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DISTINCTIVE CROCHET

EDITED BY
FLORA KLICKMANN

SHOWING
EDGINGS, INSERTIONS, INLETS,
CORNER TRIANGLES & CAMISOLE
TOPS, IN ENGLISH, IRISH,
VENETIAN & FILET CROCHET
WITH BEAUTIFUL DESIGNS
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Distinctive Crochet

SHOWING

Edgings, Insertions, Inlets, Corner Triangles
and Camisole Tops, in English, Irish, Vene-
tion and Filet Crochet, with Beautiful Designs
of Natural Birds and Flowers

EDITED BY

FLORA KLICKMANN

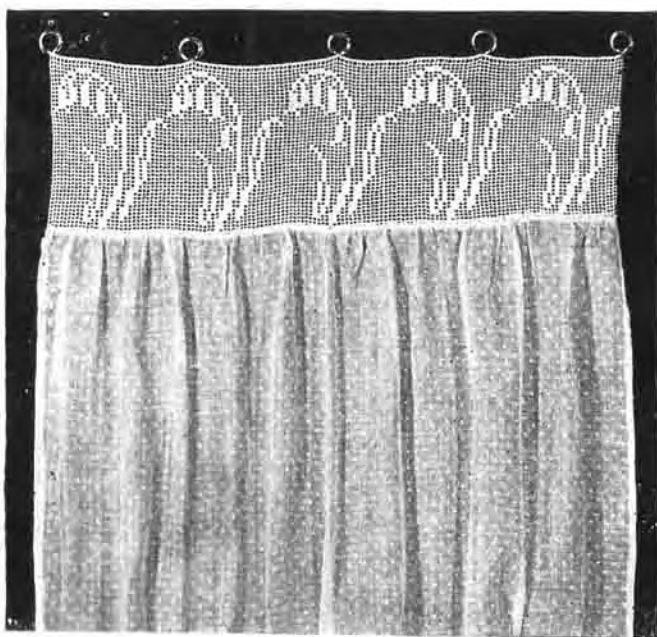
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Section I. Crochet for Household Furnishings.



A BLUEBELL
CURTAIN.

A Diagram for working
appears on page 26.

DISTINCTIVE CROCHET

Edited by FLORA KLICKMANN.

A Japonica Spray in Irish Crochet.

Draw the design on a square of paper, then take it off on tracing paper, sew this to a bright material, to make a firm foundation on which to work the filling.

Start with the stem, pulling it into shape with the cord while working. Then work the flower, leaves and buds, and sew them to the stem, as illustrated.

When the spray is finished, sew it firmly on the foundation, and work the filling.

This inlet could be used for the corner of a tea cloth, or cushion cover, it would also look well for the centre of a cosy cover.

If a different shape is required, cut out the shape and draw a spray of japonica to suit it, work the motifs as directed, and sew them on to correspond with the drawing.

Abbreviations Used.

Ch = chain; tr = treble; d c = double crochet; sl st = slip stitch; l tr = long treble, *i.e.*, cotton over needle twice; h tr = half treble, *i.e.*, cotton over needle, pull a loop through work, cotton over needle, pull loop through 3 loops together.

Use Arden's Crochet Cotton, No. 26.

The Stem.

Work the first side of stem over 4-fold cord, and 2nd side of centre stem over 6-fold cord, 4-fold for branches, tr over cord for the 1st side of the thickest part of stem, then h tr. After the flower d c over cord for both rows.

The thorns are worked while doing the 1st side of the stem, and over 2-fold cord; turn the work, 16 d c over cord alone, 5 ch, sl st into last d c, turn, 16 d c over cord and into 1st row.

The Flower.

Work 12 d c over 4-fold cord for stem. Twist cord into a ring, and over it work 10 d c, pull cord tightly. Petal—turn the work, and for centre of petal work 16 d c over 2-fold cord alone; turn, miss 3 d c, 13 d c over cord and into 1st row; leave cord. Sl st across centre, and work on the 1st side over 1st row of centre, putting the needle between the 2 rows, * 5 tr, 3 l tr, 5 tr *, 3 ch, sl st into the point of centre. 3 ch; on the other side

Distinctive Crochet.

and into d c as usual. Repeat from * to *, sl st across centre, work d c over 4-fold cord around petal; 2 d c over cord and into centre ring between petals.

Work 4 more petals, then twist cord into a ring, and over it work * 2 d c, 12 ch, sl st into 6th ch, sl st over 6 ch *. Repeat from * to * 6 times, pull cord tightly; fasten off.

The Bud.

Twist 4-fold cord into a ring, and over it work 6 d c, pull the cord tightly, leave cord, turn.

1st Row.—3 ch, 2 tr into each d c, turn.

2nd Row.—3 ch, 1 tr into each d c. Pass cord at back, and work d c over it and into 2nd row.

1st Petal.—Turn the work, over 2-fold cord alone work 1 d c, 8 tr, 6 d c, turn, miss 6 d c. 9 tr over cord and into last row, 1 d c over cord and into back of centre d c (over 4-fold cord); turn.

2nd Petal.—3 ch, 9 tr over 2-fold cord alone, 1 d c over cord and into 1st tr of 1st petal, 3 d c over cord alone, turn, miss 3 d c, 10 d c over cord and into last row, 1 d c over cord at back of bud; fasten off.

Start again at ring and work d c



▲ A BEAUTIFUL CROCHET INLET.

A Japonica Spray in Irish Crochet.

around bud, over 2-fold cord, sl st to 1st d c, 12 d c over cord alone for stem, turn the work, 12 d c over cord alone for the stem of next bud.

For half open bud omit the 1 d c, to fasten the two petals, and work d c over cord around both petals.

For flower, showing the back of 3 petals, work like bud, but, instead of putting 1 d c (after 1st petal) in back of centre d c, put 1 d c at back of 4th d c. After 2nd petal, 1 d c at back of 8th d c, then work a 3rd petal in the same way as 1st, and put 1 d c over cord at back of bud. For the tiny bud, work as far as 2nd row of bud, then work d c around over 2-fold cord.

The Large Leaf.

For centre of leaf, 18 d c over 2-fold cord; turn, miss 2 d c, 16 d c over cord and into 1st row, leave cord. Sl st across centre and work, for 1st side over 1st row of centre, 1 d c, 3 l tr, 6 tr, 3 l tr, 4 tr, 3 ch, sl st into point of centre; on the other side and into d c as usual, 3 ch, 4 tr, 3 l tr, 6 tr, 3 l tr, 1 d c. Work d c around

leaf over 4-fold cord, pulling the cord rather tightly, to make the edge stand out, 6 d c over cord alone for stem.

The Small Leaf.

For centre, 12 d c over 2-fold cord, turn, miss 2 d c, 10 d c over cord and into 1st row, leave cord.

Sl st across centre, over 1st row of centre work 2 d c, 1 h tr, 7 tr, 3 ch, sl st into point of centre; on the other side and into d c as usual, 3 ch, 7 tr, 1 h tr, 7 tr, work d c around leaf, over 4-fold cord.

Picot Filling.

* 8 ch, 1 d c in 5th ch from needle twice, 3 ch, 1 d c in ch, loop or motif. To start this filling, work a ch the length of one side of the square, work 1st row of loops into it.

For turning, repeat 8 ch, 1 d c in 5th ch from needle 3 times, instead of twice. When the picot filling is finished, work a shaping line around, then a row of d c over 4-fold cord and shaping line, and a 2nd row of d c over cord and into 1st row.

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A Cyclamen Inlet in Irish Crochet.

Use Arden's "Lustrous" Crochet, No. 30, for the crochet, and a coarse thread for the padding cord.

Draw the design, then take it off

on tracing paper, sew this on a piece of bright material, to make a firm foundation. When the motifs are finished, sew them to this



This illustration is nearly as large as the actual inlet.

**A Cyclamen Inlet
in Irish Crochet.**

foundation and work a picot filling.

Abbreviations.

Ch = chain; d c = double crochet; tr = treble; sl st = slip-stitch; l tr = long treble; h tr = half treble (*i.e.*, thread over hook, hook through work, thread over and draw through, giving three sts on hook, thread over and draw through the three sts at once).

The Flowers.

* Twist 3-thread cord into a ring, over this work 14 d c, sl st to 1st d c, pull the cord tightly, turn. Complete petal **, 1 d c in ring, 33 d c over 2 thread cord only (for the centre of petal), turn; miss 3 d c, 30 d c over cord and into d c, sl st across centre, leave cord. Work on this side of the petal over 1st row of centre, putting the needle between the 2 rows, 4 d c, 4 h tr, 4 tr, 8 l tr, 4 tr, 6 d c; at point 1 d c, 3 ch, 1 d c; on the other side and into d c as usual, ** 6 d c, 4 tr, 8 l tr, 4 tr, 4 h tr, 4 d c, sl st across centre, work d c around petal over 3-thread cord, 1 d c in ring; at point of petal 1 d c over cord and into loop, 6 d c over cord alone, 1 d c in loop, pull cord tightly, 2 petals are worked in this way. For the 3 quarters petal, repeat from ** to **, then 6 d c, 6 tr, 2 l tr, fasten off; start again at ring, d c around (as far as the last 2 l tr) over 2 thread cord, fasten off.

Half petal at the side, 20 d c over 2-thread cord for centre, turn; miss 3 d c, 17 d c over cord and into 1st row, sl st across centre, leave cord.

Over 1st side of centre, 4 ch, 6 l tr, 6 tr, 4 d c; at point 1 d c, 3 ch, 1 d c; on the other side, 4 d c, 6 tr,

d c around over 3-thread cord: at point 1 d c in loop, 6 d c over cord only, 1 d c in loop *.

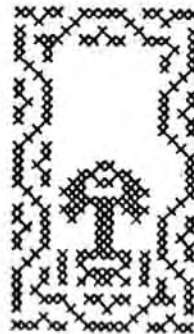
Piece of petal at the back, 12 d c over 2-thread cord for centre, turn; miss 3 d c, 9 d c over cord and into d c, leave cord, sl st across centre, over 1st row of centre work 3 ch, 3 tr, 4 d c, at point 1 d c, 3 ch, 1 d c; on the other side of centre, 4 d c, 3 tr, 3 ch, sl st across centre; d c around over 3-thread cord; at point 1 d c over cord into loop, 6 d c over cord only, 1 d c over cord and into loop, pull cord tightly.

For the flower on the left side, sew the 2 petals and $\frac{3}{4}$ petal into position, as shown in illustration, then sew on the pieces of petals at the back and side; twist the cord into a ring, work d c over it, pull cord tightly, turn, work another row of d c over cord around the ring, pull the cord tightly and sew the ring on the other ring, turn.

The Stems.

Work d c over 4-thread cord the length required, pull the cord while working, so that the stem curves in the right direction, turn; work another row of d c over cord and into 1st row, pass the stem at the back of the flower and sew it into position to the flower. For the 2nd flower

repeat from * to *, work a third complete petal, sew the point of this petal to the stem, so that it will stand out against the ring, then twist cord into ring, work 17 d c over it, pull cord tightly, and sew this on the 1st ring, work a stem in the same way as the other flower, but turned in the opposite direction.



Distinctive Crochet.

The Buds.

Work d c over 3-thread cord for stem, turn, over cord only 3 d c, 8 tr, 4 l tr, 3 ch, 1 d c, turn; miss 3 d c, d c over cord and into 1st row, turn.

2nd Petal.—Over cord only, 3 ch, 8 tr, 8 l tr, 8 tr, 6 d c, turn; miss 3 d c, d c back over cord and into 1st row.

3rd Petal.—Over cord only, 3 ch, 8 tr, 8 l tr, 3 ch, 1 d c, turn; d c back over cord and into 1st row.

Top of bud, next the stem, over cord only, * 1 h tr, 2 tr, 1 l tr, 2 tr *; repeat from * to * 3 times, pull cord tightly, place it around the stem, sl st to 1st h tr, work another row of d c over cord and into 1st row, putting 1 picot on each l tr.

Half petal at the side, pass cord at back of bud, 1 d c over cord and into centre at back of 1st petal, over cord only, 6 tr, 2 l tr, 2 tr, 3 ch, 1 d c, turn; d c back over cord and into 1st row.

Sew the petals into position, omit the half petal at the side of the 2nd bud, work another row of d c over cord and into 1st row of stem, shaping the stem while working.

The Leaves.

Work d c over 4-thread cord the length required for the stem, turn; 45 d c over 2-thread cord, for centre of leaf, turn; miss 3 d c, d c back over cord and into 1st row of centre, sl st across centre, leave cord.

1st Row.—Over 1st row of centre, 4 d c, 4 h tr, 8 tr, 6 l tr, 12 tr, 6 d c, turn.

2nd Row.—3 d c, * 5 ch, miss 3 st, 1 d c *; repeat from * to * twice, 12 tr, 8 d c, turn.

3rd Row.—7 d c, 12 tr, 1 d c in



loop *, 3 ch, 1 d c in next loop *; repeat from * to * once, 2 d c in same loop, turn.

4th Row.—1 d c, * 3 ch, 1 d c in loop *; repeat from * to * once, 1 d c on d c, 6 tr, 4 l tr, 1 tr, d c to stem, turn.

5th Row.—Over single cord d c to loops, pull the cord rather tightly to the raised effect on side of centre, turn.

6th Row.—D c over single cord to 6th st from stem, leave cord, turn.

7th Row.—2 d c, 3 h tr, * 4 ch, miss 2 st, 1 d c in next *; repeat from * to * twice, turn.

8th Row.—1 d c in loop, * 4 ch, 1 d c in next loop *; repeat from * to * once, 3 d c in next loop, 5 d c; d c over cord to stem, leave cord, turn.

9th Row.—5 d c, 6 tr, turn.

10th Row.—* 4 ch, miss 2 st, 1 d c in next *; repeat from * to * once, 6 tr, 1 d c, turn.

11th Row.—D c over single cord to loops, 3 d c over cord only, 1 d c in next loop twice, turn.

12th Row.—D c back over cord to stem, turn, leave cord.

13th Row.—3 d c, 3 tr, 2 l tr, 3 ch, miss 1 st, 1 d c in next * 4 ch, miss 2 st, 1 d c in next *; repeat from * to * once, turn.

14th Row.—* 4 ch, 1 d c in next loop *; repeat from * to * once, 2 tr in each of next 4 l tr, 2 tr in next st, 1 d c, turn.

15th Row.—1 d c, 2 tr in each of next 2 st, 3 ch, miss 1 st, 1 d c in next, * 4 ch, miss 2 st, 1 d c in next *; repeat from * to * once.

16th Row.—* 4 ch, 1 d c in next loop *; repeat from * to * twice, 3 ch,

**A Cyc amen Inlet
in Irish Crochet.**

miss 1 st, 2 tr in each of next 3 st, 3 d c, sl st across stem. Repeat from 1st row on the other side of centre.

Work d c over 3-thread cord around leaf; at point 1 d c over cord and into point, 6 d c on cord alone, 1 d c into point, pull cord tightly.

Work a 2nd row of d c around over 1-thread cord, and a 2nd row of d c over 4-thread cord and into 1st row of stem. Omit the last 2 rows in the leaf that is not turned over.

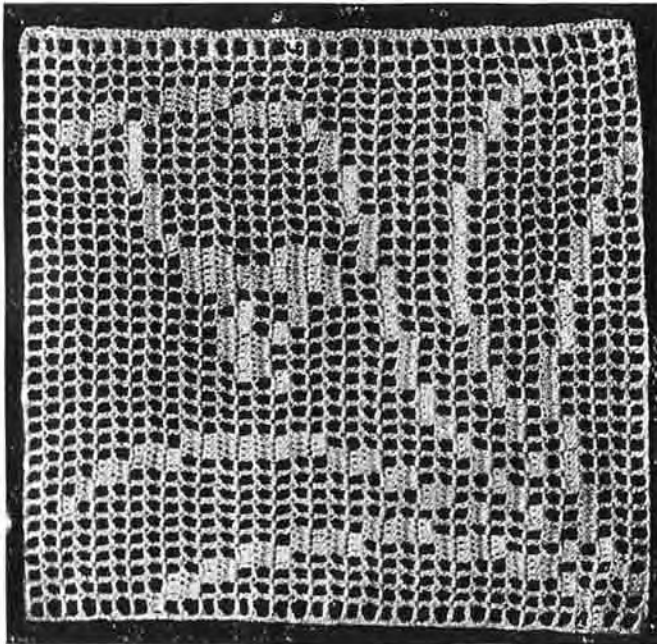
The Picot Filling.

Start the filling with chain the

length of the top of the inlet, work loops into this, *i.e.*, 8 ch, 1 d c in 5th ch from needle twice, 3 ch, 1 d c in 6th st of long chain. Turn with 8 ch, 1 d c in 5th ch 3 times, 3 ch. After the 1st row continue to work loops like this, putting the 1 d c into loops on motifs and joining the motifs to filling, while working.

Work a shaping line, then d c around over shaping line and 4-thread cord, and a 2nd row of d c over 4-thread cord and into 1st row.

A Snowdrop Inlet.



This illustration shows one of the corners used in the curtain on page 10.

For the other corner, work this square the other way, to give an opposite effect

A Snowdrop Casement Curtain.

This curtain is to be recommended for two particular reasons: in the first place it is a decided novelty and a very attractive departure from the conventional type of casement curtain; and in the second place, it does not involve a



A NEW IDEA FOR CASEMENT CURTAINS.

large amount of work—the lower edge of the crocheted corner panels). But you would have to adjust the measurements to your own needs.

The long snowdrop panel, in the curtain illustrated, measures 12½ ins. by 4½ ins. This length looks well when let

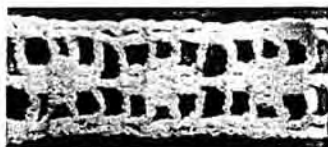
into a curtain of the width of the one illustrated. If you are making a wider curtain, however, you would need to make the top panel a little wider also, by adding on another bud or leaf, otherwise the "balance" of the design will not be so good. If the curtain is narrower than the one illustrated, then the top panel should be a little narrower also.

It will be found more attractive to have two narrow curtains, rather than one very wide one. This design does not lend itself to a very wide curtain; because it is not easy to

enlarge the bottom corner panels, even though one can add to the top centre panel.

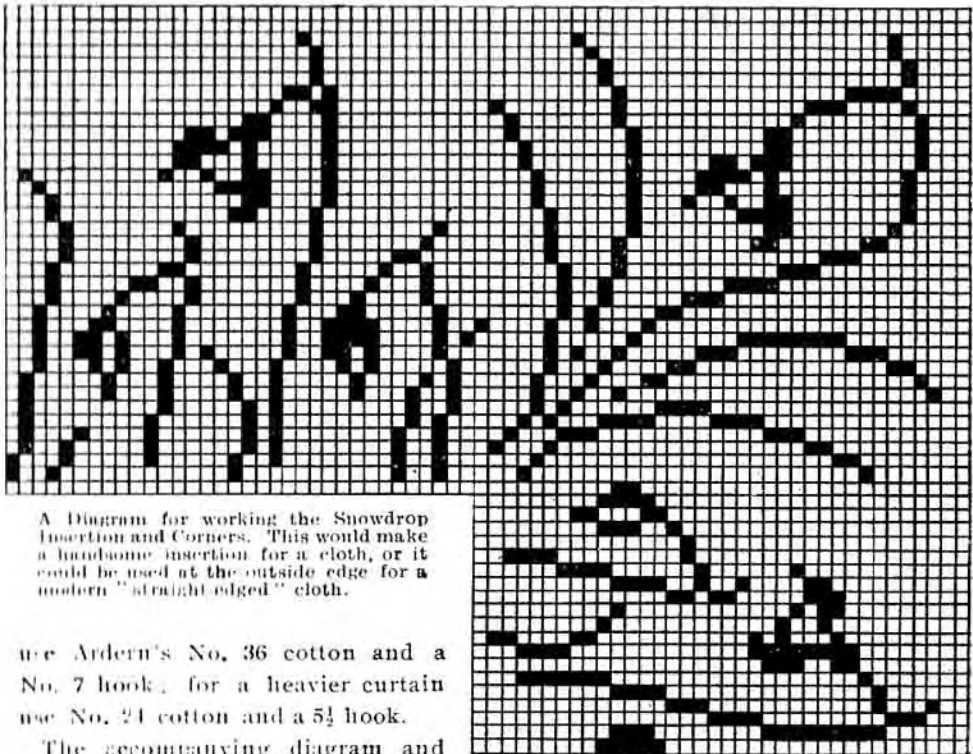
The Crochet Panel.

For a fine curtain



A NARROW EDGE SUITABLE FOR TRIMMING THE CURTAIN.

**A Snowdrop
Casement Curtain.**



A Diagram for working the Snowdrop Insertion and Corners. This would make a handsome insertion for a cloth, or it could be used at the outside edge for a modern "straight edged" cloth.

use Ardern's No. 36 cotton and a No. 7 hook; for a heavier curtain use No. 24 cotton and a 5½ hook.

The accompanying diagram and the illustrations showing details of the crochet, will make the working of the crochet panels quite clear. The open squares represent open mesh (2 ch and 1 tr); the black squares represent solid treble (three treble to each square with one extra at the end).

The design is worked three times in all, for the top centre panel. For the bottom corner panel the design is reversed for one side.

Any narrow fllet edge will do for finishing the curtain. It should be fllet crochet, however, as this suits this kind of work best.

The little illustration we give here is as suitable as any, and can be used with or without a picot edge, as preferred.

The following are the directions for working:

16 ch, 1 tr in 5th ch, 4 ch, 1 tr each in 15th and 16th ch, turn.

* 3 ch, 1 tr over tr, 3 ch, 3 tr, 3 ch, 2 tr, turn.

3 ch, 1 tr over tr, 2 ch, 5 tr, 2 ch, 2 tr, turn.

3 ch, 1 tr over tr, 3 ch, 3 tr, 3 ch, 2 tr, turn.

3 ch, 1 tr over tr, 4 ch, 1 tr, 4 ch, 2 tr, turn. Now repeat from * for length required.

If a picot edge is preferred, put a little picot of 5 chain at the beginning of each pattern.

**Making the
Curtain.**

The crochet will have to be done first, or, at any rate, the bottom corner panels must be worked before you can ascertain the exact amount of linen or canvas to use. People's work varies; some will make the

Distinctive Crochet.

corners much larger than others. But once they are finished you can take their measurement, and then cut off a piece of material the depth you require for the window *minus* the depth of the corner panel.

The corners have no material behind them, they are added to the bottom straight edge of the curtain; hence you don't want to waste material by cutting it the full depth of the curtain, as the corners and the fringe account for several inches at the bottom.

Having got your material the required size, turn in a very narrow hem all round, and hem as invisibly as possible. For the two sides and the bottom turn up the hem on the right side of the work; as the edging is placed over this, and in this way a very neat finish is secured on both sides of the curtain.

The centre strip of crochet is applied after the material has been hemmed all round. The back is cut away after the crochet has been applied, so as to leave the design open.

Next sew the panels to the bottom corners, as in the illustration, putting them over the hem.

The edging is now applied to the sides of the curtain—also over the narrow hem—it is carried round three sides of the corner panels and along the bottom of the curtain between the corner panels.

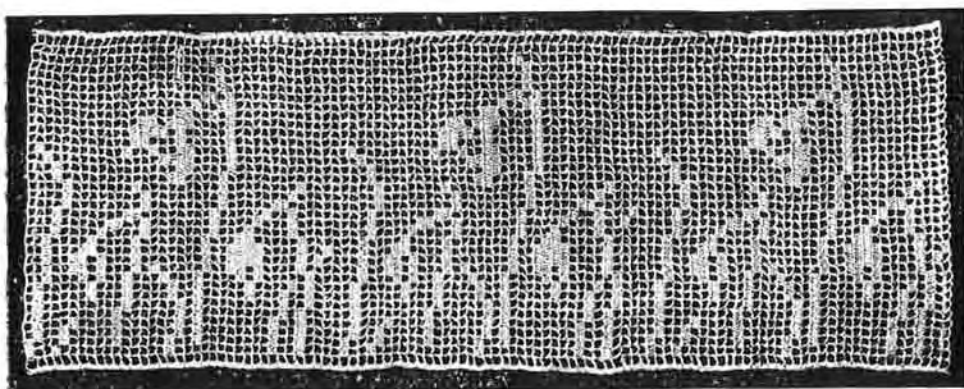
Finally fringe is knotted into the lower edge of the narrow filet edging, to fill up the blank space between the corner panels.

Rings are sewn to the top of the curtain. For the fringe, use a coarser cotton than that used for the crochet; the effect will be bolder. No. 16 cotton will be none too coarse.

