



Heirloom Crochet



A SELECTION OF VINTAGE AND ANTIQUE PATTERN DESIGN AND INSTRUCTION BOOKS ON CD

A FREE PATTERN FROM : THE CRAFT OF THE HOOK - FLORA KLINKMAN

~~~~~

This Pattern has been re-published  
by  
Heirloom Crochet Copyright 2005

~~

This Pattern has been re-printed and modified from its original format.  
Heirloom Crochet owns the original book and the copyright to this edition.

Please note that re-production processes and formats we use, allow us to  
recognize our works.

We authorize and expect our customers to make copies of this pattern, for their  
own personal use.

Please visit  
[www.HeirloomCrochet.com](http://www.HeirloomCrochet.com)  
for

QUALITY REPUBLISHED COPIES  
OF VINTAGE AND ANTIQUE  
BOOKS AND PATTERNS

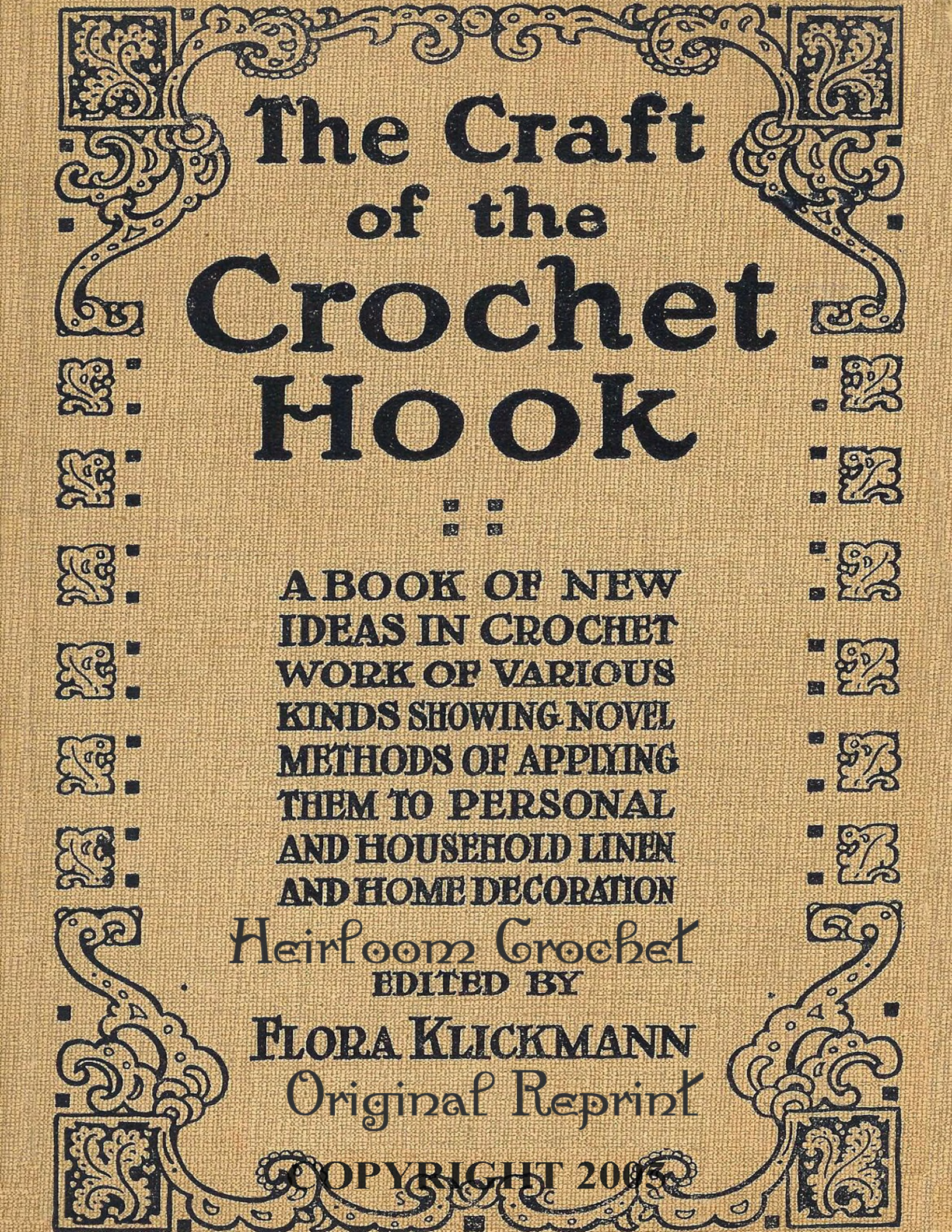
~CROCHET~  
~NEEDLEWORK~  
AND  
~LACE-MAKING~



# Heirloom Crochet



A SELECTION OF VINTAGE AND ANTIQUE PATTERN DESIGN AND INSTRUCTION BOOKS ON CD



# The Craft of the Crochet Hook

■ ■  
■ ■

A BOOK OF NEW  
IDEAS IN CROCHET  
WORK OF VARIOUS  
KINDS SHOWING NOVEL  
METHODS OF APPLYING  
THEM TO PERSONAL  
AND HOUSEHOLD LINEN  
AND HOME DECORATION

Heirloom Crochet  
EDITED BY

FLORA KLICKMANN  
Original Reprint

COPYRIGHT 2005



