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# Crochet Traditions

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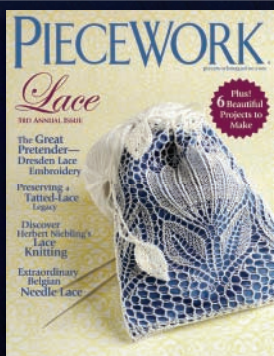
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## Honoring the Rich History of Needlework



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# From the Editor

Welcome to *Crochet Traditions*! I'm so pleased to share some of crochet's rich history with you in this special issue from *PieceWork* magazine.

Our journey begins with an article on collecting crochet by the Crochet Guild of America's founder, Gwen Blakley Kinsler. Following are sections covering numerous crochet techniques: Basic (a great place for those new to crochet to start), followed by Lace, Hairpin, Tunisian, Bead, Filet, Tapestry, and Irish. We conclude with "Trimblings: A Sampling of Vintage Patterns." Here you'll find rosettes, edgings, and motifs to work in various forms of crochet. Each is from an early-twentieth-century pattern, and the instructions are worded exactly as they appeared in the original publications. "Techniques" (pages 133–137) provides diagrams and step-by-instructions for the stitches used in each section.

You'll meet many extraordinary crocheters from the past. Their stories are varied—from "Billy Monday" and Preacher Lewis to Mary Card, a prolific Australian filet crochet designer, and Anna Rasmus Holsten, who brought her crochet skills learned as a child in pre-World War I Germany to America. All were passionate about crochet.

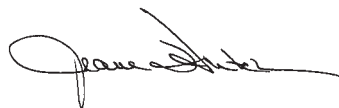
Although a precise date for crochet's origin cannot be assigned, we do know that people of various cultures and in diverse geographic areas have been crocheting for centuries. Slip-stitch crochet is perhaps the earliest form; it's known by a variety of names, including shepherd's knitting and Bosnian crochet.

The history of Irish crochet, developed to ease the suffering during the Great Famine (1845–1852), which resulted from the blight that ruined potato crops, is compelling. That such exquisite lace came out of such suffering is amazing ("The Irish Crochet Lace of Clones"). And the story of the Utah pioneers who developed the production of silk in the desert is simply remarkable ("Produce What You Consume: The Silk Industry in Utah").

And, of course, *Crochet Traditions* offers a multitude of projects. The fingerless mitts made from tussah silk are stunning as is the Point D'Eglantier collar shown on the cover. Miser's purses (designed to securely carry coins) were fashionable from 1780 to 1925; our beaded example, worked in silk thread with seed beads, will make a twenty-first-century fashion statement! These are just two examples. You'll also find other purses, buttons, a pot holder, caps and a bonnet for baby, pillows, a doily, edgings, an insertion, and pincushions.

The contents for *Crochet Traditions* were selected from previous issues of *PieceWork* magazine, most of which are no longer available. Interweave's founder, Linda Ligon, began *PieceWork* in 1993 to honor handwork and the people who created that work.

Whether you just started crocheting or are an old hand, the stories and projects in *Crochet Traditions* provide some context for your journey. Enjoy!



 **INTERWEAVE.**  
*Crochet Traditions*

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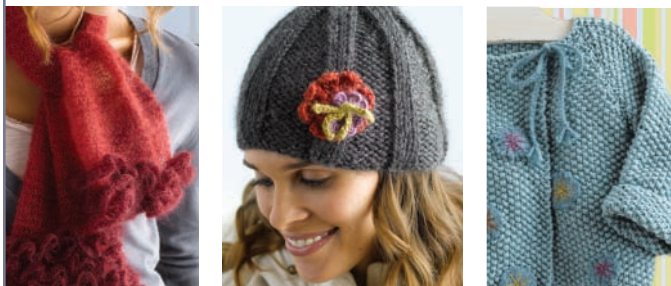
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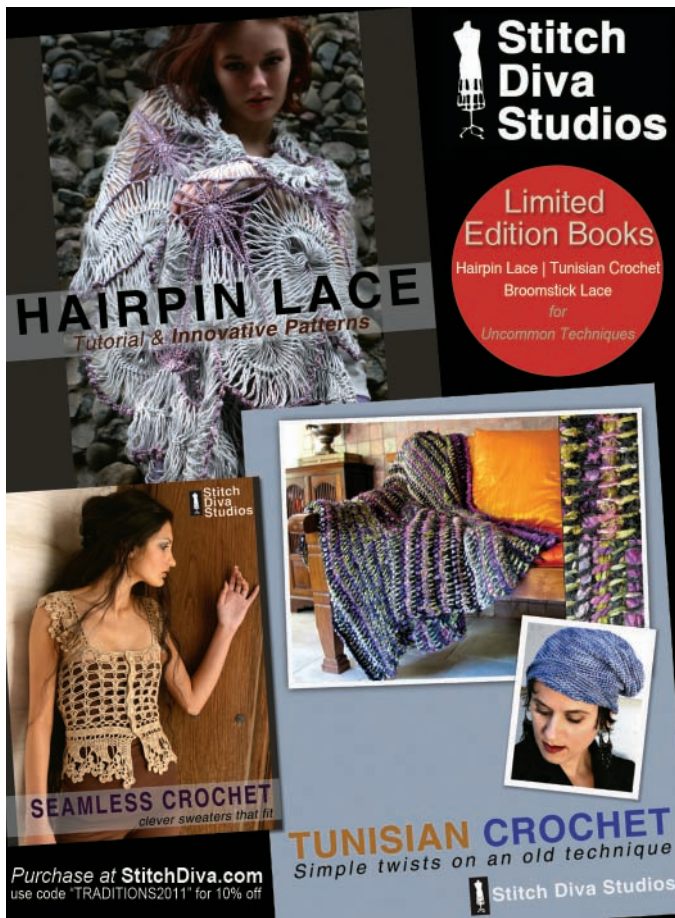
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# Collecting Crochet

G W E N B L A K L E Y K I N S L E R

I may have inherited my passion for collecting from my mother, Dorothy Blakley, an antique dealer for many years. Like many other collectors, Mom began her collection with a single object: In her case, it was a simple, blue-and-gray pottery spongeware pitcher that her grandmother Mary had bought at the 1893 Columbian Exposition. My own collecting revolves around crochet.



LEFT: Nicole Scalessa's crochet-trimmed handkerchief and crocheted baby bootie. The bootie belonged to her grandfather. RIGHT: Nicole Scalessa's wire crochet hook. Mid-nineteenth century. Photographs courtesy of Nicole Scalessa.

While serving in the Peace Corps in Honduras from 1971 to 1973, I learned to crochet from my Honduran coworkers. Today, I have hundreds of crocheted objects in my collection, including the first piece I made in the Peace Corps—a small cover that slips on a drinking glass to keep the hands from getting cold while holding an icy drink. Having collected all these years, I now only add a piece if it elicits that “oh, wow” response because it was worked in a complicated technique, is in mint condition, or is just plain unusual.

Among the objects I collect are Irish crochet lace and miser's purses. One highlight of my crochet collection is a sample book dating from 1885 to 1890 that contains more than 300 motifs. Mom bought it for me (for \$40) from someone who had discovered it in the drawer of a chest

purchased at an estate sale in Ohio. I enjoy showing examples from my collection at public events. Inevitably, the pieces evoke memories of a relative who crocheted and may have left examples of her work to her descendants.

Whenever I see crochet hooks in resale shops, I buy them because I never know when I may need to replace one. I haven't cataloged my hooks but keep them in a handmade basket in my studio where I can see and appreciate them. My most prized hook is The Queen, a hook made from purple-heart wood by Noreen Crone-Findlay and her husband, Jim Findlay, and given to me by Noreen.

Among my crochet colleagues who collect is author and designer Nancy Nehring. Nancy started collecting lace so that she could duplicate old patterns as well as study techniques. She uses enlarged digital images to view the stitches.

OPPOSITE: Crochet hooks (left to right): Cow shinbone, origin unknown, 1860–1880, purchased by Dee Stanziano's brother-in-law at a tag sale; Dee Stanziano's Graydog Woodenware set with amethyst and alexandrite stones; Dee Stanziano's Graydog Woodenware set with citrine and garnet stones. Portion of a flounce (below), maker unknown, Irish crochet, size 100 or finer cotton thread, origin unknown, circa 1850, collection of Nancy Nehring. Photograph by Joe Coca.



*Wooden Boye crochet hook display case and refill packets of hooks once used in Nicole Scalessa's family's general store in Mountainville, New York. On the case is an image showing a woman looking at a hook through a magnifying glass and the words "See for yourself why 'Boye' hook is best. . . ." Photograph courtesy of Nicole Scalessa.*

The oldest piece in her large lace collection is a 12-inch (30.5-cm) Irish crochet flounce dating from circa 1850. She reproduced some of her crochet-covered buttons made between 1840 and 1900 for her book *50 Heirloom Buttons to Make* (Newtown, Connecticut: Taunton Press, 1996). Nancy advises labeling each object in a collection as soon as you acquire it: "Spell the name of the person or resource correctly because in six months, this information will be forgotten."

The author of many books on doll making, puppetry, and small-loom weaving, Noreen Crone-Findlay says: "I have a passion for crochet and for making wooden dolls, so I fuse that passion into making one-of-a-kind crochet hooks that are also dolls. [Husband] Jim turns the hook on a lathe and leaves the hook and 'dolly' end for me to finish. I carve and shape the hook by hand and then paint and burn the images. . . . I don't varnish the hook part because I like it to be burnished by the yarn and the hand of the crocheter."

Nicole Scalessa notes, "One of my most prized possessions in my personal collection is a Boye crochet hook display case once used in my family's general store." (Her ancestors founded the town of Mountainville, New York, in the Hudson Valley; she is the sixth generation to have



lived in the town.) The grip of Nicole's oldest crochet hook is made from a wrapping of spun wire; she believes that someone in the wire-cutter trade made the hook in the mid-nineteenth century.

Dee Stanziano is an avid hook collector. For her personal collection, Dee seeks hooks of unusual materials. So far, she has collected hooks of gold, silver, bronze, glass, steel, various woods, bone, and ivory. Two special hooks, birthday gifts from Dee's husband, Vince, were made by Graydog Woodenware. One contains the birthstones of their two children; the other, their own birthstones. Dee observes: "When I start crocheting with one of the antique hooks in my collection, I think about the person who had it before me. It is like 'touching' history." 🌸

**ABOUT THE AUTHOR.** *Gwen Blakley Kinsler, founder of the Crochet Guild of America (CGOA), is an author, teacher, and designer. Visit her website at [www.crochetqueen.com](http://www.crochetqueen.com).*

### Further Reading

Kinsler, Alice. "Profile of a Collector," paper for a graduate course, Curatorship: Contemporary Perspectives of the Textile History program, University of Nebraska/Lincoln, 2007.  
Kinsler, Gwen Blakley, and B. J. Licko-Keel. *Magical Miser's Purses: Crochet Patterns with Victorian Inspiration*. South Kearny, New Jersey: DMC, 1999. Out of print.

*INSET: The Queen, crochet hook made for the author by Noreen Crone-Findlay and Jim Findlay. Purpleheart wood. Photograph courtesy of the author.*

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# Tussah Silk Mitts

DIXIE FALLS

Tussah silk is produced by the larvae of a number of different species of wild or semidomesticated silk moths. The color varies from light beige to amber, depending on the species of moth and the diet of the larvae. The fibers are almost twice the diameter of white or cultivated silk, making tussah silk an excellent choice in situations where strength and resistance to abrasion are an advantage. The mitts are not only decorative—their light support also helps to ease the strain of handwork, as well as long sessions at the computer.

## Instructions

*Note:* See Special Stitches in the Materials box.

## Corded Edging

Worked with RS facing on a foundation of hdc. When you reach the end of the rnd of hdc, join but do not turn.

*Next Rnd:* Ch 1, working from left to right instead of from right to left as usual, work 1 sc in each st of prev rnd. Fasten off.

## Left Mitt

Ch 66, join in 1st ch made to form a ring.

*Rnd 1:* Ch 2 (counts as 1 hdc), 1 hdc in 3rd ch from hook and in each ch around, join to 2nd ch of beg ch 2—66 hdc.

*Rnds 2–5:* Rep Rnd 1—66 hdc.

*Rnd 6:* Ch 4, dc in same hdc (counts as 1 V-st), \*sk 2 hdc, (1 dc, ch 1, 1 dc) in next hdc (1 V-st made); rep from \* around, join in 3rd ch of beg ch 4—22 V-sts.

## Materials

Aurora Silk Tussah Fine, 100% silk yarn, 1,000 yards (914.4 m)/3.6 ounce (102.0 g) skein, 1 skein of Natural  
Crochet hook, steel, size 4 (1.75 mm) or size needed to obtain gauge  
Markers, knitters' split ring or scraps of contrasting yarn  
John James Needle, tapestry, size 18  
Polyester stuffing, handful

Finished size: 8¼ inches (21.0 cm) in circumference and 4⅞ inches (12.4 cm) from fingertips to cuff

Gauge: 3 V-sts = 1 inch (2.5 cm); 4 rnds V-st = 1 inch (2.5 cm); 13 hdc = 2 inches (5.1 cm), 3 rnds hdc = ⅞ inch (2.2 cm)

See pages 133–138 for Techniques and Abbreviations

## Special Stitches

Increase Join (inc): Join with a sl st in the st specified by the patt V-Stitch: \*In next ch-1 sp of prev row, work (1 dc, ch 1, 1 dc); rep from \* to end

*Rnds 7–9:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same ch-1 sp, work 1 V-st in ch-1 sp of each V-st of prev rnd around, join in 3rd ch of beg ch 4—22 V-sts.

*Rnd 10:* Sl st in ch-1 sp of 1st V-stitch, ch 4, 1 dc in same sp, V-st in ch-1 sp of next 10 V-sts, work a double V-st inc as foll, (1 dc, ch 1, 1 dc, ch 1, 1 dc) into sp between the 11th and 12th V-sts, V-st in ch-1 sp of rem 11 V-sts, join in 3rd ch of beg ch 4.

*Rnds 11 and 12:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same sp, V-st in ch-1 sp of each V-st of prev rnd around, join in 3rd ch of beg ch 4—24 V-sts.

*Rnd 13:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same sp, V-st in next 11 V-sts, double V-st inc between 12th and 13th V-sts of prev rnd, V-st in 12 rem V-sts of prev rnd, join in 3rd ch of beg ch 4.

*Rnd 14:* Rep Rnd 12—26 V-sts.

*Rnd 15:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same sp, V-st in next 12 V-sts, double V-st inc between 13th and 14th V-sts of prev rnd, V-st in rem 13 V-sts of prev rnd, join in 3rd ch of beg ch 4.

*Rnds 16 and 17:* Rep Rnd 12—28 V-sts.

*Rnd 18:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same sp, V-st in next 13 V-sts, double V-st inc between 14th and 15th V-sts of prev rnd. V-st in rem 14 V-sts of prev rnd, join in 3rd ch of beg ch 4.

*Rnds 19 and 20:* Rep Rnd 12—30 V-sts.

Shape thumbhole,

*Rnd 21:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same sp, V-st in next 9 V-sts, 1 dc in ch-1 sp of next V-st, ch 6, sk 6 V-sts, work 1 dc in center of next V-st, V-st in rem 12 V-sts of prev rnd, join in 3rd ch of beg ch 4.

*Rnd 22:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same sp, V-st in next 9 V-sts, V-st in 1st ch of ch 6, sk 2 ch, V-st in next ch, sk 2 ch, V-st in top of next dc, V-st in rem 12 V-sts of prev rnd, join in 3rd ch of beg ch 4—25 V-sts.

*Rnds 23–29:* Sl st in ch-1 sp of 1st V-st, ch 4, 1 dc in same space, V-st in each V-st of prev rnd around, join in 3rd



*The fingerless silk mitts crocheted of tussah silk will provide a unique accent to any outfit and at home will afford warmth and support for your handwork.* Photograph by Joe Coca.

## Finger-Woven Cord



1. Cut a length of yarn about 40 inches (102 cm) long. Make a slipknot in the middle of the yarn and leave a 2-inch (5.1-cm) loop in the knot. Place the loop over your right forefinger so that the side of the loop that slips is to the rear and right. Bring your left forefinger across the front of the loop and reach in from the right to pick up the free thread on the left.



2. Loop the thread over your left forefinger and pull the new loop through the old loop still on the right forefinger.



3. With the new loop remaining on your left forefinger, release the right-hand loop and pull on the right-hand free end until the loop is snug against the slipknot.

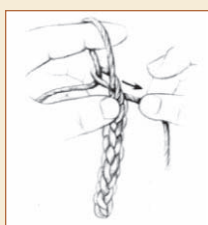
4. Reach the right forefinger across the front of the loop; reach in from the left to pick up the right-hand free thread.



5. Loop the free thread over your right forefinger and pull the new loop through the old left-hand loop.



6. Holding the slipknot in your right thumb and middle finger, release the left-hand loop and pull the left end until the loop is snug against the cord.



7. Repeat Steps 2 to 7, holding the cord between the thumb and middle finger of alternate hands as you work, until the cord is the required length. To finish the cord, thread the left-hand free end through the right-hand loop and pull the loop closed.

ch of beg ch 4.

Fasten off.

Placing markers for the fingers: Starting at beg of rnd, pm between 3rd and 4th, 6th and 7th, 9th and 10th V-sts on palm side of mitt and between 16th and 17th, 19th and 20th, and 22nd and 23rd V-sts on back of mitt.

Index finger,

Join yarn at m between 16th and 17th V-sts on back of mitt, ch 3, join to palm side at m between 9th and 10th V-sts, ch 2.

*Rnd 1:* Work 1 hdc into each dc and each ch 1 around index finger, join to 2nd ch of beg ch 2. If finger opening is too large, dec 1 or 2 sts on this rnd. Refer to Rnd 5 of crocheted ball for dec instructions.

*Rnd 2:* Work corded edging around finger hole. Fasten off and darn in yarn ends.

Middle finger,

Join yarn at m between 19th and 20th V-sts on back of mitt, ch 4, join between 6th and 7th V-sts on palm side of mitt, ch 2.

*Rnd 1:* Rep Rnd 1 of index finger, working into the opposite side of the ch 3 between index and middle finger.

*Rnd 2:* Rep Rnd 2 of index finger.

Ring finger,

Join yarn at last m on back of mitt, ch 3, join to last m on palm side of mitt, ch 2.

*Rnd 1:* Rep Rnd 1 of index finger, working into the opposite side of ch 4 between middle and ring finger.

*Rnd 2:* Rep Rnd 2 of index finger.

Little finger,

Join yarn at beg of rnd, ch 2.

*Rnd 1:* Rep Rnd 1 of index finger, working into the opposite side of ch 3 between ring and little finger.

*Rnd 2:* Rep Rnd 2 of index finger.

Thumb,

Join yarn at top of single dc at beg of ch 6 of Rnd 21 where thumb and hand

separate, ch 1, dc in same sp, V-st in next 6 V-sts of thumb, dc in sp containing 1 dc at opposite end of ch 6 of Rnd 21, ch 1, join to top of next dc, ch 2. Finish thumb as for other fingers, working a hdc dec at each end of the ch 6.

### Right Mitt

Foll directions for Left Mitt to end of Rnd 20.

Shape thumbhole,

*Rnd 21:* Sl st in ch-1 sp of 1st V-st, ch 4, dc in same sp, V-st in next 11 V-sts, dc in ch 1 of next V-st, ch 6, sk 6 V-sts, dc in ch 1 of next V-st, V-st in rem 10 V-sts of prev rnd, join in 3rd ch of beg ch 4.

*Rnd 22:* Sl st in ch-1 sp of 1st V-st, ch 4, dc in same sp, V-st in next 11 V-sts, V-st in 1st ch of ch 6, sk 2 ch, V-st in next ch, sk 2 ch, V-st in top of next dc, V-st in rem 10 V-sts of prev rnd, join in 3rd ch of beg ch 4—26 V-sts.

*Rnds 23–29:* Work as for Rnds 23–29 of Left Mitt.

Placing markers for the fingers: Starting at beg of rnd, pm between 3rd and 4th, 6th and 7th, 9th and 10th V-sts on back of mitt and between 16th and 17th, 19th and 20th, and 22nd and 23rd V-sts on palm side of mitt.

Index finger,

Join yarn at m between 16th and 17th V-sts of palm, ch 3, join to back of mitt at m between 9th and 10th V-sts, ch 2. Cont to finish as for left index finger.

Rem fingers and thumb,

Complete the rem fingers and thumb according to the instructions given for the corresponding fingers of the Left Mitt.

### Finishing

Work 1 row of corded edging around the cuff of each mitt. Darn in all ends. Work 2 Rose and Leaf motifs (see below), 4 crocheted balls (see below), and two 3-inch (7.6) lengths of finger-woven cord (see the sidebar on page 14). Stitch a crocheted ball to each end of both pieces of cord. Fold the cord slightly off center (so that the balls hang at different lengths) and mark the fold. Find the lower center of the 3rd row of petals on the rose and stitch the marked fold to this point. Pin a Rose and Leaf motif in place on the back cuff of each mitt and blind-stitch in place.

### Rose

Ch 5, join into a ring.

*Rnd 1:* Ch 5, 1 dc in ring, [ch 2, 1 dc in ring] 4 times, ch 2, join in 3rd ch of beg ch 5—6 sps.

*Rnd 2:* (1 sc, 1 hdc, 3 dc, 1 hdc, 1 sc) in each ch-2 sp, join to beg of rnd.

*Rnd 3:* \*In back of work, sl st in next dc of 1st rnd, ch 5; rep from \*, making 6 ch-5 lps behind the petals of the 2nd rnd, join to beg of rnd.

*Rnd 4:* \*(1 sc, 2 hdc, 4 dc, 2 hdc, 1 sc) in each ch-5 lp of prev rnd; rep from \* around, join to beg of rnd.

*Rnd 5:* Rep Rnd 3, making ch 6 between each sl st.

*Rnd 6:* \*(1 sc, 2 hdc, 6 dc, 2 hdc, 1 sc) in each ch-6 lp of prev rnd; rep from \* around, join to beg of rnd.

*Rnd 7:* Rep Rnd 3, making ch 8 between each sl st.

*Rnd 8:* \*(1 sc, 2 hdc, 7 dc, 2 hdc, 1 sc) in each ch-8 lp of prev rnd; rep from \* around, join to beg of rnd.

Fasten off, leaving a 3-inch (7.6-cm) tail of yarn. Weave in yarn ends.

### Leaf

Starting at tip, make foundation of ch 11.

*Row 1:* Sc in 2nd ch from hook, sc in each ch to last ch, 3 sc in last ch, sc in each ch along opposite side of foundation ch, sc in same place as last sc. Mark last sc for base of leaf. From this point, work only into back lp of each st. Do not turn but cont to work around the base of the leaf, work sc in each sc to within 3 sc of center sc at leaf tip, ch 1, turn.

*Row 2:* Sc in each sc to marked sc, 3 sc in marked sc, sc in each sc on opposite side to within 3 sc of center sc at leaf tip, ch 1, turn.

*Rows 3 and 4:* Sc in each sc to within center sc of 3-sc group, 3 sc in next sc. sc in each sc on other side to within last 3 sts, ch 1, turn.

*Row 5:* Sc in each sc to center sc of 3-sc group, attach to rose between 2 petals with a sc, sc in same sc, sc in each sc on opposite side of leaf.

Fasten off and weave in yarn ends.

Make a 2nd leaf and attach between rose petals directly opposite 1st leaf, leaving 3 petals between leaves.

### Crocheted Ball

Ch 3 and join to form a ring, ch 2.

*Rnd 1:* 9 sc into ring, join in 2nd ch of beg ch 2, ch 2.

For all foll rnds, work only into back lp of each st.

*Rnd 2:* 2 sc into each sc around, join, ch 2.

*Rnds 3 and 4:* Sc into each sc around, join, ch 2.

*Rnd 5:* \*[yo hook, insert hook in next st and draw thread through] twice, yo hook and draw through all 3 lps on hook; rep from \* around, ending with a sl st. Fasten off, leaving a 5-inch (12.7-cm) tail.

Thread the tapestry needle with the tail and make a running stitch in each single crochet around. Put a small amount of stuffing into the center of the ball and pull on the thread to close. Stitch to anchor end firmly.

**ABOUT THE DESIGNER.** *Dixie Falls lives in Oregon where she enjoys membership in several knitting clubs and knits and embroiders doll clothing for her extensive collection of antique dolls.*

# ✧ Produce What ✧ You Consume: The Silk Industry in Utah

J U D E D A U R E L L E

**T**he Mormons began arriving in Utah in 1847. With the hardships of the trail behind, the families had to immediately address the challenges of providing for themselves in an isolated land. Within a few years, not only was new clothing of all kinds needed, but women longed for the fashionable silk dresses many of them had known before. In January 1852, in his message to the Territorial Legislature, Brigham Young (then president of the Church of Jesus Christ of Latter-Day Saints) delivered this exhortation to self-sufficiency:

Deplorable indeed must be the situation of that people whose sons are not trained in the practice of every useful avocation and whose daughters mingle not in the hive of industry. . . Produce what you consume; draw from the native elements the necessities of life. . . Let home industry produce every article of home consumption.



*A group of Mormon women and girls display cocoons and implements, including reeling equipment, used in silk raising and production in Utah, probably between 1870 and 1890. Photograph courtesy of the Utah State Historical Society.*

The soil and climate of Utah were well suited to raising sheep for meat and wool, flax for warping blankets and sturdy clothing, and cotton for cloth as well as cotton lint for bedding and upholstery. The pioneers, however, craved silk, and through what turned out to be constant labor (although silk production was thought of as light work for the women, children, and elderly), they produced it. How they nurtured silk in the desert is a wondrous story.

By 1855, Brigham Young had ordered a supply of mulberry seed from France and had it planted at his Forest Farm south of present-day downtown Salt Lake City. This was the first step toward a silk industry—the production of mulberry trees, whose leaves would be food for the silkworms. He encouraged others to follow his example.

Within a few years, fifty acres (20.2 ha) of mulberry seedlings were thriving around Salt Lake City, and many other stands had been started throughout the state in preparation for the new industry. The first silkworms also had been imported from France. To many necessarily thrifty pioneer families, information regarding income, such as the following from the Utah Silk Commission's booklet *Sericulture: Instruction in the Art of Producing Silk*, often provided the impetus to undertake a silk project:

This is a very conservative estimate: To one acre or 43,560 square feet, plant trees six feet by six feet, or 1,200 trees to the acre, in six years each tree will produce fifty pounds of leaves during the feeding season; these leaves will feed one thousand worms. Three thousand cocoons, if they are of good quality, will produce one pound of silk.

According to the booklet, the single acre (0.40 ha) could produce 405 pounds (183.7 kg) of silk and about \$2,000 in income. Mormon women were particularly interested in raising the silkworms. For a mother working with her children, silk production might provide a good income.

The worms were voracious. Women and children might travel many miles before dawn each morning to find new mulberry trees and gather enough leaves for the day's feedings. In the cool evenings, families took long walks seeking out new sources of fodder. The worms hatching from each ounce (28.3 g) of eggs could eventually consume 1,600 pounds (725.7 kg) of food.

The silkworms needed enormous amounts of space and had temperature and climate requirements as well. Many families camped out in orchards for the six weeks of midsummer while the silkworms occupied the more stable climate of the house. One woman who tried to raise more

than the standard ounce (28.3 g) of eggs per year had to vacate nine of the ten rooms in her house to accommodate the growing worms.

After hatching, the worms had to be placed on trays. Each day, the trays had to be cleaned and new paper put down. Bushels of leaves had to be brought and distributed, and stems, twigs, and excrement removed.

The project could be absorbing, as Isabell C. Brunson's careful account found in *Heart Throbs of the West* (Salt Lake City, Utah: Daughters of the Utah Pioneers, 1947; nine volumes) shows:

The first thing I did was to clean the room and place clean paper on the table top. I then placed the tiny creatures on the paper and proceeded to cover them over with mulberry leaves. . . . It was but a moment or two until their tiny heads appeared through the leaves. Presently they gnawed their way through from beneath and crawled on top of the leaves. They continued to gnaw the tender portions of the leaves leaving only the veins, until every particle was eaten. . . . At the end of six weeks they were two to three inches long, very plump and of a light cream color. . . . One day near the end of the six-week period, to my great delight, I noticed each of the largest worms had woven a delicate, silky, filmy little oblong house and had enclosed itself within. At first the worm could be seen busily engaged within, but as the weaving progressed it disappeared and the enclosure took on more compact and heavier appearance. As I recall, it required forty-eight hours to complete the process which resulted in a beautiful, delicately woven, expertly fashioned cocoon of rich cream color. It was from one-half to three-fourths inch in diameter and from an inch to one and one-half inches in length.

Isabell later called the endeavor, which brought her no profits, "a good experience for which I . . . fully paid and that . . . kept me out of mischief."

Natural disasters also took their toll. The Utah weather could be too cold or too hot. In 1878, many worms were lost to extreme heat. Another year, heavy frosts on July 1 destroyed mulberry leaves. In Box Elder County of northern Utah in 1899, a salt storm from the Great Salt Lake destroyed the entire crop, just as the silkworms were about to begin spinning cocoons. A smallpox epidemic required fumigation of homes, killing the silkworm crop.

When Paul and Susanna Cardon arrived in the Cache Valley from Italy in 1860, they had experience in silk



*Reeled silk produced in Utah.* Photograph courtesy of the Pioneer Memorial Museum, International Society, Daughters of Utah Pioneers.

production, recognized the valley where they settled as suitable for it, and immediately prepared a cocoonery. Susanna later became the leading lady of the silk industry, traveling the territory teaching other women to grow silkworms and reel the silk.

In 1885, a multiple-shaft power loom was imported from London to manufacture silk brocade. Margaret F. Cullen Geddes Eccles, a trained weaver, first operated this loom. Her initial project was black-dyed silk in the Thistle and Rose pattern. She wove enough yardage for six dresses and received one dress length of the cloth as payment for her services. Another dress length was presented to Mrs. Grover Cleveland, wife of the U.S. president.

The silk industry in Utah reached its zenith in the 1890s. At the World's Fair Columbian Exposition in Chicago in 1893, silk portieres made of cream-colored

natural silk and decorated with sego lilies, the state flower of Utah, were presented to the Women's Pavilion; the Utah State Silk Exhibit won a gold medal.

Between 1900 and 1905, the U.S. Department of Horticulture distributed 2,000 copies of a pamphlet on raising silkworms in Utah, but by then the silk industry was already in decline. Prices of domestic silk were falling, and very little profit could be made by home growers. Although the industry eventually disappeared, every child who grows up in Utah is taught the story of the silkworm—and the culture of self-sufficiency persists in Utah today. 🌸

**ABOUT THE AUTHOR.** *Jude Daurelle, a spinner, weaver, knitter, and crocheter, graduated from Westminster College in Salt Lake City. She thanks the International Society, Daughters of Utah Pioneers, at whose museum this article was researched and from whose publications excerpts are printed.*

# ❖ Crocheted Buttons: Providing Embellishment and Function ❖

NANCY NEHRING

Handmade crocheted buttons were popular, especially in Great Britain, the United States, and continental Europe, from about 1860 until about 1915, although their popularity revives periodically, as it did in the 1940s. Most crocheted buttons from the peak period of the late nineteenth and early twentieth centuries seem to have been made in France or less frequently in Germany. At that time, buttons were important decorations as well as functional closures for waists, dresses, and coats. A garment was often closed with hooks and eyes or a combination of hooks and eyes and buttons, with most buttons added for decoration.



*These white and off-white antique crocheted buttons probably date to the Edwardian era, 1901–1910. Collections of Nancy Nehring and Jean Scorgie. Photograph by Joe Coca.*



*An array of antique black crocheted buttons and button molds, probably nineteenth century. Collections of Nancy Nebring and Jean Scorgie. Photograph by Joe Coca.*

Many crocheted buttons were black, some were white or off-white, and a few were made in other colors. Black buttons (with corresponding buttonholes or as toggles) could trim nearly any color of dress fabric and were suitable for cloth coats and on furs and fur trims. Black dyes were readily available, and black didn't show the dirt in an era when better clothes were often only spot-cleaned. Most important, however, at least in England and the United States, were the rigid mourning customs that required black dress for specific periods of time following the death of relatives as distant as a many-times-removed cousin. Mourning for the death of a husband might last several years. After Prince Albert died in 1861, Queen Victoria wore mourning clothes until her own death in 1901. Her extended mourning encouraged the widespread fashion for black clothing and accessories.

Families were large and mortality rates high. With three out of five children dying before the age of five, mourning was familiar. Because fabric was expensive, many women, especially middle- and lower-class women, who could afford few new dresses, simply dressed in black whether in mourning or not. When needed, buttons and trimmings were changed to those appropriate for mourning. Buttons for mourning were to be black and dull. Those of dull jet (a form of fossilized driftwood), black glass imitations, and crape (also, crepe) stone (a black stone cut to resemble the crinkles of crepe fabric), and black crocheted buttons were considered suitable.

White and off-white buttons were used on summer waists and dresses, especially during the Edwardian era (1901–1910). Crocheted buttons were a perfect match for the lace-encrusted clothing and would stand up to repeated washings. Colored buttons on nineteenth- and early-twentieth-century clothing are rare.

Nineteenth-century Paris was the center of the European fashion industry, and a cottage industry grew up in and around Paris to supply crocheted buttons. Since the 1700s in France, lacemakers and button makers had belonged to the same guild, which may have contributed to the development of commercially crocheted buttons in France. Crocheted buttons elsewhere were made at home or by dressmakers.

Several factors contributed to the eventual decline in the use of crocheted buttons, which paralleled the decline of other handworked buttons. In 1851, a machine that made linen-covered buttons was introduced at the London Exposition. By 1880, the negative effects of machine-made fabric-covered buttons on the cottage button industry

were evident. Combined with the adoption of cheap plastics discovered in the early 1900s, mass-produced buttons would completely eliminate fabric button making as a cottage industry by the end of World War I.

Making crocheted buttons required little in the way of supplies: thread, a crochet hook, rings, and molds. The thread might be of silk, cotton, or linen. Many weights of thread were used, comparable to today's crochet cotton sizes 5 to 80, but most frequently threads from the finer end (higher numbers) of the range.

Crocheted buttons were made in a wide variety of patterns, some very elaborate. Buttons were crocheted from the center out like a miniature doily. A design was worked in the center. It usually contained bullion stitches, which resemble children's sausage curls, worked over one or more rings. For speed and consistency, bullions were made with a special bullion crochet hook, which had a bone handle and a 3-inch (7.5 cm) long steel shank. The hook was cut into the shank so it could slide through the multiple loops of thread without catching on them. The crochet was worked flat and then whipstitched over the mold with any extra crochet fabric gathered or pleated on the back.

Molds were lathe-turned most commonly of wood and sometimes of bone, and usually had a hole in the center. (The holes were required for needlelace buttons, but not used for crocheted buttons.) They ranged from ¼ inch (6 mm) to 2½ inches (6.5 cm) in diameter, with the crocheted fabric adding about ⅛ inch (3mm). Sometimes molds were dyed to match the color of thread. For lacy crochet patterns, the mold would be covered with flat silk (strands of untwisted silk, sometimes called *soie platte*); alternatively, a circle of fabric such as velvet might cover just the top of the mold.

Crocheted buttons were attached to a garment by taking a stitch through the crochet on the back of the button, a stitch through the garment, then wrapping these stitches to make a shank of thread. Buttons intended for furs or coats had a length of twill tape looped around the mold under the crochet, which was used to attach the button to the garment.

The white buttons made by the seamstress or at home might be based on button patterns published in a ladies' magazine. A 1903 issue of *The Delineator*, for example, shows several simple and elaborate crocheted-button covers that could be mounted on inexpensive buttons or wooden molds. Most women of the period, however, could copy a crochet pattern just by looking at a sample and easily adapt it to a button. ❀

# Embellish with Buttons

NANCY NEHRING

As in Victorian times, the materials needed for crocheted buttons are few and relatively inexpensive. Covered button molds in a variety of sizes are available at most fabric stores. The small brass tieback rings needed for the Floribunda Arch button can be found or ordered at the drapery department of a fabric store or at a custom drapery workshop.



Three Victorian-style crocheted buttons in soft colors make unusual fastenings for a special garment. The largest may be worn as a pin. The peach-colored button is the Floribunda Arch, the off-white is the Irish Rose, and the rose is the Stacked Bullions. Photograph by Joe Coca.

Follow the package instructions for covering the button molds. If you use a fine fabric such as cotton lawn or a fine muslin, cut a double layer for the cover to prevent the metal of the mold showing through. Choose a fabric color that will enhance your buttons. Matching thread and fabric will produce a subtle, subdued effect; contrasting thread and fabric can be very lively indeed.

If you're new to very fine crochet, you may prefer to make these designs slightly larger than specified here by using a coarser thread (smaller size) and larger hook. Generally speaking, you should use the smallest crochet hook that won't split the thread as you work. The firmer the crochet, the more durable the button cover will be.

## Instructions

*Note:* See Special Stitch in the Materials box.

### Floribunda Arch

*Rnd 1:* Make slipknot. (Ch 6, sl st in slipknot)

4 times, ch 3, tr in first ch.

*Rnd 2:* Drop thread from hook and place the work in the center of the ring so that the working lp is in front of the ring and the ball thread is behind. Pick up lp with hook and sl st over ring. (10 sc over ring, sc in lp made by ch 6 of prev rnd and over ring tog) 4 times, 11 sc over ring, sc in 1st sl st to join.

*Rnd 3:* (Ch 5, sk 6 sc, sc in 7th sc) 7 times, ch 5, sl st in 1st ch to join.

*Rnd 4:* Work 8 sc in each ch-5 lp around.

*Rnds 5–9:* Without joining at the end of each rnd, sc in each sc of the prev rnd.

Insert mold.

*Rnds 10 and 11:* Without joining at the end of each rnd, sc in every other sc of prev

rnd. This will cause the crochet to cup over the mold, holding it in place. Fasten off.

### Irish Rose

*Rnd 1:* Ch 8, sl st in 1st ch to form ring.

*Rnd 2:* Ch 5, [dc, ch 2] 7 times in ring. Sl st in 3rd lp of ch 5 to join; 8 loops in all.

*Rnd 3:* Ch 1 (counts as 1st sc). (Sc, 5 dc, sc) in each ch-2 lp around. Sl st in 1st ch 1 to join.

*Rnd 4:* (Ch 3, sl st between next 2 petals) around, making 8 lps on the back.

*Rnd 5:* Sl st in ch-3 loop. Ch 1 (counts as 1st sc). (Sc, 7 dc, sc) in each ch-3 lp around. Sl st in 1st ch 1 to join.

*Rnd 6:* (Ch 4, sl st between next 2 petals) around, making 8 lps on the back.

*Rnd 7:* Sl st in ch-4 lp. Ch 1 (counts as 1st sc). (Sc, hdc, 9 dc, hdc, sc) into each ch-4 lp around. Sl st in 1st ch 1 to join.

*Rnd 8:* (Ch 5, sl st between 2 petals) around, making 8 lps on the back.

*Rnd 9:* Sl st into 1st ch-5 lp. Ch 2 (counts as 1st dc). 7 dc into each ch-5 lp around. Sl st in 2nd ch to join.

## Materials

Handy Hands Lizbeth, 100% cotton tatting thread, size 80, 184 yards (168.2 m)/10 gram (0.35 oz) ball, 1 ball of #630 Peach Light (for Floribunda Arch) and 1 ball of #602 Natural (for Irish Rose)

Presencia Finca Perle Cotton, 100% cotton thread, size 12, 106 meters (115.9 yds)/10 gram (0.35 oz) ball, 1 ball of #1984 Medium Antique Rose (for Stacked Bullions)

Crochet hook, steel, size 14 (0.6 mm) (for Floribunda Arch and Irish Rose)

Susan Bates Steelite crochet hook, size 12 (0.70 mm) (for Stacked Bullions)

Button molds covered with fabric, half-round,  $\frac{7}{8}$  inch (2.2 cm), size 36 (for Floribunda Arch and Irish Rose) and metal button mold covered with fabric,  $1\frac{1}{2}$  inches (3.8 cm), size 60 (for Stacked Bullions)

Brass tieback ring,  $\frac{1}{2}$  inch (1.3 cm) (for Floribunda Arch)

Plastic (PET) soda bottle (for Stacked Bullions)

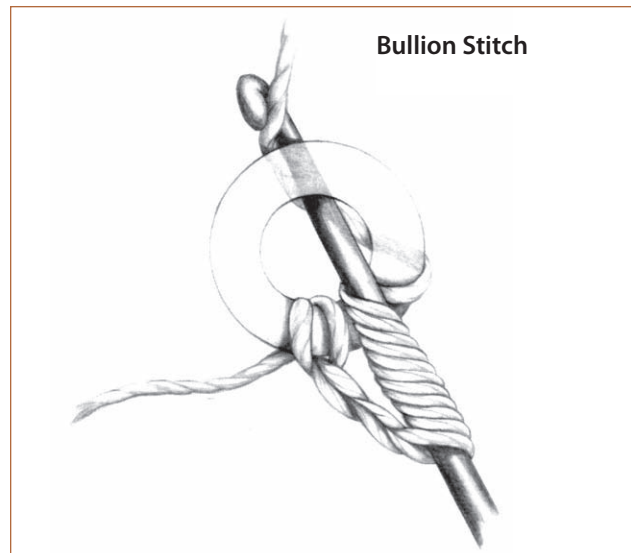
Finished size: See button mold sizes above

Gauge: Gauge is not critical for this project

See pages 133–138 for Techniques and Abbreviations

## Special Stitch (for Stacked Bullions)

**Bullion (yo 10 bullion):** Wrap thread around hook 10 times. Insert hook through ring or st of prev rnd. Wrap thread over hook and pull through the ring or st and through all the lps on the hook. Ch 1 to complete the st (see illustration above)



*Rnd 10:* Ch 2 (counts as 1st dc). Dc in each dc of prev rnd. Sl st to join.

Insert button mold.

Finish the back of the button: Without joining at the end of every rnd, sc in every other st around to center back of button mold. This will cause the crochet to cup over the mold, holding it in place. Fasten off.

### Stacked Bullions

Make a foundation ring from the plastic bottle material. Punch a circle from the bottle with a  $\frac{1}{4}$ -inch (6-mm) paper punch. In the center of the circle, punch another circle with a  $\frac{1}{8}$ -inch (3-mm) paper or leather punch. The doughnut-shaped piece is the foundation ring.

*Rnd 1:* Sl st thread to ring. Ch 2, (yo 10 bullion in ring, sc over ring) 6 times. Sl st in 2nd ch to join.

*Rnd 2:* Sl st in top of bullion. Ch 2, (yo 10 bullion twice in top of bullion of prev rnd, ch 5) 6 times. Sl st in top of 1st bullion to join.