Cut the cotton in lengths, allowing a couple of inches for the "knotting in," and to make quite sure it is not too short.

Double each length in half, and slip the doubled centre through a mesh in the crochet edging, then put the two cut ends of the fringe through the loop you have just brought through, and pull them to make them firm.

When a double strand has thus been attached to each mesh in the edging, cut the bottom of the fringe even with the bottom of the corner panels.

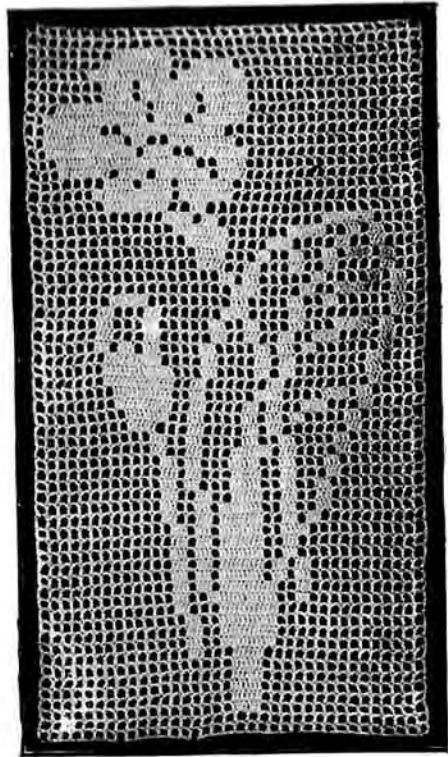


THE SNOWDROP PANEL USED IN THE CURTAIN.

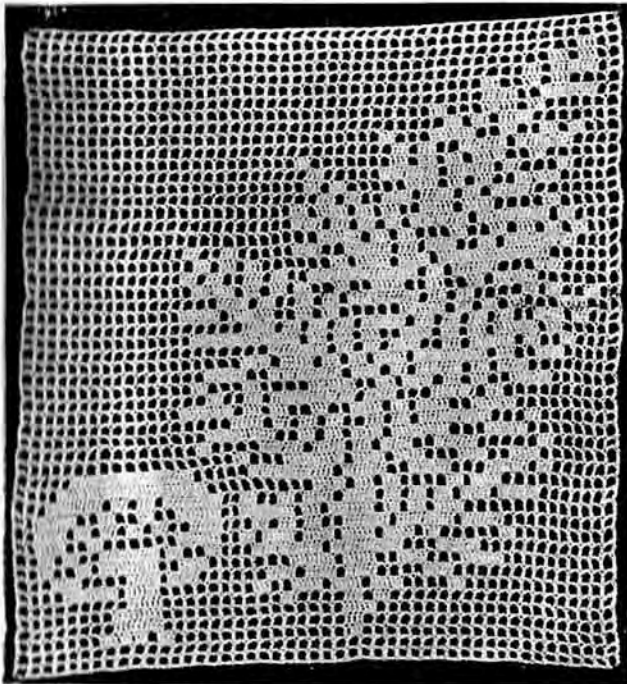
Flower Inlets.

The inlet is as useful a form of crochet as it is possible to find. It is a very refreshing change from the wide insertion and lace with which we are so familiar. Let into a good piece of linen, it stands out most effectively, and gives a distinctive touch that is quite lacking where there is a super-abundance of crochet trimming. The ways too, in which the inlet can be employed, and the articles that can be decorated in this manner are limitless. Arden's No. 24 Crochet Cotton is a good size for this work.

It would be difficult to find anything prettier in this way than the natural flower designs. Some beautiful results can be obtained in Irish Crochet, but it is not every worker who can do this; whereas all that is required to become expert at filet crochet is practice.



A diagram for working this Primrose Inlet is shown on page 28.



A diagram for working this Fern and Mushroom Inlet is shown on page 29.

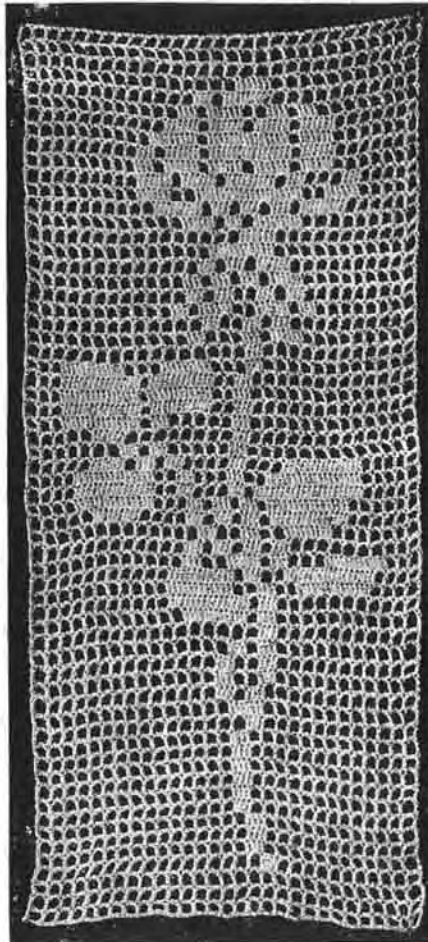
The fern and mushroom is a particularly effective pattern, and would look very well let into a cloth or cushion cover. If, however, a narrow panel effect is desired, either the primrose or the clover pattern would be ideal. One of these would be effective let into the centre of a chair-back, or the primrose could well be used on a side-board cloth, working three or four inlets, and letting them in along the front of the cloth.

Either of these

Distinctive Crochet.

designs can be quite easily worked from the diagrams given on another page, bearing in mind that the white squares indicate open mesh, and the black squares, solid mesh. Each open mesh is made by working 2 ch, 1 tr over 3 ch, and each solid mesh by working 3 tr over 3 ch. These inlets are strengthened, and more easily applied if done worked closely all round the edges.

These flower patterns are very beautiful worked in cross-stitch, and can be quite as easily worked from the diagrams, counting each black square as a stitch.



A diagram for working this Clover Inlet appears on page 44.

and No. 750 green.

In this case they can either be worked as single sprays, or they can be repeated all round a cloth or across the bottom of a chair-back. Arden's "Star Sylko" is a good thread to use, in size 5, for a medium weave Hardanger Canvas, or size 8 for finer material.

For the primrose, shade No. 755 yellow and No. 822 green are very suitable. The fern and mushroom looks well in No. 806 brown for mushroom and fern stem, and No. 823 green for fern, while good shades for the clover panel are No. 746 pink

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A Honeysuckle Spray in Irish Crochet.

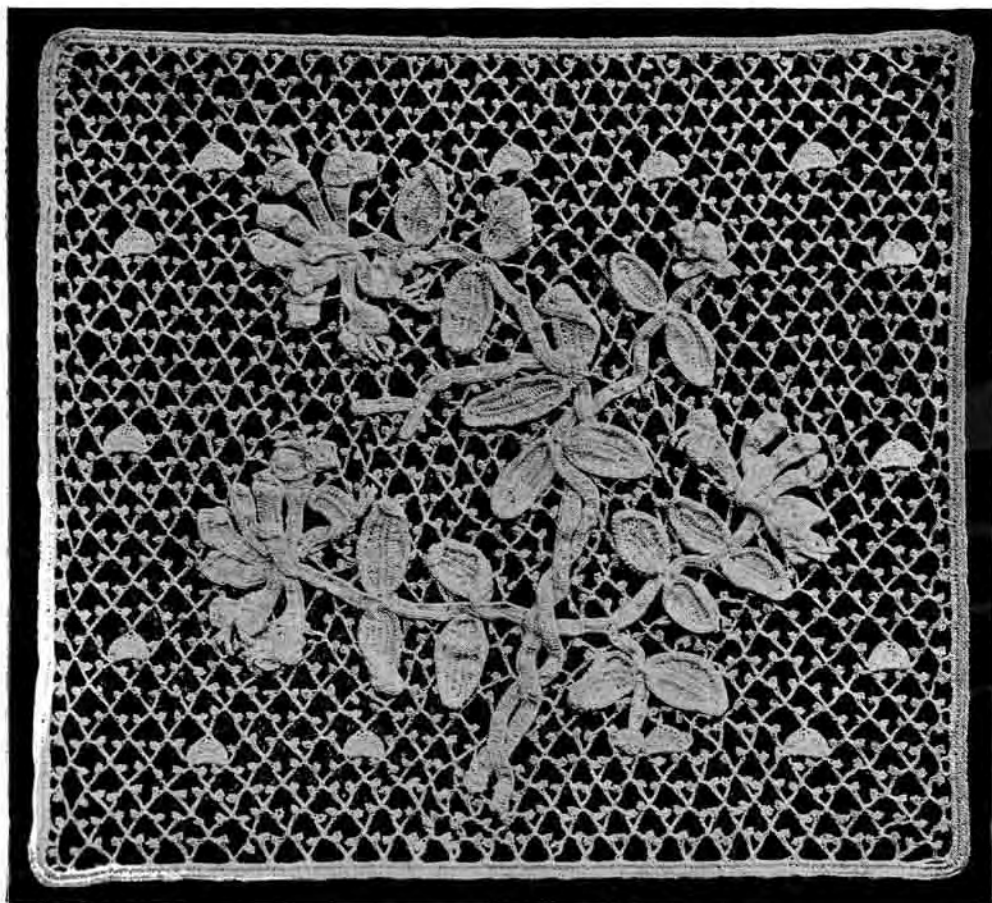
Use Ardern's Lustrous Cotton, No. 30, for the crochet, and a coarser thread for the padding cord.

Work this design as illustrated, or if a different shape is required, cut out the shape and draw the design to fit in, then take off the pattern on tracing paper, and sew this to a piece of bright material, to make a firm foundation.

When the motifs are finished, sew

them to the foundation and work a picot filling.

Before starting to work, study the shape and arrangement of the honeysuckle. Detailed directions are given for the flowers, leaves, stems and berries, but the shape and general effect are largely the result of the way in which the padding cord is used, *e.g.*, the raised and curved petals are formed by pulling the



This would make a pretty inlet for a Handkerchief Satchet.

**Distinctive
Crochet.**

padding cord tightly.

It is a good plan to have a long end of cord at the end of the stems, until they have been twisted around each other, then pull to shape and fasten off.

Abbreviations Used.

Ch = chain; d c = double crochet; tr = treble; h tr = half treble, *i.e.*, cotton over needle, pull a loop through work, cotton over needle, pull loop through 3 loops together.

The Flower.

Twist 4-thread cord into a ring, work 12 d c over it, and 9 petals (over 2-thread cord) around, putting 1 d c in ring between each petal.

1st Petal.—On cord alone; 6 d c, 4 h tr, 16 tr, 2 ch, 4 d c, turn, over cord and into 1st row, miss 4 d c and 2 ch, 1 d c, 3 ch, 7 tr, 1 d c, 9 ch, miss 3 ch, sl st over 6 ch; 10 ch, miss 3 ch, sl st over 7 ch, 9 ch, miss 3 ch, sl st over 6 ch; 1 sl st into d c, 3 tr, d c to ring; 2 d c over ring, turn, pull the cord tightly, turn the point of the petal back as in illustration.

2nd Petal.—On cord and into 1st petal, 3 d c; on cord alone, 8 d c, 2 h tr, 16 tr, 2 ch, 4 d c; turn, over cord and into 1st row, miss 4 d c and 2 ch, 1 d c, 3 ch, 5 tr, 3 ch, 1 d c; turn, on cord alone, 3 ch, 5 tr, 3 ch, 4 d c; turn, over cord and into 5 tr; 1 d c, 3 ch, 5 tr, sl st over cord between 7th and 8th tr from point of 1st row; this forms the back part of the petal, turn, leave cord, 3 ch, sl st to centre of petal, * 10 ch, miss 3 ch.



sl st over 7 ch *, repeat from * to * twice, sl st into 1st row part of petal over cord and into 1st row 5 tr, d c to ring.

Next 3 Petals.—Over cord alone, 3 d c, 4 h tr, 16 tr, 3 ch, 3 d c; turn, over cord and into 1st row, miss 3 d c and 2 ch, 1 d c, 3 ch, 8 tr, d c to ring.

6th Petal.—Over cord alone, 6 d c, 4 h tr, 9 tr, 3 d c, turn, miss 3 d c, d c back to ring.

7th Petal.—Like

2nd petal.

8th Petal.—Like 1st petal.

9th Petal.—Like 6th petal.

Sl st into 1st d c of ring.

Arrange the petals as illustrated, turning the last one up over the ring.

Work the smaller flower in the same way, omitting the 1st and 8th petals.

The Berries.

At the end of the 2nd stem work 12 d c over 2-thread cord, then 2 sepals, *i.e.*, * over 2-thread cord alone, 2 d c, 3 tr, 3 d c, turn, miss 1 d c, d c back over cord and into 1st row *, repeat from * to * once; twist the cord into a ring, work 14 d c over it; pull cord tightly, d c back over cord and into 1st row of stem, fasten off. Twist the cord around a very small mesh 8 times, work d c over the ring. Work 4 rings like this and turn on the wrong side, sew them on the ring between the sepals.

The Stems.

The longest stem is worked over

**A Honeysuckle Spray
in Irish Crochet.**

4-thread cord, 1st row, tr for the thickest part, h tr next, then d c, turn, d c back over cord and into 1st row.

The shorter stem is worked over 3-thread cord, 1st row d c over cord alone, 2nd row d c over cord and into 1st row.

**The Largest
Leaf.**

The leaves are worked while doing the stems, turn, 26 d c over 2-thread cord alone, turn, miss 3 d c, 23 d c over cord and into d c; this forms the centre of the leaf, leave cord, sl st across centre and work on 1st side of centre (over 1st row, putting the needle in the middle of centre), 3 d c, 4 h tr, 6 tr, 4 h tr, 5 d c; 1 d c, 3 ch, 1 d c in point of centre; on the other side (into d c as usual), 5 d c, 4 h tr, 6 tr, 4 h tr, 3 d c; sl st across, take up 2-thread cord and work d c over it and around leaf, at point, 1 d c in loop, 3 d c over cord alone, 1 d c in loop.

**The Medium
Sized Leaf.**

21 d c over 2-thread cord for centre, turn, miss 3 d c, d c back over cord and into 1st row, leave cord, sl st across centre.

Over 1st row work 3 d c, 10 tr, 2 h tr, 3 d c, at point, 1 d c, 3 ch, 1 d c on the other side, and into d c 3 d c, 2 h tr, 10 tr, 3 d c, sl st across centre. Work d c over 2-thread cord and around leaf.

The Small Leaf.

16 d c over 2-thread cord for centre, turn, miss 3 d c, d c back over cord and into 1st row, leave cord, sl st across centre.

Over 1st row, 2 d c, 8 tr, 3 d c; at point, 1 d c, 3 ch, 1 d c; on the other side and into d c, 3 d c, 8 tr, 2 d c, sl st across centre, take up cord, and work d c over it and around leaf.

To form the tiny ball at the end of the 2-leaf spray; before starting the 2nd row of the stem, twist the cord into a ring, and over it work 2 groups of 5 l tr together, *i.e.*, * 3 ch, work as for long treble 5 times, leaving the last 2 loops of each st on the needle, then cotton over needle, pull loop through all last loops together, 3 ch, 1 d c in ring *, repeat from * to * once, pull cord very tightly and start the 2nd row of stem.

The Picot Filling.

Start this on a chain the length of one side. * 8 ch, 1 d c in 5th ch from needle *, repeat from * to * once, 3 ch, 1 d c into ch loop or motif. At the beginning of each row to turn, repeat from * to * twice, instead of once.

When the filling is finished, work a shaping line around the 3 sides, then work d c around the square over 3-thread cord and the shaping line, and a 2nd row of d c over cord and into 1st row.

Beautiful Crochet on Household Linen.

EDITED BY FLORA KLICKMANN.

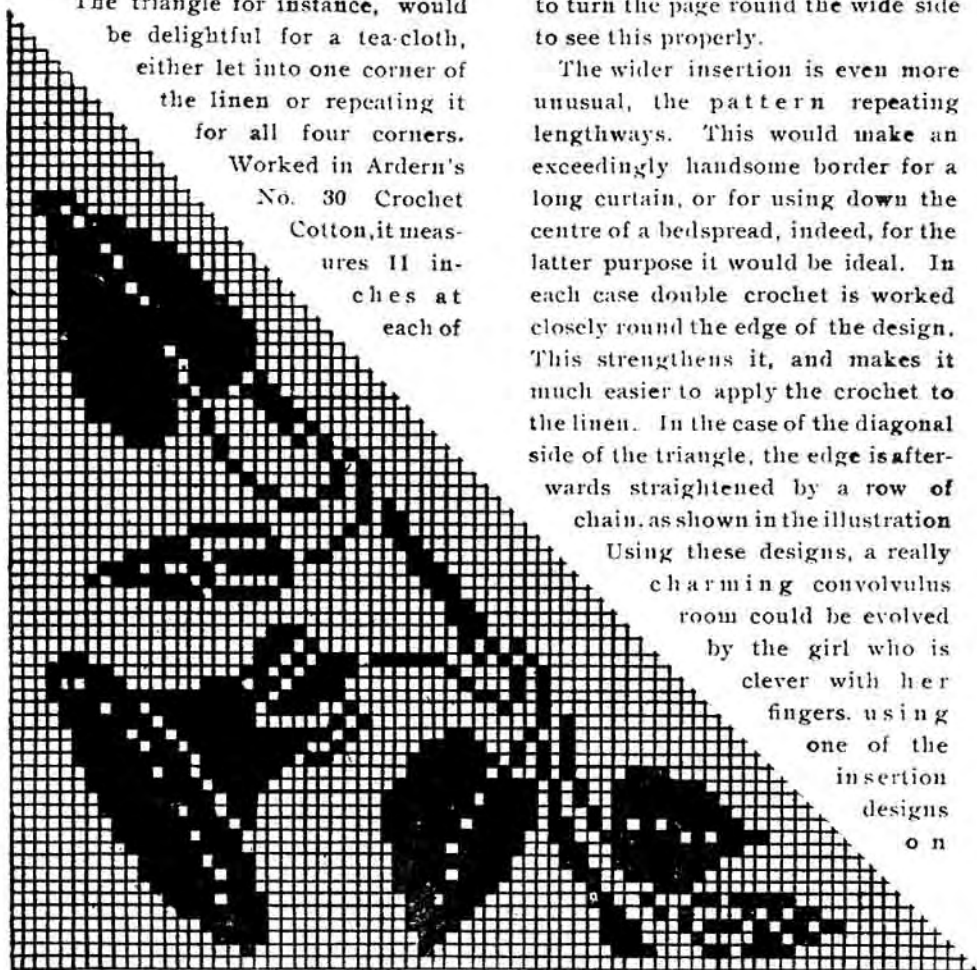
Uniform with this Volume.

The Convolvulus in Crochet.

The natural flower designs in crochet are a very welcome change from the conventional flower patterns, to which we have become accustomed, and of which most of us have got very tired. One of the most handsome patterns of this kind is the convolvulus design here shown. A triangular corner, an ordinary insertion, and a wide insertion for using lengthwise are given, and there is no limit to the ways in which these may be employed.

The triangle for instance, would be delightful for a tea-cloth, either let into one corner of the linen or repeating it for all four corners.

Worked in Ardern's No. 30 Crochet Cotton, it measures 11 inches at each of



the square edges and 15 inches down the diagonal side, and is truly a beautiful piece of work. A strip of the insertion could be used on a table or sideboard cloth. But you will not want both triangle and insertion, as the whole effect would be spoilt by too much crochet. This insertion would also be good for a deep curtain top. Worked in Ardern's No. 30 cotton, it is 7½ inches deep. A diagram for this is given on another page. It will be necessary to turn the page round the wide side to see this properly.

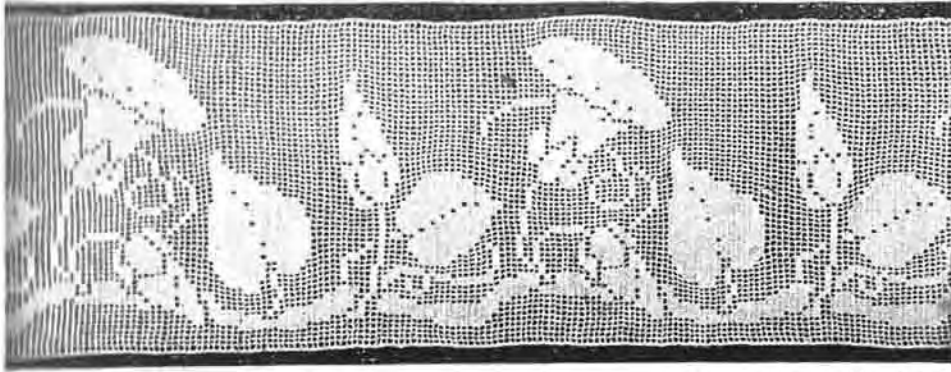
The wider insertion is even more unusual, the pattern repeating lengthways. This would make an exceedingly handsome border for a long curtain, or for using down the centre of a bedspread, indeed, for the latter purpose it would be ideal. In each case double crochet is worked closely round the edge of the design. This strengthens it, and makes it much easier to apply the crochet to the linen. In the case of the diagonal side of the triangle, the edge is afterwards straightened by a row of chain, as shown in the illustration.

Using these designs, a really charming convolvulus room could be evolved by the girl who is clever with her fingers, using one of the insertion designs.

o n

A DIAGRAM FOR WORKING THE TRIANGLE SHOWN ON PAGE 19.

The Convolvulus
in Crochet.



A STRIP OF THE CONVOLVULUS
PATTERN.

A Diagram for working this
appears on the next page.

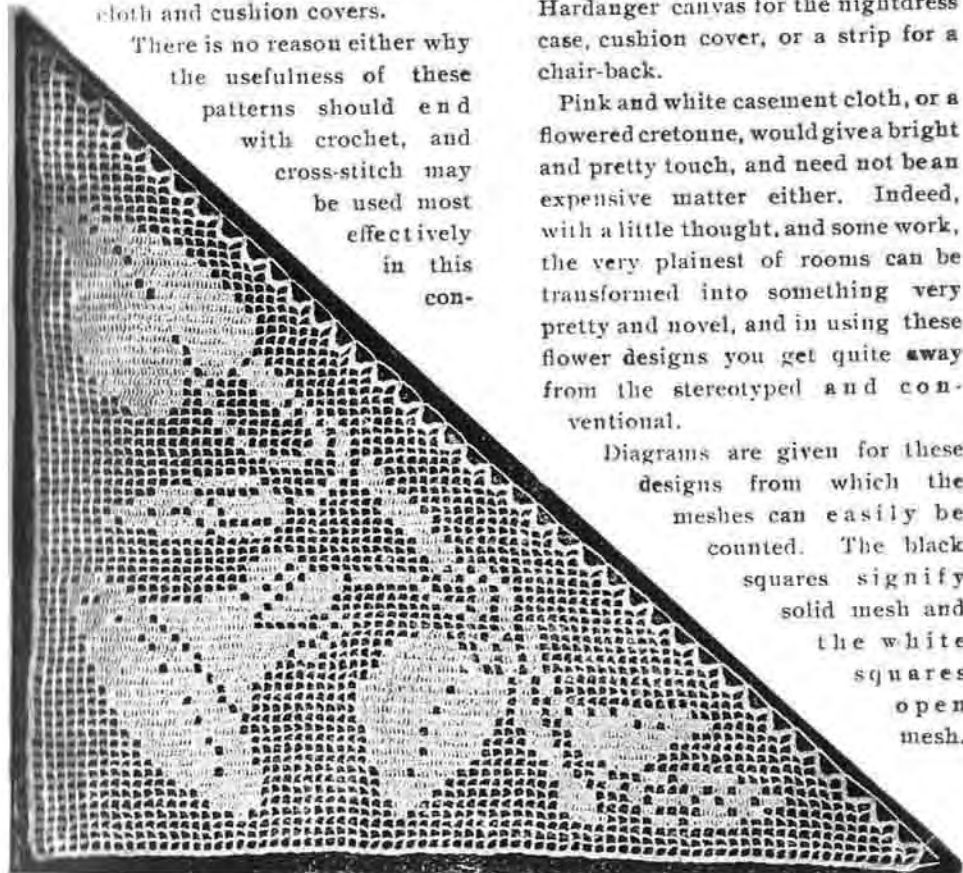
her bed, and for curtains and toilet cover, while the triangle could be effectively employed on a little table cloth and cushion covers.

