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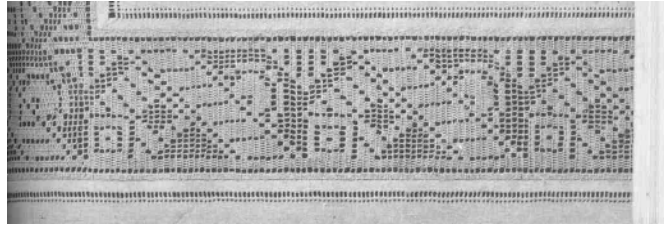
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11.2007

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## INTRODUCTION – 7<sup>th</sup> series

Among the different kinds of fancy needlework, crochet is certainly the best known. Women of every country consider it one of the pleasantest and also the easiest to work and it is undoubtedly the one which they readily take in hand as a simple and substantial trimming for lingerie.

Owing to the success of our five previous albums, we offer to our readers, in a small size, a sixth series of crochet patterns specially prepared for immediate use as crocheted laces. Our album contains models of edgings and narrow insertions for fine lingerie and for articles of furnishing made in fine fabrics: little tablecloths, napkins, plate mats, dish mats, modern table-linen, &c.

Our models composed especially for these purposes, are worked with a fine thread, D-M-C Cotton lace thread (Fil a dentelles) (\*) No. 70; they are reproduced in natural size upon our plates. Of course one may also execute them with thicker thread, but then they can only be employed for articles of furnishings of medium size, little curtains, brise-bise, antimacassars, cushions, &c. They cannot be used for large pieces of work owing to the insignificance of the decorative motifs.

Lingerie being formerly made in white only, the edgings and insertions

had also to be white. In our days, as ladies most frequently wear lingerie made of coloured voile, lawn or silk, the crocheted trimmings should match it in colour, either plain or shaded, which allows of much diversity in decorative effects.

Descriptions of the various crochet stitches will be found in the *Encyclopedia of needlework* by Th. De Dillmont and, in addition to the plates in this album, a further large selection of models in the following publications of the D-M-C library: *Crochet Work*, 1st, 2nd, 3rd, 4th, 5th (Coarse Crochet) and 7th Series and *Irish Crochet Lace*.

The *ABC of Crochet*, a booklet intended for children, contains explanations of the principal stitches and a few simple designs.

### General directions

for the execution of the  
models

The models upon plates I to V are worked in the ordinary way, held loose in the hand. Those upon plates VI to VIII, following the more rapid method of execution now in favour, are worked directly into the material which they

ornament. These edgings have for a heading a row of open trebles drawn through the previously rolled-up edge of the fabric. When a straight-edged border is to be trimmed in this manner, it is only necessary to roll up the material, whilst for articles with a more or less fancifully curved edge, it is wise to strengthen the outer border by a row of machine stitching, and not to roll over the material until that has been done, the line of stitching making this operation much easier.

The edgings can equally well be made separately, and hand-stitched onto one of the machine-made openwork hems upon fine cambric which are sold by the yard at linen-drapers. The upper edge of the cambric must first be cut off close to the openwork which takes the place of the row of open trebles forming the heading of our models. The lower edge of the cambric, which is left free, can then be sewn, the lace finished, onto the article to be trimmed. One may also purchase handkerchiefs with a narrow open-worked hem into which the first row of crocheted trebles shown in our patterns may be worked. These handkerchiefs, ornamented with crocheted edgings, are much in fashion at the present time.

Our edgings and insertions do not require any special care in their execution; all the same we must remind our readers that the choice of a crochet hook exactly suited to the thickness of the thread used is indispensable if the work is to be regular and retain its shape. It is also advisable to do the work tightly when fine laces such as those given in this album are dealt with; the closer the

stitches, the firmer and more durable will the lace prove.

**Materials:** A great number of the D-M-C threads can be used for crochet. We recommend for white lingerie the D-M-C Cotton lace thread (Fil a dentelles), D-M-C Crochet cotton, special quality (Cordonnet special), D-M-C Alsatian thread (Fil d'Alsace), dull thread, D-M-C Flax lace thread (Lin pour dentelles) or D-M-C Flax thread for knitting and crochet (Lin a tricoter et a crocheter) in white or, to vary the decoration a little, in ecru. These are all tightly twisted threads which will provide very beautiful trimmings, strong and firm.

For coloured lingerie we advise the use of D-M-C Cotton lace thread (Fil a dentelles) No. 70, which is furnished in a series of very delicate shades, comprising shaded colours in one or two graduated mixtures, or D-M-C Crochet cotton, special quality (Cordonnet special). A particularly happy effect is obtained by using D-M-C Shaded cotton lace thread (Fil a dentelles ombre). |

Should one wish to produce a soft lace, silky in appearance, choose D-M-C Alsatian twist (Retors d'Alsace) in white and ecru, or D-M-C Pearl cotton (Coton perle), the latter article offering the greatest choice of colours that anyone could desire.

## The elementary crochet stitches, fig. I to VI

We shall mention here only those crochet stitches which are indispensable for working the designs contained in this publication. Our explanations are accompanied by detailed figures so much enlarged that the course of the thread can be easily followed.

### Chain stitch (fig I)



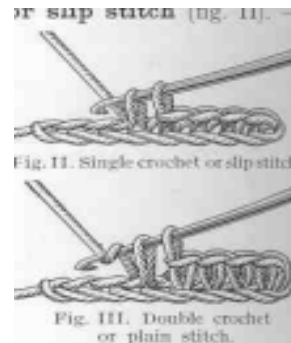
Take the thread between the thumb and first finger of the left hand and make a loop. Pass the hook- held in the right hand- through the loop, take up the thread lying over the first finger of the left hand, draw it through the loop, and you have the first stitch, which would allow the hook to pass easily. The end of the thread is held between the thumb and first finger. Make the next chain stitches by taking up the thread with the hook and drawing it each time through the loop upon the hook.

### Single crochet or slip stitch (fig II)

Make a row of chain stitches. Working back towards the beginning of the chain, miss the first chain stitch, pass the hook through the upper loop of the next stitch, take the thread and draw it through the two loops which are upon the hook.

### Double crochet or plain stitch (fig III)

Pass the hook as before through the 2<sup>nd</sup> chain stitch, take up the thread, draw it through the first loop on hook, pass the

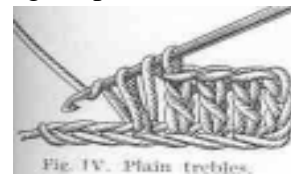


thread over the hook and draw it through the two loops on the hook.

### Plain trebles (fig IV)

Pass the thread over the hook, pass the hook through the 5<sup>th</sup> stitch of the chain, take up the thread over the hook, draw it

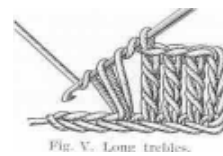
through the first two loops on the hook, again pass it over the hook, and draw it through the last two loops. In our descriptions the plain treble is simply



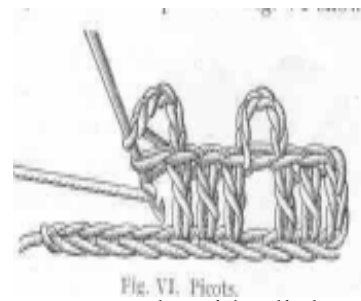
“treble”.

### Long trebles (fig V)

Pass the thread twice over the hook, pass the latter through the 6<sup>th</sup> stitch of the chain, pass the thread over the hook and draw it through the stitch. Then finish the long treble by taking up the thread and drawing it through the 1<sup>st</sup> two loops on the hook and repeating this process until only one loop remains.



### Picots (fig VI)



As a rule, to finish off pieces of crochet, the final row is

ornamented with little points called

“picots”. Fig VI shows how these are done. Make a chain. Skip four stitches of the chain, work 1 treble into each of the following 2 stitches, \* 5 chain, 1 double crochet into the upper loop of the

last treble, thus forming a little round; then skip 1 stitch of the chain below, work 3 trebles into the next 3 stitches, and repeat from \*

### **Narrow edgings, models 1 to 6**

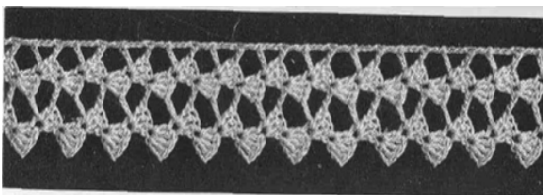
Narrow edgings in white ecru, plain or shaded colours, matching or contrasting with the material, are always in vogue for trimming lingerie, and the designs of this kind shown in the present booklet are intended for various muslin or linen articles: underclothing, layettes, bed linen, table sets, etc. at small cost of time or money, it is possible to supply oneself with exquisite laces worked in fine rounded and twisted threads, such as D.M.C crochet Cotton, special quality (cordonnet 6 fils), D.M.C cotton lace thread or DMC Flax lace thread.

The edgings mods.1 and 2 are worked backwards and forwards across the width. They may be made in advance, and sewn, as the need arises, on to any article for which such trimming is desired.