*Rnd 3:* Sl st between bullions. Ch 2, (yo 10 bullion twice between bullion pair of prev rnd, ch 1, 8 sc in ch-5 sp, ch 1) 6 times. Sl st in top of 1st bullion to join.

*Rnd 4:* Sl st between bullions. Ch 1, (ch 1, yo 10 bullion between bullion pair of prev rnd, ch 1, sc in each sc of prev rnd) 6 times. Sl st in top of 1st bullion to join.

*Rnds 5–9:* Without joining at the end of each rnd, sc in every st of prev rnd.

Insert button mold.

*Rnds 10 and 11:* Without joining at the end of every rnd, sc loosely in every other st of prev rnd. This will cause the crochet to cup over the mold, holding it in place. Fasten off.

**ABOUT THE AUTHOR AND DESIGNER.** Nancy Nebring frequently writes about the history of needlework.

# A Shimmering Silk Purse

KRISTIN SPURKLAND

A shimmering silk yarn and the addition of ribbon details make this simple crocheted purse an elegant accessory for any occasion. The feeling of this piece is a mix of casual and couture—while the yarn is luxurious and the handwork takes a little time, the flower and strap construction take a more freeform approach. We used a ribbon tie for the closure, but a crocheted button and chain would be a sweet addition. For more on crocheted buttons, see page 19.



## Materials

Fiesta La Luz, 100% silk yarn, 210 yards (192.0 m)/2 ounce (56.7 g) skein, 1 skein of Orange Blossom

Crochet hooks, sizes G/6 (4 mm) and J/10 (6 mm) or sizes needed to obtain gauge

Rayon ribbon,  $\frac{3}{8}$  inch (9 mm) wide, two 11-inch (27.9-cm) lengths and  $\frac{3}{4}$  inch (1.9 cm) wide, 5 yards (4.6 m), Maroon

Wire-edge ombre ribbon,  $1\frac{1}{2}$  inches (3.8 cm) wide,  $1\frac{1}{2}$  yards (1.4 m), Maroon

Stiff tulle or netting, 4 x 4 inches (10.2 x 10.2 cm), 1 piece

Needles, sewing and tapestry

Sewing thread, Maroon

Finished size:  $3\frac{5}{8}$  x  $4\frac{3}{4}$  inches (9.2 x 12.1 cm)

Gauge: 26 sts and 32 rows = 4 inches (10.2 cm) in sc worked in the rnd with smaller hook

See pages 133–138 for Techniques and Abbreviations

## Instructions

### Purse

Using G/6 hook, ch 31. Working into the back lp only of each ch, sc in 2nd ch from hook and in each ch across to last ch (see “Single Crochet in Rounds,” Figure 1, on page 133), work 3 sc in last ch for corner (see “Single Crochet in Rounds,” Figure 2)—32 sts. Do not turn work; rotate piece so that you are now working along the other side of the foundation ch (see “Single Crochet in Rounds,” Figure 3). Sk corner ch, sc into the front lp only of each ch across to last ch, 2 sc in last ch for corner—62 sc.

Cont to sc in each ch around until piece measures  $3\frac{1}{2}$  inches (8.9 cm) from foundation ch. Break yarn and fasten off. Weave in ends. Gently block into shape.

Turn inside out. Take 1 length of  $\frac{3}{8}$ -inch (9-mm) wide ribbon, fold the ends under, and press. Pin the ribbon around the opening, about  $\frac{1}{8}$  inch (3 mm) below the edge, overlapping the ribbon ends. Sew the ribbon into place and turn the purse right side out.

With  $\frac{3}{4}$ -inch (1.9-cm) ribbon and size J/10 hook, make a crocheted ch, using the full length of ribbon and leaving 8-inch (20.3-cm) tails at either end. Keep ch loose and relaxed, allowing the ribbon to twist and be textural. Trim the tails of the ribbon at an angle. Thread 1 tail through the tapestry needle and thread the ribbon through the sides of the purse, just under the inside edge of the ribbon, working

from the inside out. Pull the tail all the way through and tie off; leave tail hanging. Rep on opposite side of purse to form the strap.

### Flower

Using the wire-edge ribbon, gather the ribbon by slowly pulling out about  $1\frac{1}{2}$  inches (4 cm) of wire from the lighter-colored side of the ribbon, wrapping the wire around a pencil. Slide the ribbon back along the wire, pulling out more wire as you go, gathering ribbon, and wrapping freed wire around the pencil. Cont in this manner until you have gathered the full length of ribbon. Work slowly, easing the ribbon down the wire in small increments, so as to avoid jamming or breaking the wire. Cut the wire about 1 inch (2 cm) from the gathered ribbon. Crimp the wire tail back on itself to keep the ribbon in place.

Hold the ribbon flower so that the gathered edge is on the bottom and the ungathered edge is on top. Fold 1 end of the ribbon toward you and down to create a 45-degree angle at the end with a 1-inch (2.5-cm) tail pointing downward. Roll up the tail to create the flower center. Using the sewing needle and thread, tack the flower center to the center of the tulle. Spiral the ribbon around the center, making occasional tucks and pleats in the ribbon to create texture, keeping the work loose and slightly freeform. Cont spiraling, tucking, and pleating, until you have used up all the ribbon. Tuck the end of the ribbon under the flower. Using the sewing needle and sewing thread, tack the flower down to the tulle, using small sts and adjusting the petals as you sew, until the flower can hold its shape. Trim excess tulle from around the flower so that it cannot be seen.

Position the flower so that it is off-center on the front of the purse. Sew down through the outer ring of petals, making tiny sts right along the wire channel at the outer edge of the petals.

### Closure

Thread the 2nd length of the  $\frac{3}{8}$ -inch (9-mm) ribbon through the tapestry needle and thread the ribbon through the last row of sc along the top of the purse above the inner ribbon (front and back). Tie into a bow to make the ribbon closure.

**ABOUT THE DESIGNER.** Designer Kristin Spurkland is the author of *Crochet from the Heart: Quick Projects for Generous Giving* (Woodinville, Washington: Martingale, 2005) and *The Knitting Man* (ual): 20+ Projects for Guys (Berkeley, California: Ten Speed Press, 2007).

**OPPOSITE:** *Luxurious silk yarn and shimmering ribbons make this easy-to-crochet purse an elegant accessory for any occasion.*

Photograph by Joe Coca.

# A Civil War Purse

TONI REXROAT



A small purse in which to keep coins and other small items was a necessary accessory for women in the Civil War era. Usually dangling from a wrist or tied onto the belt of a dress, the materials and styles for these purses were varied, ranging from small, elegant bead knitted ones to stylish but practical purses such as our crocheted example. While this one is perfect for reenactors, it also could be tied on the belt loop of today's fashionable jeans.

## Instructions

### Purse

Ch 7, sl st in beg ch to form ring.

*Rnd 1:* Ch 3 (counts as 1st dc here and throughout), work 11 dc in ring, sl st in 3rd ch of beg ch 3 to join—12 dc.

*Rnd 2:* Ch 3, dc in same dc, 2 dc in each dc around, sl st in 3rd ch of beg ch 3 to join—24 dc.

*Rnd 3:* Ch 3, dc in same dc, \*ch 1, sk next dc, 2 dc in next dc; rep from \* around, sl st in 3rd ch of beg ch 3 to join.

*Rnd 4:* Sl st in 1st ch-1 sp, ch 3, 2 dc in same sp, \*ch 2, 3 dc in next ch-1 sp; rep from \* around, sl st in 3rd ch of beg ch-3 to join.

*Rnd 5:* Sl st in 1st ch-2 sp, ch 3, 3 dc in same sp, \*ch 2, 4 dc in next ch-2 sp; rep from \* around, sl st in 3rd ch of beg ch 3 to join.

*Rnd 6:* Rep Rnd 5.

*Rnd 7:* Ch 3, dc around back post of each dc and each ch, sl st in 3rd ch

*The crocheted purse shown with a circa-1860 silk dress from the collection of the Avenir Museum of Design and Merchandising, Colorado State University, Fort Collins, Colorado. Photograph by Joe Coca. Dress courtesy of the Avenir Museum of Design and Merchandising.*



*Civil War reenactors in period dress with period accessories, including parasols and purses. Photograph courtesy of the Camp Chase Gazette.*

of beg ch 3 to join. To crochet around back post of the ch in this patt and achieve this classic look, insert hook from back to front under top lps of ch, around post, and under top lps of ch to the back of the bag, yo, and complete dc as normal.

*Rnd 8:* Rep Rnd 7.

*Rnd 9:* Ch 3, dc around back post of next 2 dc, \*ch 1, sk next dc, dc around back post of next 3 dc; rep from \* around, sl st in 3rd ch of beg ch 3 to join.

*Rnd 10:* Sl st in next ch-1 sp, ch 3, 2 dc in same sp, \*ch 1, 3 dc in next ch-1 sp; rep from \* around, sl st in 3rd ch of beg ch 3 to join.

*Rnd 11:* Rep Rnd 10.

## Materials

Knit One, Crochet Too Ambrosia, 70% baby alpaca/20% silk/10% cashmere yarn, 137 yards (125.3 m)/50 gram (1.8 oz) skein, 1 skein of #633 Cornflower  
Crochet hook, steel, size 00 (3.5 mm)

Finished size: About 7½ x 4¾ inches (19 x 12 cm)  
Gauge: 9 dc and 3 rows = 1 inch (2.5 cm)

See pages 133–138 for Techniques and Abbreviations

*Rnds 12–21:* Rep Rnds 7–11 twice.

*Rnd 22:* Ch 2 (counts as 1st hdc), hdc in each dc and each sc around, sl st in 2nd ch of beg ch 2 to join.

*Rnd 23:* Ch 3, dc in next 2 hdc, \*ch 1, sk next hdc, dc in next 3 hdc; rep from \* around, sl st in 3rd ch of beg ch 3 to join.

*Rnd 24:* Rep Rnd 10.

*Rnd 25:* Sl st in ch-1 sp, \*ch 7, sl st in next ch-1 sp; rep from \* around. Fasten off.

## Finishing

Make 2 twisted cords for purse drawstrings by cutting a strand of yarn 54 inches (137.2 cm) long for each cord. Fold 1 strand in half and secure it around a hook or other fixed object. Twist each half of the strand counterclockwise of its original twist until it is twisted so much that it nearly kinks. Continue holding the strands under tension but place them together and slowly release, allowing them to twist around each other. Guide them as they twist. Secure the end with a knot. Repeat for 2nd cord. Thread the 1st cord around the back opening of the purse through Round 11. Thread the 2nd cord beginning and ending on the opposite side of the opening.

**ABOUT THE DESIGNER.** *Toni Rexroat is the editor of Crochet Me, one of Interweave's online communities.*

# ✧ Crochet Sample Books ✧

Long before instant communication, even before printing and books, needleworkers had their own way of communicating. Some form of what we call “samplers” or “samples”—the physical examples of their work that needleworkers used to remember, communicate, and preserve patterns—probably were in use as early as A.D. 500.



Included in the collection of the Avenir Museum of Design and Merchandising at Colorado State University in Fort Collins, Colorado, are the two crochet sample books shown here. Both were made of cloth with samples stitched to the pages, and both date to the early 1900s.

There is no information on the maker of the brown cloth book, which contains 140 crochet examples on its fifteen pages. The other book, made by Vinnie Mae Hall (1874–1954), consists of 134 samples on sixteen pages.

Both books attest to the usefulness of samples. There is something very special about this very tactile method of communication. ✧



TOP: *Vinnie Mae Hall's sixteen-page crochet sample book contains 134 samples stitched to and tucked between the linen pages. Collection of the Avenir Museum of Design and Merchandising, Colorado State University, Fort Collins, Colorado. Photograph by Joe Coca.*

BOTTOM: *The fifteen-page sample book whose maker is unknown. It contains 140 crocheted samples sewn onto its pages. Collection of the Avenir Museum of Design and Merchandising, Colorado State University, Fort Collins, Colorado. Photograph by Joe Coca.*

# A Medallion

Below are instructions for a pattern for one of the samples in the brown cloth crochet sample book (shown on page 28) in the collection of the Avenir Museum of Design and Merchandising at Colorado State University in Fort Collins, Colorado. Perhaps it will be the beginning of your own crochet sample book! Experimenting with different sizes of thread and hooks will provide a wide variety of effects.

## Instructions

See pages 133–138 for Techniques and Abbreviations.

Ch 10, join with a sl st to form a ring.

*Rnd 1:* \*Ch 15, sc in ring; rep from \* 11 times, ending with sl st in 1st ch of beg ch 15.

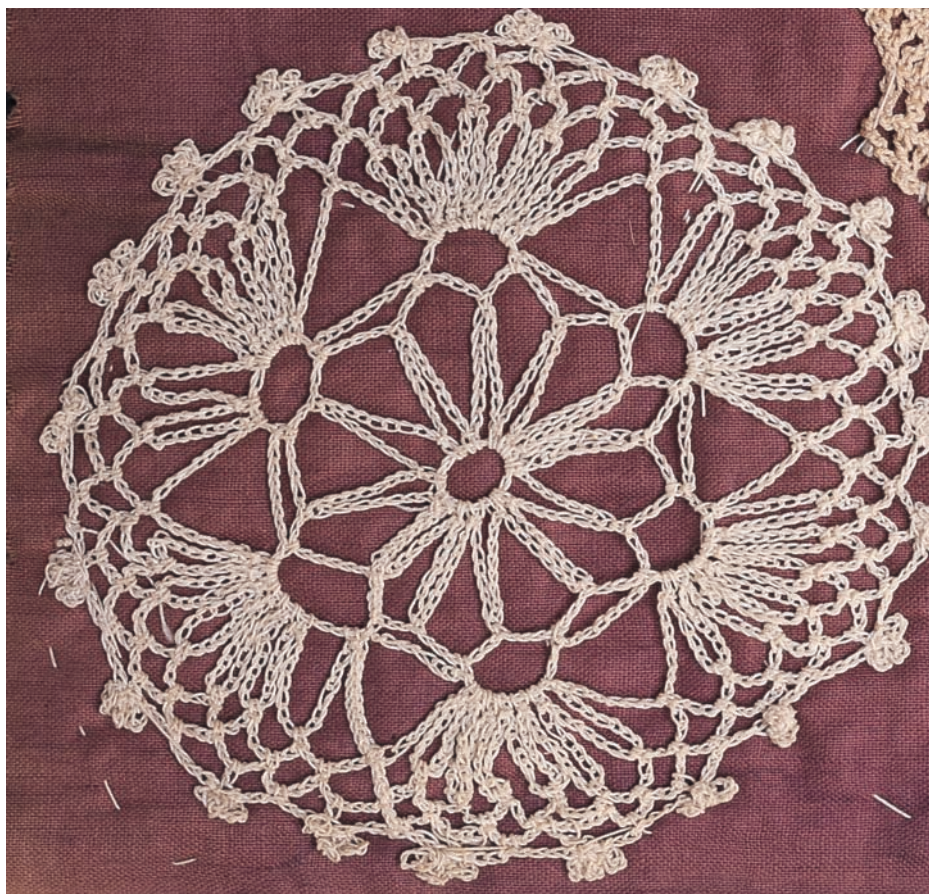
*Rnd 2:* Sl st in next 7 chains of ch-15 lp, \*ch 7, sc in next ch-15 lp; rep from \* 11 times, ending with sl st in 1st ch of beg ch 7.

*Rnd 3:* Sl st in next 3 chains of ch-7 lp, \*ch 7, sc in next ch-7 lp; rep from \* 11 times, ending with sl st in 1st ch of beg ch 7.

*Rnd 4:* Sl st in next ch of ch-7 lp, \*(ch 15, sc in same ch-7 lp) 6 times, ch 15, sk 1 ch-7 lp, sc in next ch-7 lp; rep from \* 5 times, ending with sl st in 1st ch of beg ch 15.

*Rnd 5:* Sl st in next 7 ch of ch 15, \*ch 5, sc in next ch-15 lp; rep from \* around, ending with sl st in 1st ch of beg ch 5.

*Rnd 6:* Sl st in next 2 chains of ch 5, \*ch 5, sc in next ch-5 lp; rep from \* around, ending with sl st in 1st ch of beg ch 5.



*Rnd 7:* Sl st in next 2 chains of ch 5, \*ch 4, dc in next ch-5 lp, 3-picot cluster [ch 3, sl st into top of dc, (ch 3, sl st into same st as 1st sl st) twice], ch 4, sc in next ch-5 lp; rep from \* around, ending with sl st in 1st ch of beg ch 4.

ABOVE: *A medallion from the fifteen-page sample book. The instructions for making it are above.* Photograph by Joe Coca.



# ✧ Playful, Practical ✧ Pot Holders

S U S A N S T R A W N

**T**hat old travel trunk had been in my basement for about ten years, ever since my mother sent it home with me after she moved to a smaller house. I had glanced inside once and had seen a layer of my old school papers and a couple of scrapbooks—nothing very interesting—and so I'd left it in the basement. Then I decided to empty the trunk to use it.

Below the layer of papers, I was amazed to find dozens of knitted, crocheted, and embroidered linens handmade by my grandmother. Among elegant white textiles, I saw a small stack of bright red, green, yellow, and white pot holders, which looked like boisterous class clowns among well-behaved students. There were a dozen of them, all made of ordinary crochet cotton, each different in design and never used. Right away, I hung them on a wooden rack in my kitchen over the stove, simply for the pleasure of looking at them.

My mother tells me that my Danish grandmother, Thea Schau Moseman, made the pot holders for the hope chest she had given me when I was nine years old, and she was in her eighties. I remember the pine chest with its neatly folded crocheted tablecloth, knitted counterpane bedspread, finely crocheted baby clothes and blankets, embroidered linen




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*Colorful pot holders made by Thea Schau Moseman, the author's grandmother. All were made of crochet cotton, each different in design and never used.*  
Photograph by Joe Coca.

tablecloths and napkins, and monogrammed towels and pillowcases. The pot holders were later packed in the travel trunk by my mother, along with the rest of the handmade items that she wanted me to have.

These colorful pot holders seem a humble addition to the hope chest's treasures, but they are playful in spirit and clever in their variety of stitches and design. There's Irish crochet on one; others have raised rib patterns. Several have flower-petal patterns and chains forming second layers. Another has colored bands of lattice in each layer, offset so that the colors show through from back to front. Each pot holder satisfies in a different way the functional need to double the fabric for increased insulation. They're square, round, hexagonal, and the layers of one even pop open into a jaunty lantern shape. Each edging is different, and several have picot variations. One pot holder is simply a spiral of double crochet.

My grandmother found patterns for crocheted pot holders, which were popular in the 1950s, in magazines such as *The Workbasket*, her favorite. Sometimes, she learned patterns from other yarn crafters, but often she improvised and created her own.



My life today is not quite what my grandmother imagined years ago. Because the fancy linens would take too much time and effort to use and maintain every day, I have carefully laundered them and stored them for special occasions. The pot holders, however, fit into my kitchen and into my life just fine. 🌸

**ABOUT THE AUTHOR.** Susan Strawn, formerly an illustrator and photostylist for *Interweave*, is an associate professor at Dominican University in River Forest, Illinois, where she teaches dress history, cultural perspectives of dress, and surface design. A knitter herself, she is the author of *Knitting America: A Glorious History from Warm Socks to High Art* (Minneapolis, Minnesota: Voyager Press, 2007).

## The Folded Star Pot Holder

JANE FOURNIER

Colorful handmade pot holders and dishcloths were common in most kitchens for most of the twentieth century. Industrious needlewomen quickly turned inexpensive cotton yarns—purchased or left over from larger projects—into whimsical but sturdy household tools.

The instructions below illustrate the technique needed to create the intriguing Folded Star; they are written for two colors only. The pot holder with its multiple colors shown on page 32 is a vintage example.

### Instructions

*Note:* See Special Stitch in the Materials box.

### Folded Star

With Color A, ch 5, join with a sl st to form a ring.

*Rnd 1:* Ch 1, 9 sc in ring, sl st in beg ch.

*Rnd 2:* Ch 37, \*sc in next sc, ch 36; rep from \* 8 times, sl st in 1st ch of beg ch 37—ten 36-ch lps.

*Rnd 3:* Ch 3, dc in next 17 chains of lp, ch 2, dc in next 18 chains of loop, \*sk sc, dc in next 18 chains of lp, ch 2, dc

in next 18 chains of lp; rep from \* 8 times, sl st in top of beg ch 3.

*Rnd 4:* Ch 3, dc in next 17 dc, \*(2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 36 dc; rep from \* 8 times, (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 18 dc, sl st in top of beg ch 3.

*Rnd 5:* Ch 3, dc in next 19 dc, \*(2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 40 dc; rep from \* 8 times, (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 20 dc, sl st in top of beg ch 3.

*Rnd 6:* Ch 3, dc in next 21 dc, \*(2 dc, ch 2, 2 dc) in ch-2 sp,



*The multilayered center of this intriguing folded star pot holder is formed by twisting and folding the points of the star as it is crocheted.*  
 Photograph by Joe Coca. Pot holder courtesy of Marjorie Chase Miller.

## Materials

Presencia Fincrochet, 100% cotton thread, size 10, 285 meters (311.7 yds)/50 gram (1.8 oz) ball, 1 ball each in colors of choice for Color A and Color B

Crochet hook, steel, size 6 (1.6 mm)

Finished sizes: About 6½ inches (17 cm) in diameter

Gauge: Gauge is not critical for this project

See pages 133–138 for Techniques and Abbreviations

## Special Stitch

Picot (p): Ch 3, sl st in last st made before ch 3

dc in next 44 dc; rep from \* 8 times, (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 22 dc, sl st in top of beg ch 3.

*Rnd 7:* Ch 3, dc in next 23 dc, \*(2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 48 dc; rep from \* 8 times, (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 24 dc, sl st in top of beg ch 3. Fasten off.

Lay the work flat, RS up. Grasp 1 of the points and, holding the base flat, twist the point to the right so that right side of the tip faces down and the remainder of the point folds across the tip. Move to the next point counterclockwise from the 1st and fold it in the same way. Insert the hook in the 9th dc from the tip of the left point and the 9th dc from the tip of the right point and join the thread in these sts.

*Rnd 8:* Ch 3, dc in next 8 dc, (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 8 dc, \*move to the next point counterclockwise and fold it, dc in 9th dc from the tip of the left point and the next dc of the right point tog, dc in next 8 dc (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 8 dc; rep from \* 8 times, sl st in top of beg ch 3.

*Rnd 9:* Ch 3, dc in next 10 dc, \*(2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 21 dc; rep from \* 8 times, (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 10 dc, sl st in top of beg ch 3.

*Rnd 10:* Change to Color B, ch 3, dc in next 12 dc, \*p, (2 dc, ch 2, 2 dc) in ch-2 sp, dc in next 24 dc; rep from \* 8 times, p, (2 dc, p, 2 dc) in ch-2 sp, p, dc in next 12 dc, sl st in top of beg ch 3. Fasten off.

## Lining

Make a circular lining as foll,

Ch 4, join with sl st to form a ring.

*Rnd 1:* Ch 2, 14 dc in ring, join with sl st to top of beg ch 2—15 sts. For all foll rnds, beg with ch 2 and end with sl st in top of beg ch 2.

*Rnd 2:* Inc 1 st (work 2 dc in same st) in each dc of prev rnd—30 sts.

*Rnd 3:* Inc 1 st in every 3rd dc of prev rnd—40 sts.

*Rnd 4:* Inc 1 st in every 4th dc of prev rnd—50 sts.

Cont inc 10 sts every rnd until the lining matches the circumference of the star where the arms meet one another.

## Finishing

Make a round of single crochet around the lining, crocheting it to the star where the arms of the star meet. Darn in and trim all ends.

**ABOUT THE DESIGNER.** Jane Fournier was the craft editor for *PieceWork* magazine from 1994 until 1998.

# ✧ Preacher Lewis's ✧ Mission of Crochet

D O N N A D R U C H U N A S

A mischievous, childlike grin belies the solemnity of the Episcopal collar below. Tilting his head slightly to the right, Preacher Lewis looks at the camera, the corners of his mouth turned down instead of up. As he gazes over the top of his glasses, it's the sparkle in his eyes that tells you he's smiling, not frowning. Although wrinkles dance across his forehead, his hands still hold a crochet hook firmly.

He learned to crochet long before he earned his nickname. Baptized Hunter Lewis in 1879 at age ten, the future priest was born in Powhatan County, Virginia, into a distinguished southern family related by blood or marriage to Thomas Jefferson, George Washington, and the explorer Meriwether Lewis.

As a young boy, Hunter, along with his brother and sisters, tended to chores on the family farm, and on at least one occasion, Hunter collapsed from heat exhaustion. When he later started twitching and jerking with involuntary muscle spasms, his family attributed his illness to his previous collapse. The problem was diagnosed as chorea, a neurological disorder with several possible causes. The family doctor prescribed a year of bed rest.

For Hunter, an active child used to running, playing, and doing farm chores, it seemed like a jail sentence. Even with schoolwork and reading to fill the hours, Hunter was



*Photograph of Preacher Lewis crocheting, 1948. Collection of Getty Images. (1221670). Photograph © Cornell Capa/Time Life Pictures.*

still bored. To help make the time pass more quickly, his sister Gertrude taught him to knit and crochet.

At first, Hunter was frustrated because his shaking, twitching hands dropped stitches, made mistakes, and sent balls of yarn scuttling across the floor. Working with his hands, however, seemed to lessen the symptoms of chorea, and Hunter continued to knit and crochet. He knitted a scarf for his father and crocheted a cap for his brother, the first projects he completed in a life of needlework.

While bedridden, Hunter also planned his life. He wanted to be a teacher and a preacher. He assessed his skills and weaknesses and came up with a plan: He would have to go to high school and college, but with the demands of farm life and no fast way to make money, these goals would take longer to accomplish than he imagined.

Although raised a Baptist, Hunter returned to the church of his mother's family to attend an Episcopal high school.

Thirteen years of teaching and helping on the farm passed before he could attend and graduate from Virginia Theological Seminary in Alexandria. He was ordained an Episcopal priest the following year. In 1905, Hunter Lewis, then thirty-six, headed for his first parish, in Texas. He felt a call to missionary work, and before the end of the year, Hunter would move again, this time with his fiancée, Edith Weymouth, to Mesilla Park, New Mexico.



*A crocheted cap made by Preacher Lewis. Collection of the Institute of Historical Survey. Photograph © the Institute of Historical Survey, Mesilla Park, New Mexico.*

Catholicism had been established in New Mexico for three hundred years, but Hunter's church, St. James Mission, founded in 1875, was the first Protestant church in the area.

Although the Spanish conquistador Coronado (circa 1510–1554) had explored the area nearly a century before

ter of the state. Yet somehow, Preacher still found time to do needlework. For his own six children, he made hats. For his students, he made sweaters, socks, and whatever else the boys needed to keep warm in the cold dormitories. For parishioners of his church and missions, he made baby caps; every baby he baptized received one.

Not wanting couples to "live in sin," Preacher was willing to marry any couple, even those who did not belong to the Episcopal Church.

Grateful for his support, many of the newlyweds joined the church, though one parishioner, perturbed by Preacher's apparent disregard for denominational rules wrote to a bishop, "[They're not] Episcopalians. They're just Lewisites!" Marriages led to babies, to baptisms, and to

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Over the years, the church grew, the school expanded,  
and Preacher started missions that spread out over a quarter of the state.

Yet somehow, Preacher still found time to do needlework.

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the English landed at Plymouth, in 1905, New Mexico was still very much the Wild West. It had been only twenty-five years since Billy the Kid stood trial in Mesilla and was sentenced to hang. Stepping off the train, Hunter and Edith likely would have seen uniformed soldiers and pious nuns in black habits contrasting sharply with dusty cowboys and Mexican ranchers in rainbow-colored ponchos. It would be seven more years before New Mexico would become the forty-seventh state to join the Union. In New Mexico, Hunter Lewis would become Preacher Lewis.

Preacher's responsibilities were not only to pastor his church and build missions but also to counsel students at the nearby New Mexico College of Agriculture and Mechanic Arts. Over the years, the church grew, the school expanded, and Preacher started missions that spread out over a quar-

more caps. Preacher was so famous for his handmade caps that when he died, hundreds of people showed up at his funeral bringing the caps he'd made for them.

Needlework wasn't Preacher's only hobby; he was also an avid gardener. His grapevines produced the parish's sacramental wine during Prohibition, and he helped can vegetables to share with the neighbors. Preacher also loved to play the organ and piano, and not just in church; he provided the entertainment at school dances.

Of all his hobbies, it was crocheting that kept Preacher's fingers nimble as age started to show its signs. He made baby caps as long as he could. He died on November 13, 1948, in Mesilla Park, New Mexico. Some of the caps that he crocheted are now in the collection at the Institute of Historical Survey in Mesilla Park. 🌸

# Baby Caps Inspired by Preacher Lewis

DONNA DRUCHUNAS



*Baby will adore these colorful oh-so-soft wool caps. The smaller one was designed for baby to wear home from the hospital; the larger size for baby to wear as he or she grows. Photograph by Joe Coca.*

These easy-to-crochet caps were inspired by Preacher Lewis's designs (see the preceding article) and updated with contemporary colors. My grandmother always made two caps for new babies: a tiny one for the infant to wear home from the hospital and a larger size to fit for a few months. With 175 yards (160.0 m) of each color of yarn, you will have enough to make both sizes if you reverse the colors as I did. Mark the first stitch of each round to aid in counting stitches. The crown is worked in a spiral without joining at the end of each round.

## Instructions

### Larger Cap

Crown: Using solid color, ch 4, join with sl st to form a ring.

*Rnd 1:* 8 sc in ring.

*Rnd 2:* 2 sc in each sc around—16 sts.

*Rnd 3:* \*Sc in next sc, 2 sc in next sc; rep from \* around—24 sts.

*Rnds 4, 6, 8, and 11:* Work even.

*Rnd 5:* \*Sc in next 2 sc, 2 sc in next sc; rep from \* around—32 sts.

*Rnd 7:* \*Sc in next 3 sc, 2 sc in next sc; rep from \* around—40 sts.

*Rnd 9:* \*Sc in next 4 sc, 2 sc in next sc; rep from \* around—48 sts.

*Rnd 10:* \*Sc in next 5 sc, 2 sc in next sc; rep from \* around—56 sts.

*Rnd 12:* \*Sc in next 6 sc, 2 sc in next sc; rep from \* around—64 sts.

*Rnd 13:* \*Sc in next 7 sc, 2 sc in next sc; rep from \* around—72 sts.

Body,

Work even until cap measures 5 inches (12.7 cm). Fasten off.

Brim,

With WS facing, join variegated yarn with sl st.

*Rnd 1:* Ch 1, sc in each sc around, join with sl st in 1st sc.

*Rnds 2 and 3:* Ch 2 (counts as 1st dc); dc in each st around, join with sl st in top of beg ch 2.

*Rnd 4:* \*Sc and hdc in next dc, 2 dc in next dc, hdc and sc in next dc; rep from \* around. Fasten off.

Flower,

Using variegated yarn, ch 4, join with sl st to form a ring.

*Rnd 1:* 9 sc in ring.

*Rnd 2:* 2 sc in each sc around—18 sts.

*Rnd 3:* \*Sc and hdc in next dc, 2 dc in next dc, hdc and sc in next dc; rep from \* around.

Join with sl st to beg of rnd. Fasten off.

### Finishing

Sew flower to top of cap. Weave in ends and block.

### Smaller Cap

Crown,

With variegated yarn, work as for larger cap, ending with

*Rnd 10.*

Body,

Work even until cap measures 4 inches (10.2 cm). Fasten off.

Brim,

With WS facing, join solid yarn with sl st. Work *Rnds 1–3* as for larger cap.

*Rnd 4:* Ch 1, sc in each dc around, join with sl st in 1st sc.

*Rnd 5:* Work crab st (reverse sc). Fasten off.

### Finishing

Weave in ends and block.

## Materials

Koigu Premium Merino and Koigu Painter's Palette Premium Merino, 100% merino wool yarn, 175 yards (160.0 m)/50 gram (1.8 oz) ball, 1 ball each of #1220 and #P117, respectively  
Crochet hook, size G (4.25 mm) or size needed to obtain gauge  
Markers

Finished size: Larger, 16 inches (40.6 cm) in circumference; smaller, 12 inches (30.5 cm) in circumference

Gauge: About 9 sts = 2 inches (5.1 cm) over sc

See pages 133–138 for Techniques and Abbreviations

**ABOUT THE AUTHOR AND DESIGNER.** *Donna Druchunas's most recent book is Successful Lace Knitting: Celebrating the Work of Dorothy Reade (Woodinville, Washington: Martingale, 2010). Visit her website at [www.sheeptoshawl.com](http://www.sheeptoshawl.com). She thanks Linda Harris of Arroyo Press and Evan Davies of the Institute of Historical Survey for introducing her to Preacher Lewis.*

# A Granny-Square Pillow

JUDY KETTNER

The Granny Square has been one of the most enduring of all crochet patterns. We used machine-washable wool in jewel tones for our version. The black cotton velveteen backing makes the jewel tones sparkle.



*The Granny Square pillow will bring back fond memories. Give it pride of place on a sofa, chair, or bench. Photograph by Joe Coca.*

## Instructions

### Granny Squares

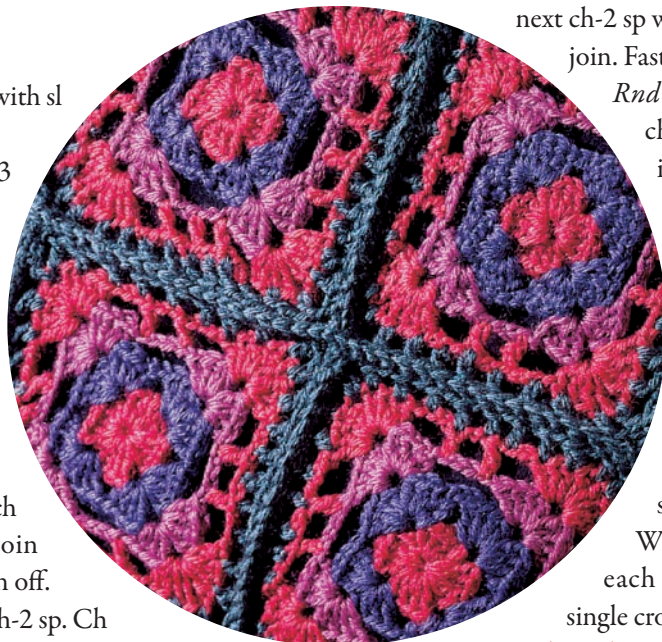
With Color 1, ch 6, join with sl st to 1st ch to form ring.

*Rnd 1:* With Color 1, ch 3 (counts as 1 dc), 3 dc in ring, ch 2, [4 dc in ring, ch 2] 3 times, join with sl st to beg ch. Fasten off.

*Rnd 2:* Join Color 2 to any ch-2 sp. Ch 3, in same sp (3 dc, ch 2, 4 dc), ch 1, [in next ch-2 sp work (4 dc, ch 2, 4 dc, ch 1)] 3 times, join with sl st to beg ch. Fasten off.

*Rnd 3:* Join Color 3 to any ch-2 sp. Ch 3, in same sp (3 dc, ch 2, 4 dc), ch 4, [in next ch-2 sp work (4 dc, ch 2, 4 dc, ch 4)] 3 times, join. Fasten off.

*Rnd 4:* Join Color 1 or 2 to any ch-2 sp. Ch 3, in same sp (3 dc, ch 2, 4 dc), [ch 2, dc in 1st ch of ch-4 sp of prev row, ch 2, dc in 4th ch of ch-4 sp of prev row, ch 2, in



next ch-2 sp work (4 dc, ch 2, 4 dc)] 3 times, join. Fasten off.

*Rnd 5:* Join Color 4 to any corner ch-2 sp. Ch 3 (1 dc), [ch 1, 1 dc in every other st], work dc, ch 2, dc in each ch-2 corner sp to turn the corner, ending with dc, ch 2 and join. Fasten off.  
Make 16 squares.

### Finishing

With tapestry needle, work in all loose ends. Block each square. Lay out the squares in desired placement. With wrong sides facing, join each block edge to the next with single crochet. Block the finished top.

### Making the Pillow

Wash, dry, and iron the velveteen (on wrong side) to shrink and straighten the grain.

Trim off 1 selvage. Cut a strip of fabric 19½ inches (49.5 cm) wide by 48 inches (121.9 cm) long from the trimmed edge. Mark fold lines. With the wrong side of the fabric up, measure along the 48-inch (121.9-cm) edge of the fabric, and use the yellow marking pencil to mark 15 inches (38.1 cm) from each end. Marks must be 18 inches (45.7 cm) apart. Repeat on other edge of fabric. Using a ruler, draw lines across fabric, connecting the corresponding marks.

Hem a 1½-inch (3.8-cm) width on both 19½-inch (49.5-cm) edges. Lay the fabric right side up and fold the hemmed ends inward, along the marked fold lines. The hemmed edges should overlap about 10½ inches (27 cm). Pin raw edges and stitch ¾ inch (1.9 cm) from the edges, reinforcing the ends of overlaps by backstitching. Turn right side out. To prevent the stitches from catching on the backside of the case, insert a piece of cardboard in the pillowcase prior to stitching. With sewing thread, stitch the crocheted top to the pillow. Remove the cardboard and insert pillow form.

**ABOUT THE DESIGNER.** *Judy Kettner was the project coordinator for PieceWork magazine in 1999.*

## Materials

Dale of Norway Falk, 100% wool yarn, 116 yards (106.1 m)/50 gram (1.8 oz) ball, 1 ball each of #5036 Purple (Color 1), #5563 Navy (Color 2), #4227 Cranberry (Color 3), and #7053 Bottle Green (Color 4)

Crochet hook, steel, size 0 (2.25 mm)

John James Needles, between size 5 and tapestry size 26

Sewing thread to match outside edge of granny squares

Fabric, cotton velveteen, black, 1½ yards (1.4 m) of 45-inch (114.3-cm) fabric

Fairfield pillow form, 18-inch (45.7-cm) square

Yellow fabric marking pencil

Finished size: Each square, 4½ x 4½ inches (11.4 x 11.4 cm); finished pillow, 18 x 18 inches (45.7 x 45.7 cm) and consists of 4 rows of 4 squares each

Gauge: 1 square = 4½ inches (11.4 cm)

See pages 133–138 for Techniques and Abbreviations



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# \* Billy Monday: Lace Maker, \* His Life Story

CLARA WELLS

In the tradition of uplifting human-interest stories comes that of a football player seriously injured during a college game, who wasn't satisfied with sitting passively in his wheelchair for the rest of his life. To emphasize his optimism and determination, the author chose to call him "Billy Monday," echoing the name of the baseball player and later popular evangelist Billy Sunday (William Ashley Sunday, 1862–1935). The following story appeared in the February 1914 issue of *The Modern Priscilla*. —Editor

Not every past hero of the "Diamond" or "Gridiron" makes a Billy Sunday. Too often the man farthest down in the pile of "rooters" for the football is not given a "square deal" and is left on the field maimed for life.

Such was the case of the hero of a college football team after coming up to the surface of the struggling over-ambitious boys of the gridiron, who almost crushed the life out of him. As a result, heart trouble and the invalid chair have been his fate, instead of the world-wide renown of Billy Sunday, the greatest of ex-ball-players and soul-winners. . . . As a disguise we will call this unknown hero of the invalid chair Billy Monday. It would be "Blue Monday" for the average saint or sinner who, as a bread-winner for a wife and babies, must be destined for life to the wheelchair. Not so for Billy Monday. He is as optimistic as Billy Sunday . . . and meets the "foul balls" of life with equal courage and zeal. Instead of asking for charity, he asks only for work . . . for the energetic mind which refuses to rest though the body be racked with pain. . . .

His first venture was knitting jabots, shopping-bags, etc., for his girl classmates, and later lace bedspreads for his boy chums, who bought them instead of flowers and bonbons



for the girl who had become "all the world" to them. Thus he could clear about \$2 a day when able to be in his wheelchair all day. His first attempt at a lace bedspread he offered for \$40, although he later sold similar ones for \$60.

When the bead and seed hand-bags came into vogue, Billy reaped, and is still reaping, a golden harvest from the prosaic seeds of cucumber and pumpkin. These seeds he dyes to match my lady's gown. . . . For the rich black gown he uses the jet black watermelon seeds strung with gold beads.

It was left, however, to his little wife to devise something new . . . As an annex to Billy's knitting and seed shop, she devised the Method shop. "For," said she, "while every one has ideas, and every household paper contains every new and old money-making scheme under the sun, the average housekeeper has no method for working out these schemes after the paper is laid on the shelf."

So while Billy strings seeds and beads, Kittie, his wife, strings ideas, new and old, into practical, modern working methods. She tests recipes for inexperienced housekeepers; she tries out schemes for home decoration, and home money-making in any way. . . .

---

*This photograph of Billy Monday and his family appeared along with the article in the February 1914 issue of The Modern Priscilla. The caption read: "A recent picture of 'Billy Monday' and his family."*

Being an ex-stenographer, she furnishes ideas or methods to prospective office girls, or tutors those who desire only to learn a few tricks of the trade for home use. This cooperative Home shop also gives lessons in crochet-work, and the making of seed hand-bags, seed doilies, etc. Furnishing a tiny sample of their work as a bait to prospective buyers brings in many orders for work through the mails, and their mail-order business is now larger than their local trade. . . .

[I]f [Billy Monday] and his wife can save struggling humanity in the present from worrying their weary brains for methods of making money as a side issue of the home, they are heroes of a prosaic fashion. And if an invalid, with a brave little wife . . . can make, not only pin-money, but bread and meat money as well, “by keepin’ at their knittin’ ” and Method shop, any man or woman can make good money in their spare moments for the luxuries of life. ❁

## *A Billy Monday Doily*



*A pinwheel center adds grace and movement to this delicate doily. The original, crocheted by Billy Monday, appeared in the February 1914 issue of The Modern Priscilla. Photograph by Joe Coca.*

The pattern for this elegant doily crocheted by Billy Monday accompanied the article about him in the February 1914 issue of *The Modern Priscilla* magazine. Sylvia Landman revised the design and Dixie Falls crocheted the doily.

If you haven't crocheted with fine thread before, you'll find this an excellent introduction because the delicate design uses only simple crochet stitches and techniques. Use the finished doily as a centerpiece, to protect a table-top, enhance a favorite potted plant, or decorate a shelf.

## Materials

DMC Cordonnet Special, 100% cotton thread, size 50, 268 yards (245.1 m)/20 gram (0.70 oz) ball, 1 of ball Ecru  
Crochet hook, steel, size 11 (1.05 mm)  
Tapestry needle  
Spray starch

Finished size: About 9¼ inches (23 cm) in diameter  
Gauge: Gauge is not critical for this project

See pages 133–138 for Techniques and Abbreviations

## Special Stitch

Picot (p): Ch 5, sl st into 5th ch from hook

## Instructions

*Note:* See Special Stitch in the Materials box.

