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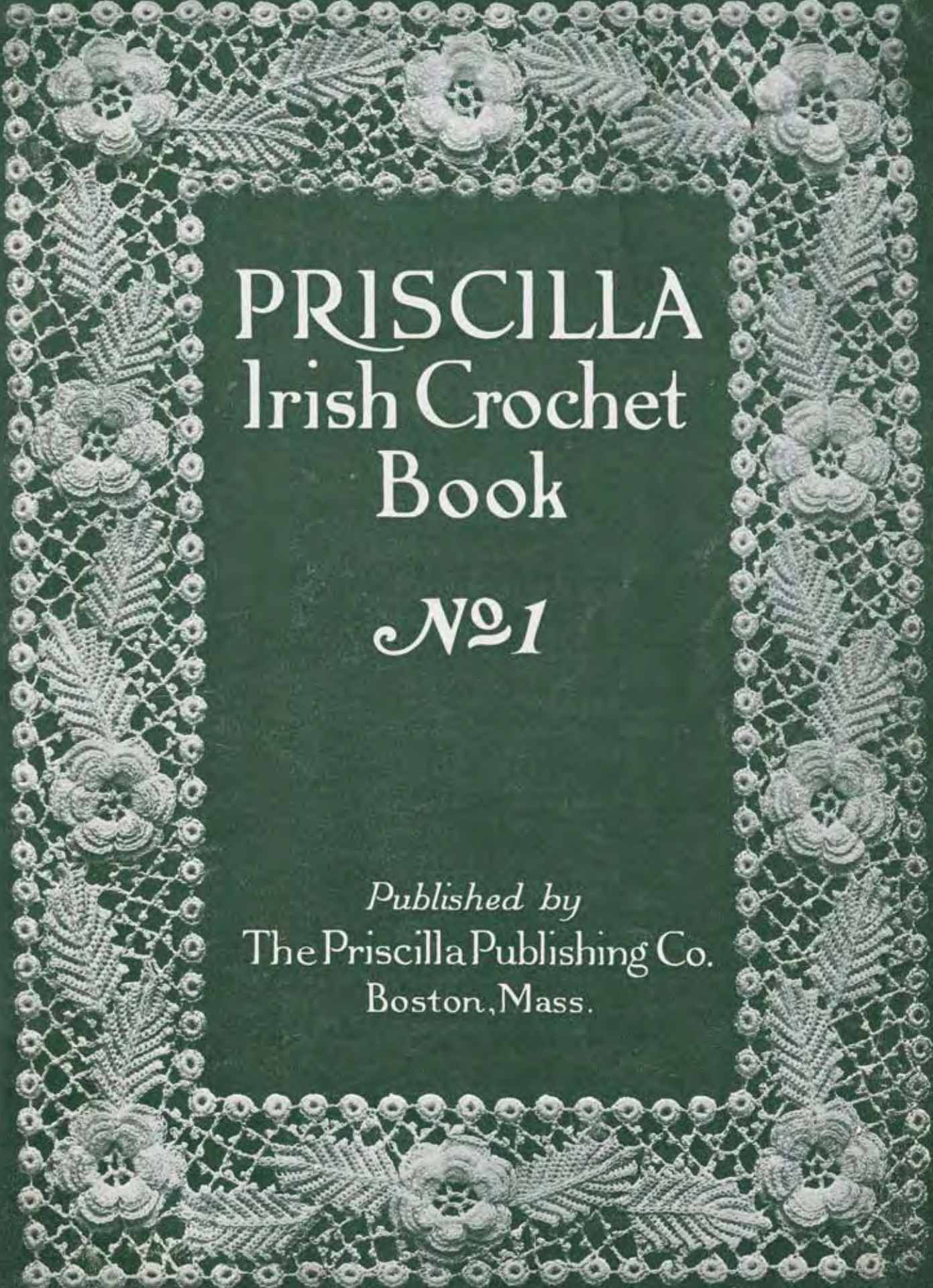


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PRISCILLA Irish Crochet Book

No 1

Published by
The Priscilla Publishing Co.
Boston, Mass.



PRICE LIST
OF
MATERIALS FOR IRISH CROCHET

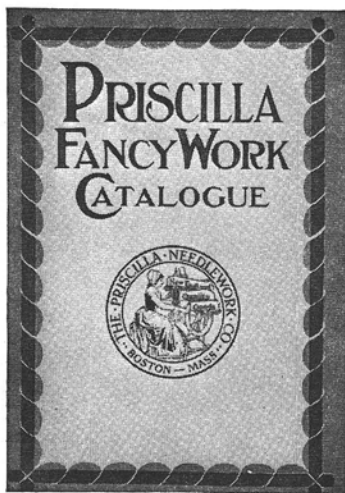
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The
Priscilla Irish Crochet Book

