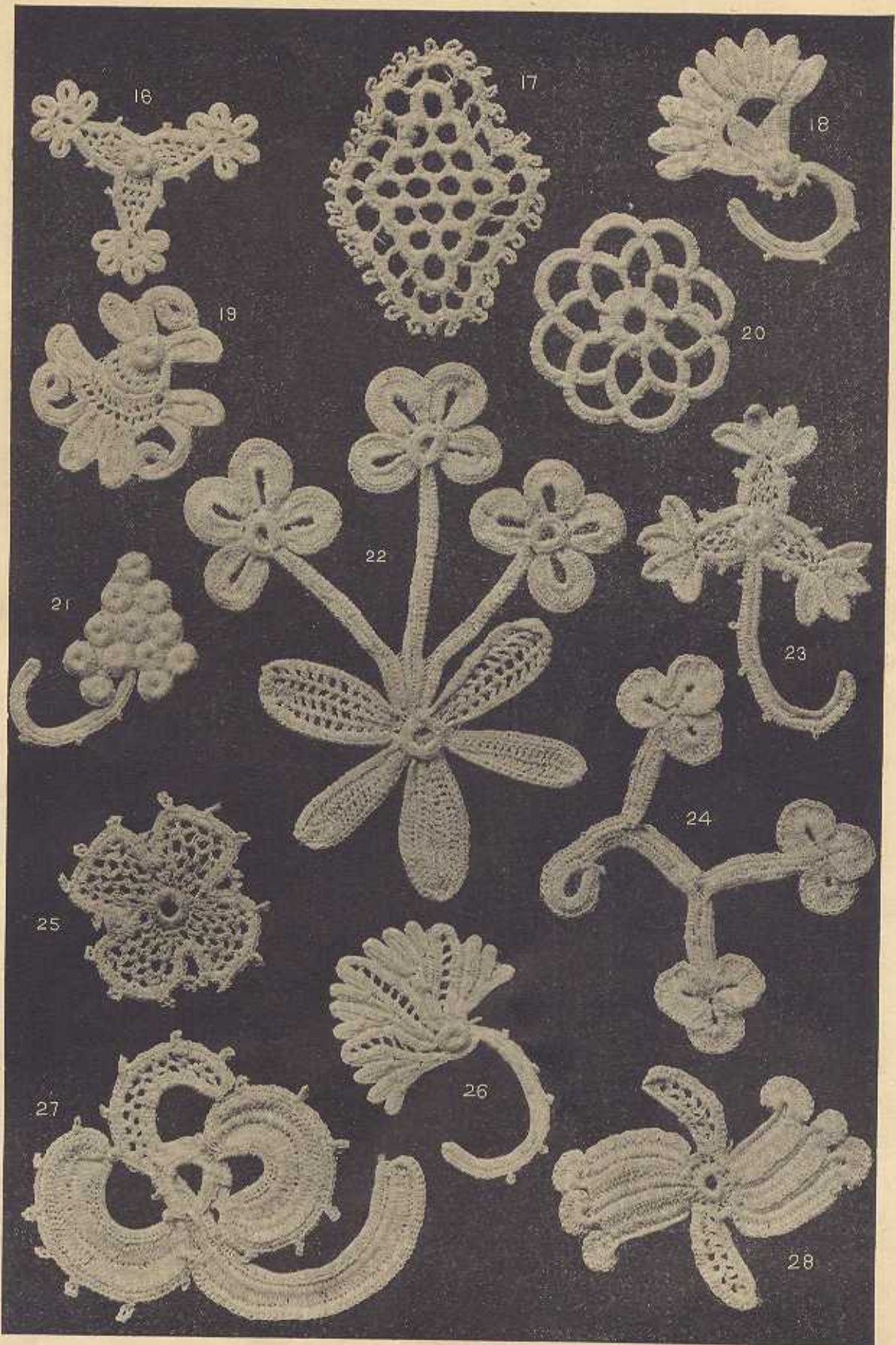
work 1 treble. This completes the first row. Second row.—Turn, 3 chain and fasten with treble into the last treble of the first row. 5 chain and fasten with treble into the next treble of the first row. 3 chain and fasten with double into the center of the 5 chain. 3 chain and fasten with treble into next of first row. 1 treble into the end treble of the first row. The succeeding rows are similar.

Beading "d." The center row of blocks and spaces is first made. 12 chain and join to form a ring. Into this work * 5 treble to form block. Turn, 7 chain and join with treble into the first of the 5 treble. * Repeat for the length required. Now for the side rows work, 4 chain and join into space with 1 treble, 1 chain and 1 treble, 4 chain and join as before into the second space. Repeat the full length both sides. Work back with 5 double into each four chain.

Edge "e." 50 chain, turn, 9 chain and join into fifth chain for picot. 9 chain again and join as before for second picot. 2 chain and fasten to



FIGURE NO. 14.—INSERTION.



FIGURES NOS. 16 TO 28—IRISH-CROCHET MOTIFS. (ACTUAL SIZE.) FIG. 14 SHOWS HOW THE FIGURES MAY BE USED.

the fifth from the end of the 50 chain. Repeat six times, making in all seven loops for the first row. Second row. Turn, 9 chain and join to the fifth, 9 chain and join to fifth, 2 chain and join to first loop, 8 chain and join to second loop. 8 chain and join back again to first loop. On this double line of 8 chain, work 1 double, 9 treble and 1 double to form the fan. * 9 chain and join to fifth, 9 chain and join to fifth, 2 chain and join to third loop. Repeat twice from * making three loops of picot and chain. Now work another fan. 8 chain and join to 6th loop of first row. 8 chain and join back to fifth loop. On this work 1 double, 9 treble and 1 double. 9 chain and join to fifth, 9 chain and join to fifth, 2 chain and join to seventh loop. This finishes the second row. The third row is like the first. Fourth row—has six loops of chain and picot and one fan in center. The fifth row is plain like the first

each 3 chain. The scalloped, outer edge, is worked as described for Figure No. 35.

