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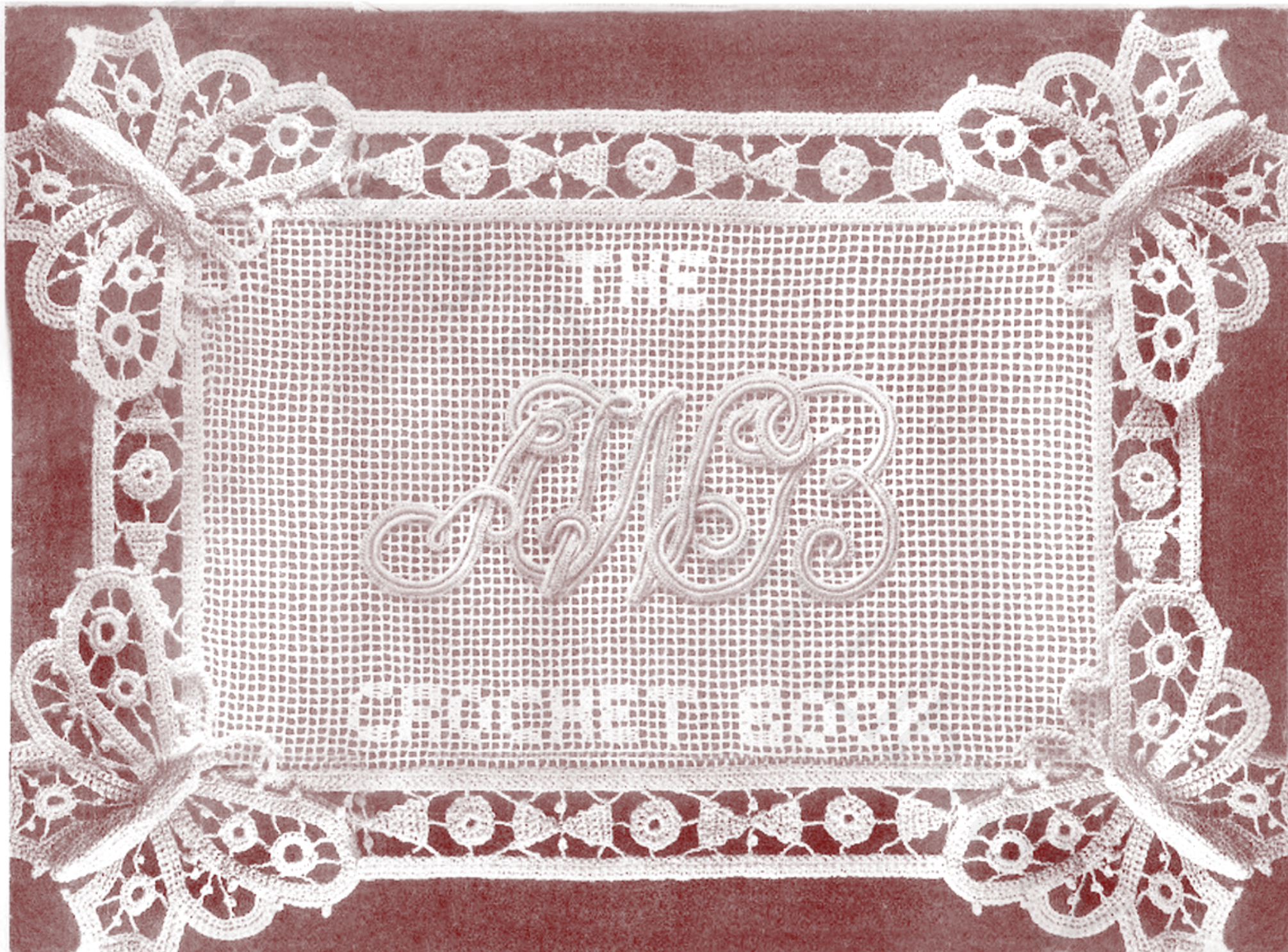
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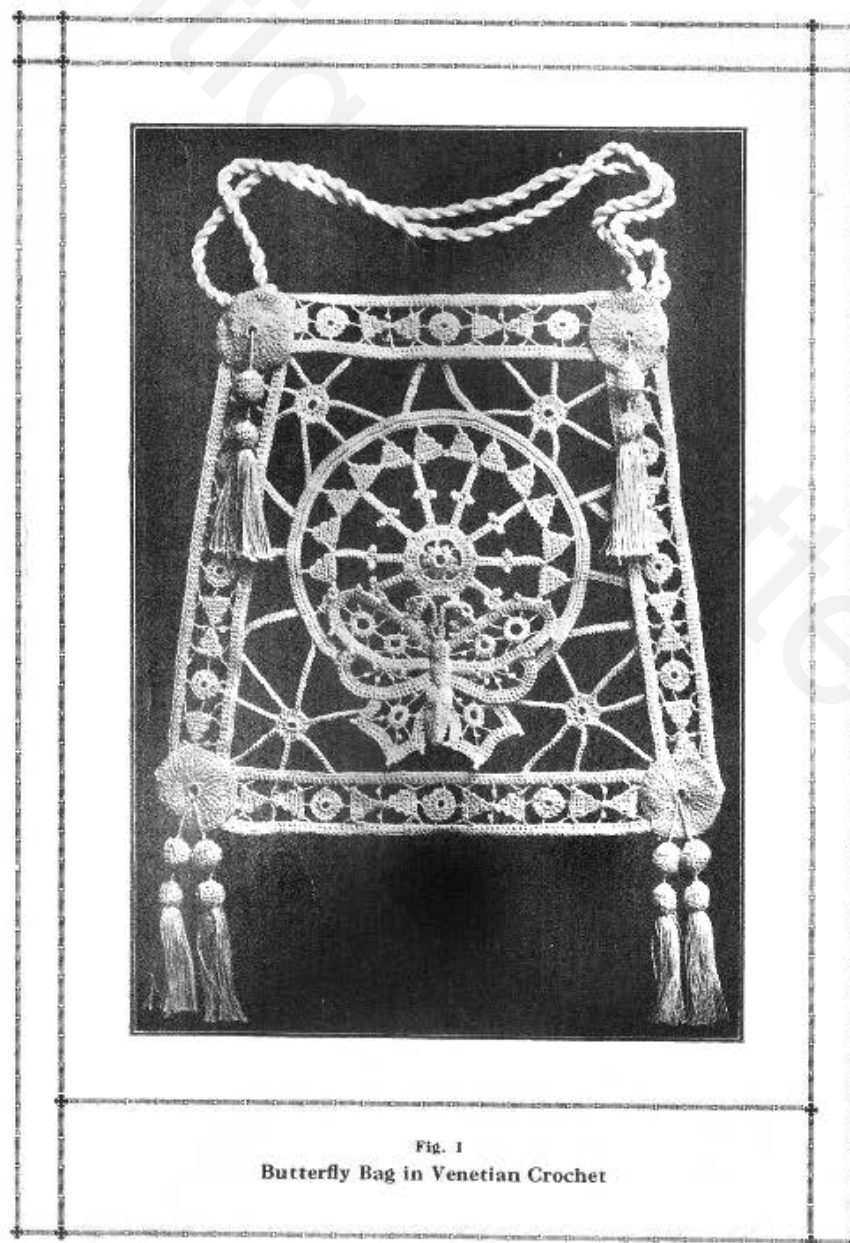
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Donated by

Cheri Mancini

2006





VENETIAN or Macramé Crochet is deservedly popular. It works up quickly, is not trying to the eyesight, is serviceable and effective; and if a good pattern and a beautiful thread be chosen, is decidedly handsome and artistic. Stamped patterns for all of the designs in this book have been carefully prepared. This eliminates the chief difficulty as the pattern shows just where to place the motifs and indicates the lines of filling or the connecting bars. The patterns are accurate and will work out successfully with the instructions given. They are stamped on good material with indelible ink so that the articles may be pressed before ripping from the pattern, which is a very decided advantage.

You may obtain them from your dealer at the prices quoted, or you may order them (giving number of Fig. as below) enclosing price and postage. Be sure to examine the pattern and look for the trade-mark. None genuine unless stamped with the following trade-mark—



Collar and Cuff	Figs. 2 and 27	50 cents
Bag	Fig. 26	25 cents
Trimming Band	To match Fig. 2	25 cents
Collar and Cuff	Figs. 23 and 25	50 cents
Bag	Fig. 24	25 cents
Trimming Band	To match Fig. 23	25 cents
Butterfly (same as on cover)		15 cents
Bag	Fig. 1	25 cents
Band Trimming	Fig. 17	25 cents
Scarf End	Fig. 16	40 cents
Cushion (oblong)	Fig. 21	25 cents
Cushion (triangular)	Fig. 18	25 cents
Cushion or Doily (square)	Fig. 22	35 cents
Candle Shade	Fig. 20	35 cents
Irish Crochet Coat Set	Fig. 60	50 cents
Irish Crochet Bag	Fig. 63	25 cents

Letters for Monograms, 2 to 2½ inches high, 10 cents each
Letters for Monograms, 2¾ to 4 inches high, 15 cents each

For the Venetian Crochet designs in this book D.M.C. Alsatia No. 15, in cream or linen, was used, with hook No. 8 or 9. If an effect which is somewhat stiffer and less silky be desired, substitute D.M.C. Cordonnet No. 20.

For the Irish Crochet pieces, D.M.C. Cordonnet, in Nos. 40 to 100, with No. 10 for padding, was used; hooks Nos. 12 to 14. Alsatia in the finer numbers may be substituted, and gives a very silky finish.

D. M. C. Lin a Tricoter threads are desirable for the designs in Cluny style.

THE A. W. B. CROCHET BOOK

NO. 1

Beautiful New Designs

PUBLISHED FOR THE FIRST TIME

IN IRISH CROCHET, FILET WORKED IN COLORS, AND VENETIAN OR MACRAME CROCHET
WITH
CORRECT POSITION OF HANDS AND NEEDLE, STITCHES AND
LESSONS, FULLY ILLUSTRATED

*Each design
originated and executed by*

ANNA WUERFEL BROWN
(DESIGNER)

PUBLISHED BY ANNA WUERFEL BROWN, TOLEDO, OHIO

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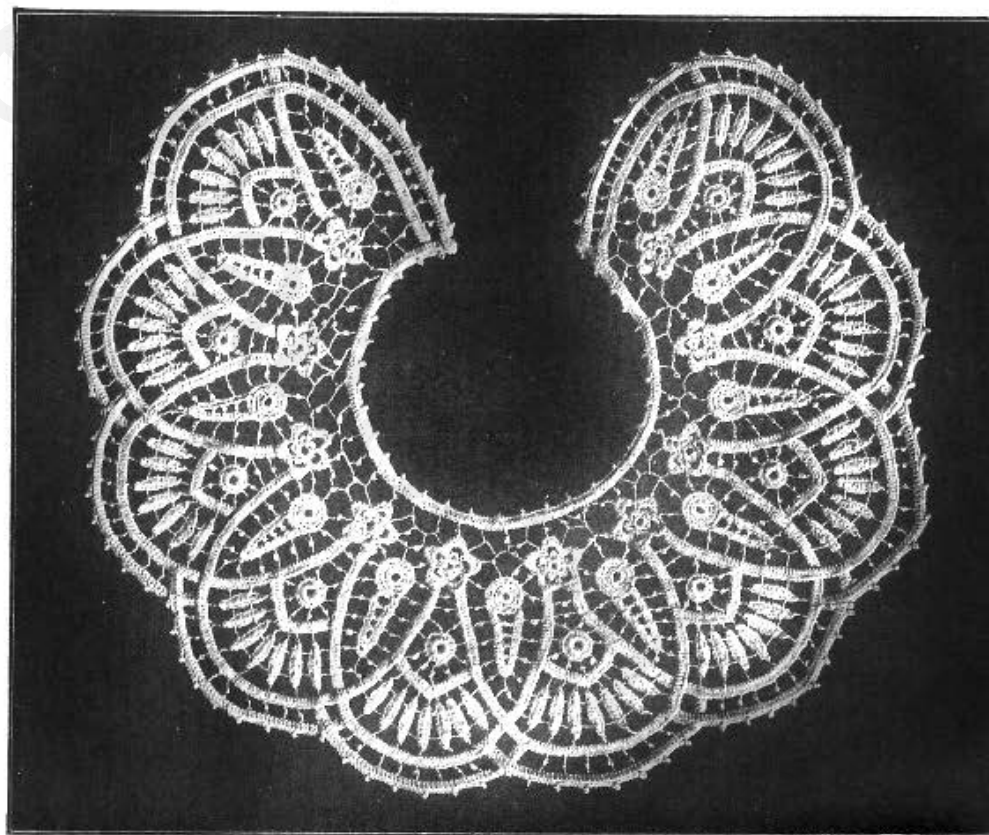


Fig. 2. Round Collar in Venetian or Macramè. See Fig. 11 and Figs. 26 and 27 on Page 11.

PREFACE

THE EARLIEST specimens of exquisite needle-made laces date back to the sixteenth century and originated in Italy—those of square designs with geometrical divisions being called Reticella. Later other motifs were introduced, models of leaves, flowers and scrolls and the lace was called Venetian point.

There are many difficulties presented to the average worker in the making of these exquisite laces, which, though extremely beautiful, require infinite patience, skill and time, as well as excellent eyesight for their execution.

Whenever things of beauty or utility are too difficult or too tedious for the average person to attempt, there is always someone who will devise an easier way to accomplish similar results. It is thus that the beautiful Macrame lace-embroidery, Hedeboe and Eskimo, came into existence.

The Macrame presents the same opportunities for beauty of design but in coarser material. Forms and motifs employed in Reticella, Netting, Tatting, Filet and Irish-guipure as well as Punto-tirato and other earlier forms, are successfully combined and duplicated in Macrame.

Venetian or Macramé Crochet

But again, the method of making Macrame, requiring the framing of the material, renders its execution inconvenient for the worker, and therefore, another way of representing the forms

and figures is successfully accomplished in Macrame crochet also called Venetian crochet.

The fact that these two forms, the original Venetian Point and later the Macrame, can both be traced back to the influence of the early Reticella, seems to account for the interchangeable terms, Venetian or Macrame crochet now applied to that form of crochet representing the above styles and executed in the heavier threads.

Irish Crochet

Irish Crochet lace continues to grow in popularity and appreciation. At first its making was confined to Ireland, but now it is made in France, Germany, Italy and other foreign countries, and in our own country as well. The first productions were very crude compared to the artistic designs now produced. A number of motifs, many of them clumsy and un-beautiful, were basted to a pattern without any relation to each other—seemingly put there just to fill up space—then joined with a filling, an edge worked all around, the lace heavily starched, pulled into shape, pressed, and called finished. Now the best pieces show more creative thought, a striving to express the beautiful in form and design, and are examples of art as well as of skill.

INSTRUCTIONS

IT HAS been said that "starch covers a multitude of mistakes," and some of the sleazy Irish Crochet on the market proves this, for as soon as the starch is out, it is practically worthless. We should rather emphasize the fact that *lack of starch reveals perfection and beauty*. To do perfect work is not more difficult, it only requires more care; carefulness in choosing a good pattern, accurate directions and good materials.

Materials: There are so many different kinds, qualities, sizes and colors of thread manufactured at the present time, that there seems to be a thread for every kind of use imaginable, from lace for daintiest lingerie, to bed spreads and rugs. Do not think that one may accomplish a result anything else but amateurish, if a cheap, coarse thread is used. A shoddy thread will produce shoddy results. Any handiwork upon which valuable time is expended, is worth good materials.

For the pieces in this book D. M. C. threads have been chosen as a standard. They are of excellent quality and may be obtained of any good dealer.

The steel crochet hook with the flat place in the handle is preferred. The hook should be as fine as can be used without splitting the thread.

The larger articles in Irish Crochet as well as Venetian Crochet are made on a cambric pattern the same as Battenberg or Point lace. All braids, motifs, borders, and so forth, are made first.

Fasten ends.

Above all things fasten your ends carefully and securely. The most beautiful piece of work is spoiled by loose ends or ripping stitches.

After completing a piece, make an extra ch st, clip thread, leaving an inch or so, which draw in and out (where it will not show) until used up. Or, leave a longer end, thread a needle with same, and sew securely on the wrong side. When fastening work done over a cord, clip ends of cord and thread, leaving enough to tie. Slip one or two strands of the cord through a stitch underneath, then tie tightly to one or two strands (not slipped through stitch) and to end of working thread also.

After the motifs and other details have been made, they should be so firmly sewed to the foundation pattern that none of the curves may be drawn out of shape when the filling is put in.

If you have no stamped pattern, cut a paper pattern the exact size and shape wanted. Mark an outline of this on your cambric (and if the latter is not stiff enough, use more than one thickness or line with paper). The motifs are usually sewed on, face downward; always in the case of Venetian or Macrame crochet. When making Irish crochet with the Venetian filling, however, it is preferable to have motifs right side up—and letters for monograms *always* right side up.

When pressing, however, the lace should be laid on a soft ironing blanket, face down; a cloth (wrung out of water in which a little borax has been dissolved) placed over it, and then pressed with an iron, not too hot, until dry. If the foundation is fast color and the stamping indelible it is often an advantage to press the article before ripping from the pattern. When separating lace from the foundation, do not risk clipping the stitches of the lace, but cut basting threads on the wrong side or back of pattern.

Padding Cord

To obtain heavy effects, much of the Irish Crochet is done over a padding cord. This may be one strand of very heavy thread, or two or more strands of smaller size thread producing the size desired. The latter is preferable—a cord of several strands being more flexible than one heavy strand. The cord not only helps to produce rich, heavy effects, but by its manipulation, it is possible to give the figures and motifs most graceful and artistic lines.

To "join in" a cord of four strands, cut two strands of the padding thread twice the length needed and fold in the center. Pass hook through fold and draw up a loop of working thread, then draw another loop through both loops on needle at once. Allow cord to lie along the edge to be worked into, and work right over it into the stitches designated. See figure 6, page 5. The row of doubles with picots is worked over a cord into the chain below.

Position

INDIVIDUAL workers usually have an individual way of holding their work, but there is a correct position which enables one to work for hours without causing fatigue or cramped fingers. The right hand holds the needle lightly, much as one holds a pen. The work is held between the thumb and fore-finger of the left hand. The working thread passes over the fore-finger and under the three other fingers of the left hand. The middle finger is slightly raised and supplies more or less pressure as needed to regulate the tension of the thread. Having a loop upon the needle (a tied loop or a slip knot) the hook is passed under the working thread (from the left side of the thread as it lies upon the fore-finger) and a loop thus taken up on the needle. A beginner should practice the chain until the stitches can be made perfectly even. In Irish crochet they are made tight, in other crochet somewhat looser and in wool very loose.

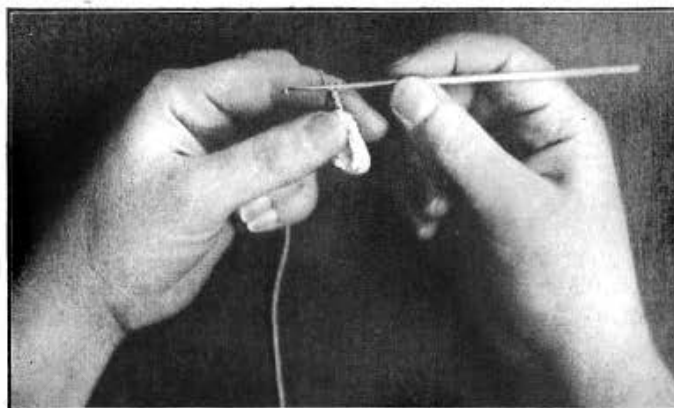


Fig. 3. Correct Position

Explanation of Stitches

Chain stitch (ch)—Begin by tying thread or making slip knot around needle. Draw thread through this loop. Again draw thread through this second loop, continue until chain is of desired length.

Slip stitch (sl st)—Insert hook in work (putting it through the stitch indicated in directions). Draw thread through work and loop on needle at the same time.

Double (d)—Insert hook in work. Draw thread through, making two loops on needle. Draw thread through both loops.

Half treble (h t)—Insert hook in work, after throwing thread over needle once. Draw thread through work, making three loops on needle. Draw thread through all three of the loops at once.

Treble (t)—Thread over needle, put

hook through work, and draw thread through, making three loops on needle. Draw thread through two loops on needle, then again through the remaining two loops.

Double treble (d t)—Thread over needle twice. Put hook into work, draw thread through, making four loops on needle. Take off two loops at a time.

Triple treble (t t)—Thread over needle three times. Put hook into work, draw thread through, making five loops on needle. Take off two loops at a time.

Long treble (l-t)—Thread over needle as often as directed, draw a loop through work, then take off two loops at a time.

The finished stitches in crochet show a braid or chain of two strands all along the top. It is according to the effect desired, that in succeeding rows you work into, or draw the working thread through *both* strands, or the *forward* strand or the *back* strand, as directed.

The term *fasten into* is used whenever the hook is to be slipped out of the loop upon it, inserted into the stitch named, through which the loop is then drawn and fastened with one chain stitch.

Terms and Abbreviations Used

Chain.....	ch.
Double Crochet.....	d.
Treble Crochet.....	t.
Half treble.....	ht.
Double treble.....	dt.
Long treble.....	l-t.
Stitch.....	st.
Slip stitch.....	sl st.
Long stitch.....	l-st.
Cord.....	c.
Picot.....	p.

