

Lace Making.

LESSON XXV.

Irish Crochet Lace.

THIS popular lace is a leader among the different needlework specialties in popularity. It has been made for a great many years, but its quality has steadily improved, until to-day, Irish Crochet lace, in all its kinds, from fine to heavy, is esteemed more highly for general use than most other laces.

More or less experience in the making of this lace is required before one can maintain regularity in stitches. If the stitches are close and evenly worked the figure, or flower, as the case may be, will be nearer perfect when finished than if the stitches are loosely done. Some workers

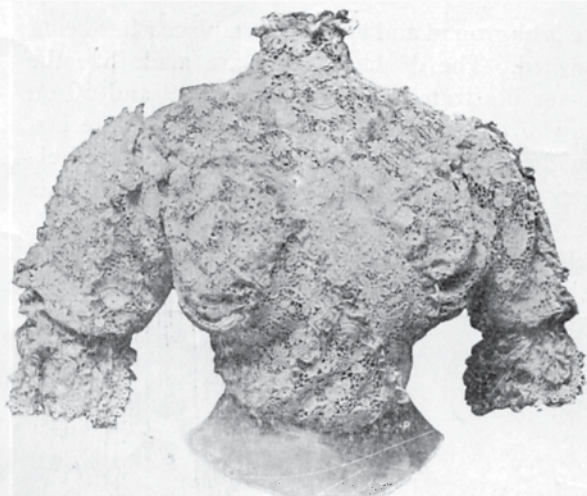


FIGURE NO. 2.—BLOUSE OF IRISH CROCHET. SEE FIG. NO. 63 FOR DETAIL.

naturally work more closely than others. Tight stitches are best. If one's work is loose, practice will be necessary to perfect it in this respect.

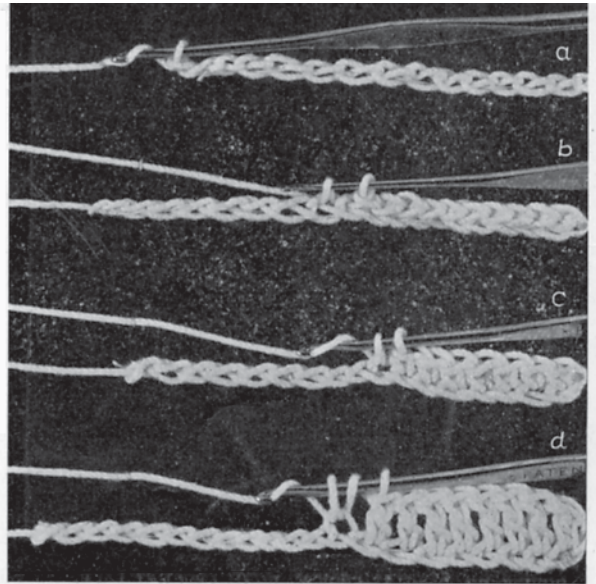


FIGURE NO. 4.—FOUNDATION STITCHES USED IN IRISH CROCHET LACE.

In making a number of figures of the same pattern the worker will, through familiarity, find it unnecessary to count the stitches every time; indeed, to secure uniformity of shape she may find it expedient to work more or less stitches than the prescribed number. In this lesson we have endeavored to illustrate varieties which show the several different styles of Irish Crochet lace which are now in favor for blouses, collar and cuff sets, chemisettes, and motifs which may be used in many different ways for trimming. The quality of thread used has a great deal to do with securing perfect lace. If the thread is rough

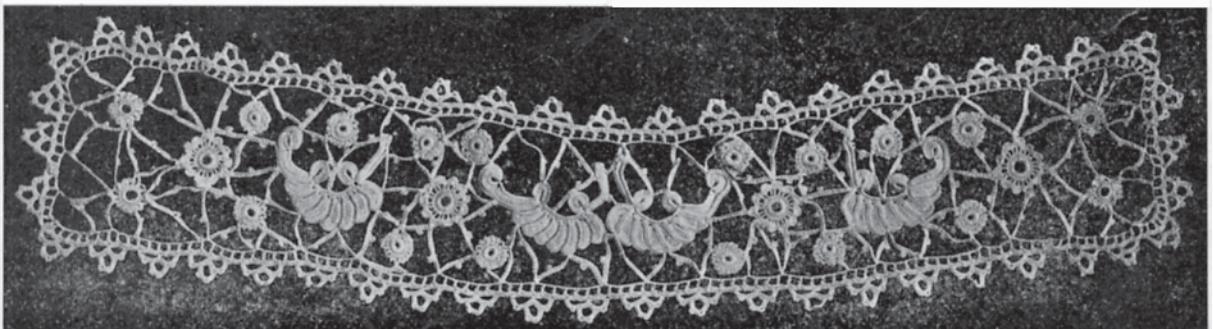


FIGURE NO. 3.—STOCK COLLAR, IRISH CROCHET LACE.

and uneven it will show plainly in the lace, even in the background (chain) stitch a smooth and even thread is essential.

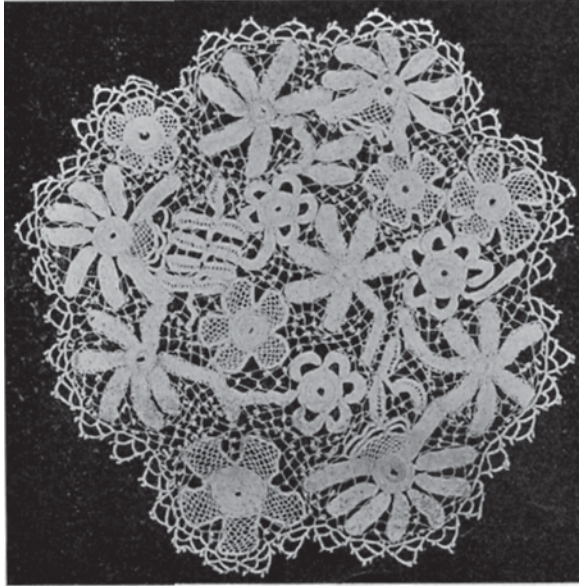


FIGURE NO. 5.—HAT CROWN, IRISH CROCHET LACE.

Figure No. 1, on the first cover page, is very elaborate and one of the newest varieties in crochet work. It is an adaptation of the Irish Crochet lace, originating with the French with most artistic results. Lace of this description is mostly used for trimmings on cloth suits, such as broadcloth or similar fabrics. Handsome evening coats are attractively trimmed with this style of lace. The design illustrated measures about twelve inches deep. The sprays are made separately from the background. To make the foundation, close double stitches are worked over a chain, as shown in detail at "d" Figure No. 4, and at about every six or eight stitches a picot is formed by working four chain stitches which are fastened with a single stitch. Continue the above double stitches to the next picot, and so on. After a quantity of this straight work is done it is sewn into the net-like foundation of squares and cross squares. The sprays are worked separately from



FIGURE NO. 7.—DETAIL OF CUFF, FIG. NO. 6.

the background and applied in place after being finished. The double flowers are made like the flower illustrated at Figures Nos. 49 and 50 on page 87 of this lesson—in sections, which are fastened one above the other to obtain the raised effect. Beautiful trimming can be made in this way by substituting less elaborate sprays.