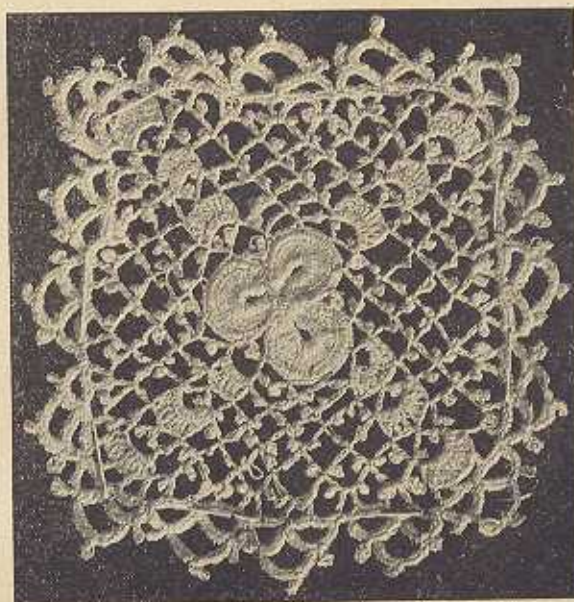


FIGURE NO. 29.—MEDALLION. IRISH-CROCHET LACE.

Figure No. 29.—MEDALLION.—To make the shamrock; work 10 chain and join to form a ring. 1 double in ring; also 22 treble and finish with 1 double into ring. 3 chain and join to the treble with single stitch. Repeat with 3 chain and 1 single all around the ring or leaf. Turn and work 1 double in each treble covering with each stitch the chain which serves as padding and catching into the back stitch of each treble. This completes the leaf. Three of these leaves form the shamrock. 5 chain and join into the third of these to form a picot. 5 chain and join as before to form a second picot. 2 chain and join in the shamrock to form a loop. Repeat eleven times, twelve in all, around the shamrock. Now you begin the balance of the medallion. 5 chain and join with a double into the third of these to form a picot. 5 chain and join again into the third, forming a second picot. 2 chain and join into the first of the twelve loops. 5 chain and turn. Then 3 chain and work 7 treble into the 5 chain. Turn. 1 double in each treble. This forms the fan. Repeat three times, four in all, making a fan at each of the four corners with two loops between. For the second row. Work another row of loops around the first row, working two loops in each fan to make square at the corners. The third row is made like the first with a fan at each corner. Repeat. The edge is worked as described for Figure No. 35.

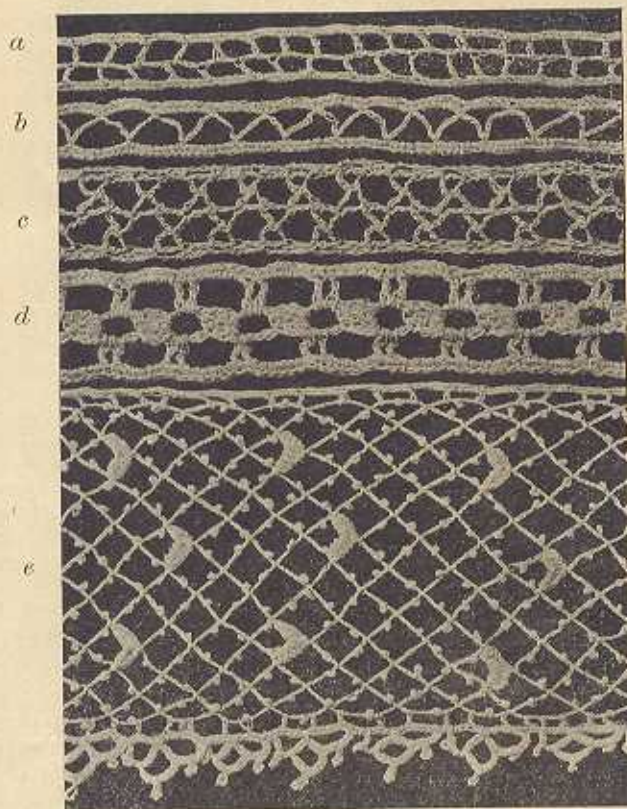


FIGURE NO. 28A.—READINGS AND EDGE.

and third. The sixth row has two fans like the second. The eighth row has one fan like the fourth, the alternate rows being plain. Continue in this way until you have a sufficient length. The plain or inside edge is composed of 3 chain and 1 treble for joining to each loop. Continue the entire length. Work back with 4 double into

Lace Making

LESSON XVIII. (Revised.)

Irish-Crochet Lace.

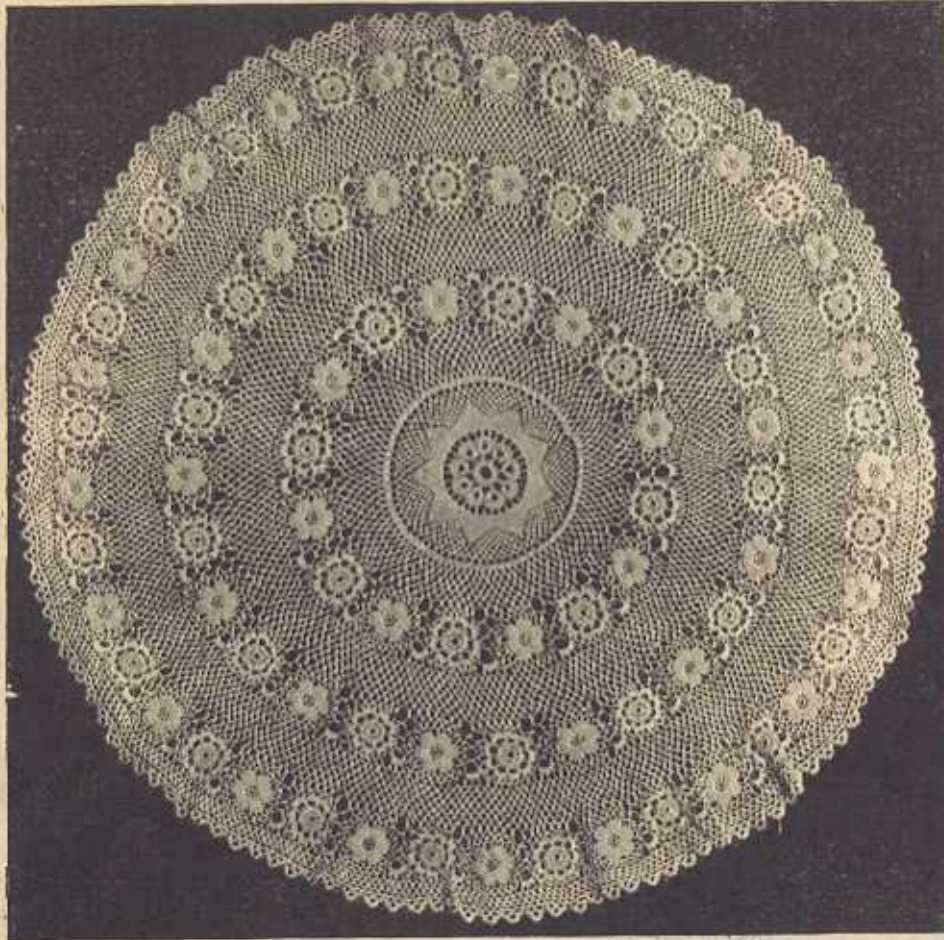


FIGURE NO. 30.—CENTER PIECE FOR POLISHED TABLE. IRISH-CROCHET LACE.