There is no reason either why the usefulness of these patterns should end with crochet, and cross-stitch may be used most effectively in this con-

nection. The room could be pale pink, green and white, and the flowers could be worked in colour on Hardanger canvas for the nightdress case, cushion cover, or a strip for a chair-back.

Pink and white casement cloth, or a flowered cretonne, would give a bright and pretty touch, and need not be an expensive matter either. Indeed, with a little thought, and some work, the very plainest of rooms can be transformed into something very pretty and novel, and in using these flower designs you get quite away from the stereotyped and conventional.

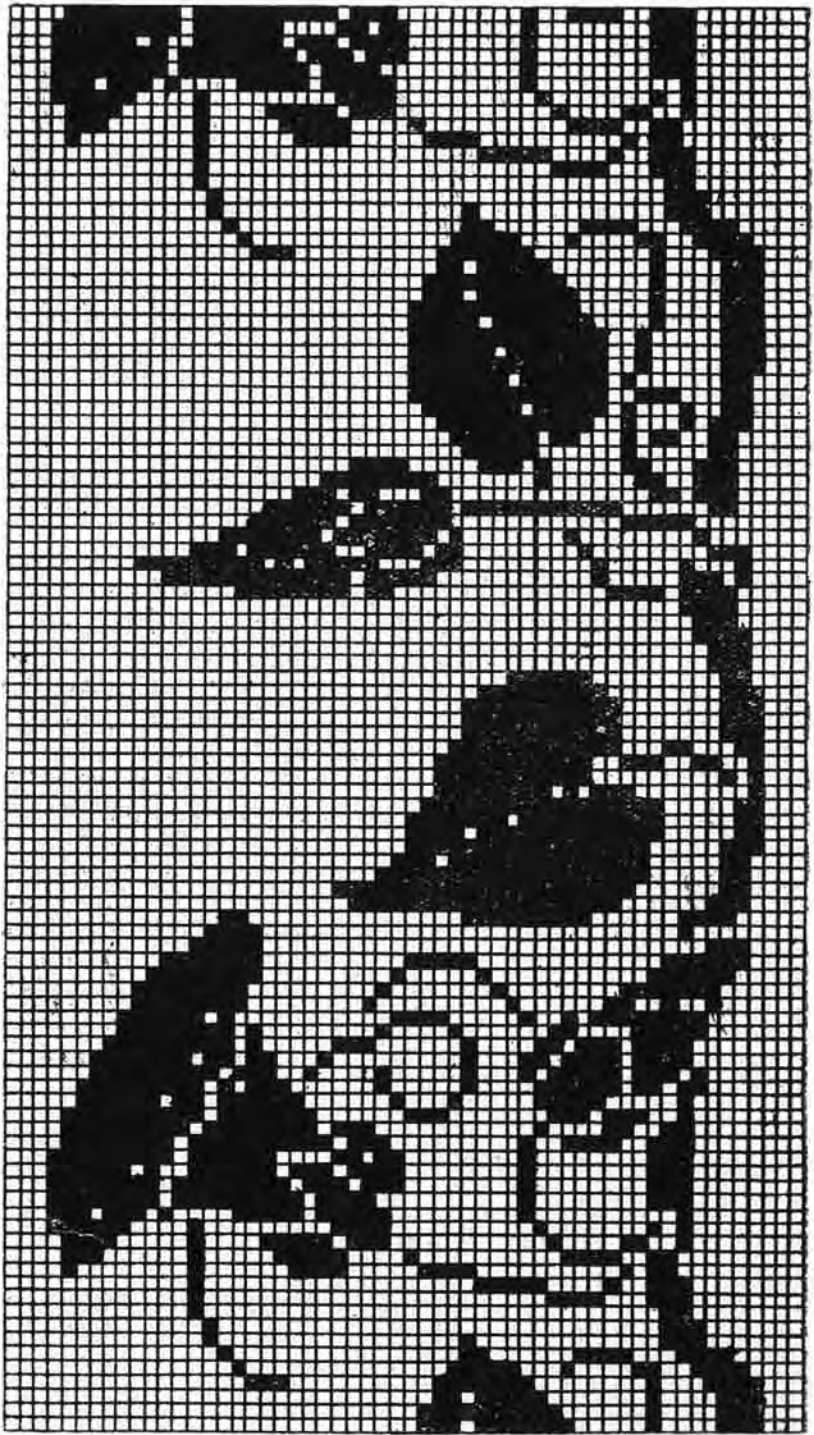
Diagrams are given for these designs from which the meshes can easily be counted. The black squares signify solid mesh and the white squares open mesh.



A CONVOLVULUS TRIANGLE
IN CROCHET.

A Diagram for working this
is shown on page 18

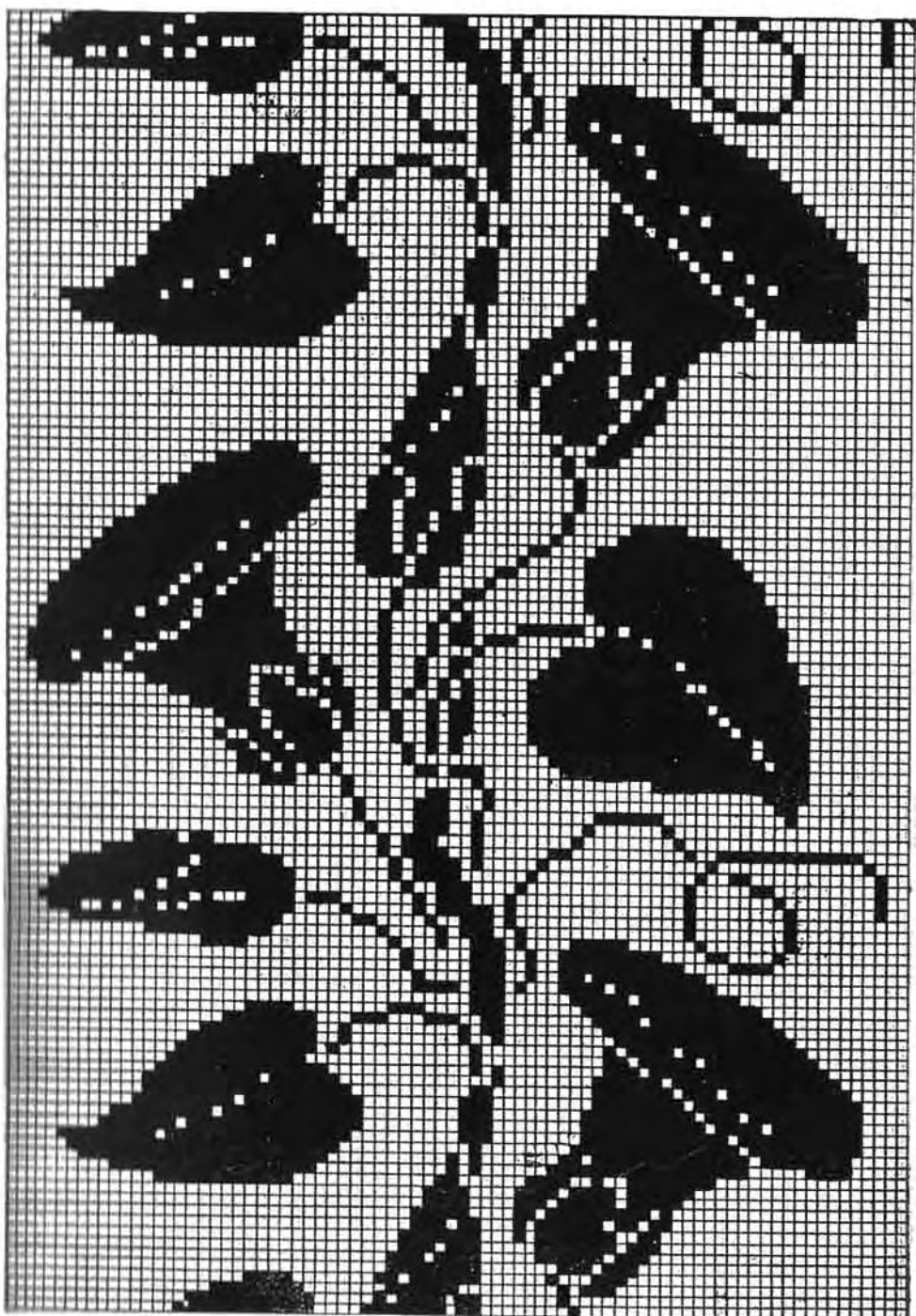
**Distinctive
Crochet.**



A DIAGRAM FOR THE INSERTION
SHOWN ON THE OPPOSITE PAGE.

*This page will have to be turned
round to see the design properly.*

**The Convolvulus
in Crochet.**



A WIDE DESIGN FOR A BEDSPREAD
OR CURTAIN BORDER.

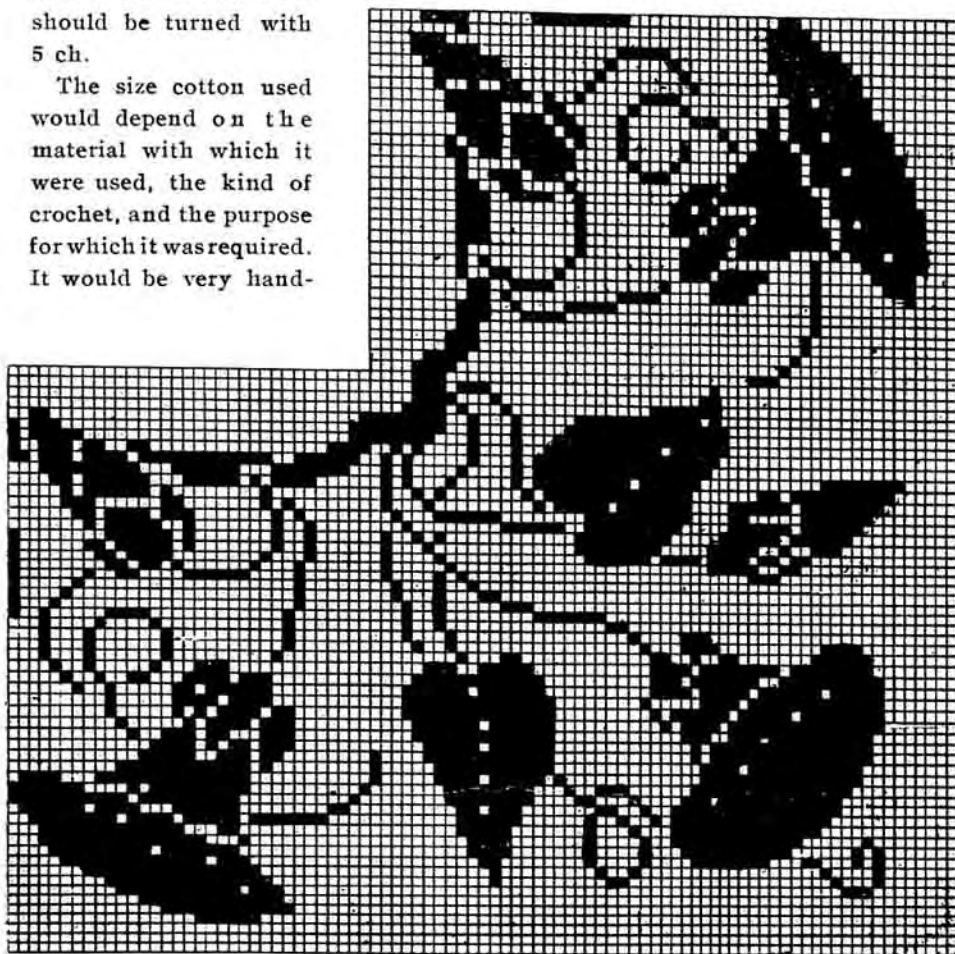
A Convolvulus Insertion Corner.

For those who wish to use the wide Convolvulus Insertion, shown on pages 19 and 20, on a bedspread or a table cloth, a corner will be necessary, and a diagram for this is given below. The design looks best on a large piece of work, as the insertion is a deep one, and no edging of any kind would be used with it. The black squares indicate solid mesh, and the white squares open mesh. Each open mesh is made by working 2 ch, 1 tr over 3 ch, and each solid mesh by working 3 tr over 3 ch. Each row should be turned with 5 ch.

The size cotton used would depend on the material with which it were used, the kind of crochet, and the purpose for which it was required. It would be very hand-

some for a tea-cloth of white linen, and Arden's No. 30 crochet cotton would be suitable for this purpose. Worked closely in this sized cotton, the pattern is $7\frac{1}{2}$ inches deep. To secure a narrower or wider effect, a finer or coarser cotton should be employed.

Double crochet is worked closely round the edge of the design. This strengthens it, and makes it much easier to apply the crochet to the linen. This corner could be used without the insertion.



A DIAGRAM FOR WORKING THE CONVULVULUS CORNER.

A Narcissus Design for Filet Crochet.

From the diagrams on these pages it will be quite easy to work this narcissus design. It is suggested as an insertion to go round a tea cloth, and looks exceedingly handsome used in this way. A diagram and directions are given for working a triangular corner in case workers should require a crochet corner in this pattern.

There is probably no need to explain that the blackened squares in the diagrams signify solid meshes, while the white squares should be worked as open mesh. Each open mesh is made by working 2 ch, 1 tr over 3 ch, and each solid mesh by working 3 tr over 3 ch. Each row should be turned with 5 ch if the last mesh is an open one, 3 ch if it is solid.

The Triangular Corner.

This design is commenced at the bottom right-hand corner, and worked to the top right-hand corner. There are 107 meshes in the first row, and these gradually decrease down to 1, as will be seen from the diagram.

- 1st Row. — 107 O.
- 2nd Row. — 84 O, 4 S, 18 O.
- 3rd Row. — 7 O, 5 S, 11 O, 1 S, 78 O, 5 S.
- 4th Row. — 2 O, 11 S, 61 O, 13 S, 20 O, 6 S, 1 O, 4 S, 5 O, 4 S, 11 O.

5th Row. — 3 O, 1 S, 13 O, 6 S, 1 O, 6 S, 1 O, 4 S, 3 O, 2 S, 39 O, 7 S, 13 O, 2 S, 2 O.

6th Row. — 2 O, 2 S, 11 O, 9 S, 23 O, 1 S, 12 O, 3 S, 5 O, 2 S, 4 O, 4 S, 1 O, 6 S, 13 O, 1 S, 3 O.

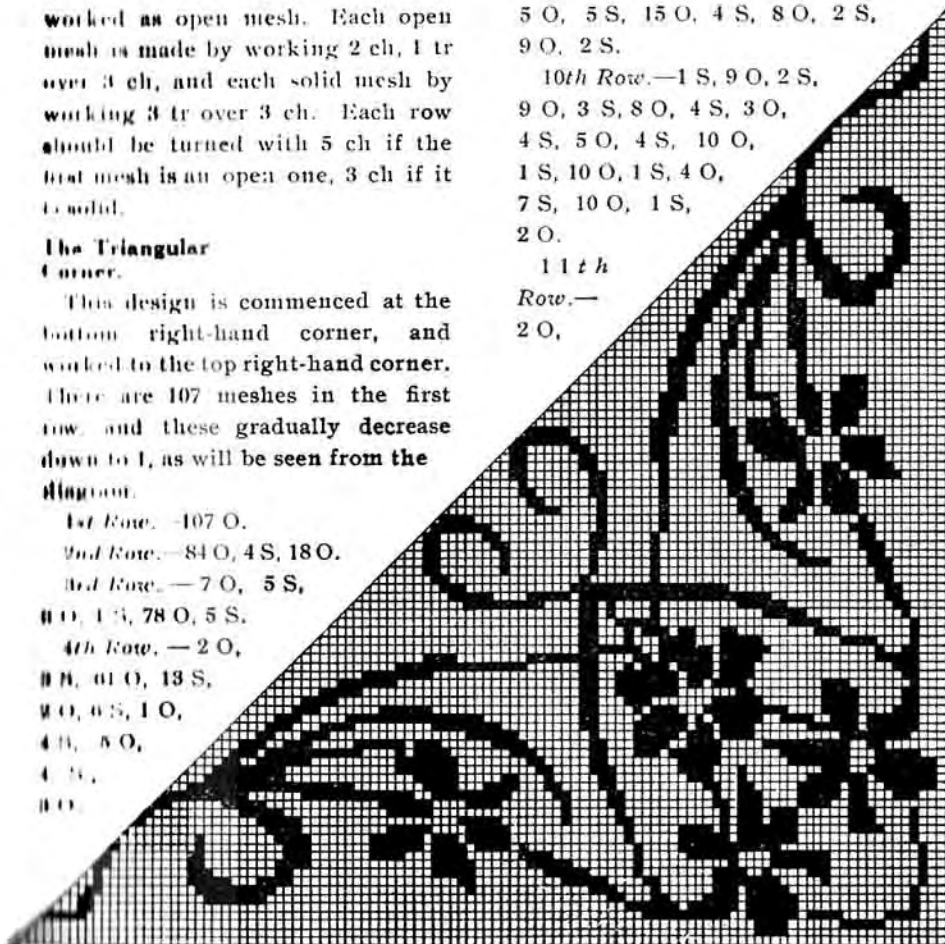
7th Row. — 3 O, 1 S, 14 O, 5 S, 1 O, 3 S, 6 O, 1 S, 6 O, 5 S, 9 O, 2 S, 20 O, 4 S, 3 O, 5 S, 10 O, 1 S, 2 O.

8th Row. — 1 O, 1 S, 10 O, 3 S, 7 O, 2 S, 17 O, 5 S, 7 O, 5 S, 7 O, 2 S, 6 O, 8 S, 5 O, 1 S, 10 O, 1 S, 2 O.

9th Row. — 2 O, 1 S, 10 O, 3 S, 4 O, 1 S, 2 O, 4 S, 8 O, 1 S, 8 O, 5 S, 5 O, 5 S, 15 O, 4 S, 8 O, 2 S, 9 O, 2 S.

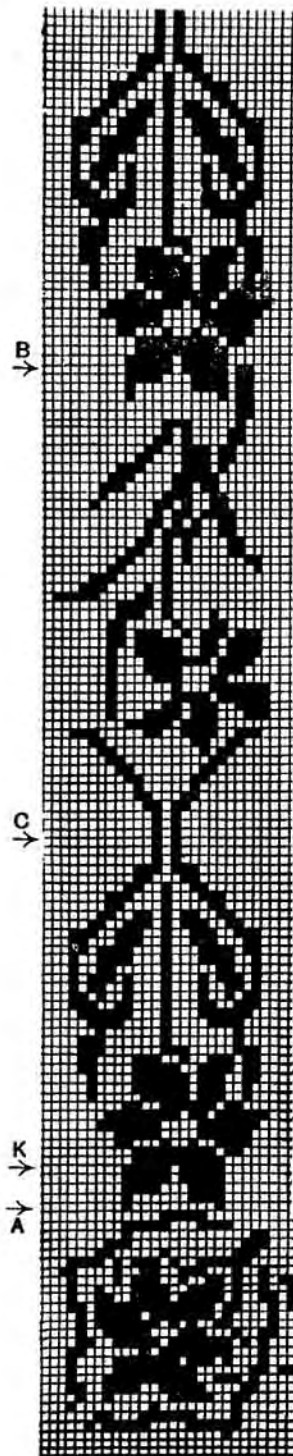
10th Row. — 1 S, 9 O, 2 S, 9 O, 3 S, 8 O, 4 S, 3 O, 4 S, 5 O, 4 S, 10 O, 1 S, 10 O, 1 S, 4 O, 7 S, 10 O, 1 S, 2 O.

11th Row. — 2 O,



A DIAGRAM FOR THE CORNER.

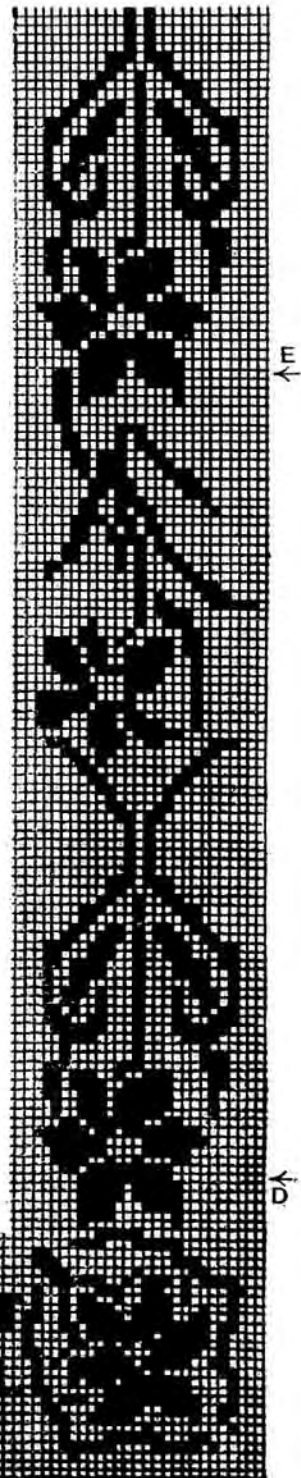
Distinctive Crochet.



- 1 S, 10 O, 7 S, 4 O, 6 S, 5 O, 1 S, 12 O, 1 S, 1 O, 4 S,
 1 O, 4 S, 1 O, 6 S, 8 O, 3 S, 9 O, 1 S, 9 O, 1 S.
- 12th Row.—9 O, 1 S, 8 O, 4 S, 8 O, 6 S, 1 O, 3 S,
 1 O, 5 S, 14 O, 1 S, 4 O, 12 S, 16 O, 1 S, 2 O.
- 13th Row.—3 O, 1 S, 13 O, 7 S, 1 O, 6 S, 5 O, 1 S,
 13 O, 6 S, 3 O, 5 S, 11 O, 4 S, 16 O.
- 14th Row.—1 S, 13 O, 5 S, 19 O, 5 S, 6 O, 1 S, 7 O,
 1 S, 5 O, 4 S, 1 O, 1 S, 1 O, 8 S, 5 O, 4 S, 3 O, 1 S, 3 O.
- 15th Row.—3 O, 1 S, 4 O, 3 S, 5 O, 4 S, 1 O, 3 S, 1 O,
 1 S, 10 O, 2 S, 6 O, 1 S, 14 O, 5 S, 13 O, 5 S, 10 O, 1 S.
- 16th Row.—2 S, 6 O, 5 S, 14 O, 6 S, 4 O, 4 S, 6 O,
 1 S, 6 O, 1 S, 10 O, 2 S, 1 O, 3 S, 1 O, 4 S, 5 O, 3 S,
 4 O, 1 S, 3 O.
- 17th Row.—9 O, 2 S, 5 O, 3 S, 2 O, 3 S, 2 O, 1 S,
 10 O, 2 S, 5 O, 2 S, 4 O, 9 S, 2 O, 14 S, 7 O, 9 S.
- 18th Row.—2 O, 19 S, 9 O, 4 S, 3 O, 4 S, 2 O, 2 S,
 6 O, 2 S, 10 O, 1 S, 2 O, 3 S, 5 O, 4 S, 1 O, 2 S, 3 O,
 3 S, 3 O.
- 19th Row.—1 O, 6 S, 2 O, 2 S, 1 O, 4 S, 6 O, 2 S,
 2 O, 2 S, 10 O, 2 S, 6 O, 1 S, 2 O.
- 20th Row.—2 O, 3 S, 1 O, 4 S, 14 O, 8 S, 8 O, 2 S,
 6 O, 2 S, 10 O, 1 S, 3 O, 1 S, 7 O, 7 S, 1 O, 7 S, 1 O.
- 21st Row.—1 O, 8 S, 2 O, 3 S, 9 O, 1 S, 3 O, 1 S,
 6 O, 1 S, 3 O, 3 S, 6 O, 2 S, 7 O, 5 S, 2 O, 1 S, 10 O,
 6 S, 2 O, 3 S, 2 O.
- 22nd Row.—2 O, 3 S, 2 O, 10 S, 5 O, 1 S, 2 O, 4 S,
 6 O, 3 S, 7 O, 2 S, 3 O, 3 S, 4 O, 3 S, 8 O, 7 S, 3 O,
 7 S, 1 O.
- 23rd Row.—3 O, 5 S, 3 O, 8 S, 5 O, 6 S, 1 O, 5 S,
 3 O, 2 S, 8 O, 4 S, 5 O, 3 S, 2 O, 7 S, 4 O, 3 S, 3 O,
 3 S, 2 O.
- 24th Row.—2 O, 4 S, 3 O, 3 S, 16 O, 6 S, 9 O, 2 S,
 3 O, 12 S, 3 O, 10 S, 2 O, 2 S, 7 O.
- 25th Row.—4 O, 8 S, 12 O, 5 S, 1 O, 7 S, 3 O, 1 S,
 11 O, 8 S, 9 O, 4 S, 3 O, 4 S, 3 O.
- 26th Row.—3 O, 4 S, 5 O, 16 S, 12 O, 2 S, 3 O, 7 S,
 1 O, 5 S, 7 O, 7 S, 1 O, 6 S, 3 O.
- 27th Row.—
 3 O, 6 S, 1 O,
 3 S, 3 O, 3 S,
 2 O, 3 S, 2 O,
 3 S, 1 O, 1 S,
 9 O, 2 S, 18 O,
 6 S, 8 O, 4 S,
 3 O.
- 28th Row.—

A Narcissus Design.

