

Description	Item	Available	Australian Books	Australian and USA Magazines	Date	Other Source	Further Details and Comments	Source of the Design	
stylised flower	Insertion	Yes	BA1,09			BASemco,03	This insertion has half raised roses either side of an undulating crochet mesh ribbon.	This is an original Mary Card design.	
Rose	Border, narrow	Yes	BA1,10	MUNC	1/05/1919	BASemco,03	This border has half raised roses in scallops.	This is an original Mary Card design.	
Rose	Doyley	Yes	BA1,39				This doyley with an 8-point linen centre has 4 Irish crochet medallions set in picot loops in the spaces between the linen points. These circular medallions are in BA3,21.	This is an original Mary Card design.	
Medallion	Doyley	Yes	BA2,62				This unusual <i>Rose & Ribbon doyley</i> with a circular linen centre has 4 wide scallops with V-shaped ribbed leaves & raised roses set in picot loops around a crocheted ribbon which also forms the outer border. Also in BASemco,03.	This is an original Mary Card design.	
Rose	Backgrounds	Yes	BA3,13	MAEJ	6/01/1912		Basic directions for a range of backgrounds, also called grounds.	These are traditional grounds.	
	Backgrounds	Yes	BA3,13	MAEJ	6/01/1912		Basic directions for a range of backgrounds, also called grounds.	These are traditional grounds.	
	Backgrounds	Yes	BA3,14	MAEJ	6/01/1912		Basic directions for a range of backgrounds, also called grounds.	These are traditional grounds.	
	Background	Yes	BA3,15	MAEJ	6/01/1912		Basic directions for the background (ground) of Venetian bars.	This is a traditional ground.	
	Motif	Yes	BA3,18				This combined rose & shamrock motif consists of a raised rose set in a frame of 4 large mesh petals. Shamrocks on stems came away from between the large mesh petals. This motif was used by some of Mary's readers in their own designs presented in BA3,19 & 20.	This is a traditional motif.	
Rose & shamrock motif	Motif		BA3,18	MANI	6/03/1911		A small raised rose described in MANI 6/01/1911 is surrounded by 4 large mesh petals. Padded shamrocks on long stems are inserted between the petals. The number of petals varies according to the space available. Four shamrocks are included where possible, but fewer are used in limited areas.	This issue includes notes for beginners.	
Rose & shamrock motif	Collar	Yes	BA3,19				This Easy Peter Pan collar has a smooth outer edge and 60° front points. The 7 motifs are raised roses set in a frame of 4 large mesh petals. Shamrocks on stems come away from between the large mesh petals. Some motifs have 2 shamrocks, others 3 & the centre back one has 4. The number varied according to the space available. An extensive area of double picot loops formed the background.	This collar was designed & worked by a reader, following Mary's motifs & ground.	
Rose & shamrock motif	Collar	Yes	BA3,20				Called <i>Another Peter Pan</i> collar, this has a smooth edge & right angled front points. The 17 motifs are raised roses set in a frame of 4 large mesh petals. Shamrocks on stems come away from between the large mesh petals. Some motifs have 2 shamrocks, others 3 & the centre back one has 4. The number of stems varies according to the space available. The backgrounds are of single picot loops, Venetian bars & Clones knots.	This collar was designed & worked by one of Mary's readers.	
Rose & shamrock motif	Medallion	Yes	BA3,21			BA1,10	Six petals filled with 2 loops around a wheel on a padded ring.	This is a traditional design.	
	Medallion	Yes	BA3,21			BA1,11	Six almost complete mesh circles on a solid round centre on a padded ring.	This is a traditional design.	
	Medallion	Yes	BA3,21			BA1,11	Six solid circles around a solid central circle on a padded ring.	This is a traditional design.	
	Medallion	Yes	BA3,21			BA1,10	Six petals with open mesh around a padded ring with picoted bars.	This is a traditional design.	
	Medallion	Yes	BA3,22			BA1,11	Six mesh semi circles around a wheel on a padded ring.	This is a traditional design	
	Motif	Yes	BA3,23				This wheel with short spokes & a solid outer circle has a border of 10 coiled rings worked over cord.		
Wheel flower	Edging & insertion	Yes	BA3,24				These patterns are given as an easy example of the use of regular Venetian bars. The medallions are those given on pp 21 & 22.		
Medallions	Motif	Yes	BA3,25				Details of the daisy spray used in the opera bag in BA3,42.	This spray has not been seen elsewhere.	
Daisy spray	Jabot	Yes	BA3,29	MAEJ	6/11/1911		This jabot was made by sewing together very old motifs from some well-worn lace. Mary provided the instructions for making the basic motifs (a flower on a stem, a small crescent, an unusual trefoil & 2 ferns) but did not suggest that her sewn-together jabot be copied. Raised spots on some of the petals were worked with embroidery cotton & sewing needle.	This jabot was made from mended lace which was brought to Mary.	