IN lace-making, as in all other artistic work, new designs are continually appearing. This lesson on Irish-Crochet lace suggests some original ideas for this beautiful work. We refer to the set of table lace shown at Figures Nos. 30, 36, 37, and 38, and the new-style trimming in heavy crochet for wraps and gowns shown at Figures Nos. 42 and 43, and the raised rose for appliquéing on point d'esprit, Valenciennes and filet lace gowns, illustrated at Figure No. 45. Heavy insertion for trimming curtains and draperies for country homes like that at Figure No. 57, and the edges and insertions illustrated at Figures Nos. 50 to 56 indicate popular uses for crochet lace. For showy trimming on coats and

gowns it is advisable to make the lace as heavy as possible (see Figures Nos. 42 and 43), and as the very heaviest of thread is used the work is not at all trying for the eyes. It is well to keep supplied with several sizes of needles and working thread, as well as with the thread used for padding. Of course, for dresses of thinner material the fine lace is used and was never more fashionable than at the present time.

We will suppose that every one is familiar with the use of the crochet needle and the meaning of the terms "chain," "single," "double" and "treble." The chain stitch is the basis of all crochet work. No piece of Irish-Crochet lace however simple or elaborate, is made without

this stitch. It is the first stitch in crocheting, and, while very simple, it must be made evenly to produce perfect work. One stitch cannot be made tightly and the next loosely, but both must be evenly worked. No two people make these stitches alike; some work more tightly than

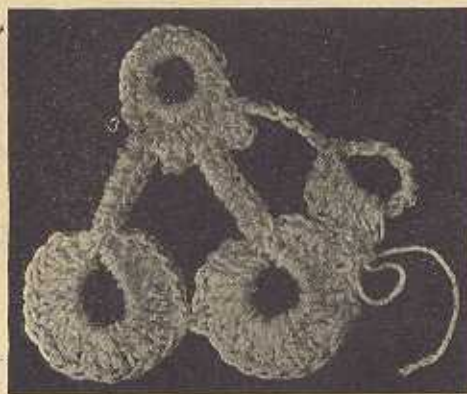


FIGURE NO. 31.—DETAIL OF THE CENTER OF FIG. NO. 30.

others, and, indeed, if a fine design is in hand the stitches must be firm and close, but whether a fine or an open design is under way the stitches must be even. This applies to the chain as well as to the single, double and treble stitches. If one has never done crocheting a little practice will be necessary before even and rapid work is possible. See Figure No. 6.



FIGURE NO. 32.—FLAT FLOWER OF TABLE SET, FIGURES 30, 36, 37 AND 38.

In all pieces of Irish-Crochet lace where single and double roses, leaves and sprays are used, they are made first and afterward associated and connected with the background or foundation stitches.

We will explain first how the beautiful set of

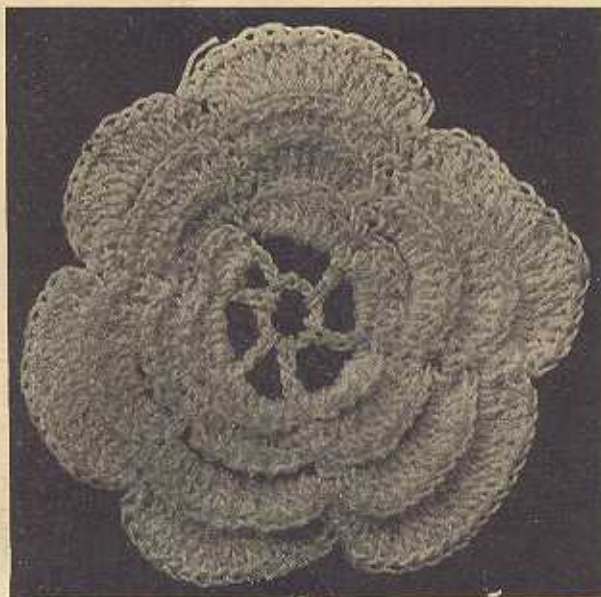


FIGURE NO. 34.—RAISED ROSE OF TABLE SET, FIGS. 30, 36, 37 AND 38.

table lace illustrated is made. Start with the central part of Figures Nos. 30, 36, 37 and 38, shown in detail at Figure No. 31, and, using No. 36 Irish-Crochet thread or thread of equal size, work over three padding threads twenty-four double-crochet stitches and fasten to form a ring. Work two double-crochet stitches in edge of ring; then work eighteen chain stitches; count back to the twelfth chain stitch from the end and here fasten with a double-crochet stitch to form a ring. Then turn and work 22 treble and 1 double in the ring. (See Figure No. 31 showing third ring partly worked.) Work 8 double down the six chain stitches left. 1 double in the ring, then 3 chain, and catch in the top of the center ring to form a picot. Work another double stitch and 18 chain as before. Come back and secure with a double stitch into the twelfth from the end to form a ring. Turn and make 5 treble and join to the opposite ring. Work the



FIGURE NO. 35.—EDGE OF TABLE SET, FIGS. 30, 36, 37 AND 38.



FIGURE NO. 36.—TUMBLER DOILY, MATCHING CENTER PIECE, FIG. NO. 30.

remaining 22 treble and 1 double in the ring. Work 8 double down the chain of six and repeat until you have eight little rings around the center ring. This is the right number of rings for the plate and finger-bowl doilies. Nine rings are used for the center piece and seven for the tumbler doily.

