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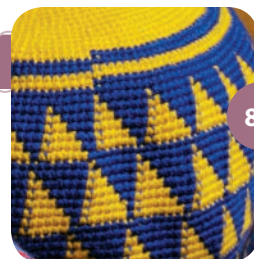
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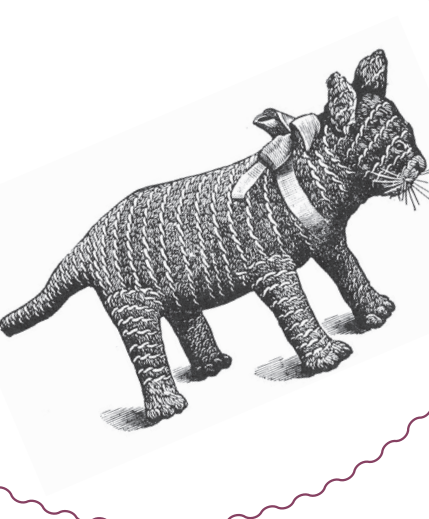
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From the Editor

Thanks to your enthusiastic reception of the first edition of *PieceWork's Crochet Traditions* published last fall, we're publishing a second. Once again, the stories and projects offer historical context for the art and craft of crocheting.

This edition comprises six sections: Irish, Lace, Exotic, Filet, Fun, and Trimmings. The technique sections are self-explanatory.

Exotic contains examples of crochet that are truly unusual as well as examples of crochet practiced in far-flung corners of the world. The Fun section presents the lighter side of crochet, for example, the ode to the crocheted doily on page 113 or the adorable donkey on page 116. Trimmings contains not only a brief history of magazines with a focus on needlework magazines but also hints for working the seven vintage patterns found in this issue.

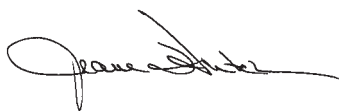
These vintage patterns were taken from magazines in *PieceWork's* library of vintage books and magazines and are reproduced exactly as they appear in the originals, warts (and errors) and all. Our intrepid and talented crocheters had lots of fun tackling them, even ones with sketchy instructions like the following: "As dc is used throughout, working 1 dc in each dc of preceding row, save for increasing by working 2 dc in 1, and decreasing by taking 2 together or by missing 1, there seems no necessity for further directions in detail."

I would love to know what you think of these vintage projects. Please email piecework@interweave.com with your feedback and pictures if you have them.

Many of your favorite crochet designers are represented in this issue and perhaps a few new ones as well. Sincere thanks to all, especially our colleagues here at Interweave, who crafted projects after their day jobs, some even after both day and night jobs.

The McCreery House, built between 1888 and 1901 by William H. McCreery (1839–1926) in downtown Loveland and now a bed-and-breakfast inn, and its beautiful furnishings serve as the backdrop for this issue's photography. Special thanks to Linda Stotz for arranging for permissions.

Each article and project, each author and designer featured in this edition adds to crochet's rich history. And you, too, are among those who are keeping the tradition alive. Lovely.



INTERWEAVE Crochet Traditions

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CONTACT PIECEWORK

Subscriptions: (800) 340-7496, email piecework@pcspublink.com, or visit www.pieceworkmagazine.com.

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Editorial inquiries: (970) 776-1436, piecework@interweave.com.

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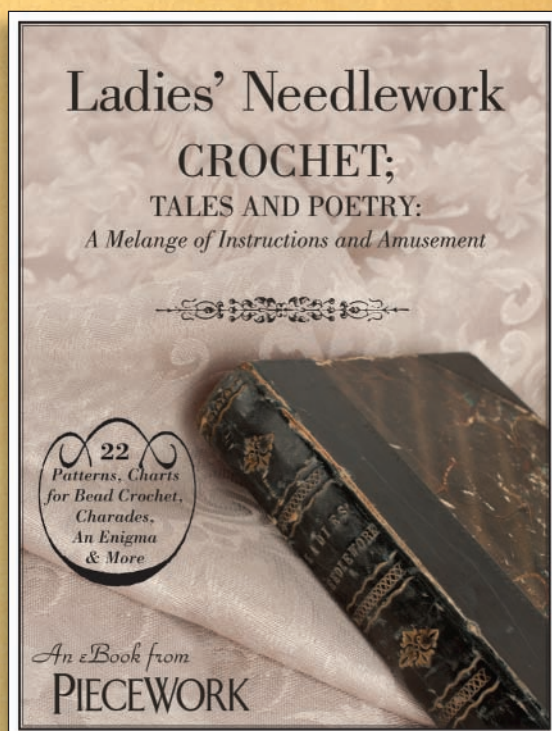
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❖ When Famine ❖ Ravaged Ireland

K A X W I L S O N

Visualize a creamy cotton lace collar sprinkled with daisies, corded trefoils, curving leaves, and three-dimensional roses, connected with a fine web of looped thread. Imagine the spiritless poverty that spawned this treasured textile in nineteenth-century Ireland, then give credit to a few charitable women who helped destitute peasants earn a little money for food or passage to America.

In *Victorian Lace*, historian and lace researcher Patricia Wardle places Irish crocheted lace in historical context by quoting from an 1887 *Art Journal* article by Mabel Robinson: “The lace industry of Ireland is the successor to no ancient school, nor can Erin boast of any laces of her own invention. . . . Poverty is the mother of the Irish lace industry; for Irish lace existed, and still exists, not to supply the commercial demand for it, but to enable a poverty-stricken population to earn a meal of porridge or potatoes.”

It is easy to associate lace with ample leisure possessed by both maker and wearer, but often their lives were radically different. The story of Irish crocheted lace presents a stark contrast between the hovels where it was produced and the fashionable world where it was worn.

In the early nineteenth century, potatoes and porridge constituted the main diet of the Irish peasant and work-

ing classes, as they had for centuries. In 1845 and 1846, a blight destroyed much of the potato crop. At the same time, other factors, including the British government’s manipulation of grain supplies, contributed to general misery for the lower classes. By 1847, Ireland was a land of homeless, starving paupers. Grass was often the final meal before people crawled into workhouses to die. Of the population of just over eight million in 1841, 25 percent had either died or emigrated by 1851. Many of those fortunate enough to find the means to sail to Canada or the United States died of typhus, smallpox, and cholera caused by overcrowding, lack of food, and unsanitary conditions on the ships.

One small group of compassionate nuns and upper-class women did help some girls and women by teaching and arranging for the sale of crocheted cotton lace. In the 1840s, before the worst years of the famine, Ursuline nuns



ABOVE: Yards of Irish crocheted lace trimmed Victorian everyday dress. This example is in the collection of the Avenir Museum of Design and Merchandising, Colorado State University, Fort Collins, Colorado. Photograph by Joe Coca.

OPPOSITE: Margaret Tobin Brown (1867–1932), the “unsinkable” Molly Brown, was the daughter of an Irish immigrant. Here, she wears a dress lavishly trimmed with Irish crochet. Photograph © History Colorado (Scan #10028344).



started a lace school in their convent in Blackrock, County Cork, in south Ireland. This probably was an expansion of the small business they had established selling lace made by children already in their school. The nuns' knowledge of crocheted lace dated back to the 1700s, when the well-to-do parents of Miss Honoria Nagle (1718–1784) sent her to be educated in France. She learned to crochet lace in an Ursuline convent school in Paris and introduced it to Ireland on her return. Instrumental in getting the Ursuline order to open a convent in Ireland, she arranged for four Irish girls from the convent to be sent to an Ursuline convent in Paris to learn lace crochet. On their return to Ireland, the girls apparently did not transmit their knowledge to women outside the convent, and little crochet was made in the eighteenth century outside its walls.

Nuns usually had the primary responsibility for designing and teaching lace, but by 1847, laywomen had started several schools and centers. In County Monaghan, in north-east Ireland, Mrs. Cassandra Hand (dates unknown), wife of the rector of Clones, was instrumental in making Clones a major center for crochet. She sent teachers and the best workers into villages and individual cottages throughout her district, where, at that time, even men and boys were eager to learn the craft.

Many of the teachers hired by Mrs. Hand were taught by Mrs. W. C. Roberts (dates unknown), another laywoman

dedicated to finding some way to relieve the famine in her own region, County Kildare, midway between Cork and Clones. Realizing that there would be a good market for this cotton imitation of expensive continental linen bobbin and needle lace, Mrs. Roberts opened a school in which she trained crochet instructors who were then sent to many distressed regions. Crochet was quick to do and required little physical exertion or equipment (a hook could be made easily and cheaply by inserting a stiff wire into a small piece of wood or cork). Machine-spun cotton yarn was cheap. Crochet was a perfect cottage industry for people with few means and little stamina.

Mrs. Susannah Meredith (1823–1901) is credited with expanding crochet lace production from the convents into Irish homes in southern Ireland by opening a school in Cork and sending her former students out as teachers. Mrs. Meredith wrote in her book, *The Lacemakers* (1865): “When famine ravaged in Ireland in 1847, women were found inspired with an energy to work that was truly surprising. . . . The eagerness to obtain a means of support was so pressing, that a perfect clamour for employment arose.”

Crochet is a technique for building a fabric by looping, chaining, and knotting a single thread with a hooked needle. The word *crochet* is French for “small hook” (from *croche*, “crooked” or “bent”). The technique probably originated in France in the seventeenth century as a method for connect-



Skilled Irish crocheters, using cords to give three dimensions to their motifs, achieved a uniquely dense and intricate lace. Collection of the author. Photograph by Joe Coca.

ing sections of bobbin lace, and then some creative woman figured out how to make individual solid forms with her hook. The next step was lace in which floral motifs, often with centers worked over a padding cord, were joined by a knotted background and given a plain or scalloped outer edge after the individual sections had been basted to a pattern traced on paper or silk. Crocheted lace is sometimes called “free lace” because the motifs can be linked in any number of different arrangements by bridges (bars) or reseau (networks).

Irish workers specialized; some worked in the lace schools completing the lace, while others made roses, leaves, or some other pattern at home. One problem with unsupervised production was that of keeping the lace clean in the squalor of the lacemakers’ homes; it usually had to be washed before it could be sold. Imagine a young wife trying to find time for her crochet while cooking, washing, and caring for several children. She might sit on her doorstep in good weather but would have to huddle inside next to a candle or peat fire when it rained. If she were conscientious, she would store her lace in a piece of fabric or in her bed while tending to her other duties, but it would be hard to find a secure place in a tiny cottage.

Marketing the lace was the crux of this home industry. At first, the good ladies such as Mrs. Roberts, Mrs. Meredith, and others bought and cajoled their friends into buying it. Charitable organizations such as the Irish Work Society of London and the Ladies’ Industrial Society of Dublin promoted Irish lace. Unusual as it may seem, nearly all of the money received was returned to the lacemakers. Later, professionals got into the business as fashion proved to be a profitable promoter of lace, and the dealers took their share of the profits.

Irish crocheted lace made its debut into the fashion world in 1851 at the Great Exhibition of the Works of Industry of All Nations in London’s Crystal Palace. Crochet took its place among some 14,000 displays superintended by Prince Albert (1819–1861). Queen Victoria (1819–1901) expressed great interest in the many different kinds of lace exhibited and actively promoted the lace industries. The six million visitors could see fabulous handmade bobbin laces from France and Belgium as well as good machine copies. Craft laces, including crocheted ones, were popular because people could easily learn to make them at home.

Everyday dress was soon loaded with lace—capotes, collars, cuffs, head coverings, ruffles, and flounces. Ladies’ underwear was thoroughly embellished with lace, as it continued to be into the twentieth century. Crochet was especially

popular for underwear: yards and yards of narrow edgings adorned chemises, corset covers, and petticoats.

By the late 1860s and early 1870s, Irish crochet had gradually become coarser, quality had declined, and demand had fallen off. It was difficult for lacemakers to find good new designs. Workers were often careless and rushed to meet the demands of the professional lace dealers who had replaced many of the charitable ladies. Fortunately for the Irish industry, a small boom occurred in the late 1870s when supplies of continental laces were cut off during the Franco-Prussian War.

Quality in design and craftsmanship revived in the next decade when government-supported art schools began to distribute new patterns to lacemakers and hold contests to encourage fine work. A few dealers also took an active interest in improving quality: Haywards, a prominent company, commissioned Royal Irish Guipure, a copy of Venetian Gros Point, to be made in Clones, Cork, and Waterford.

After the 1880s, true Irish crochet faced a lot of competition. The newly invented Schiffli Embroidery machine imitated crochet by working a lace pattern in cotton on a background of silk fabric that was then “burned out” with caustic soda. Further competition soon included handmade crochet from China, India, and Australia.

Middle-class women, especially Americans, were avid lace crocheters. Patterns circulated widely, and *Godey’s Lady’s Book* was an especially important source of ideas. I have noticed while traveling that many historic houses in the United States have large quantities of late-nineteenth-century crocheted lace, but examples of fine Irish crocheted work are rather rare. Now, when we look to fiber artists for new and intriguing products of hook and thread and to fashion designers for new ways to wear lace, it is lace that represents a life of ease and comfort, not disease and starvation. ❀

ABOUT THE AUTHOR. After twenty years on Canandaigua Lake in western New York, Kax Wilson now lives in Fort Collins, Colorado. She is the author of *A History of Textiles* (Boulder, Colorado: Westview Press, 1979) and numerous articles on textile history.

Further Reading

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❖ An Irish Crochet Bedspread ❖

NANCY NEHRING

This stunning Irish crochet bedspread was purchased in 1998 at a local auction by The Lace Museum in Sunnyvale, California, for its collection. The bedspread's provenance is unknown, but the seller believed that it was made for a trousseau in the United States by Irish immigrants circa 1900. It was probably intended as a bed "topper": its length and width of 76 by 58 inches (193.0 by 147.3 cm) match the top of a full-size bed, and the pattern extends to the very edges of the piece with no room for a drop to cover the sides of a mattress. The design includes dozens of unrepeated, complex motifs that are rich in symbolism. It was a major accomplishment for the maker/designer.

Several of the motifs represent wishes for a happy Christian marriage. The doves signify love and peace, and the butterflies represent souls; as there are two each of similar size but different design, both motifs likely represent a newly married couple. Wheat and grapes at the top are traditional symbols for plenty and joy; they also represent the body and blood of Jesus. Further, the iris in the lower left corner is a symbol of faith and a promise of love, while the lily in the lower right corner is a symbol of motherhood as well as the traditional floral symbol of Easter.

Because of the complexity of the motifs, I wasn't surprised to find published patterns for some of them. Patterns for simple motifs can be memorized, but crocheters generally require a written pattern or worked sample for a complex design.



The flower left of center on the lower ribbon is from *DMC Library Irish Crochet Lace* (circa 1900). The butterfly on the right is from *Priscilla Irish Crochet Book No. 2* (1912). The sunflower at the left near the center and the raised rose, second flower from left in the basket, are from *The Lace Maker, Irish Crochet Lace* (1911). The spread thus must have been made after 1912, probably closer to 1915, as it would have taken some time to make it.

The Lace Museum

Established in 1981, The Lace Museum has an extensive collection of lace and lace tools.

Call ahead to view the bedspread; it and the Irish crochet collection in general are not always on display. For more information, contact the museum: 552 S. Murphy Ave., Sunnyvale, CA 94086; (408) 730-4695; www.thelacemuseum.org.

—N. N.

The rose, sunflower, and the flower from *DMC Irish Crochet Lace* are worked to the written patterns. The butterfly, however, deviates from its published pattern. Perhaps the maker was working from the published photograph or illustration in an effort to avoid the numerous mistakes in the written pattern (the first row alone

ABOVE: Detail of the Irish crochet bedspread now in the collection of The Lace Museum in Sunnyvale, California, showing the butterfly worked on the right side.

OPPOSITE: A magnificent Irish crochet bedspread now in the collection of The Lace Museum in Sunnyvale, California. Maker unknown. Cotton. Circa 1915. (TLM 1994.0433.146). 76 × 58 inches (193.0 × 147.3 cm). Photographs by the author and courtesy of The Lace Museum.





is off by ten stitches out of fifty due to a typesetting error), perhaps she did not read English, chose to simplify the pattern, especially the upper wings, or to use more familiar techniques to obtain the same finished appearance.

This beautiful Irish crochet bedspread exemplifies the best in design and workmanship, even though we may never identify its maker or the place where it was made. ❀

Further Reading

de Dillmont, Thérèse. *DMC Library Irish Crochet Lace*. Mulhouse, France: Societé Anonyme, Dollfus-Mieg & Cie, n.d. Out of print.
Hadley, Sara. *The Lace Maker, Irish Crochet Lace*. Vol. 4. Rev. ed. New York: D. S. Bennet, 1911. Out of print.
Taylor, Eliza A. *The Priscilla Irish Crochet Book No. 2*. Boston: Priscilla, 1912. Out of print.

ABOVE LEFT: *Detail of the Irish crochet bedspread now in the collection of The Lace Museum in Sunnyvale, California, showing the dove worked on the right side.*

ABOVE RIGHT: *Detail of the Irish crochet bedspread now in the collection of The Lace Museum in Sunnyvale, California, showing the butterfly worked on the left side.* Photographs by the author and courtesy of The Lace Museum.

An Irish Crochet Butterfly

NANCY NEHRING

This butterfly is an adaptation of the butterfly on the right in the stunning Irish crochet bedspread in the collection of The Lace Museum in Sunnyvale, California, and shown on page 13. Two techniques are used in this pattern to give texture to the work: working in the back loop only (blo) and working over a padding cord (pc). The padding cord also is used to shape the pieces.

Instructions

Notes: Four strands of size 10 thread are used for the padding cord. If you use larger thread in place of the size 30 thread, increase the diameter of the padding cord by either using more strands or using larger padding cord. You will also need to increase the length of the padding cord. Reverse for smaller thread. Make the lower wing before the upper wing; you need the lower wing to adjust the upper wing to the proper size. Make two lower and two upper wings.

Butterfly

Lower wing,

Rnd 1: Ch 12, sl st in 1st ch to form ring.

Rnd 2: Ch 5, (tr, [ch 1, tr] 6 times, ch 1, [dtr, ch 1] 5 times, [tr, ch 1] 6 times, tr, ch 5, sc) in ring, do not join.

Rnd 3: Attach two 3-foot (0.9-m) lengths of pc. Working over pc, 7 sc in ch-5 sp, [3 sc in next ch-1 sp] 18 times, 7 sc in next ch-5 sp, sc in sc, sl st in 1st sc of rnd, adjust sts on pc so work lies flat, turn—69 sc.



Nancy Nehring's exquisite butterfly in Irish crochet. Use the butterfly as a stand-alone project or incorporate it into a traditional Irish crochet mesh background. For the very committed, it could be the basis of an Irish crochet bedspread. Photograph by Joe Coca.

Rnd 4: Sl st over pc only, working over pc and in blo, sk sl st, sc in next 7 sc, pull up on pc so it does not show at turn, 2 sc in next sc, sc in next 3 sc, 2 sc in next sc, sc in next 7 sc, 2 sc in next sc, sc in next 14 sc, 2 sc in next sc (center top), sc in next 14 sc, 2 sc in next sc, sc in next 7 sc, 2 sc in next sc, sc in next 3 sc, 2 sc in next sc, sc in next 7 sc, 2 sc in join, adjust sts on pc so work lies flat, turn—78 sc.

Rnd 5: Sl st over pc only, working over pc and in blo, sc in next 7 sc, pull up on pc so it does not show at turn, 2 sc in next sc, [sc in next 3 sc, 2 sc in next sc] 2 times, sc in next 7 sc, 2 sc in next sc, sc in next 14 sc, [2 sc in next sc] 2 times, sc in next 14 sc, 2 sc in next sc, sc in next 7 sc, 2

sc in next sc, [sc in next 3 sc, 2 sc in next sc] 2 times, sc in next 7 sc, 2 sc in join, adjust sts on pc so work lies flat, end pc, turn—90 sc. Do not end size 30 thread.

Rnd 6: *[Ch 2, cl] 2 times, ch 2, sk 4 sc, sc in next sc; rep from * around—18 lps.

Rnd 7: Ch 5, sc in center of 1st lp, *ch 6, sc in center of next lp; rep from * around, sl st in 1st sc of rnd—17 ch-6 lps.

Rnd 8: Attach two 4-foot (1.2-m) lengths of pc. Working over pc, 10 sc in each ch-6 lp around, sl st in 1st sc, adjust sts on pc so work lies flat—170 sc.

Rnd 9: Ch 1, working over pc and working in blo, sc in same st as sl st, *2 dc in next sc, tr in next sc, 2 dc in next sc, sc in next 2 sc; rep from * around, pulling up on pc frequently to remove ruffling if needed, omit 1 sc at end of last rep, sl st in 1st sc, adjust sts on pc so work lies flat, end pc. Fasten off size 30 thread.

Upper wing,

Note: There are four rows in each “lobe” of the wing; work begins at the bottom edge of the wing nearest the body.

First lobe,

Row 1: Fold two 6-foot (1.8 m) lengths of pc in half, sl st around fold, work 50 hdc over all 4 strands of pc, drop pc, turn.

Note: It may seem that the first few stitches will not stay on the padding cord. The first one or two stitches may slip to the end and even slide past, but it will stay together.

Row 2: Ch 4, beg in last hdc and working in blo without pc, tr in next 13 hdc, dc in next 8 hdc, hdc in next 7 hdc, sc in next 10 hdc, sl st in next hdc, turn leaving last 11 sts unworked—40 sts.

Row 3: Working in blo, sl st in sl st, sc in next 6 sts, hdc in next 8 sts, dc in next 7 sts, tr in next 8 sts, ch 2, sk 2 sts, tr in next 8 sts, working last st in tch, do not turn—40 sts.

Rotate piece to work in row-ends of Rows 2 and 3; ch 4, sc in same sp as last tr, ch 4, sl st in base of hdc next to pc (last hdc of Row 1), turn.

Note: Adjust the stitches on the padding cord so the wing curves more tightly than the lower wing and the curve of the second wing matches the first wing.

Row 4: Work (sl st, 4 sc) over pc only, cont to work over pc, 2 sc in next sc (between Rows 2 and 3), work 4 sc over pc only, working over pc and in blo, sc in next tr, hdc in next 31 sts, adjust sts on pc, turn leaving last 8 sts of Row 3 unworked.

Second lobe,

Row 5: Sl st over pc only, working over pc and in blo, sc in 1st 3 hdc, pull up on pc so cord at turn disappears, hdc

Materials

Presencia Fincrochet, 100% cotton thread, size 30, 651 yards (595.3 m)/50 gram (1.8 oz) ball, 1 ball of #0001 White, for the butterfly; size 10, 312 yards (285.3 m)/50 gram (1.8 oz) ball, 1 ball of #0001 White, for the padding cord; www.presencia-america.com

Crochet hook, steel, size 11 (1.1 mm)

Polyester filling, small amount

John James Needle, tapestry, size 20; www.colonialneedle.com

Stitch marker, optional

Finished size: About 9 inches (23 cm) across

Gauge: About 20 sts = 1 inch (2.5 cm); gauge is not critical for this project

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviations

blo—back loop only

pc—padding cord

tch—turning chain

Special Stitch & Techniques

Clones knot (cl): Ch 2, turn, (pick up thread over top of ch 2, pick up thread under ch 2) 4 times, pick up thread over top of ch 2 and pull through all lps on hook, ch 1 to lock knot in place.

To attach padding cord: Fold the padding cord in half, positioning the fold between a loop on the hook and the ball of thread, yarn over and pull through the fold and the loop on the hook.

To end padding cord: Work to 2 sts before the pc is to end, drop 2 strands of the pc. Work the last 2 sts over the rem 2 strands of pc (or pull 2 strands of pc out of the last 2 sts). Secure the pc by knotting 1 dropped strand with 1 strand that was worked to end of row. Rep for the other 2 strands. Work the ends of the strands into the body.

in next 23 hdc, work 12 hdc over pc only, drop pc, turn—39 sts.

Row 6: Ch 4, working in blo, tr in 1st 21 hdc, dc in next 7 hdc, hdc in next 7 hdc, sc in last 3 sc, sc in sl st (it is just 1 strand of thread over pc), working in unworked sts from Row 3, (hdc, dc) in next hdc (it is the single strand of thread stretching between rows), working through both top lps, sc in next 7 sts, sc in sl st, working in unworked sts from Row 1, sc in next 3 sts, sl st in next st, turn leaving rem 7 sts of Row 1 unworked—54 sts.

Row 7: Working through both top lps, sl st in sl st, sc in next 3 sc, hdc in next 4 sc, [ch 2, sk 1 st, dc in next st] 7 times, working in blo, dc in next 15 sts, tr in next 8 sts, ch 2, sk 2 sts, tr in next 7 sts, working last st in tch, rotate piece to work in row-ends, ch 4, sc in same sp as last tr, ch 4, sl st in last hdc worked over pc (2 rows below), turn.

Row 8: Work (sl st, 4 sc) over pc only, cont to work over pc, 2 sc in next sc (between Rows 6 and 7), work 4 sc over pc only, working over pc and in blo, 3 sc in next tr, hdc in next 29 sts, adjust sts on pc, turn leaving rem sts unworked.

Third lobe,

Row 9: Sl st over pc, working over pc and in blo, sc in 1st 3 hdc, pull up on pc so cord at turn disappears, hdc in next 18 hdc, work 12 hdc over pc only, drop pc, turn—34 sts.

Row 10: Ch 4, working in blo, tr in 1st 21 hdc, dc in next 8 hdc, hdc in next 3 sts, 2 sc in last sc, hdc in sl st (1 strand over pc), working in unworked sts from Row 7, dc in next hdc (it is the single strand of thread stretching between rows), working through both top lps or over ch, hdc in next st, sc in next 28 sts, working in unworked sts from Row 1, sk 2 sts, sc in next st, sl st in next st, turn leaving rem 3 sts of Row 1 unworked—68 sts.

Row 11: Working through both top lps, sl st in sl st, sc in next 5 sc, [hdc in next st, sk 1 st] 4 times, [ch 1, sk 1 st, dc in next st] 11 times, working in blo, hdc in next 11 sts, dc in next 7 sts, tr in next 6 sts, ch 2, sk 2 sts, tr in next 8



sts, working last st in tch, rotate piece to work in row-ends, ch 4, sc in same sp as last tr, ch 4, sl st in last hdc worked over pc (2 rows below), turn.

Row 12: Work (sl st, 4 sc) over pc only, cont to work over pc, 2 sc in next sc (between Rows 10 and 11), work 4 sc over pc only, working over pc and in blo, 3 sc in next tr, hdc in next 39 sts, adjust sts on pc, turn leaving rem sts unworked.

Fourth lobe,

Row 13: Sl st over pc, working over pc and in blo, sc in 1st 3 hdc, pull up on pc so cord at turn disappears, hdc in next 29 hdc, work 12 hdc over pc only, drop pc, turn—45 sts.

Row 14: Ch 4, working in blo, tr in 1st 23 hdc, dc in next 11 hdc, hdc in next 6 hdc, sc in next 4 sts, (2 sc, hdc) in sl st (1 strand over pc), working in unworked sts from Row 11, dc in next hdc (it is the single strand of thread stretching between rows), working through both top lps or over ch, hdc in next st, sc in next 26 sts, working in unworked sts from Row 1, hdc in next st, sl st in next st, turn leaving rem 1 st of Row 1 unworked—76 sts.

Row 15: Working through both top lps, sl st in sl st, sc in next 3 sts, hdc in next 4 sts, [ch 1, sk 1 st, dc in next st] 16 times, working in blo, dc in next 11 sts, tr in next 17 sts, ch 2, sk 2 sts, tr in next 8 sts, working last st in tch, rotate piece to work in row-ends, ch 4, sc in same sp as last tr, ch 4, sl st in last hdc worked over pc (2 rows below), turn.

Row 16: Work (sl st, 4 sc) over pc only, cont to work over pc, 2 sc in next sc (between Rows 14 and 15), work 4 sc over pc only, working over pc and in blo, 3 sc in next tr, hdc in next 35 sts, adjust sts on pc, turn leaving rem sts unworked.

Fifth lobe,

Row 17: Sl st over pc, working over pc and in blo, sc in 1st 3 hdc, pull up on pc so cord at turn disappears, hdc in next 24 hdc, work 12 hdc over pc only, drop pc, turn—40 sts.

Row 18: Ch 4, working in blo, tr in 1st 19 hdc, dc in next 11 hdc, hdc in next 6 hdc, sc in next 3 sc, hdc in sl st (1 strand over pc), working in unworked sts from Row 15,

dc in next hdc (it is the single strand of thread stretching between rows), working through both top lps or over ch, hdc in next 2 sts, sc in next 40 sts, sl st in last st of Row 1, turn—83 sts.

Row 19: Working through both top lps, sl st in sl st, sc in next 5 sts, hdc in next 3 sts, [ch 1, sk 1 st, dc] 19 times, working in blo, hdc in next 6 sts, dc in next 8 sts, tr in next 15 sts, ch 2, sk 2 sts, tr in next 8 sts, working last st in tch, rotate piece to work in row-ends, ch 4, sc in same sp as last tr, ch 4, sl st in last hdc worked over pc (2 rows below), turn.

Row 20: Work (sl st, 4 sc) over pc only, cont to work over pc, 2 sc in last sc (between Rows 18 and 19), work 4 sc over pc only, working over pc and through both top lps, 3 sc in next tr, hdc in each st across, adjust sts on pc so top edge is straight, end pc, turn. Do not end size 30 thread. Edging,

[Ch 2, sk 2 sts, dc in next st, ch 2, cl, ch 2, sk 2 sts, sc in next st] 16 times, adjusting number of skipped sts if necessary to end with sc at bottom corner of 5th lobe, *ch 2, sc in top corner of next lobe, rep between [] 2 times along side of lobe; rep from * for each rem lobe. Fasten off.

Body,

Rnd 1: Leave a 6-inch (15.2-cm) tail when making slipknot.

Ch 6, tr in 4th ch from hook, 2 tr in each of next 2 ch, join—6 sts.

Rnd 2: Ch 1 (counts as a st), sc in same st as joining, [2 sc in next st] 5 times—12 sts.

Beg working in a spiral without joining rnds. Pinch tube in half to hold work and work from front to center of tube. Use m to mark beg of rnds, if necessary.

Rnd 3: Sc around.

Rnds 4–5: Sc and inc 2 sts evenly around—16 sts.

Work even in sc until body is 3½ inches (8.9 cm) long.

Shape body,

Rnd 1: *Sc in next sc, sk 1 sc; rep from * around—8 sts rem.

Rnd 2: Sc around.

Sew bottom closed with thread tail. Stuff section with



polyester filling.

Rnd 3: [Sc in next sc, sk 1 sc] 2 times, sc to end—6 sts rem.

****Rnd 4:** 2 sc in each st around—12 sts.

Rnd 5: Sc around.

Rnd 6: *Sc in next sc, 2 sc in next sc; rep from * around—18 sts.

Rnd 7: Sc around.

Rnd 8: Rep Rnd 6—27 sts.

Rnds 9–11: Sc around.

Rnd 12: Sc in next sc, *sk 1 sc, sc in next sc; rep from * around—14 sts.

Rnd 13: Sc around.

Stuff section with polyester filling.

Rnd 14: *Sc in next sc, sk 1 sc; rep from * around to end—6 sts rem.**

Rep from ** to **.

Fold last 6 sts in half. Sl st across top to close. Fasten off. Antenna,

Fold two 2-foot (0.6 m) lengths of pc in half, sl st around fold, work (sc, hdc, 20 dc) over all 4 strands of pc, yo, insert hook in 1st sc made then under pc, yo, pull through sc and complete dc, work (20 sc, 9 dc, hdc, 5 sc, hdc, 9 dc) over pc only, bend last 15 sts in half so that tops of sts meet, sl st through top of 1st dc after 20 sc, work (20 sc, 20 dc, hdc, sc) over pc only, working over pc, sc in last sc before last 20 dc made, adjust sts on pc. Fasten off.

Finishing

Sew the antenna to the head. Turn one upper wing over and use “wrong” side up. The two upper wings won’t look identical on close examination, but few will ever look that close. This is how Irish crochet is traditionally assembled. Sew upper wings to body. Form lower wings into slight teardrop shape by moving stitches over outer rounds of padding cord. Sew lower wings to body.

Sew top wing to bottom wing, if desired. If the butterfly is intended to stand alone (not have the traditional Irish crochet mesh background), sew the tip of the antenna to the edging on the top wing. Starch lightly, if desired, and block.

ABOUT THE AUTHOR AND DESIGNER. Author, historian, designer, and teacher of needlework Nancy Nebring is a professional member of the Crochet Guild of America. She is currently documenting antique crochet books; visit her website at lacebuttons.com.

❖ Irish Crochet in Europe ❖ in the 19th Century

M Á I R E T R E A N O R

Irish crochet is an imitation of the Venetian needlepoint lace worn by the wealthy of Europe from the fifteenth through the eighteenth centuries. Crochet was a new and exciting craft in the early nineteenth century, and the Irish seem to have been the first to imitate the European needle laces with the crochet hook. One of its most appealing features was that it took a tenth of the time to work as a comparable area of needlepoint lace.



Between 1845 and 1851, millions of Irish people starved as their main food, potatoes, rotted in the ground. Still, thousands of Irishwomen managed to flee the horror of daily life into their imaginations, developing crocheted motifs resembling flowers and leaves and creating beautiful lace for occasions that they could only imagine. Irish

crochet was the original freeform crochet: each person crocheted her own individual motif, and then someone else joined the motifs into collars, blouses, or tableware, and finished the piece. Many Irishwomen became the main wage earners of their families, and many used their crochet skills to earn the price of a ticket to the New World.

ABOVE: *A piece with a section of grappes des raisons (literally, “clusters of reasons”), a very popular motif in le picot Bigouden (Bigouden stitch). Collection of Simone Feunteuna. Photograph by Simone Feunteuna, Brittany, France.*



People in other countries were amazed that the Irish were able to create this beautiful fine crochet in the midst of starvation and death. Irish crochet became so popular with the growing middle classes in Europe and America that the Irish workers weren't able to fill all of the orders. And other European countries, experiencing their own economic woes, introduced similar lace projects into their own communities. Among them was Italy, home of the Venetian needle lace that had first motivated the Irish lacemaking community.

Although Italy is famous for its beautiful needle laces, a tradition of crochet lace inspired by Irish crochet exists on Isola Maggiore and in Orvieto, both in the region of Umbria in central Italy. According to the textile historian Sonia Brunalti:

In 1904, Marchioness Elena Guglielmi [dates unknown] brought several crochet lace teachers from Ireland to Isola Maggiore . . . to teach Irish crochet

lace to local fishermen's daughters, and the technique was given the name *punto d'Irlanda* (Irish stitch). The school was so successful that more and more pupils came. Women produced exquisite and extremely delicate lace with thin metal hooks. . . . Particularly in the town of Orvieto, Irish crochet took on a life of its own. . . . In 1907, a group of noblemen created a patronage called *Ars Wetana*, again with the intent of allowing townsfolk the means to sustain themselves by women's work. *Ars Wetana* is one of the names by which Orvieto Irish lace is still called. . . . The Orvieto School used the same techniques as had been employed in Irish Crochet: a basic pattern for the shape of the finished piece, on which motifs were then basted, then connected with a trellis, or background net. . . . The *Ars Wetana* patronage ceased in 1974. Now *Ars Wetana* is practiced in many work-

ABOVE: A sample of Venetian needlepoint lace; early seventeenth century. BELOW: A neckpiece of Clones Irish crochet lace; late nineteenth century; originally from the Brady Collection. Collection of the author. Photograph by the author.

shops, and Bolsena Ricama, a nonprofit association, represents Orvieto crochet lace worldwide.

The Museo del Merletto (Lace Museum) on Isola Maggiore preserves and displays punto d'Irlanda. Dedicated teachers continue to teach the technique.

In 1903, the sardine crop failed in Brittany on the northeast coast of France, leaving the fishing families destitute and starving. Irish girls were brought from Ireland to teach Irish crochet skills, and within a short time, young girls and boys, who usually helped to make fishing nets, were using these skills to make Irish crochet collars, blouses, and edgings. As the years passed, this type of Irish crochet developed into *le picot Bigouden* (Bigouden stitch) in Penmarc'h. Today, women still sell their crocheted doilies by the seashore to tourists in Brittany. In other areas of France, Irish crochet lace, or *dentelles irlandais*, was made, though the technique seems to have died out in these other areas.

In 2003, three members of Association Dentelles d'Irlande Bretonnes arrived in Ireland to research the link between Irish crochet, dentelles irlandais, and le picot Bigouden in Brittany. While there, they invited me to come

to Penmarc'h for the official opening in December 2003 of the exhibition *Dentelles Irlandais 1903–2003*. During my time there, I taught an Irish crochet workshop and met some masters of the modern picot Bigouden, including Rosa Guichaoua, France Cailliard, and Simone Feunteuna.

Irish crochet lace was introduced into other countries throughout Europe and to Japan and other parts of Asia at the turn of the twentieth century as a way to help the poorer in society. All those involved, the women and children who crocheted the lace as well as the members of the middle classes who bought and sold it, selling it mainly to others of the middle class, benefited from the great interest in Irish crochet, but it was all cut short by wars, both in Ireland and worldwide. 🌸

Further Reading

Association Dentelles d'Irlande Bretonnes. *De la crise de la sardine à l'âge d'or de la dentelle* [The Sardine Crisis in the Golden Age of Lace]. Rennes, France: Editions Ouest-France, 2003.

Treanor, Máire. *Clones Lace: The Story and Patterns of an Irish Crochet*. 2002. 2d ed. Berkeley, California: Lacis, 2010.

<http://irishcrochettogether.blogspot.com>

www.cloneslaceblog.com

www.crochetinsider.com

A Burano Clones Lace Mask

M Á I R E T R E A N O R

In 2009, I visited Venice and the small island of Burano, where I knew that needlepoint lace was still being made. In the streets, I found lace masks for sale to tourists. Although some of the masks were clearly cheap imitations, others were made in the fine needlepoint lace of Burano. On my return to Ireland, I decided to design my own lace mask incorporating traditional Clones lace techniques and motifs. Here is one of them for you to enjoy.

Instructions

Rose

Make 5. Refer to Figure 1.

Rnd 1: Ch 9, sl st in 1st ch to form ring.

Rnd 2: Work 12 sc in ring.

Rnd 3: Ch 5, sk 1st sc, dc in next sc, [ch 3, sk next sc, sc in next sc] 4 times, ch 3, sl st in 2nd ch of beg ch-5—6 ch-3 lps.

Rnd 4: (Sc, 3 dc, sc, sl st) in each ch-3 lp around—6 petals.

Rnd 5: [Ch 5, working behind petal, sl st around post of

next dc from Rnd 3] 6 times—6 ch-5 lps. This is the basis for the next row of petals.

Rnd 6: (Sc, 5 dc, sc, sl st) in each ch-5 lp around—6 petals.

Rnd 7: [Ch 7, working behind petal, sl st around post of next dc from Rnd 3] 6 times—6 ch-7 lps. This is the basis for the next row of petals.

Rnd 8: (Sc, 7 dc, sc, sl st) in each ch-5 lp around—6 petals. Fasten off.

Large Shamrock

Make 4. Refer to Figure 2.



Cut a 24-inch (61.0-cm) length of pc. Double it and sl st through the fold.

1st leaf,

Rnd 1: Work (2 sc, hdc, 16 dc, hdc, 2 sc) over both strands of pc, sl st in 1st sc to join—22 sts. Pull cord into circular shape, holding leaf with thumb and index finger.

Rnd 2: Working over pc, *sc in next 2 sts, 2 sc in next st; rep from * around, sl st in 1st sc—29 sc. Pull pc into shape, making sure that leaf is flat. Do not cut thread or pc.

2nd and 3rd leaves,

Rep Rnds 1–2 of 1st leaf to complete shamrock. Do not fasten off.

Make a Clones knot at center of the shamrock and attach the leaves, securing the shamrock at the same time. Fasten off.

Small Shamrock

Make 1. Refer to Figure 2.

Cut a 24-inch (61.0-cm) length of pc. Double it and sl st through the fold.

1st leaf,

Rnd 1: Make (sc, hdc, 8 dc, p, 8 dc, hdc, sc) all over pc, sl st in 1st sc to join—20 sts. Pull cord into circular shape, holding leaf with thumb and index finger.

Pull cord into shape, making sure that leaf is flat. Do not cut thread or pc.

2nd and 3rd leaves,

Rep Rnd 1 of 1st leaf to complete shamrock.

Make a Clones knot at center of the shamrock and attach the leaves, securing the shamrock at the same time. Fasten off.

Buttony

Make 12. Refer to Figure 3.

Step 1: Wrap thread around the end of the plastic straw or knitting needle 13 to 15 times.

Step 2: Take circle off straw or needle with thumb and index finger and make 1st sc with crochet hook on circle.

Step 3: Work 18 sc in circle (or until it is filled), sl st in 1st sc to join. Fasten off.

Note: Do not fasten off 12th buttony.

Grape Cluster

Refer to Figure 4.

Working from WS, join the 12 buttonies tog with sl sts in the shape that is shown in Figure 4.

Small Vine Leaf

Make 3. Refer to Figure 5.

Note: Make leaves separately, joining them together as you finish each one. All work is done around padding cord.

Middle leaf,

Cut a 24-inch (61.0-cm) length of pc and double it.

Ch 16. Join pc with sl st at the fold, turn.

Rnd 1: Working over pc, sc in 1st 15 ch, 3 sc in last ch.

Rotate piece to work in opposite side of foundation ch, sc in next 14 ch, 3 sc in last ch—35 sc.

Row 2: Cont working over pc, sc in next 13 sc, turn.

Row 3 (WS): Ch 1, sc in 1st 13 sc, 3 sc in next sc (mark center st), sc in next 13 sc, turn—29 sc.

Row 4: Ch 1, sc to marked center st, 3 sc in center sc (mark new center st), sc to last 4 sc, turn leaving rem sts unworked—27 sc.

Rows 5–7: Rep Row 4—21 sc. Fasten off.

Outer leaves,

Cut a 24-inch (61.0-cm) length of pc and double it.

Ch 14. Join pc with sl st at the fold, turn.

Materials

DMC Cordonnet Special, 100% cotton thread, size 80, 394 yards (360.3 m)/20 gram (0.7 oz) ball for the filling, size 60, 317 yards (289.9 m)/20 gram (0.7 oz) ball for the motifs, and size 20, 175 yards (160.0 m)/20 gram (0.7 oz) ball for the padding cord and the ties, 1 ball each of White; www.dmc-usa.com

Crochet hooks, steel, size 14 (0.75 mm) for filling, motifs, and padding cord and size 10 (1.3 mm) for ties

Plastic straw or double-pointed knitting needle, size 10 (6 mm) for buttonies

Plain material or thick brown paper for template

Stitch marker

Finished size: About 7¾ inches (20 cm) across and 6 inches (15 cm) tall

Gauge: Gauge is not critical for this project

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviations

cl—Clones knot; see page 138

pc—padding cord; measure size 10 thread to length indicated and work around as directed

Special Stitch

Picot (p): Ch 4, sl st in 1st ch

Rnd 1: Working over pc, sc in 1st 13 ch, 3 sc in last ch. Rotate piece to work in opposite side of foundation ch, sc in next 12 ch, 3 sc in last ch—31 sc.

Row 2: Cont working over pc, sc in next 11 sc, turn.

Row 3: Ch 1, sc in 1st 11 sc, 3 sc in next sc (mark center st), sc in next 11 sc, turn—25 sc.

Row 4: Ch 1, sc to marked center st, 3 sc in center sc (mark new center st), sc to last 4 sc, turn leaving rem sts unworked—23 sc.

Row 5: Rep Row 4—21 sc. Do not fasten off.

Join outer leaf to middle leaf: Holding 2 leaves with RS tog and matching last row so that they meet at the same point at the bottom, sl st through both layers down 1 side of each leaf to center point. Fasten off.

Join 3rd leaf to opposite side of middle leaf.

Large Scroll

Make 4. Refer to Figure 6.

Cut a 24-inch (61.0-cm) length of pc. Double it and sl st through the fold.

Row 1: Working over pc, make 25 sc, ch 2 alone (to make division mark), then 15 sc over pc, sl st around pc at division mark. Pull the pc gently into a circle. Drop the pc and turn.

Row 2: [Ch 4, sk 1 st, sl st in next st] 6 times, *ch 4, sk 2 sts, sl st in next st; rep from * across, turn—16 ch-4 lps.

Row 3: *Ch 4, sl st in next ch-4 lp; rep from * across, ch 4, sl st around pc at division mark, turn—17 ch-4 lps.

Row 4: Pick up pc, working over pc, [4 sc in next ch-4 lp] 7 times, [3 sc in next ch-4 lp] 2 times, drop pc and turn—34 sc.

***Row 5:* [Ch 5, sk 3 sc, sl st in next sc] 2 times, turn—2 ch-5 lps.

Row 6: (2 sc, p, 3 sc) in 1st ch-5 lp, 3 sc in next ch-5 lp, turn.

Row 7: Ch 6, sk 5 sc, sl st in next sc, turn.

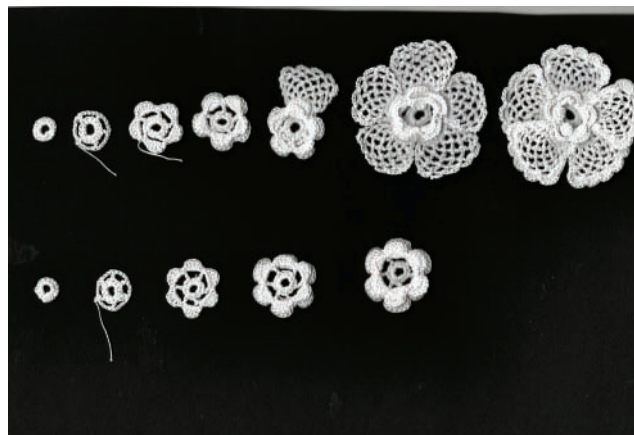


Figure 1. Rose. Photograph by the designer.

