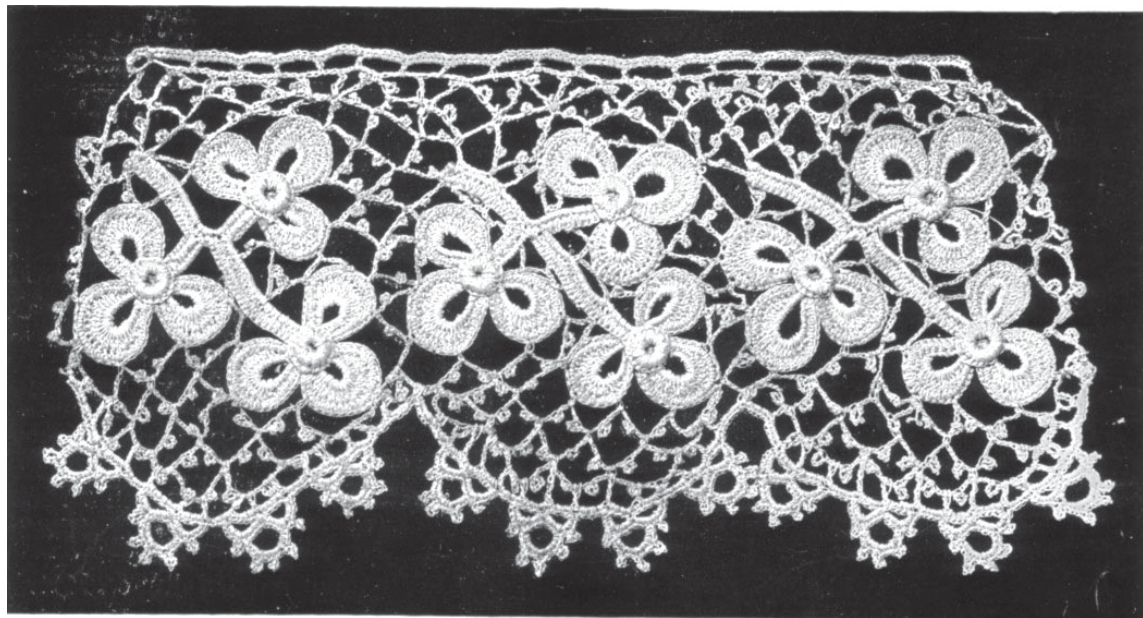


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For Description of Working, see page 11.

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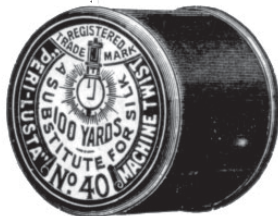
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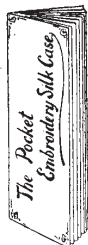
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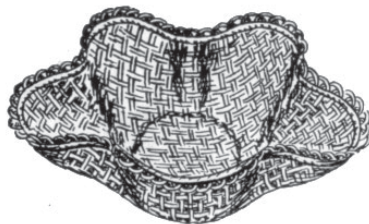
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"NEEDLECRAFT:"

A DESCRIPTIVE AND ILLUSTRATIVE JOURNAL FOR TEACHING THE PRACTICAL WORKING OF

IRISH CROCHET LACE

(FIRST SERIES).

Irish Crochet Lace.

THE introduction of crochet lace as an industry amongst the Irish peasantry dates from about the middle of the nineteenth century. The inventor of this style of crochet was Mademoiselle Riègo de la Blanchardière, who discovered that a particular kind of antique Spanish needlepoint lace could be most effectively copied in crochet. About the year 1846 she published instructions for a few patterns, which, after the distress caused by the great potato famine, were used by many ladies of high position for teaching the work to classes and schools, thus giving opportunities to cottage workers to earn a living. Forty years later this gifted French lady, seeing how successful her first books had been in establishing the industry, published her last book on the subject, spending her spare time for five years on this labour of love. Her books are all long since out of print, and her name is probably unknown to the numerous workers who owe so much to her invention. Her lace however continues, and has developed rapidly during the last ten or more years.

Like every work of its kind there is much inferior as well as good work in the market, and the pity of it is that the buying public is to a large extent ignorant of the difference between them. This produces a tendency to lower the prices of the best work, and there is danger that in the long run it may lower the quality as well. The best lace is always very firmly and evenly worked, and it is fresh and clean when it comes from the worker's hands. Much that passes muster in the shops has been washed, and sometimes even starched to give it an appearance of firmness which in itself it does not possess. The gloss given by ironing should never be seen upon crochet lace. Another fault that is being remedied by degrees is that of putting beautiful work into inferior designs; one often sees a piece of lace made up of meaningless solid pieces joined together in a haphazard kind of a way. Attention is now being directed to the designs of Irish crochet lace by competent designers, and there is reason to believe that with encouragement the beauty of the lace will greatly increase as time goes on.

Irish crochet lace is a most fascinating work to those who have a good eye for form, and who like a certain freedom in the arrangement of designs. It bears much the same relationship to ordinary crochet that art embroidery bears to cross-stitch, and allows room for the display of much ingenuity. In ordinary crochet the work usually progresses in rows, one worked upon another in carefully counted stitches. In Irish crochet lace numerous sprigs representing flowers, leaves, etc., in more or less conventional style, are worked over a cord foundation; these rather solid pieces of crochet are then arranged according to fancy and firmly sewn upon a foundation pattern (to which we refer more fully a little later on) of the desired shape, when the spaces between the sprigs are filled in with lace-like bars of crochet, and the whole is finished off with one of the edgings characteristic of Irish crochet lace.

In working the sprigs or objects the cord padding is an important factor, for by its tightness or slackness, stems or leaves of the various designs can be artistically curved in any direction desired, and it can give an appearance of life to the leaf or flower which the usual counted stitches alone can never give. For this reason the directions for a sprig may be carefully followed by two workers, and yet the two may turn out quite different results. One worker will make a very commonplace crochet leaf, while the other, with more artistic feeling, may give to the leaf those subtle touches, by means of the cord, which make it a real work of art.

Now it is this very freedom, so fascinating to the worker, which creates such difficulties to a writer upon crochet lace. Even with the same worker a design may work out with slight differences each time it is repeated, if it

is one which depends much upon the cord for its shape. When this is so it comes to pass that the fillings of bars must differ also, in each case, or they will not lie flat between these most uncertain little sprigs, and that to follow directions for a given number of bars composed of a given number of stitches would be invariably fatal to the beauty of the lace, as no two workers' spaces would be alike. But this matters exceedingly little, because if minute directions for fillings could be written, they would be so extremely intricate that to attempt to follow them would drive most people distracted. The easiest plan, and the one which we shall adopt, is to teach the general plan of each filling as it occurs and to leave the worker to practice it until she becomes familiar with it, when she can adapt it at her own discretion to spaces of all shapes and sizes. That is how the Irish workers fill the lace.

PREPARATION FOR THE WORK.

Before commencing to work at Irish Crochet Lace, it is absolutely necessary to provide oneself with a receptacle for the work, because nothing is more exasperating than to find a spray missing when you begin to arrange for the joining together, and it is impossible to avoid losing the tiny things unless you have some safe and tidy way of keeping them. Besides that, there are so many little odds and ends necessary for the work, that it is convenient to have some way of displaying them, that any one of them may be picked up at a moment's notice without hunting for it. This receptacle may be a box, basket, or case, but it ought not to be a bag. The box need not be costly, for a strong cardboard box of small size may be easily arranged to suit. A small neatly lined basket however is to be preferred to anything else. It should have a strap across the inside of the lid to hold crochet needle, scissors, and several meshes of different sizes. Small pockets should surround the inside of the basket to contain needlebook, thimble, cord, and the many sprays which have to be completed before the final joining together begins. The centre of the basket is thus left free for the cotton and for any important piece of work on hands. Unless you plan some method like this of having "a place for everything and everything in its place" there are few kinds of work to beat Irish crochet lace in its facility for getting into a state of hopeless confusion, which makes it quickly lose the crisp fresh look it ought to have when it is newly worked.

THE MATERIALS.

The cotton always used for crocheting Irish lace is Manlove's Irish Lace Thread. For the special convenience of lady workers, Messrs. Wm. Briggs & Co., Ltd. have arranged with the makers to put up 200 yard reels, which cost 2d. each. Hitherto this cotton has been always made up on 1,000 yard reels, only suitable for trade workers. The most useful sizes are 42 and 50, and these can be had in white, cream, butter, and unbleached shades. Trade workers occasionally use as fine cotton as No. 80 for white lace, but such fine work is not suitable for an amateur until she can work like a trade worker, almost entirely by the eye, without counting stitches, as she would find it very trying to the sight until she became an expert.

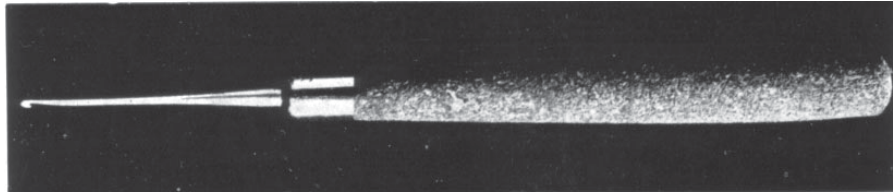
The cord foundation is made of Messrs. Harris & Sons' crochet lace padding thread, which is supplied in penny skeins to match the colours of Manlove's cotton lace thread. The beautiful even finish of this line

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Padding thread, as well as its firm make, are admirable for the work it has to do in Irish lace.

Any ordinary well-made fine steel crochet needle is suitable for the work, but there is no doubt that the most convenient Crochet needle yet made is Briggs' (registered) Cork Handle Crochet Hook, these are easy to hold preventing all cramping of the fingers. The hand does not become hot as Cork being a non-conductor of heat, remains always cool (see Fig 1). To ladies accustomed to the ordinary needles, these cork handle ones will prove a great boon.



THE REGISTERED CORK HANDLE CROCHET NEEDLE (FIG 1).

Some short round meshes are necessary for making the foundations of the many sized rings which are found in the work, but these are easily obtained, as short lengths broken off bone knitting needles of various degrees of coarseness answer very well indeed, and for larger rings, failing anything more convenient, the tip of a thumb or finger has often done duty for a mesh. No one who can whittle a piece of wood smoothly need ever be at a loss for a mesh of any size she may desire. Bottle corks of various sizes are also useful.

As ordinary sewing needles take a somewhat prominent part in the lace-making, a few fine numbers should always be at hand.

For working the joinings between the lace sprigs, it is necessary to have a stiff foundation of some kind. Hitherto workers have always been content to use a tough smooth make of paper, thick and strong, which they cut into the exact shape of the lace to be made. Messrs. Wm. Briggs & Co., Ltd., who are always bringing out delightful inventions for amateur workers, have just made an ideal foundation for Irish crochet lace by stamping suitable designs upon a particularly thick and stiff make of cambric, and that this foundation may be fully in keeping with the national character of Irish crochet lace it is of a rich "Emerald" green shade, which has also the additional advantage of being a soothing colour to the eyes of a worker. These "Emerald" foundation patterns will doubtless be imitated by other dealers, but the **genuine original designs** all bear the makers trade mark



"Two Roman Brigs," and are designed and arranged under the superintendence of a practical Irish crochet lace worker. These "Emerald" foundation patterns answer practically the same purpose for Irish crochet lace work that the "Blue" foundation patterns do for the popular point lace work, the designs are numerous, being arranged from many varied groupings of the sprigs described in this Journal. This cambric is so durable that the same foundation may be used many times.