Traditional motifs	Collar	Yes	BA3,30	MAEJ	6/07/1914		This collar has a smooth outer edge except for a slight peak at the back. The front points are 60o. Seven stylised butterflies are set in an extensive Clones knot background. It is finished with an uncommon ringed edging.	This was designed & worked by one of Mary's readers.	
Butterfly, stylised	Motif	Yes	BA3,30	MAEJ	6/01/1914		This stylised butterfly is not often seen.	This is a traditional motif.	
Butterfly, stylised	Motif	Yes	BA3,31	MAEJ	6/11/1911		This Complicated motif has 5 wide fingers coming from a central point to form a semi-circle with 7 other similar groups of narrower fingers joined on, often with curved stems. The central point of the wide group of fingers is covered with 4 padded rings joined together. Certain of these 5-rayed appendages may be omitted as necessary to fit into the space required for the item being made. It was used in a collar in BA3,46.	This complex traditional motif has occasionally been seen in other literature & collars.	
Complicated' motif	Collar	Yes	BA3,34				This Very Old Collar in Fine crochet is crescent-shaped with gentle scallops & slightly rounded front points. Its attractive motifs described in BA3,32 & 33 are mostly symmetrical medallions, with some smaller ones in groups of 3 on curved stems. They are decorated on the surface with either filled padded rings or in one instance, with long smooth rolls which appear to be elongated Clones knots (details are in Ballantyne, 2012b, <i>Irish crochet Lace in the Nineteenth Century</i> , pp. 34-5). The simple easy ground which has not been seen in any other literature is made of little bars connected by loops of chains & picots (Ballantyne, 2021, <i>Mary Card's Legacy of Crochet Lace</i> , p. 58). The edge or trim is unusual in having the loops arranged around a semi-circle instead of being placed on the straight line of loops in the previous row (BA3,12) which is the usual method.	We suspect that Mary had access to this collar for long enough to photograph it & work out the directions.	
Medallions	Motif	Yes	BA3,37				This attractive motif has a concave indent at the top, a simple mesh of chains secured by double crochets & a thick border with clusters of 3 ovals at each corner.	This is probably a traditional motif.	
Heart	Motif	Yes	BA3,37				This large double scroll is more elaborate than most other such motifs. It is much smaller than the scrolls Mary used in her Linen crochet.	This is probably a traditional motif.	
Scroll	Motif	Yes	BA3,38	MANI	6/02/1911		This appealing multi-layered flower has many narrow petals worked over cord.	This flower is very similar to No 42 in Hardouin, (n.d.) <i>Album de Guipure d'Irland, Quatrième Volume</i> & has been seen in examples worked in Europe.	
Chrysanthemum	Motif	Yes	BA3,38				This small plain scroll would be useful for filling in small spaces.	This is probably a traditional motif.	
Scroll	Motif	Yes	BA3,40	MANI	6/05/1911		This almost solid circle at the centre is surrounded by 12 filled padded rings joined in with a picoted bar.		
Circle	Motif	Yes	BA3,40	MANI	6/05/1911		This semicircular motif was bordered with 10 filled padded rings & completed with a curved stem in the middle of the lower border.	This is a traditional motif.	
Fan	Motif	Yes	BA3,40	MANI	6/05/1911		This bunch of grapes with 12 filled padded rings is worked as a running design to minimize breaking off & joining in of the thread. It thus reduces the tedious process of weaving in the ends.	This is a traditional motif.	
Grape	Motif	Yes	BA3,40	MANI	6/05/1911		This attractive large pomegranate consists of 2 almost solid curved ovals which completely enclose 11 filled padded rings. A curved stalk comes away from the top.	This motif has not been seen elsewhere.	
Pomegranate, large	Motif	Yes	BA3,40	MANI	6/05/1911		This small pomegranate consists of 2 slightly curved mesh ovals which partly enclose 6 filled padded rings.	This motif has not been seen elsewhere.	
Pomegranate, small	Motif	Yes	BA3,40	MANI	6/05/1911		This unusual leaf has 3 groups of 10 filled padded rings in 2 rows, joined at the top with an inverted Y-shaped curved stem.	This <i>Triple leaf</i> motif has not been seen elsewhere.	
Triple leaf	Opera bag	Yes	BA3,42	MANI	6/04/1911		This rectangular bag has a band with daisy sprays with two layers of broad flat petals in a plain mesh with occasional shells below the centre. The remainder is of bands of a mesh with a picot at the junctions. A ribbon is threaded through a band of beading close to the top to close the bag.	This is a Mary Card design.	
Daisy spray	Motif	Yes	BA3,43				This complex stylised shell has a crescent of open squares on which 28 solid fingers are arranged on one side, curving inwards around one end to form an incomplete circle. It may not be recognized as a shell by many people.	This is a traditional motif.	

Shell, stylised	Motif	Yes	BA3,44				This Large rayed motif has a centre of a small open mesh surrounded by bars with Clones knots then a circular band on which are 18 fingers with centres of square mesh. Slightly curved loops of double crochet over chains join the fingers & form the outer edge where necessary.	This traditional motif has not been seen elsewhere.	