A COLLECTION OF NEW AND
ORIGINAL DESIGNS

WITH

Stitches and Lessons for Working

BY

LULA M. HARVEY

PRICE, 25 CENTS

PUBLISHED BY

The Priscilla Publishing Company

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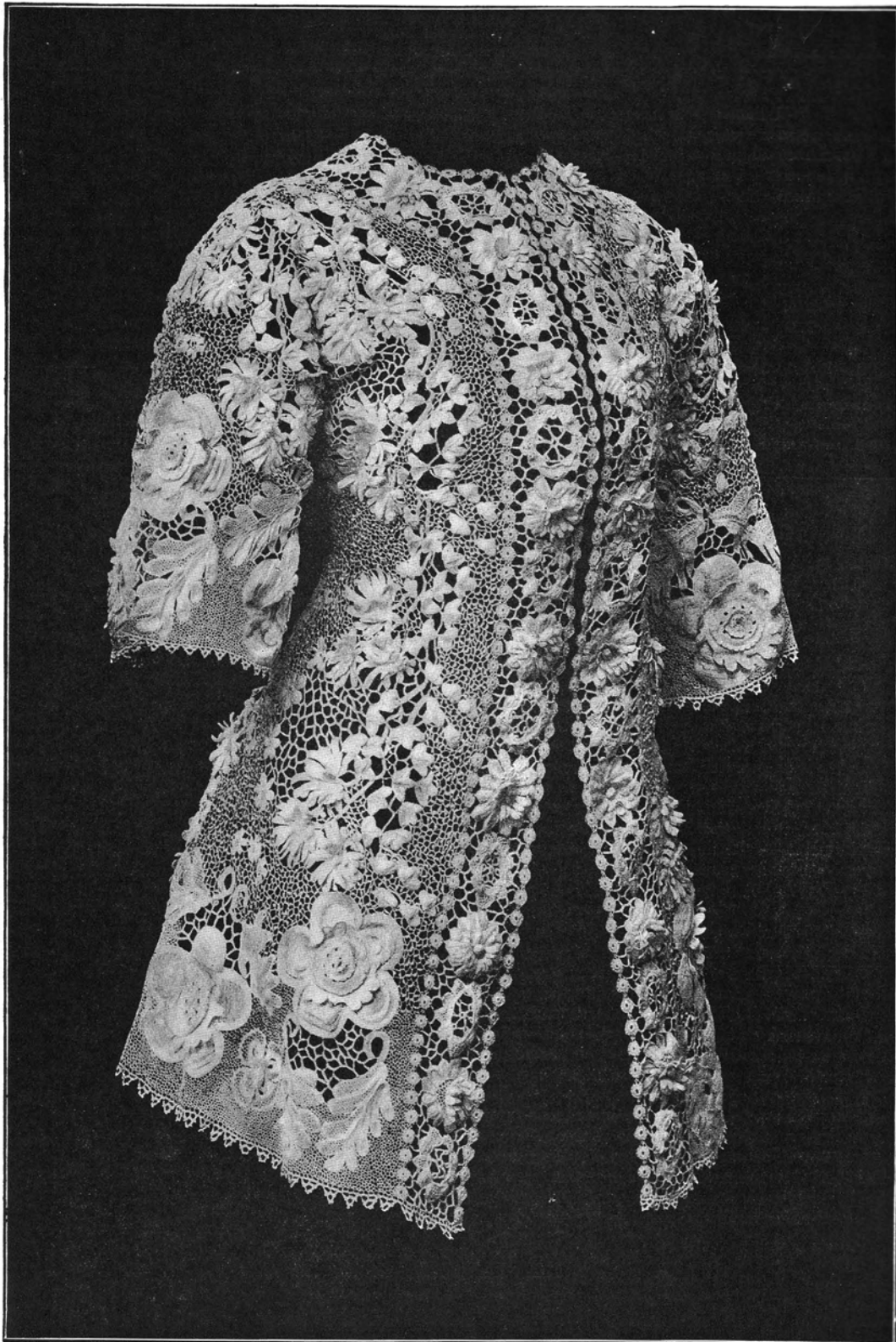


FIG. 1. COAT IN IRISH CROCHET. See page 46

Irish Crochet and How to Make It

OF all the different kinds of lace known as "Irish" that called "Irish Crochet" is the most durable, serviceable and popular. It is made in three distinct styles at the present time; one is slightly padded, one is heavily padded, while a third has no padding. The heavily padded lace is considered the most valuable and is well worth the extra time and trouble spent on it, as it is practically everlasting. Irish crochet has this advantage also over every other kind of hand-made lace, that it can be taken to pieces, altered into new shapes, as fashion dictates, and any motif that gets worn out can be replaced at will by a new one.

The best lace is always firmly and evenly worked, and it is fresh and clean when it comes from the worker's hands. Much of the lace offered for sale, some of which scarcely deserves the name of lace, has been washed and starched to give it an appearance of firmness which in itself it does not possess. It is very difficult for two workers to make motifs exactly alike from the same written directions. A slight difference in the size of the hook or in the tightness of the work would alter the size of the motif; while the tightening or loosening of a padding cord might alter the entire sweep of the leaflets. For this reason the directions for a sprig may be carefully followed by two workers, and yet the two may turn out quite different results. One worker will make a very common-place leaf, while the other, with more artistic feeling, may give to the leaf those subtle touches, by means of the cord, which make it a real work of art.

When a sprig shows signs of either getting saucer-shaped or of frilling, when it should lie flat, the worker must use her own discretion as to increasing or diminishing the number of stitches, in order to bring about the desired result. The aim of the worker should be to produce the most artistic work she is capable of; therefore if by altering a curve, or by adding a leaflet to any sprig, she would make a design more pleasing to herself, she should not for

one moment hesitate to follow her artistic instinct. It is the power to do this which makes Irish crochet so very fascinating. Now it is this very freedom, so fascinating to the worker, which creates such difficulties to a writer upon Irish crochet. Even with the same worker a design may work out with slight differences each time it is repeated if it is one which depends much upon the cord for its shaping. When this is so the fillings of bars must differ also in each case, or they will not lie flat between these most uncertain little sprigs, and to follow directions for a given number of bars composed of a given number of stitches, would be fatal to the beauty of the lace, as no two workers would space alike. In Ireland, where the lace is so extensively done, no directions are ever given for the background, because if minute directions for fillings could be written, they would be so extremely intricate that to attempt to follow them would drive most workers distracted. The easiest plan, and the one which we shall adopt, is to teach the general plan of each filling and leave the worker to practise it until she becomes familiar with it.

There are two threads, as it were, used in working this lace. One is the working thread, which is used to make the stitches; the other thread, or cord, is only used to work over, which gives this lace the rich effect so different from ordinary crochet work. This cord is sometimes held close to the work and the stitches are made over it into the row of stitches made before, (working only in the back loops) or the stitches are worked over it alone, using it as a foundation. In making Irish crochet the stitches should be uniform, close and compact; loose or ragged crochet makes inferior lace, wanting in crispness, and the padding cord should never show through the work. It is necessary in a book of this nature to remember the beginner in lace making as well as the experienced worker, and in consequence we have given detailed instructions for making the simplest as well as the most intricate designs, hoping the collection will be welcome to all lovers of crochet.