# A Lesson in Irish Crochet.

In the majority of the Irish Crochet made at the present time the stitches are identical with those used in plain crochet, the only difference being that Irish Crochet usually has its motifs worked over a padding made of coarse cotton or linen thread. In both classes of crochet the motifs are

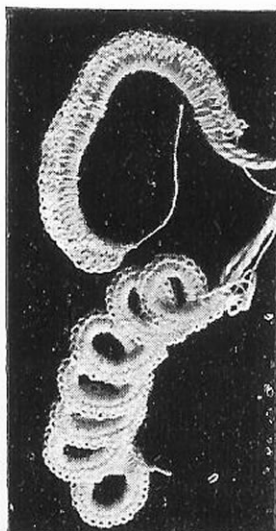
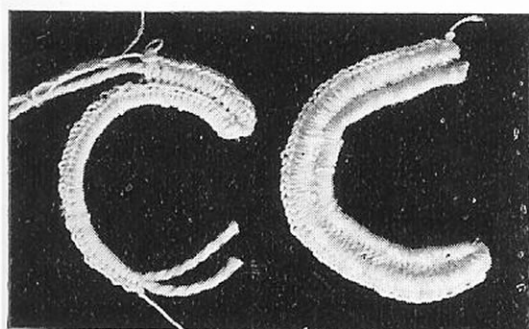


Fig. 2.—TREBLE STITCH OVER PADDING CORD.

Fig. 5.—COIL STITCH.

often made separately and then formed into a whole by means of "filling," as the network-like portion between the motifs, and by means of which they are united, is called. Generally speaking, there are two distinct classes of Irish Crochet, the popular bébé crochet and the heavy guipure kind. The mode of the present day favours a combination of these two in the same article. A "foundation"



Figs. 3 and 4.—MAKING A STEM.



Fig. 1.—A TWO-FOLD PADDING CORD WITH A DOUBLE STITCH WORKED OVER IT.

with the design traced or stamped upon it is necessary for the working of the guipure, but the bébé lace is

worked into a square, hexagonal, or octagonal motif. These are easily joined together without the aid of any foundation.

## The Chain Stitch the Foundation of all Crochet.

For the benefit of beginners we commence with the chain stitch, which is the foundation on which all the other stitches are based. Practise these stitches with a soft coarse cotton and a crochet-hook fine enough to take the thread without splitting it.

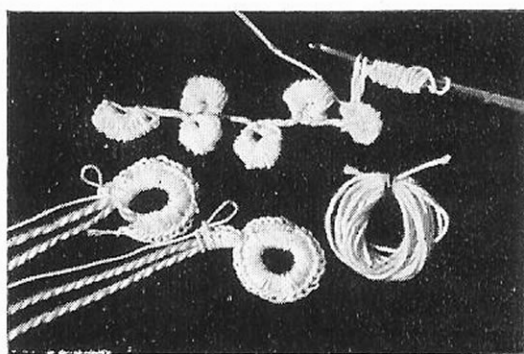


Fig. 6—THE "CLONES" KNOT.

Fig. 7.

Fig. 8.

THE LOWER MOTIFS SHOW WAYS OF STARTING THE CENTRE.

Take the end of the thread between the thumb and forefinger of the left hand, carry it across the second finger, under the third, over and once around the little finger. See that the thread moves easily through the fingers.

Taking the crochet-hook in the right hand, insert the point under the thread just beside the first finger,

## A Lesson in Irish Crochet.

draw up a loop and catch the thread where it crosses by a movement of the forefinger and thumb exactly where you were holding the thread at first, twist the hook once round to the right, and insert under the thread again, draw up the loop and pull it through the loop on the needle; this makes one stitch, which you catch firmly between the thumb and forefinger, insert the hook again under the thread and draw the loop through that on the needle and continue in this way, making a length of chain stitches.

As the number increases, the end of the chain must be drawn down below the fingers holding the thread; even stitches can only be obtained by keeping the stitch, in the process of making, near the forefinger.

Having once thoroughly mastered this stitch, all the others will come quite easily.

### The Use of the Padding Cord.

The padding cotton used in Irish Crochet is generally No. 10 Irish Lace

Thread; of course, any coarse cotton will do for the purpose of practising. This is used in various thicknesses, formed by a number of strands of the thread folded evenly together and called the "padding cord."

Fig. 1 shows a 2-fold padding cord

with double stitch worked over it. To make the double stitch over padding cord, insert the hook through the folded end of the cord, and, having arranged the crochet cotton as directed over the fingers, make a ch stitch, holding the end of the cord close beside the crochet thread, draw the stitch through the loop in the cord, insert the hook as for another ch stitch and draw the loop through that on the needle, \* now pass the needle under the cord and draw up a loop, bring this loop close up beside that on the needle, insert the hook under the thread again and draw the loop through the two on the needle. Repeat from \*.

