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**11/2010**

# FILET CROCHET

PREFACE AND INSTRUCTIONS  
BY  
ANNA WUERFEL BROWN



PUBLISHED BY  
CORA KIRCHMAIER





# THE NEW FILET CROCHET BOOK

ORIGINAL DESIGNS WHICH MAY BE USED ALSO FOR  
CROSS-STITCH AND BEADWORK, WITH PATTERNS  
:: :: :: REPRESENTED IN A NEW WAY :: :: ::  
===== BY HUGO W. KIRCHMAIER =====

Preface and Instructions by  
ANNA WUERFEL BROWN

*Price, 25 Cents*

PUBLISHED BY CORA KIRCHMAIER  
TOLEDO, OHIO

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## PREFACE.

In mediaeval times, Darned Netting, also called Lacis, was contemporary with the linen embroidery of that age. Cluny Guipure, one of the earliest forms, was known as Opus filatorium, or, in the Middle Ages as Spider Work. It shows a netted square-meshed background, identical with that of our modern Filet. The network is darned upon with counted stitches like tapestry, and by modern French workers is now called Point Conté or Filet Brodé à Reprises; while in Italy the modern variety is called Guipure d'Art.

The patterns woven into the netting are more or less elaborate but the same beautiful designs may be carried out in Filet Crochet, now so popular. The crochet, moreover, enables one to complete the design in one operation, the solid meshes as well as the open meshes being worked as you go along.

Filet Crochet is not new. Most of us have pieces handed down to us from our grandmothers. But since artists have thought it worth while to create new designs for this lace, the art has been wonderfully improved.

The designs in this book are not only artistic and beautiful but are strictly original and have never before been published.

The *method* of representing them is also very unusual—the black spaces showing the open meshes and the white squares outlined in black, showing the solid meshes—thus making it very easy to count the squares and much less trying to the eyes than the old way.

Another decided advantage to the worker is the table (see page 22) giving the size of a piece when worked with number 30, 50, 100 or 150 thread. This will enable the worker to select just the pattern needed to carry out the idea she has in mind.

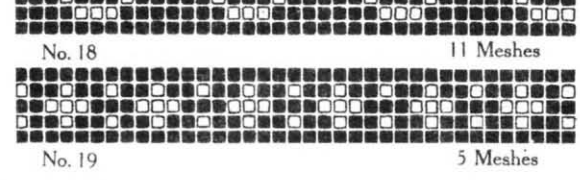
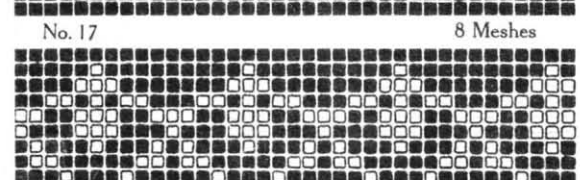
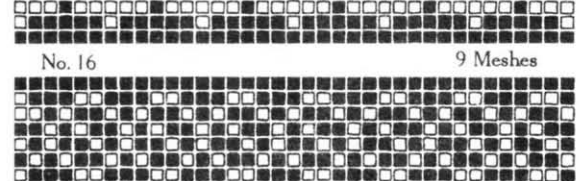
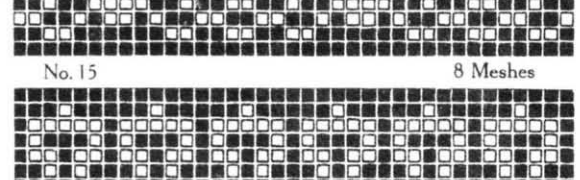
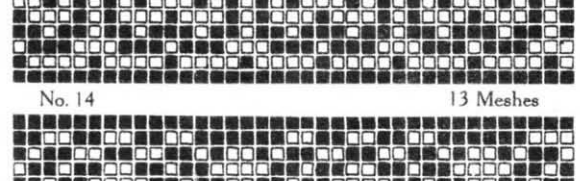
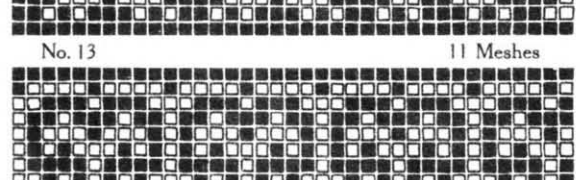
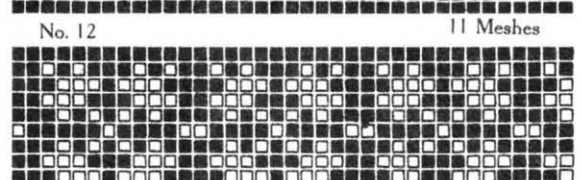
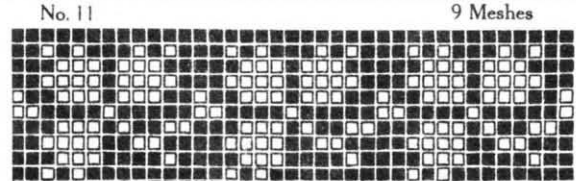
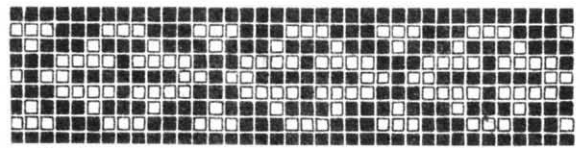
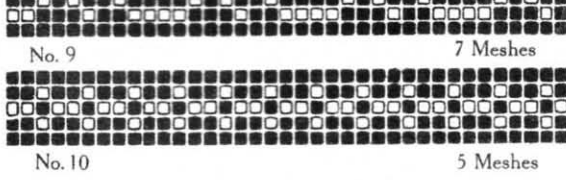
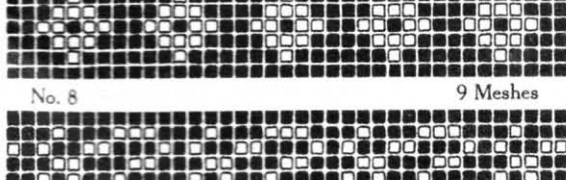
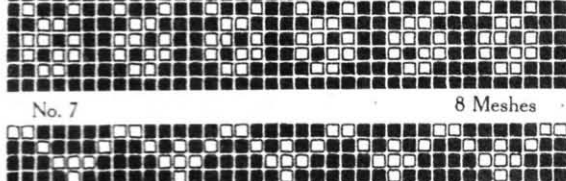
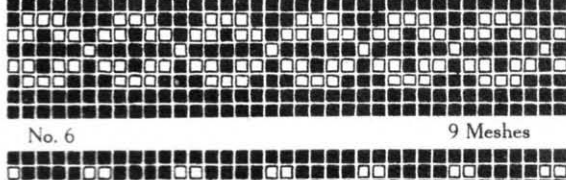
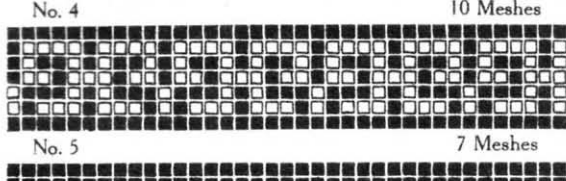
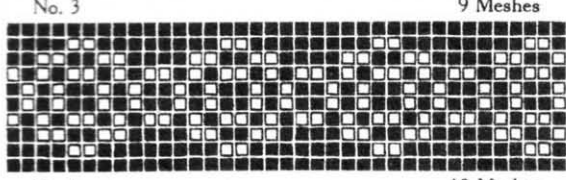
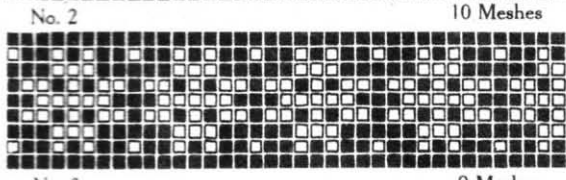
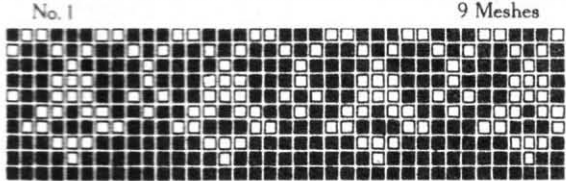
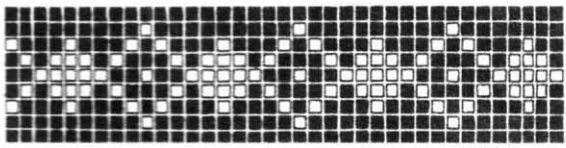
Those who have made a study of Coats of Arms and Heraldry will be delighted with the artistic perception and accuracy of such figures as No. 50, 56 and 78.

## MATERIALS.

Any good cotton thread may be used for Filet Crochet and silk thread also, the purse twist being the best for this use. The silky mercerized cottons and the beautiful linen threads are also very good. D. M. C. thread was used in all of the samples and finished pieces in this book.

The only other things necessary are a good pattern, and a crochet hook. Use as fine a hook as can be used without splitting the thread. The material, if any is to be used together with the crocheted work, should also be considered and a thread chosen which will harmonize with the same.

PLATE I



**INSTRUCTIONS FOR WORKING.**

The stitches used in making the designs in this book are as follows:

First make a slip knot or tie a small loop in the end of the thread, slip this loop over the needle.

**Chain Stitch (ch st or ch)\*** Having a loop on the needle, pass hook under the working thread, draw a loop of it through the loop on the needle. Repeat from \* until the desired length is obtained.

**Double Crochet (d)**—Pass the hook through the work (or through the stitch named) and draw through it a loop of thread, thus making two loops on the needle (hence the name, double crochet); then draw a loop of thread through both of the loops on the needle at once.

**Treble Crochet (t)**—Throw thread over needle (or pass hook under working thread, taking up a loop) thus making two loops on the needle; pass hook through work and draw a loop through, making three loops on the needle, then draw a loop of thread through two of the loops on the needle; then another loop through the remaining two loops on the needle thus “taking off” two loops at a time.

**Double Treble (dt)**—Throw thread over needle twice; draw a loop through the work, making four loops on the needle; take off two loops at a time.

**Triple Treble (tt)**—Thread over needle three times; draw a loop through work and take off two loops at a time.

**Slip Stitch (sl st)**—Pass hook through work and draw thread through the work and the loop on the needle at the same time.

Filet Crochet is simple but like so many simple things, is beautiful only when evenly and accurately done. To begin a piece, count the meshes in the first row of the pattern chosen; make three times as many chain stitches as there are meshes and add one more chain. Take for example the openwork sample (Fig. 1) which has 11 meshes. **Ch 33** and add **1 ch**, making **34 ch**; then **ch 5** more to make the turning. Now work a **t** into the 9th **ch** (counting back from the needle). This forms the first open mesh. \***Ch 2**, miss two stitches on the foundation chain, and work a **t** into the next **st**. Repeat from \* until you have 11 meshes. **Ch 5** to turn.

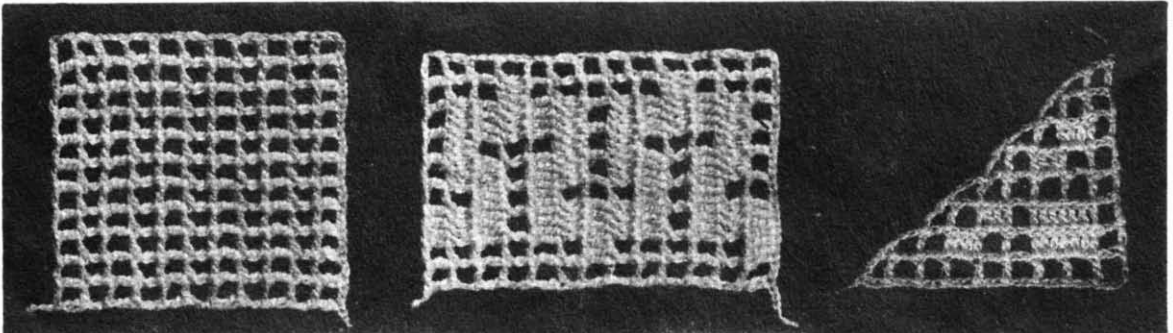
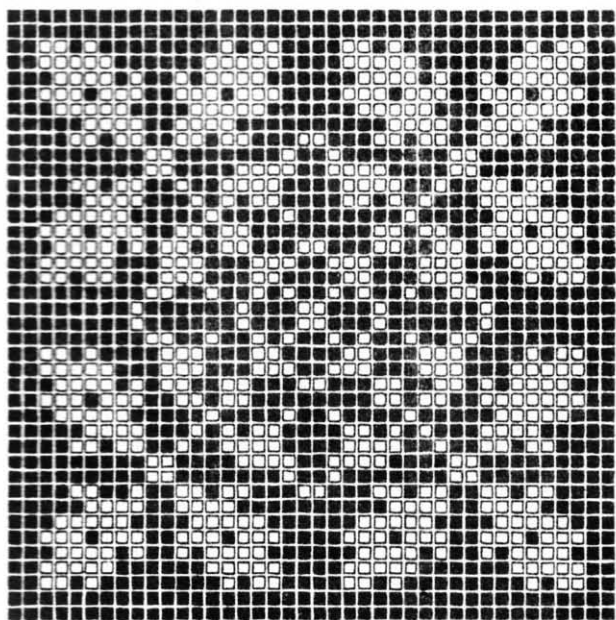


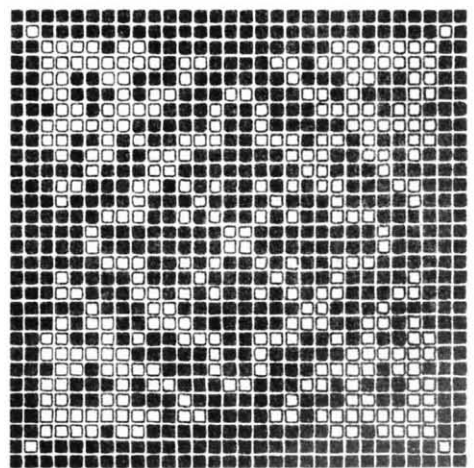
Fig. 1

Fig. 2

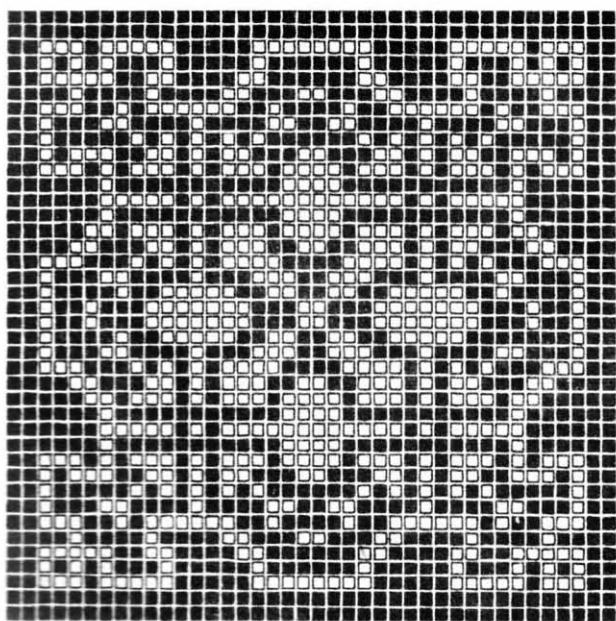
Fig. 3



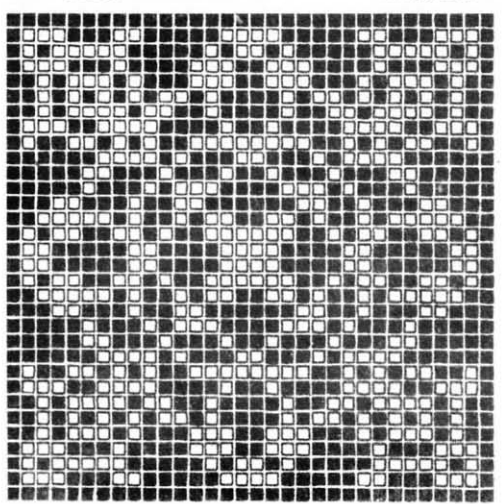
No. 20 40 Meshes



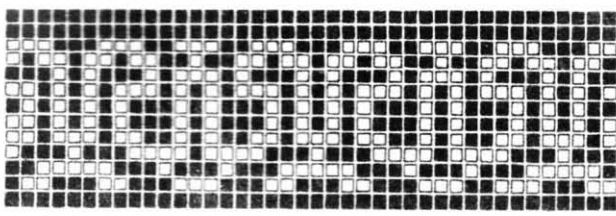
No. 23 30 Meshes



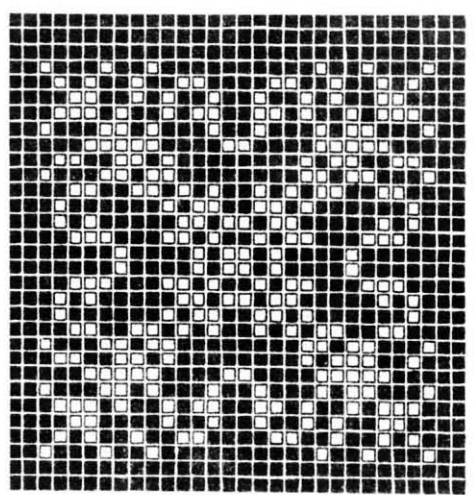
No. 21 40 Meshes



No. 24 32 Meshes



No. 22 13 Meshes



No. 25 30 Meshes



Notice that there are always two threads or strands to the top of a stitch in crochet. When working into a stitch, be careful to "take up" or "work into" both strands, in order to make the work firm.

