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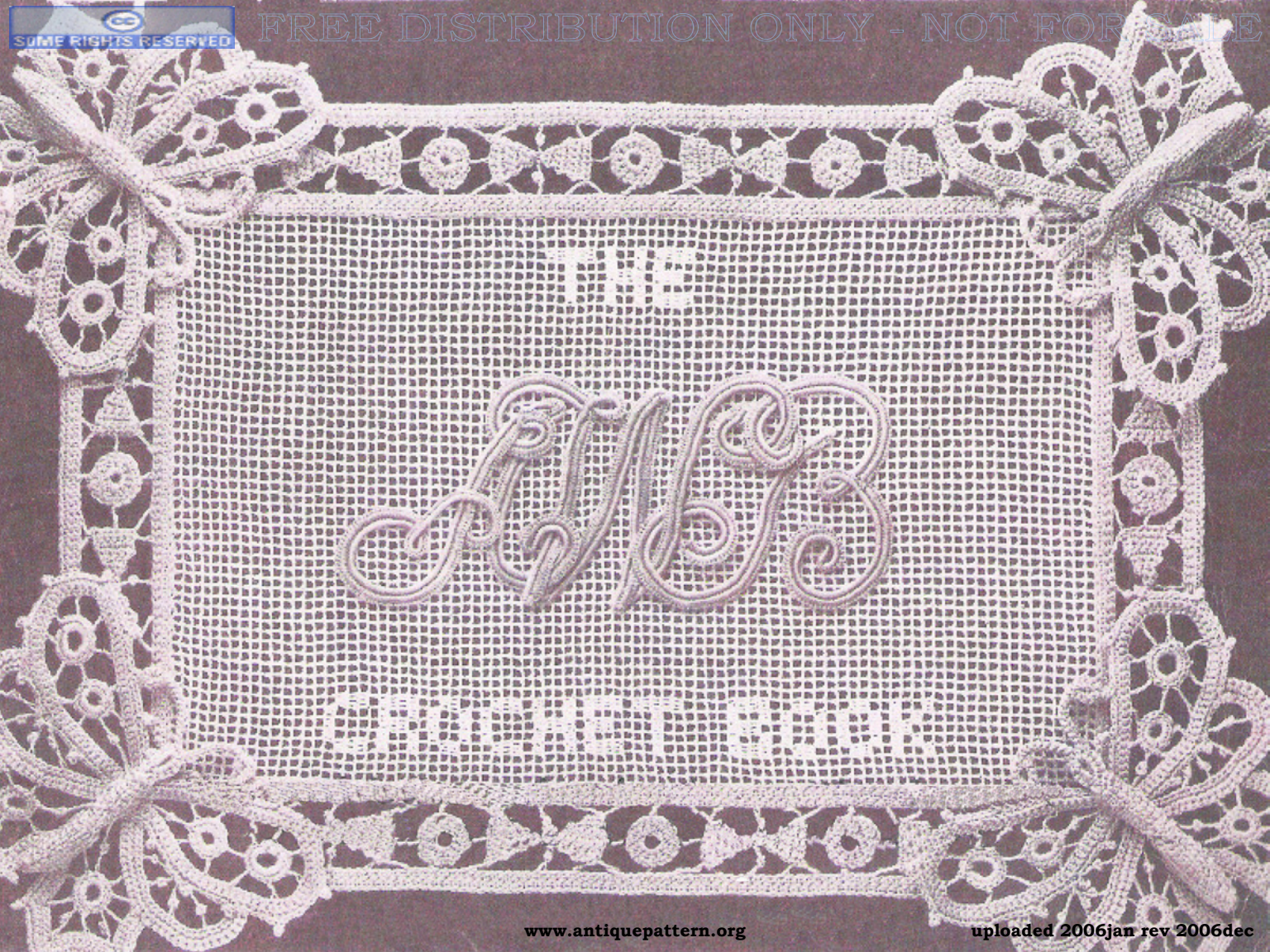
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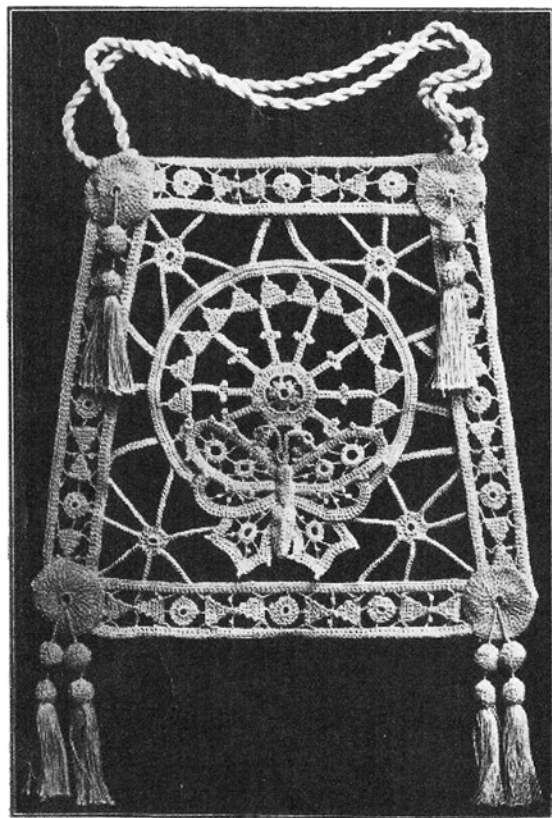