Materials for Working

IRISH crochet may be executed with any kind of linen or cotton thread, but as it is a work that is practically everlasting, only the best materials should be used. All of the motifs shown here were made of D. M. C. crochet cotton No. 70. The finished pieces were made with No. 100. Number 10 of the same cotton was used as padding cord for all.

Needless to say, the finest of steel crochet hooks are required, a few round meshes, some fine sewing needles, a pair of small, sharp scissors, and a piece of pink or blue cambric "foundation." Before commencing a piece of work cut a paper pattern of the exact size and shape the finished article is to be, place this on the back of your cambric foundation and trace around the outer edge with a needle and white thread, making the stitches long on the right side of the cambric. Then work the border and baste to the cambric pattern just inside the thread line. When you have succeeded in working enough motifs to enable you to start the lace, sew them strongly in their places, face downward on the foundation, just as you would sew

braid upon a design intended for point lace, making it so secure that the curves cannot be pulled out of shape in working the filling. It is best to use two or three thicknesses of cambric for the foundation. When removing the lace from the cambric pattern after it is complete and all loose stitches have been securely fastened, it is always safer to cut the basting threads at the back and not risk clipping the threads of the lace. The lace will pull away from the pattern quite easily and then all loose threads should be carefully picked away before it is pressed. When a piece of lace is complete it improves its appearance vastly to lay it face downwards upon a very soft ironing bed, smooth out each motif carefully, lay a wet piece of new linen or lawn upon it, and press with a hot iron, while still steaming lift up cloth and use the iron directly upon the lace. This will give the work a crispness unattainable by any other method of pressing. Lace which has been rumpled in wearing may also be freshened in this way, and if carefully done will look equal to new.

Explanation of Stitches

ABBREVIATIONS OF TERMS.—St—stitch. Ch—chain. Sl st—slip stitch. D c—double crochet. T c—Treble crochet. H t c—half treble crochet. D t c—double treble crochet. L t c—long treble crochet. P—picot. P l—picot loop. R st—roll stitch. R to c—return to centre. P c—padding cord.

WE advise workers to become familiar with the directions and terms given above before beginning any of the designs presented in this book. The needle is held in the right hand, very much as one holds a pen in writing, resting between the



FIG. 2. CHAIN STITCH

thumb and forefinger; the left hand holds the thread and work.

Figure 2. Chain Stitch.—The chain (ch) is the first stitch to learn, and perhaps the most important, since all others are modifications of it. It is simply a series of loops or stitches, each drawn with the hook through the preceding loop. It is the foundation, literally, of all crochet work, and

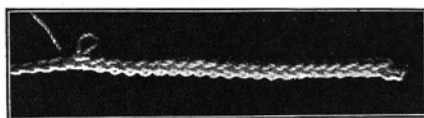


FIG. 3. SLIP STITCH

a great point is gained when one has learned to make it evenly.

Figure 3. Slip Stitch (sl st).—To make it, having a stitch on the needle (as is always understood), put the hook through the work, thread over hook, and draw through the work and the stitch on the hook at the same time.



FIG. 4. DOUBLE CROCHET

Figure 4. Double Crochet (d c).—This stitch is much used and enters largely into most crochet work. Put the hook through the work, thread over, and draw through, making two stitches on the needle; thread over again, and draw through both.

Figure 5. Treble Crochet (t c).—Thread over the needle, hook through work, thread over and draw through work, thus giving three stitches on the needle; * thread over, draw through two, over again and draw through remaining two.

Figure 6. Half Treble Crochet (h t c).—Like treble as far as *, then thread over and

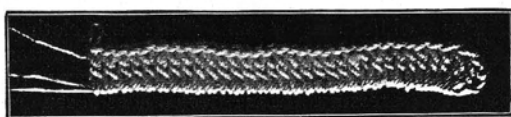


FIG. 5. TREBLE CROCHET

draw through the three stitches at once. This stitch is not used very often in lace making.

Figure 7. Double Treble Crochet (d t c).—Thread over twice, hook through work, thread over and draw through, giving four stitches on the needle, * thread over and draw through two; repeat from * twice.

Figure 8. Long Treble Crochet (l t c).—Thread over three times, hook through work,

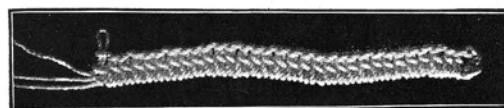


FIG. 6. HALF TREBLE CROCHET

take up thread and draw through, giving five stitches on the needle, work all off by twos.

Figures 9, 10. Picot (p).—A picot is formed (on a chain) by joining the last four stitches in a ring by working a d c in the fourth stitch, counting from hook, as shown in Fig. 9. In making p on

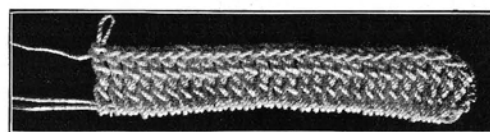


FIG. 7. DOUBLE TREBLE CROCHET

d c around the edge of motifs, the d c is worked in the top of the last d c (see Fig. 10).

Figure 11. Picot Loops (p l).—Are worked in the top loops of a row of d c as follows: 1 d c in the top loop of the 1st d c, * ch 5, 1 d c in the same loop with last d c and one in the next also; repeat from *. In working two or

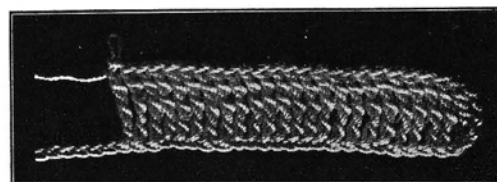


FIG. 8. LONG TREBLE CROCHET

more rows of p l work a row of d c between each row, working in the back loops of the sts picots were worked in.