2nd row—Work 1 **t** into the top of the next **t** below; **ch** 2, work a **t** into next **t** below; repeat until you have worked a **t** into the last **t** below and have come to the end **ch**; then **ch** 2, miss two **st** on the **ch**; and work a **t** into the third **st**; **ch** 5; turn.

Repeat the directions for the 2nd row until the square is completed.

Then examine your work. The meshes should be square. If their width exceeds their height, either the chain stitches or the tops of the trebles are too loose. If their height is greater than their width, the trebles should be drawn up shorter.

A little practice with these points in view will enable one to correct the fault, and this should be done before any elaborate piece be attempted, for the irregularities will show much more in a large piece. To make the solid meshes, two trebles are worked in place of the two chain stitches (which are worked between the trebles to make an open mesh); if the mesh below is an open mesh, then these two trebles are worked *over* the 2 **ch** below; if, however, the mesh below is a solid mesh, these two trebles are worked consecutively into the two trebles below.

It will not be difficult then to follow any pattern. Take, for example, Fig. 2, insertion No. 16 (Plate 1). Being 9 meshes wide we begin with a chain of 28 and chain 5 more to turn. In the first row work 6 open meshes (**o**), 2 solid meshes (**s**) and 1 **o**, always **ch** 5 to turn.

2nd row—2 **o**, 1 **s**, 1 **o**, 3 **s**, 2 **o**; turn.

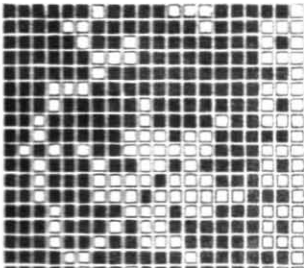
3rd row—Same as 2nd row.

4th row—6 **o**, 2 **s**, 1 **o**. Repeat from 2nd row until you have the length desired.

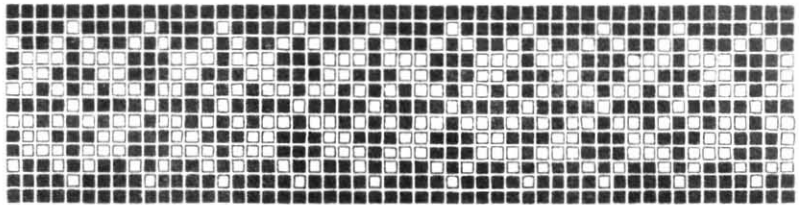
To work a corner (see Fig. 3) chain 28 and 5 more to turn; work a **t** into the 9th from the needle, thus making first mesh of the first row. Work 7 more open meshes, then a **dt** into the last **st** of the foundation chain, thus forming a triangular mesh. To turn, work 4 very tight chain stitches, then work a **t** into the next **t** below, thus forming the first mesh (also triangular) of the next row. Proceed to work 1 open mesh, 1 solid mesh; 2 **o**, 2 **s**, and 1 **o**, to finish the row. At this end turn in the regular way with 5 **ch**. This row has 1 **o**, 2 **s**, 1 **o**, 1 **s** and 1 **o**; now work a **dt** into the last **t** below, work again 4 very tight chain to turn, work a **t** into the next **t** below, then 5 **o**, to finish this row. Turn with 5 **ch**; work 2 **o**, 1 **s**, 1 **o**, and a **dt** into last **t** below; turn with 4 tight **ch** and work 1 **o**, 1 **s**, and 1 **o**; **ch** 5; turn; 2 **o**; 1 **dt**; 4 **ch**; turn; and 1 **o**.

As a simple finish for any piece, work a row of double crochet all around the edge, three **d** into each space of two chain and 6 **d** over every space or corner of five chain.

PLATE III

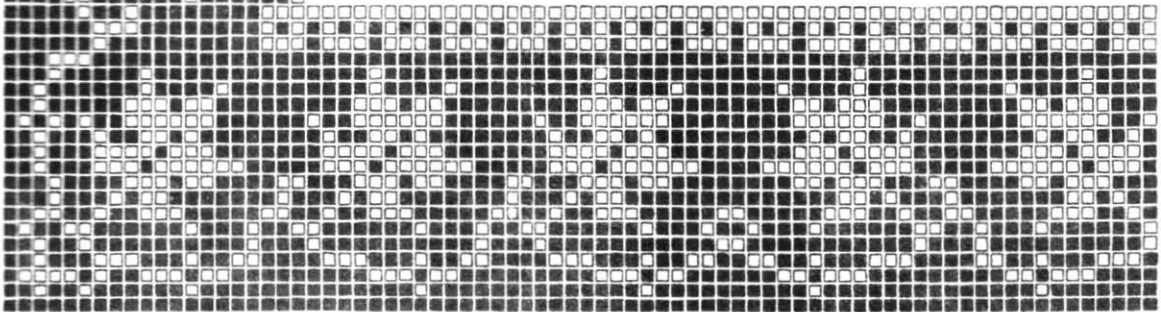


No. 26



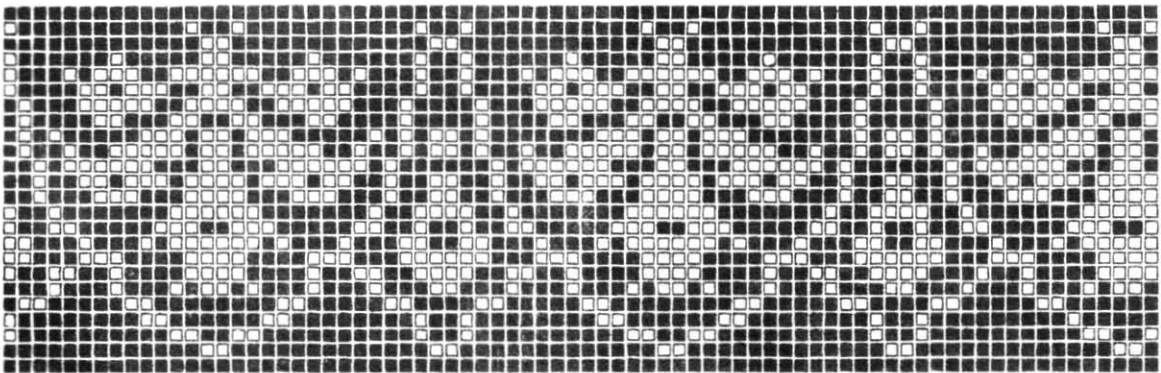
No. 27

13 Meshes



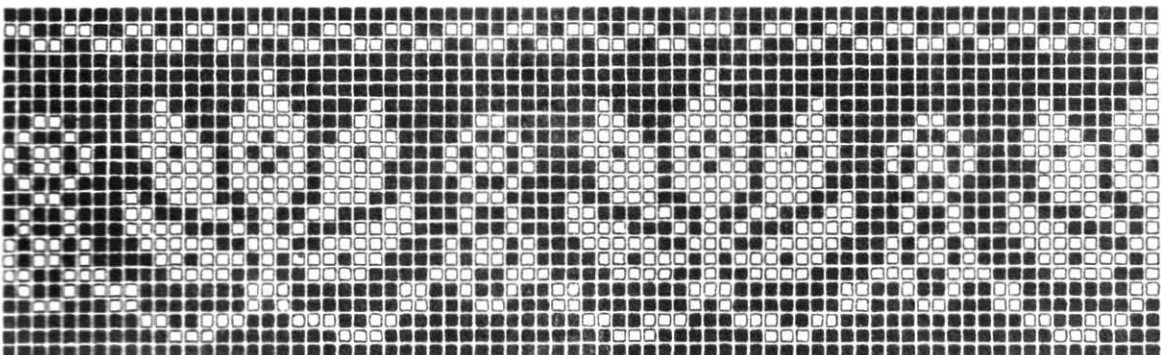
No. 28

19 Meshes



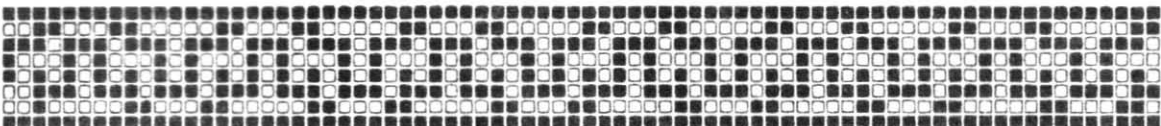
No. 29

24 Meshes



No. 30

23 Meshes



No. 31

8 Meshes

### FOR THE CHILDREN.

The children will be more than delighted to have their old friends, the Spider and the Fly, Bunnie, Goosie Gander, and others represented on Plate XIII, appear in borders on their bibs, their towels, crib covers, or even on their tiny pinafores. If their initials or names be also introduced a most individual touch will be given their possessions.

### FOR PILLOWS.

A square of filet crochet showing design No. 50 or No. 56 used for the center of a pillow cover, and having a border (No. 53) done in cross-stitch on linen, would be charming indeed. Any one of the borders shown on Plate I could be substituted for No. 53. Again, the square might be worked in cross-stitch on linen or canvas and a border crocheted for the outside.

Another effective method would be to alternate squares such as No. 78 and No. 23, or any two squares having the same number of meshes, and joining them to form larger squares, oblongs or strips. For bedspreads, pillow covers, bags, table runners, dresser covers, guest towels, sheets, etc., these designs offer an unlimited field for happy combinations. D. M. C. Alsatia is a beautiful, lustrous thread most suitable for such purposes.

### FOR DRESS AND WAIST GARNITURES

If made with very fine thread nothing could be more exquisite than the dainty insertions shown on Plate I, used in connection with suitable squares as inserts. The wider insertions No. 37 and 84 and such as shown on Plate III would develop into handsome bandings and if done in a heavy mercerized or linen thread would be most appropriate for linen gowns and suits.

### FOR THE PORCH.

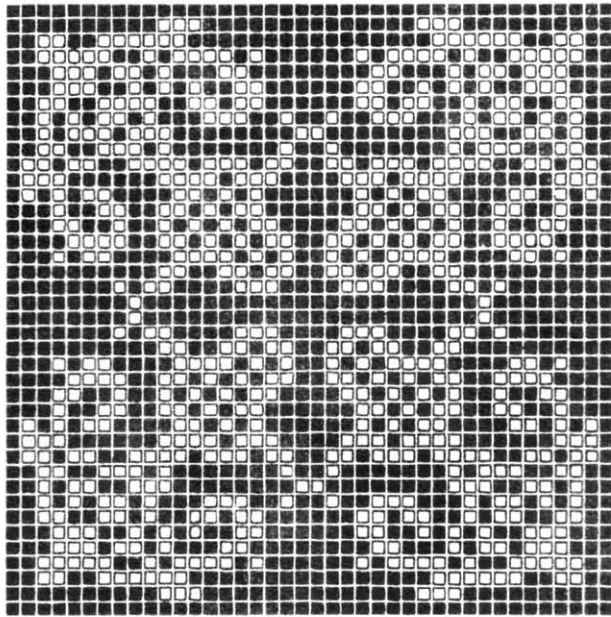
No. 72, 76, 78, 93 and 98 could be cleverly introduced into the porch furnishings not only in filet crochet but in cross-stitch as well.

### ALPHABETS.

Even embroidered initials could not be more dainty and effective than one of the beautiful letters of alphabet No.92 for marking linens.

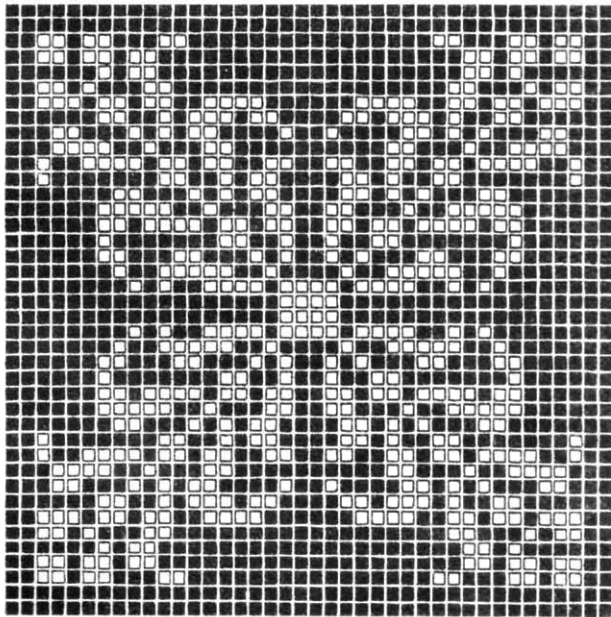
Initials may be inserted in the corners of napkins, and names or initials into the borders for guest towels, sheets, bedspreads, dresser covers, etc., and strips of filet with the words Laundry, Neckties, Handkerchiefs, may be substituted with excellent results for the usual embroidery or out-line work on the different bags and fancy cases so generally used.

*The College Girl* will appreciate having her effects marked in this way, which is not only pretty, but novel.