Fig. 1

Butterfly Bag in Venetian Crochet

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

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



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

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

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

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

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

THE A. W. B. CROCHET BOOK

NO. 1

Beautiful New Designs

PUBLISHED FOR THE FIRST TIME

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

*Each design
originated and executed by*

ANNA WUERFEL BROWN
(DESIGNER)

PUBLISHED BY ANNA WUERFEL BROWN, TOLEDO, OHIO

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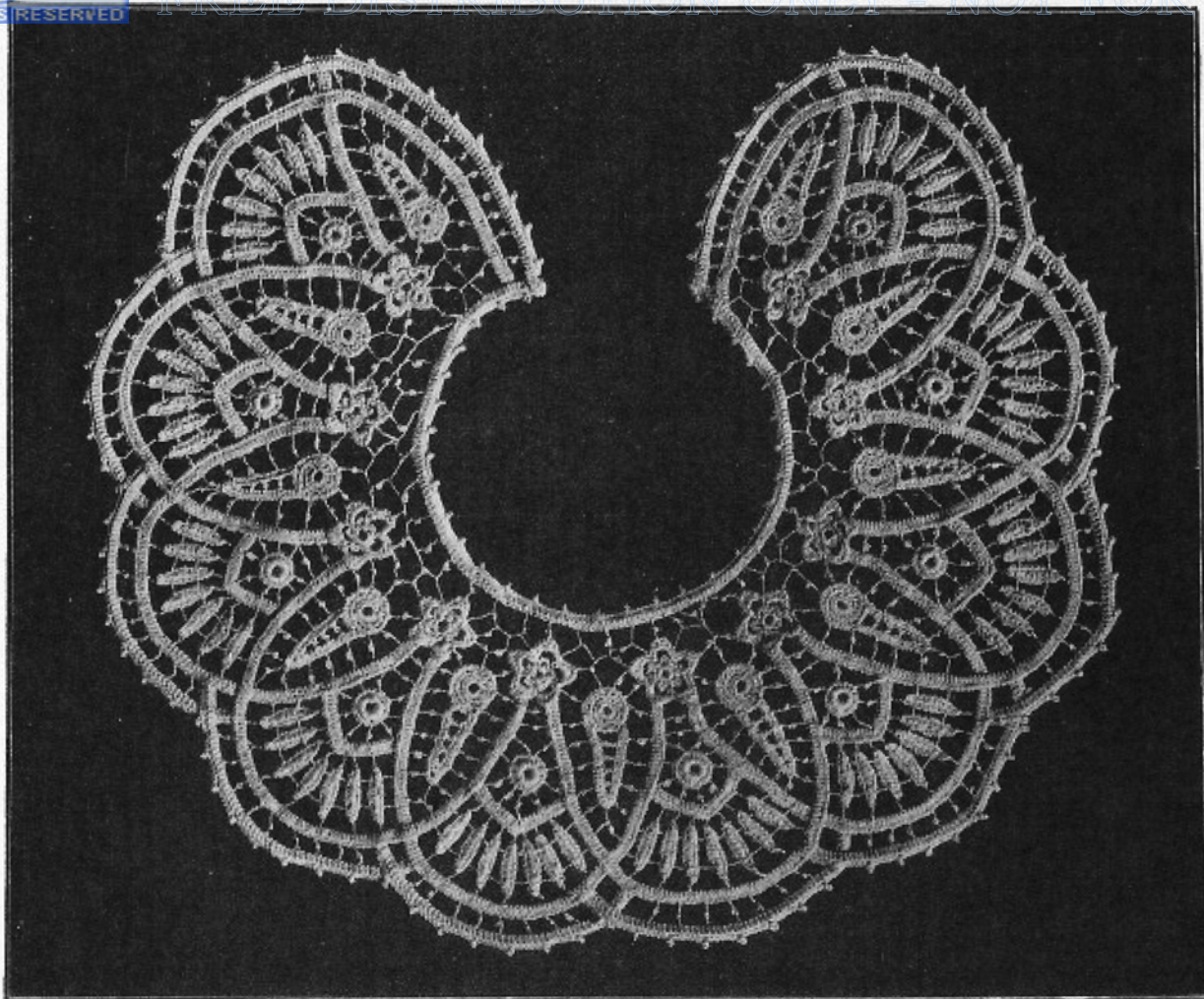