Figure 12. Roll Stitch (r st).—Thread around the needle 20 times, insert needle in work, thread over, draw through the work; thread over, pull through the coil, thread over, draw through the loop on needle. The roll when complete is straight with a string the length of the roll on its left side. Repeat details given for the next

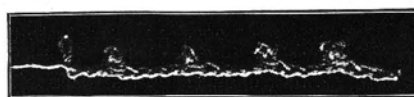


FIG. 9. PICOTS ON A CHAIN

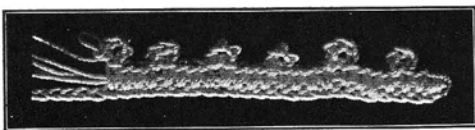


FIG. 10. PICOTS ON DOUBLE CROCHET

sts. The length of the rolls are regulated by the number of times the thread is put around the needle.

Figure 13. The "Clones" Knot.—To work this knot crochet, say five ch sts (more or less according to the thread you are using), put the thread around the needle as if for a treble stitch; pass the hook downwards to the left of the chain and catch up a loop, then take up another loop to the right, continue to catch up loops right and left alternately until you have 14 loops on needle. This will nearly cover the

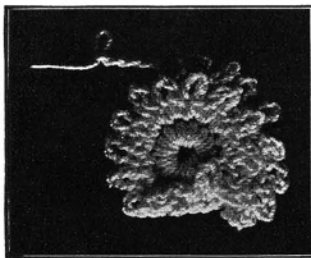


FIG. 11. PICOT LOOPS

needle and chain with sts. Draw a loop right through all these, and then another through the last to draw the knot close together. Make a stitch across the chain so as to encircle it close to the knot. If in drawing up the thread through the stitches the needle should stick, hold the knot between the thumb and forefinger of the left hand and push the hook as far as possible, then pull the stitch on hook through. Unless your needle is nicely shaped, it is impossible to work these knots neatly; and if they are not close and compact they never look well. Large knots with as many as 20 or 30 loops are much used as a raised ornament. Up the centre of a leaf, for example, these large knots have a very pretty appearance. When learning the knot do not be surprised at many failures at first. The needle is sure to stick sometimes when half way through, and to refuse to go either backwards or forwards.

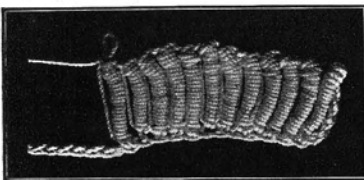


FIG. 12. ROLL STITCH

Do not try too hard to force it through or you will break the thread. It is better to undo the work patiently and begin over again. If you find a needle that works smoothly, it is well to label it and use it for nothing else.

Stars () and parentheses ().**—Indicate repetition, and are used merely to save words; thus: * ch 2, 2 t c; repeat from * twice and (ch 2, 2 t c) 3 times, mean the same as ch 2, 2 t c, ch 2, 2 t c, ch 2, 2 t c. R

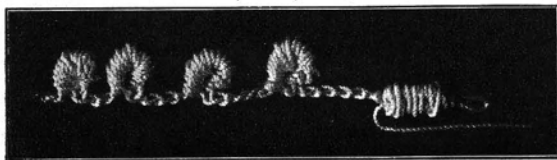


FIG. 13. THE CLONES KNOT

to c means return to centre, working 1 d c in each st and 1 d c in centre.

Finish with a stem of thirty-five or any number of stitches means to work 35 sts on the cord alone, turn, and taking cord with you work 1 d c in the back loop of each d c of last row; fasten off.

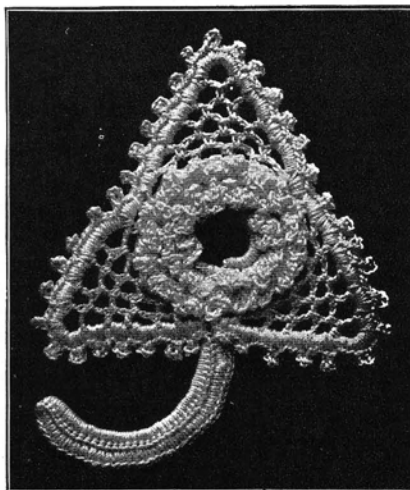


FIG. 15. TRIANGLE WITH STEM AND PICOT LOOPS. See Fig. 14

Lesson for Beginners

IN Fig. 14, we have an extremely simple triangle, which will serve to show how the ring in the centre and the padding of the edge are managed. Take a piece of p c and fold twice, thus making a "four-strand padding cord" as it is called. Fasten the working thread to the cord by working a d c in the loop at end, work 34 d c on cord, draw it in to form a ring and join, by working a d c in the 1st st.

2d and 3d rounds—Into the ring work d c over the cord, working in the back loops only, increasing by working two d c in every 4th st.

4th round—First leaflet. Drop the cord, * (ch 3, miss 2, 1 d c in next st), 5 times, ch 2, miss 2, 1 t c in next st; making 6 loops in all, turn; 1 d c under the 2 ch, (ch 3, 1 d c under next 3 ch), 4 times, ch 2, 1 t c in last ch. Continue to work thus, 4 loops, turn; 3 loops, turn; 2 loops, turn; 1 loop. Draw out the loop on the hook till it is large enough for the spool to pass through, tighten the thread so as to secure the last stitch, then lay the thread slackly, not tightly, down the side of the section just worked, so that the thread is ready for continuing along the margin of the ring, make a sl st into the last d c that