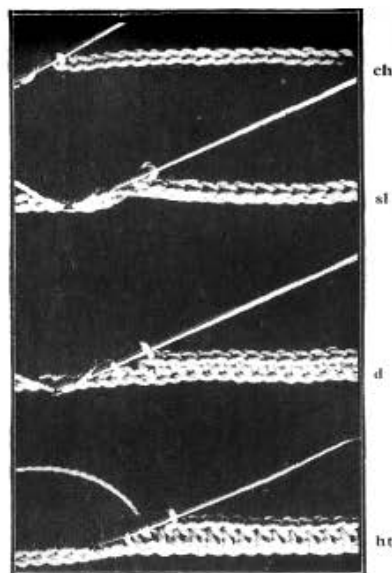


Fig. 4

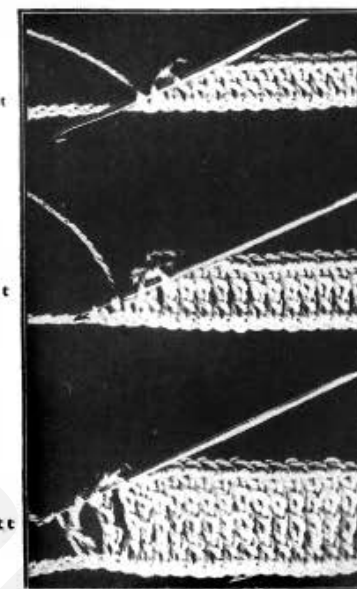


Fig. 5

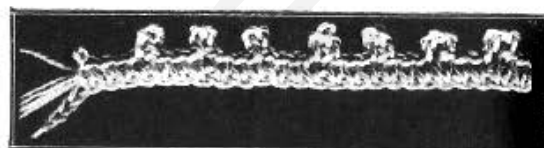


Fig. 6. Picots (P)

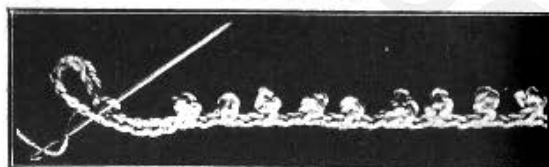


Fig. 7. The Firm, Compact Picot



Fig. 8. The Roll Stitch (R)

between the thumb and fore-finger of the left hand, while the hook draws a loop of the working thread through the stitch into which it was inserted, and through the loop on the needle at the same time. It may take a little practice to succeed, but it is quite worth while.

Clones Knot

Clones knot—Make a short chain (5 to 10, usually 1 ch to every 2 loops of knot), thread over needle as if for treble, then pass hook downward under chain and catch up a loop of thread, then throw thread over again as if for another treble. Continue to catch up loops alternately from over and from under the chain until you have as many loops as you wish. Draw thread through all loops on needle at once, and fasten close with one chain stitch (form a round knot with fingers while doing this, or a flat knot will result). Lastly make a stitch around the chain to encircle it close to the knot.

Roll Stitch

Wind thread toward you over needle as often as directed. Put hook through stitch named, through which draw a loop of thread; then draw another loop through all the loops on the needle at once. If the coil be held between the thumb and fore-finger of left hand, this will be found less difficult. Lastly,

Picots

PICOTS are made in different ways. Figure 6 shows four. From right to left the first two are open picots; chain four or more chain stitches and work a double into the next stitch below. The next two are flat picots: chain four or more and work a double, or sometimes a treble, into the first one of the chain stitches, or into the top of the same stitch from which the chain started. The next two show the usual picot: chain four or more, and slip stitch into the first one of the chain stitches.

The last picot is the most desirable of all, if a firm, compact picot is wanted. It always keeps its shape and launders beautifully. After the "trick" is once learned it is really easier to work than the other picots.

A row of these picots is shown in Figure 7. The last picot is shown in the making, and the chain is purposely made longer so that one may see how the working thread should lie behind the chain loop before the picot is closed. Work four or more chain stitches, turn chain backward as though writing a letter "n," push hook through the first one of the chain stitches (from the front), allowing the working thread to slip down behind the chain loop; with the middle finger of the right hand push the chain loop back and down so it can be held

draw a loop through the loop on needle, being careful not to bend coil. The completed roll should be straight with a single thread along the left side.

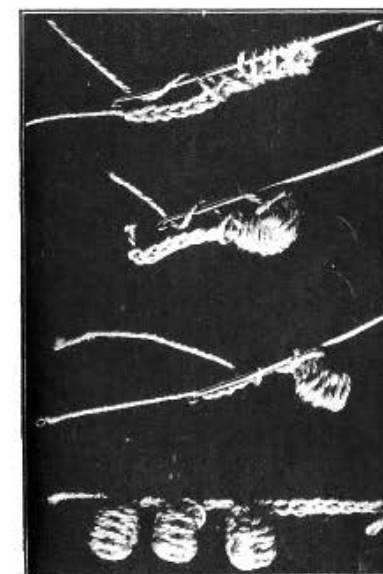


Fig. 9. The Clones Knot

Monograms

THE LETTERS on the cover are worked with No. 60 D. M. C. Cordonnet, over a c. of 6 strands of No. 10. It is necessary to have a stamped pattern (or one can draw the letters on cambric). Take a piece of c. the length necessary. Over it work a row of close d.; turn and work d over c into back strand of st below. As you work the second row sew to pattern, adjusting to proper shape of letter by means of cord.

If the second row be on the outer edge of a curve, it may be necessary to increase by occasionally working 2 d into the same st below. If the second row, however, be on the inner edge of a curve (as in letter G, in the monogram on bag, back cover—inside), it will be necessary to decrease and in order to keep edge smooth, proceed thus: put hook through back strand of d below, draw through a loop as if for a d, but leave the loop on the needle; draw a loop in the same manner through next d below, and, having three loops on the needle, draw a loop through all three at once. Work 1 or 2 d in the usual way and decrease as above as often as necessary.

When letters are finished and sewed on pattern, dip pattern and all in water in which a little starch has been dissolved, lay on blanket face down and press until dry. After the letters are ripped from the pattern, they may be arranged as a monogram with intertwining curves, then applied wherever wanted. It will be found very helpful to paste letters in place with a little library paste before attempting to sew them.

The letters on the bag were made with No. 100 over four strands of No. 10.

Filet letters and alphabets may be found in the new book, *Filet Crochet* No. 1, with preface and instructions by Anna Wuerfel Brown.

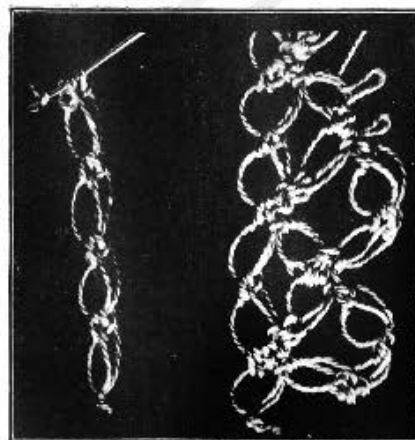


Fig. 10. Knot Stitch

ing a loop of thread through all three at once. Now draw this loop out to the same length as the first long stitch (l-st) and repeat. For the second row make two l-st, then work one d on each side of a single knot on the row below, thus completing the knot; work two more l-st, miss the next single knot below and complete the next knot by working a d on each side of it.

Motifs

(See Fig. 2)

RING—Over a mesh 7-8 inches in circumference wind thread 15 times. Fill ring with h t.

OVAL—Ch 10, turn; into the succeeding ch st work 3 d, 1 h t, 1 t, 1 h t, and 3 d; ch 1, and work another d into end st. Work a d into each st along the other side of the chain (working over the ch and the opposite row of st also, leaving only the chain edge on the outside) sl st into the end st. The d's in this last row must be drawn up longer so that the figure will be wider in the center as illustrated.

FLOWER—Ch 6, join; over ring work * 1 d, 4 ch, 1 d; repeat from * until you have 5 picots; join. Ch 7, 1 d between picots, all around. Over each chain work 2 d, 1 h t, 1 t, 1 ch, 1 t, 1 h t, and 2 d; then 1 d over the d of preceding row.

DISC AND POINT MOTIF—Ch 7, join; over ring work 12 d; then work 3 rows of d into back strand, increasing with 2 d, into every third st; sl st to next st on circle; ch 16, turn; miss 4 ch, work 1 h t into next; ch 2, miss 2, 1 h t into next; ch 2, miss 2, 1 t into next; ch 2, miss 2, 1 t into next; ch 2, miss 2 st on circle, 1 d into next, then sl st into next st on circle.; ch 1,

Knot Stitch

(See Fig. 31, page 13)

BEGIN with a chain stitch. Draw the loop on needle out until about one-half inch long. Draw a loop of thread through this elongated loop; you will now have a loop on needle below which are the two strands of the elongated loop at the right, and at the left the single thread just drawn through the long loop; throw thread over needle, pass hook under the single thread and draw up a loop; you now have three loops on the needle; take off by drawing a loop of thread through all three at once. Now draw this loop out to the same length as the first long stitch (l-st) and repeat. For the second row make two l-st, then work one d on each side of a single knot on the row below, thus completing the knot; work two more l-st, miss the next single knot below and complete the next knot by working a d on each side of it.

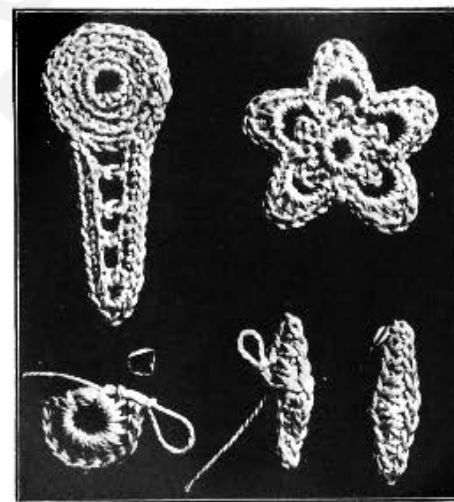


Fig. 11. Motifs used in Collar. Frontispiece
The small oval is also used in collar page 10

turn. Work 1 d into each st of preceding row; over the loop at point work 2 d, 1 ch, 2 d. When you reach disc, work 1 d into the same where first ch started, then sl st into next st on disc and fasten off.

Rings (See Fig. 11)

IN making padded rings they will frequently "go all to pieces" when the roll of padding is slipped off the mesh. Try this way: Let the end of the working thread lie along the top of the pencil or mesh around which the padding is to wind, with the end of the thread to the right. Wind padding over mesh and thread also, as often as directed.

Tie the working thread, thus securing the roll of padding before it is slipped off the mesh. The working thread is now fastened to the ring of padding ready for the worker to begin covering or filling the same with stitches.

Petals (See Fig. 12)

These petals are used in the laces of Cluny design and for the Daisy designs. They are made of d t or t t, and begin or end with a chain or sometimes both begin and end with a chain, according to whether they are to be connected or stand alone. Work sample (Fig. 13) and you will have no difficulty in following patterns. First work a chain for foundation. Ch 5 to begin petal (a) * work a d t into the last st of foundation ch, leaving two loops on needle; another d t into the same st, leaving 3 loops on needle; another d t into the same st; take off loops two by two until 3 are left; take these three off at one time. Petal (b). Work the same as in petal (a) from * to *, but work into st designated; ch 5, to end petal, and sl st into same st into which the d t are worked.

Petal (c). Begin with 5 ch; work 2 d t into st designated, in the same manner as above, taking off last three loops at once; end petal with 5 ch and a sl st into the same st below.

Petal (d). Work 3 or 4 d t, as directed, into the same st; leave last loop of each on needle; take off two by two and last three loops at once. This petal is used in center of medallion. (Fig. 28.) Petal loops are made thus: * work a petal (a) chain 1 to fasten petal; work

another ch st into which work another petal (a)—miss the given number of st below and work a d into st designated. Repeat from * for next loop. Work in the same manner if t t or l-t are used.



PETAL LOOP b d a c e b a
Fig. 12. Petals. See Fig. 28 and 32

Braids for Venetian Crochet

PLAIN BRAID—*First Row:* work a ch the desired length. *Second Row:* 1 d into each st of preceding row. *Third Row:* 1 d into each d of preceding row, taking up both strands. If the braid is to be perfectly straight, work the ch somewhat looser than usual. If the braid is to be curved, work the first chain rather tight, or increase in the last row.

PICOT BRAID—Work first two rows the same as for the plain braid. Last row, turn and work into the back strand of stitches below, 1 d into every st with a picot following every 6th d.

Open Work Braid

Work a ch of desired length, join in c of 2 strands. Cover with d. Turn, ch 3, miss 2, 1 d into next; repeat to the end. Turn, ch 4, 1 d over next loop; repeat to end of row and fasten off. Begin at other end and work 1 d, 1 t, 1 ch and 1 d over each loop of preceding row. Adjust to correct curve by means of cord and fasten off carefully.

Flowret in Band Around Neck of Collar

(See Fig. 23)

Wind thread 12 times over a program pencil. Around ring work 6 flat picots with 3 h t over ring between the picots.

Small Rings

(See Fig. 23)

14 d over a ring of 7 ch; join.

Five-Pointed Star Motif

(See Fig. 14)

Ch 7, join. Over ring work 1 d, p; * 2 d, and p; repeat from * until you have 5 p, then work one more d and join to first d.

(2) Ch 9, * work 1 t between the next 2 picots; ch 5 and repeat from *; after 5th t and 5 ch, join to 3d of 1st 9 ch.

(3) 7 d over each ch space.

(4) 1 p over last d made; 1 d into each of next 6 st; * ch 1, turn; miss 1 d and work 1 d into each remaining d; repeat from * to a point; turn, then sl st down to circle. Work 1 d into next d on circle, repeat from beginning of row.

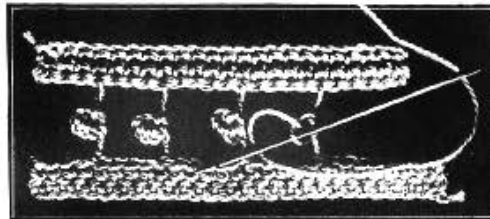


Fig. 13. The Bruges Knot

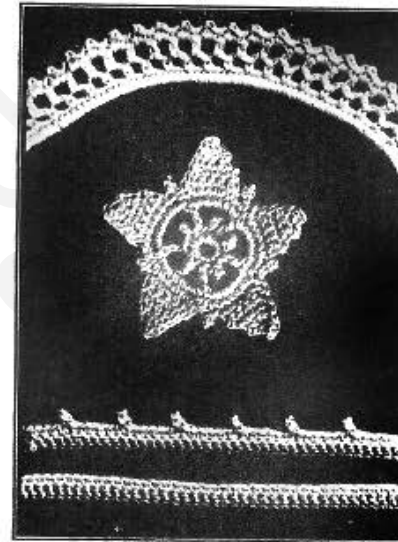


Fig. 14. Motif and Braids Slightly Reduced

left fastening into braid or motif. Twist half way back on the bar and work a loose button-hole stitch into which work four or more close button-hole stitches. Twist back on the remainder of the bar to the point of beginning. Carry thread neatly through work on wrong side to point where next bar is to be made.

Sample of Venetian or Bar and Picot Filling

Work a chain and baste it around the edge of the sample. Begin near lower left hand corner. Ch 13, fasten into lower edge about one-half inch to right of beginning; 4 d over ch just made; ch 11, fasten into edge one-fourth inch to left of corner; 6 d over ch; ch 7, fasten into side edge one-half inch above corner; 2 d, p, 3 d over 7 ch; ch 9, fasten into same edge one-half inch above last fastening; 4 d over chain; ch 4, fasten to motif at its right edge; 3 d, p, 3 d over ch. Now working back toward the left, work over next uncovered ch, 4 d, p, 3 d; over the corner space, 2 d; ch 6, fasten to lower edge of motif; 3 d, p, 4 d, over ch; 2 more d over same corner that the last 2 d were worked over; 6 d over next uncovered ch to the left; 4 d over next (which is the first ch space that you made). Ch 5, fasten to motif a little to the left of last fastening; 4 d, p, 3 d over ch; 3 d, p, 3 d over last ch; sl st on edge to point one-half inch above lower left corner; ch 3, fasten to finished bars between the two picots; work back on this ch to edge at left, then sl st up the left edge, etc.

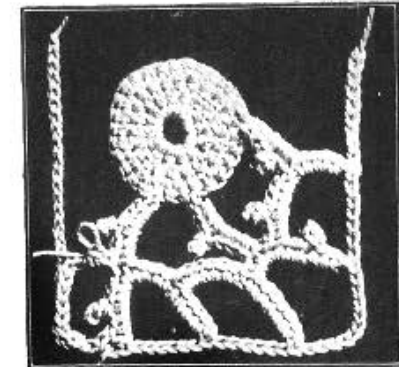


Fig. 15 Sample of Venetian or Bar and Picot Filling

Hat Trimmings

The Venetian bands are not only suitable for dresses but hats also. Irish crochet butterflies mounted on pins or hat-pins are charming. Mounted on beauty or bar pins they may be used not only on a hat, but transferred at a moment's notice to a blouse or jabot. The wings of butterflies, C and G, (page 26) may be made as separate ornaments or wings for a hat, and elongated, by adding more rings or scallops in each row—to any size desired.

Bruges Knot and Twisted Bar Filling

This filling is made with a needle and the same thread used for motifs. Carry the working thread from right to

Butterfly in Venetian Crochet

Body—Ch 8, miss 1 ch, 1 d into each of the next 6 st, 3 d into end st or top; work d along other side of ch and 3 d at other end also. Work all the way round again with d, working 3 d into the end st, and when you reach the top again, ch 9, fasten into the last d, forming a ring for head; over ring work 5 d; * ch 20, fasten back into 10th st, sl st back to head; * 1 d over ring, repeat from * to *; 5 d over ring, 1 d into same top st on body; work d down to lower end. Ch 11 for second section of body, work d all around three times and a half, always working 3 d into each end, and fasten off at top of section, under the upper section.

WINGS—For the upper wings work the picot braid the length needed. For the lower half of the upper wings and for the lower wings, work pieces of plain braid. (For directions see page 7.) To form the points in the lower wings, work 1 d, 1 ch, and 1 d into the same st, and in the last row work 1 d, picot and 1 d into each point; between the points miss 1 st in the shorter spaces, and 2 or 3 st in the longer spaces, to obtain the in-curve.

RINGS—14 d over a ring of 8 ch, and 18 d over a ring of 10 ch. Make four of the larger rings and two of the smaller.

After all the separate pieces are made, baste them face down on the pattern as shown. Sew securely together and put in a filling of twisted bars and Bruges knots. (Fig. 13, page 7.)

Border: Fig. 1—Triangles; Ch 7, turn; 1 d into each of next 6 st, * ch 1, turn; miss 1 d, work 1 d into each remaining d; repeat from * until you have but 1 d in the row. Ch 2, work 1 d into the first made of the 2 ch st; ch 1, turn; 2 d into d below; ** ch 1, turn; 2 d into first d below, 1 d into each remaining d; repeat from ** until there are 6 d in the row.

Disc.—Ch 6, join; 12 d over ring; work round and round with

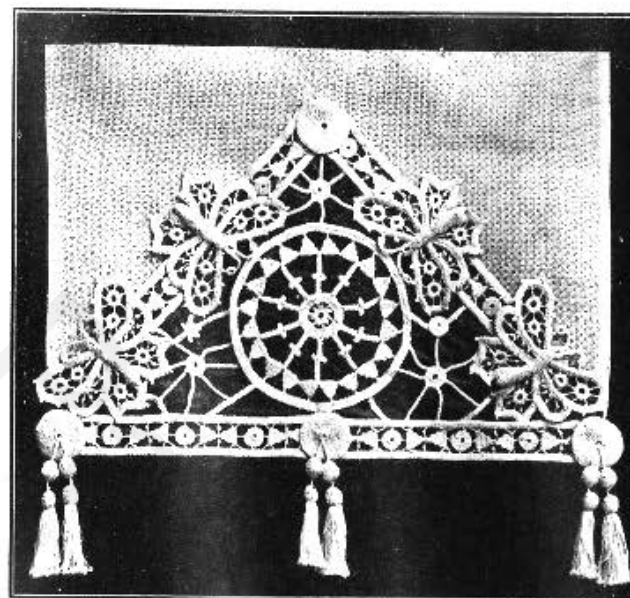


Fig. 16. Scarf End in Venetian Crochet

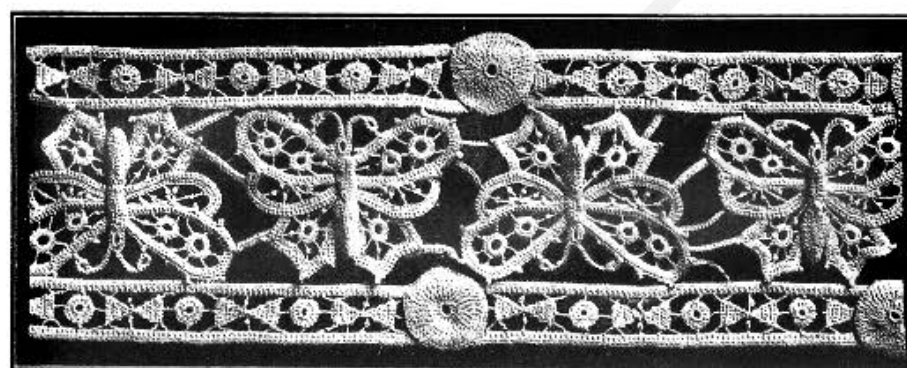


Fig. 17. Butterfly Band

1 d into next d below and 2 d into the next d until second row is completed; sl st into next st and fasten off. The larger discs are worked in the same way, increasing only as necessary to keep the work flat and working a sufficient number of rows to obtain the size desired.

Medallion in Venetian or Macrame Crochet

(Figs. 1, 16, 22)

First work a row of triangles thus: ch 7, turn; work 1 d into each of the next 6 st; ch 1, turn; miss the 1st d, and work 1 d into each succeeding st. Repeat until you have but 1 d at the point, then sl st down to the base. Repeat until you have the required number of triangles. Join. Sew circle of triangles in place on pattern.