Fig. 2. Round Collar in Venetian or Macramè. See Fig. 11 and Figs. 26 and 27 on Page 11.

PREFACE

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

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

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

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

Venetian or Macramé Crochet

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

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

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

Irish Crochet

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

INSTRUCTIONS

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

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

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

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

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

Fasten ends.

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

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

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

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

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

Padding Cord

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

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

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

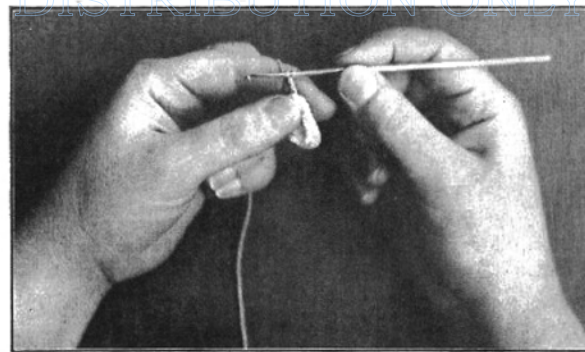


Fig. 3. Correct Position

Explanation of Stitches

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

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

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

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

Treble (t)—Thread over needle, put

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

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

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

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

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

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



Terms and Abbreviations Used

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

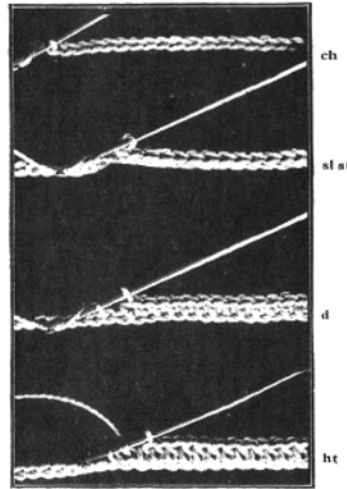


Fig. 4

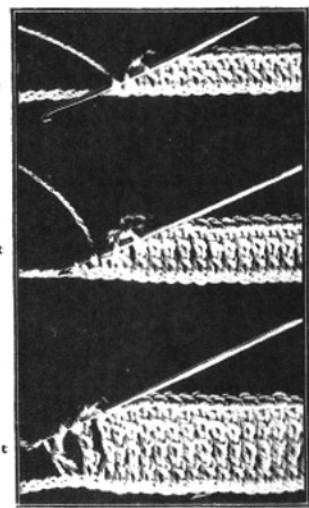


Fig. 5



Fig. 6. Picots (p)

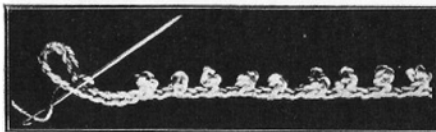


Fig. 7. The Firm, Compact Picot



Fig. 8. The Roll Stitch (R)

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

Clones Knot

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

Roll Stitch

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

Picots

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

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

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

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

Monograms

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

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

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

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

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

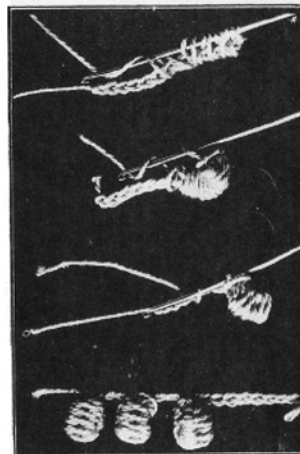


Fig. 9. The Clones Knot

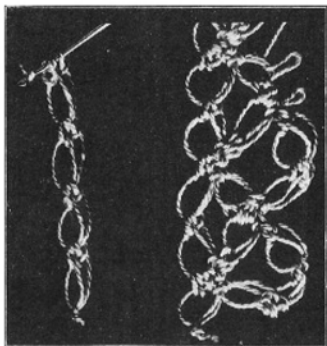


Fig. 10. Knot Stitch

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

Motifs

(See Fig. 2)