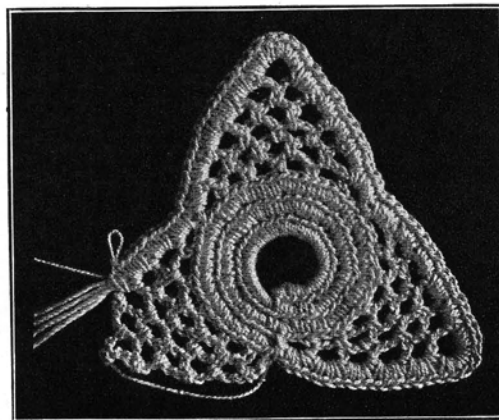


FIG. 14. DETAIL OF TRIANGLE

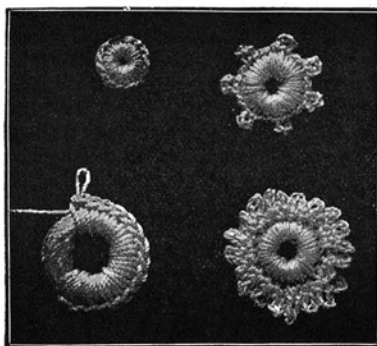


FIG. 16. RINGS. See page 6

"doctor" the work a little, where necessary, to get a certain arrangement of sts to fit any particular place. In such fine work a few sts more or less are of no consequence provided that the general effect is as it should be.

For the next round—Pick up the p c, and holding them along the 1st section of the triangle, their ends lying towards the left. Take care that the different strands are all of the same tension, for the work cannot be even if one of them is allowed to set more loosely than the others. Work 3 d c into every little loop of ch up the 1st side of the 1st triangle, put 7 d c into the loop at the tip and 3 d c into the loops of the 2d side; continue till the margin of the triangle is completed when the ends of the padding cord should be sewn down neatly on the back of work and cut off closely. In some motifs, they may be cut off fairly near the work without fear of becoming shifted, but a beginner had better be on the safe side and secure them with a few stitches. When beginning a good-sized motif a considerable length of p c must always be used, and the worker will at first be surprised to see the quantity that is used for the various ins and outs of her pattern. A join should never be allowed, and there is never any difficulty in using up short lengths for shamrocks, leaves and similar small details.

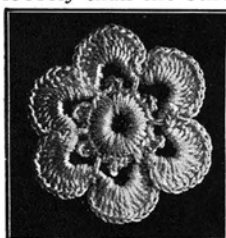


FIG. 17. See page 6

Care must be taken to keep the cord at just the necessary degree of tightness along the margin; for much of the effect of Irish crochet depends, as will be seen later, upon whether the p c is drawn tightly or left at its natural tension. More especially in the making of stems and scrolls, are such threads of use in producing graceful curves and flowing outlines. Here, however, we require an even margin.

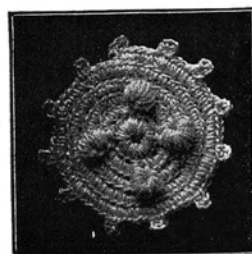


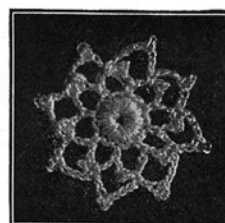
FIG. 18. See page 6

Figure 15 shows the simple triangle shown at Fig. 14, transformed into a handsome motif by the addition of a stem—of 35 d c, a few picot

was worked into the ring after the ch loop. Repeat from * making two more sections like the first. The last section should be finished in the st in which the 1st was begun. In Irish crochet it is always possible to

loops in centre and picots around the edge.

Figure 16. Rings—The small rings are all made by winding the p c 7 times around a common match, cut cord, join in the working thread by winding it around 5 or 6 times over the cord, slip off and cover the ring FIG. 19. See page 7 closely with d c, joining the 1st to the last with a sl st, leave a short length of thread and pass it in and out at the back of the work several times with the hook, to make it secure. Neatness and durability of the work depend in a great measure on the close observance of this rule.



The medium sized rings are made by winding the p c 12 or 15 times around 3 or 4 matches (held together). The worker must be prepared for failure the first few times she tries to make these rings, for they have a troublesome knack of falling to pieces as they are slipped off their foundation.

Figure 16 shows several styles and sizes of these rings, some being ornamented with p and some with p l. For method of working p and l see "Explanation of Stitches" on page 4.

Motifs for Irish Crochet

Figure 17

WIND the cord 8 times around 2 matches (held together), cut cord, join in the working thread by winding it around several times over the cord, slip off and work 3 d c, p, (4 d c, p), 5 times, 2 d c, join. Join in two strands of p c by working a d c in loop at end, and work * 2 d c, 15 t c, 2 d c on cord alone, 1 d c between the next 2 picots on ring, draw up the cord until you have a good shaped petal; repeat from * until you have 6 petals. Leave a short length of thread, cut off the padding, leaving about a quarter of an inch; with a sewing needle fasten the ends of the padding with a few strong stitches on the wrong side. All Irish crochet motifs are finished in this way so the directions will not be repeated. And all of the motifs are worked over two strands of p c unless otherwise noted.

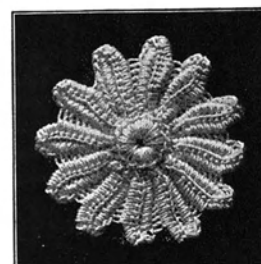


FIG. 20. See Fig. 21, and page 7

Figure 18.—Wind the working thread 20 times around the match, * 4 d c in ring, ch 5, a Clones knot of 20 overs on the 5 ch; repeat from * 3 times, making 4 knots in all. Then join in the p c and working in the back loops only make

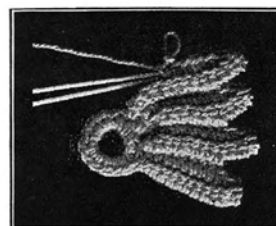


FIG. 21. Detail of Fig. 20

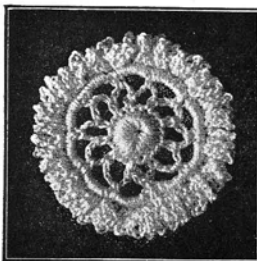


FIG. 22. See page 7
centre of 1st loop, (ch 5, p, ch 4, 1 d c in next loop), 8 times.