THE STITCHES.

The ordinary crochet stitches, chain, single, double, and treble, are used in crochet lace. These are so very well known that it is inadvisable to take up space in describing them, especially as until practice has made them all perfectly familiar to a worker, it would be impossible for her make crochet lace.

For a beginner we should recommend the "Needlecraft" Journal, No. 10, where all these stitches are fully described and plainly illustrated. Some pretty edgings are also taught, which would give the practice necessary to equip her for the more elaborate style of work.

When working rows of double or treble stitch one upon another, it is usual to take up together both strands of the preceding row upon the needle as this strengthens the work. Occasionally, however, when a ribbed effect is desired, as for instance in a vine leaf, one strand only is taken up.

All the stitches in Irish lace must be firm and even, loose or ragged crochet makes inferior lace, wanting in crispness.

GENERAL OBSERVATIONS.

There are five distinct operations in the making of a piece of Irish crochet lace. 1st—Working the sprigs. 2nd—Arranging them upon the Emerald foundation. 3rd—Filling. 4th—Shaping. 5th—Edging. All of which will be minutely described in the Collar Band, which we shall take as our model lesson. (See page 5).

From two to four strands of Harris' crochet padding thread are usually considered to make a sufficiently thick cord for the padding of the sprigs, but in special places a larger number is sometimes used. The little rings which are to be seen in all sizes in Irish crochet are often worked upon as many as twenty-five or thirty strands.

It is false economy to commence a sprig with too short a length of cord, because joins take up time. The short lengths can always be used up in rings

and small sprigs. When from any cause a join in the cord becomes necessary, it should be made by laying two ends of thread together transversely, and crocheting over both together for a quarter of an inch or thereabouts, the ends should then be carefully trimmed off. Two strands of thread should never be joined at the same place, as this would make a thick lump in the crochet.

The Emerald foundations which Messrs. Briggs' have prepared are extremely useful to all Irish crochet workers, but it must sometimes happen that the worker desires to make some special piece of lace of original shape and design for which no foundation can be purchased, and therefore a few

hints about a home-made foundation may be useful. The exact shape and size of the lace to be made must first be ascertained, and it should be cut out in some very tough smooth paper, or, if preferred, some very stiff cambric or glazed calico. No allowance for the edging should be made when cutting this, because that is always worked beyond the foundation. If this shape is kept at hand when the sprigs are being worked they can be laid upon it from time to time to try the effect.

When two sides have to be matched, as, for instance, in a large collar or a bolero, the arrangement of the design upon one half should be first marked out with a pencil, and then transferred to the other half before the sprigs are sewed to the foundation.

The edges of the sprigs may be allowed to come quite to the edge of the foundation, but they must never go beyond it, or they would interfere with the border.

To crochet upon a foundation of any kind appears to be unsurmountably difficult to beginners, because a crochet needle must always have a clear space to work in. Long ago, when the work was first started, holes used to be cut in the paper foundation, but these were only half successful, as cutting weakens the foundation and takes away its firmness as well. A very simple way out of this difficulty is to fold back the paper sharply wherever you are working, so that you always crochet beyond the edge. You must, of course, constantly alter the position of this fold and you must frequently ascertain that the work lies flat by unfolding it again.

When removing the lace from the foundation it is always safer to cut all the threads at the back of it, and then the lace will pull away quite easily without any risk of being itself cut. The loose threads should then be carefully picked away from the lace.

It saves time and temper to fasten off every end of cotton as it occurs during the progress of the work.

When a piece of lace is quite complete it improves its appearance vastly to lay it face downwards upon an ironing board, smooth out each detail carefully into its place, lay a wet piece of linen upon it, and run a hot iron over it. This will press it without giving it that objectionable gloss which an iron always gives to crochet when it comes into direct contact with it.

Should the work become soiled, and washing be absolutely necessary, plenty of boiling and sun drying or grass bleaching will do white lace no harm, but starch and blue should be shunned. When the lace is about three-quarters dry, it should be carefully pulled out, and the picots and loops nicely drawn into their places by means of a small bone piercer. It should then be laid face downwards upon an ironing board with a piece of linen over it, and ironed until it is quite dry. With cream or coloured lace the sun drying and grass bleaching are better omitted.

Our reader, having carefully perused the foregoing remarks, should have a clear idea of the character and method of working Irish crochet lace, and there is no further hindrance to her commencing upon the article next described in this journal—only remember that the requisites for working, are—Briggs' "Emerald" foundation patterns (all bear the "Two Ships" trade mark). Manlove's Crochet Lace Thread, for the crocheting, and Harris' Crochet Lace Padding Thread, for the cord or inner padding for all the sprigs; or in other words the Harris' linen thread is for internal use, and the Manlove's cotton for external application only, as the apothecaries say.

The models for the illustrations of the sprigs have all been worked in extremely coarse crochet cotton, in order to show the working of each plainly. Naturally, when treated so, they do not look their best. Designs made to be worked in small size never look to advantage when enlarged, moreover, the harshness of the material used interfered to a great extent with the shaping of many of the curves, rendering the models somewhat stiff in appearance.

THE COLLAR BAND DESIGN.

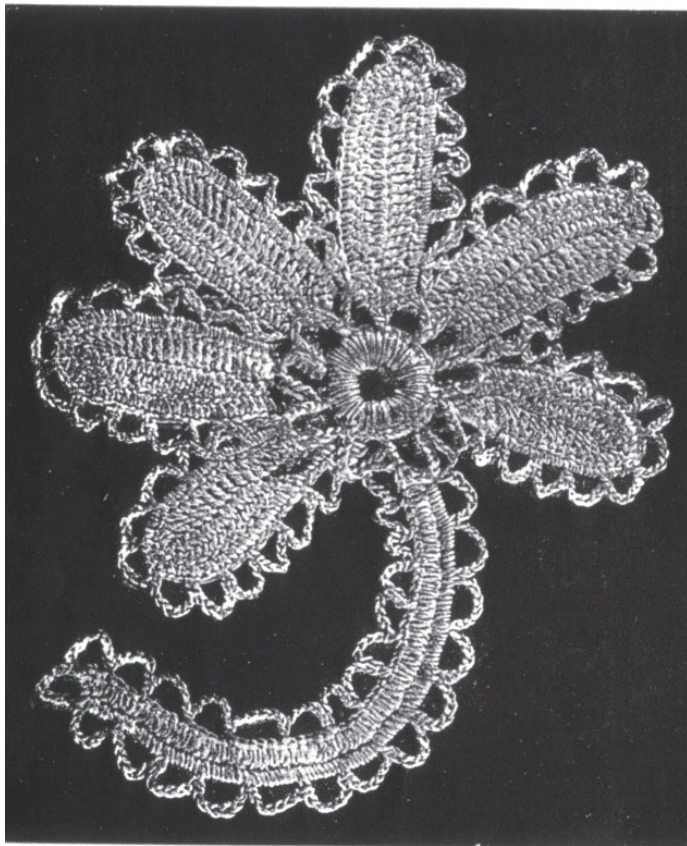
As the best method of teaching Irish crochet lace is to give detailed instructions for an easy piece of it, we shall proceed to give directions how to work a collar band. If the learner will use this as a lesson, following the details carefully from beginning to end, any other patterns in Irish crochet will afterwards be quite easy to manage.

The materials necessary for the collar band are a reel of Manlove's Irish lace thread, cream shade, in size No. 42, a small quantity of Harris' crochet lace padding thread to form the cord, a fine crochet needle, a mesh No. 7 by Walker's bell gauge, and an "Emerald" foundation pattern.



FULL-SIZE SECTION OF A COLLAR BAND (FIG. 2).

THE FLOWER (FIG. 3).



THE FLOWER (FIG. 3).

For the cord take three strands of Harris' crochet lace padding thread together, and work 30 double stitches over them, join into a ring for the centre.

1st petal.—20 double stitches over the cord, turn with 1 chain, leave the cord and work 15 treble, 5 double down the 20 double, (working into both strands) 1 single into the centre ring, turn, 8 double, 11 treble, 1 double; work 1 single into the last stitch worked over the cord; arrange the petal by tightening or loosening the first row worked over the cord as may be necessary to give it a slight downward curve. Work 2 double over the cord; turn the cord over and work double stitch over it all along the last 20 stitches, 1 double over the cord alone, 2 double over the cord and into the ring. There should now be a complete petal edged all round with cord. Each petal should occupy 4 stitches on the centre ring, so that there should be a space of 6 stitches between the first and last petal.

2nd petal.—1 double over the cord, turn it back and work 5 double over the cord and into the last 5 double of the first petal; 20 double over the cord, turn with 1 chain and leave the cord. Work 20 treble 5 double into the 25 double, 1 single into the centre ring, turn, 8 double, 16 treble, 1 double, work 1 single into the last stitch worked over the cord; arrange the curve of the petal, and work 2 double over the cord; turn the cord back and work double stitch over it into the last 25 stitches, 1 double over the cord, 2 double over the cord into the centre ring.

3rd, 4th, and 5th petals.—The same as the second. The three first petals should curve nicely towards the right and the last three towards the left.

6th petal.—The same as the first only joining it to the fifth by working the first five stitches into it. Add an edging to the petals by working 5 chain, miss 2, 1 double the whole way round, a treble into each of the upper stitches where the petals are joined will turn the corners neatly. Fasten off carefully, overcasting the ends of cord on the wrong side of the flower with a sewing needle threaded with some of the cotton thread.

The Stem is made by working double stitch along 2 inches of cord (*i.e.*, three strands of padding thread), then turning and working a second row over the cord into the first. The curve is given to it by drawing one cord tighter than the other, and pulling the work gently into shape. Edge the stem to match the flower. Overcast the ends of cord, turning them over on the wrong side of the stem, and then sew the stem strongly to the flower behind the space between the first and sixth petal.

The Centre of the Flower.—Wind a strand of padding thread fifteen times round a No. 7 mesh, withdraw it carefully without disturbing it, and crochet double stitch over it till it is quite full, 1 single to join. Edge the ring all round with 9 chain, miss 2, 1 double. Some workers find it difficult to remove the ring neatly from the mesh, in which case it is advisable to make it retain its shape by overcasting it before removing it, with a sewing needle threaded with the cotton thread. Sew this ring over the foundation ring in the centre of the flower, taking care that no stitches make themselves apparent on the right side, and that it is perfectly secure. These are better added the last thing after the filling is done.

Make six flowers turning the stems of three to the right and three to the left. Sew these six flowers strongly in their places upon the foundation, just as you would sew braid upon a design intended for modern point lace, making it so secure that the curves cannot be pulled out of shape when you are working the filling.

As any margin left in the foundation is extremely inconvenient to the worker, it is necessary to cut off all material outside the shaping line, that is the line on which the edging is worked.

SOLID FILLING WITH PICOTS.



SOLID FILLING WITH PICOTS (FIG. 4).