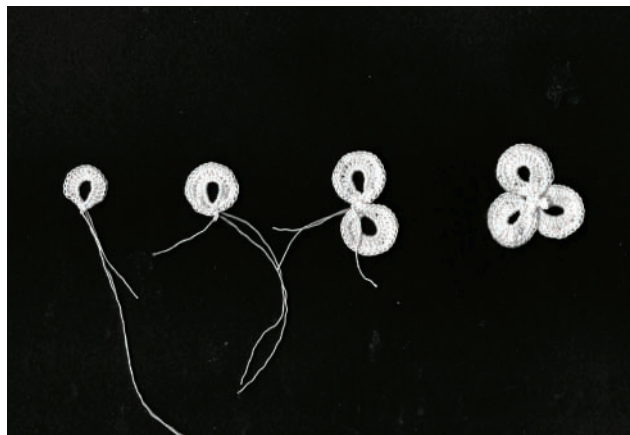


Figure 2. Shamrock. Photograph by the designer.

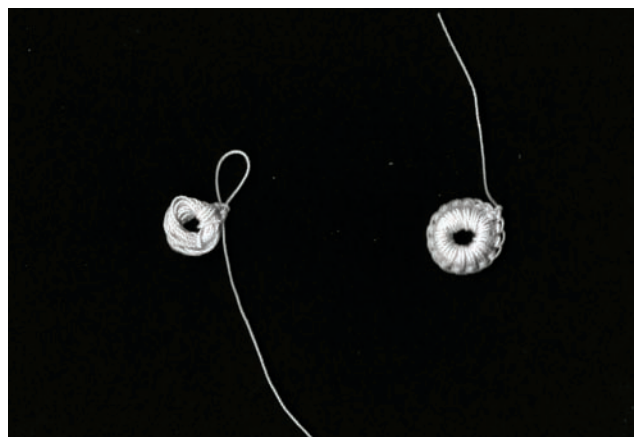


Figure 3. Buttony. Photograph by the designer.



Figure 4. Grape. Photograph by the designer.

Row 8: (2 sc, p, 2 sc, p, 2 sc) in ch-6 lp, (sc, p, 2 sc) in ch-5 lp from Row 5.**

[Pick up pc and work 3 sc in next 3 ch-4 lps from Row 3, turn. Rep from ** to *.] 2 times.

Pick up pc and work 3 sc in last 2 ch-4 lps from Row 3. Cut pc and fasten off.

Left Eye Scroll

Refer to Figure 7.

Cut a 24-inch (61.0-cm) length of pc. Double it and sl st through the fold.

Rnd 1: Working over pc, make 120 sc, sl st in 1st sc to join.

Pull pc to make an oval shape. Cut pc about ½ inch (1 cm) from end of eye shape.

Rnd 2: *Ch 4, sk 1 sc, sl st in next sc; rep from * around—60 ch-4 lps.

Rnd 3: *Ch 4, sl st in next ch-4 lp; rep from * around.

Cut a 24-inch (61.0-cm) length of pc. Double it and sl

st through the fold.

Rnd 4: Working over pc, (3 sc, p) in each ch-4 lp around.

Attach small shamrock to this part of the eye scroll, pulling the scroll into an eye shape. Fasten off.

Right Eye Scroll

Refer to Figure 7.

Cut a 12-inch (30.5-cm) length of pc. Double it and sl st through the fold.

Row 1: Working over pc, make 40 sc, ch 2 alone (to make division mark), then 15 sc over pc, sl st around pc at division mark. Pull the pc gently into a circle. Drop the pc and turn.

Row 2: [Ch 4, sk 1 st, sl st in next st] 6 times, *ch 4, sk 2 st, sl st in next st; rep from * across, turn—21 ch-4 lps.

Row 3: *Ch 4, sl st in next ch-4 lp; rep from * across, ch 4, sl st around pc at division mark, turn—22 ch-4 lps.

Row 4: Pick up pc, working over pc, [4 sc in next ch-4 lp]

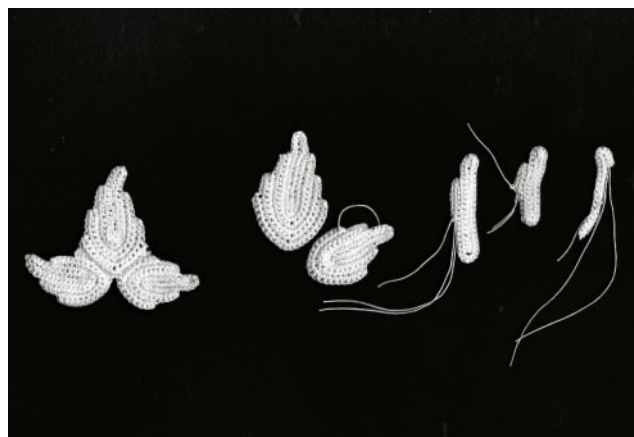


Figure 5. Small Vine Leaf (from right to left). Photograph by the designer.



Figure 6. Large Scroll (from right to left). Photograph by the designer.



Figure 7. Eye Scroll. Photograph by the designer.



Stage 1. Place completed motifs on the template in your own design. Photograph by the designer.



Stage 2. Crochet Clones knots around eye scroll and finish first half of mask. Photograph by the designer.

7 times, (3 sc, p) in each rem ch-4 lp across. Fasten off.

Mask

Cut out the template. When all elements have been crocheted, place the motifs on the template; see the Stage 1 photograph on page 25. Crochet Clones knots around the eye scroll and finish left half of mask; see the Stage 2 photograph above. Crochet around other half of the mask, working around eye scroll and continuing to fill in with Clones knots.

Clones Knot Filling

Work around left eye scroll. Attach motifs to each other with sl sts as you go along.

Rnd 1: Join thread with sl st, *ch 5, cl, ch 5, sl st into 5th sc; rep from * around left eye scroll, attaching motifs to each other with sl sts as you go.

Row/Rnd 2: Ch 5, *sl st to right-hand side of cl of prev row, working from behind, sl st to left-hand side of cl, ch 5, cl, ch 5; rep from * around, replacing cl with sl st as necessary to attach adjoining motifs.

Rep Row/Rnd 2 as needed to fill left side of mask.

Rep for right side of mask.

Ties

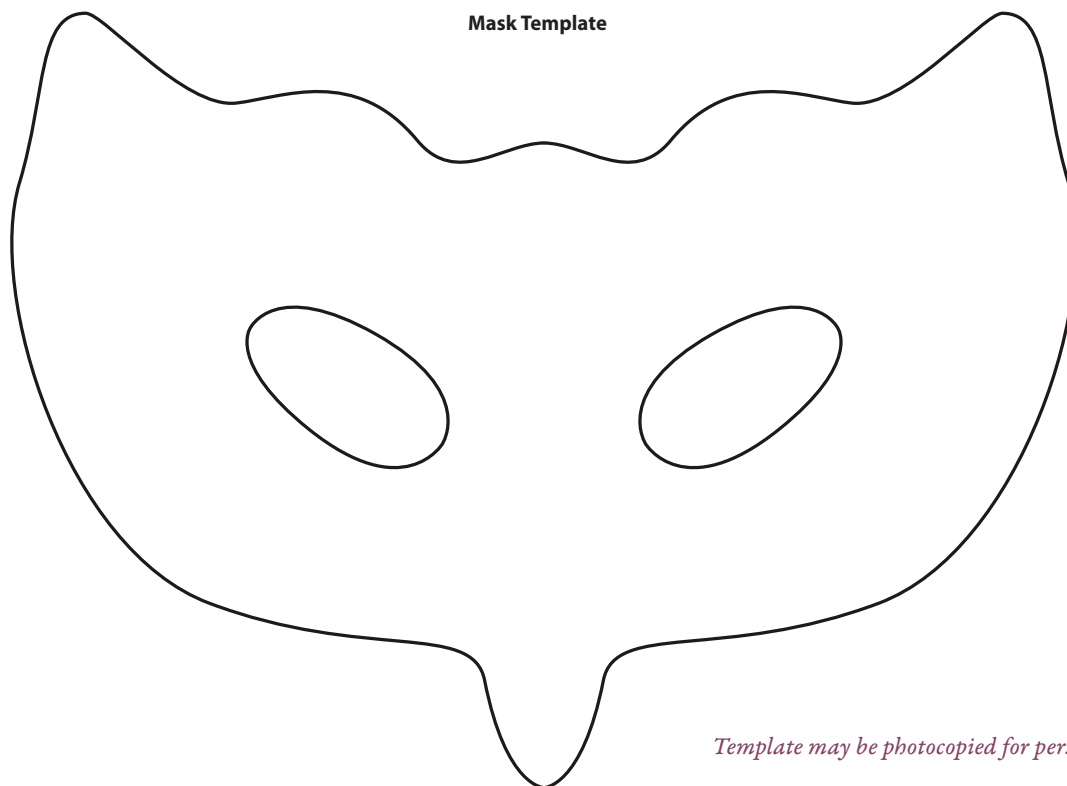
Make sl knot between leaf and rose on right-hand side of mask. Ch 13 inches (33.0 cm), turn.

Row 1: Dc around base ch, *ch 2, dc around base ch; rep from * across, sl st to mask to join. Cut thread, then sl st over tails to hide. Fasten off. Rep for left-hand tie.

Finishing

Soak overnight, then rinse and pull mask gently into shape, leave on towel to dry. If necessary, iron from wrong side, pulling into shape.

ABOUT THE AUTHOR AND DESIGNER. Máire Treanor was born and educated in Armagh in Northern Ireland, completing a degree in Irish Studies at the University of Ulster at Coleraine. She came to Clones in 1988 and fell in love with its lace. She has taught Clones Irish crochet in Ireland, Brittany, and the United States. She enjoys researching the history of Irish crochet, creating new pieces, developing the craft as an art form, and passing it on to a new generation. She is also a primary-school teacher.



Template may be photocopied for personal use.

❖ Irish Crochet: ❖ *The Original Freeform Crochet*

GWEN BLAKLEY KINSLER



Victorian ornaments surround a preservation art necklace. All were crafted from crochet motifs in the author's crocheted-lace collection. Photograph by Ann Swanson.



Irish crochet saved many Irish families from starvation during the Potato Famine (1845–1851). The European elite were delighted to buy crochet lace in lieu of the more expensive bobbin and needle laces then in vogue. Worked by dim candlelight with threads as fine as size 160 (which no longer exists), Irish crochet became a symbol of life, hope, and pride to the Irish people and still offers inspiration to today's crocheters.

I am a great admirer of crochet as art, and freeform crochet speaks to my sense of crochet aesthetics. Many freeform crochet artists use traditional Irish motifs in their work today. As the British freeform crocheters Sylvia Cosh and James Walters point out: "The word 'free' refers mainly to freedom from the limitations of the conventional approach and beyond that to escape from the restrictions we all unknowingly impose upon ourselves

Karen C. K. Ballard

I have mixed feelings about cutting up old pieces of lace. As a longtime antiques collector, I hate to see antiques of any type altered. But as a realist and one who suffers from collecting too much stuff, I realize there are times that it makes more sense to preserve portions of pieces, especially if those pieces are damaged and not reparable. For example, it makes a lot of sense to reuse the motifs of a piece of Irish crochet in which the ground lacet stitches are damaged.

In a nutshell, I recommend preservation when it makes sense to do so. Cutting may decrease value or destroy historic significance, so cut and reuse only if that makes the most sense for the useful life of a piece of lace.

through blind habit. 'Free' means being aware; being able to generate new options; and to make fresh choices whenever we need. This may include seeing when a conventional approach will get us to where we want to go."

I have a modest collection of crochet motifs, laces, and doilies that vary in quality from some fine examples of original Irish crochet to doilies made with harsh, coarse threads. Over the years, I've eliminated some

Nancy Nehring

I have dozens of pieces of old crochet lace, many of which I love, but I don't put a high commercial value on generic crocheted lace. Pieces were made in the millions by amateurs using cheap raw materials and common printed patterns. Crochet lace was generally made as a "household" lace, and pieces were heavily used and laundered frequently. Rarely do I come across a piece that is of museum quality. That said, along with my desire to use and enjoy my textile collection, all of my pieces of crochet lace have to work for me.

I mentally place each piece into one of four groups:

- 1. Good Condition.** These are pieces I want to keep "as is." Many were made by my grandmothers and great-grandmothers. Also included are pieces that I purchase for my design work and teaching that show specific techniques. I reserve these pieces in their entirety and gently use them at home or as design or class samples.
- 2. Good Condition but Not Collectible.** Most commonly, the patterns are generic. I use these pieces in craft projects and don't hesitate to cut, dye, paint, or otherwise destroy them. I may also donate them to a local resale store.
- 3. Poor Condition.** These may have heavy staining, rotted threads, or are raveling, but they have some redeeming feature such as a stitch, pattern, or technique that I like. I'll either write the pattern or crochet a copy, and then the original piece moves into the last group.
- 4. Poorly Executed or Damaged.** Once I have categorized a piece of crochet, it is easy to decide how to treat it. Nothing from Groups 2, 3, or 4 remains in my collection; I throw away pieces that are poorly executed or in poor condition.



pieces of poor quality and used some of the motifs to embellish or adorn other objects.

Regarding the repurposing of vintage crocheted articles, I queried three colleagues: How do you feel about using or even cutting up old pieces of lace from things possibly acquired from your grandmother or found in garage sales? Do you have misgivings about pieces like this being destroyed if they are not kept intact? Do you prefer to preserve only pieces in their entirety? Their answers are in the sidebars on pages 28, 29, and 30. The project that follows illustrates one of my "free" creations inspired by and using pieces from my own collection of vintage crochet. 🌸

Further Reading

Cosh, Sylvia, and James Walters. *The Crochet Workbook*. New York: St. Martin's Press, 1989. Out of print.

Kinsler, Gwen Blakley. "Collecting Crochet." *PieceWork's Crochet Traditions*, Fall 2011.

———. "History of Irish Crochet." *Old Time Crochet*, Spring 1998.

———. "Surprise in a Chest of Drawers." *PieceWork*, July/August 2001.

Treanor, Máire. *Clones Lace: The Story and Patterns of an Irish Crochet*. 2002. 2d ed. Berkeley, California: Lacis, 2010.

www.lacebuttons.com (Nancy Nehring's site)

www.threadwinder.info (Karen C. K. Ballard's site)

ABOVE: *The antique trunk in which the author stores her crocheted-lace collection.* Photograph by and courtesy of the author.

OPPOSITE: *An Irish-crochet lace edging from the author's crocheted-lace collection.* Photograph by Ann Swanson.

Máire Treanor

Although she grew up in Armagh, Ireland, it wasn't until she came to Clones that Máire Treanor discovered the beautiful tradition of Clones lace that was in danger of extinction. The author of *Clones Lace: The Story and Patterns of an Irish Crochet* says she always reminds her students that Irish crochet is the original freeform crochet—no two pieces were the same, though some motifs, such as the grape and vine, the thistle and fern, and the rose leaf and wild rose, were always placed together.

She says, "I am so grateful for the legacy [that the older lacemakers] shared as now most of them have passed on. . . . Although I appreciate the importance of keeping this style of Irish crochet alive, I am more drawn to the creative and freeform Clones lace with its packing cord, motifs, and Clones knot filling stitch. I still love to work in white or ecru because it is timeless, but I am very interested in modern freeform and the Eastern European style of using color to make larger items in the Irish crochet freeform style."

Preservation Art: A Vintage Motif Freeform Necklace

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

If you have a collection of vintage doilies or crochet motifs, you are ready to set off onto a creative path. If not, it is time to visit vintage, antiques, and resale shops, where you'll find crocheted articles ranging from newer pieces to very, very old ones. Many high-fashion designers take their inspiration from vintage laces. Use the following instructions to create your

own vintage masterpiece. I incorporated three tiny Irish roses to embellish one of the motifs in my necklace; instructions for making them are included below.

Materials

Presencia Fincrochet, 100% cotton thread, size 30, 651 yards (595.3 m)/50 gram (1.8 oz) ball, 1 ball in color to match vintage items; www.presenciaamerica.com

Crochet hook, steel, size 10 (1.0 mm)

Selection of vintage crochet motifs, laces, doilies, about 12 in all

Fabric, satin, ¼ yard (0.2 m)

Batting, ¼ yard (0.2 m)

Sewing needle and matching thread

Vintage button

Heavy paper for pattern

Seed beads

Finished size: About 6½ x 14 inches (16 x 36 cm)

Gauge: Gauge is not critical for this project

See pages 138–139 for Abbreviations and Techniques

Instructions

Notes: If you have a large piece of lace and wish to use only a portion of it, stitch tightly around the section you wish to use with a sewing machine; cut ¼ inch (6 mm) around the sewn outline. This technique will prevent any raveling of the lace.

Necklace

Select a variety of vintage motifs. Trace the pattern on the heavy paper. Place the selected motifs on the pattern. If you want another necklace shape or one without the snap closure with overlapping tab, place the selected motifs on heavy paper and create an approximate necklace shape; using a pencil, outline the shape. Pin the motifs to the paper



Gwen Blakley Kinsler used various crocheted laces from her collection to make her Vintage Motif Freeform Necklace. She incorporated three tiny Irish roses to embellish one of the motifs. Photograph by Ann Swanson.

pattern. Rearrange the motifs and adjust the pattern as necessary until it is the exact shape required.

Let the pinned motifs “simmer” for a day or so, to be sure you are happy with the placement. After placement is finalized, make a rough sketch of your motif placement on a piece of paper. Number and describe each motif, for accuracy of placement later.

If using a snap closure, cut two 2-inch (5.1-cm) pieces of fabric for the button tab, using the neck extension part of the pattern. Fold the remaining fabric right sides together and cut out $\frac{1}{4}$ inch (6 mm) larger all around the pattern. Cut neck section where tab will be attached.

Sew tab sections right sides together to each neck piece. With right sides together, sew around $\frac{3}{4}$ of the fabric shape with the sewing machine, leaving an opening on the side for turning. Trim the edges on the outside of the stitching to $\frac{1}{8}$ inch (3 mm). Turn. Press with an iron.

Cut batting for the body of necklace only, using the pattern trimmed to $\frac{1}{4}$ inch (6 mm) smaller than the fabric. Insert the batting inside fabric; make sure it is smooth. Tuck raw edges in and sew the opening closed with the needle and matching thread, using slip stitch.

Place and pin the motifs as sketched to the finished fabric necklace. When satisfied with the placement of the motifs, sew the motifs securely to the fabric with the needle and matching thread. Make shallow stitches; do not sew through to the back side of the necklace. Sew a snap to front of necklace for the tab and to the back of tab; attach the vintage button on top of the tab.

Irish Rose

Using the crochet cotton and crochet hook, ch 4, sl st in 1st ch to form ring.

Rnd 1: Ch 6, [1 dc, ch 3] 4 times in ring, sl st in 3rd ch of beg ch 6 to join.

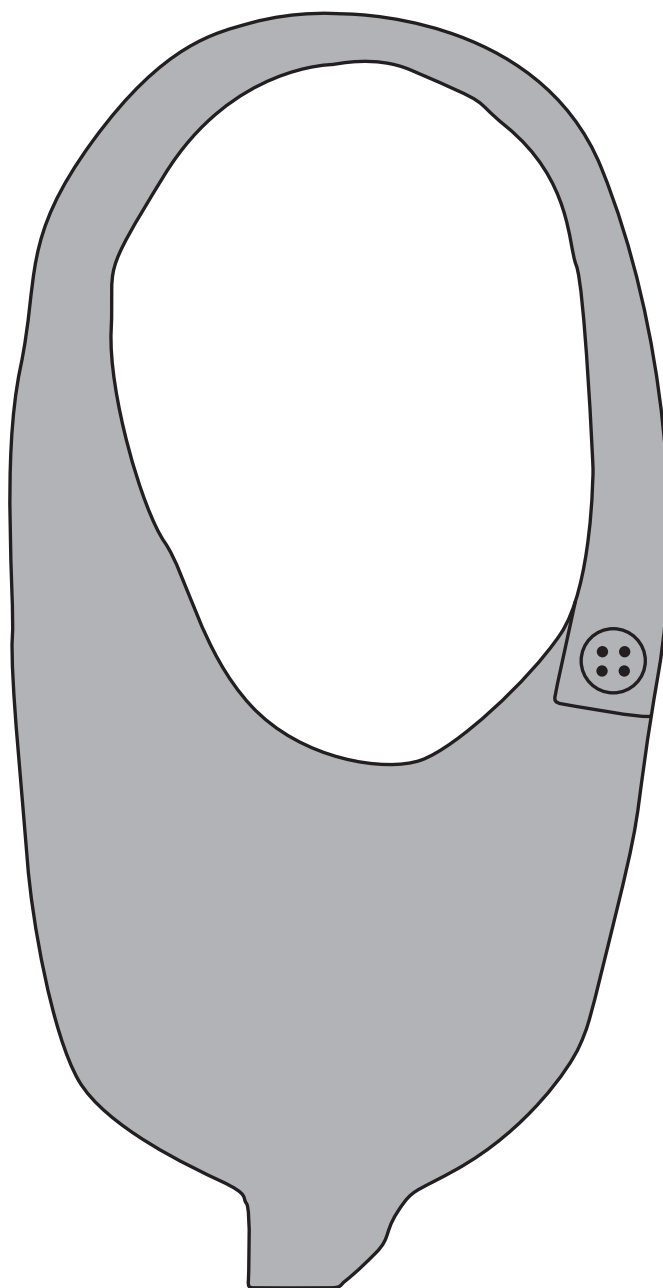
Rnd 2: (1 sc, 1 hdc, 3 dc, 1 hdc, 1 sc) in each ch-3 sp.

Rnd 3: Working behind last rnd, work 1 sc around 1st dc on 1st rnd, [ch 5, sc around next dc] 4 times, ch 5, sl st in 1st sc to join.

Rnd 4: (1 sc, 1 hdc, 5 dc, 1 hdc, 1 sc) in each ch-5 sp around, sl st in 1st sc to join. Fasten off.

ABOUT THE AUTHOR AND DESIGNER. *Gwen Blakley Kinsler is the founder of the Crochet Guild of America and the editor of Talking Crochet, an e-newsletter. The author of many articles on needlework, she has the utmost reverence for her crochet forebears, who paved the way so elegantly for modern crochet enthusiasts, and is honored to share snippets of history from her collection with readers of Crochet Traditions.*

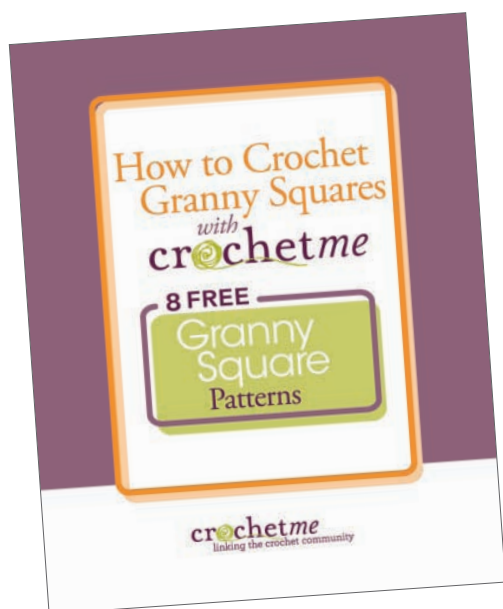
Necklace



Pattern may be photocopied for personal use.

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A Vintage Auto-Cap



Editor's Note: This project, "Auto-Cap in Crochet" by Mrs. J. S. Stevenson, appeared in the November 1917 issue of *Needlecraft Magazine*. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. For more on vintage needlework publications, including tips on translating vintage instructions, see "Trimmings" on page 135.

USING No. 50 crochet-cotton, of any desired color—blue was chosen for the model—make a chain long enough to go easily around the head and join, taking care the chain is not twisted.

1. Chain 5, * miss 2, a treble in next, chain 2; repeat from * around, join to 3d of 5 chain.

2. Chain 5, * miss 2, 22 trebles, 1 space; repeat around, joining last treble to 3d of 5 chain.

3. One space (chain 5, miss 2, 1 treble), * 4 trebles, counting all, 5 spaces, 4 trebles, 1 space; repeat from * around, ending with 3 trebles, joined to 3d of 5 chain.

4, 5, 6, 7, 8. One space, 4 trebles; repeat around, join.

9. Three spaces, * 4 trebles, 1 space, 4 trebles, 5 spaces; repeat around, ending with 1 space, chain 2 and join to 3d of 5 chain.

10. Chain 3, 12 trebles, * 1 space, 22 trebles; repeat around, ending with 9 trebles joined to top of 3 chain.

11. Same as 1st row. This completes the band, which may be widened if desired by repeating 8th row once or twice more.

For the crown: Chain 4, join.

1. Chain 3, 13 trebles in ring, join.

2. Chain 4 for a double treble, 2 double trebles in same place, keeping top loop on hook and working off together, * chain 3, miss 1, 3 double trebles in next, working off as before; repeat around, making 8 petals, and joining last 3 chain to top of 1st.

3. Slip under 3 chain, chain 3 for treble, 3 trebles in same space, * chain 6, 4 trebles in next space; repeat around, joining last chain to top of 3 chain.

4. Slip to 2d of 6 chain, chain 3, 4 trebles under same chain, * chain 8, 4 trebles under next chain; repeat around, join.

5. Slip under 8 chain, chain 4, 3 double trebles under same chain, keeping top loops on needle and working off all together, * chain 7, 4 double trebles under same chain,



working off as before to form a petal, chain 7, a petal under next chain; repeat from * around, joining last 7 chain to top of 1st petal.

6. Chain 3, * 10 trebles under chain and treble in top of cluster; repeat from * around, joining to top of 3 chain.

For the filling: Fasten in a space of insertion or band.

1. Chain 3 for a treble, 3 trebles in same space, * chain 14, miss 3 spaces, 4 trebles in next; repeat around, joining last chain to top of 3 chain.

2. Slip to 6th of 1st chain, chain 3, 3 trebles under chain, * chain 12, 4 trebles under next chain; repeat around, join.

3. Same as 2d row.

4, 5. Same as 2d, with 10 chain between groups of trebles.

6, 7, 8, 9. Same as 2d, with 9 chain between groups of trebles.

10. Slip to center of chain, * chain 5, fasten in center of scallop of last row of crown, chain 5, fasten in center of scallop of last row of crown, chain 5, fasten in center of 9 chain of last row, chain 5, fasten between scallops of crown, chain 5, fasten in center of 9 chain; repeat around.

This cap may easily be made larger, and is very pretty for theater-wear, if lined with white or matching color. It is also a neat boudoir- or breakfast-cap.

ABOVE: Originally designed to keep one's hair from literally blowing in the wind in an open car in the early decades of the automobile, our lacy Auto Cap makes a 21st-century fashion statement. Photograph by Joe Coca.

OPPOSITE: Whitney Dorband crocheted our sample cap, using 2 balls of Aunt Lydia's size 30 thread in White (www.coatsandclark.com), and a size 1 (2 mm) crochet hook. The sample is shown with the page from the November 1917 issue of *Needlecraft Magazine*, showing the illustration and instructions for "Auto-Cap in Crochet." Photograph by Ann Swanson.

❖ The Crochet Patterns ❖ of Elizabeth Hiddleston

DORIS CHAN



Elizabeth “Betty” Hiddleston, one of the twentieth century’s most prolific and innovative thread-crochet designers, possessed an aesthetic and a voice unlike any other. Although that voice was stilled upon her retirement decades before her death in 2003 at 101 years of age, the song continues to ring from her extensive published works. It is through her own words, particularly in those dedications, comments, caveats, and asides drawn from her self-published volumes, that I came to know Elizabeth Hiddleston; I am very pleased to introduce her to you.

She was born Catherine Elizabeth Harmon in Arkansas at the turn of the last century but spent most of her adult life and did all of her design work from her home in Vallejo, California. Married three times, she was devoted to her two children, Delena Gilmer (1919–1972) and the Rev. William P. Hiddleston (1929–2010). Elizabeth held a full-time job, possibly as a bookkeeper at a shipyard, but her passion and talent for crochet gained attention from thread companies. Her earliest designs in the 1940s were published uncredited in booklets and leaflets by J. P. Coats (later Coats & Clark), American Thread (Star Crochet), and Lily Mills (later Belding Lily).

“Call it vanity, but I wanted my name to be with my patterns.” In the mid-1950s, dissatisfied with the thread companies’ practice of buying patterns outright and never acknowledging their designers, Elizabeth decided to publish her doily patterns herself and sell them by mail order. Although women had self-published needlework books as early as the mid-nineteenth century, this was a bold move, not without risk, considering the prevailing attitude that trivialized needlework.

Armed with a crocheted doily and handwritten instructions, Elizabeth shopped around for a local printer. The first printer “didn’t want to fool with it,” but Wheeling Press owner Margueritta “Rita” Burke (1922–2008) told her that she could get the pattern typed up, and the shop could take a good close-up picture against a black background. This first run of 2,000 individual sheet patterns set the format for all of Elizabeth’s works to come (white thread samples photographed against a black background accompanied by full written instructions). She and Rita placed an ad in a weekly national newspaper (possibly *Grit*), and within two weeks all copies had been sold at \$.25 each.

And so began Elizabeth’s thirty-year association with Rita and Wheeling Press. Later, in gratitude, Elizabeth wrote, “Margueritta, I dedicate this volume [Volume 6-A] of original designs to you as a friend who will always have a warm place of love and concern in my heart. Without your

diligent effort and dedication beyond what our business relationship demanded my creativity would have been lost to my many friends and customers throughout the world.”

In all, fifty-nine original crochet volumes varying in length from 16 to 44 pages were published from the late 1950s through the late 1980s together with about 300 single-sheet patterns. Volumes 1 through 15 and the A series, Volumes 1-A through 10-A, along with the individual sheets numbered below 100 and those in the 1900 series, were handled by Elizabeth herself. But to share the burden and the income with her family, Volumes 16 through 49 and the sheet patterns in the 200 and 300 series were handled by her daughter, Delena, and then by Delena’s daughter Shirley Siracusa. Upon Elizabeth’s retirement, her daughter-in-law Carolyn Hiddleston also managed some of the works.

Because Elizabeth’s books have been reprinted countless times, it is likely that very few first editions survive. As the years went by and with each reissue, Elizabeth began including a dated copyright declaration. She added, “Original Creations. Copyrights on my Crochet Books and Patterns are good for my lifetime plus 50 years. Therefore no one can legally copy and sell them—without my written permission. If they should do so, they are liable for prosecution under the U.S. Copyright Law.”

In the late 1950s, Elizabeth began endorsing the threads of Lily Mills, in particular its Daisy Mercerized Thread, Article 65, which she likely used for her doily samples. Full-page promotion for Lily appears in Volumes 4 through 35, presumably up until the product was discontinued by the succeeding owners of the mill. Of the thread, she wrote, “I highly recommend Daisy Mercerized Crochet Cotton, because of the excellent smooth finish, the snow whiteness which stays white longer. Also it is the only thread on the market in colors in both size 20 and size 30. If your stores do not carry this line of thread, send a self addressed stamped envelope to me and I will tell you where it can be obtained by mail. I do not sell thread.” This association with Lily

OPPOSITE: A selection of Elizabeth Hiddleston’s pattern books. Volume 12 of Crochet Originals (circa 1964) is on top. It featured the instructions for *Pretty Baby Doily* and a photograph of pretty baby Earlene Kay (born 1963), the daughter of Elizabeth’s son and daughter-in-law, William and Carolyn. Photograph by Joe Coca.

afforded advertising for her volumes, which appeared in women's and needlework magazines, including *Workbasket* and *McCall's Needlework & Crafts*. Elizabeth's volumes were sold worldwide and throughout the 1960s and 1970s could be found alongside the displays of crochet thread in many dime stores.

Elizabeth apparently felt that some prospective buyers needed strong persuasion to purchase her patterns. As she wrote in Volume 33:

We're not telling you anything you don't know when we acknowledge that a controversy about Crochet exists. And since we're in the business of selling books and patterns, you obviously know where we stand. If you don't Crochet we would like to persuade you to start, and if you do we'd like to persuade you to try a book you'll like more than the one you are using now. It's simply the easiest book you have ever enjoyed using. We just don't see the point in putting out books and patterns so complicated a beginner can't use them. We do our very best to make instructions plain and easy to follow, then we go farther. If we do "goof" on instructions we make sure you can follow the excellent pictures. . . . [T]ry us you'll like us.

You'd be hard pressed to say whether Elizabeth was more devoted to her family or to her crochet. The sheer enormity of her crochet output, the painstaking attention to detail, and her protectiveness of her creations tell you that she loved her crochet. But in addition to the designs, she filled her books with loving dedications to her children and included numerous photographs of them and of her grandchildren. There's no reference to her husbands, however, which makes you wonder.

Elizabeth obviously had a huge fan base, whom she truly appreciated, especially early on. Here is a love note from Volume 10:

To my customers—Whom I regard as unseen friends. I want to thank the many who sent greeting cards. I wish time would permit that I might reply separately to each of you, but the number is too great. There-

fore, I hope you will accept the fact that each message is appreciated.

Also to the thousands who have written how very much they enjoy my creations in Crochet, I am most grateful. Of course I must make a living, but aside from the financial part of my business, it is a much more satisfactory life just knowing that through my creations I am providing pastime and enjoyment for others.

Later on, the attention and appeals for personal pattern support were exasperating. See how she scolds her readers with this notice from Volume 49:

All Elizabeth Hiddleston books are sold—*as is*. Every possible effort has been made to give complete understandable directions. However, realizing there could occur a slight error, we have given good pictures that even an amateur can follow over a slight error. I hope you use them when needed. We have given much thought to perfecting them for your benefit. No special directions will be written for anyone.

And as I myself on occasion struggle with the writing of crochet instructions, I have to smile at this caveat from the complex Oval Tablecloth from Volume 39: "This cloth was easy for me to make, but sure is a challenge to explain—I will do the best I can, so please work it out by what I have written, together with the good pictures—for I cannot give extra help on it—do not ask."

Elizabeth's written instructions used her own abbreviations and format, well in keeping with the crochet writing style of the time, a style that expected users to read between the lines. By current standardized crochet-speak, she doesn't provide as much information as we designers are required to include today. I think she might be dismayed at that, judging from what she wrote for the design For the Bride in Volume 14: "I am writing directions, for each rnd, just required amount for the section, to be repeated all around—so please use the section pictures in connection with directions to avoid lengthy and unnecessary dialogue."



ABOVE: Photograph of Elizabeth Hiddleston from page 32 of her Volume 10 book of crochet patterns published in 1979.

Elizabeth neither used nor provided crochet symbol diagrams for her self-published works. In the 1970s, however, the Japanese company Ondori gained permission to excerpt designs from Volumes 1 through 15, which it published in Japanese, accompanied by complete stitch diagrams. The Ondori books are now scarce and fetch steep prices when they come up at auction.

The total number of Elizabeth's published designs is unknown. In addition to self-publishing, she continued to freelance her designs, most of which were credited with her byline. She was a frequent contributor to the Les Editions de Saxe magazines *Magic Crochet* and *Decorative Crochet* and to Tower Press's *Popular Needlework*. Her designs appear in publications as late as 1995, although she had retired from designing by that time. According to family members, Elizabeth had wished for one last book, Volume 50, to be produced. For some reason, however, those remaining designs were sold instead to Les Editions de Saxe and are probably the ones that appear in magazine issues through the early 1990s.

Ten years ago, Jennie Gaskin, an avid collector of vintage crochet patterns and owner of Country Yarns in Pitkin, Louisiana, set out to track down the sources of Elizabeth Hiddleston's self-published works. She contacted Rita Burke of Wheeling Press and the two family members who held the remaining copies. When she discovered that 7 tons (6.3 mt) of books along with copies of nearly all of the individual sheet patterns were about to be dumped in the trash, Jennie negotiated for the lot of them and for the right to reprint them as needed. As family members find additional caches of books, they are turning those over to Jennie as well, and so now her Hiddleston stock fills a tractor-trailer!

With the exception of Volumes 1 through 15, most volumes and patterns are available through Jennie's website, www.countryyarns.com, or by emailing her at jgaskin@camtel.net. It was Jennie who offered some of the anecdotal information in this article gleaned from her conversations and meetings with those who knew Elizabeth. And

it is Jennie who deserves our thanks for rescuing Elizabeth's works from the dumpster.

I own all but a few of Elizabeth Hiddleston's volumes and have viewed images of most of the single-sheet designs. I also own many dozens of vintage thread company leaflets and magazine issues that include her work, both attributed and not. From what I have here before me, I will try

to describe her style, the aesthetic, and the artistry that set her apart from her contemporaries.

Elizabeth preferred very fine work, mostly done in size 20 and size 30 crochet threads. Rarely was a sample worked in heavier thread (size 10) or in a fiber other than crochet cotton. The greatest part of her work was doilies, round and oval, occasionally rectangular and square. She also offered larger tablecloths, runners, and mats, TV scarves, as well as small pieces that could be adapted as desired, such as edgings and innovative lace motifs, squares, and hexagons, with a couple of triangles. She designed one book and a few individual patterns for

baby clothes; two books of lace collars were the last books published (Volumes 49 and 10-A). An odd find in Volume 13 is Shelly, a design for a Barbie dress.

Filet crochet is featured heavily in many of the volumes. Elizabeth's filet pictures tend toward the traditional subjects of flora and fauna, roses, swans, and hearts, with occasional heraldic, pastoral, exotic, patriotic, and historic images, but never abstract. Many of her filet designs have unusual shapes, and many combine filet with other lace stitches. Most amazing are the large cloths in which filet is shaped into individual wedges, which are joined as they are made into a whole, such as *Roses for Love* in Volume 4-A. Elizabeth's Christian background is evident in the religious iconography in the filet hangings, altar laces, and trims. The individual pattern #325, out of print, by far her most intricate in filet, is an interpretation of Da Vinci's *Last Supper*.

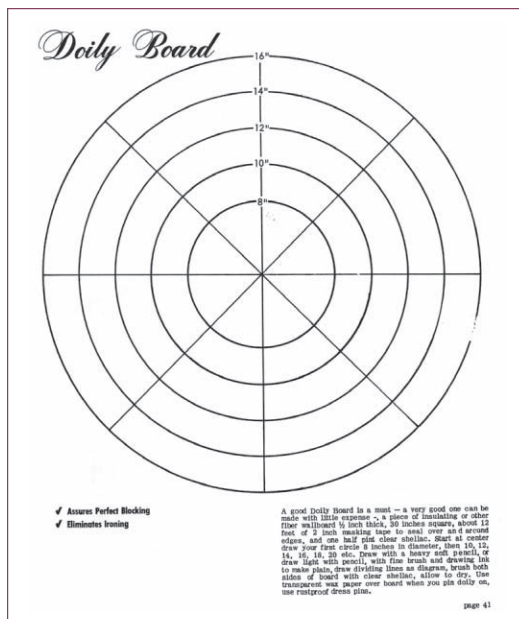
The immediate impression of Elizabeth Hiddleston's thread designs is of open laciness achieved through her use of tall stitches (treble and double-treble), chain spaces, and mesh. Even her filet is worked in treble crochet instead of



ABOVE: Family photograph of Elizabeth Hiddleston at 100. Photograph courtesy of and used with permission of Carolyn Hiddleston.

the traditional double crochet. Stitch combinations that she explores in myriad ways include pineapples, webs, flowers, shells, wheels, diamonds, and stars. She relishes the challenge of multidirectional work, piecing and shaping in different ways. All motifs are joined as they are made, never sewn together with individual attachments. Elizabeth's pieces are characterized by harmonious balance and an attitude of "less is more," with virtually no surface details or textured bumpy bits such as popcorns, never bullions or overstitching (as in Irish crochet), nothing solid or dense. Her doilies are thus perfectly suited for being photographed in stark white on black; with no need to illustrate surface texture, the lace is perfectly and beautifully readable.

By avoiding the ornate fussiness that characterized so



Elizabeth Hiddleston's Doily Board, which she highly recommended, assuring her readers "You will be well rewarded."

much of the previous generation of crochet lace, Elizabeth Hiddleston has created a body of work that speaks to contemporary crocheters. Even those who don't do thread, myself among them, can derive inspiration from Elizabeth's stunning lace, as illustrated by my adaptation of the round doily, *Pretty Baby*, into a trend-right crocheted skirt. With a bit of conservation and care, we can ensure the enjoyment and awe-inspiring artistry of these volumes for modern crocheters into the twenty-first century and beyond.

Author's Note: All volumes, text, and images of the Hiddleston family, copyright Elizabeth Hiddleston. Permission for fair use

of excerpts from text and photographs, also permission to revise and publish the design *Pretty Baby*, granted by Carolyn Hiddleston to Doris Chan, 2012. 🌸

Pretty Baby Doily

ELIZABETH HIDDLESTON (ORIGINAL DESIGN)
AND DORIS CHAN (REVISED DESIGN)

Here is the opening salvo, my first shot at making Elizabeth Hiddleston's patterns more accessible to modern crocheters. Working from the original doily design as printed in her self-published *Crochet Originals*, Volume 12 (circa 1964), I have turned her very concise instructions into full-blown current crochet-speak that has doubled the word count. The

accompanying stitch diagram is icing on the cake. The thread crochet sample was beautifully made by Jane Rimmer.

Materials

Handy Hands Lizbeth, 100% cotton thread, size 20, 210 yards (192.0 m)/25 gram (0.8 oz) ball, 2 balls of #601 White; www.hhtatting.com

Crochet hook, steel, size 9 (1.4 mm) or size needed to obtain gauge

Finished size: About 17½ inches (44 cm) in diameter, blocked
Gauge: Through Rnd 1, ¾ inch (1.9 cm); through Rnd 4, 2⅜ inches (6.1 cm)

See pages 138–139 for Abbreviations and Techniques

The following is some advice from Elizabeth Hiddleston:

Before starting to crochet from this book, please read the following:

These designs are created with an even tension and if an even tension is used, your doily will not cup. Many crocheters are inclined to make tight ch lengths, then loose long tr or dc as the case might be. This causes cupping, so please work with compact tr



or dc, and not too tight on your chain. This method eliminates cupping and gives you a nice flat piece you can be proud of.

Blocking is another important thing. If you don't have a doily board, make one as shown in this book, starch your crochet pieces lightly and pin on the board using care in shaping. You will be well rewarded.

Instructions

Notes: The doily is crocheted in joined rounds, right side always facing (not turned after each round). Hiddleson's original instructions called for "a ch 4 picot" but did not elaborate. I believe that the following is the picot style she wanted: (Following a treble crochet) chain 4, slip stitch by inserting hook from top to bottom in front loop of treble

ABOVE: *The stunning Pretty Baby Doily. Doris Chan translated Elizabeth Hiddleson's pattern for the doily that was originally published in Crochet Originals, Volume 12 (circa 1964) into contemporary crochet notation. The doily was crocheted by Jane Rimmer. Photograph by Joe Coca.*

crochet just made *and* in 1 forward strand just below top loop. In other words, retrace the path of the last step of the treble crochet.

Doily

Ch 9, sl st in beg ch to form a ring.

Rnd 1: Ch 3 (counts as dc), 23 dc in ring, end with sl st in 3rd ch of beg ch—24 dc.

Rnd 2: Ch 5 (counts as tr, ch 1), sk 1st dc, [tr in next dc, ch 1] 23 times, end with sl st in 4th ch of beg ch—24 tr.

Rnd 3: Ch 6 (counts as tr, ch 2), sk 1 tr, [tr in next tr, ch 2] 23 times, end with sl st in 4th ch of beg ch.

Rnd 4: Ch 7 (counts as tr, ch 3), sk 1st tr, [tr in next tr, ch 3] 23 times, end with sl st in 4th ch of beg ch.

Rnd 5: Ch 1, [4 sc in next ch-3 sp, ch 17, sk next ch-3 sp] 12 times, end with sl st in beg sc, fasten off—12 ch-17 sps. Join new thread with sl st in any ch-17 sp.

Rnd 6: Ch 1, 3 sc in same ch-17 sp, [ch 9, 3 sc in next ch-17 sp] 11 times, end with ch 9, sl st in beg sc.

Rnd 7: Ch 4 (counts as dc, ch 1), *sk next sc, dc in next sc, ch 2, sk 1st ch of next ch-9 sp, dc in next ch, ch 5, sk next 5 ch, dc in next ch, ch 2**, sk next ch, dc in next sc, ch 1*; rep from * to * around, ending last rep at **; end with sl st in 3rd ch of beg ch—12 reps.

Rnd 8: Ch 5 (counts as tr, ch 1), sk 1st dc, *3 tr in next ch-1 sp, ch 1, tr in next dc, ch 2, sk next ch-2 sp, tr in next dc, ch 4, spike sc by inserting hook in next ch-5 sp *and* in 3rd ch of next ch-5 sp 2 rnds below, ch 4, tr in next dc, ch 2**, sk next ch-2 sp, tr in next dc, ch 1*; rep from * to * around, ending last rep at **; end with sl st in 4th ch of beg ch.

Rnd 9: Sl st in next ch-1 sp, ch 4 (counts as tr), 2 tr in same ch-1 sp, *ch 1, sk next 3 tr, 3 tr in next ch-1 sp, ch 2, sk next (tr, ch-2 sp), tr in next tr, ch 5, sk next (ch-4 sp, sc, ch-4 sp), tr in next tr, ch 2**, sk next (ch-2 sp, tr), 3 tr in next ch-1 sp*; rep from * to * around, ending last rep at **; end with sl st in 4th ch of beg ch.

Rnd 10: Ch 4, 2 tr in 1st tr, *ch 1, sk next 2 tr, 3 tr in next ch-1 sp, ch 1, sk next 2 tr, 3 tr in next tr, ch 3, sk next (ch-2 sp, tr and next 2 ch of ch-5 sp), tr in next ch, ch 3, sk next (2 ch, tr and ch-2 sp)**, 3 tr in next tr*; rep from * to * around, ending last rep at **; end with sl st in 4th ch of beg ch.

Rnd 11: Ch 4, 2 tr in 1st tr, *ch 1, sk next 2 tr, [3 tr in next ch-1 sp, ch 1] 2 times, sk next 2 tr, 3 tr in next tr, ch 3, sk next ch-3 sp, sc in next tr, ch 3, sk next ch-3 sp**, 3 tr in next tr*; rep from * to * around, ending last rep at **; end with sl st in 4th ch of beg ch.

Rnd 12: Ch 4, 2 tr in 1st tr, *ch 1, sk next 2 tr, [3 tr in next ch-1 sp, ch 1] 3 times, sk next 2 tr, 3 tr in next tr**, ch 2,

sk next (ch-3 sp, sc, ch-3 sp), 3 tr in next tr*; rep from * to * around, ending last rep at **; end with hdc in 4th ch of beg ch (counts as beg sp).

