



Heirloom Crochet



A SELECTION OF VINTAGE AND ANTIQUE PATTERN DESIGN AND INSTRUCTION BOOKS ON CD

People's Home Journal
Crochet Book
by Frances A. Harris

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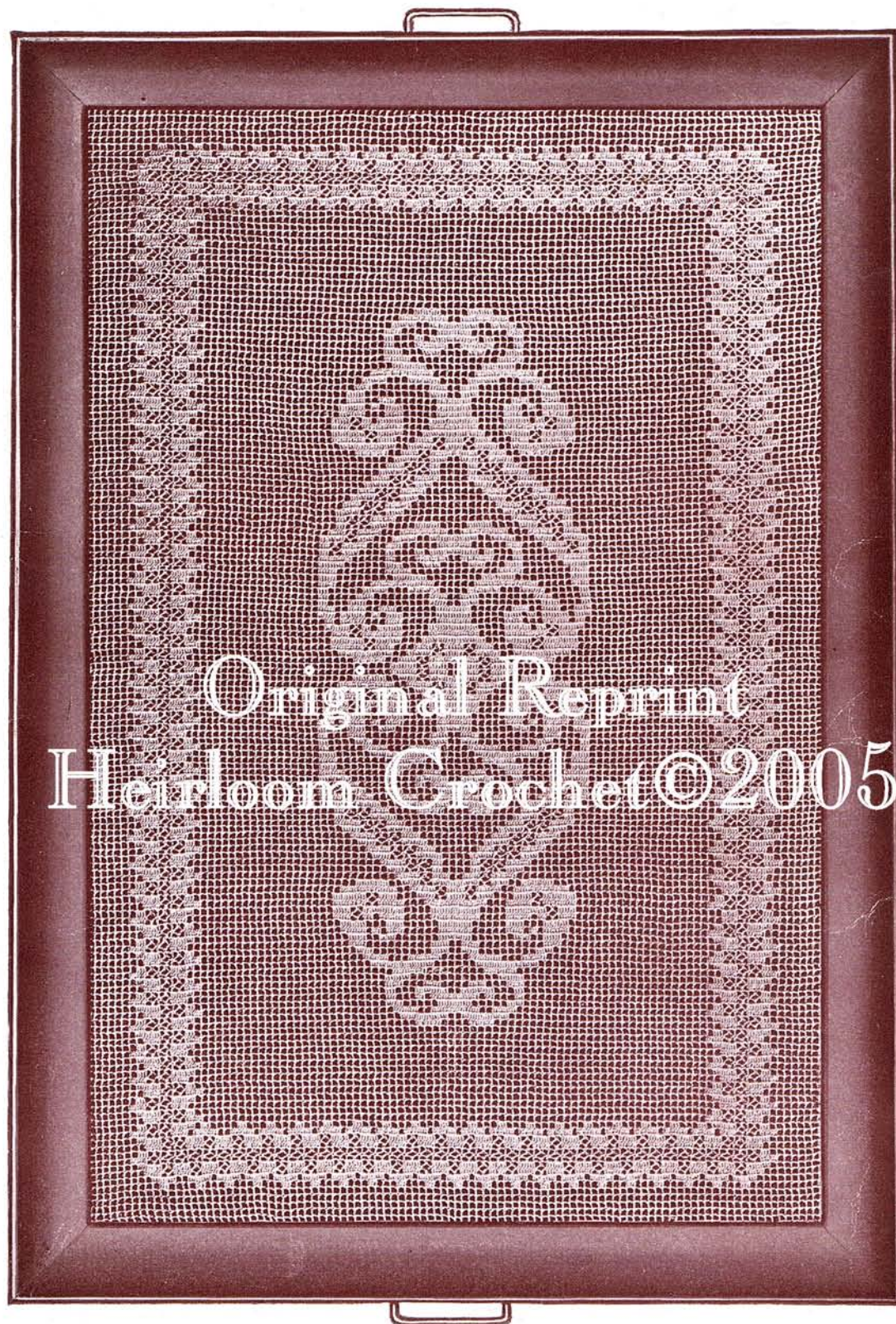
# Heirloom Crochet



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# The People's Home Journal Crochet Book



By Frances A. Harris

Price 25 Cents



# Crochet Stitches



Chain Stitch (ch).

**Chain Stitch.**—This stitch is used for making the foundation of crochet work, in the process of the work wherever an open effect is needed, for making picots and for turning at end of row. The beauty of the finished work depends, to a great degree, upon the regularity of this stitch.

Hold the thread in the left hand, with needle in the right hand, twist a loop, # thread over and draw through the loop on the needle and repeat from # for as long a chain as desired. As three or four stitches are made, the left hand thumb and first finger pass the work down, so that they are always close to the needle.



Slip Stitch (sl st).

**Slip Stitch.**—This stitch is used where it is necessary to pass from one part of the work to another without being seen and for closely fastening one part to another.

With a stitch on the needle, insert hook in the proper

place in the work, thread over and draw through both stitches on the needle. Slip stitches, worked with heavy thread on a chain, make a good drawing string for small bags, etc.



Single Stitch (s st).

**Single Stitch.**—This is used for close work, for the usual fastening of one part to another, and for closing a picot.

Having a stitch on the needle, insert the hook in the proper place, thread over, draw through one stitch on needle, thread over and draw through both on needle. In turning, one chain is made. It both counts and measures a single.

**Double Stitch** is a term used, by some writers, when the now universally accepted term, treble, should be used.

Having a stitch on the needle, thread over, insert hook in proper place, thread over, draw loop through one stitch, making three on needle, thread over, draw through all 3 stitches on needle.

In turning, 2 chain is made. It measures a double.



Treble Crochet (tr).

**Treble Stitch** is the real filet crochet stitch. It is used in blocks, spaces, shells and for rows of solid crochet, where the single stitch would be closer and take more time than necessary.

To make the treble stitch, having one stitch on the

needle, pass thread over, insert needle through proper stitch, thread over, draw through one stitch on the needle, thread over, draw through 2 stitches on the needle, thread over again and draw through remaining 2 stitches. 3 chain count and measure as one treble.



Double Treble (d=tr).

**Double Treble Stitch**, as its name implies, is a long treble stitch, made by throwing thread over the needle twice, inserting through the proper stitch

and then drawing off the stitches 2 at a time. The stitch is used where the space is long. 4 chain count and measure as 1 d-tr.



# Crochet Details



Triple Treble (tr=tr).

**Triple Treble Stitch** is like the d-tr, except that the thread is thrown over the needle 3 times, instead

of twice. 5 chain counts and measures as 1 tr-tr. This stitch is used most frequently in worsted crochet.



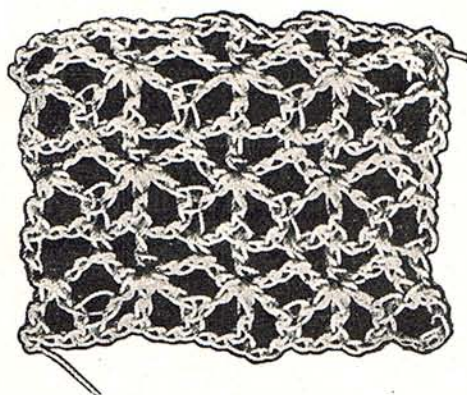
Picots.

**Picots** are of several varieties, although the general results are the same. Picots are used to give a button-like effect to the edge or open parts of the work.

Below are given seven ways of making picots; they describe the illustration, beginning at the right and working toward the left.

On a ch of 27, skip 1 ch, 3 s st in next 3 ch, ch 5 (open picot), 3 s st in next 3 ch, ch 3, s st in 1st of

3 ch (2d picot), 3 s st in next 3 ch, ch 5, s st in 1st ch (3d picot), 3 s st in next 3 ch, ch 3, s st in top of last s st (4th picot), 3 s st in next 3 ch, ch 5, s st in top of last s st (5th picot), 3 s st in next 3 ch, ch 4, s st in 3d ch from needle, ch 1 (6th picot), 3 s st in next 3 ch, ch 6, s st in 5th st from needle, ch 1 (7th picot), 3 s st in remaining ch. Picots may be worked over a chain or tr as well as over a s st.