As no beginner should ever put her first attempt at filling into a piece of lace, but should practice beforehand on something of no importance, we shall describe the method of working the solid filling with picots, used in this design, taking a square space for a model. A very little practice will make the method quite plain, and then the worker can fill in all spaces of any shape at her own discretion.

Make an open square of crochet as follows:—90 chain, join, * 25 treble, 3 chain to make a corner; 20 treble, 3 chain to make a corner; repeat from *, join with a single stitch and fasten off. Sew this square on a strong piece of paper, or on a scrap of the "Emerald" foundation, with the 20 stitch edges to the top and bottom. Commence the filling by working a single stitch into the fifth stitch above the lower left hand corner; 7 chain, join to the fourth stitch to the right of corner thus—take out the needle and insert it where you wish to make the joining, draw through the loop, keep the paper well folded back just where you are working. Work 6 double to the middle of the 7 chain, 8 chain, 1 single into the first stitch of the 8 chain to form a picot; 6 double to the end of same 7 chain. This forms a solid bar with a picot. Creep up the side of the square with 6 single; 6 chain, join in second stitch to the left of the picot on the bar, 2 double on the 6 chain, 12 chain, join in third stitch to right of picot, 8 double on the 12 chain 3 chain join to the eleventh stitch to the right of the corner; return 4 double on the 3 chain, 6 double, 1 picot, 6 double on the 12 chain; 5 double on the 6 chain, 1 single into the edge; 9 chain join to the left of the last picot, 2 double on the 9 chain; 12 chain, join to the third stitch to the right of the same picot, 4 double on the 12 chain; 9 chain, join to the centre of the 4 double in previous row, 2 double on the 9 chain; 4 chain, join on the edge 4 stitches to the right of the last joining; return, 4 double, 1 picot, 4 double on the 4 chain; 4 double on the last 9 chain; return, 10 chain, join to the edge half-way between the last joining and the right hand lower corner; 5 double upon the 10 chain, join to the right hand edge 5 stitches above the corner; 4 double, 1 picot, 4 double upon the same 10 chain; 2 double, 1 picot, 2 double on the next 9 chain; 6 double, 1 picot, 6 double on the next chain-stitch bar; 4 double, 1 picot, 4 double on the next chain-stitch bar, 1 single into the left hand edge. Work 5 single up the left hand edge; 5 chain, join to left of last picot, 3 double upon 5 chain, 8 chain, join to left of next picot, 3 double on the 8 chain; 12 chain, join to the right of the same picot.

When so much has been worked, the general plan of the filling should be understood, and the pupil should continue to fill the square at her discretion, joining to the top and right-hand edges when the filling reaches them. Note that the chain-stitch bars in this solid filling must all go from left to right, because the double stitch **must** return upon them from right to left. The numbers of chain-stitch in these bars suit for an average worker, anyone who works extremely close chain-stitch would have to increase the numbers of stitches in order not to draw in the sides of the square.

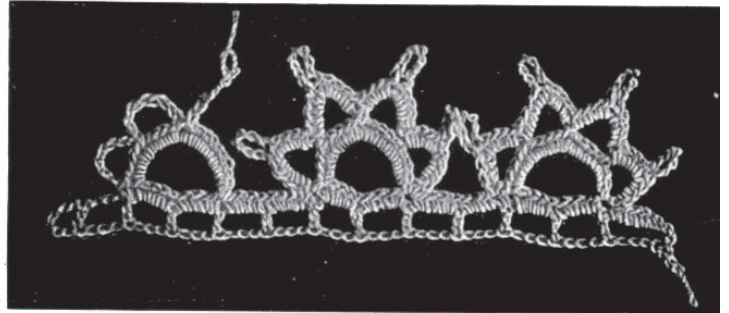
There is nothing so puzzling at first as "where to go next" in a filling, but there is no way out of the difficulty except by taking your courage in both hands and going somewhere, and by degrees the difficulty will vanish, never to return. Beginners are apt to come to a standstill very often and fasten off; but a little experience will show how this may be avoided. To prevent frequent fastenings off many good lace makers cross stems, &c., by crocheting imperceptibly into them, others cross behind from edge to edge with a bar of chain-stitch. Sometimes it is impossible to creep along an edge with single stitch to make a new starting point at the left side of a space, and a small bar of chain-stitch becomes necessary, but it should be made as unobtrusive as possible.

There is a general principle which should be observed in all fillings; that is, to make the holes between the bars as uniform in size as possible, even when, as in this filling, they must be varied in shape. Nothing looks worse than to see one portion openly filled, and another closely filled in the same piece of lace.

SHAPING THE COLLAR BAND.

When you are working the filling near the margin of a piece of Irish crochet lace, you must endeavour to keep exactly to the shape of the foundation pattern in order to leave as little shaping as possible to be done afterwards. It is, however, always necessary to work a special row to bring the work into trim order, as without it there must always be a trifling unevenness along the margin. This row is usually worked as follows—3 chain miss a space equal to 3 chain, 1 treble; repeat. Discretion must be used in substituting a single, double, or long stitch for the treble, as occasion may require, to make the margin perfectly even. When this row is complete, there should be the appearance of an even line of chain-stitch all round the collar, neither unduly tightened, nor yet too full, and with discreetly turned square corners. The collar should now be removed from the foundation.

EDGING THE COLLAR BAND.



EDGING THE COLLAR BAND (FIG. 5).

The Edging.—* 4 double on the next 3 chain, repeat from *, 3 double on the next 3 chain, 10 chain; return, miss 6 double, join to the seventh, 17 double on the 10 chain, 1 double beside the 3 double on the 3 chain; 7 chain, return, join to the thirteenth double, 7 chain, join to the 9th double, 7 chain, join to the fifth double, 7 chain, join beside the first double; 4 double on the last 7 chain, 7 chain, 1 single on the first of the 7 chain to form a picot, 4 double on the same 7 chain; * 4 double, 1 picot, 4 double on the next 7 chain, repeat from * twice more; 4 double on the next 3 chain. This completes one pattern. Repeat this all along the top and ends of the collar band, putting only half a pattern at the lower portion of each end. The lower margin of the band has no edging, but is merely finished by working double stitch all along the shaping row, 4 double over each 3 chain.

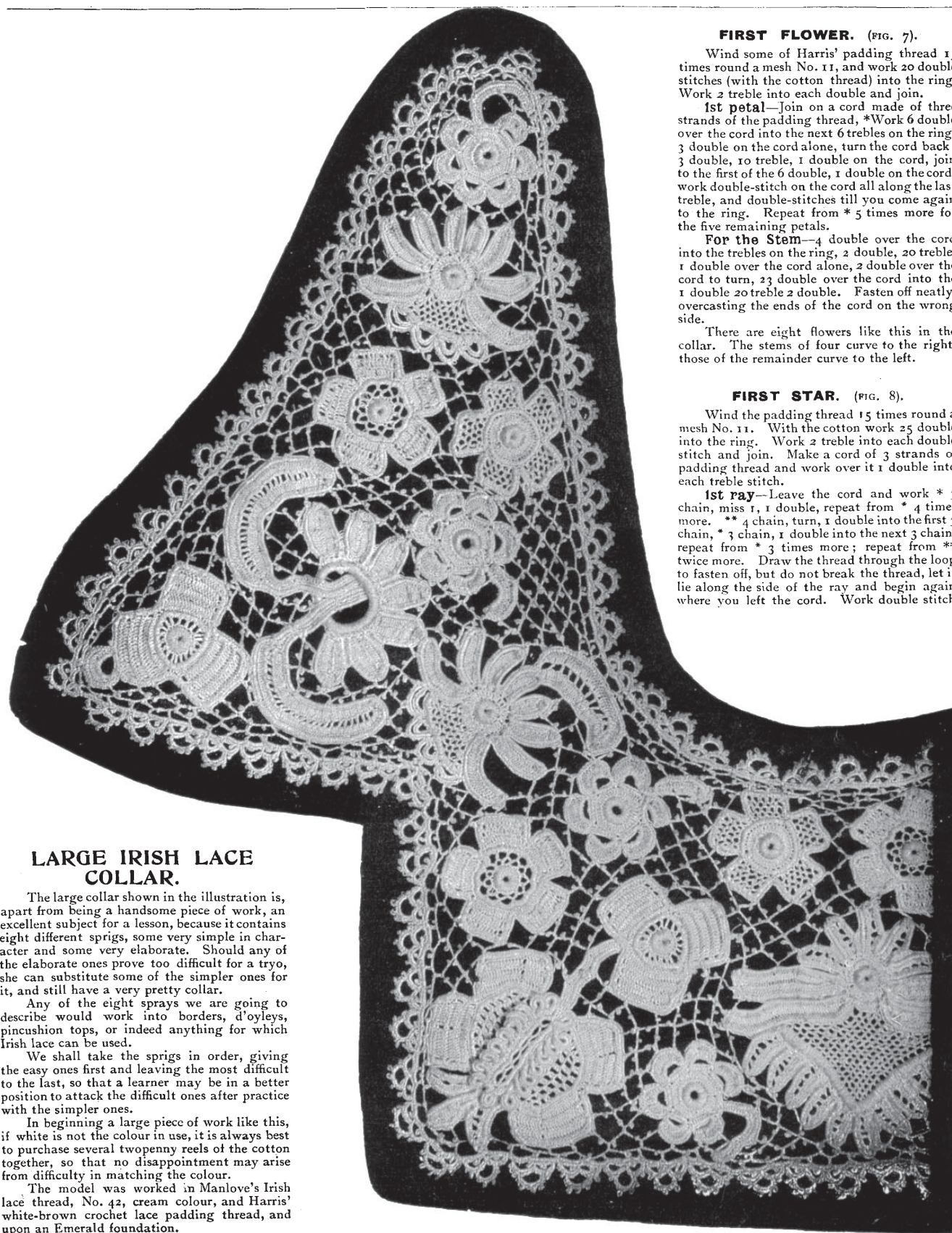
When working an edging all round a piece of lace, one must look ahead to make it come in correctly by managing the spacing carefully, so that no gap or overcrowding may appear where the beginning and end meet. In this collar band the ends should exactly match.

When the edging is completed the collar may be pressed with a hot iron as already directed.

Large Irish Lace Collar.



FIRST FLOWER (FIG. 7).



LARGE IRISH LACE COLLAR.

The large collar shown in the illustration is, apart from being a handsome piece of work, an excellent subject for a lesson, because it contains eight different sprigs, some very simple in character and some very elaborate. Should any of the elaborate ones prove too difficult for a tryo, she can substitute some of the simpler ones for it, and still have a very pretty collar.

Any of the eight sprays we are going to describe would work into borders, d'oyleys, pincushion tops, or indeed anything for which Irish lace can be used.

We shall take the sprigs in order, giving the easy ones first and leaving the most difficult to the last, so that a learner may be in a better position to attack the difficult ones after practice with the simpler ones.

In beginning a large piece of work like this, if white is not the colour in use, it is always best to purchase several twopenny reels of the cotton together, so that no disappointment may arise from difficulty in matching the colour.

The model was worked in Manlove's Irish lace thread, No. 42, cream colour, and Harris' white-brown crochet lace padding thread, and upon an Emerald foundation.

FIRST FLOWER. (FIG. 7).

Wind some of Harris' padding thread 15 times round a mesh No. 11, and work 20 double stitches (with the cotton thread) into the ring. Work 2 treble into each double and join.