These stitches must entirely cover the padding and be as close together

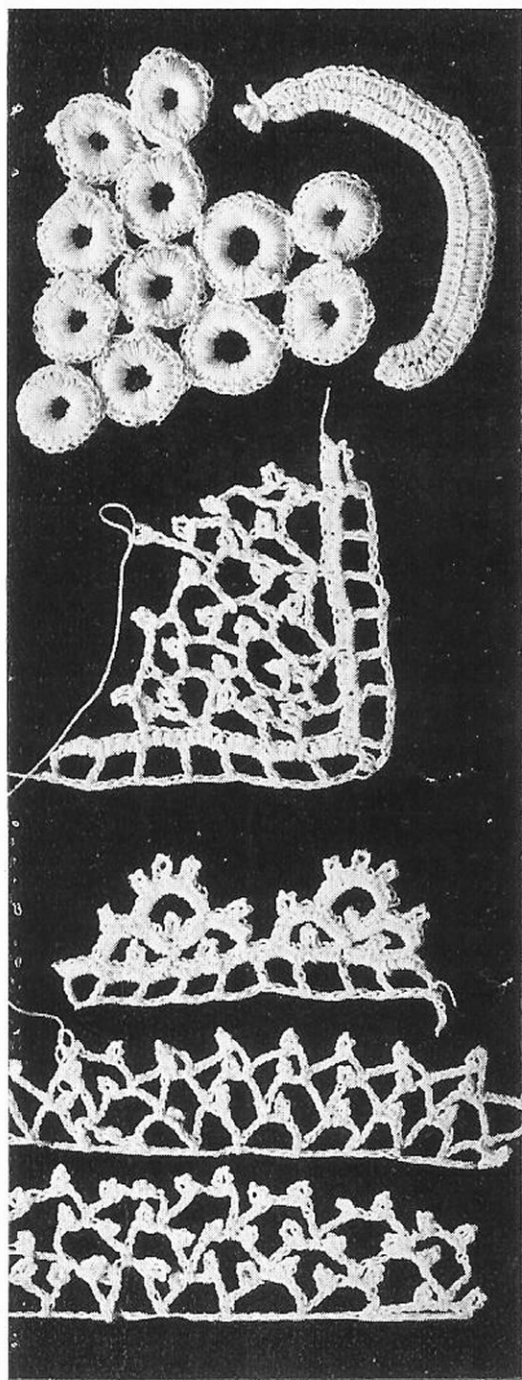


Fig. 9.—CONVENTIONAL GRAPES AND STEM.  
IRREGULAR FILLING.  
PICOT EDGING.  
SINGLE PICOT FILLING.  
DOUBLE PICOT FILLING.

## Working over a Padding Cord.

as possible. Having worked a length of about 2 inches, gently pull the end of the cord while you hold the stitches between the fingers of the right hand. You will see that the cord moves easily through the stitches and can be moulded into any curve required.

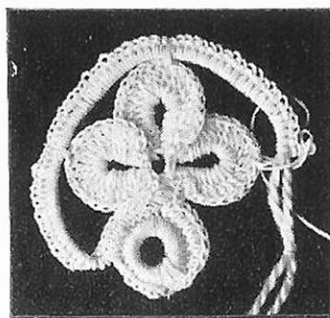
### Treble Stitch over a Padding Cord.

Fig. 2 shows treble stitch over padding cord. This is made by inserting the hook, as for Fig. 1, in the fold of the cord and making a double stitch, insert the hook under the thread and draw it up close to the loop on the needle, now \* pass the hook under the cord and draw a loop forward and close up to that on the needle, this gives three loops on the needle, hook the thread on the needle as before and draw the loop through the next two loops on the needle, hook thread over the needle again and through the two on the needle. Repeat from \*.

The tr stitch over padding is extensively used for the stems and petals of motifs.

Fig. 3 shows a stem in the process of making, in which a second row of double stitches is worked into the first.

In making a second row of either double or treble stitch, always put three double stitches over the cord at the turning and miss these when working into the first row. This prevents the cord showing through the work as it so often does in the cheaper kinds of Irish crochet. In the second row lay the cord flat along the first row, having made the three stitches at the turning as recom-



A MOTIF BEGUN.

mended, insert the hook through the top of the fourth stitch from the needle, pass it under the cord and hook the thread through and pass the needle over the cord to hook the thread through the two loops on the needle.

In making this double row of stitches, when very strong work is required, always take up both top portions of the stitches in the first row.

Fig. 4 is the stem completed.

### The Coil Stitch.

Fig. 5 is the coil stitch, a favourite mode of ornamenting the edge of a motif. From 30 d c (d c is the abbreviation usually employed to denote a double crochet stitch), twist the cord inward and to the right and secure in a loop by passing the hook through the fourth stitch and making a tight d c; in making this stitch on the edge of a motif you pass the hook through the edge of the motif also.

Fig. 6 is the "Clones" knot, another favourite used in embellishing a motif. This is formed on a length of chain and requires some practice before one can make a nice even knot. Make 8 ch (for a medium size knot), now catch the eighth stitch firmly between the forefinger and the needle and hold it there while hooking the thread alternately over and under the chs until there are about twenty loops on the needle. You will see that the chains are covered with the loops. Insert the hook through the first ch, loop the thread over the needle, and draw it through all the loops on the needle. The eighth stitch must be held until this is done, otherwise the

## **A Lesson in Irish Crochet.**

stitch is spoiled. Draw up the knot closely by gently pulling the thread over the fingers, put the hook under the stem of the knot and form a tight d c. The knot is then secured in place by a d c into the motif.

A little practice enables the knot to be worked quickly and evenly, and it adds greatly to the appearance of a motif when judiciously applied.

### **Various Useful Motifs.**

Fig. 7. The centre of a motif is usually begun on a ring; this is begun by making a d c in the end of the cord as in Fig. 1, twist the cord round into a ring, and let it overlap at the d c; now work d c closely over the doubled padding, pulling the end of the cord to close the ring when large enough, form a loop through the first d c, and draw through the loop on the needle.

Fig. 8 shows another mode of padding the centre. Here the padding cotton is wound round a mesh of the required size, generally from about that of a knitting needle to the size of a lead pencil. For large rings the tip of a finger is employed.