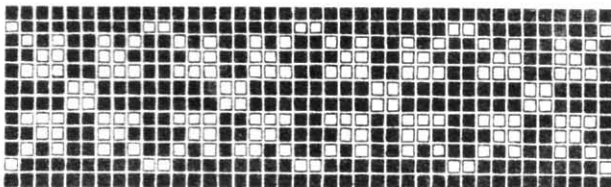
No. 31

40 Meshes



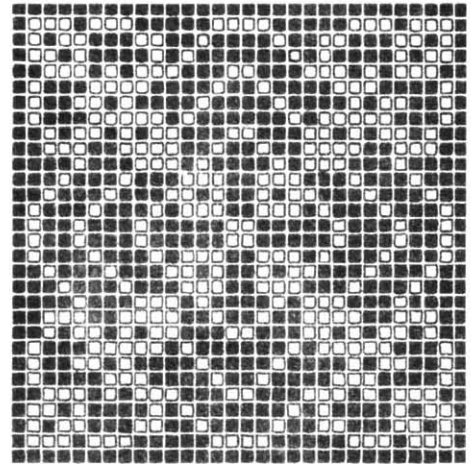
No. 32

40 Meshes



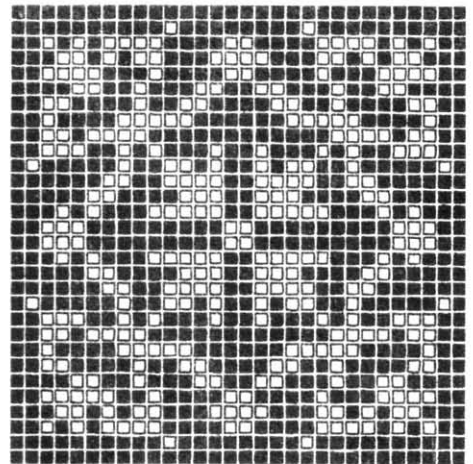
No. 33

12 Meshes



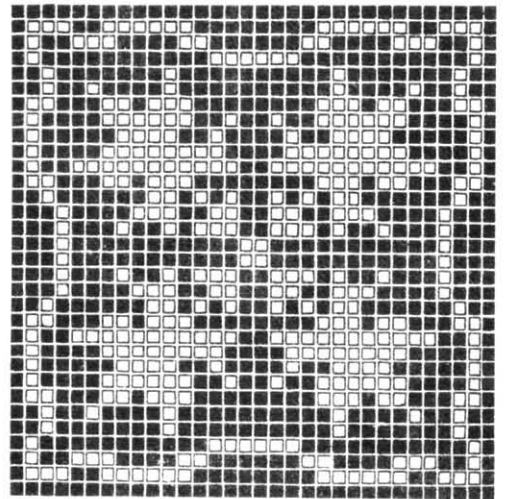
No. 34

30 Meshes



No. 35

30 Meshes

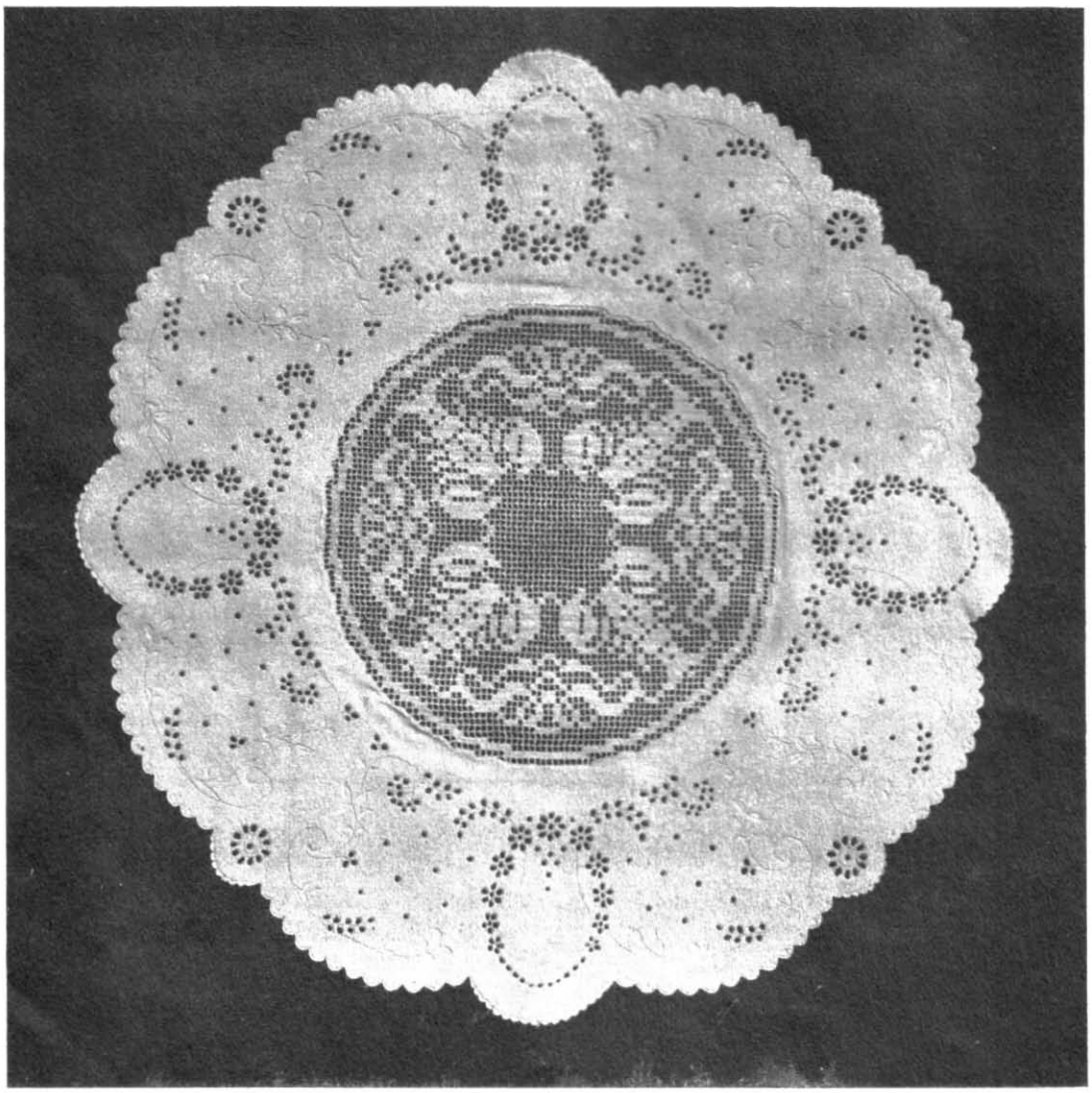


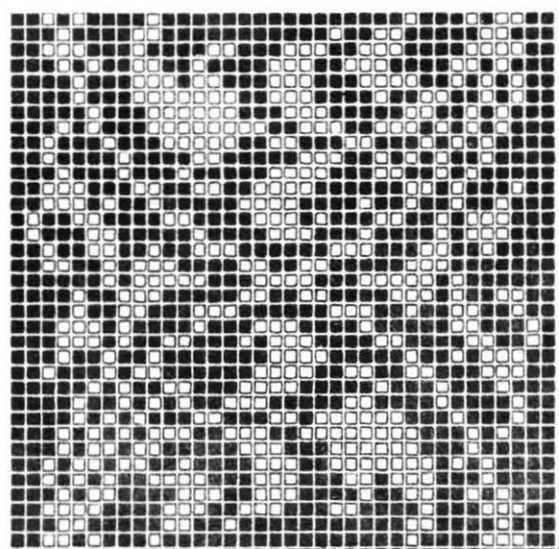
No. 36

32 Meshes

A LUNCHEON SET.

Design No. 70 shows a novel arrangement of a square pattern in a round design and would make a stunning centerpiece for a round table. For lunch cloth, table runner and buffet or sideboard use border No. 71 and No. 55 for a corner in the border. Widen the border by two rows of meshes on each side so that the number of meshes may be the same as in the corner. The effect would be enhanced by using No. 75 as inserts in the corners. See illustrations. No. 30 D. M. C. Cordonette Special was used for the centerpiece. It is very handsome inserted in the center of an embroidered centerpiece, as illustrated, but may be used alone and if done in D. M. C. Alsatia No. 15, will measure over 15 inches in diameter. If an edging be crocheted around the edge, it would add both to its size and beauty.

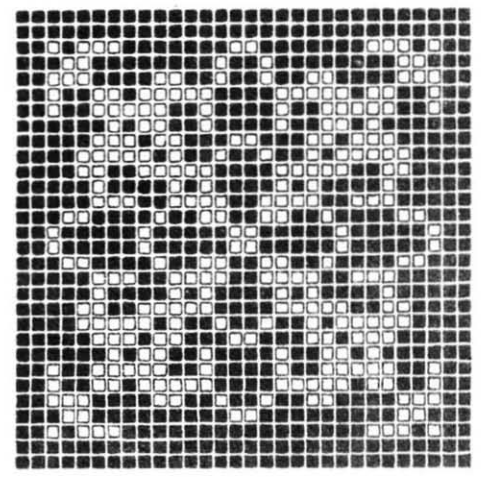




No. 37

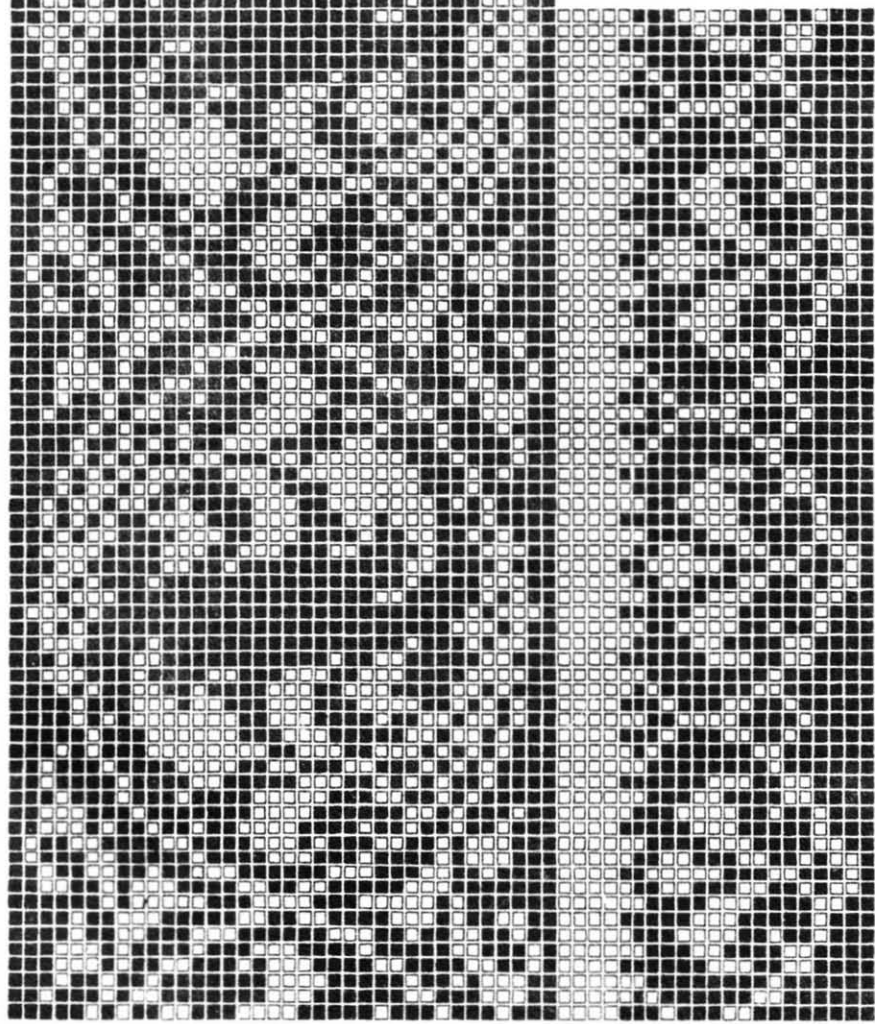


No. 38



No. 39

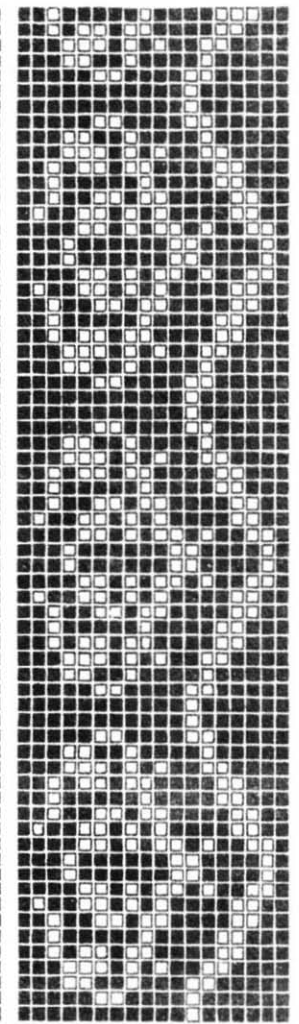
30 Meshes



36 Meshes

No. 40

17 Meshes



No. 41

18 Meshes

## DIRECTIONS FOR MAKING THE ROUND CENTERPIECE.

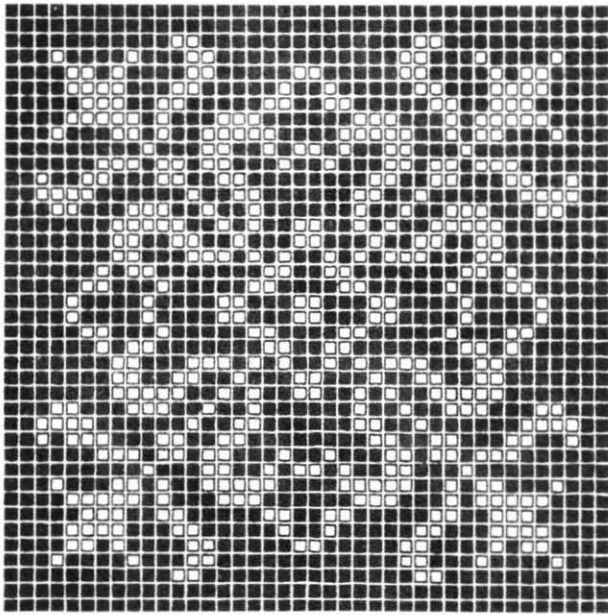
The first row having 16 meshes, work 49 **ch** to begin with and 5 more to turn. Work 1 **t** into the ninth **st** from needle, thus forming the first open mesh, and work 15 more open meshes to finish first row. The second row is four meshes wider; in every such instance, work 3 **ch** for every additional mesh and 5 to turn; then 1 **t** into the ninth from needle to complete the first mesh of the row. Proceed to work the next three meshes the same as those upon the first foundation chain and then work into the row beneath 1 **o**, 14 **s**, 1 **o**. The second row has also four more meshes at the end, and no foundation to work into. Proceed thus: **ch** 2, work a triple treble (**tt**) into the same **st**, into which the last **t** was worked; this forms the first of the additional meshes; **ch** 2, work a **tt** into the middle of the **tt** below, forming the second mesh; repeat until you have as many meshes as needed. Care must be taken to work the **tt** into the **tt** below in such a way that the work will be on a line, and the meshes as nearly square as possible. The third row is again four meshes wider than the second row, therefore **ch** 12 and 5 more to turn and proceed in the same manner as directed for the beginning of the second row. At the end of the third row add the meshes in the same manner as directed for the end of the second row.

To narrow: Simply omit the meshes as shown in the pattern and do not work the 5 **ch** to turn at the end of the row (the last wide row), but **sl st** over the top of those meshes which are to be omitted, then **ch** 5 and work a **t** into the next **t**. In place of the slip stitches, the loop on the needle may be drawn out long enough to reach the place where the next row is to begin. The loose thread will be covered up when the finishing row is worked around the edge.

## CARRIAGE PILLOW.

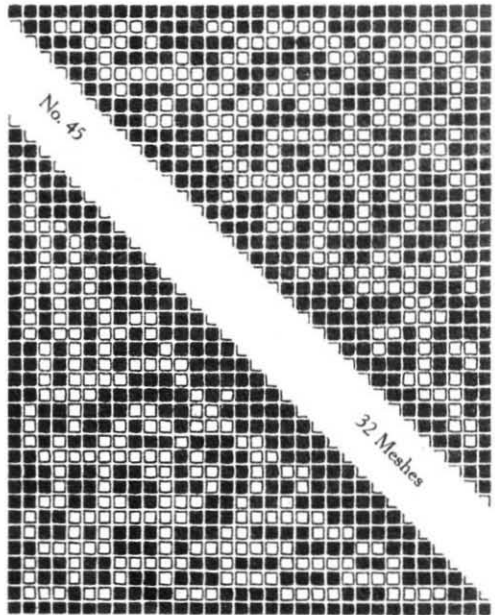
Use D. M. C. No. 150 for the letters. The letters are 23 meshes wide and two open meshes as well as the extra treble are added on each side, therefore begin with a **ch** of 84 and 5 more to turn. After the first open mesh and also following the 26th mesh work an extra **t** into the **st** below thus forming the line along each edge.

Two rows of open meshes separate the letters and to finish the edge doubles are worked over each space all around.