Those given in mods. 3 to 6 are worked into the fabric itself, over a rolled hem. To do them, begin by

cutting the fabric perfectly straight; then, in order to put the hook through more easily, draw out two or three threads of the fabric at a suitable distance from the edge. This distance, for a material of medium thickness would be  $\frac{1}{4}$  inch, but it varies according to the coarseness of the material. The corners should be overcast with a fine thread before being covered with the crochet stitches. When the lace has to follow the curves of a scalloped or shaped edge, it is essential to draw the foundation line upon the material, to do a row of close machine stitches along this line, then to cut away the extra material  $\frac{1}{6}$  inch beyond it – taking care not to deal with more than 8 to 12 inches of the edge at a time lest the material should fray – and to turn in the material the whole length of the stitching. The lace is to be worked over this double edge.

**Edging (Mod I) Make 12 ch.**



**1<sup>st</sup> row:** miss 3 ch., 4 tr. Into the 4<sup>th</sup> st., 3 ch., miss 3 sts., 4 tr. into the 4<sup>th</sup> st., 3 ch., miss 3 sts., 1 tr. into the 4<sup>th</sup> st., 6 ch.=turn.

**2<sup>nd</sup> row:** work 4 tr. into the 1<sup>st</sup> of the group of 4 tr., 3 ch., 4 tr into the 1<sup>st</sup> of the second group of 4 tr., 3 ch. = turn

**3<sup>rd</sup> row:** work 4 tr. into the 1<sup>st</sup> of the 1<sup>st</sup> group of 4 tr., 3 ch., 4 tr. into the 1<sup>st</sup> of the second group of 4 tr., 3 ch., 1 tr. into the 3<sup>rd</sup> of 6 ch. at the edge, 6 chain = turn.

Repeat from the 2<sup>nd</sup> row.

**Edging (Mod 2)—Make 19 ch.**

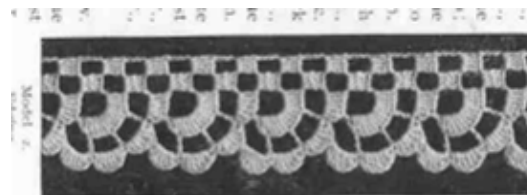
**1<sup>st</sup> row:** miss 8 ch., 4 tr. into the next 4 sts, 8 ch., miss 3 ch., 1 d.c into the 4<sup>th</sup> st., 3 ch. = turn.

**2<sup>nd</sup> row:** work 13 tr. into the loop of 8 ch., 3 ch, miss the 4 tr., 4 tr. into the last loop, 6 ch. = turn

**3<sup>rd</sup> row:** miss the 4 tr., 4 tr. into the 1<sup>st</sup> loop \* 5 ch., miss 3 tr., 1 tr. into the 4<sup>th</sup> tr.; repeat twice from \*; 5 ch., miss 2 sts in the remaining ch., 1 d.c. into the last st., 1 ch = turn.

**4<sup>th</sup> row:** into each of the first 3 loops of 4 ch., work 1 d.c., 5 tr., 1 d.c. Into the 4<sup>th</sup> loop, work 1 d.c., 5 tr. Work 3 ch., miss 4 tr., 4 tr. into the last loop 6 ch.= turn.

**5<sup>th</sup> row:** miss the 4tr. 4 tr. into the 1<sup>st</sup> loop, 8 ch., miss 3 tr., 1 d.c. into the 4<sup>th</sup> tr., 3 ch. = turn.



**6<sup>th</sup> row:** as 2<sup>nd</sup> row.

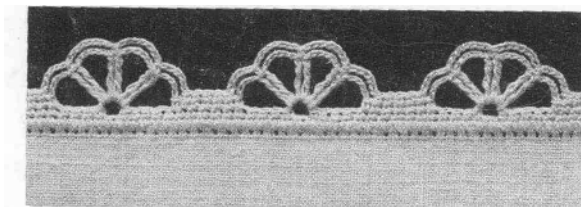
**7<sup>th</sup> row:** miss the 4 tr., 4 tr. into the first loop; \* 5 ch., miss 3 tr., 1 tr. into the 4<sup>th</sup> tr., repeat twice from \*; 5 ch. 1 d.c. into the 2<sup>nd</sup> tr. of the next scallop, 1 ch.=turn.

Repeat from the 4<sup>th</sup> row.

**Edging (Mod 3)**

**1<sup>st</sup> row:** work a round of d.c over a rolled hem.

**2<sup>nd</sup> row:** 11 d.c. into the d.c of the 1<sup>st</sup>



Model 3. Edging.

row, \*5 ch. miss 1 d.c 15 d.c. repeat from \* .

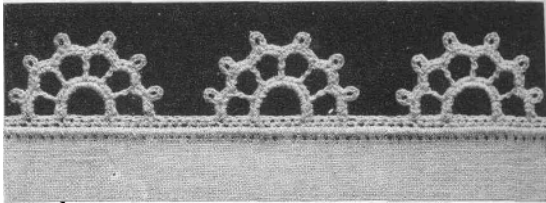
**3<sup>rd</sup> row:** 7 d.c., into the first 7 of the 11 sts. beneath, \* 4 ch., into the loop of 5 ch. work 2 long tr., 5 ch., 2 long tr.; 4 ch., miss the first 4 of the 15 d.c., 7 d.c.; repeat from \*.

**4<sup>th</sup> row:** \* miss the first of the 7 d.c, 5 d.c., 6 ch., 1 d.c. between the 2 long tr, of the first group, 7 ch., 1 d.c. between the 2 long tr, of the second group, 7 ch.,

1 d.c. between the between the 2 long tr, of the second group, 6 ch.; repeat from \*

### Edging (mod 4)

**1<sup>st</sup> row:** work a round of d.c over a rolled hem.



**2<sup>nd</sup> row:** \*\* 17 d.c. into the d.c of the 1<sup>st</sup> row, 13 ch. = turn = 1<sup>st</sup> s.cr. into the 6<sup>th</sup> d.c., 1 d.c. into the next st. = turn = work

17 d.c. into the loop of ch., 3 d.c. into the next 3 sts. of the 1<sup>st</sup> row, 4 ch.= turn = 1 tr. into the 3<sup>rd</sup> d.c. of the scallop; \* 5 ch. and 1 tr. into the 3<sup>rd</sup> d.c. \*, repeat from \* to \* 3 times; 4 ch., 1 s.cr. into the 3<sup>rd</sup> d.c., 1 d.c. into the next st. = turn = into each loop of ch. work: 3 d.c. 1 picot, 2 d.c. Repeat from \*\*.

### Edging with corner (mod 5)

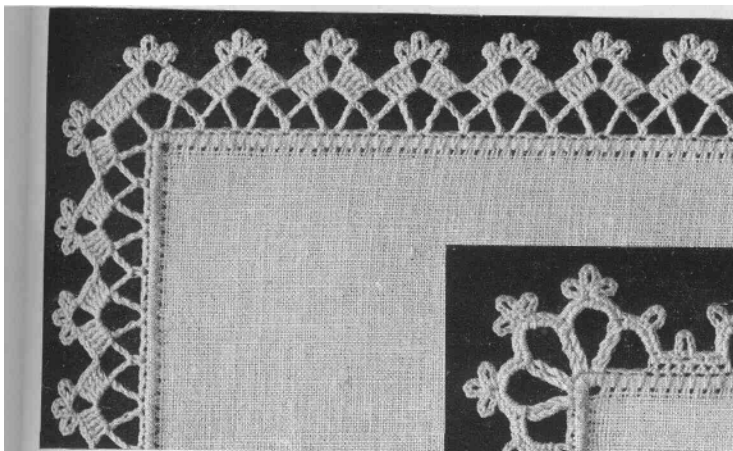
**1<sup>st</sup> row:** work a round of d.c over a rolled hem. For the corner work 3 d.c. into the same hole of the fabric.

At the corner work 1 long tr., 5 ch., 1 long tr., 5 cg., 1 long tr.

**3<sup>rd</sup> row:**\* 1 tr. into the 1<sup>st</sup> long tr.; into the loop of 5 ch. work 4 tr., 3 picots and

**2<sup>nd</sup> row:** 1 d.c. into the first d.c., \* 3 ch., 1 long tr. into the 3<sup>rd</sup> d.c., 5 ch., 1 long tr. into the next d.c., 3 ch., 1 d.c. into the 3<sup>rd</sup> d.c.; repeat from \* 4 tr.; 1 tr. into the next long tr.; repeat from \*.

At the corner, the two groups of trebles are brought side by side by working 1 tr. into the long tr. in the middle.



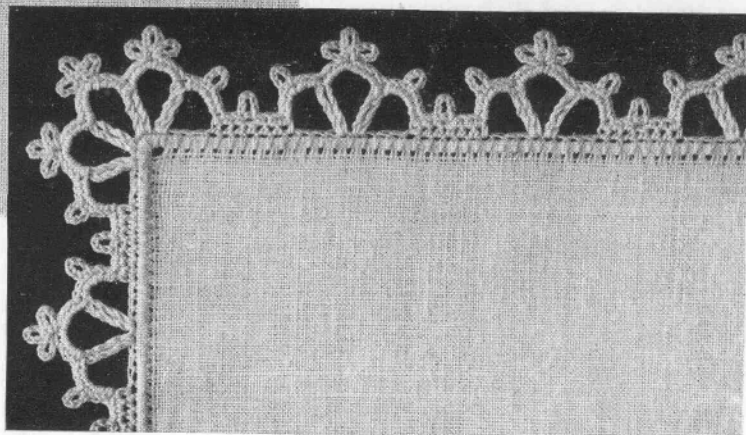
Model 5. Edging with corner.

ch. work: 3 d. c., 1 picot, 2 d. c. Repeat from \*\*.