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

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

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

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

Knot Stitch

(See Fig. 31, page 13)

BEGIN with a chain stitch. Draw the loop on needle out until about one-half inch long. Draw a loop of thread through this elongated loop; you will now have a loop on needle below which are the two strands of the elongated loop at the right, and at the left the single thread just drawn through the long loop; throw thread over needle, pass hook under the single thread and draw up a loop; you now have three loops on the needle; take off by draw-

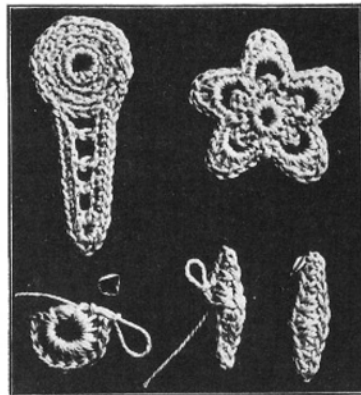


Fig. 11. Motifs used in Collar. Frontispiece
The small oval is also used in collar page 10

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

Rings (See Fig. 11)

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

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

Petals (See Fig. 12)

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

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

Petal (d). Work 3 or 4 d t, as directed, into the same st; leave last loop of each on needle; take off two by two and last three loops at once. This petal is used in center of medallion. (Fig. 28.) Petal loops are made thus: * work a petal (a) chain 1 to fasten petal; work another petal (a)—miss the given number of st below and work a d into st designated. Repeat from * for next loop. Work in the same manner if t t or l-t are used.



PETAL LOOP

Fig. 12. Petals. See Fig. 28 and 32

Braids for Venetian Crochet

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

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

Open Work Braid

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

Flowret in Band Around Neck of Collar

(See Fig. 23)

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

Small Rings

(See Fig. 23)

14 d over a ring of 7 ch; join.

Five-Pointed Star Motif

(See Fig. 14)

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

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

(3) 7 d over each ch space.

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

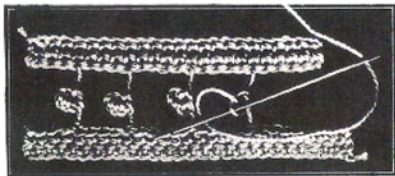


Fig. 13. The Bruges Knot

Bruges Knot and Twisted Bar Filling

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



Fig. 14. Motif and Braids Slightly Reduced

left fastening into braid or motif. Twist half way back on the bar and work a loose button-hole stitch into which work four or more close button-hole stitches. Twist back on the remainder of the bar to the point of beginning. Carry thread

neatly through work on wrong side to point where next bar is to be made.

Sample of Venetian or Bar and Picot Filling



Fig. 15 Sample of Venetian or Bar and Picot Filling

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

Hat Trimmings

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

Butterfly in Venetian Crochet

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

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

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

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

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

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

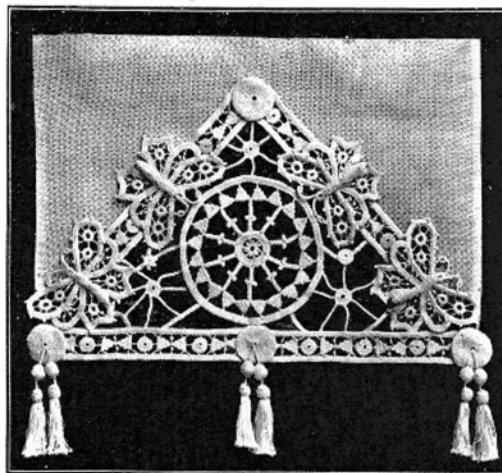


Fig. 16. Scarf End in Venetian Crochet

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

Medallion in Venetian or Macrame Crochet

(Figs. 1, 16, 22)

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

Center of Medallion—Ch 7 and join; over ring work 6 picots with 2 d between the picots. Ch 9, * 1 t between the next two picots; ch 5, repeat all around from *; join to third st of first 9 ch. 7 d over each ch space. Another row of d all around. Baste this center in place on the pattern, then work the connecting bars between center and triangles

thus: work a chain half way to the triangles, ch 4 more, miss 1 ch, 1 d into each of next two; ch enough st to reach the circle of triangles, fasten between two of the latter, work d half way back on the ch; ch 3, miss 1, 1 d into each of next 2; then d into the remainder of the ch back to center. Work d around center to where next bar is to be worked. Repeat. Lastly, sew a plain braid all around the edge, fastening to points of triangles.