Figure No. 2 is nearly all of lace in the rose

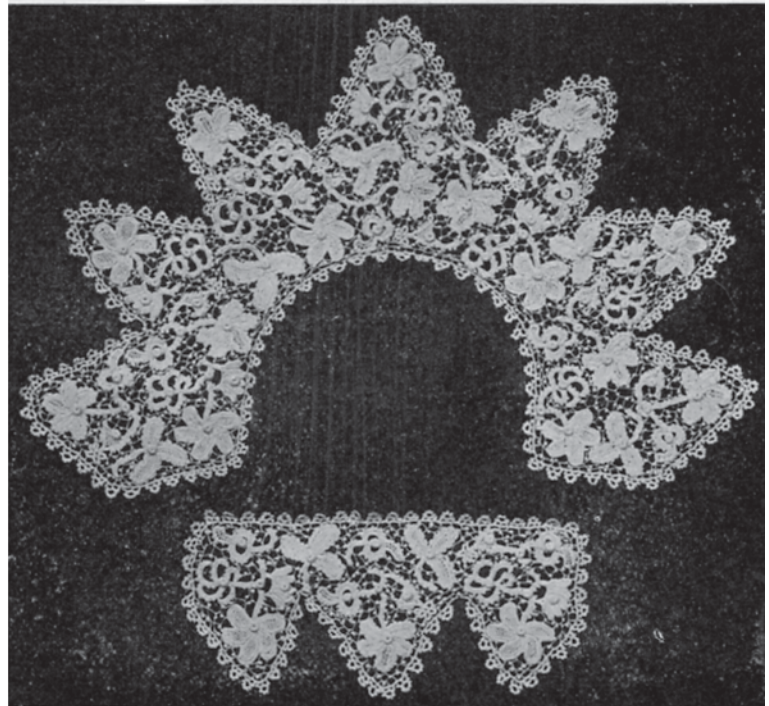


FIGURE NO. 6.—COLLAR AND CUFF, IRISH CROCHET LACE.

shamrock and thistle design illustrated at Figure No. 63. The cross bands are what is called Baby Irish Crochet lace, like design shown at Figure No. 32, having an edging of Valenciennes lace. Two or more weights of Irish lace may be used on one blouse with attractive contrasting effect, and the designs need not match. This blouse illustrates how several kinds of lace may be used together.

Figure No. 3.—In working this, the figures are made first and basted firmly to a paper or muslin shape, cut to the size and shape of the finished collar. Double stitches are worked over four strands of the padding thread for the several figures. After these are finished and basted

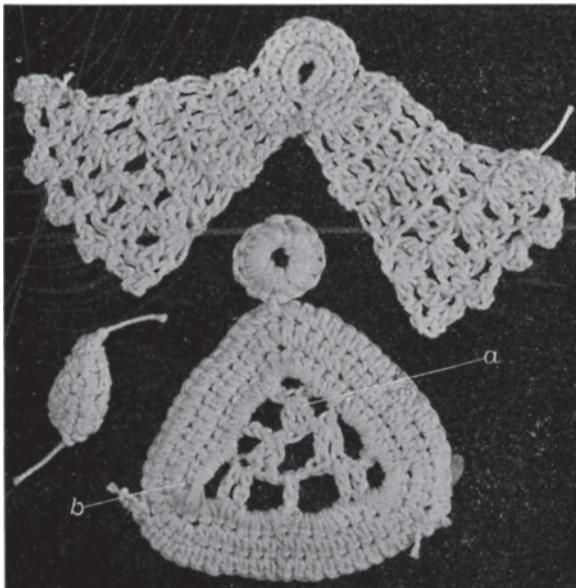


FIGURE NO. 8.—DETAIL OF ROSE USED IN LACE FIGURES NOS. 9 AND 10.

firmly to the pattern, an edge like that shown at "c", Figure No. 20, is worked and basted to the outer edges of the shape. Last of all, the back-



FIGURE NO. 10.—CHEMISETTE AND CUFF, IRISH CROCHET LACE.

ground of chain and double stitches is worked connecting the figures and edge.

Figure No. 4 illustrates from "a" to "d" respectively, how to crochet chain, single, double and treble stitches. These comprise practically

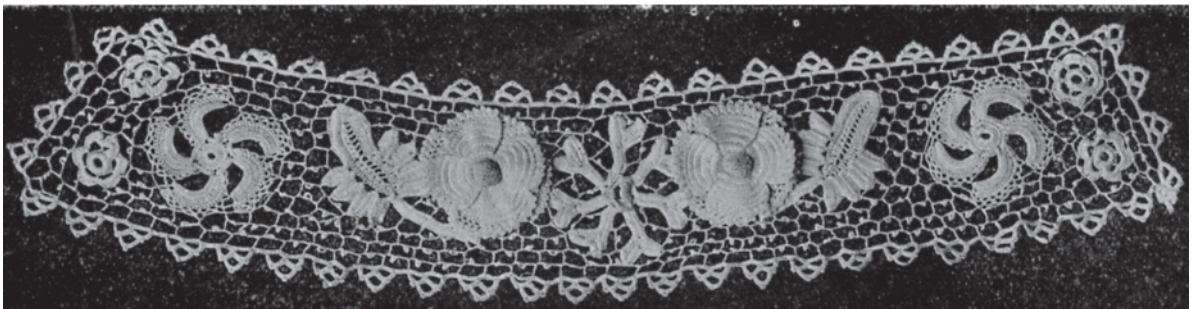


FIGURE NO. 9.—STOCK COLLAR, PART OF SET FIGURE NO. 10.

