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Alphabets in Crochet & Tatting

Book No. 3

By Emma Farnes

For use in Door Panels Table Covers & Small Filet Designs & Cross Mesh Filet Letters for Corners
To Needleworker Friends:

So many requests have been made for larger and more elaborate alphabets than those shown in my first book, that I have for a long time contemplated this second issue. I believe the practical sizes of the nine crochet alphabets in this book will, with a little ingenuity, provide excellent monogram arrangements for any combination of letters.

Some ladies find it a puzzle to create an initial for a napkin corner—the wide letters can be especially difficult to place in a given number of meshes. Four sizes of these cross-mesh alphabets are included here, to give one most anything desired. The alphabets will also adapt admirably to Cross Stitch.

All pictures are shown uniformly large, the count is greatly facilitated by the shadow effect in the solid meshes, and with a few suggestions in the following pages I have tried to render you some of the helps ladies ask for in learning the art.

I am indebted to Miss Anna Valeire for the lovely Tatting alphabet shown. If my poor effort provides you something you have wanted, I will feel that it has not been in vain.

Emma Farnes.
This elegant panel scheme shows some of the possibilities in dainty arrangement of letters from this book. Many of the small designs are adopted to a good border scheme.
Starting point is at the end with the knotted thread.

A. To Increase Open Meshes

Row 1: Ch 10, 1 dc in 8th stitch from hook. Ch 2, skip 2, 1 dc; turn.

Row 2: Ch 7, 1 dc in first dc below (increase of 1 open mesh at start), 2 om over same, ch 2. At end, 1 dtr into same stitch as last dc.

Row 3: Ch 10, 1 dc in 8th stitch from hook (increase of 2 om at start), ch 2, 1 dc over dt below, 4 om over same. At end, ch 5, 1 dc into same stitch as last dc, turn, ch 5, 1 dc in center stitch of ch-5 below (increase of 1 om at end), ch 5, turn.

Row 4: 8 om.

Row 5: Ch 19, 1 dc in 8th stitch from hook, 4 om over remaining chs (increase of 5 om at start: 3 ch for each mesh: 4x3=12, + 7 to make the last mesh), then 8 om. At end, ch 5, 1 dc into same stitch as last dc, ch 5, turn. 1 dc in center stitch of ch-5, repeat 3 times (this leaves the thread at the lower end of the mesh), make 3 slip-stitches over 3 chs to bring thread up, ch 5, turn.

B. To Omit Open Meshes

Row 1: Ch 59, make 18 om.

Row 2: 18 om.

Row 3: slip-stitch over 5 om (a slip-stitch in every ch), ch 4, 1 dc over same (omits 5 om at start), 6 om; for the last om, make 1 dtr into next dc.

Row 4: Ch 5, 5 om over same; for last om make 1 dtr as in row 3.

Row 5: slip-stitch over the one mesh you are omitting, and make 2 om.

C. To Increase Solid Meshes

Row 1: Ch 24, 1 dc in 4th ch from hook, and in each ch to end (21 dc).

Row 2: Ch 5, 1 dc in 4th stitch from hook, 1 dc in next stitch, 1 dc over first dc below. 2 sm over same. 3 om, 2 sm. Incr 1 om at end: yo, place hook in last ch stitch of row below, yo, pull up loop. Yo, pull loop through twice (makes 1 dc), 2 more dc in same loose loop.

Row 3: Ch 5, 1 dc in 4th stitch from hook, cont and end same as row 2.

D. To Omit Solid Meshes

Row 1: Ch 38; starting in 4th stitch from hook, make 10 dc or 3 sm; 5 om, 3 sm.

Row 2: 3 tight slip-stitches over first 3 dc (omits 1 sm at start), ch 3, 3 sm, 3 om, 3 sm, leaving 3 dc at end of row untouched.

Row 3: slip-stitch over first 3 dc, ch 3, 7 sm.

Abbreviations

OM: Open Mesh
SM: Solid Mesh
Ch: Chain
DC: Double Crochet
DTR: Double Treble
YO: Yarn (or thread) over hook

Definitions

Mesh: One block of filet crochet, whether open/empty (om), or solid/filled (sm)
Increase: To increase the number of complete meshes, whether open or solid, at the beginning (start) and/or ending of a row
Omit: To decrease the number of complete meshes, whether open or solid, at the beginning (start) and/or ending of a row

by Emma Farnes
An Elaborate Design for Letters in 50 Meshes

These large designs are most elegant for center work in the larger pieces for the home. For door panels, table covers, pillow covers, panels for the bookcase or the serving tray, bed spread centers, used in curtain corners or as a medallion insertion, nothing is more admired than a good initial or a monogram.