Tassels (Figs. 1, 16)

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

Wind cotton fifty times

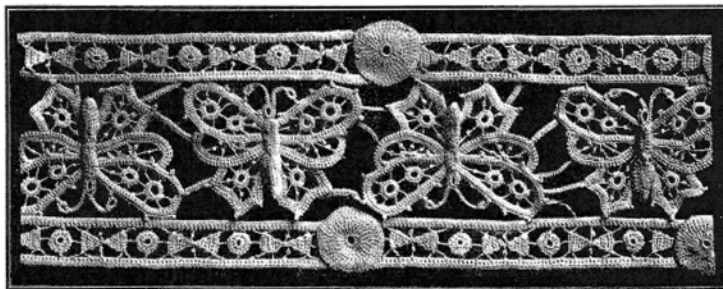


Fig. 17. Butterfly Band

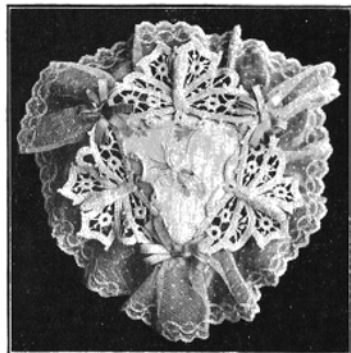


Fig. 18. Pin Cushion

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

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

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

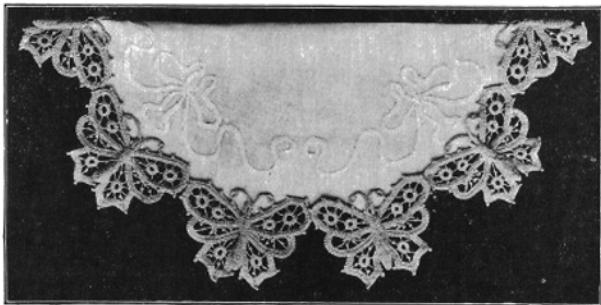


Fig. 19. Butterfly Centerpiece

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

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

Heavy scrim or the material



Fig. 20. Candleshade

Oblong Pincushion

Fig. 21

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

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

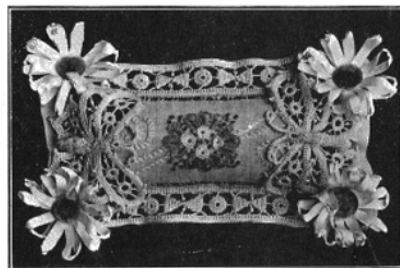


Fig. 21. Cushion with Butterflies and Ribbon Daisies

Filling for Venetian Crochet (Fig. 13)

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

Bags in Venetian Crochet (Page 11)

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

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

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

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

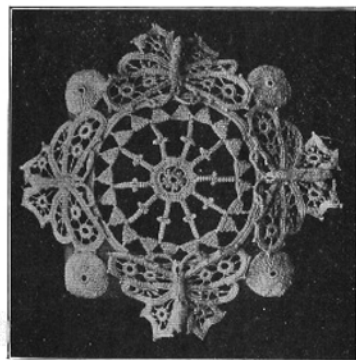


Fig. 22. For a Square or Round Cushion

Blouse Sets

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

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

Cluny Blouse Set (Fig. 28)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

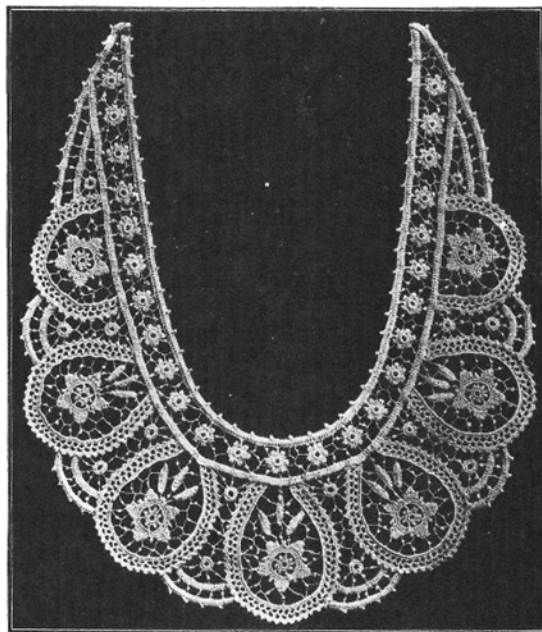


Fig. 23. A Coat Collar or Bertha. See next page. For Motifs and Braids see Figs. 11 and 14