4 O, 4 S, 30 O, 2 S, 5 O, 4 S, 3 O, 1 S, 1 O, 8 S, 4 O.
 4 S, 4 O, 3 S, 3 O
 29th Row — 8 O, 2 S, 5 O, 4 S, 5 O, 8 S, 3 O, 5 S,
 6 O, 2 S, 28 O, 5 S, 4 O.
 30th Row — 5 O, 6 S, 25 O, 2 S, 3 O, 7 S, 5 O, 6 S,
 6 O, 4 S, 5 O, 2 S, 3 O
 31st Row — 3 O, 1 S, 7 O, 3 S, 6 O, 3 S, 2 O, 2 S,
 6 O, 5 S, 3 O, 2 S, 21 O, 8 S, 6 O.
 32nd Row — 8 O, 9 S, 17 O, 2 S, 4 O, 3 S, 1 O, 3 S,
 4 O, 4 S, 1 O, 1 S, 17 O, 2 S, 3 O.
 33rd Row — 3 O, 3 S, 17 O, 5 S, 1 O, 8 S, 3 O, 2 S,
 6 O, 16 S, 11 O.
 34th Row — 13 O, 5 S, 8 O, 12 S, 3 O, 4 S, 1 O,
 6 S, 14 O, 5 S, 3 O
 35th Row — 3 O, 2 S, 2 O, 1 S, 14 O, 5 S, 1 O, 6 S,
 2 O, 2 S, 2 O, 2 S, 31 O.
 36th Row — 30 O, 2 S, 2 O, 1 S, 2 O, 2 S, 1 O, 5 S,
 1 O, 4 S, 10 O, 4 S, 3 O, 1 S, 4 O.
 37th Row — 4 O, 1 S, 7 O, 3 S, 13 O, 5 S, 1 O, 4 S,
 2 O, 2 S, 29 O.
 38th Row — 28 O, 2 S, 2 O, 1 S, 2 O, 1 S, 2 O, 3 S,
 41 O, 4 S, 8 O, 1 S, 5 O
 39th Row — 5 O, 2 S, 9 O, 5 S, 13 O, 1 S, 3 O,
 4 S, 27 O.
 40th Row — 13 O, 9 S, 4 O, 2 S, 5 O, 1 S, 10 O,
 6 S, 10 O, 2 S, 6 O.
 41st Row — 6 O, 2 S, 12 O, 22 S, 1 O, 5 S, 4 O,
 5 S, 10 O
 42nd Row — 8 O, 3 S, 12 O, 18 S, 16 O, 2 S, 7 O.
 43rd Row — 7 O, 2 S, 24 O, 1 S, 7 O, 1 S, 15 O,
 2 S, 6 O.
 44th Row — 4 O, 2 S, 17 O, 1 S, 6 O, 1 S, 15 O, 4 S,
 4 O, 3 S, 7 O.
 45th Row — 8 O, 2 S, 7 O, 2 S, 14 O, 1 S, 6 O, 1 S,
 9 O, 1 S, 7 O, 2 S, 3 O.
 46th Row — 2 O, 2 S, 7 O, 1 S, 9 O, 1 S, 6 O, 1 S,
 12 O, 3 S, 7 O, 3 S, 8 O.
 47th Row —
 9 O, 2 S, 9 O,
 2 S, 11 O, 1 S,
 5 O, 2 S, 9 O,
 2 S, 6 O, 2 S,
 1 O
 48th Row
 2 S, 5 O, 2 S,
 10 O, 2 S, 5 O.



Distinctive Crochet.

1 S, 10 O, 2 S, 10 O, 2 S, 9 O.
 49th Row.—10 O, 2 S, 10 O, 2 S,
 8 O, 1 S, 6 O, 1 S, 12 O, 7 S.

5 0 t h

Row.—4 S,
 14 O, 1 S,
 7 O, 3 S,
 2 O, 2 S,
 18 O.

5 1 s t

Row.—11
 O, 3 S, 3 O,
 3 S, 3 O,
 2 S, 7 O,
 1 S, 6 O,
 1 S, 3 O,
 4 S, 10 O.

5 2 n d

Row.—8 O,
 2 S, 6 O,
 1 S, 6 O,
 1 S, 6 O,
 3 S, 4 O,
 3 S, 1 O,
 4 S, 11 O.

5 3 r d

Row.—11
 O, 4 S, 5 O,
 2 S, 6 O,
 1 S, 6 O,
 2 S, 6 O,
 2 S, 6 O.

5 4 t h

Row.—5 O, 1 S, 7 O, 2 S, 6 O, 1 S,
 5 O, 3 S, 6 O, 2 S, 1 O, 4 S, 11 O.

55th Row.—6 O, 4 S, 2 O, 3 S, 1 O,
 2 S, 6 O, 3 S, 5 O, 1 S, 6 O, 2 S, 7 O,
 2 S, 3 O.

56th Row.—2 O, 2 S, 6 O, 2 S, 7 O,
 1 S, 5 O, 2 S, 7 O, 1 S, 2 O, 1 S, 2 O,
 5 S, 7 O.

57th Row.—8 O, 5 S, 4 O, 5 S, 3 O,
 2 S, 5 O, 2 S, 6 O, 2 S, 6 O, 2 S, 1 O.

58th Row.—2 S, 5 O, 2 S, 7 O, 2 S,
 5 O, 2 S, 2 O, 6 S, 4 O, 5 S, 8 O.

59th Row.—8 O, 5 S, 4 O, 7 S,

1 O, 2 S, 5 O, 2 S, 8 O, 7 S.
 60th Row.—5 S, 9 O, 3 S, 3 O, 2 S,
 2 O, 6 S, 1 O, 2 S, 1 O, 1 S, 13 O.

6 1 s #

Row.—11
 O, 3 S, 1 O,
 2 S, 2 O,
 5 S, 2 O,
 2 S, 3 O,
 2 S, 14 O.

6 2 n d

Row.—13
 O, 2 S, 3 O,
 2 S, 4 O,
 2 S, 2 O,
 3 S, 1 O,
 3 S, 11 O.

6 3 r d

Row.—10
 O, 4 S, 1 O,
 3 S, 2 O,
 4 S, 2 O,
 2 S, 3 O,
 2 S, 12 O.

6 4 t h

Row.—12
 O, 2 S, 2 O,
 2 S, 2 O,
 1 S, 5 O,
 3 S, 1 O,
 4 S, 10 O.

6 5 t h

Row.—10

O, 3 S, 3 O, 2 S, 5 O, 1 S, 2 O, 2 S,
 2 O, 2 S, 11 O.

66th Row.—10 O, 2 S, 3 O, 1 S, 2 O,
 1 S, 5 O, 1 S, 4 O, 3 S, 10 O.

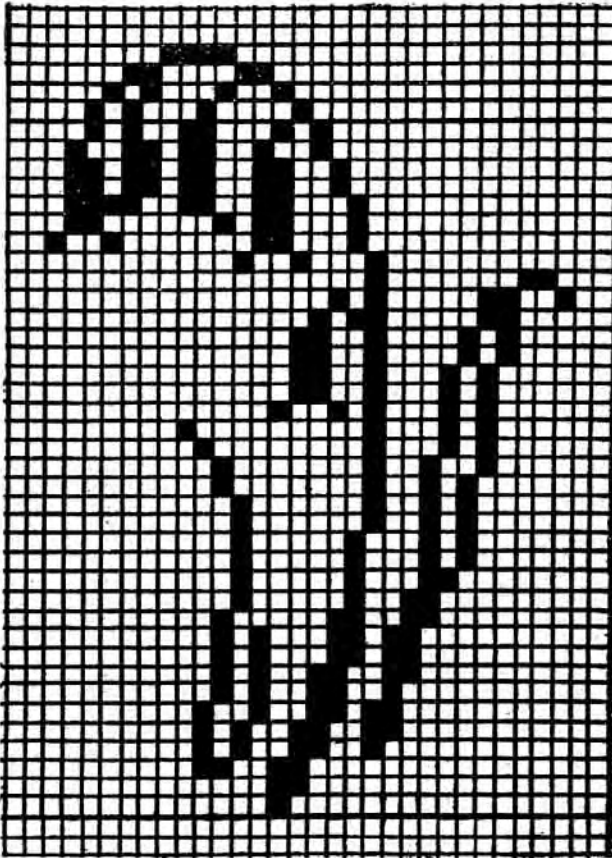
67th Row.—17 O, 1 S, 5 O, 1 S, 2 O,
 1 S, 3 O, 2 S, 9 O.

68th Row.—9 O, 2 S, 2 O, 1 S, 2 O,
 2 S, 4 O, 1 S, 17 O.

69th Row.—17 O, 2 S, 3 O, 1 S, 2 O,
 2 S, 2 O, 2 S, 8 O.

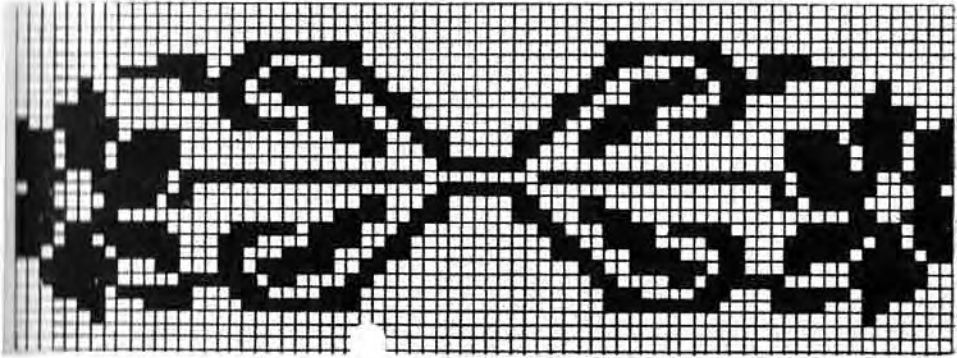
70th Row.—7 O, 2 S, 3 O, 1 S, 2 O,
 1 S, 3 O, 2 S, 17 O.

71st Row.—17 O, 2 S, 3 O, 1 S,



A Diagram for working the Bluebell shown on the Curtain Heading on page 2.

A Narcissus Design.



▲ DIAGRAM SHOWING HOW TO REVERSE THE PATTERN.

↑c

- 2 O, 1 S, 2 O, 2 S, 7
- 72nd Row.—6 O, 2 S, 2 O, 2 S, O,
- 1 N, 3 O, 2 S, 17 O.
- 73rd Row.—17 O, 2 S, 3 O, 1 S, O,
- 1 N, 2 O, 2 S, 6 O.
- 74th Row.—5 O, 2 S, 2 O, 4 S, 2 O,
- 2 N, 4 O, 4 S, 9 O.
- 76th Row.—9 O, 6 S, 3 O, 1 S, 2 O,
- 2 N, 2 O, 2 S, 5 O.
- 70th Row.—5 O, 2 S, 1 O, 3 S, 2 O,
- 1 N, 3 O, 8 S, 7 O.
- 77th Row.—7 O, 3 S, 2 O, 4 S, 2 O,
- 4 N, 2 O, 2 S, 4 O.
- 78th Row.—4 O, 2 S, 1 O, 5 S, 2 O,
- 2 N, 5 O, 2 S, 6 O.
- 79th Row.—5 O, 3 S, 6 O, 3 S, 1 O,
- 4 N, 1 O, 2 S, 4 O.
- 80th Row.—4 O, 2 S, 1 O, 2 S, 1 O,
- 2 N, 8 O, 2 S, 5 O.
- 81st Row.—5 O, 2 S, 8 O, 6 S, 1 O,
- 2 N, 3 O.
- 82nd Row.—3 O, 7 S, 9 O, 2 S, 5 O.
- 83rd Row.—5 O, 3 S, 8 O, 6 S, 3 O.
- 84th Row.—3 O, 4 S, 9 O, 3 S, 5 O.
- 85th Row.—5 O, 4 S, 8 O, 3 S, 3 O.
- 86th Row.—3 O, 2 S, 4 O, 7 S, 6 O.
- 87th Row.—7 O, 4 S, 6 O, 2 S, 2 O.
- 88th Row.—2 O, 1 S, 17 O.
- 89th Row.—17 O, 1 S, 1 O.
- 90th Row.—2 S, 16 O.
- 91st Row.—16 O, 1 S.
- 92nd Row.—1 S, 15 O.

- 93rd Row.—14 O, 1 S.
- 94th Row.—14 O.
- 95th Row.—13 O.
- 96th Row.—1 S, 11 O.
- 97th Row.—9 O, 2 S.
- 98th Row.—4 S, 6 O.
- 99th Row.—4 O, 3 S, 2 O.
- 100th Row.—2 O, 3 S, 3 O.
- 101st Row.—3 O, 1 S, 3 O.
- 102nd Row.—2 O, 1 S, 3 O.
- 103rd Row.—3 O, 1 S, 1 O.
- 104th Row.—1 S, 3 O.
- 105th Row.—3 O.
- 106th Row.—2 O.
- 107th Row.—1 O.

The Insertion Pattern.

The pattern commences at K on the diagram and is completed at B. The insertion should be started at A, the portion from A to K being part of the corner design.

There are 27 meshes in each row. Start at A and work as follows :

- 1st Row.—9 O, 1 S, 9 O, 1 S, 7 O.
- 2nd Row.—7 O, 4 S, 6 O, 1 S, 9 O.
- 3rd Row.—9 O, 4 S, 3 O, 4 S, 7 O.
- 4th Row.—7 O, 5 S, 1 O, 5 S, 9 O.
- 5th Row.—9 O, 5 S, 1 O, 5 S, 7 O.
- 6th Row.—7 O, 10 S, 10 O.
- 7th Row.—10 O, 9 S, 1 O, 2 S, 5 O.

**Distinctive
Crochet.**

8th Row.—4 O, 4 S, 2 O, 1 S, 2 O,
1 S, 3 O, 2 S, 8 O.

9th Row.—8 O, 5 S, 4 O, 6 S, 4 O.

10th Row.—3 O, 7 S, 4 O, 7 S, 6 O.

11th Row.—7 O, 8 S, 1 O, 2 S, 1 O,
6 S, 2 O.

12th Row.—5 O, 2 S, 1 O, 6 S, 2 O,
2 S, 9 O.

13th Row.—5 O, 1 S, 5 O, 5 S, 1 O,
3 S, 2 O, 1 S, 4 O.

14th Row.—4 O, 1 S, 2 O, 3 S, 1 O,
6 S, 4 O, 1 S, 5 O.

15th Row.
—5 O, 1 S,
4 O, 6 S, 1 O,
3 S, 2 O, 2 S,
3 O.

16th Row.
—3 O, 2 S,
1 O, 4 S, 2 O,
5 S, 4 O, 2 S,
4 O.

17th Row.
—4 O, 2 S,
4 O, 3 S, 2 O,
1 S, 2 O, 3 S,
1 O, 2 S, 3 O.

18th Row.
—3 O, 3 S,
5 O, 3 S, 6 O,
3 S, 4 O.

19th Row.
—4 O, 3 S,
6 O, 1 S, 7 O,
1 S, 5 O.

20th Row.
—5 O, 1 S,
7 O, 1 S, 6 O,
1 S, 6 O.

21st Row.
5 O, 4 S, 4 O,
1 S, 4 O, 4 S,
5 O.

22nd Row.
4 O, 6 S, 3 O,
1 S, 3 O, 6 S,
4 O.

23rd Row.—3 O, 3 S, 2 O, 2 S, 3 O,
1 S, 3 O, 2 S, 2 O, 3 S, 3 O.

24th Row.—3 O, 2 S, 1 O, 1 S, 2 O,
1 S, 3 O, 1 S, 3 O, 1 S, 2 O, 1 S, 1 O,
2 S, 3 O.

25th Row.—3 O, 1 S, 1 O, 2 S, 2 O,
1 S, 3 O, 1 S, 3 O, 1 S, 2 O, 2 S, 1 O,
1 S, 3 O.

26th Row.—3 O, 1 S, 1 O, 3 S, 1 O,
1 S, 3 O, 1 S, 3 O, 1 S, 1 O, 3 S, 1 O,
1 S, 3 O.

27th Row.—3 O, 1 S, 2 O, 2 S, 5 O,
1 S, 5 O, 2 S,
2 O, 1 S, 3 O.

28th Row.
—3 O, 1 S,
2 O, 4 S, 3 O,
1 S, 3 O, 4 S,
2 O, 1 S, 3 O.

29th Row.
—3 O, 2 S,
1 O, 4 S, 3 O,
1 S, 3 O, 4 S,
1 O, 2 S, 3 O.

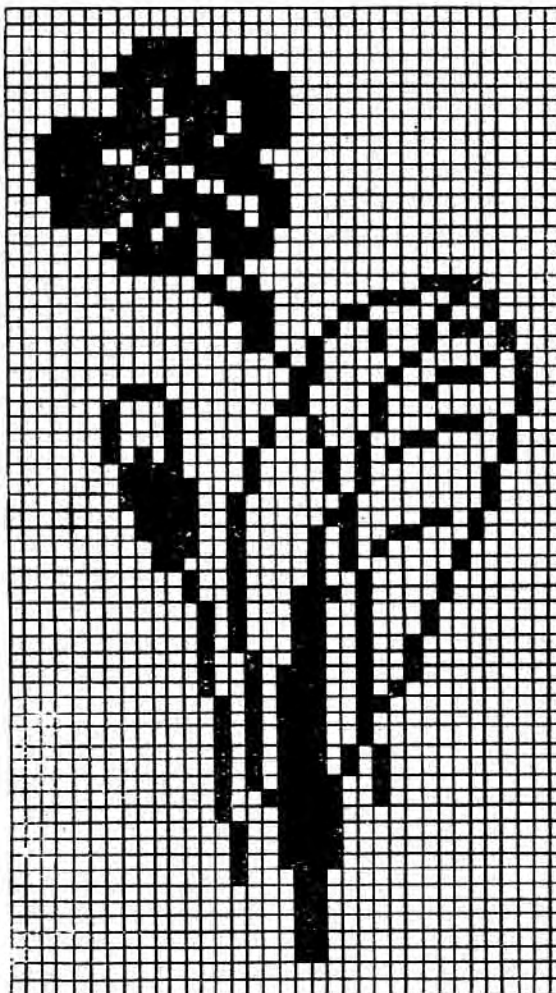
30th Row.
—3 O, 2 S,
3 O, 3 S, 2 O,
1 S, 2 O, 3 S,
3 O, 2 S, 3 O.

31st Row.
—3 O, 3 S,
2 O, 3 S, 2 O,
1 S, 2 O, 3 S,
2 O, 3 S, 3 O.

32nd Row.
—5 O, 2 S,
2 O, 3 S, 1 O,
1 S, 1 O, 3 S,
2 O, 2 S, 5 O.

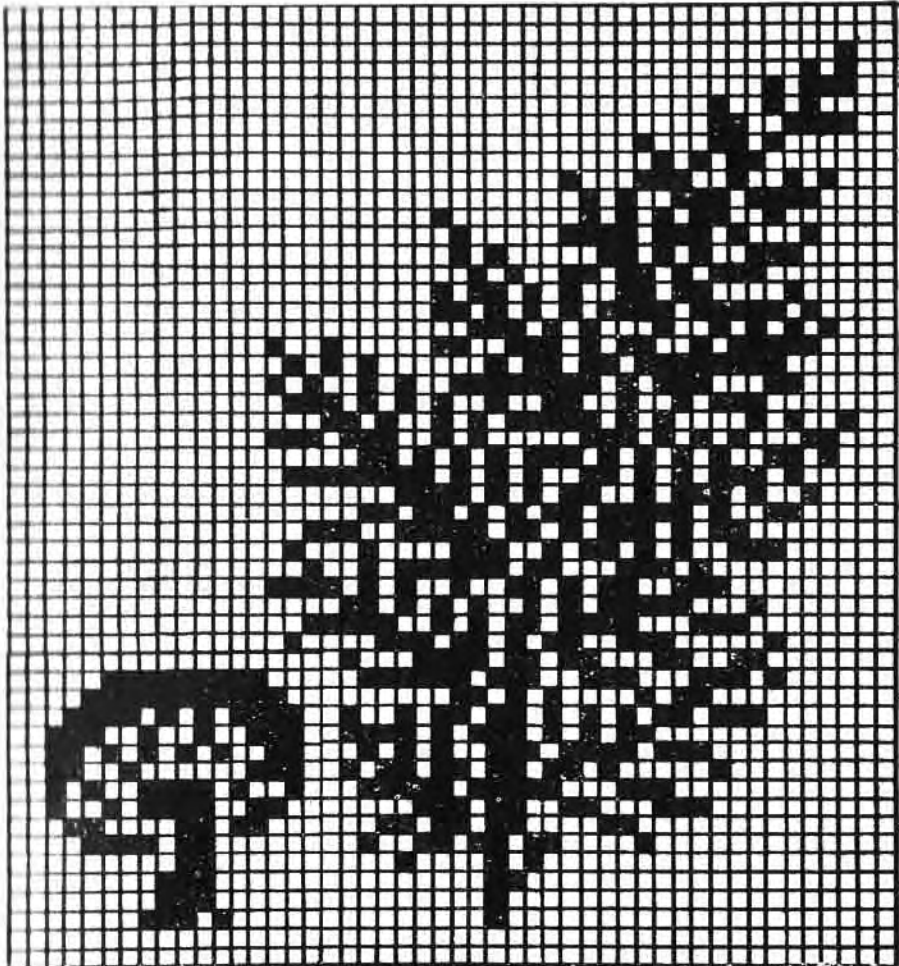
33rd Row.
—6 O, 2 S,
2 O, 2 S, 1 O,
1 S, 1 O, 2 S,
2 O, 2 S, 6 O.

34th Row.
—7 O, 2 S,



A Diagram for working the Primrose Panel
shown on page 13.

**A Narcissus
Design.**



**A DIAGRAM FOR WORKING THE FERN
AND MUSHROOM DESIGN.**

This is shown in crochet
on page 13.

4 O, 1 S, 4 O, 2 S, 7 O.

35th Row.—7 O, 3 S, 3 O, 1 S, 3 O,
1 S, 7 O.

36th Row.—9 O, 2 S, 2 O, 1 S, 2 O,
2 S, 9 O.

37th Row.—10 O, 2 S, 3 O, 2 S,
10 O.

38th Row.—10 O, 3 S, 1 O, 3 S,
10 O.

39th Row.—12 O, 1 S, 1 O, 1 S,
12 O.

40th Row.—12 O, 1 S, 1 O, 1 S,
12 O.

41st Row.—12 O, 1 S, 1 O, 1 S,
12 O.

42nd Row.—12 O, 1 S, 1 O, 1 S,
12 O.

43rd Row.—12 O, 1 S, 1 O, 1 S,
12 O.

44th Row.—12 O, 1 S, 1 O, 1 S,
12 O.

45th Row.—11 O, 2 S, 1 O, 2 S,
11 O.

46th Row.—10 O, 2 S, 3 O, 2 S,
10 O.

47th Row.—10 O, 1 S, 5 O, 1 S, 10 O.

