

Aunt Ellen's
HOW-TO BOOK
on Needlework

for readers of
The WORKBASKET

To My Needlework Friends:



For a long time I have been wanting to give you a book like this. I think it will help you to enjoy The WORKBASKET more, now and for years to come.

This is meant, first of all, to be a guide for beginners. If you've never known how to knit, turn to page 16, get out yarn and knitting needles, and start following the step-by-step diagrams. You'll be knitting before you know it. If it's crocheting, tatting, or other forms of needlework you want to know about, turn to those

sections and let the illustrations and written words teach you. You can learn any of these needle arts without an instructor or going to class. Many have done it. But it's more fun with a group, and I think my little book will come in handy there, too.

I've learned by experience that the best way to make a subject interesting is to show its usefulness. So for crocheting, knitting, tatting and netting, I've given one or more designs of simple articles you can make. I suggest, if you're a learner, that you practice a few swatches and then try your knowledge on one of these projects.

This is also to be used as a reference book for experienced needleworkers. I've planned this booklet to recall things to you that you may have forgotten about the needle arts. The subjects are arranged so that when some technique has escaped you, you can easily look it up by referring to the table of contents.

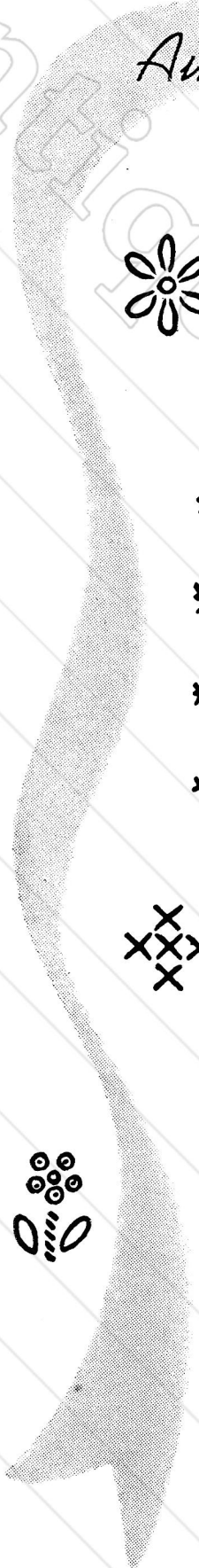
In these rushing times so many of us find relaxation, pleasure and profit in needlework. I hope my HOW-TO BOOK on Needlework will enrich and enlarge the pleasures to all who use its methods and directions.

Sincerely,

Aunt Ellen

Aunt Ellen's HOW-TO BOOK

on Needlework



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How to Crochet

Crocheting is one of the oldest needlework arts. Its name is derived from the French word “croché” meaning a hook. Even a novice can crochet intricate laces and designs for tablecloths, doilies, scarves and other household furnishings, as well as various fashion items. Crochet is easily mastered; only two items are essential—a crochet hook and thread or yarn. All crochet designs are variations of a few basic crochet stitches.

Abbreviations Used in Crochet

- Ch—chain
- St(s)—stitch(es)
- Sl st—slip stitch
- Sk—skip
- Sp—space
- Bl—block
- Lp—loop
- P—picot
- Inc—increase
- Dec—decrease
- Sc—single crochet
- Dc—double crochet
- Hdc or sdc—half or single double crochet
- Tr—treble
- Dtr—double treble
- Tr tr—triple treble
- Pc st—popcorn stitch
- Lp st—loop stitch