Fig. 9 is the conventional bunch of grapes, another favourite with lovers of Irish crochet. In this the rings are made as already shown, and secured to each other while making with a d c. Begin at the point, and put two rings in the second row, fastening to each other and the first ring, as seen in the illustration. There are three rings in the third row, four in the fourth, then there is one at each side, between the first and second and the third and fourth. The stem is sewn in place on the back.

### **Various Fillings.**

There are various kinds of filling employed to bind the motifs, but the most usual is that known as "single picot filling." Here the loop is commenced with 8 ch, and the picot is formed by inserting the hook through the third ch, and drawing the loop through that and the loop on the needle, then make four more ch, and fasten each loop with a d c.

Double picot filling is commenced like the "single," but after making the picot, form 6 ch, picot through the second 4 ch, and fasten as before. Irregular filling is so called where it is commenced in a corner, and a treble or double stitch used as required, to reach the most convenient stitch in the motif, in order to form an irregular mesh, but about the same size as the other meshes in the work.

Of course the number of stitches in the loops vary according to the fineness of the thread and the size of the mesh required, and the foregoing are only approximate.

### **The Picot Edging.**

It is customary to finish lace with a picot edging, of which there are many kinds, but a very usual one is formed thus: Over the straightening line \* 7 d c, 5 ch, 7 d c, 5 ch, 4 d c, 8 ch, turn these back and fasten to the centre d c between the two picots. 8 ch, fasten to the fourth d c before the first picot, turn, into last loop put 3 d c, 6 ch, 8 d c, 6 ch, into next loop 5 d c, 1 ch, turn these back over the first loop, and fasten to the third d c after the first picot, turn, and into this top loop put 4 d c, 6 ch, 3 d c, 6 ch, 3 d c, 6 ch, 4 d c, then repeat from \*.

# A Lesson in Plain Crochet.

Crochet work being not only the most popular, but also the easiest, most effective and fascinating form of fancy work, we are giving this lesson for the benefit of those ladies who have never tried to do it, and for young girls who wish to begin.

The best way to "take the lesson" is to procure a rather coarse crochet hook—No. 4 will suit—and a ball of coarse crochet cotton, such as Arden's No. 20, and work the stitches



CHAIN STITCH ON THE HOOK.

The stitches shown here are all used in plain crochet work done with cotton threads. There are many other stitches employed in working in wool, and in hairpin work.

For each class of work, of course, there is a special needle, and for cotton this should be of a fineness to match the thread used. See that there is no roughness on the inside of the hook, and that it is slightly curved on the back, with neither a straight nor too sharp a point; that with the point somewhat like a blunt pencil point is best.

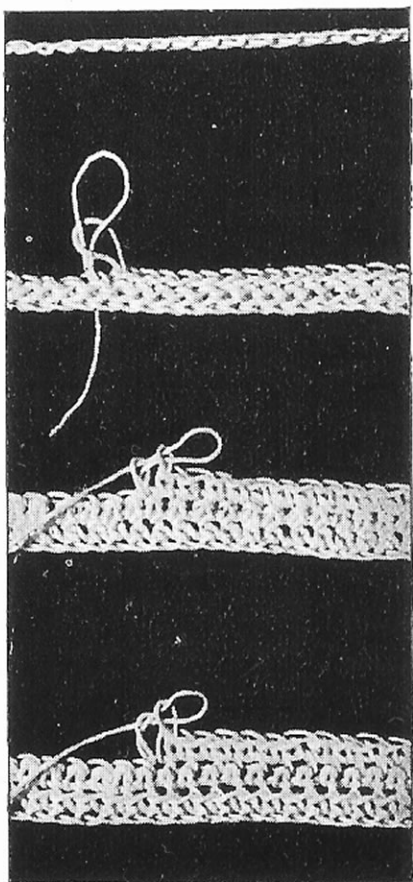


Fig. 1.—CHAIN STITCH.  
Fig. 2.—SINGLE CROCHET STITCH.  
Figs. 3 & 4.—DIFFERENT METHODS OF WORKING DOUBLE CROCHET STITCH.

from the illustrations and directions.

the second finger, under the third, and out over the fourth finger. The thread slips through the fingers when

## The Stitches.

As a matter of fact, the *chain* stitch is the foundation of crochet work, and, if this is mastered, so as to be able to do it evenly and quickly, all the other stitches, being only variations of it, will come quite easily.

## The Chain Stitch.

Shown in Fig. 1. The usual abbreviation for this is *ch*. Take the hook in the right hand, just as you do your pen or pencil when about to write, catch the end of the thread between the thumb and forefinger of the left hand, where it is held while working.

Carry the thread across the second finger, under the third, and out over the fourth finger. The thread slips through the fingers when so arranged as the work proceeds, and, if it is necessary to keep the stitches very close, the thread is sometimes wound once around the fourth finger so as to put a check on its slipping too quickly. This is necessary,

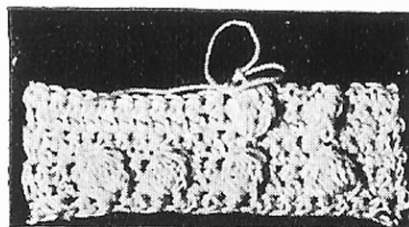


Fig. 14.—PINEAPPLE STITCH AND DOUBLE CROCHET.