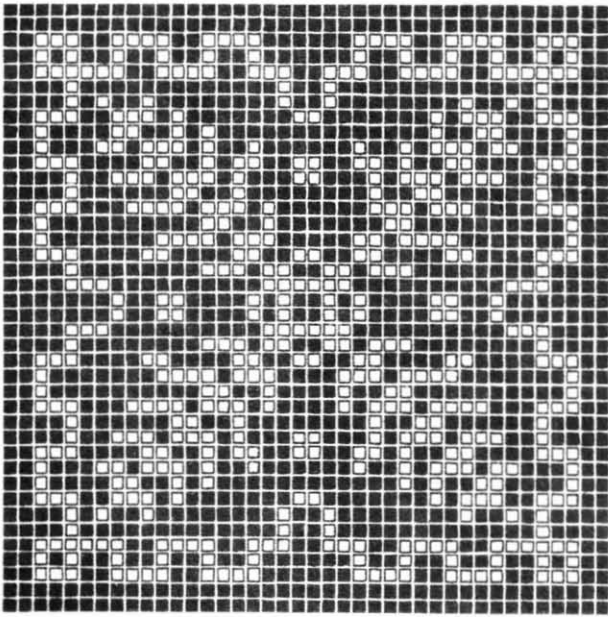
No. 42

40 Meshes



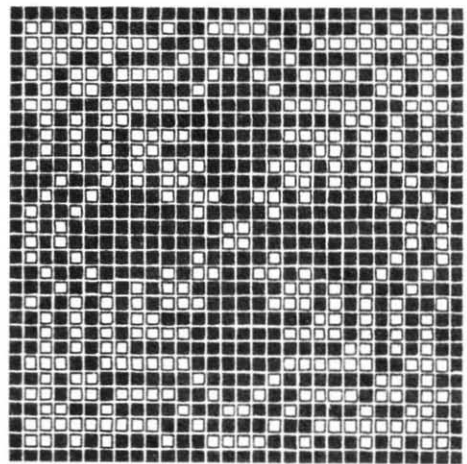
No. 46

31 Meshes



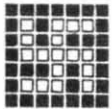
No. 43

40 Meshes

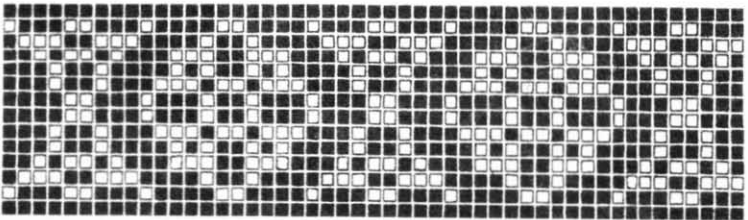


No. 47

30 Meshes

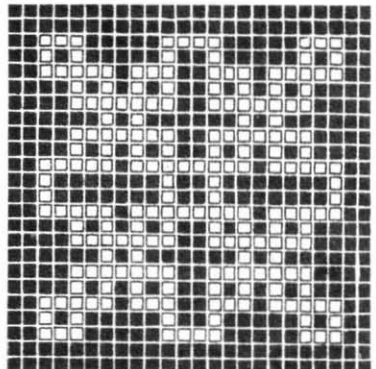


No. 48



No. 44

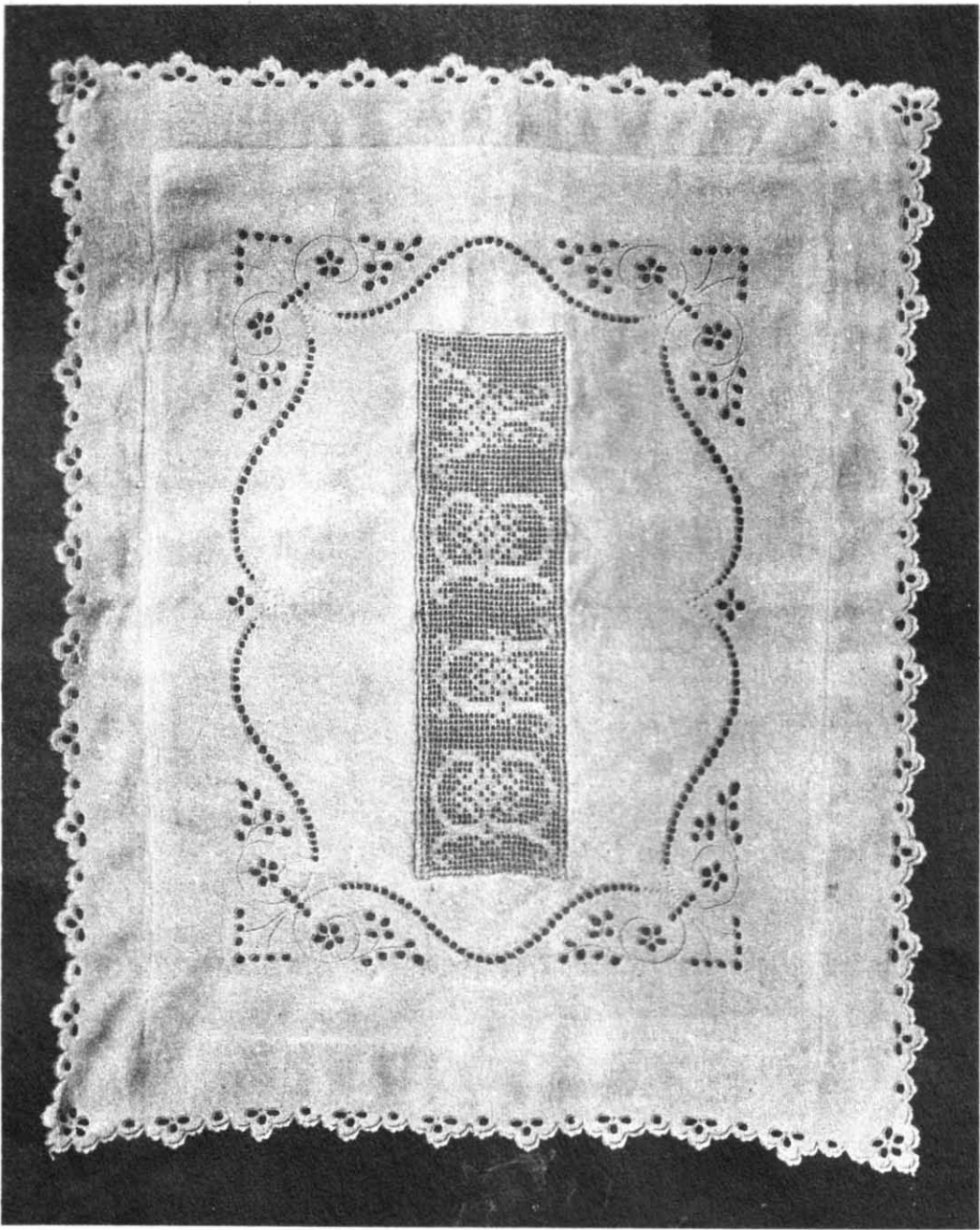
14 Meshes

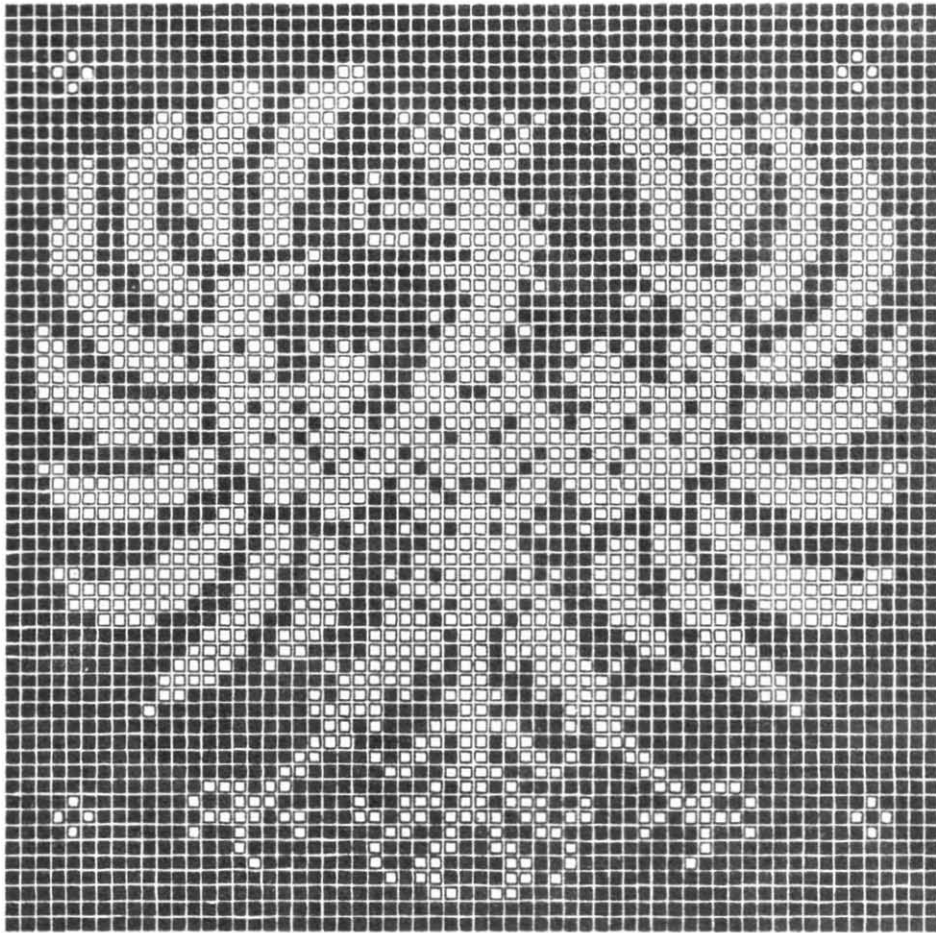


No. 49

24 Meshes

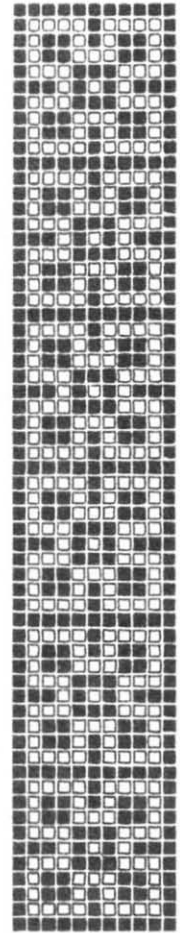




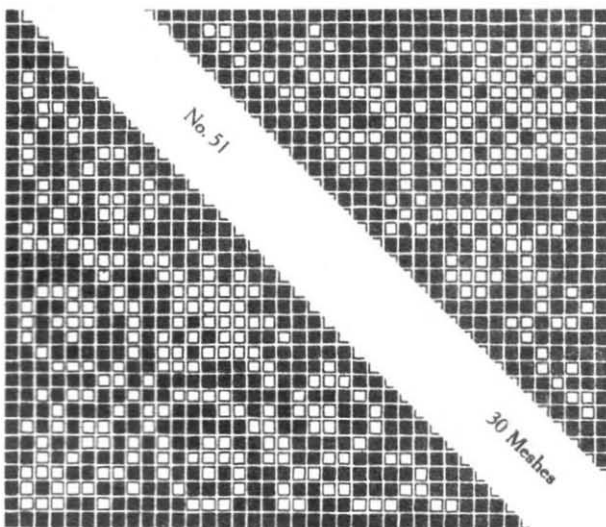


No. 50

62 Meshes

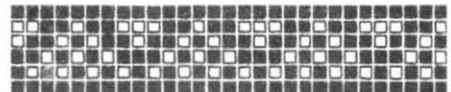


No. 53 11 Meshes



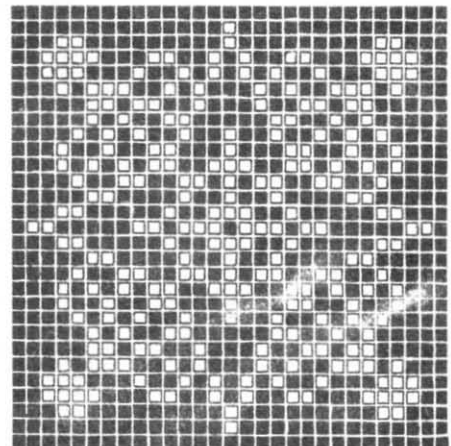
No. 51

30 Meshes



No. 54

6 Meshes

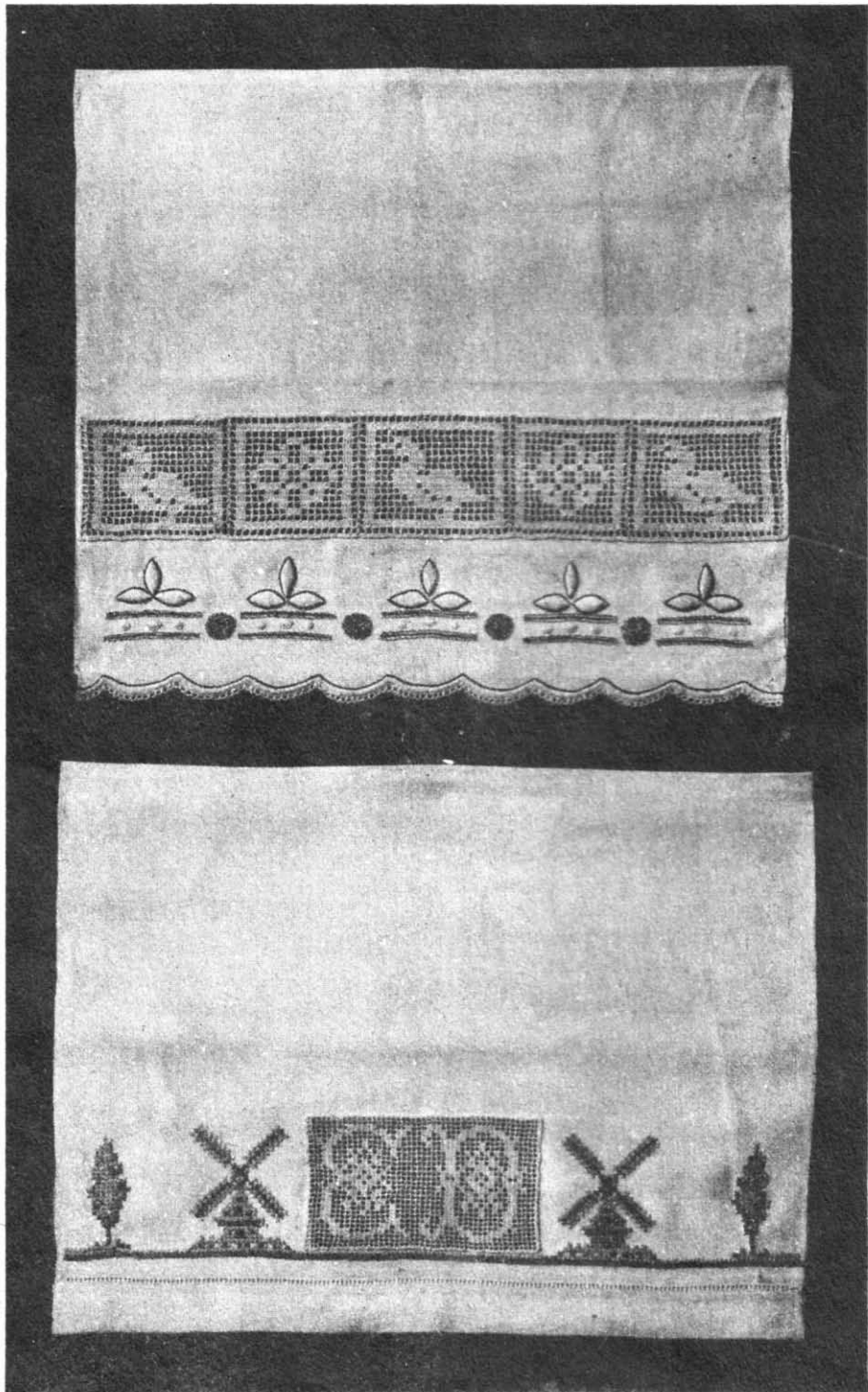


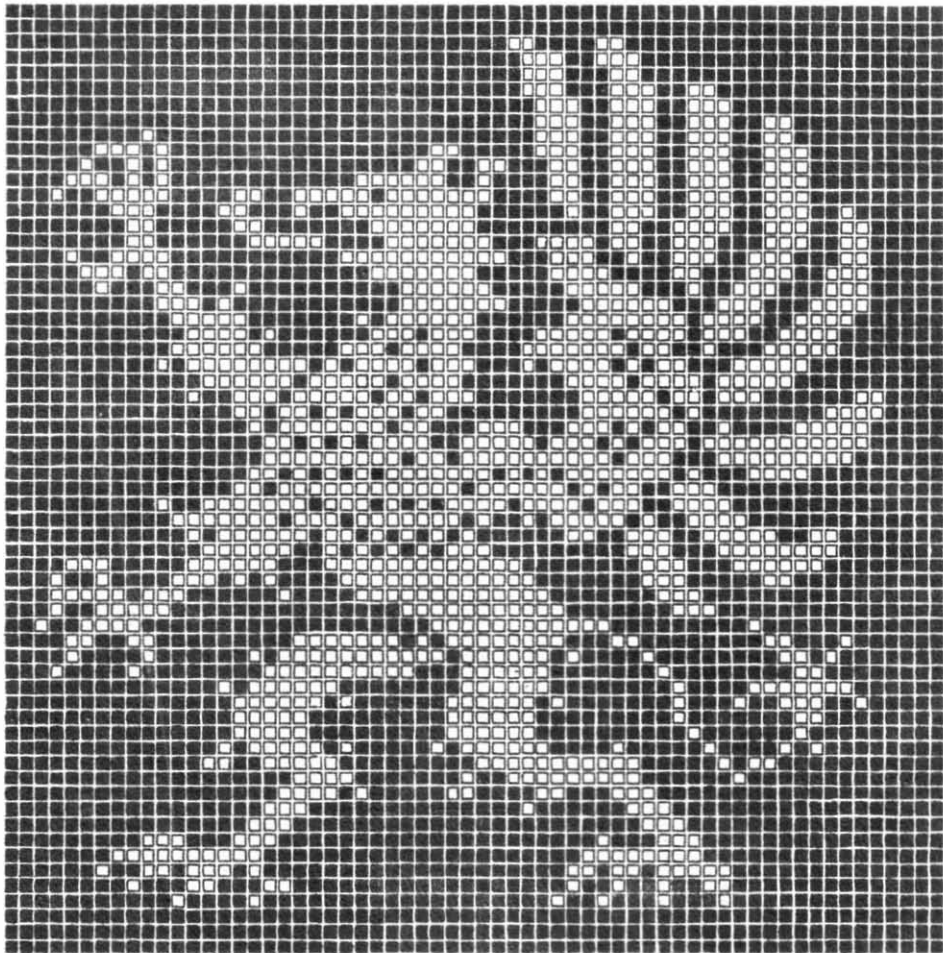
No. 52

34 Meshes

No. 55

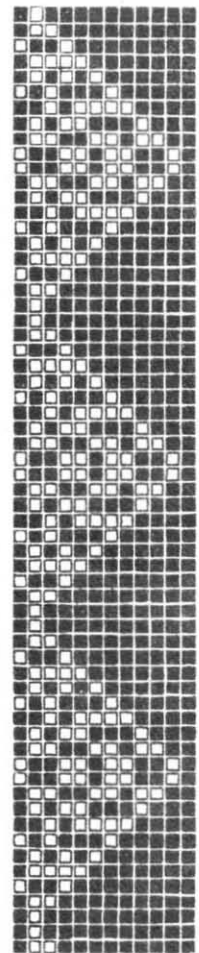
29 Meshes





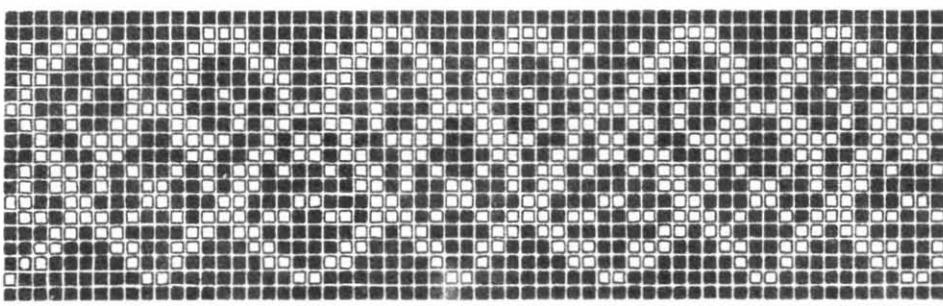
No. 56

62 Meshes



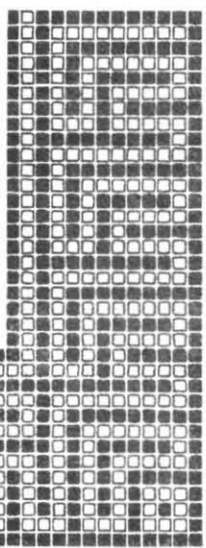
No. 57

12 Meshes



No. 58

19 Meshes



No. 59

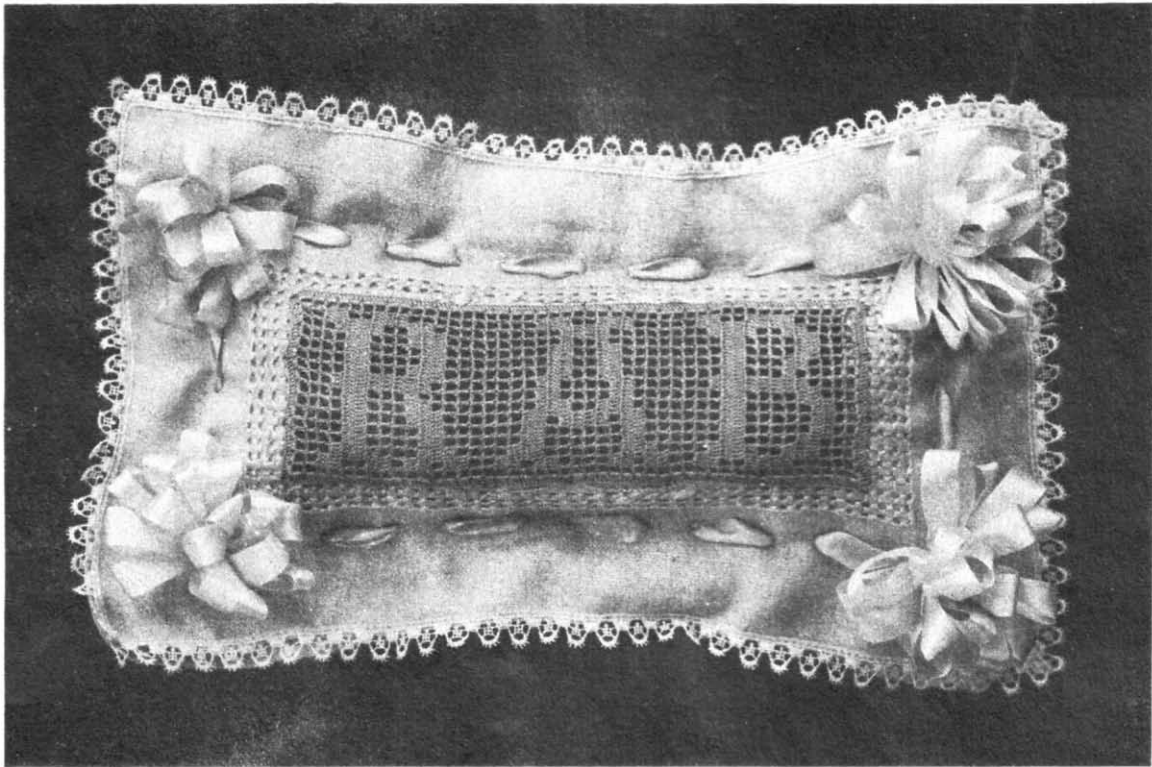
13 Meshes

### TOWELS.

No. 1 shows how parts of designs may be used in combination, thus extending the uses to which they may be put. One of the goslings (Plate XIII) and a part of the insertion on Plate VI, are worked in separate blocks, a row of solid meshes being added to outline each block. After all are finished they are overhanded together and a finishing edge of d worked all around. The embroidery is done in white, outlined with yellow, the large dots being filled in solid, with white and yellow French knots.

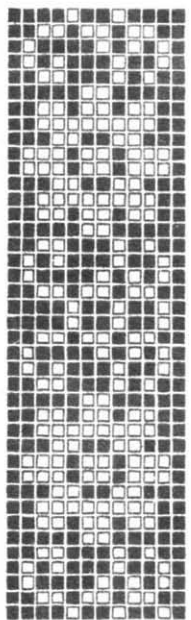