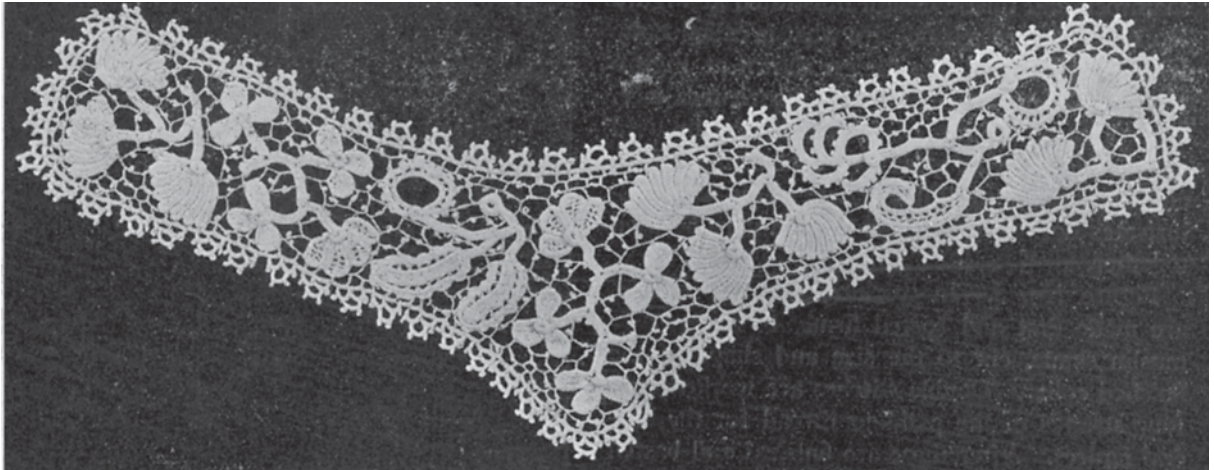


FIGURE NO. 11.—STOCK COLLAR, IRISH CROCHET LACE.

all the stitches used in making the lace this book illustrates.

Figure No. 5 shows how Irish Crochet figures

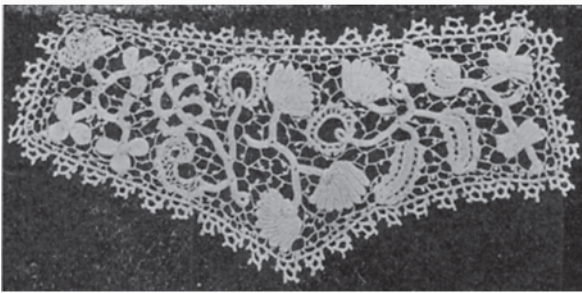


FIGURE NO. 12.—CUFF MATCHING COLLAR, FIG. NO. 11.

may be associated for a hat crown. A shape is cut, the finished figures are basted to it, an edge like that shown at "c", Figure No. 20, is worked and basted to the outer edge of the shape, and last of all the chain and picot stitch is worked connecting the figures and edge (see Figure No. 43). The brim is worked in the same manner. A hat of this kind is suitable for dress occasions at all seasons of the year.

Figures Nos. 6 and 7 show a Van Dyke design

suitable for a misses' coat or dress. The detail at Figure No. 7 presents a chain and knot background. The knot is called by some the "Clones" knot. It originated with workers at Clones, Ireland. To work this knot crochet say five chain stitches (more or less, according to the size of the thread you are using), put the thread over the needle and under the chain alternately eight times, more or less. This will nearly cover the needle and chain with stitches. Now draw the thread

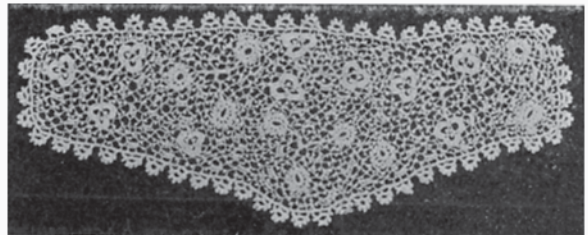


FIGURE NO. 14.—CUFF MATCHING COLLAR, FIG. NO. 13.

through these windings, draw up closely and take an extra stitch to fasten before making more chain and knots. This knot is not used as much as the single chain and picot for background, as it is harder to make, but as it makes a very beau-

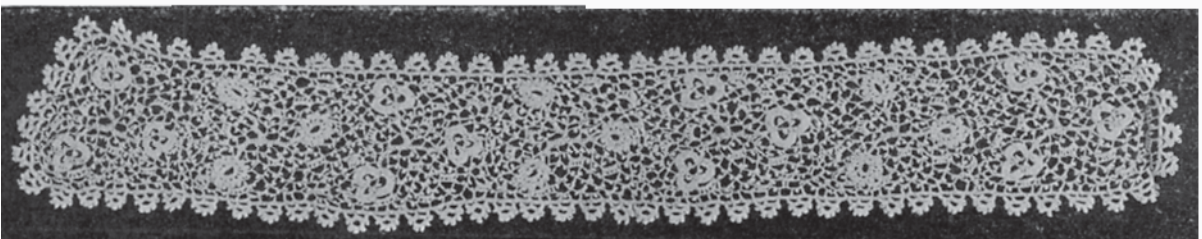


FIGURE NO. 13.—STOCK COLLAR, BABY IRISH CROCHET LACE.

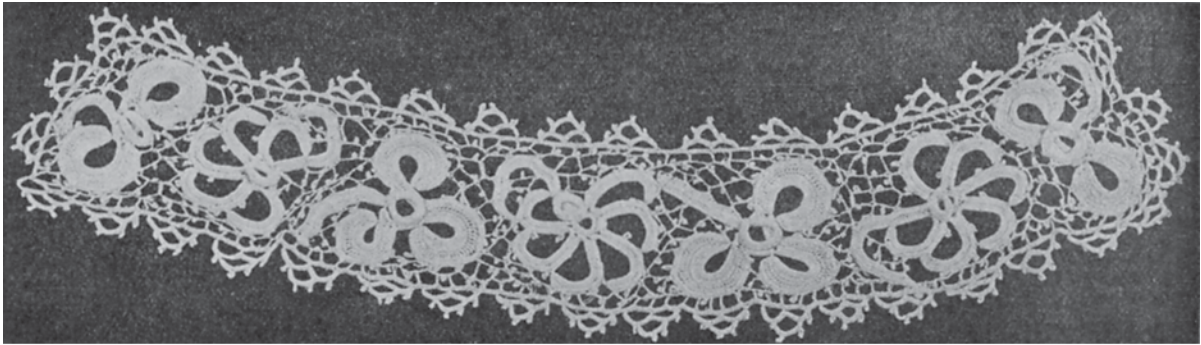


FIGURE NO. 15.—STOCK COLLAR, IRISH CROCHET LACE.

tiful background it is well worth practising to acquire the art of making it successfully. If, in drawing up the thread through the stitches the needle should stick, it is best to undo the stitches



FIGURE NO. 16.—CUFF MATCHING COLLAR FIG. NO. 15.

and commence over again, putting the thread over the needle and under the chain as before. If you find a needle that works more smoothly than another in making this knot, it is well to label it and use it for nothing else. The entire background of the collar and cuffs is worked with the chain and Clones knot.

Figure No. 8.—To work this double rose which is used in the lace illustrated at Figures Nos. 9 and 10, commence with the five lower petals, one of which is shown enlarged at Figure No. 8.