Diamond in Square Pattern.

The diamond in square is a novel background stitch. Two rows complete the pattern which may be worked back and forth or round. When used as an edging it

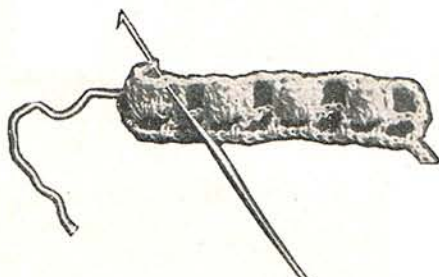
may be worked lengthwise or across the narrow way as preferred. To make as illustrated,

**Chain 30.**

**1st row:** s st in 8th ch from needle, ch 2, sk 2, tr in next ch, # ch 2, sk 2, s st in next ch, ch 7, sk 2, tr in next ch, #, repeat between # # twice (4 repeats in all. This row must end always with a tr), ch 5, turn.

**2d row:** # work 1 tr in top of tr of previous row, leaving 2 loops on the needle, skip the ch 2, s st and ch 2, work a tr in top of next tr, taking off the loops on the needle two at a time, ch 2, tr in same st as last tr, ch 2, # repeat 3 times, ending row with the tr, then ch 5, turn. Repeat these two rows.

Remember this stitch requires the space of 2 blks each way or a square of 4 meshes.



The Popcorn Stitch is made by working 5 tr in one stitch, or over one chain; remove the needle from the loop, insert the needle under the two threads of the first treble, draw the loop through and make one chain.



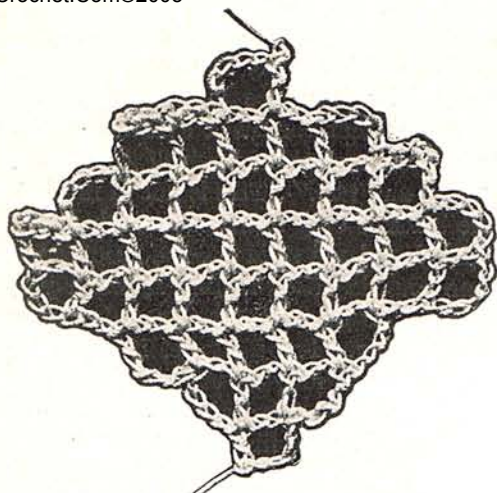
The Group Stitch is made as follows:

Make one d-tr leaving two loops on the needle, in the same place make another d-tr, leaving three loops on the needle. Repeat until you have 4 d-tr and 5 loops on the needle. Take these off two at a time.

A very pretty edging could be made by chaining 4 between groups, working on a foundation of spaces, as illustrated above.



# Crochet Details



Spaces (sp).

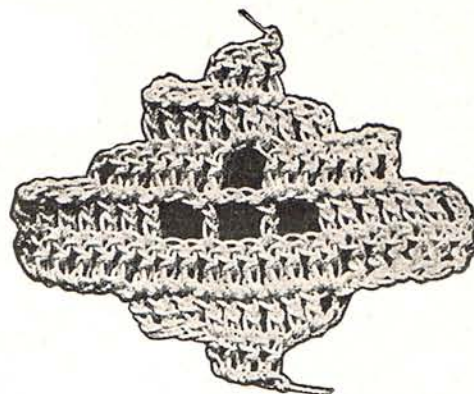
## To Widen a Space.

**At the Beginning of a Row.**—A chain of 7 must be made at the end of the preceding row. Then after the work is turned, make a treble in the top of last treble made. This forms a widening space.

**At the End of a Row.** (First Method.) Chain 5 and make a treble at the base of last treble worked, chain one and turn the work, slip stitch in fifth, fourth and third stitches of the chain. You have a widening space and are at the top outer corner, ready for the work of the next row. If it is desired to widen more than one space, make the first space as directed, then instead of chaining one and turning, chain 5, turn, make a treble in the base of last treble worked and repeat this the necessary number of times. You will find that for an uneven number of spaces widened, you will need to slip stitch back to be in position for the next row. If you widen an even number of spaces, you are in position to go on.

**2d Method.**—Ch 2 and make a tr-tr in base of last tr worked. Work off the first two threads, to form the base of the added space, then hold this st tightly with left thumb and finger and work off the remaining loops, at right angle to the base to form the side of the added space. Repeat for each space to be added.

**To Widen in a Row** (not at either end). An extra chain 2 and treble in same st as last tr may be made at any desired part of the row. In making a circular piece of work, these widening spaces must be evenly arranged or the circle will be distorted in shape.



Blocks (blk).

## To Widen a Block.

**At the Beginning of a Row.** A chain of 5 must be made at the end of the preceding row, skip 3 stitches (which count as one treble) and work a treble in the 4th and 5th stitches of chain and in the top of last treble of preceding row.

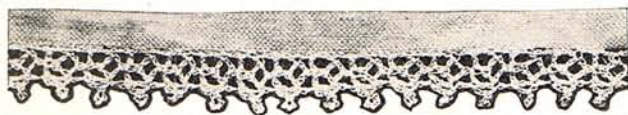
**At the End of Row.**—Thread over twice and work a double treble in the same stitch as the last treble, thread over twice again, holding the work between thumb and first finger of left hand, turn it upward so that you may see the bottom of the double treble, put the needle under the two threads, which you will find lie parallel, and make a double treble. Make another double treble in the same manner, putting the needle under the two threads of the last double treble worked. The bottom threads will look as though a chain had been made, if you have worked it correctly. To widen more than one block, simply add double trebles. It is best not to widen the work other than at either end, for it is apt to make a thick spot which will mar the effect of the work.

When it is necessary to slip stitch between the ending of one row and the beginning of another, after the work is turned, chain one and omit the last stitch made, making the first slip stitch in the next stitch. This avoids a strained look to the work, otherwise hard to overcome.

**To Narrow a Space or Block at Beginning of Row** slip stitch back to the third st from end of previous row. Sl st 3 more for each additional narrowing space or block. Then ch 3 for first tr of row.

**To Narrow a Space or Block at End of Row** simply stop working at the desired point.

## Diamond Edging



### Directions for Diamond Edging.

**1st row:** Ch 10, s st in 8th ch from needle, ch 2, skip 2, tr in next st, ch 5, turn.

**2d row:** S st in 1st of 5 ch, ch 1, tr in tr, ch 2, tr in same st as last tr, holding 2 loops on the needle, thread over needle, tr in 3d ch after s st, drawing off all the loops on the needle, 2 at a time, ch 5, turn.

Repeat these two rows for the length.

This is the same edge as used on the Banderole Dining Room Set, worked crosswise, where that is worked lengthwise.



# The Black and White Pattern

## How to Read the Black and White Pattern.

In all ordinary filet lace, it is easy for mistakes to occur in the written or printed directions, but the black and white pattern shows the design at a glance and the reading of it is easily mastered. It is well, unless otherwise directed, to begin always at the same side of the lace, say, at the left, lower corner of the design. This corner will be registered on your work by the beginning end of the thread, so that if you are, at any time, in doubt as to just where you are in the design, hold your work so that the beginning thread is toward your right hand and your work will then be in the same position to you that the black and white pattern is and the design must correspond with the design of the pattern. As you cannot turn your pattern each time that you turn your work, it follows that the first, third, fifth and all uneven rows are worked by reading the pattern from left to right and all even rows are read from right to left. It is a good idea to have a small piece of cardboard or fairly stiff paper to mark your place in the work. Do not place this so that it covers the part of the design already worked, but so that it will hide that part of the pattern not yet reached. If the cardboard guide is not practical for any reason, insert a pin at the beginning of the row on which you are at work. In other words, at the left of the uneven rows and at the right of the even rows. Some people move this pin along, especially if the row be a long one. After you are expert in the reading of the pattern, it may not be necessary to use any guide, especially in narrow designs.