Large circular motif	Bonnet	Yes	BA3,46	MAEJ	6/07/1912		The front band of this Child's Dutch bonnet is of raised roses, some in a group on stems, along with a mesh fern. They are joined with the minimum of background. The sides & back are of square bébé medallions with centres of roses & various shamrocks. The coiled edging or trim is rarely seen (BA3,12). A pattern for the lining diagram of the bonnet is in BA3, 65.	This is probably an original Mary Card design.	
Bébé & motifs	Collar	Yes	BA3,46				This collar has a semi-circular neckline. The outer border is of many large complex motifs which Mary called ' <i>Complicated motifs</i> '. These are arranged at random between concave curves of mesh with a picot on the junction of the loops which form the inner border. The pattern for the motif is in BA3,31.	The source of this design is unknown.	
Complicated' motif	Collar	Yes	BA3,48	MAEJ	6/07/1916		This elaborate Collar à la Vallière in Raised Irish Point has a 3/4 circular neck & 7 peaks. The motifs are raised roses, other small flowers, buds & leaves of various sizes. These are worked separately without cord & joined together with a minimum of background.	Mary told us that this was one of the designs of Mdle [Eleonore Riego]de la Branchardière, see Riego, 1853, <i>Crochet Book Thirteenth Series</i> .	
Raised Irish Point	Opera bag	Yes	BA3,51	MAEJ	6/04/1914		This elaborate rectangular bag featured as the Frontispiece in BA3 has a crocheted cord threaded through the mesh at the top. The many motifs include a spray of gum (eucalypt) leaves & nuts, a dragonfly, sprays of shamrocks & fern leaves. Relatively limited amounts of Venetian bar & Clones knot backgrounds join the motifs.	This is an original Mary Card design.	
Gum leaves, nuts & dragonfly	Medallion, 'Bébé'	Yes	BA3,55				This section on bébé medallions provides the basis for working both square & circular patterns with various shells & centres. Instructions are also given for joining them.	These are traditional designs.	
Raised rose	Collar	Yes	BA3,58	MAEJ	6/10/1914		This neckline of this Child's simple medallion collar is 3/4 of a circle. The outer border has 12 scallops, formed by circular raised rose medallions enclosed in a simple horseshoe. The inner border is of circular shamrock medallions.	This collar was designed & described by Mary Card.	
Shamrock	Border	Yes	BA3,60	MAEJ	6/04/1916		The fan motif with rings in BA3,41 is made into a circular motif to form a scalloped border.	This is probably an original Mary Card design.	
Medallion	Collar	Yes	BA3,61				The neckline of this girl's collar is 3/4 of a circle. The border has 7 scallops of circular fans with rings.	This is probably an original Mary Card design.	
Fan	Bonnet	Yes	BA3,63				The back of this infant's bonnet is a flat circular floral medallion. The sides & top are strips of a simple insertion with shells & picot lace.	This is probably an original Mary Card design.	
Fan	Border	Yes	BA3,66				This <i>Intricate Lace</i> is begun in the cavity of a horseshoe crocheted over cord, with an intricate series of picot loops, special turnings & shells, along with a padded ring. Once the cavity is filled, more picot loops are worked around it to make an oval medallion. The Irish lace dealer, Ben Lindsey in 1886 referred to this early form as 'Knotted guipure' even though no knots have been seen in any of the items examined.	Because Mary's instructions for this complex & 'uncopyable' lace closely follow those in Hardouin, (n.d.). <i>Album de Guipure d'Irlande Fine, Cinquième Volume</i> , she may have simply translated them.	
Floral	Doyley	Yes	BA3,68	MAEJ	6/04/1913		This Fine intricate doyley has an 8-sided linen centre on which is mounted 8 oval horseshoe ovals as given in BA3,66. MAEJ 6/04/1913 provides only the detailed instructions for the oval.	The source of this arrangement as a doyley is unknown.	
Horseshoe	Collar	Yes	BA3,69	MAEJ	6/06/1913		This Collar of intricate lace has a deep U-shaped neckline & gently-rounded front points. There are right-angled peaks at the centre back & over the shoulders. The fine lace is worked as ovals with picot loops & shells over Y-shaped stems, then joined with more picot loops & shells to other such ovals. There are several types of small oval & circular end pieces on the stems. Mary gave detailed instructions for making the motifs and only general comments for joining them to make the collar illustrated.	We suspect that Mary had access to this collar for long enough to photograph it & work out the directions. A similar style of lace is in Hardouin, (n.d.). <i>Album de Guipure d'Irlande Fine, Cinquième Volume</i> .	
Horseshoe	Camisole top	Yes	BA5,20	MAEJ	6/02/1916		This Camisole top in Irish crochet insertion has a square neckline with graduated lengths of an insertion with picot lace & shells down the front.	This is probably an original Mary Card design.	