1st petal—Join on a cord made of three strands of the padding thread, *Work 6 double over the cord into the next 6 trebles on the ring, 3 double on the cord alone, turn the cord back; 3 double, 10 treble, 1 double on the cord, join to the first of the 6 double, 1 double on the cord, work double-stitch on the cord all along the last treble, and double-stitches till you come again to the ring. Repeat from * 5 times more for the five remaining petals.

For the Stem—4 double over the cord into the trebles on the ring, 2 double, 20 treble, 1 double over the cord alone, 2 double over the cord to turn, 23 double over the cord into the 1 double 20 treble 2 double. Fasten off neatly, overcasting the ends of the cord on the wrong side.

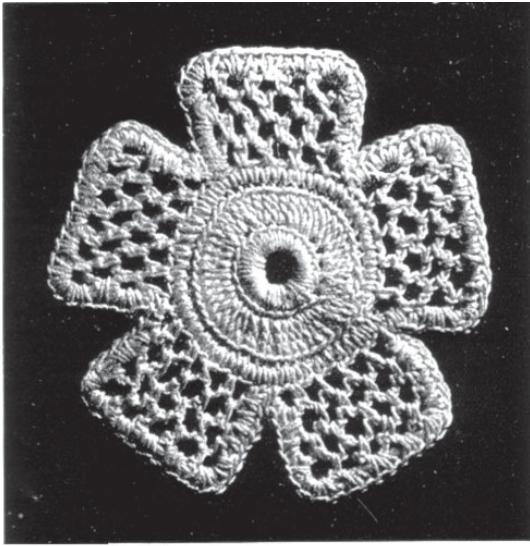
There are eight flowers like this in the collar. The stems of four curve to the right, those of the remainder curve to the left.

FIRST STAR. (FIG. 8).

Wind the padding thread 15 times round a mesh No. 11. With the cotton work 25 double into the ring. Work 2 treble into each double stitch and join. Make a cord of 3 strands of padding thread and work over it 1 double into each treble stitch.

1st ray—Leave the cord and work * 3 chain, miss 1, 1 double, repeat from * 4 times more. ** 4 chain, turn, 1 double into the first 3 chain. * 3 chain, 1 double into the next 3 chain, repeat from * 3 times more; repeat from ** twice more. Draw the thread through the loop to fasten off, but do not break the thread, let it lie along the side of the ray and begin again where you left the cord. Work double stitch

HALF OF THE LARGE IRISH LACE COLLAR (FIG. 6). Reduced to about 2/3rd size.



(FIRST STAR (FIG. 8).

the cord and into the side of the ray, and turn the corner with 5 double; 2 double over the cord into each 3 chain across the top; 5 double over the cord in the corner, double-stitch over the cord down the second side. Make 4 more rays exactly the same as the first, and fasten off neatly, overcasting the ends of cord on the wrong side.

There are 4 stars like this in the collar.

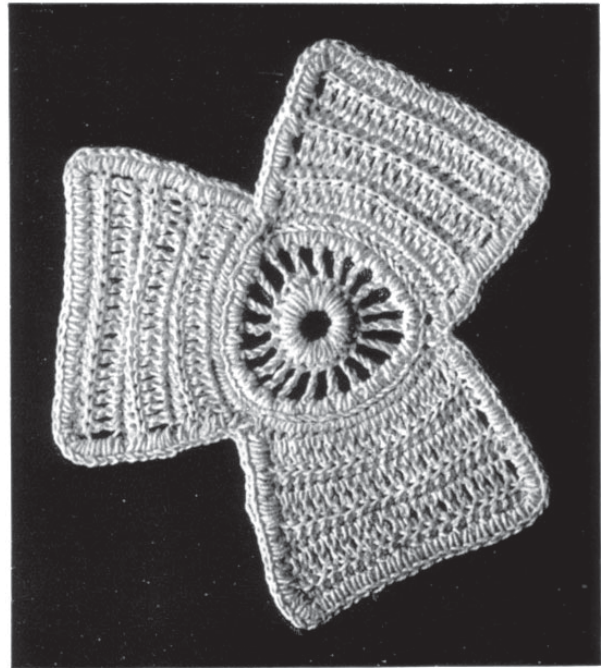
SECOND STAR.

SECOND STAR (FIG. 9).

Make a ring, as in the first star, and work 2 1/2 double into it. * 4 chain, miss 1, 1 double, repeat from * 11 times more. * 5 chain, 1 double into the next 4 chain, repeat from * 11 times more. Make a cord of 3 strands of the padding thread, work over it 5 double into each of the 5 chain; this completes the centre.

1st ray—Leave the cord and * work 12 treble into the next 12 double; turn, 3 chain, 10 treble; turn, 3 chain, 9 treble; draw the thread through the loop to fasten off, but do not break the thread; lay the thread alongside the last three rows. Repeat from * on the next 12 double-stitches of centre 4 times more. This brings you to where you left the cord; work double-stitch over it along the three sides of each ray, taking care to turn the corners squarely. Fasten off, overcasting the cord at the back.

There are 4 of these stars in the collar.

TREFOIL.

TREFOIL (FIG. 10).

Make a ring as before on a No. 11 mesh; work 20 double-stitches into it, and join. 5 chain, * 1 treble into the next stitch, 2 chain, repeat from * all around, and join. Make a cord of 4 strands of padding thread, and over it crochet 3 double into each 2 chain.

1st leaflet—Leave the cord, * 20 double into the next 20 stitches; turn with 3 chain, 20 treble (these rows should be worked into the back strand of each preceding row to give a ribbed appearance), repeat these 2 rows twice more, then work 1 row of double crochet. Draw the thread through the loop to fasten off, but do not break the thread, let it lie along the edge of the leaflet, and work 2 more leaflets exactly the same. Finish with an edging of double crochet over the cord the whole way round the trefoil. Fasten off neatly, overcasting the ends of cord at the back.

There are 4 trefoils in the collar.

THE PASSION FLOWER.

This is a handsome sprig which looks very well in a border design. A mesh measuring 1 1/4 in. circumference is necessary for this sprig. Possibly the tip of a finger or thumb may suit.

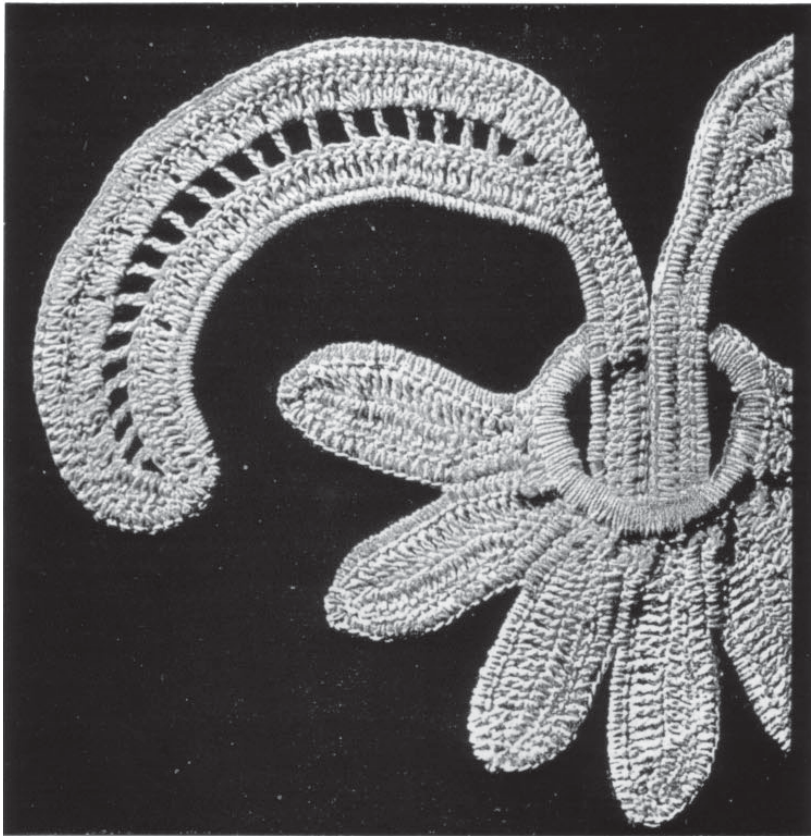
For the centre ring, wind some padding thread fifteen times round the mesh, and cover it closely with double crochet. Take two lengths of padding thread, and double them to make a cord of 4 strands; crochet a double-stitch into the loop formed by doubling the thread to join it to the ring.

1st petal—Work 20 double-crochet over the cord (4 strands), leave the cord; turn, 1 double, 17 treble, 2 double along the 20 double, 1 single-stitch into the ring; turn, 5 double, 14 treble, 1 double along the 2 double 17 treble 1 double, 1 single into the last stitch worked over the cord; 2 double over the cord alone, turn the cord back, and work double-stitch over the cord all along the last row; pull the petal into shape as may be necessary, and work 2 double over the cord into the ring.

The 2nd to 7th petal—These petals are all like the first, only that each is joined to its predecessor by having the first 7 double over the cord worked into its last 7 double. These seven petals should occupy two-thirds of the ring, leaving a space of one-third between the first and last petals.

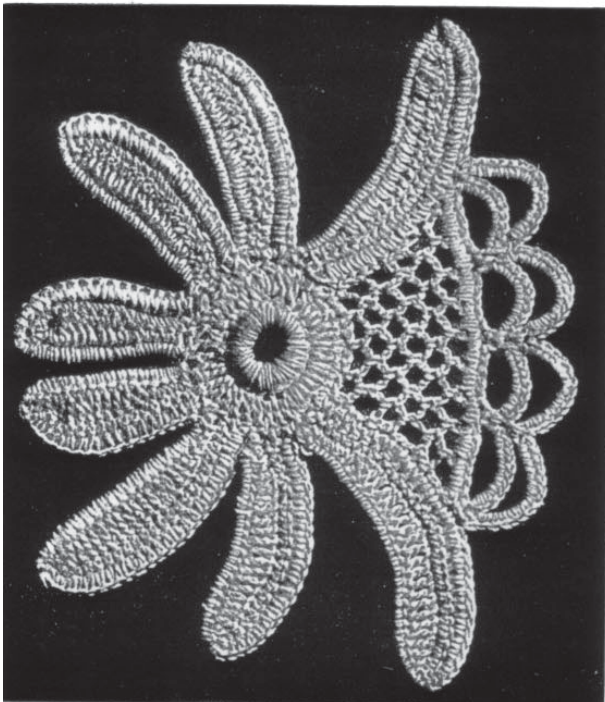
The Stamens—On a cord of 4 strands of padding thread, work close double-stitch for 3 inches, turn, leave the cord and work 1 double, then treble-stitch for 1 1/2 inch, 2 double, 1 single; turn, 1 single, 3 double, 1 treble, * 2 chain, miss 1, 1 treble, repeat from *. Should the work become too full, miss 2 occasionally, but it must be nicely rounded (see illustration); when 3 stitches from the end, work 2 double, 1 single; turn, 3 double, 3 treble into each 2 chain to the end of the set, then double-stitch all along the double-stitch over the cord; fasten off. Commence again where you left the cord, and work double-stitch over it the whole way along the last row. Work a second stamen like the first, and pull both gently into a nice shape. Turn one towards the right and the other towards the left, and pass the narrow ends through the centre ring of the flower. Sew the ends firmly behind the petals, and secure the part which passes over the edge of the ring.