**Edging with corner (mod. 5).**  
1st row — work a round of d. c. over a rolled hem. For the corner work 3 d. c. into the same hole of the fabric.

2nd row — 1 d. c. into the first d. c., \* 3 ch., 1 long tr. into the 3rd d. c., 5 ch., 1 long tr. into the next d. c., 3 ch., 1 d. c. into the 3rd d. c.; repeat from \*.

At the corner work 1 long tr., 5 ch., 1 long tr., 5 ch., 1 long tr.



Model 6. Edging with corner.

### Edging with corner (mod 6)

**1<sup>st</sup> row:** work a round of d.c over a rolled hem. For the corner work 4 d.c. into the same hole of the fabric.

**2<sup>nd</sup> row:** \* 7 d.c. into the d.c., of the first row, 5 ch., 2 long tr. into the next 4<sup>th</sup> d.c., 7 ch., 2 long tr. into the next d.c.; 5 ch., miss 3 d.c.; repeat from \*.

At the corner work \* 2 long tr., 7 ch., \*,repeat from \* to \* twice, 2 long tr.

**3<sup>rd</sup> row:**\* 3 d.c., into the first 3 d.c. of the 2<sup>nd</sup> row, 1 picot; miss 1 d.c.; into the first loop work 3 d.c., 1 picot and 3 d.c., into the 2<sup>nd</sup> loop work 4 d.c., 3 picots joined at the base by 1 s.cr., 4 d.c.; into the 3<sup>rd</sup> loop work 3 d.c., 1 picot 3 d.c. repeat from \*. At the corner, work 3 d.c., 1 picot and 3 d.c. in the first and last loops; into the 3 large loops, 4 d.c., 1 triple picot, 4 d.c.

### Filet crochet and how to work it, figs. VII to XI

Filet crochet consists of the reproduction in crochet of any sort of design done in one colour on a square ground. It is generally used for cross - stitch or filet lace designs. The choice of models is therefore practically inexhaustible. Further, each worker can adapt any design that she finds original, and turn it to account as she pleases, particularly for household articles. She has thus a chance to exercise her inventive genius on entirely personal work.

This kind of crochet, composed of solid or open squares, is very easy. One has merely to accustom oneself to

working, almost unconsciously, very regular squares; that, in short is the mechanical part of the work.

As we have previously mentioned, crochet net is worked according to diagrams, which are exactly like those used for tapestry. Each white square stands for an open square, each square filled with a black disc represents a worked or solid square. The way to carry out the diagram is shown in detail in fig. VII.

#### How to work designs in filet crochet (FIGS VII and VIII)

The work is done in horizontal rows, turning at the end of each row, **and the diagram must be followed alternately once from right to left and once from left to right.** A row of chain stitches serves as foundation. Count 3 ch. for

each square, open or solid. If the row is to be begun by a solid square, add 4 ch. extra; if by an open square, add 6 ch. To begin the 1<sup>st</sup> row with a solid square, skip 4 stitches of the chain after turning, and work 3 tr. into the next 3 sts.: with



the 4 ch. at the beginning, this forms a square consisting of 4 tr.

To continue with open squares (fig.

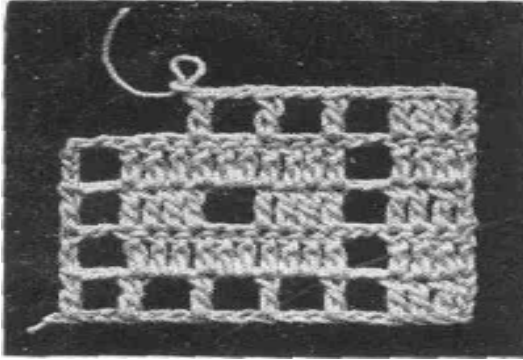


Fig VII Solid and open squares

VII), work as \* 2 ch., miss 2 sts. Of the ch., 1 tr. into the 3<sup>rd</sup> st.; repeat from \*.

To begin the first row with an open square (fig. VIII), miss 8 sts. of the ch. after turning and work 1 tr. into the 9<sup>th</sup> st., which gives the first open square. Continue by working \* 2 ch., miss 2 sts. of the ch., 1 tr. into the 3<sup>rd</sup> st.; repeat from \*.

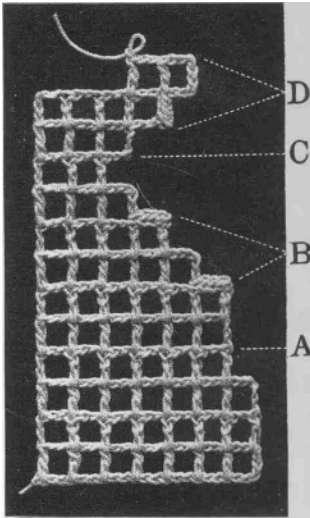


Fig VIII Scalloped or indented edge

If the next row begins, without increase or decrease, with an open square (fig. VIII), work 5 ch. at the end of the previous row = turn. In the following row, work 1 tr. into the 2<sup>nd</sup> tr. of the previous row to form the first open square, \* 2 ch., miss the 2 ch., 1 tr. into

the next tr.; repeat from \* and make the necessary number of squares. If the next row begins, without increase or decrease, with a solid square (fig VII), work 3 ch. at the end of the previous row = turn = miss the 1<sup>st</sup> tr., work 1 tr. into each of the next 3 tr.; the 3 ch. at the beginning counting as 1 tr., we have thus a solid square of 4 tr. to work several solid squares in succession, as at the centre of fig VII, remember that the first solid square consists of 4 tr. (including the last tr. of the preceding open square), and that the solid squares that follow require only 3 tr. each. Thus one solid square counts 4 tr.; 2 sol squares in succession = 7 tr.; 3 solid squares = 10 tr.; 4 solid squares = 13 tr.; and so on.

### To make scallops ( fig VIII)

Lace edgings are generally finished with scallops of different depths and shapes.

It would require several pages of text to explain thoroughly the method forming the various scallops. The small explanatory fig. VIII shows how to increase or decrease the number of squares at the edge; by following our instructions, one can speedily learn how the work is done.

### To decrease by open square at the end of the row ( fig VIII A)

Do not work the last open square; 5 ch. = turn = 1 tr. into the 2<sup>nd</sup> tr. of the previous row, continue the pattern.

### To decrease by open square at the beginning of the row ( fig VIII B)

Work as far as the last square shown; 1 ch. = turn = 4 s.cr. into the stitches of the last open square, 5 ch., 1 tr. into the next tr., continue the pattern.

**To increase by open square at the beginning of the row ( fig VIII C)**

Work 8 ch. = turn = 1 tr. into the 1<sup>st</sup> tr. (the one which precedes the 8 ch), 2 ch., 1 tr. into the next tr., continue the pattern.

**To increase by open square at the end of the row ( fig VIII D)**

Work 5 ch., 1 tr. into the st. which already contains the last tr. (the one which precedes the 5 ch.), 1 ch.= turn = 3 s.cr. into the first 3 ch; then, in order to increase at the beginning of the next row, 8 ch., 1 tr. into the stitch already containing the last s.cr.

In any case, it is necessary to practice working increases and decreases before undertaking an important piece of work.

**To make corners ( fig IX, X,XI)**

The corners of insertions and edgings are worked differently according to the designs. Certain corners can be done diagonally along one square at a time; others are worked along two squares at a time; others again in an irregular, broken line. In our diagrams, we have shown by

It does not matter in which direction the first row of the diagram is worked when the cornerless insertions or edgings, squares or diamonds, are to be made. But when a corner is required, the work must be begun in one particular direction. We have, therefore, in such cases, added a \* at the bottom of our diagrams, sometimes to the right, sometimes to the left, to show *where the foundation chain stitches must be begun*. If the \* be found to the right at the bottom of the diagram, the first line is to be worked from left to right; if the \* be found to the left at the bottom of the diagram, the first line is to be worked from right to left.

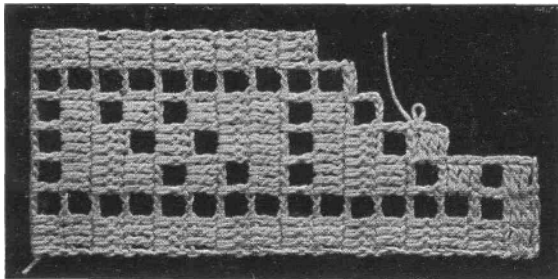


Fig. IX Method of working a corner in insertion Mod.7

means of slanting dotted line, more or less irregular, the outline which must be followed to make a corner.

The portion of the design to be used as a foundation for the corner must not be chosen haphazard; that part of it must be sought which will allow of the simplest execution and produce the best effect.

We give here the directions and details for, working corners in the insertions mod. 7 (corner worked diagonally in a broken line with small angles), mod. 13 (corner worked diagonally in a broken line with large angles). Lastly, an illustration which shows partly worked corners of the edgings mod. 14 and 15, which are also worked diagonally in a broken line with small angles.