Center of Medallion—Ch 7 and join; over ring work 6 picots with 2 d between the picots. Ch 9, * 1 t between the next two picots; ch 5, repeat all around from *; join to third st of first 9 ch. 7 d over each ch space. Another row of d all around. Baste this center in place on the pattern, then work the connecting bars between center and triangles thus: work a chain half way to the triangles, ch 4 more, miss 1 ch, 1 d into each of next two; ch enough st to reach the circle of triangles, fasten between two of the latter, work d half way back on the ch; ch 3, miss 1, 1 d into each of next 2; then d into the remainder of the ch back to center. Work d around center to where next bar is to be worked. Repeat. Lastly, sew a plain braid all around the edge, fastening to points of triangles.

Tassels (Figs. 1, 16)

Over a ring of 6 ch work 15 t, join. Work d in each st all around, increasing to 20 st in the row. Work two even rows, then begin to close by missing every third st. When nearly closed stuff firmly and close quickly. Ch 9, join to 6th from hook, and into this ring work 15 t. Work four rows of d, same as in upper ball, fasten off, leaving a thread of four or five inches.

Wind cotton fifty times

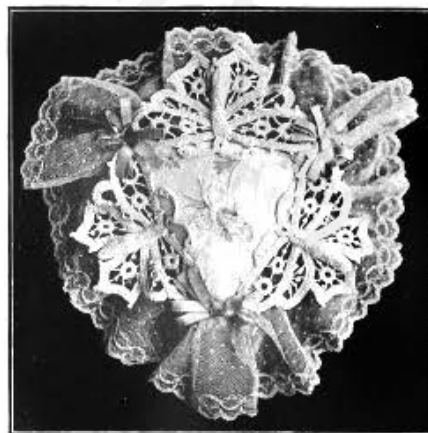


Fig. 18. Pin Cushion

used for Macrame embroidery would be suitable for this handsome library scarf. (Fig. 16.)

The butterflies surrounding centerpiece (Fig. 19) should be made of Alsatia No. 15, in white—unless the linen center is of natural or ecru colored stuff—when a thread to match should be chosen.

The same is true of the pin cushions or doilies. The triangular cushion (Fig. 18) has a center of white linen—embroidered with violets in natural colors. If crocheted lace be preferred to the frill of Point de Esprit, try edging in knot st (Fig. 31) in No. 100, working a sufficient number of rows to make lace 1 or 2 in. wide, before crocheting edge.

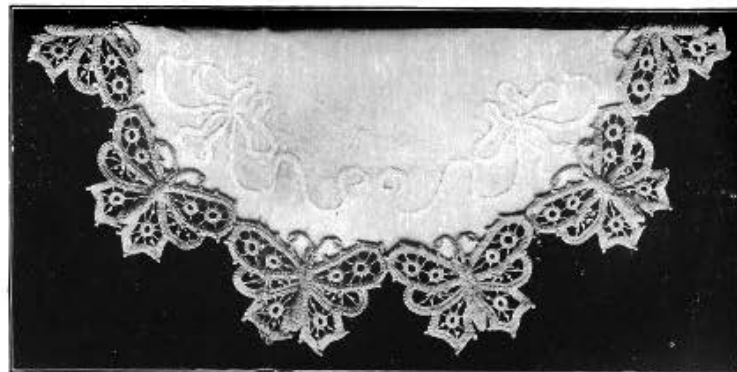


Fig. 19. Butterfly Centerpiece

around a piece of cardboard three inches wide. Slip off and tie a thread firmly around strands at one end.

Cut the strands exactly opposite the place where they are tied and fold where they are tied; slip into unfinished ball; pack firmly with a little cotton; thread a needle with end of thread left on unfinished ball and fasten the tassel securely.

Heavy scrim or the material



Fig. 20. Candlesshade

Oblong Pincushion

Fig 21

The cushion is covered with scrim, embroidered in shades of yellow. The ribbon daisies are made of loops of narrow white satin ribbon. A knot is tied in the center of each loop. The daisy centers are padded discs covered with yellow velvet.

Figure 22 with the discs omitted may be used as a doily.

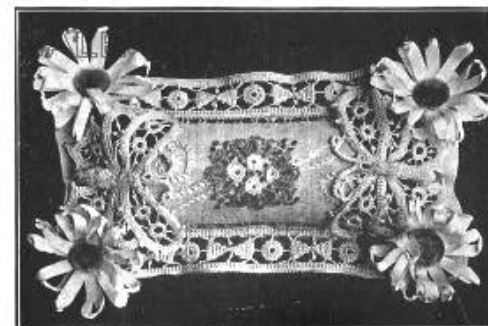


Fig. 21. Cushion with Butterflies and Ribbon Daisies

Filling for Venetian Crochet (Fig. 13)

In the pieces shown the twisted bars with button-holed picots or Bruges knots have been used. The motifs are thereby thrown out in relief, and the finished work appears more "lacey." Crocheted chains are often used to connect the braids and motifs, and sometimes chains covered with doubles; or, short pieces of braid are sewed to motifs thus connecting them as shown in scarf end, Fig. 16. Sometimes the braids are made in long lengths and then cut as required; but, it is preferable to work them in the lengths needed—it prevents a clumsy joining and the risk of frayed edges.

Bags in Venetian Crochet (Page 11)

The bag itself may be made of any material desired — often material to match the gown is chosen. The lace design may be mounted on the front only, or both sides may be made alike.

Across the top, on both front and back, slip a stay into the hem.

RINGS—Cover brass rings, one inch in diameter, with d. Make four rings.

CORD—Take fifteen strands of the cotton, double the length desired. Place one end under a weight, then twist very tightly, double carefully (holding both ends of the strands together), allow the two halves to twist upon each other. Pass the folded end through one of the rings and slip the ends of cord through the loop or fold; draw up tight. Pass one-half of the open end of the cord through an opposite ring, and tie both halves into a knot; trim ends to form a tassel, if desired. Two cords are used on this bag. Stamped patterns for trimming bands to match both of these sets have also been prepared. (See inside of front cover)

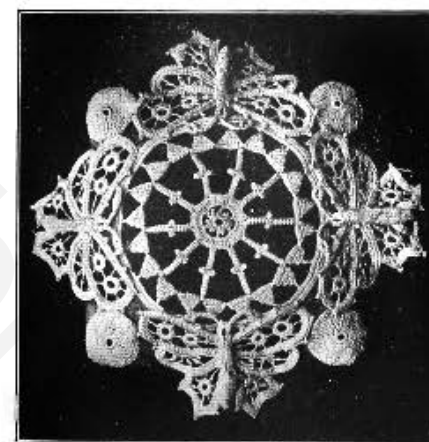


Fig. 22. For a Square or Round Cushion

Blouse Sets

It is not really difficult to find handsome designs in medallions or edgings or insertions; but it is seldom that one can find all of these in designs to match. To meet this need, the five matched sets (pages 12, 13 and 22) have been especially designed—with the hope that they may prove acceptable to the women who appreciate harmony in dress accessories.

D. M. C. No. 100 Cordonnet was used for those shown in Figs. 28 and 31; No. 80, or coarser, is more effective for the Roll and Knobby Stitch designs (Figs. 29 and 30). The Roll stitch set is especially suitable for use with pique or cotton corduroy.

Cluny Blouse Set (Fig. 28)

Medallion—Ch 8, join; work 16 d over ring; join; miss 1 d, work petal (a) (See Fig. 12) into next; ch 6, * miss 1 d, work a petal consisting of 4 t t into next; ch 6, repeat from * until you have eight petals; join. Use t t in all of the petals.

Third row—Over each 6 ch work 10 d; join.

Fourth row—Ch 5; miss 1, * work 1 t into next; ch 2, miss 1; repeat from *, finishing with 2 ch and a sl st into the third of the first 5 ch.

Fifth row—Work a petal (a); * then a loop (of 5 ch and 1 d into the first of the 5 ch) then miss 2 t and work a petal (b) into top of third; work a complete p-l; (picot loop: ch 2, p, ch 2, p, ch 3, p, ch 2, p, ch 2) miss 2 t, 1 d into next; work petal (a) into same st; repeat from *.

Sixth row—Chain 7, sl st to top of 1st petal; ch 7, 2 t t into loop (between two petals below) ch 7, sl st into loop; * petal (a) into same loop; 1 h p-l (half picot loop: ch 2, p, ch 2, p, ch 2), 1 d over center of p-l below; 1 h p-l; petal (b) into loop between next two petals below; repeat from *, join last h p-l to top of first petal.

Seventh row—Ch 12, 1 d into top of next petal. Repeat all around.

Eighth row—Over first 12 ch, work 4 d, 4 ch, 3 d, 4 ch, 3 d, 4 ch, 3 d, 4 ch, 4 d; * over next 12 ch work 4 d, 4 ch, 2 d—then ch 12, fasten into st between the 3rd and 4th p made on preceding 12 ch. Over this last ch work 3 d, then 5 p, each p followed by 3 d. Finish working over the chain loop below with 1 d, 4 ch, 3 d, 4 ch, 3 d, 4 ch, 4 d. Repeat from *.

Edging—Ch length desired. Ch 4 more to turn:—

First row—1 t into 4th ch from needle; * ch 2, miss 2, 1 t into next. Repeat.
Second row—Begin in top of 2nd t. Ch 7, work 2 t t into the 1st of the 7 ch (or 7th away from needle); in working each t t, take off 2 loops at a time, 4 times, then the remaining loops at once. Ch 7; sl st into same t below; work a petal (a), thus: 7 ch, 3 t t into first st of the 7 ch. *Work a h p-l, miss 2 t, 1 d into next; h p-l, miss 2 t then a petal (b) into next t (consisting of 3 t t worked as before, 7 ch, and a sl st into same t). Work a petal (a) (consisting of 7 ch, and 3 t t worked into the first st of the 7 ch); repeat from *. Break thread at end of row—as the right side must be always uppermost.

Third row—Begin in top of first petal. *Work a complete p-l thus: 2 ch, p, 2 ch, p, 4 ch, p, 2 ch, p, 2 ch; 1 d into st following top of next petal; work petal (a) into same st; ch 5, sl st into top of petal just made (forming a small loop); work petal (b) into st this side of top of next petal below. Repeat from *.

Fourth row—* Work a h p-l, then 1 d over center of p-l below; h p-l; then petal (b) into small loop of 5 ch (which joins the two petals below); work a petal (a) also into this loop. Repeat from *.

Fifth row—Begin in first st of first h p-l below; * ch 11; 1 d into top of next petal; repeat from * to the end.

Sixth row—Over first 11 ch work 3 d, then four times a p of 4 ch followed by 3 d. Over second loop of 11 ch, work 3 d, 4 ch, 3 d, 4 ch, 2 d then ch 12 and fasten into st between the 2nd and 3rd p on previous loop of 11 ch. Over the 12 ch work 3 d, then five times (4 ch followed by 3 d). Finish working over second loop with 1 d, 4 ch, 3 d, 4 ch, 3 d. Repeat.

Insertion—Begin with the beading of t same as edging. Then work next two rows, same as the 5th and 6th of medallion. For the next row, work a sufficient number of chain stitches connecting tops of petals, to make both edges of insertion even.

Last row—t separated by 2 ch same as other edge.



Fig. 23. A Coat Collar or Bertha. See next page. For Motifs and Braids see Figs. 11 and 14

Roll Stitch Blouse Set (Fig. 29, page 12)

Medallion—First row—Ch 14; 1 R into the first st made; ch 4, 1 long t t into same st as R. Wind thread over needle 16 times for each roll.
Second row—ch 1, turn; 6 d over the 4 ch; 6 d over the ch on the other side of R; ch 12, turn.
Third row—1 R into last d made; ch 2, miss 2 1 R into next d; ch 2,



Fig. 24. Bag to match Collar. (See pages 9 and 10)

into first d; 8 d over ch; * 7 more d over ch on edge; 4 d over next ch along edge, ch 6, fasten back into 8th d from the beginning of the ch; 8 d over the 6 ch; repeat from * twice; then 6 more d over edge ch; ch 6, fasten back into 4th d; work 4 d over the 6 ch; ** ch 7, fasten into top of next arch to the right, repeat three times from **. Over next 7 ch work 11 d; also over next one; over next work 6 d; ch 7 and fasten back into top of last arch made; over ch work 8 d; ch 6, fasten back into 4th d; 8 d over 6 ch, 5 d over next; 5 d over next also, 11 d over next; 4 d over the last, bringing you to the corner. Repeat. Join to first st.

Roll Stitch Insertion. (For directions see page 22)

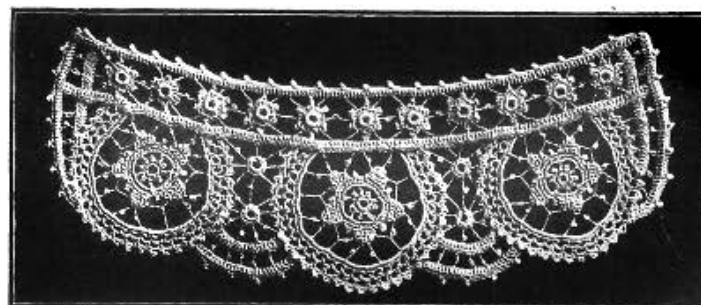


Fig. 25. Cuff to match Collar. (Page 10)

miss 2, 1 R over R below; ch 2, miss 2, 1 R into next d; ch 2, miss 2, 1 R into last d; ch 4, work 1 long t t into same d; ch 1, turn.

Fourth row—6 d over the 4 ch; 3 d over each 2 ch; 6 d over last ch; ch 12, turn.

Fifth row—1 R into d below; ch 2, miss 2, 1 R into next d; ch 2, 1 R over each R below, with 2 ch between R; ch 2, miss 2 d, 1 R into next, ch 2, miss 2, 1 R into last d; ch 4; 1 long t t into same d.

Sixth row—Same as fourth.

Seventh row—Same as fifth.

Eighth row—Same as fourth, but work only 1 d over last ch, and ch 10 to turn.

Ninth row—Miss 2 R at beginning and end of row, work 1 R over each of the other R with 2 ch between R; 1 long t t over t t at end. Continue until there is but one R; ch 1, turn.

Edge of Roll Stitch Medallion.

Begin at the corner above the single roll stitch. 4 d over ch along edge; ch 6, fasten

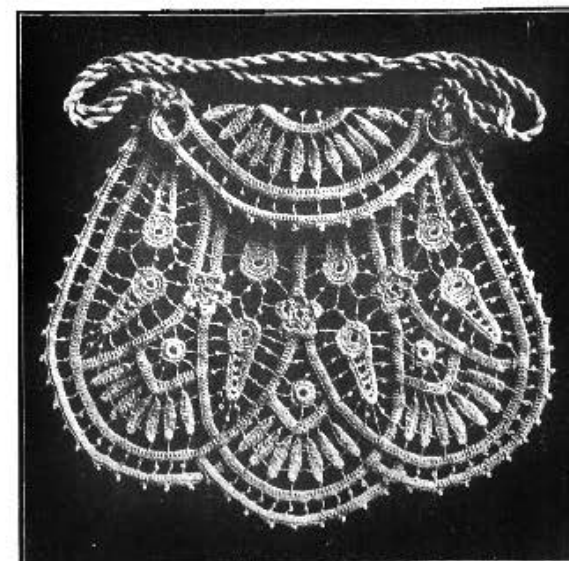


Fig. 26. Bag to match Collar. (See Frontispiece and page 9)

Roll Stitch Edging (Fig. 29)

Ch 18, 1 R into 10th st; ch 2, miss 2, 1 R into next; ch 2, miss 2, 1 dt into each of next two st; ch 1, turn.

Second row—1 d into next st; 3 d over each 2 ch; 3 d over the end chain also; ch 10, turn.

Third row—1 R into last d of 2nd row, also 1 R above each R below with 2 ch always between R; ch 2; 1 d t into each of last 2 d; ch 1 and turn.

Fourth row—Same as second.

Fifth row—Same as third, but having 4 R.

Sixth row—1 d into d t below, 3 d over each 2 ch, and only 1 d over last ch; ch 8 and turn.

Seventh row—3 R in this row.

Eighth row—Same as sixth.

Ninth row—Only 2 R.

Repeat from second row until you have desired length.

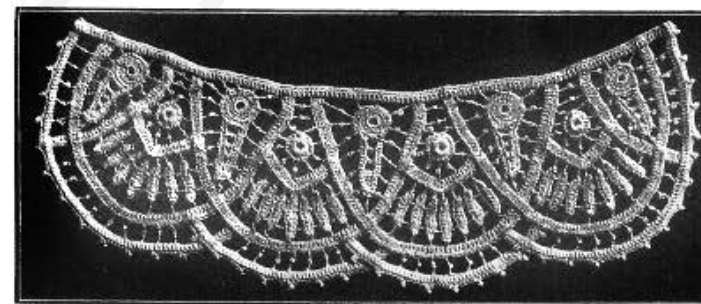


Fig. 27. Cuff to match Collar. (See Frontispiece)

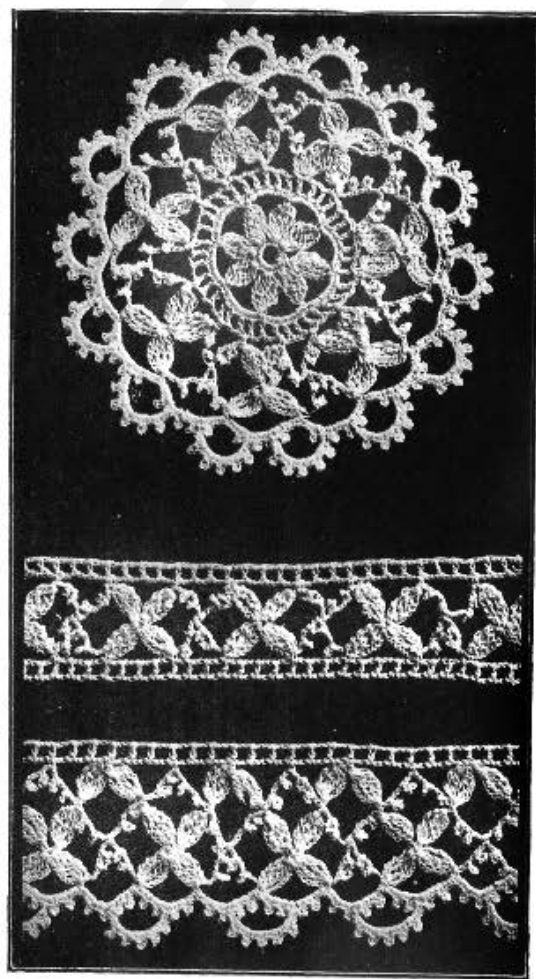


Fig. 28. Blouse Set in Cluny Design. (See Page 10)

leaving 2 loops on needle; a third t, leaving 3 loops, which "take off" at one time; 1 more d over the same space, 1 ch, 1 t over next t below. The K naturally comes on the under side, and to make all of them show on the same side, it is necessary, in alternate rows, to manipulate the K, by pushing it toward you, in front of the needle, when making the last d. Continuing the fourth row, work 1 O, 1 K, 2 O, turn; 5th row—4 O, 1 K, 4 O, turn; 6th row—11 O; 7th row—2 O, 2 K, 2 O, 1 K, 2 O, 2 K, 2 O. 8th row—3 O, 1 K, 2 O, 1 K, 2 ch, 1 K, 2 O, 1 K, 3 O. 9th row—6 O, 1 K, ch 4, 1 d t over 2 ch below, 1 K, 6 O. 10th row—2 O, 1 K, 3 O, 1 K, ch 5, 1 d into last st of 4 ch below, 1 d into d t, 1 d into first st of next

Finishing Edge on Edging.

Over first ch at the end of the row having 2 R, work 11 d; * over ch (at the end of row having 3 R) work 11 d; over ch (at the end of row having 4 R) work 4 d; ch 5, fasten back into 8th d worked over preceding ch; over the 5 ch work 7 d; 5 more d over the next ch; ch 6; fasten back into the 5th d (counting back from the beginning of this ch) over the 6 ch work 7 d; ch 6; fasten into the 4th d back from the beginning of this ch; over the last 6 ch work 8 d; finish working over the next 6 ch with 3 d; continue over the ch below with 4 d. Over the next ch (at the end of row with 3 R) work 4 d; ch 5 and fasten back into 8th d (counting back); over the 5 ch work 7 d; continue with 7 d over next ch. Over the next ch (at the end of the row with 2 R) work 7 d. Repeat from *.

The "Knobby" Blouse Set (Fig. 30)

Fig. 30—The Maltese pattern has always been a favorite and with such novel touches as shown, (the "Knob", Fig. 30; the picot, Fig. 46, and darning in colors, Fig. 46) is adapted for the trimming of gowns, waists, etc. Use D. M. C. No. 100, or Alsatia No. 40 with thin, sheer materials; and heavy threads if the lace is to be used with pique, linen, corduroy, etc. The "Knobby" set would work up handsomely in D. M. C. Perle in colors or black.