**Distinctive
Crochet.**

48th Row.—9 O, 2 S, 5 O, 2 S, 9 O.
 49th Row.—8 O, 2 S, 7 O, 2 S, 8 O.
 50th Row.—7 O, 2 S, 9 O, 2 S, 7 O.
 51st Row.—6 O, 2 S, 9 O, 1 S, 1 O,
 2 S, 6 O.
 52nd Row.—5 O, 2 S, 2 O, 2 S, 9 O,
 2 S, 5 O.
 53rd Row.—3 O, 3 S, 5 O, 2 S, 2 O,
 4 S, 2 O, 3 S, 3 O.
 54th Row.—8 O, 4 S, 1 O, 5 S, 9 O.
 55th Row.—7 O, 1 S, 3 O, 4 S, 1 O,
 3 S, 3 O, 3 S, 2 O.
 56th Row.—2 O, 4 S, 2 O, 3 S, 1 O,
 2 S, 5 O, 1 S, 7 O.
 57th Row.—7 O, 1 S, 6 O, 4 S, 1 O,
 6 S, 2 O.
 58th Row.—2 O, 7 S, 3 O, 1 S, 6 O,
 1 S, 7 O.
 59th Row.—7 O, 1 S, 4 O, 3 S, 3 O,
 2 S, 7 O.
 60th Row.—5 O, 3 S, 4 O, 4 S, 3 O,
 1 S, 7 O.
 61st Row.—7 O, 1 S, 3 O, 7 S, 1 O,
 4 S, 4 O.
 62nd Row.—3 O, 4 S, 1 O, 2 S, 2 O,
 5 S, 2 O, 1 S, 7 O.
 63rd Row.—7 O, 2 S, 1 O, 5 S, 2 O,
 2 S, 1 O, 4 S, 3 O.
 64th Row.—3 O, 3 S, 1 O, 3 S, 1 O,
 1 S, 2 O, 3 S, 1 O, 2 S, 7 O.
 65th Row.—7 O, 2 S, 5 O, 1 S, 3 O,
 2 S, 7 O.
 66th Row.—8 O, 1 S, 4 O, 1 S, 2 O,
 3 S, 8 O.
 67th Row.—8 O, 4 S, 1 O, 1 S, 13 O.
 68th Row.—13 O, 1 S, 1 O, 2 S, 4 O,
 5 S, 1 O.
 69th Row.—4 O, 3 S, 4 O, 1 S, 1 O,
 1 S, 13 O.
 70th Row.—13 O, 1 S, 5 O, 3 S, 5 O.
 71st Row.—7 O, 2 S, 4 O, 1 S, 9 O,
 1 S, 3 O.
 72nd Row.—3 O, 2 S, 6 O, 1 S, 1 O,
 1 S, 3 O, 2 S, 8 O.
 73rd Row.—9 O, 2 S, 2 O, 1 S, 1 O,
 1 S, 4 O, 2 S, 5 O.

74th Row.—5 O, 2 S, 4 O, 1 S, 1 O,
 1 S, 1 O, 2 S, 10 O.
 75th Row.—11 O, 1 S, 1 O, 4 S, 2 O,
 2 S, 6 O.
 76th Row.—6 O, 2 S, 2 O, 1 S, 1 O,
 1 S, 1 O, 2 S, 11 O.
 77th Row.—12 O, 1 S, 1 O, 2 S, 1 O,
 4 S, 6 O.
 78th Row.—7 O, 2 S, 2 O, 1 S, 1 O,
 2 S, 6 O, 1 S, 5 O.
 79th Row.—6 O, 1 S, 6 O, 3 S, 2 O,
 2 S, 7 O.
 80th Row.—8 O, 2 S, 1 O, 2 S, 5 O,
 3 S, 6 O.
 81st Row.—7 O, 3 S, 4 O, 5 S, 8 O.
 82nd Row.—7 O, 1 S, 1 O, 3 S, 4 O,
 3 S, 8 O.
 83rd Row.—10 O, 2 S, 3 O, 3 S, 1 O,
 2 S, 6 O.
 84th Row.—6 O, 2 S, 1 O, 3 S, 2 O,
 2 S, 11 O.
 85th Row.—12 O, 2 S, 1 O, 1 S, 4 O,
 2 S, 5 O.
 86th Row.—5 O, 2 S, 4 O, 1 S, 1 O,
 1 S, 13 O.
 87th Row.—13 O, 3 S, 5 O, 1 S, 5 O.
 88th Row.—4 O, 2 S, 21 O.
 89th Row.—21 O, 2 S, 4 O.
 90th Row.—4 O, 2 S, 1 O, 1 S, 9 O,
 1 S, 9 O.
 91st Row.—9 O, 1 S, 6 O, 4 S, 1 O,
 2 S, 4 O.
 92nd Row.—4 O, 2 S, 1 O, 4 S, 3 O,
 4 S, 9 O.
 93rd Row.—9 O, 5 S, 1 O, 5 S, 1 O,
 2 S, 4 O.

This brings you to the end of the pattern marked B on the diagram on page 24. Repeat from K to B for the number of times required.

The pattern will have to be reversed at the centre of each side. For this a diagram is shown on page 27. Work from K to C, or rows 5 to 41. Then work from row 40-1 to complete the reverse piece and work as

A Narcissus Design.

many patterns as you did before you reversed, repeating from E to D.

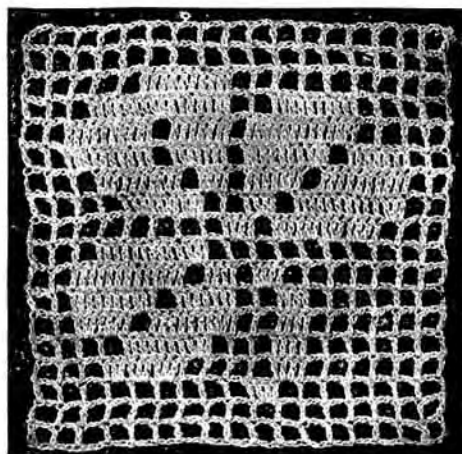
The Corner.

The design for the corner commences after row D, and is worked as follows:—

- 1st Row.—9 O, 5 S, 1 O, 5 S, 7 O.
- 2nd Row.—7 O, 5 S, 1 O, 5 S, 9 O.
- 3rd Row.—9 O, 4 S, 3 O, 4 S, 7 O.
- 4th Row.—7 O, 4 S, 6 O, 1 S, 9 O.
- 5th Row.—9 O, 1 S, 9 O, 1 S, 7 O.
- 6th Row.—9 O, 5 S, 13 O.
- 7th Row.—9 O, 5 S, 3 O, 4 S, 2 O, 2 S, 2 O.
- 8th Row.—2 O, 3 S, 12 O, 3 S, 7 O.
- 9th Row.—6 O, 2 S, 4 O, 1 S, 8 O, 3 S, 3 O.
- 10th Row.—4 O, 7 S, 2 O, 1 S, 4 O, 1 S, 1 O, 4 S, 3 O.
- 11th Row.—2 O, 2 S, 4 O, 1 S, 1 O, 3 S, 1 O, 3 S, 4 O, 1 S, 3 O, 1 S, 1 O.
- 12th Row.—1 O, 1 S, 3 O, 1 S, 1 O, 3 S, 2 O, 1 S, 1 O, 2 S, 2 O, 1 S, 4 O, 1 S, 3 O.
- 13th Row.—3 O, 1 S, 2 O, 1 S, 3 O, 3 S, 2 O, 5 S, 1 O, 1 S, 3 O, 1 S, 1 O.
- 14th Row.—2 S, 3 O, 2 S, 1 O, 4 S, 1 O, 4 S, 2 O, 2 S, 2 O, 1 S, 3 O.
- 15th Row.—3 O, 2 S, 1 O, 13 S, 1 O, 1 S, 5 O, 1 S.

- 16th Row.—1 S, 5 O, 2 S, 1 O, 3 S, 1 O, 3 S, 1 O, 4 S, 1 O, 1 S, 4 O.
- 17th Row.—4 O, 1 S, 1 O, 7 S, 1 O, 3 S, 4 O, 1 S, 4 O, 1 S.
- 18th Row.—2 S, 2 O, 1 S, 3 O, 4 S, 3 O, 5 S, 2 O, 1 S, 4 O.
- 19th Row.—4 O, 2 S, 2 O, 3 S, 1 O, 1 S, 1 O, 8 S, 3 O, 1 S, 1 O.
- 20th Row.—1 O, 1 S, 3 O, 6 S, 1 O, 7 S, 3 O, 2 S, 3 O.
- 21st Row.—3 O, 1 S, 3 O, 4 S, 1 O, 8 S, 1 O, 1 S, 3 O, 1 S, 1 O.
- 22nd Row.—1 O, 3 S, 6 O, 5 S, 1 O, 4 S, 3 O, 1 S, 3 O.
- 23rd Row.—3 O, 1 S, 3 O, 4 S, 1 O, 5 S, 2 O, 3 S, 1 O, 1 S, 3 O.
- 24th Row.—3 O, 2 S, 4 O, 5 S, 4 O, 3 S, 1 O, 2 S, 3 O.
- 25th Row.—4 O, 1 S, 9 O, 5 S, 2 O, 2 S, 4 O.
- 26th Row.—5 O, 1 S, 8 O, 1 S, 8 O, 1 S, 3 O.
- 27th Row.—6 O, 2 S, 3 O, 6 S, 4 O, 1 S, 5 O.
- 28th Row.—5 O, 6 S, 4 O, 5 S, 1 O, 1 S, 5 O.
- 29th Row.—20 O, 1 S, 6 O.
- 30th Row.—27 O.
- 31st Row.—27 O.

This brings you to A, where the design was commenced.



This is the leaf inlet used in the corners of the cloth on page 42.

Irish Crochet on a Filet Background

Use Manlove's No. 42 Irish Lace Thread for the violets, and Ardern's No. 36 Crochet Cotton for the background.

Abbreviations Used.

Ch = chain; d c = double crochet; tr = treble; l tr = long treble; sl st = slip stitch.

The Violets.

Twist 3 thread cord into a ring, and over it work 5 d c, pull the cord tightly, sl st to 1st d c, turn the work, * over cord alone work 3 d c, 4 tr, 2 l tr, 3 tr, 4 d c, turn, miss 2 d c, over cord and into last row, 2 d c, 9 tr, 3 d c, 1 d c over cord and into d c of ring *. Repeat from * to * 4 times, then twist the cord into a ring, and over it work 1 d c, 3 ch, 5 tr, leaving the last loops on the needle, cotton over needle, pull loop through last loops

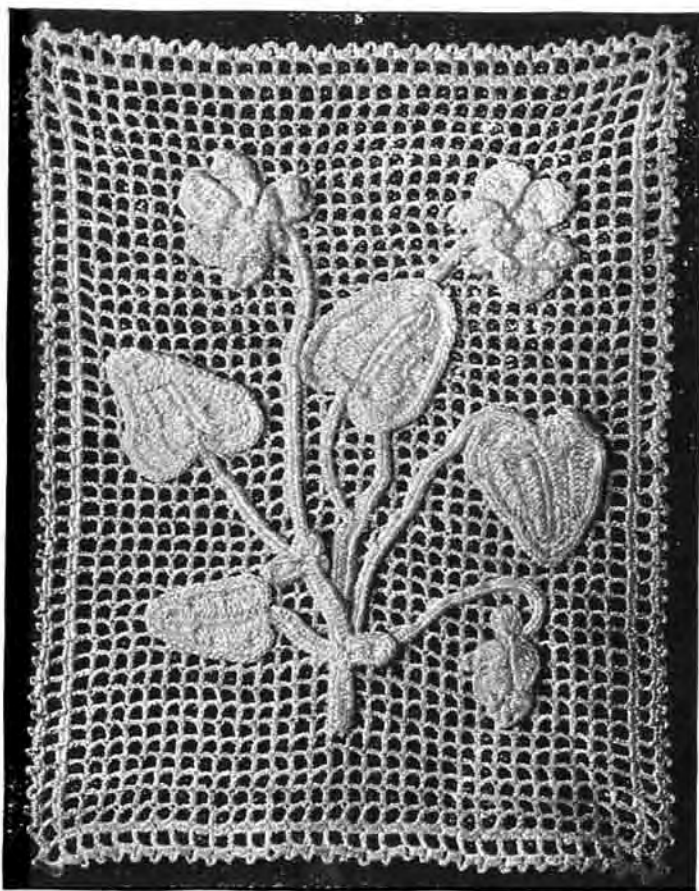
together, 3 ch, 1 d c in ring, fasten off, leaving a long end of the cotton, pull cord tightly, then pull the cord and end of the cotton through the centre ring.

3 ch, work 1 tr at the back of each petal, putting the hook through the centre of petal and over centre ring, sl st to 3rd ch, 3 ch, work 1 tr into each tr, leaving last loops on needle, cotton over needle, pull loop through last loops together, fasten off, d c over 4 thread cord for stem.

The Bud.

Work 2 petals like the violet petals, *i.e.*, repeat from * to *, then twist

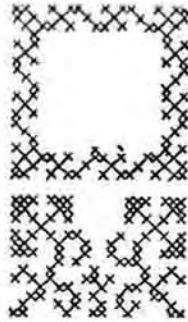
cord into ring and over it work 3 ch, 3 tr, leaving last loops on needle, cotton over needle, pull loop through last loops together, 3 ch, 1 d c in ring, pull cord tightly, turn the work. ** Over cord



This is almost the actual size of the panel.

Irish Crochet on a Filet Background.

alone 2 d c, 6 tr, 5 d c; turn, miss 2 d c, 11 d c over cord, and into 1st row ** repeat from ** to ** once, fasten these 2 sepals in front of the 2 petals as in illustration, d c over 4 thread cord for stem.



The Turned Over Leaf.

Twenty-two d c over 2 thread cord for centre, turn, miss 3 d c, 19 d c over cord and into 1st row, sl st across centre, leave cord.

1st Row.—Work over 1st row of centre, putting the hook between the 2 rows, 4 ch, 3 l tr in 1st st, 9 tr, miss 3 st, 6 d c, 1 d c at point, on the other side and into d c as usual, 6 d c, miss 3 st, 9 tr, 3 l tr in last st, 4 ch, sl st across centre.

2nd Row.—4 ch, sl st into 4th ch of 1st row, 4 ch, 3 l tr in 1st st, 5 l tr, 6 tr, miss 3 st, 3 d c; 3 d c in d c at point, on the other side 3 d c, miss 3 st, 6 tr, 5 l tr; 3 l tr in last st; 4 ch, sl st across centre, d c around leaf over 3 thread cord.

The Medium Sized Leaf.

For centre over 2 thread cord alone, 22 d c, turn, miss 3 d c, 19 d c, over cord and into 1st row, sl st across centre, leave cord.

1st Row.—Over 1st row of centre, 4 ch, * 3 l tr in next tr, * repeat from * to * twice, 9 tr, 6 d c, at point 1 d c, turn, on the other side and into d c as usual 6 d c, 9 tr, repeat from * to * 3 times, 4 ch, sl st across centre.

2nd Row.—4 ch, sl st into 4th ch of 1st row, 4 ch, 3 l tr in 1st st, 24 tr, 1 d c; at point 3 d c in 1 d c; on the other side 1 d c, 24 tr, 3 l tr in last st, 4 ch, sl st into 4th ch of 1st row, 4 ch, sl st across centre, work d c around leaf over 3 thread cord, d c

over 4 thread cord for stems.

The Small Leaf.

19 d c over cord for centre, miss 3 d c, 16 d c over cord and into 1st row, sl st across centre, leave cord.

4 ch, 3 l tr in 1st st, 3 l tr, 8 tr, 4 d c; at point 1 d c; on the other side 4 d c, 8 tr, 3 l tr; 3 l tr in last st, 4 ch, sl st across centre, d c around over cord and into leaf.

The Stems.

For the thicker stems to which the other stems are fastened work d c over 2 thread cord, turn.

2nd Row.—D c over cord and into 1st row.

The tiny leaf is done while working the 1st row after the 12 d c, turn the work, 8 tr, 3 d c over cord alone, turn, miss 2 d c, 9 d c over cord and into 1st row, turn the work and continue the 1st row of the stem.

After the 8th d c of the 2nd row turn the work, 7 d c over cord alone, turn, miss 1 d c, 6 d c over cord and into 1st row, turn the work and continue the 2nd row, pull the cord to shape the stems while working.

The Filet Crochet Background.

The background is worked separately in the usual way, *i.e.*, 2 ch, miss 2 ch, 1 tr on tr; 5 ch to turn.

The Edge.

1st Row.—D c around into each sp.

2nd Row.—2 ch, miss 2 st, 1 tr in the next st; at corners 1 tr, 2 ch, 1 tr in same st.

3rd Row.—3 d c into each space, 3 ch between; at corners omit the 3 ch between, and into the corner space work 3 d c, 3 ch twice, 3 d c.

Sew the flowers and leaves together as illustrated, then arrange them into position on the panel and sew on firmly

More Flower Panels for Inlet.

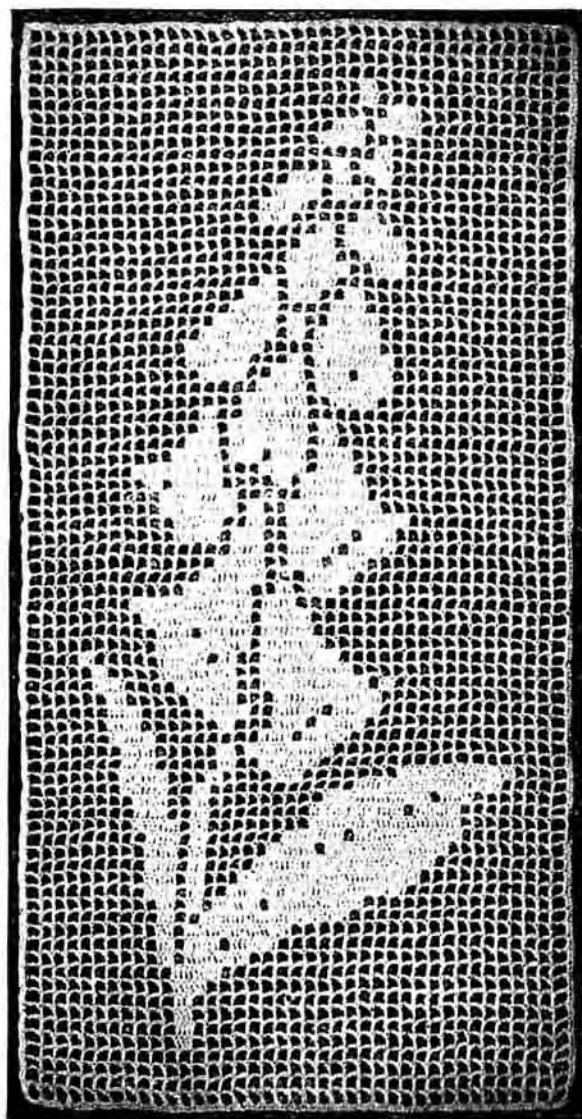
In these days of limited time, one has not often the opportunity of undertaking large pieces of crochet. Yet there are occasions when a small piece of work can be done, and it is surprising by employing the short spaces of time, what an amount of work can be got through in littles.

Crochet inlets are certainly one of the most satisfactory ways of employing these little spaces of time. They can be taken up and put down at any point, and you can always see where you are by referring to the diagram. They are easy, too, to carry about, and hold in the hand, and there are so many ways in

which one can use these when they are made. They can be let into cloths, cushion covers, chair-backs, casement curtains, bedspreads, and used in various other ways, where they are most effective. And though a large all-over crochet design may be, and very often is—exceedingly

hand-
some, yet the single inlets used on good linen or Hardanger canvas, are often more satisfying to the eye.

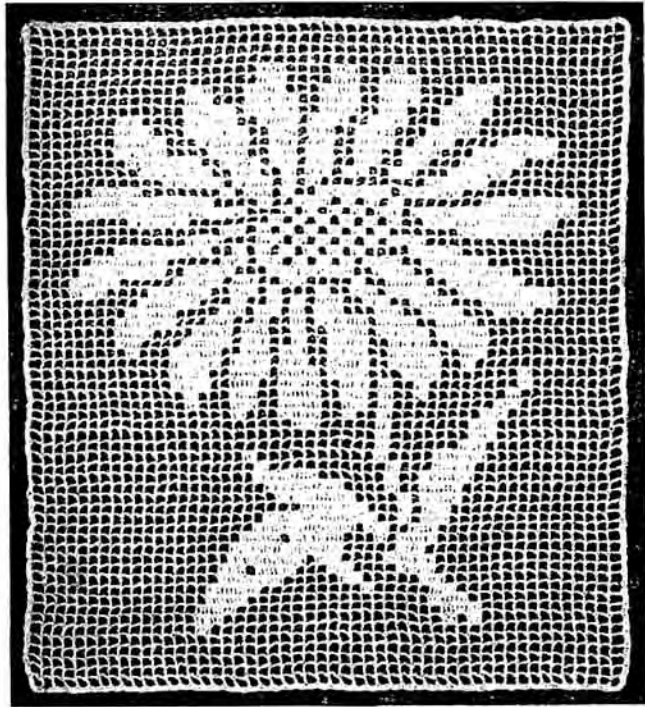
On these pages we give some natural wild flower designs suitable for working in filet crochet. In each case a diagram is given, and so no difficulty will be experienced in working the pattern. The



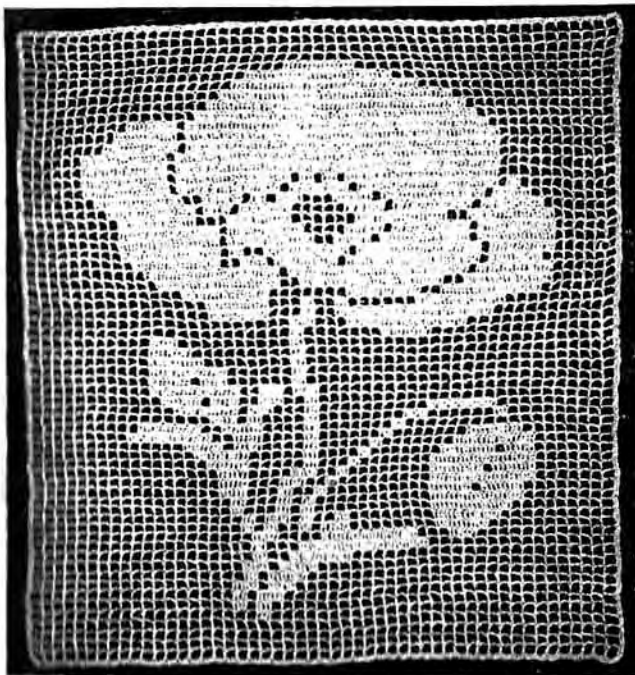
THE FOXGLOVE PANEL.

black squares indicate solid mesh, and the white squares open mesh. Each open mesh is made by working 2 ch, 1 tr over 3 ch, and each solid mesh by working 3 tr over 3 ch. Each row should be turned with 5 ch. After the design is finished double crochet is worked closely all round the edge to strengthen it, and this makes it easier to apply it to the linen.

Each of these patterns have been worked in Ardern's No. 30 crochet cotton. In this size cotton the poppy and daisy



THE DAISY DESIGN.

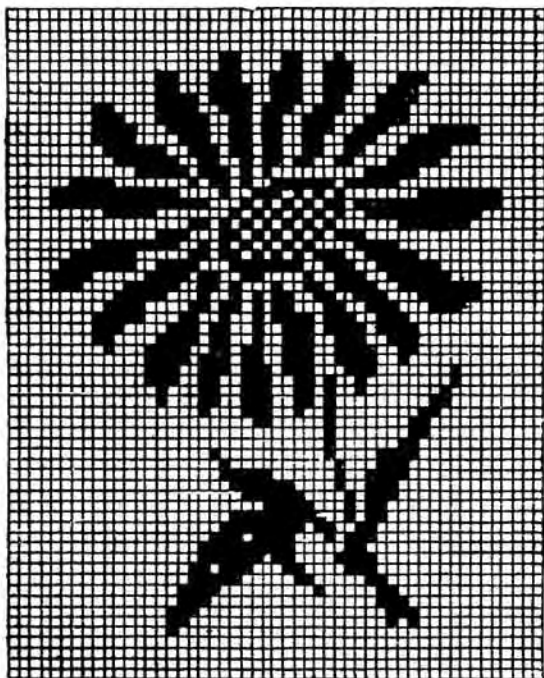


THE POPPY DESIGN.

each measure $7\frac{1}{2}$ inches wide by $8\frac{1}{2}$ inches deep, and the fox-glove measures $5\frac{1}{2}$ inches wide by $10\frac{1}{2}$ inches deep. If a larger or smaller size is wanted, a correspondingly coarser or finer cotton should be employed, bearing in mind, of course, that workers vary greatly, and making allowance for this. The patterns here illustrated are worked in very close crochet.