### Corner of insertion mod. 7 (fig. IX)

Continue to work upon the insertion already done.

**1<sup>st</sup> row:** 1 sol. Sq., 1 o. sq., 3 sol. Sqs., 1 o.sq., 1 ch. = turn

**2<sup>nd</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., miss 2 tr., 1 tr. into the 3<sup>rd</sup> tr., 2 sol. Sqs., 1 o. sq., 1 sol. Sq., 3 ch. = turn.

**3<sup>rd</sup> row:** 1 sol. Sq., 1 o. sq., 1 sol. Sq., 1 o.sq., 1 ch. = turn

**4<sup>th</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., miss 2 tr., 1 tr. into the 3<sup>rd</sup> tr., 1 o. sq., 1 sol. Sq., 3 ch. = turn.

**5<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 1 ch. = turn

**6<sup>th</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 3 ch., 1 sol. Sq., 6 ch. = turn.

**The following rows are worked in the opposite direction.**

**7<sup>th</sup> row:** miss 4 ch., 2 tr., into the next 2 ch., 1 s.cr. into the ch. at the first corner

2 ch., 1 tr. into the ch. at the next corner = turn

**8<sup>th</sup> row:** 3 tr. into the 2 tr. and 1 ch. at the corner, 3 ch. = turn.

**9<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., with only 3 tr., 1 s.cr. into the ch. at the next corner, 3 ch., 2 tr. into o.sq., 1 s.cr. into the ch. at the next corner = turn.

**10<sup>th</sup> row:** 3 s.cr. into the 2 tr. and 1 ch., 2 o.sqs., 1 sol. Sq., 3 ch. = turn.

**11<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 1 sol. Sq., 1 o.sq., 2 tr. into the o.Sq., 1 s.cr into the ch. at the next corner, 2 ch., 1 tr. into the ch. at the next corner, 2 ch. = turn.

**12<sup>th</sup> row:** miss 2 tr., 2 sol. Sqs. 1 o. sq., 1 sol. Sq., 3 ch. = turn.

**13<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 3 sol. Sqs., 1 o.sq., 2 tr. into the o.sq., 1 s. cr. into the last corner, 3 ch. = turn.

Continue pattern.

### Corner insertion for tray cloth: Mod . 13. (fig. X)

Continue to work on the insertion already done.

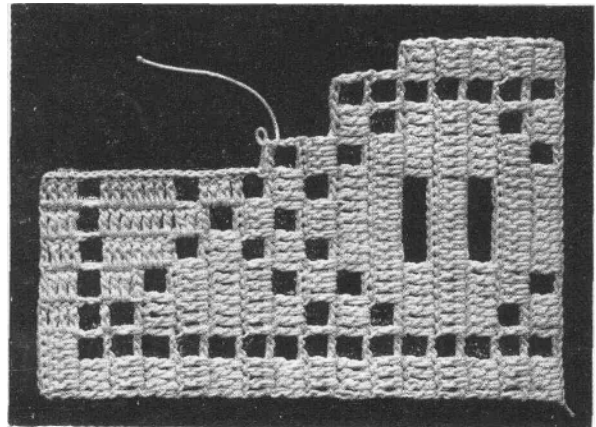
**1<sup>st</sup> row:** 1 sol. Sq., 1 o. sq., 2 sol. Sqs., 8 ch., miss 8 tr., 2 sol. Sqs., 1 o.sq., 1 sol. sq., 3 ch. = turn

**2<sup>nd</sup> row:** 1 sol. Sq., 2 o. sqs., 5 sol. Sqs., 8 tr. into the 8 ch., 2 o. sqs., 5 ch. = turn.

**3<sup>rd</sup> row:** 1 tr into the 2<sup>nd</sup> tr., 1 sol. sq., 1 o. sq., 3 sol. sqs., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 3 ch. = turn.

**4<sup>th</sup> row:** 1 sol. sq., 2 o. sqs., 1sol. sq., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 5ch. = turn.

**5<sup>th</sup> row:** miss 3 tr., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 3 ch. = turn



**6<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 2 sol. Sqs., 1 o. sq., 1 sol. Sq., 5 ch. = turn.

**7<sup>th</sup> row:** miss 3 tr., 3 sol. Sqs., 1 o. sq., 1 sol. Sq., 3 ch., = turn

**8<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 2 sol. Sqs., 3 ch. = turn.

**9<sup>th</sup> row:** miss 3 tr., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 3 ch., = turn.

**10<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 5 ch. = turn.

**11<sup>th</sup> row:** 1 sol. Sq., into the sol. Sq of the previous row, 3 ch. = turn.

**12<sup>th</sup> row:** 2 sol. Sqs. 3 ch.

**The following rows are worked in the opposite direction.**

**13<sup>th</sup> row:** 1 sol. Sq., in the length of the last tr. of the sol. Sq. of the previous row, 1 o. sq., 2 ch., 1 s.cr. into the last tr. of the next sol. Sq., 3 s. cr. into the next 3 ch. = turn.

**14<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 1 sol. Sq., 3 ch. = turn.

**15<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 2 sol. Sqs., 2 ch. 4 s.cr. into the next o.sq. = turn.

**16<sup>th</sup> row:** 3 sol. Sqs., 1 o. sq., 1 sol. Sq., 3 ch. = turn.

**17<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 2 sol. Sq., 1 o. sq., 1 sol. Sq., 2 ch., 4 s.cr. into the next o. sq., = turn.

**18<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 2 ch. = turn.

**19<sup>th</sup> row:** 1 sol. Sq., 2 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 2 ch. 4 s.cr. into next o.sq. = turn.

**20<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 3 sol. Sqs., 1 o. sq., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 3 ch. = turn.

**21<sup>st</sup> row:** 1 sol. Sq., 2 o. sqs., 5 sol. Sqs., 2 o. sqs., 1 sol. Sq., omit the last tr. and work 1 s.cr. into the chain at the last corner, 3 chain = turn. 3 ch.

Continue pattern.

### Corner of the lace for napkin, mod. 14 and table cloth mod.15 ( fig XI)

Work according to the diagram for 13 rows after the row which forms the inner angle of the indentation; the formation of the corner begins at the 14<sup>th</sup> row.

**14<sup>th</sup> row:** 1 o. sq., 1 sol. Sq., 3 o. sqs., 7 sol. Sqs., 1 o. sq., 6 sol. Sqs., 2 o. sqs., 2 sol. Sqs., 4 o.sqs., 1 sol. Sq., 1 ch. = turn.

**15<sup>th</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., 1 tr. into the next tr., 2 o. sqs., 1 sol. Sq., 2 o. sqs., 5 sol. Sqs., 8 o. sqs., 4 sol. Sqs., 2 o. sqs., 1 sol. Sq., 1 o. sq., 5 ch. = turn.

**16<sup>th</sup> row:** 1 tr. into the 2<sup>nd</sup> tr., 1 sol. Sq., 3o. sqs., 7 sol. Sqs., 1 o. sq., 6 sol. Sqs., 3o. sqs., 1 sol. Sq., 3 o. sqs. 1 ch. = turn.

**17<sup>th</sup> row:** miss the first tr., 3 s.cr., 3 ch., 1 sol. Sq., 1 o. sq., 1 sol. Sq., 2 o. sqs., 8 sol. Sqs., 1 o. sq., 5 sol. Sqs., 4 o. sqs., 1 sol. Sq., 1 o. sq., 5 ch. = turn.

**18<sup>th</sup> row:** 1 tr. into the 2<sup>nd</sup> tr., 2 sol. Sqs., 4 o. sqs., 2 sol. Sqs., 2 o. sqs., 9 sol. Sqs., 2 o. sqs., 1 sol. Sq., 1 o. sq. 1 ch. = turn

**19<sup>th</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 3 ch., 1 sol. Sq., 2 o. sqs., 10 sol. Sqs., 1 o. sq., 1 sol. Sq., 5 o. sqs., 1 sol. Sq., 1 o. sq., 5 ch. = turn..

**20<sup>th</sup> row:** 1 tr. into the 2<sup>nd</sup> tr., 1 sol. Sq., 7o. sqs., 3 sol. Sqs., 2 o. sqs., 4 sol. Sqs., 3 o. sqs., 1 ch. = turn.

**21<sup>st</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., 1 tr. into the next tr., 8 o. sqs., 2 sol. Sq., 6o. sqs., 2 sol. Sqs., 1 o. sq., 1 ch. = turn.

**22<sup>nd</sup> row:** miss the 1<sup>st</sup> ch., 4 s.cr., 5 ch., 1 tr. into the 3<sup>rd</sup> tr., 2 sol. Sqs., 5 o. sqs., 2 sol. Sqs., 8 o. sqs., 1 ch. = turn.

**23<sup>rd</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., 1 tr. into the next tr., 5 o. sqs., 2 sol. Sqs., 5 o. sqs., 2 sol. Sqs., 1 o. sqs., 1 ch. = turn.