No. 2. In this towel the filet initials are very effectively combined with cross-stitch embroidery done in two shades of delft blue.

Use D. M. C. Cordonette No. 150 for the letters and D. M. C. Mouline Special for the embroidery. This pattern for cross-stitch and many others equally as attractive, *printed in colors*, may be obtained from your dealer.

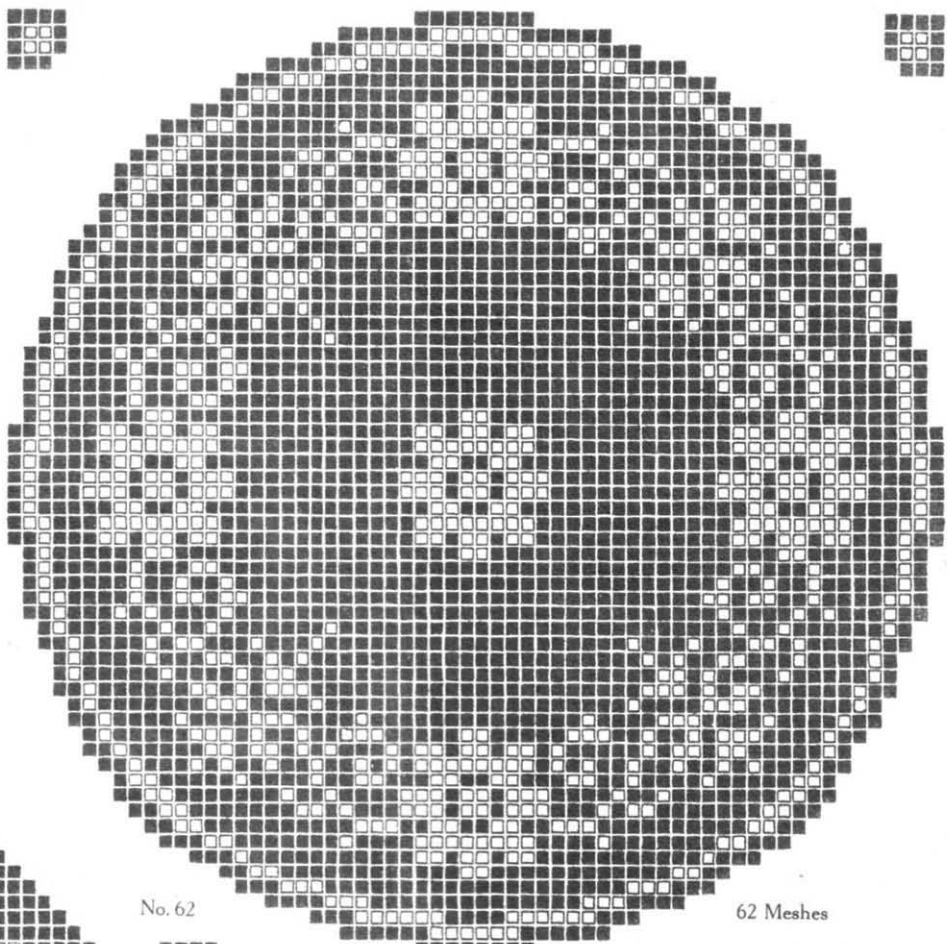


### PIN CUSHION.

The front of this charming pin cushion is made of ecru linen and the back of pale blue lawn. The initials were chosen from the smaller alphabet and are done in D. M. C. No. 100 (either white or ecru). Pale blue ribbon is run in and out around the edge to fasten the top and back together and dainty rosettes finish off the corners. A tiny white lace edging finishes the edge of the cushion top.

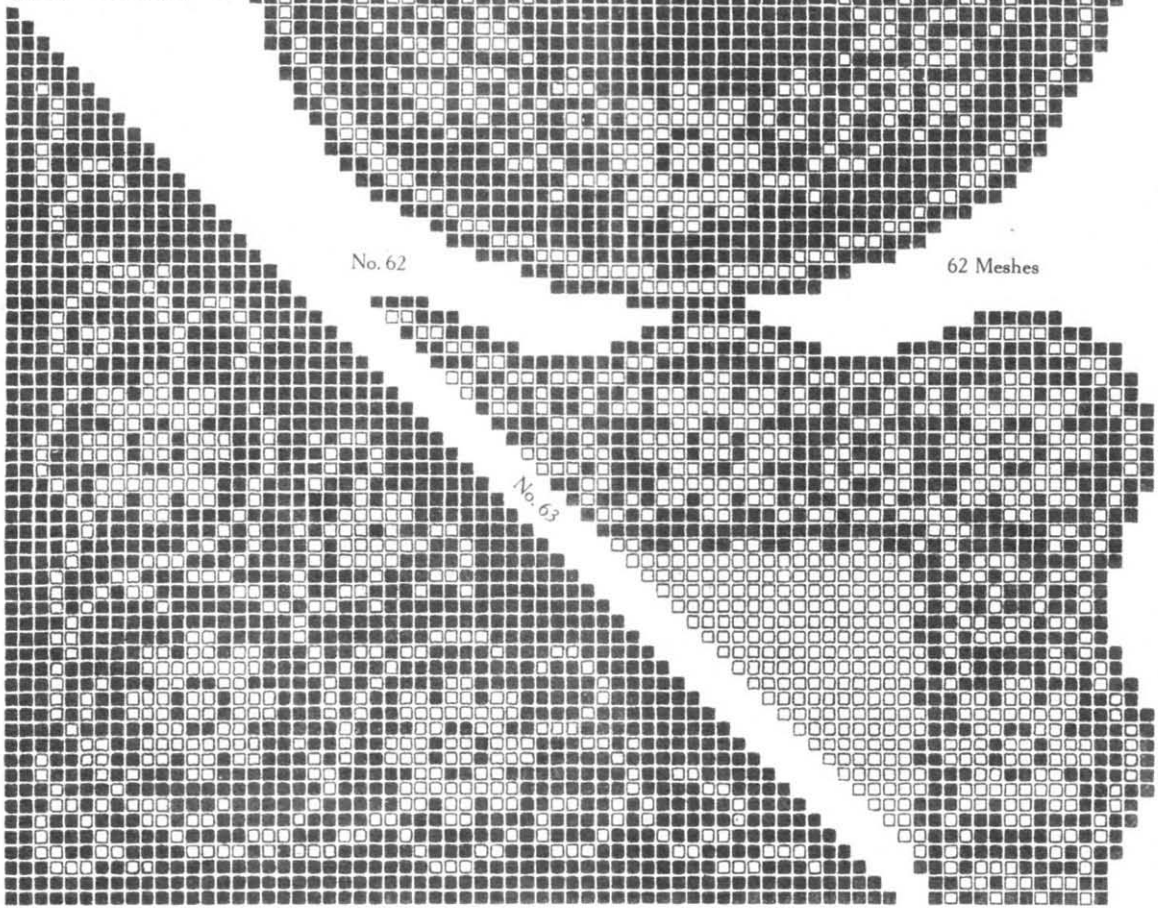


No. 60 12 Meshes



No. 62

62 Meshes



No. 61

59 Meshes

16 Meshes

No. 63

### FOR THE TEA TABLE.

The quaint Japanese designs (Plate XVII) would be most charming in tea cloths, napkins, tray cloths, etc., and could be used to make a most unique and artistic tray. For a round or square tray choose No. 99, for an oval or oblong tray select No. 94. Parts of these designs may be omitted or they may be combined with others or parts of others, to suit the fancy of the worker. It may be desirable also to add several rows of open meshes or a border to give the required size and shape. A mahogany frame with brass handles is always elegant and if the lace be made with an ecru thread and laid over a color to harmonize with the frame and perhaps with the rest of the tea things, the effect will be rich indeed. (See frontispiece.)