Figures 20, 21.—On two strands of p c work 12 d c, join in a ring, 11 d c on cord alone; turn, * 1 d c in each of 11 d c, 1 d c in ring, turn, 1 d c in each of 8 d c, 3 d c on cord alone; turn, repeat from * until you have 12 petals. Join the 1st and last with a needle and thread and sew a small ring in the centre.

Figure 22.—Make a small ring covered with 20 d c, * ch 5, miss 1, 1 d c in next st; repeat from * around ring, making 10 loops in all. Slipstitch up to the centre of the 1st loop (ch 4, 1 d c in next loop), 10 times. Join in the p c and work 6 d c under each 4 ch loop, then work a row of p l. For method of working picot loops or any stitches not understood, see "Explanation of Stitches" on page 4.

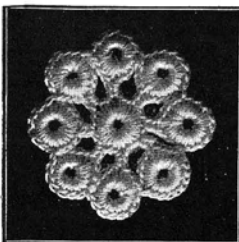


FIG. 23. See page 7
cover the ring closely with d c, 2 d c on 1 ch, then 2 d c in 1st ring; repeat from * 7 times; join the 3d and each succeeding ring to the last one made, with a slipstitch after the 5th d c.

Figure 24.—Chain 7, join in a ring; ch 5, 9 t c each separated by 2 ch, in the ring, join to the 3d of 5 ch. Join in the p c and work 4 d c under each 2 ch around ring. Then make a row of p l, then a row of d c worked in the back loops of same sts p l were worked in, then another row of p l.

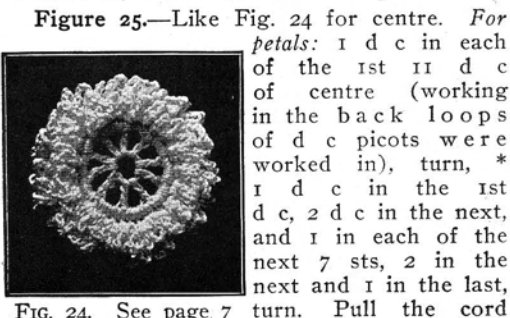


FIG. 24. See page 7

4 rows of d c around ring, working 2 d c in each st of 1st row, and 2 d c in every 4th st of each of the next 3 rows, with a p after every 5th d c in the last row.

Figure 19.—Make a small ring covered with 16 d c (ch 5, p, ch 4, miss 1, 1 d c in next stitch), 8 times, slipstitch up to

slightly after each row to make the edges even, and always work in the back loops of the sts. Repeat from * 4 times, of course it is understood that the number of d c between the widen-

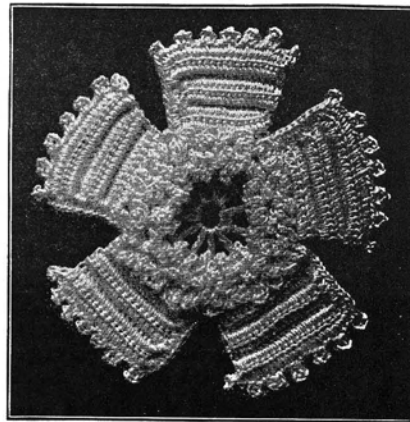


FIG. 25. See page 7

ings will increase two in every row. Finish the top of petal with ** 1 p, 3 d c, repeat from ** across petal, then work a row of d c down the side of petal to centre and repeat from beginning of petal 4 times.

Figure 26.—Join the p c to a small ring and work 40 d c on cord alone; make a little ring at the end by working a d c between the 12th and 13th sts, counting from the hook; turn, work 2 d c in each of 12 sts, and 1 d c in each remaining st to ring, making a p after every 4th d c, 4 d c in ring, turn work over and make 27 d c on the cord alone, join to the 3d p on the 1st scroll, turn and work back to ring with d c and p, 4 d c in ring, 35 d c on cord alone, turn, 1 d c in each of the 1st 18 d c; turn the work over and make 40 d c on the cord alone, catch in the 20th st to form a ring, drop cord, (ch 2, miss 1, 1 d c in next st), around ring, then ch 2, miss 2, 1 d c in next st until stem is reached; turn, and work back to cord with ch 2, 1 d c in next loop, work last d c on cord; pick up cord and work 4 d c, 1 p in each 2 ch loop of last row, 1 d c in each remaining st of stem, 1 d c in ring. For the little round device, make a small ring surrounded with p l; then work a row of d c around ring, ch 5, and work a row of d t c in each st around ring, with 2 ch between each, join to the 3d of the 1st 5 ch; join in the cord and work 5 d c under each 2 ch, with a p

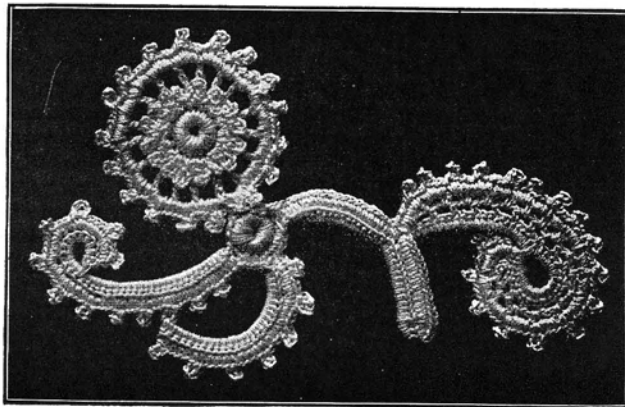


FIG. 26. See page 7

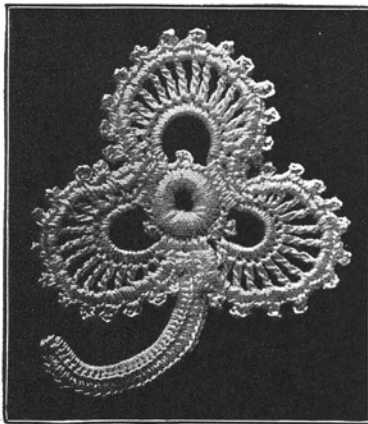


FIG. 27. See page 8

after every 3d d c in each space. Join to the side of the small ring.