In the diagrams shown, the poppy and daisy panels are not the same size. To make them the same

**Distinctive
Crochet.**



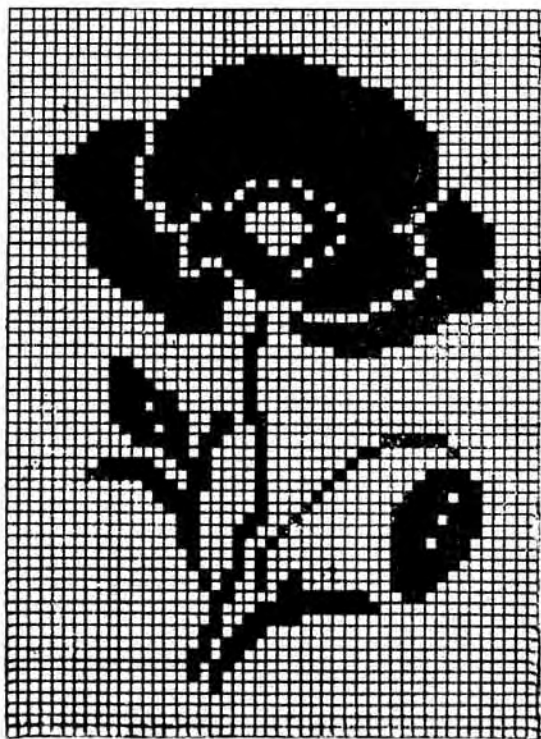
**A DIAGRAM FOR WORKING
THE DAISY DESIGN.**

size as in the crochet panels illustrated, an extra row of open mesh should be added to the bottom of the daisy panel, and two rows each side of the poppy panel. The foxglove is 39 meshes wide by 81 meshes deep.

A very beautiful Wild Flower bedspread could be evolved by the use of these three inlets with linen, either by alternating squares or panels of the material with the inlets, or else by some pretty arrangement of the crochet on the material, having, perhaps, the foxglove in the centre, and the others let in at the corners. This does not, of course, mean the extreme corners of the bedspread, as here it would not show. Where crochet is let into a

spread, all the work should be on the part that lies flat on the bed, not on the hanging down portion, as any work on this part would be lost. The crochet should be cut away from the back of the material, and the latter hemmed at the back.

For a really fine bedspread, there is nothing to beat a good linen, but Hardanger Canvas is also quite suitable. For something less expensive, a casement cloth of a good quality would be strong, and wear well. Those, too, who have not tried unbleached calico, would be very delighted with this. This may seem rather harsh at first, but it washes beautifully, and becomes a soft creamy colour, on which the white crochet



A DIAGRAM FOR WORKING THE POPPY DESIGN.

More Flower Panels.

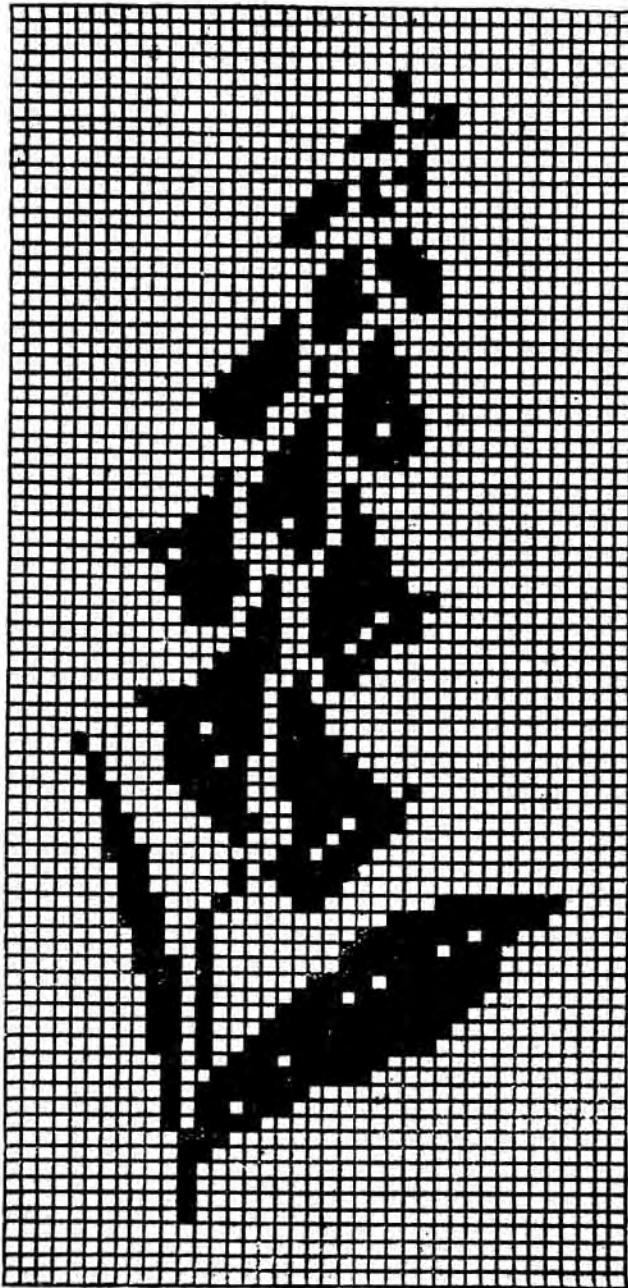
shows to great advantage. Neither casement cloth nor unbleached calico are easy to hemstitch. But there is really no reason why a bedspread should always have a deep hem-stitched hem. Blanket-stitching looks very well round the sides and bottom, and gives a nice firm edge. Worked evenly all round in white "Star Sylko," the result is most effective.

All bedspreads that have open-work, of course, need a lining. A satin or a pretty delicate colour would be very suit-

able. The shade chosen should match or tone with the rest of the colouring in the room.

It is probably hardly necessary to

add that these designs, being worked on the basis of squares, will be as successful if worked in cross-stitch as in crochet. Hardanger canvas should be used, and in combination with "Sylvan Embroidery," will give a result that is most pleasing. This thread has a beautiful silky effect, and comes in various shades.

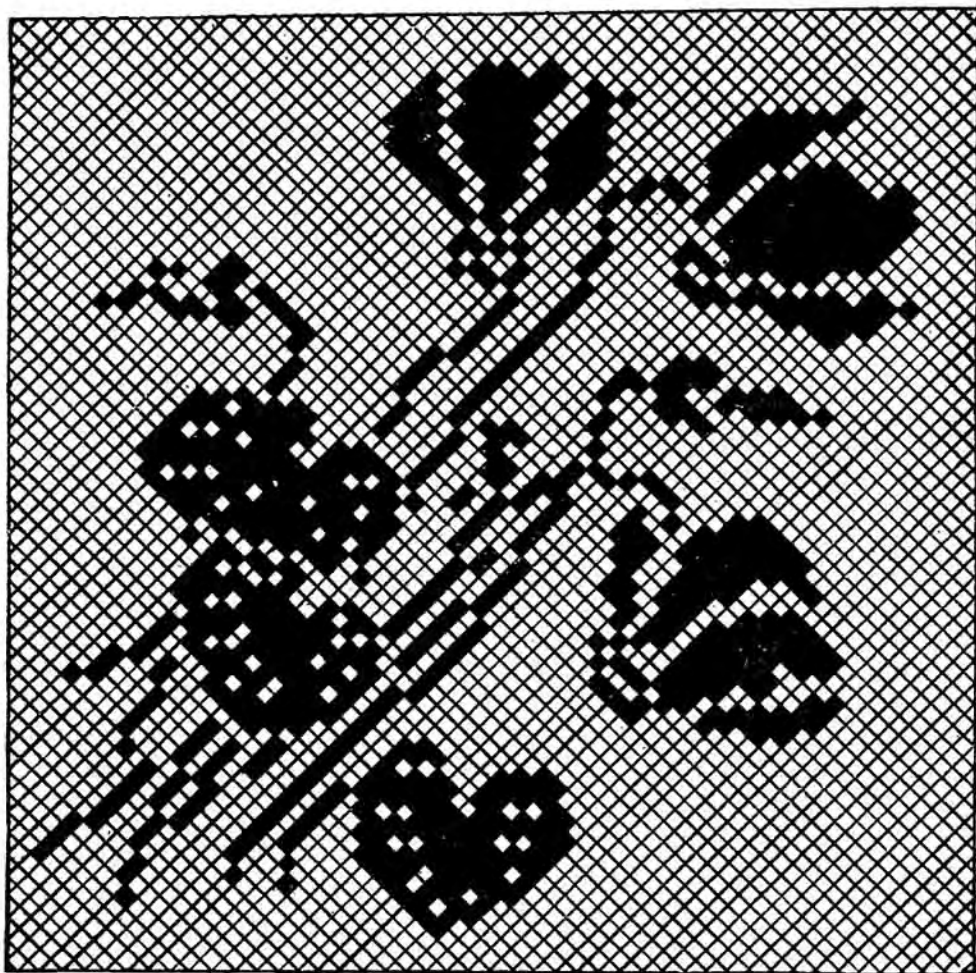


A DIAGRAM FOR WORKING THE FONGLOVE DESIGN.

A Cyclamen Design for Filet Crochet or Cross Stitch.

This design is shown to advantage in crochet in the beautiful curtain and cushion illustrated on pages 41 and 62. But it is a pattern that lends itself equally well to cross stitch, and a cushion cover, having this for a centre design in cross stitch, would look very beautiful. The work should be done on white or cream

Hardanger canvas, and Arden's "Star Sylko," No. 5, is a very satisfactory thread to use. Shade No. 829 is a very pretty cyclamen pink shade, and for the leaves and stems No. 754 could be used. If a darker effect is desired, the cyclamen could be worked in its natural deep reddish shade.



THE DIAGRAM FOR WORKING THE INLET.

In order to get this on the largest possible scale it has been set square on the page. To work in crochet, twist the page round till the diagram is a diamond, then start from the lowest point

A Cyclamen Curtain.

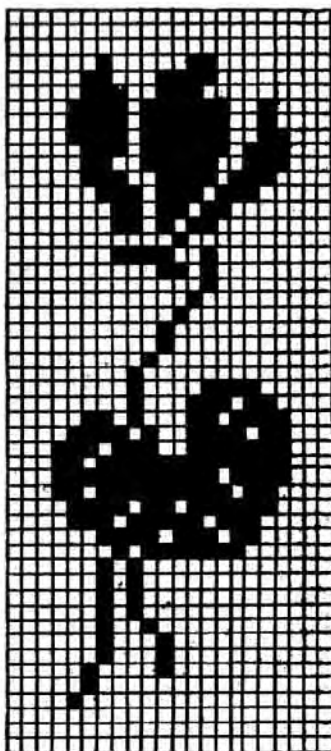
There is no special reason why a short curtain should always be put on to a top band like a full flounce. Certainly some materials look better if full in, such as muslin, and anything frail and transparent. But thicker materials often look better if put on to the top band quite plain, or if there is no top band, then they should hang straight and plain from the brass rod.

In such a case it is possible to apply fancy work to the lower part of the curtain, in panel effect. The Cyclamen curtain on page 41 is quite a novelty. Here the Hardanger canvas, of which the curtain is made, is not full at all, but is the exact width of the band at the top, and the diamond inlet shows up in all its beauty on the plain background.

Curtains of this type are very pretty for glass doors, or narrow casement windows. They are not so suited to wide windows, as in that case the inlet is apt to get lost in too wide a width of Hardanger canvas.

The diagram of a single Cyclamen shows how the heading band is worked. This would also look well as a little inlet, if only one blossom and leaf be done. It could be let into the corners of a small tablecloth.

In doing the band for the top of the curtain, it should be worked the



THE DIAGRAM FOR WORKING THE CURTAIN HEADING ON PAGE 41

short way of the band, otherwise it is not so easy to get a straight line top and bottom.

The diagram for the diamond inlet is started from the bottom point, and increased each row till the centre is reached; when it is decreased again to the top point.

In order to get the design reproduced on a larger scale than would have been possible had it been set on the page upright, the diagram of the diamond inlet is set square on the page. To work from this, twist the page round till the diagram is a true diamond, and then begin to work

from the lowest point.

This inlet can be used in many ways. On page 62, it is shown applied to a cushion. The cushion itself was of Amber brocade, the design on it being all the same colour. In photographing it, however, the design of the brocade has become over emphasised; but in the cushion itself, it is quite subdued, and the white Cyclamen inlet looks very distinctive, and tones in with the white satin fullness at each end of the cushion and the white cord.

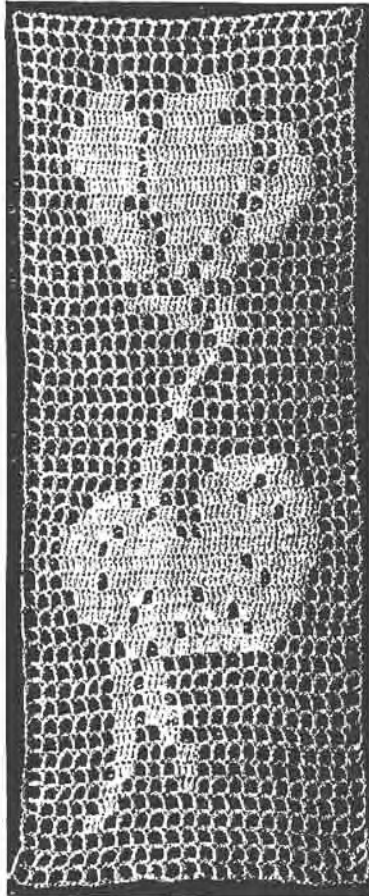
For those who are wanting a pretty curtain heading for full muslin curtains, the row of single Cyclamen, without the inlet, looks very pretty. But as this is a fairly deep heading, being 50 meshes from lower edge of

Distinctive Crochet.

the band to the top, it does not do so well for a small window. Unless there is a fairly deep curtain hanging from it, this band would over-weight the curtain.

Ardern's No. 36 Crochet Cotton was used for working the crochet, but of course a finer cotton can be used if preferred. The actual crochet is slightly larger than the inlet on this page, the depth of the curtain band being $5\frac{1}{2}$ inches.

The blackened squares on the diagram of course denote solid meshes, while the white squares show the open meshes. Each open meshes is made by working 2 ch, 1 tr over 3 ch, and each solid mesh by working 3 tr over 3 ch. Each row



AN INLET.

should be turned with 5 ch. If the design is being worked as a band as in the curtain, the 50 open meshes comprising the depth will form the first row, but if it is being used as a single inlet, it will be easier to work from side to side, in which case the first row, *i.e.*, the bottom one will be simply 22 open meshes.

Simple inlets of this character are a refreshing change from the more usual insertions and edgings. They look most effective when let into linen, and little pieces of work like this have an advantage over the long wide edging that grows

so heavy to hold as it approaches completion.

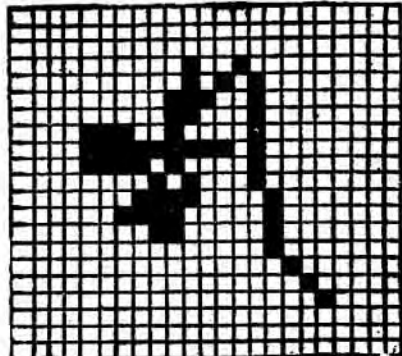
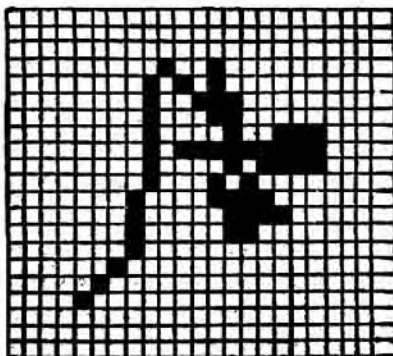
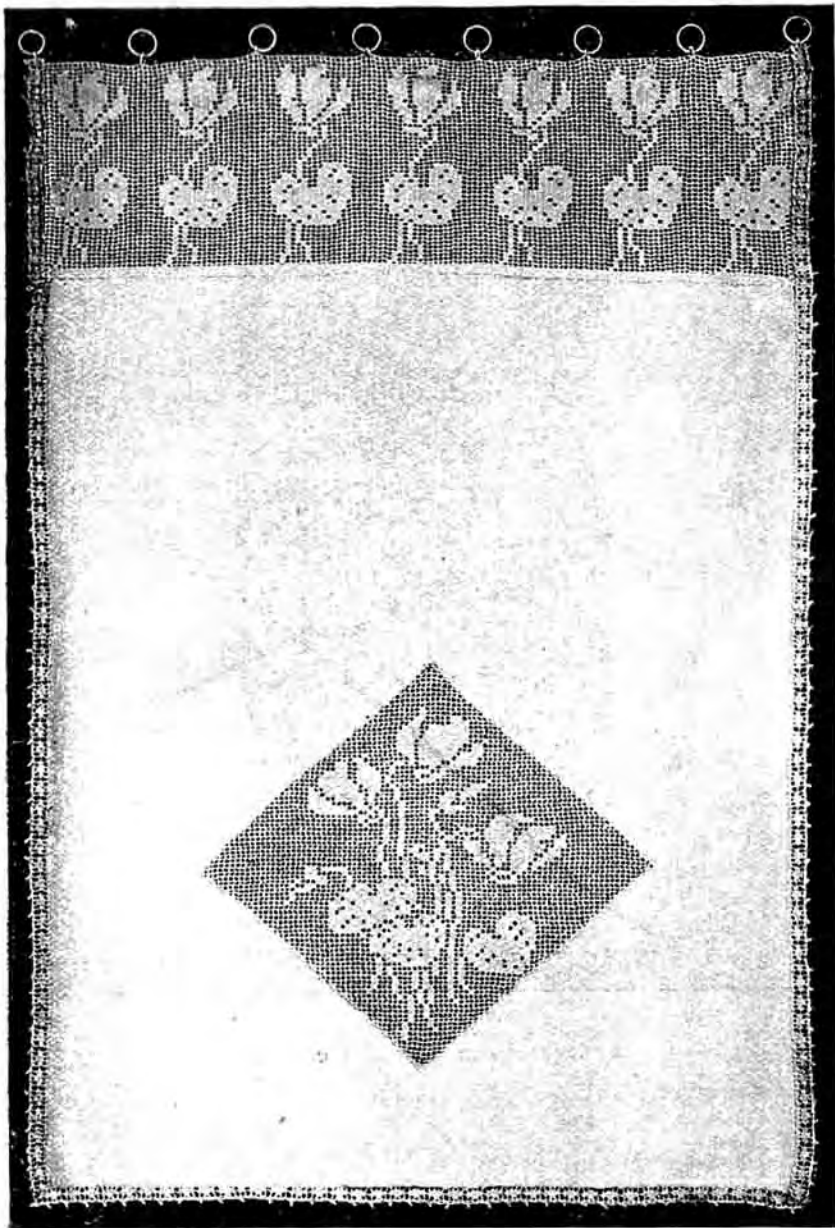
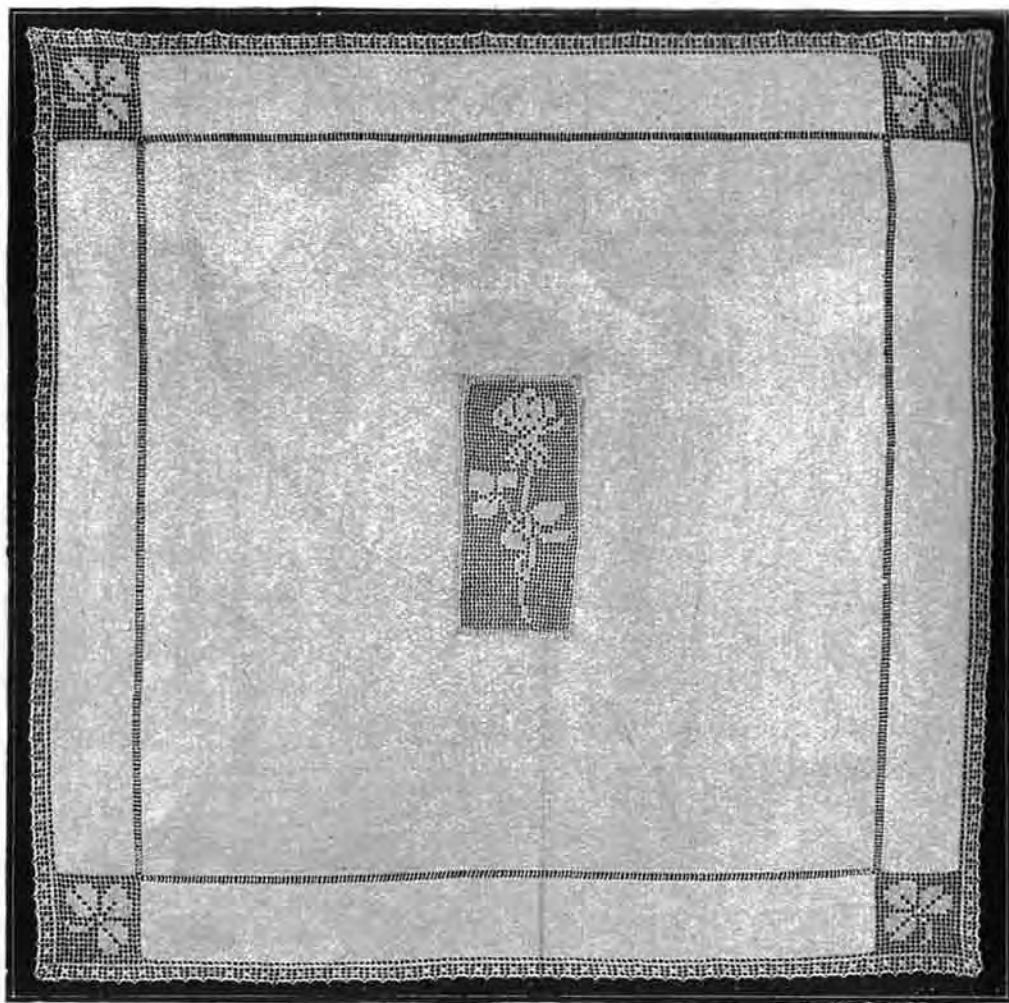


DIAGRAM FOR WORKING THE SINGLE VIOLET BUDS IN THE CLOTH ON PAGE 51.



A CYCLAMEN CURTAIN FOR A CASEMENT OR DOOR PANEL.



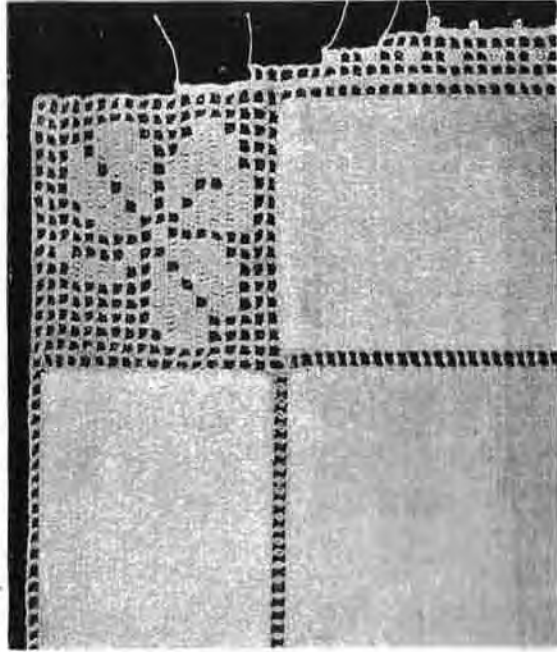
A CLOVER CLOTH WITH LEAF CORNERS.

A Handsome Clover Cloth.

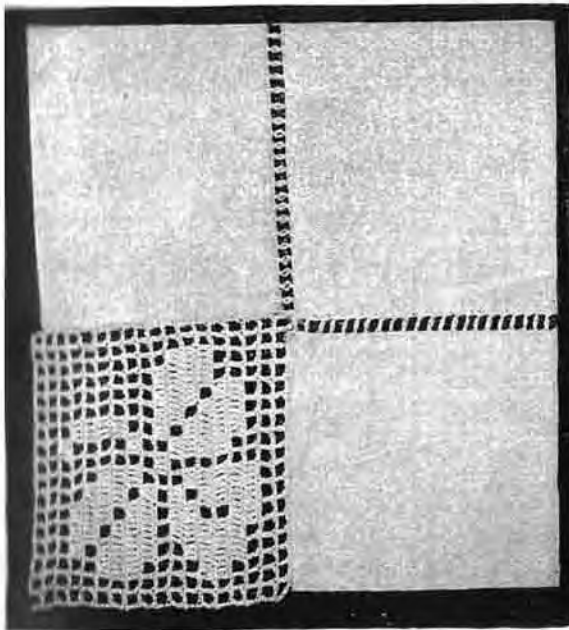
The cloth on page 42 shows what a very handsome effect can be secured by the use of simple filet crochet designs.

This clover cloth has a deep hemstitched hem, at each corner of which a filet crochet clover leaf has been inserted. In the centre a beautiful clover spray in filet crochet has been applied.

The cloth is first prepared, by hemstitching it, and cutting out and neatening the corners. Then the inlets are worked and applied, after which the edging is worked. Peri-Lusta Crochet, No 50, is a good



This shows the various rows of the edging being added.