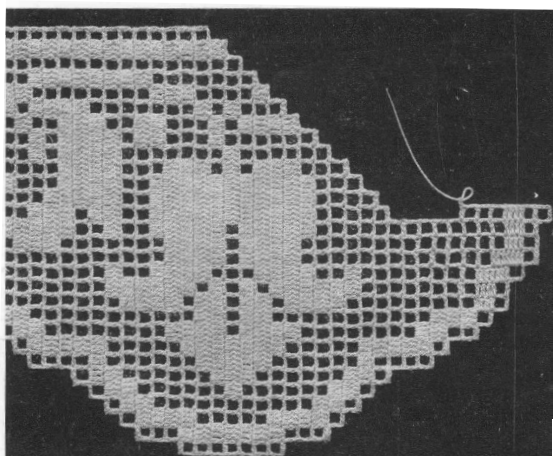


Fig IX. Method of working a corner in edging for napkin, Mod.14 and tablecloth mod 15.

**24<sup>th</sup> row:** miss the 1<sup>st</sup> ch., 4 s.cr., 5 ch., 1 tr. into the 3<sup>rd</sup> tr., 3 sol. Sqs., 10 o. sqs., 1 ch. = turn.

**25<sup>th</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., 1 tr. into the next tr., 8 o. sqs., 1 sol. Sq., 2 o. sqs., 1 ch. = turn.

**26<sup>th</sup> row:** miss the 1<sup>st</sup> ch., 4 s.cr., 5 ch., 1 tr. into the next tr., 1 sol. Sq., 8 o. sqs., 1 ch. = turn.

**27<sup>th</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., 1 tr. into the next tr., 6 o. sqs., 1 sol. Sq., 1 o. sq., 5 ch. = turn.

**28<sup>th</sup> row:** 1 tr. into the 2<sup>nd</sup> tr., 2 sol. Sqs., 5 o. sqs., 1 ch. = turn.

**29<sup>th</sup> row:** miss the first tr., 3 s. cr., 5 ch., 1 tr. into the next tr., 2 o. sqs., 2 sol. Sqs., 1 o. sq., 1 ch. = turn.

**30<sup>th</sup> row:** miss the 1<sup>st</sup> ch, 4 s.cr., 5 ch., 1 tr. into the 3<sup>rd</sup> tr., 1 sol. Sq., 2 o. sqs., 1 ch. = turn.

**31<sup>st</sup> row:** miss the 1<sup>st</sup> tr., 3 s.cr., 5 ch., 1 tr. into the next tr., 1 sol. Sq., 1 o. sq., 1 ch. = turn.

**32<sup>nd</sup> row:** miss the 1<sup>st</sup> ch., 4 s.cr., 5 ch., 1 tr. into the 3<sup>rd</sup> tr., 8 ch.

**The following rows are worked in the opposite direction.**

**33<sup>rd</sup> row:** 1 tr. into the tr. which precedes the 8 ch., 2 tr. through the same tr., 1 s.cr. into the 3<sup>rd</sup> of the 5 ch., 2 ch., 1 tr. into the st. at the next corner = turn.

**34<sup>th</sup> row:** 1 sol. Sq., 1 o. sq., 8 ch. = turn.

**35<sup>th</sup> row:** 1 tr. into the tr. 2 sol. Sqs., 1 o. sq., 2 ch., 1 s.cr. into the st. at the next corner, 2 ch., 1 tr. into the st. at the next corner 2 ch = turn.

**36<sup>th</sup> row:** : 1 tr. into the next tr. 2 o. Sqs., 2 sol. sqs., 5 ch., 1 tr. into the same tr. as the last tr., 1 ch = turn.

**37<sup>h</sup> row:** miss the ch., 4 s.cr., 5 ch., 1 tr. into the 1<sup>st</sup> tr., 1 sol. Sq., 5 o. sqs., 2 ch., 1 s. cr. into the 3<sup>rd</sup> of the 5 ch., 2 ch., 1 tr. into the st. at the next corner, 2 ch = turn

**38<sup>th</sup> row:** 1 tr. into the 1<sup>st</sup> tr. 5 o. sq., 1 sol. Sq., 1 o. sq., 8 ch = turn.

**39<sup>th</sup> row:** 1 tr. into the tr. 1 o. sq., 1 sol. Sq., 7 o. sqs., 2 ch., 1 s.cr. into the 3<sup>rd</sup> of the 5 ch., 2 ch., 1 tr. into the st. at the next corner 2 ch = turn.

**40<sup>th</sup> row:** 1 tr. into the 1<sup>st</sup> tr. 7 o. sqs., 3 sol. Sqs., 5 ch., 1 tr. into the st. into which the last tr. has been worked. 1 ch = turn.

**41<sup>st</sup> row:** miss the ch., 4 s.cr., into the next 4 sts, 8 ch., 1 tr. into the st. into which the last s.cr. was worked, 2 sol. Sqs., 5 o. sqs., 2 sol. Sqs., 4 o. sqs., 2 ch., 1 s. cr. into the 3<sup>rd</sup> of the 5 ch., 2 ch., 1 tr. into the into the corner st., 2 ch = turn.

**42<sup>nd</sup> row:** 1 tr. into the tr. 5 o. sqs., 2 sol. Sqs., 5 o. sqs., 2 sol. Sqs., 5 ch., 1 tr. into the st. into the st. into which the last

tr. has been worked. 1 ch = turn.

**43<sup>rd</sup> row:** miss the ch., 4 s. cr. into the next 4 sts., 8 ch., 1 tr. into the st. into which the last s. cr. was worked, 2 sol.

sqs., 6 o. sqs., 2 sol. Sqs., 7 o. sqs., 2 ch., 1 s.cr. into the 3<sup>rd</sup> of the 5 ch., 2 ch., 1 tr into the corner st., 2 ch. = turn.

Finish the corner in this manner.

### Insertions in filet crochet, models 7 to 11 and diagrams nos. 1 to 5

The five insertion designs reproduced here may be used, according to the thread employed, to trim women's lingerie or for household linen (table or bed linen). They can be made use of as straight bands or as frames, as borders or insets in a fabric already embellished with openwork rivières (see the reproductions of various articles which follow).

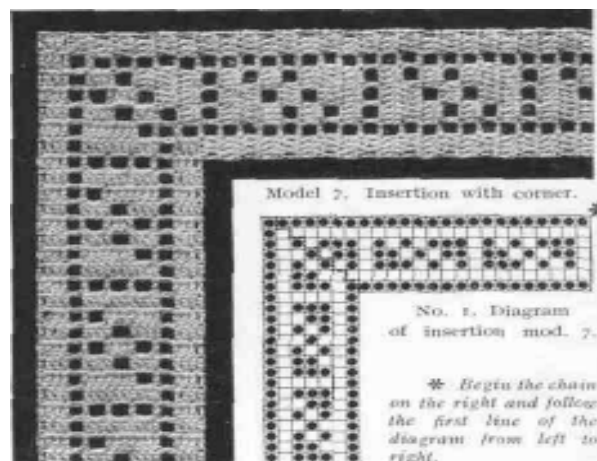
The execution of these patterns is very simple when one has learned how to read the diagram which accompanies each. As to the corners, they are worked diagonally with small angles according to the explanatory illustration fig. IX (corner of insertion mod.7, which will serve as a guide for mods. 8, 9 and 11). For the corner of the insertion mod. 10, consult detail fig X, which describes the working of larger angles.

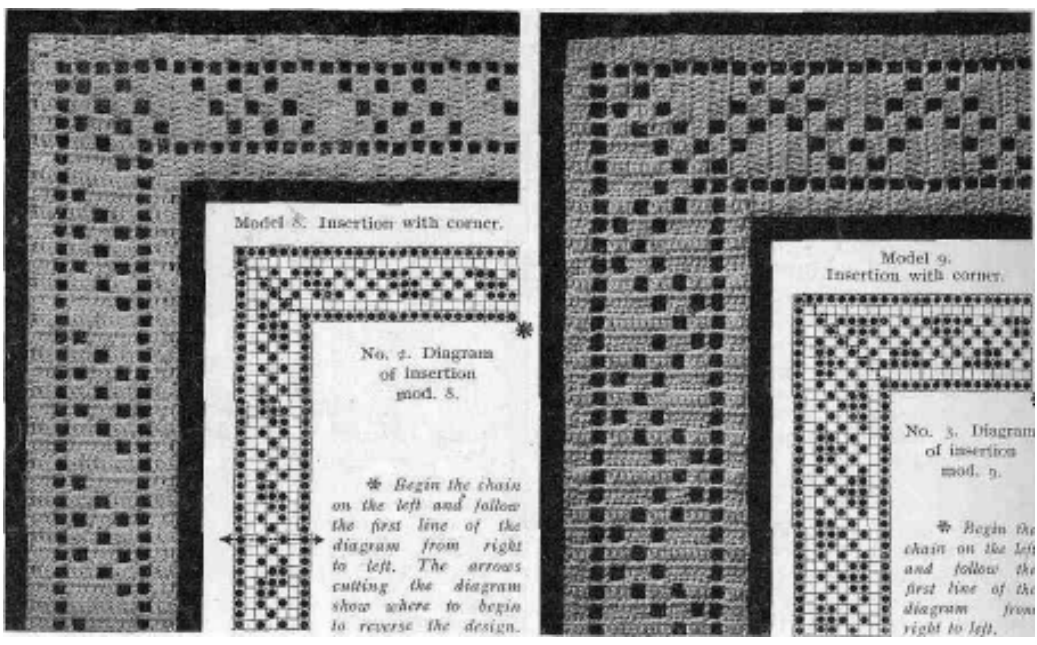
If they are used to go round the sides of an article, the designs of mods.8 and 11 must be reversed at the centre of the sides; to help our readers, we have

shown by dotted line on the respective diagrams the best row at which to begin this reversal.