Commence at point marked "a" in illustration. Crochet 10 chain and join to form a ring. Crochet 6 chain, work 2 treble stitches in the center of the 10 chain first made; work 3 chain and 1 treble. This completes the first row. Now turn the work and begin the second row. Crochet 3 chain and 2 treble in the first treble stitch of the first row, then 3 chain and 2 treble stitches in the second treble of the first row. Then 3 chain and 1 treble stitch to turn. This completes the sec-

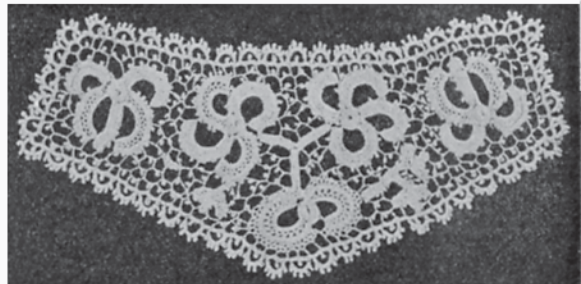


FIGURE NO. 18.—CUFF MATCHING COLLAR FIG. NO. 17.

ond row. Turn the work again and crochet 3 chain and 2 treble in the first treble of the second row. Crochet 3 chain and 1 treble in the center of the 3 chain of the second row. Crochet 3

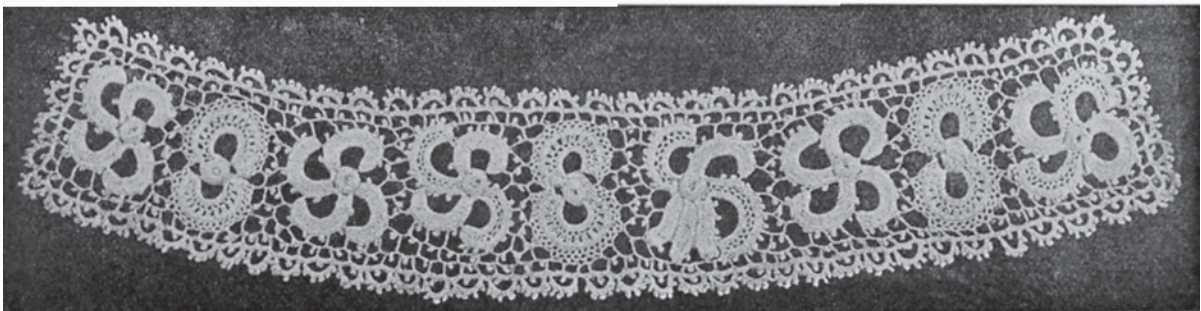


FIGURE NO. 17.—STOCK COLLAR, IRISH CROCHET LACE.

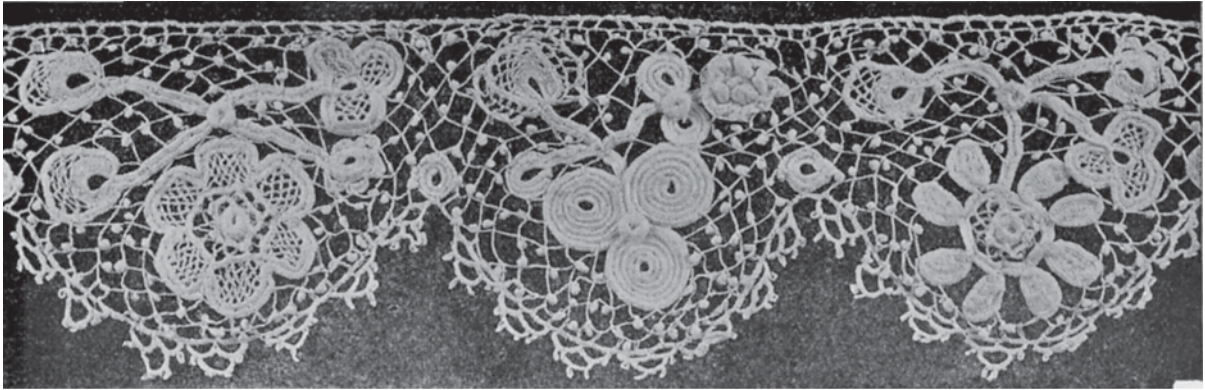


FIGURE NO. 19.—EDGE OF IRISH CROCHET LACE.

chain and 2 treble in the last treble of the second row. Crochet 3 chain and 1 treble to complete the inside or openwork of the petal. Here you break the thread. Take six padding threads and working from point marked "b" in illustration, crochet over these padding threads five double stitches in

secure to the ring which is shown in Figure No. 8, at the top of the petal. To work this ring, crochet 10 double stitches over three padding threads. Four more of these petals are made and joined to the central ring, completing the under part of the rose. To make the top or raised part of the flower, begin at the center, and crochet 10 double stitches over three padding threads to complete the first or inner row. For the second row work double stitches over the three padding threads, taking in with each the back stitch of the first row of double stitches. Now cut the padding threads, crochet 3 chain and turn the work; crochet 10 treble in the 3 chain. Turn the



FIGURE NO. 20.—IRISH CROCHET EDGES (ACTUAL SIZE).

each loop entirely around until you arrive again at point marked "b". For the second row work over padding threads double stitches, taking in with each of these the back stitch of the first row entirely around the petal, thus completing the second row. The third row is worked like the second, taking in with each double stitch the back stitches of the second row. At the point of the petal where it joins the center of the flower,