Take, for example, the finger-bowl doily. Figure No. 37, with eight rings around the central ring. About this circle work 3 chain and 1 treble in each of the rings, making four bars in each ring or thirty-two in all. Work over three padding threads and the chain of thirty-two bars,

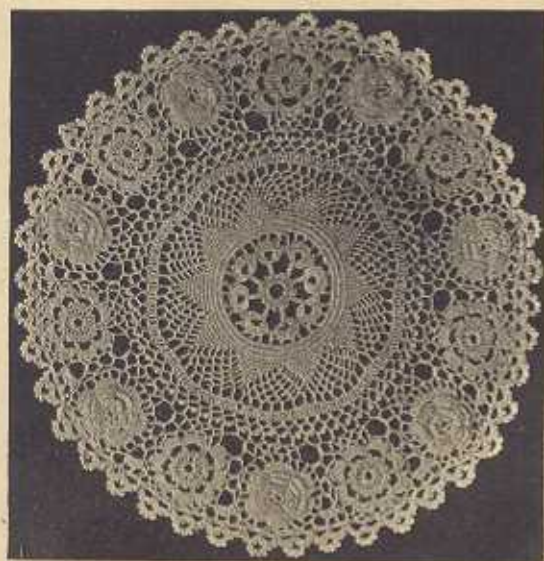


FIGURE NO. 37.—FINGER-BOWL DOILY, MATCHING CENTER PIECE, FIGURE NO. 30.

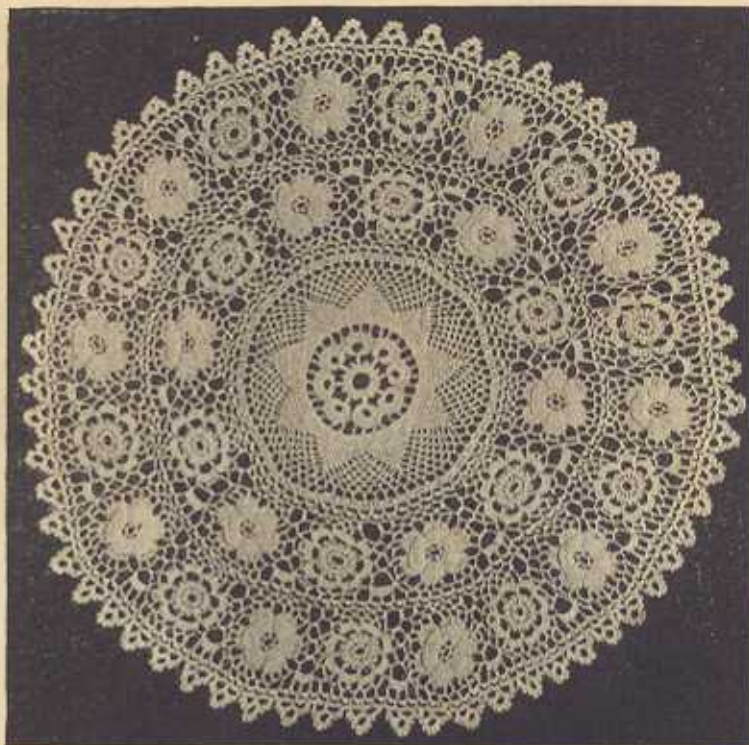


FIGURE NO. 38.—PLATE DOILY, MATCHING CENTER PIECE, FIGURE NO. 30.

36 double. Repeat this twice making three heavy close rows of double stitches around the central wheel, adding sufficient double stitches for the extra length of the two outer rows. Drop the padding thread and work a row of close double-crochet stitches all around for the fourth row.

For the fifth row.—Work 11 double and 3 chain, and 1 double and 3 chain, repeating this alternately all around. For the sixth row.—Work 9 double and 3 chain, and 1 double and 3 chain, repeating this all around. For the seventh row.—Work 7 double and 3 chain, and 1 double and 3 chain, repeating this all around. For the eighth row.—Work 5 double and 3 chain, and also 1 double and 3 chain, four times, repeating in this order all around. For the ninth row.—4 double, 3 chain, and 1 double and 3 chain, four times; repeat all around. Tenth row.—3 chain, and 1 double, six times; come down with 1 double at the point of figure and repeat all around, working 3 chain and 1 treble into each loop. Eleventh row.—2 treble in every chain of three, and 1 treble over the treble of the preceding row. Repeat all around. Twelfth row.—3 chain and 1 double in every fourth treble of the preceding row. Repeat all around. Thirteenth row.—6 chain come back and join to the



FIGURE NO. 39.—ROSE USED IN BORDER, FIG. NO. 40.

third chain to form a picot. 2 chain and join to the loop of the three chain. Repeat all around. Fourteenth row.—3 chain and 1 treble in every loop of the preceding row, all around.

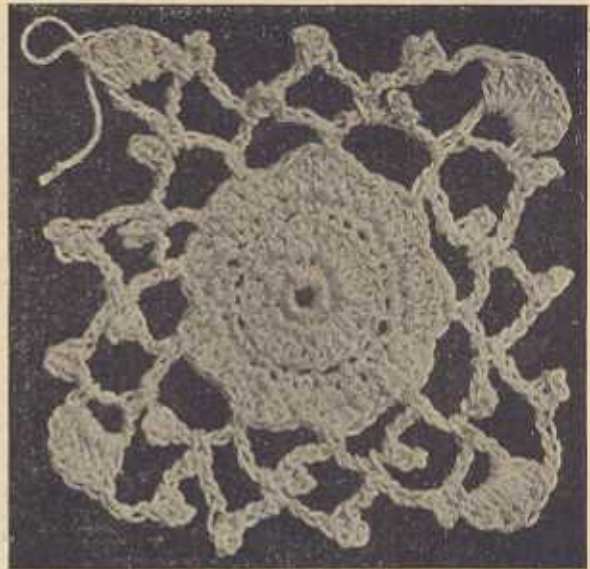


FIGURE NO. 41.—ROSE AND CHAIN, USED IN BORDER, FIGURE NO. 40.

To make the flat flower shown in detail at Figure No. 32.—Work 8 chain and join to form a ring. 2 chain and 17 treble into the ring. 2 chain and 2 double all around and join. Work 7 chain into every third stitch making eight trebles in every seventh chain and two doubles, in all eight petals. (See outside of flower, Figure No. 32.) Around the outside of figure work 3 chain and 1 double, repeating all around. (See open section around each finished flower (Figures Nos. 30, 36, 37 and 38.)