The white square on the black and white pattern represents a space in the crocheting. A single black square represents a block, that is, 4 trebles. Two squares together would represent 2 blocks, or 7 trebles, and so on, the number of squares governing the number of stitches (as illustrated on page of stitch details, under the head of block). After the first row containing any blocks has been worked, it will not be necessary to actually count the number of blocks in a continuous

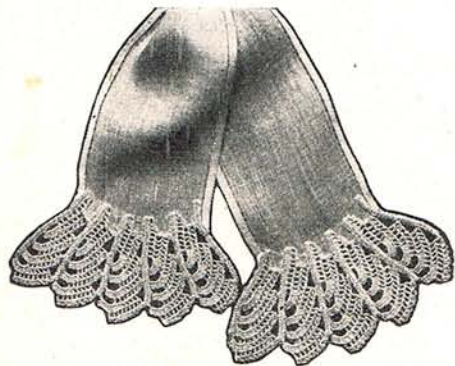
black portion. You may read it relative to the preceding row. For instance, if in the preceding row you have one black square (one block) and you see in the next row that the black extends over this and two more, you may train yourself to unconsciously read it "over and two." This is not of much moment where the black is only a few squares, but where you are working in a large solid portion, you would waste much time counting 8 or 10 blocks, when you might look ahead to see where the black ends compared to the preceding row. For instance, it may be one or two shorter than; it may be even with, or it may be one or two longer than a certain point in the preceding row. Maybe you will find that your solid black extends over the solid part beneath it and continues on over spaces and one or more over the next portion of solid black. Then you would find its relative position by saying to yourself "Clear over to the first single block," or "Past the first single block," and so on. This may sound confusing, but if you will take any of the patterns in the book and read them while you are reading the above, finding your positions in a design as in the text, you will readily catch the meaning and find that the black and white design becomes perfectly clear and you will wonder why you ever preferred reading the printed directions.

An added advantage of the black and white pattern is that you may gather the general effect of the design from the pattern. The work is usually wider and shorter than the pattern, owing to the nature of the stitch, but also the work is usually more attractive than the pattern. A black and white pattern containing much single block detail will not work satisfactorily in crochet, as the single block does not stand out prominently from the background.

In starting your work, bear in mind the change of proportion from that of the pattern and decide which way the work will look best. If it is a design that should not be drawn out from left to right for fear of making it look "stringy," then you must work it with your rows running from top to bottom.

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## Baby Bonnet Strings

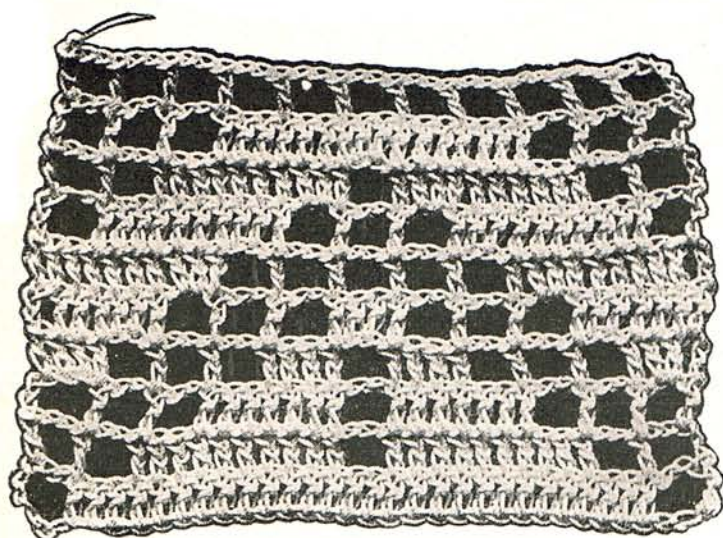


Baby Bonnet Strings.

See page 33 for the directions for making the lace edgings on these dainty little strings for a baby's bonnet. Eagle Cordonnet, No. 70 to 100 should be used with hook No. 14. Work the lace as used on the finger bowl doiley. Hemstitch two pieces of very fine linen with narrow hems on the two long sides. Gather the top edges and bind daintily. Sew rosettes to these edges and pin to the bonnet. Baste the lace to the lower edges of the strings, button hole around the edge and then cut the linen away from underneath the lace, allowing the linen to form tab like ends between the fronds. Crepe de chene, wash silk, or any other dainty, soft fabric will make equally pretty strings. Many of the edgings shown in this book will be appropriate for the ends. A narrow lace may be applied all round the strings.



# Reading the Pattern



**Blocks and Spaces, showing count of Trebles in Blocks.**

If the following directions are carefully compared with the illustration above, the count of stitches in blocks and the reading of patterns will be learned.

At the end of a row, chain 5, if the first mesh in the following row is a space; chain 3, if it is a block. There are three tr in each block beside the tr which also closes the preceding sp or blk. Thus a single block has 4 tr, but in adjoining blocks this counting of the extra tr occurs only once.

In any number of adjoining blocks there are as many tr as the number of blocks, multiplied by three plus one, or, in two blocks there are  $2 \times 3$  plus 1 or 7 tr, in five blocks there are  $5 \times 3$  plus 1 or 16 tr.

**Chain 38.**

**1st row:** 1 tr in 8th st from needle, (1 sp), 27 tr in next 27 st (9 blks), ch 2, sk 2 ch, tr in next ch, (the first made), ch 5, turn. If you have read this row from left to right, you must read the next row from right to left, as you must continue from where your needle is.

**2d row:** 2 sp, 3 blks (9 tr after the tr which closes the 2d sp, 10 tr in all), 1 sp, 3 blk, (10 tr), 2 sp, ch 5, turn.

**3d row:** 3 sp, 2 blks (7 tr), 1 sp, 2 blks, 3 sp, ch 3, turn.

**4th row:** 1 blk (3 tr beside ch of 3 which counts as a tr), 3 sp, 1 blk, 1 sp, 1 blk, 3 sp, 1 blk, ch 3, turn.

**5th row:** 2 blk, 3 sp, 1 blk, 3 sp, 2 blk, ch 3, turn.

**6th row:** 3 blks (9 tr after the 3 ch), 5 sp, 3 blk, ch 5, turn.

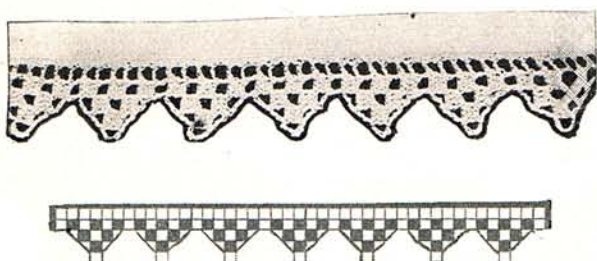
**7th row:** 1 sp, 3 blk, 3 sp, 3 blk, 1 sp, ch 5, turn.

**8th row:** 2 sp, 3 blk, 1 sp, 3 blk, 2 sp, ch 5, turn.

**9th row:** 3 sp, 5 blk, (16 tr), 3 sp, ch 5, turn.

**10th row:** All spaces.

## Checker Scallop Lace



This lace may be made any width by repeating the widening of third and fourth rows, adding one mesh for each row, until the width desired has been worked and then narrow down to original width as in fifth and sixth rows. As illustrated, the lace is worked by chaining 11, tr in 8th from needle, ch 2, skip 2, tr in 3d ch. This is the first row and is 2 sp.

**2d row:** Ch 7, turn, bl over sp, 1 sp, ch 5, turn.

**3d row:** 2 sp, 1 bl, ch 2, d-tr in same st as last tr, ch 7, turn.

**4th row:** Bl over ch 2, 1 sp, 1 bl, 1 sp, ch 5, turn.

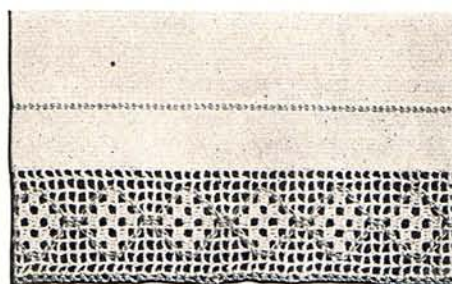
**5th row:** 2 sp, 1 bl, skip 2 tr, d-tr in next tr, ch 5, turn.