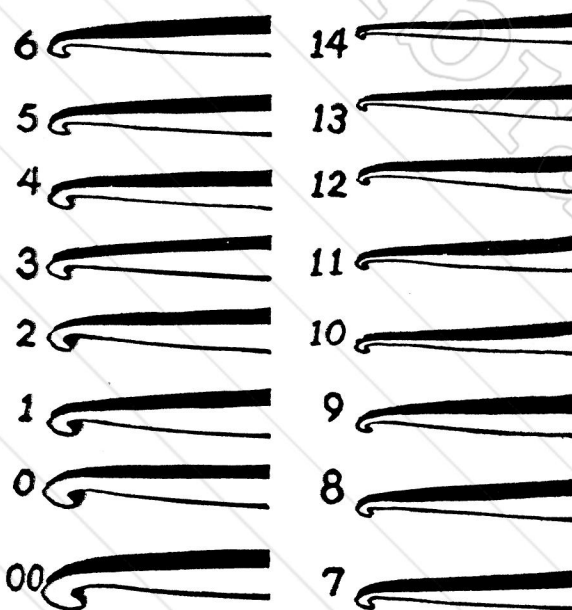
An asterisk (*) means that the directions immediately following are to be repeated the given number of times in addition to the ones already given. Thus “repeat from * 3 times” means 4 patterns in all. Instead of using the

asterisk, directions may appear in parentheses, such as (ch 8, sk 2 sts, sc in next st) 4 times. This means to work the directions in parentheses the number of times specified at end of parentheses. To work an “even” row means to work row without any increases or decreases.

General Information

Crochet hooks used vary in size according to the item to be made and thread used. The largest, usually made of wood, bone or plastic are more desirable for heavier yarns and cottons; the smaller steel hooks are best for finer threads. Aluminum crochet hooks are also available. The afghan crochet hook is longer than the average and of uniform thickness throughout.

Crochet threads vary as to twist, size



Sizes for steel crochet hooks

and color. Always use thread recommended in directions, if possible, and buy enough to complete article, especially when working with colors.

The finer mercerized crochet threads are more suited for the delicate designs used for tablecloths, doilies, edgings and accessories; yarn is best for sweaters, afghans, blankets, baby ensembles and other fashion items.

A stitch gauge is often given at the beginning of directions. This means the number of stitches worked to an inch and number of rows to an inch. Practice making a small swatch with size hook and thread suggested. To gauge your stitch, make a chain about 4 inches long and work in desired pattern for about 3 inches. As no two people crochet alike, it is not uncommon for your gauge to vary from the one given. If you take more stitches per inch than those given, use a larger hook, or if fewer sts result to the inch, use a smaller hook.

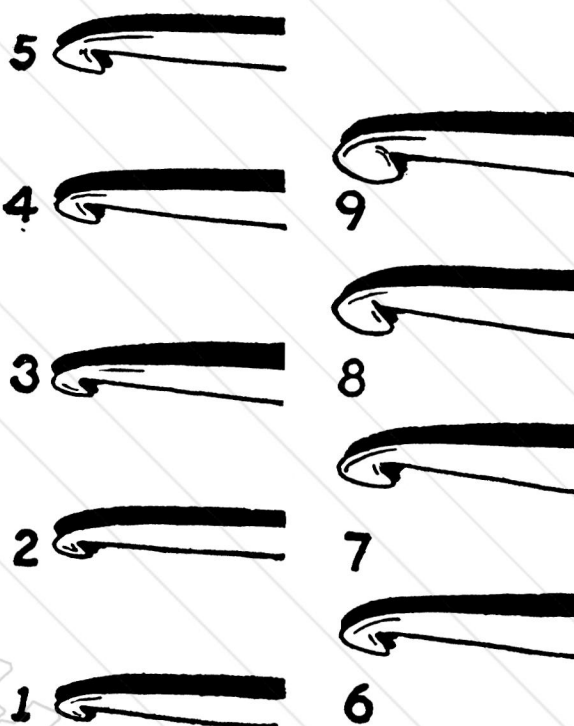
To Turn Work—a certain number of chain stitches are added to the end of each row to bring work in position for next row. The work is turned so that the reverse side is facing you. The number of chains to make depends upon the stitch with which the next row begins. Here is a list of turning chains:

- Scch 1 to turn
- Hdc or sdc.....ch 2 to turn
- Dcch 3 to turn

Basic Crochet Stitches

Chain Stitch—First make a loop (which will be referred to as lp) by grasping thread, one or two inches from end, between thumb and forefinger of left hand; holding main length of thread in right hand, bring it across in front of short end, forming a lp as shown in Figure 1.