Mods. 7, 9 and 10 on the contrary, are continued without being reversed.

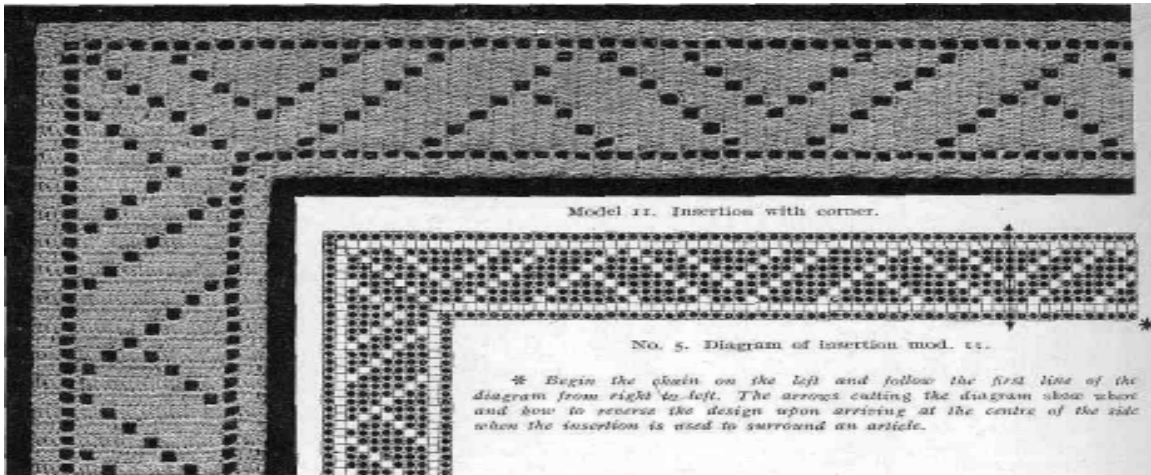
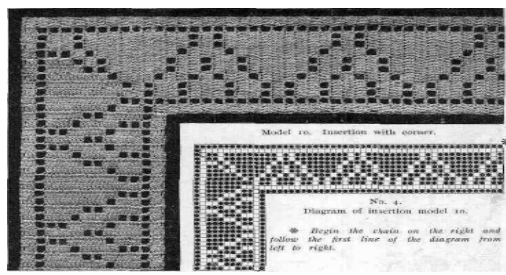
These insertions mods. 7 to 11 may also be used as simple borders on the outside edge of the fabric, instead of between two fabrics. They should then be finished off either with a row of plain picots or with one of narrow edgings mods. 3 to 6.





**Mod No : 8** \* Begin the chain on the left and follow the first line of the diagram from right to left. The arrows cutting the diagram show where to begin to reverse the design.

**Mod No: 9** \* begin the chain on the left and follow the first line of the diagram from right to left.



**Mod No : 10** \* Begin the chain on the right and follow the first line of the diagram from left to right.

**Mod No : 11** begin the chain on the left and follow the first line of the diagram

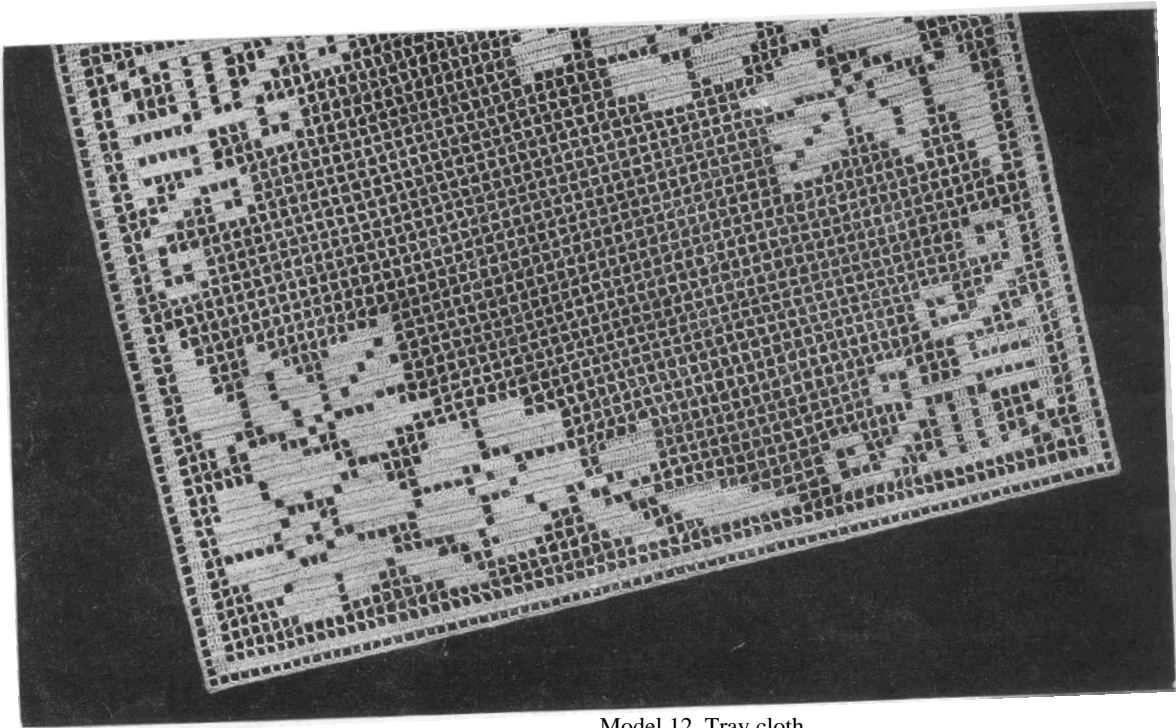
from right to left. The arrows cutting the diagram show where and how to reverse the design upon arriving at the centre of the side when the insertion is used to surround an article

**Filet crochet for table linen,  
Models 12 to 19 and diagram nos. 6 to 12.**

To make our album thoroughly practical, we show a small series of articles worked in crochet net: three table cloths, a napkin, a tray cloth, a table runner with insets and edgings of crochet net, and two tray cloths made entirely in filet crochet. Our models are intended for table use, but the same edgings, insets or insertions may be employed for sheets, blinds or bed-spreads. For these purposes, it suffices to make a wise choice of threads; it goes without saying that for unbleached linen a fairly thick thread is required and for the stout silken fabric of a blind, nothing will be better than D.M.C flax thread for knitting and crochet.

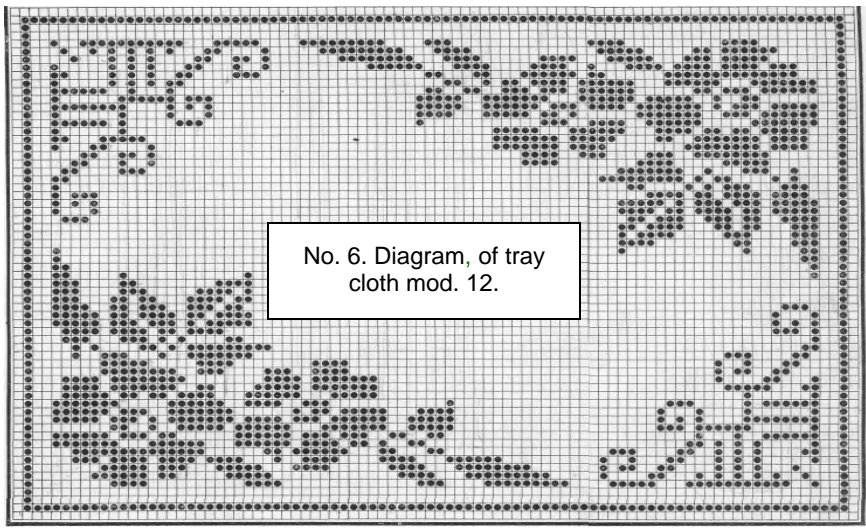
The edges of the material – in this case linen—should naturally be turned back and hemmed. If, as in our example, an openwork hem is made, it should be as simple as possible in order not to detract from the effect of the crochet motif, as in the articles described further on.

**Tray cloth:** This tray cloth is made entirely in crochet. It will be noticed that diagram no.6 is surrounded by a thick line showing that the edge of the crochet rectangle must be strengthened by an extra row of double crochet round the outside.



Model 12. Tray cloth.



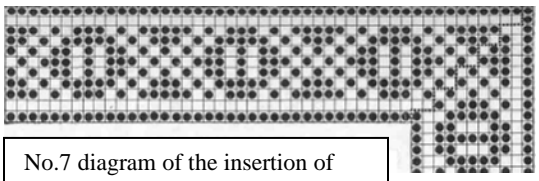


This crochet rectangle may be utilized in various other ways, besides as a tray cloth: for a table runner one would take a long rectangle of fine linen, equal in width to the length of the piece of crochet work; an openwork hem should be worked, and a rectangle of crochet

sewn on to each end. With four crochet rectangles inset in the middle of the four sides of a large square of fine linen, a very handsome table cloth will be obtained. The napkins accompanying it would be ornamented with triangles or squares composed of the little geometrical designs from the corners of the tray cloth.