### Doily

Ch 7, join into ring with sl st.

*Rnd 1:* 12 sc into center ring, join with sl st to 1st sc.

*Rnd 2:* Ch 3, 1 dc into same st as sl st, 2 dc in each sc of prev rnd, join with sl st into top of beg ch 3—24 dc, including ch 3.

*Rnd 3:* Ch 3, 1 dc into same st as sl st, dc in next 2 dc, \*ch 2, 2 dc in next dc, dc in next 2 dc; rep from \*, ending with ch 2. Join with sl st into top of beg ch—32 dc; 4 dc in each of 8 sections.

*Rnd 4:* Sl st into 1st dc, ch 3, dc in next 2 dc, \*3 dc in next sp, ch 2, sk 1st dc of next group, dc in next 3 dc; rep from \*, ending with ch 2, sl st into top of beg ch—48 dc; 6 dc in each section.

*Rnd 5:* Sl st into 1st dc, ch 3, dc in next 4 dc, \*3 dc in next sp, ch 2, sk 1st dc of next group, dc in next 5 dc; rep from \*, ending with ch 2, sl st into top of beg ch—64 dc; 8 in each section.

*Rnd 6:* Sl st into 1st dc, ch 3, dc in next 6 dc, \*3 dc in next sp, ch 2, sk 1st dc of next group, dc in next 7 dc; rep from

\*, ending with ch 2, sl st into top of beg ch—80 dc; 10 in each section.

*Rnd 7:* Sl st into 1st dc, ch 3, dc in next 8 dc, \*3 dc in next sp, ch 2, sk 1st dc of next group, dc in next 9 dc; rep from \*, ending with ch 2, sl st into top of beg ch—96 dc; 12 in each section.

*Rnd 8:* Sl st into 1st dc, ch 3, dc in next 3 dc, ch 2, sk next dc, dc in next 6 dc, 3 dc in next sp, \*ch 2, sk 1 dc, dc in next 4 dc, ch 2, sk 1 dc, dc in next 6 dc, 3 dc in next sp; rep from \*, ending with ch 2, sl st into top of beg ch—13 dc and 2 sps in each section.

*Rnd 9:* Sl st into 1st dc, ch 3, dc in 2 dc, 3 dc in next sp, ch 2, sk 1 dc, dc in next 8 dc, 3 dc in next sp, \*ch 2, sk 1 dc, dc in next 3 dc, 3 dc in next sp, ch 2, sk 1 dc, dc in next 8 dc, 3 dc in next sp; rep from \*, ending with ch 2, sl st into top of beg ch—17 dc and 2 sps in each section.

*Rnd 10:* Sl st into 1st dc, ch 3, dc in next 4 dc, 3 dc in next sp, ch 2, sk 1 dc, dc in next 10 dc, 3 dc in next sp, \*ch 2, sk 1 dc, dc in next 5 dc, 3 dc in next sp, ch 2, sk 1 dc, dc in next 10 dc, 3 dc in next sp; rep from \*, ending with ch 2, join with sl st into top of beg ch—21 dc and 2 sps in each section.

*Rnd 11:* Sl st to 2nd dc, ch 3, dc in next 5 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, ch 2, sk 2 dc, \*dc in next 5 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, ch 2, sk 2 dc; rep from \*, ending with ch 2, join with sl st into top of beg ch—21 dc and 3 sp in each section.

*Rnd 12:* Sl st to 2nd dc, ch 3, dc in next 6 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 2 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 2 dc in sp, \*ch 2, sk 2 dc, dc in next 7 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 2 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 2 dc in next sp; rep from \*, ending with ch 2, join with sl st into top of beg ch.

*Rnd 13:* Sl st to 2nd dc, ch 3, dc in next 6 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 2 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 2 dc in next sp, \*ch 2, sk 2 dc, dc in next 7 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 2 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 2 dc in next sp; rep from \*, ending with ch 2, join with sl st into top of beg ch.

*Rnd 14:* Sl st to 2nd dc, ch 3, dc in next 6 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 2 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 3 dc in next sp, \*ch 2, sk 2 dc, dc in next 7 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 2 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 3 dc in next

sp; rep from \*, ending with ch 2, join with sl st into top of beg ch.

*Rnd 15:* Sl st to 2nd dc, ch 3, dc in next 3 dc, ch 2, sk 2 dc, dc in next 2 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 3 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 7 dc, 3 dc in next sp, \*ch 2, sk 2 dc, dc in next 4 dc, ch 2, sk 2 dc, dc in next 2 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 3 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 7 dc, 3 dc in next sp; rep from \*, ending with ch 2, join with sl st into top of beg ch.

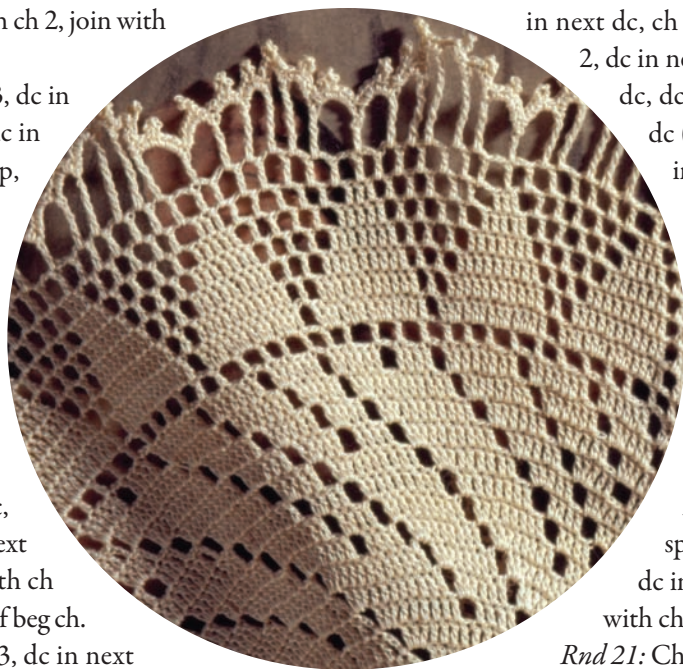
*Rnd 16:* Sl st to 2nd dc, ch 3, dc in next dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 3 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 8 dc, 3 dc in next sp, \*ch 2, sk 2 dc, dc in next 2 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 3 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 8 dc, 3 dc in next sp; rep from \*, ending with ch 2, join with sl st into top of beg ch.

*Rnd 17:* Sl st to 2nd dc, ch 3, dc in next 2 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 5 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 9 dc, 3 dc in next sp, \*ch 2, sk 2 dc, dc in next 3 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 5 dc, 3 dc in next sp, ch 2, sk 2 dc, dc in next 9 dc, 3 dc in next sp; rep from \*, ending with ch 2, join with sl st into top of beg ch.

*Rnd 18:* Sl st to 2nd dc, ch 3, dc in next 3 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 5 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, ch 2, sk 2 dc, dc in next 4 dc, 2 dc in next sp, \*ch 2, sk 2 dc, dc in next 4 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 5 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 6 dc, 2 dc in next sp, ch 2, sk 2 dc, dc in next 4 dc, ch 2, sk 2 dc, dc in next 4 dc, 2 dc in next sp; rep from \*, ending with ch 2, join with sl st into top of beg ch.

Begin triangle pattern,

*Rnd 19:* Ch 5, sk 1 dc, dc in next dc, ch 2, sk 2 dc, dc in next dc, ch 2, dc in next dc (sp over sp), ch 2, \*sk 2 dc, dc in next dc, ch 2, sk 2 dc, dc in next dc, ch 2, dc in next dc (sp over sp), ch 2, sk 1 dc, dc in next dc, ch 2, sk 2 dc, dc



in next dc, ch 2, sk 1 dc, dc in next dc, ch 2, dc in next dc (sp over sp), ch 2, sk 2 dc, dc in next dc, ch 2, dc in next dc (sp over sp), ch 2, sk 1 dc, dc in next dc, ch 2, sk 2 dc, dc in next dc, ch 2, dc in next dc (sp over sp), ch 2, sk 1 dc, dc in next dc, ch 2, sk 2 dc, dc in next dc, ch 2, dc in next dc (sp over sp), ch 2; rep from \*, ending with ch 2, join with sl st to 3rd ch of beg ch 5—120 ch-2 sps.

*Rnd 20:* Ch 3, \*(2 dc in next sp, dc in next dc) 4 times, ch 2, dc in next dc; rep from \*, ending with ch 2, sl st into top of beg ch.

*Rnd 21:* Ch 3, sk 1 dc, dc into next 10 dc, ch 2, dc into next ch-2 sp, \*ch 2, sk 1 dc, dc into next 11 dc, ch 2, dc into next ch-2 sp, rep from \*, ending with ch 2, join with sl st into top of beg ch.

*Rnds 22–25:* Work 4 more rnds as for Rnd 21, skipping 1 dc on each side of the triangle of double crochets and adding 1 ch-2 sp between triangles. Always work a dc into each ch-2 sp of the prev rnd.

*Rnd 26:* Sl st to 1st dc of prev rnd, ch 5, \*(1 dc into next sp, ch 2) 6 times, dc in middle dc of 3-dc group of prev rnd, ch 2; rep from \*, join with sl st in 3rd ch of beg ch 5.

*Rnd 27:* Ch 1, sc in same joining st, \*ch 5 (work all chains tightly), sk 1 sp, 1 tr in next sp, ch 4, 1 dtr in next sp, ch 4, 1 ttr in next sp, ch 4, 1 dtr in next sp, ch 4, 1 tr in next sp, ch 5, sk 1 sp, dc in next dc; rep from \*, end with sl st in 1st ch of beg ch 5.

*Rnd 28:* \*(4 sc, p, 2 sc) in next ch-5 sp, ch 1, (2 sc, p, 2 sc) in each ch-4 sp, ch 1, (2 sc, p, 4 sc) in next ch-5 sp, 1 sc in next dc; rep from \* around, cut the thread, leaving a 4-inch (10.2-cm) tail, and fasten off.

### Finishing

With the tapestry needle, darn the loose ends through the last or 1st row of single crochet for ½ inch (1.3 cm). Trim the ends close to the work. Place the finished doily facedown on a terry towel. Pat the doily into shape with your hands and pull the points into place. Spray with spray starch and press with a steam iron set at “cotton.” Place the iron on a section of the doily, lift it straight up, and place the iron on another section until the entire piece has been pressed; do not move the iron on the doily.

# Point D'Eglantier Collar

NICOLE H. SCALESSA

Crocheted collars, worked in fine cotton thread, often imitated the European laces that middle-class women admired but could not afford. Belgian laces, such as D'Eglantier and Brussels, were popular for adapting to crochet. Collars were fastened around dress necklines with invisible stitches of cotton thread that could be removed easily. This pattern originally appeared in the June 1854 issue of *Frank Leslie's Gazette of Fashion*.

## Instructions

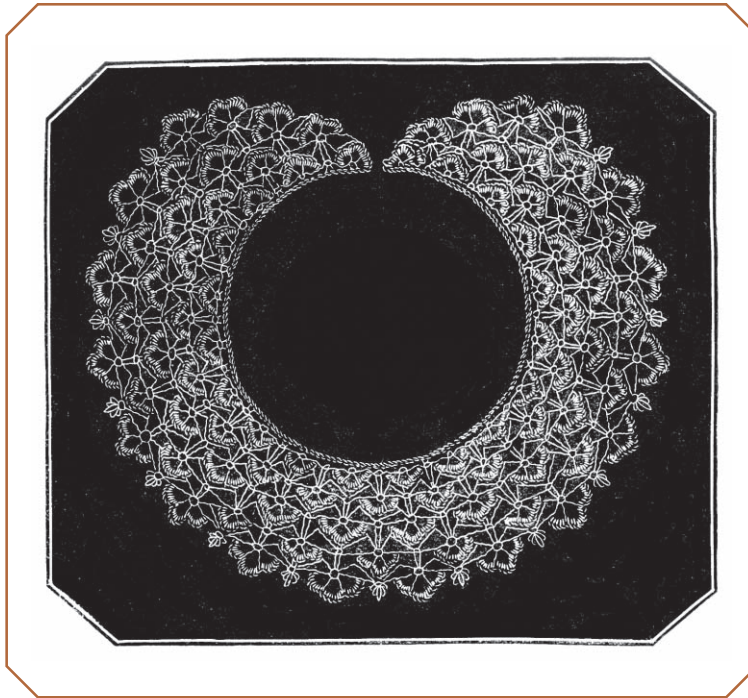
*Note:* See Special Stitch in the Materials box.

## Collar

Foundation Chain:  
Ch 244.

*Row 1:* Sc in 3rd ch from hook, (ch 2, sk 1 st, sc in next 13 sts) 17 times, ch 2, sk 1 st, sc in last 2 sts, ch 1, turn—18 ch-2 sps.

*Row 2:* Work Row 1 of special st in next ch-2 sp, [ch 5, sk 5 sts, sc, ch 5, sk 1 st, sc, ch 5, sk



5 sts, work Row 1 of special st in next ch-2 sp] 17 times, ch 1, turn.

*Row 3:* [Work Row 2 of special st, (sc, ch 11, sc) in ch-5 lp] 17 times, work Row 2 of special st, sc in last st, ch 1, turn.

*Row 4:* Sl st to 6th dc of 2nd petal—center of 3-petal grouping. Sc in next st, ch 7, sc in center of 3rd petal, ch 3, [work Row 1 of special st in ch-11 lp, ch 3, sc in center of next petal, ch 7,

(sc, ch 3, sc) in center of next petal, ch 7, sc in center of next petal, ch 3] 16 times, work Row 1 of special st in last ch-11 lp, ch 3, sc in center of next shell, ch 7, sc in center of next shell, turn.

*Row 5:* Sl st in next 4 chains, [work Row 2 of special st, sc in next ch-7 sp, ch 3, (sc, ch 11, sc) in ch-3 lp, ch 3, sc in next ch-7 sp] 16 times, work Row 2 of patt st, sc in next ch-7 sp, turn.

*Rows 6–10:* Cont in established patt, rep Rows 4 and 5 twice and Row 4 once again, working 1 less patt rep on every other row.

*Row 11:* Sl st in next 4 chains, [work Row 2 of special st, sc in next ch-7 sp, ch 3, (sc, ch 5, sc, ch 7, sc, ch 9, sc, ch 7, sc, ch

## Materials

DMC Cebelia Crochet Cotton, 100% cotton thread, size 30, 563 yards (514.8 m)/50 gram (1.8 oz) ball, 1 ball of White Crochet hook, steel, size 10 (1 mm) or size needed to obtain gauge

Finished size: Foundation chain, 17 inches (43.2 cm); each three-petal grouping,  $\frac{3}{4}$  inch (1.9 cm); finished length of neckline, 18½ inches (47.0 cm)

Gauge: 13 sc = 1 inch (2.5 cm)

See pages 133–138 for Techniques and Abbreviations

## Special Stitch

Three-Petal Grouping

*Row 1:* Sc, ch 9, sc, ch 11, sc, ch 9, sc.

*Row 2:* (Dc 10 times, sc) in ch-9 lp, (sc, dc 11 times, sc) in ch-11 lp, (sc, dc 10 times) in ch-9 lp.

ABOVE: Engraving of the collar from the June 1854 edition of *Frank Leslie's Gazette of Fashion*. Photograph courtesy of The Library Company of Philadelphia.



5, sc) in ch-3 lp, ch 3, sc in next ch-7 sp] 13 times, work Row 2 of special st, sc in next ch-7 sp. Cut thread, pull through lp. Weave in all ends.

### Finishing

Rinse collar in cold water, and wring out excess water. On a clean piece of cardboard or an ironing board, shape the wet collar, pressing lightly with fingertips. Affix in place with rust-proof pins and spray lightly with starch. Remove when completely dry.

*Although an imitated version of a pricey handmade Belgian lace, this stunning collar makes a statement of its own. The designer adapted the pattern originally featured in the June 1854 issue of Frank Leslie's Gazette of Fashion. Photograph by Joe Coca. Hexagonal pin cube courtesy of Loene McIntyre, Fort Collins, Colorado. Crochet hook courtesy of the designer.*

## \* Nineteenth-Century Fashion: \* Lace Collars

N I C O L E H . S C A L E S S A

Beginning in 1829, housekeeping guides by American authors such as Lydia Maria Francis Child (1802–1880), Catherine E. Beecher (1800–1878), and Beecher’s sister-in-law Eunice White Bullard (Mrs. Henry Ward) Beecher (1812–1897) promoted the notion that “frugal housewives” could economically maintain a fashionable wardrobe with laces of their own creation. Designers adapted popular European lace styles to crochet patterns, borrowing the continuous line of buttonhole stitches of Brussels lace, the heavy guipure bars of Honiton lace, and the open netting of Valenciennes.

In the mid-1840s, when collars became fashionable, a round neckline was the most popular. Collars were narrow and fit tightly; the ends met in front and were fastened by a brooch or silk ribbon. The *Ladies' Crochet Manual* (1849) presents some of the earliest American patterns featuring this collar style. During the 1850s, collars as wide as 3 inches (7.5 cm) were worn flat on the shoulders with the ends no longer meeting at the throat. Other styles carried

over from the preceding decade included neck ribbons and the “Jenny Lind–style” standing band with frills and lace edging. By the 1860s, collars were again narrowing. Upright or pointed collars embellished the plain linen neckbands of day dresses. The last quarter of the century brought a sleeker look to women’s fashion as bustles replaced hoop-skirts. Cravats and fichus (light scarves) were worn with ornate collars. By the 1880s, stiff, moderately high collars



*Photograph of the Smith family. The children's velvet frocks are embellished with Irish crochet collars. The woman seated far right is wearing a lace chemisette. The woman standing is wearing a pineapple-style crocheted chemisette with matching collar and neckband. 1892. Collection of The Library Company of Philadelphia. (1892.8.3).*



*Photograph of an unidentified woman. She is wearing a crocheted collar. Photographer unknown. Mid- to late nineteenth century. Collection of The Library Company of Philadelphia. (P.9427.5).*

revealed a narrow, understated band of white linen or lace. Another collar style was an adaptation of the chemisette, short in back with a square bodice of lace in front that was belted at the waist.

Primarily white to withstand frequent bleaching and starching, collars were worked in crochet, knitting, tating, needle lace, and whitework. Domestic advisers recommended changing collars daily. An 1858 issue of *Godey's Lady's Book* offered these washing instructions: "Cover a glass bottle with calico or linen, and then tack the lace smoothly upon it, rub it with soap and cover it with calico.

Boil it for twenty minutes in soft water; let all dry together, and the lace will be found ready for use."

Black laces, no longer restricted to mourning dress, became increasingly popular for daily use. In 1877, *Demorest's Monthly Magazine* suggested these "safe" methods of washing black laces: "[C]arefully sponge the lace with gin or, if preferred, with green tea, and wind it round and round a bottle to dry; for, if touched with an iron, it would become glossy and have a flat appearance. . . ." A second method involved dipping the lace up and down in bran mixed with boiling water. A third involved dipping it in cold milk.

By the 1850s, the availability of inexpensive cotton threads helped foster making laces at home. Evan's, Marsland's, Raworth's, Clark's, and J & P Coats are brands commonly mentioned in midcentury patterns. Thread weights ranged from very fine to coarse; numbers designated thread sizes: typically, the smaller the number, the heavier the weight. Crochet cotton was available in weights numbered between 1 and 150.

Colored threads of French manufacture were available in scarlet, rose, greens, browns, lilacs, blues, and black. In



CLOCKWISE FROM UPPER LEFT: *Patterns for Crochet Work, Original and Selected, By a Lady* (Philadelphia: Hyman L. Lipman, circa 1846); *A Winter Gift for Ladies* (Philadelphia: G. B. Zieber and Co., 1848); *The Ladies' Hand-book of Knitting, Netting, and Crochet* (New York: J. S. Redfield, 1844). BELOW: *Crochet Sampler* (New York: George S. Appleton, 1849). Collection of The Library Company of Philadelphia. Designed to slip into a pocket or workbasket, these popular pattern books combined convenience with a large variety of fashionable patterns.

1857, *Godey's* noted that only scarlet, rose, and black washed well. But the advent of synthetic dyes in 1856 enabled the production of colorfast threads. Popular ecru was often made at home by dipping white thread in strong coffee or tea.

The latest collar and cuff styles appeared in *Godey's Lady's Book* and *Frank Leslie's Gazette of Fashion*. These periodicals not only offered a glimpse of the popular but often expensive fashions, they also provided patterns so middle-class readers could emulate the styles. ❀

**ABOUT THE AUTHOR AND DESIGNER.** Nicole H. Scalessa is a needlework historian, instructor, designer, and author. Her book, *Historic Reflections in Crochet* (Philadelphia: Library Company of Philadelphia, 2001), was the culmination of years of research preparing her 2001 exhibition *The Hook and The Book: The Emergence of Crochet & Knitting in Early American Popular Culture, 1840–1876*, held at The Library Company of Philadelphia. She is currently information technology manager at The Library



Company of Philadelphia, an independent research library specializing in American history and culture from the seventeenth through the nineteenth centuries.

### Further Reading

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Note: Copies of the nineteenth-century books listed above are in the collection of The Library Company of Philadelphia.

# A Shell-Pattern Bonnet for Baby

MAGGIE PETSCH

Maggie Petsch discovered the turn-of-the-twentieth-century baby bonnet shown on page 50 in a consignment shop in 2003. The delicate shell-like pattern is a product of the roll stitch. The sweet reproduction bonnet will be perfect for any lucky baby.

## Instructions

*Note:* See Special Stitches in the Materials box.

### Upper Section

*Rnd 1:* (RS) Ch 8, join with sl st to form a ring, ch 1, 16 sc in ring, join with sl st in beg sc—16 sc.

*Rnd 2:* Ch 4; beg in same st as join, [roll st, ch 1] in each sc around, join with sl st in top of 1st roll st—16 roll sts.

*Rnd 3:* Sl st in next sp, ch 1, sc in same sp, ch 3, [sc in next sp, ch 3] around, join with sl st in beg sc—16 ch-3 sps.

*Rnd 4:* Sl st in 1st sp; beg in same sp, [roll st, ch 1] twice in each sp around, join with sl st in top of 1st roll st—32 roll sts.

*Rnd 5:* Rep Rnd 3—32 ch-3 sps.

*Rnd 6:* Sl st in 1st sp, ch 4, roll-st shell in same sp, [{ch 5, sk 2 sps, roll-st shell in next sp} 3 times, ch 5, sk 3 sps, roll-st shell in next sp] twice, ch 5, sk 2 sps, roll-st shell in next sp, ch 5, join with sl st in top of 1st roll st—10 roll-st shells.

*Rnd 7:* Sl st in next roll st and in roll-st shell sp, ch 4, roll-st shell in same sp, \*ch 4, [{roll st, ch 1} 7 times, roll st] in next roll-st shell sp, ch 4\*\*, shell in shell, rep from \* around, ending last rep at \*\*, join with sl st in top of 1st roll st—5 roll-st shells, five 8-roll groups.

*Rnd 8:* Sl st in next roll st and in roll-st shell sp, ch 4, roll-st shell in same sp, \*ch 4, sc in next ch-1 sp, [ch 3, sc in next ch-1 sp] 6 times, ch 4\*\*, shell in shell, rep from \* around ending last rep at \*\*, join with sl st in top of 1st roll st.

*Rnd 9:* Sl st in next roll st and in roll-st shell sp, ch 4, roll-st shell in same sp, \*ch 4, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] 5 times, ch 4\*\*, shell in shell, rep from \* around, ending last rep at \*\*, join with a sl st in top of 1st roll st.

*Rnd 10:* Sl st in next roll st and in roll-st shell sp, ch 4, [{2 roll st, ch 3} twice, 2 roll st] in same sp, \*ch 4, sc in next ch-3 sp [ch 3, sc in next ch-3 sp] 4 times, ch 4\*\*, [{2 roll st, ch 3} twice, 2 roll st] in next roll-st shell sp, rep from \* around ending last rep at \*\*, join with sl st in top of 1st roll st.

*Rnd 11:* Sl st in next roll st and in next ch-3 sp, ch 4, roll-st shell in same sp, \*ch 5, roll-st shell in next ch-3 sp, ch 4, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] 3 times, ch 4\*\*, roll-st shell in next ch-3 sp, rep from \* around, ending last rep at \*\*, join with sl st in top of 1st roll st.

*Rnd 12:* Sl st in next roll st and in next roll-st shell sp, ch 4, roll-st shell in same sp, \*ch 5, sc in next ch-5 sp, ch 5, shell in shell, ch 4, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] twice, ch 4\*\*, shell in shell, rep from \* around, ending last rep at \*\*, join with sl st in top of 1st roll st.

*Rnd 13:* Sl st in next roll st and in next roll-st shell sp, ch 4, roll-st shell in same sp, \*[ch 5, sc in next sp] twice, ch 5, shell in shell, ch 4, sc in next ch-3 sp, ch 3, sc in next ch-3 sp, ch 4\*\*, shell in shell, rep from \* around, ending last rep at \*\*, join with a sl st in top of 1st roll st.

*Rnd 14:* Sl st in next roll st and in next roll-st shell sp, ch 4, roll st shell in same sp, \*[ch 5, sc in next ch-5 sp] 3 times, ch 5, shell in shell, ch 1, tr in next ch-3 sp, ch 1\*\*, shell in

## Materials

DMC Cebelia Crochet Cotton, 100% cotton thread, size 20, 416 yards (380 m)/50 gram (1.8 oz) ball, 1 ball of Ecru  
Crochet hook, steel, size 8 (1.25 mm) or size needed to obtain gauge

Finished size: Baby, 6 to 12 months

Gauge: Rnds 1–3 = 1 $\frac{3}{8}$  inches (3.5 cm) in diameter

See pages 133–138 for Techniques and Abbreviations

## Special Stitches

**Roll Stitch:** Yo 10 times, insert hook in indicated st, yo, draw up a lp (12 lps on hook), yo, draw through 11 lps on hook, yo, draw through remaining 2 lps

**Roll-Stitch Shell:** [2 roll sts, ch 3, 2 roll sts] in indicated st or sp (the direction “roll-st shell in next roll-st shell sp” is written below as “shell in shell”)

**Picot (p):** Ch 3, sl st in 3rd ch from hook

**Picot Shell:** [{roll st, p} 7 times, roll st] in indicated sp



*Maggie Petsch's crocheted bonnet. The delicate shell-like pattern is a product of the roll stitch.* Photograph by Joe Coca. Bone crochet hook courtesy of Loene McIntyre, Fort Collins, Colorado.

shell, rep from \* around ending last rep at \*\*, join with sl st in top of 1st roll st.

*Rnd 15:* Sl st in next roll st and in next roll-st shell sp, ch 1, sc in same sp, \*[ch 6, sc in next ch-5 sp] 4 times\*\*, [ch 6, sc in next roll-st shell sp] twice, rep from \* around, ending

last rep at \*\*, ch 6, sc in next roll st shell sp, ch 6, join in beg sc, fasten off.

**Lower Section**

*Rnd 16:* With RS facing, sk 1st 3 ch-6 sps after joining, attach thread with sl st in next ch-6 sp, ch 4, roll-st shell



*The original turn-of-the-twentieth-century bonnet that Maggie Petsch found in a consignment shop is shown at left; the reproduction is shown at right. Photograph by Joe Coca.*

in same sp, [ch 6, sk next sp, roll-st shell in next ch-6 sp] 12 times, [ch 5, sc in next ch-6 sp] 5 times, ch 5, join in top of 1st roll st.

**Row 17:** Ch 5, shell in shell, \*ch 6, [{roll st, ch 1} 7 times, roll st] in next roll-st shell sp, ch 6, shell in shell, rep from \* 5 times, dtr in last roll st of last roll-st shell, fasten off.

**Row 18:** With RS facing, attach thread with sl st in top of 1st roll st of last row, ch 5, shell in shell, \*ch 6, sc in next ch-1 sp, [ch 3, sc in next ch-1 sp] 6 times, ch 6, shell in shell, rep from \* across, dtr in last roll st of last roll-st shell, fasten off.

**Row 19:** With RS facing, attach thread with sl st in top of 1st roll st of last row, ch 5, shell in shell, \*ch 6, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] 5 times, ch 6, shell in shell, rep from \* across, dtr in last roll st of last roll-st shell, fasten off.

**Row 20:** With RS facing, attach thread with sl st in top of 1st roll st of last row, ch 5, shell in shell, \*ch 6, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] 4 times, ch 6\*\*, [roll-st shell, ch 3, 2 roll sts] in next shell sp, rep from \* across to last roll-st shell, ending last rep at \*\*, roll-st shell in last roll-st shell sp, dtr in last roll st of last roll-st shell, fasten off.

**Row 21:** With RS facing, attach thread with sl st in top of 1st roll st of last row, ch 5, shell in shell, \*ch 6, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] 3 times, ch 6, sk ch-6 sp\*\*, roll-st shell in next ch-3 sp, ch 5, roll-st shell in next ch-3 sp, rep from \* across, ending last rep at \*\*, shell in shell, dtr in last roll st of last roll-st shell, fasten off.

**Row 22:** With RS facing, attach thread with sl st in top of 1st roll st of last row, ch 5, shell in shell, \*ch 6, sc in next ch-3 sp, [ch 3, sc in next ch-3 sp] twice, ch 6, shell in shell\*\*, ch 5, sc in next ch-5 sp, ch 5, shell in shell, rep from \* across, ending last rep at \*\*, dtr in last roll st of last roll-st shell, fasten off.

**Row 23:** With RS facing, attach thread with sl st in top of 1st roll st of last row, ch 5, shell in shell, \*ch 6, sc in next ch-3 sp, ch 3, sc in next ch-3 sp, ch 6, shell in shell\*\*, [ch 5, sc in next ch-5 sp] twice, ch 5, shell in shell, rep from \* across, ending last rep at \*\*, dtr in last roll st of last roll-st shell, fasten off.

**Row 24:** With RS facing, attach thread with sl st in top of 1st roll st of last row, ch 5, shell in shell, \*ch 1, tr in next ch-3 sp, ch 1, shell in shell\*\*, [ch 5, sc in next ch-5 sp] 3 times, ch 5, shell in shell, rep from \* across, ending last rep at \*\*, ch 2, dc in last roll st of last roll-st shell to form last ch-5 sp; do not fasten off, do not turn.

### Border

**Rnd 1:** Ch 1, sc in sp just formed, [ch 5, sc over end st of next row] 7 times; working across back neck, [ch 5, sc in next sp] 6 times, [ch 5, sc over end sp of next row] 8 times; working across top of brim, \*ch 5, sc in next roll-st shell sp, ch 5, sc in next tr, ch 5, sc in next roll-st shell sp\*\*, [ch 5, sc in next ch-5 sp] 4 times, rep from \* across top of brim, ending last rep at \*\*, ch 2, dc in beg sc to form last ch-5 sp—60 ch-5 sps.

**Rnd 2:** Ch 1, sc in sp just formed, \*picot shell in next sp, sk next sp\*\*, sc in next sp, rep from \* around, ending at \*\*, join in beg sc, fasten off.

**ABOUT THE DESIGNER.** *The late Maggie Petsch was a wildlife photo-journalist and a crochet designer, pattern editor, and historian.*

# A Scalloped Curtain Edging

This sturdy but graceful scalloped edging is among the sixty-nine crocheted samples that Anna Margaretha Rasmus recorded on her long silk ribbon roll shown on page 53 (top row, third from the right). We've applied the edging to a valance curtain, but it would be equally at home trimming table and bed linens.

## Instructions

### Edging

Ch 10.

*Row 1:* (3 dc, ch 2, 3 dc) in 4th ch from hook, ch 5, (3 dc, ch 2, 3 dc) in last ch from hook, \*ch 3, turn. On subsequent repeats of Row 1, work into ch-2 sps of prev row instead of the foundation ch.

*Row 2:* 3 dc, ch 2, 3 dc in ch-2 sp, ch 5, 3 dc, ch 2, 3 dc in next ch-2 sp, \*ch 3, turn.

*Row 3:* (3 dc, ch 2, 3 dc) in ch-2 sp, ch 2, sc over ch 5 of prev row into 3rd ch of ch 5 in Row 1, ch 2, (3 dc, ch 2, 3 dc) in next ch-2 sp, \*ch 3, turn.

These 3 rows form the heading. Cont to rep these rows in sequence as you work the wheel portion of the edging as foll,

*Row 4:* Work heading.

*Row 5:* Work heading to \*, ch 11, sl st in 7th ch from hook to form a ring, ch 8, sk nearest ch-3 sp on side of heading and sc in next ch-3 sp, ch 3 (counts as 1 dc), turn, 15 dc, hdc over ch 8, sc in ring, \*\*turn, ch 8, dc in 7th dc of prev 16 dc, (ch 2, sk 1 dc, dc in next dc) 3 times, ch 5, turn, dc in next dc, (ch 2, dc in next dc) twice, 15 dc, hdc over ch 8, sc in ring; rep from \*\* 6 times, hdc, 6 dc over 1st 4 chains of beg ch 11.

*Row 6:* Work heading.

*Row 7:* Work heading to \*, ch 1, sc in 8th dc of last spoke of wheel, ch 1, turn.

*Row 8:* Work heading.

*Row 9:* Work heading to \*, ch 1, sc in last dc of last spoke of wheel, ch 1, turn.



*A graceful frame for any window, this crocheted-lace edging uses only a few basic stitches.*  
Photograph by Joe Coca.

## Materials

Presencia Fincrochet, 100% cotton thread, size 30, 595 meters (650.7 yards)/50 gram (1.8 oz) ball, 1 ball of #3299 Very Light Blue

Crochet hook, steel, size 12 (1 mm)

Valance curtain, hemmed and finished

Sewing thread to match crochet thread

Finished size: 3½ inches (8.9 cm) wide

Gauge: Gauge is not critical for this project

See pages 133–138 for Techniques and Abbreviations

*Rows 10–14:* Work heading.

*Row 15:* Work heading to \*, ch 11, sl st in 7th ch from hook to form a ring, ch 8, sk nearest ch-3 sp on side of heading and sc in next ch-3 sp, ch 3 (counts as 1 dc), turn, 15 dc, hdc over ch 8, sc in ring, \*\*turn, ch 8, dc in 7th dc of prev

16 dc, (ch 2, sk 1 dc, dc in next dc) 3 times, ch 2, sl st in turning ch 5 at tip of last spoke of prev wheel, ch 2, turn, dc in next dc, (ch 2, dc in next dc) twice, 15 dc, hdc over ch 8, sc in ring; rep from \*\* once, joining tip of spoke in tip of 2nd-to-last spoke of prev wheel, \*\*\*turn, ch 8, dc in 7th dc of prev 16 dc, (ch 2, sk 1 dc, dc in next dc) 3 times, ch 5, turn, dc in next dc, (ch 2, dc in next dc) twice, 15 dc, hdc over ch 8, sc in ring; rep from \*\*\* 5 times, hdc, 6 dc over 1st 4 chains of beg ch 11.

Rep Rows 6–15, finishing on Row 10 when the length of the edging equals the length of the curtain valance. Fasten off.

### Finishing

Darn in thread tails. Lay the edging flat and straight on an ironing board to match the length of the valance. Press the edging thoroughly. Sl st the edging to the lower edge of the valance by the ch-3 lps along the straight edge of the heading.

# \* Memories of \* Anna Rasmus Holsten

FLORENCE HOLSTEN GRIMM



**M**y mother, Anna Margaretha Rasmus, was born October 5, 1904, in Hanerau, Schleswig-Holstein, North Germany. During World War I and after, life was hard; her family mended, patched, and recycled old clothing and raveled worn knitted garments to make new ones. Down the street lived a dressmaker who taught young girls how to sew. Mother worked for her in return for instruction. Out of small scraps, she made clothes for her doll.

In school, Mother was taught mending, embroidery, knitting, and crochet. Her skills helped her find employment with a wealthy family in Hamburg, serving meals,

Miss Henny, a dressmaker, taught Mother to sew chiffon, silks, and velvets. Mrs. Vogely, who worked for dress designers on Manhattan's Seventh Avenue, brought

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**Mother's skills gave our family additional income  
and also enriched our lives.**

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dressing the children, and keeping clothing and table linens mended. Monograms were stitched on everything. Tablecloths had crocheted-lace corners and inserts. Mother was a fast learner and had only to see something once to copy it. She was often accused of “stealing with her eyes.”

In Hamburg, my mother heard that a visiting American family was looking for a young woman to return with them as their cook. She met them and made a good impression. She arrived in New York City in July 1925. On her days off, she would walk along Fifth Avenue, “stealing ideas with her eyes.”

In 1929, Mother married August Holsten, a German immigrant from Westfalen. She became busy making her own monogrammed tablecloths and yards of filet-crochet trimmings for the shelves of the couple's glass-doored kitchen cupboards.

Mother bundles of scrap wool jersey, crepe, and lamé. She soon became a private dressmaker for three spinster sisters.

The silk ribbon roll shown here, 5 inches (12.7 cm) wide and 91 inches long (231.1 cm), belonged to Mother. Sixty-nine crochet samples are tacked to it. Mother always kept a crochet hook and yarn in her handbag, so she could copy a design from someone while visiting. I recognize many patterns, such as the picot edging of a tablecloth we used. Mother's skills gave our family additional income and also enriched our lives. ❁

**ABOUT THE AUTHOR.** *Since childhood, Florence Holsten Grimm of Amsterdam, New York, has kept busy sewing and knitting. Currently, she creates costumes for local theater groups and has joined the sock-knitting craze. Following her mother's example, she continues to refine her skills.*



OPPOSITE: *Anna Rasmus, age twenty-four, returning to her native Germany for a visit.* Photograph courtesy of the author.

ABOVE: *Anna Margaretha Rasmus's silk ribbon roll, which is almost 8 feet (2 m) long, contains dozens of crocheted samples, about ten to fourteen per foot (0.30 m).* Photograph courtesy of the author.

# Picture-Perfect Lace

JACKIE CHAMBERS

Among the highlights of my childhood memories are the summer weeks spent with my grandparents in Minnesota. One of my favorite activities was playing in the attic. That attic held, at least for an imaginative eleven-year-old, the grandest treasures of the family. A threadbare velvet-covered photo album I found there eventually led me, nearly twenty years later, to this project.

As I took my find downstairs to ask about it, a single photograph fell from the album. It showed two children: a little boy in an uncomfortable-looking suit and starched shirt standing next to a robust infant sitting in a wicker chair. Gramma said the album belonged to Grampa's family. The little boy was Grampa's older brother Hank, and the sweet baby in a lacy white dress was my grandfather Walt.

The album and picture went back into the attic, and I didn't think about them again until my grandparents decided to move to an apartment. When my mother went to Minnesota to help prepare for the move, I asked her to look for that album. She never found it, but she came home with a box of family photographs. While we were looking over the old pictures, she offered to give me duplicates. One of the pictures was a surprisingly familiar image of two little boys. Once again, I smiled over little Walt's round, pale eyes and wispy hair. This time, though, something different absorbed my attention. I had, in the intervening years, become an avid crocheter, and the wide crocheted-lace border on Grampa's baby dress fascinated me. The image was clear enough for me to make out the arrangement of blocks, mesh, and lacet stitches. I made lace from that pattern to trim a new dress for a porcelain baby doll my mother had made for me when I was a child.



*The designer's grandfather, Walt Vogt, with his older brother Hank. Walt is wearing the dress with a crochet-lace edging that inspired this project. Circa 1905. Photograph courtesy of the designer.*

When I again visited Minnesota, I spoke with my Aunt Leila, widow of Grampa's younger brother Lester, who thought she recognized the description of the dress in the baby picture. She showed us two framed family pictures. Each photograph shows the entire family in their best clothes, posing in front of their farmhouse. In each, the current baby of the family wears the dress. Grampa's delicate dress was clearly a treasured item brought out for each baby's best picture. Sadly, no one in the family seems to know what became of the dress. Perhaps someday a little girl will find it in someone's attic.

## Instructions

*Set-Up Row:* Ch 72.

*Row 1:* Dc in 4th ch from hook, 5 dc, [ch 3, sk 2, sc in next ch, ch 3, sk 2, dc in next ch—lacet st made] 3 times, 6 dc, [ch 1, sk 1, dc in next ch] 9 times, 6 dc, [lacet st] 2 times, 3 dc, ch 3, turn.

*Row 2:* 3 dc, [ch 5, dc in next dc] 2 times, 6 dc, [ch 1, sk 1, dc in next ch] 9 times, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, ch 8, turn.

*Row 3:* Dc in 4th ch from hook, 6 dc, [lacet st] 3 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [lacet st] 3 times, 3 dc, ch 3, turn.

*Row 4:* 3 dc, [ch 5, dc in next dc] 3 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [ch 5, dc in next dc] 3 times,



*The designer re-created the dress and its crochet-lace edging worn by her grandfather when he was a baby. Photograph by Joe Coca.*

## Materials

DMC Cordonnet Special, 100% cotton thread, size 70, 324 yards (296.3 m)/ball, 2 balls of Ecrú  
Crochet hook, steel, size 13 (0.75 mm)

Finished size: 3¾ inches (9.5 cm) wide to tip and 2 inches (5.1 cm) long in 1 patt rep

Gauge: 100 sts and 2 patt reps = 4 inches (10.2 cm)

See pages 133–138 for Techniques and Abbreviations

6 dc, ch 8, turn.

Row 5: Dc in 4th ch from hook, 6 dc, [lacet st] 3 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [lacet st] 4 times, 3 dc, ch 3, turn.

Row 6: 3 dc, [ch 5, dc in next dc] 4 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, ch 8, turn.

Row 7: Dc in 4th ch from hook, 6 dc, [lacet st] 3 times, 6 dc, lacet st, 6 dc, [ch 1, sk 1, dc in next dc] 3 times, 6 dc, [lacet st] 2 times, 6 dc, [lacet st] 2 times, 3 dc, ch 3, turn.

Row 8: 3 dc, [ch 5, dc in next dc] 2 times, 6 dc, [ch 5, dc in next dc] 2 times, 6 dc, [ch 1, sk 1, dc in next dc] 3 times, 6 dc, ch 5, dc in next dc, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, ch 8, turn.

Row 9: Dc in 4th ch from hook, 6 dc, [lacet st] 3 times, 6 dc, [lacet st] 3 times, 6 dc, [lacet st] 2 times, [6 dc, lacet st] 2 times, 3 dc, ch 3, turn.

Row 10: 3 dc, [ch 5, dc in next dc, 6 dc] 2 times, [ch 5, dc in next dc] 2 times, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, turn.

Row 11: Sl st in next 5 dc, dc in next dc, 6 dc, [lacet st]

3 times, 6 dc, lacet st, 6 dc, [ch 1, sk 1, dc in next dc] 3 times, 6 dc, [lacet st] 2 times, 6 dc, [lacet st] 2 times, 3 dc, ch 3, turn.