### TRAY.

The tray shown in the illustration measures 10 x 15 inches; the design is worked in No. 100 D. M. C. Other styles with wicker frames and handles come in both green and brown, in different sizes, and in round, square or oblong shapes. They are not only very new, but artistic and handsome, as well.

For a size 15 x 20 the filet may be done in D. M. C. Alsatia, linen color, cream or ecru, No. 15. A border of wood may be left to show all around the edge to simulate a mat, or if preferred, the filet may be made to cover the whole bottom of the tray, in which case a coarser thread may have to be used or a smaller tray chosen; or, a sufficient number of rows be added to the design to obtain the required size.

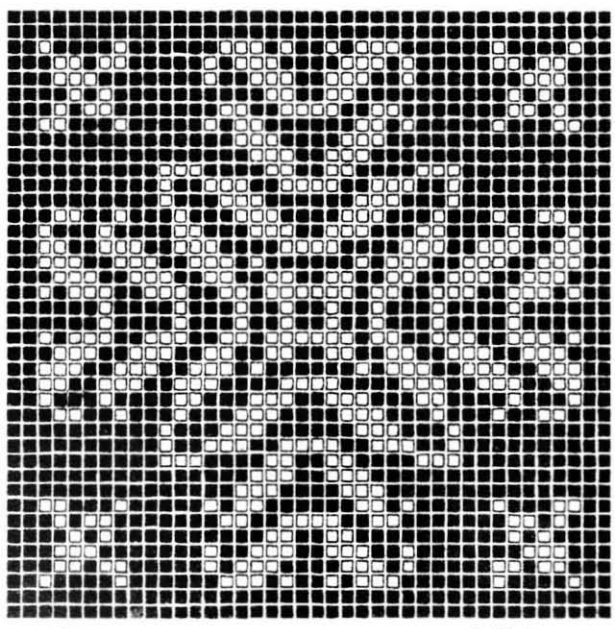
### AN ELABORATE DINING ROOM SET.

Use the matched designs on Plate IX. No. 62 for doilies, the insertion and the border, No. 60 and 63 for table runner and sideboard cover; the central figure of No. 62 with two or more rows of open meshes added all around, for inserts in the napkins.

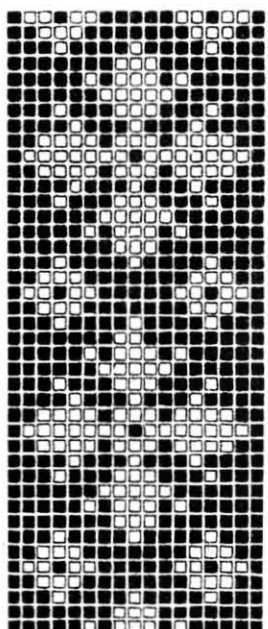
A square or oblong table cloth might have one or two rows of the insertion and the border around the edge and if the corners No. 61 are also inserted the effect will be very rich.

No. 63 would make a handsome square centerpiece, and could be made any size desired, either working the center of solid meshes in filet or having a linen center.

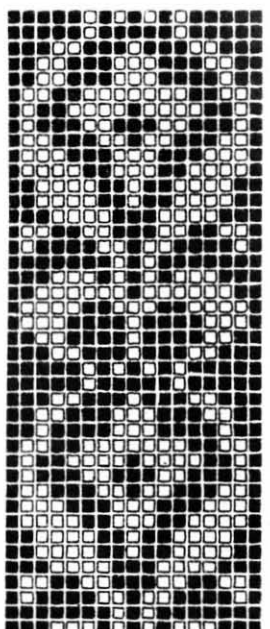
For a round cloth, equally charming, use a circle of linen the required size. An oval would be lovely too. All around the edge place crocheted circles or medallions like No. 62, touching each other; allow the upper half of each to lie on the linen. After basting them in position, carefully buttonhole the upper edges of the medallions to the linen, then cut away the linen beneath the crochet, leaving an edge which must be neatly turned under and hemmed. If preferred, the linen may be cut away after the circles are basted in place, then turned under and the buttonholing done over all.



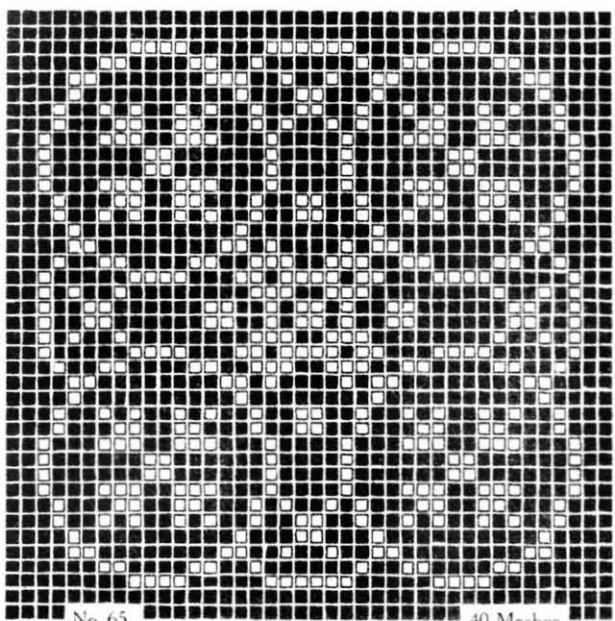
No. 64 40 Meshes



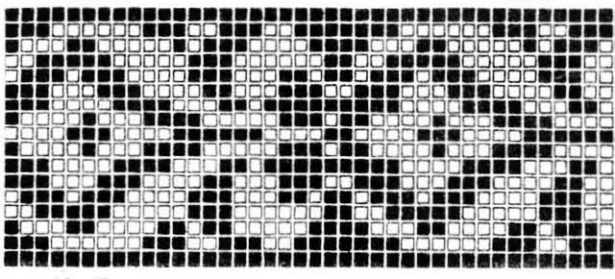
No. 66 17 Meshes



17 Meshes



No. 65 40 Meshes



No. 67



### THE COVER DESIGN.

The cover design is as beautiful as it is unique and with its irregular edge presents a puzzling problem, which it is quite possible, however, to solve. Just imagine what a handsome bedspread or lunch cloth it would make.

Several ways for executing this pattern with a number of suggestions for its use, have been prepared on a special leaflet, which may be obtained from your dealer.

### TABLE OF SIZES.

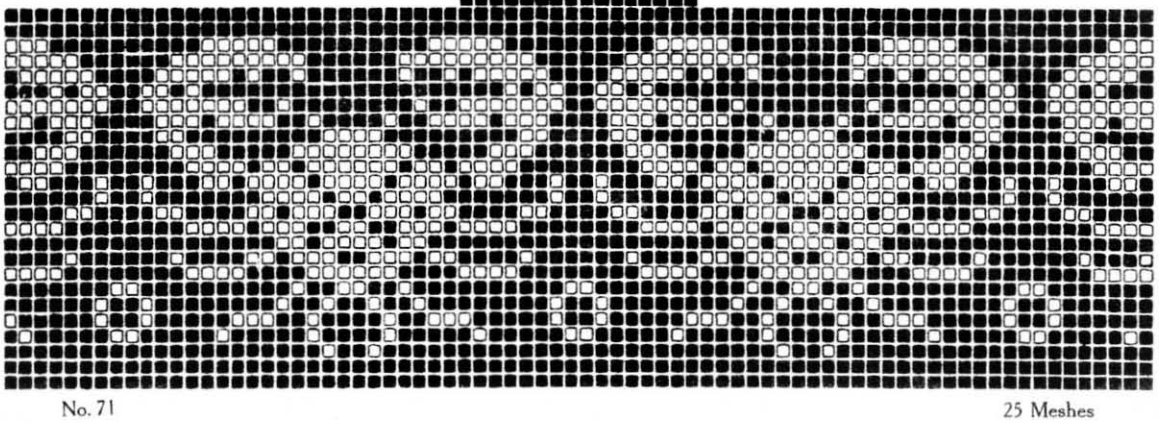
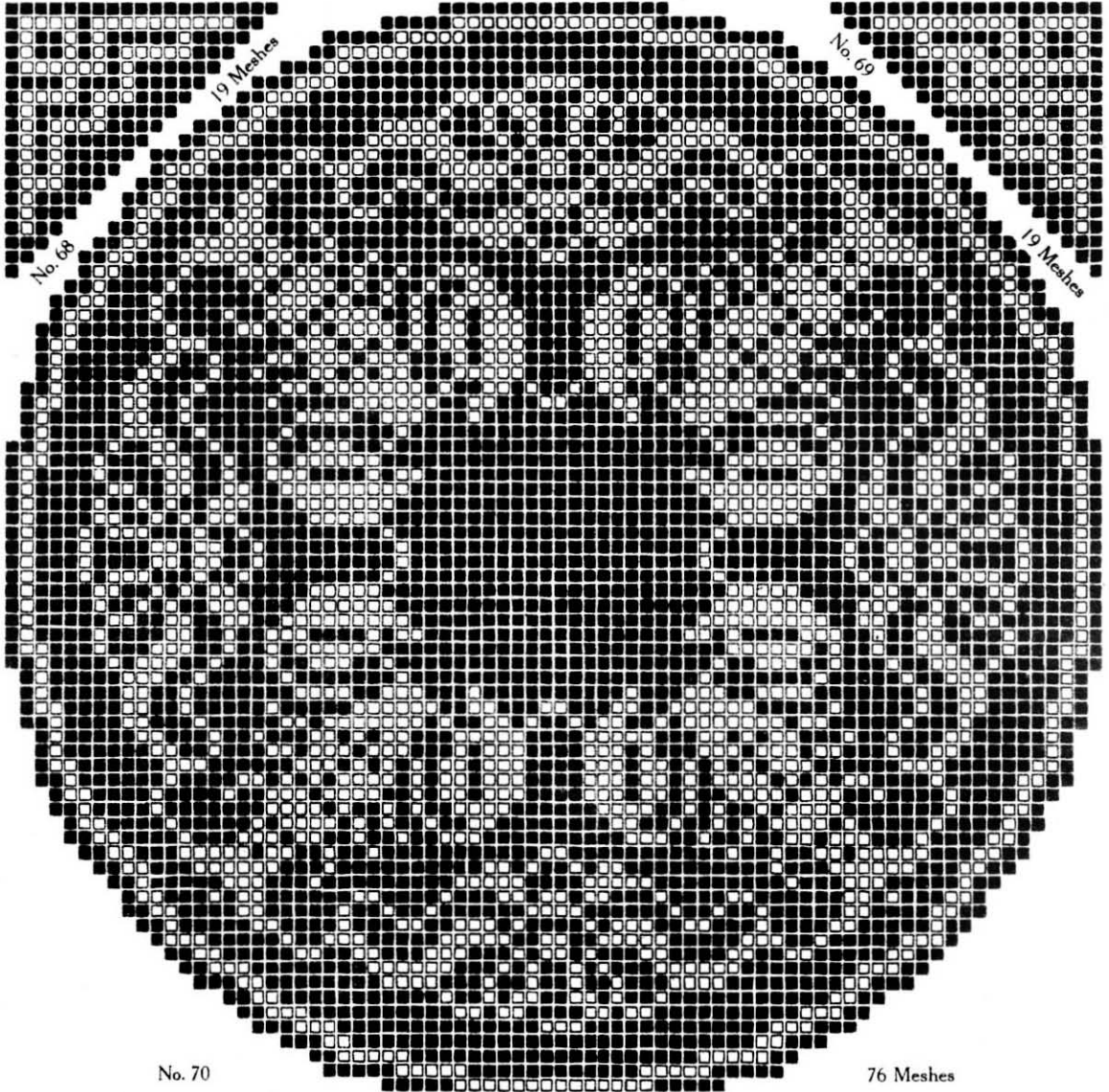
The different makes of thread and crochet hooks vary so in size, that a perfect table for all kinds is hardly possible. Allowance must also be made because few people work exactly alike.

For this table D. M. C. Cordonette Special and Eagle hooks were used and by comparing these with others a fairly accurate result may be obtained.

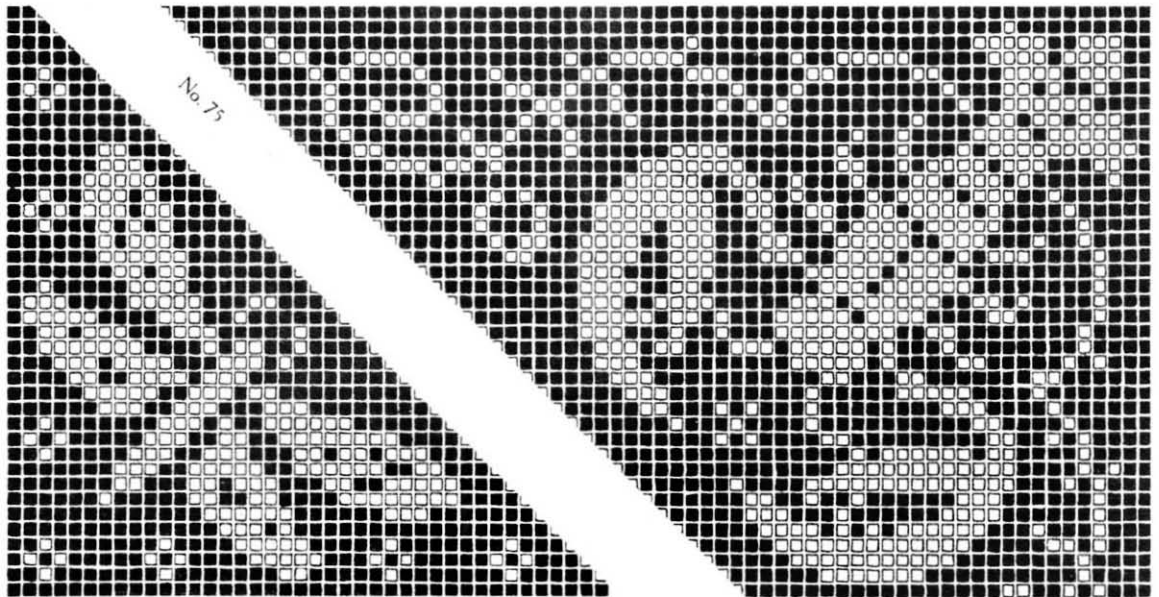
Size of hook to be used	Size or number of thread.			
	No. 30 No. 10 to 12	No. 50 No. 11 to 14	No. 100 No. 13 to 14	No. 150 14 or finer
Number of meshes to an inch.....	6	7	8	9
Height of initials, 23 meshes.....	3 5/6 in.	3 2/7 in.	2 5/8 in.	2 5/9 in.
Height of initials, 14 meshes.....	2 1/3 "	2 "	1 3/4 "	1 5/9 "
Width of designs, 30 meshes.....	5 "	4 2/7 "	3 3/4 "	3 1/3 "
Width of designs, 40 meshes.....	6 2/3 "	5 5/7 "	5 "	4 4/9 "
Width of designs, 50 meshes.....	8 1/3 "	7 1/7 "	6 1/4 "	5 5/9 "
Design No. 70, 76 meshes.....	12 2/3 "	10 6/7 "	9 1/2 "	8 4/9 "
No. 50, 62 and 56, 62 meshes.....	10 1/3 "	8 6/7 "	7 3/4 "	6 8/9 "