To make the raised rose shown in detail at Figure No. 34, work 10 chain and join to form a ring. Second row.—5 chain and 1 treble; repeat five times (six in all) and join to ring with double. Third row.—Work 1 double, 6 treble and 1 double in every five chain; repeat five times (six in all) and join to ring with double. Fourth

row.—Work 6 chain and 1 double in double; repeat this five times and join to ring with double. Fifth row.—1 double, 10 treble and 1 double in every sixth chain, repeating five times and joining to ring with double. Sixth row.—9 chain and 1 double in double; repeat five times and join to ring with double. Seventh row.—1 double, 12 treble and 1 double in every nine chain; repeat five times and join to ring with

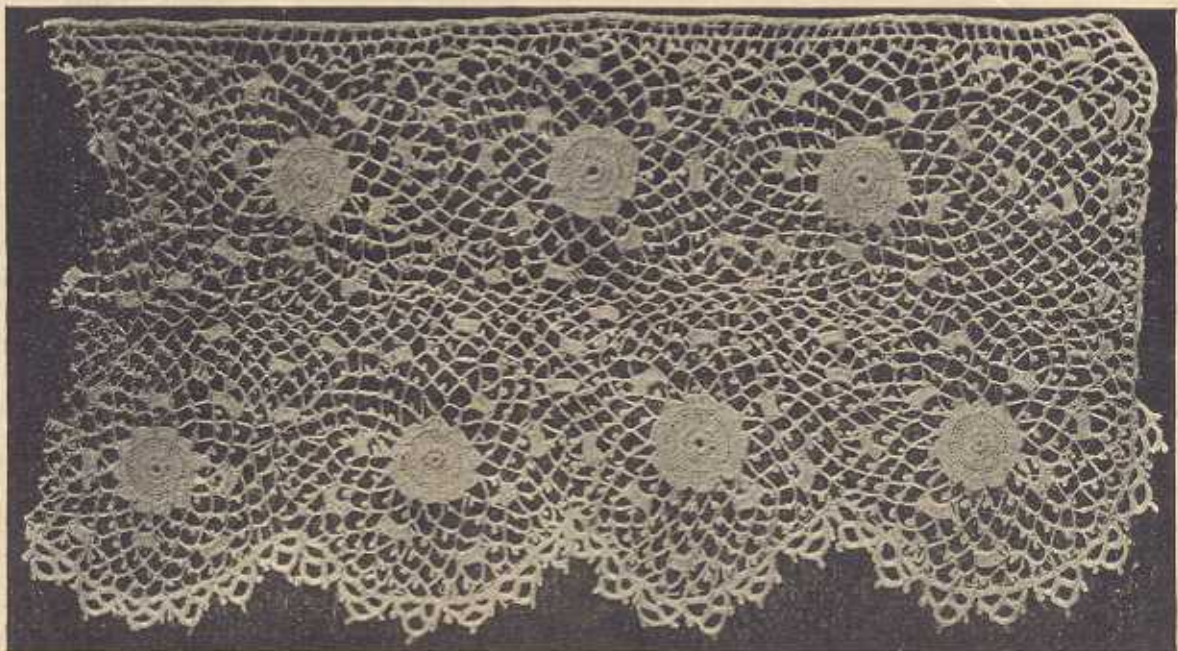


FIGURE NO. 40.—BORDER LACE: IRISH-CROCHET.

double. Eighth row.—12 chain and 1 double in double; repeat five times and join as before. Ninth row.—1 double, 12 treble and 1 double in every twelfth chain; repeat five times and join as before. (Finished rose has four rows of petals.) Now work 3 chain, 1 treble, 3 chain and 1 treble all around the rose, making in all twenty-five loops and join.

After completing these flowers, Figures, Nos. 32 and 34, say seven of each for the finger-bowl doily, Figure No. 37, join flower, Figure No. 32, to the center of the doily with 3 chain, 1 double, 3 chain and 1 double four times. 5 chain and come back on the fifth chain, working in this four doubles. 5 chain and join to rose, Figure No. 34. Come back on the fifth and work in this four doubles as before. 3 chain and join to rose, Figure No. 34. 5 chain and come back working 4 double on the same. 3 chain and join to flower, Figure No. 32. 5 chain, come back and work 4 double on the same. 3 chain and join to rose, Figure No. 34. Come back with 4 double, 3 chain and join to flower, Figure No. 32. Work 5 chain and join to rose, Figure No. 34. Come back and work 9 treble and join to flower, Figure No. 32. Break thread and start joining two more flowers. The background just described is worked between and around the flowers to join them together. An idea of this is given at Figure No. 41. The background can be added to between the flowers and between the circular rows of flowers if it is desired to increase the size of the work.

To make the edge of table set, shown in detail at Figure No. 35: Work 3 chain and 1 treble all around the doily or center-piece as the case may be. Come back and work 5 double in two



FIGURE NO. 43.—DESIGN FOR FLOUNCE IN HEAVY CROCHET LACE.

spaces and 3 double in the next space. Come back and work 5 chain and 1 double in the second space and 5 chain and 1 double in the first space; come back and make 2 double on top of second double. Make a picot. Work 3 chain and join with double; 2 double, 3 chain, join; make a picot, making in all, in the first five chains, seven doubles. Go to the next five chain and work 1 double and 1 double with picot. Work 2 double and 6 chain. Turn and join with 5 double. Turn and work 1 double, another double with picot, and repeat, making nine doubles in all. To form a second scallop, work down on the side of the row of trebles and work doubles as in the beginning.

To work the border lace, Figure No. 40, shown in detail at Figures Nos. 39 and 41, begin with the rose, Figure No. 39. Work 4 chain and join. Into this work 24 double and join. Work 2 treble in every double and join to form ring. Now work a double in every treble, taking in the back stitch of the treble, and join to form a ring. Work 1 double and 7 treble; repeat all around and join. This will finish the central fig-



FIGURE NO. 42.—TRIMMINGS OF HEAVY CROCHET LACE.

ure. To work the background around this figure shown in detail at Figure No. 41, and finished at Figure No. 40, work 7 chain. Come back on the fourth chain and join with a double. 3 chain and join to the rose, and so on all around the rose, making seven rows of this picot-and-chain work. To make the group of trebles, work 5 chain, join to the chain picot, 1 chain. Turn work, 10 treble in the five chain. Work 7 chain, come back and join to the fourth chain to make the picot. Work 3 chain and join on the next picot and so on. After these roses, Figure 39, are finished and worked around with chain and groups of treble, Figure No. 41, the squares are joined with chain-and-picot to make the border, Figure No. 40. The outer scallop may be finished with an edge like that at Figure