Hold crochet hook in right hand as shown in sketch, insert hook in lp



Sizes for bone, wood or plastic hooks

- Trch 4 to turn
- Dtrch 5 to turn
- Tr trch 6 to turn

Stitches can be made through both loops of stitches of previous row or through the back loops only. If not specified, take up both loops.

The term "fasten off" is used in directions whenever the thread is to be cut 6 or 8 inches from the work, slipped through the lp on hook, pulled tight and then it is fastened securely on wrong side of work by weaving in and out of work.

just formed, catch main length of thread and pull through lp (Fig. 2),

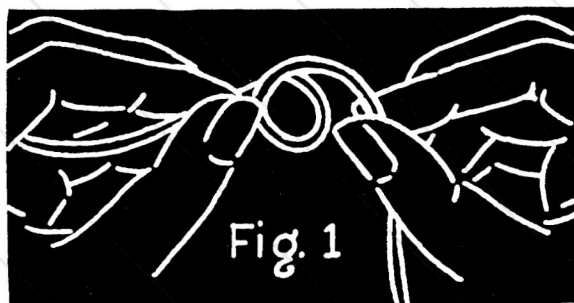
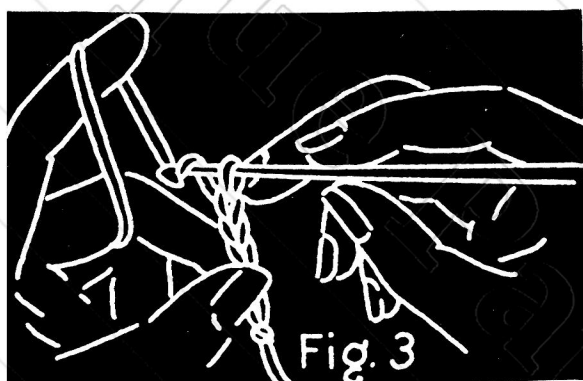
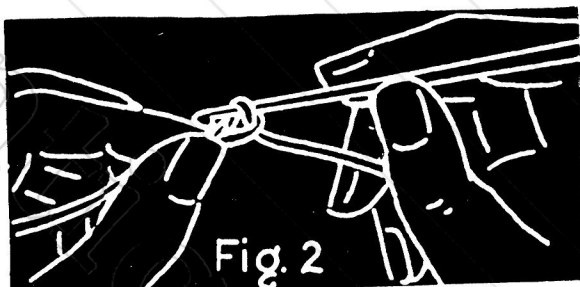


Fig. 1



pull both threads to tighten lp on hook. You are now ready to make first ch st. Do not remove crochet hook from thread.

Hold hook in right hand as shown in Figure 3, hold main thread in left hand, wrap thread once around little finger, bring thread in front of ring and middle fingers and behind forefinger; hold lp between thumb and middle finger of left hand, pass hook under thread and pick up this main length of thread on hook—called a “thread over,” with one motion, draw through lp for a ch st.

For practice make a ch any desired length; on this foundation ch you can work nearly any st you wish. To make the second or following st always insert hook in next st on ch of previous row, skipping the sts necessary at beginning of ch or row as explained in each st. **MAKE FOUNDATION CH TO WORK EACH OF THE FOLLOWING STS.**

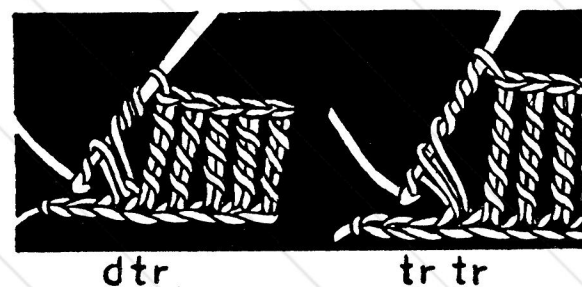
Slip Stitch—Insert hook in second st from hook, thread over and, with one motion, draw through both the st and

lp on hook. The sl st is used for joining, when an invisible st is desired or to give a tight finish along an edge.