**6th row:** Bl over sp, 1 sp, ch 5, turn.

**7th row:** 2 sp, like the first row. Repeat for length desired.

A picot edge may be added to make the scallop a little more fancy.

## Gretchen Lace on Towel



To make this lace, use Eagle Cordonnet, No. 50, and chain 30. Make 3 rows of 9 spaces.

**4th row:** 4 sp, 1 blk, 4 sp, ch 5, turn.

**5th row:** 3 sp, 1 blk, 1 sp, 1 blk, 3 sp, ch 5, turn.

**6th row:** 2 sp, 1 blk, 1 sp, 1 blk, 1 sp, 1 blk, 2 sp, ch 5, turn.

**7th row:** Like 5th.

**8th row:** Like 4th.

**9th, 10th and 11th rows:** Like first three. Repeat for necessary length. Then with blue or

red thread, run in and out, or over and under, the open spaces next the blocks, first above the diamond and then below it. Then repeat, running over where the first thread was under, and under where the first thread was over. Run two threads in the same manner through the drawn threads in the hemstitching. Buttonhole a row of loose stitches around the edge of the lace, also with the colored thread.



# Preparing Material For Crochet

There are several ways to prepare the linen and begin the crocheting for doilies and similar pieces of work. Each way has its advantages and its drawbacks, so that really the method chosen as best, depends on the personal taste of the worker. Herewith are given those methods most generally used.

**1st method:** Cut the cloth a tiny hem larger than it is to be when finished. Roll this hem between thumb and first finger of left hand, or turn the smallest possible amount over and crease tightly or baste in place with fine thread and needle, then turn once more and hem in position. The crochet work may be made through this hem, or the crocheting may be made separate from the linen and overcast to the edge of the linen after completion.

If preferred, the second turning of the hem may be omitted and a row of single stitch worked over the doubled linen, taking up sufficient of the cloth to hide the raw edge, and then the crocheting made into the chain thus formed along the edge of the linen. The main objections to this method are:

First, the linen is sure to wear out before the lace does and it will be a difficult matter to replace the linen neatly.

Second, it is a difficult method to work because of the trouble in pushing the needle through the cloth, especially if this be a tightly woven material.

Third, because it is extremely difficult to turn the edge of any material and keep a true circle.

Fourth, the last objection is that the extra thickness of linen makes this part of the work clumsy and thick.

**2d method:** Mark the exact size desired on the cloth and with a fairly long stitch, sew along this line on the machine. Now with a regular needle and the thread to be used in the crocheting, button-hole along this line. This button-holing may be done before the crocheting has been started and the crocheting worked directly into the button-holed edge (to which first objection in method one, above, applies). Or the button-holing may be done after the crocheting has been finished and the edge of the lace held in position against the linen and each stitch of the button-holing taken through both lace and linen. In this case, when the linen wears

out, the button-holing is cut and the lace easily removed. Or a chain may be made for the foundation of the lace and this chain held in position and button-holed in, and then the lace worked into the opposite side of this chain. Possibly this latter is the best of all ways, for it allows for renewal of the linen center as well as proper widening and placing of design.

Remember, in making any article where the design repeats, to have the pattern perfect at the point of joining. Find out how many stitches are required to make one repeat of the design. Now plan your first row so that this number of stitches is repeated an exact number of times around the material. For instance, in the directions for the Alamo Centerpiece, shown elsewhere, it is stated that 10 repeats of the directions given for 1st row, are necessary for one point of the star. It is planned to have fifteen points, so 150 repeats of the directions as given will bring the number of points exactly even.

After the work has been completed, wash, if necessary, with lukewarm soapsuds (pure white soap is the best to use). Do not wring nor rub the crochet, but remember to treat the work, which is the result of many hours of faithful labor, in a gentle and considerate manner. Spread a bath towel on the ironing table, lay the work right side down on this towel, arrange as nearly as possible all points, picots, and other parts of the work in the exact position that they should be. Lay a clean dry cloth over the work carefully and then with a fairly hot iron commence at the center of the work and rub outward. If the work has points like the star, have the iron go from the center toward each point. In other words, press the iron in the way that the pattern should be accented. If the top cloth becomes wet from the water in the linen, iron until this cloth becomes dry. Then remove the cloth and with a cool iron press thoroughly, arranging each part of the work in its proper place as you iron. Now lift the work and lay it right side down on the ironing board and give a final pressing to the material; remember NEVER to iron the right side of any lace or embroidery.

If the work is clean, do not wash, but dampen the pressing cloth and iron until dry.

## Simple Edging



Simple edging flutes a little and so gives a graceful ease to the article it trims.

### Chain 13.

**1st row:** Tr in 4th ch, 1 sp, 1 blk, 1 sp, ch 6, turn.

**2d row:** S st in 4th ch from needle, ch 2, 2 blk, 1 sp, tr in next st, ch 3, turn.

Repeat these two rows for length required.



# Mitering the Corner

## Directions for Mitering Interlaced Design.

The principle of mitering is very simple. It is to reduce the length of the rows of the first half of the corner at the inner side so that there is a bias line from the inner to the outer edges; then to increase the rows of the second half of the corner, joining them to the rows of the first half as the work progresses, until the full width of the lace has been restored, when the pattern goes on according to directions. The best way to reduce the length of the rows is in steps of 2 or a multiple of 2, that is, stop 2 squares short of full length for the first step. Make the next row the same length at the inner edge, stop the next row 2 squares short of the previous two, and so on, until the corner has been reached. If the pattern is such that by stopping 4 or even 6 blocks short of previous row (in a wide design), the solid crochet will be done all on one side or the other of the miter, then do so, as the work looks better where the direction of the stitches remains the same.

The last row before the miter starts reads: Tr in 2d tr, 3 sp, 1 blk, 2 sp, 4 blk, 1 sp, 3 blk, ch 1, turn.

For the corner, first half:

### First Half of Corner.

- 1st row: 6 sl st, 1 blk, 3 sp, 4 blk, 2 sp, ch 5, turn.
- 2d row: 2 sp, 4 blk, 2 sp, 2 blk, ch 8, turn.
- 3d row: Begin in 4th ch and make 6 tr (this widens 2 blk. The 6th tr should be over last tr of previous row), 3 sp, 1 blk, 2 sp, 2 blk, ch 3, turn.
- 4th row: 2 blk, 2 sp, 3 blk, 1 sp, 2 blk, ch 5, turn.
- 5th row: W 1 blk, 1 more blk, 2 sp, 1 blk, 3 sp, 1 blk, ch 3, turn.
- 6th row: 3 blk, 1 sp, 1 blk, 2 sp, 2 blk, ch 5, turn.
- 7th row: W 1 blk, 1 more blk, 3 sp, 1 blk, 1 sp, 1 blk, ch 3, turn.
- 8th row: 1 blk, 1 sp, 1 blk, 3 sp, 2 blk, ch 1, turn.
- 9th row: Sl st 3, ch 3, 2 blk, 2 sp, 1 blk, ch 3, turn.
- 10th row: 1 blk, 2 sp, 2 blk, ch 1, turn.
- 11th row: Sl st 3, ch 3, 2 blk, ch 3, turn.
- 12th row: 2 blk, ch 1, turn.
- 13th row: (This is the actual corner square) sl st 3, ch 3, 1 blk, ch 5 (do not turn).

### Second Half of Corner.

1st row: 2 blk as follows: 1 tr in each of 4th and 5th ch from needle, 1 tr in top of last tr of 13th row, 2 tr on side of same tr, 1 tr in bottom of same tr, 2 sp (the second sp is closed by making a sl st in 1st tr of corner blk of 10th row), 3 more sl st on tr to corner, turn.