Among the Smaller Designs... will be found many practical motifs for the outer work around these initial medallions, as well as some good designs for use in all lines of work.
A Big Help to Filet Workers

One of the most practical plans for following meshes in filet, is to fold a piece of heavy paper over the top or side of your book containing three or five slits, cut with a knife (wide enough to cover the design) and use a strip a little narrower, interlacing it in the slits. The odd number of slits is necessary. Pin the fold on the margin of the book and you will find it will hold your place readily. When you leave off your work, pin both papers and it will save you much counting later.
Letters of Beauty for 44 or More Meshes

The most elaborate designs in filet roses and other flowers, sprays and conventional motifs do not create the pride in a finished piece that these handsome alphabets provide. There is something personal about a piece of work-towel door panel or pillow cover, which has its insignia of ownership in the single letter of the monogram.

A Good Scheme for Interlaced Monograms... is to allow about six lower meshes of one letter to become part of six top meshes of the second, and the same for the third. How? Cut out the three letters wanted with one full open mesh all around. On the second and third letters, make the cut-out follow the top solid meshes. Apply just a finger-touch of mucilage to the center of each and mount on white paper, with the meshes meeting as you desire. Place the layout on a folded towel or anything soft, and with a pin perforate the white meshes of second and third letters, through all meshes that engage the letter above. Then fold back the tops of the second and third letters, and you can follow the pattern from the pin holes. After reaching the proper point, pin or paste the folded portions flat. The letters can be restored by moistening and using a little black ink. See a diagram of this on page 6.
Alphabets

by Emma Farnes
by Emma Farnes
For 33 Meshes

There is something definite in letters of this character in comparison with the exaggerated lines of the Old English letters. There are more of our day, practical, rather than elaborate and withal just enough of frills to give them beauty.
A Beautiful Letter for 33 or More Meshes

In No. 30 thread the letter is from 5 to 6 inches high. In very heavy thread it will make up a square medallion of 10 inches or more for a door panel, scarf or other heavier piece. The design shown in the center is 50 meshes high by 41 wide. Full instructions for making the turns are shown on page three.
A script letter effect in 22 meshes

Medallions for towels, scarfs, table cover corners, door panels, tray panels, chair covers, pillow tops, curtain panels in the bookcase and bed spreads will work up nicely in this letter using the heavier threads. In No. 80 and smaller it will make a lovely two-inch medallion for napkins, pillow slips and the lighter pieces. In No. 100 it will make up little larger than shown for the daintiest handkerchief.
A Dainty Alphabet for Medallions in Heavy Thread

Using 16 meshes, this alphabet is all one could desire for a rich and withal a plain letter. A single letter provides a practical design for towels; or stagger three letters for a monogram.

An Alphabet for Cross Mesh Filet... in 26 to 30 meshes.

The letter “N” shows the placement for a corner. The indentations at tops of the letters show the outer lines. Marking the lines of the desired edge with a pencil will provide a ready count easily followed; allow enough meshes at top to form the point, as in the “N.”
Cross Mesh Alphabets

For about 40 and about 20 meshes.

The indentations at tops show the line to follow for a corner design like the R and the S shown here. 37 to 40 meshes will allow more or less open meshes below the letter in the larger designs and 16 to 20 in the smaller designs.
No. 1. Knapsack and Box. Has all the usual designs, including a number of new ones.

No. 2. Tatting. Eighty pieces of tatting and the chantilly.

No. 3. Tatting. Eighty pieces of tatting and the chantilly.

No. 4. Many Knapsack. Eighty pieces of tatting and the chantilly.

No. 5. Chantilly. Eighty pieces of tatting and the chantilly.

No. 6. Chantilly. Eighty pieces of tatting and the chantilly.

No. 7. Chantilly. Eighty pieces of tatting and the chantilly.


No. 9. Chantilly. Eighty pieces of tatting and the chantilly.

No. 10. Chantilly. Eighty pieces of tatting and the chantilly.

No. 11. Chantilly. Eighty pieces of tatting and the chantilly.


No. 15. Chantilly. Eighty pieces of tatting and the chantilly.


No. 18. Chantilly. Eighty pieces of tatting and the chantilly.


No. 20. Chantilly. Eighty pieces of tatting and the chantilly.


No. 22. Chantilly. Eighty pieces of tatting and the chantilly.

No. 23. Chantilly. Eighty pieces of tatting and the chantilly.


No. 25. Chantilly. Eighty pieces of tatting and the chantilly.


No. 27. Chantilly. Eighty pieces of tatting and the chantilly.

No. 28. Chantilly. Eighty pieces of tatting and the chantilly.

No. 29. Chantilly. Eighty pieces of tatting and the chantilly.


No. 31. Chantilly. Eighty pieces of tatting and the chantilly.

No. 32. Chantilly. Eighty pieces of tatting and the chantilly.

No. 33. Chantilly. Eighty pieces of tatting and the chantilly.

No. 34. Chantilly. Eighty pieces of tatting and the chantilly.

No. 35. Chantilly. Eighty pieces of tatting and the chantilly.

No. 36. Chantilly. Eighty pieces of tatting and the chantilly.


No. 38. Chantilly. Eighty pieces of tatting and the chantilly.