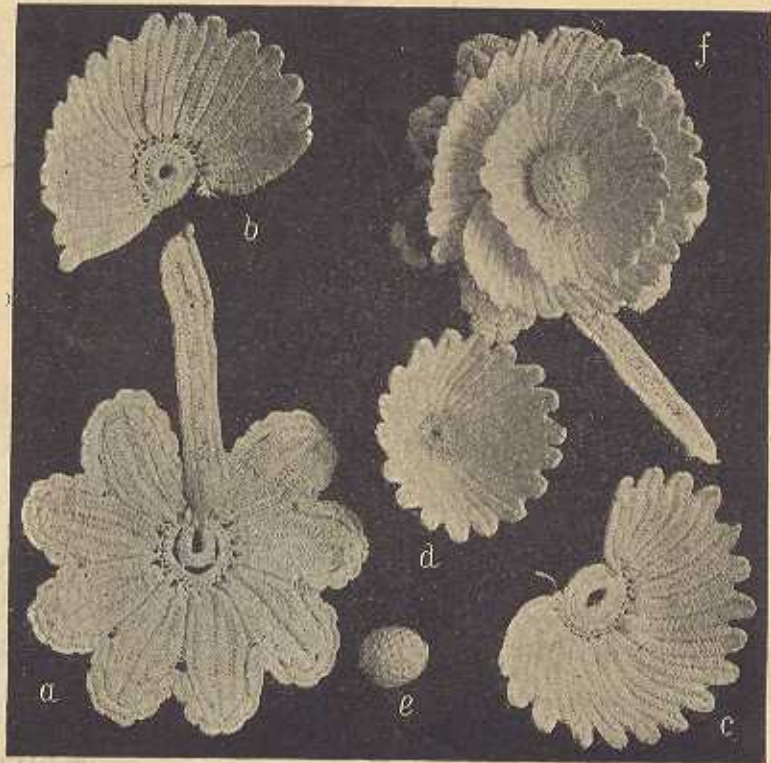


FIGURE NO. 45.—RAISED ROSE AND ITS PARTS: IRISH-CROCHET LACE

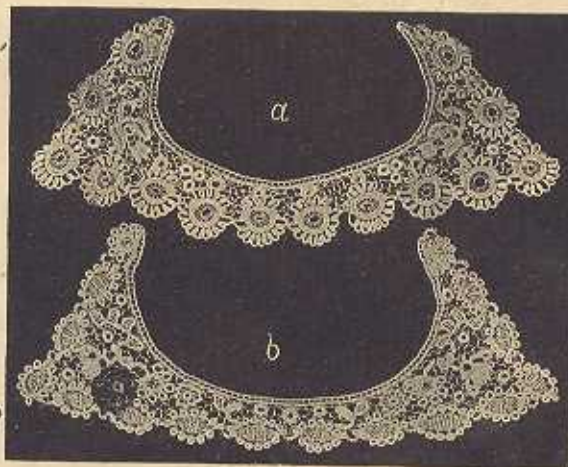


FIGURE NO. 44.—SHIRT WAIST COLLARS, ANTIQUE DESIGNS.

No. 35, or like the edge, shown at Figure No. 2. The top edge of the border, Figure No. 40, is made as follows: Work 3 chain and 1 treble the entire length of the lace. Turn and work a row of close double stitches into the row of chains. This will make the top edge straight. This is most beautiful lace. It can be made with one or more rows of flowers, according to the depth of lace required. No. 50 to 80 thread is used with a fine

needle. No padding thread is required. If made closely and neatly, with fine thread, this is as handsome a trimming lace as one could have.

At Figures Nos. 42 and 43 are shown examples of the new heavy lace made with the heaviest of crochet cotton, for the trimming of heavy linen suits, and also for coats of linen where embroidery and the crochet work are combined for the trimming. Space allows only a general description of this work. The illustrations are clear, however, and give an excellent idea of the

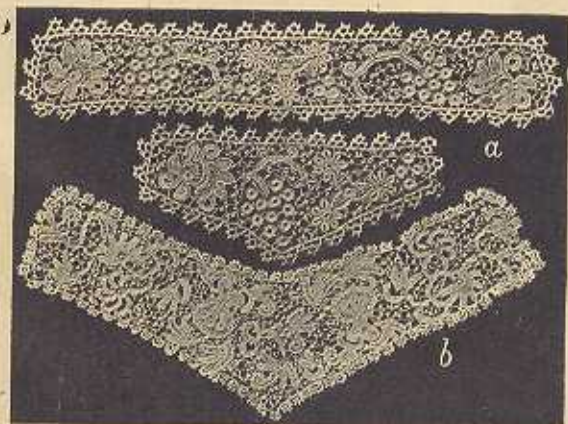


FIGURE NO. 46.—DESIGNS FOR WAIST SETS.

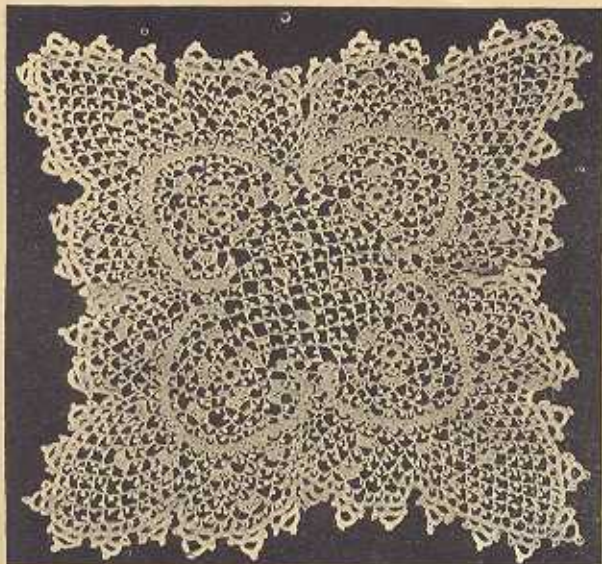


FIGURE NO. 47.—MEDALLION.



FIGURE NO. 48.—CROCHETED SQUARE.

manner of working. The very coarsest thread, about No. 20, is used. In making the pointed lace, "a," Figure No. 42, commence with the rose, which is started in the same manner as described for Figure No. 39. Around the center two rows of chain and double stitches are worked to form picots. Outside of this rows of double and treble stitches are worked. The leaves are worked next, and the whole is joined with picot-and-chain. The top is the last part made. This makes a handsome scalloped design, especially adapted to the trimming of collars or the bottoms of linen skirts. The narrow wheel edge, "b," Figure No. 42, is a handsome trimming for edging collars, cuffs and yokes of children's suits. The larger wheel edge, "c," can easily be worked out from the illustration. The ring part is worked first, the straight top last.