2d row: 1 blk (tr in each of 2 ch and 1 tr in next tr. The tr of 10th row of 1st half represent the first tr of the blk), 1 sp, 2 blk, ch 5, turn.

3d row: W 1 blk, 1 more blk, 2 sp, 1 blk, 2 sp (the 2d sp is closed as in 1st row of 2d half), 3 sl st up tr of 8th row of 1st half, turn.

4th row: 1 blk (as in 2d row above), 1 sp, 1 blk, 2 sp, 2 blk, ch 5, turn.

5th row: W 1 blk, 1 more blk, 3 sp, 1 blk, 1 sp, 1 blk, ch 2, s st in tr between 8th and 7th rows of 1st half, ch 2, sl st in each of the last 4 tr of 6th row of 1st half, ch 2, turn.

6th row: Thread over, draw thread through 1st sl st made in last row, thread through 2 loops, thread over, draw thread through the next tr to the left (skip 2 ch, s st and 2 ch), # thread through 2 loops, # repeat twice (this completes a diamond in square), ch 2, tr in same tr as last st, 3 more tr to form 1 blk, 1 sp, 1 blk, 3 sp, 2 blk, ch 1, turn.

7th row: 3 sl st, ch 3, 2 blk, 2 sp, 1 blk, 1 sp, 3 blk, ch 2, s st in tr between 6th and 5th rows, 4 sl st up 4 tr of 4th row, ch 2, turn.

8th row: Like beginning of 6th row, through 1 blk, then 3 sp, 1 blk, 2 sp, 2 blk, ch 1, turn.

9th row: Sl st 3, ch 3, 2 blk, 1 sp, 3 blk, 2 sp, 4 blk (12 tr, sl st in tr of 2d row, thus making the 2 ch of that row serve as 13th tr of 4 blk), 3 more sl st to corner of 2d row, turn.

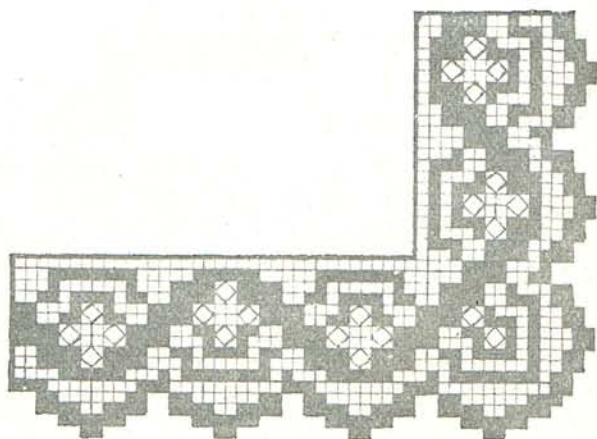
10th row: 4 blk, 2 sp, 1 blk, 3 sp, 2 blk, ch 1, turn.

11th row: 6 sl st over tr, 2 sp, 4 blk, 3 sp, holding 2 loops on the needle from the last tr, draw thread through the opposite tr of row before 1st of first side of miter, thread through 2, thread through 3 loops (this closes the 4th and last sp, of this row), ch 2 (do not turn).

12th row: Make a tr in the inner one of the two tr at left (this closes the 1st sp of the row.

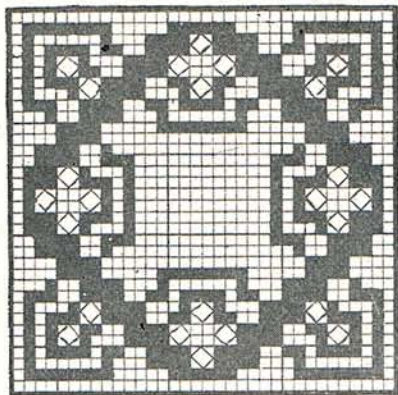
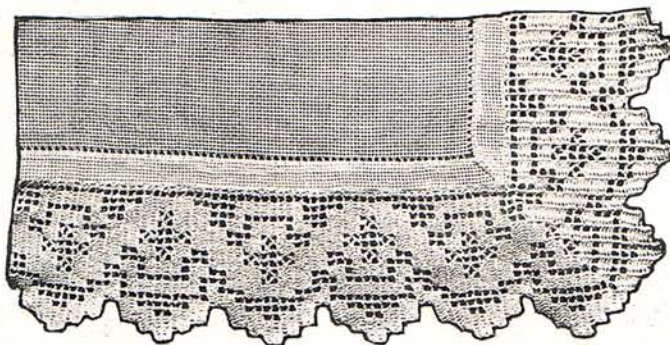
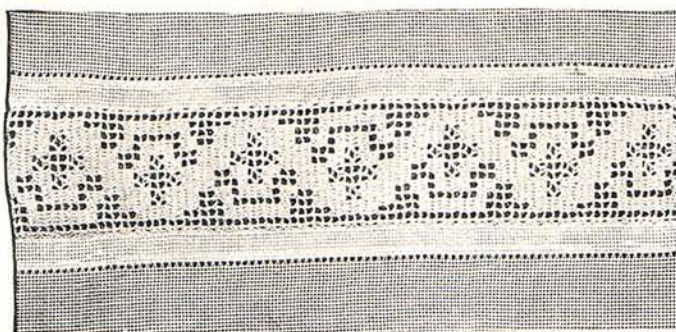
This method of ending previous row and beginning this is good where both are spaces), ch 2, turn, and proceed with row by making 3 more sp, 4 blk, 3 sp, 1 blk, ch 8, turn.

13th row: W 2 blk, 1 more blk, 1 sp, 4 blk, 2 sp, 1 blk, 3 sp, tr over second tr, ch 3, turn, and proceed with design.





# Interlaced Designs

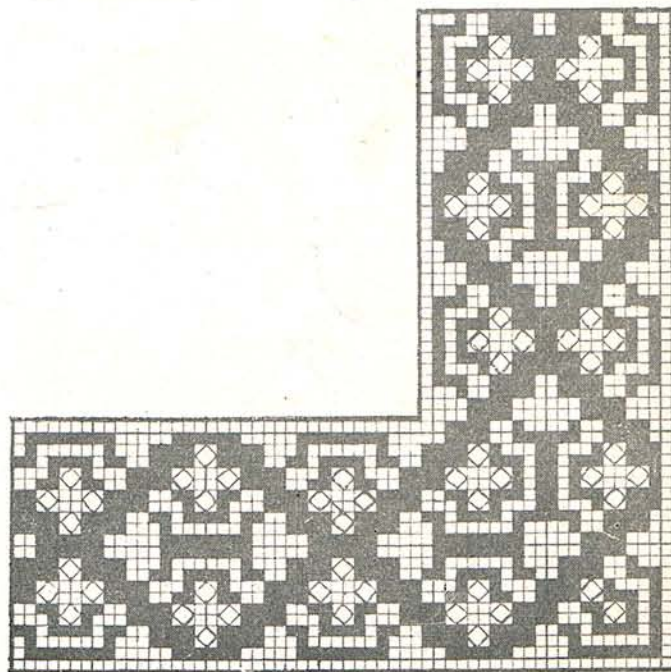


The curtain, a section of which is shown, is made of white marquisette. The edges are hemstitched and single width insertion is sewn between. The edge may be ornamented with the lace, as illustrated, or the lace may be made from the double width insertion pattern to which is added the scallop edge.

The pincushion cover is made of a square of white marquisette with the interlaced square design set into the center. The pattern is simple and may be easily followed from the black and white square.