PLATE XI

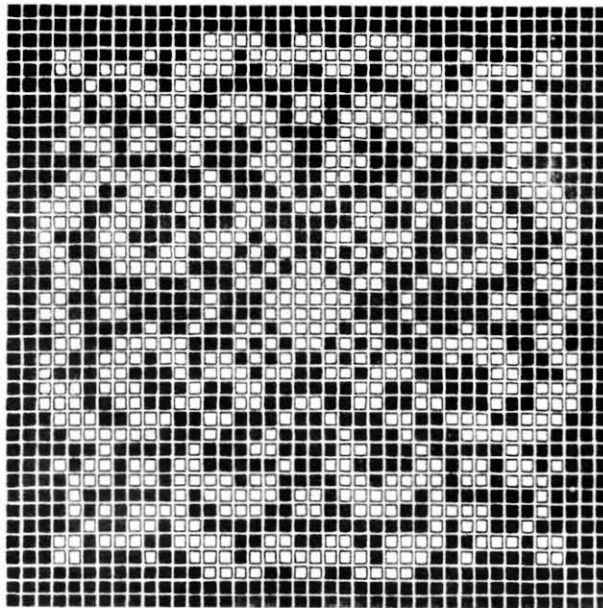






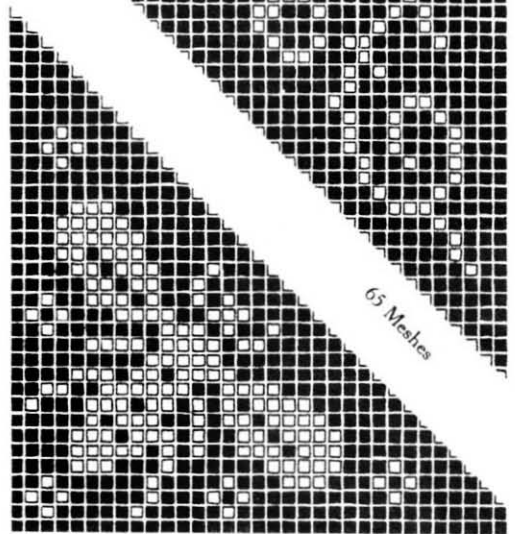
No. 72

40 Meshes



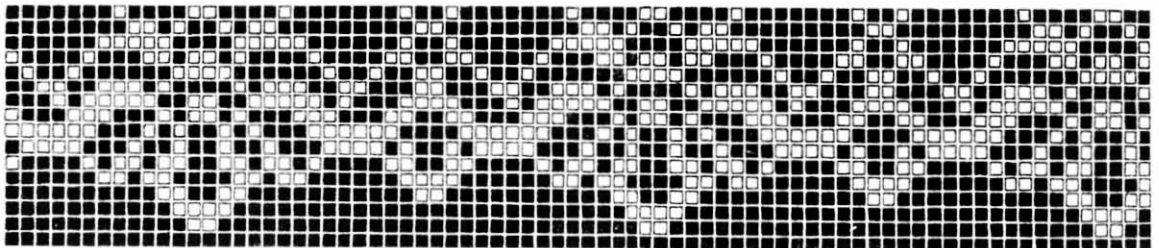
No. 73

40 Meshes



No. 76

34 Meshes

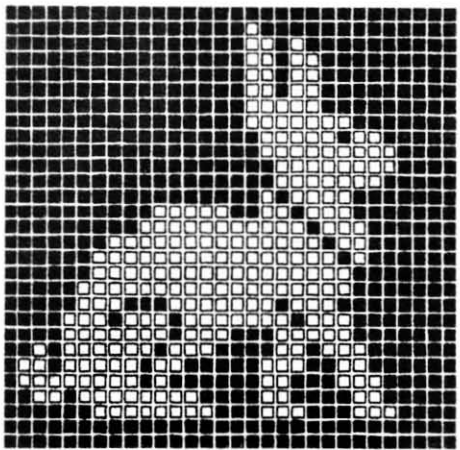


No. 74

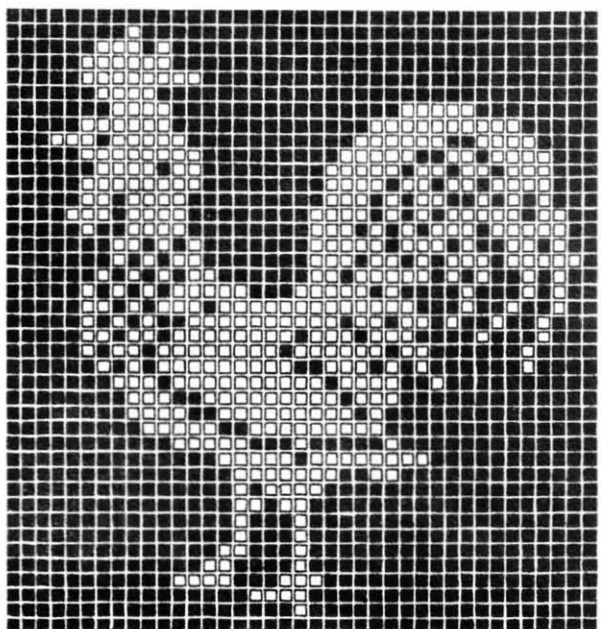
16 Meshes



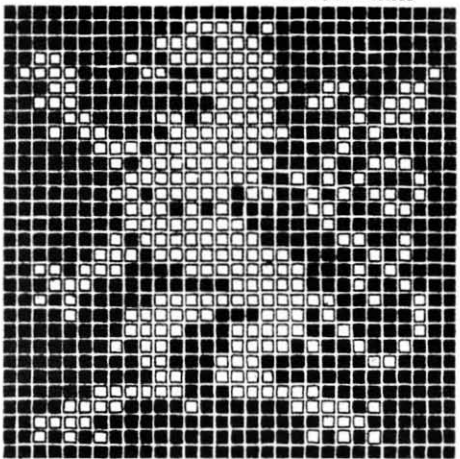
PLATE XIII



No. 77 29 x 30 Meshes

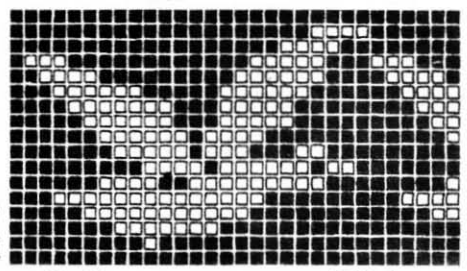


No. 81 39 x 41 Meshes

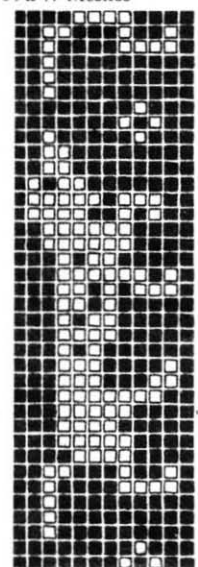


30 Meshes

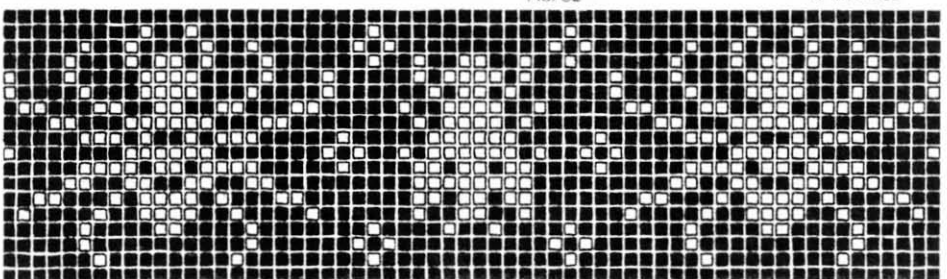
No. 78



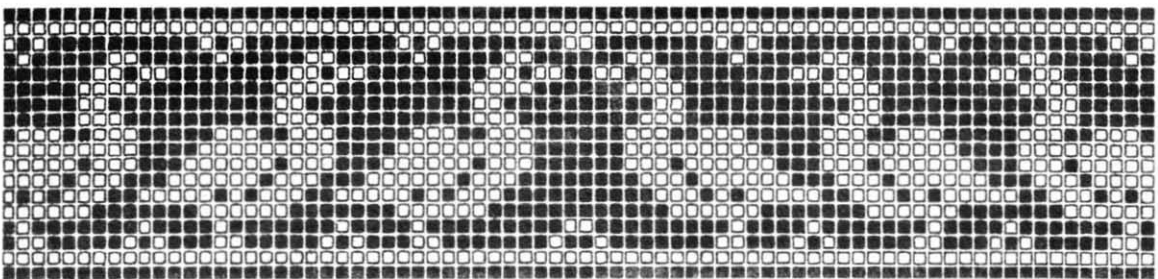
No. 82 17 Meshes



No. 83



No. 79 18 Meshes

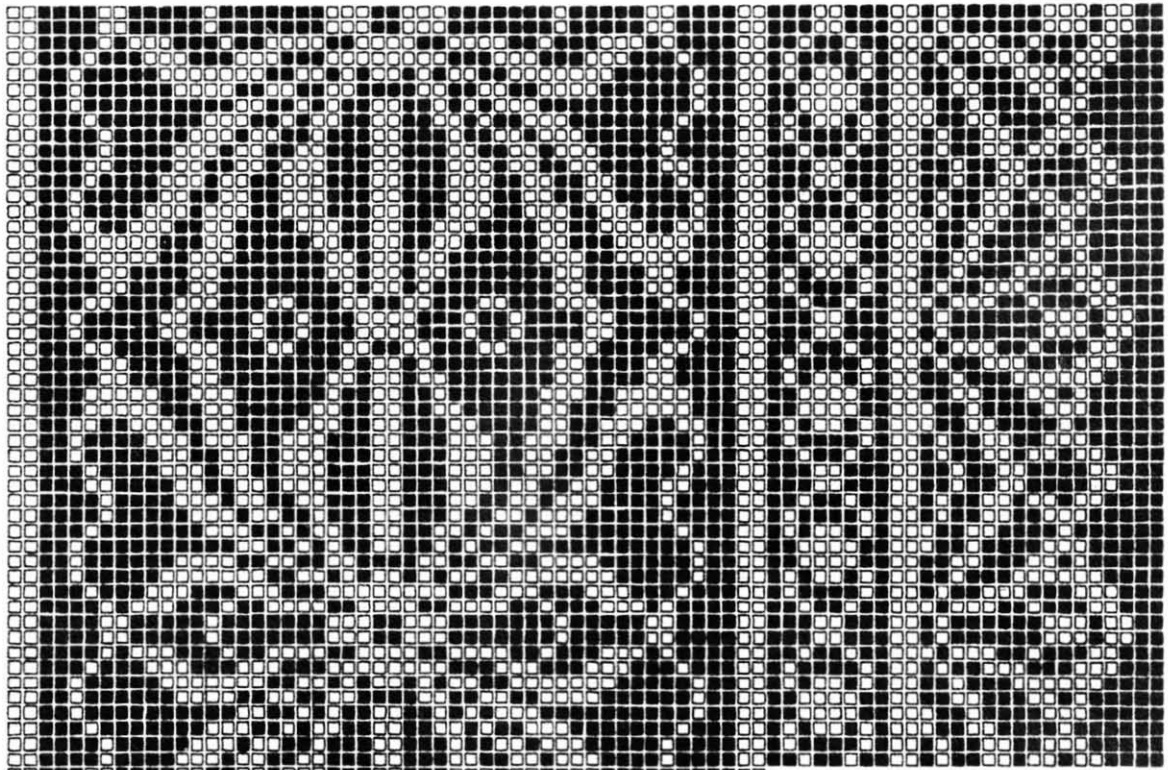


No. 80

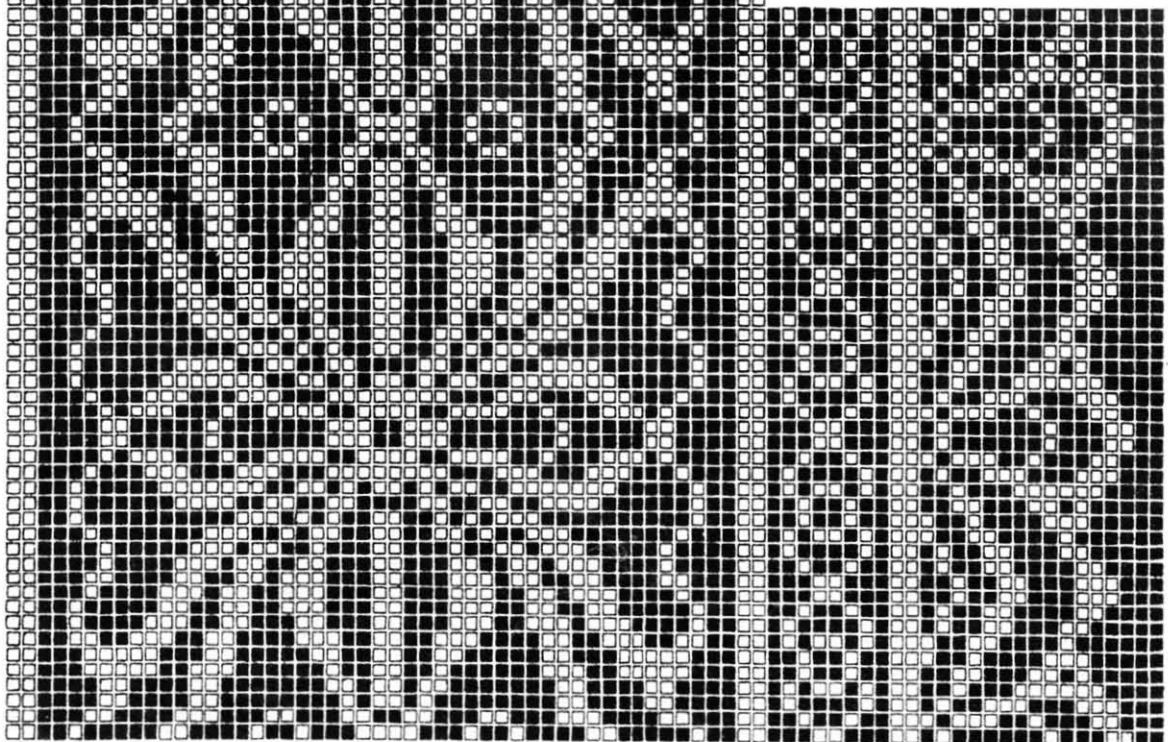
18 Meshes



PLATE XIV



No. 85      No. 87      17 Meshes



No. 84

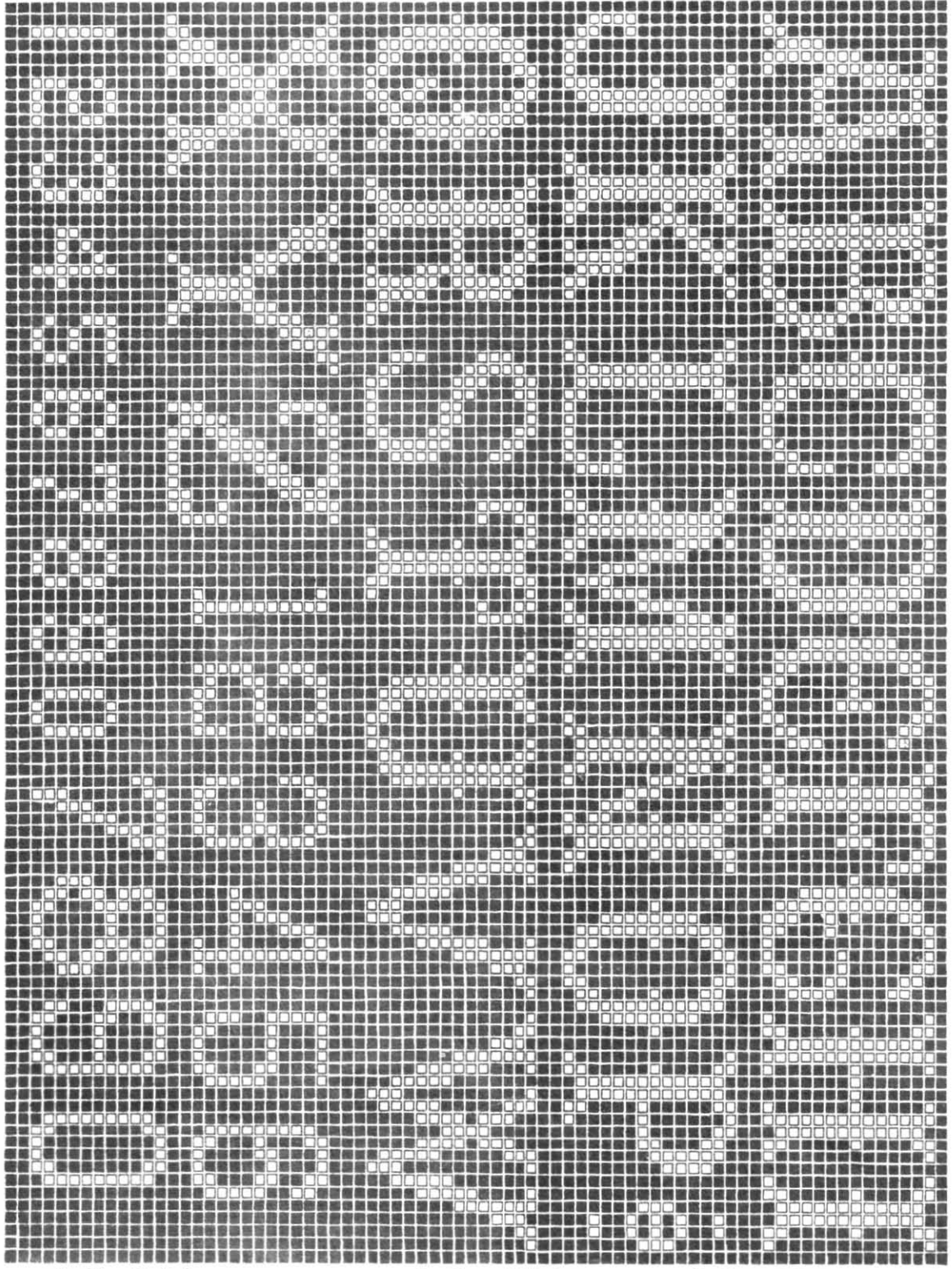