"Knobby" Medallion

For instructions for making open and solid meshes, see directions for Fig. 46, page 13

Ch 9; 1 t into first ch (forming an open mesh, O) ch 9, turn; 2nd row—1 t into t below; ch 2, miss 2 below, 1 t into next st; ch 2, 1 t t (thread over needle 3 times) into same st, thus finishing a row of 3 open meshes. Ch 9, turn; 3rd row—1 t into t t below 3 O and an additional O, by working a t t into same st as the last t. (Increase at one end by working 9 ch and a t into t below; at the other end by working a t t into same st that the last t was worked.) 4th row—2 O, then a Knob (K) thus: 1 t over t below; ch 1, 1 d over ch below; work a t over same space, leaving 2 loops on needle; another t,

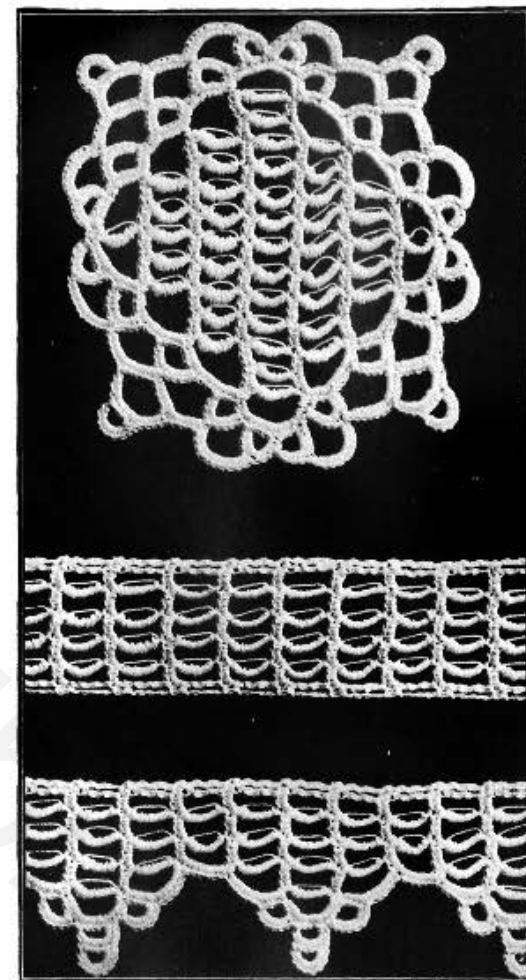


Fig. 29. A Matched Set in Roll Stitch. (See pages 10 and 21)

4 ch below; ch 5, 1 K, 3 O, 1 K, 2 O. 11th row—4 O, 1 K, 1 O, 1 K, ch 6, 1 d into last st of 5 ch below, 1 d into each d below, 1 d into first st of next 5 ch below; ch 6, 1 K, 1 O, 1 K, 4 O. 12th row—Decrease by omitting a mesh at each end of the row, at one end it will be necessary to sl st back over the last mesh of the row beneath, ch 5, work 1 t into next t below for first mesh of row; at the other end, miss last mesh of row below, ch 5, turn, and work a t into next t below. This row has 2 O, 1 K, 3 O, 1 K, (the latter worked over the ch below) ch 5, miss 1 d, 1 d into each of next 3; ch 5, 1 K (over ch below) 3 O, 1 K, 2 O. 13th row—6 O, 1 K (over ch below); ch 4, 1 d t into middle d, below; ch 4, 1 K (over ch below) 6 O. 14th row—3 O, 1 K, 2 O, 1 K (over ch below) 2 ch, 1 K over ch below; 2 O, 1 K, 3 O. 15th row—2 O, 2 K, 2 O, 1 K, 2 O, 2 K, 2 O. 16th row—11 O; 17th row—4 O, 1 K, 4 O. 18th row—2 O, 1 K, 1 O, 2 K. 19th row—5 O. 20th row—3 O. Last row—1 O.

EDGE—Work 1 K into each mesh all around the edge. Hold work with wrong side toward you, as the Knobs will naturally form on the opposite side of work.

Insertion—Ch 39 to begin; work 1 t into 4th st from hook. * ch 2, miss 2, 1 t into next, repeat from * until you have 11 open meshes; 1 t into last ch. Ch 3, 1 t into next t below; at the end of row work the 2nd t over the end ch. Having detailed instructions for medallion, it will be easier to work the insertion and edging from the illustration.

Edging—The straight edge is the same as in the insertion. Begin with 7 meshes. When working the finishing edge of K, work 1 d into end of shortest row instead of K.

Fig. 46 (see page 20). The upper design in D. M. C. 100 is very dainty for lingerie. To work open meshes (O), work 1 t into st below, * ch 2, miss 2, 1 t into next. Repeat from *. To work solid meshes (S) work 2 t over space below in place of the 2 ch of the open meshes. The pattern is easily copied from the illustration, the block being made thus: 1st row: 1 S. 2nd: 1 S, 2 ch, 1 S. 3rd: 1 S, 4 ch, 1 d t over 2 ch below, 4 ch 1 S. 4th: 1 S, ch 5, miss 3, 1 d into each of next 3, ch 5, 1 S over next O below. 5th: S, ch 6, 1 d into last ch below, 1 d into each of next 4 st; ch 6, S, over next O. 6th: S over ch of 6, ch 5, miss first d, 1 d into each of next 3, ch 5, S over next 6 ch. 7th: S over the 5 ch; ch 4, 1 d t into center d below, ch 4. S over next ch. 8th: S over 4 ch, ch 2, S over next 4 ch. 9th: S between 2 S below. In every alternate O substitute for the 2 ch, a picot and 1 ch. The lower insertion has a square of 4 S with an O in the center worked between the Maltese blocks. Two shades of delft blue (D. M. C. Mouline) are used for the darning. The chains of the Maltese blocks are darned over, two by two with the darker shade. With the lighter shade, darn over a row of meshes all around the Maltese block, and use the darker blue in meshes surrounding the smaller block.

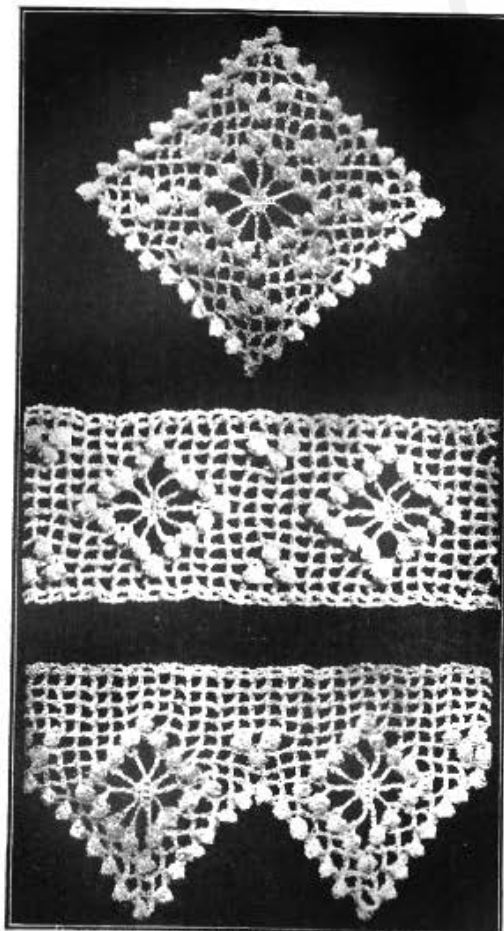


Fig. 30. A "Knobby" Set. (See page 12)

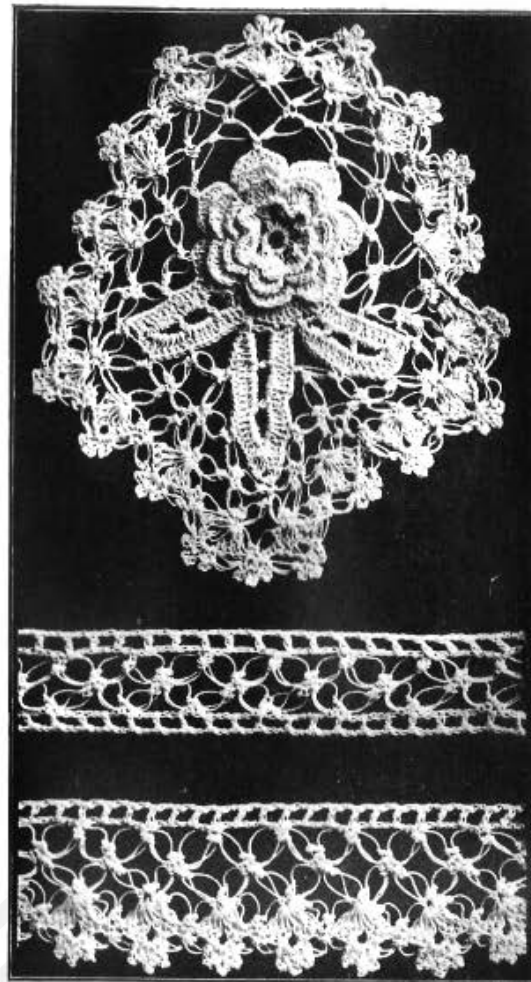


Fig. 31. Blouse Set in Knot Stitch. (See page 14)

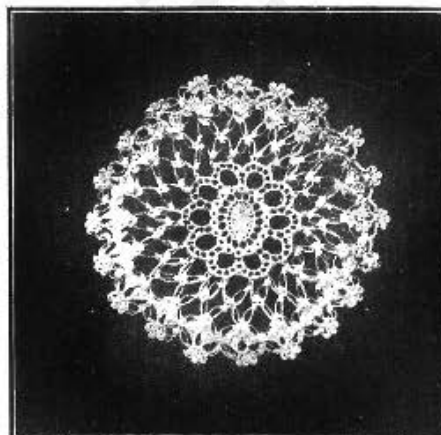


Fig. 32. Medallion with embroidered center

t over 2 ch; 4 t over next; 7 t, 2 ch and 7 t over end ch; 5 t over next; 4 t over next; fasten to petal, 2 st beyond where ch began. Sl st 1 st beyond center of same petal; ch 18, turn; work 1 t into 11th from hook; ch 3, miss 3, 1 t into next; fasten into petal 2 st to left of beginning of ch; turn; 5 t over first space; 7 t over next; 8 t, 2 ch, 8 t, over next; 7 t over next; 5 t over last ch. Sl st to 2nd st this side of center of next petal and work a leaflet like first one.

Now work a row of loops, each loop consisting of 2 l-st, (see Fig. 10). Work a second row of l-st loops, working the loops around top of medallion, into each l-st and the rest into the knots, as illustration shows.

EDGE—Into a completed knot work 3 t, 2 ch, 3 t; 1 d on each side of next single knot; into next completed knot work a scallop as before and repeat all around. Next row: into each 2 ch at top of scallops, work 3 loops of 5 ch; 1 l-st, 1 d into completed knot below, 1 l-st between the scallops. At point below work the 3 loops into the knot between the scallops also.

Insertion—Work a row of l-st somewhat longer than length desired. 2nd: * work 2 l-st (do not draw these out quite as long as those in first row) miss 1 single knot below, work 1 d on each side of next single knot. Repeat from *.

EDGE OF INSERTION—* On each side of next single knot work 1 d; ch 6 to 8 as necessary, repeat from * along each edge.

Edging—Work 2 or 3 rows of l-st loops, according to the width the lace is desired. Along top work same as edge of insertion, and below, the same as edge of medallion.

Knot Stitch Blouse Set

Fig. 31

Medallion—Use D. M. C. Cordonnet No. 100, or No. 80. First make a rose (directions, page 27) with 7 petals, instead of 6, by working 6 d over center ring instead of 5, and making 7 loops in the row over which to work petals. Make 3 or 4 rows of petals. After finishing the latter, sl st 3 st on next petal, ch 14, turn, work 1 t into 8th st from hook, ch 3, miss 3, 1 t into next; ch 2, fasten into preceding petal, 2 st this side of center; sl st to center of petal; work 3

Extra Medallions

Figs. 32 and 33

The medallions shown on page 14 may also be used with insertion and edge (Fig. 31), and are suggestive of different ways in which one may work them out for use on lingerie waists or other articles. A center of embroidery is used (a hand embroidered center would of course be more elegant) around which are crocheted several rows of knot st, and the same edge that finishes the medallion in Fig. 31.

The lower medallion shows first a row of chain loops covered with d and p and then two rows of knot stitch. It is finally edged with Valenciennes insertion, before being set into the garment.

Curled Aster

Fig. 34

Wind c over mesh one-half inch in circumference 10 times. Fill ring with d. Join in c of 4 strands. Over c alone work 25 d, turn. * Into succeeding sts of first row, work 3 d, 1 h t, then continue back to ring with t, working 2 t into the 5th, 7th, 9th and 11th d of preceding row, to give the proper curl to the petal. Miss 1 d on ring and work 1 d over c into next d, taking up both strands; 1 d over c alone to turn. Turn, 2 over c into next 2 d of first petal; 23 d over c alone. Turn. Repeat from *, all around ring—there should be from 12 to 14 petals.

2nd row—Wind c over mesh a little larger than above (a pencil would do), 14 times. Make a row of petals around this ring as above, but make them only 21 sts long. Finish by working a row of open picots around inner ring, by working a d into forward strand of each d you missed on ring, when working petals, and 5 or 6 ch between. Place the latter circle of petals on top of former and sew together.

Pendant Bud. FIG. 34—**THE CALYX**—Chain 6, join. Into ring work 12 d, join. * Work 1 ch. Then 2 t, 1 ch, and 2 t into next d. Chain 1, miss 1 d on ring and work 1 d into the next. Repeat from * until you have 4 scallops round the ring. Chain 1 and work 1 d into top of 1st scallop (into the ch between the trebles). For the second row work a scallop composed of 1 ch,

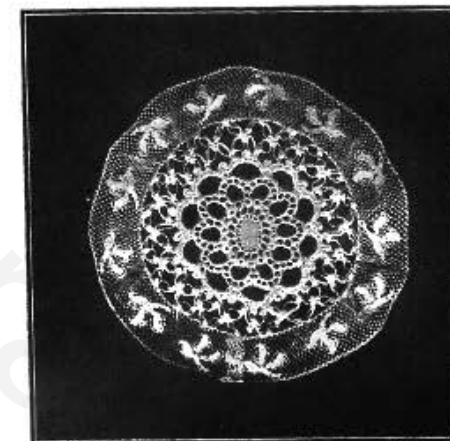


Fig. 33. Medallion edged with Valenciennes

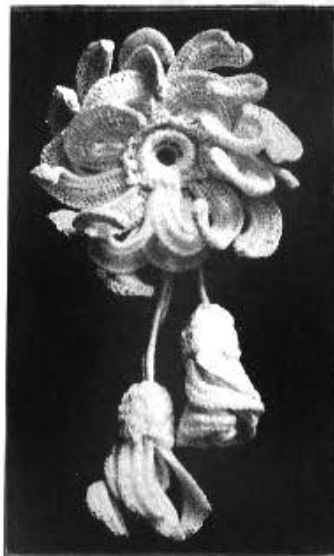


Fig. 34. Curled Aster and Pendant Buds. (See page 14)

2 t, 1 ch, 2 t and 1 ch, into every d between the scallops of 1st row, and work a d into the top ch of every scallop. Make a third and a fourth row (each row 4 scallops) and fasten off. Have the wrong side toward the outside.

THE PETALS—The petals are worked in a straight row. Over a c of 4 strands work 25 d. Turn. Into succeeding stitches of preceding row, work 3 d, 1 h t, then t back to beginning. Turn. Into 2 or 3 sts of 1st petal work d over c. Then d over c alone, until you have petal the length desired. Work 7 petals in the row, some may be shorter than others, some more curved. When you break thread after working last petal, leave an end about 2 yards long, also an end of cord as long as you wish the stem (the one illustrated is about 3 inches), and an inch more to fasten with.

Roll up strip of petals, and sew securely. Slip end of c and thread and base of petals also, into the cup of the calyx draw ends of cord and thread through ring at top of calyx and finish by working d over the cord until you have stem desired length. Tie ends of c, so they cannot pull out and leave end of thread with which to sew bud into place.

Daisy Finger Purse

Medallion in Center—Ch 7, join into ring; work 14 d over ring. 2nd row—Ch 5, miss 1 on ring, 1 d into next; repeat; 3d row—ch 6, 1 d over next loop; repeat. 4th row—Ch 7, 1 d over next loop below; repeat. 5th row—Work 2 loops of 7 ch over each loop below; 6th row—Ch 7, 1 d over next loop below; repeat. 7th row—1 "picot loop" (pl), consisting of 2 ch, p, 3 ch, p, 2 ch and 1 d over loop below; repeat. 8th row—Another row of pl, this row having 4 ch between picots. 9th row—Ch 3 (for a t), * ch 9 more; 1 t over next pl (between the picots); repeat from * all around. After last ch of 9, sl st into 3rd of 1st ch. Join in cord of 8 strands.

Over each space of 9 ch, work 11 d; ch 5, fasten back into 3rd d; fill loop with 7 d; 7 more d over the same space. Next row—on top of each tiny half-circle work three petals, slip stitching into one st between petals. On first half-circle work petals a, c and a; on succeeding half-circles petals b, c

and a. (See Fig. 13.) Begin at top of one of the center petals. * Ch 6; 1 t between next two petals; ch 6, 1 d into tip of next center petal; repeat from *.

Work two medallions and join, working over edge and c of six strands a row of d with half-circles and picots at intervals as illustrated. Leave a space open at top, and work edge over top of front and back separately.

Lastly work the chains which connect the purse with the ring. Use a heavier thread (No. 30 or No. 40). Begin a chain from behind each of the four tiny half-circles across the open top of the front medallion; work a ch from 4 to 6 inches long and leave an end of thread about 10 inches long at the end of each ch. Work 6 chains, then slip the end of each through the corresponding half-circle on the back medallion, tie the threads together where chains end, wind threads around two fingers, fill ring with close d. An ivory or brass ring which fits one of the fingers may be substituted, the ends of thread tied to the same and close d worked over the ends and the ring at the same time.

Make a curled aster, directions for which are given on page 14, and sew the flower in the center of the front medallion. The little purse may be lined with silk, linen or any preferred material. It is very convenient for car tickets and small change, and may be carried with the ring slipped over a finger.

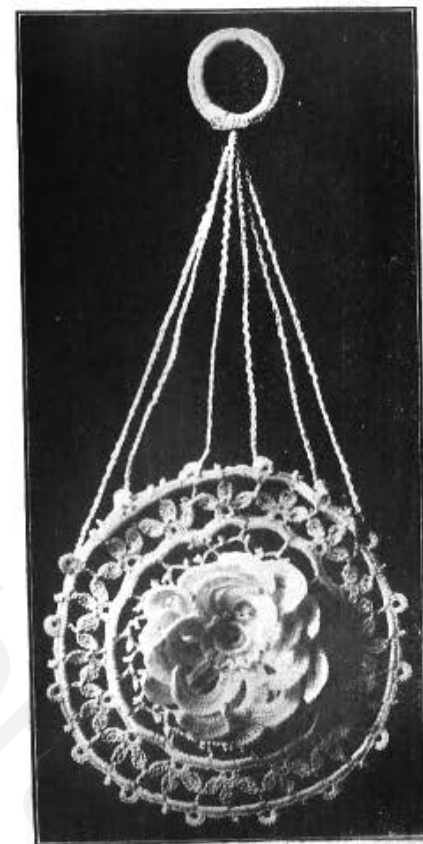


Fig. 35. Daisy Finger Purse

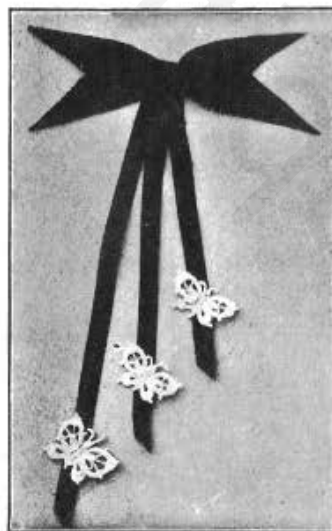


Fig. 36. Neck Bow. (See page 26)

For wider ribbons enlarge the loops. Butterfly C is mounted on a bar pin covered with crochet.

Design A in the group at the bottom of the page consists of a tailored bow with butterfly H mounted on a pin, or sewed in place. The edge across the bottom of the velvet is made thus: make a ch of sufficient length; turn; 2nd row consists of t, separated by 2 ch, worked in every 3rd st of ch. In the last row *, fill 2 spaces with d; ch 7, fasten back into first d; work 6 d over ch, join a ball, then 6 more d over ch. Work d over two more spaces; ch 8; 7 d over ch; a Clones knot of 16 loops; 7 d over ch; repeat from *. Directions for balls on page 31.

For design B—a small piece of insertion (Fig. 46) with ends turned under to form points, is laid on a piece of velvet, an inch or so longer, at each end; the velvet (or ribbon, if such be used) being also cut or folded into points at each end. A piece of beading (Fig. 44-A) with a ball sewed to each end, is then tied in a knot around the center of velvet and lace.

THIS group of neck accessories is presented offering suggestions for the use of individual motifs. They will undoubtedly appeal to the women whose time is limited but who love to make dainty gifts of their own handiwork to their friends. As shown, the lace is combined with black velvet or messaline, but they will be equally charming in colors, and these designs will undoubtedly suggest many other combinations to the needle worker.

Butterfly E is used on the first (Fig. 36) but other butterflies may be used—a wider ribbon being chosen for larger butterflies.

The little medallions (Fig. 38) on this design, are the same as used on handkerchief (see directions on page 17). Another little loop is made opposite the one shown in illustration (Fig. 45) which enables the medallion to be easily slipped onto the ribbon.

Design D—just below—has two medallions (see Fig. 45) slipped over the ribbon. A bar, like the one shown in the large butterfly G is worked across the back of each medallion, so it may be easily slipped over the ribbon.

For design C—make a tailored bow of velvet and use a short length of insertion (Fig. 28) with a pendant bud (see page 15) as a finish.

Two flowers as described on page 29, sewed together with a drop ornament of balls, makes a charming "slide." The butterfly G was especially designed for use as a slide. See Fig. 40.