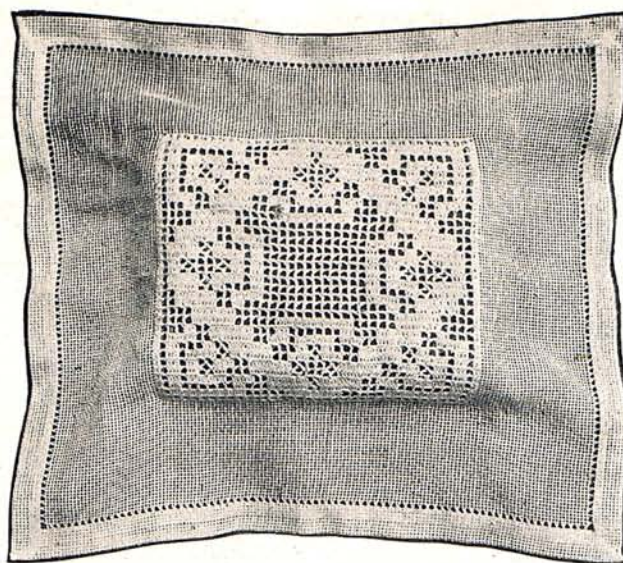
This insertion of the Interlaced Design is double width, that is a line through the center lengthwise would divide it into two like parts, each one the same as the lace with the edge or scallop omitted. It would develop well for a bed spread. The lace might be made double width, like the insertions. For large, heavy work, use Eagle Cordonnet, No. 30 to 5; for dresser sets or curtains use 40 or 50, and for underwear, etc., 60 or 70.

Follow the directions as given for the Mitered Corner on previous page and reverse each row at the middle for double width. At the corner follow the general instructions of making each two rows shorter than previous two rows by two meshes, working along the edges of blocks and diamonds. The first rows of second half of corner are given in the mitering directions; the rest should be easy to follow from the pattern.



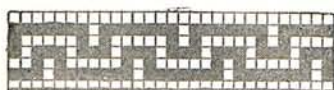


# Interlaced Design



Pincushion Cover, Interlaced Design.

## Locked Bar Insertion



Locked Bar Insertion is an adaptation of the ever popular Greek Key. It is simple, neat and attractive when used as a band for towels, pillow slips, simple runners, etc. **Chain 26.**

**1st row:** Tr in 4th ch, 1 sp, 1 blk, 1 sp, 3 blk, 1 sp, tr in next st, ch 3, turn.

**2d row:** Tr in tr, 3 sp, 1 blk, 1 sp, 1 blk, 1 sp, tr in tr, ch 3, turn.

**3d row:** Tr in tr, 1 sp, 1 blk, 1 sp, 3 blk, 1 sp, tr in tr, ch 3, turn.

**4th row:** Tr in tr, 1 sp, 1 blk, 3 sp, 1 blk, 1 sp, tr in tr, ch 3, turn.

**5th row:** Tr in tr, 1 sp, 3 blk, 1 sp, 1 blk, 1 sp, tr in tr, ch 3, turn.

**6th row:** Tr in tr, 1 sp, 1 blk, 1 sp, 1 blk, 3 sp, tr in tr, ch 3, turn.

**7th row:** Tr in tr, 1 sp, 3 blk, 1 sp, 1 blk, 1 sp, tr in tr, ch 3, turn.

**8th row:** Tr in tr, 1 sp, 1 blk, 3 sp, 1 blk, 1 sp, tr in tr, ch 3, turn.

Continue from beginning for length desired.

## Sewing Crochet to the Material

In sewing crochet to the material, it is necessary that the fullness be evenly distributed along the edge and that the line of sewing be absolutely straight. To obtain the even fullness, divide both the lace and material into half or quarters and pin corresponding points together with the two wrong sides out. Whip edges together with an over-and-over stitch, holding the lace next you. This method serves for all edging and insertion that are sewn to a folded edge of the material. Where the edge of the material is to be turned under at the time of sewing on the crochet there are two methods; one, to roll a tiny hem at the time the lace is being sewn on, in this case, the lace and material are held side by side over the first finger of the left hand, the material being nearer the tip of the finger. The second method is to place the crocheting on the material about six threads from the edge, with both edges pointing to the left, then whip the lace into place with fairly long over-and-over stitches. Allow for fullness at the corners. Then turn over the

work and turn under the raw edge of the material as narrowly as is possible and overcast this fold to the crocheting, being careful not to let the stitches go through to the right side of the material. A third method is a variation of the second; it is used for inserts. Place the crocheting on the material in the exact position it is to be sewn. Measure carefully to have the edges of the crocheting even with the threads of the material. The first few rows of the work are apt to be looser than the main part. Do not allow for this in sewing in place, but full in extra amount as it will disappear when the article is pressed. Measure carefully to have distance around the sides even and also to have crocheting the proper size and shape. Overcast as in second method, turn the work over and cut the material from underneath the crocheting allowing just enough to turn under and whip to position as in second method. When pressing the finished work this folded hem will form a frame around the crocheting.



# Details of Hemstitching

There are two ways to prepare the linen for hemstitching. The first, with the threads drawn to the edge; and the second, with the drawn threads cut a distance from the edge of the cloth, equal to twice the hem and the amount of material to be turned under. To make this clear, let us take first one method and then the other, preparing the linen for an inch wide hem in each instance.

Let us say we wish an 18-inch square. Since the hem is an inch wide, the allowance must be an extra inch, plus the amount turned under, which is at most one-quarter inch. This means an inch and one-quarter extra must be allowed for each hem, or two inches and one-half each way of the square. So we will have to cut from the cloth a square of linen 18 inches plus  $2\frac{1}{2}$  inches or  $20\frac{1}{2}$  inches each way. Always cut off the selvage before measuring as it is apt to draw when washed if left on the linen.

Make the cut edge of the cloth even by drawing a thread across and cutting along this drawn thread. Then measure from the corner of the linen each way  $20\frac{1}{2}$  inches, draw the threads at these two points until they cross. Cut along both drawn threads; now you have a square  $20\frac{1}{2}$  inches each way. Turn under one-quarter inch all round and, unless you are a very sure and careful worker, it is well to baste this turned edge. It must be done on any material that ravel easily and it is well to always baste it where the material is very thick.

**First method**, that is, where the threads are drawn clear to the edge of the material. Measure two inches from this turned edge and draw four threads entirely across the goods. In drawing threads keep the fingers of the right hand close to the linen and push the linen along on the thread you are drawing with the left hand. Should the thread break in the process of being drawn, you may readily take up the end with a pin or coarse needle. Be very careful not to pick up any thread other than the one you are drawing. Sometimes it may be necessary to hold the linen between you and the light in order to find the end you are after. If there is difficulty in removing these threads, make a lather of white soap and warm water, rub this lather across that part of the linen through which the threads are to be drawn and as soon as dry the difficulty will cease. This lather removes the dressing and softens the threads. Repeat this drawing of four threads on each of the four sides of the square. Fold down and crease all four sides in turn, bringing the folded edge to the near edge of the drawn space. At each corner cut out an oblong three-quarter inch by one and three-quarter inches, leaving one-quarter inch outside the creases. Do this at each of the four corners so that one oblong is removed from each side of the cloth. Now baste the hem in position, being careful that where the drawn space is doubled at the corners the threads lie perfectly even. Leave the hemstitching of the corners until after you have mastered the stitch, which may be more easily done where the threads are not doubled. On ordinary linens, such as are used for table and household purposes, sewing thread No. 70

is a very good size to use. The threads drawn from the space are used by some people for the hem-stitching on the theory that they do not show when the work is laundered. But this is not advisable as the thread is usually too clumsy for dainty hem-stitching, and in very fine linens the thread would not be strong enough to work satisfactorily. On these fine linens it is best to use the linen thread that is sold for point lace work. No. 1000 is a very good size for handkerchiefs.

Never make a knot in thread for embroidering purposes. When ironed this knot will form a little lump on the right side of the goods and always mar the smooth, polished effect of the cloth.