Showing the leaf inlet applied to the corner of the cloth.

thread to use.

The illustrations show the work in its different stages, and will make it quite clear to the worker how the little leaf inlet is let into the corners of the cloth. It will be seen from the illustration that one row of open meshes comes beyond the edge of the linen. This row is later continued round the cloth, and forms the first row of the edging.

This cloth measures 26 inches square when finished, but a cloth of this description can be made to any measurements required.

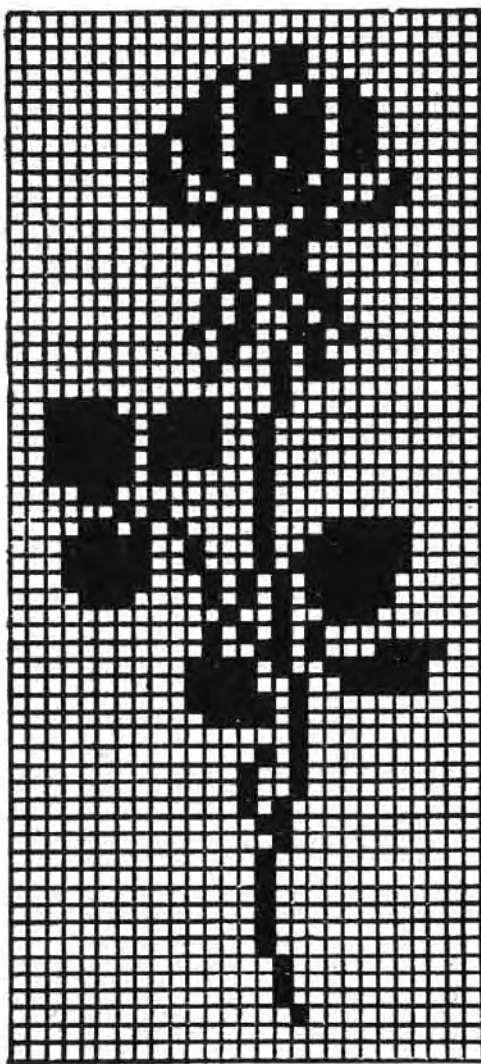
**Distinctive
Crochet.**

The centre inlet is applied in the usual way by hemming on the right side, then cutting away the linen from the back and turning in and hemming on the wrong side.

From the diagrams, it will be quite easy to work the inlets, the black squares indicating solid mesh and the white squares open mesh. Each open mesh is made by working 2 ch 1 tr over 3 ch, and each solid mesh by working 3 tr over 3 ch. Each



A diagram for working the Clover Leaf at the corners of the cloth.



From this diagram the Spray in the centre of the cloth can be worked.

row should be turned with 5 ch.

The edging is added last of all. One of the illustrations shows the various rows being worked. It is made as follows:

1st Row.—Work open meshes all round the cloth.

2nd Row.—Fill in with d c all round.

3rd Row.—Open meshes all round.

4th Row.—2 open meshes and 1 solid mesh all round.

5th Row.—All open meshes.

6th Row.—3 d c in each space, with a picot over every 3rd treble.

This little edging is very suitable as a finish to any cloth that has filet crochet panels let in. It lends itself to this style of work in a way that a Vandyke edging never does, and is just what is required to give a light and pretty touch.

A good linen is the best material to use for a cloth of this description, or failing that a fine Hardanger canvas. The filet crochet is very strong, and it is advisable to have a material that will wear well with it, and will stand the wear and tear of the modern laundry.

Insertions for Table Linen.

The design on this page is a very good one for using up pieces of Hardanger Canvas. Small squares or long strips of canvas are often left over after a large piece of work is finished. If the insertion is worked in Aldern's Lustrous Crochet Cotton, No. 22, a square of about 16 inches will be required for the centre canvas, and the rest consists of small squares and long strips, so that half the usual quantity will be enough for a tea cloth.

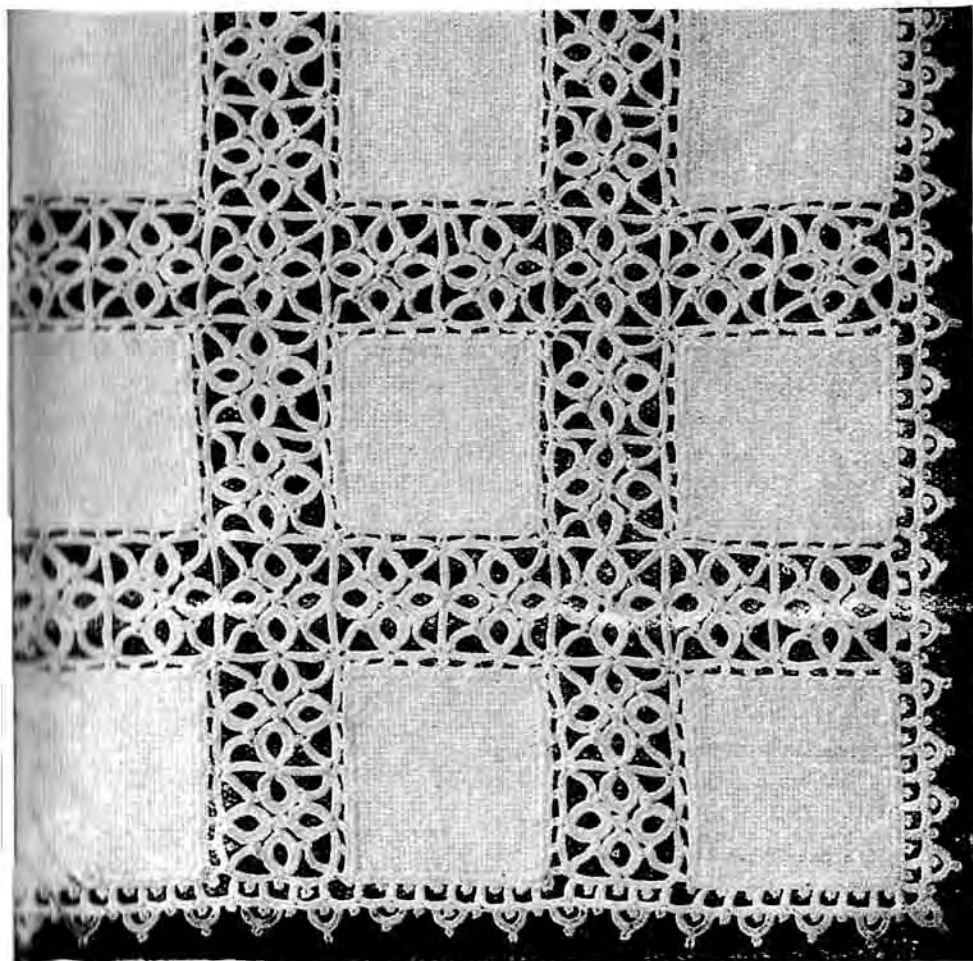
A corner is illustrated ; between the

corners are 2 lengths of insertion with 2 lengths of canvas.

Instead of sewing the crochet on in the ordinary way, d c is worked around the pieces of canvas and joined to the picots while working.

In order to make the edge firm, turn the canvas in around and run cotton through the 2nd threads from the edge, then work 1 d c into each 2nd hole from the edge, pull the loops the right length while working, so that the canvas is not puckered.

When the piece of canvas is square



AN INSERTION USED TO
JOIN PIECES OF CANVAS.

Distinctive Crochet.

start the d c at one of the corners, for the pieces next the edge start at the outside edge next the insertion. If a small extra piece is allowed it will save counting the stitches, and this can be turned down when the corner is reached.

After the crochet is all joined in, cut the threads of canvas off at the back, even with the d c.

Work 5 d c into each hole of canvas, then pull a loop through a picot of the insertion, continue till the picot before the corner, pull the loop through this picot as usual, then work 2 d c into the corner hole of canvas, pull loop through corner picot, 2 more d c into same hole, pull loop through next picot and continue with 5 d c between each picot.

On the outside edge of the canvas, work 5 d c, 1 picot instead of only 5 d c. At the corners of edge, 1 picot, 3 d c, 1 picot in corner hole. If this way of letting in the crochet is found to be too intricate, the inlet can be done in the usual way, *i.e.*, tack the crochet on the canvas or linen, hem it on the right side of h tr, cut away the linen at the back and hem on the wrong side. This will probably be simpler for some workers.

Abbreviations Used.

Ch = chain; d c = double crochet; tr = treble; h tr = half treble (*i.e.*, thread over hook, hook through work, thread over and draw through, thread over and draw through 3 stitches); sl st = slip stitch.

The Straight Piece of Insertion.

First Side.

15 ch, sl st into 1st ch over loop, work 6 h tr, 1 picot (of 5 ch on last h tr) 3 times, 6 h tr, sl st into 1st sl st,

* 15 ch, pull loop of ch through 3rd picot of last loop, 9 d c over ch, 24 ch, sl st into 15th ch from needle, over loop work 6 h tr, 1 ch, sl st into 3rd picot of last loop, 1 ch, sl st into last h tr in loop, 6 h tr, join to 2nd picot of last loop, 6 h tr, 1 picot, 6 h tr, sl st into 1st sl st of loop.

15 ch, sl st to 1st ch, into loop work 6 h tr, 1 picot 3 times, 6 h tr, sl st to 1st sl st, 10 d c over ch.

** 7 ch, pull loop through 3rd picot of last loop, 9 d c over ch, 23 ch, sl st into 15th ch from needle, over loop work 6 h tr, join to 3rd picot of last loop, 6 h tr, join to 2nd picot of loop, 6 h tr, 1 picot, 6 h tr, sl st to 1st sl st *.

Repeat from * to * for length required.

Second Side.

The 2nd side is also worked from left to right and is joined to the loops and picots while working.

When the right length of the 1st side has been done, after * in directions for 1st side, 15 ch, pull loop through 3rd picot of last loop, 9 d c over ch, 23 ch, sl st into 15th ch, over loop work 6 h tr, join to 3rd picot of last loop, 6 h tr, join to 2nd picot of same loop, 6 h tr, 1 picot, 6 h tr, sl st to 1st sl st, 15 ch, sl st into 3rd picot of last loop, 9 d c over ch.

Now start the 2nd side, * 23 ch, sl st into 15th ch, over loop work 6 h tr, join to 3rd picot of same loop, 6 h tr, join to 2nd picot, *i.e.*, in centre of 3 picots, 6 h tr, join to 1st picot of next loop, 6 h tr, sl st to 1st sl st, 15 ch, sl st to 3rd picot of last loop, 9 d c over ch, ** 8 ch, sl st between loops, 10 d c over ch, 7 ch, pull loop through 3rd picot of next loop, over ch work 9 d c *. Repeat from * to *.

To finish end of 2nd row, when

**Insertions for
Table Linen.**

not joining to another piece of insertion, work as far as *. Repeat from * to ** once, then 9 ch, sl st into end of 1st loop, fasten off.

The Corner.

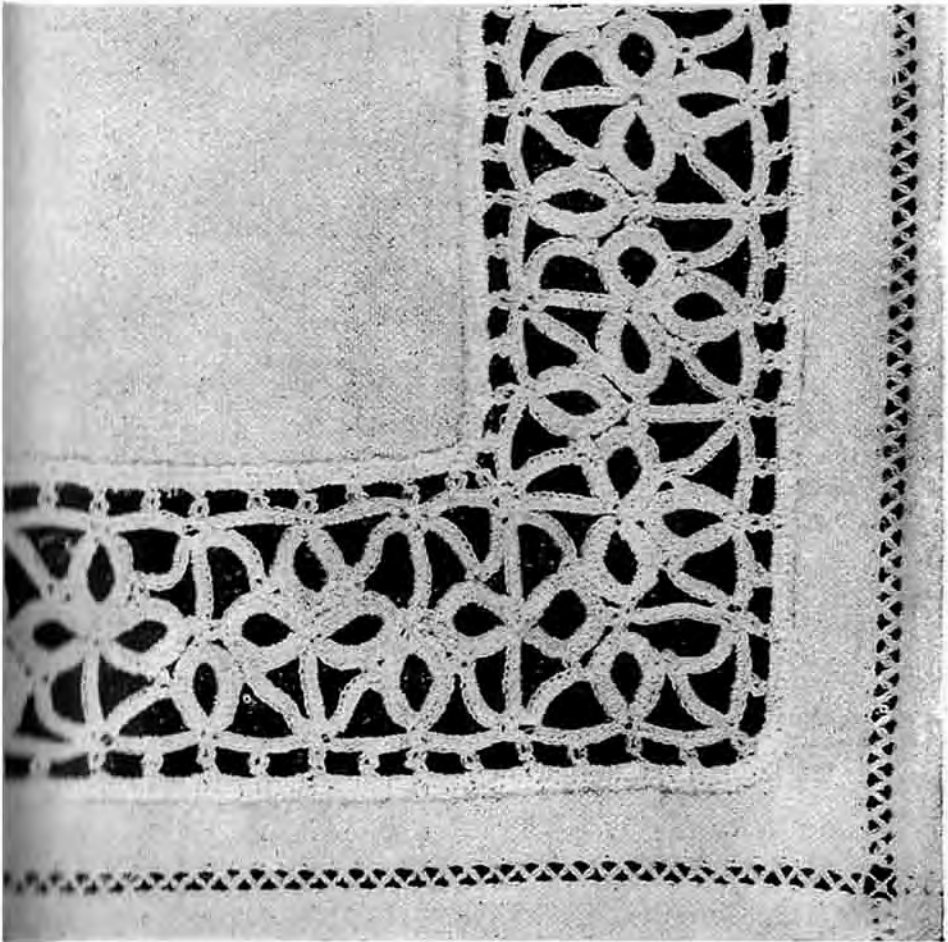
The corner is formed by starting another piece of insertion on the side of the 3rd pattern of insertion. Work 10 d c over ch on the side of 3rd pattern from end of insertion, sl st into end of centre loop, 15 ch, sl st to 1st ch over loop, work 6 h tr, 1 picot 3 times, 6 h tr, sl st to 1st sl st, 10 d c over ch on other side of

loop in insertion, then continue to work as directed for 1st side starting from **.

Finish the 2nd side with 1 sl st into 1st side of 3rd pattern of insertion.

**To Join Two Pieces
of Insertion.**

Work the length required for 1st side, after 15 ch, sl st into 3rd picot 9 d c over ch, work 10 d c over ch on 1st side of 3rd pattern of the other piece of insertion, then 15 ch, sl st to 1st ch, over loop work 6 h tr, join to 3rd picot of last loop, 6 h tr, join



▲ LINEN AND BERM INSERTION.

Distinctive Crochet.

to 2nd picot of last loop 6 h tr, 1 picot, 6 h tr, sl st into 1st sl st; 10 d c over ch of insertion on the other side of loop, 7 ch, pull loop through 3rd picot of last loop, 9 d c over ch.

Continue from * to * in directions for 2nd side, to finish work as far as **, then sl st into 1st d c of 1st side.

Work around insertion * 5 d c, 1 picot on last d c (*i.e.*, 5 ch, sl st into d c), 4 d c over ch before loop; 1 d c on end of loop, 1 picot on d c; 5 d c, 1 picot, 4 d c, over ch after loop; 1 tr on each side of centre row of d c, leaving last loops of 2 tr on needle, cotton over needle, pull loop through last loops together, 1 picot on the 2 tr together *. Repeat from * to *. At corners, 1 tr between each row of d c, leaving the last loops on needle, cotton over needle, pull loop through last loop of the 4th tr together, 1 picot on 4 tr together. At each corner, at the ends of insertion, 1 d c on side of corner row of d c, 1 picot, 1 d c in same st.

The Edge.

Work from left to right *, 7 ch, sl st between picots, 5 d c over ch *. At corners repeat from * to * in same hole twice.

2nd Row.—7 d c over sp, 1 picot, 3 d c over next sp, 8 ch, sl st into 4th d c of last sp, over loop work 6 d c, 1 picot, 6 d c, 3 d c in sp, 1 picot. Repeat.

A Leaf and Stem Insertion.

Use Arden's Crochet Cotton, No. 26.

The 1st side and the turning for the 2nd side of this insertion are

worked in the same way as the previous insertion described. Start the 2nd side after the loop following the *, then work 15 ch, sl st to 3rd picot, and follow directions for the 2nd side. This will make the loop come between 2 loops, and the long stem between 3 loops. Look at the illustration while working, to see that the loops and stems are in the right positions. To finish off 2nd side work as far as 10 d c over ch, then 10 ch, sl st into 3rd ch from needle, 9 d c over the remaining ch, 15 ch, sl st into 2nd ch of last stem, 9 d c over ch, 23 ch, sl st into 15 ch, over loop work 6 h tr, join to the 2 stems, 6 h tr, join to 2nd picot of last loop, 6 h tr, join to 1st picot of 1st loop on 1st side, 6 h tr, sl st into 1st sl st, 15 ch, sl st into 1st picot of same loop, 9 d c over ch, 9 ch, sl st into end of 1st loop.

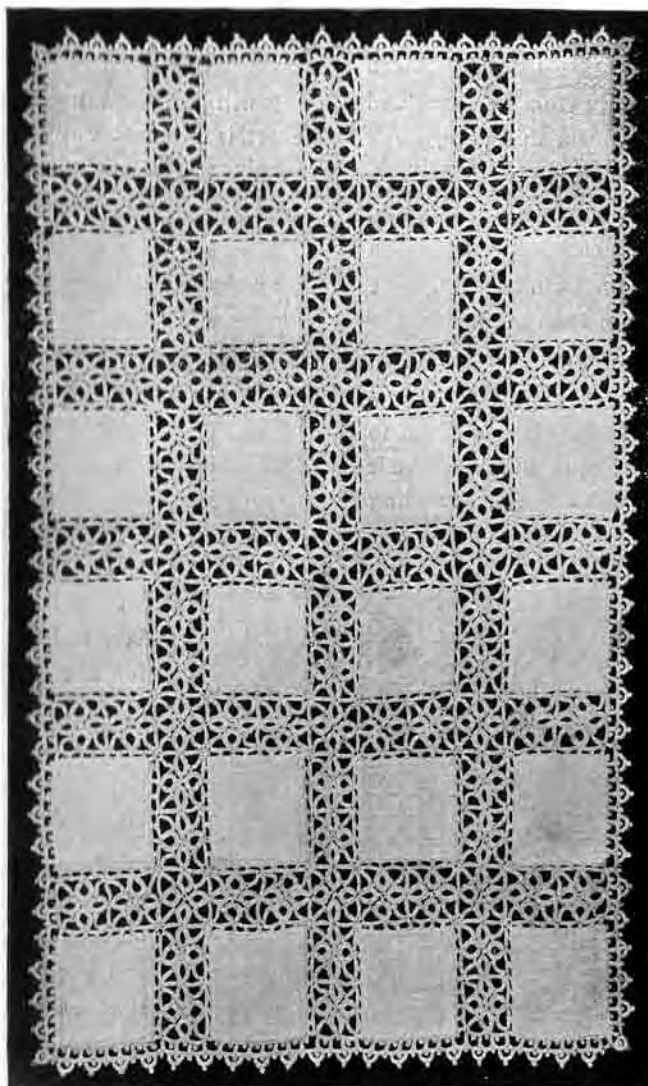
The Corner.

Start the corner in the same way as the corner of 1st insertion. To finish the 2nd side, work as far as *, then 13 ch, sl st into same picot as last, 9 d c over ch, sl st into 1st d c of 1st side.

Work around insertion in the same way as in the previous insertion. At the outside corners, 1 d c, 1 picot, 1 d c in side of centre row of d c. Then work 2 more rows.

1st Row.—1 d c in each picot, 5 ch between. At corners 3 d c in outside picot. Inside 1 ch, instead of 5 ch on each side of corner picot.

2nd Row.—1 h tr on d c, 5 h tr on ch between. At corners, outside, 3 h tr on centre d c. Inside, omit 1 h tr on centre d c.



A Tray Cloth made of small pieces and insertion.

A Violet Cloth.

The Violet cloth on page 51 shows a new scheme of decoration. The panels are worked first. These can be easily copied from the black and white diagram on this page, using Peri-Lusta Crochet, No. 50. Each black square indicates a solid mesh, *i.e.*, 3 tr. and each white square an open mesh, *i.e.*, 2 ch, 1 tr. Work d c round the panels to strengthen the edges.

The edge of the cloth, showing the drift of violet buds is now added to the panels, an equal number of buds being worked on each side, according

to the size of the cloth. Diagrams for working the violet buds are given on page 40.

It will be noticed that a very novel effect is given at each corner by simply reversing the violet that has been used in the remainder of that section.

The cloth is finished with a little picot edging, which is worked as follows:—

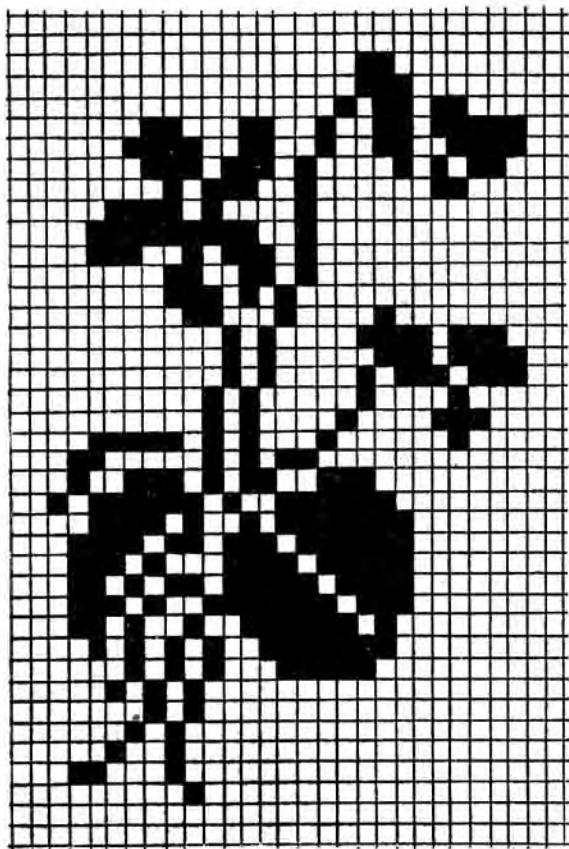
1st Row.—3 d c into each space, 6 d c at the corners.

2nd Row.—1 tr, 3 ch over each mesh.

3rd Row.—2 d c, 4 ch, 2 d c.

A good linen is the best material to use for a cloth of this description, or Hard-anger canvas is strong, and wears and launders excellently.

These designs can quite well be arranged on an oblong cloth, and a very beautiful sideboard cloth could be worked on similar lines. In this case, the violet panels should be omitted from the short sides of the cloth, and merely inserted in the two long sides, the short sides being filled with violet buds only, half facing one way, and half the other.

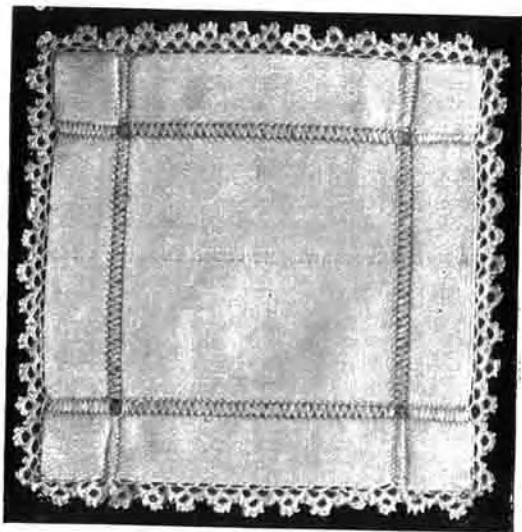


A DIAGRAM FOR WORKING THE VIOLET PANEL.



A MOST UNUSUAL VIOLET CLOTH SHOWING VIOLET POSIES AND SINGLE BUDS.

Section II.
Insertions,
Laces and
Corners.



A HEMSTITCHED D'OILY
WITH A PICOT EDGING.

Directions for the Edging.
are given on page 91.

Easy Crochet Designs for Beginners

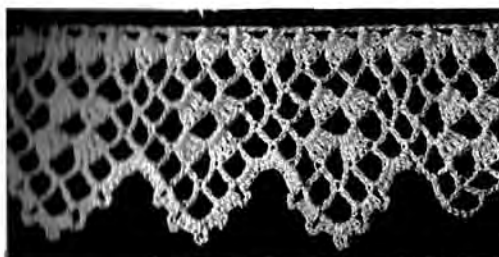
Abbreviations Used

Ch - chain;
d c - double
crochet; tr -
treble, 1 tr -

long treble; O = open mesh; S =
solid mesh, (Each open mesh is
made by working 2 ch, 1 tr over 3 ch,
and each solid mesh by working 3 tr
over 3 ch; sp = space.