Rnd 13: Ch 4, 2 tr in beg sp, *[ch 1, 3 tr in next ch-1 sp] 2 times, ch 10**, [3 tr in next ch-1 sp, ch 1] 2 times, 3 tr in next ch-2 sp*; rep from * to * around, except end last rep at **; 3 tr in next ch-1 sp, ch 1, 3 tr in next ch-1 sp, end with sc in 4th ch of beg ch (counts as beg sp).

Rnd 14: Ch 4, 2 tr in beg sp, *[ch 1, 3 tr in next ch-1 sp] 2 times, ch 6, sk next 3 tr, 2 sc in next ch-10 sp, ch 6, sk next 3 tr, 3 tr in next ch-1 sp, ch 1**, 3 tr in next ch-1 sp*; rep from * to * around, ending last rep at **; end with sl st in 4th ch of beg ch.

Rnd 15: Sk 1st tr, sl st in each of next 2 tr, sl st in next ch-1 sp, ch 4, 2 tr in same ch-1 sp, *ch 1, 3 tr in next ch-1 sp, ch 6, sk next 3 tr, 2 sc in next ch-6 sp, sc in each of next 2 sc, 2 sc in next ch-6 sp, ch 6, sk next 3 tr, 3 tr in next ch-1 sp**, ch 1, 3 tr in next ch-1 sp*; rep from * to * around, ending last rep at **; end with sc in 4th ch of beg ch.

Rnd 16: Ch 4, 2 tr in beg sp, *ch 1, 3 tr in next ch-1 sp, ch 6, sk next 3 tr, 2 sc in next ch-6 sp, sc in each of next 6 sc, 2 sc in next ch-6 sp, ch 6**, sk next 3 tr, 3 tr in next ch-1 sp*; rep from * to * around ending last rep at **; end with sl st in 4th ch of beg ch.

Rnd 17: Sk 1st tr, sl st in each of next 2 tr, sl st in next ch-1 sp, ch 4, 2 tr in same ch-1 sp, *ch 8, sk next 3 tr, sc in each of next 10 sc**, ch 8, sk next 3 tr, 3 tr in next ch-1 sp*; rep from * to * around, ending last rep at **; end with ch 7, sc in 4th ch of beg ch (counts as beg ch-sp).

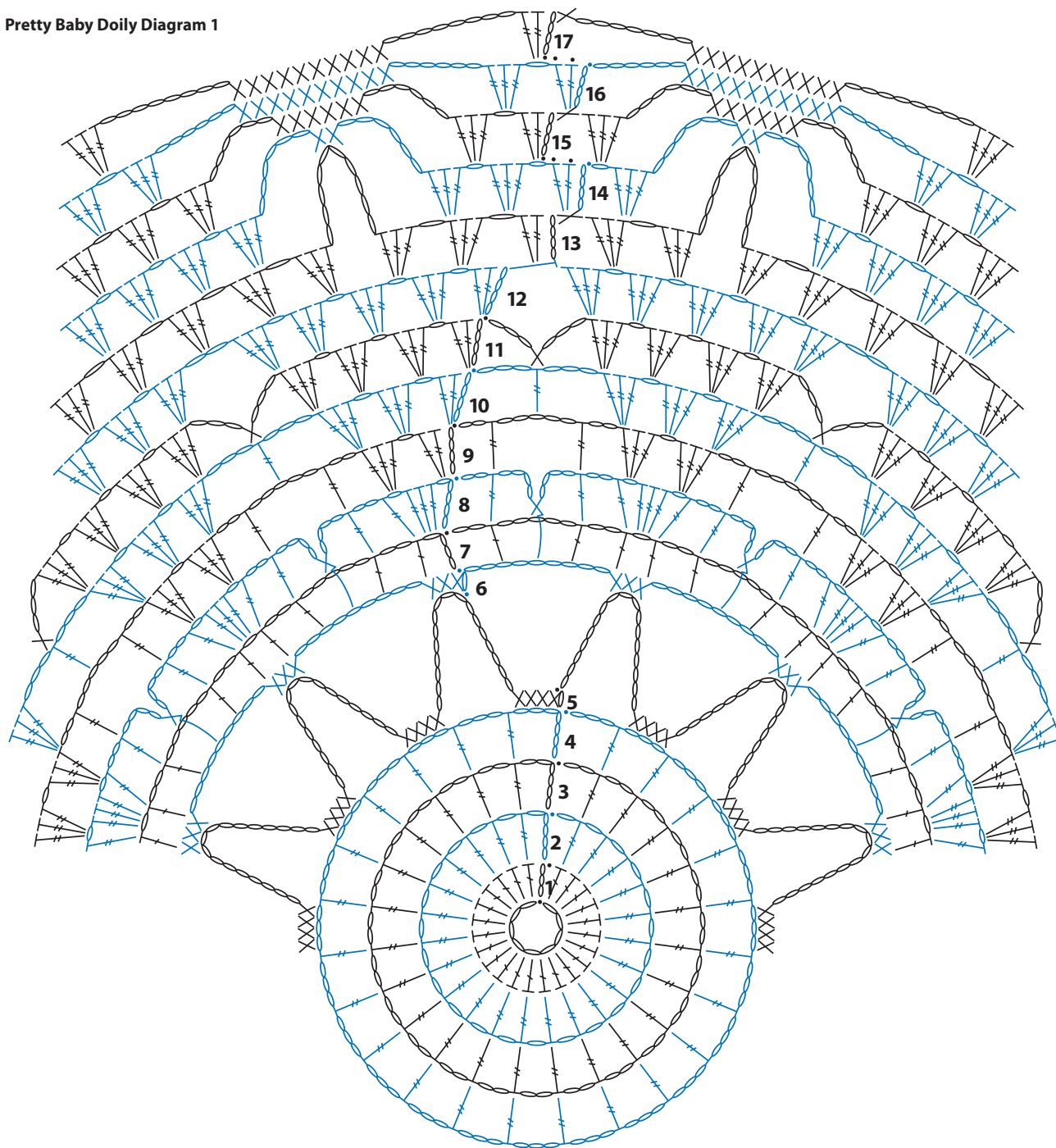
Rnd 18: Ch 4, 2 tr in beg sp, *ch 11, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 8 sc**, ch 8, sk 7 ch of next ch-8 sp, 3 tr in next ch*; rep from * to * around, ending last rep at **; end with ch 7, sc in 4th ch of beg ch.

Rnd 19: Ch 4, 2 tr in beg sp, *ch 6, sk next 3 tr, 2 sc in next ch-11 sp, ch 6, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 6 sc**, ch 8, sk next 7 ch of ch-8 sp, 3 tr in next ch*; rep from * to * around, ending last rep at **; end with ch 7, sc in 4th ch of beg ch.

Rnd 20: Ch 4, 2 tr in beg sp, *ch 6, sk next 3 tr, 2 sc in next ch-6 sp, sc in each of next 2 sc, 2 sc in next ch-6 sp, ch 6, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 4 sc**, ch 8, sk 7 ch of next ch-8 sp, 3 tr in next ch*; rep from * to * around, ending last rep at **; end with ch 7, sc in 4th ch of beg ch.

Rnd 21: Ch 4, 2 tr in beg sp, *ch 1, 3 tr in next tr, ch 6, sk next 2 tr, 2 sc in next ch-6 sp, sc in each of next 6 sc, 2 sc in next ch-6 sp, ch 6, sk next 2 tr, 3 tr in next tr, ch 1, 3

Pretty Baby Doily Diagram 1



Rnds 1-17

tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 2 sc**, ch 8, sk 7 ch of next ch-8 sp, 3 tr in next ch*; rep from * to * around, ending last rep at **; end with ch 7, sc in 4th ch of beg ch.

Rnd 22: Ch 4, 2 tr in beg sp, *ch 1, sk next 3 tr, 3 tr in next ch-1 sp, ch 8, sk next (3 tr and ch-6 sp), sc in each of next 10 sc, ch 8, sk next (ch-6 sp and 3 tr), 3 tr in next ch-1 sp,

ch 1, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp**, ch 1, sk next 2 sc, sk 7 ch of next ch-8 sp, 3 tr in next ch*; rep from * to * around, ending last rep at **; end with sc in 4th ch of beg ch (counts as beg sp).

Rnd 23: Ch 4, 2 tr in beg sp, *ch 1, sk next 3 tr, 3 tr in next ch-1 sp, ch 1, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 8 sc, ch 8, sk 7 ch of next

Pretty Baby Doily Diagram 2

Key

○ ch

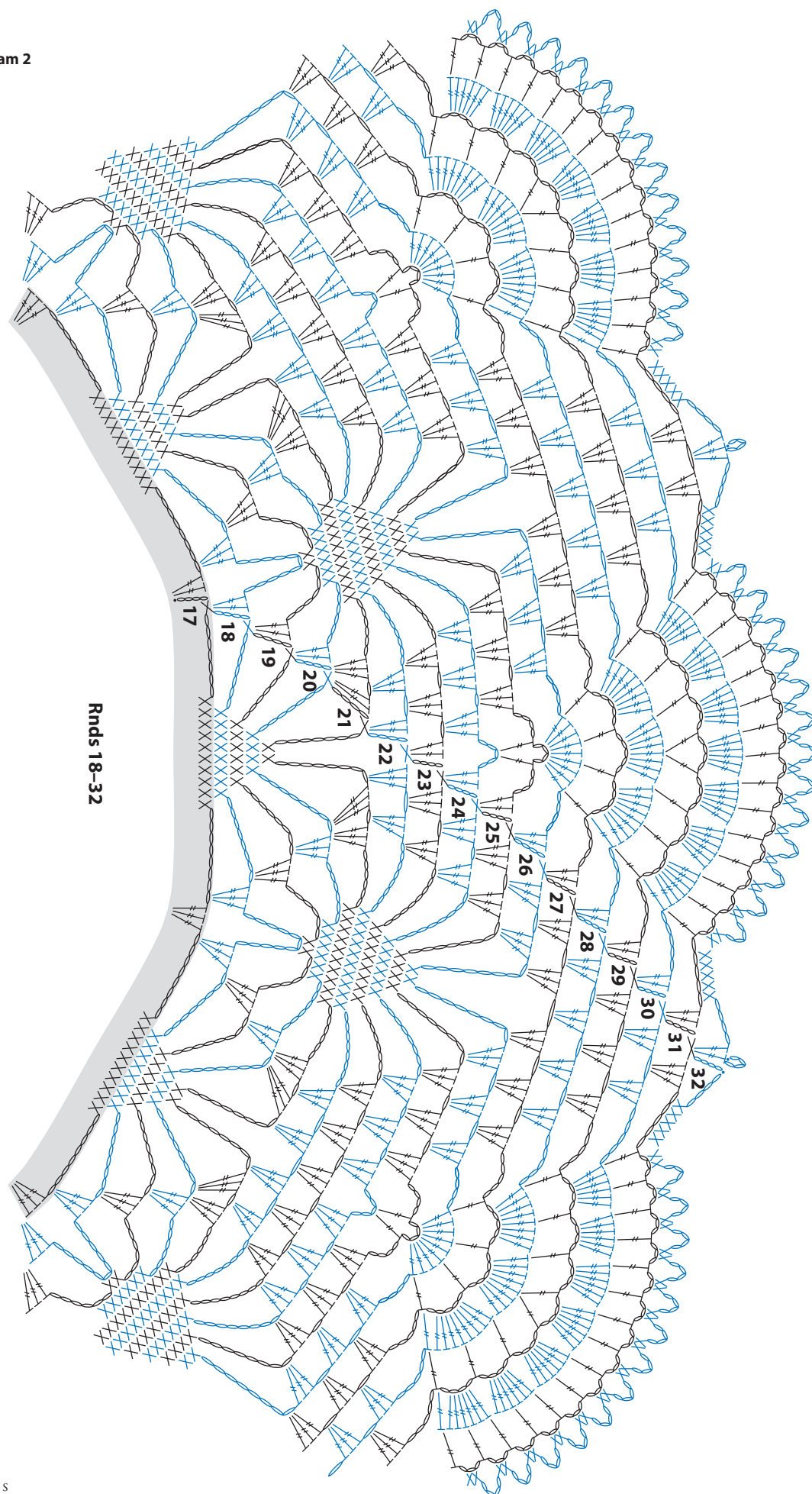
• sl st

✕ sc

└ dc

└ tr

✕ spike sc



ch-8 sp, 3 tr in next ch**, [ch 1, 3 tr in next ch-1 sp] 2 times*; rep from * to * around, ending last rep at **; ch 1, 3 tr in last ch-1 sp, end with sc in 4th ch of beg ch.

Rnd 24: Ch 4, 2 tr in beg sp, *ch 5, sk next 3 tr, [3 tr in next ch-1 sp, ch 1] 2 times, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 6 sc, ch 8, sk 7 ch of next ch-8 sp, 3 tr in next ch**, [ch 1, 3 tr in next ch-1 sp] 2 times*; rep from * to * around, ending last rep at **; ch 1, 3 tr in last ch-1 sp, end with sc in 4th ch of beg ch.

Rnd 25: Ch 4, 2 tr in beg sp, *ch 4, sk next 3 tr, sk next 2 ch of ch-5 sp, (tr, ch 4, tr) in next ch, ch 4, sk next 3 tr, [3 tr in next ch-1 sp, ch 1] 2 times, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 4 sc, ch 8, sk 7 ch of next ch-8 sp, 3 tr in next ch**, [ch 1, 3 tr in next ch-1 sp] 2 times*; rep from * to * around, ending last rep at **; ch 1, 3 tr in last ch-1 sp, end with sc in 4th ch of beg ch.

Rnd 26: Ch 4, 2 tr in beg sp, *ch 4, sk next (3 tr, ch-4 sp and tr), 9 tr in next ch-4 sp, ch 4, sk next tr, ch-4 sp and 3 tr), [3 tr in next ch-1 sp, ch 1] 2 times, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 8, sk next sc, sc in each of next 2 sc, ch 8, sk 7 ch of next ch-8 sp, 3 tr in next ch**, [ch 1, 3 tr in next ch-1 sp] 2 times*; rep from * to * around, ending last rep at **; ch 1, 3 tr in last ch-1 sp, end with sc in 4th ch of beg ch.

Rnd 27: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-4 sp), tr in next tr, ch 5, sk next 2 tr, tr in next tr, ch 5, sk next tr, tr in next tr, ch 5, sk next 2 tr, tr in next tr, ch 5, sk next (ch-4 sp and 3 tr), [3 tr in next ch-1 sp, ch 1] 2 times, sk next 3 tr, 3 tr in 1st ch of next ch-8 sp, ch 1, sk next 2 sc, sk 7 ch of next ch-8 sp, 3 tr in next ch**, [ch 1, 3 tr in next ch-1 sp] 2 times*; rep from * to * around, ending last rep at **; ch 1, 3 tr in last ch-1 sp, end with sc in 4th ch of beg ch.

Rnd 28: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5 sp), tr in next tr, 8 tr in each of next 3 ch-5 sps, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, [ch 1, 3 tr in next ch-1 sp] 4 times*; rep from * to * around, ending last rep at **; [ch 1, 3 tr in next ch-1 sp] 3 times, end with sc in 4th ch of beg ch.

Rnd 29: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5 sp), [tr in next tr, ch 4, sk next 3 tr] 3 times, (tr, ch 4, tr) in next tr, [ch 4, sk next 3 tr, tr in next tr] 3 times, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, [ch 1, 3 tr in next ch-1 sp] 3 times*; rep from * to * around, ending last rep at **; [ch 1, 3 tr in next ch-1 sp] 2 times, end with sc in 4th ch of beg ch.

Rnd 30: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5 sp), tr in next tr, 6 tr in each of next 7 ch-4 sps, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, [ch 1, 3 tr in next ch-1 sp] 2 times*; rep from * to * around, ending last rep at **; ch 1, 3 tr in next ch-1 sp, end with sc in 4th ch of beg ch.

Rnd 31: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5 sp), tr in next tr, [ch 3, sk next 2 tr, tr in next tr] 14 times, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, ch 1, 3 tr in next ch-1 sp*; rep from * to * around, ending last rep at **; end with sc in 4th ch of beg ch.

Rnd 32: Ch 4, (tr, picot [see Notes in Pretty Baby Doily above], tr) in beg sp, *ch 4, 5 sc in next ch-5 sp, [2 sc in next ch-3 sp, ch 4] 13 times, 2 sc in next ch-3 sp, 5 sc in next ch-5 sp, ch 4**, (2 tr, picot, tr) in next ch-1 sp*; rep from * to * around, ending last rep at **; end with sl st in 4th ch of beg ch, fasten off.

Finishing

Weave ends, block doily, pinning and starching as necessary.

Pretty Baby Skirt

D O R I S C H A N

Elizabeth Hiddleston never dreamed that someone would dare do this to one of her doily designs. I pray she would have approved! By swapping out the fine crochet thread for a modern tape yarn in luscious gold, exploding the gauge to accommodate the sportweight yarn, staging the beginning rounds on a waist-sized ring of foundation stitches, and adjusting the number of lace repeats to size, you can make this sort of Pretty (sexy!) Baby. The pull-on skirt has a gently elasticized waistband created by using a carry-along strand of fine elastic with the yarn. The fit is smooth across the top of hip, then flares dramatically to a full, flouncy, nearly full-circle hem that skims the knees.

Instructions

Notes: To work with foundation single crochet as a ring, let the foundation hang vertically from the hook, with the single-crochet edge running down from the last loop on hook (on the right if you are right-handed) and the chain edge running down the left. Making sure the foundation is not twisted, take the lower end (beginning end with the tail) and curve it up to meet the hook, with the single-crochet edge on top, slip stitch in the beginning single crochet to form a ring. With the single-crochet edge of the ring now on top, do not turn, start with first round of stitches.

Skirt

Fsc 98 (112, 126, 140, 154); stretch foundation to measure about $24\frac{1}{2}$ (28, $31\frac{1}{2}$, 35, $38\frac{1}{2}$) inches (62.2 [71.1, 80.0, 88.9, 97.8] cm); sl st in beg sc to form a ring, being careful not to twist foundation, begin work across sc edge.

Rnd 1: Ch 4 (counts as dc, ch 1), sk 1st sc, sk next sc, dc in next sc, [ch 1, sk next sc, dc in next sc] 47 (54, 61, 68, 75) times, sk last sc, sc in 3rd ch of beg ch (counts as beg sp)—49 (56, 63, 70, 77) ch-1 sps.

Rnd 2: Ch 5 (counts as tr, ch 1), sk beg sp, *3 tr in next ch-1 sp, ch 1, tr in next ch-1 sp, ch 2, tr in next ch-1 sp, ch 4, sk next ch-1 sp, sc in next dc, ch 4, sk next ch-1 sp, tr in next ch-1 sp, ch 2**, tr in next ch-1 sp, ch 1*; rep from * to * 6 (7, 8, 9, 10) times, ending last rep at **; end with sl st in 4th ch of beg ch—7 (8, 9, 10, 11) reps.

Rnds 3–21: Work as Rnds 9–27 of Pretty Baby Doily, adjusting number of reps for your size each rnd, then return here for last 5 rnds.



ABOVE: *Doris Chan substituted the fine crochet thread used in Pretty Baby Doily for a modern tape yarn and exploded the gauge to accommodate the sportweight yarn to create her Pretty (sexy!) Baby Skirt. This skirt makes a major fashion statement.* Photograph by Joe Coca.

Materials

Lucci Yarns Cotton Tape, 100% mercerized cotton yarn, sportweight, 222 yards (203.0 m)/50 gram (1.8 oz) skein, 4 (5, 6, 6, 7) skeins of Gold; <http://lucdiyarn.com>

Crochet hook, size G/6 (4 mm) or size needed to obtain gauge

Rainbow Elastic Fine, 1 mm elastic, 50 yards (45.7 m)/card, 1 card in shade to match; www.brysonknits.com

Finished sizes: 24½ (28, 31½, 35, 38½) inches (62.2 [71.1, 80.0, 88.9, 97.8] cm) waist circumference; about 84 (96, 108, 120, 132) inches (213 [244, 274, 305, 335] cm), full hip 7 inches (17.8 cm) down from waist; 23-inch (58.4-cm) long hem, including waistband; sample shown measures 24½ inches (62.2 cm) waist circumference with 5½ inches (14.0 cm) of ease

Gauge: 16 fsc and 5 rows = 4 x ¾ inches (10.2 x 1.9 cm); 1st 5 rnds of skirt patt = 4 inches (10.2 cm) in length

See below and pages 138–139 for Abbreviations and Techniques

Special Stitch

Foundation Single Crochet (fsc): Beg with a sl knot, ch 2, insert hook in 2nd ch from hook, yo and draw up a lp, yo and draw through 1 lp on hook (the “chain”), yo and draw through 2 lps on hook (the “sc”). The foll st is worked under the forward 2 lps of the stem of the prev st (into the chain): *insert hook into the face of the chain and under the nub at the back of the chain (leaving 2 strands to lie along the chain edge), yo and draw up a lp, yo and draw through 1 lp (the chain), yo and draw through 2 lps (the sc). Rep from * for the length of foundation. (This creates a beginning row of single crochet, each with its own chain at the bottom, for a sturdy, elastic foundation.)

Note: The last five rounds of the doily are very full; I have slightly reduced the number of stitches in the scallop sections for a skirt hem that is less dense and hangs more prettily.

Rnd 22: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5 sp), tr in next tr, 6 tr in each of next 3 ch-5 sps, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, [ch 1, 3 tr in next ch-1 sp] 4 times*; rep from * to * around, ending last rep at **; [ch 1, 3 tr in next ch-1 sp] 3 times, end with sc in 4th ch of beg ch.

Rnd 23: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5 sp), [tr in next tr, ch 4, sk next 2 tr] 6 times, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, [ch 1, 3 tr in next ch-1 sp] 3 times*; rep from * to * around, ending last rep at **; [ch 1, 3 tr in next ch-1 sp] 2 times, end with sc in 4th ch of beg ch.

Rnd 24: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5

sp), tr in next tr, 6 tr in each of next 6 ch-4 sps, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, [ch 1, 3 tr in next ch-1 sp] 2 times*; rep from * to * around, ending last rep at **; ch 1, 3 tr in next ch-1 sp, end with sc in 4th ch of beg ch.

Rnd 25: Ch 4, 2 tr in beg sp, *ch 5, sk next (3 tr and ch-5 sp), tr in next tr, [ch 3, sk next 2 tr, tr in next tr] 12 times, ch 5, sk next (ch-5 sp and 3 tr), 3 tr in next ch-1 sp**, ch 1, 3 tr in next ch-1 sp*; rep from * to * around, ending last rep at **; end with sc in 4th ch of beg ch.

Rnd 26: Ch 4, (tr, picot (see Notes in Pretty Baby Doily), tr) in beg sp, *ch 4, 5 sc in next ch-5 sp, 2 sc in next ch-3 sp, [ch 4, 2 sc in next ch-3 sp] 11 times, 5 sc in next ch-5 sp, ch 4**, (2 tr, picot, tr) in next ch-1 sp*; rep from * to * around, ending last rep at **; end with sl st in 4th ch of beg ch, fasten off.

Waistband,

Notes: The waistband is made in rounds of solid single crochet holding 1 strand of main yarn together with 1 strand of Rainbow Fine Elastic; work more rounds for wider waistband if desired. Waistband stitches will tend to compress due to the elastic. Avoid excessive tension in the elastic feed and strive to maintain the same stated gauge with the double strand; stretch the work occasionally and measure to make sure you are not working too tightly. The first round is made with yarn only.

With RS of skirt facing, join yarn with sl st in any ch of foundation.

Rnd 1 (RS): Ch 1, sc in same sc, sc in each sc around, end with sl st in beg sc, turn—98 (112, 126, 140, 154) sc.

Add 1 strand of Rainbow Fine Elastic to the yarn, work rem of waistband with 2 strands held tog.

Rnd 2 (WS): Ch 1, sc in next sc, sc in each sc around, end with sl st in beg sc, turn.

Rnds 3–5: Rep Rnd 2 or for waistband depth desired, fasten off.

Finishing

Weave in ends. Handwash in cool water and lay flat to dry, stretching, smoothing, and easing lace into shape; allow to dry completely.

ABOUT THE AUTHOR AND DESIGNER. *Doris Chan is a crochet designer, award-winning author, and blogger, whose books, Amazing Crochet Lace: New Fashions Inspired by Old-Fashioned Lace, Everyday Crochet: Wearable Designs Just for You, and Crochet Lace Innovations: 20 Dazzling Designs in Broomstick, Hairpin, Tunisian, and Exploded Lace (New York: Potter Craft, 2006, 2007, 2010, respectively) explore her fascination and obsession with seamless construction and exploded lace techniques. For more information, visit dorischancrochet.com.*

A Vintage Venetian Border



Editor's Note: This border, featured in "An Embroidered Teacloth, with Border in Venetian Crochet" by Anna R. Hapgood, appeared in the December 1916 issue of *Needlecraft Magazine*. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. For more on vintage needlework publications, including tips on translating vintage instructions, see "Trimnings" on page 135.

WHILE primarily intended for the tea-table, this square will be found useful in a great many ways. It may find a place on the porch-table, which is a most important article of furniture during the summer — when so many families nowadays practically spend all leisure time on the porch or veranda. If to be used where it is likely to see much hard wear, it is an excellent plan to place under it a pad or silence-cloth covering the top of the table. For any or all purposes it cannot fail to give unalloyed satisfaction.

The corner design is artistic and graceful in the extreme. The corded stems are held by a band of solid embroidery, and each is tipped by a flower-form consisting of calyx, two side petals and center, all in satin-stitch, well raised. From one side petal to the other extends a semicircle of French knots, and over the center a trio of the same knots forms a point. On one side of the corner the stem extends farther along than on the other, affording a pleasant variation and doing away with any suggestion of stiffness. Curving stems and flower-forms surround the center, enclosing a space which seems just made for a bowl of flowers or growing plant. Design and treatment are both of the simplest order but, if the work is well done, will give far greater pleasure than a more elaborate piece carelessly executed. This is true of any article of handicraft, and should be borne in mind.

It should also be remembered that embroidery so heavily padded must always be properly pressed in order to bring out its beauty. Place it face down on a very soft surface; a folded Turkish towel will serve, if covered with a thin cloth. Cover the back of the embroidered piece with a dampened piece of muslin, and press dry with a hot iron. Thus treated, the work will come out beautifully, raised up from the foundation as though embossed.

Any preferred square motif, crocheted or tatted, may be used for the border; that given. . . is, however, one which has been frequently asked for, and it serves admirably. It is simple, yet rich in effect. Use a rather coarse crochet-cotton, say No. 5, or to correspond with the quality of your material, and of not too hard twist, with a hook which will carry the thread easily. Make a chain of 20 stitches.

1. Miss 7, a treble in next, (chain 2, miss 2, 1 treble) 4 times, making 5 spaces in all, turn.

2. Chain 5, treble in treble, (chain 2, treble in next treble) 3 times, chain 2, treble in 3d stitch of turning chain, turn.

3, 4, 5. Same as 2d row. This gives a square of 5 spaces each way.

6. Four doubles in each of 2 spaces, chain 3 for picot, 4 doubles in next space, picot, 4 doubles in next space, chain 12, turn, miss 3 spaces and fasten over next treble, between 1st and 2d space of the row, turn, fill 12 chain with (3 doubles, picot) 5 times, 3 doubles, 4 doubles in corner space, turn, (chain 10, miss 1 picot of 12 chain, fasten in next) twice, chain 10, fasten at corner, turn, fill each loop of 10 chain with (4 doubles, picot) twice, 4 doubles; repeat on each side of the square and fasten off neatly.

This completes one medallion. Join the next to preceding when working the last row, by both picots of 2 side chains and 1st picot of corner chain. If preferred the joining may be done by means of needle and thread. Join 4 of the medallions to form a square for the corner of the cover. If a wider border is wanted, use two rows of the medallions all around, and make the corner of 9 medallions.

These medallions are simple and quickly made, and will be found very desirable for a great many decorative uses. They may be used as insets for scarf-ends, pillows or centerpieces, and joined to make insertion for towels and other articles.

OPPOSITE: Whitney Dorband crocheted our sample Venetian Border, using 1 ball of Presencia Fincrochet size 10 thread in Ecrú (www.presenciaamerica.com) and a size 1 (2.0 mm) crochet hook. The sample is shown with the page from the December 1916 issue of *Needlecraft Magazine*, showing the illustration and instructions for "An Embroidered Teacloth, with Border in Venetian Crochet." Photograph by Joe Coca.

❖ Great-Grandmother's ❖ Baby Blanket

PATTIE GRAVER

Have you ever wandered into a museum knowing little of the history of an exhibit but were still enriched by the experience? Maybe you even felt a connection to the past. Sometimes that's the case with family histories when scant few stories remain, but we are left with some of our ancestors' tangible objects.

My great-grandmother Domenica Rosa DiSciullo was born about 1877 in Fara San Martino, a town in the province of Chieti, Italy. She married Nicola Fecondo in 1897. They were poor farmers who bravely made their way separately to America in hopes of escaping the hardship of their lives in Italy. Along with her four-year-old son, Santegios (John), Domenica arrived in the United States to join her husband on March 22, 1902.

The family settled in the Philadelphia area. Domenica died in the 1950s, when I was very young. At that time, it was common for Italians to hold a final visitation in the family home. My only memory of my great-grandmother is of staring down at her lying in her casket while I sat on the steps.

All of my family are Italian immigrants. Although many of the memories are lost, I am fortunate to have some artifacts such as a *chitarra* (a rectangular-shaped pasta cutter), some dishes, and best of all, textiles. From Domenica I have a beautiful crocheted bedspread, which was sometimes used as a decorative tablecloth, and the sweet crocheted baby blanket shown here. It has pink satin backing and a matching



pillowcase. My mother, Marie Raggazzino, passed the blanket, pillowcase, and the bedspread on to me years ago. Inside the pillowcase is this note:

Dear Pattie,

My Dad's mom made this for you when you were a baby. Thought you might like to have it now.
Love,
Mom

Although I cannot offer an accurate story of my great-grandmother's lovingly creating these beautiful textiles, I like to imagine that she sat by a fire in the evenings with love in her heart and the hope that these things would be handed

down through her family. She never knew that on the day that she presented the baby blanket to my mother, she also passed on a love of beautiful handmade things to her great-granddaughter. ❖

ABOUT THE AUTHOR. *Pattie Graver is a handweaver who has lived in Colorado since 1976. She is originally from Phoenixville, Pennsylvania, where she grew up in a large extended Italian-American family. As a child, she visited her maternal grandmother every Sunday for dinner and watched her make spaghetti on a chitarra. She also would wander into the bedrooms and admire the "cream puff" (chenille) bedspreads and other textiles that adorned the furniture.*



ABOVE: *The author's original baby blanket and matching pillowcase crocheted by her maternal great-grandmother, Domenica Fecondo. Both are lined with pink satin fabric. Photograph by Joe Coca.*

OPPOSITE: *The author's father, Pasquale "Pat" Raggazzino, and her maternal great-grandmother, Domenica Fecondo. Photographer and date unknown. Pennsylvania. Domenica made the crocheted baby blanket and matching pillowcase shown above for the author. Photograph courtesy of the author.*



A replica by Dora Ohrenstein of one of the squares from Pattie Graver's original baby blanket and pillow sham crocheted by her maternal great-grandmother, Domenica Fecondo. Photograph by Joe Coca.

Baby Blanket Lace Square

DORA OHRENSTEIN

We asked Dora Ohrenstein to replicate one square from the baby blanket and matching pillow sham that were crocheted for Pattie Graver by her great-grandmother (see the preceding article). Here are the results.

Instructions

Lace Square

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

Rnd 1: Ch 3 (counts as 1st dc here and throughout), 3 dc in ring, [ch 1, 4 dc in ring] 3 times, ch 1, sl st to top of beg ch—16 dc, 4 ch-1 sps.

Rnd 2: Ch 3, 3 dc in same dc, *ch 1, sk 2 dc, 4 dc in next dc, ch 1 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—32 dc, 8 ch-1 sps.

Rnd 3: Ch 3, 3 dc in same dc, *ch 1, 4 dc in next ch-1 sp, ch 1, sk 3 dc, 4 dc in next dc, ch 1 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—48 dc, 12 ch-1 sps.

Rnd 4: Ch 3, 3 dc in same dc, *[ch 1, 4 dc in next ch-1 sp] 2 times, ch 1, sk 3 dc, 4 dc in next dc, ch 2 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—64 dc, 4 ch-2 sps, 12 ch-1 sps.

Rnd 5: Ch 3, 3 dc in same dc, *[ch 1, 4 dc in next ch-1 sp] 3 times, ch 1, sk 3 dc, 4 dc in next dc, ch 3 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—80 dc, 4 ch-3 sps, 16 ch-1 sps.

Rnd 6: Ch 3, 3 dc in same dc, *[ch 1, 4 dc in next ch-1 sp] 4 times, ch 1, sk 3 dc, 4 dc in next dc, ch 4 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—96 dc, 4 ch-4 sps, 20 ch-1 sps.

Rnd 7: Ch 3, 3 dc in same dc, *ch 2, dc in next ch-1 sp, ch 2, 4 dc in next ch-1 sp, [ch 1, 4 dc in next ch-1 sp] 2 times, ch 2, dc in next ch-1 sp, ch 2, sk 3 dc, 4 dc in next dc, ch 5 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—88 dc, 4 ch-5 sps, 8 ch-1 sps, 16 ch-2 sps.

Rnd 8: Ch 3, 3 dc in same dc, *ch 2, sk 2 dc, dc in next dc, [ch 2, dc in next dc] 2 times, ch 2, 4 dc in next ch-1 sp, ch 1, 4 dc in next ch-1 sp, ch 2, sk 3 dc, dc in next dc, [ch 2, dc in next dc] 2 times, ch 2, sk 2 dc, 4 dc in next dc, ch 7 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—88 dc, 4 ch-7 sps, 4 ch-1 sps, 32 ch-2 sps.

Rnd 9: Ch 3, 3 dc in same dc, *ch 2, sk 2 dc, dc in next dc, [ch 2, dc in next dc] 4 times, ch 2, 4 dc in next ch-1 sp, ch 2, sk 3 dc, dc in next dc, [ch 2, dc in next dc] 4 times, ch 2, sk 2 dc, 4 dc in next dc, ch 8 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—88 dc, 4 ch-8 sps, 48 ch-2 sps.

Rnd 10: Ch 3, 3 dc in same dc, *ch 2, sk 2 dc, dc in next dc, [ch 2, dc in next dc] 6 times, ch 2, sk 2 dc, dc in next dc, [ch 2, dc in next dc] 6 times, ch 2, sk 2 dc, 4 dc in next dc, ch 9 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch—88 dc, 4 ch-9 sps, 60 ch-2 sps.

Rnd 11: Ch 3, 3 dc in same dc, *ch 2, sk 2 dc, dc in next dc, [ch 2, dc in next dc] 15 times, ch 2, sk 2 dc, 4 dc in next dc, ch 10 **, 4 dc in next dc; rep from * around, ending last rep at **, sl st to top of beg ch. Fasten off.

ABOUT THE DESIGNER. *Dora Ohrenstein is a crochet designer, author, and publisher. Her third book, Custom Crocheted Sweaters (Asheville, North Carolina: Lark, 2012), is the first in-depth book on sweater construction and alteration for crocheters. She is the founder and editor of Crochet Insider (www.crochetinsider.com), an online magazine that has won the Crochet Liberation Front's Flamie Award three years in a row. She is also a professional singer and voice teacher.*

Materials

Nazli Gelin Garden Cotton, 100% cotton thread, size 10, 308 yards (281.6 m)/50 gram (1.8 oz) ball, 1 ball of #700-02 Cream; www.universalyarn.com

Crochet hook, steel, size 3 (1.85 mm)

Finished size: About 6 inches (15.2 cm) square

Gauge: Gauge is not critical for this project

See pages 138–139 for Abbreviations and Techniques

Vintage Imitation Armenian Lace

Editor's Note: This project, the Edging for Collar and Panel, included in “Lovely Neckwear with Crochet Trim in Imitation Armenian Lace” by Marie Haase, appeared in the June 1926 issue of *Needlecraft Magazine*. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. For more on vintage needlework publications, including tips on translating vintage instructions, see “Trimmings” on page 135. See page 138 for Abbreviations.

It seems scarcely fair to call this latest phase of the crocheter's art an imitation, since that term is commonly supposed to imply inferiority to the original; and beautiful as we know the real Armenian lace to be, the new adaptation, if well done, is not less so. It has, too, one especial recommendation. Nearly every woman knows how to crochet, whereas comparatively few understand the art of netting—which, as you know, is the basis of Armenian lace. Then this new product of the crochet-hook “goes” quickly, which is another value in the eyes of the busy woman, and it can be adapted to every variety of trimming. For the neckwear pictured, it is especially pleasing.

There is a general rule for the work which it may be well to suggest at the outset. All small loops are of either 4 or 5 chain, the exact number of which is stated in the directions for any special design; in place of the Armenian lace-knot, for fastening the loops, work 2 doubles, save at the center of a doily, when 1 double is used the first time around, or 2 to avoid too much fullness. This detail is also mentioned in directions pertaining to any piece. Other general suggestions are given in the directions which follow.

Use No. 70 or No. 80 crochet-cotton, with a hook which will carry the thread easily and allow of firm, even work. Two balls of the cotton will be sufficient for either set.

For the collar and panel at left: Begin at center of the triangular motif with a chain of 6 stitches, join to form a small ring.

1. Ch 9 (for d tr and 5 ch), (d tr in ring, ch 5) 6 times, ch 3, tr in 4th of 9 ch, working off last 3 st on needle together; this forms the last loop, and leaves the work ready to begin next row.

2. Ch 13, (d tr in center of next loop, ch 9) 7 times, join to 4th of 13 ch.

3. Ch 4, 1 dc under 9 ch, (ch 4, dc under same ch) 3 times; repeat, making 32 small loops in all, 3 over each ch and 1 over d tr.

4, 5, 6. Loops of 4 ch all around (fastened with 2 dc in each loop, always, unless otherwise stated).



7. Loops of 5 ch, all around. These rows are not joined, but worked around and around. If it is found easier, the last loop may be made as before (in 1st row), bringing the work to top of loop to start next row.

8. Small loop, *ch 13, miss 1 loop, 2 dc in next, 9 small loops, repeat from * twice, ending with 8 small loops, the last joined to 1st.

9. Ch 2, 1 dc under 13 ch, (ch 5, dc under same ch) 5 times, ch 2, 2 dc in next loop, and continue, making small loop over each small loop, and 5 over 13 ch, as directed.

10. Ch 8. Miss 1 loop, a cluster of 5 t tr, keeping top st of each on needle, and working all off together in 1st of 5 loops around 13 ch, (ch 8, cluster in next loop) 4 times, ch 8, miss 1 loop, small loop over small loop, as usual, repeat around, ending with 3 small loops.

11. Ch 10, miss 1 loop, 3 dc under 8 ch, (ch 10, 3 dc under next 8 ch) 6 times, ch 10, miss 1 loop, 2 small loops, repeat around, ending with 1 small loop.

12. Ch 2, (5 dc, p of 5 ch, 4 dc, p, 5 dc, under 10 ch) 7 times, ch 2, 2 dc in next loop, small loop, repeat.

13. Sl st to middle of small loop, ch 9, (for 1 tr and 6 ch), * tr in next p, ch 6, miss 1 picot, tr in next, ch 4, tr in next, ch 4, d tr in next, ch 4, t tr in next, ch 6, a quintuple tr (over 5 times) in next, ch 18, quintuple tr in next, ch 6, t tr in next, ch 4, d tr in next, (ch 4, tr in next) twice, ch 6, miss 1 picot, tr in next, ch 6, tr in small loop, ch 6, repeat from * around, joining last 6 ch to 3d of 9 ch.

14. Ch 4, * miss 1, tr in next, ch 1, repeat; at each corner work 1 tr, ch 5, tr in same st to turn. Join last 1 ch to 3d of 4 ch and fasten off neatly.

The insertion which runs down the center of panel is worked lengthwise. Make a chain of desired length.

1. Ch 5, miss 2, a dc in each of 2 st; repeat the length.

2, 3. Ch 5, 2 dc in loop of 5 ch; repeat.

4. Ch 14, 2 d tr in 1st loop and 2 in next, leaving last 2 st of each on needle and drawing through all while finishing last d tr, ch 4, fasten in 4th st of 14 ch from hook, ch 4, 2 d tr in same place, working off as before, in top of 1st group, forming the cross-st, ch 7; repeat, joining the 4 ch to 4th of 7 ch in making the following groups.

5. Ch 5, 2 dc under ch; repeat the length.

6, 7. Loops of 5 ch, fastened with 2 dc.

8. Ch 5, 2 dc in loop, *ch 2, 2 dc in next loop; repeat, straightening the edge.

For the pendants: Make the little V-point at the end of

insertion as follows: Join to loop at beginning of 1st row, chain 23, join to loop at end of 8th row, and make a double in each chain, with 3 doubles in 12th stitch. Join thread to 2d of 3 doubles, chain 13, 8 doubles in 2d stitch from hook, join; turn and work around the other way, putting 2 doubles in each double, and working in both loops or threads of stitch; double in double, 2 in next, repeat; work 4 times around plain, and in next row decrease by missing every 3d stitch; pack with cotton, shaping the ball nicely, in next row miss every other stitch, and close the end neatly; repeat until you have three balls. Have ready a tassel, made by winding the thread about thirty times around a seven-inch card, slip off, double, put a thread through the loop and tie tightly, put the loop into the last ball after having partially filled it, then close the end securely.

The edging of collar and panel is worked in the width; make a chain of 18 stitches.

1. Dc in 9th and 10th from hook, (ch 5, miss 2, dc in each of 2 st) twice.

2, 3, 4. Ch 7, 2 dc in loop, (ch 5, 2 dc in loop) twice. At end of 4th row ch 10, dc back in 1st loop of 1st row, turn, fill loop with 5 dc, p, 4 dc, p, 5 dc.

Work 8 rows like 2d row before the next little scallop, and repeat; for the corner work 2 loops of 8th row, chain 15, miss 1st loop of preceding row, double in loop at end of next row back, turn, fill corner loop with (5 doubles, picot) 3 times, 5 doubles, chain 3, 2 doubles in next loop (of 8th row), chain 3, 2 doubles in next, turn and work along the side as in 2d row; make 4 rows and repeat scallop, and continue as before.

The insertion used for the trim of the second set is very simple. Begin with a chain of 34 stitches.

1. A t tr in 16th st from hook, (ch 5, miss 5, t tr in next) 3 times.

2. Ch 11, t tr in t tr, (ch 5, t tr in t tr) twice, ch 5, t tr in 6th of turning ch.

3. Ch 5, * tr in 3d of 5 ch, ch 2, * tr in t tr, ch 2, repeat until you have 8 sp, ending with tr in t tr.

4, 5. Three sp (ch 5 for 1st), 7 tr, 3 sp.

6, 7. One sp, 19 tr, 1 sp.

8, 9. Like 5th row.

10. Eight sp.

Work 3 rows like 2d row, and repeat from 3d row. The end of insertion is finished with a rose, the method of making which is doubtless familiar to all, and to this is

OPPOSITE: Rhonda Sowers crocheted our sample collar, using 1 ball of DMC Cordonnet Special size 70 thread in Ecru (www.dmc-usa.com) and a size 7 (1.65 mm) steel crochet hook. The sample is shown with the page from the June 1926 issue of Needlecraft Magazine, showing the illustration and instructions for "Lovely Neckwear with Crochet Trim in Imitation Armenian Lace."

Photograph by Joe Coca.

attached a tassel made as described, but without the upper balls. The following directions give a very pretty rose; Chain 7, join.

1. Twelve dc in ring, join.
2. Ch 5, miss 1, dc in next dc; repeat, making 6 loops in all.
3. Fill each loop with 1 dc, 7 tr, 1 dc.
4. Ch 7, fasten between petals, letting ch pass at back; repeat.
5. Fill each loop with 1 dc, 9 tr, 1 dc.
6. Ch 9, fasten between petals, ch passing at back.
7. Fill each loop with 1 dc, 11 tr, 1 dc.

The rose may be easily made larger, and one may use another Irish crochet motif or other finish, as liked.

The set at the right has an especially fascinating neck-band. Begin with a chain of 21 stitches.

1. Dc in 9th and 10th from hook, ch 4, miss 2, dc in each of next 2, (ch 5, miss 2, dc in each of next 2) twice.
2. Ch 7, 2 dc in loop, ch 5, 2 dc in loop, (ch 4, 2 dc in loop) twice.

3. Ch 5, 2 dc in loop, ch 4, 2 dc in next loop, (ch 5, 2 dc in next loop) twice. By working loops of 4 ch at upper edge, with 5 ch to turn, and loops of 5 ch at lower edge, with 7 ch to turn, a very pretty curve is given to the neck.

4. Like 2d row; at end ch 11, dc in loop at beginning of 1st row.

5. Fill the loop with 5 dc, picot, 10 dc, and continue like 3d row.

6 to 10. Like 2d and 3d rows; at end of 10th row ch 11, dc in loop at beginning of 7th row, turn, 4 dc in loop, ch 5, turn, fasten in 4th dc back (on preceding loop), turn, on 5 ch work 3 dc, picot, 3 dc, 3 more dc in loop of 11 ch, ch 13, turn, fasten in 4th dc back, on 1st loop made, turn, (3 dc, picot) 4 times, 3 dc in loop of 13 ch, 3 dc, p, 4 dc in unfilled loop. Work across 10 times, as in 3d and 2d rows, beginning next scallop at end of 10th row.

For the lower edge:

1. Ch 5, 2 dc under 7 ch; repeat.
2. Three dc, p, 3 dc in each loop of 5 ch.

The same edge is carried entirely around the completed jabot, and the insertion, between the horizontal tucking and the lower part, consists of plain loops. Make a chain the length required; work 1st row as directed for 1st row of insertion at center of panel, in first set, 3 rows like 2d row and the 5th row like 7th, to straighten the edge. The insertion may be wider, if desired, by repeating the 2d row a greater number of times.

Begin the five-sided medallion at center with a chain of 6 stitches, join.