Single Crochet—Insert hook in second st from hook, thread over and pull through st (2 lps on hook), thread over and pull through both lps on hook. For second and all successive rows of sc, ch 1 to turn work. To begin from other end, insert hook in top of next st, picking up both lps of st. When only the back lp is picked up it forms a rib and is often referred to as a rib st (sometimes called slipper st).

Half or Short Double Crochet—Thread over, insert hook in third st from hook, draw thread through (3 lps on hook), thread over and pull through all lps at once. For succeeding rows, ch 2 to turn.

Double Crochet—Thread over, insert hook in fourth st from hook, draw thread through (3 lps on hook), thread over and pull through 2 lps on hook, thread over and pull through last 2 lps. For succeeding rows, ch 3 (counts





JOINED TREBLE



CROSS TREBLE

as a dc) to turn, work next dc in second dc of previous row.

Treble Crochet—Thread over twice, insert hook in 5th st from hook, draw thread through (4 lps on hook), thread over hook, pull through 2 lps, thread over, pull through 2 lps. For succeeding rows, ch 4 (counts as a tr), turn and work next tr in second tr of previous row.

Joined Treble—Make a ch desired length, turn, sk 3 sts, tr in next st, * ch 2, tr in same place where last tr was made (hold last lp of each tr on

hook), sk 2 sts, tr in next st (3 lps on hook), thread over and draw through all lps on hook for a joined tr; repeat from *.

Cross Treble Stitch (also called K stitch): Ch for desired length, thread over twice, insert in 5th st from hook, * work off 2 lps, thread over, sk 2 sts, insert in next st and work off all lps on needle two at a time, ch 2, dc in center of st to complete cross. Thread over twice, insert in next st, and repeat from *.

Double Treble—Thread over hook three times, insert hook in sixth st from hook, work off 2 lps at a time, as you did for a tr, until st is completed. Ch 5 to turn for next row.

Triple Treble—Thread over hook 4 times, work off 2 lps at a time same as for a tr. Ch 6 to turn for next row.

To Increase—Work 2 sts in one st.

To Decrease—Draw up a lp through each of the next 2 sts, thread over and draw through 3 lps to make one sc. For a dc dec, dc in each of 2 sts, retaining last lp of each dc on hook (3 lps on hook), thread over and pull through all 3 lps at once.

Fancy Crochet Stitches

Picot: * Ch 5, sl st back into the first ch at beginning of ch 5, sc in each of next 3 sts across, repeat from *.

Cluster Stitch: A cluster st is a group of 3 or 4 sts—dc, tr, etc., worked off together to form a petal-shaped stitch. Dc (tr or any other st specified) in st, hold last lp on hook, dc in each of next 2 sts, holding last lp of each dc on hook—4 lps on hook, thread over and pull through all lps at once.

Waffle Stitch: This st is formed by a series of 2 rows repeated several times to give the squared effect of a waffle. Row 1: Dc in each st on a foundation ch. Row 2: Ch 3, turn, * dc in each

of next 2 dcs, a raised dc in next st (to make a raised dc—dc in dc but insert hook around entire spoke or post of



PICOT



CLUSTER STITCH

dc instead of through the top); repeat from * for length desired, ending with a raised dc. Row 3: Ch 3, turn, * raised dc in each of next 2 dc, dc in top of next dc; repeat from * across. Repeat these 2 rows to form the pattern.