The flowers make a good finish for tie ends, and they as well as the tiny medallions may be used in an infinite number of ways.

The jabot in the lower right hand corner

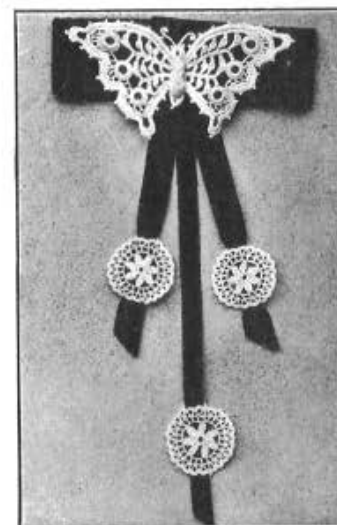


Fig. 38. Jabot. (See Fig. 45)

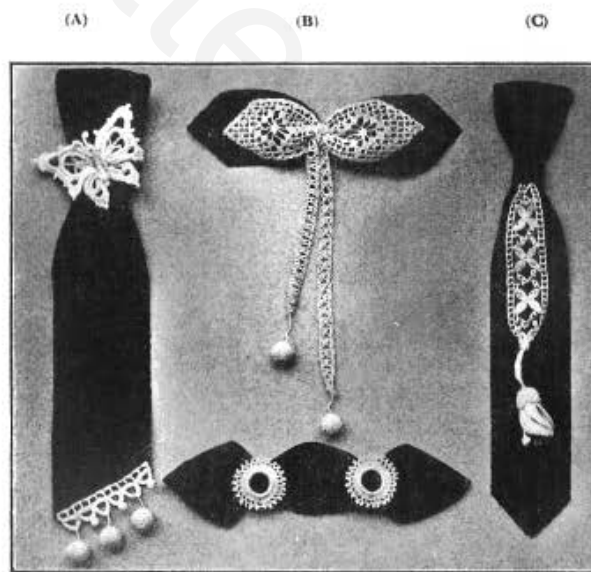


Fig. 37. Neck Accessories. (See Figs. 45, 28, 34, 44, 46)

page 17, shows the curled aster and pendants mounted on velvet ribbons, which come from under a tailored bow of wider velvet. The slide consists of two heavy rings around which are worked trebles, separated by 2 ch st; the edge then closely covered with d. Four leaves (directions on page 32) are slipped into openings, as illustrated, and securely fastened.

Handkerchiefs

(Fig. 43)

HANDKERCHIEFS with crocheted edgings that are appropriate are very attractive, and the addition of a tiny coin pocket or medallion is useful also. (See Figs. 43-45.) The medallion is sewed on around its edge, an opening being left at the top, where the loop is, large enough to admit a coin. To tuck into one's glove when one wishes to carry only car fare, this is very convenient.

Handkerchief Edgings

Use D. M. C. Cordonnet No. 100.

Edging with Clones Knot, Fig. 42 (C)—Work a t into every 6th st of a foundation ch, or work trebles directly into hem about one-fourth inch apart, and follow each t with 6 ch, over which a Clones knot of 12 loops is worked, and 3 ch. Into corner work 2 t.

Second row—1 d t into every t; 5 ch between. At the corners, 1 d t on each side of Clones knot. Third—two loops of 5 ch to each space.

SCALLOP—1 d into next loop; ch 1; over next loop work 5 t with 1 ch between; 1 d over next loop. Turn. Ch 5, 1 d between t; repeat until you have 5 loops. Ch 2, 1 t over the next 1 ch; turn. 1 loop and a d over each of the 4 loops below. Ch 1; work 1 d over the next

loop; ch 4; 1 d over the next loop; ch 4; 1 d over the next loop.

Daisy Edging, Fig. 42 (B)—Chain length desired or work directly into hem, trebles followed by 2 ch; miss 2 st on ch, or a space equal to 2 ch on hem.

Second row—3 d over each of next four spaces. After 12 d; ch 5, fasten back into 3rd d to the right. Over ch work 1 d; ch 4, * 2 d t into last d made (leaving last loop of each d t on needle, and taking last 3 loops off at once) ch 4, sl st into same d, * making first petal. 2 d over 5 ch; ch 4, ch 4 more for a picot; repeat from * to *. Make 3rd petal like 2nd; 1 d over ch. Repeat from beginning of 2nd row, joining first petal of each flower to petal preceding it.

Coin Medallion, Fig. 45—Over ring of 7 ch work 14 d; into every alternate d work a petal of 4 d t (beginning first one with 5 ch to be counted as a d t), work 6 ch between petals.

Third—A treble (followed by 2 ch) into every alternate st below.

Fourth row—Ch 3, * 1 t into next t below; ch 3; 1 t into same st. Repeat from *.

Fifth row—4 d over each ch; 1 d between t

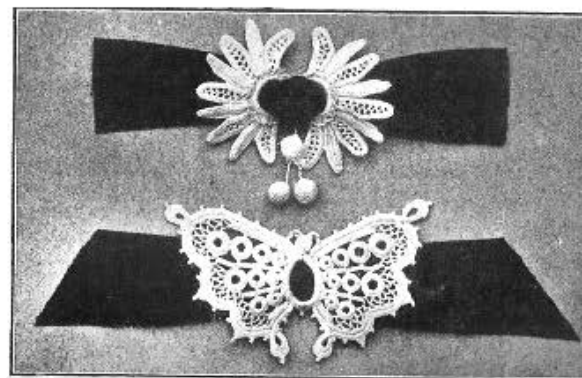


Fig. 40. Velvet Bow Slides. (See Butterflies, page 26)
(See pages 29 and 31 for flower and balls)

below. At the end of the row, join, ch 7, fasten back into 2nd space to the right. Over ch work 4 d, 4 ch, 2 d, 4 ch, 2 d, 4 ch, 4 d.

Sew to the handkerchief a tiny crochet button over which a loop may be slipped, to keep coin in place.

Center Medallion, in Fig. 45—Wind 14 strands of c over a mesh $1\frac{3}{8}$ inches in circumference. Fill ring with d. 2nd row—Work 1 d into back strand of each d of 1st row, join with sl st. 3rd row—Chain 2. * Work a p (of 4 ch) ch 1, 1 h t, ch 1; repeat from * all the way around, working the h t into every other d of 2nd row, (and taking up both strands), fasten off.

Narrow Edge of Clones Knots. Fig.

44 (C)* Chain 11, work a Clones knot of 20 loops.

Repeat from *. (It takes 7 knots to make 2 inches of the completed edge, or about 125 knots to the yard.)

2nd row—Turn. * Hold the next two knots between thumb and fore-finger of left hand. Over middle of ch, between knots work 1 d. Then another d into the middle st of that ch, catching up two threads (this will prevent knots from being pulled out of place), ch 5* and repeat from * to * to the end of row.

3rd row—Work 4 d, p, 4 d, over each 5 ch of preceding row.

Other Medallions which may be used for coin pockets in handkerchiefs and in various other ways are shown in Fig. 45. Use D. M. C. No. 100. The one in upper left corner is worked thus:

Ch 8, join; ch 3 for a t, work 4 t into st at beginning of ch; * ch 1, miss 1, 5 t into next; repeat from * twice more; ch 1, join. 2nd—ch 3 (for a t), * 1 t into next below; 3 t into the center t of the group below; 1 t into each of the remaining 2 t; ch 2; 1 t into first t of next

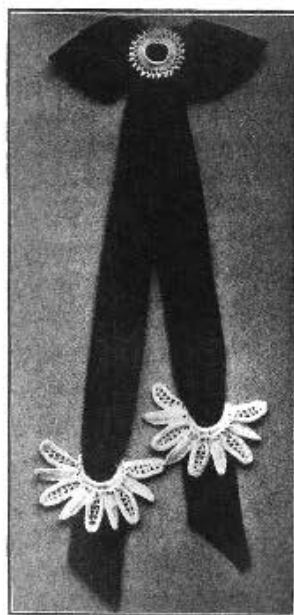


Fig. 39. Tie
(Directions for Flower on page 29)

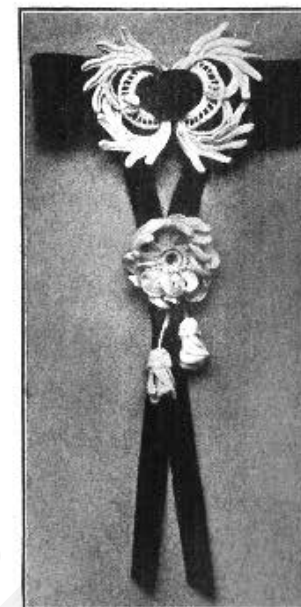


Fig. 41. Jabot (See Fig. 34)
(Directions for Leaf on page 32)

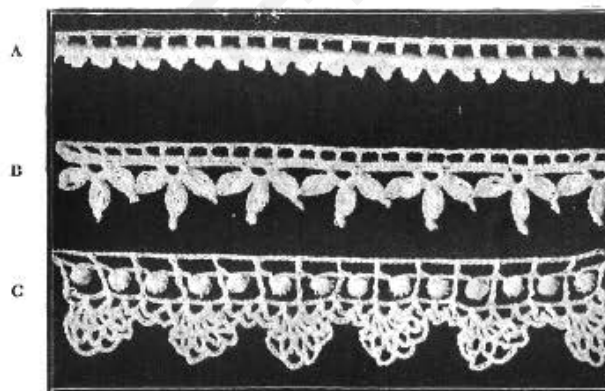


Fig. 42. (See Fig. 43)

left corner (Fig. 45). Ch 7, join; over ring work 14 d, join. 2nd: ch 4; 1 t into next d below; * ch 1, 1 t into next d; repeat from * all around, join. 3rd: ch 6, miss one space of 1 ch; work 1 d into the next space; repeat, forming 7 loops. 4th: over each loop work a scallop thus: 1 d, 1 h t, 6 t, 1 h t. 5th: into top of each scallop work 3 loops of 5 ch each. 6th: a loop of 5 ch over each loop below. 7th: * cover next loop below with d; cover one-half of next loop with d, 7 ch, fasten back into the center d worked over preceding loop, over 7 ch work 4 d, 4 ch, 2 d, 4 ch, 2 d, 4 ch, 4 d; finish filling the loop below with d. Repeat from *.

Medallion in lower right corner. Fig. 45—Ch 7, join; work 14 d over ring, join. 2nd: ch 5, * miss 1, 1 t into next; ch 2, repeat from *, all around, ch 2, join to 3rd st of first 5 ch. 3rd: over each 2 ch work 1 d, 1 h t, 5 t, 1 h t. 4th: 2 loops of 5 ch each into each scallop. Work one more row of 5 ch loops, then 2 rows of loops of 6 ch each. Last row: * cover next loop below with d; cover one-half of next loop also with d; ch 7, fasten back into center d of loop just filled; over the ch work 4 d, 4 ch, 2 d, 4 ch, 2 d, 4 ch, 4 d; fill the other half of loop below with d; repeat from *.

Narrow "Knobby" Edging

Fig. 42 (A)

(1) Ch the length needed, turn. (2) Work 1 t into 6th ch. Ch 2, miss 2 on foundation ch; work 1 t into next; repeat from * to the end. Ch 1 and turn. (3) Now work a knob over each space of 2 ch, thus: 1 d over space below; 1 t, leave 2 loops on needle; another t, leave three loops; a third t, take off two by two, leaving 2 loops; a fourth t, take off two, then three; 1 d over same space, ch 1.

group below; repeat from * all around and join. 3rd—Ch 3; * 1 t into next below; 2 t into each of the next 3 t below, with a picot on the center t; 1 t into the next; ch 8, fasten back into the second t of this group; cover the ch with d; ch 2, p, ch 2; 1 t into 1st t of next group below; ch 8, fasten back into last t of preceding group; cover ch with d. Repeat from *.

Medallion in lower

Beadings

Fig. 44

THESE seam beadings, when made of D. M. C. Lin a Tricoter No. 35 or No. 50, can hardly be distinguished from the imported hand made French linen beadings; D. M. C. Cordonnet No. 60 to No. 100 may also be used, or Alsatia No. 40.

BEADING (A). First row—Ch 10, turn, 1 d into 5th ch, ch 4, 1 d into last st, ch 2, 1 t into same st. Ch 5, to turn.

Second row—* 1 d over 2 ch; ch 1, 1 t and 1 d over 4 ch, ch 2; 1 d over last 5 ch, ch 2, 1 t over same 5 ch.

Third row—Ch 5 to turn, 1 d over 2 ch; ch 4; 1 d over 5 ch, ch 2, 1 t over same 5 ch. Ch 5 to turn. Repeat from *.

BEADING (B)—Ch 9, turn, 1 d into 4th st, ch 2, 1 t into last st, ch 7, turn. Second row—* 1 t over the loop at end of row; ch 5, turn. Third row—1 d over 7 ch, ch 2, 1 t into the 2nd st of the 7 ch (counting from farther end). Ch 7 and turn. Repeat from *.

Filet Worked with Cross Stitch or Darned in Colors

THIS is something novel. But the possibilities it presents for dress decoration and other things are unlimited. The plain filet is worked the size required, and the pattern either worked in cross stitch or darned in, by running a threaded needle over and under the required number of meshes. For shirt-waists and wash suits, one may work the filet in thread to match the cloth, and work the design to give just the touch of color wanted. The upper design (Fig. 47)

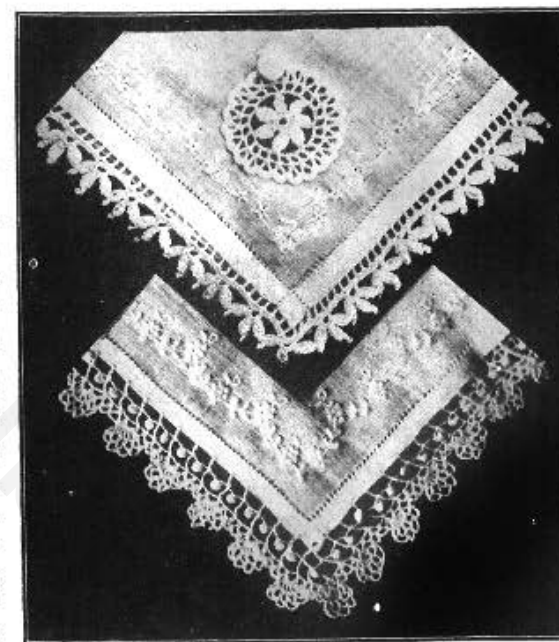


Fig. 43. Handkerchiefs with Lace Edgings and Coin Medallion. (See page 17) (See Figs. 42 and 45)

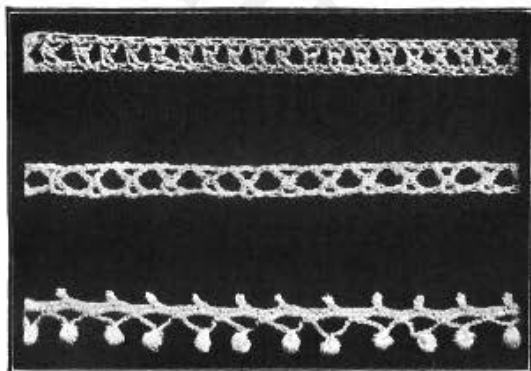


Fig. 44. Seam Bindings and Knot Edging
(See Fig. 37b and Fig. 53.) (See Page 17)

suggestion. The darning is done in two shades of delft blue. D. M. C. Mouline is suitable for the color work.

Among the newest and most attractive patterns in wash goods, is a white ratine with a deep border about 6 inches or more in width. The border is in grey, and shows an open square mesh supporting a design of scrolls and flowers in rich dull tones. These dress patterns are very expensive and therefore very exclusive. The same effect may be obtained by working plain filet in D. M. C. Alsatia, or in Perle, which comes in more than 20 shades. Any suitable design may then be worked into the filet in colors, either with a cross stitch or by darning. If a heavy effect is desired and at the same time a more open mesh, work the filet with d t instead of t, and 3 ch between the d t; turn with 7 ch. Beautiful designs may be found in the new book, *Filet Crochet No. 1 or No. 2* (with instructions by Anna Wuerfel Brown) and also among the *Needlecraft Cross-Stitch Designs*, the latter printed in colors.

Blouse Set "Baby" Irish Lace with "Fan" Motif. (Page 22)

MATERIALS: D. M. C. Cordonnet No. 100 and No. 50, the latter for Clones knot edge.

Insertion—Fig. 49. To make a picot loop (p-l) chain 6, work 1 d into the 4th st from hook, repeat once, ch 2 and work a d into st or over loop directed. A (h-p-l) half picot loop: ch 6, 1 d into 4th from hook, ch 2.

Chain 35, 1 d into the 11th st from hook. 1st row: miss 4 ch, 1 p-l into next; repeat until you have 5 p-l; ch 10, turn. 2nd row: 1 d between the picots of p-l below; work 5 p-l in this row, turn. (Always ch 10 at the end of each row to turn.) 3rd row: 1 d over p-l; then work a "snow flake" (fl) thus: ch 7, 1 d over next p-l; ch 1, turn; 7 d over the 7 ch; ch 2, turn; 1 t into each

is worked in green, blue and golden brown, the lower design in a paler green with flowers in pink. They must be seen in the colors to be appreciated. These designs as well as the basket, garland and letter on the towels (Fig. 48) are among the Needlecraft Cross-Stitch Patterns in beautiful colorings. Ask your dealer for them. The lower design (Fig. 46) offers still another

d below; 1 h p-l over next p-l below. After the flake work another p-l, then a fl, ending with a h p-l over the end chain; turn. 4th row: 1 d over h p-l (between the p and fl) 1 p-l into the farther end of fl; 4 more p-l in the row; turn. 5th row: 2 p-l, then a plain loop of 7 ch without any picots; 2 p-l, turn. 6th row: 1 d over p-l below; a "fan" over the 7 ch worked as follows: work 2 ch, then 7 d t over the plain loop with 1 ch between the d t; ch 2, 1 d over next p-l below; turn, ch 2 and work 1 t followed by 2 ch, over each 1 ch below; 1 d over next 2 ch below; ch 1, turn; over each space of 2 ch work 1 d, 1 h t, 3 t, 1 h t, until you have 6 scallops. Ch 5, 1 d over next p-l below. This completes the "fan." 1 p-l over end chain; turn.

7th row: 1 d t followed by 4 ch, over each p-l and into top of each scallop; 1 d t over end chain; turn. 8th row: Miss first space of 4 ch, 1 d over next; 1 h-p-l over each space of 4 ch and over end ch also; turn. 9th row: Miss the first h-p-l, 1 d over next h-p-l; 1 p-l over each of the next 3 h-p-l; miss the next h-p-l, 1 p-l over the next h-p-l; 1 p-l over end ch. Repeat from the 2nd row until you have the length desired.

PICOT EDGE OF INSERTION: 3 t over each chain loop along the edge, each t followed by 2 ch; along one edge there are d t at intervals, over which work only 1 t followed by 2 ch. 2nd row of picot edge: over each space work 3 d and after every 6th d a picot.

Medallion—

Fig. 50.—Over a ring of 12 ch, work 24 d. 2nd: Ch 5, miss 1, 1 t into next; * ch 2, miss 1, 1 t into next; repeat from * ch 2, join to 3rd st of the 5 chain. 3rd: Over each 2 ch work 1 d, 1 h t, 3 t, 1 h t. 4th: Work a p-l over each scallop. 5th: 3 p-l then a flake; 1 h-p-l into the same loop as the fl. Repeat twice more in the round. 6th: A p-l over each p-l below, 1 p-l into the end and one

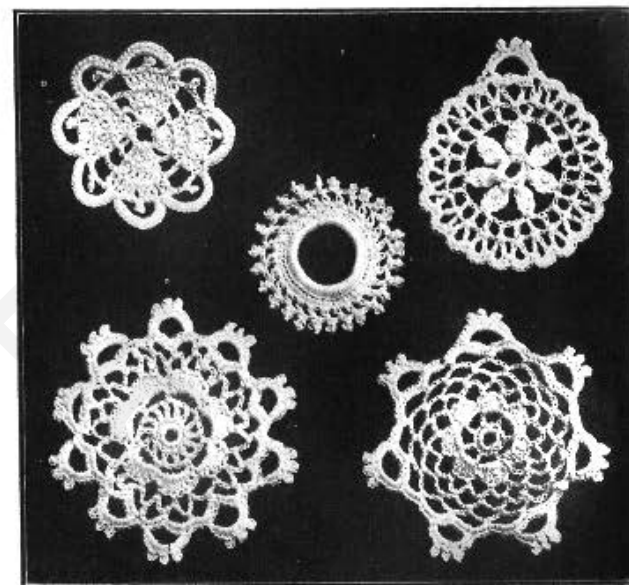


Fig. 45. Medallions for Handkerchiefs. (See page 17)

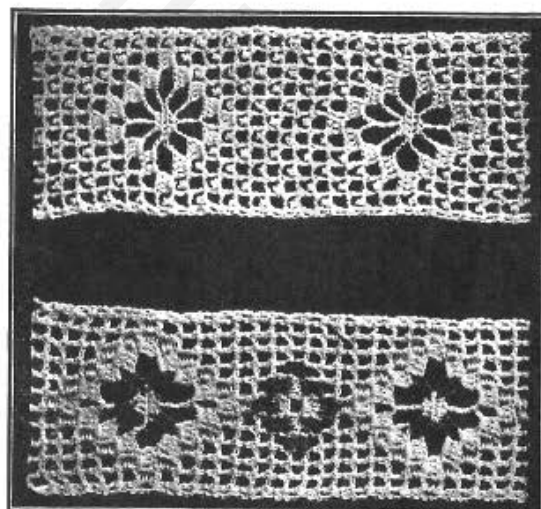


Fig. 46. Picot Insertion and Maltese Design Darned in Colors
(For Directions see page 13)

FOR MEDALLION: With No. 50 work 1 t over each t below, and between the trebles work a Clones knot over 5 ch; after knot, ch 2.