1. Ch 7 (for a tr and 4 ch), (tr in ring, ch 4) 6 times, ch 2, tr in 3d of 7 ch, working off last 3 st together, for last loop; or the last loop may be made as the others, joined to 3d of 7 chain, and then sl st to middle of following loop.

2. Ch 10 (for a tr and 7 ch), tr in middle of next loop, ch 7, repeat around, ending with ch 4, a tr in 3d of 10 ch, working off last 3 st together.

3. Ch 15, *d tr in 4th of 7 ch, ch 11, repeat, joining last 11 ch to 4th of 15 ch.

4. Work as in 4th row of triangle, making 4 loops of 4 ch over each 11 ch, and 1 loop over the d tr, 40 loops in all.

5, 6, 7, 8. Ch 4, 2 dc in loop, repeat, working around and around, joining last loop to 1st. Use 5 ch for small loop hereafter.

9. One small loop, ch 11, miss 1 loop, 2 dc in next, 6 small loops; repeat.

10. Ch 2, 5 dc, p, 3 dc, p, 5 dc, all in loop of 11 ch, ch 2, 5 small loops; repeat.

11. Ch 13, fasten in 1st p, ch 4, fasten in next, ch 13, 2 dc in small loop following, 4 small loops; repeat.

12. Ch 2, (3 dc, p) 5 times, 3 dc in loop of 13 ch, ch 2, fasten in 4 ch, ch 2, fill 13 ch as before, ch 2, 2 dc in small loop, 3 small loops; repeat.

13. (Ch 17, miss 2 p, fasten in next, ch 4, fasten in next p) twice, ch 17, 2 dc in small loop, 2 small loops; repeat.

14. Ch 2, (3 dc, p) 6 times, 3 dc in loop of 17 ch, ch 2, 1 dc on 4 ch, ch 2, (3 dc, p) twice, dc in next loop, ch 15, turn, fasten back in 7th dc from hook, turn, fill loop with (3 dc, picot) 6 times, 3 dc, in unfilled loop work (3 dc, p) twice, 3 dc, fill next loop same as 1st, ch 2, 2 dc in small loop, 1 small loop; repeat and fasten off.

15. Fasten thread in 3d p of corner loop, ch 13 (for a d tr and 9 ch), * ch 9, d tr in next p, ch 9, miss 1 p, d tr in next, ch 9, d tr in 2d p of next loop, ch 6, miss 1 p, d tr in next, ch 6, d tr in 3d p of next loop, ch 6, miss 1 p, d tr in next, ch 9, d tr in 1st p of corner loop, ch 9, miss 1 p, d tr in next, and repeat from * around, joining last 9 ch to 4th of 13 ch.

16. Ch 5, miss 2, dc in each of 2 st, repeat; at each corner make 7 ch instead of 5 ch, to turn.

17 to 20. Small loop in small loop, as before; at corner, make 1 dc in loop of 7 ch, ch 7, 1 dc in same loop.

21. Ch 2, 2 dc in loop; repeat, straightening the edge; at corners ch 7, as before.

The pendants at the lower edge of the pentagonal motif are made as before described, each attached by a chain of 10 or 12 stitches. Edgings, insertions and motifs may be arranged in various ways; but, as pictured, these sets afford the latest word in neck-garniture—novel and modish.

❖ *Bewitched by Broomstick* ❖

KAREN E. HOOTON

In the 1970s, I came across a pattern in a Scottish magazine for a broomstick-lace skirt. I really loved “Whizz Witchery,” as it was titled. I intended to make it someday, but I couldn’t work out the technique. After I eventually learned how to make broomstick lace from a member of my knitting guild who knew the basics, I retrieved the pattern that I had kept for so long and was off and running.



Christening gown from the author's collection of broomstick-lace patterns. Photograph by Joe Coca.

The name broomstick lace does conjure up a vision of witches flying across a dark sky, casting black shadows against a bright moon and leaving a long trail of cobwebs glinting in the moonlight. Perhaps that's why it's also known as witch's lace; other names for the technique—peacock stitch, jiffy lace, and lattice loop—don't share the same connotations.

Broomstick lace is a form of crochet and so requires knowledge of basic crochet (when I first saw the skirt pattern, I thought it was knitted). Typically, it is made with one large-diameter knitting needle (originally the thickness of a broom handle, hence the name) and a crochet hook. Loops are drawn through a base and placed over the knitting needle on one row and then crocheted together in clusters while removing them from the needle on the second row; the process is repeated over and over. The fabric has an open appearance with horizontal bands and vertical columns.

The use of any crochet stitch greater in length than a single crochet will further open the fabric, and an array of effects may be made just by changing the crochet stitch from band to band. The fabric also may be varied by choosing to crochet more than one row of stitches between the loop pick-up rows, changing the number of loops in a cluster, and/or varying the size of the needle and hook. Fine

laceweight wool and silk and cotton crochet thread all provide different results. Shetland laceweight wool, after blocking, yields a very delicate, light, and airy fabric.

Broomstick lace is often confused with hairpin and Tunisian crochet. There are certain similarities between broomstick and hairpin in the appearance of the finished fabric, but they are worked differently. Broomstick and Tunisian are worked similarly, but the finished fabrics are very different.

The origins of broomstick lace are obscure. In *A Complete Crochet Course* (Devon, England: David & Charles, 1984), Muriel Kent states, "Americans claim it as theirs because there is evidence that the early settlers used it as a quick way of making blankets." Unfortunately, she does not cite the source of this evidence. Other needlework authors believe that the technique originated in England, Ireland, the Near East, or Europe, anywhere from the early seventeenth to the twentieth century. The majority, however, agree that broomstick lace probably dates to the early nineteenth century, when the technique was used to make utilitarian objects quickly; it enjoyed a brief renaissance in the 1970s.

The project and the step-by-step workshop covering the basic methods that follow will get you started making your own gossamer broomstick-lace heirlooms. 🌸

A Christening Bag to Knit and Crochet with Broomstick Lace

KAREN E. HOOTON

A christening tradition from the east coast of Scotland and my childhood memory of that tradition were my inspiration for this bag: One Sunday, I was passing the local chapel when a woman approached me and gave me a paper bag. The bag contained a generous slice of christening cake, a silver half crown (a British coin no longer in use), and an apple. Puzzled, I took the bag home to my mother, who explained the tradition to me. After the christening of a newborn child, a "christening piece" was handed to the first child met outside the church for good luck. If the newborn was a girl, then the piece was given to a boy; if a boy, then the piece was given to a girl. This is my version of the tradition.

Instructions

Note: The base of the bag is knitted on straight needles; the sides are worked in the round on double-pointed needles.

Base

Using the long-tail method and size 0 (2 mm) needles, CO 44 sts. Change to size 0000 (1.25 mm) needles. K 1 WS row.



Row 1 (RS): K2, p3, *k2, p6; rep from * to last 7 sts, k2, p3, k2.

Row 2: P2, k3, p2, *k6, p2; rep from * to last 5 sts, k3, p2.

Row 3: K2, p3, *k2, p6; rep from * to last 7 sts, k2, p3, k2.

Row 4: P2, k3, p2, *k6, p2; rep from * to last 5 sts, k3, p2.

Row 5: K2, p2, *k2tog, yo, ssk, p4; rep from * to last 8 sts, k2tog, yo, ssk, p2, k2—39 sts rem.

Row 6: P2, k2, *p1, p1f&b, p1, k4; rep from * to last 7 sts, p1, p1f&b, p1, k2, p2—44 sts.

Row 7: K2, p1, *k2tog, yo, k2, yo, ssk, p2; rep from * to last

9 sts, k2tog, yo, k2, yo, ssk, p1, k2.

Row 8: P2, k1, *p6, k2; rep from * to last 9 sts, p6, k1, p2.

Row 9: K2, *[k2tog, yo] 2 times, ssk, yo, ssk; rep from * to last 2 sts, k2—39 sts rem.

Row 10: P5, *p1f&b, p6; rep from * to last 6 sts, p1f&b, p5—44 sts.

Row 11: K2, *[yo, ssk] 2 times, k2tog, yo, k2tog; rep from * to last 2 sts, yo, k2—40 sts rem.

Row 12: P2, k1tbl, p6, *k1f&b, p6; rep from * to last 3 sts, k1tbl, p2—44 sts.

ABOVE: Karen E. Hooton's broomstick-lace christening bag. Put baby's first hairbrush and comb and a face cloth in the bag for a special christening gift. Photograph by Joe Coca.

Row 13: K2, *p1, yo, sl 1, k2tog, psso, yo, k3tog, yo, p1; rep from * to last 2 sts, k2—39 sts rem.

Row 14: P2, k1, *k1tbl, p1, p1f&b, p1, k1tbl, k2; rep from * to last 8 sts, k1tbl, p1, p1f&b, p1, k1tbl, k1, p2—44 sts.

Row 15: K2, p2, *yo, ssk, k2tog, yo, p4; rep from * to last 8

sts, yo, ssk, k2tog, yo, p2, k2.

Row 16: P2, k2, *k1tbl, p2, k1tbl, k4; rep from * to last 8 sts, k1tbl, p2, k1tbl, k2, p2.

Row 17: K2, p3, *k2, p6; rep from * to last 7 sts, k2, p3, k2.

Row 18: P2, k3, p2, *k6, p2; rep from * to last 5 sts, k3, p2.

Sides

Row 19: With RS facing and using size 000 (1.5 mm) dpn, k44, pick up and k 15 sts along side of base, 44 sts along top, and 14 sts along 2nd side—117 sts. Pm and join into a circle.

Rnds 20–25: P.

Rnds 26–31: K.

Rnds 32–37: P.

Rnds 38–43: K.

Rnds 44–49: P.

Note: The cable part of the bag is knitted over the next 11 rounds.

Rnds 50–52: *K6, p3; rep from * around.

Rnd 53: *1/1 LC, k2, 1/1 RC, p3; rep from * around.

Rnd 54: *K1, 1/1 LC, 1/1 RC, k1, p3; rep from * around.

Rnd 55: *K2, 1/1 LC, k2, p3; rep from * around.

Rnd 56: *K1, 1/1 RC, 1/1 LC, k1, p3; rep from * around.

Rnd 57: *1/1 RC, k2, 1/1 LC, p3; rep from * around.

Rnds 58–60: *K6, p3; rep from * around.

Note: The next round is the preparation for the broomstick lace. It is not worked in the conventional manner: Rather than picking up loops with a hook onto a straight needle, an alternative method is used that suits knitting in the round.

Rnd 61: *K6, wrapping yarn around needle 3 times for each st, p3, wrapping yarn around needle 3 times for each st; rep from * around—117 sts, each of which have 3 wraps. Sl the sts off the needles to the double-pointed holders, dropping the two extra wraps of each st—117 elongated sts.

Rnd 62: Using size 10 (1.25 mm) hook and working sts off of holders, *work a c of 6 ls 6 dc over the k6, then work a c of 3 ls 3 dc over the p3; rep from * around—13 cs of 6 ls and 13 cs of 3 ls.

Rnd 63: With RS facing and working into top of each dc, *pick up and k 6 sts, pick up and p 3 sts; rep from * around—117 sts.

Rnds 64–77: Rep Rnds 50–63.

Rnds 78–90: Rep Rnds 50–62.

Note: The remainder of the bag is worked in broomstick lace without any knitting.

Rnd 91: With RS facing and using size 12 (1 mm) hook, pick up 1 l from bump on back side of each dc and place onto st holder.

Materials

Coats Aunt Lydia's Fine Crochet Thread, 100% cotton thread, size 20, 400 yards (365.8 m)/ball, 1 ball of #201 White; www.coatsandclark.com

Knitting needles, size 0 (2 mm) and size 0000 (1.25 mm) or sizes needed to obtain gauge; set of 4 or 5 double-pointed, size 000 (1.5 mm)

Stitch holders, 3 double-pointed, 7 mm, or 3 bamboo double-pointed needles, 7 mm

Crochet hooks, steel, size 12 (1 mm), size 10 (1.25 mm), and size 4 (2 mm)

Cable needle or tapestry needle

Finished size: About 5 inches (13 cm) high, 4½ inches (11 cm) wide, and 1¼ inches (3 cm) deep

Gauge: 24 sts and 40 rnds = 2 inches (5.1 cm) in St st on size 0000 (1.25 mm) needles

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviations

Knitting

cn—cable needle

CO—cast on

dpn—double-pointed needle(s)

k—knit

k2tog—knit 2 together

k3tog—knit 3 together

1/1 LC—slip next stitch onto cable needle, hold in front of work, knit 1, knit 1 from cable needle

1/1 RC—slip next stitch onto cable needle, hold in back of work, knit 1, knit 1 from cable needle

p—purl

pm—place marker

p1f&b—purl into the front and back of the same stitch

psso—pass slipped stitch over

ssk—slip 1 knitwise, slip 1 knitwise, knit 2 slipped stitches together through back loops (decrease)

tbl—through back loop

yo—yarn over

Broomstick Lace

c(s)—cluster(s)

l(s)—loop(s)

(Example: 13 cs of 6 ls 6 sc = 13 clusters, each have 6 loops and are crocheted together with 6 single crochets)

Rnd 92: Using size 10 (1.25 mm) hook and working sts off of holders, *work a c of 6 ls 6 sc, then work a c of 3 ls 3 sc; rep from * around—13 cs of 6 ls and 13 cs of 3 ls.

Rnd 93: With RS facing and using size 12 (1 mm) hook, pick up 1 l from bump on back side of each sc and place onto st holder.

Rnd 94: Using size 10 (1.25 mm) hook and working sts off of holders, *work a c of 6 ls 6 tr, then work a c of 3 ls 3 dc; rep from * around—13 cs of 6 ls and 13 cs of 3 ls.

Rnd 95: With RS facing and using size 12 (1 mm) hook, pick up 1 l from bump on back side of each tr or dc and place onto st holder.

Rnd 96: Using size 10 (1.25 mm) hook and working sts off of holders, *work a c of 6 ls 6 hdc, then work a c of 3 ls 3 hdc; rep from * around, turn—13 cs of 6 ls and 13 cs of 3 ls.

Rnd 97 (WS): Ch 1, work 1 sc in back l of each hdc, join with sl st to beg sc.

Rnd 98 (WS): Ch 1, work 1 sc in front l of each sc, join with sl st to beg sc.

Fasten off. Weave in loose ends.

Finishing

Wash the bag, then block by placing a weight of similar shape into the bag. Weave a knitting needle carefully in and out through the top loops of the bag, then suspend it on two S hooks and allow to hang dry before removing the weights.

Strap

Using size 4 hook, ch 2, sc in 1st ch; *twist right-hand side of work to the left, insert hook down into the 2 lps on the left-hand side and work 1 sc; rep from * until strap measures 19 inches (48.3 cm) long. Thread completed chain through bag on Rnd 91 and join to make a circle or thread a 19-inch (48.3-cm) ribbon through Rnd 91 and join into a circle. Pull the strap to close the bag.

ABOUT THE AUTHOR AND DESIGNER. *Karen E. Hooton has been working on her Care'n Creation Broomstick Lace Collection for the past eight years and has written a full broomstick-lace workshop, portions of which are included here. She also has worked as a volunteer in a Montessori school, teaching students in grades one through three to crochet and to knit. She lives near the little fishing town of Arbroath, Scotland, with her husband, Peter, who has been a great support in her broomstick-lace endeavors.*

Broomstick Lace Workshop

KAREN E. HOOTON

Broomstick lace, a form of crochet made by using a large-diameter knitting needle and a crochet hook, is created by placing loops on the needle, then crocheting them off. Different sizes of knitting needles may be used; the largest used is the size of a broom handle, hence the name.

A loop is formed when a hook is inserted into a foundation stitch and the thread or yarn is pulled through the work and placed on the needle. Clusters are made when a number of loops are crocheted together in increments of 2, 3, 4, 5, or 6 loops. Bands are made up of clusters that run horizontally across the work. A basic band is a minimum of two rows and is called a round. The first row of a round consists of a loop pick-up row; the second row consists of crocheting the loops together until the work is off the needle. After all the clusters are removed from the needle, one loop remains on the hook—this is used as the first loop in the next row. Optionally, more rows of crochet can be worked before the next loop pick-up row.

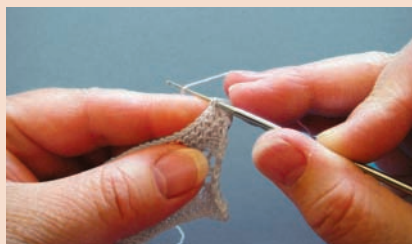
Working Broomstick Lace

Note: A round consists of 2 rows.

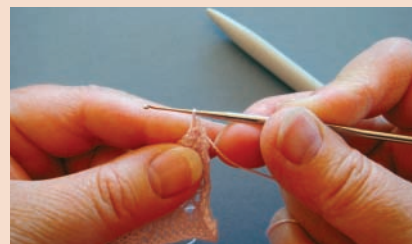
Row 1: Pick up loops.



Step 1—Place the hook through the 1st stitch of the cast-off edge from the front to the back.



Step 2—Catch a thread at the back of the work.



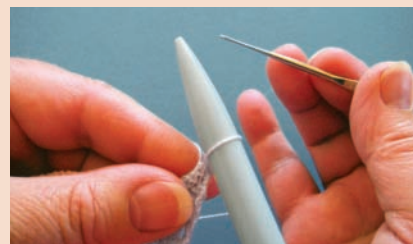
Step 3—Pull the thread through to the front of the work.



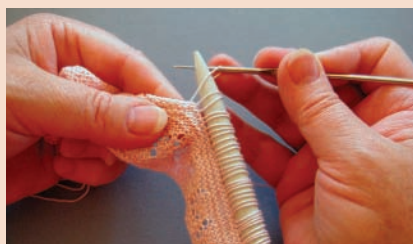
Step 4—The loop in front of the work.



Step 5—Draw the loop toward the needle.



Step 6—Place the loop onto the needle. Repeat Steps 1–6 for each loop.



Step 7—Loops picked up from a base.

Step 8—The loops are ready to start Row 2. *Note:* Often at the end of the loop pick-up row, the work can look uneven, and it may be difficult to count loops. Hold the completed work in the palm of the left hand, pull gently toward the base, and simultaneously twist the needle around a couple of times to straighten the loops. See Figures 1 and 2.



Row 2: Crochet a predetermined number of loops together (this is known as a cluster) and off the needle, leaving 1 loop on the hook. Work the same number of crochet stitches into each cluster as there are loops in the cluster. Place the needle with the loops (from the beginning of the round) into the left hand and the hook in the right hand.

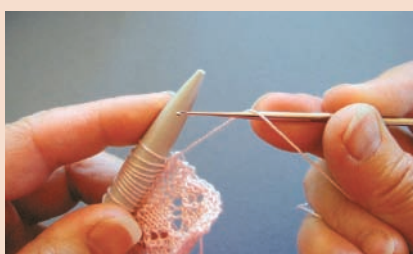
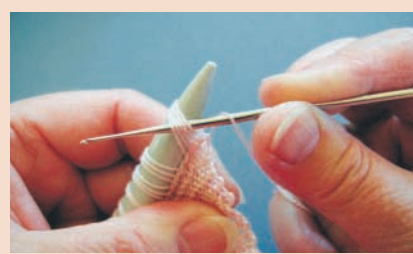


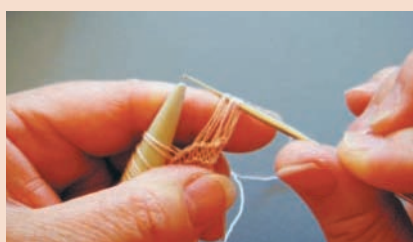
Figure 1

Step 9—Wrap the thread around the hook before inserting the hook into the loops at the beginning: Place the hook behind the thread and wrap the thread around the hook before slipping the hook through the 1st set of loops on the left-hand needle.

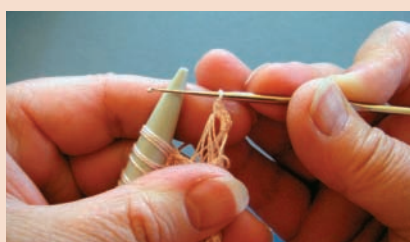
Figure 2



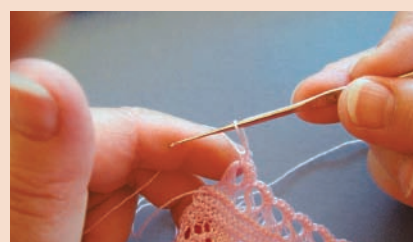
Step 10—Place the hook through the 1st set of 6 loops.



Step 11—Crochet 6 loops together with 6 single crochets.



Step 12—One cluster made. Continue as instructed in the pattern, either picking up stitches from the broomstick lace for knitting or picking up loops for another band of broomstick lace. End of round.



All in-process photographs courtesy of the designer.

Raindrops Broomstick Lace Shawl

JILL WRIGHT



The striking technique of broomstick lace shines through in this elegant shawl. The Tencel in the yarn provides the sheen. Photograph by Joe Hancock.

Jill Wright incorporates shaping into this three-panel shawl, making it a half-hexagon shape. It is worked seamlessly; when the loops “outgrow” the broomstick, the panels are worked separately but joined to the previous panel as you go. The richly beaded border is a final elegant touch.

Instructions

Notes: In this pattern, the needle is held at right to make it easier to put on loops. Loops are put on right to left, wrong-side facing, then the work is turned. If the broomstick lace is worked with the needle in your left hand, do not turn work. Increases are worked on single crochet row. Increases add extra 24 stitches on every even row.

Shawl

Row 1: Ch 12, lengthen last lp and place on broomstick

needle (1st ch worked; see Notes), LS in each st to end, turn—12 lps.

Row 2 (RS): Work locking-st, 12 sc in same 4-lp group, [12 sc in next group of 4 lps tog] 2 times, turn—36 sc.

Row 3 (WS): Sl 1st lp on hook to needle (1st sc worked), LS in each sc to end, turn—36 LS.

Row 4: Work locking-st, 8 sc in same 4-lp group, 4 sc in next group of 4 lps, inc (see Special Abbreviations), 4 sc in next group of 4 lps, inc, 4 sc in next group of 4 lps, 8 sc in last group of 4 lps, turn—60 sc.

Row 5: Rep Row 3.

Row 6: Work locking-st, 8 sc in same 4-lp group, *[4 sc in next group of 4 lps] to 4 lps above next established inc, inc; rep from * 3 times, omitting last 8 sc of last inc, turn.

Rep Rows 5–6 until no more sts will fit on needle, ending with RS row, then work in panels as foll,

Work Row 3 through 1st 8 sc of next inc (center of inc), turn.

Next Row: Work locking-st, 8 sc in same 4-lp group, [4 sc in next group of 4 lps] to last 4 lps, 8 sc in last group of 4 lps, turn.

Rep last 2 rows until panel measures 26 inches (66.0 cm) from center top. Pm in last sc for edging. Fasten off. *With WS facing, join yarn in 1st unworked sc of inc left unworked from last panel and pull up lp, rep Row 3 to end of panel (center of inc), turn. **8 sc in 1st group of 4 lps, [4 sc in next group of 4 lps] to last 4 lps, 8 sc in last group of 4 lps, sl st by inserting hook in back lp and back leg tog of 1st sc from corresponding row of last panel, turn, sl st in last sc of prev row. Rep Row 3. Rep from ** to match 1st panel. Rep from * for 3rd panel.

Border,

Calculate number of beads needed.

Step 1: Count number of broomstick rows (non-sc rows) completed for any 1 panel. Multiply that number by 4 and then add 6.

Step 2: Count number of broomstick rows formed across bottom of all 3 panels together and multiply by 5 and then add 30. Add the numbers from Step 1 and Step 2 together and string that number of beads plus a few extra on yarn. With wrong-side facing, join yarn to marked single crochet,

Materials

Webs Valley Yarns Colrain Lace, 50% merino/50% Tencel yarn, 1,400 yards (1,280.2 m)/8 ounce (226.8 g) cone, 1 cone of Whipple Blue; www.yarn.com

Crochet hook, size G/6 (4.25 mm)

Stitch marker

Broomstick lace needle, size 35 (19 mm)

Beading needle, large-eye

Fire Mountain Gems Dyna-Mites, size 8/0 seed beads, 35 grams (1.2 oz, about 1,100 beads)/box, 1 box of Transparent Multi Iris; www.firemountaingems.com

Finished size: 26 inches (66.0 cm) deep and 62 inches (157.5 cm) wide

Gauge: Gauge is not critical for this project

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviations

Bead chain (bch)—pull bead snug behind hook, yarn over and draw through loop keeping bead behind hook on bump of chain

Bead single crochet (bsc)—insert hook in next stitch, yarn over and draw loop to front, pull bead snug behind hook, yarn over and draw through 2 loops

Inc—[work 8 single crochet in next 4 loops together] 2 times

Loop stitch (LS)—insert hook in indicated stitch, yarn over and pull up loop, slide loop onto needle

Locking-st—insert hook under needle in 1st 4 loops and slide them off, with loops still on hook, yarn over and draw through all 4 loops, chain 1 to close



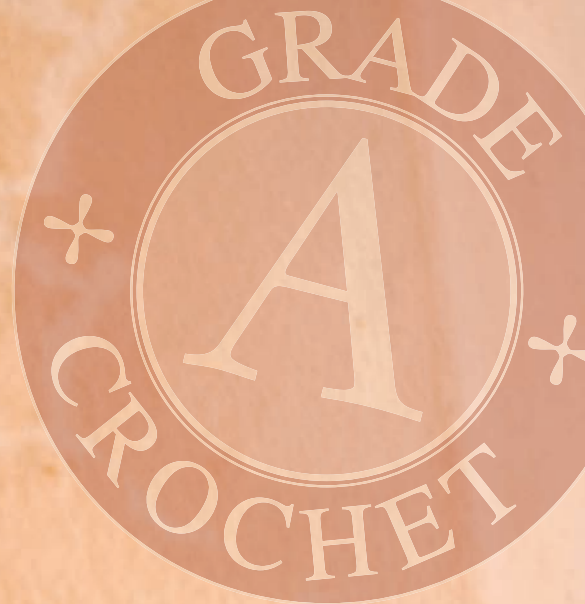
The back of Jill Wright's glorious broomstick-lace shawl. Photograph by Joe Hancock.

sc in same st, [ch 1, 5 bch, ch 1, sk 2 sc, sc in next 2 sc] to last 3 sts of lower edge, ch 1, 5 bch, ch 1, sk 2 sc, sc in last sc. Cont along top edge as foll: *[sc, bsc, 2 sc, bsc, sc] in each group of 4-lp row-ends* to bottom ridge lp of foundation ch from Row 1 (center top), sc in 1st bottom ridge lp, 6 bch, sk next 10 bottom ridge lps, sc in last bottom ridge lp, rep from * to * to end, sl st in 1st sc to join. Fasten off and weave in loose ends.

Finishing

Block to shape and size, pinning in each beaded loop at lower edge.

ABOUT THE DESIGNER. *Jill Wright lives in the Rocky Mountains of Colorado with her husband and two boys. She owns a yarn stash that would rival a small store and still wants more. Check out Jill's other love at www.woolcrafting.com.*



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 **INTERWEAVE**
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Amazing Technicolor Tapestry Socks

SARAH READ



The astounding pair of intricately crocheted socks that Susan Strawn received from a friend who owns an antiques/collectibles business. There was no information on the colorwork socks, leaving them with their maker, place of origin, and date unknown. Photograph by Joe Coca.



Sarah Read's amazing re-creation of the vintage socks shown on page 67. She used size 20 cotton thread in six colors. The original colors on the vintage socks have faded over time. The colors used here are approximations of what the original colors would have been.
Photograph by Joe Coca.

When Susan Strawn, a frequent contributor to *PieceWork* magazine and a member of the magazine's editorial advisory panel, came to Interweave last year for the production of her *PieceWork* DVD *Knits of Yore*, she brought the pair of vintage crocheted socks shown on page 67. I fell in love with their stitchery and blending of techniques and eventually offered to try to re-create them for *PieceWork's Crochet Traditions*.

An art historian friend of Susan's with an antiques/collectibles business in Philadelphia was reducing inventory, and the socks reminded her of Susan because Susan is a sock knitter. She knew nothing about the colorwork socks, not the technique or ethnicity or fiber, and didn't recall how or where she had acquired them.

It's been a blur the past six months of counting stitches, drawing charts, and untangling dangling threads—rewarding yet so humbling as I repeatedly failed to replicate these extraordinary socks. Going over each stitch of the original allowed me to experience the work alongside the maker as she or he snuck in an increase to make the colorwork repeat match up or embroidered over a stitch done in the wrong color. It's a comforting personal bond to be able to laugh and say, "I would have done the same thing" to this person who is now long gone.

Crafters haven't changed that much. Crocheting certainly has, though. The work—the fine gauge and elaborate patterns done on these socks is so far removed from what we now do. Their colors and geometric patterns call to mind Kurdish embroidery; their floral motifs appear eastern European but the Tree of Life, central Asian; their shape and pattern suggest a Finnish influence. They could have been made between 1800 and 1925, but where? Is this mad blend of techniques possibly a reflection of the mad blend of cultures that occurred in this country at the dawn of the Industrial Revolution?

If you have any information about these socks or their origin, please email us at piecework@interweave.com. Also let us know if you complete this sock project, particularly if you make two socks!

Instructions

Notes: All stitches are worked in single crochet back loop only unless otherwise indicated. The sock is worked from toe up in spiral rounds of single crochet back loop only (sc blo). Chain is made for afterthought heel, and leg is continued upward in spiral rounds. Ribbed cuff is worked in rows side-to-side in slip stitch back loop only (sl st blo), joined to stitches of leg each row with slip stitch. Cuff edging is joined in row-ends of ribbing. Thread is joined at heel opening, and heel is worked in spiral rounds with tapestry colorwork. Colorwork is done in tapestry crochet, with unused

color carried along the working row and stitches worked around unused strand. To change colors: Work last stitch before color change until 2 loops are still on the hook; yarn over with the next color and pull it through both loops on hook, ready to work next stitch with new color. Secure ends as you go, as some ends may be difficult to reach when work is completed. Working over ends for a run of stitches will help secure as you go. Foot and heel are worked with smaller hook; cuff is worked with larger hook.

Sock

Foot,

With smaller hook and A, ch 11.

Rnd 1: Sc blo in 2nd ch from hook and in next 8 ch, 5 sc in next ch, rotate to work along other side of ch, sc in next 8 ch, 5 sc in next ch, do not join—27 sc.

Rnd 2: [Sc in next 12 sc, 3 sc in next sc, mark center st of this inc with scrap thread] 2 times, sc in next sc—31 sc.

Rnds 3–9: Cont working in spiral rnds, working 3 sc in center st of every inc on sides of toe—63 sc.

Rnd 10: Sc to next center st, 3 sc in marked st, sc in next 14 sts, pm for new beg of rnd at bottom of foot—65 sc.

Rnds 11–13: Beg working over B, work Chart 1 (inverted pyramid).

Materials

Handy Hands Lizbeth, 100% cotton thread, size 20, 210 yards (192.0 m)/25 gram (0.9 oz) ball, 1 ball each of #670 Victorian Red (A), #603 Ecru (B), #654 Navy Blue (C), #653 Antique Blue Medium (D), #684 Leaf Green Medium (E), #694 Harvest Orange Medium (F); www.hhtatting.com

Crochet hooks, steel, size 12 (1 mm) and 8 (1.25 mm) or sizes needed to obtain gauge

Tapestry needle, small

Scrap thread for marking sts

Finished size: 14½ inches (36.8 cm) long from cuff to toe; 9½ inches (24.1 cm) long from heel to toe; 8 inches (20.3 cm) foot circumference; 9½ inches (24.1 cm) leg circumference

Gauge: 32 sts and 24 rows = 2 inches (5.1 cm) in tapestry sc blo with smaller hook; 34 sts and 27 rows = 2 inches (5.1 cm) in sl st blo rib on larger hook

See pages 138–139 for Abbreviations and Techniques



LEFT: The back of Sarah Read's re-creation of the vintage socks, showing the heel flap. RIGHT: The back of Sarah Read's re-creation of the vintage socks, showing the sole with its pyramid motif underneath the heel flap. Photographs by Joe Coca.

Rnd 14: With B, work over A for 60 sc, cut A, beg working over C for rem 5 sc.

Rnd 15: With C, inc 5 sts evenly around—70 sc.

Rnds 16–18: Work Chart 2 (crosses), inc 5 sts evenly in first rnd—75 sc.

Rnd 19: With C, inc 1 st on either side of toe—77 sc.

Rnds 20–22: Work Chart 3 (keyhole), inc 3 sts evenly in first rnd—80 sc.

Rnd 23: With C, inc 5 sts evenly around—85 sc.

Rnd 24: With B, inc 5 sts evenly around—90 sc.

Rnds 25–27: Work Chart 4 (pyramid), inc 3 sts evenly in first rnd—93 sc.

Rnd 28: With D, inc 2 sts evenly around—96 sc.

Rnds 29–46: Work Chart 5 (large roses), inc between motifs on Rnd 32 as shown on chart—101 sc.

Rnd 47: With D, inc 1 st on each outside edge—103 sc.

Rnds 48–50: Work Chart 6 (inverted pyramid).

Rnd 51: Work with B.

Rnd 52: With C, inc 5 sts evenly around—108 sc.

Rnds 53–55: Work Chart 7 (keyhole), inc 5 sts evenly in

first rnd—113 sc.

Rnd 56: Work with C.

Rnd 57: With B, inc 5 sts evenly around—118 sc.

Rnds 58–60: Work 20 reps of Chart 8 (pyramid) centered at top of sock, keeping sole of foot in E, inc 6 sts evenly in 1st rnd—124 sc.

Rnd 61: Work with E.

Rnds 62–81: Work 3 reps of Chart 9 (tree of life) centered at top of sock, keeping sole in E, inc between motifs as shown on chart, maintaining 4 sts in E between each motif—139 sc.

Rnd 82: Work with E.

Rnds 83–85: Work 24 reps of Chart 10 (inverted pyramid) centered at top of sock, keeping sole in E.

Rnd 86: Work with B.

Rnd 87: With C, inc 5 sts evenly around—144 sc.

Rnd 88: With D, inc 6 sts evenly around—150 sc.

Rnd 89: Work even with A. Fasten off.

Create heel opening,

Rnds 90–104: With top of sock facing, join B with sl st in

Chart 1. Inverted Pyramid

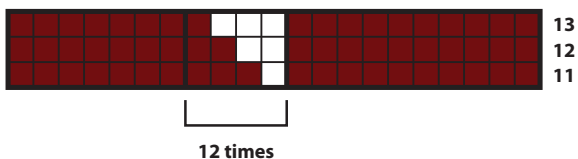


Chart 2. Crosses

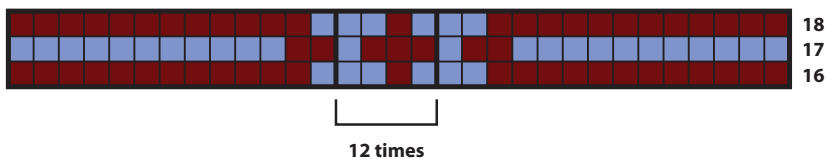


Chart 3. Keyhole

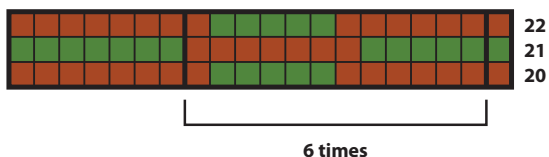


Chart 4. Pyramid

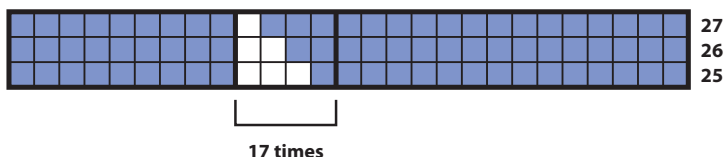
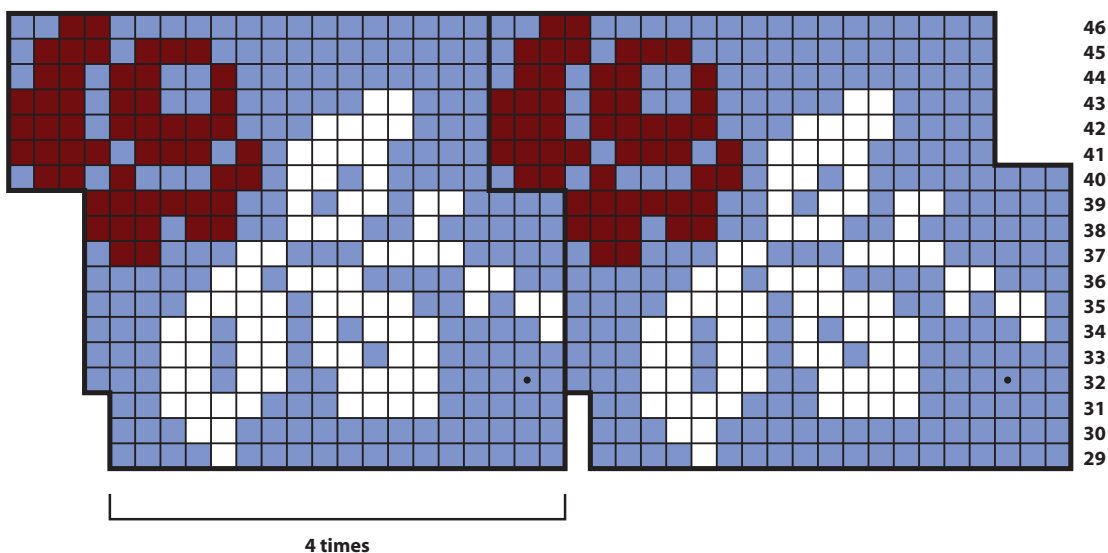


Chart 5. Large Roses



Note: Beg of rnd will shift 3 sts to the left after Rnd 40.

Charts may be photocopied for personal use.

blo 6th st from end of top, sc blo in next 5 sts, ch 75, sk 75 sts for heel, beg Chart 11 (small roses), inc 2 sts evenly in first rnd—152 sc.

Rnd 105: With B, inc 5 sts evenly around—157 sc.

Rnds 106–109: With E, sl st blo, inc 18 sts evenly in 1st rnd—175 sts. Fasten off.

Cuff,

With larger hook, join B in center back of leg. Ch 90. Sl st blo in 2nd ch from hook and each ch across, sl st in sl st on leg at base of ch, sl st in next sl st on leg, turn, sl st blo along cuff. Cont as established in sequence as foll: (4 rows in B, 2 in E, 4 in B), (4 in D, 2 in B, 4 in D), (4 in F, 2 in C,

4 in F), (4 in E, 2 in A, 4 in E), (4 in A, 2 in E, 4 in A), (4 in B, 2 in E, 4 in B), (4 in D, 2 in B, 4 in D), (4 in B, 2 in E, 4 in B), (4 in E, 2 in F, 4 in E), (4 in F, 2 in E, 4 in F), (4 in C, 2 in B, 4 in C), (4 in B, 2 in E, 4 in B), (4 in A, 2 in E, 4 in A), (4 in E, 2 in A, 4 in E), (4 in A, 2 in D, 4 in A), (4 in F, 2 in B, 4 in F), (4 in B, 2 in E, 4 in B), 4 in C. Sl st seam blo last row to 1st. Fasten off.

Edging,

Join E in row-end of cuff at back leg.

Rnd 1: Working in row-ends with E, work 176 sl st evenly around.

Rnds 2–4: With E, sl st blo around.

Chart 6. Inverted Pyramid

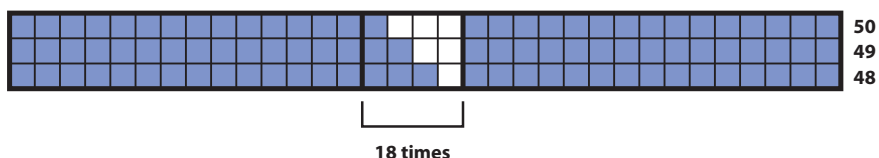


Chart 7. Keyhole

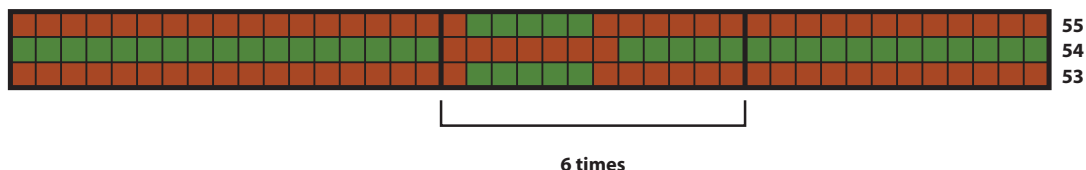


Chart 9. Tree of Life

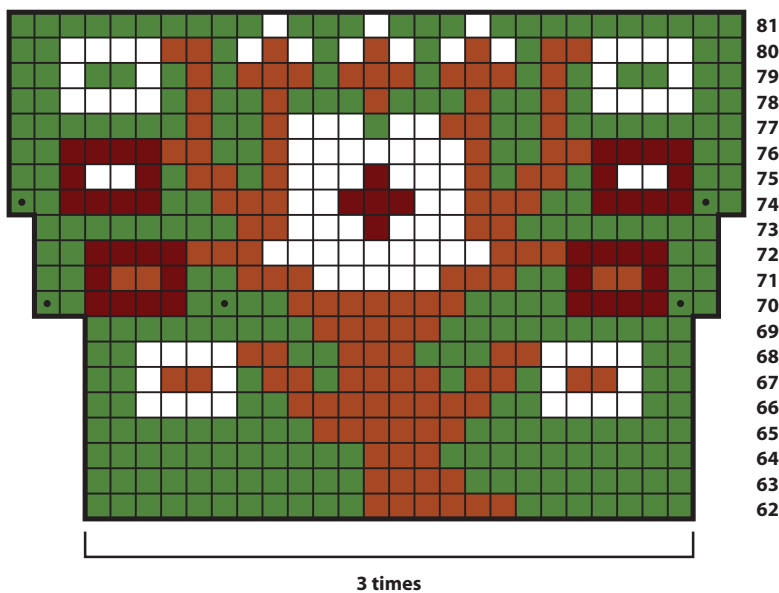


Chart 8. Pyramid

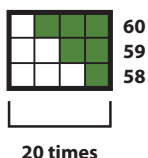
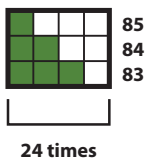


Chart 10. Inverted Pyramid



Charts may be photocopied for personal use.

Rnds 5–6: With A, sl st blo around.

Change to B and sl st in next 5 sts for new beg of rnd.

Rnd 7: With B, *ch 1, sk 1 sl st, dc in both lps of next st; rep from * around, ch 1, sl st in next dc to join—88 dc.

Rnd 8: With B, sl st blo in each st around—176 sts.

Rnds 9–10: With A, sl st blo around.

Rnd 11: With E, *sl st in next 4 sts, ch 3, sl st in 3rd ch from hook; rep from * around, sl st in 1st 3 sts of rnd. Fasten off.

Heel,

With smaller hook and back of heel facing, join A in corner of heel opening. Sc blo across back of heel opening, sl st in opposite corner. Fasten off.

Join E 2 sts before 1st corner of heel (new beg of rnd).

Rnds 1–3: Work Chart 12 (keyhole) across back of heel, keeping sole of heel in F, dec 1 st at both corners each rnd—146 sc.

Rnd 4: With A, dec 9 sts evenly around—137 sc.

Rnds 5–7: Work Chart 13 (crosses) across back of heel, keeping sole of heel in B, dec 1 st at both corners each rnd—131 sc.

Rnd 8: With B, dec 2 sts at each corner—127 sts.

Rnds 9–11: Work Chart 14 (keyhole) across back of heel, keeping sole of heel in A, dec 2 sts at both corners each rnd—115 sc.

Rnds 12–13: With D, dec 2 sts at both corners each

Chart 11. Small Roses

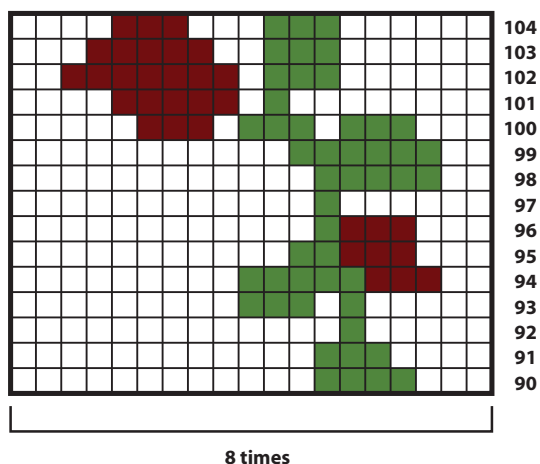


Chart 13. Crosses

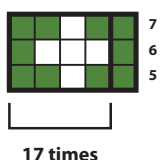


Chart 15. Pyramid

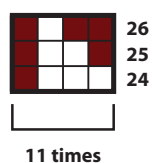
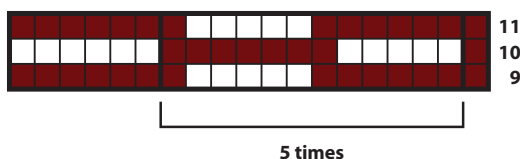


Chart 12. Keyhole



Chart 14. Keyhole



Key

- Red (A)
- Cream (B)
- Navy (C)
- Light Blue (D)
- Green (E)
- Orange (F)
- Inc by working in same st as prev sc

Charts may be photocopied for personal use.

rnd—107 sc.

Rnds 14–16: With F, dec 2 sts at both corners each
rnd—95 sc.

Rnd 17: Work with E.

Rnds 18–19: With E, dec 1 st at both corners each
rnd—91 sc.

Rnd 20: Work with A.

Rnds 21–23: With A, dec 1 st at both corners each
rnd—85 sc.

Rnds 24–26: Work Chart 15 (pyramid), keeping sole of
heel in A.

Rnds 27–34: Cont with A, dec 3 sts at both corners each
rnd—37 sc.

Turn heel to WS. Sl st seam heel closed. Fasten off.

Finishing

Weave in ends, and trim tails on inside of work. Soak a white cotton towel in warm water with wool wash. Place sock flat on towel on ironing board and place wet towel over a section of sock. Iron on cotton setting over wet towel. Repeat for each section of sock, pulling sock into shape before ironing each part. Lay flat to dry.