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

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

Third row—1 R into last d made; ch 2, miss 2 1 R into next d; ch 2,

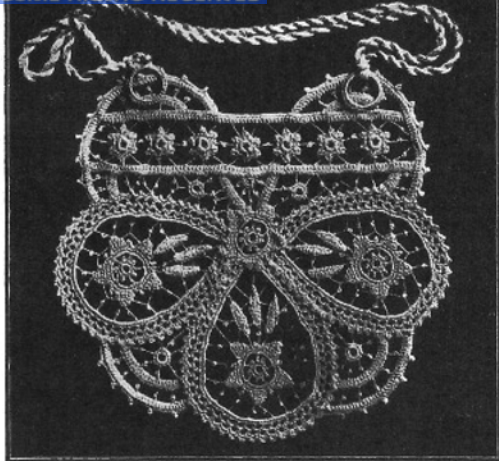


Fig. 24. Bag to match Collar. (See pages 9 and 10)

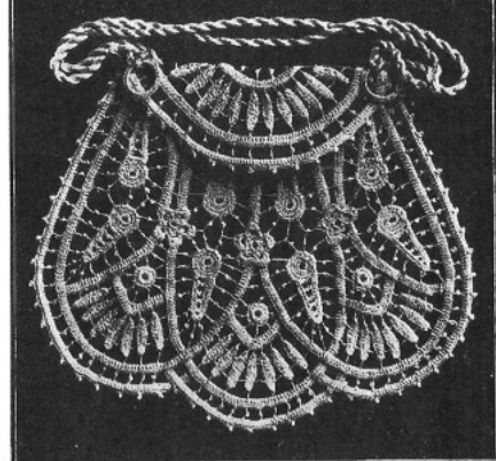


Fig. 26. Bag to match Collar. (See Frontispiece and page 9)

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

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

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

Sixth row—Same as fourth.

Seventh row—Same as fifth.

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

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

Edge of Roll Stitch Medallion.

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

Roll Stitch Edging (Fig. 29)

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

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

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

Fourth row—Same as second.

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

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

Seventh row—3 R in this row.

Eighth row—Same as sixth.

Ninth row—Only 2 R.

Repeat from second row until you have desired length.

Roll Stitch Insertion. (For directions see page 22)

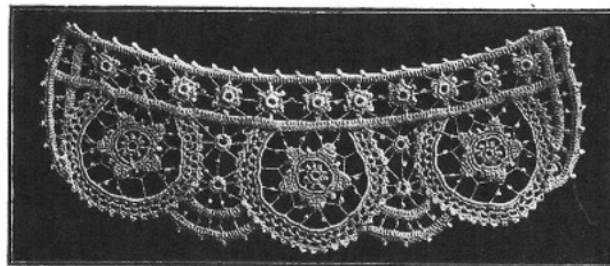


Fig. 25. Cuff to match Collar. (Page 10)

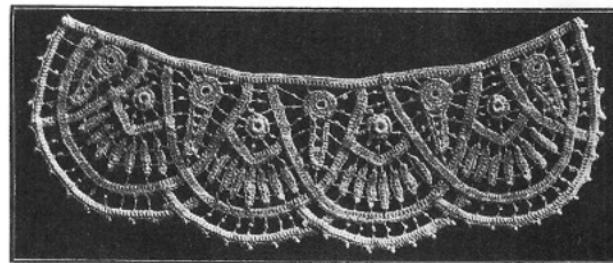


Fig. 27. Cuff to match Collar. (See Frontispiece)