Row 12: 3 dc, [ch 5, dc in next dc] 2 times, 6 dc, [ch 5, dc in next dc] 2 times, 6 dc, [ch 1, sk 1, dc in next dc] 3 times, 6 dc, ch 5, dc in next dc, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, turn.

Row 13: Sl st in next 5 dc, dc in next dc, 6 dc, [lacet st] 3 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [lacet st] 4 times, 3 dc, ch 3, turn.

Row 14: 3 dc, [ch 5, dc in next dc] 4 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, turn.

Row 15: Sl st in next 5 dc, dc in next dc, 6 dc, [lacet st] 3 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [lacet st] 3 times, 3 dc, ch 3, turn.

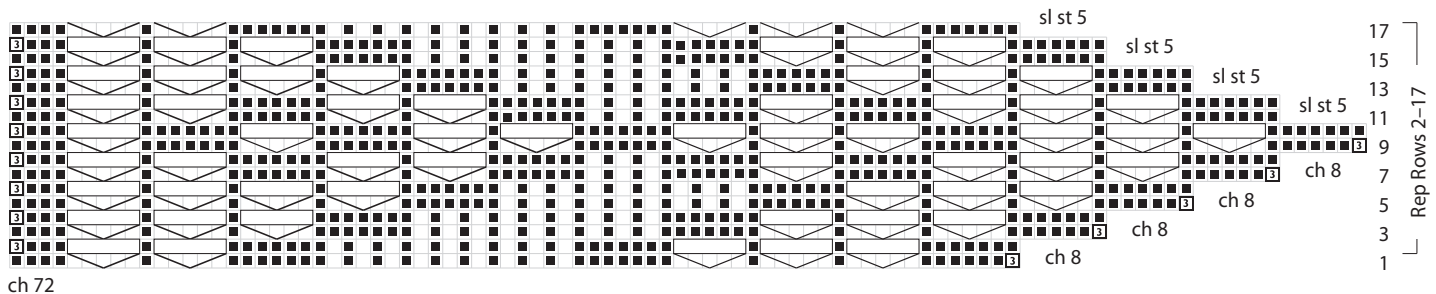
Row 16: 3 dc, [ch 5, dc in next dc] 3 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [ch 5, dc in next dc] 3 times, 6 dc, turn.

Row 17: Sl st in next 5 dc, dc in next dc, 6 dc, [lacet st] 3 times, 6 dc, [ch 1, sk 1, dc in next dc] 9 times, 6 dc, [lacet st] 2 times, 3 dc, ch 3, turn.

Rep Rows 2–17 for patt or foll chart until the desired length of lace is produced. If the lace is to be joined into a circle, end on Row 16. If the lace is to be used flat, end on Row 2. Fasten off.

**ABOUT THE DESIGNER.** Jackie Chambers inherited her love of needlework from her mother and grandmother, sharing family stories through stitches. Her writing on needlework history and needlework in literature has appeared in *PieceWork and Famine and Fashion: Needlewomen in the Nineteenth Century* edited by Beth Harris (Surrey, England: Ashgate Publishing, 2005). See her work combining crochet and metalwork at [www.sparrowstudiosjewelry.com](http://www.sparrowstudiosjewelry.com) and [www.sparrowstudios.etsy.com](http://www.sparrowstudios.etsy.com).

## Picture Perfect Edging



### SYMBOL KEY

□ ch 1, sk 1    ■ dc in next st    3 ch 3    √ ch 3, sk 2, sc in next st, ch 3    □ ch 5, dc in next dc

*Chart may be photocopied for personal use.*

# Ann Scott's Lace

The past, particularly in relation to her personal passion for crochet, fascinated Maggie Petsch. Her collection of crochet-related artifacts was a natural outgrowth of this fascination. The pieces were her textbooks and her road maps back to a time when crochet was in its Golden Age. The needlewomen of that time accomplished exquisite work without today's abundance of printed patterns for crochet. Crocheters filled this void by making their own stitch dictionaries—swatches of pattern stitches.

Over the years, Maggie Petsch amassed a fine collection of these swatches. Half of the mounted swatches were basted on homemade fabric pages; the others pinned into either cloth-covered cardboard books (also homemade) or purchased soft-covered notebooks.

Via computer, Maggie met Ann Scott, who shared a swatch with an especially interesting pattern. What makes this edging distinctive is the row of little raised shells that run across the center of each motif. Maggie combined the edging on the linen doily with an appliqué of a rose on a leafed stem she reproduced from a swatch she had found years earlier in another crocheter's ancient sewing basket. The result is a charming, delicate doily.

## Instructions

*Note:* See Special Stitches in the Materials box.

### Lace Edge

*Foundation Chain and Foundation*

*Rows:* Ch 12, open shell in 6th ch from hook, ch 5, sk 5 chains, (open shell, tr) in last ch, turn (foundation ch and 1st foundation row). Ch 4, open shell in open shell sp, ch 3, working over ch 5 directly below, sc in 3rd ch of ch-5 sp in foundation



*Maggie Petsch crocheted this charming edging and rose appliqué for an oval linen doily.* Photograph by Joe Coca. Interchangeable crochet hook set and Ann Scott's original swatch courtesy of Maggie Petsch. Antique thread box courtesy of Loene McIntyre, Fort Collins, Colorado.

ch, ch 3, open shell in next open shell sp, 12 dc in turning ch-5 sp, turn (2nd foundation row).

*Row 1:* Ch 3 (counts as 1st dc throughout), dc in each of next 11 dc, open shell in next open shell sp, ch 5, open shell in next open shell sp, tr in next ch-4 sp, turn (beg of 24-row pattern).

*Row 2:* Ch 4, open shell in open shell sp, ch 5, open shell in next open shell sp, ch 2, sc in 2nd dc of next 12-dc group, [ch 2, sk next dc, sc in next dc] 4 times, ch 2, sc in 3rd ch of turning ch-3, turn.

*Row 3:* Sl st in 1st ch-2 sp, ch 1; shell in same sp, shell in each of next 5 sps, ch 1, open shell in next open shell sp, ch 3; working over ch 5 directly below, sc in center ch of ch-5 sp on row before last, ch 3, open shell in next open shell sp, tr in ch-4 sp, turn.

*Row 4:* Ch 4, open shell in open shell sp, ch 5, open shell in next open shell sp, ch 1, sl st in next ch-1 sp; working behind shells of last row, [ch 2, sl st in next unworked sc of row before last] 6 times, turn.

*Row 5:* Ch 4 (counts as 1st dc, ch 1), [4 dc in next sp, ch 1] 6 times, open shell in next open shell sp, ch 5, open shell in next open shell sp, tr in next ch-4 sp, turn.

*Row 6:* Ch 4, open shell in open shell sp, ch 3; working over ch 5 directly below, sc in center ch of ch 5 of row before last, ch 3, open shell in next open shell sp, [ch 1, 4 dc in next sp] 6 times, ch 1, dc in ch-4 sp, turn.

*Row 7:* Sl st in ch-1 sp, ch 1, shell in same sp, shell in each of

next 6 sps, [ch 5, open shell in next open shell sp] twice, tr in ch-4 sp, turn.

*Row 8:* Ch 4, open shell in open shell sp, ch 5, open shell in next open shell sp, 12 dc in next ch-5 sp, turn.

*Row 9:* Ch 3, dc in each of next 11 dc, open shell in next open shell sp, ch 3; working over ch 5 directly below, sc in center ch of ch 5 on row before last, ch 3, open shell in next open shell sp, tr in ch-4 sp, turn.

*Row 10:* Rep Row 2.

*Row 11:* Sl st in 1st ch-2 sp, ch 1; beg in same sp, shell in each of next 6 ch-2 sps, ch 1, open shell in next open shell sp, ch 5, open shell in next open shell sp, tr in ch-4 sp, turn.

*Row 12:* Ch 4, open shell in open shell sp, ch 3; working over ch 5 directly below, sc in 3rd ch of ch 5 on row before last, ch 3, open shell in next open shell sp, ch 1, sl st in next ch-1 sp; working behind shells of last row, [ch 2, sl st in next unworked sc of row before last] 6 times, turn.

*Row 13:* Rep Row 5.

*Row 14:* Ch 4, open shell in open shell sp, ch 5, open shell in next open shell sp, [ch 1, 4 dc in next sp] 6 times, ch 1, dc in ch-4 sp, turn.

*Row 15:* Sl st in ch-1 sp, ch 1, shell in same sp, shell in each of next 6 sps, ch 5, open shell in open shell sp, ch 3; working over ch 5 directly below, sc in center ch of ch 5 on row before last, ch 3, open shell in next open shell sp, tr in next ch-4 sp, turn.

*Row 16:* Rep Row 8.

*Row 17:* Rep Row 1.

*Row 18:* Ch 4, open shell in open shell sp, ch 3; working over ch 5 directly below, sc in center ch of ch 5 on row before last, ch 3, open shell in next open shell sp, ch 2, sc in 2nd dc of next 12-dc group, [ch 2, sk next dc, sc in next dc] 4 times, ch 2, sc in 3rd ch of turning ch 3, turn.

*Row 19:* Rep Row 11.

*Row 20:* Rep Row 4.

*Row 21:* Ch 4 (counts as 1st dc, ch 1), [4 dc in next sp, ch 1] 6 times, open shell in next open shell sp, ch 3; working over ch 5 directly below, sc in center ch of ch 3 on row before last, ch 3, shell in next open shell sp, tr in next ch-4 sp, turn.

*Row 22:* Rep Row 14.

*Row 23:* Rep Row 7.

*Row 24:* Ch 4, open shell in open shell sp, ch 3; working over ch 5 directly below, sc in center ch of ch 5 on row before last, ch 3, open shell in next open shell sp, 12 dc in next ch-5 sp, turn.

## Materials

Presencia Fincrochet, 100% cotton thread, size 30, 595 meters (650.7 yds)/50 gram (1.8 oz) ball, 1 ball of #3000 Ecu  
Crochet hook, steel, size 10 (1 mm) or size needed to obtain gauge  
Zweigart Belfast Linen Crochetmate #O3609, 100% linen, 32-count, 11½ x 16¼ inches (29.2 x 41.3 cm), #100 White  
Sewing thread to match crochet thread

Finished size: About 15 x 21 inches (38 x 53 cm)  
Gauge: Rnds 1–9 of rose = ¾ inch (1.9 cm) in diameter

See pages 133–138 for Techniques and Abbreviations

## Special Stitches

Open Shell: [2 dc, ch 2, 2 dc] in indicated st or sp

Shell: [Sc, 5 dc, sc] in indicated st or sp

Picot: Ch 4, sl st in last sc made

Single Crochet Three Together (sc3tog): [Insert hook in next st, yo, and pull up lp] 3 times (4 ps on hook), yo and draw through all 4 lps on hook—2 sts dec'd

Rows 25–264: Rep Rows 1–24 ten times—266 rows total (including 2 foundation rows).

Rows 265–269: Rep Rows 1–5.

Row 270: Ch 4, sl st at base of tr of foundation row, 2 dc in next shell sp on working row, ch 1, sl st in sp at base of 1st shell on Row 1, ch 1, 2 dc in same shell sp on working row as last 2 dc made, ch 3; working over ch 5 directly below, sc in center ch of ch 5 on row before last, ch 3, 2 dc in next shell sp, ch 1, sl st in sp at base of next shell on Row 1, ch 1, 2 dc in same shell sp on working row as last 2 dc made, [ch 1, 4 dc in next sp] 6 times, ch 1, dc in turning ch 4, turn.

Row 271: Sl st in ch-1 sp, ch 1, shell in same sp, shell in each of next 6 sps, sl st at base of next ch-5 sp on foundation row, fasten off.

### Rose

Rnd 1: (RS) Ch 7, join to form a ring, ch 1, 21 sc in ring, join with sl st in beg sc—21 sc.

Rnd 2: Ch 1, sc in same st as joining, ch 3, sk 2 sc, [sc in next sc, ch 3, sk 2 sc] rep around, join in beg sc—7 ch-3 sps.

Rnd 3: Sl st in 1st sp, ch 1; beg in same sp, [sc, 5 dc, sc] in each sp around, do not join—7 petals.

Rnd 4: Working behind petals of last rnd, sc in 1st unworked sc of Rnd 2, ch 3, [sc in next unworked sc of Rnd 2, ch 3] rep around, join in beg sc—7 ch-3 sps.

Rnd 5: Sl st in 1st sp, ch 1; beg in same sp, [sc, 7 dc, sc] in each sp around, do not join—7 petals.

Rnd 6: Working behind petals of last rnd, sc in 1st unworked sc of Rnd 4, ch 4, [sc in next unworked sc of Rnd 4, ch 4] rep around, join in beg sc—7 ch-4 sps.

Rnd 7: Sl st in 1st sp, ch 1; beg in same sp, [sc, 9 dc, sc] in each sp around, do not join—7 petals.

Rnd 8: Working behind petals of last rnd, sc in 1st unworked sc of Rnd 6, ch 5, [sc in next unworked sc of Rnd 6, ch 5] rep around, join in beg sc—7 ch-5 sps.

Rnd 9: Sl st in 1st sp, ch 1; beg in same sp, [sc, 11 dc, sc] in each sp around, join in beg sc, do not fasten off.

Outer right leaf, upper stem, right stem,

Ch 40 for stem, ch 11 more for outer right leaf, sc in 2nd ch from hook, hdc in next ch, dc in next ch, tr in each of next 4 chains, dc in next ch, hdc in next ch, sc in next ch, ch 1; working in rem lps of ch 11 across opposite side of leaf, sc in same ch as last sc made, sc in each of next 3 chains, picot, sc in each of next 3 chains, picot, sc in each of next 2 chains, [2 sc, picot, sc] in last ch; working across opposite side of leaf, beg in 1st sc, sc in each of next 4 sts, picot, sc in each of next 3 sts, picot, sc in each of next 3 sts, sc in each of next 21 chains of ch 40, sc3tog, sc in each of next 3 sts, picot, sc in each of next 10 sts, picot, sc in each of next 3 sts, sl st

between petals at base of ch 40, fasten off.

Right stem upper leaf pair,

\*\*Ch 13, sc in 2nd ch from hook, hdc in next ch, dc in each of next 2 chs, tr in each of next 4 chains, dc in each of next 2 chains, hdc in next ch, sc in next ch, ch 1; working in rem lps of ch 13, beg in same st as last sc made, \*[sc in each of next 3 sts, picot] 3 times\*, sc in each of next 2 sts, [2 sc, picot, sc] in next st; beg in 1st sc on opposite side of leaf, rep from \* to \*, sc in each of next 3 sts, sl st in ch 1\*\*, sl st about 1/3 of the way down from the outer right leaf on the upper right stem between the outer right leaf and sc3tog, rep from \*\* to \*\*, sl st in stem at base of leaf just made, fasten off.

Right stem lower leaf pair,

Rep instructions for right stem upper leaf pair, joining to stem about halfway between sc3tog and upper leaf pair.

Outer left leaf, left stem, lower stem,

With RS facing, attach thread with a sl st in bottom of sc3tog on upper stem, ch 13 for 1st half of lower stem, ch 24 more for left stem, ch 13 more for outer left leaf, sc in 2nd ch from hook, hdc in next ch, dc in each of next 2 chains, tr in each of next 4 chains, dc in each of next 2 chains, hdc in next ch, sc in next ch, ch 1; working in rem lps of ch 13, beg in same st as last sc made, \*[sc in each of next 3 sts, picot] 3 times\*, sc in each of next 2 sts, [2 sc, picot, sc] in next st; beg in 1st sc on opposite side of leaf, rep from \* to \*, sc in each of next 3 sts, sl st in ch 1, sc in each ch of ch 24, ch 18 for lower stem; working across rem chains of lower stem and left stem, [2 sc, picot, sc] in 2nd ch from hook, hdc in each of next 5 chains, picot, [sc in each of next 6 chains, picot] 4 times, sl st in bottom of sc3tog on upper stem, fasten off.

Left stem lower leaf pair,

Rep instructions for right stem upper leaf pair, joining to left stem about 1/4 inch (6 mm) from intersection of left stem and lower stem.

Left stem upper leaf pair,

Rep instructions for right stem upper leaf pair, joining to left stem about halfway between left stem lower leaf pair and outer left leaf.

### Finishing

With crochet thread, single crochet evenly spaced around the linen doily. With crochet thread, overcast the edging to the single-crochet round on the doily. Center the appliqué on the doily. With the needle and sewing thread, stitch the appliqué to the doily. Starch lightly and gently steam press.

**ABOUT THE DESIGNER.** *The late Maggie Petsch was a wildlife photojournalist and a crochet designer, pattern editor, and historian.*

# \* The Crocheted Lace of \* Koniaków, Poland

SOPHIE HODOROWICZ KNAB

Say the word “lace” in Poland today and the village of Koniaków immediately comes to mind. But it wasn’t always so. Located in the Beskid Mountains in the Beskid Śląski region on the border between Poland and Slovakia, Koniaków for centuries was a poor sheep-farming community struggling to exist.



*Photograph of Maria Gwarków with her daughter, Ursula. Photographer unknown. Koniaków, Poland. Date unknown. Maria Gwarków taught crocheted lace in Koniaków. After her death, her home became a museum dedicated to the history of the Koniaków lacemakers.*

Photograph courtesy of the author.

By the seventeenth century, several lacemaking techniques were practiced in Poland. Wealthy women made bobbin lace and tatted, and these laces also were a source of revenue for many nuns in convents. Handmade lace embellished garments for a bride's trousseau, as well as bed linens, collars, cuffs, and women's head coverings. In Poland, every married woman wore a cap, called a *czepiec*, which identified not only her status but also her home region. A young woman received her first cap on her wedding day. That cap was reserved for church and special occasions; for everyday, she wore a plainer version.

The marriage cap worn in the Beskid Śląski region consisted of a crown, which covered the top and back of the head; two side pieces attached to the crown with ties for securing the cap at the nape of the neck; and, most important, the *naczołek* ("rests on the forehead"), a strip of lace sewn to the crown and sides and resting on the forehead at the hairline. To set off the beauty of the delicate lace, the wearer combed her hair smoothly back and knotted it in a chignon at her nape. Yet in the poor village of Koniaków, a young marriageable woman could only dream of owning handmade lace for her wedding cap.

Salvation for the young girls of Koniaków came in 1869 when the Austrian authorities who controlled that part of Poland proclaimed that all children must be schooled until the age of fourteen. Until then, rural children had attended school irregularly and were not required to do so. The teacher, usually a man, taught the academic courses. The curriculum, however, also included some basic handwork for girls, generally taught by the teacher's wife. Fortunately, in the 1880s, the Koniaków teacher's wife, Filomena Kieblów (dates unknown), loved needlework. Cognizant of her pupils' needs, she taught straight sewing, darning, and knitting warm gloves and socks; longer school hours let her introduce a course in basic crocheting. The girls of Koniaków quickly realized that they could create lace for their own marriage caps.

Motivated by her eager students, Filomena taught increasingly complex stitches and ordered pattern books from Vienna and Nuremberg. The girls faithfully reproduced the books' geometric patterns, but the more proficient began creating new motifs based on mountain wildflowers growing nearby. Gradually, the marriage cap lace evolved from a relatively narrow strip ½ to 1 inch (1.3 to 2.5 cm) wide to a rectangle of intricately patterned lace as wide as 4 inches (10.2 cm).

After this surge of crocheting, the lacemaking in Koniaków might have gradually died out had it not been for

Zuzanna Ruckiej (dates unknown). Tiny, sickly, unfit for farm work, and destined to remain unmarried, Zuzanna earned her keep in her brother's home by crocheting and selling lace to women in the area. Able to make more than she could sell locally, she made contact with a textile shop in the distant city of Wisły, a tourist destination renowned for its fresh air and mountain views. Soon, the shopkeeper asked for more: edgings for bed linens and cuffs, inserts for shirts and blouses, and doilies. When Zuzanna alone couldn't meet the demand, she started a crochet class in her cottage.

The first doilies produced were coaster size, but they eventually grew to a size that could cover an entire table. After circular doilies came square ones and ecclesiastical pieces. By the 1930s, the demand for crocheted lace from Koniaków had spread throughout Poland.

For the first time, women living in Koniaków had a reliable source of income. During the difficult economic times following World War II, the women were guaranteed a modest but steady income through Cepelia (Centralna Przemysłu Ludowego i Artystycznego [Office of Trade for Folk Art and Artists]), a cooperative established in 1949. Another of the best-known lacemakers of Koniaków, Maria Gwarków (1896–1962), was instrumental in the lacemakers joining the organization. The cooperative not only made recommendations as to what to make—collars, gloves, trim for liturgical vestments—but also helped market finished lace in stores as far away as Belgium and the United States. Maria Gwarków picked up where Zuzanna had left off, teaching crocheted lace to a new generation of lacemakers in her home. After her death, her home became a museum dedicated to the history of the Koniaków lacemakers. Its collection includes patterns and samples of Koniaków lace through time as well as a tablecloth commissioned by England's Queen Elizabeth II that Maria left unfinished.

You can see Koniaków's exquisite crocheted lace worldwide in palaces, on humble altars as well as altars at the Vatican, and in Polish homes. The spirit of creativity and artistry continues among the young women of Koniaków, who make entire wedding dresses and lingerie from crocheted lace. 🌸

**ABOUT THE AUTHOR.** *Sophie Hodorowicz Knab writes on Polish customs and traditions. Her books include Polish Customs, Traditions and Folklore and The Polish Country Kitchen Cookbook (New York: Hippocrene Books, 1992 and 2002, respectively). She also writes for the nationally circulated newspaper, The Polish American Journal.*

# A Delicate Lace Rosette

TONI REXROAT

This lovely rosette is typical of rosettes found on the crocheted laces of Koniaków, Poland, featured in the preceding article. The puff stitch provides the three-dimensional effect.



*The thread crochet rosette, which uses the puff stitch to create a three-dimensional effect, was adapted from the crocheted laces of Koniaków, Poland, discussed in the preceding article.*

Photograph by Joe Coca.

## Instructions

*Note:* See Special Stitches in the Materials box.

Ch 8, join with sl st to form ring.

*Rnd 1:* Ch 3 (counts as dc here and throughout), work 20 dc in ring, sl st in 3rd ch of beg ch 3 to join—21 dc.

*Rnd 2:* \*Ch 2, sc in next dc; rep from \* around, working last sc in 1st dc of rnd.

*Rnd 3:* Sl st in 1st ch-2 sp, \*(ch 3, puff st, dc) in same ch-2 sp as last sl st, sl st in next 3 ch-2 sps; rep from \* around—7 puff sts.

*Rnd 4:* \*Ch 8, sk puff st, sl st in next 2 sl sts; rep from \* around.

*Rnd 5:* \*Ch 10, sc2tog over next 2 sl sts; rep from \* around.

*Rnd 6:* \*Sl st in ch-10 sp, work (4 sc, picot, 4 sc, picot, 4 sc) in same ch-10 sp, sl st in next sc; rep from \* around. Fasten off.

**ABOUT THE DESIGNER.** *Toni Rexroat is the editor of Crochet Me, one of Interweave's online communities.*

## Materials

Precensia Fincrochet, 100% cotton thread, size 50, 384 yards (351.1 m)/50 gram (1.8 oz) ball, 1 ball of #0001 White Crochet hook, steel, size 10 (1.25 mm) or size needed to obtain gauge

Finished size: About 1¾ inches (4 cm) in diameter

Gauge: 14 sc = 1 inch (2.5 cm)

See pages 133–138 for Techniques and Abbreviations

## Special Stitches

**Puff Stitch:** [Yo, insert hook in indicated st, yo and draw up a lp] 6 times, yo and draw through all lps on hook

**Picot:** Ch 3, sl st in 3rd ch from hook

**Single Crochet Two Together (sc2tog):** Insert hook in next st, yo and pull up lp (2 lps on hook), insert hook in next st, yo and pull up lp (3 lps on hook), yo and draw through all 3 lps on hook—1 st dec'd

# An Insertion for a Pillowcase

MAGGIE PETSCH

Before the advent of the automatic washer and dryer, washing a quilt was a daunting task, so a quilt cover was a real blessing. Maggie Petsch discovered a quilt cover and pair of pillowcases at an estate sale in South Dakota. The quilt cover measures about 49 by 68 inches (124.5 by 172.7 cm) with a crocheted insertion 18 inches (45.7 cm) from the top and an embroidered monogram in white centered above it; the opening across the bottom fastens with seven white buttons. Each pillowcase measures about 24 by 26 inches (61.0 by 66.0 cm), with an insertion 4 inches (10.2 cm) from the top and a monogram in the upper right corner. The fabric, the buttons, and the crocheted insertions that resemble drawnwork suggest that the cover and pillowcases date from the early twentieth century, when using crochet to replicate other forms of needlework such as drawnwork was popular. The instructions below for a pillowcase insertion are based on the pillowcases that were discovered with the quilt cover.

The striking sunburst design of the insertion is unusual in having been worked in rows, not rounds. One half of the design was worked across the foundation chain first, and then the remaining half was worked in the remaining loops as a mirror image.



## Instructions

*Note:* See Special Stitches in the Materials box.

### First Half

*Row 1:* (WS) Ch 212, sc in 2nd ch from hook, sc in each of next 12 chains, ch 2, sk next ch, dc in each of next 3 chains, ch 2, sk next ch, [sc in each of next 25 chains, ch 2, sk next ch, dc in each of next 3 chains, ch 2, sk next ch] rep across to last 13 chains, sc in each of last 13 chains, ch 1, turn.

*Row 2:* Sc in each of 1st 11 sc, \*ch 3, 3 dc in next dc, ch 3, sk next dc, 3 dc in next dc, ch 3, sk next 2 sc\*\*, sc in each of next 21 sc, rep from \* across, ending last rep at \*\*, sc in each of last 11 sc, ch 1, turn.

*Maggie Petsch re-created the pillowcase insertion from pillowcases purchased at an estate sale in South Dakota. The pillowcase is shown with the monogrammed quilt cover that was purchased with the pillowcases.* Photograph by Joe Coca. Spiral crochet hook courtesy of Loene McIntyre, Fort Collins, Colorado.

*Row 3:* Sc in each of 1st 9 sc, \*ch 3, dc in each of next 3 dc, ch 3, 3 dc in next sp, ch 3, dc in each of next 3 dc, ch 3, sk next 2 sc\*\*, sc in each of next 17 sc, rep from \* across, ending last rep at \*\*, sc in each of last 9 sc, ch 1, turn.

*Row 4:* Sc in each of 1st 7 sc, \*ch 3, dc in each of next 3 dc, ch 3, 3 dc in next dc, ch 3, sk next dc, 3 dc in next dc, ch 3, dc in each of next 3 dc, ch 3, sk 2 sc\*\*, sc in each of next 13 sc, rep from \* across, ending last rep at \*\*, sc in each of last 7 sc, ch 1, turn.

## Materials

DMC Cebelia Crochet Cotton 100% cotton thread, size 20, 405 yards (370.3 m)/ball, 1 ball of White  
Crochet hook, steel, size 9 (1.4 mm) or size needed to obtain gauge

Pillowcases

Sewing needle

Sewing thread, White

Finished size: 4¾ x 19¾ inches (12.1 x 50.2 cm)

Gauge: 11 sc = 1 inch (2.5 cm)

See pages 133–138 for Techniques and Abbreviations

## Special Stitches

**Treble Crochet 3 Together (tr3tog):** Holding back on hook last lp of each st, tr in each of next 3 dc, [yo, draw through 2 lps on hook] 3 times

**Double Treble Crochet 3 Together (dtr3tog):** Holding back on hook last lp of each st, dtr in each of next 3 dc, [yo, draw through 2 lps on hook] 3 times

**Cluster (cl):** Holding back on hook last lp of each st, 3 dc in indicated st, [yo, draw through 2 lps on hook] 3 times

**Split Triple Treble Crochet (split trt):** Yo 4 times, \*insert hook in next dtr3tog, yo, draw up a lp\*, [yo, draw through 2 lps on hook] twice, yo twice, rep from \* to \*, [yo, draw through 2 lps on hook] 6 times

**X-Stitch:** Yo 4 times, sk 3 sps, insert hook in next dc, yo, draw up a lp, [yo, draw through 2 lps on hook] twice, yo twice, sk 2 sps, insert hook in next dc, yo, draw up a lp, \*[yo, draw through 2 lps on hook] 3 times\* (lower half of X-st formed), rep from \* to \*, ch 3, tr in top of lower half of X-st.

**Beg X-St:** Ch 3, sk next sp, tr in next dc, (lower half of X-st formed), ch 5 (counts as tr, ch 1), tr in top of lower half of X-st.

**End X-St:** Yo 4 times, sk 3 sps, insert hook in next dc, yo, draw up a lp, [yo, draw through 2 lps on hook] twice, yo twice, sk next ch, insert hook in next ch, yo, draw up a lp, \*[yo, draw through 2 lps on hook] 3 times\* (lower half of X-st formed), rep from \* to \*, ch 1, tr in top of lower half of X-st

*Row 5:* Sc in each of 1st 5 sc, \*ch 3, [dc in each of next 3 dc, ch 3] twice, 3 dc in next sp, ch 3, [dc in each of next 3 dc, ch 3] twice, sk next 2 sc\*\*, sc in each of next 9 sc, rep from \* across, ending last rep at \*\*, sc in each of last 5 sc, turn.

*Row 6:* Ch 7 (counts as 1st tr, ch 3), \*dtr3tog over next 3 dc, ch 5, tr3tog over next 3 dc, ch 5, cl in next dc, ch 5, sk next dc, cl in next dc, ch 5, tr3tog over next 3 dc, ch 5, dtr3tog over next 3 dc, ch 3, sk next 4 sc, tr in next sc\*\*, ch 3, rep from \* across, ending last rep at \*\*, turn.

*Row 7:* Ch 3, tr in dtr3tog, ch 9, \*dc in next tr3tog, [ch 5, sc in next cl] twice, ch 5, dc in next tr3tog, ch 5\*\*, split trt over next 2 dtr3tog, ch 5, rep from \* across, ending last rep at \*\*, yo hook 4 times, insert hook in top of next dtr3tog, yo, draw up a lp, [yo, draw through 2 lps on hook] twice, yo hook twice, insert hook in 4th ch of turning ch 7, yo, draw up a lp, [yo, draw through 2 lps on hook] 6 times, turn.

*Row 8:* Ch 4 (counts as 1st dc, ch 1), \*sk next ch, [dc in next ch, ch 1, sk next ch] twice, dc in next st, ch 1, rep from \* across to ch 9 sp, sk 1st ch of ch 9, dc in next ch, [ch 1, sk next ch, dc in next ch] twice, turn—105 ch-1 sps.

*Row 9:* Beg X-st, ch 5, [X-st, ch 5] 20 times, end X-st, turn.

*Row 10:* Ch 4 (counts as 1st dc, ch 1), sk next ch, dc in next st, \*[ch 1, sk next ch, dc in next ch] twice, ch 1, sk next ch, dc in next st, ch 1, sk next ch, dc in next ch\*\*, ch 1, sk next ch, dc in next st, rep from \* across, ending last rep at \*\*, fasten off—105 ch-1 sps.

## Second Half

*Row 1:* With WS facing and working in rem lps across foundation ch, attach thread with a sl st in 1st rem lp, ch 1, sc in same st, sc in each of next 12 sts, ch 2, sk next st, dc in each of next 3 sts, ch 2, sk next st, [sc in each of next 25 sts, ch 2, sk next st, dc in each of next 3 sts, ch 2, sk next st] rep across to last 13 sts, sc in each of last 13 sts, ch 1, turn.

*Rows 2–10:* Rep Rows 2–10 of First Half.

Rep for 2nd pillowcase.

## Finishing

Wash the finished crochet in mild soap and cool water; rinse well; wrap in a towel to remove excess moisture. Pin to a board to block until dry. With the sewing thread and small stitches, sew the borders to the pillowcases.

**ABOUT THE DESIGNER.** *The late Maggie Petsch was a wildlife photojournalist and a crochet designer, pattern editor, and historian.*

# \* Make Plain Things \* Beautiful with Rickrack

LINDA LIGON

It has covered the telltale faded lines of let-down hems, lent a bit of inexpensive color to plain sewing, and been fashioned into forgettable household accessories. For generations, it has trimmed countless seersucker sunsuits, muslin kitchen curtains, gingham aprons, and dimity pinafores. Yet this cheery, homely, everyday sewing notion called rickrack is a marvel of ingenuity, both in its method of manufacture and in the surprisingly lovely uses to which it has been put over the years.



Multicolored rickrack goes in and out of vogue. Tracing the path of the different colors helps reveal the structure of the braid. Collections of Jean Scorgie and Rose Anderson. Photograph by Joe Coca.



*This extraordinary apron is worked in rickrack “needlepoint” with two different fillings and an openwork row marking the bottom border. Collection of Helen Xydias. Photograph by Joe Coca.*



*A German-designed braid machine weaving rickrack at the Trimtex Company. Note that the threads converge at a central point at the top, where the weaving occurs. Photograph courtesy of Trimtex Company Inc., Ridgefield, New Jersey.*

Rickrack is a plain flat braid that has had differential tension applied to its strands in a controlled and systematic way while being woven. To understand flat braids, think of a pigtail: a set of strands that take turns weaving over and under one another. The minimum is, of course, three, but any odd or even number of strands greater than three

is also possible. To understand rickrack, think of Pippi Longstocking, the bouncy Swedish storybook heroine with the cockeyed pigtailed. Pulling too hard on one strand, slacking off on another can make a braid go off in an unexpected direction.

Now imagine the machine that can do the same thing: handling a dozen or two fine threads at a time, weaving each one across the others in turn, pulling harder on this one, easing up on the next. A rickrack braid machine most resembles a cross between a maypole dance and a carnival ride, with upright yarn bobbins do-si-do-ing around each other while tracing back and forth on a large arc. Eric K. Hall, at Trimtex, an American company that has been producing braids and trims since 1919, described the process of making rickrack in the following way:

Each machine is equipped with a number of yarn bobbin carriers which traverse around the machine on a semicircular track. As the yarn carriers pass over and under each strand of yarn [coming from the other carriers], all ends are braided together at the center of the machine (much in the same fashion that a hair plait is formed, except with many individual ends of yarn). The center of the machine is known as the “braiding point,” and it is at that point that the various degrees of tension that are applied to each strand of yarn . . . [cause the braid to take on its characteristic zigzag shape].

If this description doesn’t make the process perfectly clear, it’s no wonder. The Rube Goldbergian device that is a braid machine would have to be seen in action to be truly appreciated. The several hundred such machines at Trimtex were imported from Germany about the turn of the previous century, and similar machines have been manufactured in this country, too, but producing braids mechanically may go back as far as the fourteenth century.

The obvious thing to do with rickrack is to sew it on whatever is at hand and let it speak for itself, lending its touch of color, texture, or finish as needed. It has often been sewn into seams of garments to decorate and stabilize them and caught into hem facings as an edge trim. During the 1950s, most rickrack was cotton; when washed, its points tended to curl. The solutions were vigorous ironing or sewing down each little point by hand. By the 1970s, most rickrack was made of polyester, and curling was no longer a problem. But these cheerful and straightforward uses of rickrack pale in comparison to the elegant rickrack laces of earlier generations. Ladies’ magazines and braid manu-



*A fine batiste tucked petticoat from the late nineteenth century has a deep border of crocheted rickrack lace. Collection of the Daughters of the Utah Pioneers Museum. Photograph courtesy of the Daughters of the Utah Pioneers Museum, Salt Lake City, Utah.*

facturers issued countless patterns in which rickrack was incorporated into crocheted or tatted edgings and sewn into “needlepointed” openwork fabrics.

It’s difficult to date the earliest such uses of rickrack. The earliest we’ve seen, *Fancy Work For Pleasure and Profit*, was published by the Charles C. Thompson Company of Chicago in 1911. Another, *Old & New Designs in Tatting & Crochet Braids*, by Sophie Lacroix, is dated 1913. A 1916 copy of *Needlecraft* magazine includes “Attractive Trimmings of Rick-rack Braid,” by Adelaide Carr Baker, and “A Rickrack Trimming, Prettily Graduated,” by Mary Medford Alien. This publication, however, alludes to even earlier similar uses of rickrack.

Evolving serviceable and pretty laces is easier said than done, particularly in the technique called “needlepoint,” in which designated points along a length of rickrack are stitched together so that star, flower, or loop shapes are formed and the open centers stabilized with lacy fillings of twisted buttonhole stitch. This is the technique used in the remarkable apron shown on page 66. Conceptually, it’s related to Battenberg and other laces that begin with a prefabricated tape, with the important difference being that the rickrack is not basted in position on a ground fabric while the filling stitches are worked. Imagine the challenge of maintaining an even tension on such work so that it doesn’t draw up or become skewed, and you will doubly appreciate the delicate beauty of these fabrics.

New generations of rickrack lace patterns were published in the 1930s and 1940s. They were generally less delicate in scale, calling for wider braid, heavier crochet cotton, and larger hooks. Using rickrack and thread in contrasting colors or colored rickrack with variegated thread became popular. Little rickrack/crocheted baskets and other tricky constructions that would be clever on the bridge table or in the modern kitchen were frequently seen. Ways of braiding two or more strands of rickrack in matching or contrasting colors to serve as a base for crocheted edgings were devised. In the 1950s and 1960s, rickrack joined the trend to quick and showy craft projects, along with sequins, Styrofoam balls, and punch-mounted rhinestones. The results did not, for the most part, result in what most of us would consider heirloom collectibles.

Most rickrack produced today is used in the conventional way, as a simple trim on home-sewn items and commercial children’s wear. The occasional presence of rickrack on trendy fashions in better department stores is unlikely to bring back the kind of tasteful and abundant use of rickrack that marked the lace fabrics of our grandmothers and great-grandmothers. But a little edging, a small table centerpiece—why not? And rickrack from this period is still to be found. Keep an eye out for examples in flea markets and at garage sales and appreciate the ingenuity and craftsmanship that they embody. 🌸

**ABOUT THE AUTHOR.** *Linda Ligon, Interweave’s founder, is the creative director for several Interweave publications, including PieceWork.*

# *Rickrack Edgings*

JANE FOURNIER



This collection of projects combines rickrack with crochet and tatting to create beautiful laces ideal for trimming table linens, bed linens, and clothing. The cotton braid and threads are sturdy enough to stand up to repeated washing and can be pressed and starched to look their best in casual or formal settings. Embellishing ready-made braids such as rickrack let you create beautiful and serviceable trims in less time than it would take to make them entirely by hand.

## Materials

Trimtex Rickrack, 100% cotton trim, ½ inch [1.3 cm] wide, 24 yards (21.9 m)/spool, White, number of spools to be determined by length of finished edgings

Precensia Fincrochet, 100% cotton thread, size 50, 384 yards (351.1 m)/50 gram (1.8 oz) ball, 1 ball of #0001 White (for Edging #1 and Tatted Edging) and Presencia Fincrochet, 100% cotton thread, size 80, 555 meters (507.4 yds)/20 gram (0.71 oz) ball, 1 ball of #0001 White (for Edging #2)

Crochet hook, steel, size 13 (0.75 mm) (for Edging #1 and Tatted Edging) and size 14 (0.60 mm) (for Edging #2)

Tatting shuttle

See pages 133–138 for Techniques and Abbreviations

## Special Stitches—Crochet

3 Treble Cluster (3 tr cl): [Yo twice, insert hook in ch sp and draw thread through, yo and pull through 2 lps, yo and pull through 2 lps] 3 times, yo and pull through rem lps on hook

Picot (p): Ch 3, sc in 3rd ch from hook

## Special Abbreviations and Stitches—Tatting

ds—double stitch

p—picot

r—ring

ch—chain

Join: Insert hook through rickrack and pull through a lp of the ball or running thread, pass tatting shuttle through lp and gently pull both threads snug against work before continuing

Locking Join: Use the same method as join but shuttle thread is drawn through to make lp that the shuttle then passes through

Cotton rickrack braid is becoming hard to find in fabric stores. If you can't find it locally, you may order it online from Trimtex at [www.trimplace.com](http://www.trimplace.com) and through retail stores listed on their website. Trimtex carries cotton rickrack in white and a limited number of colors.

## Instructions

*Note:* See Special Stitches and Abbreviations in the Materials box.

### Crocheted Edging #1

*Heading:* (Side of the edging sewn to fabric) sl st thread to 1st point of the rickrack, ch 1, \*ch 7, sc in next point; rep from \* to the required length.

*Edging:* Sl st thread to 1st point of other side of the braid.  
*Row 1:* \*Ch 8, sl st to next point of braid; rep from \* to end, ch 1, turn.

*Row 2:* \*([3 sc, p] 3 times, 3 sc) in 8-ch sp; rep from \* to end. Fasten off.

### Crocheted Edging #2

*Heading:* Sl st to 1st point of the braid, ch 5, dc in 1st point, \*ch 2, (dc, ch, dc) in next point; rep from \* to required length. Fasten off.

*Edging:* Sl st thread to 1st point of other side of the braid.  
*Row 1:* Ch 5, dc in 1st point, \*ch 2, (dc, ch, dc) in next point; rep from \* to end, turn.

*Row 2:* \*Ch 4, 3 tr cl in ch sp, ch 4, sc in 2-ch sp; rep from \* to end, finishing with last sc in ch sp.

### Tatted Edging

*Heading:* Join ball thread to 1st point of rickrack, \*ch (3 ds, p) 3 times, 3 ds, use locking join to join to the next point; rep from \* for required length.

*Edging:* \*R 3 ds, p, 3 ds, join to 1st inside edge of the rickrack, 3 ds, p, 3 ds, join to opposite inside edge of the rickrack, 3 ds, p, 3 ds, close ring. Ch (3 ds, p) 4 times, 3 ds; rep from \* to end, finishing with a ring.

**ABOUT THE DESIGNER.** *Jane Fournier was the craft editor for PieceWork magazine from 1994 until 1998.*

OPPOSITE: Combining purchased rickrack with other techniques results in beautiful and delicate lace trims that are quick to make. Two different crocheted edgings, along with one tatted one, are shown here. Photograph by Joe Coca.

# \* Repairing a Treasured Crocheted Tablecloth \*

After Maggie Petsch moved halfway across the country to Galveston, Texas, her life took a new direction in more than a geographical sense. For a country person at heart who had spent half a century in cold northern cities, the warm southern rural environment in which she was immersed set long-dormant creative juices flowing. She took up wildlife photography and joined the local birding club, where she met Maureen Myers, a retired schoolteacher.

The two found they had more in common than birds, including needlework. Maggie had spent many years designing and editing crochet patterns, and Maureen had learned to crochet and embroider at an early age under the supervision of “Mama,” her maternal grandmother; Mama never sat down without a piece of needlework in her hands.

Maureen had many doilies, dresser sets, and other pieces that her grandmother had crocheted, not all of them in good condition. She asked Maggie if she could repair some small pieces. After Maggie had repaired some damaged doilies, Maureen asked Maggie if she could repair a favorite tablecloth under which Maureen remembered playing hide-and-seek as a child.