There are two passion flowers in the collar.



THE PASSION FLOWER. (FIG. 11).

SECOND FLOWER.



SECOND FLOWER. (FIG. 12).

SECOND FLOWER (FIG. 12).

Wind some of the padding thread 15 times round a No. 11 mesh, work 20 double (with the cotton) into this ring and join; work 2 treble into each double stitch, join, this completes the centre.

1st petal—Take two long strands of padding thread and double them, work a double stitch into the loop thus formed to join the cord to the centre. Work 15 double over the cord (4 strands); leave the cord; turn, 1 double, 10 treble, 4 double, 1 single into centre; turn, work 15 double crochet from the centre to the cord, 2 double over the cord alone, turn back the cord and work double crochet over it along the last row of 15 double, 1 double over the cord into the centre. Each petal should occupy 4 trebles of the centre ring.

2nd petal—Work 1 double over the cord into the last stitch of the first petal, 10 double over the cord; leave the cord; turn, 1 double, 15 treble, 4 double along the last row, 1 double into the centre; turn, work double crochet to the cord, 2 double over the cord alone, turn back the cord and work double crochet over it into the last row; 1 double over the cord into the centre.

3rd petal—The same as the second petal.

4th petal—27 double over the cord; turn, leave the cord; 1 double, 22 treble, 4 double, 1 single into the centre, turn, work double crochet to the cord; 2 double on the cord alone, turn back the cord and work double crochet over it all along the last row, join to the centre and fasten off.

5th to 8th Petal—Commence again where you began the first petal and work 4 more exactly to correspond with the first four. The reverse side of the crochet will be held towards you in working these. When you complete the eighth petal do not fasten off; leave the cord. There should be a space of 8 stitches on the centre between the two end petals.

For the Openwork on these 8 stitches work thus: 3 chain, miss 1, 1 double, repeat ** 3 single up the side of the next petal, turn, * 3 chain, 1 double into the next 3 chain, repeat from * to the other side of the space, repeat from ** 4 times more. Take up the cord again and work over it 3 double into each 3 chain of last row, making a straight bar across the top of the openwork. Cut off the cord, leaving a short end. Across this bar work * 8 chain, miss 5, 2 double into the next 2 stitches, repeat from * 3 times more, ending with 1 double, 1 single into the petal; turn, work double stitch closely into each 8 chain, 1 single into the petal; turn, * 13 chain, 1 double between the next 2 doubles worked into the bar, repeat from * 3 times more, 1 single into the petal. Work double-stitch closely into each 13 chain, 1 single into the petal. Fasten off and overcast the ends of the cord neatly on the wrong side of the flower. There are four flowers like this in the collar.

LARGE CENTRE FLOWER (FIG. 13).

Wind some padding thread 15 times round a No. 11 mesh, and with the cotton work 23 double into it, join. Work 2 treble into each double in the centre ring, join.

1st petal—Take 2 strands of padding thread and double them, join to the centre by working a double stitch into the loop made by doubling. Over the cord (4 strands), work 35 double, leave the cord; turn with 1 chain, 1 double, 29 treble, 5 double along last row, 1 single into the centre; turn, 6 double, 28 treble, 1 double, 1 single into the last stitch worked over the cord, 2 double on the cord alone, turn the cord back and work double stitch over it all along the last row, 2 double over the cord into the centre. This petal should occupy a space of 5 trebles on the centre.

2nd petal—Turn, 23 double over the cord into the last 23 stitches of the first petal, 20 double over the cord alone, leave the cord; turn with 1 chain, 1 double, 37 treble, 5 double, 1 single into the centre; turn, 8 single, 35 double, 2 double on the cord alone, turn the cord back and work double stitch over it all along the last row. Fasten off. This and the following six petals should each occupy 4 stitches of centre.

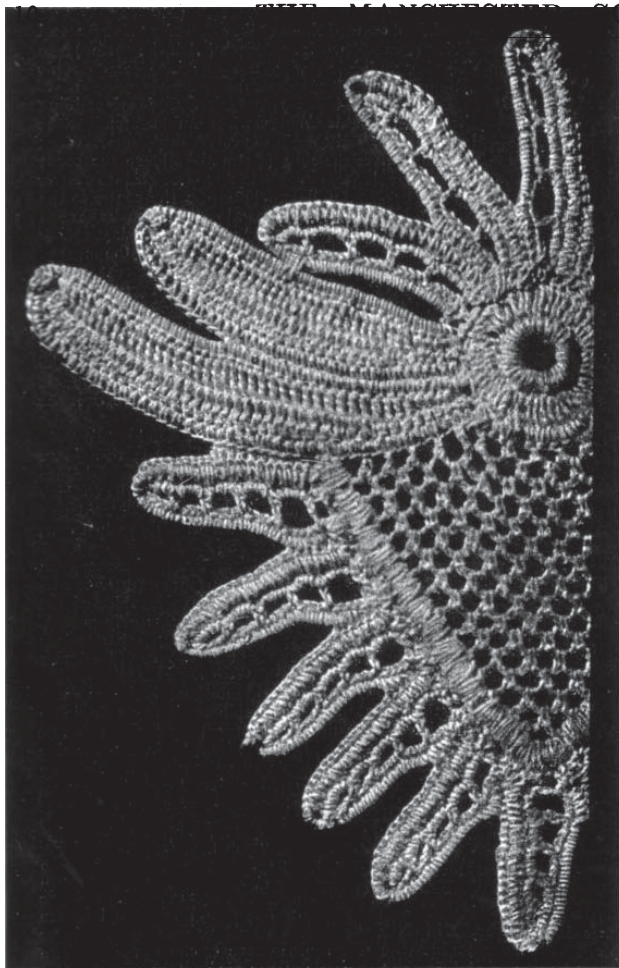
3rd petal—Take two long (sufficient for 7 petals) strands of padding thread, double them, and join to centre with a double stitch just where you began the first petal, holding the reverse side of the work towards you; work 20 double over the cord (4 strands), join to the twentieth stitch of the first petal, 3 double over the cord, leave the cord; turn, 3 chain, miss 3, 1 double, * 4 chain, miss 4, 1 double, repeat from * 3 times more, 1 single into the centre; turn, 5 double into each 4 chain, 3 double into the 3 chain, 2 double over the cord alone, turn the cord back and work over it 23 double into the last row, 2 double over the cord into the centre.

4th to 7th petals—The same as the third petal, but join each to the previous one in the first 8 stitches.

8th petal—The same as the first petal, only join it to the 7th petal after the twentieth stitch.

9th petal—The same as the second petal. Work double stitch over the cord across the space of 8 trebles which remains between the two longest petals; fasten off.

The Openwork Triangle—So much depends upon the actual curves given to the petals by each individual worker, that slight deviations from the detailed directions may in some cases be necessary, in order to make the work lie flat. In the model the openwork was done exactly as follows:—commence



LARGE CENTRE FLOWER (FIG. 13).

with the right side towards you, join the cotton with a single stitch to the third stitch from the centre ring of the right hand petal, * 3 chain, miss 1, 1 double, repeat from * to third stitch of corresponding petal at opposite side, 1 single into the next stitch; turn, * 3 chain, 1 double into the next 3 chain, repeat from * along the last row, then continue along the edge of the petal to work 3 chain, miss 1, 1 double five times; turn, 1 chain, 1 double into the next 3 chain, * 3 chain, 1 double into the next 3 chain, repeat from * to end of the previous row, then work 3 chain, miss 1, 1 double, along the petal 5 times; turn, * 1 chain, 1 double into the next 3 chain, * 3 chain, 1 double into the next 3 chain, repeat from * to the end of the row; turn, repeat from ** until the rows are reduced to one pattern and the openwork ends in a point; fasten off. Make a thick cord by using 12 strands of padding thread together, turn the right side of the work toward you, and work close double-stitch over the cord along the two sides of the openwork triangle; fasten off. This thick band of cord has now to be edged with 11 small petals, which the worker must so space that five extend up each side, while one goes exactly on the top of the point of the triangle. Hold the work with the wrong side towards you, and the point of the triangle directed upwards. Make a long cord of 4 strands of padding thread, and work over it 10 double, joining these to the first 10 stitches of the portion of the petal which projects beyond the thick cord at the left-hand side. Work 10 double over the cord alone, leave the cord; turn, * 3 chain, miss 3, 1 double, repeat from * 4 times more, 1 double into the triangle; turn 4 double into each of the 3 chain, 1 single, 2 double over the cord alone, turn the cord back and work double-stitch over it all along the last row; 3 double over the cord into the triangle. This completes the first of the eleven small petals. Make the other ten exactly like it, but only join each to its predecessor by the five stitches. When the eleventh petal is completed, turn the wrong side of the work towards you, and join the last 10 stitches to the corresponding 10 stitches of portion of the petal next it, by working single-stitch into the edge of both together. Fasten off. This flower is by no means a very easy sprig to work, and both the cord and the spacing require management to make all the parts work in really nicely. Only one sprig of this design is necessary for the collar.

LARGE CORNER FLOWER (FIG. 14).

This corner flower is a somewhat troublesome sprig, but all the practice which has gone before in the other sprigs ought to make the worker ready to grapple with it.

Make a cord with 4 long strands of padding thread, and work 50 double over it. Work 1 chain to cross the cord to the opposite side of it; * 4 chain, miss 4, 1 double into the cord, repeat from * 5 times more; turn, 3 chain, * 1 double into the next 4 chain, 4 chain, repeat from * 4 times more, 1 chain across the cord beside the last double over it; turn, 4 double over the cord into each 4 chain of last row, 4 double over the cord, join by working 1 double over both cords. This completes the centre and part of the stem.

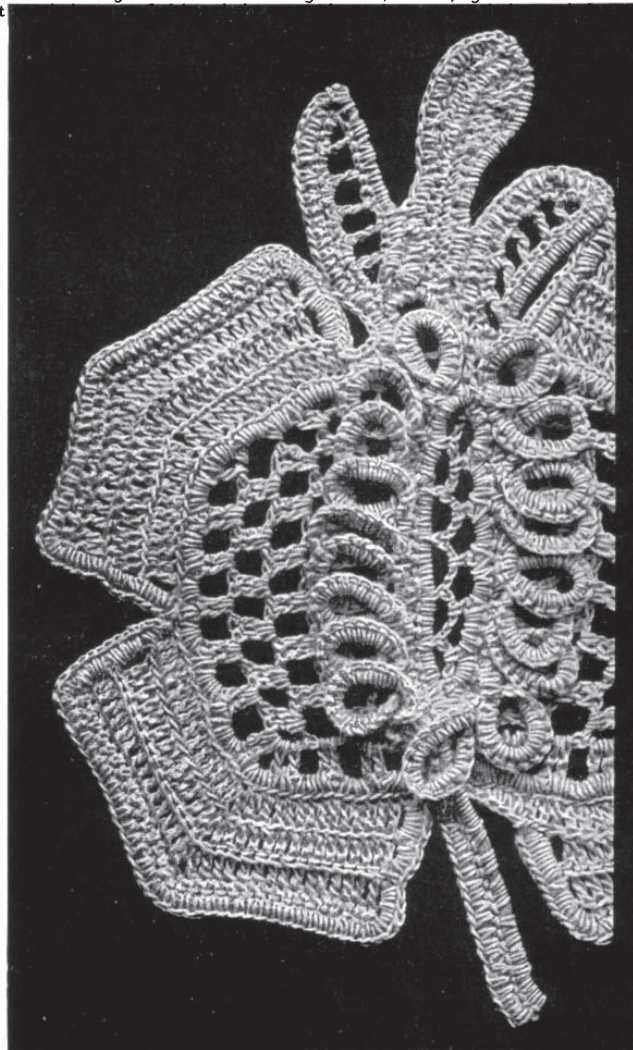
2nd row—The spiral ornament round the centre is made in this row. It is a favourite design in Irish crochet, and though it is rather troublesome at first, when the knack of doing it is once acquired it becomes quite easy. Work 20 double over the cord alone, then give it a twist to form it into a ring, and work 3 double over the cord into the first 3 double of last row, * 20 double on the cord alone, form a ring, 3 double over the cord into the 3 next stitches of last row, repeat from * all round the centre, when there should be 18 spirals. Care should be taken to twist all alike.