Bebe Irish Edging. FIG. 51—Work a chain the length desired. 1st: miss 2, ch 2, 1 t into next; repeat to end. 2nd: 1 p-l into every third treble. 3rd: 1 p-l over each p-l below. 4th: 4 p-l followed by a snow flake ending with a h-p-l over same loop below. Repeat to end. 5th: a row of p-l working a p-l into the top of fl the same as if it were a p-l. 6th: a row of p-l with a plain loop midway between the flakes. 7th: a “fan,” over each plain loop, followed by 5 ch and 1 d over the next p-l below; p-l between the “fans.” 8th: into each scallop, over each p-l and over each 5 ch of preceding row, work 1t followed by 5 ch. 9th: 3 d, p, 4 d, over each 5 ch below. Lastly a row of Clones knots as directed for edge of medallion.

Yoke in Bebe Irish with “Fan” Motif

(Page 23)

FIG. 52. Use D. M. C. No. 100 or finer. Make a chain long enough to fit the neck and a half inch more if it is to lap over. Have a paper pattern carefully fitted, and exactly the size and shape you wish the finished yoke to be. Trace the outline of this pattern on a piece of cambric. On the chain foundation work a row of t separated by 2 ch. Next work 1 p-l (see directions for insertion, page 22) into every second treble. Work several rows of p-l then a row with “fans,” several more rows of p-l then a row

into the center of flake; 1 p-l into each h-p-l of the row. 7th: A plain loop of 7 ch over each flake and also midway between flakes, with 2 p-l between the plain loops. 8th: over each plain loop a “fan,” after each “fan” 5 ch and 1 d over same loop below. 9th: 1 t into each scallop and loop, each t followed by 5 ch. Omit the 5 ch between those t worked into loops between fans. 10th: 3 d, p, 3 d, over each 5 ch.

CLONES KNOT EDGE

with “flakes.” To widen, work the h-p-l following the flake over the *same* loop as flake; if not necessary to widen, work the h-p-l over the *next* p-l below. Or, if the lace is getting too “full,” omit working into the chain loops on one or both sides of the “fan” (the chains which precede and follow the d t which are worked into the tops of the scallops). It is best to baste the lace to the cambric pattern as you go along, so that the correct shape may result. At the last, work a finishing or shaping line all around the edge: 1 t into each space with the same number of ch between the t. Over the chain edge around the neck work (with a heavier thread) a row of d with Clones knots at regular intervals.

Jabot with Bebe Irish Lace (See page 23, Fig. 53)

The foundation for the jabot is of some sheer material plaited into the desired shape. Trim with the insertion and edging shown on page 22, and narrow knot edging, (Fig. 44, page 19.) Any one of the butterflies shown on page 26 may be mounted on a pin or sewed directly to the top of the jabot.

Detailed Instructions for Yoke are herewith given for those who desire to work from them. A paper pattern of the exact size and shape illustrated will be furnished for ten cts. If mounted on a guimpe the yoke may be worn with different waists having round, square or “V” shaped neck openings.

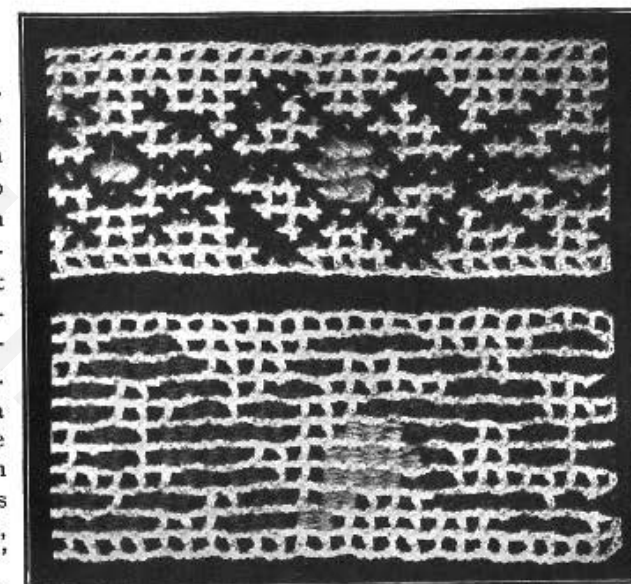


Fig. 47. Cross Stitch and Darning in Colors on Fillet Crochet
(See page 18.)

Instructions for p-l, h-p-l and fan are given in directions for bébé Irish insertion, page 19.

1st—Work a chain of 14 inches; ch 5 more to turn.

2nd—Miss 2, 1 t into next, ch 2 and repeat. There should be 96 spaces.

3rd—1 p-l into every second t. Ch 12 at end of each row to turn.

4th—A plain row of p-l. There should be 48 p-l in this row as well as in the 3rd.

5th—3 p-l, * 1 plain loop of 7 ch, 4 p-l, repeat from *. There should be 3 p-l after the last plain loop in this row. Turn.

6th—2 p-l, then a "fan" over the plain loop. Repeat.

7th—P-l up to the ch of 5; * ch 4, 1 t over the 5 ch, ch 4, 1 t into top of each scallop, each t to be followed by 4 ch; 1 t into next p-l, 1 p-l; repeat from *.

8th—1 p-l over each space and loop, excepting the first and last 2-ch spaces which are worked round the "fan."

9th—Picot loops all the way with a "snow-flake" over the center of each "fan" thus: instead of the regular p-l work a plain loop of 6 ch and 1 d over next p-l below; ch 1, turn; 6 d over the 6 ch; ch 2, turn; 1 t into each d below, then a h p-l and 1 d into the same p-l below.

10th—A row of p-l with a flake midway between the flakes of preceding row. (2 p-l are worked into each flake below, one over the h p-l at beginning of flake and one into the farther end of flake.)

11th—A row of picot loops with two into each flake as before.

12th—Picot loops all the way.

13th—P-l with a plain loop of 7 ch above those snow flakes between the fans

14th—P-l with a fan on each 7 ch.

15th—Same as row 7. If the work is getting too full do not work into the 5-ch spaces.

16th—Work a flake midway between fans, with h p-l over the next p-l below, instead of over the same p-l as before.

17th—P-l all the way. (Miss the h p-l of flakes and work only into one end, if the work is getting too full.)

18th—P-l all the way.

19th—P-l with a flake over the center of each fan.

20th—P-l all the way.

21st—P-l with a plain loop of 7 ch midway between last flakes. Repeat rows 14, 15, 16, 17 and 18. Work in this last row, three flakes over each fan below.

If the shoulder is now as wide as the pattern, work back and forth on each side of the back until desired depth of yoke is obtained; then work the front, conforming the outline to the shape of the pattern. A shaping edge is lastly worked all around; one t into each loop along edges with just enough chain stitches between the t to make a straight line.



Fig. 48. Towels with Fillet Borders worked in colors.



Suggestions

The designs in this book may be used for many purposes other than those designated or illustrated.

Doilies. Lunch Cloths

If carried out in heavier threads, Cordonnet or Lin a Tricoter, the medallions (see blouse sets) will make handsome doilies—the insertions and edges will be equally beautiful used on lunch-cloths. Medallions all around the edges of centerpieces, or set together in a band for scarfs or runners are charming.

Table Mats

Designs in roll stitch (Fig. 29) or knobby stitch, worked up with No. 1 Cordonnet or Perle No. 3, will make excellent table mats to be placed under hot dishes.

Bedspreads

D. M. C. Alsatia, which comes in white, ecru, linene and cream color, or Perle, which comes in twenty or more shades, when worked up into medallions, insertions and edges such as illustrated, will make not only very beautiful but very durable bedspreads. The D. M. C. Alsatia threads possess excellent wearing qualities and have the appearance of linen. Cordonnet in white or ecru, No. 1 to 10, is also very good for the above purpose.

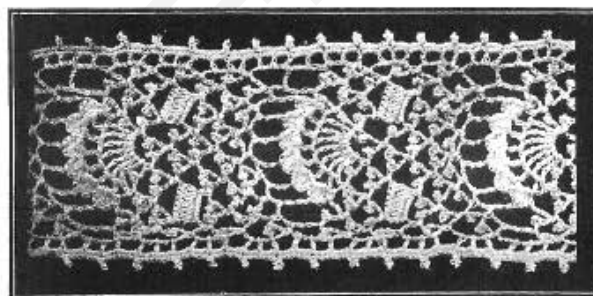


Fig. 49. "Fan" Design in Irish Crochet

finish in neck and sleeves. Cordonnet may be used, but it is harsher than the linen thread or Alsatia.

For Gowns

The laces (Fig. 54) done in D. M. C. Cordonnet No. 10 or 15 make handsome trimmings for linen or pique suits. The design (Fig. 55) with edge omitted, and done in Cordonnet No. 20, or Lin a Tricoter, or Alsatia No. 25 or No. 40, would be charming on gowns made of crepe, ratine or other summer suitings.



Roll Stitch Insertion

(See Fig. 29, page 12)

Chain 23, work a d t into the 5th st from the needle, * ch 2, miss 2 on foundation, work a roll st of 16 loops over the needle, into the next st below; repeat from * until you have 4 roll stitches; ch 2, miss 2, 1 d t into each of next 2 stitches; ch 1, turn. 2nd row—1 d into next d t; 3 d over each 2 ch, 1 d over the end chain; ch 5 and turn. 3rd row—1 d t into next st below; * ch 2, 1 roll (R) into the first of the three d which follow the next R below; repeat from * until you have 4 R; ch 2, 1 d t into each of the last two d. Chain 1 and turn. Repeat from 2nd row.

Filet and Petal Lace

Fig. 54

Insertion—Work 35 ch; turn; 1 t into 4th st; * ch 2, miss 2; 1 t into each of next three; work 6 open meshes, a group of 3 t, miss 2, ch 2, 2 t into

Ruching for Neck and Sleeves

Try the Knobby stitch narrow edge (Fig. 42 A) in No. 16 Lin a Tricoter for a

next; ch 3; turn; 1 t into next; repeat from *. The group of 3 t, 1 O, 2 t, constitute "edge". After you have four rows ** work "edge"; ch 4, miss 5; work 1 d into each of the next 9 st; ch 4, miss 5, work edge. After edge in 6th row, ch 6, miss 1 d below, 1 d into each of next 5 d; ch 4, fasten into 2nd d, counting back; 5 d over the 4 ch; 2 more d into row below; ch 6, edge.

Seventh row—Edge; ch 3, into top of arch work petals b, c and a (see Fig. 12) ch 4; edge.

Eighth row—Edge; ch 8, 1 d into top of center petal, ch 8, edge. Repeat from **, then work 4 rows of open meshes again.

Edging

Fig. 54

Ch 11, 1 t into 4th; ch 2, miss 2, 1 t into next, another O; ch 5, turn, 1 t into next t; ch 2, 1 t into next t; 1 t over end ch. (The 2 O and 2 t at end constitute "edge.") Ch 3, turn.

(2) Edge; ch 2, 1 t t into same st that last was worked; ch 2, 1 t t into middle of preceding t t, thus forming two additional O.

(3) * Ch 11, turn; 1 t into 9th; ch 2, 1 t into t t below *; 2 O—edge.

(4) Edge and 4 O; 2 O added as in 2nd row.

(5) 2 O beyond 4th row; (work as directed in 3rd row, * to *). Ch 4, miss 5, 1 d into each of next 9 st; ch 4, miss 5, work edge; turn.

(6) Edge; ch 6, miss 1 d below; work 1 d into succeeding 5 st; ch 4, fasten into 2nd d back; work 5 d over ch; 2 more d into row below; ch 6; 4 O; ch 5 to turn.

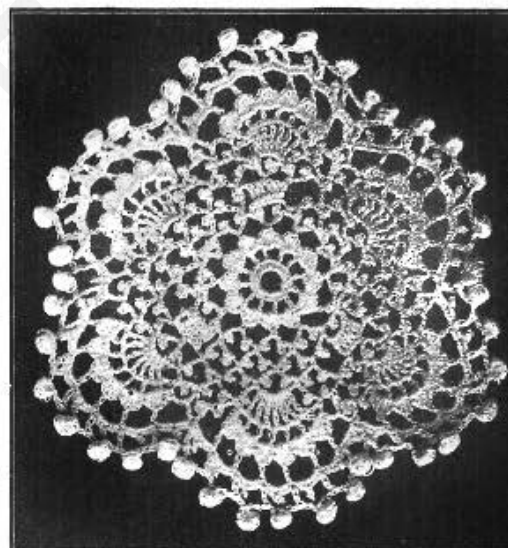


Fig. 50. Medallion with Clones Knot Edge

(7) 4 O; ch 3; work 3 petals into arch below; ch 3, edge.

(8) Edge; ch 8, 1 d into center petal, ch 8, 2 O. Turn.

(9) Sl st back over 2 O; ch 5; 6 O; edge.

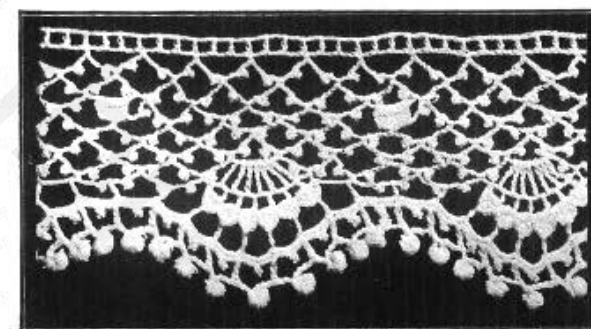


Fig. 51. Edging to match Medallion and Insertion

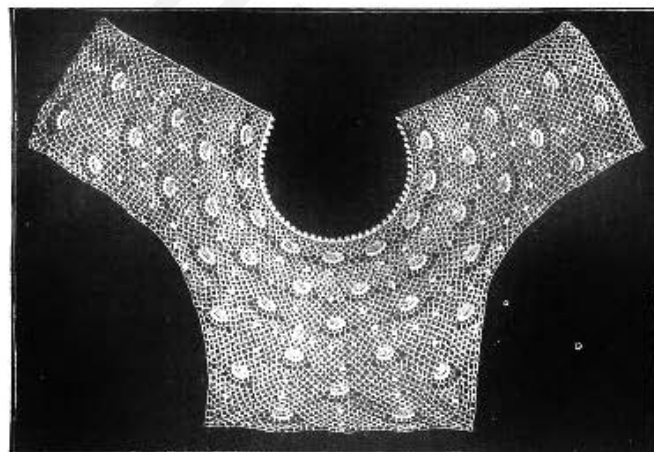


Fig. 52. A Yoke in Bebé Irish, "Fan" Design
(Directions on Page 20)

3 d over next, ch 9, fasten back into 5th to the right, 14 d over ch; 7 more d over 5th space, 10 d over each remaining space. Ch 5, finish edge. Turn, edge, 2 O, on scallop below. Repeat from third row.

Venetian Lace (Page 25) (Fig. 55)

Petal Medallion—Over a ring of 8 ch work 16 d, join.

(2) **PETAL**—Ch 12, work back with 1 d, 1 ht, 8 t, 1 h t; sl st into next on ring; ch 11, fasten into top of petal; ch 11, fasten into ring at beginning of petal; over each 11 ch work 5 d and 3 p, each p followed by 5 d. Sl st into next 2 st on ring; ch 12, sl st back to ring, forming a bar. 2 sl st on ring. Repeat all around.

(3) Sl st to a st behind first petal, ch 12, fasten into top of petal; ch 3 (for a t) * ch 14 more, sl st into top of bar; ch 14, work a t into top of next petal; repeat from * all around and sl st into 3rd st of 3 ch.

EDGE—A t, (with 2 ch between t) worked into every 3rd st. Into corner, 1 t, 5 ch, 1 t.

Wheel Medallion—Ch 10. Second row—8 p, with 2 d between p.

Third row—1 t between p, with 4 ch between t.

Fourth row—6 d over each space.

Fifth row—3 d, 4 ch, 3 d, in each space.

Sixth row—1 d between p (over each t below), 8 ch between d.

Seventh row—13 d over each chain.

Eighth row—Miss 2 d, 1 d into each of 5; 1 h t, 1 ch, 1 h t into next; 1 d into each of 5; 1 d into the top of the d below (above the t), repeat.

(10) Edge; 4 O.

(11) Sl st back over 2 O; 2 O, edge.

(12) Edge; 1 d t preceded by 7 ch over each corner loop; also in to point. When you have 10 d t, (join to preceding scallop after this, above the first d t of that scallop,) turn; 10 d over each of next 4 spaces;

EDGE—Ch 2 (for h t), ch 14, 1 t t between scallops, ch 14, 1 h t between next scallops—repeat and finish with an edge of t like first medallion.

Place medallions with faces together and join, work d through top of each st on edge. Keep t opposite each other. Work 3 d over each space as finishing edge after all medallions are joined.

BORDER—Work d on edge of square to 2nd t (from corner); * ch 7, fasten above next t to right; work 9 d over ch. Work over next space on square, turn. Ch 5, 1 t into 5th d of arch; ch 7, 1 t into next; ch 5, turn, fasten into 3rd d to right; 8 d over first space, ch 5.* 6 d, 5 ch, 6 d, into next space; ch 5; 8 d over next. This completes the first scallop. Work on edge to center of square, work petal as in medallion work to next t on square; ch 11, fasten into top of the petal, ch 11, fasten into 2nd d preceding petal; 5 d and 3 p, each p followed by 5 d. Ch 10, fasten between last two p of the first scallop. 5 d, p, 5 d, p, 10 d over ch. Work over next 11 ch as before. Work to last t on edge of square; repeat from * to *; 3 d over next space; ch 10, fasten into the top of the petal; 5 d over the 10 ch; ch 18, fasten into 5th d to the right of top of petal; over 18 ch work 5 d; 5 p, each p followed by 5 d. Over next space 5 d, p, 5 d, p, 5 d; over next, 3 d, p, 6 d, p; over last space, 8 d.

For a border on lamp or candle shades, nothing could be more effective than the Venetian insertion (Fig. 55).

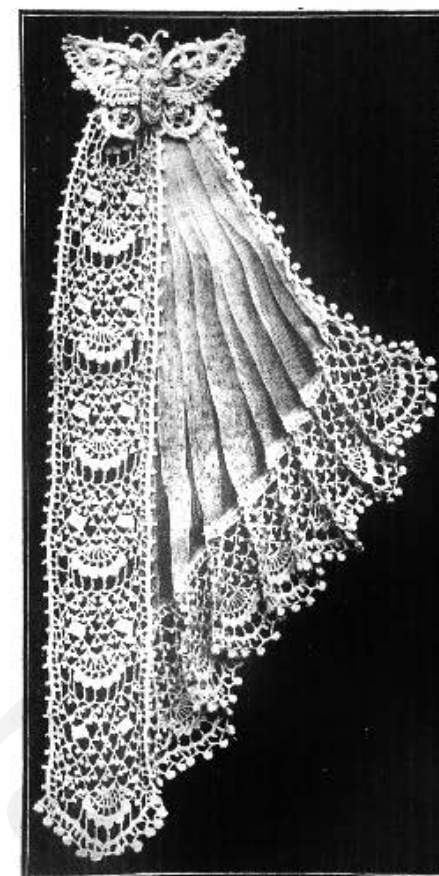


Fig. 53. Jahot (See Figs. 44, 49, 51, 58)

Butterflies in Irish Crochet (Page 26)

THE Butterflies lend themselves to a great variety of uses. They are charming as hat pins, collar pins as well as on bow slides or as motifs in larger pieces.

MATERIALS—B, C, D, F and I were worked in D. M. C. No. 100. A, E, G and H were done in D. M. C. No. 60, with four strands No. 10 for padding. E and F are alike, the difference in size being due to difference in size of thread.

Butterfly A (Page 26)

HEAD—Wind c round end of needle (or a match) 12 times. Over ring work 6 d, p, 1 d. Then * ch 12 (for one of the antennae) fasten into 4th st back from hook (for a knob on the end) and sl st back on the rest of the ch to ring, 1 d over ring *. Repeat from * to *. Then work 1 p and 9 more d over ring. Slip stitch to first d, turn.

BODY—Chain 3 (to count as a t). Work 2 t into the last d made over ring, 3 t into the next, and 3 t into the next, making a row of 9 t, ch 1, turn. 2nd row—Work 1 d into each of next 4 t, 3 d into the 5th t, and 1 d into each of the last 4 t, ch 1, turn. 3rd row—One d into each st up to the center one, into which work 3 d. (Work into back strand to give ribbed effect.) Work each succeeding row, keeping number of sts 13 (6 on each side of the center d). When you have 7 rows of d, work one row of t. Then work a ch (about 10) long enough to reach to ring without drawing work. Pull loop through where head and body join. Hold work with right side toward you. Now join in a padding cord (c) of 4 strands and over c work a close row of d, all around body, 14 d on each side and 1 d into each st around end of body. When you reach head on the right side, draw the c, to obtain the desired shape, then leave cord.

UPPER LEFT WING—Hold work with right side toward you; sl st to 3rd on left side of body. * Work into this st same as for petal c (Fig. 12, page 6). Then ch 10; fasten into top of "petal" or "group;" work 8 d over h; ch 10; fasten into "group;" 8 d over ch; join a ring; sl st 4 on ring;

ch 6; fasten into "group;" 8 d over ch; ch 10; fasten into "group;" 7 d over ch; ch 6, fasten into st at beginning of wing. Pick up c and fill ch spaces with d and p as shown; work part way around ring, then 12 d over c alone; work round ring to ch spaces, which fill with d; miss 2 on body; work 1 d over c into next *. Leave c.