The tablecloth is composed of 143 wheel motifs, a popular pattern for crocheted tablecloths and bedspreads in the 1930s and 1940s, but Maggie found it unlike any printed wheel-motif pattern from that era in her extensive collection. She suspected it was an original version of this motif. For example, there was an apparent fudge factor in each motif: the third from last round contains an uneven number of repeats, but in the next round, an extra stitch has been inserted to achieve an even number of repeats on the last round, making it possible to join the motifs properly. (The instructions for re-creating the wheel motif on page 72 have the correct number of stitches in the third from last round; no fudging will be necessary.)

The repairs were more daunting than anticipated. Matching the thread involved a fruitless search through old threads. What matched most closely was size 30 cotton thread in Ecu. Nearly every motif needed at least one repair,



some were quite complex. Most of the repairs involved clusters, V-stitches, double crochets, and single crochets in the upper rounds that rested on chains in the lower rounds. The repaired tablecloth is shown here; it is truly a treasure. ❁

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*The crocheted tablecloth made by Maureen Myers's grandmother and repaired by Maggie Petsch. 76½ × 61 inches (194.3 × 154.9 cm). Nearly every one of the 143 motifs in the tablecloth required some type of repair. Photograph by Joe Coca.*

# Repair Tips and Techniques

MAGGIE PETSCH

- Before attempting a repair for the first time, make a swatch in worsted-weight yarn duplicating the area that will need repair; then cut the yarn to correspond to the damaged places in the piece itself. Study the composition of the stitches and how they fit together, and practice your repair on the swatch.
- An area in need of repair usually first should be enlarged until an original thread end on each side of the hole is long enough to weave into the back of the piece.
- Before beginning the repair, weave in the original thread ends (which may be brittle) to keep them out of the way both during the repair and afterward; if they should break then, you would have to rip out the repair and further enlarge the opening again to provide ends long enough to weave into the back.
- To deal with stitches in the row/round above the row/round that needs repair, first pick up the bottoms of those stitches and place them on a safety pin (recommended in the case of just a few stitches, particularly double crochet) or contrasting thread (recommended for single crochet or a large number of stitches).

## Making the Repair

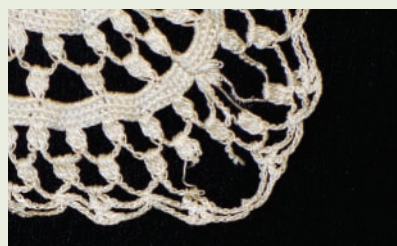
1. Remove the damaged threads slowly and gently, placing the newly released bottom loops of the stitches and any loops that were already unattached onto a safety pin. Be sure that the loops remain twisted and that you have picked up every loop. Ravel enough of the undamaged original thread on each side of the hole to leave an end long enough to weave into the back. For stitches that are worked directly into the tops of the stitches of the row/round below and not over a chain, rip as far as the point at which the last loop of the last stitch extends out of the bottom of the stitch in the row/round above; place that loop on a safety pin.

2. Weave in all ends from the original thread.

3. To integrate the stitches on the upper row onto the new stitches worked on the lower row/round when those stitches have been worked over a chain, crochet a chain base for the upper stitches and remove the hook from the last loop. Estimate how much thread will be required for the stitches to be worked after the chain is in place and cut the thread with a tail of that length. Carefully remove the bottoms of the stitches to be joined onto the new stitches from the safety pin, insert the hook into the opposite end of the stitches coming out at the end of the first stitch, pick up the dropped loop, pull the loop through the bottoms of the stitches, and carefully slide the stitches onto the new chain. Pull the loop until the length of thread left to complete the work also may be pulled through the chain and is in position to continue working.

4. To work new stitches directly into the stitches of the row/round below (instead of slipping them over a chain), remove the safety pin from the loop of the last stitch, insert the hook into the loop, and with new thread work the first stitch into the first unworked stitch on the row/round below. \*Remove the hook from the loop, insert the hook into the bottom loops of the next stitch on the row/round above, pick up the dropped loop and draw through the stitch on the hook\*, work the next stitch on the row/round below, if necessary, and repeat from \* to \* until all the stitches ripped out have been replaced.

5. Fasten off and weave ends carefully into the wrong side of the work.



LEFT: *The area to be repaired, showing the raveled and/or disintegrated thread.* CENTER: *The ends have been raveled to provide strands long enough to weave into the wrong side; the bottoms of the stitches in the upper rounds have been picked up and put on safety pins.* RIGHT: *The area repaired, showing the new stitches that were worked and set onto new chains in the previous round.* Photographs by Maggie Petsch.

# Wheel Motifs

MAGGIE PETSCH

Below are the instructions for re-creating the wheel motifs from the tablecloth discussed in the previous article and shown on page 70. To make the dresser scarf shown here, join two rows of three wheel motifs each. You, of course, can make and join any number of motifs to make a table runner, doily, or duplicate the lovely tablecloth.



## Instructions

*Note:* See Special Stitches in the Materials box.

### First Wheel Motif

*Rnd 1:* Ch 10, join with sl st to form a ring, ch 4 (counts as first tr), 23 more tr in ring, join with sl st in 4th ch of beg ch 4—24 tr.

*Rnd 2:* Ch 11 (counts as 1st tr, ch 5), sk next tr, [tr in next tr, ch 5, sk next tr] around, join with sl st in 6th ch of beg ch 11—12 ch-5 sps.

*Rnd 3:* Sl st in 1st ch-5 sp, ch 1; beg in same sp, 6 sc in each sp around, join with sl st in beg sc—72 sc.

*Rnd 4:* Ch 1, 2 sc in same sc as joining, sc in each of next 35

---

*Two rows of three wheel motifs make the dresser scarf shown here. Make and join additional motifs to create a table runner or tablecloth.*

*Photograph by Joe Coca.*

sc, 2 sc in next sc, sc in each of next 35 sc, join with sl st in beg sc—74 sc.

*Rnd 5:* Ch 1, sc in same sc as joining, sc in each of next 17 sc, 2 sc in next sc, sc in each of next 36 sc, 2 sc in next sc, sc in each of next 18 sc, join with sl st in beg sc—76 sc.

*Rnd 6:* Ch 1, 2 sc in same sc as joining, sc in each of next 18 sc, [2 sc in next sc, sc in each of next 18 sc] around, join with sl st in beg sc—80 sc.

*Rnd 7:* Beg 4-dc cl in same sc as joining, ch 6, sk 3 sc, \*4-dc cl in next sc\*\*, ch 6, sk 3 sc, rep from \* around, ending last rep at \*\*, ch 3, dc in top of beg 4-dc cl to form last ch-6 sp—20 4-dc clusters.

*Rnd 8:* Beg 4-dc cl in sp just formed, ch 7, [4-dc cl in next sp, ch 7] around, join with sl st in top of beg 4-dc cl.

*Rnd 9:* (Sl st, ch 1, 7 sc) in 1st sp, 8 sc in next sp, [7 sc in next sp, 8 sc in next sp] around, join with sl st in beg sc—150 sc.

*Rnd 10:* Ch 1, 2 sc in same sc as joining, sc in each of next

29 sc, [2 sc in next sc, sc in each of next 29 sc] around, join with sl st in beg sc—155 sc.

*Rnd 11:* Ch 1; beg in same sc as joining, sc in each sc around, join with sl st in beg sc.

*Rnd 12:* Ch 1, sc in same sc as joining, sc in each of next 14 sc, 2 sc in next sc, \*sc in each of next 30 sc, 2 sc in next sc, rep from \* around, ending with sc in each of last 15 sc, join with sl st in beg sc—160 sc.

*Rnd 13:* Rep Rnd 7—40 4-dc clusters.

*Rnd 14:* Beg 4-dc cl in sp just formed, [ch 7, 4-dc cl in next sp] around, ending with ch 3, tr in top of beg 4-dc cl to form last ch-7 sp.

*Rnd 15:* Ch 1, sc in sp just formed, \*ch 6, trV-st in next sp, ch 6\*\*, sc in next sp, rep from \* around, ending last rep at \*\*, join with sl st in beg sc—20 trV-sts.

*Rnd 16:* Ch 1, sc in same sc as joining, \*ch 7, dcV-st in next trV-st sp, ch 7\*\*, sc in next sc, rep from \* around, ending last rep at \*\*, join with sl st in beg sc. Fasten off.

### Second Wheel Motif

*Rnds 1–15:* Rep Rnds 1–15 of First Wheel Motif.

*Rnd 16:* Ch 1, sc in same sc as joining, ch 7, jdcV-st in next trV-st sp on working motif to any dcV-st on prev wheel motif, ch 7, sc in next sc on working motif, [ch 7, jdcV-st in next trV-st sp on working motif to next dcV-st on prev wheel motif, ch 7, sc in next sc on working motif] twice (1 side joined), cont around as for Rnd 16 of First Wheel Motif.

### Remaining Wheel Motifs

*Rnds 1–16:* Rep Rnds 1–16 of Second Wheel Motif, joining as many sides as necessary, skipping 2 dcV-sts between each set of 3 jdcV-sts.

### Fill-In Motif

*Rnd 1:* Rep Rnd 1 of First Wheel Motif.

*Rnd 2:* Ch 12; working in sp at center of any 4 adjoining wheel motifs, sl st in 1st unworked dcV-st sp of any motif, \*ch 12, sl st in each of next 2 tr on Fill-In Motif\*, ch 12, sl st in next unworked dcV-st sp of same wheel motif, rep from \* to \* once, ch 19, sl st in next joining between same wheel motif and next wheel motif, ch 19\*\*, sl st in each of next 2 tr on working motif, ch 12, sl st in next unworked dcV-st sp on next wheel motif, rep from \* around, ending last rep at \*\*, sl st in next tr on working motif, sl st in same tr as beg sl st. Fasten off.

**ABOUT THE DESIGNER.** *The late Maggie Petsch was a wildlife photo-journalist and a crochet designer, pattern editor, and historian.*

## Materials

Coats & Clark Aunt Lydia's Extra Fine Crochet Thread, 100% cotton thread, size 30, 500 yards (457.2 m)/ball, 1 ball of #420 Cream

Crochet hook, steel, size 10 (1 mm)

Finished size: 5½ inches (14.0 cm) in diameter, 1st wheel motif

Gauge: Rnds 1–6 = 2 inches (5.1 cm) in diameter

See pages 133–138 for Techniques and Abbreviations

## Special Stitches

4-Double Crochet Cluster (4-dc cl): Holding back on hook last lp of each st, work 4 dc in indicated st or sp, yo, draw through all 5 lps on hook

Beginning 4-Double Crochet Cluster (beg 4-dc cl): Ch 2, 3 dc in indicated st or sp, holding back on hook last lp of each st, yo, draw through all 4 lps on hook

Double Crochet V-Stitch (dcV-st): (Dc, ch 2, dc) in indicated st or sp

Triple V-Stitch (trV-st): (Tr, ch 2, tr) in indicated st or sp

Joined Double Crochet V-Stitch (jdcV-st): Dc in next trV-st sp on working motif, sl st in corresponding 1st dc of dcV-st on prev motif, ch 2, dc in same trV-st sp on working motif as last dc made, sl st in next dc of same dcV-st on prev motif



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# ❁ Ellis Island Treasures: ❁ What They Carried

DEBORAH CANNARELLA

The following paragraphs are excerpted from a special issue of *PieceWork* magazine (September/October 1996) devoted to textiles that came into the United States through Ellis Island. The issue contained many individual stories, several with associated textiles and projects. The textile selected for *Crochet Traditions* is a Greek Cypriot Shawl that arrived in 1921, from which instructions for hairpin-lace rosettes have been drawn. —Editor



*Recent arrivals—women and child at the Battery in New York City circa 1907. Photograph © the Museum of the City of New York and by Burt G. Phillips.*

From 1892 to 1924, the peak years of immigration through the New York port of Ellis Island, more than twelve million people left their homeland and crossed the ocean to build a better life in the New World. Their

stories and struggles are part of the great epic tale of the country. They carried with them—in satchels, bundles, trunks, and sacks—things of the hands and of the heart. These emblems of the lives and loves they left behind



*Immigrants aboard the SS Westerland, steerage class, circa 1890. Photograph © the Museum of the City of New York.*

Immigration Museum that contains hundreds of objects donated by individuals or the families of individuals who came through Ellis Island as immigrants. Tracing the histories of the garments and embellished fabrics on display led us to discover the stories of the people who carried them or memories of the relatives who passed through that port of entry. With the objects as the lens, we captured portraits.

The personal stories, themselves like fragile pieces of cloth, together make up a quilt that represents only a tiny

became the cornerstones of the lives and loves they would build here.

The stories were inspired by *Treasures from Home*, a permanent exhibition in New York's Ellis Island

fragment of the immigration experience. The medley of voices is as diverse as the cultures the immigrants came from, the experiences of arrival and settlement, and the objects they carried with them.

## Ellis Island

Ellis Island, originally three acres of mud and clay, was known to Native Americans as Gull Island. The Dutch who purchased it in 1630 renamed it Little Oyster Island for the abundant mollusks burrowing in its sands. During the eighteenth century, as the site of executions of pirates and state criminals by hanging, it was called Gibbet (gallows) Island. In 1785, Samuel Ellis purchased the "pleasant situated Island . . . lying in New York Bay" and gave it his family name. Before the War of 1812, the state of New York transformed Ellis Island into Fort Gibson. And after 1890, when it became the Immigrant Station for the Port of New York, the millions of immigrants who passed through its doors called it the Palace of Sighs, the Island of Tears, the Island of Hope, the Gateway to Freedom. For information about visiting Ellis Island, passenger records searches, and genealogy information, go to [www.ellisland.org](http://www.ellisland.org).



*Ellis Island, New York Harbor. Photograph courtesy of the Library of Congress (LC-USZ62-37784) and by A. Loeffler.*

What did they carry with them? Trousseau chemises and beaded purses and photographs of loved ones never to be seen again; handknitted shawls and teddy bears and embroidered handspun linens; objects of necessity, of comfort, and of sentimental value—those few precious items that held their stories.

Many who came also carried something in their blood that treasured the work of hands, that valued remnants of cloth and lengths of thread, that cherished the task of

making lives from scraps pieced together. With a few pieces of their old world, they could fashion a new one.

We all share the dreams of these dreamers who traveled the seas. We crochet, we sew, we stitch, we make objects to cherish, to give away, to hand along to the next generation. ❁

**ABOUT THE AUTHOR.** *Deborah Cannarella, a descendant of an Ellis Island immigrant, was PieceWork magazine's editor in 1997 and 1998.*

## Hairpin-Lace Rosettes

SYLVIA LANDMAN

**H**airpin crochet, also called fork crochet and hairpin lace, is worked with a crochet hook on a two-pronged tool called a crochet fork. Crochet forks are available in a range of widths from about  $\frac{3}{4}$  inch to 4 inches (2 to 10 cm). They may be found at many knitting and needlework stores and at most lacemaking suppliers. Sylvia Landman presents a general method for making rosettes from a strip of hairpin crochet braid similar to those that make up the Greek Cypriot shawl (shown on page 78) brought to Ellis Island in 1921. By varying the fork and the yarn, you can change the character of the braid and create laces suitable for a range of uses.

### Instructions

*Note:* General hairpin-crochet instructions are on page 134.

### Making the Rosettes

Work 36 lps in hairpin crochet. Cut the yarn, and leave a tail of about 8 inches (20 cm). Thread a tapestry needle with a length of the same yarn. Pass the needle through all 36 lps of 1 side of the crocheted braid and remove the braid

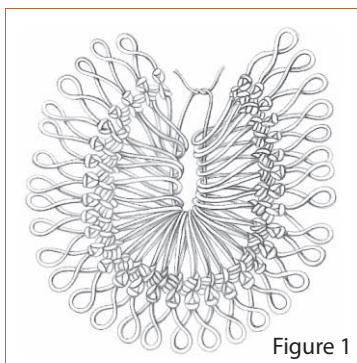


Figure 1

from the fork. Tie an overhand knot in the yarn and pull it tight to bring the lps together to form the center of the rosette (see Figure 1). If the rosette looks as you wish, tie a 2nd overhand knot in the opposite direction, making a square knot to secure the center. Darn the ends of the yarn into the middle of the rosette and trim them.

Thread the tapestry needle with the yarn that's still attached to the central crocheted strip. Fasten off the crochet and close the band into a circle with a few inconspicuous stitches. Thread the ends of the yarn through the crocheted band and trim them.

Rep above instructions for the desired number of rosettes.

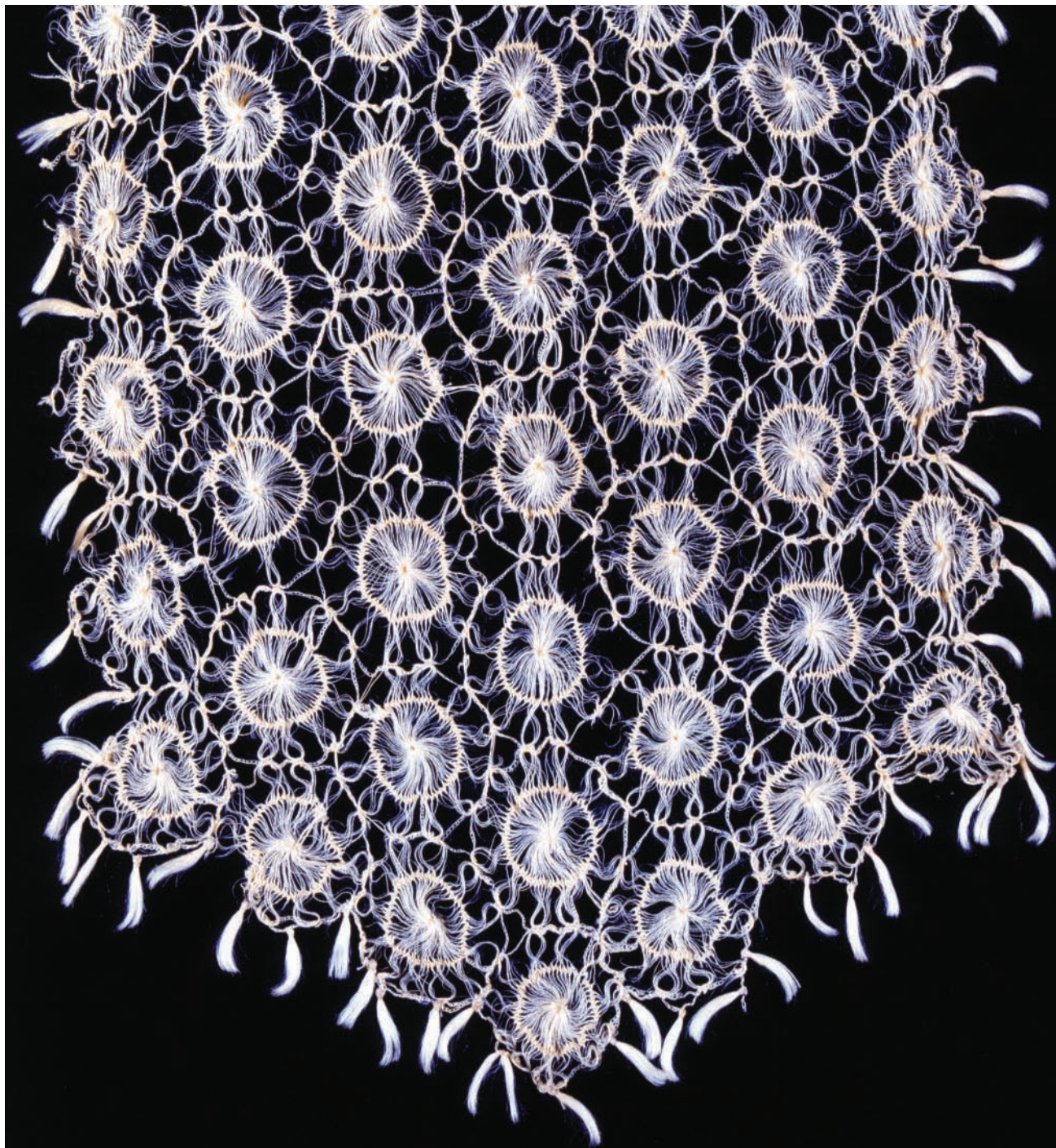
### Joining the Rosettes

With the same yarn that you used for the rosettes, slide the crochet hook through 3 adjacent outside lps of Rosette A and 3 lps from Rosette B. Join these lps with a sl st, ch 12 (or whatever number you need to reach the next 3 lps of Rosette A), slide the hook through the next 3 lps of Rosette A and the next 3 lps of Rosette B and join with a sl

### Materials

The size of fork and type of yarn you use determine the weight, transparency, and feel of the finished fabric. Sylvia recommends fingering-weight yarn, a 3-inch (7.6-cm) Boye Crochet Fork, and a size 3 (2.1 mm) steel crochet hook to start with. After you're familiar with the technique, you may wish to experiment with other yarns and vary the number of loops in the rosette. To create a rosette that will join evenly with the others around it, make the braid with a multiple of 12 loops on each side.

See pages 133–138 for Techniques and Abbreviations

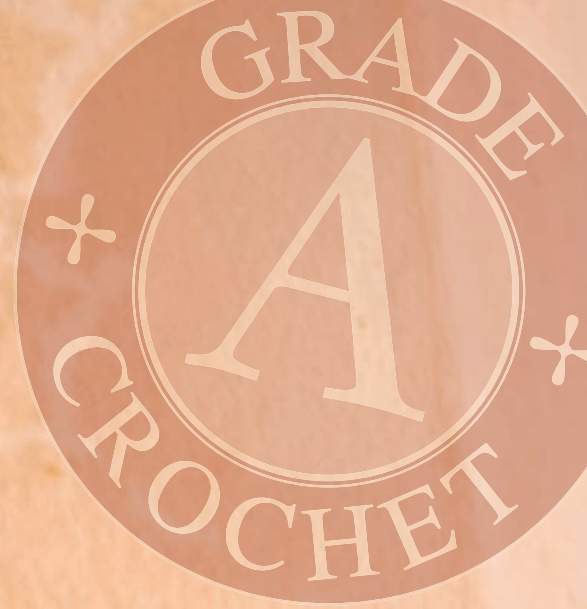


*Ellas Perdikis made this Greek Cypriot shawl and brought it aboard the SS Themistocles to the United States through Ellis Island in 1921. Her son Harold remembers, "She washed the wool and then she spun it. And from that she made this wonderful shawl. I had a premonition that that shawl was going to be a masterpiece. So I made sure that I kept it well." Sylvia Landman provides instructions for making the hairpin-lace rosettes in the shawl. Photograph © Chermayeff & Geismar/MetaForm and by Karen Yamauchi.*

st. Ch 12, \*(join the next 3 lps of Rosette A to 3 lps of the next rosette, ch 12) twice; rep from \* for 4 more rosettes so that 6 rosettes surround the central Rosette A. Cont to add rosettes, crocheting around each 1 to join it to adjacent rosettes until you have made a piece of fabric the size and shape desired. Where rosettes fall at the edge of the fabric,

work a sl st into each group of 3 unattached lps and ch 12 between it and the next group.

**ABOUT THE DESIGNER.** *Sylvia Landman teaches, designs, and writes about a wide range of textile arts throughout the United States. Her studio in Novato, California, is a busy place with stitches of many kinds everywhere, including crocheted lace.*



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# ❁ The Riddle of ❁ Tunisian Crochet

ELIZABETH KURR

A long list of aliases—Tunisian knitting, *hakning* (Swedish for “hooking”), Afghan stitch, idiot stitch, railway stitch, fool stitch, *tricot écossais* (French for “Scottish knit”), tricot crochet, and shepherd’s knitting—plus a hybrid tool called a Tunisian or afghan hook, and a fabric that looks more woven or knitted than crocheted combine to make the origin of Tunisian crochet a fascinating riddle. Its many names and the lack of concrete evidence have inspired much speculation about its history.

Tunisian crochet’s origins are debated among textile authorities. Textile historians *do* agree that the earliest examples found in museums date to the mid-nineteenth century. By the end of the nineteenth century, numerous needlework publications included information on Tunisian crochet, among them Sophia Frances Anne Caulfeild and Blanche C. Seward’s *The Dictionary of Needlework* (1882), Thérèse de Dillmont’s *The Complete Encyclopedia of Needlework* (1884), and Butterick Publishing Company’s *The Art of Crochet* (1891).

Caulfeild and Seward point out that Tunisian crochet is

[t]he easiest of crochet stitches, but only suitable for straight work; it is usually worked with Berlin or fleecy wool, and a wooden hook No. 4, and is

suitable for couvrepieds [quilts], counterpanes, muffatees [fingerless gloves], mufflers, and other warm articles. The hook must be sufficiently long to take the length of the wool upon it at one time, and when large pieces are required work them into strips and sew together . . .

Today, Tunisian crochet often is presented as a foundation for cross-stitch embroidery (thanks to its gridlike structure) or as a facsimile of knitting. After trying Kathleen Power Johnson’s project below, I think you’ll agree that Tunisian crochet can stand on its own. And someday, perhaps, the riddle of its origin may be explained. ❁

**ABOUT THE AUTHOR.** *Designs by Elizabeth Kurr may be seen on Ravelry.*



## A Purse in Tunisian Crochet

KATHLEEN POWER JOHNSON

Although the origins of Tunisian crochet are shrouded in mystery, as the article above explains, this technique, which simulates the look of woven fabric, is very versatile. This small purse is the perfect project for trying the technique. Tunisian crochet has its own stitches, and the ones used here are discussed in the sidebar on page 81 and in “Techniques” on pages 134 and 135.

### Instructions

**Notes:** In working the last stitch of the Forward Row (see

the Techniques sidebar on page 81), insert the hook under the last vertical thread, bring the contrasting color under the

*Child’s booties worked in Tunisian crochet made by Ulrike Sheikh-ol-Eslami from a pattern that her mother acquired in 1933. 6½ × 5¼ inches (16.5 × 13.3 cm). Photograph by Joe Coca.*

## Materials

Muench Yarns GGH Scarlett, 100% cotton yarn, 120 yards (110.0 m)/50 gram (1.8 oz) ball, 1 ball each of #16 Light Blue (Color A) and #17 Medium Blue (Color B)  
Afghan hook, size G/6 (4.5 mm) or size needed to obtain gauge  
Tapestry needle

Finished size: 3½ x 3½ inches (8.9 x 8.9 cm)  
Gauge: 24 sts and 24 rows = 4 inches (10.2 cm) in patt st

See pages 133–138 for Techniques and Abbreviations

working color to the front up and over the hook, and complete the stitch with the working yarn. This will create a chain finish to the edge.

### Purse

*Cast-On Row:* With A, ch 22.

*F Row 1:* Beg with the 2nd ch from the hook, pull up a lp in the single thread on the back of each ch—22 lps on hook.

*R Row 1:* With B, ch 1, \*yo, pull through 2 lps; rep from \* across row until 1 lp rem.

*F Row 2:* With B, \*Tps, Tsl st; rep from \* across the row ending Tss in last st—22 lps on hook.

*R Row 2:* With A, ch 1, \*yo, pull through 2 lps; rep from \* across row.

*F Row 3:* With A, \*Tsl st, Tps; rep from \* across the row ending Tss in last st—22 lps on hook.

*R Row 3:* With B, ch 1, \*yo, pull through 2 lps; rep from \* across row.

Rep Rows 2 and 3 for 9 inches (22.9 cm), ending with R Row 3.

### Flap Border

*F Row:* With A, \*Tsl st, sk 1 st, Ttr into entire st (front and back vertical B threads) 3 rows below, Tsl st, Ttr into same st as prev, sk 1 st; rep from \* 4 more times, ending Tss into edge st.

*R Row:* Rep R Row 2.

*Bind-off in A:* \*Sl st (as in traditional crochet) in 1st st, dc under Ttr; rep from \* ending sl st in last st, turn. Ch 1, sl st into 2nd st from hook and in each st across. Fasten off.

With RS facing, join A to the corner of the CO row with a sl st; ch 1 and sl st into 2nd st from hook and in each st across CO row. Fasten off.

### Finishing

To seam sides together, fold the cast-on row up 3½ inches (8.9 cm). With wrong sides together, sew the seams with mattress stitch (see Techniques on page 135). Using a pressing cloth, gently steam. If desired, add a button, snap, or magnetic closure.

**ABOUT THE DESIGNER.** *Kathleen Power Johnson's designs have been featured in numerous knitting and crochet magazines and books. She founded the Professional Development Committee of the Crochet Guild of America (CGOA). She lives in Sarasota, Florida, working as a silversmith and operating a gallery and studios for community artists.*



## Tunisian Crochet Techniques

One physical row of Tunisian crochet requires two steps. The Forward Row (F Row) is worked from right to left: With an afghan hook, pull up a loop beginning in the 2nd chain or vertical bar and across the row, accumulating loops equal to the number of stitches. The 2nd step is the Return Row (R Row) where, after a turning chain, each loop is discarded, 1 at a time, until 1 remains. The work is never turned.

Change color at either edge. On the right side, pull the new color through the last pair of loops on the hook. On the left edge, form the turning chain at the beginning of the R Row with the new color.

*The purse worked in Tunisian crochet. This technique, which simulates the look of woven fabric, is very versatile. Shown with the purse is a selection of Tunisian crochet hooks: (clockwise from top right) bone with ebony ball, 8 inches (20.3 cm) long; bone with bone ball, 6 inches (15.2 cm) long; elephant ivory, 6 inches (15.2 cm) long; wood with bone tip, 15½ inches (39.4 cm) long; carved elephant ivory, 12 inches (30.5 cm) long; bone with bone ball and a Stanhope viewer (due to the invention of photomicrography, tiny images embedded on glass rods were magnified greatly and could be seen through the viewer), circa 1870, 6 inches (15.2 cm) long. Collection of Nancy Nehring. Photograph by Joe Coca.*

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# ❖ *The Ingenious Miser's Purse* ❖

GWEN BLAKLEY KINSLER

In 1987, my great-aunt Ruth gave me a small, square, off-white handmade purse that she had carried as a young girl to Sunday school each week with a few pennies in it for an offering. Aunt Ruth died in 1989 at the age of eighty-three. I loved the bag because she gave it to me and because it was crocheted. I never asked about its origin or learned any more about the purse with the ingenious chain opening: A chain runs from the top of the flat purse through the flap closure to a ring, making it an effort to get one's fingers inside to remove money.



*A variety of antique miser's purses. The one in the foreground has one rounded and one squared end to ensure that the correct coins could be withdrawn by feel. Collection of the Lacy Museum of Lace and Textiles, Berkeley, California. Photograph by Joe Coca.*



*A miniature miser's purse with beautiful gold rings, or sliders, which gather the fabric of the purse snugly around the contents. Collection of the Lacis Museum of Lace and Textiles, Berkeley, California. Photograph by Joe Coca.*

Great-Aunt Ruth's crocheted miser's purse, so-called for the construction that deliberately makes it difficult to withdraw money, is a variant of the better-known tube-shaped miser's purses that were popular for nearly 150 years, from 1780 to 1925.

Miser's purses originated late in the eighteenth century and were variously called misers, hookers, almoners (or *aumonières*), and wallets, or long, stocking, ring, and string purses. The shape of the purses originated in the medieval practice of carrying coins in the toe of a stocking. A large version—as much as a couple of feet long (61 cm) and perhaps used largely by men during the eighteenth century—gradually became smaller and more refined.

The miser's purse grew in popularity in Europe and in England during the nineteenth century. During the second half of the century, it became one of the most common purses that Victorians carried. Used by both women and men, the typical nineteenth-century miser's purse was a long tube made of "purse" or "netting" silk, often crocheted, netted, or knitted, with

or without beads. Narrow in the middle and closed at both ends, miser's purses ranged from 4 to 36 inches (10.2 to 91.4 cm) long. The "toes" of the purse, which might be of the same or different shapes, often were tasseled or fringed.

A short slit in the narrow midsection of fabric (in beaded purses, this section was left unbeaded) let the carrier drop coins or other small objects into either end of the tube. It could be closed off by moving two rings, or sliders, made of different materials, including steel, brass, silver, gold, or mother-of-pearl toward the ends, gathering the fabric snugly around the contents.

When miser's purses were designed with one rounded and one squared end, the different shapes had a purpose. In the frequently poor lighting (perhaps as one paid a coachman or shopkeeper at night or in a dimly lighted room), the correct coins could be withdrawn by feel: The square end with fringe might contain silver coins and a contrasting diamond, round, gathered, or tasseled end, gold coins.

Although some instructions in Victorian publications specify "a gentleman's purse" and others "a lady's purse," no firm distinctions were made by shape nor can purses be accurately dated by shape. Men and women folded and hung long miser's purses over a belt to free their hands or held them folded. A man might thrust one into the pocket of his greatcoat.

Steel beads embellished many Victorian long purses between 1850 and 1860, but glass, gilt, or seed

beads might also be used. Beads were strung onto thread and crocheted or knitted into the body or worked either over the entire surface or in bands that left some of the purse unadorned.

Shake me up—shake me down  
How to open? You may frown.  
Lift my flap, pull front and back  
Little strings come through the crack.

Separate and you will see  
Way down deep inside of me  
In centuries long, long ago  
Ladies['] monies swayed to and fro.

Keep me in your pocket, wear me on your finger  
Or on your belt I will linger.

—From "Reticule," found inside a miser's purse

The miser's popularity was due in part to the speed with which it could be constructed. Directions for working the purses appeared in popular magazines throughout the late Victorian era, although less often after 1870. From its first issue in July 1830 until its demise in 1879, *Godey's Lady's Book* contained patterns and directions for making purses of all sorts. An openwork crocheted miser's purse was featured in the September 1862 issue. Today, miser's purses are often found in museums' Victorian-era costume collections and can still be found in antique shops and flea markets. ❀

**ABOUT THE AUTHOR.** *Gwen Blakley Kinsler is the founder of the Crochet Guild of America (CGOA). She thanks B. J. Licko-Keel of the Northern*

*Illinois Chapter of the CGOA for sharing her knowledge of needlework history and patterns from her collection.*

### Further Reading

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- Kennet, Frances. *Book of Fashion*. New York: Crown, 1983. Out of print.
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## A Beaded Miser's Purse

Adapted from an 1887 pattern that appeared in a book published by the Nonotuck Silk Company, this version of a miser's purse is worked in silk thread with size 11 seed beads; its elegance belies its name of "miser's purse." The intricacy of the design comes from the placement of the beads. The crocheted foundation uses only basic stitches. Bone, metal, or wooden rings suitable for the closure may be found in costume jewelry stores and bead stores.

### Instructions

#### Bead Crochet

**Notes:** The beads are threaded before the work begins. Work the beads into selected stitches according to the directions and the charts. You work from the inside of the purse, with the beaded side of the purse facing out and away from you. To work a bead into a single crochet stitch, insert the hook into the back loop of the stitch of the previous row, yarn over the hook, and draw the yarn through, making 2 loops on the hook. Move a bead close to the 2 loops, yarn over the hook from the far side of the bead, and draw the yarn through both loops, anchoring the bead in place on the side of the work facing away from you.

#### Purse

Leaving the thread attached to the card, thread the beading needle with the silk thread. Thread about 3 of the strings that make up a hank of beads onto the thread. Remove the needle and begin crocheting the purse with the free end of the thread according to the directions below. As you work, unwind thread from the card and move the beads along as necessary. If you find it helpful, place the small safety pin in the 1st sc of each rnd to make it easier to recognize the beg and end of the rnds.

Beg the rounded beaded portion of the purse: Ch 4, join with a sl st in 1st ch to form a ring.

*Rnd 1:* \*Working a bead into each st, 2 sc into next ch of prev rnd; rep from \* 3 times—8 sts.

*Rnd 2:* (1 sc with bead, 1 sc without bead) in each sc of prev rnd—16 sts.

*Rnd 3:* \*1 sc with bead in next sc, (1 sc with bead, 1 sc without bead) in next sc; rep from \* 7 times—24 sts.

*Rnd 4:* \*1 sc with bead in next 2 sc, (1 sc with bead, 1 sc without bead) in next sc; rep from \* 7 times—32 sts.

Cont working around, foll Chart A and inc 8 sts evenly in

### Materials

YLI Kanagawa, 1000-denier silk thread, 20 meters (21.9 yds)/card, 9 cards of #86 Dark Green

Delica seed beads, size 11, copper-lined, 2 hanks of #DB181 Light Bronze

Rings, bone, metal, or wooden, 2 with an inside diameter of about  $\frac{7}{16}$  inch (1 cm)

Crochet hook, steel, size 7 (1.5 mm)

John James Needles, tapestry size 22 and beading

Finished size: 2 $\frac{7}{8}$  inches (7.3 cm) wide and 12 inches (30.5 cm) long, excluding the fringes

Gauge: Gauge is not critical for this project

See pages 133–138 for Techniques and Abbreviations

each rnd until you have completed Rnd 10—80 sts.

Work Rnds 11–48 without inc and placing beads as shown in Chart A. Rep each row of the chart 8 times for each rnd of the purse. As you near the end of each card of thread, you may have to add some beads to the free end to continue working or transfer excess beads to the next card of thread. You need about 2 strings of beads on each card of thread for the remainder of Chart A.

*Rnd 49:* Sc into each st of prev rnd.

*Rnd 50:* Sc into the next 20 sc, (this is now the beg of the rnd) ch 4, \*sk 1 st, dc into next st, ch 1; rep from \* around, join to 3rd ch of beg ch 4.

*Rnd 51:* Ch 4, \*sk 1 st, dc into next st, ch 1; rep from \* around, join to 3rd ch of beg ch 4.

To make the purse opening, beg working back and forth in rows,

*Row 52:* Ch 4, \*dc into next dc, ch 1; rep from \* across, instead of joining to the beg ch, dc into last st of the rnd, turn.

*Row 53:* Ch 4, \*dc in next dc, ch 1; rep from \* across, dc into 3rd ch of beg ch of prev row. Rep Row 53 until the dc portion of the bag measures 4½ inches (11.4 cm).

Remove the hook, place the 2 rings over the work, and slide them against the beaded portion of the purse. The rings



*An opulent bag worked in silk thread and metallic beads belies its original name of “miser’s purse.”* Photograph by Joe Coca.

should fit snugly over the double-crocheted portion of the purse. Work 2 more rnds of dc in the rnd, matching the end already worked, to close the purse opening. Make 1 rnd of sc into each st of the prev rnd—80 sts.

Thread about 1½ strings of beads onto a card of thread and begin the flat beaded portion of the purse as foll,

*Rnd 1:* Sc into the 1st 20 sc (this is now the beg of the rnd).

Sc with bead into each st of the prev rnd—80 sts.

Cont working Rnds 2–48 from Chart B, placing beads as indicated. You need about 1¼ strings of beads for each card of thread for the remainder of the purse. After Rnd 48, fasten off, leaving an 18-inch (45.7-cm) tail.

### Finishing

With right side out and with the ending tail of thread, stitch the ends of the flat portion of the purse together, using an overcast stitch through both loops of the last row of stitches. Knot the thread. Darn in and trim any remaining ends of thread.

Cut a length of silk thread 48 inches (121.9 cm) long.

Thread the tapestry needle with it and anchor it with a knot at the left-hand side of the edge of the flat portion of the purse. Replace the tapestry needle with the beading needle and thread 2½ inches (6.4 cm) of beads onto the thread. With the tapestry needle, anchor the thread in the lower edge of the purse 3 stitches to the right of the thread's current position. Pull the thread firmly, but not so tightly that the beads are rigid, and knot it. Thread another 2½ inches (6.4 cm) of beads on the thread. Bring the free end of the thread around the right-hand strand and up through the inside of the previous beaded loop, twisting the 2 strands together once. Anchor the thread with a knot 3 stitches to the right. Repeat across the lower edge of the purse. Knot the ends and darn them in on the wrong side.

Make a similar fringe at the rounded end of the purse, making 6 loops, each with 3½ inches (8.9 cm) of beads. Anchor the loops around the 1st round of the crochet and twist each loop once with the adjacent strand of the previous loop.

Chart A

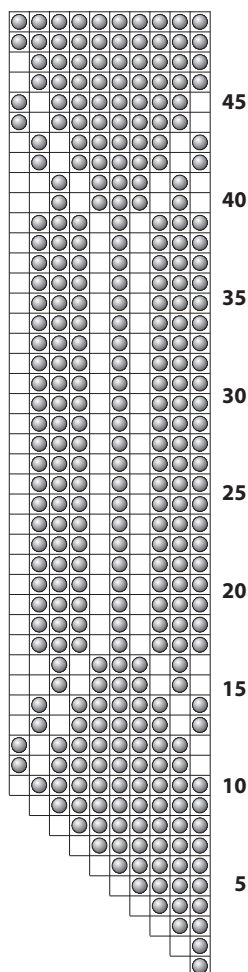
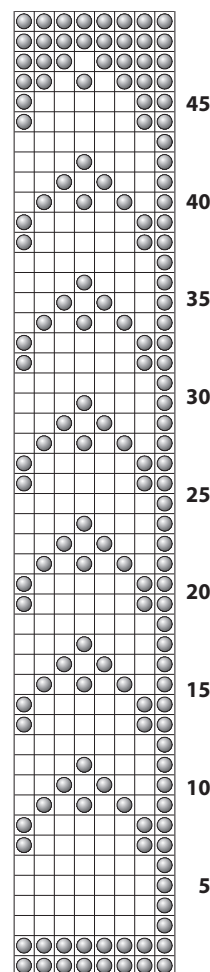


Chart B



*Charts may be photocopied for personal use.*

# An Elegant Beaded Purse

JANE FOURNIER

Lively blue flowers repeat around this diminutive but elegant circular purse. It will certainly make a statement when you take it with you on your next “night on the town”!



*A wreath of beaded blue flowers sparkles on this elegant small purse.* Photograph by Joe Coca.

The purse is worked in single crochet in a spiral with eight regular increases in each round. A bead is worked into each stitch to create a densely beaded surface on the side of the work facing away from you.

## Instructions

### Threading the Beads

All the beads required for 1 side of the purse are threaded in 2 sections in reverse order before you begin the crochet.

Leaving the thread attached to the card, thread the beading needle with the silk thread. Starting at Point A on the chart, thread the beads in the order shown from left to right for Rnd 22. Rep the row on the chart 7 more times (a total of 8) for 1 complete rnd of the purse. Tie a piece of scrap yarn about 2 inches (5 cm) long around the silk thread after the last bead to mark the end of the rnd. Cont threading beads in the same manner for Rnds 21 to 17. Remove the needle, tie a slipknot loop in the end of the thread, wind the threaded beads on the thread card, and set it aside.

With another card of thread, start at Point B on the chart and thread the beads for Rnds 16 to 1. Beg crocheting the purse with the free end of the thread according to the directions below. As you work, move the beads along to allow you enough thread to work with. When you have finished Rnd 16, join on the thread threaded with the rem rnds of beads and cont the work.

### Crocheting the Purse

Ch 4, join with a sl st in 1st ch to form a ring.