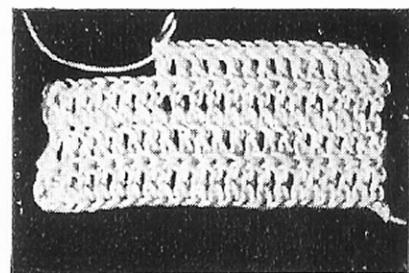


Fig. 8.—TREBLE STITCH IN RIBBED EFFECT.

## A Lesson in Plain Crochet.

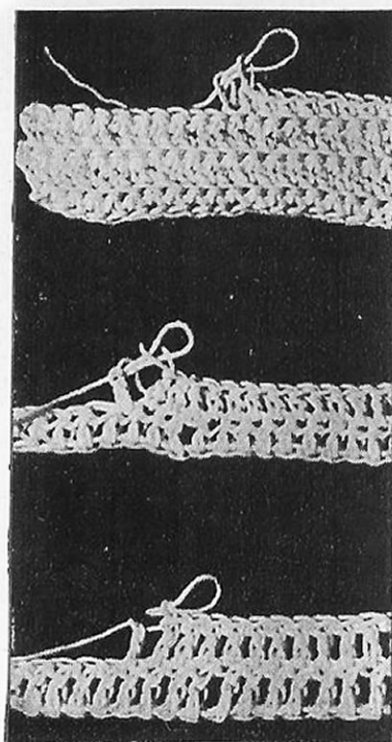


Fig. 5.—ANOTHER FORM OF DOUBLE CROCHET.  
Fig. 6.—SHORT TREBLE.  
Fig. 7.—ORDINARY TREBLE.

the loop through the loop on the needle. This is the entire stitch, and a little practice will enable anyone to become perfect at it.

The succession of ch stitches is formed by looping the thread through the loop on the needle. Allow the ch stitches as they are formed to depend from the fingers, moving the fingers forward on the stitches as they increase, and always holding the thread evenly over the fingers. Do not pull the stitches too tight, but make them

however, only when the thread used is very fine. Insert the hook under the thread from the front, draw the thread back and twist it around so as to form a crossed loop; catch this loop tightly with the fingers which hold the thread just where it crosses, keeping the loop up on the needle, twist the hook outwards and bring it to the inside of the thread, insert it under the thread and draw

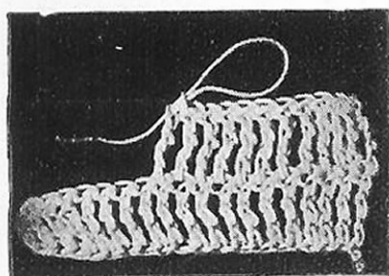


Fig. 9.—LONG TREBLE OR DOUBLE TREBLE.

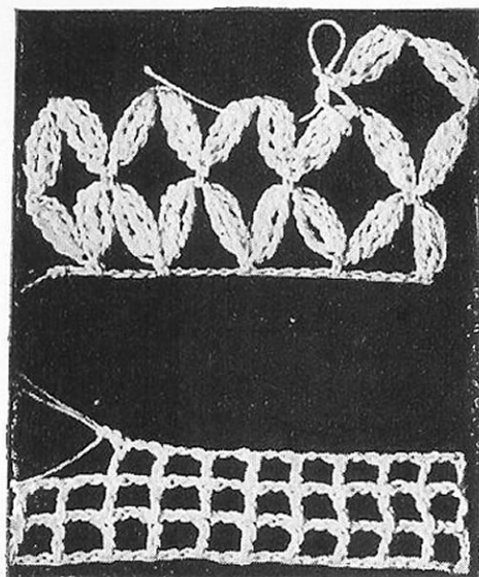


Fig. 15.—MALTESE LOOP.  
Fig. 16.—FILET CROCHET.

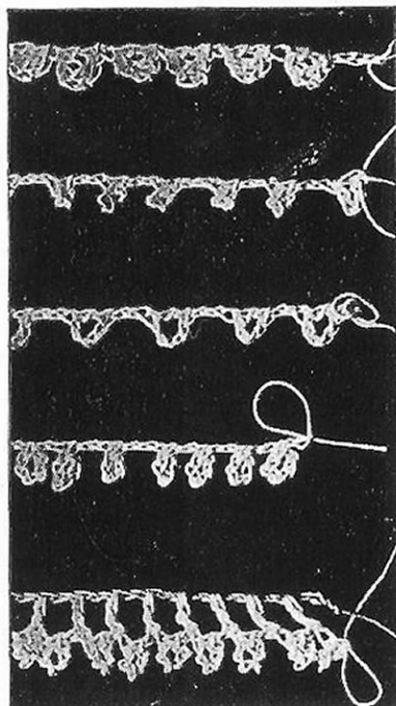


Fig. 17.—ROUND PICOT.  
Fig. 18.—SMALL PICOT.  
Fig. 19.—OPEN PICOT.  
Fig. 20.—LOOPED PICOT.  
Fig. 21.—PICOTS AND TREBLES.

as uniform in size as possible.

### Single Crochet Stitch.

Fig. 2. Usual abbreviation s c. This stitch is used principally for fastening purposes, and, where necessary, to reach a point in the work a small distance from where the thread is fastened, this stitch is worked over the intervening stitches, and is then called "slip stitch."

Insert the hook through the edge of the stitch below, hook the thread through the stitch and through the

## Various Fancy Stitches.

loop on the needle at the same time.