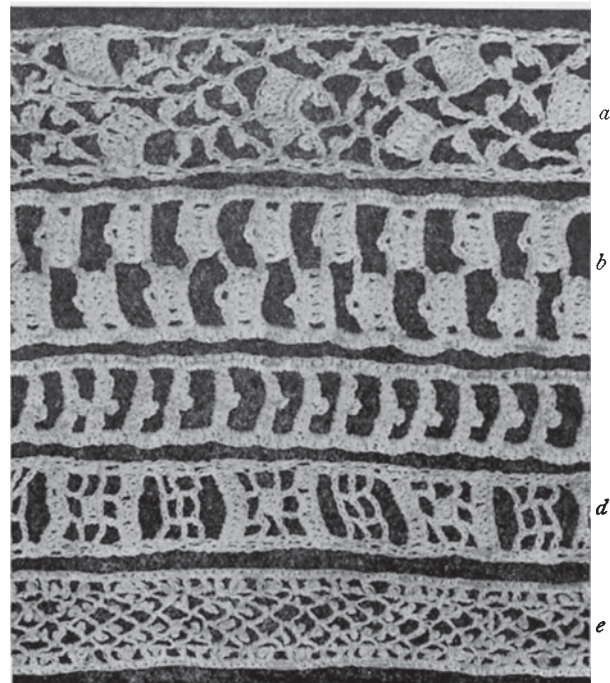
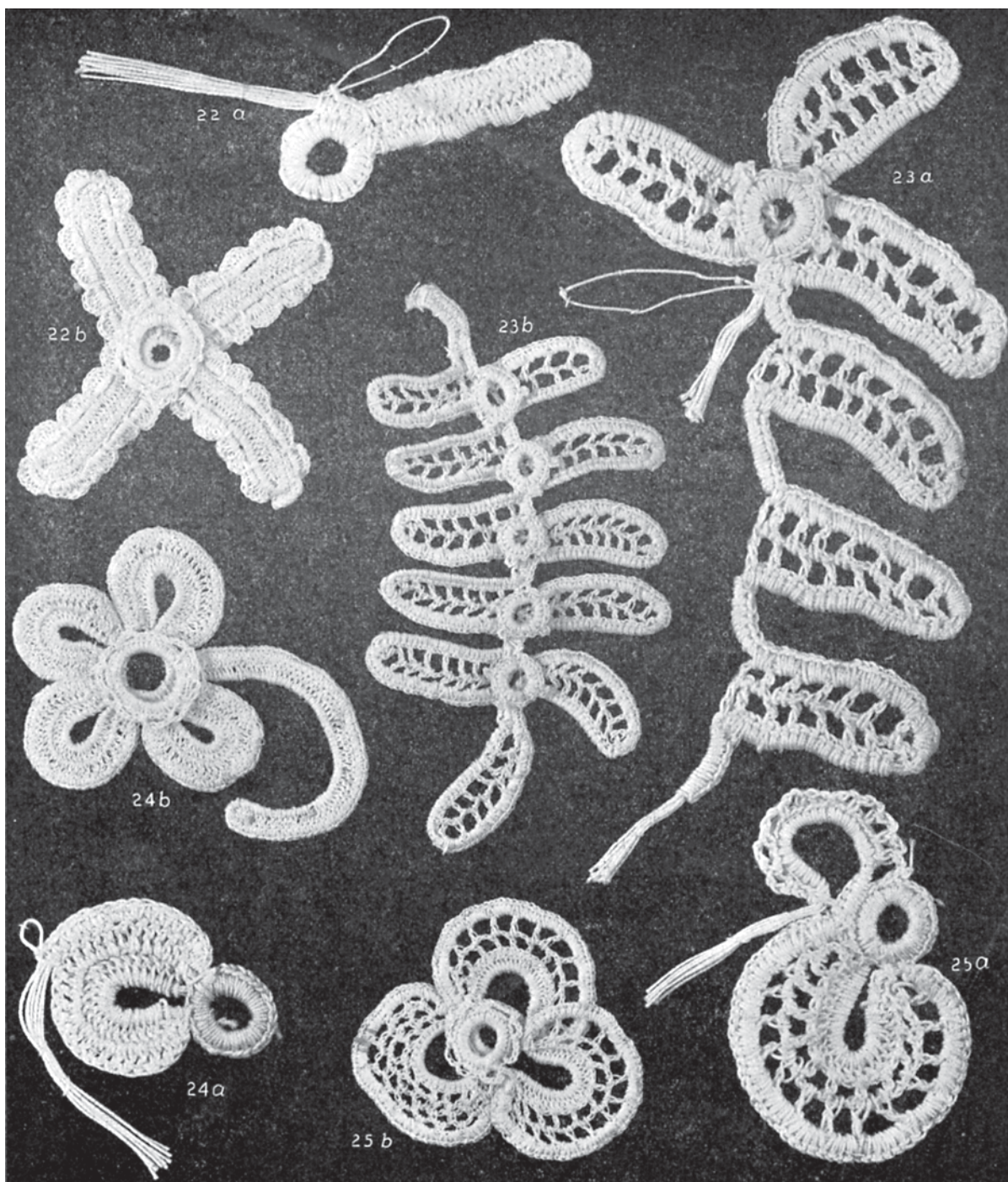


FIGURE NO. 21.—IRISH CROCHET BEADINGS (ACTUAL SIZE).

work and crochet 3 chain and 10 treble. Continue thus for four rows. For the last row turn the work, crochet 3 chain and 1 double and 2 chain and 1 double nine times, thus completing one of the upper petals, four of which are to be made.

To make the central button, crochet 2 chain, working over same several rows of double stitches and join. Work five or six rows in this way. This button is used as a finish at the top of the double rose. The correct number of stitches are



FIGURES NOS. 22 TO 25.—COMMENCED AND FINISHED MOTIFS IN IRISH CROCHET LACE. THE COMMENCED PARTS ARE MADE WITH COARSE THREAD TO SHOW THE DETAIL PLAINLY.

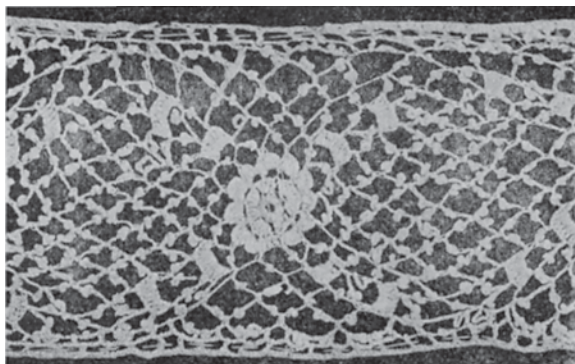


FIGURE NO. 26.—INSERTION, BABY IRISH CROCHET
(ACTUAL SIZE).

here given for making the rose of finer thread than that used in enlarged illustration, Figure No. 8, and like the rose used in the finished lace shown at Figures Nos. 9 and 10. The center of the upper part of the rose is sewn, when finished, to the ring of the lower part. The other figures

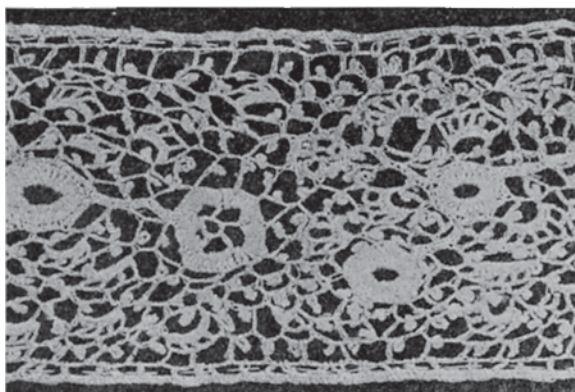


FIGURE NO. 27.—INSERTION, BABY IRISH CROCHET
(ACTUAL SIZE).

in this design are easy to work and require no special directions. In this, as in all other designs, the figures are first made and basted to a paper or muslin shape. The edge, which is shown more plainly at "c", Figure No. 20, is now worked and basted firmly to the edges of the shape. Last of



FIGURE NO. 28.—INSERTION, IRISH CROCHET LACE (ACTUAL SIZE).

all, the background of chain and picot, shown enlarged at Figure No. 43, is worked, connecting the figures and edge.