**Rnd 1:** Working a bead into each st, 2 sc into next ch of prev rnd, place safety pin in the 1st sc to mark the beg of the rnd, \*2 sc in next ch of prev rnd; rep from \* twice—8 sts.

**Rnd 2:** Working a bead into each st and replacing the safety pin in the 1st st of the rnd, 2 sc in each sc of prev rnd—16 sts.

**Rnd 3:** Working a bead into each st and replacing the safety pin in the 1st st of the rnd, \*sc in next sc, 2 sc in next sc; rep from \* 7 times—24 sts.

**Rnd 4:** Working a bead into each st and replacing the safety pin in the 1st st of the rnd, \*sc in next 2 sc, 2 sc in next sc; rep from \* 7 times—32 sts.

Cont working, inc 8 sts each rnd, until you have completed Rnd 22.

Heading,

With silk yarn only, cont crocheting as foll: \*sc in next 5 sts, 2 sc in next st; rep from \* across 2 sides of the octagonal piece of crochet, turn. Sc in each st of the prev row across 3 sides. Fasten off. Thread and crochet another piece the same.

### Assembling the Purse

With the beaded sides facing out, place the back and front together, matching the headings and corners. Beginning at one side of the heading, stitch the pieces together around 5 sides, leaving the purse open along the heading. Use silk thread and an overcast stitch through both loops of the last round of crochet stitches.

Position the open purse frame over the heading on both sides of the purse. Stitch the purse frame to the crocheted heading on both sides with backstitching made with a doubled strand of silk yarn.

Using the purse as a pattern, cut 2 pieces of lining fabric to match the inside dimensions of the purse and frame plus ¼ inch (6 mm) all around. With right sides together, stitch the lower part of the lining together with a ¼-inch (6-mm) seam. Place the lining inside the purse. Turn under the seam allowance on the top portion of each side of the lining and handstitch it to the inside of the purse where the frame meets the heading.

**ABOUT THE DESIGNER.** Jane Fournier was the craft editor for PieceWork magazine from 1994 until 1998.

## Materials

Seed beads, size 10, 1 hank each of Eggshell and Blue, and 1 small packet each of Medium Green, Dark Green, Amber, and Red  
YLI Kanagawa, 1000-denier silk thread, 20 meters (21.9 yds)/card,  
4 cards of White

Curved snap-clasp purse frame, measuring 3½ inches (8.9 cm)  
between the hinges

Lining fabric

John James Needles, beading size 10, tapestry size 24, and sharps  
size 10

Scrap yarn

Crochet hook, steel, size 11 (1.05 mm)

Small brass safety pin

Sewing thread to match the lining fabric

Finished size: 4 inches (10.2 cm) at widest point

Gauge: Gauge is not critical for this project

See pages 133–138 for Techniques and Abbreviations

**Purse** Thread each row of the chart 8 times for each rnd of the purse

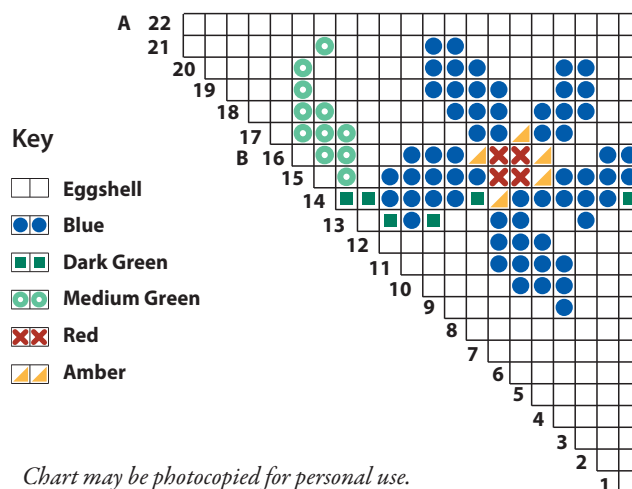


Chart may be photocopied for personal use.

# Plum Tomato Pincushion

BONNIE BROOKS



*No worktable or sewing basket should be without this striking bead-crocheted pincushion, complete with an embellished emery heart to keep your needles pristine.* Photograph by Mary Staley Pridgen.

This pincushion uses an eight-point beaded star as its base. The star technique serves as a base on many antique beaded purses.

## Instructions

*Notes:* See Special Abbreviation in the Materials box. All single crochets will be done through the back loop only of each stitch on the previous row. To single crochet with a bead, pull up a loop through the back loop of the stitch, slide a bead down next to the hook, put yarn over the hook and draw through both loops. All beads will be on the reverse side of the work. Place a marker in the first stitch of each round.

### Bead Crochet

String 344 size 11 seed beads on the silk thread.

Ch 4. Join with sl st to form a ring.

*Rnd 1:* Scb 2 times in each ch of the beg ring—8 sts with a bead in the 1st rnd.

*Rnd 2:* Scb 2 times in each st of the former rnd—16 sts with a bead in 2nd rnd.

*Rnd 3:* \*Scb in the next st, scb 2 times in the next st; rep from \* to complete rnd—24 sts with a bead in 3rd rnd.

*Rnd 4:* \*Scb in the next 2 sts, scb 2 times in the next st; rep from \* to complete rnd—32 sts with a bead in 4th rnd.

*Rnd 5:* \*Scb in the next 3 sts, scb 2 times in the next st; rep from \* to complete rnd—40 sts with a bead in 5th rnd.

*Rnd 6:* \*Scb in the next 4 sts, scb 2 times in the next st; rep from \* to complete rnd—48 sts with a bead in 6th rnd.

*Rnd 7:* \*Scb in the next 5 sts, scb in the next st, sc in the same st; rep from \* to complete rnd—56 sts in 7th rnd (the patt is 6 sts with a bead followed by 1 st without a bead).

*Rnd 8:* \*Scb in the next 5 sts, sc in the next st, sc twice in the next st; rep from \* to complete rnd—64 sts in 8th rnd (the patt is 5 sts with a bead followed by 3 sts without a bead).

*Rnd 9:* \*Scb in the next 4 sts, sc in the next 3 sts, sc 2 times in the next st; rep from \* to complete rnd—72 sts in 9th rnd (the patt is 4 sts with a bead followed by 5 sts without a bead).

*Rnd 10:* \*Scb in the next 3 sts, sc in the next 5 sts, sc 2 times in the next st; rep from \* to complete rnd—80 sts in 10th rnd (the patt is 3 sts with a bead followed by 7 sts without a bead).

*Rnd 11:* \*Scb in the next 2 sts, sc in the next 7 sts, sc 2 times in the next st; rep from \* to complete rnd—88 sts in 11th rnd (the patt is 2 sts with a bead followed by 9 sts without a bead).

*Rnd 12:* \*Scb in the next st, sc in the next 9 sts, sc 2 times in the next st; rep from \* to complete rnd—96 sts in 12th rnd (the patt is 1 st with a bead followed by 11 sts without a bead).

Finish off and bury thread tails.

String 1,064 size 11 seed beads on the silk thread. Make another star, with Rnds 1–12 identical to the 1st one. Do not cut thread.

Cont crocheting straight around, with no incs, placing beads in sts as in the Bead Crochet chart.

### Finishing

Whipstitch the 1st star unit to the top of the 2nd that has straight sides, leaving an opening for stuffing. Stuff firmly with the lamb's wool. Close the opening. With a long needle and thread, make several stitches through the center of both stars, pulling firmly to make an indentation on both sides. With long needle and thread, string 1 size 13 Charlotte seed bead, one 4mm crystal bead, one 6mm crystal bead, and the lampwork bead and push needle and thread through indentation to bottom. String one 6mm crystal bead and 1 size 13

## Materials

Rainbow Gallery Elegance Silk Pearl, 100% silk thread, 20 yards (18.3 m)/card, 4 cards of #E935 Light Amethyst  
Crochet hook, steel, size 8 (1.25 mm)

Fire Mountain Beads, size 11 seed, silver lined, 1 hank of #11C-34 Amethyst; size 13 Charlotte seed, 1 hank of #13CC-280 Amethyst Opaque; 4mm Swarovski crystal, 9 #5301 Amethyst; and 6mm Swarovski crystal, 2 #3700 Heliotrope

Michael Barley Lampwork Bead, 1

Lamb's wool for filling

Fire Mountain Nymo Thread, size B (for sewing beads around emery heart, fringes)

Glue (for fastening 4mm crystal beads to straight pins)

Ultrasuede, 4 x 4 inches (10.2 x 10.2 cm), 1 piece

Emery

Markers

See pages 133–138 for Techniques and Abbreviations

## Special Abbreviation

scb—single crochet with a bead

Charlotte seed bead on same needle and take the needle back through indentation to top, tie threads off, and bury. Add a small application of glue to 8 straight pins; slide one 4mm crystal bead on each pin and insert between points of star.

### Emery Heart

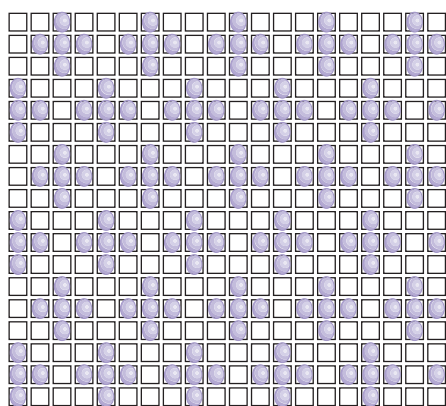
Cut 2 heart shapes from the Ultrasuede to make a container for the emery. Sew the shapes together, leaving an opening. Fill the heart with emery. Add beaded edging to heart (see Figure 1). Embellish



the heart with a purchased or handmade fiber or beaded tassel. Attach the heart to the pincushion with a single strand of size 13 Charlotte seed beads.

**ABOUT THE DESIGNER.** *Bonnie Brooks is a technical editor and illustrator by day, working on projects for Interweave's Beadwork magazine and books about beadwork. By night, she's a multifaceted fiber artist specializing in beadweaving and crochet. She lives in Richardson, Texas, with her cigar-aficionado husband and near her beautiful children and grandchildren.*

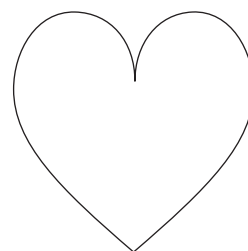
### Bead Crochet



### Key

- sc with a bead
- sc with no bead

### Heart

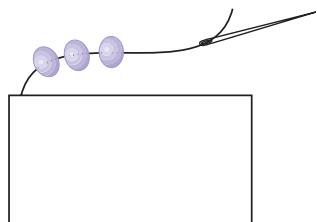


*Chart and pattern may be photocopied for personal use.*

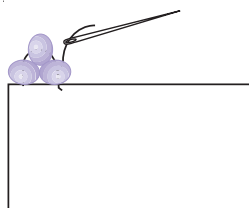
**Figure 1**

### Beaded Edging

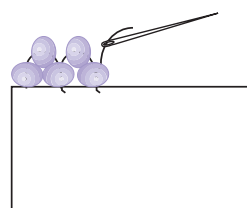
**Knot the end of a length of thread and secure it to edge of the heart with a tiny stitch.**



**Step 1: String 3 size 13 Charlotte seed beads on the thread.**



**Step 2: Take a tiny stitch through the edge of the heart and back through the bead closest to the needle.**



**Step 3: Add 2 beads to thread and repeat Step 2. Continue around.**



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# ❁ *Easy, Elegant Filet Crochet* ❁



*This selection of filet crochet shows the wide variety of patterns that may be achieved using this technique.* Photograph by Joe Coca.

An expedition to almost any antique mall will net an extravaganza of vintage needlework. Filet-crocheted table runners, antimacassars, window curtains, and shelf edgings feature prominently in the mix. Filet crochet consists of filled blocks and open spaces arranged to form a design, and it's a simple technique that requires mastery of only a few stitches and the ability to follow a chart.

Although the origins of filet crochet are undocumented, it gained popularity in Europe and in the United States in the mid-nineteenth century. Books of crochet patterns gave instructions for filet-crocheted lace edgings, collars, bedspreads, and tablecloths. According to Lis Paludan in *Hakling: Historie og teknik* [Crochet: History & Technique] (Copenhagen: Borgen, 1986; English edition, Loveland, Colorado: Interweave, 1995):

Insertions and edgings crocheted in cotton thread were used to enhance bed linen. The way that these were used differs from period to period. For example, in the Scandinavian countryside during the 1800s, alcove beds were commonly located in the dwelling room or living room, and pillows were neatly stacked one on top of the other, their short ends facing into the room. Decorative insertions were displayed at these short ends. On pillows that were intended for bedrooms, the crochet insertions and edgings are found on the tops of pillowcases.

Many designs for pillowcases, as well as many examples of these pillowcases in private homes and

museums, illustrate trends from about 1875 through the 1920s. There are transverse insertions, corner insertions, insertions in all four sides, or insertions combined with crochet edgings.

Thérèse de Dillmont included instructions for filet crochet in *The Complete Encyclopedia of Needlework*, published by DMC in the mid-1880s, noting that “[d]esigns for cross stitch, tapestry, and filet lace, printed in the form of squared charts, can also serve as models for certain types of crochet. . . .”

Filet-crochet insertions with religious motifs decorated liturgical garments during the late nineteenth and early twentieth centuries. Many Danish table runners from this time period used various fruit motifs. Filet crochet enjoyed a resurgence in the United States in the early years of the twentieth century. Numerous women’s and needlework magazines of the period featured charts and instructions for filet-crocheted edgings, insertions, and collars. The reproduction of a page from the September 1917 issue of *The Modern Priscilla: Home Needlework and Everyday Housekeeping* magazine (shown above) is one example. ❁



*The page from the September 1917 issue of The Modern Priscilla: Home Needlework and Everyday Housekeeping magazine with charts for three different examples of filet crochet.*

## A Sample Edging

For our sample, we selected the Wide Edge from the September 1917 issue of *The Modern Priscilla: Home Needlework and Everyday Housekeeping* magazine. While the edging, the insertion, and the sailor collar featured in the magazine call for size 80 crochet cotton, we used size 30 for our sample. Various sizes of threads and hooks produce different effects. Try several to achieve the look that you like best.

## Materials

Presencia Fincrochet, 100% cotton thread, size 30, 595 meters (650.7 yds)/50 gram (1.8 oz) ball, 1 ball of #3000 Ecu  
Crochet hook, steel, size 10 (1 mm) or size needed to obtain gauge

See pages 133–138 for Techniques and Abbreviations

Finished size: 6 inches wide (15.2 cm)

Gauge: 11 squares = 2 inches (5.1 cm)

## Instructions

Ch 89, turn.

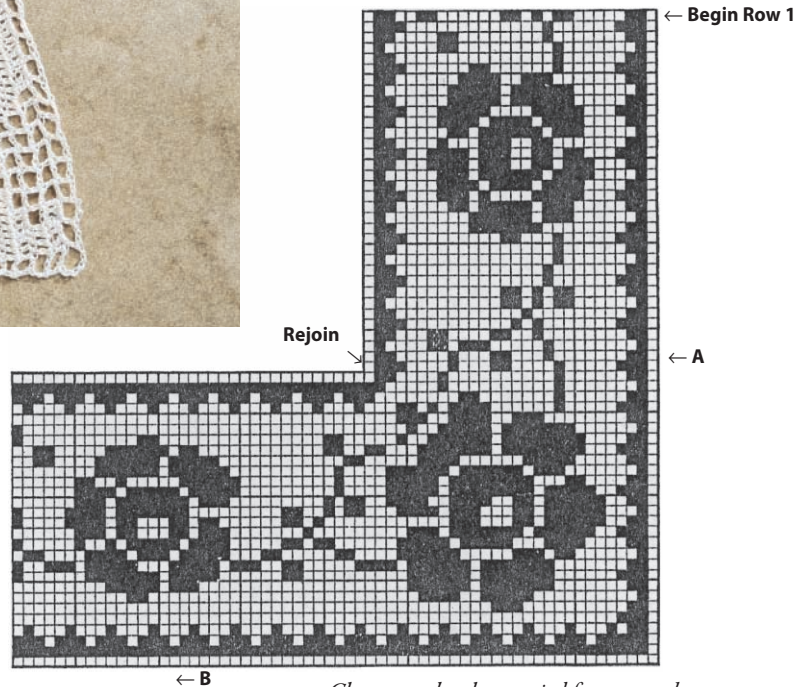
**Row 1:** Dc in 7th st from hook, dc 6 (= 2 squares), ch 2, sk 2, dc, cont to end of row. Follow the Wide Edge chart to desired length.

To make the corner, work Section A on the chart to the lower edge and finish off. Turn the work and begin crocheting Section B along the edge of the 1st piece. Rejoin the thread at the arrow and work the 1st row in the edge squares. The corner may also be worked by crocheting to the corner st and adding a foundation ch of the width desired to cont the insertion horizontally.

*Our sample of the filet-crochet edging based on a 1917 chart. We used size 30 thread and a size 10 steel hook. Photograph by Joe Coca.*



### Wide Edge



*Chart may be photocopied for personal use.*

# ✧ Mary Card: ✧ Early-Nineteenth-Century Crochet Designer

BARBARA BALLANTYNE

Mary Card was born September 24, 1861, in Victoria, Australia, the eldest of twelve children. She had a much better education than most girls did at that time, and beginning in 1875, she spent five years at the Ladies College, a new secondary school operated by the Presbyterian Church, and a year at the nearby National Gallery Design School. In 1889, Mary established her own school in Hawthorn, a Melbourne suburb. She was the principal and taught English, history, and drawing. Her sister Rosina taught music; another sister, Harriet Susan, taught the kindergarten pupils; and their brother Arthur also taught at the school. In the evenings, Mary, who had been gradually losing her hearing, taught lip reading to other adults with speech and hearing difficulties. In 1903, her deafness forced her to sell her school.



*The wren milk jug cover and a seven-point doily used as a bread cloth designed by Mary Card. Photograph courtesy of the author.*



Opportunities for women at that time were limited, and Mary's deafness further narrowed her career choices. In an article in the July 1917 issue of *Everylady's Journal*, she tells of her difficulties in finding another occupation:

Finally I sifted it down to this; I could write but not well enough to earn a living; I could draw, but understood only the elements of design; and I could do

most kinds of needlework. There was, plainly, not a living in any of these singly, but a happy thought occurred to me to combine them and become a professional designer and teacher of needlework through the press.

When she heard that the Ladies' Work Association was looking for women to repair heirlooms worked in Irish

---

*A small table cover with a wren and mimosa motif designed by Mary Card. Photograph courtesy of the author.*

crochet, Mary joined the association, taught herself this exacting form of needlework, and did repairs. Within a few years, she became one of the world's most talented, prolific, and versatile designers of crocheted lace.

Mary's first crochet designs went to America, about 1909, to the *Ladies' Home Journal*. In 1910, the editor of *New Idea*, a new women's magazine in Melbourne, gave her a six-month contract to supply the magazine with crochet designs. Mary's designs soon became popular, and *New Idea* and its successor in 1911, *Everylady's Journal*, took all the designs that she could produce.

The first designs were for linen crochet, a technique Mary developed of crocheting directly into the edge of woven linen fabric instead of first working the crochet and then mounting it on the fabric. Mary's early designs also included Irish crochet, and later, filet crochet, the instructions for which she presented as a graph. Mary's designs were fresh and appealing, and she provided clear, accurate instructions. Other designers apparently had assumed that women already knew how to crochet well, but Mary realized that many needed more help.

Mary produced a vast number of designs for her staff of experienced women to crochet. She began to publish these in book form, the first one appearing in 1914. Seven more



Photograph of Mary Card. 1917. Photograph courtesy of the author.

followed between 1916 and 1928, and all were promoted heavily in *Everylady's Journal*.

By late 1917, Mary had published many designs in *Everylady's*, four books, and five Giant Charts, which were at least 24 by 34 inches (61.0 by 86.4 cm) with a photograph of the finished article, the chart, basic directions, an explanation of stitches, and promotional material for other charts; they were printed on high-quality paper and came in their own envelope.

Mary engaged in an extensive correspondence with her readers, answering questions and creating designs on request. Her letters were generally warm and charming, but once when a few readers complained that a bedspread was too large and elaborate, Mary reminded them that their mothers and grandmothers had crocheted or knitted entire bedspreads, whereas hers required less work because of the large areas of linen. 🌸

**ABOUT THE AUTHOR.** Barbara Ballantyne of Sydney, Australia, is a former research scientist who is now researching and writing about the history of crochet lace. Among her books are *Mary Card: Australian Crochet Lace Designer*, *Mary Card's Crochet Lace: Bird Designs*, and *Mary Card's Crochet Lace: Flower Designs* (*Drummoyno, New South Wales, Australia*: Barbara Ballantyne, 2002, 2009, and 2009, respectively; distributed by Lacis, Berkeley, California). Visit her website at [www.crochethistory.com](http://www.crochethistory.com).

## Mary Card's Lovebird Tea Cozy

The original introduction to this Mary Card pattern, which appeared in the December 1934 issue of *Australian Home Beautiful*, read "Budgerigars, still very widely known as lovebirds, are the most popular cage birds of the moment. Miss Card has woven a pair of them into this delightful design for a cozy."

### Instructions

#### Cozy

*Notes:* See Special Stitch in the Materials box. When working single and double crochet, always take up 2 threads. Make 2 identical pieces for each side of cozy.

Filet Crochet

*Set-Up Row:* Ch 347.

*Row 1:* Dc in 8th ch from hook, \*ch 2, sk 2 chains, dc in next ch; rep from \*—114 sps.

*Row 2:* Ch 5, turn. \*Sk 2 chains, dc in next dc, 2 dc in next sp, dc in next dc—1 sp, 1 bl. Rep from \*, ending with 2 bl (7 dc) and 1 sp.

*Row 3:* Rep Row 2.

*Row 4:* Ch 5, turn, sk 2 chains, dc in next dc. Work 1 bl,



## Materials

Presencia Finocrochet, 100% cotton thread, size 80, 555 meters (507.4 yds)/20 gram (0.71 oz) ball, 1 ball of #0001 White

Crochet hook, steel, size 14 (0.6 mm)

Fabric (of choice) and wool batting,  $\frac{3}{4}$  yard (0.7 m) of each (for lining)

Sewing thread to match fabric

See pages 133–138 for Techniques and Abbreviations

## Special Stitch

Block (bl): 2 dc in next sp, dc in next st

*This delicate filet-crocheted tea cozy designed by Mary Card is beautiful, practical, and certainly will add pizzazz to your tea table. The original pattern appeared in the December 1934 issue of Australian Home Beautiful. Photograph courtesy of the author.*

then all sps, ending with 1 bl, 1 sp.

*Row 5:* Ch 5, turn, sk 2 ch, dc in next dc. Work 1 bl, 31 sps, 1 bl, 46 sps, 1 bl, 31 sps, 1 bl, 1 sp.

Cont, foll the chart.

Block both pieces. Work around the edges by putting 2 or 3 dc into each sp as necessary to maintain the shape and 4 into each sp that forms a corner. Join around the semicircular edge by placing the 2 pieces together and sc around.

## Edging

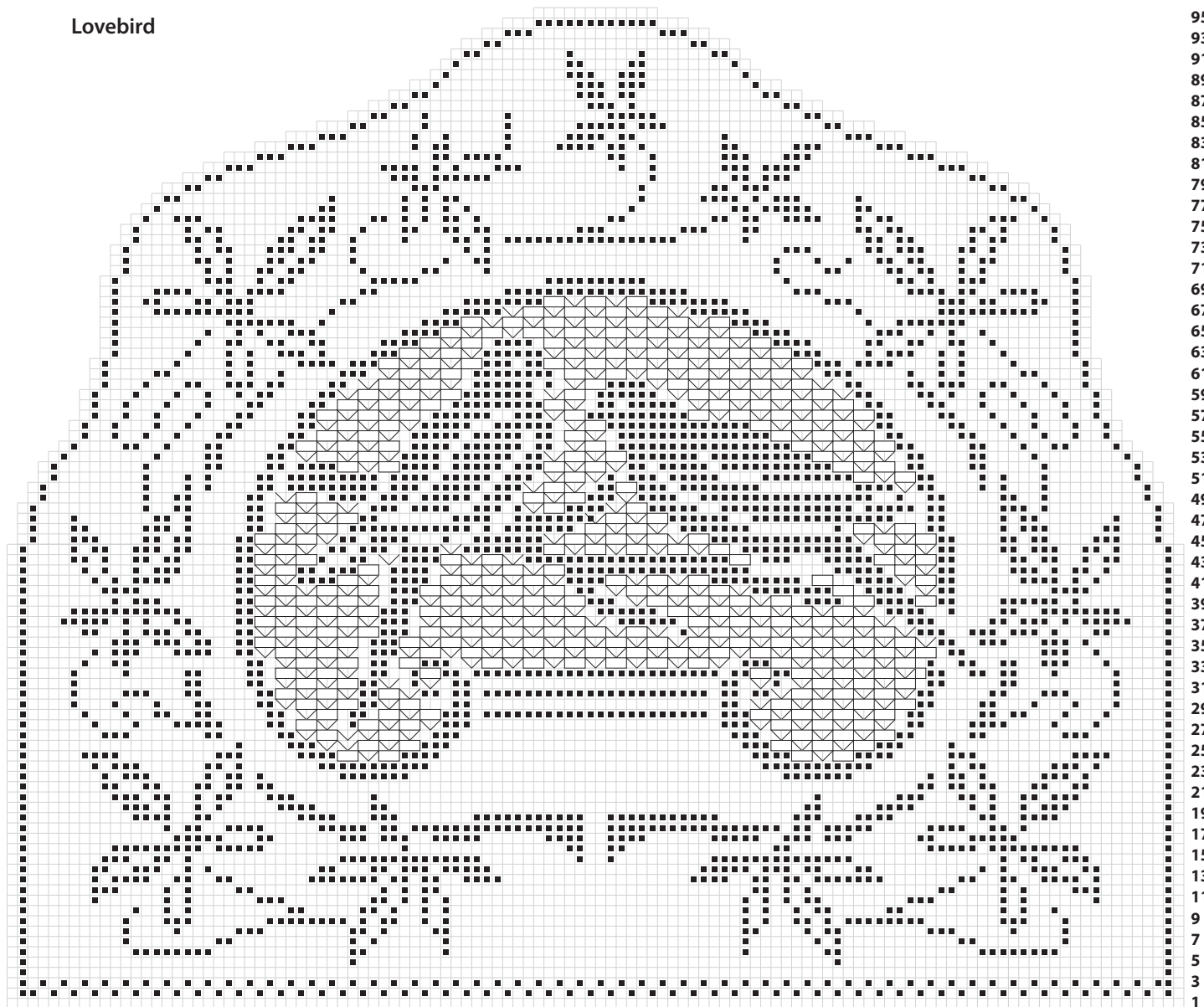
*Row 1:* \*Ch 6, sk 5 sc, sc; rep from \* around joined edge.

Row 2: Turn, ch 5, tr into ch-6 lp, (ch 1, tr into ch-6 lp) 2 times, ch 5, sl st into 1st ch of ch 5 (picot made), ch 1, (tr into same ch-6 lp) 3 times, sc into center of next ch-6 lp. \*(Ch 1, tr into next ch-6 lp) 4 times, picot, (ch 1, tr into same ch 6-lp) 3 times, sc into next ch-6 lp; rep from \*, end sc in last st. Fasten off.

### Finishing

Make a lining for the cozy with the fabric and wool batting as desired. Place the lining inside the edged cozy and, with the sewing thread, catch the lining in 5 to 7 places along the top and down the sides.

## Lovebird



### Key



space: ch 2, sk 2, dc in next st



closed lacet: ch 3, sk 2, sc in next st (or into center of open lacet), ch 3, dc in next dc



block: 2 dc in next sp, dc in next st



open lacet: ch 5, dc in next dc

*Chart may be photocopied for personal use.*

# ❁ Lace-Edged Pillowcases ❁ in Pioneer Utah

J U D E D A U R E L L E

**T**he Utah pioneers came from all corners of Europe and young America. Many brought only what they could carry, haul in wagons, or push in small carts. Between 1847 and 1868, as many as 86,000 men, women, and children came across the plains to the Territory of Utah. After the hardships of the trail, the pioneers arrived in an upland desert wilderness. Hot, dry, windy summers and frigid, windy winters with deep snow were the norm. The settlers' first houses were often just dugouts with sod roofs, dirt floors, and little or no wood support because all of the lumber had to be cut, milled, and carried from the rugged mountains.

In those first years, deprivations and hardship were to be expected, and frugality was a way of life. During daylight hours, men and women dedicated themselves to making a

living from the land. Given the harsh circumstances, how could people concern themselves with any activity not connected to survival? Nonetheless, at night and during the winter, the women found time to produce handwork, not only utilitarian pieces but also textiles of delicate beauty.

Out of necessity, every scrap of cloth was used and reused. The women held rag bees at which they sorted, cleaned, and picked rags, cutting old clothes and fabrics into pieces and strips that became quilts and rag rugs that brought warmth and color into their homes. Out of a different impulse came abundant, seemingly impractical textiles edged lavishly with crocheted and knitted handmade lace.

Whitework in many forms was widely popular in America and northern Europe. Even in the Utah Territory, this Victorian taste in needlework was felt. The lace patterning in many of the edgings would have been somewhat complicated to learn but easy to master after a few repeats, and a collection of short lengths of lace could serve as a sampler.

Many of the families who inherited lace-edged pillowcases from their pioneer ancestors cared for them and eventually gave them to the Daughters of Utah Pioneers' Pioneer Memorial Museum. The museum houses artifacts that were owned, used, or created by the pioneers who settled the Utah Territory between 1800 and 1900. More than 100 pairs of lace-edged pillowcases grace displays throughout the building. Some of the edgings are so deep that the pillowcase seems little more than an excuse for the extravagant lace. ❁

**ABOUT THE AUTHOR.** *Jude Daurelle, a spinner, weaver, knitter, and crocheter, graduated from Westminster College in Salt Lake City.*



*A lovely filet-crochet lace edging adorns a pillowcase. Courtesy of the Pioneer Memorial Museum, International Society, Daughters of Utah Pioneers, Salt Lake City, Utah.*

# Embellished Pillowcases

JANE FOURNIER

Seemingly at odds with the rigors of their journey and the sparseness of the life that awaited them, the decorated bed linens of pioneer women in Utah were probably a source of pride and a comfort to their owners. Our collection of three pillowcase edgings includes two filet-crochet motifs, a cross-stitch border, and a knitted-lace motif. The same or similar embellishments also may be added to sheets, dresser scarves, and other bedroom linens.

## Instructions

*Note:* See Special Stitch and Special Abbreviations in the Materials box.

### FILET-CROCHET HEART EDGING

#### Heart Motif

Work the edging in filet crochet according to the Heart chart. You need a foundation row of 59 ch sts. Rep the patt until the edging measures 40 inches (101.6 cm), finishing with a full rep. Fasten off, leaving a 20-inch (50.8-cm) tail. Using this tail and small stitches, overcast the beg and ending edges tog. Darn in and trim all the ends. Join the thread at the beg of the edging on the last open mesh of the shaped edge and work the final edging row as foll: Ch 3, dc in open mesh, p, 2 dc in same open mesh, \*\* 2 dc, p, 2 dc in

next open mesh \*; rep from \* to \* 6 times, (2 dc, p) twice, 2 dc in the open mesh at the point of the edging, rep from \* to \* 7 times, ch 1, sc in the mesh at the V of the edging, ch 1 \*\*; rep from \*\* to \*\* for the length of the edging.

#### Finishing

If the edging has become soiled, handwash in warm water and mild detergent and rinse thoroughly. Roll in a towel to remove the excess water. Pat the edging into the correct shape and size, and press it with an iron set at “cotton” until dry. Pin the straight side of the edging around the open end of the pillowcase, lapping the solid 1-mesh margin over the fabric. Overcast the edging to the fabric with the crewel needle and the sewing thread, using small, regular stitches.

## Materials

DMC Cordonnet Special, 100% cotton thread, size 60, 324 yards (296.3 m)/ball, 2 balls of Ecru (for Filet-Crochet Heart)  
DMC Embroidery Floss, 100% cotton 6-strand thread, 8 meters (8.7 yds)/skein, 3 skeins of #676 Light Old Gold (for Cross-Stitch Border and Filet-Crochet Edging)  
Bockens Linen 40/2, 100% linen thread, 330 meters (360.9 yds)/spool, 1 spool of Off-White (for Cross-Stitch Border and Filet-Crochet Edging)  
Bockens Linen 40/3, 100% linen thread, 25 grams (0.88 oz)/spool, 1 spool of Off-White (for Knitted Edging)  
Crochet hook, steel, size 13 (0.9 mm) (for Filet-Crochet Heart and Cross-Stitch Border and Filet-Crochet Edging)  
John James Needles, crewel size 10 (for all three edgings) and tapestry size 24 (for Cross-Stitch Border and Filet-Crochet Edging)  
Knitting needles, size 000 (1.5 mm) (for Knitted-Lace Edging)  
Pillowcase(s), 1 or more for each edging  
Sewing thread, Ecru (for Filet-Crochet Heart), to match the pillowcase fabric (for Cross-Stitch Border and Filet Crochet Edging), to match the 40/3 linen thread (for Knitted-Lace Edging)

Textile Reproductions, 100% linen fabric, common household weight, 60 inches (152.4 cm) wide, Off-White; see the Fabric Chart on page 104 to calculate the amount of fabric needed (for Cross-Stitch Border and Filet Crochet Edging)

See pages 133–138 for Techniques and Abbreviations

## Special Stitch (Crochet)

Picot (p): Ch 4, sl st in 4th ch from hook

## Special Abbreviations (Knitting)

BO—bind off  
k—knit  
k2tog—knit 2 together  
p—purl  
pssso—pass slipped stitch over  
sl—slip  
ssk—slip the next 2 stitches, 1 at a time, as if to knit, then insert the point of the left-hand needle into the fronts of these stitches and knit them together from this position  
yo—yarn over



*Filet crochet, filet crochet combined with cross-stitch, and knitted lace are three choices for pillowcase edgings. Each will add elegance and style to any décor. Photograph by Joe Coca.*

### CROSS-STITCH BORDER AND FILET-CROCHET EDGING Preparation

Cut a piece of the linen fabric the size specified in the Fabric Chart for each pillowcase. Measure and cut on the lengthwise and crosswise grains of the fabric. Withdraw a thread to mark each cutting line to aid in cutting accurately. Overcast the raw edges of the fabric pieces to prevent them from fraying.

#### Fabric Chart

Pillowcase Size	Size of Fabric to Cut for 1 Pillow	
Standard	30 inches (76.2 cm)	29 × 41½ inches (73.7 × 105.4 cm)
Queen	34 inches (86.4 cm)	33 × 41½ inches (83.8 × 105.4 cm)
King	40 inches (101.6 cm)	39 × 41½ inches (99.1 × 105.4 cm)

Press 2¼ inches (5.7 cm) of fabric to the wrong side along 1 long side of each piece of fabric, making sure that the fold follows the grain of the fabric. Unfold the flap. Fold the fabric in half at right angles to the 1st crease and make a crease where the 2 folds intersect.

#### Cross-Stitch

Using the tapestry needle and the embroidery floss and following the Cross-Stitch Border chart, begin stitching the border on the right side of the fabric, placing the midpoint of the pattern at the intersecting creases and the straight edge of the design about ¼ inch (6 mm) up from the edge fold. Stitch the border to ¾ inch (1.9 cm) from both sides of the fabric. Stitching with 3 strands of floss over 3 threads of the linen fabric yields a pattern band ⅞ inch (2.2 cm) wide.

Press under ¼ inch (6 mm) on the edge of the folded flap, then fold the flap to the wrong side and stitch it in place. Finish the pillowcase with French seams on the end and side, taking care to match the cross-stitch border at the side seam.

#### Filet Crochet

Work the edging with the 40/2 linen thread according to the Filet chart. You need a foundation row of 35 ch sts. Rep the patt until the edging measures 40 inches (101.6 cm), finishing with a full rep. Fasten off, leaving a 20-inch (50.8-cm) tail.

#### Finishing

Using the tail and small stitches, overcast the beginning and ending edges together. Darn in and trim all the ends. Finish and apply the edging as described for the filet-crochet heart edging.

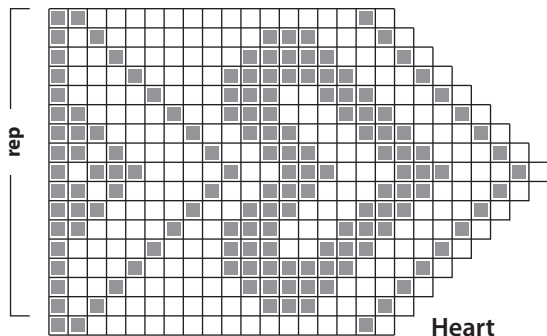
#### KNITTED-LACE EDGING

##### Lace Motif

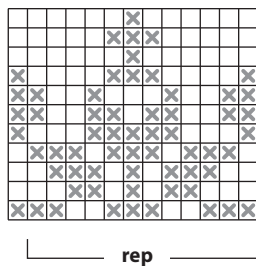
CO 35 sts and k 1 row.

Row 1: Sl 1, k1, (yo, k2tog) twice, k1, yo, k1, ssk, p1, k2tog, k1, yo, p1, ssk, p1, k2tog, (yo, k1) twice, k2tog, yo, k1, k2tog, yo, k1, yo, k3, yo twice, k2tog, yo twice, k2.

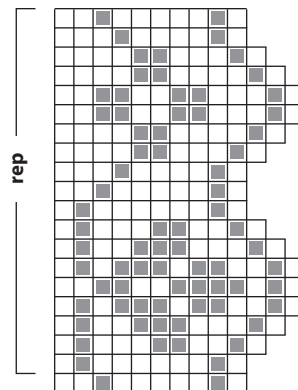
Row 2: Sl 1, k2, yo, k2tog, k1, yo, k2tog, p7, k2, p5, k1, p1, k1, p3, k1, p4, (k1, p1) twice, k2.



Heart



Cross-Stitch Border



Filet

Charts may be photocopied for personal use.

Row 3: Sl 1, k1, (yo, k2tog) twice, k1, yo, k1, ssk, p1, k2tog, k1, p1, sl 1, k2tog, pssso, yo, k3, yo, k1, k2tog, yo, k2tog, yo, k3, yo, sl 1, k1, pssso, k8.

Row 4: Sl 1, k7, p7, k2, p7, k1, p2, k1, p4, (k1, p1) twice, k2.

Row 5: Sl 1, k1, (yo, k2tog) twice, (k1, yo) twice, ssk, p1, k2tog twice, yo, k5, yo, k1, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, k4, (yo twice, k2tog) twice, k1.

Row 6: Sl 1, k2, yo, k2tog, k1, yo, k2tog, k2, p7, k2, p8, k1, p1, k1, p5, (k1, p1) twice, k2.

Row 7: Sl 1, k1 (yo, k2tog) twice, k1, yo, k3, yo, sl 1, k2tog, pssso, p1, yo, k1, ssk, p1, k2tog, k1, yo, k1, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, k11.

Row 8: BO 6, k3, p7, k2, p4, k1, p3, k1, p7, (k1, p1) twice, k2.

Row 9: Sl 1, k1, (yo, k2tog) twice, k1, yo, k5, yo, ssk, k1, ssk, p1, k2tog, k1, yo, k1, k2tog, yo, k2, yo, sl 1, k2tog, pssso, yo, k6.

Row 10: Sl 1, k3, p7, k2, p4, k1, p2, k1, p8, (k1, p1) twice, k2.

Rep Rows 1–10 until the edging measures 40 inches (101.6 cm) when stretched slightly. BO all sts and fasten off, leaving an 18-inch (45.7-cm) tail of yarn. Using this tail and small stitches, overcast the beg and ending edges tog.

### Finishing

Handwash the edging in warm water and mild detergent, rinse thoroughly, and roll in a towel to remove the excess water. Place the edging flat on a towel laid over carpet. Gently pull the edging straight to its doubled 20-inch (50.8-cm) length and pin it in place along the straight edges. Pin the point of each diamond, stretching the lace slightly to open the lace patt. Remove the pins when the lace is completely dry. Apply the edging with small overcast sts so that the 1st row of fagoting overlaps the edge of the pillowcase.

**ABOUT THE DESIGNER.** Jane Fournier was the craft editor for *PieceWork* magazine from 1994 until 1998.

## An Overview of Filet Crochet

Filet crochet is based on a simple squared mesh built up row by row. Patterns are created by “filling in” selected squares of the mesh with a block of double crochet stitches as you work the background mesh. In our pillowcase edging examples, each open square of the mesh (represented by an open square on the pattern charts above) is formed by a 2-chain space between 2 double crochet stitches worked into the double crochet stitches of the previous row. A filled mesh (shown as a gray square on the pattern charts) is formed by a double crochet worked into the double crochet of the row below, 2 double crochet stitches worked into the 2-chain space (or the next 2 double crochets if the previous row was a filled mesh) and a double crochet worked into the double crochet of the row below. Because adjacent meshes share a

common double crochet stitch, each mesh actually consists of 1 double crochet that defines the edge of the mesh and either 2 chain or 2 double crochet stitches. The mesh is closed by the double crochet of the next mesh. The last mesh of the row is completed by an additional double crochet. To begin the next row with an open mesh, chain 5, turn, and double crochet into the next double crochet. To begin the next row with a filled mesh, chain 3, turn, and make 2 double crochets into the chain-2 space.

To determine the length of the beginning chain for a piece of filet crochet, multiply the number of squares of Row 1 of the chart by 3, and add 5 to the number if the first square is an open mesh or add 3 to the number if the first square is a filled mesh.

# ✿ The Needlework of ✿ First Lady Grace Coolidge

LYNNE ZACEK BASSETT

**B**orn in 1879 in Burlington, Vermont, Grace Goodhue never expected to spend part of her life in the White House. Even so, from a young age she showed the personality traits that would serve her well: a natural warmth and ease in making friends, and a talent and love for needlework. After retiring from public life, when she was once again able to enjoy more time for reflection, Grace wrote:

Every girl should be taught to sew, not merely for the sake of making something but as an accomplishment which may prove a stabilizer in time of perplexity or distress. Many a time when I have needed to hold myself firmly, I have taken my needle. . . . [W]hatever its form or purpose it often proved to be as the needle of the compass, keeping me to the course.

Grace learned to crochet, knit, and sew from her mother and a grandmotherly neighbor. She recalled, “In the sitting room my workbasket fitted with its tiny thimble and round-pointed scissors had a place beside my mother’s. I have heard her say that I sewed on buttons before I could walk.” Characteristically, Grace added that she didn’t walk early and “no doubt the buttons were large and their placement not a matter requiring great accuracy.”



After graduating in 1902 from the University of Vermont, she began a course at the Clarke School in Northampton, Massachusetts, to learn how to teach deaf children. In Northampton, she met a young lawyer, Calvin Coolidge, whose taciturn Vermont ways were immediately familiar to her. They married in 1905, and soon Grace’s life changed as she followed her husband’s climb up the political ladder from mayor of Northampton to state representative, lieutenant governor and governor of Massachusetts to vice president and, in 1923, president of the United States.