LOWER LEFT WING—Ch 4, join a ring; work 5 loops of 5 ch each with a d into ring; ch 4, sl st into st at beginning of wing. Pick up c. Fill each space with d: work p over each d below. When you reach body, work enough ch to reach st opposite beginning of lower left wing—work lower right wing.

Sl st to 3rd st from head on right side of body and work upper wing same as upper left wing from * to *, and fasten off. Lastly work into lower edge of upper wings thus: 1 t into edge; ch 4, 1 d into top of t; ch 1; miss 1 st on edge; repeat.

Butterfly B (Page 26)

Work head same as for butterfly A, and body up to last row of t, which omit; work a row of d over c around this section of body, drawing it into shape; then leave c—work lower section on to upper section the same as upper is worked on to head; pick up c and work around lower section also.

WINGS—Beginning on left side, in third st from head, ch 3; work 2 t into each of next 7 st on body; turn; 1 d into back strand of each t; ch 2, turn; 9 t and 5 d in row (back strand); ch 1; turn; 10 d, 4 t into row below; 2 d t also into last t and 2 d t over end ch, turn; ch 4; 1 t, followed by 2 ch into every alternate st; turn; 3 d over every 2 ch; 5 d over 4 ch; sl st down to body, turn. Join in c and work close d all around with 15 d over c alone at upper point; 2 d over c into body. Leave c.

LOWER WING—Sl st to center of lower section of body; ch 10; sl st into same st on body; turn; work 10 t over ring; fasten into 2nd st above ring on body; turn; 1 t into t below with 2 ch between t; turn; 3 d over each space; pick up c; work d into row below; 1 d into body; turn; work d over c into row below around both wings, with scallops of 1 h t, 1 t, p, 1 t, 1 h t as shown; point of lower wing made by working over c alone 7 d, 1 h t, 4 t, p, 4 t, 1 h t, 1 d over the last d preceding the first h t, to draw loop together; 6 more d over c alone, miss only 1 on wing; work scallops and d, up to body; 1 d into body. The lower and upper edges of wings are worked with d and p—the outer edges with d and 6 scallops. Lastly, begin at upper corner of upper wing and work loops of 10 ch over the scallops;

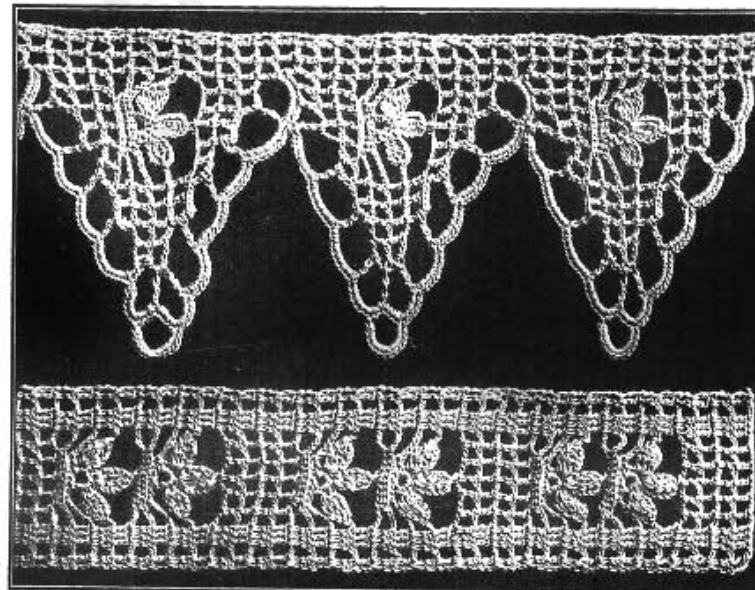


Fig. 54. Fillet and Petal Designs. (See page 22)

turn and work 10 d, p, 10 d, over each ch. Before working p on last loop (at upper point) ch 8, fasten back into preceding loop; work 10 d, p, 7 d over ch; then finish covering the remaining ch. Work wings on other side in the same way.

Butterfly C (Page 26)

First make six rings thus: wind padding over mesh 1 inch in circumference, 12 times. Fill ring with d.

Head and body same as for butterfly A.

RIGHT WING—Sl st to the 3rd st from head, on the right side of body.

** Ch 5; 1 t into next st on body; turn; work 4 d over chain; ch 9, turn; 1 t over t below, turn; over chain work 2 d, 1 h t, 2 t, 1 h t, 2 d; ch 10, turn; 1 t over t below, turn; over chain work 2 d, 1 h t, 2 t, 1 h t, 3 d, ch 11, turn; 1 t over t below, turn; over chain work 2 d, 1 h t, 3 t, 1 h t, 4 d, ch 12, turn; 1 t over t below, now without turning work 5 d over each t up to body, thus forming a solid rib; * sl st into next st on body and turn.

Now sl st back 5 stitches on the rib just finished, then ch 2, turn; miss 2, work 1 t into the next stitch on body; turn; over 2 ch work 4 d, then 5 sl st on rib. Ch 6, turn; 1 t over t below; turn; over chain work 2 d, 1 h t, 2 t, 1 h t, 2 d; sl st 5 on rib; ch 7, turn; 1 t over t below, turn; * over chain work 2 d, 1 h t, 2 t, 1 h t, 3 d, sl st 5 on rib; ch 8, turn; 1 t over t, now cover each t up to body with 5 d, thus forming the second rib. Repeat from * to *. Over last chain work 2 d, 1 h t, 2 t, now join one of the rings and work over the same chain another t, 1 h t, 3 d; sl st into top of second rib, chain 3, fasten into same ring 4 stitches to the right of where it was joined, then cover the 3 ch with 5 d.

Over the next chain (the ch between the first and second ribs) work 2 d, 1 h t, 2 t, join another ring; over same ch work 2 t, 1 h t, 3 d; ch 3, fasten into same ring 4 st to the right of where it is joined to scallop, and cover the 3 ch with d; sl st into top of first rib.

Over the next chain work 2 d, 1 h t, 3 t, join a third ring; over same ch work 2 t, 1 h t, 4 d; ch 3 and fasten to this ring 4 st to the right of joining.

Now do not work back over this last chain but turn, and around upper half of last ring work 5 loops of 5 ch each; work 2 ch between rings and 5 loops of 5 ch each around upper half of the two other rings. Work a short chain to reach from ring to top of the last rib, then sl st along the lower edge of wing up to body. Turn.

Join in a c of 4 strands, fill ch spaces with d up to rings; 5 d over c alone; 2 d over each loop; 5 d over c alone, between loops; fill ch spaces with d up to body **. Leave c; draw thread through st on left side of body, directly opposite beginning of right wing and repeat from ** to **.

Last row: Hold work with wrong side toward you and work a close row of d with p at intervals.

To form points at tips of wings work 8 d, 1 h t, 4 t, p, 4 t, 1 h t, and 8 d over c alone.

A charming effect is obtained by sewing jewels under the rings.

Directions for Butterflies E and F (Page 26)

BODY—Over a cord of four strands, work 10 d; turn so that the chain edge lies along the bottom; miss 3 and work 1 d into each d below in such a manner that there will be a chain edge on each side of the row.

HEAD—Twist c into a loop and over this loop work 3 d, then ch 8, sl st back to loop; work one d over loop, ch 8, sl st back to loop again, work 3 more d over loop, draw up cord to give proper shape.

LEFT WINGS—Sl st to 3rd st on body (right side of work being held toward you), work a "group" by making 4 ch, throwing thread over needle twice (as if for a d t), draw thread through 3rd st on body, take off two then two, leaving two on needle; again throw thread over needle twice, and take off two, then two, then three; ch 4 and work 1 d into same st on body. Ch 5 and turn; work 3 d t into top of "group," each followed by 5 ch; 1 d into body at beginning of wing; turn. Pick up cord and work over same into first space, 9 d; then 5 d, 1 h t, 3 t, p, 1 t, over next space; 3 t, 1 h t, 4 d, p, and 1 d over 3rd space; and 9 d over last space; 1 d into same st on body. 1 d over c into next st on body. For lower left wing work over c alone 5 d,

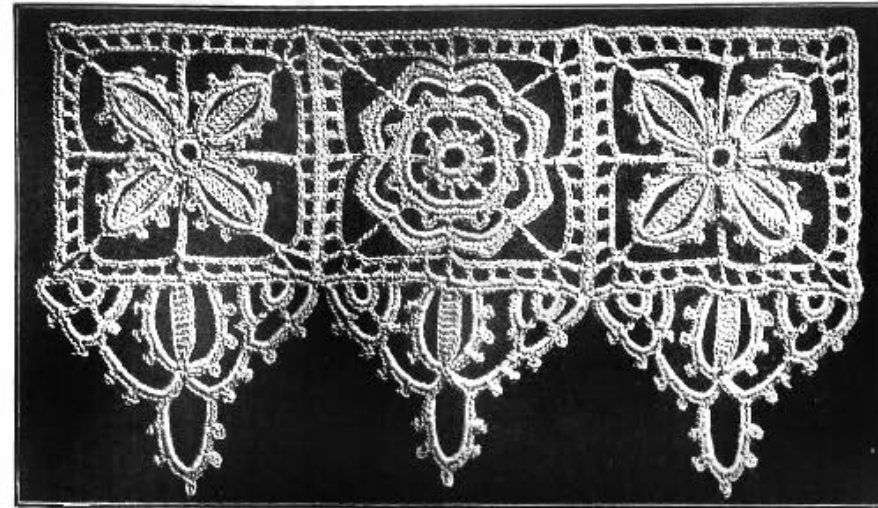
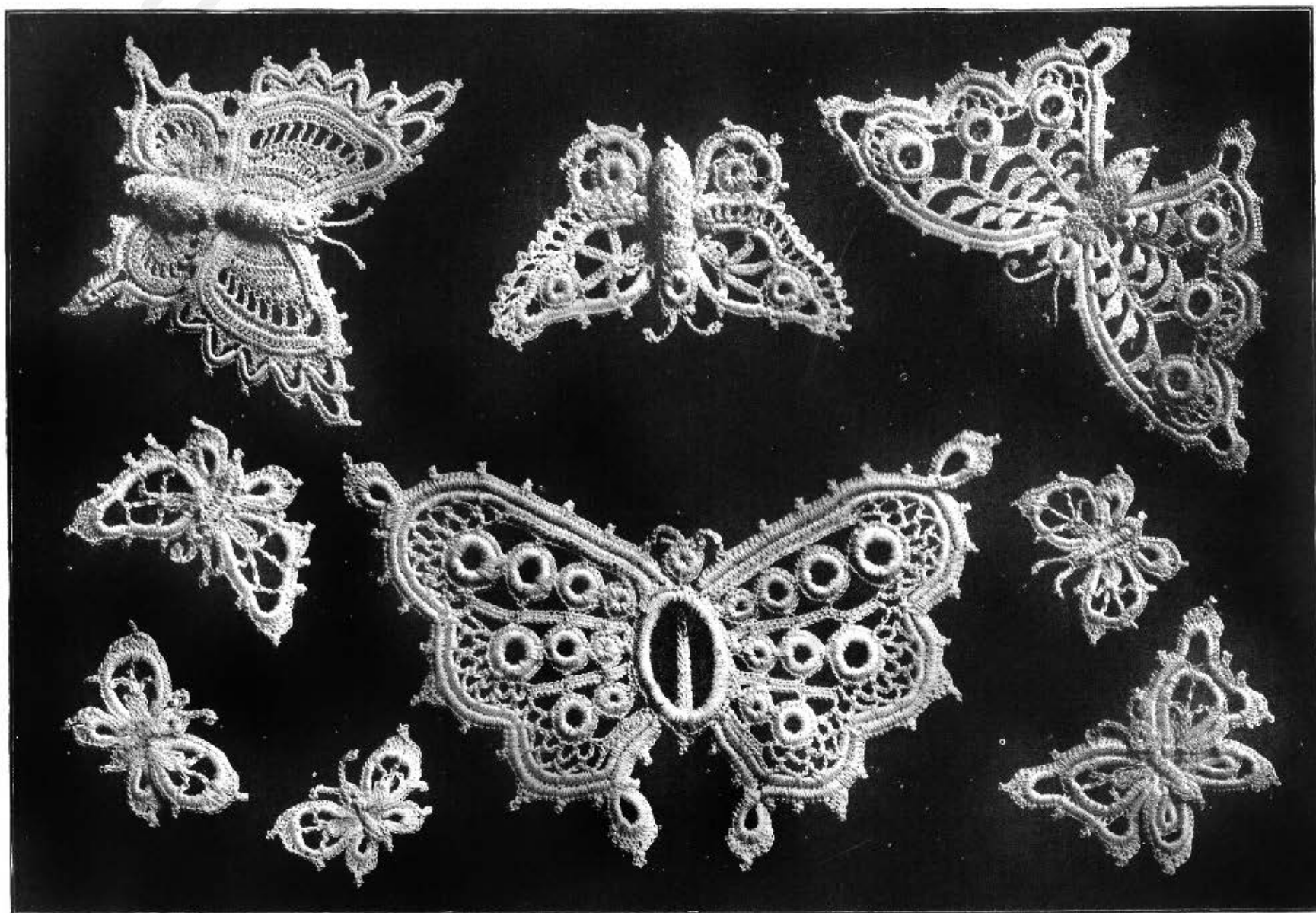


Fig. 55. A Venetian Design (See page 23)



F

G

H

1 h t, 3 t, p, 3 t, 1 h t, and 5 d; 1 d over c into same st on body. Draw cord until wing has its proper shape.

Leave c; sl st around end of body, working a picot at the point; when opposite beginning of lower left wing, draw c over underneath and work lower right wing. Then work up on body until opposite beginning of upper left wing and repeat directions for same. Leave cord, sl st into top of body at beginning of head, fasten off.

Butterfly I is the same as F, excepting that it has 4 d t, followed by 5 ch, worked in "groups" of upper wings instead of 3 d t.

Butterfly D is the same as I, excepting that the last row has a scallop to form the points at lower edges of upper wings and 6 d, 1 h t, 3 t, p, 3 t, p, 6 d over c alone, to form the upper points.

Butterfly H is the same as E, until you begin to work around wings over c. The spaces are simply filled with d all around the four wings and another row of d with p at intervals worked into back strands of row below; the points being formed by working 6 d, 1 h t, 1 t, p, 1 t, 1 h t and 6 d over c alone. Be careful to shape the butterflies by manipulating the c as you go along.

The smaller butterflies D and H may be made with bodies same as A if desired.

Butterfly G (Page 26)

First work a small ring, with antennae, for the head. Then wind padding 20 times round a mesh nearly $2\frac{1}{2}$ inches in circumference, and fill with d, for the slide; join the head at one end and work a bar of d into a ch, across back of ring, from one end to the other, over which the velvet is to be slipped. Work a p on ring opposite head.

WINGS—Sl st to st about $\frac{3}{8}$ -inch from head on right side. Join a ring of padding wound 5 times over 1 match. Cover half the ring with d; join a ring of padding wound 6 times round 2 matches and fill one-half with d; join ring of padding wound 8 times over 3 matches and fill one-half with d; join a fourth ring of padding wound 12 times over 4 matches; work all the way round on this ring and fill the other halves of remaining 3 rings, working up to body. Sl st upon body toward head, 3 or 4 st; work a chain connecting the rings; then 7 loops of 5 ch around top of largest ring, and a chain connecting rings on lower edges, up to body. Sl st 3, down on body, join 3 rings as above and when all are filled with d, sl st up to chain connecting the lower edges of first row of rings. Work d into ch to where smallest ring is joined; fasten into smallest ring of second row; work d into ch, to joining of second ring, and fasten into second ring of second row; d into ch to joining of 3rd ring; fasten last ring of second row; d into rest of connecting ch; 6 loops of 5 ch around top of last ring of 2nd row; work ch to connect lower edges of rings, up to body. Work a 3rd row of rings with 2 rings. Turn; work d into last

connecting ch up to loops, then work loops of 6 ch all around outer edge and d into connecting ch across upper edge of wing, to body. Left wing is worked in the same way with wrong side of work held toward you. Finishing rows: Join in c beginning where right wing joins body at lower end. Hold right side of work toward you; work d into row below; 1 d over each loop and as many d over c alone, between loops, as is necessary to give a graceful shape to the wings. At top sl st under head, draw c over underneath, and work all around left wing. Where wing joins body below, work 1 d over c into body; turn, and holding wrong side of work toward you, work into back strand of preceding row—a final row of d and p, with a scallop of 1 h t, 1 t, p, 1 t and 1 h t in center of each of the two lower curves of wings; work points, by twisting the cord into a loop and working over it 10 d, 2 h t, 3 t, 2 h t, 10 d. Draw c to shape loop.

Separate wings with from 6 to 10 or more rings in a row would make handsome ornaments for hat trimmings, and numerous other uses and adaptations will suggest themselves to the clever needle worker.

Hat Pins (Page 28)

FOR the center hat pin, choose one with a good sized head, set with a large crystal setting. Cover all but the setting with silk or satin.

Select a brass ring large enough to fit around the outside of the setting. Cover ring with d and around this crochet as many rows of knot stitches as are needed to cover the top. Draw over edges and fasten underneath. The model shown has an amethyst setting—is covered with white satin and knot stitch done in gold thread. Pearls are sewed around the outer edge. The cover may be carried out in colors to match hat or gown. The other four hat pins have crystal tops and all are covered with a piece of fine white filet crochet. Crochet a square piece large enough to cover top and to be drawn together underneath and fastened.

The hat pin with the six roses is of amethyst crystal and pearl beads are used for the centers of the white roses. The pin below is also amethyst, and the flowrets are pink ones like those in pin set, but have only four petals each. See Fig. 59.

The pin with the three roses has a round top like the two above—but the roses are set on in such a manner that it appears triangular. The roses are made the same as the smaller ones, but of No. 60 instead of No. 100 thread. The top is amber crystal and amber jewels are sewed in the centers of the roses.

The top of the pin in lower right hand corner is oval, and of green crystal. It is surrounded by for-get-me-nots, made of pale blue D. M. C. Perle No. 12. For the centers use opaque yellow beads.

Forget-Me-Not. (Fig. 57)—Ch 5 and work a Clones knot of 12 loops over the chain. Ch 4 and work another knot, and repeat until you have five knots, then sl st to the first st made, thus forming a ring of knots. Fasten

off, leaving an end of thread about five or six inches long. Thread a sewing needle with the same, and pass over and over between the knots, then draw the thread so that the knots will be brought together close enough to form the forget-me-not. Sew a small yellow bead in the center and fasten flower to pin.

Rose—Chain (ch) 4, join in ring, ch 6, work 5 treble in ring, with 3 ch between the trebles. Ch 3; sl st into third st of 6 ch.

Second row—* One double, 1 h t, 4 t, 1 h t, 1 d over 3 ch. * Repeat from * to * over each 3 ch.

Third row—Turn work so back of rose is towards you. * 4 ch, sl st between next two petals, repeat from * to * till there are 6 loops.

Fourth row—Turn work over. Proceed as in 2nd row, having 6 t instead of 4 in each petal.

Fifth row—Turn; work 6 ch and sl st between petals as in the 3rd row.

Sixth row—Turn work, proceed as in second row, having 8 t instead of 6. This completes the rose.

Pin Set with Pink Flowers and Pearls (Fig. 59)

MATERIALS—D. M. C. Cordonnet Special No. 50 White.

D. M. C. Cotton Perle No. 12 Pink. Small pearl beads, flat on one side. Eagle Hook, No. 12 or No. 13.

To Cover Pins—Work a chain a trifle shorter than the top of the pin. Turn. Work 1 d into each stitch all along one side of the chain, 3 d into the last stitch; then 1 d into each stitch along the other side of the chain. Into the stitch at the other end, work also 3 d. Work round and round, taking up both strands, and working 3 d into each end stitch until the piece is as long as the top of the pin. Then stop increasing at the ends. When the piece is wide enough fasten off, and cover pin by sewing together, over and over, underneath.

The Flower (Fig. 59)—First row: Chain 5, join to form a ring.

Second row—* Chain 4, and work 1 d over ring. Repeat from * until you have four loops if you desire four petals, five loops for five petals.

Third row—Over each loop work 1 d, 1 h t, 3 t, 1 h t, and work a sl st into the double between the loops. Fasten off leaving a thread with which to fasten the pearl in the center of the flower and sew the flower on to the pin.

Butterfly Pin Set, (Fig. 58.) Use butterfly A for the large pin, and E or F for the smaller pins. See page 26 for butterflies.

These pins need not be ripped apart to be laundered if pins are chosen which will not rust. Cleanse with warm water, Ivory soap, and a soft brush; rinse thoroughly, roll in a dry cloth to absorb as much of the moisture as possible, dry quickly. If the water used is not too hot, and the pins are not left to soak, not even the jewels or pearls need be removed.

Butterfly Set in Irish Crochet

Collar (or bertha), Cuff (or rever). (See Figs. 60 and 61)

MATERIALS—D. M. C. Cordonnet Special, No. 100 for motifs, and for Clones knot, picot and Venetian fillings, No. 150 for the fine loop filling; No. 10 for padding cord.

Hook No. 14 or finer.

The collar is shaped so that it may also be used as a bertha, the cuffs as revers, for cuffs on short sleeves; or, if to be used at the wrist, the scrolls may overlap without in any way detracting from the design.

Scroll—Over a c of 6 strands work 25 d; join to form a ring, then continue over c with 150 d; join the last d to the 25th d, counting back, to form a ring at this end. Turn; work 1 d into each d below, taking up back strand only, and increasing around rings as necessary. Draw into desired curve by means of c.