Filet: Filet crochet is composed of open sps and solid bls of dc arranged to form designs. To start a pattern, count the number of sps and bls on

the first row of a chart or illustration, make a foundation ch allowing 3 chs for each sp or bl, 1 extra ch, and 3 more chs to turn if the row begins with a bl, 5 more to turn if it begins with an sp.

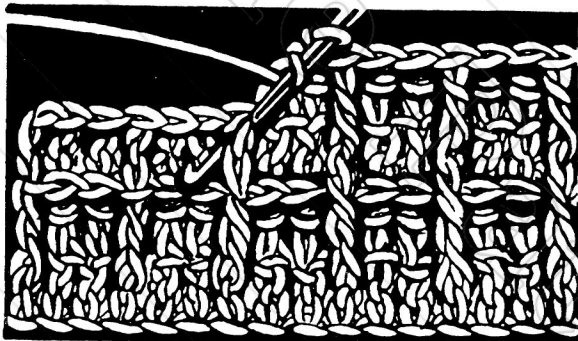
Space—Dc in 8th st from hook, * ch 2, sk 2 sts, dc in next st, repeat from * across, ch 5, turn. In the second row, dc in each dc. Always ch 2 between.

Block—Dc in each of next 4 sts of a ch or previous row makes a block, 7 dc makes 2 bls as 3 dcs are added for each additional bl.

Lacet Stitch—Row 1: Over a row of sps, ch 5 to turn, dc in first dc, * ch 3, sc in next dc, ch 3, dc in next dc, repeat from * across, end row with ch 2, dc in last st. Over a foundation ch, dc in 8th st from hook, ch 3, sk 2 sts, sc in next st, ch 3, sk 2 sts, dc in next st, repeat from * across, end row with a sp. Row 2: Always ch 5 to turn, dc in dc, * ch 5, sk sc, dc in next dc (bar made), repeat from * across, end row with a sp. Row 3: Turn, dc in dc, * ch 3, sc over bar, ch 3, dc in dc, repeat from *, end row with a sp. Repeat rows 2 and 3 for the lacet pattern.

Shell Stitches: There are many variations of this stitch, but basically all shell sts consist of a set of sts, usually dcs, all made in one st or ch of previous row.

Solid Shell Pattern—Make a ch the length desired and 3 extra chs to turn. Row 1: 4 dc in 4th st from hook, * sk 2 sts, sc in next st, sk 2 sts, 5 dc in next st, repeat from * across, end with a sc. Row 2: Ch 3, turn, 4 dc in first sc, * sc in center dc of 5-dc group, 5 dc in next sc, repeat from * across, end with a sc in center of last 5-dc group. Repeat row 2 for width desired. Shells may be made with as many dcs as desired.



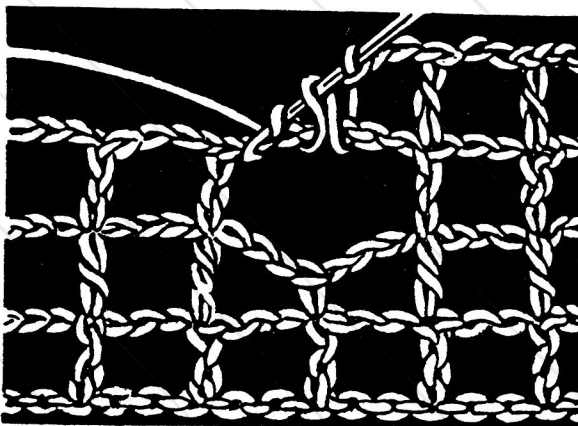
WAFFLE STITCH



SPACE



BLOCK



LACET

Open Shell Pattern—Make a ch and 3 extra sts to turn, dc in fourth st from hook, (ch 2, 2 dc) in same st, * sk 3 sts, shell of (2 dc, ch 2, 2 dc) in next st; repeat from * across. Row 2: Ch 3, turn, * shell in ch-2 sp of shell in previous row, repeat from * across making a shell in each shell. Repeat row 2 for pattern.