Indifferent to the opinion of the political and social elite, the Coolidges made their home in half of a rented two-family house in Northampton throughout Calvin’s political career—even during his presidency. The couple’s modest and practical ways contrasted sharply with the country’s prevailing culture

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ABOVE: *Official White House portrait of Grace Coolidge with her dog, Rob Roy, by Howard Chandler Christy.* Photograph from the White House Collection, courtesy of the White House Historical Association, Washington, D.C.

of extravagance and consumption, and most Americans were charmed by the Coolidges, especially by Grace.

While serving in his state offices, Calvin commuted to Boston for the week. Grace came to Boston occasionally, crocheting “all the way down on the train,” as she wrote to a friend. A needle-point carpetbag Grace worked (shown at right) epitomizes her life during this period. Whether at home or traveling, she stitched. Once, when she was stuck in an elevator,

she knitted in the dark, letting out an occasional “yodel” until discovered. And her needlework was equally handy during her years as first lady, from 1923 to 1929.

She became, in the words of one magazine editor, “America’s most loved woman.” Even after Calvin left the presidency, newspapers and magazines reported on Grace’s clothes, her beloved pets, and her daily five-mile walks.



This coverlet for the Lincoln bed has been made by the wife of the thirtieth President of the United States, stitch by stitch and square by square, with the hope that each mistress of the President’s House will leave there some token which shall go down through the ages to serve as a definite and visible link connecting the present and the past.

In 1928, admirer Grace Medinus of Chicago decided to duplicate the Lincoln coverlet after seeing Grace Coolidge’s article, “A Coverlet for the Ages,” in the *New York Herald Tribune*. With the first lady’s assistance, Grace Medinus wrote out the instructions and published them in 1931 in the same publication under the title “The Lincoln Coverlet.”

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“In the sitting room my workbasket fitted with its tiny thimble and round-pointed scissors had a place beside my mother’s. I have heard her say that I sewed on buttons before I could walk.”

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Grace generously shared recipes and needlework patterns.

Grace’s needlework undoubtedly helped to keep her steady in 1924 when her sixteen-year-old son, Calvin Jr., died of blood poisoning from an infected blister sustained while playing tennis on the White House lawn. Grace undertook a new project: to design a filet crochet coverlet for the Lincoln bed in the White House. On completing the coverlet in June 1927, Grace wrote:

Calvin chose not to run for reelection in 1928, and he and Grace retired to their small house in Northampton. Calvin resumed his law practice and Grace, her housewifery, but the public would not leave them alone. To regain some privacy, they bought a more secluded house, also in Northampton. In 1933, Calvin died at home of a heart attack. Again, Grace turned to her friends and her needlework for comfort. When Grace died in 1957, her obituary

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ABOVE: *Carpetbag embroidered by Grace Coolidge. Collection of Historic Northampton, Northampton, Massachusetts.* Photograph courtesy of Historic Northampton and by Stan Sherer.



in the *Daily Hampshire Gazette* summed up her life with her own words: “We New England women cling to the old way, and being the President’s wife isn’t going to make me think less about the domestic things I’ve always loved.” 🌸

**ABOUT THE AUTHOR.** *Lynne Zacek Bassett is an independent scholar specializing in New England’s historic costume and textiles. From 1995 to 2000, she was the curator of textiles and fine arts at Old Sturbridge Village in Sturbridge, Massachusetts. Her exhibition and catalogue at The Mark Twain House & Museum in Hartford, Connecticut, Modesty Died When Clothes Were Born: Costume in the Life and Literature of Mark Twain won the Costume Society of America’s Richard Martin Award for Excellence in 2005. Since 2007, she has been the guest curator of textiles and costumes for the Wadsworth Atheneum Museum of Art in Hartford. Her most recent publication, Massachusetts Quilts: Our Common Wealth, was published by the University Press of New England in 2009.*

### Further Reading

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 Ross, Isabel. *Grace Coolidge and Her Era, The Story of a President’s Wife*. New York: Dodd, Mead, 1962. Out of print.  
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*A reproduction of the Lincoln bed coverlet crocheted by Grace Medinus. Grace Coolidge designed the original while she was first lady. Photograph courtesy of the Calvin Coolidge Memorial Foundation, Plymouth, Vermont.*

## Liberty Bell Pillow

MEG GROSSMAN

The filet-crochet coverlet for the Lincoln Bedroom, which First Lady Grace Coolidge completed in 1927, took almost two years to make. This pillow, based on her design, goes considerably faster.

Although much filet work uses double crochet, Mrs. Coolidge made a design with completely square meshes, because some parts of her coverlet were crocheted widthwise and some lengthwise. Square meshes necessitate the use of treble crochet; double crochet produces a mesh somewhat wider than it is high.

### Instructions

*Notes:* The 1st 2 rows of crochet are especially important. The 1st creates a strong foundation, and the 2nd establishes

the mesh structure. Count carefully as you go; check each row before going on to the next. Use the yellow pencil to mark your progress through the chart (unlike a marker, it can be erased if you need to backtrack).

### Liberty Bell Panel

Ch 184 for the base.

*Row 1:* Ch 3, sk 4 sts; tr in next ch. Cont tr once through every ch—183 tr and 1 ch-3 “starting st.”

*Row 2:* Ch 3, sk 1st st of the prev row, tr into top of next 3 sts. \*Ch 2, sk 2 sts, tr into 3rd st; rep from \* until 3 sts



*Based on a coverlet for the Lincoln Bedroom designed and crocheted by First Lady Grace Coolidge, this filet-crocheted Liberty Bell cover for a pillow is worked in treble crochet; most filet crochet is worked in double crochet. Photograph by Joe Coca.*

rem. Tr into last 3 sts, and then tr through (not around) 3rd ch of the ch-3 that began the prev row.

*Row 3 and All Subsequent Rows:* Foll the Liberty Bell chart, beg and ending every row as in Row 2.

### **Making the Pillow**

Wash, dry, and iron the velveteen (on the wrong side) to shrink the fabric and straighten the grain. Trim off 1 selv-edge. Cut a strip of fabric 19½ inches (49.5 cm) wide by 48 inches (121.9 cm) long from the trimmed edge.

With wrong side of fabric up, measure along the 48-inch (121.9-cm) edge of fabric and use the yellow marking pencil to mark 15 inches (38.1 cm) from each end for the fold lines. Marks must be 18 inches (45.7 cm) apart. Repeat on the other edge of fabric. Using a ruler, draw lines across the fabric, connecting the corresponding marks.

Hem both 19½-inch (49.5-cm) edges. Lay the fabric right side up, and fold ends inward, along marked fold lines. Hemmed edges should overlap about 10½ inches (27 cm). Pin raw edges, and stitch ⅝ inch (1.6 cm) from edges, reinforcing ends of overlaps by backstitching. Turn right side out, insert the pillow form through the slot created by the overlapped edges.

### **Finishing**

In sink or bowl, mix 6 cups (473.2 ml) of warm water and 1 cup (236.6 ml) of the liquid starch. Dip the crocheted panel into the solution, squeeze out the liquid a few times to saturate the fabric, then submerge the fabric completely and let it soak about half an hour. Remove the fabric; squeeze out excess liquid. Roll in a towel and press with your hands until the panel is just damp.

## Materials

Presencia Fincrochet, 100% cotton thread, size 10, 312 yards (285.3 m)/50 gram (1.8 oz) ball, 1 ball of #3000 Ecrú

Thread, sewing, to match crochet thread and pillow fabric

Crochet hook, steel, size 7 (1.50 mm) or size needed to obtain gauge

John James Needle, betweens size 5

Fabric, cotton velveteen, Navy Blue, 1½ yards (1.4 m)

Fairfield pillow form, 18 x 18 inches (45.7 x 45.7 cm)

Yellow fabric marking pencil

Linit Liquid Starch

Finished size: 18 x 18 inches (45.7 x 45.7 cm)

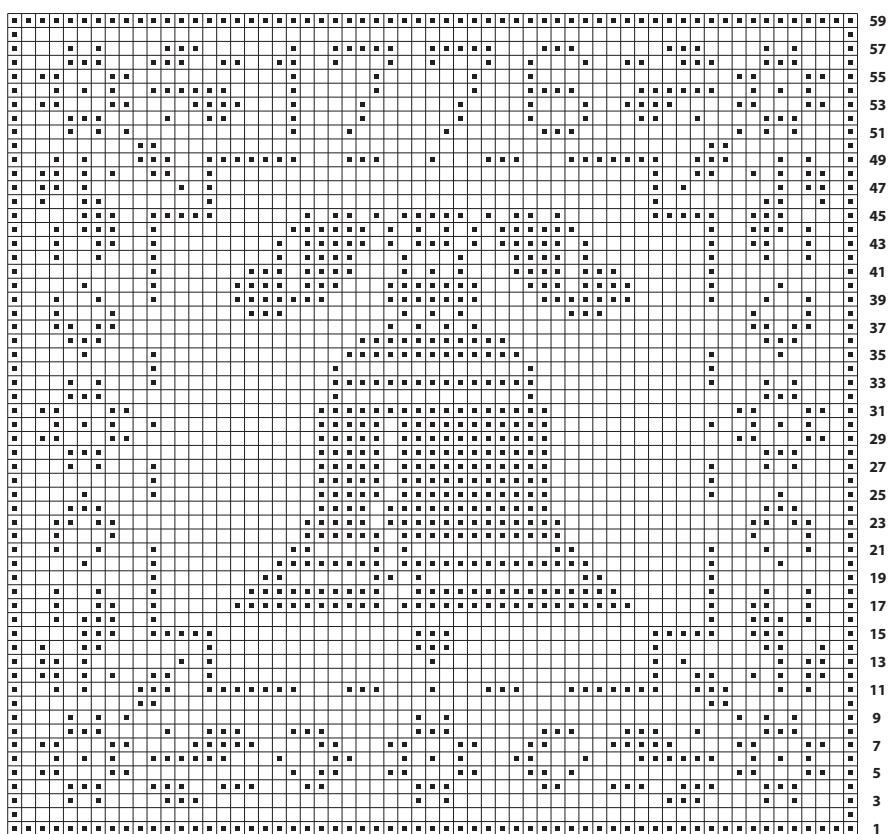
Gauge: 10 squares and 31 sts = 3 inches (7.6 cm)

See pages 133–138 for Techniques and Abbreviations

Center the damp panel face up on the pillow. Stretch and pat to fit the pillow. Use pins to secure the edges to the seam and fold lines of the pillow; pin the centers and corners of each edge first. Pins should be inserted perpendicular to the edges of the pillow. Once all 4 edges are secured, keep adding pins between those already placed, working on all 4 edges, not 1 edge at a time. Sew the crocheted panel to the pillow, taking 1 stitch through every third treble crochet. Be careful not to sew the pillow cover to the pillow form inside.

**ABOUT THE DESIGNER.** *Meg Grossman began sewing and crocheting at age three with her grandmother, eventually earning a BEA in textiles at the University of the Arts in Philadelphia. After many years as textile program lead at Old Sturbridge Village, Sturbridge, Massachusetts, she now practices physical therapy by day and fiber arts by night. She first saw the Liberty Bell when she was seven.*

## Liberty Bell



Key



open mesh—ch 2, sk 2, tr into the top of the next st



filled mesh—if the filled mesh is over another filled mesh, tr into the tops of the next 3 sts; if the filled mesh is over an open mesh, tr twice around the ch 2 of the mesh below, then tr through the top of the next st

*Chart may be photocopied for personal use.*

# elegance

CAN BE  
AFFORDABLE



1  
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or less



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balls  
or fewer



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balls  
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# ❁ Tapestry Crochet ❁ *Around the World*

CAROL VENTURA

**T**apestry crochet differs from ordinary crochet in its texture, tension, and the way colors are manipulated. Two or more yarns are worked simultaneously to create intricate or simple motifs. Depending on the tension and number of yarns carried, the finished fabric may be stiff or supple, flat or three-dimensional. Whatever its texture, however, it looks so much like tapestry weaving that most people think it was woven on a loom. Variations of tapestry crochet are found in the Americas, Africa, the Middle East, and Europe.



In Guatemala, Mayan men, in their free time, used to tapestry-crochet rectangular shoulder bags of cotton or wool yarn for themselves and occasionally for sale. Bags from each region had distinctive color combinations and design motifs. After the bags became popular with tourists, both men and women began to tapestry-crochet new products with inventive geometric and figurative motifs, including cylindrical bags, change purses, and Hacky Sacks. The makers still use some cotton, but now largely acrylic yarn.

In the western Cameroon highlands of West Africa, both men and women create tapestry-crocheted hats, but only men wear them. They use cotton, raffia, acrylic, and nylon fibers to incorporate boldly contrasting geometric motifs and letterforms into the structure of the hats.

Shape, thread type, color, and design may communicate social position or ethnic or religious affiliation—or may simply be fashion choices. Different towns' hats have unique shapes and decorations, which may include feathers.

In Israel, women work the tapestry-crocheted skullcaps (Yiddish *yarmulke*, Hebrew *kippah*) worn by many Jewish boys and men. Numerous colors are used; geometric and figurative motifs and letterforms may indicate occupations or political and religious beliefs.



*A hat from Foumban, Cameroon, worked in tapestry crochet. Collection of the author. Photograph by Joe Coca.*



*LEFT: A Bamun woman in Foumban, Cameroon, tapestry-crocheting a hat. RIGHT: A Bamun women in Foumban, Cameroon, tapestry-crocheting hats with cotton and acrylic yarn. Photographs courtesy of the author.*



From the thirteenth to the nineteenth centuries, the Swiss worked *mosaikhäkelei* (mosaic crochet), a variant of tapestry crochet, then known as “nuns’ work,” on borders of altar cloths and household linens. They later inserted it into tablecloths, pillows, and even lingerie.

In northern Europe, the same variant has been popular since the 1800s. Colorful hats, bags, mittens, bands, edgings, and sweaters that combine tapestry crochet with knitting are popular in Finland.

I began experimenting with tapestry crochet in the early 1980s. Once you master the basics, tapestry crochet is enjoyable and therapeutic. I hope that the tapestry-crochet cat pillow project (on page 114) will encourage you to try tapestry crochet for yourself. 🌸

### Further Reading

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OPPOSITE: *Bags from Guatemala worked in tapestry crochet. Collection of the author. Photograph by Joe Coca.*

# Tapestry Crochet a Cat Pillow

CAROL VENTURA

This tapestry-crochet pillow is worked in spiral rounds, that is, without joining at the end of each round. For rounds using two colors, hold the color not in use along the top of the stitches of the previous round, covering the strand as you work with single crochets; this avoids the uneven tension sometimes caused by floating strands on the back of the work. On one-color rounds, hold a separate strand of the other color along the tops of the stitches of the previous round, covering the strand as you work the single crochets; this will maintain the same height as a round with two colors. Change colors as follows: Work the last yarnover of the last stitch before the color change in the new color and draw both loops through on the hook.



## Materials

JCA/Reynolds Gypsy, 100% cotton yarn, 82 yards (75.0 m)/50 gram (1.8 oz) skein, 6 skeins each of #608 Denim Blue and #817 Natural

Fairfield Soft Touch Pillow Insert, 16 x 16 inches (40.6 x 40.6 cm)

Crochet hook, size 1 (2.75 mm) or size needed to obtain gauge

Markers

Tapestry needle

Finished size: 16 x 16 inches (40.6 x 40.6 cm)

Gauge: 14 sts = 2 inches (5.1 cm); 6 rnds = 1 inch (2.5 cm)

See pages 133–138 for Techniques and Abbreviations

## Finishing

Block, keeping the tail at 1 corner of the work. Insert the pillow form. Thread the long tail through the tapestry needle, and overcast the stitches of the last round together to close the opening, reinforcing the end with a few extra stitches. Run the end of the thread back through 10 stitches; cut the thread close to the work.

**ABOUT THE AUTHOR.** *Carol Ventura is the art historian at Tennessee Technological University. Colorful tapestry crocheted shoulder bags from Guatemala initially inspired her to explore this technique. She is the author of Tapestry Crochet (Loveland, Colorado: Interweave, 1991), More Tapestry Crochet (Baxter, Tennessee: Carol Ventura, 2002), and Bead & Felted Tapestry Crochet (Baxter, Tennessee: Carol Ventura, 2002). For more about tapestry crochet, please visit [www.tapestrycrochet.com](http://www.tapestrycrochet.com) and [www.tapestrycrochet.com/blog/](http://www.tapestrycrochet.com/blog/).*

## Instructions

### Tapestry Crochet

**Rnd 1:** Beg at the bottom of the pillow, ch 105 with Denim.

Insert hook into back lp of each ch and work 103 sc ending 3 sc in last ch. Working into rem lp on the opposite side of the foundation ch, work 102 sc, 2 sc in last ch while carrying the tail until it runs out. The skipped ch at the beg of the rnd is the turning ch and is not counted as a st—210 sc. Do not turn or join. For the remainder of the pillow, cont to work in a spiral, without inc or dec and without joining at the end of each rnd, marking the 1st st of each rnd with a m.

**Rnd 2:** Beg to carry the other color along the tops of the sts in the prev rnd to maintain the height of the rnd as explained above; sc around entire rnd, inserting hook under both lps of each sc.

**Rnd 3:** Referring to Rnd 3 of the Pillow chart for color sequence, rep 14 sts of the chart to the end of the rnd, carrying Natural or Denim along the tops of sts when not in use.

Cont to foll the chart through Rnd 33, then rep Rnds 2–33 two more times. When last rnd is completed, 24 Natural sc, cut Denim thread close to work. Sl st with Natural; cut thread, leaving a 60-inch (152.4-cm) tail; yo and pull long tail through lp.

Pillow

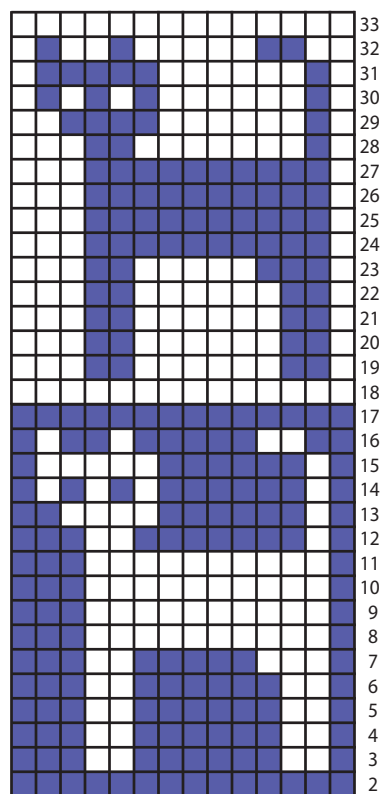


Chart may be photocopied for personal use.

OPPOSITE: *Worked in spiral rounds, Carol Ventura's tapestry-crochet cat pillow introduces this traditional technique.* Photograph by Joe Coca.

# Tapestry Crochet a Whimsical Bag

CAROL VENTURA

The purse front and back are each constructed as a simple spiral. Each color change starts with the stitch before the pattern calls for the contrast color. To finish the last main-color single crochet stitch, you pull the contrast color through the loops on the hook; then work the correct number of single crochet stitches in the contrast color, carrying the main color until it is pulled through to complete the last stitch of the contrast color.



*Large enough for a few necessities or a small craft project, this whimsical tapestry-crocheted purse is easier to make than you might think.* Photograph by Joe Coca.

Most tapestry crochet is worked very firmly with a relatively small hook to create a stiff, sturdy fabric. If you find that you're not crocheting tightly enough to match the gauge you prefer, try using a smaller hook and wind the yarn once or twice around your index or little finger to increase the tension on the yarn. A crochet hook with a large handle is much easier to grip when crocheting tightly.

## Instructions

### Purse Front

*Rnd 1:* With California Gold, make a slipknot and ch 4. Join with a sl st into the 1st ch to form a ring.

*Rnd 2:* Working over the beg tail of yarn, 7 sc into the ring. There should now be a total of 7 sts.

*Rnd 3:* Trim any rem tail flush with the work and begin carrying the Purple yarn. From this point, all crochet instructions refer to the tapestry crochet technique unless stated otherwise. Still working with California Gold, 2 sc into each st in the prev rnd—14 sts.

*Rnd 4:* 2 sc into each st of the prev rnd—28 sts.

*Rnd 5:* \*Sc into next st, 2 sc into next st; rep from \* 13 times. On the last st, change yarns and pull a Purple lp through the 2 California Gold lps on the hook—42 sts.

*Rnd 6:* Beg the triangle motif (in this rnd, you will not inc): \*Purple sc in next st and pull a California Gold lp through the 2 Purple lps on the hook to finish the st, California Gold sc into next 6 sts; rep from \* 5 times—42 sts.

*Rnd 7:* \*2 Purple sc into next st, Purple sc into next st, California Gold sc into next 5 sts; rep from \* 5 times—48 sts.

*Rnd 8:* \*2 Purple sc into next st, Purple sc into next 3 sts, California Gold sc into next 4 sts \*\*; rep from \* 4 times, beg carrying Paradise in addition to the other colors and rep from \* to \*\* once—54 sts.

*Rnd 9:* \*2 Paradise sc into next st, Paradise sc into next 8 sts \*\*, fasten off the Purple and California Gold yarns, beg carrying Wine, rep from \* to \*\* 5 times—60 sts.

*Rnd 10:* \*Wine sc then Paradise sc into next st, Wine sc into next st, Paradise sc into next 3 sts, Wine sc into next st, Paradise sc into next st, Wine sc into next st, Paradise sc into next 2 sts; rep from \* 5 times—66 sts.

*Rnd 11:* \*Paradise sc then Wine sc into next st, Paradise sc into next st, Wine sc into next st, Paradise sc into next 3 sts, Wine sc into next st, Paradise sc into next st, Wine sc into next st, Paradise sc into next 2 sts; rep from \* 5 times—72 sts.

*Rnd 12:* \*2 Paradise sc into next st, Wine sc into next st, Paradise sc into next st, Wine sc into next st, Paradise sc into next 3 sts, Wine sc into next st, Paradise sc into next st, Wine sc into next st, Paradise sc into next 2 sts; rep from \* 5 times—78 sts.

*Rnd 13:* \*2 Paradise sc into next st, Paradise sc into next st, Wine sc into next 9 sts, Paradise sc into next 2 sts; rep from \* 5 times—84 sts.

*Rnd 14:* \*2 Paradise sc into next st, Paradise sc into next 2 sts, Wine sc into next 9 sts, Paradise sc into next 2 sts; rep from \* 5 times—90 sts.

*Rnd 15:* \*2 Paradise sc into next st, Paradise sc into next 2 sts, Wine sc into next 10 sts, Paradise sc into next 2 sts; rep from \* 5 times—96 sts.

*Rnd 16:* \*2 Paradise sc into next st, Paradise sc into next 2 sts, Wine sc into next 2 sts, Paradise sc into next 7 sts, Wine sc into next 2 sts, Paradise sc into next 2 sts; rep from \* 5 times—102 sts.

*Rnd 17:* \*2 Paradise sc into next st, Paradise sc into next 2 sts, Wine sc into next 2 sts, Paradise sc into next 7 sts, Wine sc into next 4 sts, Paradise sc into next st; rep from \* 5 times—108 sts.

*Rnd 18:* \*2 Paradise sc into next st, Paradise sc into next 3 sts, Wine sc into next st, Paradise sc into next 3 sts, Wine sc into next st, Paradise sc into next 4 sts, Wine sc into next st, Paradise sc into next st, Wine sc into next st, Paradise sc into next st, Wine sc into next st; rep from \* 5 times—114 sts.

*Rnd 19:* \*2 Paradise sc into next st, Paradise sc into next 5 sts, Wine sc into next 4 sts, Paradise sc into next 4 sts, Wine sc into next 5 sts; rep from \* 5 times—120 sts.

*Rnd 20:* \*2 Paradise sc into next st, Paradise sc into next 14 sts, Wine sc into next st, Paradise sc into next 3 sts, Wine sc into next st \*\*; rep from \* 4 more times, begin carrying California Gold in addition to the other yarns, rep from \* to \*\* once—126 sts.

*Rnd 21:* \*2 California Gold sc into next st, California Gold sc into next 20 sts \*\*, fasten off Paradise and Wine yarns, begin carrying Purple, rep from \* to \*\* 5 times—132 sts.

*Rnd 22:* \*2 Purple sc into next st, Purple sc into next 21 sts; rep from \* 5 times—138 sts. Fasten off the California Gold yarn, sl st with Purple into the next st and fasten off. Darn in and trim the end.

### **Purse Back**

Work the same as the front to the end of Rnd 21. Work the final rnd as follows,

*Rnd 22:* \*2 Purple sc into next st, Purple sc into next 21 sts; rep from \* 4 times, Purple sc into next st, ch 20 with Purple only, Purple sc into same st as before, Purple sc into next 19 sts, fasten off California Gold, sl st with purple into next st and fasten off, leaving a 1¼-yard (1.1-m) tail of Purple.

### **Button**

*Rnd 1:* With California Gold, make a slipknot, leaving an 8-inch (20.3-cm) tail, ch 4. Join with a sl st into the 1st ch to form a ring.

*Rnd 2:* Using the beg tail as the carried yarn, work the rem of the button in California Gold tapestry crochet. 9 sc into the ring.

## *Materials*

Halcyon Yarn Pearl Cotton 3/2, 100% cotton yarn, 180 yards (164.6 m)/mini-cone, 1 mini-cone each of #155 Paradise, #126 Purple, #121 Wine, and #112 California Gold

Crochet hook, steel, size 1 (2.75 mm) or size needed to obtain gauge  
Polyester or cotton stuffing, handful

Tapestry needle

Cardboard, 1 piece 2¼ x 2 inches (5.7 x 5.1 cm)

Finished size: About 5½ inches (14 cm) in diameter

Gauge: 8½ sts and 8 rows = 1 inch (2.5 cm)

See pages 133–138 for Techniques and Abbreviations

Rnd 3: 2 sc into each st of prev rnd—18 sts.

Rnd 4: Sc into each st of prev rnd—18 sts.

Rnd 5: Rep Rnd 4. Turn the button so that the front of the st is on the outside of the button facing you.

Last Rnds: \*Insert the hook into the next st and pull through a lp as if to make a sc, without completing the st, insert the hook into the next st and pull through another lp (3 lps on the hook), yo and pull through all 3 lps; rep from \* until 3 sts rem. With a crochet hook, push stuffing into the button until it has a firm rounded shape. Fasten off the carried yarn. Sl st into the next st and fasten off, leaving a 20-inch (50.8-cm) tail. Sew the button to the purse front in the middle of the opening and 3 rows in from the edge. Darn in and trim the ends.

### Finishing

Place the purse back and front together with wrong sides facing and the corners of the hexagons matching. With the tail of Purple yarn, overcast through the top 2 loops of the final rows of crochet to stitch the back and front together along 4 of the 6 sides, leaving the crocheted loop in the middle of the opening. Knot the yarn and darn in the end.

Lay the purse on a flat surface and press it with a steam iron set on “cotton” until the fabric lies flat. Leave the purse in place until it is completely dry.

Cut 12 pieces of Wine yarn, each 4 yards (3.7 m) long. Double the strands and tie the midpoint to a fixed object such as a piece of heavy furniture. Hold one group of 12 strands taut and twist them until they just begin to kink. Hold the twisted strands taut in your hand or under your

foot while you twist the other group of strands. Holding the groups of threads together, twist them in the opposite direction until there is no further tendency to twist. With an 8-inch (20.3-cm) length of Wine yarn, tightly wrap the twisted cord for ¼ inch (6 mm), 4 inches (10.2 cm) from the end. Darn in the ends and sew the wrapping to the purse at one edge of the top opening. Wrap the other end of the cord in the same way and sew it to the other edge of the purse opening. Untwist the ends of the cord below the wrapping on both sides and trim them to 1½ inches (3.8 cm).

Wind Wine yarn around the long axis of the piece of cardboard 32 times. With a piece of Wine yarn about 8 inches (20 cm) long, tie the group of strands on one side of the cardboard tightly in the middle. Cut through all the strands on the other side of the cardboard directly opposite the tie. Fold the strands at the tie and wrap them tightly with Wine yarn ½ inch (1.3 cm) from the tie to form a tassel. Trim the ends 1¼ inches (3.2 cm) from the lower edge of the wrapping. Make 2 more tassels the same way. With the tie threads, sew the tassels to the bottom of the purse.

**ABOUT THE DESIGNER.** Carol Ventura is the art historian at Tennessee Technological University. Colorful tapestry crocheted shoulder bags from Guatemala initially inspired her to explore this technique. She is the author of *Tapestry Crochet* (Loveland, Colorado: Interweave, 1991), *More Tapestry Crochet* (Baxter, Tennessee: Carol Ventura, 2002), and *Bead & Felted Tapestry Crochet* (Baxter, Tennessee: Carol Ventura, 2002). For more about tapestry crochet, please visit [www.tapestrycrochet.com](http://www.tapestrycrochet.com) and [www.tapestrycrochet.com/blog/](http://www.tapestrycrochet.com/blog/).

Pattern

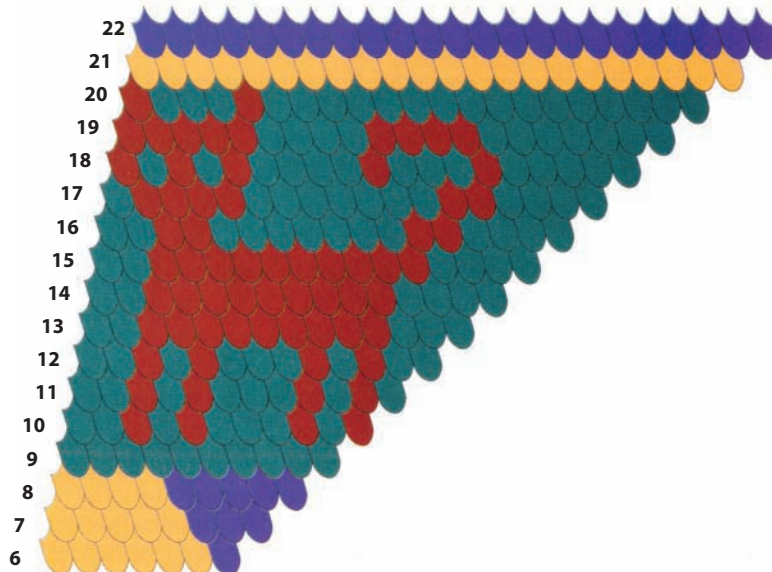


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# ❁ *The Irish Crochet* ❁ *Lace of Clones*

GALER BRITTON BARNES

Clones (pronounced KLOH-ness) lies in the County of Monaghan in the Republic of Ireland. After the lower counties won their independence from British rule in 1922, Clones and the other border towns were sandwiched between the northern counties in British-controlled Northern Ireland, and, as a result, suffered economically. Once a thriving market town and the largest producer of Irish crochet in Ireland, Clones has struggled to survive ever since.

In 1845, a blight destroyed the potato crop, Ireland's staple food. The ruined crop and England's mismanagement of the economic situation led to widespread starvation and upheaval. Many Irish people immigrated to the United States. A number of wealthy Irish and English patrons sought to ease the suffering by creating teaching facilities where workers could learn new crafts for which markets could be found in Europe and America.

Several well-to-do Irish and English women made it their mission to encourage the needle arts. Among these was Ishbel Maria Marjoribanks, wife of John Campbell Gordon, Lord Aberdeen, who was made Lord Lieutenant of Ireland in 1886. During his first term of office, Lady Aberdeen founded the Irish Industries Association and devoted her time to encouraging the arts. She organized exhibitions of lace and opened a store in Dublin called The Irish Lace Depot.

Young girls learned to make needle lace in centers often operated under the supervision of patrons. One such patron was Cassandra Hand, wife of the rector of the Church of Ireland in Clones. She brought teachers from Kildare to teach local women the intricacies of Venetian Point needle lace, then in vogue throughout Europe and America. Soon,

the lacemakers realized that they could work faster if they crocheted lace in the style of Venetian needle lace. An industry developed to produce fine Irish crochet lace.

As many as 1,500 women and girls "worked at the crochet" in the area near Clones. By 1910, Clones produced more crocheted lace than any region in Ireland. Smaller lace centers producing various styles of lace were also successful because lace was the required accessory. Lace remained fashionable through the first decade of the twentieth century, thanks to Queen Victoria's passion for it. By the 1920s, the demand for lace had fallen dramatically, as fashions changed and inexpensive machine-made lace trimmings became available.

Clones and the surrounding countryside, including the nearby town of Roslea, are famous for Irish crochet lace. The term "Irish crochet lace" refers to three-dimensional lace made with naïve, distinctly Irish motifs within a netlike ground crocheted with a flat picot filling. Clones lace is characterized by a distinctive knot in the ground fabric. The Clones knot is much larger than the usual picot or dot stitch common to other Irish crochet.

The making of the Clones knot nearly became extinct

## *Clones Lace Today*

Work by Clones lacemakers is available online through the Ulster Canal Stores; visit [www.cloneslace.com/index.php/ulster\\_canal\\_stores/pictures](http://www.cloneslace.com/index.php/ulster_canal_stores/pictures). Information on Clones lace, past and present, is available on the Clones lace blog, <http://cloneslace.wordpress.com/>. Máire Treanor writes articles on Clones lace and teaches it throughout the world. Lasis (Berkeley, California) published the second edition of her book, *Clones Lace: The Story and Patterns of an Irish Crochet*, in 2010. The dates for the 2012 Clones Lace Summer Workshop in Clones, County Monaghan, Ireland, are June 27–July 1. For information about the Clones lacemakers, the summer workshop, or Máire's teaching schedule, contact Máire at [maireslace@gmail.com](mailto:maireslace@gmail.com).

until Máire Treanor recorded it during her research on Irish crochet, which began in 1989. In a Clones Lace Guild booklet, Máire wrote:

Mrs. Beggan, an older woman from Roslea, taught me how to do the Clones knot. She died a year later. Nobody who was able to do the Clones knot was still

alive, so if I had not learned it at that time, it would have been lost with Mrs. Beggan.

Describing the Clones knot as made by wrapping the thread around the hook thirteen times before pulling a thread through the middle to make a bobble, Máire nevertheless notes that the knot must be demonstrated.



*Photograph of Sarah Martin, the leader of the Roslea crocheters, modeling a dress made of Clones and Roslea lace, which had been worn by Queen Mary, wife of King George V, on her coronation to the Throne of England in 1910. Also shown are details of an antique crochet collar and cuff. At left is a “famine hook” made by cutting off a sewing needle and inserting the end of the needle into a short length of split cane. Antique collar, collection of the author’s family. Photograph by Joe Coca. Photograph of Sarah Martin courtesy of Mary McMahon, Roslea, Ireland; hook courtesy of Tessie Leonard; collar courtesy of the author.*

Clones lace is known for its “heavy work” with three-dimensional motifs, an effect achieved by using padding cord in the motifs. Motifs are crocheted separately, then pinned and basted onto a paper pattern on which the layout has been sketched in pencil. The motifs are joined by working a ground pattern of openwork and Clones knots from one motif to another to shape the piece. The lace is often worked cooperatively, with the more skillful workers stitching the motifs together.

The Wild Irish Rose, with deeply layered petals, is one traditional motif. In a modern variation of the Clones knot, three knots are worked together to form a “shamrock Clones knot.” The Triskel, similar in design and with roots in Celtic prehistory, is also common in Irish crochet.

Irish crochet is often applied to Irish linen fabric prepared by a process the Clones lacemakers call “salding” (see “Techniques” on page 137 for more information). The edge of the fabric is rolled and bound in place with a series of single crochet stitches. This bound edge establishes a foundation for crocheting an edging or attaching a piece of lace. Lacemakers may also crochet a base, or “pillar” row, of double crochet on the salded edge. Although the women usually sald their own linen squares for handkerchiefs, they can also now buy squares with commercially rolled edges.

If the fabric is to be edged with lace, the lace is worked directly on the salded fabric. If the lace is to be inset, the ground fabric is cut to shape, the edges salded, and the lace piece secured to the salded edge with crochet stitches. The

lace may then be embellished with one or more crocheted edgings, usually a three- or ten-loop edging known as a “Crown Loop” edging.

Lacemaking in Ireland was literally a cottage industry. Young girls and women learned the skills in classes, were given materials, shown the designs, and sent home to work. To make the finest crochet hooks, eyes were cut off sewing needles. The end of the needle was inserted into a short length, about 4 inches (10 cm), of split cane. This type of hook is now called a “famine hook,” referring to the time of Irish crochet’s origins. A lacemaker was paid according to the difficulty of the motifs. Standards were high, and many substandard pieces were rejected. The lace, sold in Ireland, Europe, and America, cost more than any of the workers could afford.

Nineteenth-century lace was made with linen thread, most of which came from Manloves, a Belfast company destroyed during World War II. Since then, most, though not all, Irish crochet lace has been made with cotton thread. Less self-tensioning than cotton thread, linen thread demands a more skilled hand. 🌸

**ABOUT THE AUTHOR.** *Galer Britton Barnes* currently writes under the pen name, *Jane Galer*; her most recent publications include the memoir, *How I Learned to Smoke: An American Girl in Iran* (*iUniverse.com*, 2009), the poetry collection *Too Deep for Tears* (*iUniverse.com*, 2007), and *Becoming Hummingbird: Charting Your Life Journey the Shaman’s Way* (*Poiesis Press: Mendocino, California*, 2011).

## Handkerchiefs with Clones Lace Designs

GALER BRITTON BARNES

WITH MAIRE TREANOR

**D**elicate scalloped trims like this handkerchief edging are often used to finish Clones lace designs. This trim uses only a few stitches and is easy to learn. Anne Kelly’s Wild Rose corner inset is more challenging. It includes a picot made in the style of a Clones knot (see “Techniques” on page 137), which can take a little time and practice to master. The design incorporates a packing cord to give the rose petals the heavy, raised outline characteristic of much Irish crochet. The edging is worked in linen thread. The Wild Rose corner is worked in cotton crochet thread. Either thread is suitable for both projects.



When Clones lace is worked directly onto fabric, the edges of the cloth are rolled and finished with a row of single crochet. The process, called “salding” (see “Techniques” on page 137), provides a foundation for the crocheted lace to follow.

### Instructions

*Note:* See Special Stitch and Abbreviation in the Materials box.

### Handkerchief Edging

Foll the directions below, trim the linen to 9 inches (22.9

cm) square and sald the edges with the 40/2 linen thread. Work the edging, using the size 70 cotton thread as follows, *Rnd 1:* Ch 5, \*sk 2 sc of saldng, dc in next sc, ch 2; rep from \* around, working dc, ch 2, dc in each corner st, end with sl st in 3rd ch of beg ch 5. For the scallops to fit evenly around the handkerchief, you must have a multiple of 4, plus 3 ch-2 sps (not counting the corner sps) on each side of the handkerchief. Space the dc sts evenly along the edge as you work Rnd 1 to create the correct number of ch-2 sps.

*Rnd 2:* \*[2 sc in ch-2 sp, sc in dc] 3 times, turn; [ch 5, sk 2

ABOVE: *Exquisite edgings and a Wild Rose corner, using Irish Clones lace designs, make linen handkerchiefs true works of art.*  
Photograph by Joe Coca.

sts, sc in next st] 3 times, turn; 2 sc, p, sc in ch-5 lp, ch 5, sc in next ch-5 lp, ch 3, dc in next ch-5 lp, turn; ch 5, sc in ch-5 lp, make 2 sl sts toward the base of the ch lp below, sl st in base of p below, turn; 2 sc, p, sc over sl st ch, 2 sc, p, 2 sc, p, 2 sc in top lp, sc, p, 2 sc in lp below, sc, p, 2 sc in lp below (1 scallop complete), sc, p, sc in ch-2 sp, sc in dc; rep from \* around, working [sc, p, sc] twice in each corner sp.

### Anne Kelly's Wild Rose Corner

With the size 70 cotton thread, ch 8, join with a sl st to form a ring.

*Rnd 1:* Ch 5, dc in ring, [ch 3, dc in ring] 3 times, ch 3, sl st in beg ch-5 lp.

*Rnd 2:* (Sc, 3 dc, sc, sl st) into each ch-3 loop.

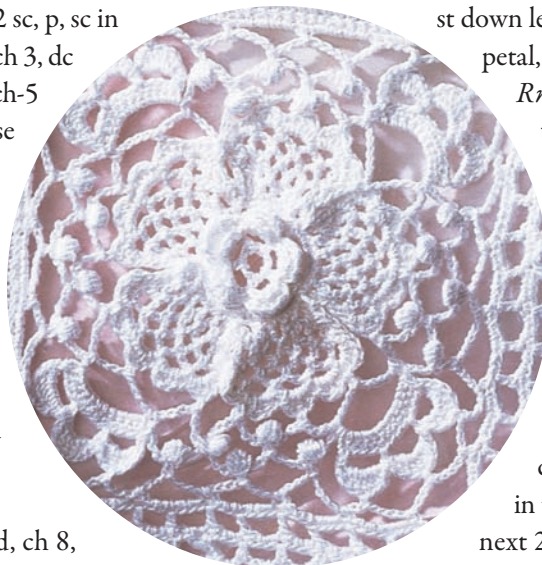
*Rnd 3:* [Ch 5 behind petal, sl st in sl st of prev rnd between next 2 petals] 5 times.

*Rnd 4:* (Sc, 5 dc, sc, sl st) into each ch-5 lp.

*Rnd 5:* [Ch 6, sl st into sl st of prev rnd between next 2 petals] 5 times.

*Rnd 6:* 10 sc into each ch-6 lp.

*Rnd 7:* \*\*[Ch 4, sk 1 sc, sl st in next sc] 5 times, ch 4, \*turn, [sl st in next ch-4 sp, ch 4] 5 times; rep from \* twice, [sl st in next ch-4 sp, ch 4] 4 times, sl st in next ch-4 sp, sl



st down left-hand side of petal, sl st in base of petal, rep from \*\* 4 times.

*Rnd 8:* \*Working over the size 20 thread packing cord, 2 sc in each lp of the right side of petal, (sc, 3 dc, sc) in each of 5 lps at top of petal, 2 sc in each lp of the left side of petal, sl st in the base of petal; rep from \* 4 times. Fasten off both threads.

*Rnd 9:* Join thread at top of a scallop on outside edge of petals, ch 4, cl (Clones knot), ch 4, sk scallop, sc in top of next scallop, \*ch 8, sc between next 2 scallops, ch 8, sk scallop, sc in top of next scallop, ch 4, cl, ch 4, sc between next 2 scallops, ch 4, cl, ch 4, sk scallop, sc in top of next scallop\*; rep \* to \*, \*\*ch 8, sk scallop, sc in top of next scallop, ch 8, sc between next 2 scallops, ch 4, cl, ch 4\*\*, sk scallop, sc in top of next scallop, ch 4, cl, ch 4, sc between next 2 scallops; rep \*\* to \*\*, sl st in 1st ch of beg ch 4—16 lps evenly spaced around rose.