3rd row—Work a round of 4 chain, 1 treble in each centre double between the spirals, working behind them and the stem, join.

4th row—Turn with 4 chain, * 2 treble into the next 4 chain, 2 chain, repeat from * 6 times more, 2 treble into the next 4 chain. Turn with 4 chain * 2 treble into the next 4 chain, 2 chain, repeat from * 5 times, 1 treble into the next 4 chain. Turn with 4 chain, * 2 treble into the next 4 chain, 2 chain, repeat from * the whole way to the stem, working twice into the corner, * 4 chain. This completes the openwork background at one side of the centre; work the second side to correspond.

5th row—Bring up the cord which has been lying idle during the working of the last two rows, and work 6 double over it into each pattern round one side of the openwork. When you come to the centre 4 chain between the two sides work 12 double upon the cord alone to form a loop at the top, then continue to work along the second side to correspond with the first.

6th row—Work 6 double over the cord into the first 6 double of last row; * leave the cord 15 treble into the next 15 stitches, 1 chain, 15 treble into the next



LARGE CORNER FLOWER (FIG. 14).

1 treble in the same stitch, 14 treble; turn with 3 chain, 15 treble, 1 chain, 15 treble; turn with 1 chain, 14 double, 1 chain, 15 double. Draw the thread through the loop to secure it but do not break it off; let it lie along the side and commence to crochet again where the cord was left. Work double-stitch closely over the cord into the 3 sides of the oblong of treble-stitch just worked, adding enough stitches at each corner to make it turn sharply. Work 3 single into the last row and repeat from * once more omitting the 3 single. Work 3 double to bring you to the side of the top loop of last row.

Three leaflets should encircle this loop.

1st leaflet—15 double over the cord, leave the cord; turn, 3 chain, miss 2, 1 treble, * 2 chain, miss 2, 1 treble, repeat from * 3 times more, 2 chain, miss 2, 1 double, join to the side of the loop; turn, work 3 double into each 2 chain, 3 double into the 3 chain, 1 chain to cross the cord, join to the corner of the last oblong, 2 double on to the cord alone to turn the point neatly; work double stitch over the cord into the last 18 double; 1 double over the cord alone, 3 double over the cord into the top loop, 1 double over the cord.

2nd leaflet—5 double over the cord into the next 5 double of last leaflet, 15 double over the cord, leave the cord; turn, 1 double, 8 treble, 11 double along the 20 double, join to the top of the loop; turn, 9 double 10 treble, 1 double, 1 single into the last stitch over the cord, 2 double on the cord to turn the point, 20 double over the cord along the last row; 3 double over the cord on the loop.

3rd leaflet—Same as the first only joining it to the second leaflet for 5 stitches.

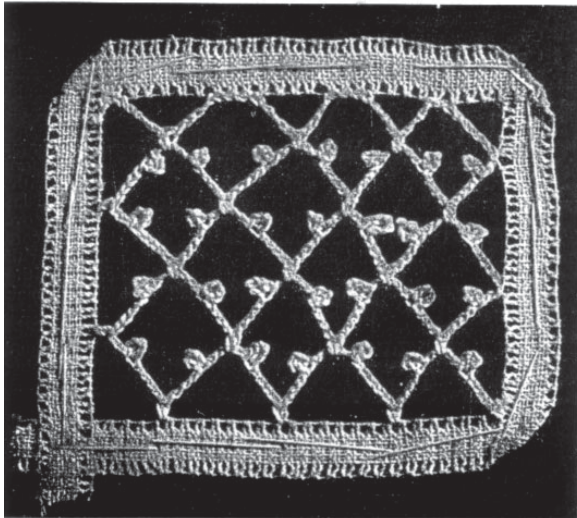
Work 3 double into the last row. Make 2 oblongs to correspond with those on the opposite side, and then work double-stitch over the cord all along the stem. There are two of this flower in the collar.

When all the sprigs are worked they should be sewed upon a foundation. Much trouble is saved by using the stamped foundation issued by Messrs. Briggs & Co., Ltd., as each sprig has its own place assigned to it, and no time is lost in arranging and fitting them.

LIGHT PICOT FILLING (FIG. 15).

The filling used for this collar is a very favourite one in Irish crochet. It is entirely composed of chain-stitch bars with picots.

To learn it take a piece of any kind of soft braid through which a crochet needle will pierce with ease, and sew it upon some tough smooth paper in the shape of a square. The one in the illustration was not made to measurement, but just as it happened. Join the cotton with a double-stitch to the lower right-hand corner. Work 9 chain, 1 single into the fifth



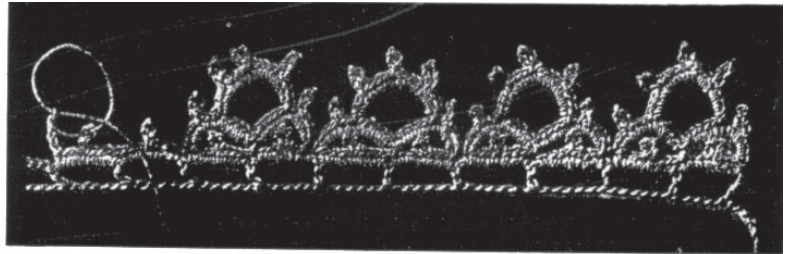
LIGHT PICOT FILLING (FIG. 15).

stitch from the needle, 9 chain, 1 single into the fifth stitch from needle, 4 chain; this makes a complete picot bar. Lay the bar along the lower edge to the left, and, using it as a measure, observe where the third stitch after the first picot comes; work 1 double into the braid at that point, repeat this across the lower edge of the braid. In the model the row ends with a half bar thus—9 chain, 1 single into the fifth stitch from the needle, 2 chain, take the half bar across the corner and work 1 double into the left-hand edge. Work 1 picot bar as before, 1 double over the 4 chain between the two picots of last bar in the first row, repeat the whole way across ending with a half bar. Continue to work row upon row of these picot bars until the space is filled, taking care to make the joinings to the edge of the braid, so as not to interfere with the evenness of the diagonal lines of the filling.

In the model there was not room for a complete pattern at the top, and so it ended with portions of bars composed of 4 chain without any picot, and joined to the upper edge keeping strictly to the diagonal lines, single stitch being used as a means of getting to the next starting point. Practice this picot filling, first in square spaces, and then in irregularly shaped ones, until you can fill them up evenly and easily before attempting to fill in the collar.

When the collar is filled a shaping line with picots may be added before the last line of chain-stitch is worked. This line of chain is worked thus—*5 chain, miss the space of 5 chain, 1 double into the last row, repeat from*. The object of this line has been already fully explained in the directions for the Collar Band.

THE EDGING.



THE EDGING (FIG. 16).

**Work into the next 5 chain, 4 double, 1 picot, 4 double (the picot is formed by working 5 chain, 1 single into the first of the 5 chain). Work 4 double, 1 picot; 4 double into the next 5 chain; 7 chain, take out the needle, and join by drawing through the loop between the second and third of the 4 doubles; 7 chain, join at the first 4 double. Work 4 double, 1 picot, 6 double into the last 7 chain, 5 double into the first 7 chain, 9 chain, join to the sixth double worked into the last 7 chain, 4 double, 1 picot, 4 double, 1 picot, 4 double, 1 picot, 4 double into the 9 chain; 1 double, 1 picot, 4 double into the first 7 chain. Repeat from ** the whole way along the edge of the collar. Take care to space the edging towards the end, that there may be no awkwardness where the beginning and ending meet.

SHAMROCK BORDER.



SHAMROCK SPRIG (FIG. 17).

The Shamrock Border, of which a most charming illustration is shown upon the front cover, is very effective, and is by no means a very difficult pattern to work. The sprigs are worked as follows—(see Fig. 17). Make a cord of 3 strands of padding thread, and work 31 double along it for the stem.

1st leaflet—5 double, 15 treble, 5 double over the cord, 1 double across the cord at the first stitch of the leaflet to join, and form into a loop. Pass the cord behind the stem, and work over it 25 double all round the loop to edge, and complete the leaflet.

2nd leaflet—5 double, 20 treble, 5 double over the cord, join as before, and pass the cord behind, 30 double over the cord all round the loop.

3rd leaflet—The same as the first.

This completes a shamrock. Work 9 double over the cord down the next 9 stitches in the stalk. 26 double over the cord alone for the upper stalk. Make the top shamrock exactly like the first one, then 26 double along the last 26 double, 3 double over the cord below where the first shamrock branches off; 9 double over the cord alone. Work a third shamrock; 9 double over the cord along the last 9 double, and then double stitch over the cord to the end of the stalk.

When working this, attend to the curving of the stalks, and then fasten off, overcasting the ends of the cord neatly at the back of the stalk.

Work as many sprigs as necessary for the length of lace you wish to make, endeavouring to shape them all as exactly alike as possible. Then sew them strongly into their places upon the foundation. Most workers like to cut the foundation exactly the shape and size that the lace will be without the edging, as it is more convenient to shape it to a cut edge than to a line with a margin beyond it. Thus, in this foundation the scallops should be cut out.

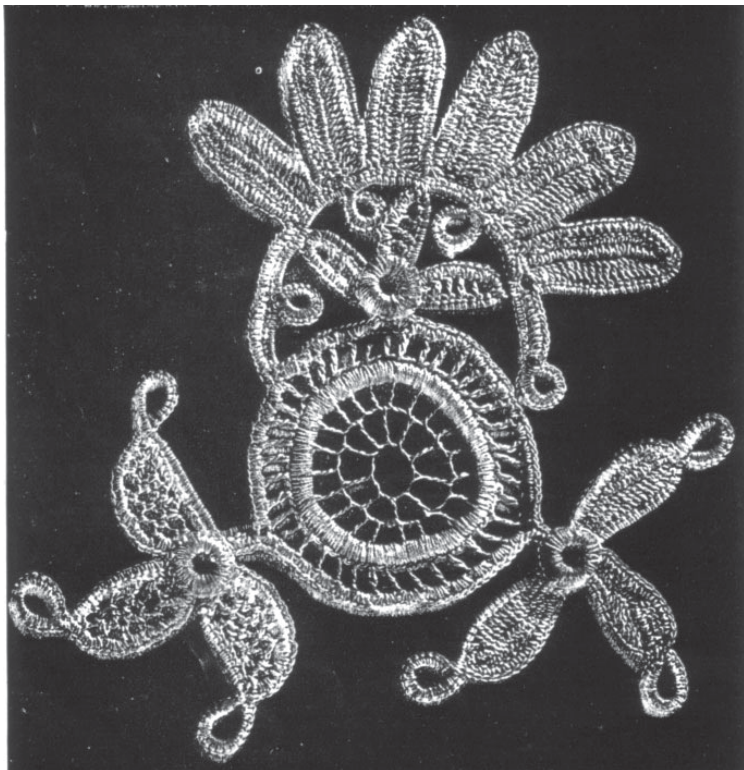
The filling used for the shamrock border is a variation of that used in the large collar. The bars are made in the same way, but are not placed in the same orderly manner, with diagonal lines, but are worked irregularly. Some workers prefer the irregular filling, finding it easier to work; it is very largely used.