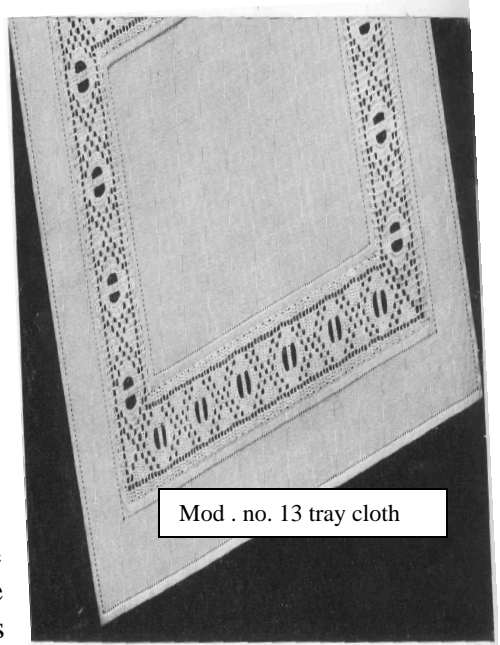
**Tray cloth: (mod 13)**

This tray cloth, which measures 18 inches in length, and 14 1/2 inches in width, differs from the preceding one in that it is made of rather thick linen with an



inset insertion, worked according to diagram No. 7. for

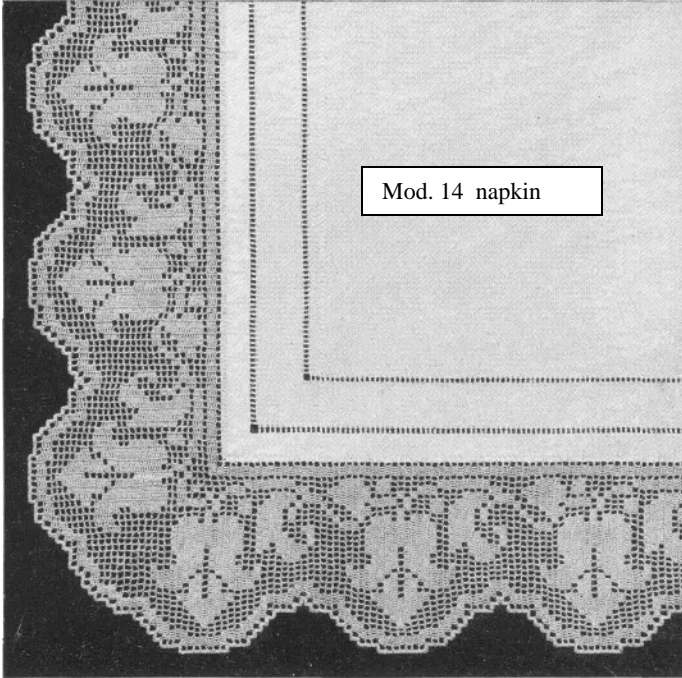
the formation of the corner, see detail fig X. this insertion may be replaced by any one of the five previously given mods.7 to 11.



It will naturally be easy to enlarge the napkin mod.13: the insertion could form a diamond in the centre of the fabric, with another band forming a frame round the article, a few inches from the diamond. This insertion might equally well be employed at the two ends of a long rectangle and thus a modern napkin for individual use produced.

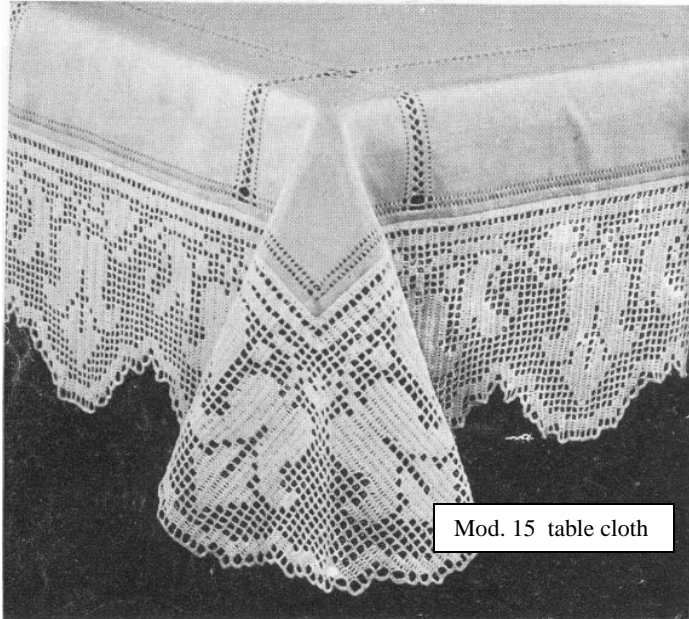
## Napkin and table cloth (mods. 14 and 15)

The illustration mod 14 reproduces the corner of a napkin edged with a wide border in filet crochet. It is the same lace that surrounds the table cloth mod. 15. the napkin being smaller than the cloth, a finer thread must be chosen for its lace than for that of the cloth. The latter edging should, in fact, with the same motif, appear larger and handsomer, an effect which can only be obtained by the use of a fairly coarse thread.



This piece of crochet work is done according to the diagrams No. 8 and 9.

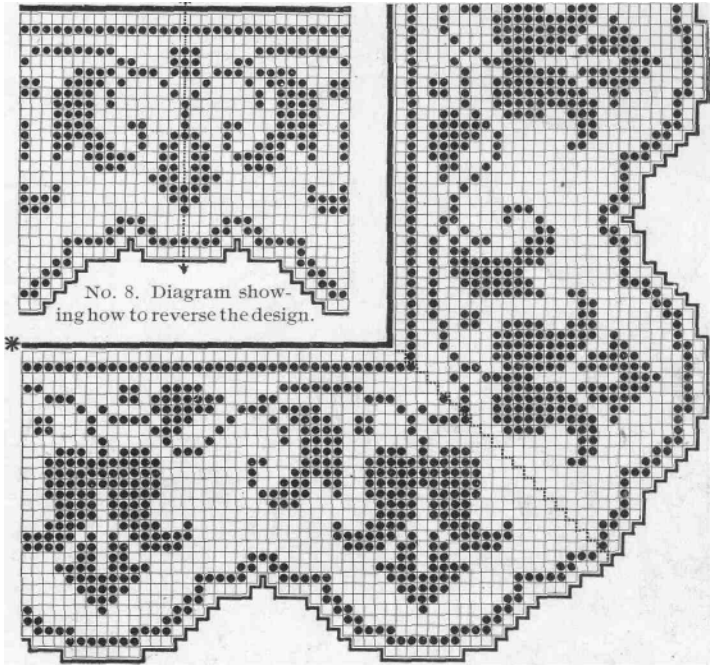
Diagram no.9 represents part of the lace including the corner. Diagram No.8 shows the part of the motif most suitable for reversing the pattern in the centre of the four sides.



The thick line at the base of the lace represents a row of trebles; miss a few stitches at the corners and join the 2 trebles on either side of the angle by a last over. The thinner line outside the scallop represents a round of double crochet which strengthens the free edge of the lace. Increase the number of stitches at the corners in order to turn them without dragging.

For the formation of the corner see the explanatory detail, fig XI.

The laces in mods.14 and 15 can also be worked for adorning curtains, blinds, screens, hangings etc. the insertions mods. 7 to 11 can be employed as vertical or horizontal insets in the net, linen or canvas and the wide lace can be sewn on all round or at the bottom.



No 9 diagram of the lace edging for the napkin mod. 14 and the table cloth mod 15

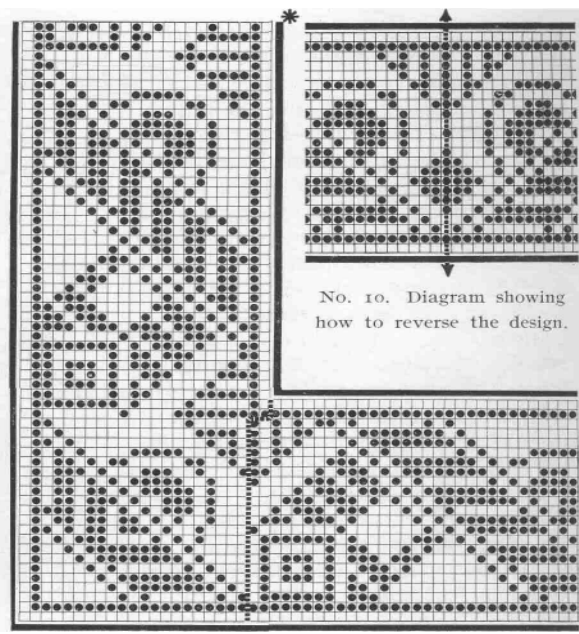
**Table cloth (mod 16):**

The crochet insertion on this table cloth is even more clearly shown in the design on the outside cover. The formation of the corner is shown, as usual, by a dotted line on diagram 11, but instead of being cut diagonally like the other corners, this design is ended horizontally and the work is begun again on the side of the strip across the whole width of the insertion. This process is much easier and it is the obvious method here where the geometrical design in the corner lends itself so readily to this simplified form of execution.