50 Meshes

No. 86      8 Meshes

No. 88      17 Meshes





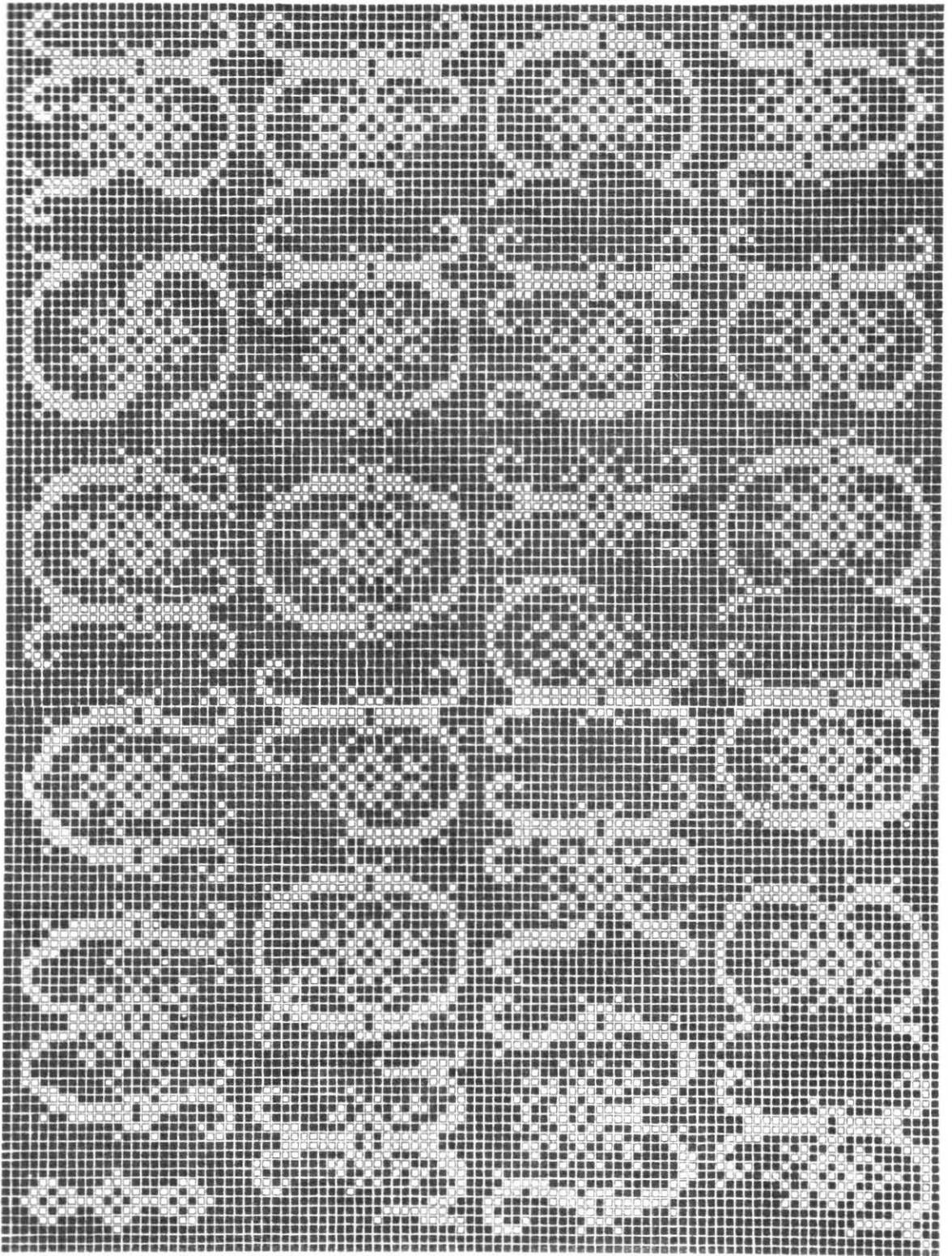


No. 89 14 Meshes

No. 90 11 Meshes

No. 91 7 Meshes



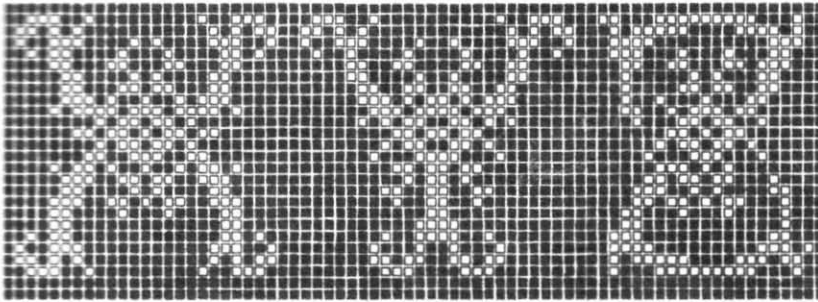


No. 92

23 Meshes

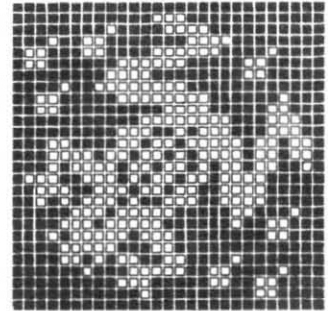


PLATE XVII



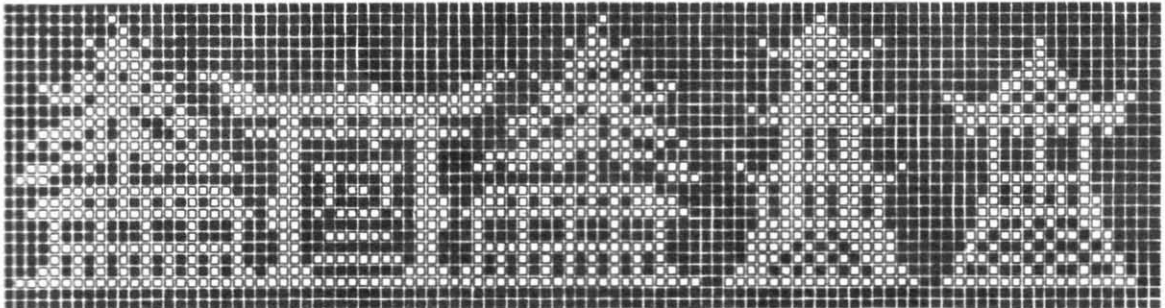
No. 92

23 Meshes



No. 93

27 Meshes

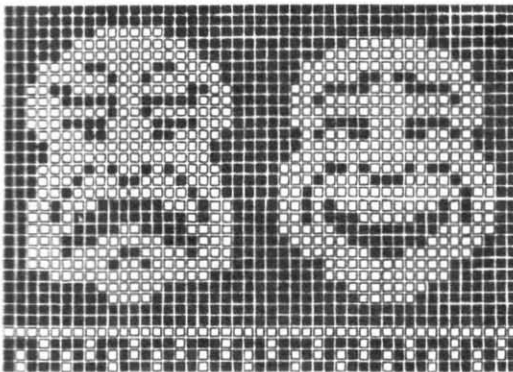


No. 94

62 x 27 Meshes

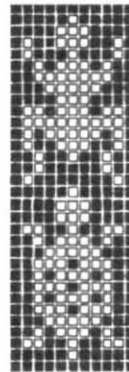
No. 95 17 x 27 Meshes

No. 96 17 x 27 Meshes

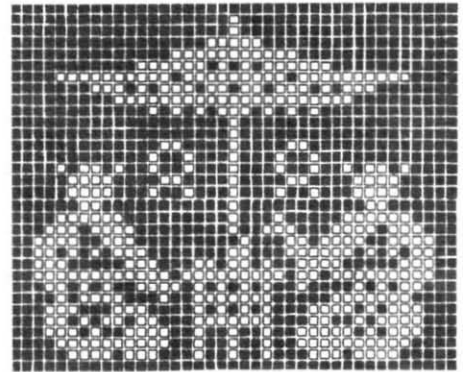


No. 97

32 x 44 Meshes

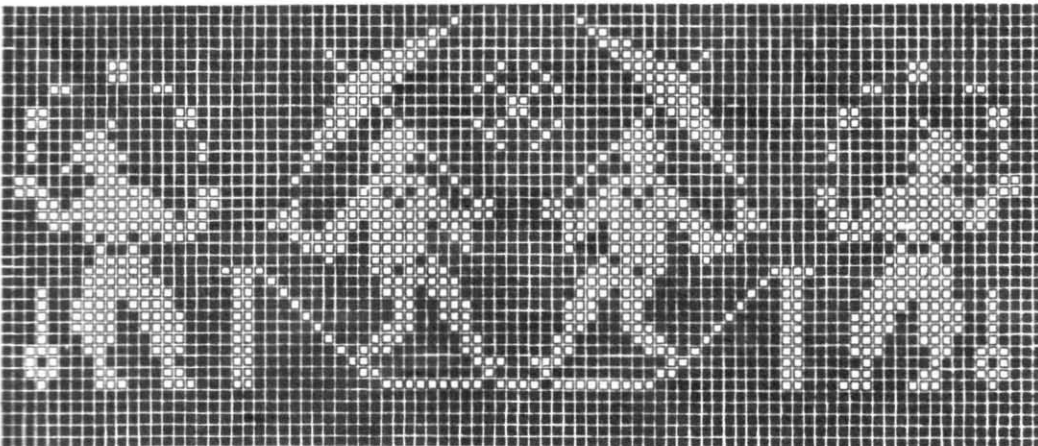


No. 98 11 Meshes



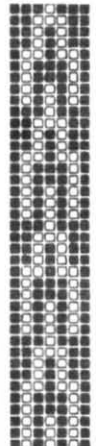
No. 99

32 x 39 Meshes



No. 100

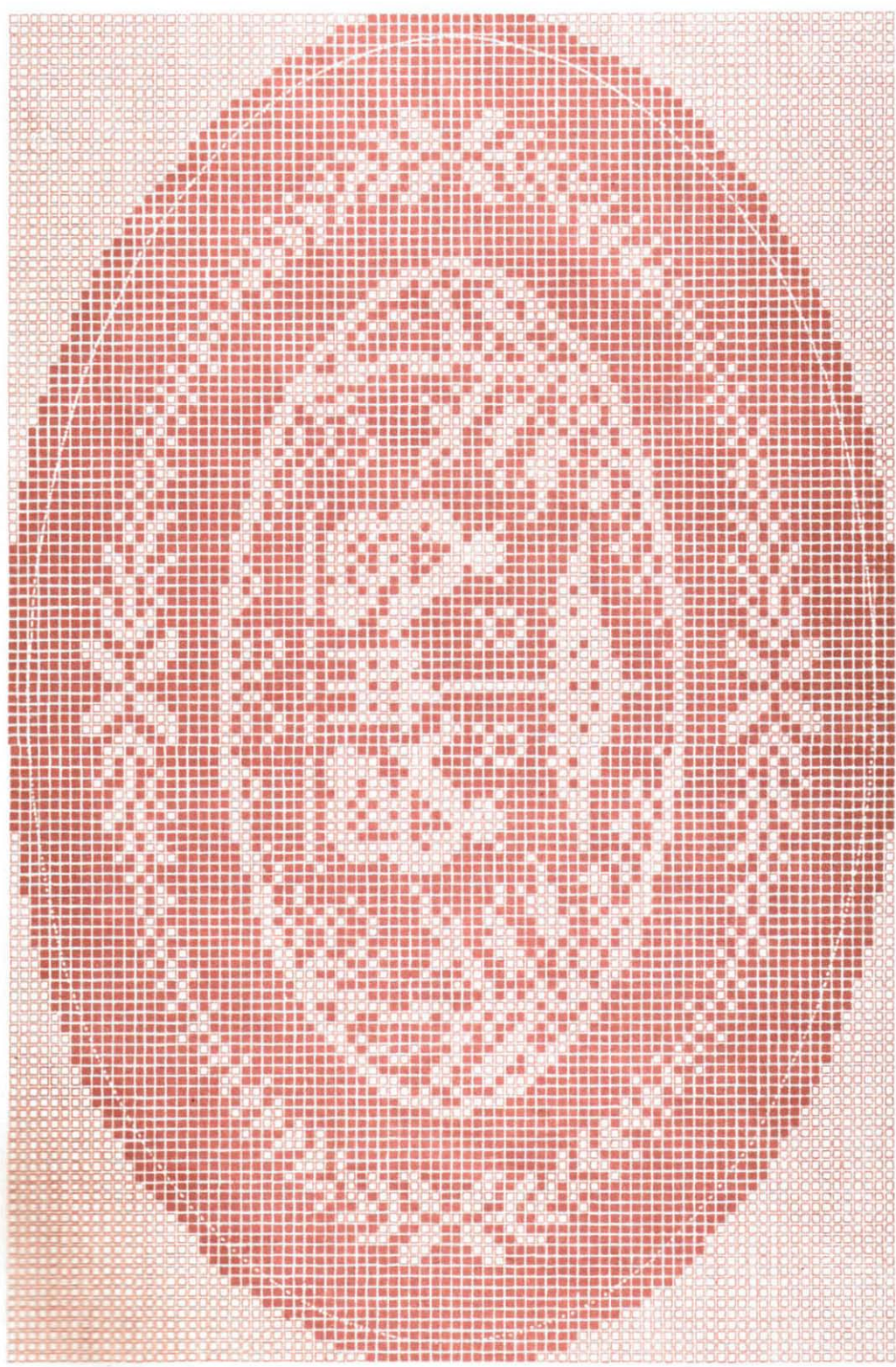
39 x 88 Meshes



No. 101

7 Meshes





No. 102

121 x 80 Meshes