*Rnd 10:* Sl st to top of lp behind knot, \*ch 4, cl, ch 4, sc in next lp, ch 9, sc in next lp, ch 1, turn, 12 sc in ch-9 lp, turn, sc in each sc, turn, ch 5, [sc in 4th sc from hook] 3 times, turn, (sc, hdc, 5 dc, hdc, sc, sl st) in each ch-5 lp, 2 sl st in side of petal, sl st in sc, [ch 4, cl, ch 4, sc in next lp behind knot] twice; rep from \* 3 times, ending with sl st in beg ch.

*Rnd 11:* Sl st to top of lp, \*ch 8, sc in top of 1st petal, ch 8, sc in middle petal, ch 8, sc in last petal, [ch 8, sc in next lp] 3 times; rep from \* 3 times, ending with sl st in beg ch.

*Rnd 12:* Sl st to top of lp, \*ch 6, sc in next lp, ch 10, sc in next lp, [ch 6, sc in next lp] 4 times; rep from \*, ending with sl st in beg ch.

*Rnd 13:* 6 sc in each ch-6 lp, sc in each sc and 10 sc in each ch-10 lp around. Fasten off. Weave all loose ends of thread into the back of the work and trim them.

### Finishing

Following the directions for salding the fabric, trim the linen to 9 inches (22.9 cm) square. Cut a square from 1 corner of the handkerchief to match the size of the Wild Rose square. Sald the edges of the fabric, including the recessed corner. Overcast 2 edges of the crocheted square to the corner cutout. Work the edging around the entire handkerchief as if the Wild Rose square is an extension of the fabric.

## Materials

DMC Cordonnet Special, 100% cotton thread, size 70, 361 yards (330.1 m)/20 gram (0.71 oz) ball and size 20, 174 yards (159.1 m)/20 gram (0.71 oz) ball (for packing cord for Wild Rose corner), 1 ball each of White

Bockens Linen 40/2, 100% linen thread, 330 meters (360.9 yds)/spool, 1 spool of White

Fine linen fabric, 10 x 10 inches (25.4 x 25.4 cm), 1 piece for each handkerchief, White

Crochet hook, steel, size 14 (0.7 mm)

See pages 133–138 for Techniques and Abbreviations

## Special Stitch

Picot (p): Ch 4, sl st in 1st ch

## Special Abbreviation

cl—Clones knot; see page 137

# A Delicate Pincushion in Irish Crochet

LINDA LIGON

The stitches of Irish crochet are simple; what strikes the beginner to this delicate craft is the sheer number of them required to make the smallest piece. The little lacy square with rose center and leaf appliqués shown here, of the sort our grandmothers made by the gross to join into banquet cloths and full-sized bedspreads, requires nearly 2,000 stitches. Its 12-inch (30.5-cm) length of simple edging, also of the sort our grandmothers worked by the furlong to trim bed and table linens, hankies, curtains, corsets, and petticoats, is fashioned of more than 1,200 individual stitches.



Classic Irish-crocheted lace was made of individual motifs, often worked over a heavy padding cord for a dramatic sculptural effect. Those motifs were basted to a sheer silk ground fabric (which was later cut away) and joined together by a network of chain stitch with picots. This little pincushion takes some shortcuts. The center rose is worked from the center out; its petals have detached edges that provide the three-dimensional effect that we associate with Irish-crocheted lace. The background network, rather than being worked separately, is worked continuously outward from the last row of rose petals. The leaf motifs are worked

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*Irish-crocheted lace at its simplest: a rose medallion surrounded by a delicate network of chain stitch and picots, embellished with appliquéd leaves. Work such as this was produced in sweatshops, cottages, and genteel parlors for a half-century and more.*

Photograph by Joe Coca.

separately and appliquéd in place to the finished piece.

## Instructions

### Rose Motif

Beg at center of rose, ch 7, sl st in 1st ch to form ring.

*Rnd 1:* Ch 1, 16 sc in ring. Join in 1st sc of rnd with sl st.

*Rnd 2:* \*Ch 5, sk 1 sc, sl st in next sc, rep from \* around—8 lps.

*Rnd 3:* (1 sc, 5 dc, 1 sc) in each lp around. Sl st in joining st of last lp.

*Rnd 4:* \*Ch 6, sl st in back of work between next 2 petals, rep from \* around, ending with sl st between last and 1st petals.

*Rnd 5:* (1 sc, 6 dc, 1 sc) in each lp around. Sl st in joining st of last lp.

*Rnd 6:* Rep Rnd 4.

*Rnd 7:* (1 sc, 7 dc, 1 sc) in each lp around. Sl st in joining st of last lp.

### Network

*Rnd 8:* \*[Ch 3, ch 6 picot] twice, ch 3, sc in sp between next 2 petals, [ch 7, ch 6 picot] twice, ch 7, sl st in same sp between petals (corner), [ch 3, ch 6 picot] twice, ch 3, sc in sp between next 2 petals, rep from \* 3 times, ending with sl st in joining st of Rnd 7.

*Rnd 9:* Sl st to center of next lp, keeping picot to front of work, \*picot lp, sc in next lp between picots, rep from \* around, sl st in last sl st at beg of rnd.



*Rnd 10:* Sl st to center of next lp, keeping picot to front of work, \*picot lp, sc in next sc at corner, [picot lp, sc in next lp between picots] 3 times, rep from \* around, ending with sl st in last sl st at beg of rnd.

*Rnd 11:* Sl st to center of next lp, keeping picot to front of work, \*picot lp, 1 sc in next lp between picots, rep from \* around, sl st in last sl st at beg of rnd.

### Leaf (make 4)

Ch 10, sc in 2nd ch from hook and in each of next 7 ch, 3 sc in last ch; working on opposite side of ch, make sc in each of next 6 chains, \*ch 3, turn; working in back lp of sts, make sc in each of next 6 sc, 3 sc in next sc, sc in each of next 6 sc, rep from \* 4 times. Fasten off.

### Edging

*Row 1:* Make a ch at least 16 inches (40.6 cm) long (the edging will take up, depending on how tightly or loosely you work), turn.

*Row 2:* 1 sc in each st of ch. Ch 5, turn.

*Row 3:* Sk 2 sc, 1 dc in next sc, ch 3, rep across row. Ch 5, turn.

*Row 4:* 1 sl st in top of 1st dc from end, \*ch 5, sl st in top on next dc, rep from \* to end of row. Ch 1, turn.

*Row 5:* \*Working over each ch 5 (not inserting needle into lps but rather passing needle under ch and working over it), 3 sc, ch 3 picot, 3 sc. Rep from \* to end of row. Steam lightly.

### Finishing

Pin rose square face down on a softly padded surface, placing a pin in each edge picot to shape a uniform square. Block by holding a steam iron just over the surface of the work. Let the rose square dry thoroughly before unpinning. Measure square.

Cut 2 pieces of the linen fabric as large as the lace square plus  $\frac{3}{8}$ -inch (9-mm) seam allowances on all sides. Seam sides, leaving a 2-inch (5.1-cm) opening on a side for stuffing. Miter the corners. Turn the work, stuff, and handstitch closed. Pin the crocheted square to the top of the cushion and stitch in place. Appliqué the leaf motifs to the cushion corners as shown in the photograph. Stitch the edging in place over the seam.

**ABOUT THE DESIGNER.** *Linda Ligon, Interweave's founder, is the creative director for several Interweave publications, including PieceWork.*

## Materials

DMC Cebelia Crochet Cotton, 100% cotton thread, size 30, 563 yards (514.8 m)/50 gram (1.8 oz) ball, 1 ball of Ecru

Crochet hook, steel, size 14 (0.7 mm)

Evenweave linen fabric, 5 x 5 inches (12.7 x 12.7 cm), Ecru, 2 pieces

Sewing thread, to match linen

Sewing needle

Fiberfill, small amount

See pages 133–138 for Techniques and Abbreviations

## Special Stitches

The following st sequences recur throughout the network.

Chain 6 picot: Ch 6, sl st in 6th ch from hook

Chain 3 picot: Ch 3, sl st in 3rd ch from hook

Picot loop: Ch 3, ch 6-picot, ch 3, ch 6-picot, ch 3



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# Trimmings: A Sampling of Vintage Patterns



**T**rimmings” offers a collection of patterns, charts, and instructions that have been gleaned from old magazines and books that are no longer generally available. The patterns and instructions for these small needlework articles *are worded exactly as they appeared in the original publications*. Use them as they are or adapt them to other techniques—but do have fun with them!

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*Rosettes, leaves, edgings, and a shamrock in various forms of crochet show off the technique’s versatility. Instructions are worded exactly as they appeared in the vintage publications in which they originally appeared.* Photograph by Joe Coca.

*Notes:* The abbreviation “pc” in the instructions below stands for padding cord. The examples shown on page 128 were worked in size 50 cotton thread with a doubled strand of size 8 pearl cotton as the padding cord. The Butterfly Corner in Filet Crochet and the Crocheted Butterfly Motif shown on page 130 use English-style crochet notation.

### Five-Petaled Rosette

Make a ring of 3 wraps of pc, 20 sc into ring, join with sl st to beg sc.

*Rnd 1:* Working over pc, \* 1 sc, 1 hdc, 3 dc, 1 hdc, 1 sc over pc, skip 3 sc, sc into next sc of ring; rep from \* 4 times. Fasten off.

*Rnd 2:* Working over pc and behind the petals of rnd 1, \* sc into the second of 3 empty sc of the ring, 17 sc over pc; rep from \* 4 times, sl st into beg sc.

*Rnd 3:* Sl st into first 4 sc of first scallop, ch 3, (ch 1, 1 dc into next st) 10 times, skip 7 sts between the 2 scallops, 1 dc, (ch 1, 1 dc into next st) 10 times; rep from \* 3 times, sl st into third ch of beg ch 3.

*Rnd 4:* Working over pc and into the back half of the stitches, \* (4 sc into next 4 sts, p) 4 times, 3 sc into next 3 sts, skip 2 dc between the 2 petals; rep from \*, sl st into beg sc. Fasten off.

### Three-Petaled Rosette

Make a ring of 3 wraps of pc, 18 sc into ring, join with sl st to beg sc.

*Petal:* Working over pc, make 18 sc over pc, sc into sixth sc of ring, turn.

*Row 1:* (Ch 4, skip 1 sc, sc into next sc) 9 times, turn.

*Row 2:* (Sc into 4-ch loop, ch 4) 8 times, sc into 4-ch loop, turn.

*Row 3:* Working over pc (sc into next 4 sc, p) 7 times, sc into next 4 sc.

Make 2 more petals the same.

### Small Eight-Petaled Rosette

Ch 6, sl st to beg ch to join into a ring.

*Rnd 1:* Ch 5, (dc into ring, ch 2) 7 times, join with sl st to third of beg ch 5.

*Rnd 2:* Ch 1, (1 sc, p, sc into next ch-2 space, sc into dc) 7 times, 1 sc, p, sc into next ch-2 space, join with sl st to beg ch.

*Rnd 3:* Ch 8, (dc into middle sc between next 2 p, ch 5) 7 times, sl st into third of beg ch 8.

*Rnd 4:* Working over pc, 8 sc into each ch-5 space, join with sl st. Fasten off.

### Three-Part Leaf

Working over pc, make 18 sc, turn.

*Row 1:* Sc into next 2 sts of prev row, hdc into next st, dc

into next 2 sts (ch 2, skip 2 sts, dc into next st) 4 times, sc into next st, turn.

*Row 2:* Sc into next 2 sts, (2 sc into ch-2 space, sc into next st) 4 times, sc into next 5 sts.

*Row 3:* Working over pc, sc into each st of prev row.

Make 2 more leaves the same.

Make sc over both ends of the pc for the stem. To make a similar but smaller leaf: make a foundation row of 15 sc and make only 3 ch-2 spaces in row 1.

### Small Oval Leaf

Working over pc, 13 sc, ch 2, turn.

*Row 1:* Working over pc, sc into each st from prev row, 2 sc over both ends of the pc held together, turn.

*Row 2:* (Ch 3, skip next 2 sc, sc into next st) 5 times, (ch 3, sc into ch-2 space) twice, (ch 3, skip 2 sts of prev row, sc into next st) 5 times, turn.

*Row 3:* Working over single pc, (4 sc into ch-3 space, p) 11 times, 4 sc into ch-3 sp. Fasten off.

### Shamrock

*Rnd 1:* Ch 15, sl st into first ch to form ring, (ch 14, sl st into same ch as before) twice.

*Rnd 2:* Ch 1, working over pc, 22 sc into each 14-ch loop, sl st to beg ch 1.

*Rnd 3:* Skip 1 st, \* sl st in next st, sc into next 18 sts, sl st into next st, skip last st of this loop and first st of next loop; rep from \* twice, sl st in beg sl st.

*Stem:* Ch 16. Working over pc, sc into 2nd ch from hook, sc into next 14 ch, sl st into first sc. Fasten off.

### Ground

Make a foundation chain of the required length.

*Row 1:* Dc into fourth ch from hook, \* ch 5, p, ch 2, skip 4 ch of foundation, dc into fifth ch; rep from \*, turn.

*Row 2:* Ch 8, \* p, ch 2, dc into ch-7 loop of prev row; rep from \*, turn.

*Row 3:* Ch 10, p, ch 2, dc into ch-5 loop of previous row, \* ch 5, p, ch 2, dc into ch-5 loop of prev row; rep from \*. Repeat rows 2 and 3.

### Scallop and Picot Edging

Make a chain of the required length.

*Row 1:* Dc in 9th ch from hook, \* ch 2, skip 2 ch, dc in next ch; rep from \*, turn.

*Row 2:* Sc into dc, \*(2 sc into next ch-2 space, sc into next dc) twice, ch 8, sc into sixth sc to the right, (3 sc, p) 3 times, 3 sc into ch-8 space, 2 sc into next ch-2 space, sc into dc, p, 2 sc into next ch-2 space, sc into dc; rep from \*.

### Triple Scallop Edging

Make a chain of the required length.

*Row 1:* Dc in ninth ch from hook, \* ch 2, skip 2 ch, dc in



next chain; rep from \*, turn.

*Row 2:* Working over pc, \* sc into dc, (2 sc into next ch-2 space, sc into next dc) 5 times, sc into next ch-2 sp, (ch 9, sc into seventh sc to the right) twice, 12 sc into ch-9 loop, 6 sc into next ch-9 loop, ch 9, sc into seventh sc of right-hand loop below, (3 sc into ch-9 loop, p) 3 times, 3

sc into ch-9 loop, 6 sc into left-hand ch-9 loop below, sc into ch-2 space; rep from \*.

—Adapted from two early-twentieth-century publications: *Irish Crochet Lace*, published by D. M. C., and *Designs and Instructions for Irish Crochet Lace*, published by T. Buettner & Co.

*The Butterfly Corner in filet crochet and two crocheted butterflies bring these truly amazing insects alive. Instructions are worded exactly as they appeared in the vintage publications in which they originally appeared. These instructions use English-style crochet notation. Instructions for the two tatted butterflies shown at right are not included here; the butterfly shown in white was worked by Jaquie Teal. Photograph by Joe Coca.*

## Butterfly Corner in Filet Crochet

Make four corners according to the pattern chart [shown below]. Having completed the 4th corner, turn and work 3 spaces back and forth until the border is long enough to extend across one side of the linen center. Join neatly to the 2d corner. Make the border for the other sides in the same way.

For the edge: A double in a space, 3 trebles, picot of 5 chain, 3 trebles, in next space: repeat. Work along the rows of trebles at edge of lace corner in same way, working 3 trebles, picot, 3 trebles under 3 chain or treble at side, a double between 2 rows following and so continue.

— From *Needlecraft Magazine*, September 1923

## Crocheted Butterfly Motif

**HEAD.** Wind p c around end of needle (or a match) 12 times. Over ring work 6 d, p, 1 d. Then \* ch 12 (for one of the antennae) fasten into 4th st back from hook (for a knob on the end) and sl st back on the rest of the ch to ring, 1 d over ring\*. Repeat from \* to \*. Then work 1 p and 9 more d over ring. Slip stitch to first d. Turn.

**BODY.** Chain 3 (to count as a t). Work 2 t into the last d made over ring, 3 t into the next, and 3 t into the next, making a row of 9 t. Chain 1. Turn.

2d row—Work 1 d into each of next 4 t, 3 d into the 5th t and 1 d into each of the last 4 t. Chain 1, Turn.

3d row—One d into each st up to the centre one, into which work 3 d. (Work into back strand to give ribbed effect.) Work each succeeding row, keeping number of sts 13 (6 on each side of the centre d). When you have 7 rows of d, work one row of t. Then work a ch (about 10) long enough to reach to ring without drawing work. Pull loop through where head and body join. Hold work with right side toward you, join in a p c of 4 strands and work over it all around body (over the ch of 10 also) a close row of d. Arrange to have 12 d on each side between row of t at top and row of t at bottom. When working around t at end of body, miss every 2d t. This will shape the body. When all around draw the p c until you have shape desired.

**UPPER RIGHT WING.** Leave cord. Slip stitch to 3d st (on body) from ring. Chain 10, turn (hold work with right side toward you), miss 2 sts on body and fasten into next st to the right. Work 6 d over ch. \*\* Chain 15, fasten into same st on body, 15 d over ch. Chain 13, fasten back into the 8th d just made. Thirteen d over ch. Chain 15, fasten back into 9th d just made (counting back from this last ch), 6 d over ch. Chain 12, fasten into the 4th d from body (the row of 15 d worked over the first 15 ch), 8 d over ch. Chain 10, fasten into same st on body as before. \*\*

**LOWER RIGHT WING.** Chain 10, miss 5 sts on body, fasten into next (to the right), \* 9 d over ch. Chain 12, fasten into 4th d (counting from body), 9 d over ch. Chain 10, fasten into same 4th d from body, 6 d over ch \*. Chain 4, miss 2 on body, fasten into next. Turn.

Slip stitch around end of body until just opposite the st made before turning. Chain 10, turn (so that work is held with right side toward you).

**LOWER LEFT WING.** Fasten into 3d st to the right. Repeat from \* to \*. Chain 7, miss 5 on body, fasten into next.

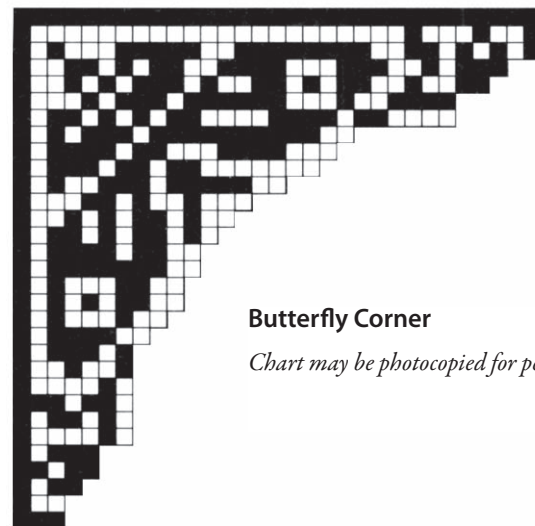
**UPPER LEFT WING.** 6 d over ch. Repeat directions given for upper right wing from \* to \* Chain 4, miss 2 on body, fasten into next.

**FINISHING ROWS.** Draw p c over (underneath) from right side. Hold work with right side toward you and work over p c a row of d all around edge, working them as close together as possible. One d over p c into body when you reach point where head and body join on right side. Turn.

**LAST ROW.** Hold work now with wrong side toward you to obtain ribbed effect on edge. Work a row of d over p c with a p at regular intervals. At points of upper wings, work over p c alone 3 d, 1 h t, 4 t, p, 4 t, 1 h t, 3 d. Always use p c to draw work into proper shape if necessary. At point of body, work over p c alone 2 d, p, 2 d.

Having fastened off on under side of butterfly, neatly and securely, a little sheet of wadding may be stuffed into body and held in place by sewing across from one side of body to the other. The upper wings may be wired, if so desired.

—From *The Modern Priscilla*, July, 1911.



**Butterfly Corner**

*Chart may be photocopied for personal use.*

sockupied  
is back!

Everything  
argyle  
is new  
again

toe-up?  
umop-doi  
have it  
your way

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SOCKS  
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sock conversions

around heels

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methods. But what's a knitter to do when a sock  
...just can't bear? by CHRISSE GARDINER



stephanie van der linden  
The internationally known designer of  
splendid socks keeps her (bare) feet on  
the ground in Germany.



Stephanie van der Linden is as  
...with hundreds of regular  
...with more on the way. She  
...as a chat, making a pair for  
...with her. In 2006, she had  
...beginning a new career when  
...design the free pattern for a new  
...in-house line. She made the  
...English as well as German, and  
...with speaking audience began  
...response: her first pair, after  
...Socks, which quickly became  
...world. Stephanie received  
...a day from knitters, and the  
...contact.  
...for the group for three years,  
...more

around the world. "That was a great time in  
...a fantastic learning curve!" she says. "We had  
...young and old sock knitters with a wide range  
...of technical skills. Most of us were German,  
...but there were still hundreds of knitters from  
...the USA and other European countries. The pattern  
...had to satisfy very different hopes." This contact with  
...other knitters and knitting styles around the world is  
...one of Stephanie's great pleasures in her work.  
...In 2007 she published her first knitting book, *Car-*  
...*General Socken-Wörterbuch*, with *Das Buch*. Knitters  
...began recognizing her from her demonstrations  
...on the book's DVD—to the delight of her three  
...daughters, who were inspired by their "Superstar  
...Mommy." (The book is now available in English as  
...*The Sock Knitter's Workshop*, though it does not  
...include the DVD.) **CONTINUED**



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# ✧ Techniques ✧

## Basic

### Chain (ch)

Make a slipknot on hook, \*yarn over and draw through loop of slipknot; repeat from \* drawing yarn through last loop formed.



### Slip Stitch (sl st)

\*Insert hook in stitch, yarn over and draw loop through stitch and loop on hook; repeat from \*.



### Single Crochet (sc)

\*Insert hook in stitch, yarn over and pull up loop (Figure 1), yarn over and draw through both loops on hook (Figure 2); repeat from \*.

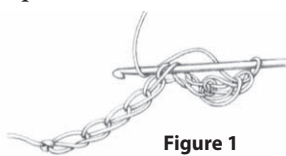


Figure 1

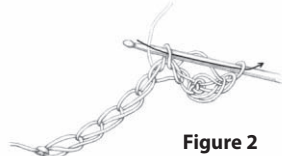


Figure 2

### Half Double Crochet (hdc)

\*Yarn over, insert hook in stitch, yarn over and pull up loop (3 loops on hook), yarn over (Figure 1) and draw through all loops on hook (Figure 2); repeat from \*.



Figure 1



Figure 2

### Double Crochet (dc)

\*Yarn over, insert hook in stitch, yarn over and pull up loop (3 loops on hook; Figure 1), yarn over and draw through 2 loops (Figure 2), yarn over and draw through remaining 2 loops (Figure 3); repeat from \*.



Figure 1

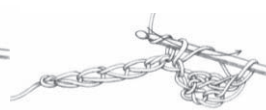


Figure 2

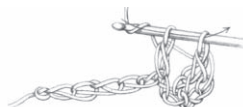


Figure 3

### Treble Crochet (tr)

\*Yarn over 2 times, insert hook in stitch, yarn over and pull up loop (4 loops on hook; Figure 1), yarn over and draw through 2 loops (Figure 2), yarn over and draw through 2 loops, yarn over and draw through remaining 2 loops (Figure 3); repeat from \*.



Figure 1



Figure 2



Figure 3

### Single Crochet in Rounds

Make a slipknot and place on hook. Work a chain the desired length. Starting with the 2nd chain from hook, work single crochet to last loop of chain (Figure 1), work 3 single crochet into slipknot (Figure 2), turn piece over and continue working single crochet along bottom side of original chain stitches, end with 2 single crochet in last chain.

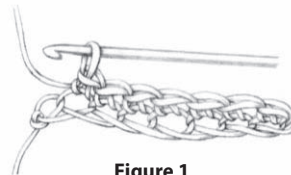


Figure 1

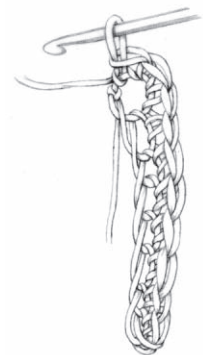


Figure 2

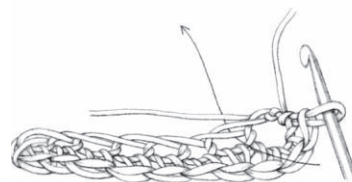


Figure 3

## Lace

### Double Treble Crochet (dtr)

Yarn over 3 times and insert hook in 6th chain from hook. Draw a loop through chain—5 loops on hook; [yarn over and draw through 2 loops] 4 times.



### Triple Treble Crochet (ttr)

Yarn over 4 times, insert hook in stitch, yarn over and pull up loop (6 loops on hook), yarn over and draw through 2 loops 5 times.



## Hairpin

### General Instructions

Hold the crochet fork vertically in your left hand with the closed end up and the prongs pointing down. Make a slipknot and loop as if you were beginning a piece of crochet.

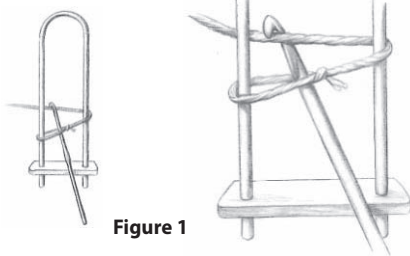


Figure 1

Slip the loop onto the left-hand prong of the fork and adjust the knot so that it lies midway between the two prongs and the ball yarn passes over the right-hand prong. Place the spacer bar on the ends of the prongs. Wrap the yarn from front to back around the right prong of the fork. Hold the yarn in your left hand on the left side of the fork. Bring the crochet hook under the front part of the loop on the left-hand prong, catch the yarn in the hook (Figure 1), and make 1 single crochet into the

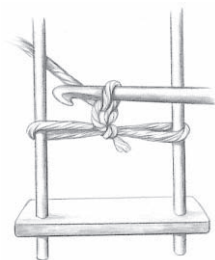


Figure 2

left-hand loop from this position (Figure 2). Center the single crochet between the two prongs. With the hook still in the last stitch made, place the hook in an upright position between and parallel to the prongs of the fork with the hook pointing downward. With the hook pressed against the work, turn the fork clockwise 180 degrees. When the fork comes to rest, the yarn will be wrapped around the right-hand prong from front to back. Return the hook to your right hand in the working position, bring it up under the front part of the left-hand loop, and make a single crochet into the loop (Figure 3). Position the hook against the work again, hook down, and turn the fork and hook 180 degrees clockwise. Make a single crochet into the left-hand loop as before. Continue making a loop followed by a single crochet stitch. If the fork becomes too crowded to work comfortably, remove the spacer bar and allow about two-thirds of the loops to fall off the fork. Replace the spacer bar and continue working.

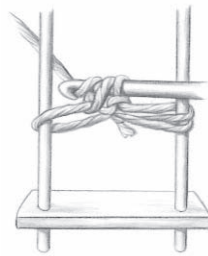


Figure 3

left-hand loop from this position (Figure 2).

Center the single crochet between the two prongs. With the hook still in the last stitch made, place the hook in an upright position between and parallel to the prongs of the fork with the hook pointing downward. With the hook pressed

against the work, turn the fork clockwise 180 degrees. When the fork comes to rest, the yarn will be wrapped around the right-hand prong from front to back. Return the hook to your right hand in the working position, bring it up under the front part of the left-hand loop, and make a single crochet into the loop (Figure 3). Position the hook against the work again, hook down, and turn the fork and hook 180 degrees clockwise. Make a single crochet into the left-hand loop as before. Continue making a loop followed by a single crochet stitch. If the fork becomes too crowded to work comfortably, remove the spacer bar and allow about two-thirds of the loops to fall off the fork. Replace the spacer bar and continue working.

## Tunisian

### Tunisian Simple Stitch (Tss)

*Tss forward pass (FwP):* \*Insert hook from right to left behind front vertical bar (Figure 1), yarn over and pull up loop (Figure 2), leave loop on hook; repeat from \* to last vertical bar at edge, pick up front and

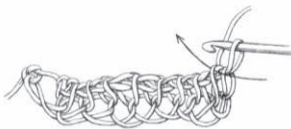


Figure 1



Figure 2

back loops of last bar to create firm edge; return pass.

*Return pass (RetP):* Yarn over and draw through first loop on hook, \*yarn over and draw through 2 loops on hook (Figure 3); repeat from \* to end, ending with 1 loop on hook.

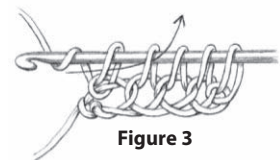


Figure 3

## Tunisian (continued)

### Tunisian Purl Stitch (Tps)

*Tps Forward pass (FwP):*

\*Insert hook from right to left behind front vertical bar, yarn over and pull up loop (see Figure), leave loop on hook; repeat from \* to last vertical bar at edge, pick up front and back loops of last bar to create firm edge; return pass.

*Return pass (RetP):* Yarn over and draw loop through first loop on hook, \*yarn over and draw through 2 loops on hook; repeat from \* to end, ending with 1 loop on hook.



### Mattress Stitch

With RS facing, use threaded needle to \*bring the needle through the center of the first stitch or post on one piece, then through the center of the corresponding stitch or post of the other piece; repeat from \* to end of seam.

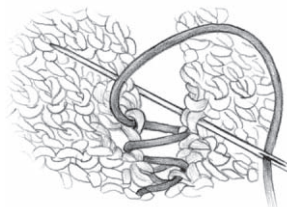


Figure 1

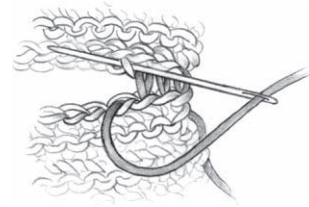


Figure 2

### Tunisian Slip Stitch (Tsl st)

Forward Row—Insert hook under vertical bar without pulling yarn through. Leave on hook while continuing to work.

### Extended Tunisian Treble Crochet (Ttr)

Forward Row—Yarn around needle twice. Insert hook under vertical bar in designated row as if to work Tunisian Simple Stitch, yarn over, and pull loop through, [yarn over and pull through 2 loops] 2 times, leaving last loop of stitch on hook.

### Cast-On

Forward Row—Chain the number of stitches desired. Beginning with the 2nd chain from the hook, pull up a loop in the single thread on the back of each chain.

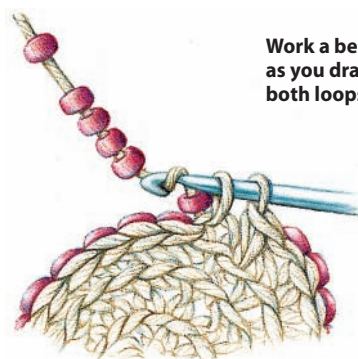
### Tunisian Bind-Off

\*Insert hook behind front vertical bar, yarn over and pull up loop, yarn over and draw through both loops on hook; repeat from \* across.

## Bead

### Bead Crochet

Insert the hook into the back loop of the stitch, yarn over the hook, and draw the yarn through, leaving 2 loops on the hook. Move a bead close to the 2 loops, yarn over the hook from the far side of the bead, and draw the yarn through both loops, anchoring the bead in place on the wrong side of the work (see illustration at right).



Work a bead into the stitch as you draw the yarn through both loops on the hook.

# Filet

## Charts

Charts show the stitches as they appear on the right side of the work. Read Row 1 (line 1 of the chart) from right to left, turn work, and read Row 2 from left to right.

Graphed patterns usually show an open background and motifs created with double or treble crochet. A space is 2 double or treble crochet stitches separated by 2 chains. A square consists of 4 double or treble crochet stitches. When 2 or more blocks lie next to each other, each square requires only 3 stitches because adjacent blocks share the first and last stitch. One stitch at the end of a sequence of blocks closes the square. A foundation chain consists of three times the number of squares on the chart, plus the number of extra stitches required to make the turn.

### Open Filet Crochet in Double Crochet

**Row 1:** 1 dc in the 9th st from the hook (Figure 1), \*ch 2 sts, sk 2 sts, 1 dc in the next st\* (Figure 2). Rep from \* to \*.

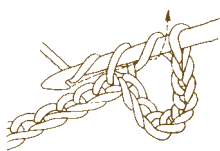


Figure 1

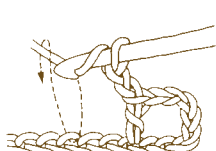


Figure 2

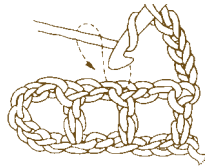


Figure 3

**Row 2:** Ch 5 to turn, 1 dc in the next to the last dc of the prev row, \*ch 2 sts, 1 dc in the top of the next dc\* (Figure 3). Rep from \* to \* with the last dc worked in the 3rd ch st after the last dc of the prev row. The following rows are worked the same as Row 2.

### Open Filet Crochet in Treble Crochet

**Row 1:** 1 tr in the 9th st from the hook, \*ch 2 sts, sk 2 sts, 1 tr in the next st\*. Rep from \* to \*.

**Row 2:** Ch 6 to turn, 1 tr in the top of the next to last tr of the prev row, \*ch 2 sts, 1 tr in the top of the next tr\*. Rep from \* to \* with the last tr worked in the 3rd ch st after the last tr of the prev row. The following rows are worked the same way as Row 2.

### Alternating Open and Closed Filet Crochet in Double Crochet

A row begins with 3 ch sts, then 2 dc are worked into the ch-2 space from the prev row (Figure 4). The last dc that completes a square is worked into the top of a ch-3 from the preceding row.

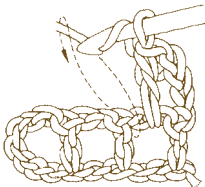


Figure 4

## Increasing and Decreasing Open Filet Crochet in Double Crochet

### Increasing

1 dc in the top of the dc in the last row, \*ch 2 sts, sk 2 sts, 1 dc in the next st\* (= 1 square), end ch 2 sts, 1 tr in the same st that the last dc was worked into (Figure 5). Rep from \* to \*, for as many extra squares as needed.

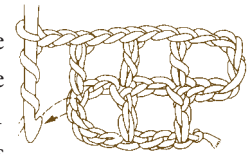


Figure 5

### Decreasing

**Row 1:** 1 sl st over the 1st st at the top of the dc in the preceding row (Figure 6), ch 5 sts, 1 dc in the top of the next st, \*ch 2 sts, 1 dc in the top of the next st\* (Figure 7). Rep from \* to \* and dec on the other side by omitting the last square. Cont in this manner to dec 2 squares each row.

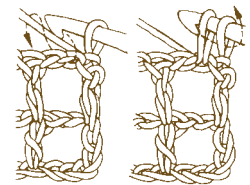


Figure 6

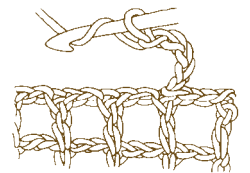


Figure 7

### Increasing and Decreasing in Closed Filet Crochet in Double Crochet

To inc on the right side: ch 5, 1 dc in the 4th st from the hook, 1 dc in the following ch st, 1 dc in the top of the dc in the prev row (Figure 8).

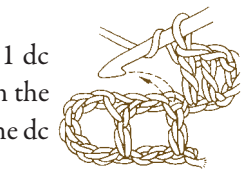


Figure 8



Figure 9



Figure 10

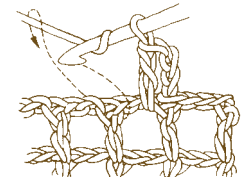


Figure 11

To inc on the left side, cast on a new tr (Figures 9 and 10). To dec on the right side, work 1 sl st over the 1st st (Figure 11).

To dec on the left side, omit the last st.

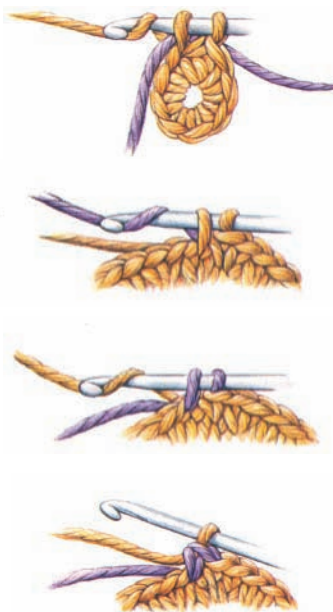
*Adapted with permission from Hækling: Historie og teknik [Crochet: History and Technique] by Lis Paludan; illustrations by Marie-Louise Kilen (Copenhagen: Borgen, 1986).*

## Tapestry

### Color Change

Single crochet provides a natural format for multicolor patterning in the reversible fabric known as tapestry crochet. This technique allows you to create simple geometric or pictorial designs. Normally, the designs are charted on graph paper, with each square representing a stitch and each line representing a row. The blank squares are the background color and the filled-in squares are the second color.

The method for crocheting with more than one color is as follows: Carry the second color inside the background color of the stitches being worked and change colors as needed. Simply lay the color not in use across the top of the stitches to be worked.



When you want to change colors pull the new color to the back and into a working position around your finger and lay the old color forward across the top of the stitches. Avoid twisting the yarns. Don't work with more than two colors per row to avoid tangling and distorted row gauge. Tension can be tricky when you're working in tapestry crochet, especially with a slippery yarn like silk. Take care not to pull too tightly when you pick up a carried color, otherwise the previous stitch in that color can become very tight and difficult to work into on the next row or round. At the same time, a stitch that is too loose will distort a design.

## Irish

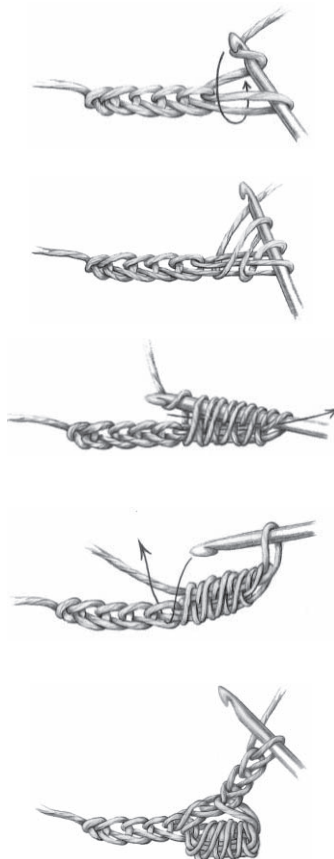
### Clones Knot

Draw out a chain. The length of the chain will dictate the size of the Clones knot.

Yarn over hook and pass the hook under the chain from front to back, yarn over hook and pass the hook back under the ch from the back to the front.

Repeat this movement 3 times, or until the enlarged chain is covered, yarn over hook and draw the yarn through all the loops on the hook.

Single crochet into the last chain before the Clones knot.

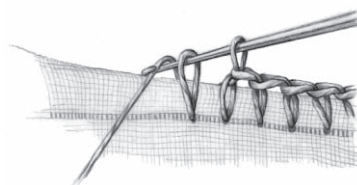


### Salding the Edge

Remove any selvages and cut the linen to its finished size plus ½ inch (1.3 cm). Withdraw a thread along each side and trim the linen to the straight lines formed by the withdrawn threads. Gently withdraw a thread ¼ inch (6 mm) inside the edge on each side. Moisten your thumb and index finger and, beginning at the right-hand side of one of the edges, tightly roll the edge of the fabric under to the line formed by the withdrawn thread. With crochet thread and hook, make a single crochet over the rolled edge into the gap made by the withdrawn thread, ¼ inch (6 mm) from the right-hand side of the fabric. Continue to make evenly spaced single crochet stitches over the rolled edge, rolling more of the hem as you go.

At the corners, turn the fabric and roll the new edge, over the rolled edge from the previous side. Make 3 to 4 single crochet in the corner. When you reach the starting point, begin the crocheted edging.

*Written instructions courtesy of Maire Treanor, Clones Lace Guild*



# ✧ Abbreviations ✧

beg—begin(s); beginning

bl—block

ch—chain

ch-2 sp—chain-2 sp

cont—continue(s); continuing

dc—double crochet

dtr—double treble crochet

dec(s)('d)—decrease(s); decreasing; decreased

folll—follows; following

hdc—half double crochet

inc(s)('d)—increase(s); increasing; increased

lp(s)—loop(s)

m—marker

patt(s)—pattern(s)

pm—place marker

prev—previous

rem—remain(s); remaining

rep—repeat; repeating

rev sc—reverse single crochet

rnd(s)—round(s)

RS—right side

sc—single crochet

sc3tog—single crochet 3 together

sk—skip

sl—slip

sl st—slip(ped) stitch

sp(s)—space(es)

st(s)—stitch(es)

tog—together

tr—treble crochet

ttr—triple treble crochet

WS—wrong side

yo—yarn over hook

\* repeat starting point

( ) alternate measurements and/or instructions

[ ] work bracketed instructions a specified number of times



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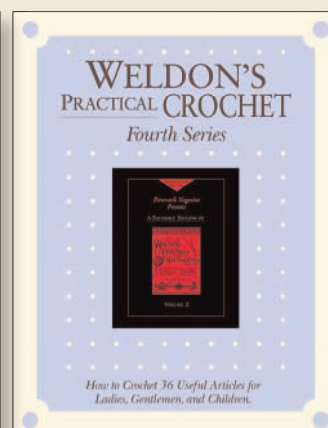
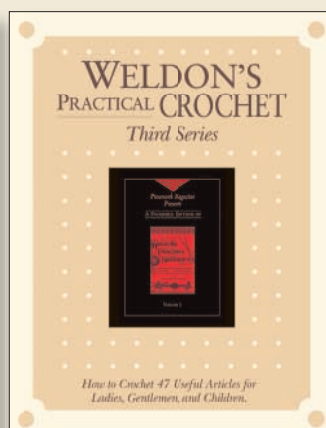
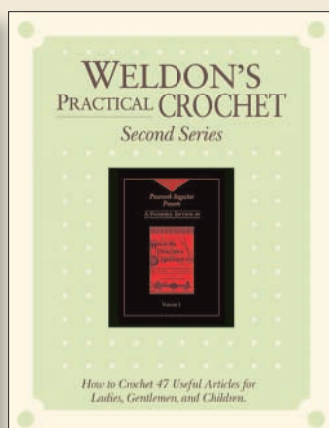
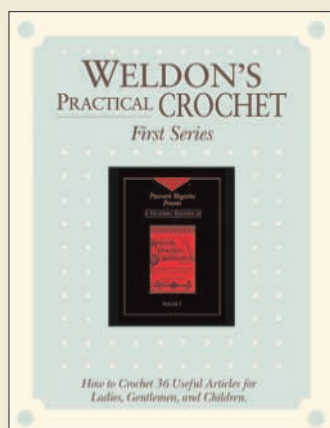


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