3rd row—Leave c. Chain 3; turn work so that ribbed side is toward you; draw loop through d opposite joining of

ring; chain 3, miss 2 d on scroll, 1 t into the next. * Chain 2, miss 2, 1 t into next; repeat from * until you have 41 t. Ch 3, miss 2 d, sl st into next; this should bring you opposite farther ring. Fasten off.

4th row—Begin at joining of first ring where you left c. Have ribbed side of work toward you, pick up c and work d round ring, taking up both strands and increasing as necessary. Over 3 ch work 4 d, over every 2 ch work 3 d, and work around next ring same as round first, up to the joining. There fasten off both c and working thread. (The breaking off thread and beginning at other end instead of turning is done to give a ribbed effect and yet have scallops on edge with right side toward you.)

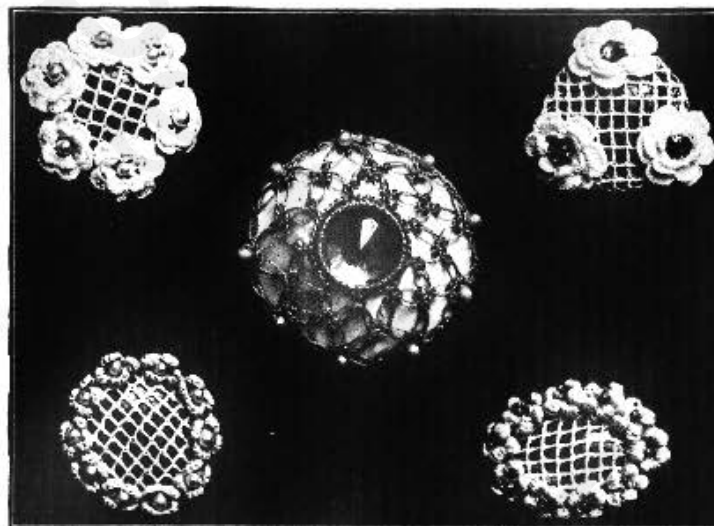


Fig. 57. A Group of Pretty Hat Pins. (Page 27)

5th row—Begin at joining of first ring again and join in a new c. Work d around ring as in previous row. When above beginning of open-work, ch 6, fasten into 4th st back; fill ch with d; continue with 1 d into each st below until above the 5th t; there work a p, then 3 d on scroll; ch 8, fasten into the 3d st to the right of p; over 8 ch work 3 d, p, 4 d, p, 4 d, p, 3 d, work d on scroll until above the 10th t; then a p, 6 d, p, 3 d; ch 8, fasten back midway between picots; ch 8, fasten back into 3rd st to the right of first p; over last ch work 3 d, p, then fill with d; over next ch work 4 d; ch 7, fasten into middle st of arch just completed; over 7 ch work 3 d, p, 4 d, p, 4 d, p, 3 d; over next ch, to complete the arch, 3 d, p, 3 d.

Work d on scroll until above the 20th t; ch 7, fasten into 5th st back; fill arch or ch with d; 3 d on scroll; ch 12, fasten into the 3rd st to the right of arch just filled; over 12 ch work 3 d, p, 4 d, then fill with d; 10 d on scroll; ch 7, fasten into the 5th st to the right; fill with d; 3 d on scroll; ch 12, fasten into 3rd st to the right of the small arch just filled; 6 d over the ch; ch 7, fasten into the 6th d over the left end of the first large arch; over the 7 ch work 12 d, then 3 d over the ch of 12 (or second large arch); ch 12, fasten into the 3rd st to the right of the d into which the last 7 ch was fastened; over this top arch (or 12 ch) work 3 d then 5 p, each p followed by 3 d; to complete next arch work over it 2 d, p, 3 d, p, 3 d. Continue working around scroll, reversing order of scallops, to ring, around which work d as before, up to the joining, then fasten off.

The larger scrolls toward center of collar have 25 d in each ring and 150 d between the rings. There should be 51 t in the open work row and scallops on edge must be spaced accordingly.

Flower—Wind padding 20 times around a mesh $1\frac{1}{2}$ inches in circumference. Fill the ring with d.

OPEN PETAL—Pick up c of 4 strands. Over c work 24 d. Leave c and work 3 ch, then 1 d into every 3rd st of previous row back to ring. Turn, 3 ch, and 1 d over each loop of 3 ch of previous row back to c. Turn, 3 d over c into each loop of 3 ch back to ring, 2 d over c into ring. Turn.

SOLID PETAL—Over c into succeeding st of last

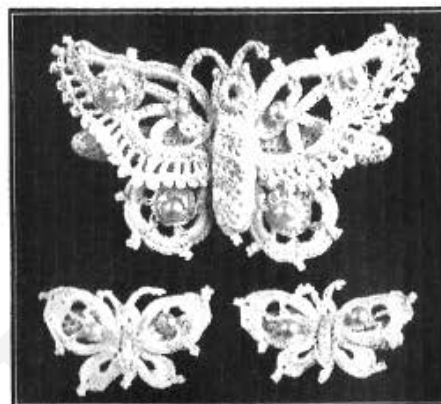


Fig. 58. Pin Set. Butterflies with Pearls (See Figs. 53 and 56)

4th row—Work a row of d (over c) and p at intervals. Between the petals take out hook, insert midway between petals, pull loop through (to give better shape). Around inner strand of ring, work open picots.

Stem—After finishing last petal, work 3 d over c (if stem is to turn to right), into ring. Then 90 d over c alone, and back to ring, draw to the proper curve by means of c, and fasten securely underneath. For stem turning to left, work only 1 d over c into ring, after finishing petals; work stem of 90 d, twist it so it will turn to left, and fasten.

Stems—The stems of the center flowers on collar are about 90 d in length, the others on the cuffs about 95 d. Increase or decrease the number if necessary.

Rings or Bosses—1st row: Wind padding over mesh a trifle larger than handle of crochet hook 8 times. Fill ring with d.

2nd row—* Ch 5, 2 d in next 2 d of first row. Repeat from * all the way around.

Butterfly—For making head and body see instructions for butterfly A on page 24.

UPPER RIGHT WING—Slip stitch to 3rd st from head. Hold wrong side of work toward you. Chain 10, and without turning fasten into the same 3rd st. Over the ch work 18 d, forming a ring. Turn, ch 4, miss 2 on ring, work 1 d into next st, and repeat all around ring, making 6 loops. Turn, ch 5, 1 d over next loop, repeat all around. Chain 3, and sl st into the next 6 st on body.

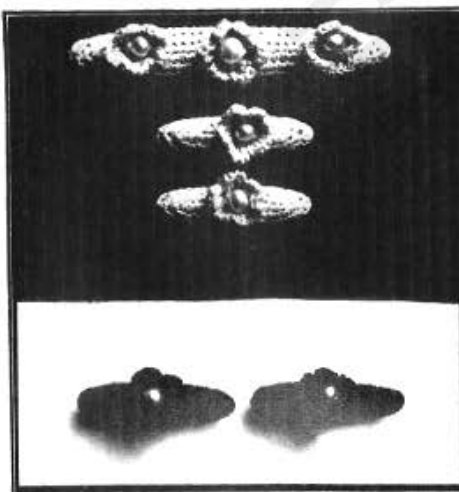


Fig. 59. Pin Set with Pink Buds and Pearls. Beauty Pins Covered with Crochet in Black Perle, No. 12

LOWER RIGHT WING: Chain 7, sl st into the st on body at beginning of ch. Turn, work 11 d over ch. Turn, ch 5, miss 2, 1 d into next st, repeat all around, making 4 loops. Work the d after last 5 ch into the same st as beginning of this ring.

LOWER LEFT WING: Work 1 d into each st around end of body, till you reach the point opposite the ring of the wing just finished. Repeat instructions for lower right wing.

UPPER LEFT WING: Slip stitch on body until opposite ring of upper right wing, then repeat instructions given for that wing. You will now be 2 sts from the head on the left side.

EDGE OF WINGS: Turn and hold work with the right side towards you. Draw over c underneath from the other side and work the next two rows of the edge over the c. Over each of the next 3 loops work 5 d, over the 4th loop work 2 d, then 10 d over c alone, then 2 more d over the same 4th loop. Work 5 d over each remaining loop, and 4 d into succeeding st on body, over the sl st. Around the lower wing work 5 d into each of next 2 loops, 5 d over c alone, then 5 d into next 2 loops. Slip stitch into next st on body. One d into each d around end of body and work a row around wings on the right the same as just worked around left wings. Having reached the head on the right side, turn.

LAST ROW—The work is held with wrong side towards you, and you work into the back strand, to give the ribbed effect. There should be 3 p's on upper side of upper wings, then at point work over c alone 3 d, 1 h t, 3 t, p, 3 t, 1 h t,

3 d. Work 3 p's on lower side of upper wings also, then 1 d into body between the upper and lower wings (over all the intervening sts). There should be 4 p's on each lower wing. At point of body work over p c alone 2 d, 1 p, 2 d. Stuff body with a little cotton, sewing across from one edge of body to the other, underneath.

After all motifs are finished sew them securely in place on the pattern. Usually they are sewed on face downward, but where the Venetian filling is used it is preferable to sew them right side up.

Sew a chain along the upper edge of collar and cuffs, then put in the fillings.

Fillings—The finest filling is a series of small loops of 2 or 3 ch. The general rule for the picot or bébé Irish filling is, 2 ch, p, 3 ch, p, 2 ch. It is often advisable to use a t instead of the last ch. Aim to keep the spaces as even as possible.

For the Clones knot filling ch 10, a knot of 10 loops, ch 3.

The Venetian or bar and picot filling is a little more difficult and it is advisable to work the sample (page 7) before trying an elaborate piece.

After all of the filling is put in work the edging around the neck. That this may be done more easily the ch may be loosened from the pattern, and if the work be done over a c of two or more strands, the latter

will enable one to adjust the curve at the neck to a perfect fit.

Edging—7 d over the ch outlining neck, p, 3 d over ch; ch 7, fasten back into third d to the right of p. Cover 7 ch with d. Repeat.



Fig. 60. Design in Irish Crochet for Collar or Bertha with Cuff to Match. (See Fig. 61)

Butterfly Bow Slides

(Fig. 62)

FOR the upper slide use butterfly H, for the lower, butterfly D. The arches connecting the rings (one above, in the upper slide, and below supporting the balls in the lower slide), consist of chains of the necessary length, covered with d; then a row of t, worked the same as around rings; and lastly a row of close d. Join balls as illustrated (Directions for making balls, page 31). Work the butterflies first, then the "slides" and lastly the connecting arches.

The Slide—Wind padding 20 times over mesh $2\frac{3}{8}$ inches in circumference. Fill with d; join to first d. Chain 5, * miss 2 on ring, work 1 t into next; ch 2 and repeat from * all around, occasionally missing only one on ring as you may find necessary to keep work flat. Sl st to the third of the first 5 ch.

Work 4 d over each space until you have covered about $\frac{1}{4}$ of the circle, then work the tiny butterfly wings as follows: ch 14; fasten into first d to right of ch; work 6 d over ch; chain 3, fasten into 4th d to the right; over 3 ch work 6 d; then continue over the longer chain with 5 d, p, 9 d, p, 2 d. Work over several more spaces on the circle, then join one of the butterflies thus: ch 1, draw loop through a st, midway between point and body of the upper left wing of butterfly, over the ch st work 3 d; work over 4 more spaces on the circle, then join to upper right wing; work

over 4 more spaces, then make the tiny wings and finish working the circle. When both rings are finished, sew or crochet together at center.

Balls—Ch 5, join; 15 tr over ring. Work 1 row of d, increasing by 4 st. Work into back strand and keep right side inside. Work 2 even rows of d, then decrease by omitting every 3rd st. Stuff tightly with cotton, when almost closed. Close up. Work a ch from 3 to 10 st before fastening off.

Use No. 50 or a coarser thread. For the bag (Fig. 63) make two balls. Fasten off one ball, leaving enough thread to sew on bag. Finish the other ball with a ch loop just large enough to slip over first ball.

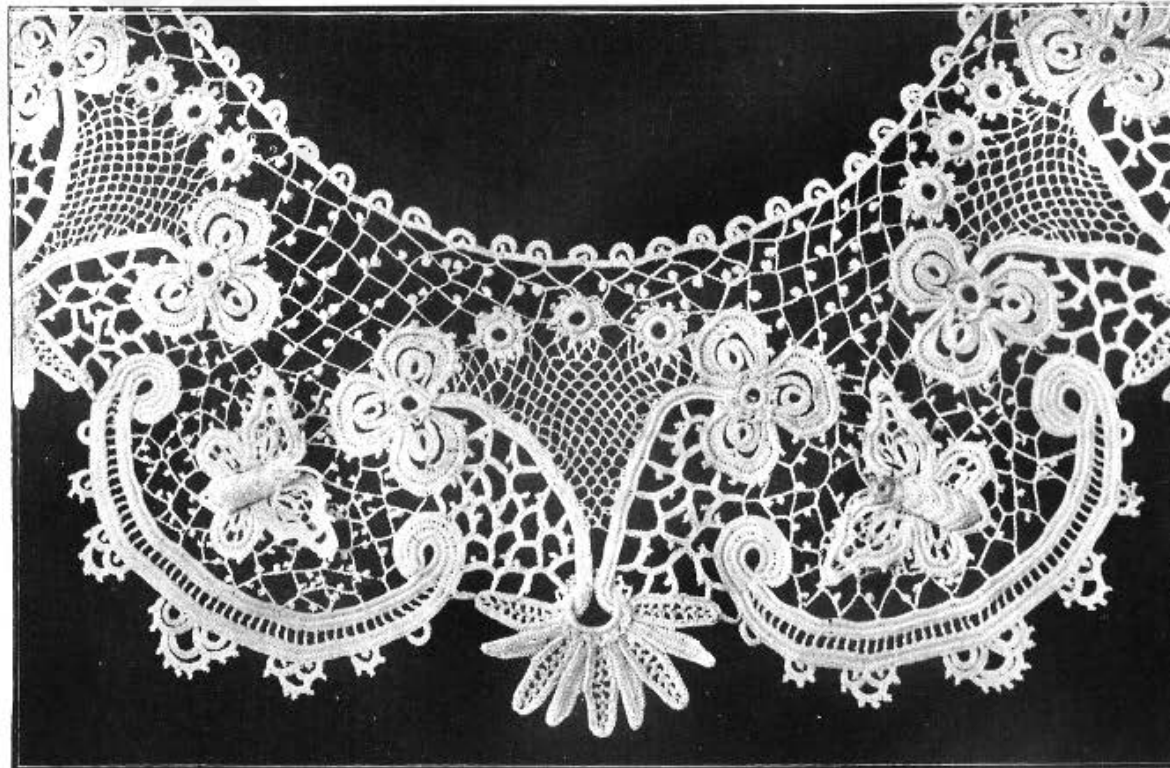


Fig. 61. Detail of Fig. 60, about two-thirds actual size

Irish Crochet Opera Bag

Fig. 63

Medallion on Front of Bag. 1st row—Chain 35, join into a ring.

2nd row—Chain 6, * 1 t over ring, ch 3. Repeat from * until there are 15 t, ch 3, and sl st into 3rd st of the first six ch.

3rd row—Chain 6, 1 d over next 3 ch. Repeat. Over last 3 ch work 2 ch and 1 t.

4th row—Chain 7, 1 d over next loop of preceding row. Repeat all round.

5th row—Eight ch and 1 d over each loop.

6th row—Nine ch and 1 d over each loop.

7th row—Ten ch and 1 t over each loop.

8th row—Two loops of 7 ch and 1 t over each loop of preceding row.

9th row—Chain 7, a Clones knot of 8 loops, ch 5 and 1 t over each loop.

10th row—Chain 5, Clones knot, ch 8, and 1 t over each 5 ch of preceding row.

11th row—Chain 9 and 1 t over each 8 ch of preceding row.

12th row—Join in c of 8 strands. Over c and each space of 9 ch work 9 d, ch 5, fasten into 4th d to the right, over the 5 ch work 7 d, then continue over c and same space of 9 ch with 5 more d.

As you go along draw c slightly if necessary to make the edge lie flat in a perfectly even circle and not in scallops. After you have worked over the last space of 9 ch leave c and slip st into the first d worked over c. Then fasten off c.

13th row—Slip st to the 3rd d on the next tiny half-circle, then work a petal thus: ch 4, 2 d t into same st on half-circle (work into back strand). Leave the last loop of each d t on the needle and then take off all loops at once. Chain 5, sl st into same st on half-circle. * Slip st into next d on half-circle, then work a petal like the first one made. Slip st into next d, and work a third petal. Fourth petal: slip st into next d on half-circle work 3 d t into same st, leaving last loops of each on needle and drawing thread through all at once. Chain 5 and this time do not fasten into this half-circle, but, miss the next tiny half-circle on the large ring and proceed to work into the next one a half-daisy like the one just finished.

SECOND HALF-DAISY—Three d t into 3rd d of the half-circle (leaving on last loops of each and drawing thread through all as before), ch 5, fasten into same st on half-circle. Repeat from * all around.

Slip st to tip of 1st petal of 1st daisy, ch 5, 1 d into tip of next petal.

14th row—* Chain 6, 1 d into tip of 3rd petal, ch 6, 1 t over the st, connecting 4th petal of this half-daisy to the first of the next, ch 6, 1 d into tip of second petal. Repeat from * all around.

15th row—Join in a c of 8 strands, and over c and the ch edge work a row of d as closely as possible.

Flower Center—Chain 6, join into ring, ch 5, 1 d over ring, repeat until you have 5 loops, then work 2 ch and 1 t over ring, making 6 loops around the ring. Join in c of 4 strands. Work 5 d over c alone, then 1 d over c and next loop. Repeat until you have worked the d over fourth loop then begin stem.

Stem—Work 100 d over c alone, turn, 1 d into each stitch, back to the fourth loop. Twist stem around, adjust to proper curve by means of c, then

work another d over c and fourth loop. Continue with 5 d over c alone, and 1 d over next loop until you have finished the ring around the center. Work 5 loops of 5 chains into each of which work a tiny scallop. Make a flower according to directions on page 29, and place ring of flower over the above center, when basting to pattern.

The Leaf—Work over a cord of 4 strands. 75 d over c alone; turn and work back 25 d. Turn.

5 d over c into preceding row, 10 d over c alone, turn and work back 25 d. Turn.

10 d over c into preceding row, 10 d over c alone, turn, * work back 30 d, turn; 15 d over c into preceding row; 10 d over c alone, turn; repeat from * twice more, then work doubles all the way back to the beginning.

Back of Bag—Work a ch and baste it round the edge of pattern as you did for the front. Begin at straight upper edge to work a "honey-comb" filling thus: * ch 7, miss 4 on edge, work 1 t into 5th st. Repeat from * all the way across. Slip st 3 or 4 st along outside edge, then turn. 2nd row—Work 1 t over each 7 ch of preceding row, and ch 7 between the t. Continue thus until the space is filled. Drawing lines across the pattern a half inch apart will aid in keeping the rows even.

Work a strip in "honey-comb" one inch or more in width to set between the front and back of bag. Whip edges together, join in a c of 8 strands and work as follows over all of the edges: * 11 d, ch 6, fasten back into the 4th d. Over the 6th ch work 10 d, then over c and edge, 6 d, a picot of 5 ch and repeat from *.

Rings—Wind padding over forefinger 25 times, and fill ring with d. Make four rings and sew to bag as indicated. Ivory rings covered with d can be used if preferred.

Cord or Handle—Work a ch, using No. 3 D. M. C. long enough to slip through the two rings on each side of bag as shown and allow for the two knots. Slip st all the way back into the right-hand strand of the chain. Fasten off, leaving an end of thread several inches long. Slip cord through two rings on one end of bag, tie in the knots, slip one end through the other two rings, then fasten together securely by means of the end of thread before mentioned.

For monogram, see page 5.

For balls, see page 31.



Fig. 62. Butterfly Bow Slides

Window Shades

In the best homes abroad and also in our own country, the window shades are handsomely trimmed with an insertion or edge and sometimes with both. Necessarily they are expensive. But, with suitable threads upon the market, we need not deny ourselves, as a small outlay of money and time, pleasantly spent, will supply us with these helps to the home beautiful. There is a shade of D. M. C. Cordonnet Special, cream 711, No. 10, which exactly matches



Fig. 63 Bag in Irish Crochet
Pillow with Border in Filet
See illustration on back cover

Work both squares and borders with even edges, omitting the outside solid meshes. The latter are added afterward, thus:

Beginning at lower right corner of a square ch 3 (for a t), finish first group of solid meshes with 3 ch instead of a t and sl st over the two meshes on the edge. Begin the first solid mesh and end the last one of each group with 3 ch instead of a treble and sl st over the intervening spaces. Having worked into the last open mesh below and reached the corner ch 3 and begin to work across the top of the square by working 2 t into the side of the last treble made, and 1 t into the next st.

the beautiful cream of the Holland shade. Then the D. M. C. linen threads, the Alsatia and Perle, all of which are suitable, come in all the wanted shades and sizes. A design especially adapted for this use is shown on page 25, Fig. 55. The band alone without border may be used as an insertion, and with the design just as shown, to edge the shade, a perfect match is secured, and a handsome result. Design, page 24, Fig. 54, is also suitable, combining the necessary strength with a desirable openwork effect.

Begin border with an extra row of 11 open meshes. This row is not shown in the pattern and is slipped under the uneven edge of the square, when border and square are joined together. At the other end of border, work also an extra row of open meshes.

Those who prefer to work filet from a block pattern will find this design on the cover of the new book, *Filet Crochet No. 1* (with preface and instructions by Anna Wuerfel Brown). The book contains full instructions for all kinds of filet and shows over 100 original designs. The pillow is made of brown burlap or crash, and the filet is done in D. M. C. Cordonnet No. 20, in ecru.