Hold the linen folded over the forefinger of your left hand, wrong side up, and hem toward you. Run the needle from the inside of the hem out at the exact corner of the tiny open square (formed by drawing the threads both ways), catch as little as may be of the folded edge with the needle, count four threads to the right, from the open square, inserting the needle, bring it toward the left under these four threads and up into open square, being careful not to pull the end of the thread out of place; pull fairly snugly. Bring needle to the right and catch as little as may be of the folded edge directly opposite the space between the fourth and fifth threads, and pull the thread up tightly, again count four threads, insert the needle, bringing it out at the previous place of insertion, that is, between the two groups of four threads, pass the needle to the right and take a tiny stitch in the folded linen as before. Repeat this process for the entire length of hem-stitching.

At the corners where the threads are doubled you will find it better to take only three threads. This will make six in each tiny bundle bound together by the stitchery, and will be found to look about the same as the hem-stitching where four threads are taken in a single thickness. You will find great trouble in hem-stitching this double thickness unless you have been very careful to keep the threads absolutely even when the basting was done. There is one open edge on each of the corner squares. If there is no lace to be sewn around the square, this open edge must be whipped together with a tiny over-casting stitch, taking up not more than two threads on each side, and one thread is better. If lace is to be sewn around the square, divide its length into four, pin one point at each of the four corners, then hold the lace next to you with the right side of the lace and that of the linen together. If there is any fullness in the lace sew it in all along the edge, allowing extra fullness at the corners. The open corner of the hem-stitching may be whipped together at the same time the lace is sewn on at this point.

**Second method**, that is, where the drawing of the threads stops at the hem. After the outer edge has been folded and basted, fold the linen from the corner on an exact bias, that is, the two sides together, measure two inches from the tip of the corner down the straight side, then measure straight across the

*(Directions continued on opposite page.)*



# Bedspread Diagram

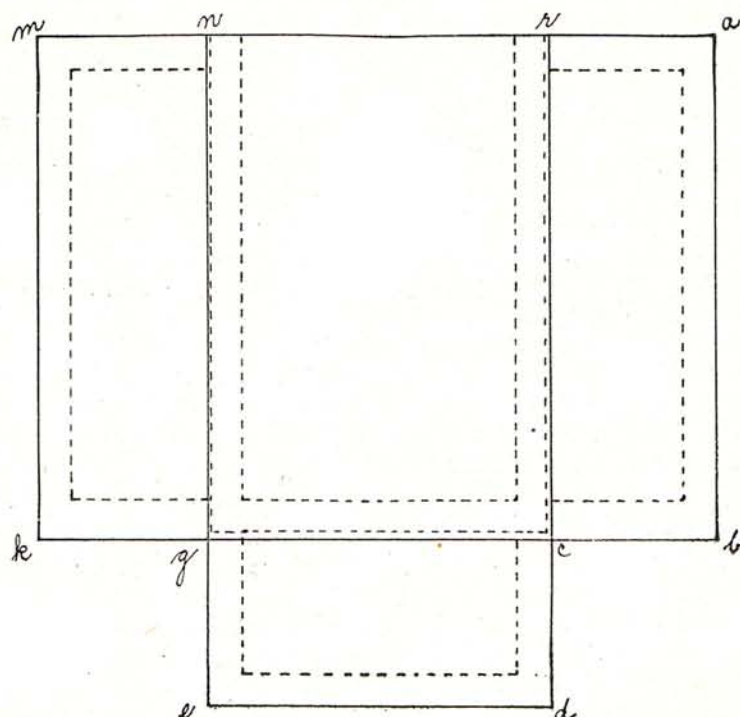


Diagram for a Bedspread, if the corners are to be cut out at the bottom of the bed for a straight over-hang.

In this diagram is suggested an arrangement of lace on the free edges of the spread, with insertion to outline the shape of the bed.

The oblong, *r n g c*, represents the flat top of the bed; *n m k g* and *a r c b*, the two parts of the spread that hang over at the sides; *c g e d*, the part that hangs over at the foot of the bed. All measurements must be made to fit the size bed for which the

spread is made. Allowance for the repeat of the design in lace and insertion must be made, so they should be finished before cutting the material. If it is desired to make the spread and sham, or pillow cover, in one piece, the length from *m* to *k* and *a* to *b* should be increased sufficiently to go under, around and over the pillows, working the lace to extend from *m* to *a* and the insertion from *n* to *r*.

## Directions for Hemstitching Continued from Opposite Page

cloth to the bias fold and place a pin at that point. Open the fold, hold one edge of linen next you and cut four threads from the point where the pin is, parallel to the other side. Repeat on the other side of the corner.

Pull the outer thread until you reach a point two inches from the opposite folded edge. Cut this thread and the next three at this point and draw all four threads. Do the same on the second side. Hold the third edge of linen next you and cut the proper four threads for this side, and do the same for the fourth side. Draw the outer of the four threads along the third and fourth sides until they meet, which will be at a point two inches from the fourth corner. Cut at this point and also cut the three threads on the inside next to them and draw all these threads. You will now have a square of drawn threads two inches inside the edge of the linen. Fold all four sides

as directed for turning the hem in first method and baste carefully along the space from which the threads have been drawn. At each corner there will be a double triangular shaped part of the cloth standing up from the basted hem. On both sides crease the outer fold of the hem evenly on a thread. Fold the upstanding triangular part from the point at which these creases meet, diagonally to the point where the hems of the two sides meet at the little open square. Now a good seam outside this fold, cut off the triangle. Fold under one side of this cut evenly from the inner to the outer corner, slip the other side under this fold, baste in position carefully, being sure you do not stretch the linen, and then hem down with your hemstitching thread, being careful not to catch the needle in the right side of the hem. Repeat this on all four corners.

This method is best for table and bedroom linens.

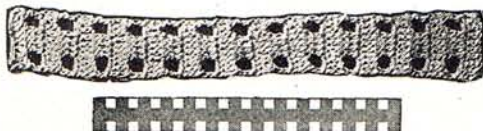


# Edgings and Insertions

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The edgings, insertions and beadings shown on this and the following pages are attractive for babies' and children's wear, lingerie and in conjunction with larger designs as framing or edging.

Use any size Eagle Cordonnet with proper hook for same, remembering that the finer the thread the more lace-like and dainty will be the finished work.

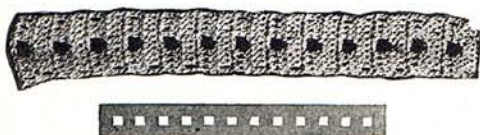


The insertion shown above is very rapidly made. The design is a simple repeat of 2 rows, as follows:

**Chain 12.**

**1st row:** Tr in 4th ch and each of next 8 ch, ch 5 and turn.

**2d row:** 1 sp, 1 blk, 1 sp, ch 3, turn.  
Repeat for length desired

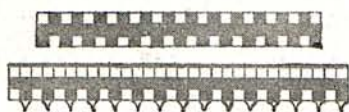


The beading above may be used as an insertion since it matches the simple edging. Two rows complete the pattern

**Chain 12.**

**1st row:** Tr in 4th ch and each of next 8, ch 3, turn.

**2d row:** 1 blk, 1 sp, 1 blk, ch 3, turn.

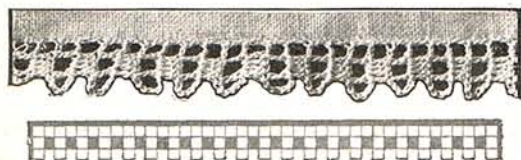


The insertion and edging shown above may be used together. To make the insertion, follow the instructions for the lace, omitting picot.

**Chain 13.**

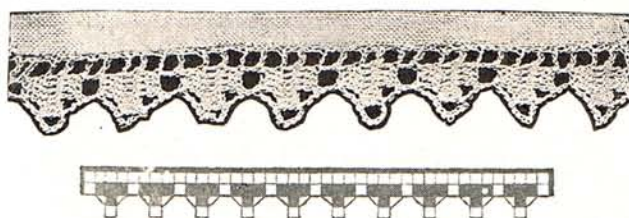
**1st row:** 2 blk, 1 sp, ch 5, turn.

**2d row:** S st in 4th ch from needle, ch 1, 1 blk over sp, 1 more blk, 1 sp, ch 3, turn.  
Repeat these rows for length desired.