When the filling is completed add a straight shaping line along the top and a scalloped one along the edge of the border. Remove the lace from its foundation.

Make a number of small rings by winding some padding thread 15 times round a No. 13 mesh, work double crochet closely round them with the cotton. Sew one of these upon the centre of each trefoil. These raised pieces are always better added after the filling is worked, as the cotton is a little liable to catch on them inconveniently.

The edging used in this border is almost identical with that on the collar. There is just room for four patterns upon each scallop, as they must not be crowded together, a space of double-stitch only is necessary at each side of the corner between the scallops to keep them from overlapping.

SPRIG, WITH NEEDLEPOINT WHEEL.



SPRIG, WITH NEEDLEPOINT WHEEL (FIG. 19).

Rings filled with needlepoint are much used in Irish crochet lace, and they have a very light and pretty appearance wherever they are introduced. The sprig given in our illustration is a very useful one which can accommodate itself to many purposes, and which can easily be altered at the discretion of the worker to suit various positions. For example, a pretty insertion is made by adding only two trefoils instead of three, the first and second, and so arranging them that they come exactly opposite one another, the ring is then merely closed and no more of the pattern is added. This little sprig may then be placed alternately with a ring with no trefoils, and a filling and edging added along either side. Odd corners in collars, cuffs, or vests may be filled with detached trefoils.

A small wine-bottle cork makes a good mesh for these large rings, and owing to its softness the crochet needle can be slipped between the cork and the thread, and a stitch worked to secure it before the foundation ring is withdrawn from the mesh, a decided advantage with large rings, which are always easily disturbed. The cork used for the mesh in making the model was just the size of a sixpenny piece in circumference.

Wind some padding thread 20 times round the mesh and work 78 double stitches into the ring. On these work 5 chain, miss 1, *1 treble, 2 chain miss 1, repeat from * all round and join. Take two long lengths of the padding thread, double them, and join to the work with a double stitch into the loop where they are doubled.

Work over the cord (4 strands) 3 double into each 2 chain of last round 7 times, then make the **1st trefoil** as follows: 5 double over the cord.

1st leaflet—17 double over the cord, leave the cord, * 3 chain, miss 2, 1 double, repeat from * 4 times more, 1 double, **turn, 1 chain, 1 double into the next 3 chain, * 3 chain, 1 double into the next 3 chain, repeat from * to end of row, repeat from ** twice more, and continue in the last repetition until you reach the cord; 1 single into the last stitch worked over the cord, 20 double on the cord alone, twist it into a ring, passing the cord behind and working a single stitch into the first of the 20 double to join it; 1 chain, work double stitch over the cord all along the last row, then 2 double over the cord into each 3 chain at the end to draw the leaflet close. Make the second and third leaflets of the trefoil exactly like the first, and then work 5 double over the cord into the 5 double between the trefoil and the ring to form a stalk.

Work 3 double over the cord into each of the next 13 2 chains; then work the **second trefoil**, 5 double over the cord alone.

1st leaflet—17 double over the cord alone, leave the cord, turn, 1 double, 11 treble, 5 double, turn, 8 double, 8 treble. 1 double, 1 single into the last stitch over the cord; 20 double on the cord alone, twist these 20 stitches into a ring, and join with a single stitch, passing the cord behind, 1 chain. Work double-stitch over the cord along the last row. Work 2 more leaflets like this to complete the trefoil, then work 5 double over the cord into the 5 double near the ring to finish the stalk.

Work 3 double over the cord into each of the next 13 2 chains.

3rd trefoil—13 double over the cord, leave the cord, turn, 3 chain, miss 2, * 1 treble, 1 chain, miss 1, repeat from *, ending the row with 1 double on the stitch but one nearest the ring. Pass the thread through the loop to fasten off, but do not break it. Commence where you left the cord, and work 4 double over it into the top 3 chain, and 2 double over it into each 1 chain. This completes the first leaflet of the trefoil; 1 double should remain for the stalk. Work 2 more leaflets, beginning with 12 double over the cord alone; then work 1 double into the double nearest the ring.

Work 3 double over the cord into each of the next six 2 chains, join. Work 10 double over the cord alone, then 20 double to form a ring, join the ring with a single stitch, and cross the cord with 1 chain; 10 double upon the cord, then join to the point of the last leaflet of last trefoil with 3 double over the cord; 10 double over the cord, make a ring of 20 double as before, 10 double over cord, join to point of second leaflet of last trefoil with 3 double over the cord; 10 double, make a ring of 20 double, 10 double, join with 3 double over the cord to the point of next leaflet; 10 double, make a ring of 20 double. This completes a semi-circle. Turn, work 10 double over the cord into the 10 double before the last ring.

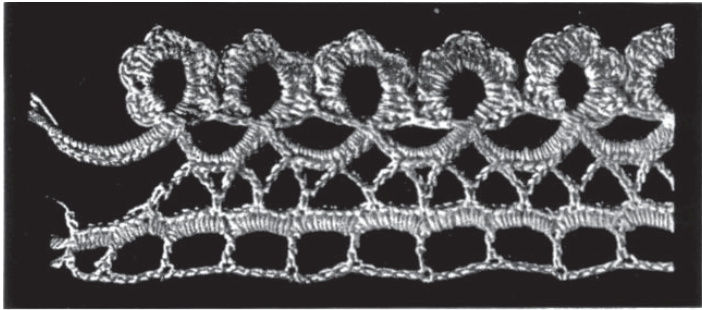
The six leaflets worked upon the semi-circle which surrounds the top trefoil must be spaced so that three go between the joinings to the first and second leaflets, and three between those of the second and third.

1st leaflet on semi-circle—20 double over the cord, leave the cord, 1 double, 19 treble, join to a double-stitch on the semi-circle, turn with 3 chain, 19 treble, 1 double, 1 single into the last stitch upon the cord, 2 double on the cord alone; turn back the cord and work 20 double over it into the last row, join with 1 double over the cord to the semi-circle. The five remaining leaflets are worked exactly like the first only that each is joined to the preceding one at the first five stitches. Work double-stitch over the cord into the semi-circle from the last leaflet to the centre ring. Fasten off, and overcast the ends of cord at the back. Join the last ring at the opposite end of the semi-circle with a sewing needle to the edge of the centre.

A wheel of twisted double-stitch, or any lace wheel that is preferred should be worked with a sewing needle and some of the cotton, in the centre of the large ring. It is easier to work this after the sprig is sewed upon the foundation. Last of all three double crochet rings should be added to the centres of the 3 trefoils. A number 9 mesh is the size for making these. Some padding thread should be wound 12 times round it.

A solid filling with 3 picots worked in a shamrock-like group suits this design remarkably well, and it might be bordered with the following spiral edging.

A SPIRAL EDGING.



A SPIRAL EDGING (FIG. 20).

This edging is worked separately and afterwards joined to the lace. First work a shaping line along whatever article you wish to edge, and work double-stitch along it.

Take three long strands of the padding-thread for the cord; if you wish to border any but a very small article, it is best to wind three skeins together upon a reel in order to have a sufficient length without joinings. Upon this cord work as follows—2 double, * 4 treble, 1 double, repeat from * 4 times more, twist into a ring taking the cord behind and join with a single stitch into the second double-stitch at the beginning, 1 chain to complete the crossing. ** 14 double, * 4 treble, 1 double, repeat from * 3 times more; 2 treble, take out the needle, insert it into the centre of the first-worked scallop of the preceding ring, draw through the loop to join. 2 treble, 1 double, form a ring and cross as before, repeat from ** until you have the desired length.

Connect this edging with the row of double-stitch on the shaping line, by means of tiny bars composed of three-chain joined with single-stitch alternately to the bars of 14 double on the edging, and the double-stitch row on the shaping line. Care must be taken to make this joining lie even and flat. Many persons find it easier to manage it when a half-inch margin is left all round the cambric foundation, the edging can then be sewed to this and the joining worked as a filling. Experienced workers, however, prefer to add it after the work is removed from the foundation.

VINE LEAF AND GRAPES.



VINE LEAF (FIG. 21).

The Vine pattern, Fig. 21, is a great favourite in Irish crochet. It is used for borders, collars, and many other articles, but it is specially suited for ecclesiastical purposes.

The leaves are to be seen worked in various shapes and methods, but all workers seem to agree that the grapes must invariably be in bunches of twelve, arranged in a conventional shape, which reminds one of the time-honoured basket of eggs which infant school children have loved to draw upon their slates for many generations.

A VINE LEAF.

In order to give the leaves a ribbed appearance, the double-stitch in this sprig is always worked into the back strand only of the preceding row.

1st section—Work a chain of 16. Take one strand of the padding thread and double it; join with a single-stitch where it is doubled. Work 15 double over the cord (2 strands) into the next 15 chain, then work 5 double over cord into the last chain to turn the corner; work 12 double over the cord up the other side of the chain-stitch, stopping at the fourth stitch from the end. * 1 double on the cord alone, turn, work double-stitch over the cord into preceding row until only 3 stitches are left on the opposite side, turning the corner with 5 double over the cord into the lowest stitch. Repeat from * two and a half times more, ending with 3 double into the lowest stitch; fasten off.

2nd section—Commence with 21 chain and work like the first section, adding two more complete ridges. Lay the two sections together, and join them by working 8 single-stitches into the edges of both together, beginning at the base.

3rd section—Like the first; join to the second.

4th section—Commence with 12 chain, and only complete 3 ridges; join to the third.

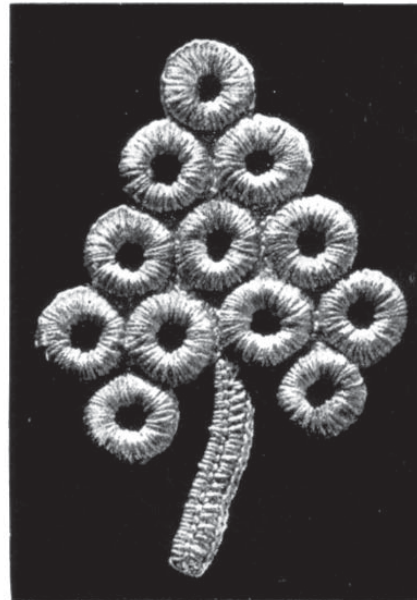
5th section—Same as fourth; join to the first. A small hole will be left in the centre when all are joined, this should be filled up by working double crochet into it, taking care not to pucker the leaf. Make a stalk by working double-stitch over two strands of padding thread, and then returning upon this with a second row of double-stitch over the cord. Larger vine leaves can easily be made in the same manner by increasing the numbers of the chain-stitch and ridges. The following shows how a large leaf may be proportioned.