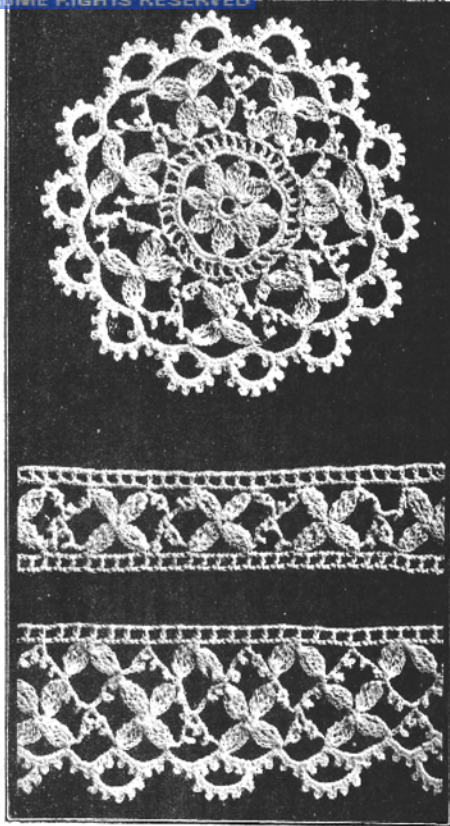


Fig. 28. Blouse Set in Cluny Design. (See Page 10)

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

Finishing Edge on Edging.

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

The "Knobby" Blouse Set (Fig. 30)

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

"Knobby" Medallion

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

Ch 9; 1 t into first ch (forming an open mesh, O) ch 9, turn; 2nd row—1 t into t below; ch 2, miss 2 below, 1 t into next st; ch 2, 1 t t (thread over needle 3 times) into same st, thus finishing a row of 3 open meshes. Ch 9, turn; 3rd row—1 t into t t below 3 O and an additional O, by working a t t into same st as the last t. (Increase at one end by working 9 ch and a t into t below; at the other end by working a t t into same st that the last t was worked.) 4th row—2 O, then a Knob (K) thus: 1 t over t below; ch 1, 1 d over ch below; work a t over same space, leaving 2 loops on needle; another t, leaving 2 loops on needle; a third t, leaving 3 loops, which "take off" at one time; 1 more d over the same space, 1 ch, 1 t over next t below. The K naturally comes on the under side, and to make all of them show on the same side, it is necessary, in alternate rows, to manipulate the K, by pushing it toward you, in front of the needle, when making the last d. Continuing the fourth row, work 10, 1 K, 2 O, turn; 5th row—4 O, 1 K, 4 O, turn; 6th row—11 O; 7th row—2 O, 2 K, 2 O, 1 K, 2 O, 2 K, 2 O. 8th row—3 O, 1 K, 2 O, 1 K, 2 ch, 1 K, 2 O, 1 K, 3 O. 9th row—6 O, 1 K, ch 4, 1 d t over 2 ch below, 1 K, 6 O. 10th row—2 O, 1 K, 3 O, 1 K, ch 5, 1 d into last st of 4 ch below, 1 d into d t, 1 d into first st of next

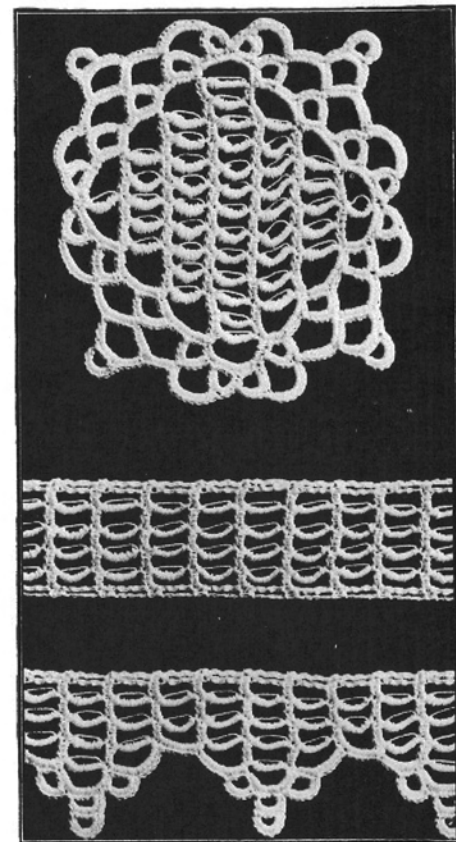


Fig. 29. A Matched Set in Roll Stitch. (See pages 10 and 21)