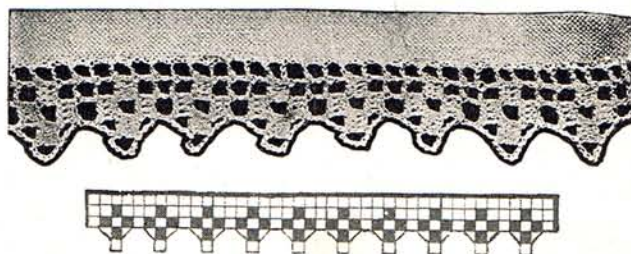
## Narrow Edging, No. 1.

This edging is used on the card set, shown elsewhere in the book. It is one of the simplest possible to make and gives a dainty finish to any piece of work. Chain 11, turn, tr in the 8th st from needle and in next 3 st, chain 7, turn, tr over last tr, ch 2, tr over tr, ch 2, tr over tr, ch 5, turn, and repeat from the beginning.



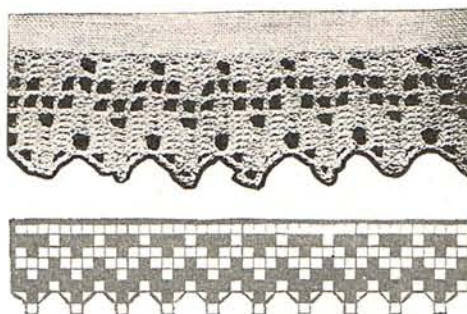
## Narrow Edging, No. 2.

To make this edge, ch 11, turn, tr in 8th st from needle, ch 2, tr in 3d st (the first made), ch 5, turn, tr over tr (1 sp), 3 more tr (1 blk), ch 2, 1 d-tr at base of last tr (this is the diagonal stitch), ch 7, turn, 2 blk (the first tr in top of the d-tr), 1 sp, ch 5, turn, 1 sp, 1 blk, 1 d-tr in 1st tr of 2 blk of previous row (this is the second diagonal stitch), ch 5, turn, 2 sp, ch 5, turn. Repeat for length desired.



## Narrow Edging, No. 3.

This lace is a little wider than lace No. 2, but very similar to it in design. Ch 14, tr in 8th st from needle, 2 more sp (3 in all), ch 5, turn, 2 sp, 1 blk, ch 2, 1 d-tr in base of tr just made, ch 7, turn, 1 blk, 1 sp, 1 blk, 1 sp, ch 5, turn, 2 sp, 1 blk, 1 d-tr in 1st tr of previous row, ch 5, turn, 3 sp, and repeat.

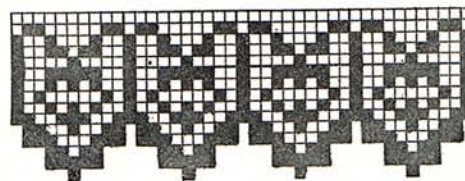
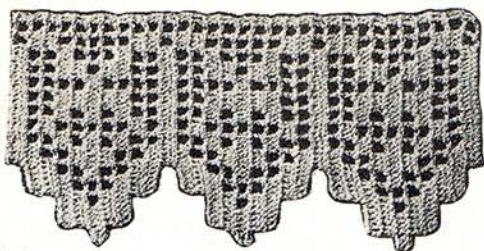


## Narrow Edging, No. 4.

This lace is wider than No. 3. It is very pretty for little girls' underwear, for towels or pillow slips. Ch 23, tr in 8th st from needle, 6 more tr (2 blk), 3 sp, ch 5, turn, 1 sp, 1 blk, 2 sp, 2 blk, ch 2, 1 d-tr in base of tr just made, ch 7, turn, 2 blk (1st tr in top of d-tr), 2 sp, 2 blk, 1 sp, ch 5, turn, 1 sp, 1 blk, 2 sp, 2 blk, 1 d-tr in top of 1st tr of last row, ch, turn and repeat pattern.



# Edgings and Insertions



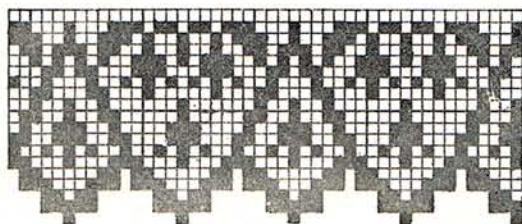
## Bell Lace, with Pattern

The Bell Lace is nearly two and one half inches wide at the tip of scallop, when worked with Eagle Cordonnet No. 40, with hook No. 11. **Chain 34.**

- 1st row:** Tr in 4th ch, 2 sp, 8 blk, ch 8, turn.  
**2d row:** 3 blk, 7 sp, 1 blk, 1 sp, tr in tr, ch 3, turn.  
**3d row:** Tr in tr, 1 sp, 1 blk, 5 sp, 1 blk, 2 sp, 2 blk, ch 8, turn.  
**4th row:** 3 blk, 2 sp, 1 blk, 1 sp, 2 blk, 1 sp, 2 blk, 2 sp, tr in tr, ch 3, turn.

- 5th row:** Tr in tr, 3 sp, 1 blk, 1 sp, 1 blk, 3 sp, 1 blk, 2 sp, 2 blk, ch 5, turn.  
**6th row:** 2 blk, 2 sp, 3 blk, 1 sp, 3 blk, 4 sp, tr in tr, ch 3, turn.  
**7th row:** Like 5th row except chain 3 at end.  
**8th row:** Like 4th row.  
**9th row:** Like 3d row except chain 3 at end.  
**10th row:** Like 2d row.  
**11th row:** Like 1st row.  
 Repeat for length desired.

## Lily Lace, with Pattern



To make the Lily Lace, ch 58, 1 tr in the 8th from needle (1 sp), 6 tr in next 6 ch (2 blk), # ch 2, skip 2 ch, tr in 3rd ch (1 sp), repeat from # twice (3 sp), 3 tr in next 3 ch (1 blk), 4 sp, 10 tr (3 blk), make the ch for beginning of next row, turn. In this instance, since there are to be 2 blk widened, the ch is 8, which allows 3 to equal the 1st tr, and 5 on which are worked 5 tr, the 7th tr of the 2 blk is worked in the last tr of previous row.

- 2d row:** W 2 blk (as above), 1 more blk, (10 tr), 1 sp, 3 blk (first 4 tr over tr, last 6 tr over 2 sp), 5 sp (you may read this "Over the block and 1 short of previous row," altho your eye would probably catch the 5 sp on the pattern easily), 3 blk (ends even with previous row), 1 sp, ch 5, turn.  
**3d row:** 2 sp, 3 blk, 2 sp, 3 blk, (last over blk), 4 sp (last one over blk beyond sp of previous row), 2 blk, ch 8, turn.  
**4th row:** 3 blk (2 widened as above), 2 sp, 1 blk, 4 sp, 3 blk, 5 sp (sp to end of row), ch 5, turn.

- 5th row:** 3 sp, 3 blk, 4 sp, 2 blk, 4 sp, 2 blk, ch 5, turn.  
**6th row:** W 1 blk (1st tr in 4th ch from needle), 1 more blk, 3 sp, 6 blk, 4 sp, 3 blk, 1 sp, ch 5, turn.  
**7th row:** 3 sp, 3 blk, 4 sp, 2 blk, 4 sp, 2 blk, ch 3, turn. This narrows 1 mesh for the row.  
**8th row:** Same as 4th row, first 2 blk being worked over tr instead of over ch.  
**9th row:** 2 sp, 3 blk, 2 sp, 3 blk, 4 sp, 2 blk, ch 3, turn.  
**10th row:** 3 blk, 1 sp, 3 blk, 5 sp, 3 blk, 1 sp, ch 5, turn.  
**11th row:** 1 sp, 2 blk, 3 sp, 1 blk, 4 sp, 3 blk, ch 8, turn.

This starts the first row of next scallop; the rest of the pattern should be easy to follow from the pattern.