ABOUT THE DESIGNER. Sarah Read is the project editor of *Interweave Crochet*, one of *PieceWork*'s sister magazines. In her spare time, she works at a local yarn shop and stalks flea markets for bits of antique needlework to research and re-create. Her son thinks that everything she makes is for him. He's more right than he knows.

❖ Myrtle's Tobacco-Twine ❖ Bedspread

M A R C Y S M I T H

It's been a while since I first heard of bedspreads and doilies crocheted from tobacco twine. I heard about them so much that I figured everyone knew about them. Not so.

Tobacco twine is a coarse cotton used for tying together tobacco leaves and attaching them to a rod. Women and children, at least two or three of them at a time, loaded each rod. One or two “handlers” pulled a few leaves together in a bunch and handed them to a “looper,” who looped the twine around the bunch and a wooden rod. When the rod was full, the looper tied the twine to the end of the rod, broke the twine, and moved to the next rod. The rods of tobacco were hung in barns to cure. The used twine was sticky with tobacco juice, but some thrifty souls would clean it up a bit and use it to make “shag” rugs.

Any unused cones or balls that remained after the season was over might be used to crochet a bedspread or a mess of doilies following a pattern from *Progressive Farmer* or the local newspaper. Myrtle Eakes Hepler's mother, Mary Oakley Eakes (1910–1993), did this. The Eakes family lived on a tobacco farm in Person County, North Carolina, about 50 miles (80.5 km) north of Raleigh and 10 miles (16.1 km) east of Roxboro, the county seat. Tobacco farm life was central to Mary's life at that time: The morning Myrtle was born, May 20, 1936, her mother was dropping tobacco plants. As Myrtle explains, she would “walk along the rows and drop a plant at each place where it had to be transplanted, and then someone would come by with a wooden peg and make a hole and put the plant in it. That's how primitive it was when I was born.”

While she was pregnant with Myrtle, Mary Eakes worked on the very bedspread that first piqued my interest in tobacco-twine crochet (shown on page 75). “I always thought the bedspread should be mine because it was being made while I was being made,” Myrtle says.

The bedspread is made up of squares joined so that they form a secondary pattern. The pattern is similar to the quilt square Butterfly at the Crossroads except that the quilt pattern lacks the patterning at the corner that forms the bedspread's secondary pattern. The squares are rich with popcorns, those intense little stitches made by working several stitches into a single stitch, then removing the hook and reinserting it to pull all those stitches together. The movement is repetitive, like dropping tobacco plants. But, unlike tobacco field work, it is creative, as crocheters know. This bedspread has 110 squares crocheted together and surrounded by a crocheted border.

Nearly all tobacco-twine needlework is crocheted. Of the forty or so tobacco-twine artifacts I have seen, all but two were crocheted: one of these was knitted, and the other, tatted. Tobacco twine is not a gentle material and is not easily crocheted, but its stiffness lends itself more to crochet than knitting. A crocheter has to manage just one loop of yarn at a time whereas a knitter has to handle a long line of loops on a stick.

By Myrtle's account, this bedspread is the only piece her mother ever crocheted from tobacco twine. After she finished it, she was finished with crocheting tobacco twine. She did repeat the pattern at least once in thread, omitting the popcorns. And later in life, she crocheted the same pattern in worsted-weight acrylic to make blankets for each of her grandchildren.

Tobacco-twine crochet seems to be peculiar to North Carolina, which makes sense given the state's strong tobacco heritage. I have not located it in other tobacco-producing states. Somehow, there was a master convergence of tobacco,

OPPOSITE: *The tobacco-twine bedspread crocheted by Myrtle Eakes Hepler's mother, Mary Oakley Eakes with an undated photograph of Mary Oakley Eakes and her husband. Bedspread, 85 × 78 inches (215.9 × 198.1 cm). Collection of Myrtle Eakes Hepler. A partial spool of original tobacco twine is shown at right. This twine, a family heirloom, which belongs to Blanche Wenge, was used to repair the bedspread.* Photograph by Joe Coca.



cotton, and crochet in eastern North Carolina. The heyday for tobacco-twine crochet was in the 1930s, when patterns actually calling for tobacco twine were published. This probably was about the time when middle-class crocheters, who could afford to buy pattern books, adopted the craft as well.

In 1990, the North Carolina Arts Council solidified

Person County, North Carolina

Person County, as it turns out, is a mecca for tobacco-twine crochet. I traveled to the Person County Museum of History in Roxboro on the promise of seeing a single artifact, a bedspread worked in five filet-crochet panels and given as a wedding present in 1938 to the parents of Angie Brown, who donated it to the museum. Her mother never used it, Angie says. It was too precious. In the same building, which is dedicated to Person County's African-American history, are a tobacco-twine table runner, date and maker unknown, and a doily with an eight-pointed star made in 1905 by Ellen Little Steel when she was fifteen years old.

But down the sidewalk is a building that was originally the Woodsdale General Store in Woodsdale, North Carolina. Owned by the Brooks family, it came to be the home of Dorothy Brooks, the unmarried, childless heir to her well-to-do family's 150 years' worth of artifacts. Everything in the building and the building itself were given to the museum with the stipulation that everything in it remain on display in the way that Dorothy herself arranged it. Among her many possessions, we discovered a plethora of crochet, much of it in tobacco twine. Tobacco-twine crochet crossed racial and socioeconomic divides. In this building are Irish-crochet collars; a mesh top with flower motifs; and enormous bedspreads, folded on shelves and tabletops, many rich with the popcorns so popular in the 1930s and 1940s. Dorothy was a doll collector, and every wee bed has its crocheted bedspread, one pattern of which is traceable to the *Priscilla Bedspread Book*, published in Boston in 1914.

The Person County Museum is located at 309 North Main Street in Roxboro, North Carolina 27573; (336) 597-2884; pcmuseum@roxboro.net.

the recognition of this North Carolina craft by awarding the North Carolina Heritage Award to Lela Hammonds Brooks (1905–1999) of Robeson County for her work in tobacco-twine crochet. Lela's expertise at looping tobacco leaves led directly to her crocheting tobacco twine. A Lumbee Indian, she learned to crochet from her mother and furthered her patterning skills in home economics classes at the Indian Normal School, which later became the University of North Carolina at Pembroke. Tobacco twine, cheap and readily available, was the material of choice in her classes.

Tobacco-twine crochet is contained not only geographically but also temporally. The earliest example I have located is a coverlet identified as having been made by freed slaves in Jones County, North Carolina, in the 1870s. The craft went into decline in the late 1970s, when larger tobacco farms began drying their crop in "bulk barns": leaves were placed in big boxes, then the boxes were stacked in big barns ventilated by large fans. No tying at all, which saves a terrific amount of time and labor. Smaller farms, which couldn't afford to upgrade to bulk barns, continued to tie-up tobacco until the early 1990s. But as the demand for twine faded, the cotton mills stopped producing it. And then the mills themselves began to close. So the craft's lifetime was only about 100 years. A few people crochet today with twine, but little of it is true tobacco twine. Tobacco twine was designed to do its job and then be disposed of. It was spun in such a way that it broke easily in the looper's hands. For a time, tobacco twine was the webbing that held together the tobacco industry by allowing the leaves to air-dry in bunches rather than rot on the ground. The need for new twine for each new season also supported the cotton industry.

Its disposability makes tobacco twine a curious material for heirloom crochet. Indeed, some of the fragile chains of Myrtle's bedspread eventually gave way to the tension on them from the surrounding sturdy popcorns. Myrtle searched at length for the proper thread to repair the bedspread: modern threads are too fine, too shiny; they don't have twine's rustic appearance. The solution came in a curiously Southern way. As Myrtle tells it:

You won't believe this! About two years ago, a new member joined our book club. Blanche [Wenge] has lived in Phoenix, Arizona, and the Netherlands. I have lived in California and Washington. She was born in Person County about 10 miles north of Roxboro and I, about 10 miles east. We had never heard of

each other but of course know some of the same folks. I told her that I was having difficulty finding thread the right size to repair the bedspread. She just called all excited. She has about a half spool (cone) of tobacco twine! I picked it up yesterday, and Betty [Savage, a longtime friend] is going to come by this afternoon to begin the repairs.

And so it was that Betty and I, with our tiny steel hooks and a few sewing needles, set about rejoining the broken parts of Myrtle's bedspread using Blanche's Aunt Edna's tobacco twine. As we worked, Myrtle, who was not blessed with her mother's crochet genes and so was relegated to being a hander and never a looper, read aloud to us from her massive history of Person County. And by the end of the afternoon, we had closed all the gaps.

Truly, tobacco-twine crochet is utterly unnecessary.

Someone interested in making a bedspread could sew up some scraps of fabric, add backing and batting, then tie it with tobacco twine—all in a sliver of the time it takes to crochet a bedspread. And a crocheted bedspread is not all that warm. It's purely decorative. It's a gorgeous swath of loveliness infused with dedication and love borne of hours and hours of cramped hands and squinty eyes. It has no right to exist, and yet here it is. This bedspread traveled from the hands of a young farm worker to her daughter. And seventy-five years later, it brought three women together at a table to talk about things past, present, and future. And here it is now, telling you a story that maybe you haven't heard before. It's a powerful thing. Material designed for temporary use, actually designed to break under the slightest pressure, has become everlasting. This transformation of a basic, coarse material into a thing of beauty is something that crafters excel at. It is earthiness made eloquent. 🌸

Myrtle's Square

M A R C Y S M I T H

Crocheted popcorn patterns were very popular in the 1930s. Tracking down the particular pattern that Myrtle Eakes Hepler's mother, Mary Oakley Eakes, used for her bedspread (shown on page 75) has proven elusive, so I re-created the pattern by reading the stitches. Joining at least four squares will reveal the secondary pattern.

I purchased 4-ply tobacco twine for this square at a local hardware store in Goldsboro, North Carolina; it is typically available only during tobacco growing season. It is thicker and stiffer than the twine that Mary Oakley Eakes used in her bedspread; that twine is no longer sold. A commercially available thread is listed in the Materials box.

Instructions

Note: Popcorn, double crochet, and chain all count as 1 stitch.

Square

Ch 5, join to form ring.

Rnd 1: Ch 3 (counts as dc), 15 dc in ring, join in top of ch 3—16 dc.

Rnd 2: Ch 8 (counts as dc, ch 5 throughout), dc in 1st dc, ch

Materials

Nazli Gelin Garden Cotton, 100% cotton thread, size 10, 308 yards (281.6 m)/50 gram (1.8 oz) ball, 1 ball of #700-01 White; www.universalyarn.com

Crochet hook, steel, size 1 (2.75 mm) or size needed to obtain gauge

Finished size: One square, about 12 inches (30 cm), after blocking
Gauge: Rnds 1–5 = 4 inches (10.2 cm)

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviations

AM—adjoining motif

WM—working motif

Special Stitches

Popcorn (pop): 5 dc in same st, remove hook, insert hook in 1st dc of set, then in last dc of popcorn, yo and pull through, ch 1 to close popcorn

Shell (sh): work 3 dc in same st

Picot: ch 3, sl in 1st ch

Work Corner: dc in each of next 2 chains, (dc, ch 5, dc) in next ch, dc in next 2 chains



5, sk 3 sts, *(dc, ch 5, dc) in next st, ch 5, sk 3 sts, rep from * 3 times, join with sl st in 3rd ch of beg ch.

Rnd 3: Ch 3 (counts as dc throughout), *(3 dc, ch 5, 3 dc) in ch-5 sp, dc in next dc, ch 3, sc in ch-5 sp, ch 3, dc in next dc, rep from * 3 times, sk final dc, sl st in beg ch 3.

Rnd 4: Ch 3, dc in next 2 sts, pop in next dc, work corner, pop in next dc, dc in next 3 sts, ch 5, *dc in next 3 dc, pop in next dc, work corner, pop in next dc, dc in next 3 dc, ch 5, rep from * 3 times, end sl st in top of beg ch to join.

Rnd 5: Ch 3, dc in next 5 sts, *pop in next dc, work corner,

pop in next dc, dc in next 6 dc, ch 3, sc in ch-5 sp, ch 3, ** dc in next 6 dc, rep from * around, ending last rep at **, sl st in beg ch-3 to join.

Rnd 6: Ch 3, dc in next 2 dc, *pop in next dc, dc in next 5 dc, pop in next dc, work corner, pop in next dc, dc in next 5 dc, pop, dc in next 3 dc, ch 5, ** dc in next 3 dc, rep from * around, ending last rep at **, sl st in beg ch-3 to join.

Rnd 7: Ch 3, dc in next 5 sts, *pop in next dc, dc in next 5 sts, pop in next dc, work corner, pop in next dc, dc in

ABOVE: Marcy Smith re-created the pattern that Myrtle Eakes Hepler's mother, Mary Oakley Eakes, used for her tobacco-twine bedspread (shown on page 75) by reading the stitches. The crocheted popcorns in the pattern were very popular in the 1930s.

Photograph by Joe Coca.

next 5 sts, pop in next dc, dc in next 6 sts, ch 3, sc in ch-5 sp, ch 3 **, dc in next 6 sts, rep from * around, ending last rep at **, sl st in beg ch-3 to join.

Rnd 8: Ch 3, dc in next 2 sts, *pop in next dc, [dc in next 5 sts, pop in next dc] 2 times, work corner, [pop in next dc, dc in next 5 sts] 2 times, pop in next dc, dc in next 3 sts, ch 5 **, dc in next 3 sts, rep from * around, ending last rep at **, sl st in beg ch to join.

Rnd 9: Ch 8, *sk 5 sts, dc in next 6 sts, pop in next dc, dc in next 6 sts, ch 3, (dc, ch 5, dc) in 3rd ch of ch-5 sp, ch 3, dc in next 6 sts, pop in next dc, dc in next 6 sts, ch 5, sk 5 sts, dc in next dc, ch 3, sc in ch-5 sp, ch 3 **, dc in next dc, ch 5, rep from * around, ending last rep at **, sl st in 3rd ch of beg ch.

Rnd 10: Ch 6 (counts as a dc, ch 3 throughout), sc in ch-5 sp, ch 3, *dc in next 3 dc, pop in next dc, dc in next 5 dc, pop in next dc, dc in next 3 dc, ch 5, (dc, ch 5, dc) in 3rd ch of corner ch-5 sp, ch 5, sk next dc, dc in next 3 dc, pop in next dc, dc in next 5 dc, pop in next dc, dc in next 3 dc, ch 3, sc in ch-5 sp, ch 3, dc in next dc, ch 5, dc in next dc, ch 3, sc in ch-5 sp, ch 3 **, rep from * around, ending last rep at **, sl st in 3rd ch of beg ch.

Rnd 11: Ch 8, dc in next dc, ch 3, *sk 2 sts, sc in next st, ch 3, sk 2 sts, dc in next 7 dc, ch 3, sc in ch-5 sp, ch 3, dc in next dc, work corner, dc in next dc, ch 3, sc in ch-5 sp, ch 3, dc in next 7 dc, ch 3, sk 2 sts, sc in next st, ch 3, sk 2 sts, dc in next dc, ch 5, dc in next dc, ch 3, sc in ch-5 sp, ch 3 **, dc in next dc, ch 5, dc in next dc, ch 3, rep from * around, ending last rep at **, sl st in 3rd ch of beg ch.

Rnd 12: Ch 6, sc in ch-5 sp, ch 3, dc in next dc, * ch 5, dc in next 3 dc, pop in next dc, dc in next 3 dc, ch 5, dc in next 3 dc, pop in next dc, work corner, pop in next dc, dc in next 3 dc, ch 5, dc in next 3 dc, pop in next dc, dc in next 3 dc **, [ch 5, dc in next dc, ch 3, sc in ch-5 sp, ch 3, dc in next dc] 2 times, rep from * around ending last rep at **, ch 5, dc in next dc, ch 3, sc in ch-5 sp, ch 3, dc in next dc, ch 5, end sl st in 3rd ch of beg ch.

Rnd 13: Ch 8, dc in next dc, *ch 2, dc in 3rd ch of ch-5 sp, ch 2, dc in next dc, ch 5, sk 5 sts, dc in next dc, ch 2, dc in 3rd ch of ch-5 sp, ch 2, dc in next dc, ch 5, sk 4 sts, dc in next 2 dc, pop in ch, dc in next ch, (dc, ch 5, dc) in next ch, dc in next ch, pop in next ch, dc in next 2 dc, ch 5, sk 4 sts, dc in next dc, ch 2, dc in 3rd ch of ch-5 sp, ch 2, dc in next dc, ch 5, sk 5 sts, dc in next dc **, [ch 2, dc in 3rd ch of ch-5 sp, ch 2, dc in next dc, ch 5, dc in next dc] 2 times, rep from * around, ending last rep at **, ch 2, dc in 3rd ch of ch-5 sp, ch 2, dc in next dc, ch 5, dc in next dc, ch 2, dc in 3rd ch of ch-5 sp, ch 2, end sl st in 3rd ch of beg ch.

Rnd 14: Ch 1, sc in same st as join, ch 3, *[sk 2 sts, sc in next st, ch 3] to corner sts, [sc in dc, ch 3, sk 1 dc] 3 times, (sc, ch 3, sc) in 3rd ch of corner ch-5 sp, ch 3, [sc in dc, ch 3, sk 1 dc] 3 times, rep from * around, ending sl st in beg ch. Fasten off.

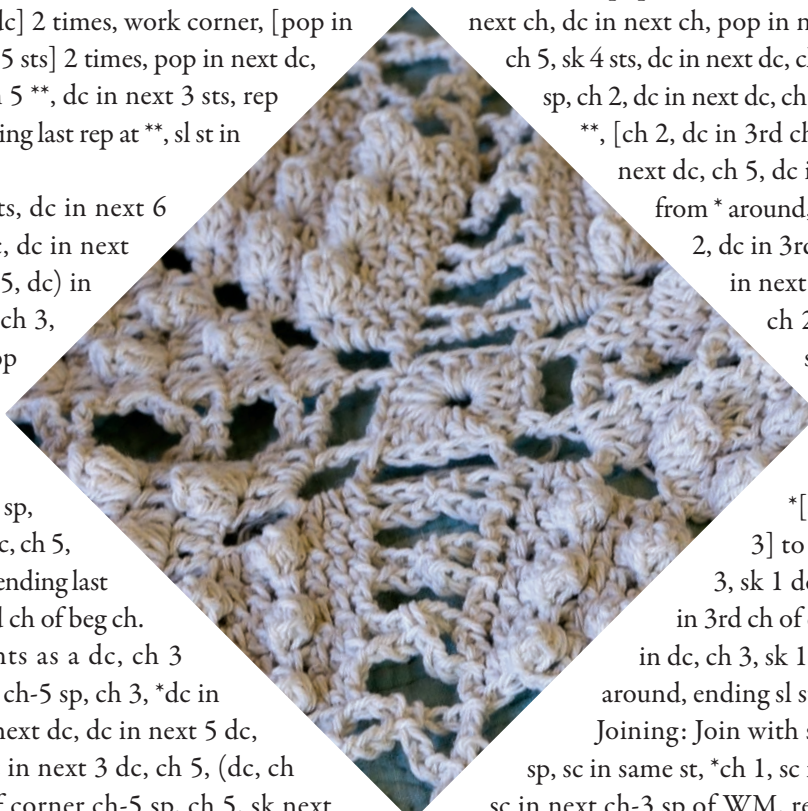
Joining: Join with sl st in any corner ch-3 sp, sc in same st, *ch 1, sc in ch-3 sp of AM, ch 1, sc in next ch-3 sp of WM, rep from * down side to join. Join AM and WM along as many sides as necessary.

Border Rnd 1: Join with sl st in any ch-3 sp, ch 1, sc in same sp, *ch 7, sk 1 ch-3 sp, sc in next ch-3 sp, rep from * around to last 2 ch-3 sp, ch 4, tr in beg sc.

Rnd 2: Ch 1, sc in same ch-sp as join, *ch 7, sc in next ch-7 sp, rep from * around to last ch-7 sp, ch 4, tr in beg sc.

Rnd 3: Ch 1, sc in same ch-sp as join, *ch 5, sc in next ch-7 sp, sk 1st 2 ch of next 7-ch sp, sh in next ch, pop in next ch, sh in next ch, ch 5, sc in next ch-7 sp, rep from * around to last st, ch 2, sc in beg sc.

Rnd 4: Ch 1, sc in same ch-5 sp as join, *ch 2, dc in 2nd dc of sh, ch 1, picot, ch 1, dc in sp before pop, ch 1, dc in sp after pop, ch 1, picot, ch 1, dc in 2nd dc of sh, ch 2, sc in ch-5 sp, rep from * around. Fasten off.



ABOUT THE AUTHOR AND DESIGNER. Marcy Smith, editor of *Interweave Crochet*, lives in North Carolina. Exploring and engaging in craft is a lifelong passion. She presented a variation of this article as "The Southern Craft of Crochet Lace in Tobacco Twine" at *Okra to Opera: The Conference of Southern Culture at Converse College in Spartanburg, South Carolina*, April 12, 2012.

✧ A Crocheted ✧ Holed-Anna Coin Purse

CHITRA BALASUBRAMANIAM

Kamaladevi Chattopadhyay (1903–1988), widely considered the doyenne of Indian handcrafts, relentlessly toiled to keep alive many of the country's craft traditions. In her book *Handicrafts of India*, she writes: "Crochet work may not seem like a traditional occupation. Nevertheless it has been going on in India for at least 300–400 years. The oldest center is Jamnagar in Gujarat State where the women of the Vohra community have been engaged in



it at least since Aurangzeb's time [Aurangzeb ruled the Mughal Empire from 1658 to 1707]. [The state of] Kerala also produces crochet items, but more pronouncedly local in design like the elephant, bamboo."

Another well-known crochet hub is Narsapur, Palakol, in the state of Andhra Pradesh. Chattopadhyay observes: "Narasapur was an important port town once and the wide contacts with the outside seem to have encouraged the lace industry. Women in about 100 villages of the district are at present engaged in it. . . . The Narsapur women proudly boast that they can make 300 designs."

In the villages of St. Cruz, Navelim, and Shiroda in the state of Goa, self-help centers pursue crochet actively. In Rampur, Uttar Pradesh, needleworkers combine crochet with appliqué in a technique called *patti ka kaam*.

Although crochet's history in India is long, for most women it is a pastime learned along with a number of other needlecrafts and seldom used. My mother, who lived in Chittoor, Palakkad, Kerala, crocheted only when required and not regularly. Nonetheless, she made the coin purse shown here, using no-longer-in-circulation actual coins and crochet.

Following decimalization of the Indian currency in 1957, the holed-anna coin no longer had any monetary value. Until that time, the holed-anna (*otta mukkal* or *otta kalanna* in Malayalam, the principal language in Kerala) had been equivalent to one-fourth anna or one pice; one Indian rupee equaled sixteen anna. It is still not uncommon to hear the phrase "not even worth kalanna" to describe a good-for-nothing person.

Since the holed-annas were made of copper, they were recycled for various uses in addition to coin purses. Necklaces were fashioned out of them; makers of musical instruments, in particular, flute makers, used them. According to my father, plumbers preferred them to rubber washers as the holed-anna was both cheaper and lasted longer.

In my mother's village, many purses were made in the late 1950s. Mother laughingly used to say, "Everyone wanted to make one, and soon a rumor spread that using these coins for a bag meant violating the dictate of the country as it meant an insult to the use of coins. So making the bags stopped as quickly as it began."

Mother's purse measures 4½ inches (11.4 cm) wide by 4½ inches (11.4 cm) tall. The crocheted edging is ½ inch



LEFT: The front of an Indian holed-anna coin. Prior to the devaluation of the coin in 1957, the coin had been equivalent to one-fourth anna or one pice; one Indian rupee equaled sixteen anna.

RIGHT: The back of an Indian holed-anna coin. Following the devaluation of this coin in 1957, the coins were recycled for various uses, including their use in crocheted coin purses.

Photographs courtesy of the author.

(1.3 cm) wide, and the purse has two small crocheted handles. Mother used a total of thirty-eight holed-annas, which she wrapped separately in buttonhole stitch; she then sewed them all together, nineteen per side. After assembling both of the sides, she worked the edging in single crochet.

I had played with this purse as a child, but I rediscovered it among Mother's most cherished possessions after she died. I think that it was made with silk thread; she would have used whatever threads and colors she had available. Mother had explained quite a few times how she made the purse, but it was only after she died that I realized I should have documented it more diligently. She was always there, and I had taken it for granted that I could ask her about it anytime. How mistaken we can be. 🌸

ABOUT THE AUTHOR. Chitra Balasubramaniam of New Delhi, India, is a freelancer who writes about arts, crafts, design, textiles, and jewelry. She is particularly interested in documenting traditional crafts, the revival of traditional crafts, and innovations that give a new life to a traditional craft. She is an ardent collector of textiles and also runs an online travel guide to Delhi. Visit www.visitors2delhi.com or email visitors2delhi@rediffmail.com.

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OPPOSITE: Crocheted coin purse, made by the author's mother, incorporating Indian holed-anna coins. Probably silk thread; copper coins. Chittoor, Palakkad, Kerala, India. Late 1950s. Collection of the author. Photograph courtesy of the author.

❖ The Bamum Tapestry-Crochet ❖ Hats of Foumban

CAROL VENTURA

Situated along the inside corner of the western coast of the continent, Cameroon is geographically part of both Central and West Africa. Cameroon's art and culture have absorbed a variety of influences as the country has for centuries been a crossroads linking North, South, East, and West Africa, and it was colonized by the Germans, French, and English.

Diversity is key in this independent nation. Animism, Christianity, and Islam are practiced side by side, with one or another predominating in any given region. Cameroonians are multilingual, speaking not only their own native tongue but also several others. Many speak French or English as well.

Although men in certain parts of Africa wear turbans, hats are far more common. For the most part, it is Muslim

men who wear hats, but not all Muslim men wear hats, and not all men who cover their heads are Muslim. In addition to possibly indicating the wearer's religion, hats may denote a hometown or high status or may be worn for a certain special event; some are worn simply for fashion. Most African women prefer vibrant printed cloth head wraps to hats.

The assortment of shapes and bold patterns found on men's knitted, coiled, woven, embroidered, and crocheted



The words and date on the Bamum hat shown at left commemorate the biennial Nguon Festival celebrated in Foumban, Cameroon. 2000. The knob on the top and the heavy crocheted fabric of all three tapestry-crocheted hats identify them as having been made in Foumban, Cameroon. Collection of the author. Photograph by Joe Coca.



LEFT: *A Bamum leatherworker hammering nails into the sole of a shoe wears a tapestry-crocheted hat. Foumban, Cameroon. 2000.*
RIGHT: *A Bamum woman tapestry-crochets a hat in Foumban, Cameroon. 2000. Photographs by the author.*

hats (many of them embellished with feathers, quills, or spikes) is mind-boggling. Let's look at the tapestry-crochet hats worn by men of the Bamum ethnic group in Foumban, a city in the French-speaking western province of the Cameroon Grasslands. Thanks to the inspired actions of the Bamum people's most famous leader, King Ibrahim Njoya (ruled 1867–1933), who, during his long reign, invited artisans from around the region to set up studios there, Foumban became and still is an artistic center. The workshops that he established continue to train new generations to carve wooden drums and furniture, cast brass jewelry and statues, embroider clothing, craft leather shoes, cover stools and sculptures with beads, weave cloth, and more.

Both imported steel crochet hooks and hooks made from old bicycle spokes are found in the hands of male and female crocheters in many African countries. Although some yarn is purchased new, much is obtained by raveling recycled knitwear. Men crochet in other parts of Cameroon, but in Foumban, it is women who tapestry-crochet hats with single, doubled, and tripled cotton and acrylic yarns. The most popular style is cylindrical with a flat top and a button-like embellishment in the center of a large monochromatic circle. Bold geometric motifs and occasionally words and dates are incorporated into the sides with tall, tight

tapestry-crochet stitches in contrasting colors.

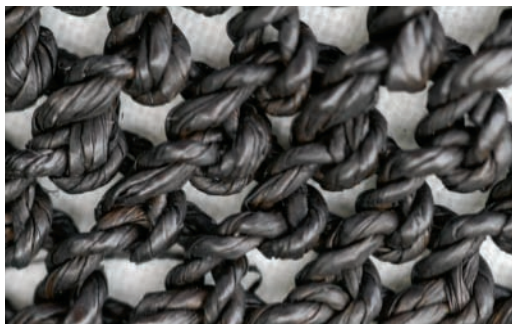
The button is crocheted first; next, the rounds are tapestry-crocheted without joining. Randomly placed increases keep the top flat and circular. The cylindrical sides begin when the increases stop. Colors are changed after the completion of each stitch so that the top loop of the previous stitch lies over the bottom part of the next stitch. Charts and patterns are not used, but sometimes another hat serves as a model. If a decorative repeat doesn't work out perfectly, a partial motif is included at the end of the round. (I find this relaxed attitude quite refreshing!)

Cloth hats (with and without embroidery), hats crocheted elsewhere, and even baseball caps are other popular men's head coverings in Foumban. Tapestry-crocheted hats from outside Foumban are made with thinner yarns and smaller stitches and sometimes include a crocheted embellishment on top. The thin fabric of the imports is starched, but Bamum crocheters commonly carry synthetic sack fibers along with the yarns to produce a rigid fabric with a distinctive spiraling ridge.

There is a lot of speculation as to the origin of tapestry crochet. My own theory is that crocheted hats evolved from looped hats. Looping is a much older technique and is very time consuming because the working strand has to

be pulled all the way through each loop to make a stitch (without a tool). Compare that with the ease of working crochet, in which a hook pulls a short section of fiber through another loop on the hook. I suspect that loopers were the first to embrace crochet simply because of its greater efficiency.

Looped hats made from twisted black raffia fiber, traditionally worn by nobles to denote their high rank, are still popular in Cameroon. Black nylon single-crocheted hats that resemble the looped hats are worn



Detail of looped raffia hat from Cameroon. Photograph by the author.

by men of all ranks, in addition to black and/or colorful nylon hats that incorporate single, double, half-double, and treble crochet stitches. As long as men continue to wear tapestry-crocheted hats, the tradition survives. 🌸

Further Reading

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Customs. Basel, Switzerland: Basel Mission, 2001. [This volume contains text and interesting photographs of many types of crocheted hats.]

A Hat in Tapestry Crochet

CAROL VENTURA

Materials

Tahki Cotton Classic, 100% mercerized cotton yarn, 108 yards (98.8 m)/50 gram (1.8 oz) skein, 2 skeins of #3003 Linen White (MC) and 1 skein each of #3744 Forest Green (A), #3995 Deepest Red (B), and #3861 Midnight Blue (C); www.tahkistacycharles.com

Crochet hook, steel, size 1 (2 mm) or size needed to obtain gauge
Stitch marker

Tapestry needle, small

Finished size: 23 inches (58.4 cm) in circumference and 4¼ inches (10.8 cm) high

Gauge: 32 sts and 30 rnds = 4 inches (10.2 cm)

See below and pages 138–139 for Abbreviations and Techniques

Special Techniques

In tapestry crochet, one yarn is worked in single crochet while another is carried.

To carry a yarn: Lay the yarn over top of the stitches being worked, then single crochet across as usual, encasing carried yarn within single crochet. If done correctly, the carried yarn will only be slightly visible from front and back of work.

To change colors: Work last stitch before color change until two loops are still on the hook; yarn over with the next color and pull it through both loops on hook, ready to work next stitch with new color.

The shape, motif, and colors of this project were inspired by the Bamum hats tapestry-crocheted in Foumban, Cameroon, Africa. Encasing the carried color in a tight single-crochet stitch creates a naturally stiff fabric, and scattered increases produce the flat circular top.

Instructions

Notes: A hook with a handle is best to crochet tight stitches. A tutorial on making a polymer clay handle is available at www.tapestrycrochet.com/blog/?p=398. Each top round has 8 increases and the motif is 4 stitches wide, so it is easy to make a smaller or larger hat by starting the side earlier or by adding a few more top rounds with the appropriate increases. The hat is worked in the round as a spiral; do not join rounds. Insert a stitch marker into the top of the last stitch of the first round and move it up at the end of each round.

Hat

Top button,

Rnd 1: Ch 7 with MC, leaving a 19-inch (48.3-cm) tail at beg of ch; join with sl st to form a ring. Carry tail and sc 12 in ring (making sure that the top lps are on the outermost part of the ring)—12 sc.

Rnd 2: Carry tail and sc 14 in ring again (making sure that the top lps are on the outermost part of the ring)—14 sc.



Bamum hats tapestry-crocheted in Foumban, Cameroon, Africa, inspired this project hat. Encasing the carried color in a tight single-crochet stitch creates a naturally stiff fabric. Photograph by Joe Coca.

Rnd 3: Carry tail and sc 16 in ring again (making sure that the top lps are on the outermost part of the ring)—16 sc.

Rnd 4: Carry tail and sc in each of next 16 sc (making sure that the top lps are on the outermost part of the ring)—16 sc.

Rnd 5: Carry tail, [sc in next sc, sk next sc] 8 times (making sure that the top lps fall to the back of the ring)—8 sc.

Rnd 6: Carry tail and sc in each sc around—8 sc.

Top,

Rnd 7: Carry tail, [2 sc in next sc] 8 times—16 sc.

Rnd 8: Cut tail and beg to carry A, with MC [sc in next sc, 2 sc in next sc] 8 times—24 sc.

Note: Continue working with main color and carrying A through Round 26.

Rnd 9: [2 sc in next sc, sc in next 2 sc] 8 times—32 sc.

Rnd 10: [Sc in next 3 sc, 2 sc in next sc] 8 times—40 sc.

Rnd 11: [Sc in next 2 sc, 2 sc in next sc, sc in next 2 sc] 8 times—48 sc.

Rnd 12: [2 sc in next sc, sc in next 5 sc] 8 times—56 sc.

Rnd 13: [Sc in next 5 sc, 2 sc in next sc, sc in next sc] 8 times—64 sc.

Rnd 14: [2 sc in next sc, sc in next 7 sc] 8 times—72 sc.

Rnd 15: [Sc in next 4 sc, 2 sc in next sc, sc in next 4 sc] 8 times—80 sc.

Rnd 16: [Sc in next 9 sc, 2 sc in next sc] 8 times—88 sc.

Rnd 17: [Sc in next 3 sc, 2 sc in next sc, sc in next 7 sc] 8 times—96 sc.

Rnd 18: [Sc in next 8 sc, 2 sc in next sc, sc in next 3 sc] 8 times—104 sc.

Rnd 19: [Sc in next 6 sc, 2 sc in next sc, sc in next 6 sc] 8 times—112 sc.

Rnd 20: [Sc in next 3 sc, 2 sc in next sc, sc in next 10 sc] 8 times—120 sc.

Rnd 21: [Sc in next 14 sc, 2 sc in next sc] 8 times—128 sc.

Rnd 22: [Sc in next 10 sc, 2 sc in next sc, sc in next 5 sc] 8 times—136 sc.

Rnd 23: [Sc in next 5 sc, 2 sc in next sc, sc in next 11 sc] 8 times—144 sc.

Rnd 24: [Sc in next 17 sc, 2 sc in next sc] 8 times—152 sc.

Rnd 25: [Sc in next 11 sc, 2 sc in next sc, sc in next 7 sc] 8 times—160 sc.

Rnd 26: [Sc in next 4 sc, 2 sc in next sc, sc in next 15 sc] 8 times—168 sc.

Rnd 27: Carry MC, with A [sc in next 16 sc, 2 sc in next sc, sc in next 4 sc] 8 times—176 sc.

Rnd 28: Carry MC, with A [sc in next 21 sc, 2 sc in next sc] 8 times—184 sc.

Side,

Rnd 29: Carry A, with MC sc around.

Rnd 30: [With A sc in next sc, with MC sc in next 3 sc] 46 times.

Rnd 31: [With A sc in next 2 sc, with MC sc in next 2 sc] 46 times.

Rnd 32: [With A sc in next 3 sc, with MC sc in next sc] 46 times.

Rnd 33: Carry MC, with A sc in next 8 sc, cut MC, beg to carry B, cont with A and sc to end of rnd.

Rnd 34: Carry A, with B sc in next 8 sc, cut A, beg to carry C, cont with B and sc to end of rnd.

Rnd 35: [With C sc in next sc, with B sc next 3 sc] 46 times.

Rnd 36: [With C sc in next 2 sc, with B sc in next 2 sc] 46 times.

Rnd 37: [With C sc in next 3 sc, with B sc in next sc] 46 times.

Rnd 38: Carry B, with C sc in next 8 sc, cut B, beg to carry MC, cont with C and sc to end of rnd.

Rnd 39: Carry C, with MC sc in next 8 sc, cut C, beg to carry B, cont with MC and sc to end of rnd.

Rnds 40–49: Rep Rnds 30–39.

Rnds 50–57: Rep Rnds 30–37.

Rnd 58: Carry B, with C sc around.

Rnd 59: Carry C, with B sc around.

Rnd 60: Carry C, with B sc around, cut C flush, with B sl st in next sc, cut B leaving a 10-inch (25.4-cm) tail, pull B all the way through lp, thread the tapestry needle with B, anchor B in back of 1st 16 sts of rnd, cut B flush.

Finishing

Steam iron the hat.

ABOUT THE AUTHOR AND DESIGNER. Carol Ventura is an art history professor at Tennessee Technological University. Crafts from around the world inspire many of her designs. She was introduced to tapestry crochet as a Peace Corps volunteer in Guatemala in the 1970s. Since then, she has explored the design potential of the technique and developed a system of graphing motifs, which she has published in books and videos. For more information about tapestry crochet, visit her website at www.tapestrycrochet.com.

Hat



46 times

Key



Chart may be photocopied for personal use.

❖ Berit Westman and Swedish ❖ Traditional Textile Crafts

CAROL HUEBSCHER RHOADES

Berit Westman (1939–), one of Sweden’s best-known proponents of traditional textile techniques, teaches workshops and has published several booklets on these techniques (listed below in Further Reading). Each booklet is only twenty-two to twenty-eight pages long, but it contains lovely patterns and an abundance of clear, close-up photographs of the steps for working the technique under consideration. Some of the books have been in print for thirty years, attesting to their lasting interest and value.

While taking language classes in Sweden in the 1980s, I practiced my skills by reading books on textile history and following knitting and crochet patterns. One of the books I bought was Berit’s *Tumvantar* [Mittens]. Later, while studying weaving and knitting at Sätergläntan, the Swedish Craft School in the Dalarna



region, I found more of Berit’s booklets in the school shop and was advised to take her weeklong class on crochet, two-

there were no jobs in her area. She moved to Sweden in 1964, married in 1965, and with her husband, Erik, had

Berit Westman was born in Kemi in the Lapland region of Finland on the border with Sweden, and Swedish was her mother tongue. During World War II (1939–1945), she lived on the Finnish island of Åland. She later trained as a preschool teacher and would have worked with Swedish-speaking children, but

Berit loves traditional designs but knows that traditions will die out if they become fossilized.

To prevent this, her approach is to learn the basics and then change and build on the tradition.

end (twined) knitting, and nålbinding—everyone said she was a particularly inspiring and knowledgeable teacher. It was many years before my schedule coincided with the class week, but in August 2011, I was finally able to take the workshop.

a daughter, Helena, born in 1969 and a son, Björn, born in 1972.

At an early age, Berit had learned tatting from her mother and weaving from her grandmother, both of whom also knitted stockings, mittens, and sweaters and crocheted. In

ABOVE: Berit Westman (seated, at left) demonstrating two-end knitting to some of the students in her weeklong textile techniques class. Sweden. August 2011. Photograph by the author.



1966, becoming seriously interested in textiles, Berit began weaving tapestries. Spinning wool and flax, felting, natural dyeing, and nålbinding followed. Berit studied traditional textiles in museum collections trying to find out how they

had been made. She took classes to learn basic techniques and then worked on her own to discover and practice the finer points.

In recognition of her work and to encourage its further development, Berit received the Västernorrlands region's Culture Scholarship in 1984 for the study of nålbinding and the Swedish Handcraft Association's Craft Study Grant in 1985 for research on knitting. She studied Finnish Korsnäs sweaters, which combine crochet and knitting, at the National Museum of Finland; traditional *Lusekoflor* (lice sweaters) from Norway; knitting for Finnish soldiers during World War II; *Binge* (pronounced "Binga") knitting, traditional patterns from Halland province in south Sweden; Danish night sweaters and white mittens; and stockings (white with twisted stitches) from Runö, an Estonian island with Swedish-speaking inhabitants.

In 1980, Berit mounted an exhibition of eighty-one mittens made with six different techniques from twelve European countries that she later leased to craft programs and study groups so that their participants might study the pieces in detail. Another exhibition in 1981 brought together socks and stockings with thirty-eight designs from twelve countries. (Berit thought it was especially fun to knit socks based on museum pieces from Iran and Peru.) A third exhibition in 1983 comprised seventeen men's sweater sleeves from ten different countries.

Berit's extensive knowledge of so many textile traditions enhances her practical work. Her crochet book, for example, provides the basics and patterns for multicolor, slip-stitch, Tunisian, hairpin lace, and loop crochet as well as instructions for a fringe.

TOP: A Berit Westman crocheted sample with looped fringe. The fringe is crocheted over a base of single crochet and can be worked in the round or back and forth. The loops are formed over the fingers and crocheted into place on the back of the work. The piece is turned inside out so that the loops can form a fringe at the base of a mitten or wrist warmer.

BOTTOM: Berit Westman's original pattern for slip-stitch mittens.

OPPOSITE TOP: Berit's Westman's original bag and mitten designs, using the traditional horizontal S motif from Korsnäs, Finland. The patterns are crocheted in the round in single crochet worked through back loops only. This motif is often found on Korsnäs sweaters and has many possibilities for personalizing it with different colors and slight changes in the stitch arrangement.

OPPOSITE BOTTOM: Another example of Berit Westman's slip-stitch mittens. The main pattern is two gray, two white; the slip-stitch pattern naturally shifts so the color lines swirl around. Photographs by the author.

She told me that her favorite technique is whatever is challenging her at the time. In summer 2011, she was focusing on Tunisian crochet in the round, a technique for which she had already worked up some designs and incorporated into her workshop.

Berit loves traditional designs but knows that traditions will die out if they become fossilized. To prevent this, her approach is to learn the basics and then change and build on the tradition. As you can see from the photographs here, Berit's handwork melds the old and the new, and every piece is beautifully worked. The traditions that she has researched pass through her hands and into the future. 🌸



Further Reading

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Slip-Stitch Mittens

CAROL HUEBSCHER RHOADES

Students taking Berit Westman's weeklong textile techniques class at Sätergläntan, the Swedish craft school (see the preceding article), learn the basics of two-end (twined) knitting, nålbinding, and various forms of crochet. Each day, they receive a pattern designed by Berit to follow or adapt. I didn't get very far on the slip-stitch crochet mitten in class before I realized that I would have to add a thumb gusset so that the mitten would fit my hand. The shaping enlarged the mitten at the base of the thumb, but when I tried it on, I discovered that the right mitten fit better on my left hand. I also was unhappy with the appearance of the gusset because I hadn't worked the new stitches into the 3-3 pattern. While preparing



The striking slip-stitch mittens designed by Carol Huebscher Rhoades. Not only will they keep you warm, you'll be inundated with questions about the technique! Photograph by Joe Coca.

to crochet the mittens for *PieceWork's Crochet Traditions*, I knew I had to fine-tune the shaping of the thumb and top of the mitten. A tip from Kerstin Jönsson's book (see Further Reading below) confirmed my guess as to how to slant the stitches in the opposite direction for the right mitten. Many traditional mittens are worked without a thumb gusset, but crocheted mittens with a gusset definitely fit better. Berit Westman emphasizes that traditional techniques die out if they remain static. I was happy to follow her precept and give my mittens a modern fit.

Instructions

Notes: Hold Bosnian crochet hook with hook down. Be careful to keep stitches the same size and work loosely enough so that you can easily insert the hook into each stitch. Do not chain at beginning of round; simply work spirally in slip stitch.

Left Mitten

With crochet hook E-4 (3.5 mm), loosely ch 48 and join with sl st to form a ring, making sure the ch is not twisted. With Bosnian crochet hook, sl st in back lp only of each ch around—48 sts. Mark beg of rnd with a m and move m up each rnd (When I begin a round, I remove the marker from the 1st stitch, work the 1st 3 slip stitches and then place the marker into the 3rd loop from the hook, including the loop on hook. You will notice that the beginning of the round moves leftward.)

Work 11 more rnds in sl st, working through back lps only. Cuff is now 1¼ inches (3.2 cm) long.

Next 16 Rnds: *3 blp, 3 flp; rep from * around. Cuff is now 3½ inches (8.9 cm) long.

Beg thumb gusset (inc on every odd-numbered rnd),

Rnds 1, 3, and 5: Inc by working 2 blp into the 1st st of rnd and then cont in patt as set.

Rnd 2: 4 blp, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 4: 5 blp, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 6: Beg working new sts into patt—2 blp, 2 flp, 2 blp, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 7: 2 blp into 1st st, 1 blp, 2 flp, 2 blp, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 8: 3 blp, 2 flp, 2 blp, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 9: 3 blp, 2 flp into next st, 1 flp, 2 blp, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 10: 3 blp, 3 flp, 2 blp, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 11: 3 blp, 3 flp, 1 blp, 2 blp into next st, *3 flp, 3 blp; rep from * around, ending with 3 flp.

Rnd 12: *3 blp, 3 flp; rep from * around—54 sts.

Rnds 13–24: Work as for Rnds 1–12—60 sts.

Next Rnd: Ch 6, sk 18 sts, *3 blp, 3 flp; rep from * around—48 sts.

Work even in patt for 24 rnds or until piece reaches to tip of little finger.

Shape top,

Note: In case you need to redo the top to adjust the size, leave a locking-ring marker at the beginning of the 1st round and use a 2nd marker to mark beginning of subsequent rounds.

Rnd 1: *1 blp, dec, 3 flp; rep from * around—40 sts.

Rnd 2: *2 blp, 3 flp; rep from * around.

Rnd 3: *2 blp, 1 flp, dec; rep from * around—32 sts.

Rnd 4: *2 blp, 2 flp; rep from * around.

Rnd 5: *Dec, 2 flp; rep from * around—24 sts.