### Double Crochet Stitch.

Figs. 3, 4 and 5. Abbreviation d c. In Fig. 3 you insert the hook under the top of the stitch below, taking up the two threads which form a kind of ch stitch on the top of every double stitch, draw the thread through, insert the hook under the thread and draw up a loop; pull this loop through the two on the needle. In Fig. 4 only one of the top threads is taken on the hook when inserting through the stitch below, and that is the part that lies on the top next to the thumb. In Fig. 5 the portion of the top stitch taken up is that which lies next the forefinger, otherwise the lower portion of the ch stitch. By taking this stitch throughout a pretty "ribbed" effect is obtained.

### Treble Stitch.

Of this there are many varieties. Fig. 6 is the short treble; abbreviation sh tr. At the turning of a row in this stitch you make 2 ch, which stands for a sh tr when counting the

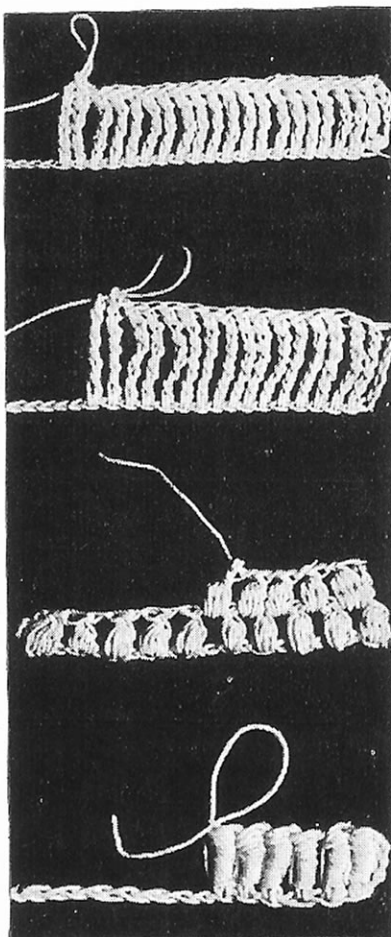


Fig. 10.—TRIPLE TREBLE.  
Fig. 11.—QUADRUPLE TREBLE.  
Fig. 12.—CLUSTER OR PINEAPPLE STITCH.  
Fig. 13.—BULLION STITCH.

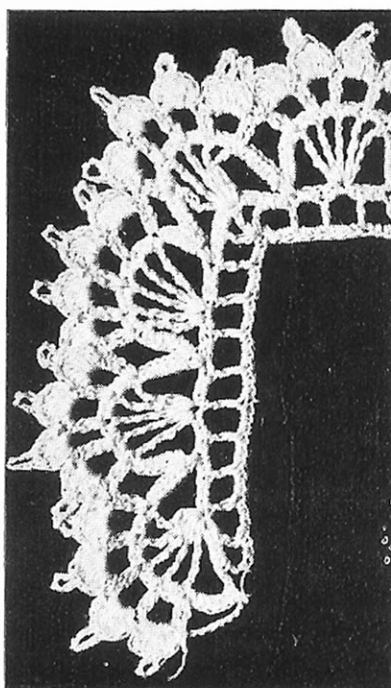


Fig. 22.—A PRETTY CORNER.

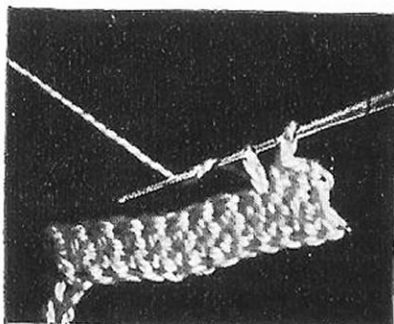
stitches. Insert the hook under the thread, and allow the loop to lie across it, now insert the hook through the top of the stitch below and draw out a loop, turn the thread again over the hook and pull this loop through the three on the needle.

Fig. 7 shows the ordinary form of treble stitch; abbreviation tr. Here you wind the thread once round the needle exactly as in the last stitch, and then insert through the next stitch, pull the loop through, thread over the needle and through two loops on the needle, then thread over the needle again and through the remaining two loops on the needle.

Fig. 8 is the tr stitch in "ribbed" effect; this is obtained by inserting the hook through that portion of the stitch below which lies next the forefinger of the left hand, just as in the "ribbed" double stitch.

Long treble, sometimes called double treble, is shown in Fig. 9; abbreviation l tr. In this stitch you wind the thread twice around the needle before inserting it

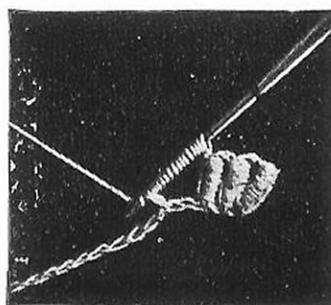
## A Lesson in Plain Crochet.



DOUBLE STITCH  
ON THE HOOK.

through the stitch below, then work off the loops, two at a time, just as in the tr stitch.

Triple treble, as in Fig. 10, is made by winding the thread three times around the needle before inserting in the stitch below, then working off the loops two at a time as



BULLION OR COIL STITCH  
ON THE HOOK.

in all tr stitches.

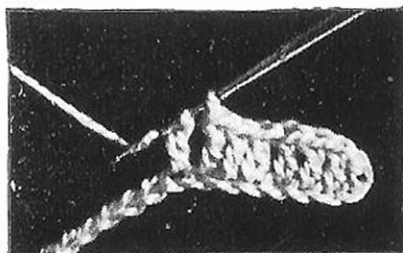
Quadruple treble, Fig. 11, is where the thread is wound four times around the needle in the same place as the preceding. Trebles seldom exceed the quadruple, but if necessary they can be carried to any length in the same way.