The thick lines outside the diagram represent a round of trebles. Miss a few stitches at the inner corner and join together the two trebles on either side with 1 last over. Into the stitch at the outer corner work: 2 trebles, 1 chain, 1 long treble, 1 chain and 2 trebles.

**Table runner and napkin (mods.17 and 18)**

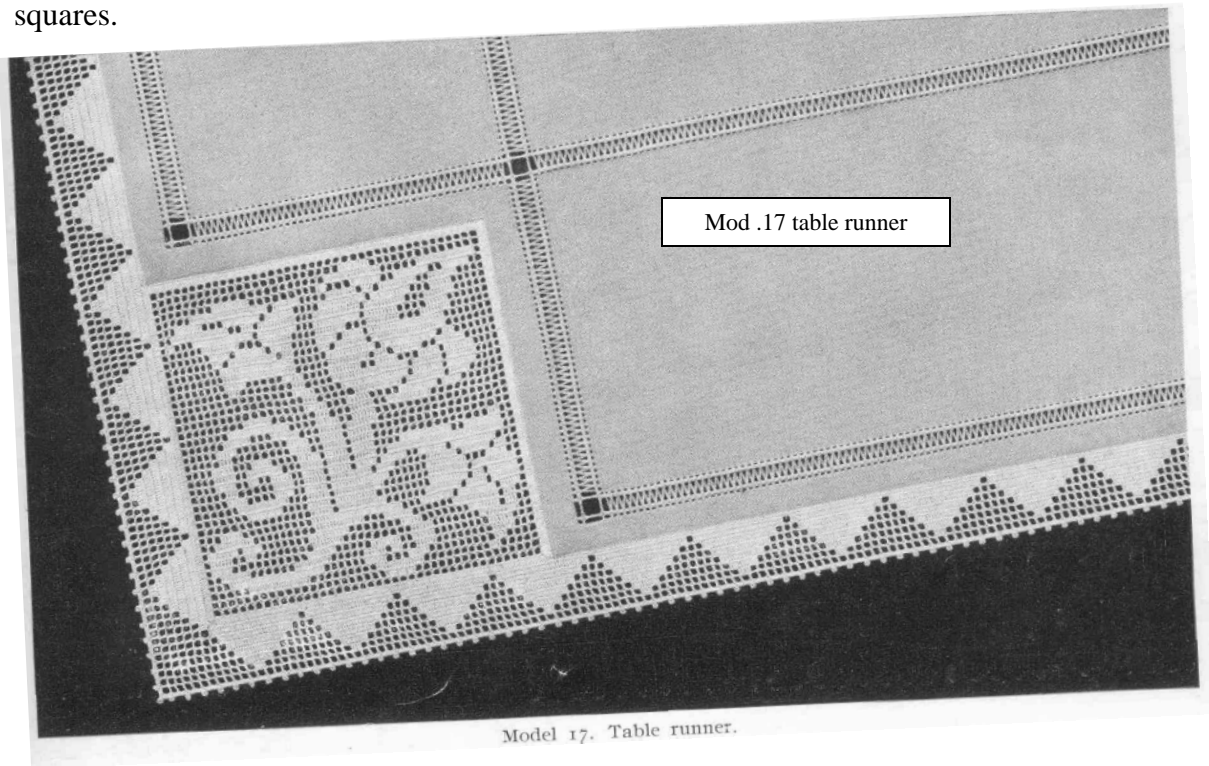
Prepare the table runner, mod. 17 of fine linen in the size required, work the openwork hems, cutting out the corners to allow the insertion of a square of crochet, worked according to the diagram no. 12.



No. 11 diagram for insertion for the table cloth no 16.

The thick line surrounding lines outside the diagram represent a round of trebles. Into the stitch at the corner work: 2 trebles, 1 chain, 1 long treble, 1 chain and 2 trebles.

Ornament the edges of the hem, except the part cut out for the inset, with a round of double crochet which should join and continue the outer row of trebles round the crochet squares.



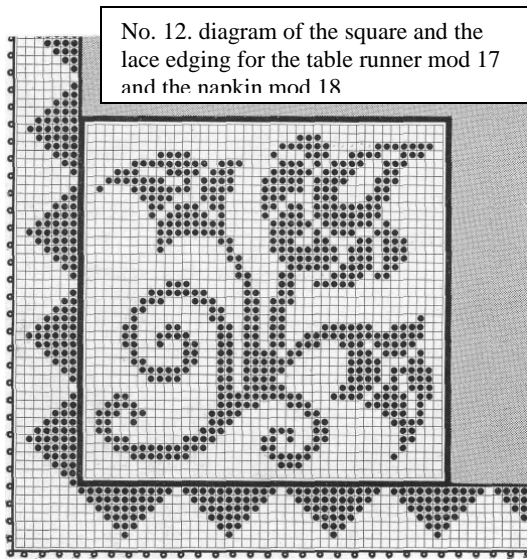
The narrow edgings of the table runner is worked in rows as indicated by diagram no.12, straight on to the material upon the right side of the article, without ever turning the work.

To make the corners, at each round work into the stitch at each corner 2 trebles separated by 5 chain; the first time, the corner stitch is the long treble of the frame of the square, afterwards it is always the 3<sup>rd</sup> of the 5 chain stitches which counts as the corner stitch.

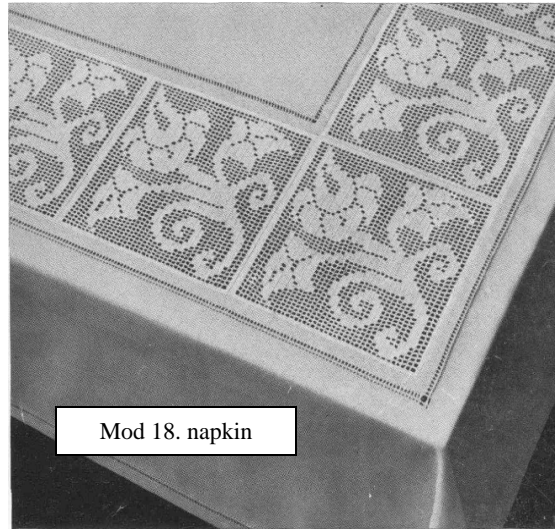
The last round of this edging is marked in the diagram by a thin line ornamented with little circles: here a round of double crochet has to be worked with 1 picot above every other treble. Into the corner stitch work: 1 double crochet, 1 picot, 1 double crochet.

The table cloth, mod 18 also made of fine linen, is trimmed with a wide band of crochet inserted between the centre of the cloth and a linen border, the latter one and a half times as wide as the inset insertion. This insertion of filet crochet is made of a series of squares worked from the diagram No.12. they are made separately and joined together by a framing of single crochet on the wrong side.

The edges of the material are finished off with narrow openwork hems.



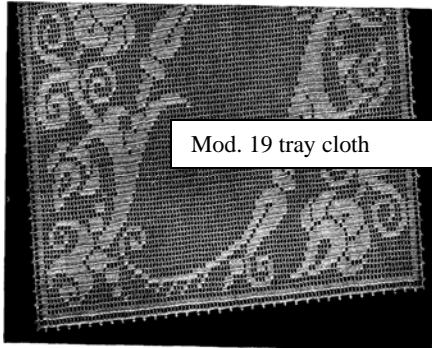
No. 12. diagram of the square and the lace edging for the table runner mod 17 and the nankin mod 18



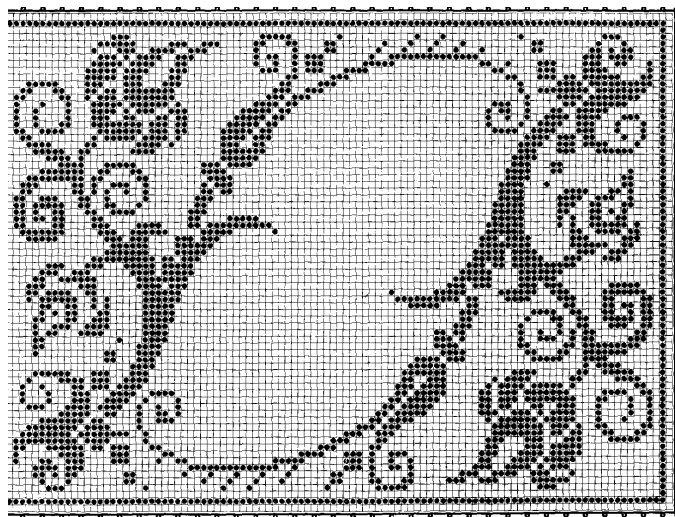
Mod 18. napkin

A whole set of table linen may be made- individualistic or classic in style according to taste – by adding small plate mats to the table runner, or napkins to go with the table cloth. In either case, the same linen will be used, with the openwork hem and edged with the same narrow lace.

**Tray cloth (mod 19)**



Mod. 19 tray cloth



No. 13 diagram of the tray cloth mod 19

This tray cloth, the design of which is similar to that of the table runner mod.17 and the table cloth mod 18, is worked according to diagram No 13.

The outer line, adorned with little circles, consists of a row of double crochet with a series of picots placed at regular intervals.