Figures Nos. 11 and 12 show collar and cuff in which a variety of motifs are used, all of which

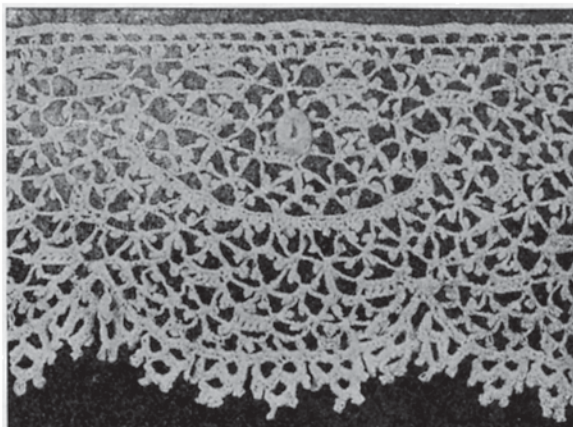


FIGURE NO. 29.—EDGE, BABY IRISH CROCHET (ACTUAL SIZE).

are quite simple to work. In a design of this kind the motifs should not be too large. Figures which have been made in larger sizes may, for

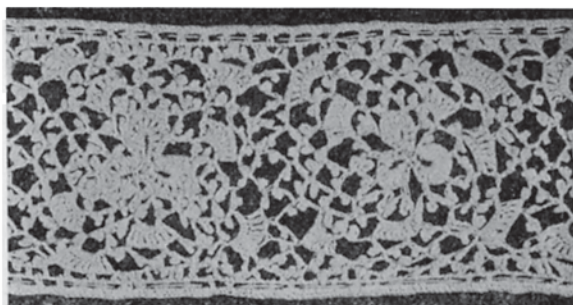


FIGURE NO. 30.—INSERTION, BABY IRISH CROCHET
(ACTUAL SIZE).

small pieces like these, be worked with finer thread and fewer stitches. Use, for the motifs, double stitches over four padding threads. The design can, of course, be used for any shape collar or cuff.

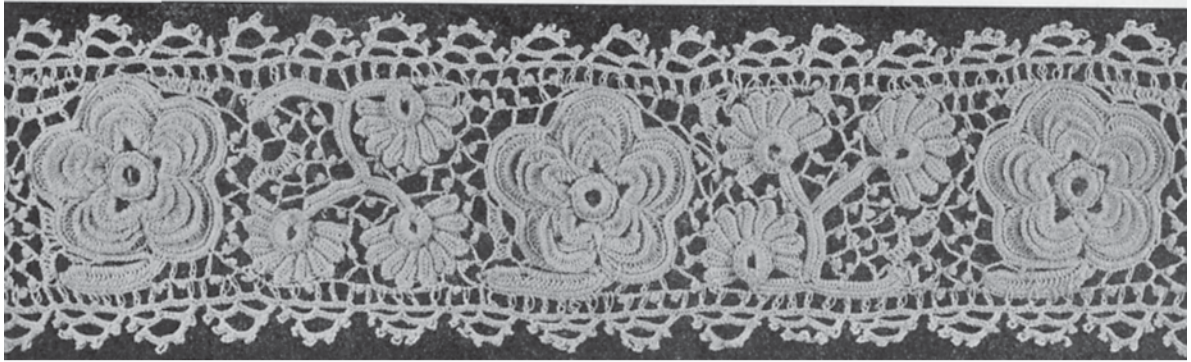


FIGURE NO. 31.—INSERTION, IRISH CROCHET LACE. SLIGHTLY REDUCED FROM ACTUAL SIZE.

Figures Nos. 13 and 14 is a set of Baby Irish Crochet. This lace is called "Baby" Irish Crochet lace, because the figures are very small and very

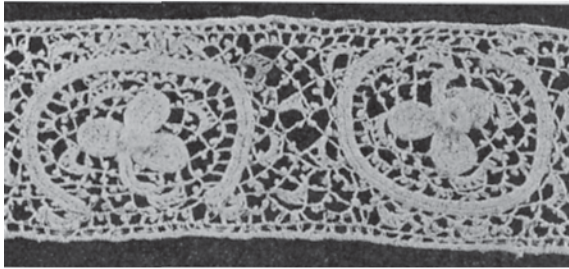


FIGURE NO. 32.—INSERTION, IRISH CROCHET LACE.

fine thread is used for the working. Some of these motifs are shown, actual size, in the lace illustrated at Figure No. 59. The background is chain and picot with groups of treble stitches. This is shown more plainly at Figures Nos. 65, 66 and 67, page 91 of this book. Chemisettes and elbow cuffs, worked from this design, are very handsome.

Figures Nos. 15 to 18 are examples of collar

and cuff sets which are worked in a similar manner to that described for Figures Nos. 11 to 14. From four to six padding threads may be used in Figures Nos. 15 to 18, depending upon the weight of lace you wish to make.

Figure No. 19.—The background in this design is the Clones knot and chain, directions for working which are given under Figures Nos. 6 and 7.

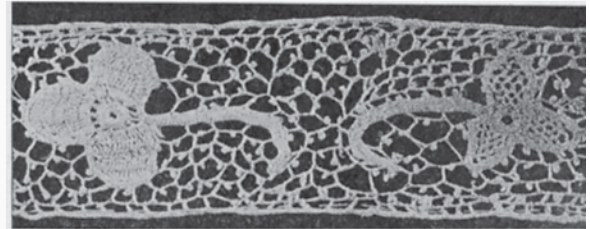


FIGURE NO. 34.—IRISH CROCHET INSERTION.

Figure No. 20.—These comprise all the edges used for the pieces illustrated in this book.

Figure No. 21.—These are popular beadings used in the trimming of suits of handkerchief and heavier linens. They are also used in combina-



FIGURE NO. 33.—INSERTION, IRISH CROCHET GUIPURE (ACTUAL SIZE).

tion with embroidery. Beading "a" can be made as many times wider than shown as may be required. It is a combination of chain, picot and treble stitches. "b" is worked with 5 treble over chain; then turn and work 3 double, 3 chain and 3 double over the treble stitches. Repeat for each group. The straight outer edges are finished with double stitches. "c" beading is worked with No. 40 thread; crochet 10 chain. Over this, work 5 double, 3 chain for picot and 5 more double stitches. Crochet 10 chain, turn and work 1 treble in the first double stitch worked. This will give you the proper space between the bars; 2 chain and turn. Then 5 double, 3

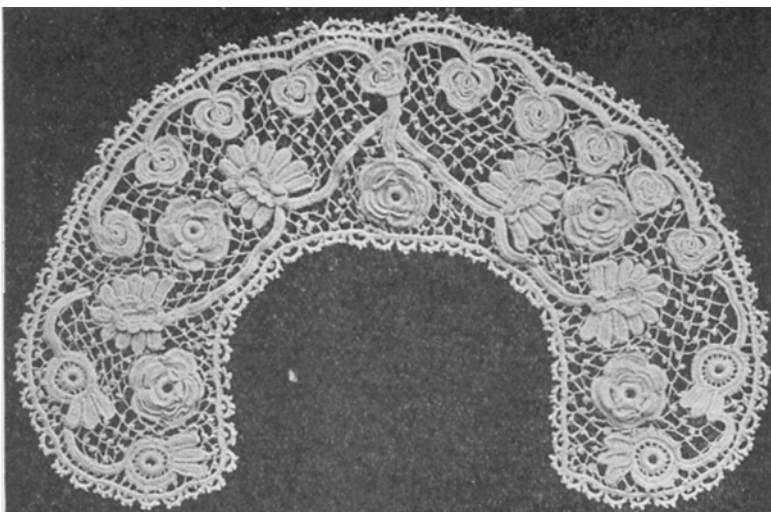


FIGURE NO. 36.—COLLAR OF HEAVY IRISH CROCHET LACE.