### Cluster or Pineapple Stitch.

Fig. 12. This is often seen on squares for bedspreads, chair-covers, etc.; it is formed thus, \* thread over the needle, insert the hook through the stitch below, draw out the loop, \* and repeat through the same stitch below three times more. Keep the loops even and somewhat loose on the needle. It will be seen that there are 8 loops on the needle as well as the first loop, thread over the needle and draw it through the 8 loops, thread over the needle and through the two loops on the needle.

### Bullion Stitch.

Fig. 13. Begin a row by making 5 ch stitches, now wind the thread evenly but loosely around the upper or thicker portion of the needle. Hold the thread here with the middle finger of the right hand and wind the



TREBLE STITCH ON  
THE HOOK.

thread around about ten times, keep all in place with the finger while doing so, insert the hook through the stitch below and draw out a loop, thread over the needle and draw this loop through all the loops on the

needle, make a ch stitch and repeat the stitch by winding the thread over as before, fastening the next second stitch in the row below.

### Pineapple Stitch.

Fig. 14. This is often worked on a motif to form a raised dot. This is done in the fourth row of d c, and the loops as described for Fig 12 are put through the stitches in the second row immediately below the stitch where the dot is being formed.

### The Maltese Loop.

Fig. 15. This is extensively used in Maltese crochet. Commence with \* 6 ch, thread over the needle three times, insert the hook through the first ch and drawing the thread through work off the loops two at a time, retaining the last on the hook; thread over the needle three times again, insert through the same first ch as the last stitch, draw out the loop and work off the loops as before, finally drawing through all the re-

maining loops on the needle, then make 1 ch and repeat from \*. Fasten these two groups of trs, which form the Maltese loop, with a double stitch to the next fourth ch or other stitch and repeat the loop. At each turning three groups of trs are necessary, and the second and succeeding rows are fastened to the centre of the loop below.

#### **Filet Crochet.**

Fig. 16. This is composed of a groundwork of square meshes. Each square is formed of 2 ch stitches with a tr at each side.

#### **Picot Edgings.**

These are shown in Figs. 17, 18, 19, 20 and 21. Fig. 17 shows the round picot formed on 5 ch, 1 tr into the second and first ch.

Fig. 18 is the small picot, \* 7 ch, 1 d c through the fifth ch, \* repeat.

Fig. 19 is the open picot where a tr stitch is used instead of the d c.

Fig. 20 is the looped picot where the ch stitches are turned downwards and to the left, then fastened to the third ch with a single stitch.

Fig. 21 shows an edging of trs with picots. Make a tr through the edge, \* 6 ch, form 5 of these into a small picot, 1 ch, 1 tr into second next ch of foundation, and repeat from \*.

#### **A Pretty Corner.**

Fig. 22 shows the method of forming

a corner for a simple edging suitable for a tray-cloth border, or if worked with very fine thread for a handkerchief border.

Make a length of ch stitches sufficient to go round a tray-cloth or handkerchief and allow about 2 inches over for "fulling." Mark the four corners evenly, then put in the

*1st Row.*—2 ch 1 tr into every third ch, putting 3 tr with the chs between them into each corner.

*2nd Row.*—2 double stitches into each sp.

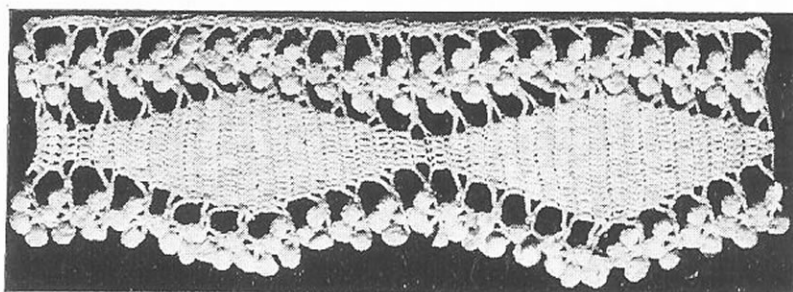
*3rd Row.*—Commencing at the tr to the right of the three into the corner, 9 ch, 5 l tr into the centre of the 3 tr at the corner, with 3 ch between the trs, 9 ch 1 d c into the stitch over next tr beyond the corner, repeat from \* all round, putting the trs into the stitch on the centre of the sp after the next tr below and fastening the 9 ch to the stitch over the second next tr.

*4th Row.*—10 d c over each 9 ch, and 4 d c into each other sp.

*5th Row.*—2 tr into the top of each 1 tr with 3 ch between the groups, except between the mitres where the chs are omitted.

*6th Row.*—Into each sp put 1 d c, 1 sh tr, 2 tr with a small 5 ch picot formed over it the last tr, 1 tr, 1 sh tr, 1 d c.

Finish the inner side with a row of d c worked closely into each sp.



SHAMROCKS AND  
DIAMONDS.

*Directions appear in the  
Section "Easy Edges."*

## A Flower-Basket Motif in Irish Crochet.



This lovely little motif is employed for inserting in tablecloth corners, teacloths, centres, cushions, etc., and when it is appliqué on a rich satin of a contrasting colour, it is seen at its very best.