To work the deep scallop lace, Figure No. 43, the large central rose is made in about the same manner as that in Figure No. 42. Two rows of chain-and-picot, made full, form the raised center. The four long bars of chain and treble meet at the center and cross at the back of the rose, and

are fastened to the rose at its edges. The bars thus crossed and secured give the strength necessary to keep the form of the design. This is the latest Parisian idea of crocheting. This heavy lace is suited to many uses. If worked with cream thread the lace would be most beautiful used for mantel lambrequins, or to finish off the silk shades of piano or banquet

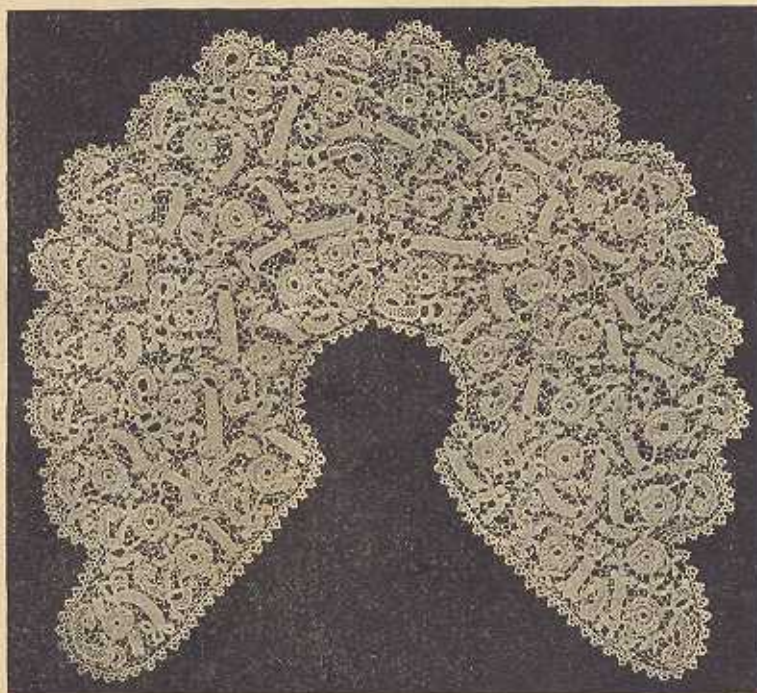


FIGURE NO. 49.—COLLAR OF HEAVY IRISH-CROCHET LACE.



FIGURE NO. 50.—INSERTION: CLOVER PATTERN.

lamps. The same designs could be carried out with finer thread and padding thread where the rings occur. If the coarse thread is used no padding thread is needed.

In working the collars shown at Figure No. 44, the little figures are made separately with padding and fine thread, say Nos. 42, 50, or 80. The finished figures are basted to a paper pattern cut to the shape required, and are then joined



FIGURE NO. 51.—INSERTION: ANTIQUE PATTERN.

together with chain and picot. The inner edges are finished with chain and treble stitches.

To make the raised rose, Figure No. 45, the separate parts, "a," "b," "c," "d" and "e," are first finished and then sewn together as at "f." These raised flowers are a trimming in themselves for lace dresses, and are used dotted here and there all over the robe. A line of such

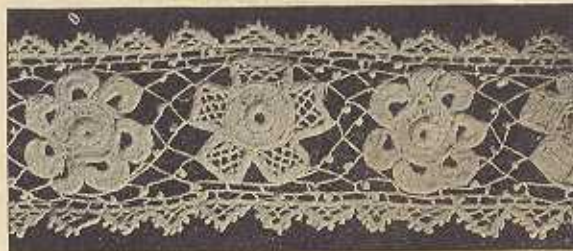


FIGURE NO. 52.—INSERTION: IRISH-CROCHET LACE.

roses makes a strikingly beautiful edge for the bertha heading on décolleté costumes.

For the stem of foundation ("a")—Work 108 double stitches over three padding threads. Repeat twice making three rows in all. For the

central ring work 45 double over the padding thread and join with a double. For the outer part of ring.—Work 88 double stitches. Divide this in three parts and join each part to the

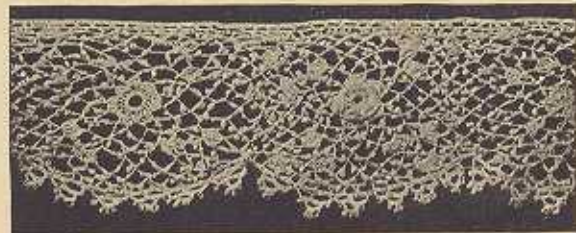


FIGURE NO. 54.—EDGE: ROSE DESIGN.

center. For the petals.—Work 58 double over three padding threads. Work back with one row of trebles in every double. At the center join to ring with double. Turn work and make another row of trebles in every treble. Work back with trebles and padding thread to the end of petal; continue with the padding thread and



FIGURE NO. 55.—EDGE, MATCHING INSERTION, FIG. 51.

doubles to the center again and join to ring. To start the second petal.—Turn and work 24 double over the padding thread and into the first petal. Here you leave the first petal and go on to the end of petal making fifty-eight doubles in all. Come back toward the center in the same way as with first petal. Continue, making eight petals in all. Now work over the outer edges all around, with the padding thread, ten trebles,

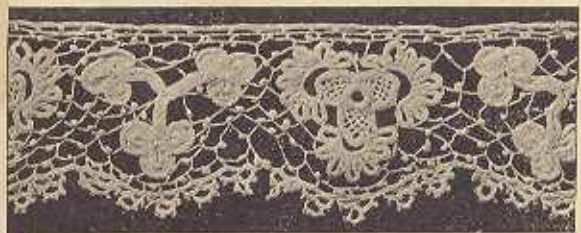


FIGURE NO. 56.—TRIMMING EDGE: IRISH-CROCHET LACE.

joining the same to the flower with a double, ten trebles apart.

To make sections "b" and "c," Figure No. 45, work 45 double over three padding threads and join to form a ring. Come back with padding thread and work a second row of doubles around the ring. Work over padding threads 48 double, and repeat back toward center and join to center ring with 1 double. Turn and work 41 double. Leave first petal and continue to end, making in all forty-eight doubles. Come back to center and join to ring. Repeat these petals, making seventeen in all. Section "c" is similar to "b."

To make cup, "d," of rose, Figure No. 45, wind padding thread around the finger, or a pencil four times. Work over these four threads 42 double. This forms the center ring of cup. Work 52 doubles over padding. Come back with padding and work a double in every double to the center and join to ring for the first petal. Repeat, making eighteen petals in all. Join all in one round.

To make the center or button "e," Figure No. 45, work 3 chain and doubles around the same. Continue making doubles until sufficiently large; still continue decreasing the number of doubles in each row, and just before finishing the round stuff with padding thread. Continue the doubles until the round is complete. When parts "a," "b," "c," "d" and "e" are finished they are sewn together, making a completed rose like "f." These roses can be used to decorate large collars, or for trimming lace by joining them together with chain-and-picot.