A Narrow Edge

This little edge would be a useful

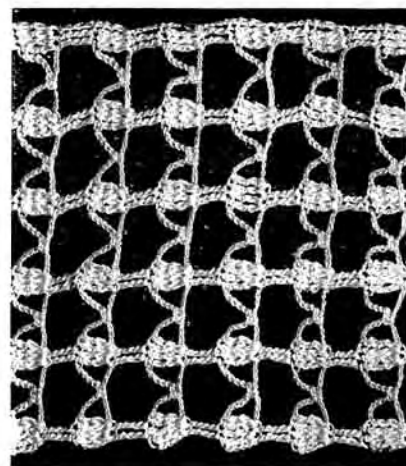


A SIMPLE FILET EDGING.

one for working straight on to the
edge of a cloth or d'oiley.

1st Row. - Work a row of open
meshes all along edge.

2nd Row. - 3 d c in 1st sp, then in
the 2nd 2 d c, 4 ch, 2 d c, and in the
3rd 2 d c, 9 ch, carry the ch back
to the centre d c in the 1st sp, and
return with 3 d c, 4 ch, 3 d c, 4 ch,
3 d c, 4 ch, and 1 d c into the 3rd
sp below. Work 2 d c, 4 ch, 2 d c,
into the 4th sp along edge, and
repeat from the commencement
of the row, for each 4 sp
along.



AN OPEN INSERTION.



A NARROW EDGE.

Use "Peri-Lusta" Crochet, No. 40.

An Open Insertion.

This design would make a pretty
upright inset border for casement
curtains.

Commence with 61 ch.

1st Row. - 2 1 tr, 9 ch, miss 9 ch,
and repeat, ending row with 2 1 tr.

2nd Row. - 5 ch, work
2 1 tr into each of the 2 1 tr
below, * 5 ch, 3 d c into
centre loops of the 9 ch,
5 ch, 2 1 tr into each of the
next 2 1 tr, repeat from * to
end of row.

3rd Row. - Work 2 1 tr into
the centre st of each of the
4 tr groups below, with 9 ch
between each 2 1 tr.

Repeat the 2nd and 3rd row for
length required.

A Simple Filet Edging.

Commence with 22 ch.

1st Row. - 4 tr in the 7th ch from
hook, 2 O, 1 S,
2 O.

2nd Row. - 1 O,
1 S, 1 O, 1 S,
2 O, 4 tr, 3 ch,
1 tr in last sp.

3rd Row. -
6 ch, 4 tr in 1st
sp, 4 O, 1 S, 2 O.

4th Row. - 8 O,
4 tr, 3 ch, 1 tr in
last sp. Turn
with 6 ch and
repeat from 1st
row for length
required.

For the edge

Distinctive Crochet.

work 3 d c in each sp, and 5 ch between, putting 3 d c, 5 ch, 3 d c into the centre sp of each point.

An Insertion and Edging for a Tray Cloth.

The Insertion.

Commence with 15 ch.

1st Row.—5 ch, 5 O. Turn each row with 5 ch.

2nd Row.—2 O, 1 S, 2 O.

3rd Row.—1 O, 1 S, 1 O, 1 S, 1 O.

4th Row.—2 O, 1 S, 2 O.

Repeat from the 1st row.

For the corner work as follows:—

1st Row.—5 O.

2nd Row.—1 O, 3 S, 1 O. Repeat this row twice.

5th Row.—5 O.

Repeat the 2nd row 3 times.

9th Row.—5 O.

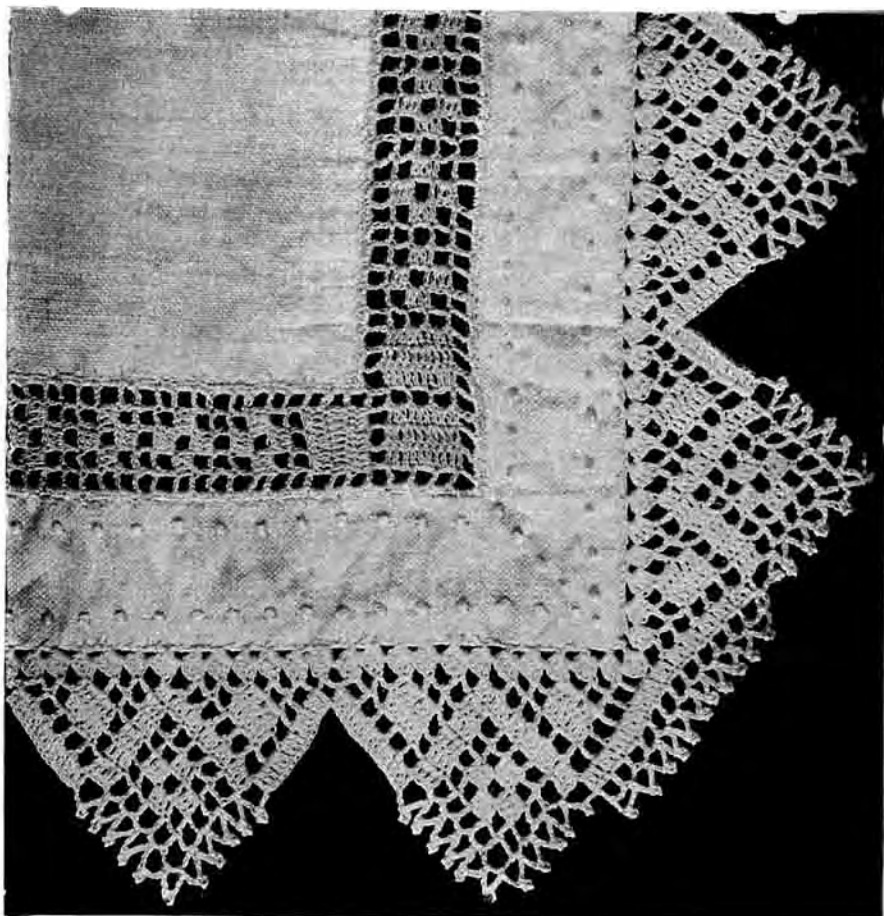
Turn and work the 2nd row 3 times along the side of the 2nd solid block made.

The Edging.

Commence with 10 ch.

1st Row.—4 tr, 1 O.

2nd Row.—1 O, 2 ch, 4 tr, 3 ch, 1 tr in edge sp.



AN INSERTION AND EDGING FOR A TRAY CLOTH.

**Edges for
Beginners.**

3rd Row 6 ch, 4 tr in 1st sp, 3 O.
4th Row 1 O, 2 S, 2 ch, 4 tr, 3 ch,
 1 tr in edge sp.
5th Row 6 ch, 4 tr in 1st sp, 2 O,
 2 S, 1 O.
6th Row, 5 O, 2 ch, 4 tr, 3 ch, 1 tr.
7th Row 6 ch, 4 tr in 1st sp, 1 O, 6 S.
8th Row, 5 O, 1 S, 1 O, 2 ch, 4 tr,
 3 ch, 1 tr in edge sp.
9th Row, 6 ch, 4 tr in 1st sp, 3 O,
 1 S, 2 O, 1 S, 2 O.
10th Row, 1 O, 1 S, 1 O, 1 S, 1 O,
 1 S, 1 O, 2 S, 2 ch, 4 tr, 3 ch, 1 tr.
11th Row 6 ch, 4 tr in 1st sp,

2 O, 2 S, 1 O, 1 S, 2 O, 1 S, 2 O.
12th Row.—5 O, 1 S, 5 O, 2 ch, 4 tr,
 3 ch, 1 tr in edge sp.
13th Row.—6 ch, 4 tr in 1st sp, 1 O.
 Repeat from 2nd row.

To edge the design work solid meshes over the 5 open meshes on the inner sides of each point, and 7 ch loops with a picot in the centre ch over each of the meshes on the outer part, putting 3 loops into the centre mesh of each point. For the corner, work open meshes over the solid ones. Add ch and picot loops.

Useful for Children's Wear.

With Aldern's No. 36 Crochet Cotton make 9 ch, form into a ring, * ch, turn, 3 tr, 2 long tr, 4 ch, 2 long tr, 3 tr into the ring.

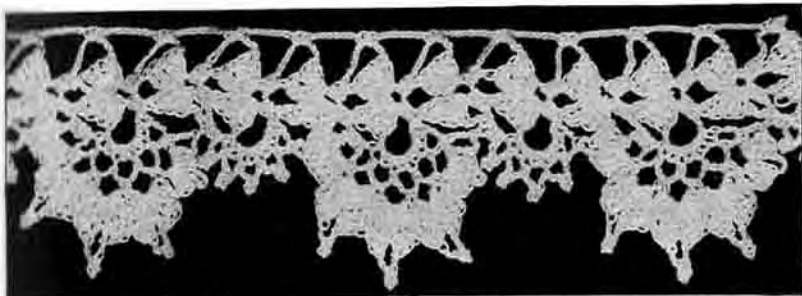
2nd Row.—9 ch, into 4 ch space put 3 d c, 5 ch, 3 d c, 3 ch, 9 d c over the 9 ch at the turning, turn, * 6 ch, picot 4 of them, 2 ch, 1 d c, * into every second d c of the 9 d c, over the 3 ch, put 2 d c, 4 ch, 2 d c, into next loop 3 tr, 2 long tr, 4 ch, 2 long tr, 3 tr, turn.

9 ch, 3 d c, 4 ch, 3 d c into next space, turn.

9 ch, 3 d c, 2 long tr, 4 ch, 2 long tr, 3 tr into next space, turn, 9 ch, 3 d c, 4 ch, 3 d c into next space, 9 ch, 9 d c over the 9 ch, turn, 5 ch,

1 d c into every second d c of the 9, 4 d c into next space, turn, 5 ch, 2 d c into each of the loops, 3 ch, 1 d c into the next loop to the left, 3 ch into the next loop on the semi-circle, put 3 tr, 4 ch, 3 tr, 3 ch, 1 d c between next 2 d c, 3 ch, 4 ch, * 3 long tr into next loop, 6 ch picot 4 of them, 2 ch, 3 long tr into same loop as last trs, * repeat into each of next two loops, then put the same sts into next loop as in the first, into next space put 3 tr, 2 long tr, 4 ch, 2 long tr, 3 tr, turn, 9 ch, 3 d c, 4 ch, 3 d c into the next loop, then repeat from the beginning.

For the heading put 8 ch, 4 d c into every loop along the upper edge.

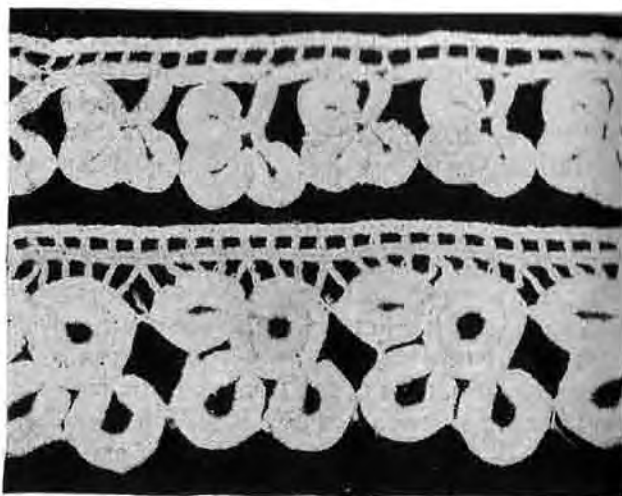


Simple Irish Edgings.

These designs, although very effective, are not really difficult to make, as the working details will show. They only require practice to get good results.

A Trefoil Edging.

Make an 8-inch length of 4-strand padding-cord (p.c.) and form a dc in the folded end. 40 dc over the p.c. Twist last 15 into a loop and bring the cord under the 1st of the 15 dc, fasten with a dc, * 20 dc over the cord, fasten with a dc to the 5th next dc on the loop, * and repeat twice more, fastening the third loop on the back with a few close stitches. Leave the cord for the



A SHAMROCK EDGING, AND A CELTIC DESIGN.

present, turn, 3 ch, 1 dc into every 2nd dc on the three loops, turn, 2 ch 1 dc into top of first loop, 3 ch 1 dc into each 3 ch loop omitting the chs between each of the three loops of dc.

Cross over on the back to the p.c. and taking it up put 3 dc over it, lay it around the last row of loops and put

1 dc over it into next loop, * 1 dc 4 tr 1 dc over the cord 1 dc over the cord into the next loop *, repeat. Work dc over the cord down the side of the loops to the first 25 dc, bring the cord along these and work 1 dc into each of the 25 over it. Fasten this stem on the back of the 4th mitre on the left side of the trefoil, fasten the threads and cut them. When you have made a

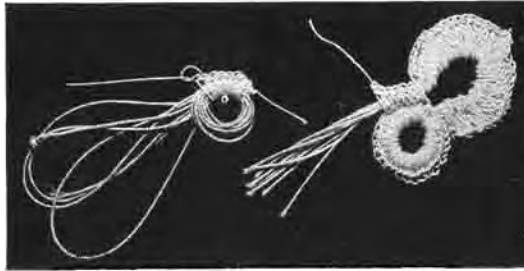


A TREFOIL EDGING, AND A BÉBÉ EDGING WITH A SPOT CENTRE.

Use "Peri-Lusta" Crochet, No. 70.

Simple Irish Edging.

sufficient number join on the back with a few close dcs in the 4th mitres at each side.



These show the commencing stages of the Celtic design.

wind the padding thread twenty times around the end of your crochet hook or a No. 10 knitting needle.

The Heading.

* 3 ch 1 tr into each of the three mitres before a stem, 3 ch 1 tr into each 4th dc on the stem until there are 4 trs, * repeat.

2nd Row.—5 dc into each space.

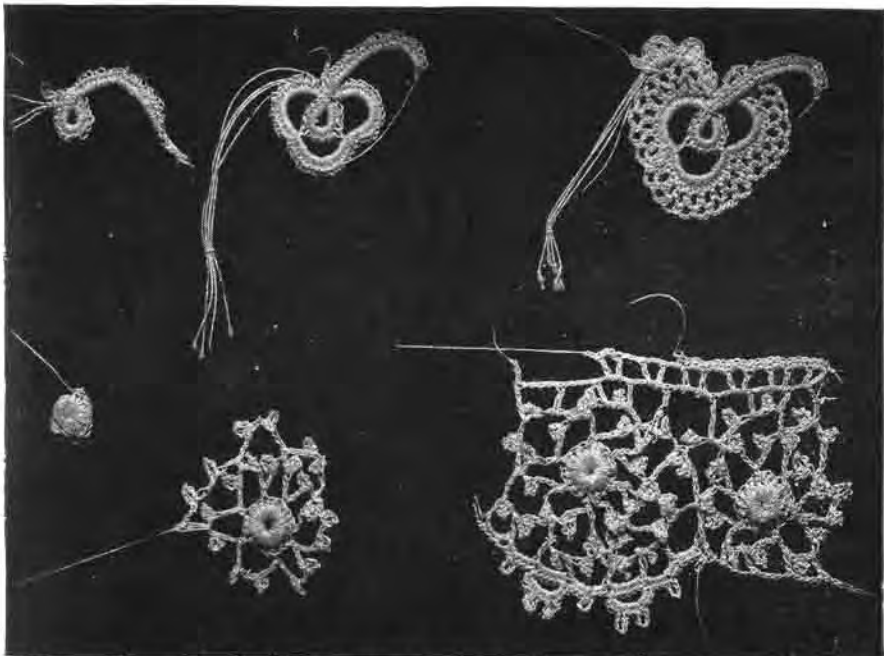
3rd Row.—2 ch 1 tr into every 3rd dc of last row.

4th Row.—3 dc into each space.

A Bébé Edging with a Spot Centre.

To make the little padded ring for the centre of each motif in this lace

Cut the thread and remove the ring from the needle between the thumb and forefinger of the left hand keeping the threads close together. Insert the hook through the centre and make a dc around the side of the ring, 20 dc into the ring, join first and last dcs with a single stitch, put a double picot loop into every 3rd dc on the ring. This gives six loops around, put a second row into the first. Fasten the thread and cut it.



The three upper illustrations show the Trefoil edging in its various stages, and the three lower illustrations show the Bébé lace in process of making.

Distinctive Crochet.

Join the motifs together between the two picots on the corresponding loops at each side of a motif.

The Heading.

5 ch 1 tr into the loops along the top edge, putting a tr before every picot.

2nd Row.—2 ch 1 tr into each space of last row, twice.

3rd Row.—3 dc into each space.

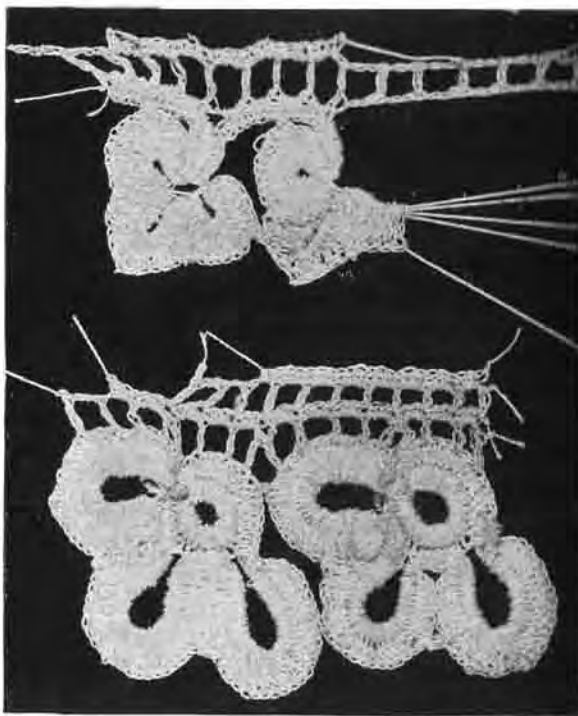
The Edging.

1st Row.—4 ch 1 tr before every picot and into the joining between the motifs.

2nd Row.—* into first space 3 dc, into next 3 dc 6 ch 3 dc, into next 6 dc, 6 ch, turn back and fasten to the first of the last 6 dc, turn, into this loop put 3 dc 6 ch 3 dc 6 ch 3 dc, into next loop 3 dc 6 ch 3 dc, into next 6 dc, 6 ch, turn these back and fasten to the first of the 6 ch with a dc, into this loop put 3 dc 6 ch 3 dc, into next loop 3 dc 6 ch 3 dc, into next 3 dc, * repeat on each mitre.

A Shamrock Edging.

This shows the heavier kind of Irish crochet. It is typical of Irish crochet worked over the padding cord. Make the heading as already directed omitting the row of dc. Form a length of padding cord of four strands and make the dc in the folded end. Now lay the cord along the edge of the chs and work * 3 dc over it into each of next 4 spaces. 1 dc into the top of the 4th tr work-



The upper illustration shows the Shamrock and the lower the Celtic design in process of making.

ing over the cord from this to the end. 10 dc over the cord alone, 6 tr, fasten down with a dc to the dc over the tr between the second and third spaces of the straightening row, 15 tr 1 dc, turn the trs into a leaflet and fasten the loop with 1 dc into the 2nd dc before the trs, 2 dc 5 tr, fasten with a dc to the 5th tr on last leaflet from the end of it, 15 tr 2 dc, form the leaflet as before and fasten in the same way, 2 dc 5 tr, fasten to second leaflet as in the preceding, 15 tr 2 dc, form the third leaflet, then place the cord behind the remaining dcs to form the stem and work dc closely back over both the stem and p.c. together down to the straightening row and repeat from *.

Each succeeding shamrock is fastened to the preceding when making the second leaflet. Form

Simple Irish Edgings.

The 8th tr after the joining to the first leaflet, make 1 dc into the 5th last tr on third leaflet of the preceding shamrock.

Finish with a row of 3 dc along the top chs of the heading.

The Celtic Design.

Here the motifs are all formed first and then joined and finished with the heading. Make an 8-strand p.c. and form the dc in the folded end. Twist the cord round to form a ring and bring the cord around so as to get a double row of it under the dc which you work closely into the ring 30 dc into the ring. Pull the end of the cord to close the ring as tightly as possible and put 1 dc into the first dc. Over the cord put 2 dc 40 tr 2 dc, twist these round into a loop and placing the cord over the ring work 7 dc into next 7 on the ring. Repeat the loop and join to the preceding loop when making the 10th tr by drawing a loop through the 10th tr on the side of the first loop and

working it off with the 11th tr. 7 dc into the next 7 on the ring.

Make the third loop in the same way and join it to the second, then finish the ring with 1 dc into each remaining. Turn the back of the motif towards you and fasten the cord with a few tight dc, then cut away the superfluous p.c. and make a number of these motifs.

To join the motifs place them side by side in the manner illustrated with the backs turned towards you, join the first loop in the centre to the ring of the preceding motif with a couple of dcs, then connect the second loop in the 7th tr after the joining to the 7th tr on the 3rd loop of the preceding motif.

The Heading.

3 ch 1 tr into every 4th stitch along the top omitting the chs between the spaces formed by the rings and loops.

2nd Row.—3 dc into each space.

3rd Row.—2 ch 1 tr into every 3rd dc.

4th Row.—3 dc into each space.

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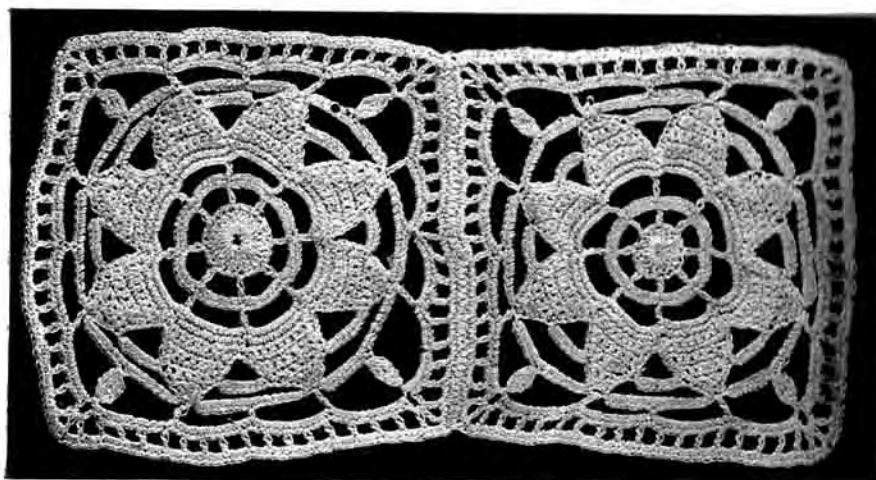
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An Insertion in Venetian Crochet.



These Motifs can be used separately if preferred.

This is suitable for tea and tray cloths, sideboard covers, centres, cushions, etc.

Using No. 70 Peri-Lusta crochet cotton form a ring of 6 ch.

1st Row.—24 tr into the ring.

2nd Row.—8 ch 1 tr into the 3rd tr, 5 ch 1 tr into each 3rd tr for 8 spaces in the row, end with 5 ch 1 single into the 3rd of the 8 ch.

3rd Row.—7 d c into each space.

4th Row.—12 ch 1 tr into the d c over next tr below, 9 ch 1 tr into the d c over each tr, 9 ch 1 single into the 3rd of the 12 ch.

5th Row.—12 d c over each 9 ch.

6th Row.—Miss first d c on next space, 1 d c into each of the 11, turn, miss first d c, 1 d c into each of the others, turn and repeat until there is only 1 d c, then work down the side of the pyramid with 1 d c into the end of each row, repeat into next space to the end of the 6th row, make 5 ch and bring them back to the end of the 6th row on the preceding pyramid where they are fastened with a d c, come back on

the chs with 6 d c, then continue the pyramid to the point, make 10 ch and fasten to the point of the preceding pyramid with a d c, come back on the chs with 12 d c, then repeat into every space for the 8 pyramids.

7th Row.—Close last row with a d c into the point, 12 ch, * 1 d c into the middle of the line of 12 d c, 10 ch, 1 tr over next point, 10 ch, one group of triple trs into the d c on centre of next bar, 10 ch, 1 tr over next point *, repeat all round, ending with a single into the 3rd of the 12 ch.

8th Row.—12 d c over each 10 ch, with a 5 ch picot over each of the four groups of trs.

9th Row.—2 ch, 1 tr into every 3rd d c, 3 trs, with 2 ch between into each picot.

10th Row.—3 d c into each space.

The motifs are joined by a row of single stitch through corresponding stitches at each side on the back of each motif.