Figure 27.—For the raised ring in the centre wind the cord 12 times a r o u n d 3 matches (held together), join in the thread, slip off and work 2 d c in the ring, p, 10 d c, p, 10 d c, p, 8 d c all in the ring, join.

1.—Join in the cord and work 15 d c on the cord alone, miss 1 p, and 1 d c on ring, 1 d c in each of the next 7 sts, (working over the cord), 18 d c on cord alone, miss 1 p and 1 d c, 1 d c in each of the next 7 sts, 15 d c on cord alone, 7 d c in ring as before.

2.—Drop cord, ch 1, 1 d c in each of the 1st 2 sts with 1 ch between, ch 1, 1 t c in each of the next 3 sts with 1 ch between each, ch 1, 1 d t c in each of next 5 sts with 1 ch between each, ch 1, 1 t c in each of next 3 sts with 1 ch between each, ch 1, 1 d c in each of next 2 sts with 1 ch between each, ch 1 and catch in the centre of d c on ring, ch 1; work the next section like the last, only make 2 d c, 3 t c, 7 d t c, 3 t c, 2 d c, with 1 ch between each. Make the 3d section like the 1st.

3.—Slip stitch across to 1st section and work as follows around shamrock; 3 d c over every 1 ch (working over the cord) with a p after every 4th d c except where the sections join, there make 8 d c without a p; at the end of the last 4 d c, work a d c in each st on ring, and then work 35 d c on cord alone, turn, 1 d c in each d c of last row, working only in the back loops. All of the stems are made like this on the small motifs.

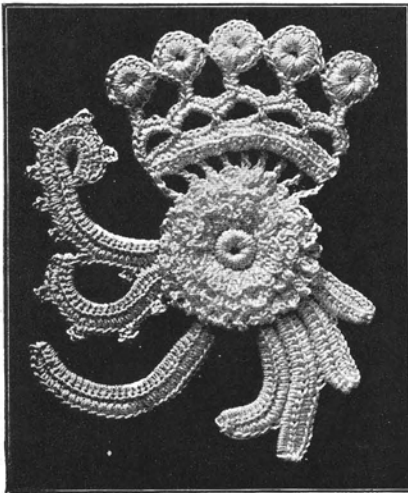


FIG. 28. See page 8

Figure 28.—For the centre.—Make a small ring surrounded with 3 rows of p l; fasten off the cord, ch 6, 1 d t c with 2 ch between each, in the back loops of the next 8 sts around ring, turn, 4 d c under each 2 ch

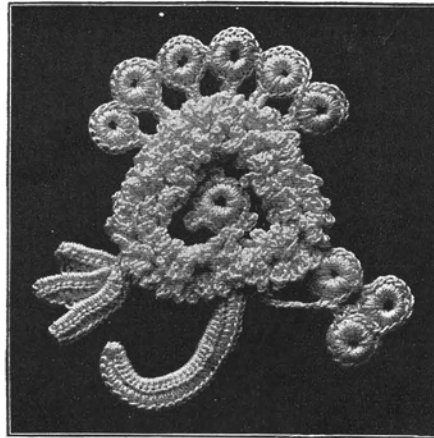


FIG. 29. See page 8

of last row; turn, 1 d c in each d c of last row, turn; * ch 5, miss 5, 1 d c in next st; repeat from * making 5 loops, turn, 5 d c in the 1st loop, ch 1, wind the cord 7 times around the match, cut cord and slip off; now hold the ring close to the last 1 ch made, and work 18 d c in the ring, 3 d c on 1 ch, and 5 d c in same chain loop already having 5 d c, ** 5 d c in next ch loop, ch 1, make a ring as before, and holding it close to 1 ch work 4 d c in ring, catch in the 5th d c of the 1st ring with a sl st, 14 d c in the ring, 3 d c on 1 ch, 5 d c under ch loop with last 5 d c; repeat from ** until you have 5 rings.

Slipstitch down to centre, 4 d c on centre; join in the cord and work 35 d c on the cord alone, form a ring and catching between the 16th and 17th sts from hook, turn, 1 d c in each d c of last row, making a p after every 5th d c, 1 d c in ring; 1 d c in each of the 1st 4 d c of last row, 20 d c on cord alone, join to the 2d p of last scroll, turn, 1 d c in each d c of last row, with p as before; 4 d c on centre, make a stem of 35 d c; then 3 d c on centre, 22 d c on cord alone, r to c, turn, 16 d c on last row, 5 d c on cord alone, r to c, turn, 12 d c on last row, 4 d c on cord alone, r to c, turn, 7 d c on last row, 5 d c on cord alone, r to c and fasten off.

Figure 29.—Wind the cord 7 times around a match, slip off and work 3 d c, p, 7 d c, p, 7 d c, p, 4 d c in the ring; join in the cord and work 18 d c on