Slanting Stitch: Ch for desired length, work 2 dc in 4th st from hook, sk 3 sts, sl st in next st, * ch 3, 2 dc in same st with sl st, sk 3 sts, sl st in next, repeat from *. Row 2: Ch 3, turn, 2 dc in sl st, sl st in ch 3 lp of shell in previous row, * ch 3, 2 dc in same sp, sl st in next shell, repeat from *. Repeat row 2 for desired number of times.

Star Stitch: On a foundation ch, pick up a lp in the second, third, fourth and fifth sts from hook, thread over and pull through all lps at once, ch 1 (star st completed—the ch 1 is called the “eye” of the st), * pick up a lp in eye of st just completed, side lp of same st and each of next 2 sts on ch, thread over and pull through all lps at once, ch 1, repeat from * across ch. Row 2: Ch 3 to turn, pick up a lp in second and third sts of ch, in top of last star st and eye of next star st of previous row and complete st by threading over and pulling through all lps, ch 1, * pick up lp in eye of this st, side lp of same st, top of st on previous row, eye of next st on previous row and complete the st; repeat from * across. Repeat this row for the pattern.

Knot Stitch (often called lover’s knot): * Make a lp on hook, draw it out to any given length, thread over hook and draw through lp. Insert hook between the lp and the thread which was drawn through, thread over hook and draw through, thread over, and draw through both lps on hook for an sc. Draw another lp on

hook the same length, sc in lp, sk 4 sts, sc in next st, repeat from * for desired number of knot sts. To turn, make a $\frac{3}{8}$ -inch knot. Row 2: * Sc in lp at right of sc below and sc in lp at left of same sc below, make a knot st, repeat from *. For a lacy effect, draw the lps out quite long and keep the knots quite small and firm.