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

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

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

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

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

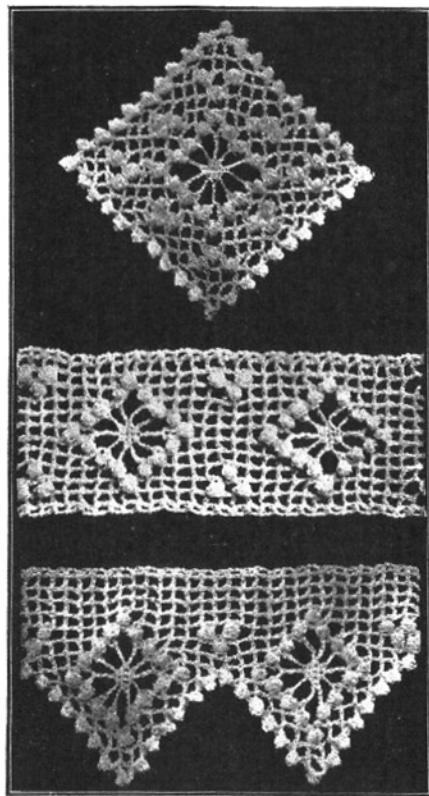


Fig. 30. A "Knobby" Set. (See page 12)

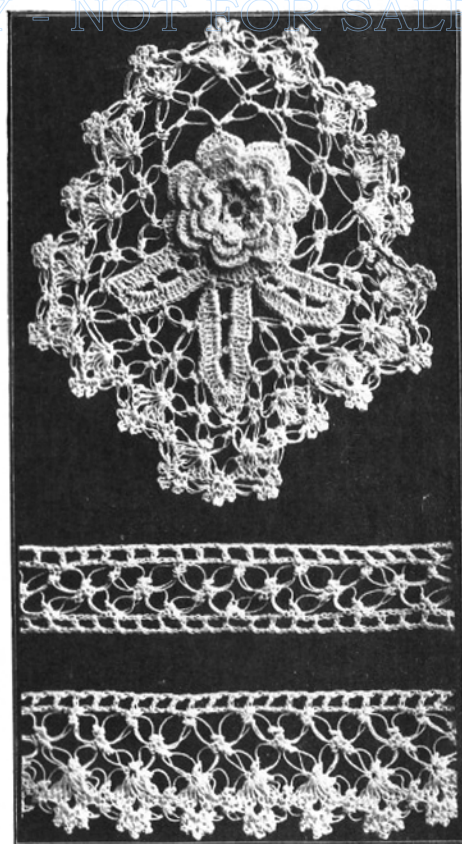


Fig. 31. Blouse Set in Knot Stitch. (See page 14)

Knot Stitch Blouse Set

Extra Medallions

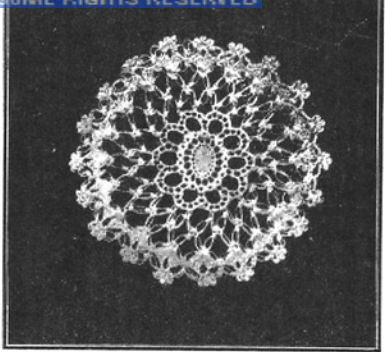


Fig. 32. Medallion with embroidered center

Fig. 31

Medallion—Use D. M. C. Cordonnet No. 100, or No. 80. First make a rose (directions, page 27) with 7 petals, instead of 6, by working 6 d over center ring instead of 5, and making 7 loops in the row over which to work petals. Make 3 or 4 rows of petals. After finishing the latter, sl st 3 st on next petal, ch 14, turn, work 1 t into 8th st from hook, ch 3, miss 3, 1 t into next; ch 2, fasten into preceding petal, 2 st this side of center; sl st to center of petal; work 3 t over 2 ch; 4 t over next, 7 t, 2 ch and 7 t over end ch; 5 t over next; 4 t over next; fasten to petal, 2 st beyond where ch began. Sl st 1 st beyond center of same petal; ch 18, turn; work 1 t into 11th from hook; ch 3, miss 3, 1 t into next; fasten into petal 2 st to left of beginning of ch; turn; 5 t over first space; 7 t over next; 8 t, 2 ch, 8 t, over next; 7 t over next; 5 t over last ch. Sl st to 2nd st this side of center of next petal and work a leaflet like first one.

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

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

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

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

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

Fig. 32 and 33

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

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

Curled Aster

Fig. 34

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

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

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

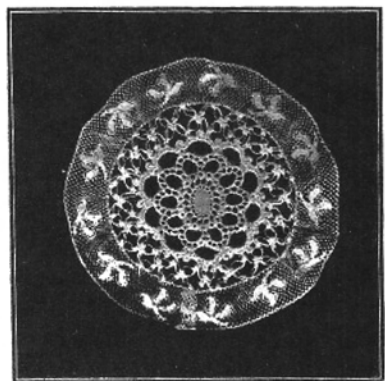


Fig. 33. Medallion edged with Valenciennes