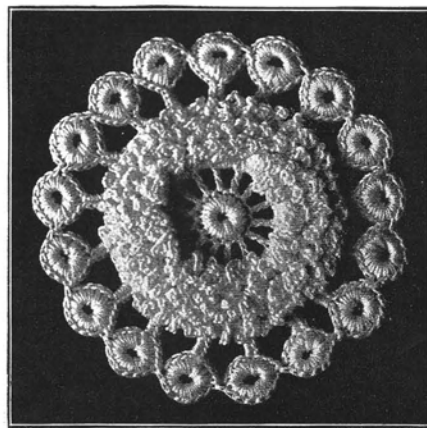


FIG. 30. See page 9

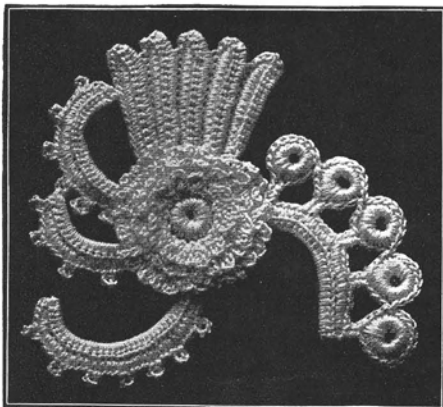


FIG. 31. See page 9

cord alone, miss the 1st p and 3 d c on ring, 1 d c in next st, 20 d c on cord alone, miss the next p and 3 d c, 1 d c in next st, 18 d c on cord alone, miss the p and 3 d c, 1 d c in the next st. Now work two rows of p 1 around shamrock. Then work a row of d c around the 1st petal and 3 d c on the 2d petal, ch 1, and commencing at * work 5 rings the same as described for No. 13, then work 1 d c in each st to the centre of next petal, 10 d c on cord alone, turn, 1 d c in 8 d c, turn, 1 d c in 6 d c, 4 d c on cord alone, turn, 1 d c in each st of last row and 1 d c in 1st 2 d c of 1st leaflet, turn, 8 d c on last row, 5 d c on cord alone, turn, 1 d c in each st to shamrock, 1 d c in each remaining st around shamrock. Finish with a stem of 35 d c, and make a cluster of 3 rings with a short ch for stem, join to the shamrock with needle and thread.

Figure 30.—Make a small ring covered with d c, ch 5, 1 t c with 2 ch between each in each d c of ring, join to the 3d of 5 ch; join in the cord and work 4 d c under each 2 ch loop of last row, make 3 rows of p 1 around centre. (See Fig. 11). *** Then work 1 d c in the back loop of 1st d c of last d c row, ch 2 *, wind the cord 7 times around the match, cut cord and slip off, now hold the ring up close to the 2 ch and cover the ring closely with d c, 4 d c on 2 ch, and 4 d c in the centre; ** ch 2, make a ring around the match as before, 4 d c in the ring, miss 4 d c on the 1st ring and catch in the 5th st with a slipstitch, 14

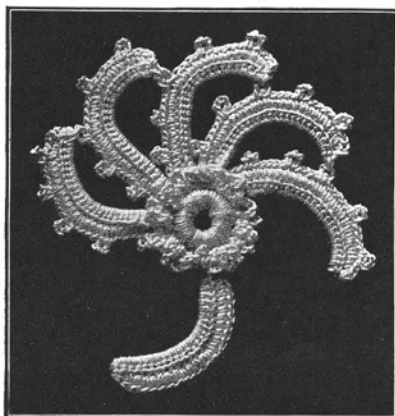


FIG. 32. See page 9

d c in the ring, 4 d c on 2 ch, 4 d c in centre; repeat from ** around centre, joining 1st and last rings.

Figure 31.—Centre: a small ring surrounded by 3 rows of p 1, 18 d c on the cord alone, r to c, turn, * 15 d c on last

row, 3 d c on the cord alone, r to c; repeat from * until you have 5 petals; 4 d c on centre, 25 d c on cord alone, 1 d c in the 7th d c from end of petal, r to c with d c and p, 4 d c on centre, 15 d c on cord alone, d c in the 3d p on last scroll, r to c, with d c and picots, 5 d c on the centre, a stem of 35 d c; 9 d c on centre, 25 d c on the cord alone, turn, *** 1 d c in 1st 2 d c, ch 1, wind the cord 7 times around a match, slip off and hold the ring close to the last 1 ch made, work 18 d c in the ring, 3 d c on 1 ch, and 1 d c in each of the next 5 d c, ** ch 1, a ring around the match, 4 d c in ring, miss 3 d c of the 1st ring, a sl st in the 4th d c, 14 d c in the ring, 3 d c on 1 ch, 1 d c in each of the next 5 sts; repeat from ** until you have 5 rings; fasten off.

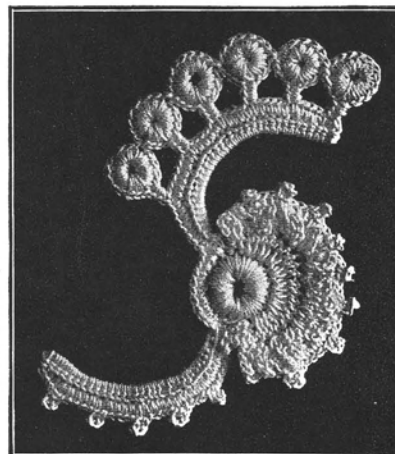


FIG. 33. See page 9

Figure 32.—Make a ring over 3 matches (held together) with 1 row of p 1, join in the cord and work 25 d c on the cord alone, turn, * 3 d c in the 1st st, 1 d c in each remaining st to ring, making a p after every 5th d c, 1 d c in ring; turn, 25 d c on cord alone, 1 d c in the 3d p of last scroll, turn; repeat from * until you have 5 scrolls; finish with a stem of 25 d c.

Figure 33.—Make a ring over 3 matches, cover

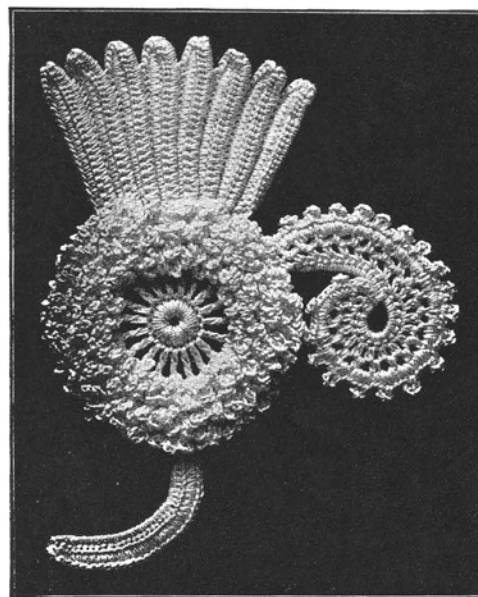


FIG. 34. See page 10