Rnd 6: *1 blp, 2 flp; rep from * around.

Rnd 7: *1 blp, dec; rep from * around—16 sts.

Rnd 8: *1 blp, 1 flp; rep from * around.

Rnd 9: Dec around—8 sts.

Materials

Green Mountain Spinnery Simply Fine, 40% kid mohair/60% wool yarn, fingering weight, 450 yards (411.5 m)/3½ ounce (99.2 g) skein, 1 skein of Ocean; this project requires 275 yards (251.5 m); www.spinnery.com

Crochet hook, size E-4 (3.5 mm) for beginning chain

Bosnian crochet hook; www.lacis.com

Locking-ring stitch markers, 2

Tapestry needle

Finished size: Woman's medium; about 6¾ inches (17 cm) in circumference and 11¾ inches (30 cm) long

Gauge: 7 sts and 7 rows = 1 inch (2.5 cm) in 3 flp, 3 blp sl st patt

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviations

blp—slip stitch in back loop only

flp—slip stitch in front loop only

dec—decrease by inserting hook in next stitch and then in following stitch, yarn over, and draw through all 3 loops on hook

Fasten off, leaving a long tail. Thread tail through the 8 rem sts and tighten; weave in end neatly on WS.

Thumb,

Beg at right front of thumbhole, attach yarn and work [3 blp, 3 flp] 3 times around the 18 skipped sts, and along the 6 ch sts—24 sts.

Work a total of 15 rnds in patt or until thumb reaches to base of thumbnail.

Dec as for top of mitten until 8 sts rem. Fasten off as for mitten top.

Right Mitten

Beg as for left mitten, working 12 rnds of sl st through back lps only. At the end of the last rnd, inc 1—49 sts.

Next 16 Rnds: *3 blp, 3 flp; rep from * around—there is always 1 st left at the end of the rnd; beg next rnd on that st so that the patt shifts to the right.

Beg thumb gusset (inc on every odd-numbered rnd),

Rnds 1, 3, and 5: [3 blp, 3 flp] 7 times, inc by working 2 blp into next st, cont as set to end of rnd.

Rnd 2: [3 blp, 3 flp] 7 times, end with 4 blp, 3 flp.

Rnd 4: [3 blp, 3 flp] 7 times, end with 5 blp, 3 flp.

Rnd 6: Beg working new sts into patt—[3 blp, 3 flp] 7 times, 2 blp, 2 flp, 2 blp, 3 flp.

Rnd 7: [3 blp, 3 flp] 7 times, end with 2 blp into next st, 1 blp, 2 flp, 2 blp, 3 flp.

Rnd 8: [3 blp, 3 flp] 7 times, end with 3 blp, 2 flp, 2 blp, 3 flp.

Rnd 9: [3 blp, 3 flp] 7 times, end with 3 blp, 2 flp into next st, 1 flp, 2 blp, 3 flp.

Rnd 10: [3 blp, 3 flp] 7 times, end with 3 blp, 3 flp, 2 blp, 3 flp.

Rnd 11: [3 blp, 3 flp] 7 times, end with 3 blp, 3 flp, 2 blp into next st, 1 blp, 3 flp.

Rnd 12: *3 blp, 3 flp; rep from * around.

Rnds 13–24: Work as for Rnds 1–12 but with 8 reps of (3 blp, 3 flp) before inc—61 sts.

Next Rnd: [3 blp, 3 flp] 7 times, ch 6, sk 18 sts and join ch to last st with sl st (which will be the 1st st of next rnd)—49 sts.

Work hand of right mitten as for left mitten. Top of



The palm side of the slip-stitch mittens designed by Carol Huebscher Rhoades, showing the thumb gussets. Photograph by Joe Coca.

mitten finishes with 9 sts. Work thumb as for left mitten with 25 sts total (beg rnds on last st of rnd as for hand, so the sts slant to the right) and ending with 9 sts at tip.

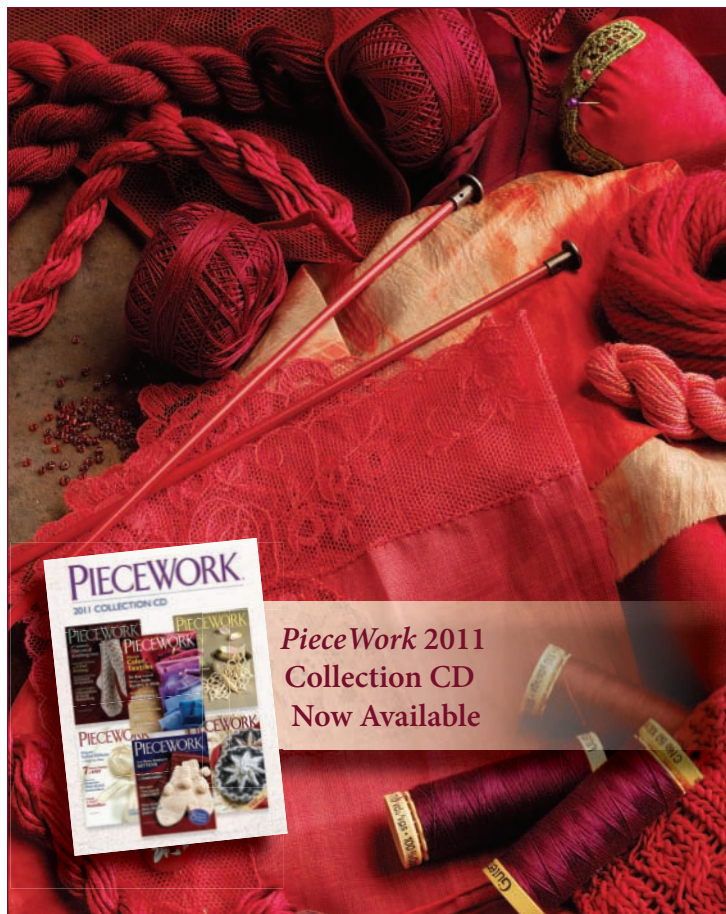
Finishing

Handwash gently in wool-safe soap. Roll in a towel to absorb excess water and lay flat to dry.

ABOUT THE AUTHOR AND DESIGNER. Carol Huebscher Rhoades of Madison, Wisconsin, researches and practices traditional knitting and crochet techniques from Scandinavia. She has translated many Scandinavian knitting and crochet books into English, is the technical editor of *Spin-Off* magazine, and contributes to both *Spin-Off* and *PieceWork*.

Further Reading

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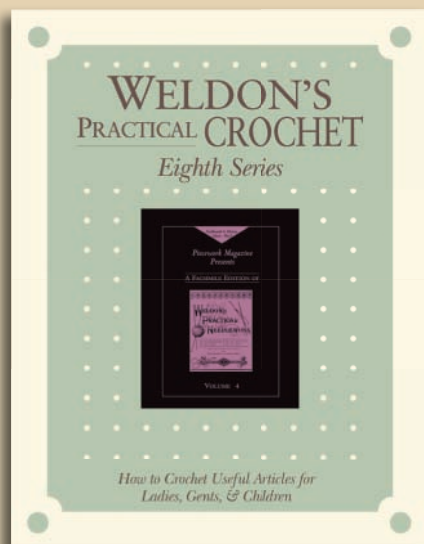
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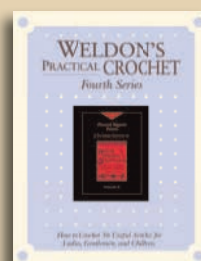
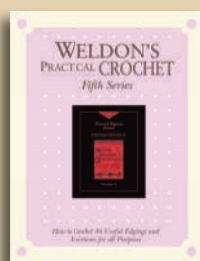
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❖ *Mary Card* ❖

Prolific Australian Crochet Designer

BARBARA BALLANTYNE



The Australian crochet designer Mary Card (1861–1940), whose first patterns appeared in American publications beginning about 1909, moved from Australia to New York City late in 1917 and settled into an apartment. She was quite deaf and no longer young, but her health was good, and she looked forward to exploring larger markets for her work.

Needlecraft, one of America's leading needlework magazines, soon began to publish Mary's work and carried her designs through the November 1933 issue. Many were repeats of her earlier patterns, but she created many new ones, including patriotic pieces commemorating the American Legion, the "Star-Spangled Banner," the Statue of Liberty, and the Grand Seal of the United States.

Contrary to her earlier practice of presenting filet crochet patterns as charts with little written explanation, Mary wrote out most of her American patterns; charts could be mail-ordered from *Needlecraft*. Only the chart for the "Star-Spangled Banner" was available by mail; the pattern was not published. No chart was advertised for the Statue of Liberty; the crocheter was expected to work it from an illustration of the finished piece, a demanding task even for an experienced crocheter.

After concentrating on small articles for several years, Mary returned to designing big picture cloths in filet crochet. The grapevine and butterfly cloth, featured on the cover of the October 1922 issue of *Needlecraft*, was the first of a superb series in this format. Mary continued to send work back to Australia's *Everylady's Journal* and later to the more upmarket Australian *Home Beautiful*. Some of her best small designs appeared in the latter between 1931 and 1940.

Sometime in the 1920s, Mary moved from New York City to England and built a simple wooden home of her own design at Bear Copse, Bearwood Road, Barkham, Berkshire, 35 miles (56.3 km) from London. The garden and countryside around her new home inspired her Woodland and Garden series with trees, flowers, deer, squirrels, rabbits,



peacocks, birds, and butterflies. The Pattern Shop in London sold the series of about forty charts for one shilling each, along with repeats of some of her earlier Australian and American designs. The publicity was engaging:

The New Way with Crochet
"Mary Card" Crochet
Charts are a boon to the
lover of fine crochet, who
finds the ordinary direc-
tions tedious. . . . You will
find the work very fascinat-
ing as you can see the design
all the time and know just
what is coming. . . . With
these Charts to work from
large and ambitious designs

of intricate beauty can be most successfully carried out. Even those to whom crochet work has never appealed much before, find it fascinating by the new method.

Mary loved England dearly, became steeped in its history, was an authority on its ecclesiastical architecture, and was a marvelous guide to Australian visitors who came to see her. Still, she was critical of the way the English clung to tradition and nailed up a placard proclaiming "Advance Australia" in big letters just to remind herself that she "belonged to a pioneer land that strains towards the future and not to one dreaming over its past."

Mary returned to Australia for a visit in the early 1930s. For the Victorian Centenary in 1934, she designed an epic commemorative piece, including an unlikely mix of lyrebirds, kookaburras, parrots, sheep, an indigenous Australian with a spear, an airplane, a ship, and some of Melbourne's stately buildings. Instructions were given so that crocheters outside Victoria might replace the Victorian coat of arms in the lower center by the Australian coat of arms.

ABOVE: *The Garden*, a tablecloth designed by Mary Card displayed with copies of *Needlecraft* Magazine that include some of Mary's designs. This was one of Mary Card's largest, most beautiful and popular tablecloths.

OPPOSITE: *Butterflies* appeared in many Mary Card designs. In this elegant tablecloth, she coupled butterflies with a graceful grapevine. Photographs courtesy of the author and by Howard Archbold, Moonan Flat, New South Wales, Australia.

Mary's filet crochet lace cloths were her best work. They vary in size and complexity; some of the big picture designs were works of art. She began designing cloths in 1912 when the early geometric patterns of filet crochet pictures were giving way to more graceful, flowing arrangements. Her Wild Rose and Pigeon cloth in early 1916 was a major advance over contemporary patterns. She produced more than twenty in all.

Mary was an unusually prolific designer, yet she avoided unnecessary work. For example, she did not have all filet crochet patterns worked, as the chart often gave a good indication of the design. Sometimes only half or a quarter of the design was worked and the rest added by manipulating photographs. She had encouraged her Australian readers to make their own arrangements of her basic motifs and published some of the results, giving credit to the amateur designers. This not only motivated her readers but saved Mary work.

In 1940, Mary left England and returned to Australia in poor health. She died a few months later at age seventy-nine



in the home of her sister Harriet. Obituaries in Australia and the United States paid tribute to her courage in overcoming her deafness, her superb designs that had enriched the lives of almost two generations of women in Australia, America, and England, and her crochet teaching. Many of Mary Card's designs are classic and timeless, ensuring her a special place in the hearts of needlewomen for a long time to come. 🌸

Further Reading

Ballantyne, Barbara. "Mary Card: Early-Nineteenth Century Crochet Designer." *PieceWork's Crochet Traditions*, Fall 2011.

ABOUT THE AUTHOR. Barbara Ballantyne of Sydney, Australia, is a former research scientist who is researching and writing about the history of crochet lace. She has crocheted many of Mary Card's designs and compiled many of the designs in four books that she published (Mary Card's Crochet Lace: Bird Designs, Mary Card's Crochet Lace: Flower Designs, Mary Card: Australian Crochet Lace Designer, and The Technique of Filet Crochet with Mary Card Designs and Methods; distributed in the United States by Lacis; www.lacis.com). Visit her website at www.crochethistory.com.

ABOVE: Mary Card's Waratah tablecloth. The waratah, a native Australian flower, is the floral emblem of the State of New South Wales. Photograph courtesy of the author and by Howard Archbold, Moonan Flat, New South Wales, Australia.

An Arabesque Tablecloth

Mary Card designed this tablecloth and included it in her *Crochet Book No. 4: Filet Crochet*, which was published in 1917. Barbara Ballantyne crocheted the design and made the tablecloth shown here.

Instructions

Arabesque

Center square,

Set-Up Row: Ch 243. Work from A to C on chart.

Row 1: Dc in 4th st from hook, work 3 more dc in next 3 chains to make an end bl, *3 sps, 8 bl, 5 sps, 6 bl, 5 sps, 8 bl, 3 sps, 2 bl; rep from *, end last rep 1 bl.

Cont following chart through Row 6.

Row 7: Work turning sp. Work *1 sp, 2 bl, 1 sp, 4 bl, 1 sp, (ch

5, sk 1 bl and 1 sp, dc in last dc of sp—open lacet made), 2 bl, 3 sps, 6 bl, 3 sps, 2 bl, open lacet, 1 sp, 4 bl, 1 sp, 2 bl, 3 sps; rep from *, end last rep 2 sps.

Row 8: Work turning sp. Work 2 sps, *4 bl, ch 5, sk 2 bl, dc into next dc (last dc of 2nd bl—lacet made), ch 5, dc into middle st of lacet of prev row, ch 5, sk 1 bl, dc into next dc, 2 bl, 2 sps, 6 bl, 2 sps, 2 bl, 3 lacets, 4 bl, 6 sps; rep from *, end last rep 3 sps.

Cont working to end of chart. Rep chart once—80 rows.



Work a row of dc around the square, placing 3 dc at each corner and adjusting the gauge and placement of the stitches so as to give an even edge that does not frill or pull the work in. Fasten off.

Outer frame,

Set-Up Row: Ch 63. Work from A to B on chart.

Row 1: Dc in 4th st from hook, work 3 more dc in next 3 chains to make 1 bl, 3 sps, 8 bl, 5 sps, 3 bl, turn.

Cont working from A to B on chart as for the square until 140 rows have been worked.

Turn the work at a right angle and crochet an identical strip onto the side edge. Rep until a square frame is formed. Sew the last 2 borders together with matching sewing thread. Work a row of dc around the outer edges of the frame as for the square. Work a row of dc around the inner edges of the frame as for the square omitting the 3 dc in each corner. Fasten off.

ABOVE: *The Arabesque filet-crochet pattern inserted into linen fabric for a tablecloth is simple but elegant.* Photograph courtesy of the author and by Howard Archbold, Moonan Flat, New South Wales, Australia.

Materials

Presencia Fincrochet, 100% cotton crochet thread, size 80, 1,303 yards (1,191.5 m)/50 gram (1.8 oz) ball, 1 ball of White; www.presenciaamerica.com

Crochet hook, steel, size 14 (.75 mm)

Linen or other medium-weight fabric that permits easy drawing of threads, 36 x 36 inches (91.4 x 91.4 cm)

Sewing thread to match crochet thread and linen and a contrasting color

Finished size: Tablecloth, 27 x 27 inches (68.6 x 68.6 cm)

Gauge: Gauge is not critical for this project

See below and pages 138–139 for Special Stitches and Abbreviations and Techniques

Special Stitches

Turning Block: When a row begins with a block, work as follows—ch 3, turn, work dc in next 3 sts of prev row

Turning Space: When the 1st stitch of a row is a space, work as follows—ch 5, turn, sk next 2 sts, dc in next dc of prev row

Finishing

Block the square and the frame. Preshrink and press the linen fabric so that the threads run straight and square. Measure the square and frame and very slightly gather along the edges with a thread. The amount of gathering needed varies, but as a general guide, if the square is about 10 inches (25 cm), reduce it by about ½ inch (1 cm).

Pin the square in the center of the linen with the right side for the outer row of dc facing up. Tack with contrasting thread, ensuring that the fabric is not stretched in one part and gathered more in another. Mark the corners with pins

and draw threads, leaving ⅜ inch (1.0 cm) on either side of the corners, which will be slightly rounded. Sew close to the drawn thread by hand with matching thread. Draw threads from the back of the work to give a ½-inch (1.3-cm) edge of fabric from the part just sewn. Cut fabric away, turn under, and hem to the base of the outer row of double crochet. Repeat for the outer frame.

Draw threads for the edge. The outer border of linen is about half the width of the inner square. Draw threads all around for hem. Pin, miter the corners, and hemstitch.

Key



sp: ch 2, sk 2, dc in next st



bl: 2 dc in next sp, dc in next st or dc in next 3 dc



Lacet: ch 5, dc in last dc of bl worked over dc or center of ch-5 sp of prev row

Arabesque

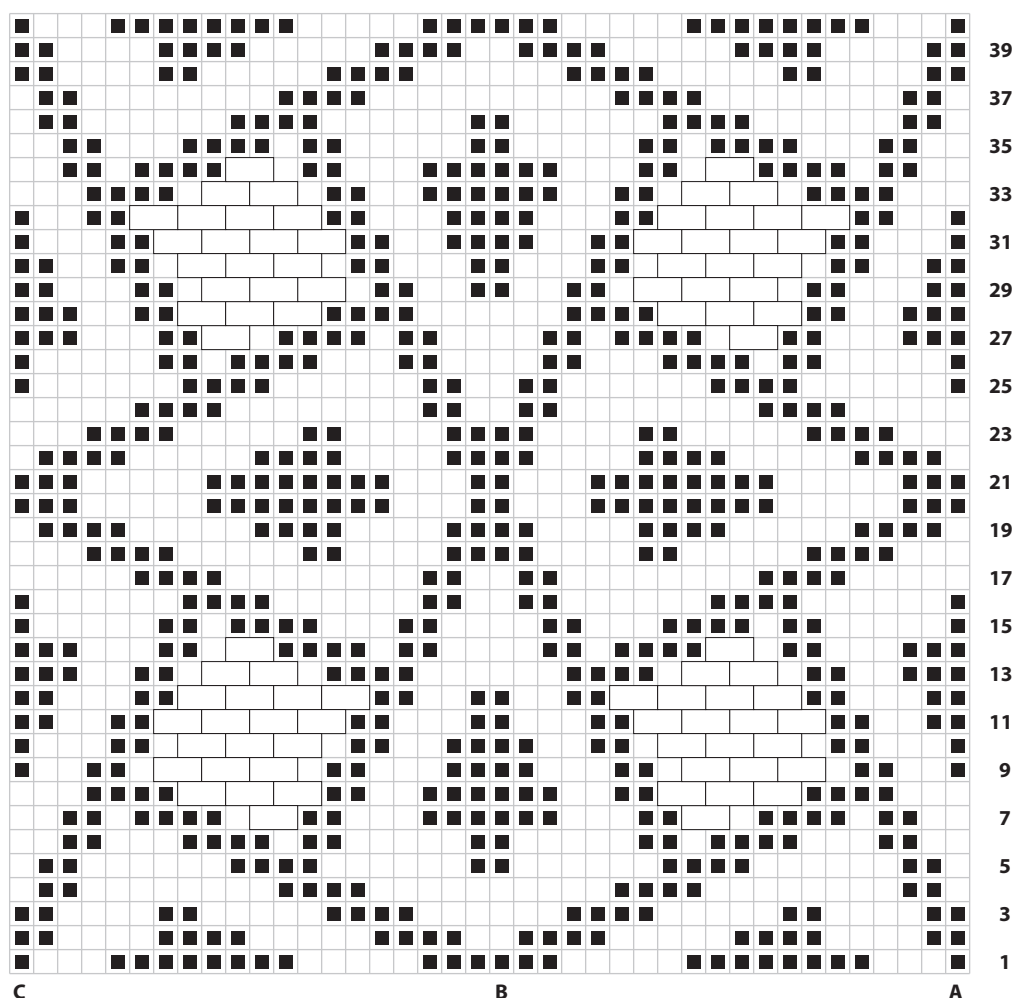


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Laura Ingalls Wilder's Doily



Bendy Carter, a designer for Coats and Clark, reproduced a doily that Laura Ingalls Wilder (1867–1957) worked at Rocky Ridge Farm in Mansfield, Missouri, where she wrote her world-famous Little House books. The original design was by Mary Card and appeared in her 1936 book, *New Book of Filet Crochet* (McMahons Point, New South Wales, Australia: Australian Home Beautiful) as Java Sparrows with Narcissus in a Table Mat; the orientation is reversed in the piece Wilder worked. (The original pattern is reproduced in *Mary Card's Crochet Lace: Bird Designs* [Drummoyne, New South Wales, Australia: Barbara Ballantyne, 2009]. For information on Mary Card, see “Mary Card: Prolific Australian Crochet Designer” on page 94.) The Laura Ingalls Wilder Home Association, Mansfield, Missouri, granted Bendy Carter permission to reproduce the doily and *PieceWork's Crochet Traditions* to print her reproduction.

Instructions

Doily

Row 1: Beg at lower edge of patt, ch 318, dc in 9th ch from hook (bottom right open mesh of patt made), work 103 more open meshes across, turn.

Cont, following chart for rem of rows.

Border

Work dc in each st, 2 dc in each ch-2 sp, 6 dc in each of the 8 corner sps, 2 dc in end of each row, 4 dc in each inc sp and dec sp at beg and end of rows; at the same time, work picots as indicated on patt. Fasten off.

ABOVE: The reproduction of a filet-crocheted doily worked by Laura Ingalls Wilder, author of the beloved Little House books. Laura used a pattern designed by Australian designer Mary Card in 1936. Photograph by Joe Coca.

Materials

Aunt Lydia's Extra Fine Crochet Thread, 100% cotton thread, size 30, 500 yards (457.2 m)/ball, 2 balls of #0201 White; www.coatsandclark.com

Susan Bates Crochet Hook, steel, size 10 (1.15 mm) or size needed to obtain gauge; www.coatsandclark.com

Finished size: About 18 inches (46 cm) long and 30 inches (76 cm) wide

Gauge: 9 meshes and 10 rows = 2 inches (5.1 cm)

See below and pages 138–139 for Special Stitches and Abbreviations and Techniques

Special Stitches

Open Mesh: Ch 5 (counts as dc, ch 2), sk next 2 sts, dc in next st, ch 2, sk next 2 sts, dc in next st

Solid Mesh: Dc in next 3 sts

Double Open Mesh: Ch 5, sk next 5 sts, dc in next st

Lacet: Ch 3, sk next 2 sts, sc in next st, ch 3, sk next 2 sts, dc in next st

Inc Mesh at Beg of Row: Ch 3 for each mesh to be added, ch 5 (counts as dc, ch 2), dc in 9th st or ch from hook (1st open mesh of row made)

Inc Mesh at End of Row: Ch 2, ttr in same st as last dc (1st inc mesh made), work *ch 2, ttr in 2 side strands at center of last ttr made; rep from * for each additional mesh to be added

Ttr: Wrap thread around hook 4 times, insert hook in indicated st, yo, pull through st, [yo, pull through 2 lps on hook] 5 times

Dec at Beg of Row: Sl st in each st or ch across to position indicated on patt

Dec at End of Row: Leave rem of row unworked, turn

Picot: Ch 3, sl st in last dc made

Key

-  ch 5, 1 dc
-  ch 3, 1 sc, ch 3, 1 dc
-  ch 2, 1 dc
-  3 dc
-  picot placement on border

Doily

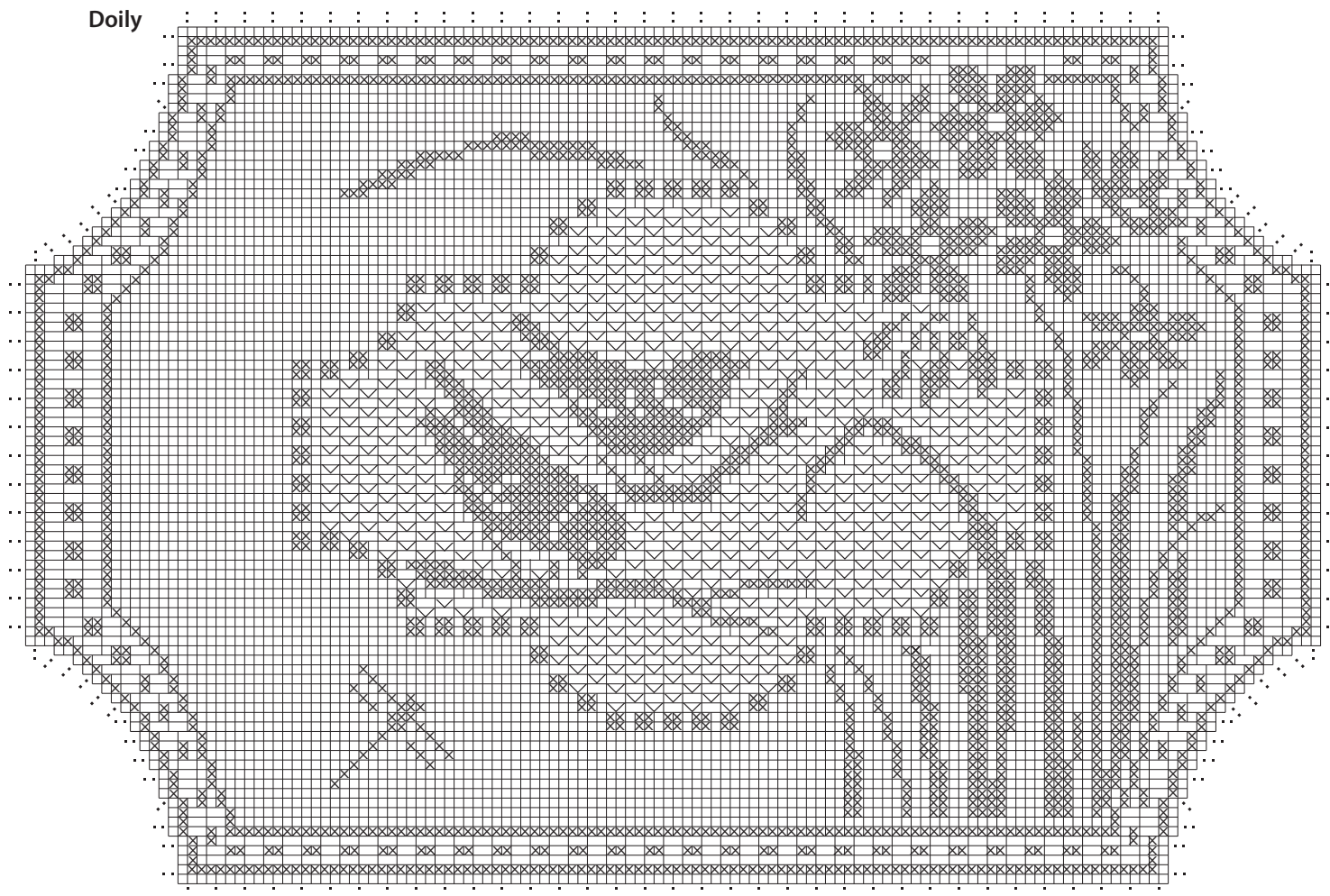


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❖ Collars and Cuffs in the ❖ Early 20th Century: Dressing for the Occasion

AVA T. COLEMAN

One hundred years ago, women's fashion was in revolution. Flowing long skirts and softly draping fabrics were rapidly giving way to strong silhouettes and more flamboyant materials that clung to the body. Ankles began to appear as hemlines rose, and necklines began to change as well.

Daytime collar styles at the turn of the twentieth century had been stiff, close-fitting, and decidedly uncomfortable. Now women were willingly exchanging them for men's ready-made ties worn with far more comfortable fold-over collars, lace stocks, and tulle jabots. Crocheted collars, many with matching cuffs, also made their appearance, decorating not only blouses but also embellishing everyday suit jackets. The shapes of the underlying garments changed over time, but these easy-to-care-for trims remained popular into the 1930s.

Today, when we put on a different outfit for each activity, it's easy to forget that the woman of the early twentieth century wore the same jacket and matching skirt to shop, visit friends, and attend church as she did to play golf, bicycle, or hike. With an assortment of collars and cuffs in a dresser drawer, however, she could dress her costume up or down as required: a wide lace collar with large cuffs for Monday's charity luncheon, modest black or gray collar and cuffs for Tuesday's funeral.



A sturdy collar and cuffs of fine wool, angora, or mohair for winter wear could be exchanged for a lighter-weight collar and cuffs of silk or cotton for spring. Besides being fashionable, collars and cuffs extended the life of a jacket by protecting the sleeve and neck edges from wear, an appealing advantage to women of this time, who tended to be quite frugal by today's standards.

Wearing collars and cuffs was not a new fashion that dropped magically into the twentieth century. A century earlier, servants employed by wealthy families, especially in England, often wore detachable collars and cuffs with their uniforms to make them last longer; typically, servants having regular

contact with the family and guests were provided with one new dress per year. Those in the upper echelons of the staff might be allowed to trim their cuffs with small amounts of lace and attach a matching collar for wear on special occasions. Women of the early twentieth century borrowed the concept and put it to new uses.

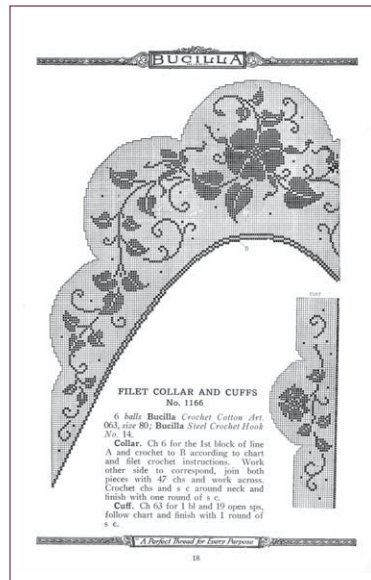
ABOVE: *Pattern #1166 modeled in the Bucilla Blue Book of Crochet: Volume 23, Crochet Patterns for Vintage Lingerie, Miser's Purses and Other Laces (1919) was the inspiration for Ava Coleman's filet crochet cuffs and collar.* Photograph courtesy of the author.

Crocheted accessories received a further boost as women and girls of all levels of society took up handwork as a parlor pastime. Skills that might once have been only employed by the seamstress or paid help now were done for fun. Although women had for years been embellishing their corset covers,



boudoir caps, and other personal accessories with Irish, simple, and filet crochet stitches, crocheting collars and cuffs was the next logical step. Crochet came out of the closet into the mainstream of everyday life to become an art form. Girls were even taught to hold their crochet hook in a manner that would show off the beauty of their hands to a prospective husband.

Crocheting rose to new heights as businessmen discovered that there was money to be made from those women who were becoming more independent and fashion oriented. Women of nearly every social class could afford the minimal cost of threads and tools. Turn-of-the-twentieth-century crochet was one of the foundations of today's home needlework industry. Coats and Clark,



Bucilla, Butterick, and Boye can credit some of their initial success to product sales from this time period.

Thousands of patterns in women's magazines, books, booklets, and leaflets flooded the market. Thread companies published pattern books tailored to their own products. Department stores

and dime stores, including F. W. Woolworth, expanded their needlework departments to accommodate the demand for the latest crochet designs, threads, and tools.

Turn-of-the-century crocheted collars and cuffs are now considered heirlooms. It's not surprising that more collars than cuffs have survived: cuffs would have worn out at sleeve edges much sooner than a collar would have at the neck. Patterns for detachable crocheted collars and cuffs have continued to appear occasionally over the years. Ready-to-wear garments with detachable collars and cuffs are still available online or by special order at some bridal shops. You might like to make your own: Instructions for a collar and cuffs in filet crochet follow. ❀

ABOVE LEFT: *The cover of the Bucilla Blue Book of Crochet: Volume 23, Crochet Patterns for Vintage Lingerie, Miser's Purses and Other Laces (1919).* Photograph courtesy of Nicole Scalessa.

ABOVE RIGHT: *The complete instructions and charts from the Bucilla Blue Book of Crochet: Volume 23, Crochet Patterns for Vintage Lingerie, Miser's Purses and Other Laces (1919) for the Filet Collar and Cuffs No. 1166.* Photograph courtesy of the author.

Turn-of-the-Century Filet Crochet Collar and Cuffs

AVA T. COLEMAN

The pattern presented here originally appeared as Pattern #1166 in *Bucilla Blue Book of Crochet: Volume 23, Crochet Patterns for Vintage Lingerie, Miser's Purses and Other Laces (1919)*.



Layer the filet-crocheted collar over a simple but elegant dark sweater, tie the two ends together in front, and you have a très chic, contemporary outfit, incorporating an early-20th-century fashion. Photograph by Joe Coca



LEFT: *The beautiful filet-crocheted collar and cuffs with a delicate floral motif.*

RIGHT: *The back of the filet-crocheted collar worn over a simple but elegant dark sweater.* Photographs by Joe Coca.

In filet crochet, a block consists of four stitches worked across four stitches. It is composed of double-crochet posts, one on each side. The middle may be open with the posts joined by two chain stitches, or closed, filled with two additional double crochets.

The original pattern for the collar and cuffs offers barely

enough information to complete the project. In fact, until you reach the point of the joining of the lapels, it is difficult to envision how the two are connected to the back of the piece. Fortunately, finishing the collar goes smoothly once the pieces have been aligned.

Like so many crochet patterns of the era, only part of the project was charted, in this case, the right lapel. It was assumed that the crocheter would be able to generate the corresponding chart for the left lapel. Left unclear was how to make the left back mirror the right back, as the mirrored image is not symmetrical. I achieved visual balance here by adjusting the placement of the vines.

The chart in the original is difficult to read. Its lines are uneven, its squares unequal in size. You'll find my twenty-first-century version easier to follow.

Instructions

Cuff

Ch 63 for 1 block and 19 open sps. Foll the chart. Finish with 1 rnd of sc around entire piece.

Materials

Handy Hands Lizbeth, 100% cotton thread, size 80, 184 yards (168.2 m)/10 gram (0.4 oz) ball, 8 balls of #612 Golden Yellow Light; www.hhtatting.com

Crochet hook, steel, size 12 (.60 mm) or size needed to obtain gauge

Finished sizes: Collar, 9½ inches (24.1 cm) wide at center back and 48 inches (121.9 cm) circumference; cuff, 5 inches (12.7 cm) wide at widest point and 12¼ inches (31.1 cm) in circumference

Gauge: 14 squares = 2 inches (5.1 cm) wide

See pages 138–139 for Abbreviations and Techniques

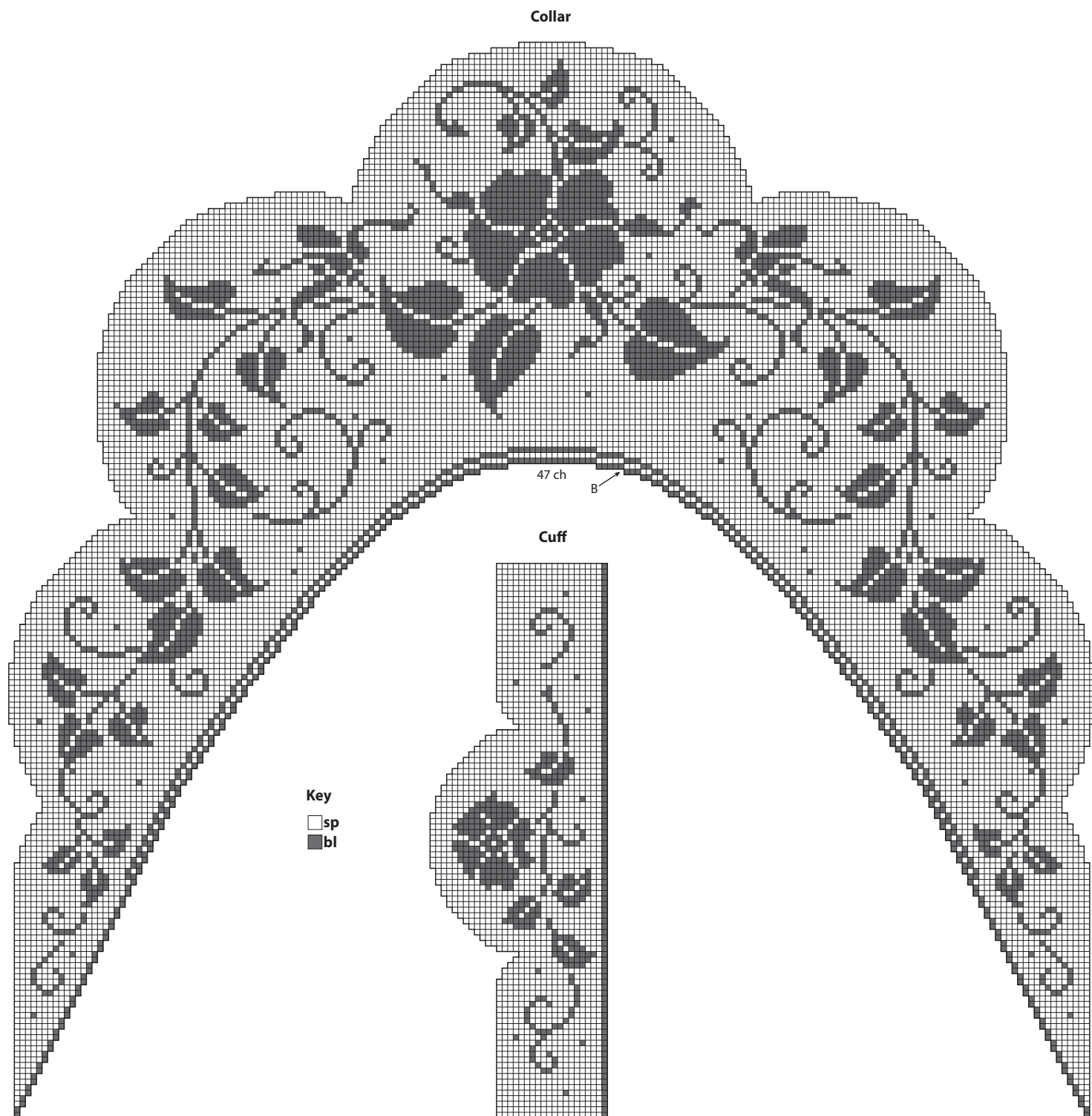
Collar

Ch 6 for the 1st block. Work Collar chart to B. Work the other side to correspond. Join the 2 pieces with 47 ch sts and work across. Complete the chart for the back. Finish with 1 rnd of sc around entire piece.

Finishing

Using preferred blocking method, block to desired finished size.

ABOUT THE AUTHOR AND DESIGNER. *Ava T. Coleman of Firestone, Colorado, is a knitting historian and pattern designer.*



Charts may be photocopied for personal use.

Vintage Teddy-Bear Lace

Editor's Note: This project, “Teddy-Bear Lace,” appeared in the November 1924 issue of *Needlecraft Magazine*. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. For more on vintage needlework publications, including tips on translating vintage instructions, see “Trimmings” on page 135. See page 138 for Abbreviations.

MAKE a chain of 85 stitches.

1. One tr in 4th ch, 2 tr, 1 sp, 4 tr, 21 sp, 4 tr, 1 sp, 4 tr.
2. Ch 6, 1 tr on 5th ch, 1 tr on 6th ch, 1 tr on 1st tr of previous row (in future ch 6, 3 tr), 1 sp, 4 tr, 22 sp, 4 tr, 1 sp, 4 tr. Except when otherwise stated, turn with 3 chain to count for 1st treble of a row; turn at end of each row.

3. Four tr, 1 sp, 4 tr, 22 sp, 4 tr, 1 sp, 4 tr.
4. Ch 6, 3 tr (as in 2d row), 1 sp, 4 tr, 3 sp, 4 tr, 19 sp, 4 tr, 1 sp, 4 tr.
5. Four tr, 1 sp, 4 tr, 9 sp, 16 tr, 3 sp, 13 tr, 2 sp, 4 tr, 1 sp, 4 tr.
6. Four tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 37 tr, 7 sp, 4 tr, 1 sp, 4 tr.
7. Four tr, 1 sp, 4 tr, 2 sp, 49 tr, 5 sp, 4 tr, 1 sp, 4 tr.
8. Ch 6, 3 tr, 1 sp, 4 tr, 7 sp, 43 tr, 3 sp, 4 tr, 1 sp, 4 tr.
9. Four tr, 1 sp, 4 tr, 3 sp, 40 tr, 8 sp, 4 tr, 1 sp, 4 tr.
10. Four tr, 1 sp, 4 tr, 7 sp, 37 tr, 1 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr.
11. Four tr, 1 sp, 4 tr, 4 sp, 10 tr, 1 sp, 16 tr, 2 sp, 10 tr, 6 sp, 4 tr, 1 sp, 4 tr.
12. Sl st over 4 tr for decrease, ch 3, 3 tr, 1 sp, 4 tr, 5 sp, 7 tr, 3 sp, 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 4 sp, 4 tr, 1 sp, 4 tr.
13. Four tr, 1 sp, 4 tr, 8 sp, 7 tr, 2 sp, 4 tr, 4 sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr.
14. Four tr, 1 sp, 4 tr, 4 sp, 7 tr, 4 sp, 7 tr, 2 sp, 7 tr, 7 sp, 4 tr, 1 sp, 4 tr.
15. Four tr, 1 sp, 4 tr, 6 sp, 7 tr, 8 sp, 7 tr, 5 sp, 4 tr, 1 sp, 4 tr.

16. Sl st over 4 tr, ch 3, 3 tr, 1 sp, 4 tr, 22 sp, 4 tr, 1 sp, 4 tr.
17. Four tr, 1 sp, 4 tr, 22 sp, 4 tr, 1 sp, 4 tr.
18. Sl st over 4 tr, ch 3, 3 tr, 1 sp, 4 tr, 21 sp, 4 tr, 1 sp, 4 tr. Begin again at 1st row and work for length required.



ABOVE: Toni Rexroat crocheted our Teddy Bear Lace in two sizes, using 1 ball of Aunt Lydia's size 10 thread in White (www.coatsandclark.com) and a size 5 (1.7 mm) steel crochet hook for the larger sample, and 1 ball of Aunt Lydia's size 30 thread in White (www.coatsandclark.com) and a size 11 (0.8 mm) steel hook for the smaller sample. The samples are shown with the page from the November 1924 issue of *Needlecraft Magazine*, showing the illustration and instructions for “Teddy-Bear Lace.” Photograph by Joe Coca.



expect the unexpected

Discover a surprising new take on a crochet essential with the 29 innovative patterns in *Unexpected Afghans*. Robyn Chachula's new book re-imagines a favorite at-home necessity.

❖ *The 1940s* ❖ *Motifs-for-Crochet Fad*

KAREN C. K. BALLARD



In 1940, World War II (1939–1945) was raging in Europe. Politicians in the United States were trying to avoid it, but involvement was inevitable. During the preceding decade, embroidery, cutwork, and quilting had been the most popular handcrafts for home beautification in America, with sewing, knitting, crochet, and embroidery most popular for making and embellishing clothing. With hostilities brewing, many women started knitting warm garments for our allies as well as for American soldiers who were on maneuvers in preparation for the looming war.

The December 7, 1941, Japanese attack on Pearl Harbor left no recourse: the United States entered the war. Women began to fill the jobs vacated by the men entering the armed forces. They knitted for servicemen, wounded personnel, and European refugees in their spare time and had little time left for cutwork or embroidery.

As servicemen returned home to reenter the post-war workforce, women exchanged their wartime factory jobs for, according to the day's advertisements, the dual satisfactions of keeping a clean, beautiful house and providing tasty dinners for their families. With the handwork that had been so popular throughout the 1930s seen as too time-consuming, pick-up projects became especially appealing. To meet the demand for decorative household linens that could be made quickly, the motifs-for-crochet fad emerged.

These were woven cloth motifs (primarily of linen, rayon, cotton, or fabric blends) that came in many different shapes and sizes ranging from 2 to 14 inches (5.1 to 35.6 cm) wide. They were sold in fabric sheets with the intention that motifs be cut from the sheets and then crocheted together to make table linens. Mysteriously, companies abruptly discontinued offering these motifs and medallions about 1950.

At least five companies created the motifs. Fixler Brothers, under the trademark Wonder Art Needlework, created

Join-It motifs, VOGART produced Add-a-Motifs, American Thread Company offered Ring a Round o' Crochet cloth

motifs and Ring-a-Round O' Crochet machine-lace medallions, Mountain Craft simply produced Motifs, and Meribee Art Embroidery Company came out with Cloth Medallions. Judging by the current availability of motifs, catalogs, and instructions, Fixler Brothers was the most prolific. The company, founded in Chicago in 1916 by Maurice and Martin Fixler, started selling appliqué and embroidery patterns to dime and department chains, including: S. S. Kresge; J. J. Newberry; Scott Stores; G. C. Murphy; F. W. Woolworth; McLellan Stores; and Sears, Roebuck & Company.

On December 31, 1929, Maurice Fixler patented his process of hemstitching appliqués with a series of small stitched holes around the edges of the appliqués, and in the mid-1930s, the company started producing 15- to 24-inch (38.1- to 61.0-cm) Join-It stamped linen "squares" to be embroidered and then to be embroidered together. These squares still required all the work of traditional cutwork but could more easily be done while on the go. Fixler Brothers continued to offer these squares through the mid-1940s, but in 1939, the company started offering smaller linen motifs to be crocheted together. These included Blossom, Classic,



ABOVE: A table runner with fifty-five motifs joined together with crochet made from a Fixler Brothers Join-It Hemstitched Motifs for Crochet pattern. Collection of the author.