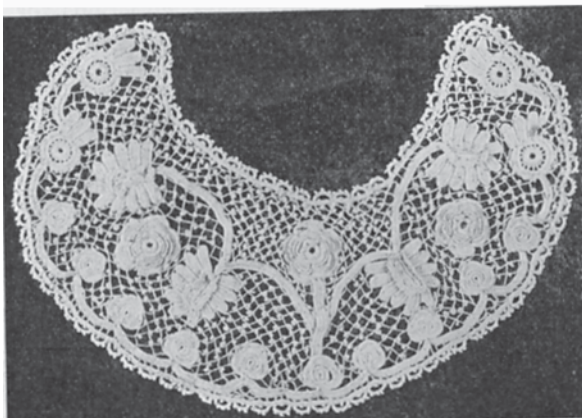


FIGURE NO. 35.—CUFF MATCHING COLLAR, FIG. NO. 36.

chain and 5 double. Repeat until you have sufficient made. The straight outer edges are now finished with double stitches, four for each section. "d" beading is worked with chain and treble stitches. "e" beading is the regular chain and picot background stitch, the outer edges being finished with double stitches. This gives the beading a firm and even finish.

Figures Nos. 22a to 25b show finished motifs and enlarged detail of same. From these illustrations the work may easily be followed. The finished motifs are actual size.

Figures Nos. 26, 27, 29, 30 and 32 have a background of chain picot and groups of treble stitches.

Figures Nos. 28 and 34 have a background of chain and picot shown enlarged at Figure No. 43.

Figure No. 31.—The rose in this design is the same as that shown, actual size, at Figure No. 37.

Figure No. 33 is an exquisite bit of old Crochet lace. It differs from more modern laces in two ways. The figures are without stems or scrolls, and the Guipure background used has no picots, and is worked with fine thread (No. 80) by cro-



FIGURE NO. 37.—END OF COLLAR, FIG. NO. 36 (ACTUAL SIZE).

cheting 2 chain and 1 treble, or, it can be made with thread and needle. The little figures should be made in quantities before planning the shape to be used.

Figures Nos. 35 to 37 show a handsome set of Irish Crochet lace worked with No. 36 cream thread and cream padding thread. It is suitable for use on a coat of velvet or other handsome material. The cuff is planned for the new short sleeve, the widest part being for the top. The collar is intended not to meet around the neck.

Figures Nos. 38 and 39 show a set of fine lace. The section of cuff (Figure No. 38) is very much enlarged (about 50 per cent.) to facilitate studying the detail. In working one of these sets it is not always necessary to have exactly the same figures as shown in copy, but other motifs may be used. It is surprising how quickly one may get in the way of making these little motifs and how naturally one's artistic instinct will suggest original ideas in the carrying out of which real pleasure is experienced. In this, as in other cases

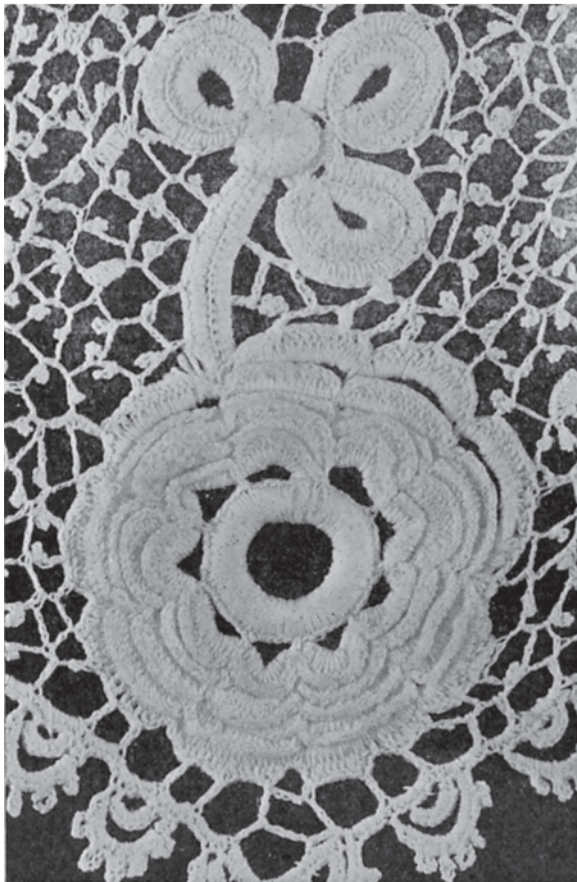


FIGURE NO. 38.—DETAIL OF ROSE USED IN CHEMISETTE AND CUFF, FIG. NO. 39.

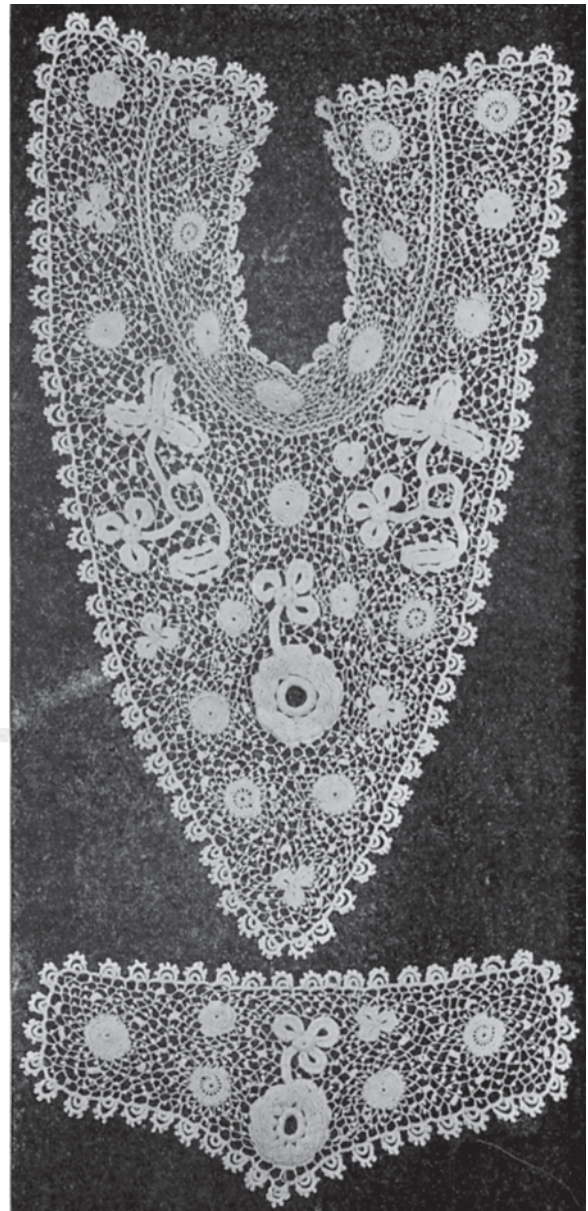


FIGURE NO. 39.—CHEMISETTE AND CUFF, IRISH CROCHET LACE.