1st and 3rd sections—Commence with 28 chain, make 9 ridges across.

2nd section—33 chain, 11 ridges.

4th and 5th sections—24 chain, 5 ridges.

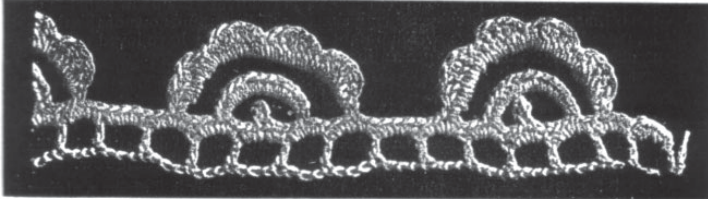
BUNCH OF GRAPES.



BUNCH OF GRAPES (FIG. 21A).

Wind some padding thread thirty times round a No. 7 mesh. Work double-stitch closely round this ring, join neatly, and fasten off. This completes a grape. Work eleven more, and join as in the illustration. Some workers crochet the grapes together with single-stitch, but many consider sewing them together much neater and more compact. The rounded side of a grape should always go to the right side of the work. The stalk is worked as in the vine leaf.

AN EDGING.



AN EDGING (FIG. 22).

Upon the shaping line work as follows:—

1st row—* 3 chain, miss 3, 1 treble, repeat from * the whole way along it.
2nd row—* 4 double into the next 3 chain, repeat from * twice more; 2 double into the next 3 chain, 1 picot (to make a picot work 5 chain, 1 single into the first of the 5 chain), 2 double into the same 3 chain; 2 double into the next 3 chain, 8 chain, take out the needle and insert it between the second and third double-stitches of the third group of 4 double. Work double-stitch closely over the 8 chain. 2 double into the same 3 chain; 2 double into the next 3 chain. 18 chain, take out the needle and join as before to the centre of the second group of 4 double. Over the 18 chain work * 1 double 5 treble, repeat from * 3 times more. 1 double; 2 double into the same 3 chain. Repeat from the beginning of the second row.

POMEGRANATE SPRIG.

Openwork Centre—7 chain, join into a ring, 5 chain, 1 double into the ring, 3 chain. 1 double into the ring; turn, 5 chain, 1 double into the next 3 chain; 3 chain, 1 double into the next 5 chain; turn, 5 chain, 1 double into the next 3 chain, 3 chain, 1 double into the next 5 chain; turn, 5 chain, 1 double into the next 3 chain, 3 chain, 1 double into the next 5 chain; turn, 5 chain, 1 double into the next 3 chain, 3 chain, 1 double into the next 5 chain; turn, 5 chain, 1 double into the next 3 chain, 3 chain, 1 double into the next 5 chain; **turn, 5 chain, 1 double into the next 3 chain, * 3 chain, 1 double into the next 3 chain, repeat from * twice more, ending with 1 double in the 5 chain. Repeat from ** once more, then repeat twice, but increase each time by working an additional 3 chain, 1 double into the 5 chain at the end of the row. Work 2 rows without increasing. Then begin to decrease by omitting the 5 chain after turning, and working instead 1 double in the next 3 chain; work 2 rows thus, then 2 rows without decreasing. Decrease again until it is reduced to a point. Fasten off and leave this piece of open work for the present.

For the Stalk—Take three strands of the padding thread, work double-stitch upon this cord for an inch, then make a leaf as follows:—15 double over the cord, leave the cord and turn, 3 double, 7 treble, 4 double, 1 single; turn, 3 single, 3 double, 5 treble, 3 double, 1 single, 1 single into the last stitch worked upon the cord. 2 double upon the cord to turn it, work double-stitch over the cord along the last row of the leaf, 1 single on the last stitch of the stalk, work 2 double over the cord into the last two stitches of the leaf. Work double-stitch over the cord for an inch for the upper part of the stalk.

The Pomegranate—1st round—Take the piece of open work and crochet double-stitch closely over the cord all round it; join and turn.

2nd round—Leave the cord. Into the last round work 7 double, then treble-stitch until you come to within 7 stitches of the top, work double-stitch into these and go down the other side in exactly the same way. Should it be necessary, work 2 treble into one stitch occasionally to make the work lie flat.

3rd round—Turn, 1 double, work treble-stitch until within three stitches of the top, increasing occasionally as before, if necessary; 5 double along the top, treble-stitch down the other side ending beside the stalk with 1 double.

4th round—Work double-stitch over the cord up one side of last round till you come to the fourth stitch from the top, when the three upper leaflets are to be added.

1st leaflet—20 double over the cord; leave the cord; turn, 3 chain, miss 2, * 1 treble, 1 chain, miss 1, repeat from * ending with 1 double on the first double of the preceding row, join with a single stitch to the third round of pomegranate, turn, work 2 double over each 1 chain, 4 double over the 3 chain at the point, 1 single into the last stitch worked over the cord; 2 double over the cord, turn the cord back and work double-stitch over it into the preceding row of the leaflet.

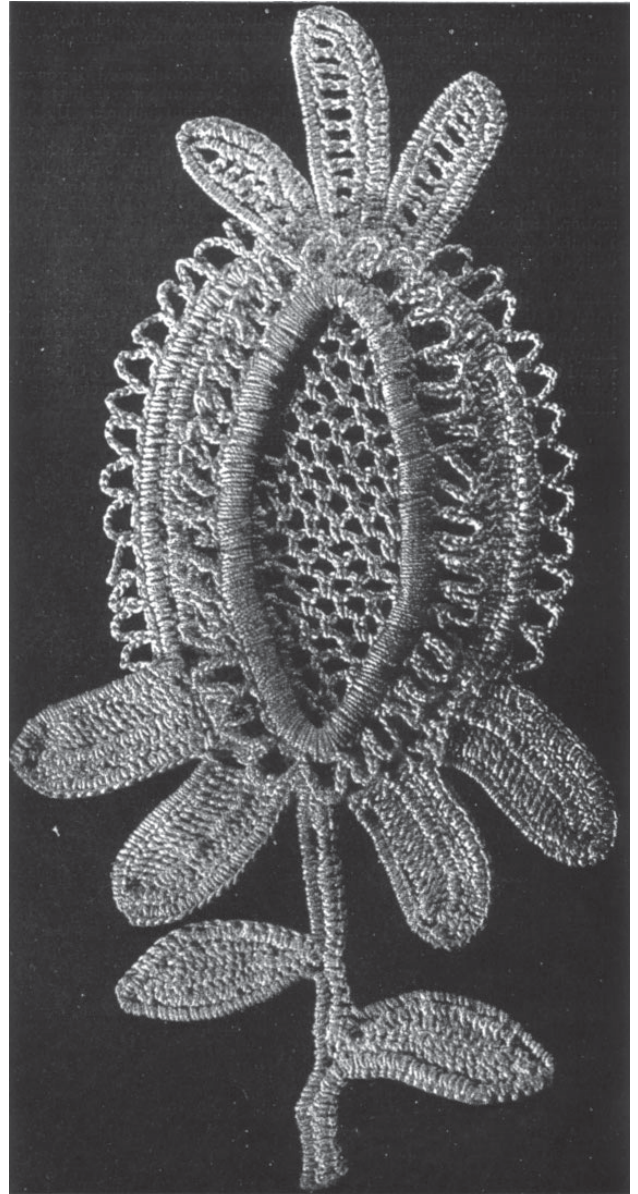
2nd leaflet—The same as the first, but with 24 stitches over the cord to begin with, join it to the first leaflet for 3 stitches.

3rd leaflet—The same as the first, joining it to the second in the first three stitches. Complete the round by working double-stitch over the cord down the side of the pomegranate. Work double-stitch down the stalk, and when half-an-inch from the end of it work a leaf as before, joining it to the stalk in the first three stitches. Work double-stitch over the cord to the end of the stalk. Fasten off and overcast the ends of cord on the wrong side of the sprig.

The 4 lower leaflets—Each of these leaflets should occupy 8 stitches upon the fourth round of the pomegranate. Take 2 strands of the padding thread, double them and join with a single-stitch at the sixteenth stitch to the left of the stalk (when the stalk is turned uppermost). Work 20 double over the cord (4 strands), leave the cord, turn, 1 double, 19 treble, join to the last round of the pomegranate; 2 chain, miss 2, 1 single into the same round, turn, 19 treble, 1 double, 1 single into the last stitch over the cord, 2 double on the cord, then work double-stitch over the cord all along the last row of the leaflet; 2 double over the cord into the last round of the pomegranate. Work a second leaflet just like the first, joining both together by one stitch. Then take the cord behind the stalk, working single-stitch across it, and crochet 2 more leaflets on the other side of it.

5th round—Make a thick cord of 12 strands and work double-stitch closely over it along one side of the pomegranate, between the upper and lower leaflets; turn, and work an edging upon this as follows—7 chain, miss 2, 1 double, repeat this the whole way along it. Crochet upon the opposite side exactly the same.

For the raised centre—Wind some padding-thread 20 times round a mesh which measures 3¼ inches in circumference. Upon this ring work close double-stitch. Edge the ring as follows—9 chain, miss 2, 1 double, repeat all round and join. Pinch the ring sharply at either side to make it take the shape of the open work centre, and sew it on securely like a framework round it.



POMEGRANATE SPRIG (FIG. 23).

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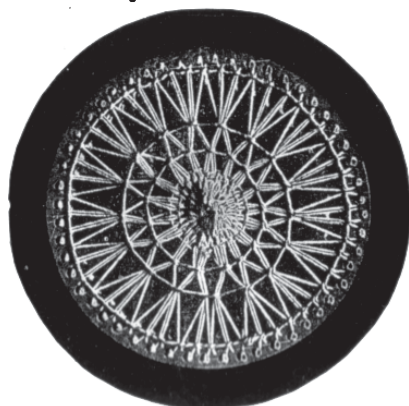
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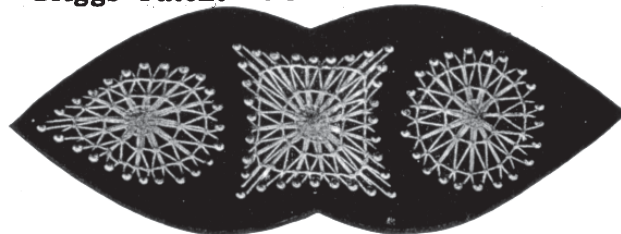
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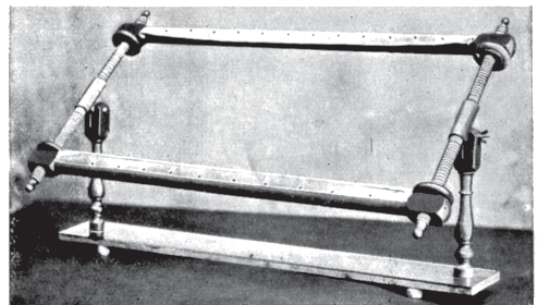
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