OPPOSITE: Fixler Brothers Join-It Hemstitched Motifs for Crochet No. 1114 Cosmos Cutwork. Clockwise from upper left: An original cloth sheet; a completed centerpiece of nine motifs joined together with crochet; two motifs cut from an original sheet. Collection of the author. Photographs by Joe Coca.

Cosmos, Dahlia, Four-leaf Clover, Gothic, Pinwheel, Poinsettia, Princess, Ready Embroidered Flower, Snowflake, Tulip, Wheel, and Windmill designs.

In 1942, Fixler Brothers patented their method for manufacturing sheets of hemstitched motifs to be crocheted together and started patenting its motif designs as well. Almost simultaneously, Henry Schwarber, a Swiss-born designer who became a U.S. citizen, patented four designs for embroidered machine-made lace medallions. Fixler Brothers offered at least two machine-lace Star Shell medallions, both citing the same Schwarber design patent, alongside its own hemstitched cloth motifs. Lace medallions were sold stapled to stiff construction paper, while cloth motifs were sold in cloth sheets stapled to larger pieces of paper and also in fabric sheets not backed with paper with crochet instruction brochures stapled to the sheets. As the years went by, the company replaced the linen fabric with a linen/cotton blend, offered additional motif designs, and applied for additional design patents. Some of the later design motifs included Applique Basket, Brilliance, Cocktail Glass, Colonial, Dogwood, Fan, Fantasy, Flame, Peach Blossom, Springtime, Starlight, Sunburst, and Swan. Fixler continued offering motifs until 1950. Caron International owns the Wonder Art name today.

VOGART was Fixler Brothers' primary competitor. The Vogue Needlecraft Company, started by King Hearn in 1912, made pillowcases and other linens stamped for



embroidery and sold them to department stores under the Vogue Art label. In 1941, B. Kugel Company bought and renamed the company VOGART and sold its products primarily in F. W. Woolworth stores. VOGART was sold again in 1973, and the name changed to Vogart Crafts Corporation. The corporation filed for bankruptcy in 1990, was then bought by Bucilla, which in turn was bought by Plaid Enterprises; Plaid is no longer marketing any Vogart Crafts Corporation products. Unfortunately, no VOGART motifs products are dated or marked with copyright information. Known designs include Add-a-Wheel, Add-a-Square, Add-a-Star, Add-a-Lacy Round for Crochet No. 1, and Add-a-Lacy Round for Crochet No. 10. The woven linen motifs were sold in sheets with stapled instruction brochures, while Lacy Rounds were affixed to heavy construction paper with crochet instructions printed on the reverse.

American Thread Company, which was established in 1898, sold embroidered, hemstitched woven cotton, and notched-corner square motifs in cloth sheets. These cloth motifs were stapled with instructions identifying them as Ring a Round o' Crochet hemstitched circles and copyrighted 1941. The company also offered at least two different (from any others found) machine-lace motifs, referred to as Ring-a-Round O' Crochet. Similar to Fixler Brothers and VOGART's machine-lace motifs (notice also the similarities to VOGART's name), these were stapled onto

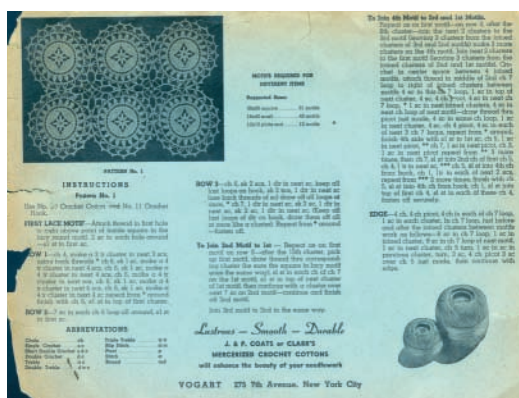
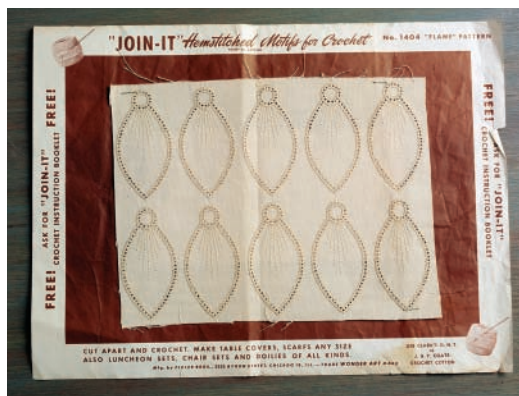
TOP: *Mountain Craft Attractive Hemstitched Motifs for Crochet.* The fabric sheet consists of thirty-six 2-inch (5.1-cm) hemstitched Circles. The instructions are contained in the booklet that is stapled to the Cloverleaf motif sheet shown below. This sheet has no booklet stapled to it. Shown with it are seven of the motifs cut from an original sheet. Collection of the author.

BOTTOM: *Mountain Craft Attractive Hemstitched Motifs for Crochet.* The fabric sheet consists of twelve hemstitched motifs with embroidered centers in the Cloverleaf motif. The sheet is shown with a different pattern from the four-page booklet stapled to the fabric, containing instructions for the Cloverleaf and three other designs. Collection of the author. Photographs by Joe Coca.

stiff construction paper with crochet instructions printed on the reverse. Some of VOGART's embroidery designs are known to have been sold under American Thread Company labels, but whether the same is true for any of its cloth or lacy motifs for crochet is unknown.

Mountain Craft (a trademark of W. L. M. Clark Inc.) published crochet patterns in the 1910s and 1920s. Undated instruction brochures stapled to rayon cloth sheets of motifs indicate that Mountain Craft sold at least four different hemstitched motifs: Cloverleaf, Narcissus, Sunflower, and Circle.

The Merribee Art Embroidery Company's *Merry Bee Catalog No. 30* (undated but presumably produced in the early 1940s) proclaimed: "Handwork is Patriotic; it spares machines for war production." The company advertised its motifs for crochet alongside kits for embroidered service flags which, when completed, were to be displayed in a family's front window to inform passersby as to the number of loved ones serving in the war. Merribee's motifs were called Lucky Clover and Star Cloth Medallions Hemstitched for Crochet and, according to the ad in the Merribee catalog, were made from its new "Ray-o-sheen" fabric, a "luxurious, heavy fabric with unsurpassed softness." It is unknown precisely when the Merribee Company went out of business, but a franchisee, Merribee Needlearts, is still operating and has both an online presence and a physical store in Houston, Texas. The



company does not sell motifs for crocheting, however.

Between 1938 and 1951, the needlework supplier Frederick Herrschner Company (in business from 1899 to present) sold hemstitched motifs for crochet, including Fixler Brothers Join-It and Mountain Craft motifs. Herrschner's also sold Venice Lace A Motifs, woven wool/cotton "afghan blocks," and JOIN motifs, all for crocheting together and all of unknown manufacture.

In a discussion on Crochetville.org in October 2007, the late Jean Leinhauser, founder of Leisure Arts and the American School of Needlework (ASN) and one-time editor/publisher of *Crochet! Magazine*, wrote that she had many Motifs for Crochet in her personal collection. She added that she had searched worldwide for a company to manufacture motifs for ASN to sell at a profit but was unsuccessful. She noted that although DMC, in Mulhouse, France, still makes many larger motifs with edging holes, they are not sold in the United States. Currently, the only way for Americans to get the motifs is to raid old workbas-

kets, haunt antiques and secondhand stores, keep an eye on online auctions and stores, or go to France. 🌸

ABOUT THE AUTHOR. Karen C. K. Ballard is a textile historian who specializes in textile tools and writes about crochet collectibles for the *Crochet Guild of America's Chain Link* newsletter. She has been certified by the *Crochet Guild of America* as a Master of Advanced Crochet Stitches and Techniques. Visit her website at <http://threadwinder.info>.

TOP: Fixler Brothers Join-It Hemstitched Motifs for Crochet No. 1404 Flame Pattern. The fabric sheet containing ten motifs is stapled to paper. The instructions are printed on the bottom of the paper: "Cut apart and crochet. Make table covers, scarfs any size[,] also luncheon sets, chair sets and doilies of all kinds." The reverse side of the paper is blank. Collection of the author.

CENTER: VOGART Presents Add-A-Lacy Round for Crochet sheet. Twelve circular motifs are joined by thread. The piece is stapled to construction paper; instructions for crocheting the motifs together are printed on the reverse. Collection of the author.

BOTTOM: The reverse of the VOGART Presents Add-A-Lacy Round for Crochet sheet, showing instructions for crocheting the twelve motifs together. Collection of the author. Photographs by Joe Coca.

A Vintage Crocheted Bag for Knitting

Editor's Note: This project, “Bag for Knitting,” appeared in Volume 1 of *Weldon’s Practical Needlework* (Facsimile ed. Loveland, Colorado: Interweave, 1999). The instructions below are exactly as they appeared in that volume; neither corrections nor alterations were made. For more on vintage needlework publications, including tips on translating vintage instructions (“tricot” used below, for example), see “Trimmings” on page 135. Also see Techniques on page 139.

THIS handy little bag will be acceptable to knitters, as needles of any length can be accommodated in it. Procure 1 oz. of cherry colour and $\frac{1}{2}$ oz. each of two shades of green single Berlin wool, 2 yards of inch-wide ribbon to match the cherry-coloured wool, 2 brass rings about an inch in diameter, and a No. 10 bone tricot needle. Begin with the cherry-coloured wool, with 50 chain, and work 4 rows of plain tricot, then 1 row of tricot with the lightest shade of green, 2 rows with the darker green, and 1 row again with light green, and repeat till 4 green stripes and 5 cherry-coloured stripes are worked, and cast off the tricot stitches with a row of single crochet. This piece forms the front, back, and

bottom of the bag. Take the cherry-coloured wool and crochet a row of long loose treble stitches along one *side* of the tricot, fold the tricot double, and join the last treble stitch to the first; do 4 chain to stand for a treble and work a round of long loose treble stitches inserting the hook between the stitches of last row; join round, and break off with a long thread, and with a rug needle work a button-hole stitch from each treble stitch over one of the brass rings, so that the ring is entirely covered with stitches, and the ends of the bag are secured in a circle. Do the other end in the same way. Now the top of the bag is to be crochet. 1st round—With dark green wool, 1 treble on the first stitch of tricot, * 1 chain, miss one, 1 treble on the next, and repeat from * to the end

of the row of tricot, down the two treble stitches at the end of the bag, along the opposite side of the tricot, and down the two treble stitches at the other end of the bag, join round. 2nd round—Begin with 4 chain to stand for a treble, 1 treble in first space of last round, * 1 chain, 1 treble in the next space, and repeat from *, and join at the end of the round. 3rd round and 4th round—Same as the second round. 5th round—With light green wool, work 1 treble, 1 chain, 1 treble under each chain stitch of previous round. Cut the ribbon into two pieces, and run a piece in the second row and a piece in the fourth row of treble stitches and tie the ends in a knotted bow at opposite sides of the bag.



Toni Rexroat crocheted our sample bag, using 1 skein each of Brown Sheep Waverly Wool yarn #2071, #5112, and #5114 (www.brownsheep.com) and a size H (5.0 mm) crochet hook. The sample is shown with the page from Volume 1 of *Weldon’s Practical Needlework*, showing the illustration and instructions for “Bag for Knitting.” Photograph by Ann Swanson.

❖ Why, Oh Why, the Doily? ❖

JANICE N. HARRINGTON

The lace doily (or antimacassar) was to become as persistent a symbol in [Horace] Pippin's later work as the classical torso in Chirico or the jungle in Rousseau. Whether it represented some unattainable respectability or was seized upon solely for its decorative mosaic, we have no way of knowing; but toward the end of his career its use became pervasive to the point of abstraction.

—Selden Rodman, *Horace Pippin: A Negro Painter in America* (New York: Quadrangle, 1947)

Why, oh why, the doily?

—Elizabeth Bishop, “Filling Station”

1

In a slant of light, a woman crochets a doily,
working the hook in and out. She wraps
a thread of cotton floss around
her index finger, almost
as if she were writing. The words fall
from her crochet hook, linked
into white lace, a white page.
Words tangle in stringy ink,
almost manic, a speaking in tongues,
looped, caught, tucked under a stitch
of breath. Memory rises as if
it were a doily of lace, beautifully edged,
holding what once mattered.

2

Memory snags on a doily's lace, a ring game of thread—
Put your hands on your hips, let your backbone slip.
The past wears the body of a girl-child to skip, spin-
dizzy, fall and leap up again. There is resurrection
in a jump rope's twirl. The past tosses the unseen
like a stone, then, scooping it up, claims it, the present
a pip, a prize for having journeyed. A doily starched,
shaped into fullness, the hem of a child's skirt as she twirls,
twirls and falls. Our first sex is with the earth that pulls us
down, that holds us against its skin as a doily draws the eye.

3

From fiberglass, an artist crochets doilies of resin.
“Arte Povera,” she says, “chaos theory,
the Fibonacci sequence, the numbers π
and e , and Pascal's triangle.” Fiberglass chains
and joinings gather light and transform
into shining, into narratives of mathematical
precision, from simplicity into hybrid
space and form, thread and fabric, plane
and dimension, maker and made.

How measure a doily's self-similarities?
Unraveled, a doily is skeins of cotton thread.
Untwisted, the threads are fiber. Released,
the fiber drifts over a mill in Carolina or a field
in Alabama, over a cotton row where a rat snake
coils under the shade of a cotton plant, unaware
of a descending blade, how things fall apart.

Another artist links antique doilies, builds
sculptures, webs, womb rooms, huge cellular
amoebas of chains (*sc in 2nd ch from hook*
and in each ch across for 34 sc). Elsewhere
a poet writes that a single doily is the cell
of an extraterrestrial organism. Objects drawn
past its plasma membrane are consumed.
At night, doilies levitate upward toward
their host colony, frequently mistaken for mist,
cloud formations, snow, or vees of geese.
Doilies have always been amongst us.

4

A man lies on top of a woman.

Which is the doily?

Which is a vase of clear water
filled with wands of weigela or lemon basil?

Which—the man or the woman—lifts this moment
above smooth flesh, bare and shining like still water?

5

Doilies are two-dimensional planes until starched
and shaped or crocheted with wire or words or breath.

Then they are architectural. Doilies are flat
like stepping stones, like old graves, like the known

universe before longitude. But they can be bowls,
mesh cages, or equations of hyperbolic geometry,

say Russian kale or a coral reef, say old grief
or a black woman's hair on a humid day.

6

Consider the doily, a plane, space made lovely,
space that is and is not, form that is and is not.
Atop a doily you may place anything of value,
anything that you want to beguile the eye:
a porcelain soup tureen from the Azores,
a lead crystal candy bowl, the photograph
of a soldier in uniform. Consider the doily,
how it shows what does and does not belong
to you, what little you have, as if, surprisingly,
there is always poverty in such display.

7

646.4242 Doilies, The Art of
Doi

Patterns, repetitions, skeletons of lace used
for display, to protect, proclaim, give status,
attract the eye, give access, to prove, as she
said, that *Somebody loves us all*.

Subject headings

1) lacemaking 2) crochet—history 3)
handiwork, women

(see also geometry)

8

The doily knows only one word: *Behold!*

9

Questions the doily asks:

1.0 *Is space a material thing in which all
material things are to be located?*

—Bernard Tschumi, *Architecture and
Disjunction*

1.1 If doilies are material spaces, should space be
understood as form?

1.1.1 If doilies are intersections of form and space,
what is the boundary between conceptualized
space and the space of the material doily?

1.1.2 If the doily's purpose is display, does an object
placed within or atop a doily represent the
measure of its display? Do doilies display, at every
moment, all objects in any space? We display the
doily. Does the doily display us?

1.1.3 If a doily contains an infinite number of spaces,
does display alter the perception of space?

1.2 Doilies replicate gardens: lilies, roses, palm
fronds, carnations, forget-me-nots, daisies, as
gardens themselves replicate the wild and fecund.
What is consumed in a doily's replicated garden?

1.2.1 If doilies are figurative gardens, are they
subversive in the context of the large-scale
monocultures of modern agribusiness?

1.2.2 As metaphorical garden and embodied paradise
in which divinity and sexuality are not separate,

do doilies deny same-sex desire? Are they
petitions to an absent divinity?

- 1.2.3 As metaphorical gardens, doilies feature flowers,
the classic emblems of sexuality. Is the doily a
means of seduction?
- 1.3 A doily belonging to Eva Braun is sold at
auction. A Negro folk artist paints pictures of
his wife's doilies. A black woman passes on a
cardboard box, filled with her mother's doilies,
to her daughter. Which doily does not represent
memory?
- 1.4 Are doilies beautiful because they balance
absence with presence?
- 1.4.1 If doilies are hybrids (form and formlessness,
repetition and variation), is what composes a
doily also hybrid—space, connection, beauty?
- 1.4.2 But if the doily is itself beauty, as well as a marker
for beauty, does it compete for the space allocated
to women? In making a doily, does a woman
replicate *woman, feminine, womb, girl*?

10

In *Spring Flowers with Lace Doily*, 1944
Pippin paints gladioli, chrysanthemums,
roses, and orange poppies over a doily
as intricate as a spider's web or altar cloth,
a pictograph across a sandstone cliff.

Wild abundance or what is only lovely?
He argues with himself

about the divine
and the earthly,
about chaos
and order—he can't decide.

He paints a doily, labors to show
every intersecting thread, each thread
a path untaken, a path that might have
made all the difference, each thread
a journey. He paints the spaces,
the interruptions of pattern that are also pattern.
His doilies look like nets, sieves,
or the aerial cartography of a vast irrigation system,
labyrinths where there are monsters,
but also, surely, gods. And so the flowers,
and so his doilies, and so his petition.

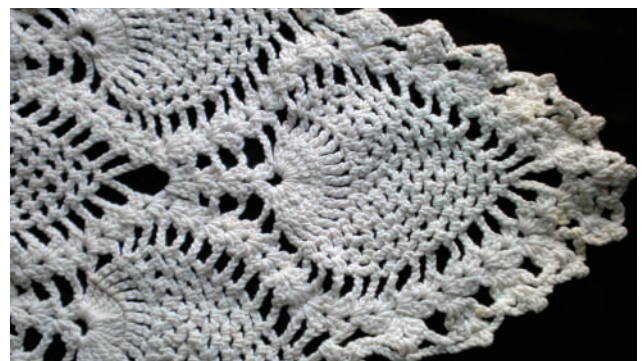
Author's Notes:

"Questions the Doily Asks," section 9, after Bernard Tschumi, "Questions of Space." *Architecture and Disjunction*. Cambridge, MA: MIT Press, 2001. The artist quoted in section 3 is Yvette Kaiser Smith.

Section 7: Like doilies, catalog cards (in the predominantly female world of libraries) are made by women. Like doilies, catalog cards are anonymous. No one recalls the art that assigned a book's location or captured a book's content with a snapshot of language. I saw a sympathy between the art of making doilies and the art of making catalog cards. The poem describes the doily in the condensed, objective language of a library card and presents the rhizomatic connections that place doilies in larger contexts, including an allusion to Bishop's "Filling Station."

This poem appeared originally in the *Beloit Poetry Journal*, Winter 2010/2011.

ABOUT THE AUTHOR. Janice N. Harrington is the award-winning author of two books of poetry: *Even the Hollow My Body Made Is Gone* and *The Hands of Strangers: Poems from the Nursing Home* (Rochester, New York: BOA Editions, 2007 and 2011, respectively). She teaches creative writing at the University of Illinois.



Detail of a doily crocheted by Janice Harrington's grandmother, Lillian Pennington, who gave it to Harrington's mother forty-eight years ago. Photograph by and courtesy of the poet.

A Vintage Donkey

Editor's Note: This project, "A Donkey in Crochet" by Mildred Leetham, appeared in the October 1926 issue of *Needlecraft Magazine*. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. For more on vintage needlework publications, including tips on translating vintage instructions, see "Trimmings" on page 135. See page 138 for Abbreviations.

NEVER was a child who did not enjoy such a toy, unbreakable, quaint and cuddlesome; it makes a delightful gift, and is among the best of good sellers at a bazaar. Almost any animal may be portrayed, more or less faithfully, by one who understands the use of a crochet-hook, and the work is really fascinating.

The donkey pictured, "all saddled and bridled and fit for" plenty of fun with a small master or mistress, is so realistic in appearance that one can almost hear him bray; and his head is canted and one ear lopped in true donkey fashion.

Materials required are four balls of dark gray brush-wool, beads or buttons for eyes, a bit of black crochet-cotton to mark mouth and nose, and a little horse-hair to stiffen the ears; this may be taken from the padding of a man's coat if not readily obtainable elsewhere. Use a hook that will carry the wool easily, and do firm, even work. Begin at tip of nose with a chain of 6 stitches.

1. Four d c in next 4 st of ch, 3 d c in end st, 4 d c down other side of ch, 3 d c in end st.

2. Five d c in 5 d c (working in both threads or veins of st), 3 in next, or end st, 5 d c, turn, work back 5 d c, turn, work forward; this forms the under lip.

3, 4. Plain (d c in d c).

5. Two d c in 2d d c (top of nose), 4 d c, 2 d c in next, 12 d c.

6. Increase at each increasing-point in preceding row, and once under the chin. As d c is used throughout, working 1 d c in each d c of preceding row, save for increasing by working 2 d c in 1, and decreasing by taking 2 together or by missing 1, there seems no necessity for further directions in detail.

7. Increase 2 under the chin at intervals.

8, 9. Plain.

10. Work across nose to other side of head, turn, 7 d c, turn, miss 1, 6 d c, 2 d c in side of st, and continue around with d c in d c.

11. Two d c in side of st on other side, increase 1 underneath.

12, 13. Plain.

14. Work across the nose to a point about halfway down the side, turn, work back to same level on the other side (about 15 d c), turn, miss 1, 13 d c, turn, miss 1, 11 d c, continue in this way until you have 7 d c; turn, miss 1, and work forward and all around 3 times. This completes the head.

For the neck:

1. Decrease 3 at top of head at intervals, and increase 2 underneath.

2, 3. Decrease 2 at top, and increase 2 underneath.

4. Decrease 1 at top, and increase 2 underneath.

5 to 15. Decrease 1 at top, and increase 1 underneath, keeping increases and decreases in line.

16. Decrease 1 at top, and increase 2 underneath about 4 st apart.

17. Increase 2 underneath, 6 st apart.

18. Increase 2 st at top, at intervals, and 4—2 each side, 8 st apart—underneath.

19. Like 18th, only increasing 1 each side, 10 st apart, underneath.

20. Increase 1 each side, 10 st apart, underneath.

21. Increase 3 at top of back, at intervals, and 2 underneath, 10 st apart.

22, 23. Increase 2 underneath, 10 st apart.



24. Increase 1 underneath at usual point, 8 d c, turn; miss 1, 5 d c, turn; work forward 5 d c, repeat for 2 more rows, and finish off. Join the wool at 4th d c beyond tab, work over the back and to within 4 st of the tab on other side, turn, work back and continue for 2 more rows, back and forward; then ch 3, join to tab, 5 d c across tab, ch 3, d c in d c around body. The forelegs are worked on the openings thus formed.

Before proceeding further, nip the upper edge of neck together, and work doubles right through in a ridge to represent a mane until the forehead is reached, turn, work back to the starting-point and fasten off. Black wool may be used for mane, and for the tuft at end of tail. Stuff the head compactly; it is also advisable to work the forelegs at this stage and stuff them, using firm hat-wire or other small wire that does not bend readily, to stiffen them.

For the forelegs:

1. Seventeen d c, starting at back of opening.

2, 3. Plain.

4. Decrease 2 at back.

5. Decrease 1 at front.

6 to 13. Plain.

14. Like 5th row.

15 to 25. Plain.

26. Decrease 2 at back.

27. Increase 3, at front, one after another, to form hoof.

28 to 30. Plain. Finish at back and sew on a sole of gray flannel, after stuffing and putting in the stiffening wire. Make the other leg in the same way.

For the body:

1 to 10. Plain.

11, 13, 15, 17. Decrease 2 under the body, about 4 st apart.

12, 14, 16. Plain.

18 to 29. Plain.

30. Work to 4 d c beyond middle, underneath, turn; work back 7 d c, turn; 7 d c forward, turn; 6 d c back, turn; 5 d c forward, turn; continue until only 1 st remains and fasten off. Join wool to 2d d c from tab on left side, work to 2d d c from tab of right side, turn and work 6 rows plain, back and forth.

37, 39, 41. Decrease 2 at center back.

38, 40. Plain.

42. Decrease 5 at center back.

43. Like 37th row.

44. Work to top of back and join down with s c or sl st. Stuff the body; ch 2, join to tab under body, forming opening on which to work the hind leg.

For the hind legs:

1, 2. Plain (24 d c).

3. Decrease 1 at back.

4. Decrease 1 at front and 1 at back.

5, 6, 7. Decrease 1 at front.

8, 9. Like 4th row.

10. Decrease 1 at front, and work 3 d c in center st at back.

11. Decrease 1 at front.

12. Increase 2 at front, and decrease 2 at back.

13, 15. Increase 1 at front, and decrease 1 at back.

14. Plain.

16 to 24. Plain.

25. Decrease 2 at back.

26. Increase 3 at front, one after another.

27 to 30. Plain. Leave the end to sew the flannel sole on, after filling; it is better to stuff as you work, as you are able to shape the leg better and get it more compact. Work the other leg in same way.

For the tail, make a chain of 18 stitches, work back on the chain with single crochet, knot the ends together and cut about one half inch from the knot; the tuft at end of tail may be of black wool to match the mane.

For the ears:

Make a chain of 11 stitches; single in 1st stitch of chain, double in each of 9 stitches, 3 doubles in end stitch, 9 doubles down other side of chain, single at base, turn; 1 single, double in double, 3 doubles at top, double in double, 1 single; fold the ear at the base and sew in place, leaving a strand of yarn long enough to whip the edge of ear over and over, carrying the horsehairs along and sewing them all around; fasten off.

Sew on the beads or tiny buttons for eyes, and mark mouth and nostrils with black; the bridle and reins are of narrow red ribbon, and the saddle of blue flannel or felt, bound with red.

Having made the donkey, you will be ready to undertake other similar creations and, as suggested, the work is fascinating, and will be met with loud acclaim by the little folk.

OPPOSITE: Jennifer McDermid crocheted our sample donkey, using 3 skeins of Brown Sheep Lamb's Pride Superwash worsted-weight yarn in #SW03 Grey Heather (www.brownsheep.com) and a size E (3.5 mm) crochet hook. For the mane, she worked half-double crochet for the first row, and single crochet for the second row. Shellie Dougherty finished the project construction. The sample is shown with the page from the October 1926 issue of Needlecraft Magazine, showing the illustration and instructions for "A Donkey in Crochet." Photograph by Ann Swanson.

✧ Mary Hoyer: ✧ Crochet, Knitting, Sewing, and Doll Designer

KAREN C. K. BALLARD

It has been nine years since Mary Hoyer died on June 24, 2003, at the age of 101. During her long lifetime, she found her own niche for an extremely successful career in the needle arts.

Born October 21, 1901, to Sallie Whitman and Daniel Sensenig in Lancaster County, Pennsylvania, Mary was the youngest of fourteen children. When she was six months old, the family moved to Mohnton, and when she was seven, they moved to Reading. As a youngster, she enjoyed sitting beside the sewing machine, watching her eldest sister, Alice, sew. Alice was key in encouraging Mary's interest and talents in needlework.

When Mary was eight, she was hospitalized with a ruptured appendix. Alice visited her frequently while she convalesced in the hospital and promised to give her a doll if she got well quickly. When the hospital released Mary to be cared for at Alice's home in Mohnton, Alice gave



her a German-made, bisque-headed doll dressed in a blue silk dress that she had made. Mary said it was "the most beautiful doll [she] had ever seen" and kept it in its box under her bed when she wasn't proudly showing it off to visitors.

The doll fostered Mary's lifelong love of dolls and her understanding of how the right doll can be influential in a young girl's life. Perhaps even more important to her future, however, was Alice's instruction in knitting, crochet, and sewing using Alice's dressmaking scraps. At eighteen, Mary worked at Alice's yarn and craft shop on South Fifth Street in Reading while attending the McCann School of Business. At the shop, she worked as a salesclerk, taught knitting and crochet, and

ABOVE: The crocheted "Suit and Hat" for Carol from Mary's Dollies, Volume No. 13. This 1952 booklet introduced the Mary Hoyer boy and girl twin dolls. Three knitting patterns for the twins are also included. Collection of the author.

became adept at designing and writing crochet and knitting patterns. It was then that she started designing knitted and crocheted children's and adults' clothing for several pattern companies.

Mary met William Hoyer in 1923 and married him in 1926. William started helping Mary with the business side of all her endeavors, allowing her to focus on the creative aspects. They established a successful business as well as marital partnership. Their Juvenile Styles Publishing Company, founded to market Mary's knitting and crochet patterns, published roughly one booklet per year. Mary took seven months to design, knit or crochet, and prepare copy for each "magazine." She then had her staff knit or crochet each garment three times to ensure accuracy. From the 1930s to the 1950s, Mary produced six *Juvenile Styles* pattern books and nine *Mary's Dollies* pattern books of crochet and knitting patterns. She also designed two sets of sewing patterns offered by McCall's: #1564 for 14-inch (35.6-cm) dolls and #1891 for 14- and 18-inch (35.6- and 45.7-cm) dolls.

In 1935, the Hoyers opened a yarn shop in Reading and later opened a summer shop in Ocean City, New Jersey. Mary wanted to design doll clothes matching the children's clothes in her pattern books, but most 1930s dolls were chubby baby dolls. She wanted a slim doll "that was fairly tall but dainty." Despite warnings that slim dolls wouldn't sell, she found an acceptable 13-inch (33.0-cm) doll made by the Ideal Novelty & Toy Company and approached the company about making clothing for it. Ideal, however, decided to discontinue the doll. Mary bought the remaining 1,500 undressed dolls, and the Hoyers started selling them out of their shops with ready-made outfits. The outfits carried Mary Hoyer labels and were sewn to exacting standards by her staff of five or six employees, who worked out of their homes. She also offered kits with precut fabrics and clothing patterns for gowns, dresses, and sportswear.

In 1937, Mary contacted Bernard Lipfert (1886–1974), designer of Shirley Temple and Ginny dolls among others, to design a doll for her company. The Hoyers retained ownership of the Lipfert mold for the 14-inch (35.6-cm) composition doll. The Mary Hoyer doll, with painted blue side-glancing eyes and a mohair wig, was manufactured by Fiberoid Doll Products Company of New York. At first, the dolls were unmarked, but after 1,500 had been made, on William's suggestion, subsequent dolls were marked on the back with "The Mary Hoyer Doll" in raised letters. These were such a success that the Hoyers were unable to keep up with the demand for dolls with ready-made clothes. They started to sell the dolls dressed only in panties, shoes, and socks, and sold ready-to-wear clothes, clothing kits, and patterns separately.



Mary encouraged girls to sew, knit, and crochet for their dolls. She introduced a child's sewing kit for ten-year-old seamstresses. In 1943, the Hoyers started advertising in *McCall's Needlework & Crafts* magazine. One ad exhorted, "Enjoy the Thrill of Accomplishment with the 'Do-It-Yourself' Costume Kit." The magazine's wide distribution resulted in significantly increased sales for the Hoyers, who continued advertising in it through 1967. Besides kits, the Hoyers also pioneered doll accessories, including stands, wardrobe trunks, purses, working parasols, sunglasses, sleds, skis, ice skates, golf bags with clubs, boats, and tennis rackets.

The composition doll was discontinued in 1946, to be succeeded by a hard plastic version using the original Bernard Lipfert mold. Eventually the plastic dolls were marked on their backs with "Original Mary Hoyer Doll" in raised letters.

In 1952, Volume 13 of *Mary's Dollies* introduced "... new plastic twin dolls. The little companion for the girl doll is a handsome, honest-to-goodness boy doll that will not only appeal to the little girls in the family but will attract the fellows too. He isn't that sissy that most lads

ABOVE: The crocheted "Travel Costume" for Peggy from the undated *Mary's Dollies*, Volume No. 12. Collection of the author.

associate with girl dolls, but he has boy appeal.”

Obtaining hard plastic had become increasingly expensive by 1957, and so Mary started offering vinyl dolls, including 10½-, 12-, and 14-inch (26.7-, 30.5-, and 35.6-cm) Vicky, manufactured by Ideal, with outfits designed by Mary. From the early 1950s to the early 1960s, the Mary Hoyer Company offered at least five more new dolls ranging in height from 8 to 20 inches (20.3 to 50.1 cm). Most of these dolls lasted only a short time as Mary became overextended trying to develop patterns for outfits in so many different sizes. By the late 1950s, Mary Hoyer dolls were only sold by mail order. For charities and other benefit groups, including Miss America, Fairyland, and Miss Universe pageants, however, Mary staged themed Doll Fashion Shows accompanied by music and lyrics that she wrote. Proceeds from ticket sales benefited the charity.

The Fiberoid Doll Company went out of business in 1960, and the 14-inch (35.6-cm) Mary Hoyer doll manufactured by Fiberoid was discontinued. Mary had the doll copied in vinyl with a different face and rooted hair, calling it Becky. It was the most popular of all the vinyl dolls, but it, too, was discontinued in 1968. It appears that the Hoyers were phasing down their operations during the late 1960s, and in 1972, they closed down their company and moved to Florida.

Never one to remain inactive, Mary took painting classes and created many paintings of which she was justifiably proud. She credited the classes with helping her design patterns for Mary Hoyer doll clothes for *Doll Reader* magazine from February 1982 until October 1988. After William’s death in 1988, Mary moved back to Pennsylvania to be near family.



When her granddaughter, Mary Lynne Saunders, came home from college in 1970, she was disappointed to learn that Mary Hoyer dolls were no longer being made. She asked Mary for permission to use the Mary Hoyer name for a new line of dolls. Mary enthusiastically approved and collaborated with Lynne to introduce a vinyl 13½-inch (34.3-cm) modern Mary Hoyer doll in 1990. The new doll was based on *The Doll with the Magic Wand*, a book that Mary had written for Mary Lynne when she was a child (Lancaster, Pennsylvania: Mary Hoyer Doll Company, 1990). Like the original Mary Hoyer dolls, the new doll and all accessories are entirely made in the United States with much of the work done by Mary’s descen-

dants and much of that work done by hand. The Mary Hoyer Doll Company still sells doll-clothing patterns to encourage girls to practice needlework skills and offers children’s sewing classes as well as birthday parties at their Lancaster store. For more information, visit www.maryhoyerdoll.com.

In 1992, Mary Hoyer was awarded a Lifetime Achievement award from International Doll Academy and *Doll Reader* magazine. In 2001, Mary Lynne designed a birthday party gown for the new Mary Hoyer doll with Mary’s name woven into the fabric in honor of her 100th birthday.

Mary Hoyer’s passion was designing children’s and dolls’ crocheted and knitted apparel. She developed slim dolls, dolls with make-it-yourself clothing, and doll accessories. Today, her slim dolls are considered forerunners of the Barbie doll. Her family and employees helped with business matters, innovation, assembling dolls, making clothing and accessories, and serving as models for Mary’s books. Through ingenuity and hard work, she enjoyed tremendous success in following her dream and trusting her instincts. 🌸

ABOVE: The crocheted “Lace Party Dress” from the undated Mary’s Dollies, Volume No. 6. A note accompanying the pattern for the doll’s dress says, “Complete instructions for crocheting the child’s dress will be found in Vol. No. 7, *Juvenile Styles* by Mary Hoyer.” Collection of the author.

A Sweetheart Dress for a Mary Hoyer Doll

KAREN C. K. BALLARD

Mary Hoyer started her professional career designing crocheted and knitted adult and children's clothing, sometimes designing similar mother/daughter and brother/sister outfits. It was a time when dressing siblings alike was popular, perhaps due to the popularity of the Andrews Sisters and the Dionne Quintuplets. Growing up in the 1950s as the eldest of three girls, I wore many a dress that matched those of my sisters. Thanks to hand-me-downs, my youngest sister, Pat, got to wear the same dress in all three sizes!

Mary Hoyer branched out into designing and selling dolls that could wear clothes that matched the outfits of their "mommies." Like many of Mary's dresses, my Sweetheart Dress has a short skirt and coordinating tap pants.

Instructions

Dress

Skirt,

Note: The skirt is worked from the waist down.

Ch 49 loosely.

Row 1 (RS): Dc in 3rd ch from hook (ch-2 counts as 1 dc), dc in next 3 ch, *little-V in next ch, dc in next 3 ch;

RIGHT: An original composition Mary Hoyer doll (1937–1946) from Karen C. K. Ballard's collection dressed in the designer's Sweetheart Dress. This sure-to-please dress is designed to fit a 14-inch (35.6-cm) doll.

Photograph by Joe Coca.



rep from * across, end with additional dc on top of beg ch-2, turn—60 dc and 11 ch-1 sps.

Row 2: Ch 2 (counts as dc here and throughout), dc in 1st 5 dc, *V-st in next ch-sp, dc in next 5 dc; rep from * across, end with additional dc in last dc, turn—84 dc and 11 ch-2 sps.

Row 3: Ch 2, dc in 1st 7 dc, V-st in next ch-sp, [dc in next 7 dc, V-st in next ch-sp] 4 times, dc in next 6 dc, ch 1, dc in next dc, ch 2, dc in next dc, ch 1, dc in next 6 dc, [V-st in next ch-sp, dc in next 7 dc] 5 times, end with additional dc in last dc, turn.

Row 4: Ch 2, dc in 1st 9 dc, V-st in next ch-sp, [dc in next 9 dc, V-st in next ch-sp] 4 times, dc in next 6 dc, ch 1, dc in next dc, [ch 2, dc in next dc] 3 times, ch 1, dc in next 6 dc, [V-st in next ch-sp, dc in next 9 dc] 5 times, end with additional dc in last dc, ch 1, sl st in top of beg ch-2 of this row to join (connecting the ends of the skirt), turn.

Rnd 5 (RS): Sl st in ch-sp, ch 4 (counts as dc, ch 2 here and throughout), dc in same ch-sp, [dc in next 11 dc, V-st in next ch-sp] 5 times, dc in next 7 dc, [ch 2, dc in next dc, dc in next 2 ch, dc in next dc] 2 times, ch 2, dc in next 7 dc, [V-st in next ch-sp, dc in next 11 dc] 5 times, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 6 (WS): Ch 4, dc in same ch-sp, [dc in next 13 dc, V-st

in ch-sp] 5 times, dc in next 8 dc, ch 2, dc in next 4 dc, dc in next 2 ch, dc in next 4 dc, ch 2, dc in next 8 dc, [V-st in ch-sp, dc in next 13 dc] 5 times, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 7: Ch 4, dc in same ch-sp, [dc in next 15 dc, V-st in ch-sp] 5 times, dc in next 9 dc, ch 2, dc in next 10 dc, ch 2, dc in next 9 dc, [V-st in ch-sp, dc in next 15 dc] 5 times, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 8: Ch 4, dc in same ch-sp, [dc in next 17 dc, V-st in ch-sp] 5 times, dc in next 9 dc, ch 1, dc in next dc, ch 2, dc in next dc, ch 2, sk next 2 dc, dc in next 4 dc, ch 2, sk next 2 dc, dc in next dc, ch 2, dc in next dc, ch 1, dc in next 9 dc, [V-st in ch-sp, dc in next 17 dc] 5 times, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 9: Ch 4, dc in same ch-sp, [dc in next 19 sts, V-st in ch-sp] 5 times, dc in next 10 dc, [ch 2, dc in next dc] 3 times, ch 2, sk next 2 dc, [dc in next dc, ch 2] 3 times, dc in next 10 dc, [V-st in ch-sp, dc in next 19 dc] 5 times, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 10: Ch 4, dc in same ch-sp, [sk 1 dc, dc in next 20 dc, V-st in ch-sp] 5 times, sk 1 dc, dc in next 10 dc, [ch 2, dc in next dc, dc in next 2 ch, dc in next dc, dc in next 2 ch, dc in next dc] 2 times, ch 2, dc in next 10 dc, [sk 1 dc, V-st in ch-sp, dc in next 20 dc] 5 times, sk 1 dc, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 11: Ch 4, dc in same ch-sp, [sk 1 dc, dc in next 20 dc, sk 1 dc, V-st in ch-sp] 5 times, sk 1 dc, dc in next 10 dc, ch 2, dc in next 4 dc, ch 2, sk next 2 dc, dc in next dc, dc in next 2 ch, dc in next dc, ch 2, sk next 2 dc, dc in next 4 dc, ch 2, dc in next 10 dc, [sk 1 dc, V-st in ch-sp, sk 1 dc, dc in next 20 dc] 5 times, sk 1 dc, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 12: Ch 4, dc in same ch-sp, [sk 1 dc, dc in next 20 dc, sk 1 dc, V-st in ch-sp] 5 times, sk 1 dc, dc in next 10 dc, *ch 2, dc in next dc, ch 2, sk 2 dc, dc in next dc, ch 2*, dc in next 4 dc; rep from * to *, dc in next 10 dc, [sk 1 dc, V-st in ch-sp, sk 1 dc, dc in next 20 dc] 5 times, sk 1 dc, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 13: Ch 4, dc in same ch-sp, [sk 1 dc, dc in next 20 dc, sk 1 dc, V-st in ch-sp] 5 times, sk 1 dc, dc in next 10 dc, [ch 2, dc in next dc] 3 times, dc in next 3 dc, [ch 2, dc in next dc] 3 times, dc in next 9 dc, [sk 1 dc, V-st in ch-sp, sk 1 dc, dc in next 20 dc] 5 times, sk 1 dc, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 14: Ch 4, dc in same ch-sp, [sk 1 dc, dc in next 21 dc, V-st in ch-sp] 5 times, sk 1 dc, dc in next 10 dc, [ch 2, dc in next dc] 3 times, dc in next 3 dc, [ch 2, dc in next dc] 3 times, dc in next 9 dc, [sk 1 dc, V-st in ch-sp, dc in next

Materials

Handy Hands Lizbeth, 100% cotton thread, size 10, 122 yards (111.6 m)/25 gram (0.9 oz) ball, 4 balls of #670 Victorian Red; this project requires about 400 yards (365.8 m) for the dress and the tap pants; www.hhtatting.com

Crochet hook, steel, size 8 (1.25 mm) or size needed to obtain gauge

Sewing thread, cotton, to match crochet thread

Buttons, 3 tiny for dress

Needles, sewing and tapestry

Finished size: To fit a 14-inch (35.6-cm) doll; dress, 6¾ inches (17.1 cm) around chest, 6½ inches (16.5 cm) long; tap pants, 6 inches (15.2 cm) around waist, 7½ inches (19.0 cm) around hips
Gauge: 18 sts and 10 rows = 2 inches (5.1 cm) in dc

See below and pages 138–139 for Abbreviations and Techniques

Special Stitches

Little-V: (Dc, ch 1, dc) in indicated st or sp

V-st: (Dc, ch 2, dc) in indicated st or sp

Sc2tog: [Insert hook in next st, yo and pull up lp] twice, yo and draw through all 3 lps on hook

21 dc] 5 times, sk 1 dc, sl st in 2nd ch of beg ch-4, sl st in beg ch-sp, turn.

Rnd 15: Ch 1 (does not count as a st), hdc in same ch-sp, hdc in each dc and ch around, work 1 additional hdc in 1st ch-sp, sl st to 1st hdc, fasten off.

Waist and ties,

Ch 30, working in foundation ch at top of skirt, sc in each st around waist, ch 30. Fasten off and weave in all loose threads.

Bodice,

Note: The bodice is worked from the top down to the waist.

Ch 65.

Row 1: Sc in 2nd ch from hook and each ch across, turn—64 sc.

Row 2: Ch 1, sc in each sc across, turn.

Row 3: Ch 1, sc in next 42 sc, sl st in next 4 sc, turn, leaving rem sts unworked—46 sts.

Row 4: Sk 1st sl st, sl st in next 3 sl sts, sc in next 20 sc, sl st in next 4 sc, turn, leaving rem sts unworked—27 sts.

Row 5: Sk 1st sl st, sl st in next 3 sl sts, sc in next 20 sc, sc in next 3 sl sts, sc in the sc where 1st sl st of prev row was made, sc in rem 18 sc of Row 3, turn—45 sts.

Rows 6 and 7: Ch 1, sc in next 64 sts, turn.

Row 8: Rep Row 3.

Row 9: Rep Row 4.

Row 10: Rep Row 5, except 18 sc are worked in rem sc of Row 7 (narrower end).

Row 11: Ch 1, sc in next 25 sts, sc2tog over next 2 sts, sc in next 10 sts, sc2tog over next 2 sts, sc in next 25 sts, turn—62 sc.

Row 12: Ch 1, sc in next 25 sc, sc2tog over next 2 sc, sc in next 8 sc, sc2tog over next 2 sc, sc in next 25 sc, turn—60 sc.

Row 13: Ch 1, sc in next 25 sc, sc2tog over next 2 sc, sc in next 6 sc, sc2tog over next 2 sc, sc in next 3 sc, sl st in next



4 sc, turn, leaving rem sts unworked—40 sts.

Row 14: Sk 1 sl st, sl st in next 3 sl sts, sc in next 3 sc, sc2tog over next 2 sc, sc in next 4 sc, sc2tog over next 2 sc, sc in next 3 sc, sl st in next 4 sc, turn, leaving rem sts unworked—19 sts.

Row 15: Sk 1 sl st, sl st in next 3 sl sts, sc in next 3 sc, sc2tog over next 2 sc, sc in next 2 sc, sc2tog over next 2 sc, sc in next 3 sc, sc in next 3 sl sts, sc in sc where 1st sl st of prev row was made, sc in rem 18 sc of Row 12 (narrower end), turn—35 sts.

Row 16: Ch 1, sc in next 12 sc, sc2tog over next 2 sc, sc in next 18 sc, sc in next 3 sl sts, sc in

sc where 1st sl st of prev row was made, sc in next 4 sc, sc2tog over next 2 sc, sc in next 12 sc, turn—52 sc.

Rows 17 and 18: Ch 1, sc in each sc across, turn—52 sc.

Row 19: Ch 1, sc in next 12 sc, sc2tog over next 2 sts, sc in next 24 sc, sc2tog over next 2 sc, sc in next 12 sc, turn—50 sc.

Rows 20 and 21: Ch 1, sc in each sc across, turn—50 sc.