where special shapes are used, the figures are first finished and basted to paper or muslin shapes. Then the edge is worked and basted to the outer edges of the shape, and last of all, the background is worked to connect the figures and edge.

Figure No. 40 shows in detail the background of chain stitches and Clones knots described in instructions for Figures Nos. 6 and 7.

Figure No. 42 is an enlarged detail of finished motif, No. 53 illustrated actual size, page 87. It is used in the blouse front, Figure No. 44. To

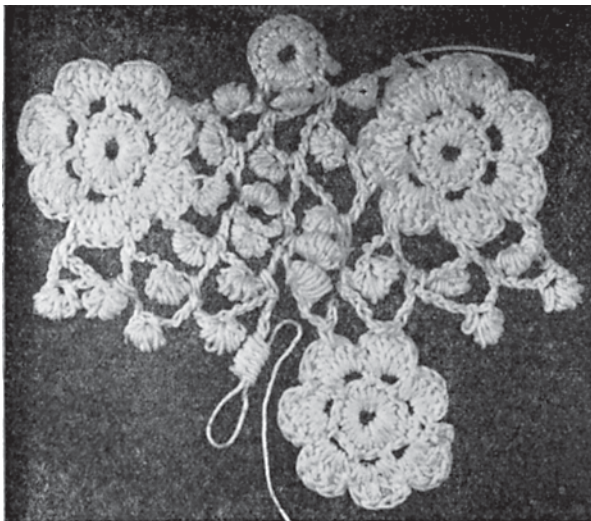


FIGURE NO. 40.—BACKGROUND STITCH OF EDGE, FIG. NO. 41.

work the under part of the flower, crochet 50 double stitches over six padding threads and join to form a ring. For second row, crochet double stitches over padding around center ring, working into each of the back stitches of the first row. For third row, work treble stitches over padding, taking in the back stitches of the second row. This forms a large round. For first petal, work 25 double stitches over the padding threads. Now leave the padding and come back making 3 chain and join with a double stitch in the third double stitch of the first row of the petal. Repeat, making six loops in all to cover the length of the petal. Repeat these open chain and double

stitches for four rows, joining each row, as you work it, to the center ring with a double stitch. Work towards the ring with the padding thread, crocheting 5 double stitches in each loop. Join to the center ring. Turn the work and crochet 17 double over padding and join to the first petal. Now crochet 10 double over padding to the end of petal furthest from ring. Now, without pad-

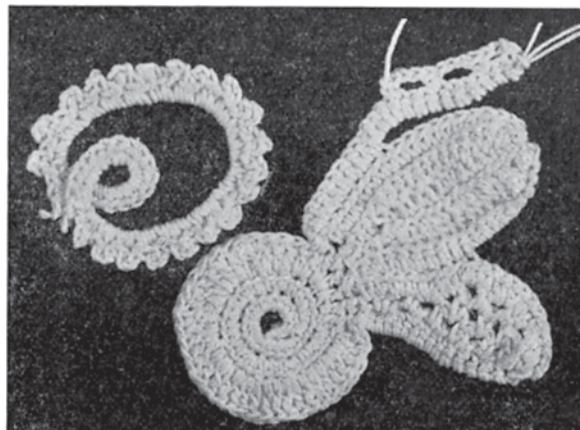


FIGURE NO. 42.—ENLARGED FIGURE OF FLOWER USED IN BLOUSE, FIG. NO. 44.

ding thread, crochet treble stitches in each of the double stitches and join to the center ring. Work back with treble stitches to the further end of petal. Work over padding threads double stitches in each of the treble stitches and join to the center ring. This completes one open and one close petal. Repeat making in all five open and five

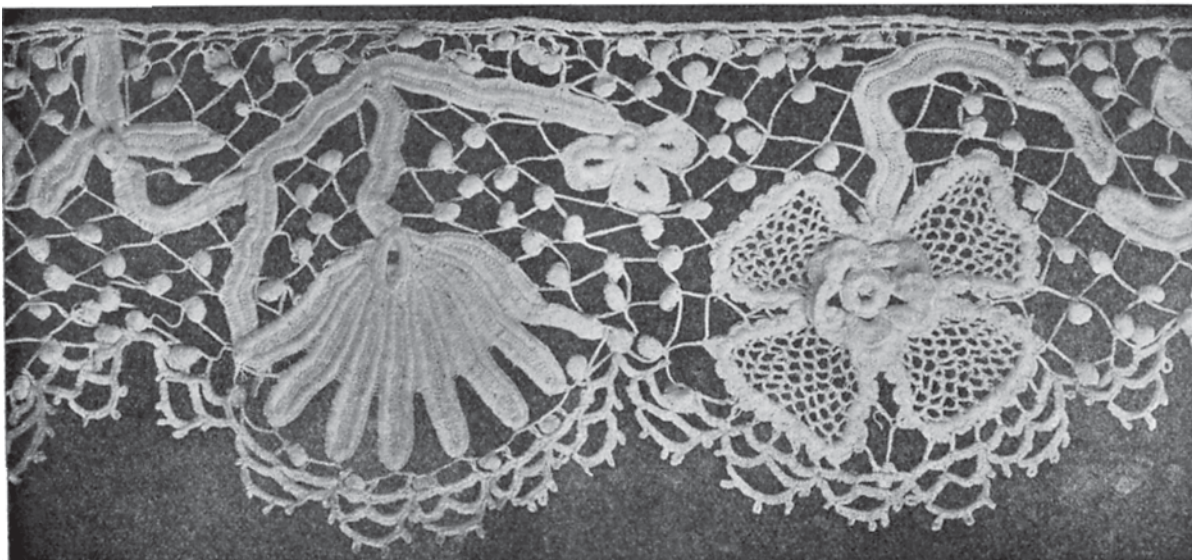


FIGURE NO. 41.—TRIMMING EDGE OF IRISH CROCHET LACE. HAS BACKGROUND OF CHAIN AND CLONES KNOTS.