Figure No. 46, "a," shows a stock collar and cuff as an example of finished Irish-Crochet lace. It is very durable and fashionable, and is a smart finish for a plain waist. The figures are first made and basted to the shape desired. They

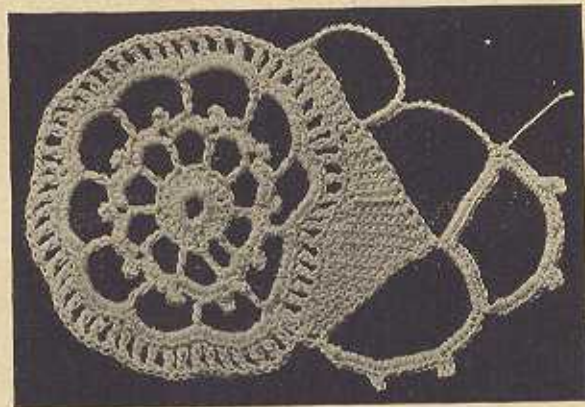


FIGURE NO. 58.—WORKING DETAIL OF FIG. NO. 57.

are then joined with picot-and-chain stitch and finished with an edge like that at Figure No. 35. Collar "b" is a pointed stock of Irish-Crochet figures and picot-and-chain filling. A cuff to match could be made in any shape desired. These sets require but few figures and are therefore desirable as first-pieces for beginners.

Figure No. 47 is a medallion suitable for the trimming of shirt-waist suits of linen, lawn or heavy linen. It is made with picot-and-chain and groups of trebles. It is well suited for bed spreads and other covers. A cover made of squares like this alternating with squares of linen is very artistic.

Figure No. 49 is a collar worked with No. 36 crochet thread. Any or all of the figures from Nos. 60 to 69 are suitable for use in a collar of this kind.

Figures Nos. 50 to 56.—The flowers and other figures are all made separately and then joined together with picot-chains and groups of trebles. These are all worked with very fine thread, but if desired, any of the designs may be carried out with coarse thread, say No. 36.

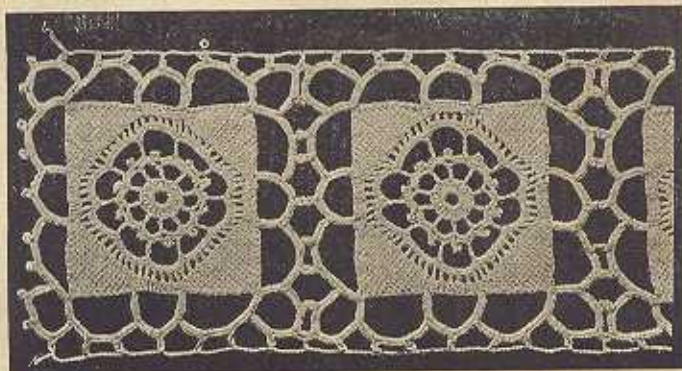


FIGURE NO. 57.—HEAVY INSERTION.

Figure No. 57, shown in detail at Figure No. 58 is worked with heavy thread, white or cream, and is well suited for trimming curtains and draperies. The separate medallions would be handsome applique trimming for gowns.

Figure No. 70.—BEADING "a."—Make 26 chain, 1 treble in the third chain, * 7 chain and join with a double in the fourth chain to form a picot, 3 chain and join in the fifth of the first 26 chain. Repeat.



FIGURE NO. 58A.—STOCK AND CUFFS OF FINE LINEN AND IRISH-CROCHET LACE.

joining in the tenth of the first 26 chain. Repeat a second time, joining in the fifteenth of the 26 chain. Repeat a third time, joining in the twentieth of the 26 chain. Repeat a fourth time, joining in the twenty-fifth of the 26 chain.* Work 1 treble in the twenty-sixth of the 26 chain. This finishes the first row. For second row, turn and work 3 chain and 1 treble into the last treble of the first row and repeat for the second row as described for the first, except that the joins are made in the loops of the first row instead of into the 26 chain. For the third row, 3 chain and turn. Work 1 treble into the last treble of the second row. 7 chain and join with a double into the fourth chain, 3 chain and join into the first loop of the second row. 7 chain and join with a double into the fourth chain. 3 chain and join into the second loop of the second row. 5 chain and join with a double into the third loop of the second row. Turn and work 3 chain and fill the 5 chain with 7 treble to form the fan. Now work back with 1 double into each treble. 7 chain and join with a double into the fourth chain to form the picot. 3 chain and join into the fourth loop of the second row. 7 chain and join with double into the fourth chain. 3 chain and join into the last loop of the second row. Work 1 treble into the last treble of the second row. This finishes the third row. The fourth and fifth rows are made like the second. The sixth row like the third and so on.

BEADING "b" BLOCK DESIGN.—Work 23 chain. Turn and work 6 double in each of the 23 chain stitches. Turn and work 1 treble in each of the double stitches. Turn and work 2 double and 3 chain to form a picot. Add 2 double. This

finishes the first block. For the open space, work 10 chain and join with a treble in the last of the 23 chain stitches. For the second block, turn and work 6 double over the 10 chain. Turn and work 1 treble in each of the 6 double stitches. Turn and work 2 double and 3 chain to form a picot. Add 2 double. This finishes the second block. For the second opening, work 10 chain and join with a treble into the end of the first block. The third and succeeding blocks and openings are made as described for the second.

BEADING "c."—Work 25 chain and join to form a ring. Turn, work 6 double, 3 chain for picot and 6 double on the 25 chain, completing the first bar. Work 12 chain and join with 1 treble in the first double of the first row. 2 chain and turn. Work 6 double, 3 chain for picot and 6 double on the 12 chain, completing the second bar. The third and succeeding bars are made like the second. The outer edges are finished with double stitches.

BEADING "e."—Make 26 chain, 1 treble in the third chain, * 7 chain and join with a double in the fourth chain to form a picot, 3 chain and join in the fifth of the first 26 chain. Repeat, joining in the tenth of the first 26 chain. Repeat a second time, joining in the fifteenth of the 26 chain. Repeat a third time, joining in the twentieth of the 26 chain. Repeat a fourth time, joining in the twenty-sixth of the 26 chain.* Work 1 treble in the twenty-sixth of the 26 chain. This finishes the first row. For second row, turn and work



FIGURE NO. 59.—FLOUNCE: IRISH-CROCHET LACE.