The basket itself should be made of linen thread, as this holds its shape much better than cotton. For the basket illustrated No. 30 F.D.A. Linen Crochet Thread was used. The flowers are made in No. 24 Irish Lace Thread, using the linen thread in a fourfold cord for the padding.

Commence the basket at the lower edge by forming a fourfold padding of the linen thread about 8 inches long. Work d c closely over the cord for a length of  $2\frac{1}{2}$  inches.

Turn, work a second row into the first, and keep the cord gently pulled to have the two rows even.

Turn back the end of the cord in the first row, and secure with a couple

of tight stitches to have the end neat. Leave the cord, 5 ch, 1 long tr into the fifth d c, \* 4 ch, 1 long tr into same d c as last, 1 long tr into next fifth d c, repeat from \*, end with 5 ch, 1 d c into last d c.

*4th Row.*—Double ch closely into each sp all round, ending at the padding cord which you take up, and

*5th Row.*—1 d c over the p c (padding cord) into each d c of last row. Fasten the end of the p c securely on the back, and cut away the superfluous thread. Slip-stitch to the top of the first long tr.

*6th Row.*—9 ch 1 d c into every third d c to last tr.

*7th Row.*—12 ch to turn, 1 d c into first loop, 9 ch 1 d c into each loop. Repeat the 7th row seven times more and break off the thread.

Take a piece of the same kind of p c and fasten with a d c to the end of the fifth row of loops, \* 10 d c over the

## A Flower Basket.

p c alone, 5 d c over the p c into next loop, and repeat from \* round to the opposite row at the other side. Fasten off the p c securely and neatly and cut off the superfluous thread.

The handle is made of 3 lengths of d c stitches plaited together. To make the d c stitch, 2 ch, draw up a loop through the first ch, thread over the needle and through the 2 loops on the needle, \* insert the hook under the perpendicular portion of the loop to the left and draw up a loop, then work these off as before, and repeat from \* for a length of 10 inches. Make 3 strips this length, and plait into one for the handle, which you sew in place behind the edge of the basket.

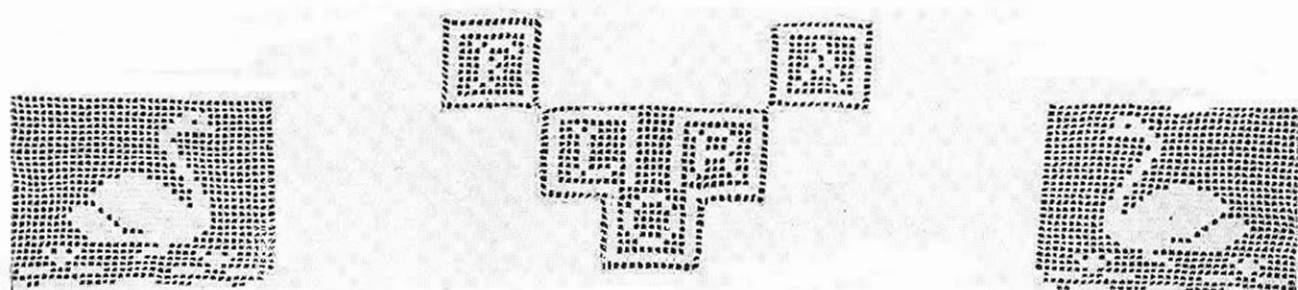
The small roses are begun on a ch of 6 formed into a ring, using No. 42 thread. 6 ch 1 tr into the ring, 3 ch 1 tr into the ring 4 times, 3 ch 1 s c through the third of the first 6 ch. Into each sp put 1 d c 7 tr 1 d c. Form a second and third row of petals behind the first, increasing the chs to 5 in the second and the trs to 10; in the third put 6 ch in each loop and 12 tr.

The 3 larger roses are worked over a p c of the linen thread. Make a d c in the end of the cord, and twist it round so as to form a tiny ring of double p c; into this ring put 15 d c, and pull the end of the cord to make the ring as close as possible, 1 s c into first d c, over the p c, \* 1 d c 10 tr 1 d c over the p c alone, fasten to next third d c on ring, and repeat from \* 4 times more.

In the next row over the p c 2 d c into first 2 stitches on petal, \* 2 tr into each of next 2, 1 d c into next, repeat from \* twice, ending with 2 d c. Then repeat into each leaflet.

The leaf spray is worked on the p c, \* 15 d c 10 tr 2 d c, turn, miss the 2 d c, 1 d c into next tr, 1 tr into each tr, 5 d c into next 5, turn, and repeat from \* until the spray is long enough. then omit the stem, and form 2 more leaflets at the top, work down the stem and form another leaflet opposite that on the first side. On the centre of the spray on the left side there is a row of Clones knots, but these may be omitted if liked.

The motifs are sewn in place to the basket, keeping the stitches on the back of the work.





# Heirloom Crochet



A SELECTION OF VINTAGE AND ANTIQUE PATTERN DESIGN AND INSTRUCTION BOOKS ON CD

Copyright Heirloom Crochet 2005

Please visit our website  
[www.HeirloomCrochet.com](http://www.HeirloomCrochet.com)  
for

**QUALITY REPUBLISHED COPIES  
OF VINTAGE AND ANTIQUE  
BOOKS AND PATTERNS**

~CROCHET~  
~NEEDLEWORK~  
AND  
~LACE-MAKING~



# Heirloom Crochet



A SELECTION OF VINTAGE AND ANTIQUE PATTERN DESIGN AND INSTRUCTION BOOKS ON CD