Row 22: Ch 1, sc in next 12 sc, sc2tog over next 2 sc, sc in next 22 sc, sc2tog over next 2 sc, sc in next 12 sc, turn—48 sc.

Row 23: Ch 1, sc in each sc across, turn—48 sc.

Connect bodice to skirt,

Place RS of bodice against RS of skirt; sl st waistband to bodice, fasten off.

Shoulder straps and front neckline,

Row 1: With RS facing, attach thread to 26th st, sc in same st as joining and next 3 sts, dc in next 3 sts, sl st in next 2 sts, dc in next 3 sts, sc in next 3 sts, turn—14 sts.

Rows 2–27 of Left Strap: Ch 1, sc in next 3 sc, turn. Place RS of strap against RS of back bodice 1 st in from edge

ABOVE: The back of the Sweetheart Dress, showing the buttons on the bodice. An original Mary Hoyer doll from the designer's collection models the dress.

of bodice, sl st tog on WS, fasten off.

Rows 2–27 of Right Strap: With WS facing, attach thread to 3rd sc of shoulder strap and rep directions for Left Strap.

Bodice back edging and buttonholes,

Row 1 Left Edge: Attach thread to corner of back, 1 sc in end of each row of bodice, turn—17 sc.

Row 2: Ch 1, [sc in next 4 sc, ch 2, sk 1 sc] 3 times, sc in next 2 sc, fasten off and weave in threads.

Row 1 Right Edge: Rep Row 1 Left Edge.

Row 2: Ch 1, sc in each sc across, fasten off and weave in threads. Sew buttons near edge, aligning them with buttonholes.

Tap Pants

Note: The pants are worked in two pieces from the waist down.

Ch 27.

Row 1: Dc in 3rd ch from hook, dc in next 11 ch, [2 dc in next ch, dc in next 5 ch] 2 times, 2 dc in last ch, turn—29 dc.

Row 2: Ch 2 (counts as dc here and throughout), dc in 1st dc, [dc in next 6 dc, 2 dc in next dc] 2 times, dc in next 13 dc, 2 dc in top of ch-2, turn—33 dc.

Row 3: Ch 2, dc in 1st dc, dc in next 14 dc, 2 dc in next dc, dc in next 7 dc, 2 dc in next dc, dc in next 8 dc, 2 dc in top of ch-2, turn—37 dc.

Row 4: Ch 2, dc in 1st dc, dc in next 9 dc, 2 dc in next dc, dc in next 8 dc, 2 dc in next dc, dc in next 16 dc, 2 dc in top of ch-2, turn—41 dc.

Row 5: Ch 2, dc in 1st dc, dc in next 17 dc, 2 dc in next dc, dc in next 9 dc, 2 dc in next dc, dc in next 11 dc, 2 dc in top of ch-2, turn—45 dc.

Row 6: Ch 2, dc in 1st dc, dc in next 12 dc, 2 dc in next dc, dc in next 10 dc, (hdc, sc) in next dc, turn, leaving rem

sts unworked—28 sts.

Row 7: Ch 1, sl st in sc, sc in hdc, hdc in next dc, dc in next 9 dc, 2 dc in next dc, dc in next 14 dc, 2 dc in top of ch-2, turn—30 sts.

Row 8: Ch 2, dc in 1st dc, dc in next 15 dc, 2 dc in next dc, dc in next 12 sts, hdc in last st of Row 7, starting in next unworked st from Row 5, dc in next 19 sts, 2 dc in top of ch-2—53 sts.

Row 9: Ch 2, dc in 1st dc, dc in next 32 sts, 2 dc in next st, dc in next 18 sts, 2 dc in top of ch-2, turn—56 dc.

Row 10: Ch 9, dc in 3rd ch from hook and in next 6 ch, dc in next 19 dc, 2 dc in next dc, dc in next 14 dc, hdc in next 5 dc, sc in next 17 sts, ch 6, sl st in bottom ch of ch-2 at beg of Row 10 to join.

Row 11: Ch 2, sl st in top of ch-2 at beg of Row 10, turn, dc in next 6 ch, dc in next 64 sts, dc between beg ch-2 and ending ch-2 of Row 10—71 dc. Do not turn.

Rnd 12: Cont in same direction, sk ch-2, dc in next 60 sts, hdc in next 6 sts, sc in next 6 sts, sl st in next 6 sts. Fasten off.

Make 2 halves of pants. Turn one inside out. Putting front sides (with least number of inc) tog, sew front, crotch, and back seam, leaving $\frac{3}{4}$ inch (1.9 cm) at top of back open.

Waist and ties,

Ch 25, working in foundation ch at top of pants, sc in each st around waist, ch 25. Fasten off and weave in all threads.

ABOUT THE AUTHOR AND DESIGNER. *Karen C. K. Ballard is a textile historian who specializes in textile tools and writes about crochet collectibles for the Crochet Guild of America's Chain Link newsletter. She has been certified by the Crochet Guild of America as a Master of Advanced Crochet Stitches and Techniques. Visit her website at <http://threadwinder.info>.*



ABOVE: *The Sweetheart Dress and its matching Tap Pants shown with pattern booklets published by Mary Hoyer's Juvenile Styles Publishing Company and shoes from Karen C. K. Ballard's original Mary Hoyer doll. Collection of the author. Photograph by Joe Coca.*

A Victorian Cat and Lamb

MEG GROSSMAN

When I was offered the chance to crochet this project, I was thinking “cat” in a very abstract way. I didn’t really plan for it to have any particular personality. It wasn’t until I went shopping for yarn that it became clear that the spirit of my departed friend Mr. Yellow would be involved. I adapted the design from the crocheted cat in *Weldon’s Practical Needlework*, Volume 9 (Facsimile ed. Loveland, Colorado: Interweave, 2003).

The charming crocheted lamb was adapted from the pattern in *Weldon’s Practical Needlework*, Volume 7 (Facsimile ed. Loveland, Colorado: Interweave, 2002). The combination of fine yarn for the lamb’s legs, underside, and face, with fuzzy yarn for the fleece, is particularly intriguing. The

body of the lamb is an armature over which the crocheted fleece is sewn.

The original Weldon’s volumes were published during the last two decades of the nineteenth century and the first three of the twentieth century in London. The company, a paper



The adorable crocheted cat and lamb. Any child (and many adults) will love and cherish either or both of these critters.

Photograph by Joe Coca.

pattern company, produced patterns for crochet, knitting, all types of embroidery, beading, macramé, quilting, and various esoteric crafts such as crinkled-paper work.

Cat

Instructions

Legs (make 4),

Work in back lps for striped effect.

Rnd 1: Ch 4, join with sl st in 1st ch. Ch 2, work 11 dc in ring, join.

Rnd 2: Ch 2, work 2 dc in each st around. Join.

Rnd 3: Ch 2, *dc dec, dc in next st * 6 times, dc in rem sts. Join. (This makes the bottom of the foot pad.)

Rnds 4–10: Dc in spiral (i.e., do not join at end of rnds), inc 1 st at the end of each of the last 2 rnds and ending the last rnd with 2 sc. Break off yarn, leaving long tail to sew leg to body. Fasten off by drawing yarn through the last lp and tighten.

Head,

Row 1 (RS): Working in rows and beg at the top of the head between the ears, ch 10. Sk 2 ch, dc in rem 8 ch; turn.

Materials

Rowan Kid Classic, 70% lambswool/26% kid mohair/4% nylon yarn, 153 yards (139.9 m)/50 gram (1.8 oz) ball, 2 balls of #186 Straw; www.westminsterfibers.com

Crochet hook, size C (2.75 mm)

Needles, tapestry and embroidery

Thread, quilting, cream

DMC Embroidery Floss, 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, 1 skein of #3733 Dusty Rose; www.dmc-usa.com

Batting, cotton, ½ yard (0.5 m)

Cotton balls, 1 bag

Buttons, black, ¼ inch (6 mm) in diameter, 2

Ribbon, 30 inches (76.2 cm) long

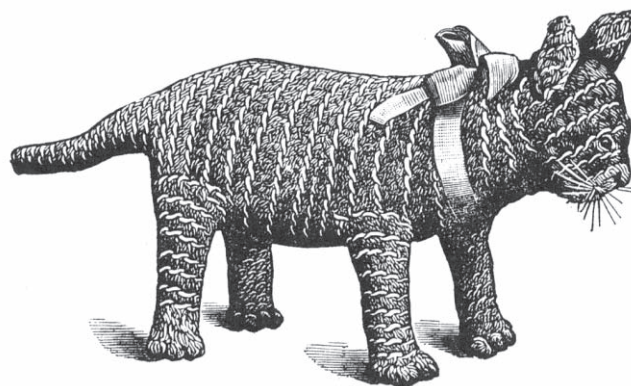
Finished size: About 12 inches (30 cm) long, 2½ inches (6 cm) wide, and 4½ inches (11 cm) tall

Gauge: Gauge is not critical for this project, but the gauge should be tight enough to make a fabric that will hold the stuffing in place and keep the shape

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviation

dc dec—(yarn over, insert hook in next stitch, draw up loop, yarn over, draw through 2 loops) twice, yarn over, draw through all 3 loops on hook



The illustration of the crocheted cat in Weldon's Practical Needlework, Volume 9. The pattern states: "A toy cat is very amusing to little children. . . ."

Row 2: Ch 2, sk 1 st. Working in front lps, dc twice in next 2 sts, dc once in next 4 sts, dc twice in last 2 sts; turn.

Row 3: Ch 2, sk 1 st. Working in back lps, dc twice in next 3 sts, dc in each st until 3 rem, dc twice in last 3 sts; turn.

Row 4: Working in front lps, work as for Row 3; turn.

Work in back lps for rem of the head, body, tail, and ears.

Row 5: Ch 2, sk 1 st. Dc in next 3 sts, dc twice in next 3 sts, dc once in each st until 6 rem, dc twice in next 3 sts, dc in last 3 sts. Ch 3, join with sl st to 1st st of Row 5.

Without fastening off and with RS still facing, cont working in rnds.

Rnd 1: Ch 2, dc in each st around, work 4 dc in ch-3 lp at the end of Row 5 (these 4 dc are the chest area). Join.

Rnd 2: Ch 2, sk 1 st, dc in 3 sts, dc dec, dc in next 10 sts, dc dec, dc to end of rnd, dec once at center of sts worked in ch-3 lp. Join.

Rnd 3: Ch 2, sk 1 st, dc in next 2 sts, (dc dec) twice, dc in next 5 sts, (dc dec) twice, *dc in next 4 sts, (dc dec) twice; rep from *. Join.

Rnd 4: Ch 2. Sk 1 st, dc dec around entire row. Join. Break off yarn and thread in the tapestry needle; pass through each st in last rnd; pull tight to close; weave in end.

Neck and body,

Rnd 1: With RS facing and ch-10 foundation ch of head at the top of work, join with a sl st in ch-2 turning ch at beg of Row 1 of head. Ch 2. Dc along side edge of Rows 1–5 of the head, spacing sts evenly. Cont in dc around rem of circular opening, join to beg of rnd.

Rnds 2–3: Work even.

Rnds 4–5: Cont in dc, inc 3 times with 2 to 3 sts between incs over the chest area.

Rnds 6–11: Work even in spiral (omit join at end of each rnd).

Rep from Rnd 4, ending when the total length from the tip of the nose measures about 9 inches (23 cm).

Stuff head and body: Fill the head with fluffed-up cotton balls. Cut a piece of batting the length of the body by about twice the diameter of the body; roll up and fit into the body. Fill the interior with more cotton balls.

Tail,

Rnd 1: Ch 2, sk 1 st, dc dec around until 12 sts rem.

Next Rnd: Cont working even until the tail measures about 2 inches (5 cm).

Stuff the tail with a piece of rolled up batting. Cont to work even until tail measures about 4 inches (10 cm). To finish tail, break off yarn and thread into the tapestry needle; trim off any remaining tail stuffing; draw yarn through last crocheted lp, then through all sts; draw up tightly and stitch closed; weave in end.

Ears (make 2),

Row 1: Ch 8, sk 3 chains, tr in next 4 chains, 8 tr in last ch; work 4 dc opposite 1st 4 dc of row. Turn.

Row 2: Ch 2, dc in next 6 sts, (dc dec) twice, dc in last 6 sts.

Break yarn, leaving a long tail to sew the ear to the head. Fasten off. Sew ears in place on head.

Fill the toe area of each leg with several fluffed-up cotton balls. Cut 4 pieces of batting the length of the leg by about 4 inches (10 cm). Line up cotton balls on each piece and roll up; push into the leg. Add more cotton balls if needed. Rep for other 3 legs. Thread yarn end into the tapestry needle and sew the legs to the body.

Finishing

Sew on the buttons for the eyes. With the embroidery floss and needle, add the mouth and nose with satin stitch. Use the quilting thread to add whiskers. Tie the ribbon around the neck.

Lamb

Instructions

Notes: To fasten off: break yarn, draw end through loop on hook, tighten. To join: attach to start of round with a slip stitch. To work even: work into previous row or round without increasing or decreasing. Weave in yarn at the beginning of the ears only; end yarn will be used to sew the ears to the head. Remaining yarn ends will not show on the inside of the work. Use Palette yarn and size D hook for legs, body,

head, and ears; use Fine Kid yarn and size F hook for fleece and tail.

Lamb

Front legs (make 2),

Rnd 1: With Palette and size D hook, ch 4, join; ch 2, work 10 dc in ring; join.

Rnd 2: Ch 2, dc around, working dc inc in every 2nd st; join.

Rnd 3: Ch 2, dec for top of foot as foll, * dc in 1st st, dc dec; rep from * around; join.

Rnds 4–9: Work even in dc.

Rnd 10: Ch 2, * dc in next 4 sts, dc inc; rep from * around; join.

Rnd 11: Work even.

Rnd 12: Ch 2, * dc in next 3 sts, dc inc; rep from * twice more. Fasten off.

Back legs (make 2),

Work as for front legs through Rnd 9.

Rnd 10: Ch 2, * dc inc, dc in next st; rep from * until 4 sts rem, dc in last 4 sts.

Rnd 11: Work even.

Rnd 12: Ch 2, dc in 1st 2 sts, dc inc, dc in next st, dc inc, dc in last 8 sts; join, fasten off.

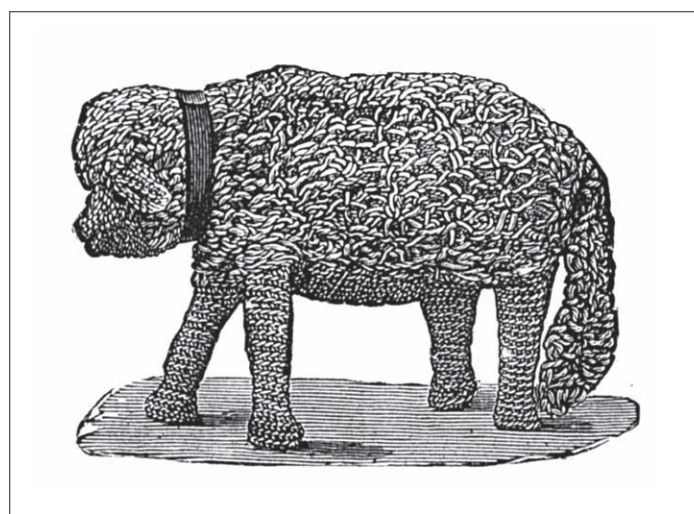
Body,

Row 1: Ch 21, dc in 3rd ch from hook and in each rem ch across; turn.

Rows 2–16: Ch 2, work even in dc; turn.

Row 17: Sl st in 1st 5 sts, ch 2, work 9 dc; turn, leaving rem sts of row unworked.

Row 18: Ch 2, work dc in each st across; fasten off.



The illustration of the crocheted lamb in Weldon's Practical Needlework, Volume 7. The pattern states: "A toy lamb is a very pretty plaything, and will give great delight to its small owners. . . ."

Next Row: Rotate body piece so Row 1 is at the top of the work. With RS facing, sk 1st 5 sts, join yarn in next st, ch 2, dc in next 9 sts; turn.

Following 2 Rows: Work even. Fasten off.

Head,

Rnd 1: Ch 2, work 4 dc in 2nd ch from hook; join.

Rnd 2: Ch 2, inc in each st of prev rnd; join.

Rnds 3–9: Ch 2, dc around, inc twice in each rnd; join. Fasten off at end of Rnd 9.

Ears (make 2),

Row 1: Ch 9, sk 3 chains, tr in 6 rem chains; turn.

Row 2: Ch 2, dc in next 4 sts, work 5 dc in ch-3 turning ch of Row 1, work 5 dc along other side of tr worked in foundation ch; turn.

Row 3: Ch 2, dc in next 4 sts, dc inc in next st, dc in next st, dc 3 times in next st, dc in next st, dc inc in next st, dc in rem sts. Break yarn, leaving long tail to sew the ear to the head; fasten off.

Fleece,

Change to the Fine Kid and size F hook for fleece and tail.

Rnd 1: Beg at the head and neck area, ch 15, join. Ch 3, tr twice in each ch; join.

Rnds 2–3: Ch 3, work even in tr; join.

Rnds 4–6: Ch 2, work even in dc; join; fasten off.

Flap for the back: Join yarn and work tr back and forth over center 22 sts of last rnd of fleece for 9 rows or until fleece is as long as the body. Fold the last row in half and sl st the edges tog up to the fold. Fasten off.

Tail,

Row 1: Ch 17, sk 3 ch, tr in rem 14 chains across. Turn.

Rows 2–4: Ch 3, tr across; turn. Fasten off at the end of the last row.

Finish the tail: Fold the strip lengthwise and sl st tog. The tail should curve because tr edge is much looser than ch edge. Break yarn, leaving long tail to sew the tail to the body. Fasten off.

Armature,

Crumple pieces of the cotton batting to roughly the size of the body. Wrap them in another piece of batting and lash with yarn to hold in place. Shape and bind down one end for the head. Form the pairs of legs by rolling up a rectangle of interfacing and batting together, and wrapping tightly with yarn.

Finishing

Put the legs in place on the body by threading them through the lashing on the body mass. Make sure the body is the right size by trying on all the crocheted parts. Clip, trim, and lash tighter or looser until the shape is correct. Thread a double length of sewing thread into the embroidery needle and stitch the legs to the body.

Once all the crocheted parts are on the body, thread the tapestry needle with a length of the Palette yarn. Beginning where one of the legs meets the fleece and underside, join the pieces together with a loose overcast stitch. Push any loose ends of yarn to the inside as you stitch past them.

To attach the ears and tail, thread the yarn ends into the tapestry needle and stitch down. Using the embroidery needle and sewing thread, anchor the ears in place to the cotton batting of the body. Sew on the beads for the eyes. Using the embroidery floss, stitch in the mouth and nostrils. Tie the ribbon around the neck.

ABOUT THE DESIGNER. *Meg Grossman began sewing and crocheting at age three with her grandmother. She has a BEA in textiles from the University of the Arts in Philadelphia. After many years as textile program lead at Old Sturbridge Village, Sturbridge, Massachusetts, she now practices physical therapy by day and fiber arts by night.*

Materials

Knit Picks Palette, 100% wool yarn, 231 yards (211.2 m)/50 gram (1.8 oz) ball, 1 ball of #23730 Cream; www.knitpicks.com

Anny Blatt Fine Kid, 51% wool/49% kid mohair yarn, 280 yards (256.0 m)/50 gram (1.8 oz) ball, 1 ball of #182 Ecrú; www.annyblatt.com

DMC Embroidery Floss, 100% cotton 6-strand thread, 8.7 yards (8 m)/skein, 1 skein of #321 Red; www.dmc-usa.com

Crochet hooks, size D (3.25 mm) for Palette, size F (3.75 mm) for Fine Kid

Needles, tapestry and embroidery

Sewing thread to match yarn

Cotton batting, 1 yard (0.9 m)

Interfacing, heavy-duty nonfusible, 1 yard (0.9 m)

Beads, black for eyes, 2

Ribbon for neck

Finished Size: 10 inches (25.4 cm) from nose to beginning of tail, about 5¾ inches (15 cm) tall

Gauge: Gauge is not critical for this project, but the gauge should be tight enough to make a fabric that will hold the stuffing in place and keep the shape

See below and pages 138–139 for Abbreviations and Techniques

Special Abbreviations

dc dec—(yarn over, insert hook in next stitch, draw up loop, yarn over, draw through 2 loops) twice, yarn over, draw through all 3 loops on hook

dc inc—work two double crochets in next stitch

A Vintage Fruit Basket in “Cut-Glass” Pattern

Editor's Note: This project from “Crocheted Baskets for Fruit and Flowers” by Mrs. C. J. Anderson, appeared in the March 1926 issue of *Needlecraft Magazine*. The instructions below are exactly as they appeared in that issue; neither corrections nor alterations were made. For more on vintage needlework publications, including tips on translating vintage instructions, see “Trimmings” on page 135. See page 138 for Abbreviations. Our sample was worked using cord and a relatively large hook, which produced a larger basket (8 inches [20.3 cm] tall, excluding the handle, and 30 inches [76.2 cm] wide) than the one shown in the original illustration. Finer thread and a smaller hook will produce a sample closer in size to the original. Instructions for the basket stand are included below; our sample does not include a stand.

BASKETS in crochet, well made and properly stiffened, are very attractive, and may be used in many different ways. They make acceptable gifts, especially to those who are too busy or not sufficiently skilled in the use of that magic little implement, the crochet-hook, to provide them for

themselves; and their variety, in size, shape and purpose, is limited only by the ingenuity of the worker, a suitable thread being chosen in every case. When the crochet-work is completed, it is stiffened and stretched over the form it has been arranged to fit, this part of the process varying little save in the method of stiffening.



Hilary Spiess-Malmstrom crocheted our sample basket, using 2 spools of Fire Mountain Gem's 20-pound hemp cord in white (www.firemountaingems.com) and a size D (3.25 mm) hook. The basket is coated with shellac. The sample is shown with the page from the March 1926 issue of *Needlecraft Magazine*, showing the illustration and instructions for “Crocheted Baskets for Fruit and Flowers.” Photograph by Joe Coca.

For a serviceable and pleasing fruit-basket in “cut-glass” pattern, a smooth, firm cord or twine was used, with a hook of a size that would carry it easily, yet do close, even work. Begin with a chain of 10 stitches, join.

1. Ch 3 for a tr, 21 tr in ring, join to top of 3 ch.

2. A tr in each of 3 tr (ch 3 for 1st tr of row, always), 2 in next, repeat around, ending with tr in tr, join; this adds 5 tr to the row, making 27 tr in all.

3. Ch 4, * tr in tr, ch 1, repeat around, join to 3d of 4 ch.

4. Ch 5, * tr in tr, ch 2; repeat, increasing 3 sp in the row by making 2 sp over every 9th sp, thus: Tr in tr, ch 2, tr in sp, ch 2, tr in tr, and continue; join last 2 ch to 3d of 5 ch.

5. Like 4th row, increasing 4 sp at even distance.

6. Tr in tr, 2 in sp; repeat around, join.

7. Ch 5, * miss 1, tr in tr, ch 2; repeat, joining to 3d of 5 ch; 51 sp in all.

8. Ch 5, * tr in next tr, ch 2; repeat, joining to 3d of 5 ch.

9. Like 6th row.

10. Like 3d row, 78 sp in all. This row completes the bottom of basket, save the stand, which is added later.

11. Two d c in each sp all around, join.

12. Thirteen d c in 13 d c, ch 10, miss 7 d c, a d tr in next, ch 8, d tr in same place, ch 10, miss 7 d c, repeat around, join.

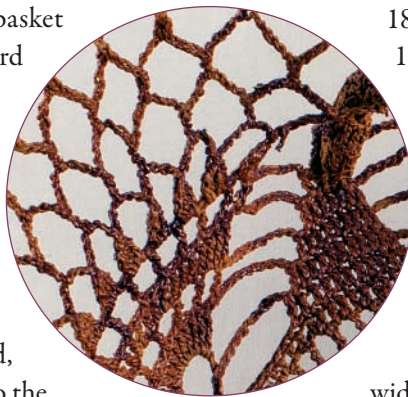
13. Sl st in next d c, 11 d c in 11 d c, ch 10, 10 tr under 8 ch, between 2 d tr, ch 10; repeat around, join.

14. Nine d c over 11 d c, missing 1st and last, ch 10, tr in 1st of 10 tr, (ch 2, miss 1, tr in next) 5 times, making 5 sp over 10 tr, ch 10; repeat, join.

15. Seven d c over 9 d c, ch 10, (tr in tr, 2 in sp and tr in tr) 5 times, ch 10; repeat, join.

16. Five d c over 7 d c, ch 10, tr in 10th st of ch following, (ch 2, miss 1, tr in next) 9 times, the last tr in 1st st of 10 ch, ch 10; repeat, join.

17. Sl st over 2 d c and between 2d and 3d, ch 3 for a tr, tr between next 2 d c, * ch 16, 4 d tr in 1st sp of last row, keeping top st of each on needle and working all off together to form a cluster, (ch 8, cluster in next sp) 8 times, ch 16, miss 2 of 5 d c, tr between 2d and 3d, tr between 3d and 4th, and repeat from * around, joining last 16 ch to top of 3 ch; or, to save breaking the thread or slip-stitching over the 1st ch of row, ch 4, thread over needle 10 times, insert hook in top of 3 ch, draw through, and work off all the st on needle 2 at a time, which leaves you ready to begin next row.



18. Ch 4, fasten in 12th st of next 16 ch, (ch 10, d c under 8 ch) 8 times, ch 10, fasten in 5th of 16 ch; repeat around, ending with ch 6, a d tr in top of the very long tr at end of last row (or in 5th st of 16 ch).

19. Ch 12, catch back in 7th st from hook to form a picot, ch 5, d c under 10 ch; repeat around and fasten off securely.

For the handle: Make a strip 14 trebles wide and about twenty-two inches long, roll one edge under the other and sew together neatly;

or, make a chain of 14 stitches, join, 14 trebles in ring, join; treble in treble, join and continue working around and around to the required length; lace the ends of handle down through the open spaces, under 1st picoted chain of last row, over 4 chain, under 2 chains of 16, and sew to top of group of doubles, inside.

For the stand:

1. Fasten between 2 tr at base of 9th row, holding the basket upside down, ch 5, * miss 2, 1 tr, ch 2, repeat from *, making 51 sp, and joining last 2 ch to 3d of 5 ch.

2. Ch 5, * tr in next tr, ch 2; repeat around, join.

3. Fill each sp with 3 d c, making a p of 5 ch after every 5th d c.

There are several ways of stiffening these baskets. The fruit-basket pictured was treated as follows: Dissolve one cupful of sugar in one half cupful of water and boil until it “spins a thread” when dropped from spoon or fork; have the basket dampened so it will absorb the syrup evenly, squeeze slightly and rub the syrup into the work, then stretch over a mold of the right size and shape; a kettle was used for this basket, and it was placed upside down on a rack in order to have the handle keep its shape. When thoroughly dry and hard, apply one coat of orange shellac, and two of dark-oak varnish, letting each coat become perfectly dry before applying the next. Treated thus, the basket holds its shape indefinitely, and may be wiped off with a damp cloth. Another method is to dip the completed basket in melted paraffin, shaping it over a suitable form; and another is to starch the basket with thick, boiled starch, rubbing it in well—then, when dry, a coat of shellac is given. Glue is also recommended as a stiffening agent. Much depends on the care exercised in stretching the basket on the mold; every loop, picot or other part of the work, should be pulled evenly into place. It is well to oil the mold before using it, as the basket can then be more easily removed.

A Pansy Necklace

DONNA DRUCHUNAS

My grandmother's handkerchiefs are white, blue, red, and peach; they're trimmed with crocheted butterflies, pansies, sunflowers, and miniature ladies wearing full skirts made out of crocheted ruffles. Grandma gave my sister and me each a set of them in the 1970s, when she moved away from New York City to upstate New York.

I paid \$8.95 plus shipping for a 1940s pattern booklet on eBay like the ones Grandma used to use. The original price was 10 cents. My mother, who was born in the 1940s, remembers her mother tucking a crochet-trimmed handkerchief into her jacket pocket when she dressed for work every morning; my mother used the same hankies herself to decorate the patent-leather purse that she carried when she started her first job in 1959.

Two of Grandma's hankies turned out to have been made from patterns in my booklet: a peach one trimmed with a butterfly and a white one trimmed with purple and variegated pansies. A quick Internet search revealed numerous sites dealing with collecting, cleaning, and storing vintage handkerchiefs, as well as ways of using them to make something new. But I was more interested in making a pansy-trimmed handkerchief of my own.



Two handkerchiefs with crocheted edgings and embellishments worked by Donna Druchunas's grandmother. Collection of the designer. Photograph by Ann Swanson.

Before trying to work the miniature pansies, I made three blossoms using left-over sock yarn and a size D (3.25 mm) crochet hook, which I joined together to form a necklace. To replicate the smaller flowers, I first tried size 80 thread and a steel crochet hook, but my stitches were loose and sloppy: I realized that I had neither the tools nor the eyesight to produce the tiny crochet stitches that Grandma had made when my mother was a teenager. I bought a high-powered magnifying glass at a craft store, but when I discovered that the store didn't carry any hooks smaller than the sizes I already owned, I purchased size 8 pearl cotton and resolved to work up the pansies with my size 12 (0.7 mm) hook. The resulting flowers are beautiful, my stitches are tidy, but the pansies are too big and heavy to trim a hanky so I made them into another necklace. Instructions for making a crocheted necklace follow, but you can see some of Grandma's handkerchiefs with their exquisite crocheted edgings here.



Materials

Presencia Finca Perle Cotton, 100% cotton thread, size 8, 10 grams (0.3 oz)/ball, 1 ball each of #2711 Dark Purple (A), #2615 Light Purple (B), #4636 Green (C); www.presenciaamerica.com
Crochet hook, steel, size 12 (0.7 mm)
Tapestry needle, small

Finished size: Each pansy, about 1½ inches (4 cm) in diameter
Gauge: Gauge is not critical for this project

See below and pages 138–139 for Abbreviations and Techniques

Special Stitches

Picot: Ch 3, sl st at base of 1st ch

Picot Join: Ch 1, sl st in picot of petal 1 of prev pansy, ch 1, sl st at base of 1st ch

Double-Treble (dtr): Yo 3 times, insert hook in next st, yo and pull up lp, [yo and draw through 2 lps on hook] 4 times

Small Cluster: [Yo twice, insert hook in specified st, yo and pull up lp, yo and draw through 2 lps on hook] 3 times, yo and draw through all lps on hook

Large Cluster: [Yo twice, insert hook in specified st, yo and pull up lp, yo and draw through 2 lps on hook] 5 times, yo and draw through all lps on hook

Instructions

First Pansy

Center,

With A, ch 7, sl st in 1st ch to form a ring.

Rnd 1: Ch 3, 2 dc in ring, [ch 7, 3 dc in ring] 4 times, ch 7, sl st to top of beg ch—5 ch-7 lps. Fasten off.

Petals,

Rnd 2: Join B with sc in center dc of any 3 dc, sk next dc, (8 dc, picot, 8 dc) in next ch-7 lp (1st petal made), sk next dc, sc in next dc, 16 dc in next ch-7 lp (2nd petal made), sk next dc, sc in next dc, (8 dc, picot, 8 dc) in next ch-7 lp (3rd petal made), sk next dc, sc in next dc, ([dtr, ch 1] 10 times, [tr, ch 1] twice, dc, ch 1, dc) in next ch-7 lp (4th petal made), sk next dc, sc in next dc, ([dc, ch 1] twice, [tr, ch 1] twice, [dtr, ch 1] 9 times, dtr) in last ch-7 lp (5th petal made), sl st in 1st sc to join. Fasten off.

Following Pansies

Work 4 more pansies as for 1st pansy, except work 3rd petal as foll: Sc in next dc, sk next dc, (8 dc, picot join, 8 dc) in next ch-7 lp.

Outside Edge

With RS facing and large petals (4 and 5) at the top of the piece, join B to 1st picot on the right edge of the pansy chain (3rd petal). Work across the top of the piece as foll: *Sc in each dc across 3rd petal, sc in sc between petals, [ch 3, sc in next ch-1 sp] across to last ch-1 sp on 4th petal, 3 sc between petals, [ch 3, sc in next ch-1 sp] across to last ch sp on 5th petal, sc in sc between petals, sc in each dc across 1st petal to join, sl st in picot join; rep from * across each pansy. Fasten off.

Stem and Leaf Chain

With C, ch 5, make a large cluster in 1st ch, make a chain long enough for the first half of the necklace to reach from



the center back of your neck to where you want the pansies to hang in front. Make a small cluster in the 1st picot at top right edge of pansy chain, *ch 8, 3 sc in center of next petal (2nd petal), ch 8, make a small cluster in next picot join; rep from * across top of pansy chain placing last small cluster in last picot. Make a chain the same length as the beg chain, then ch 8 more, sl st in 8th ch from hook, ch 20, make a large cluster in 5th ch from hook, fasten off.

Finishing

Weave in ends. Insert the large cluster at the beginning of the necklace chain into the 8-chain loop at the other end to fasten.

ABOUT THE DESIGNER. Donna Druchunas escaped a corporate cubicle to honor her passions for knitting, world travel, research, and writing. She is the author of six knitting books and contributor to many others. Visit her website at www.sheeptoshawl.com.

ABOVE: Donna Druchunas's Pansy Necklace. The designer based the pansies on ones that her grandmother crocheted as an edging on a handkerchief (shown opposite right).

OPPOSITE LEFT: Additional handkerchiefs with crocheted edgings and embellishments worked by Donna Druchunas's grandmother. Collection of the designer.

OPPOSITE RIGHT: A handkerchief edged with dainty and amazingly realistic pansies crocheted by Donna Druchunas's grandmother. The designer based her Pansy Necklace on this edging. Collection of the designer. Photographs by Joe Coca.

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✧ Trimmings: ✧ Vintage Needlework Publications

A German publication, *Edifying Monthly Discussions*, published between 1663 and 1668, is the earliest known magazine. *The Ladies Mercury*, first published in 1693 in England, is credited with being the first women's magazine. Another English publication, *The Gentleman's Magazine*, published from 1731 until 1907, was the first to use the word "magazine" to denote that the contents were entertaining reading. The first American magazines were published in 1741 in Philadelphia. Printer Andres Bradford founded the *American Magazine*, and Benjamin Franklin started his *General Magazine and Historical Chronicle for all the British Plantations in America*.

A number of women's magazines were published in England in the eighteenth century, and many of these published occasional needlework supplements or included needlework patterns. They also included short stories, serialized fiction, poetry, essays on the female virtues of propriety and modesty, advice, information on fashion, recipes, trial accounts, biographies of famous people, rebuses, domestic and foreign news reports, cosmetic recipes, and medicinal recipes, offering cures for such illnesses as cramps and hectic fevers.

Godey's Lady's Book is credited with being the first women's magazine in America. Louis Antoine Godey (1804–1878) cofounded and edited what was then called *Lady's Book* in 1830 in Philadelphia. He became the sole owner and changed the name to *Godey's Lady's Book* in 1840, and Mrs. Sarah Hale, author of "Mary Had a Little Lamb," became the editor. The first issue of *Peterson's Magazine* was published in 1842 by Charles J. Peterson in Philadelphia. It soon had the largest circulation of all monthlies published in the United States. Both included needlework patterns.

From 1909 until 1941, *Needlecraft Magazine* was published in Augusta, Maine. Its pages were filled with crochet, knitting, tatting, and embroidery patterns along with fiction, advice, fashion trends, recipes, and an enviable number of advertisements. *Modern Priscilla* began publica-



A selection of vintage needlework magazines in PieceWork's collection.
Photograph by Joe Coca.

tion in Lynn, Massachusetts, in 1887; the company subsequently moved to Boston and continued publishing the magazine until 1930. The pages of *Modern Priscilla* closely

followed the *Needlecraft* model for content and advertising.

Projects sprinkled throughout this issue of *Crochet Traditions* (each with the word “Vintage” in the title) are from *PieceWork*’s treasure trove

of original needlework books and issues of various magazines. For each, the instructions are printed exactly as they appeared in the originals; no corrections or alterations have been made.

Vintage patterns will sometimes call for tricot crochet or more specifically plain tricot. Tricot is another name for the technique commonly known as Tunisian crochet. Plain tricot refers to the Tunisian simple stitch. Not much is known about the origins of Tunisian crochet, but this crochet technique creates a wonderfully stable, solid fabric.

Tunisian crochet is worked using either a Tunisian hook (sometimes called an Afghan hook) or a regular crochet hook that does not widen at the grip. A Tunisian hook looks like a regular crochet hook, only longer, and without a wide grip. Some Tunisian hooks are made extra-long with a cord or wire that extends from the end of the hook.

English Notation

Single crochet
Short or double crochet
Ordinary treble
Double treble

American Notation

Slip stitch
Single crochet
Double crochet
Treble

It is longer because you pick up stitches across the row, much like knitting, and then work the stitches off the hook as in crochet. A single row is made up of both a forward pass and a return pass. With

Tunisian crochet, the right side of the work is always facing you. For more information on how to work the Tunisian Simple Stitch and the Tunisian Bind-Off, see Techniques on page 139.

Some of the patterns in the vintage magazines use English notation, although the magazines were published in the United States. If your results are not close to the illustration, try converting the notation; see the sidebar above. Some of the abbreviations used are standard (see Abbreviations on page 138); others are not. For example, “miss” should be translated as “skip”; “2d” is “second”; “3d” is “third”; “p” is “picot.” The sidebar below on hook and thread size offers valuable information.

These vintage patterns offer a glimpse into the life of needleworkers in the early twentieth century. We do hope you enjoy your own step back in time. 🌸

Determining Hook and Thread Size for Vintage Patterns

During the late nineteenth and early twentieth centuries, crochet was a skill taught from childhood. Many crocheters could look at a simple pattern, often only depicted in a black-and-white sketch, and replicate it without written instructions. If written instructions were provided, they typically laid out only the basic construction outlines. Vintage patterns also included only sparse information on yarn or thread, hook size, and finished size. The crocheter brought her own knowledge in determining the appropriate thread and hook size for the finished product. For example, the Teddy Bear Lace pattern (see page 106), published in *Needlecraft Magazine* in 1924, only tells the crocheter to chain 85; there is no information on hook or thread size. So how do you know what hook and thread to use?

When working from vintage patterns, gauge becomes very important. If you are working a filet pattern, such as the Teddy Bear Lace pattern, work multiple stitches and rows to determine your own gauge. Decide what hook size gives you the appropriate drape and density for your

thread size and what thread size will give you the desired project size.

I worked the Teddy Bear Lace sample in size 10 thread with a size 9 (1.15 mm) steel hook. The resulting lace was 9 inches (22.9 cm) tall and each bear repeat was 4¼ inches (10.8 cm) wide. Obviously, this lace would not work to edge a baby or child’s dress. But the size was perfect for a window valance or bed skirt.

I tried again with size 30 thread and a size 11 (.8 mm) steel hook. This time the lace was only 6 inches (15.2 cm) tall with a 2½-inch (6.3 cm) bear repeat. Perhaps a little long for the average dress, but this length would work perfectly for a christening gown.

The lack of hook and thread information in vintage patterns is not an obstacle but an opportunity. What do you want to make? Is it a valance for the nursery, a bed skirt, or the lace edging for a formal dress? Try the patterns in this issue with your own thread and hook size and see what you can create.

—Toni Rexroat

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❖ Abbreviations ❖

beg—begin(s); beginning	rev sc—reverse single crochet
bl—block(s)	rnd(s)—round(s)
blo—back loop only	RS—right side
ch—chain	sc—single crochet
ch-2 sp—chain-2 space	sc3tog—single crochet 3 together
cont—continue(s); continuing	sk—skip
dc—double crochet	sl—slip
dtr—double treble crochet	sl st—slip(ped) stitch
dec(s)('d)—decrease(s); decreasing; decreased	sp(s)—space(es)
foll—follows; following	st(s)—stitch(es)
hdc—half double crochet	tog—together
inc(s)('d)—increase(s); increasing; increased	tr—treble crochet
lp(s)—loop(s)	ttr—triple treble crochet
MC—main color	WS—wrong side
m—marker	yo—yarn over hook
patt(s)—pattern(s)	* repeat starting point
pm—place marker	() alternate measurements and/or instructions
rem—remain(s); remaining	[] work bracketed instructions a specified number of times
rep—repeat; repeating	

❖ Techniques ❖

Clones Knot

Draw out a chain. The length of the chain will dictate the size of the Clones knot.

Yarn over hook and pass the hook under the chain from front to back (see Figure 1), yarn over hook and pass the hook back under the chain from the back to the front (see Figure 2).

Repeat this movement 3 times, or until the enlarged chain is covered, yarn over hook and draw the yarn through all the loops on the hook (see Figure 3).

Single crochet into the last chain before the Clones knot (see Figure 4). Finished knot is shown in Figure 5.

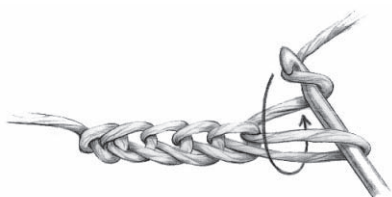


Figure 1



Figure 2



Figure 3



Figure 4



Figure 5

Long-Tail Cast-On

Leaving a long tail (about ½ to 1 inch [1 to 2 cm] for each stitch to be cast on), make a slipknot and place on the right needle. Place the thumb and index finger of the left hand between the yarn ends so that the working yarn is around the index finger and the tail end is around the thumb. Secure the ends with your other fingers and hold the palm upward making a V of yarn (Figure 1). Bring the needle up through the loop on the thumb (Figure 2), grab the first strand around the index finger with the needle, and go back down through the loop on the thumb (Figure 3). Drop the loop off the thumb and, placing the thumb back in the V configuration, tighten the resulting stitch on the needle (Figure 4).

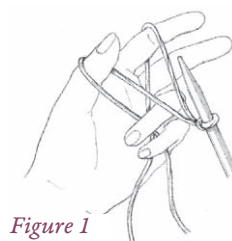


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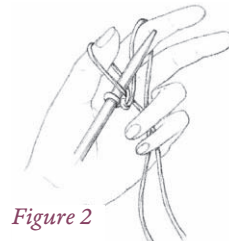


Figure 2

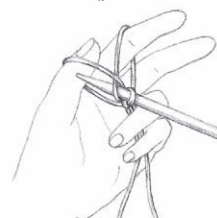


Figure 3

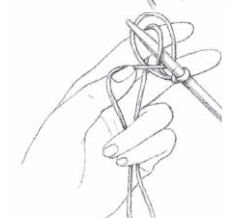
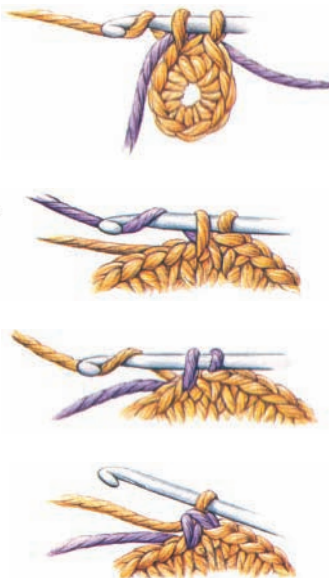


Figure 4

Tapestry Crochet Color Change

Single crochet provides a natural format for multicolor patterning in the reversible fabric known as tapestry crochet. This technique allows you to create simple geometric or pictorial designs. Normally, the designs are charted on graph paper, with each square representing a stitch and each line representing a row. The blank squares are the background color and the filled-in squares are the second color.

The method for crocheting with more than one color is as follows: Carry the second color inside the background color of the stitches being worked and change colors as needed. Simply lay the color not in use across the top of the stitches to be worked.



When you want to change colors pull the new color to the back and into a working position around your finger and lay the old color forward across the top of the stitches. Avoid twisting the yarns. Don't work with more than two colors per row to avoid tangling and distorted row gauge. Tension can be tricky when you're working in tapestry crochet, especially with a slippery yarn such as silk. Take care not to pull too tightly when you pick up a carried color, otherwise the previous stitch in that color can become very tight and difficult to work into on the next row or round. At the same time, a stitch that is too loose will distort a design.

Tunisian Bind-Off (BO)

*Insert hook behind front vertical bar, yarn over and pull up loop, yarn over and draw through both loops on hook; repeat from * across.

Tunisian Simple Stitch (tss)

Tss forward pass (FWP): *With yarn in back, insert hook from right to left behind front vertical bar (Figure 1), yarn over and pull up loop (Figure 2), leave loop on hook; repeat from * to last vertical bar at edge, pick up front and back loops of last bar to create firm edge; return pass.

Return pass (RetP): Yarn over and draw through first loop on hook, *yarn over and draw through 2 loops on hook (Figure 3); repeat from * to end, ending with 1 loop on hook.

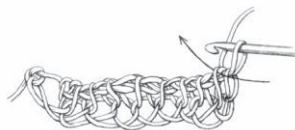


Figure 1



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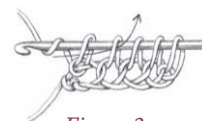


Figure 3



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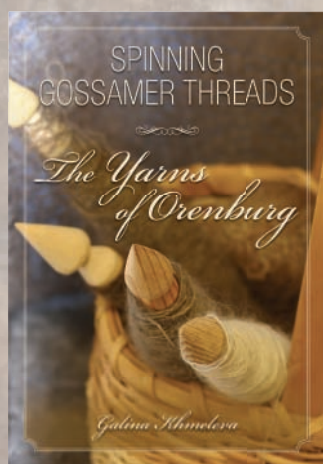
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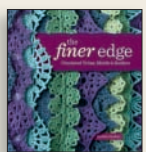


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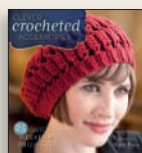


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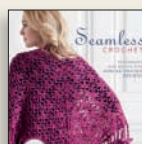


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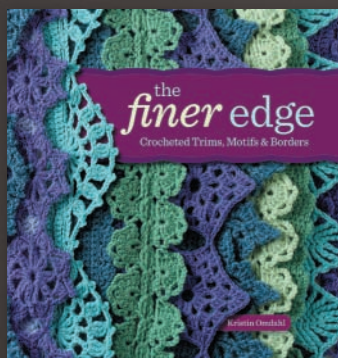
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