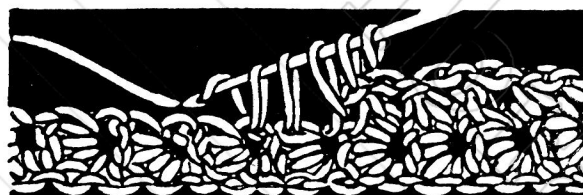
SOLID SHELL



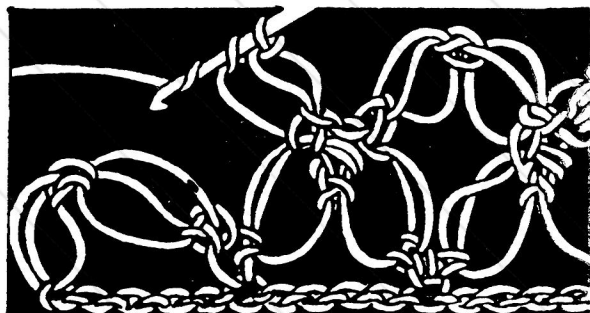
OPEN SHELL



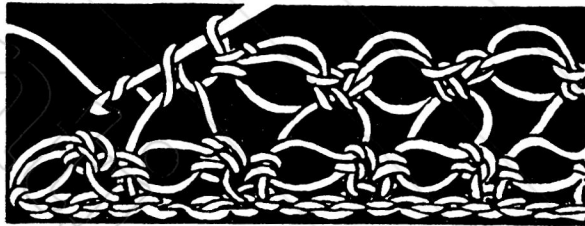
SLANTING STITCH



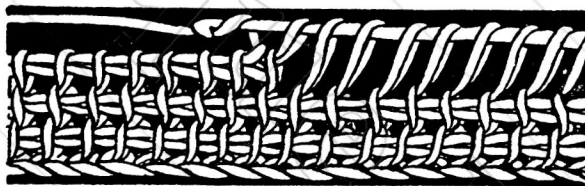
STAR STITCH



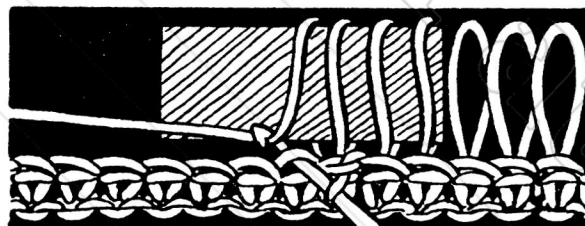
KNOT STITCH



HALF KNOT



AFGHAN STITCH



LOOP STITCH



POPCORN STITCH



CLONES KNOT



ROLLED STITCH

Half Knot St: To make, * draw up ¼-inch lp of thread, thread over hook, pull through lp, insert hook through back of lp just made; thread over and pull through, this makes two lps on hook, thread over hook and draw through the two lps; repeat from *.

Row 2: Draw up ¼-inch lp, remove hook, turn work and insert hook in lp from right, * sc in back lp of half knot st in previous row. Draw up ¼-inch lp and repeat from *.

Afghan Stitch: Make a ch the length desired and 1 extra to turn. Row 1: Pull up a lp in each st of ch leaving all lps on hook, * thread over and draw through first lp on hook, (thread over and draw through 2 lps) repeated across row. Last lp on hook becomes first st of next row. In the next and all following rows, draw up lp in each upright bar of thread and work off as before. To bind off last row, sl st across top of piece.

Loop Stitch: Cut a piece of cardboard the width of lp desired. Make a ch of desired length and sc in each st. Row 1: * Insert hook in next st, holding cardboard in back of work, wind yarn around it from back to front (towards you), catch yarn and pull through st, thread over and complete sc. Repeat from * for each lp. Row 2: Sc in each lp st. Repeat these 2 rows for the pattern. Another method is to use the index finger instead of cardboard and work in the same manner.

Popcorn Stitch (also called bean st): Make 5 (or any number desired) dcs into same st, remove the hook and insert it in first dc of group, catch lp of last dc and draw it through, ch 1 to tighten.

Clones Knot: Make a ch the specified length, * thread over, swing hook forward and down and thread over under ch, bring hook forward and up again. Repeat from * 7 times (17 lps

on hook) or 8 times (19 lps on hook) working rather loosely. Thread over and draw through all lps at once, thread over and draw through the lp on hook, pulling tight, sc around ch at base of knot (a Clones Knot completed).

Rolled Stitch: Thread over hook 5 times, thrust hook through st of ch, draw a lp through (7 lps now on hook), thread over hook and draw through all lps on hook except the last one (2 lps now remaining on hook). Thread over and draw through these 2 lps. This completes one rolled st. It may be necessary to twist the hook slightly and to use the thumb and forefinger to push the "thread overs" over the head of the hook. The column of the rolled st should be about $\frac{3}{4}$ inch high and should be a smooth roll.

Changing Color in Crochet: 1.—When the second color continues in the same direction and completes a row, work your st as usual, pick up second color before working off last 2 lps of st, leave first color hanging in back of work until picked up again. 2.—If second color is to be used only for a design or a short distance, pick up second color as before, lay first color along top of previous row and work over it until it is time to pick it up again. 3.—If first color is to be

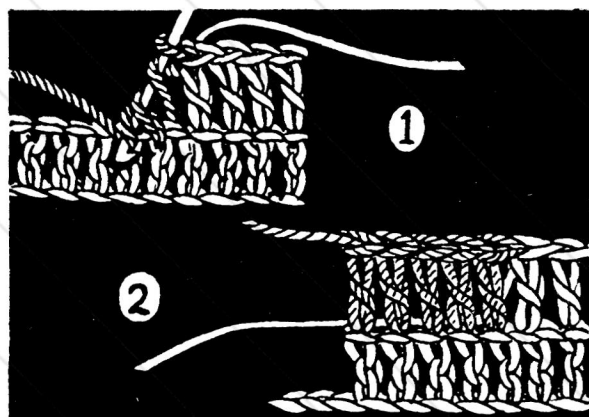
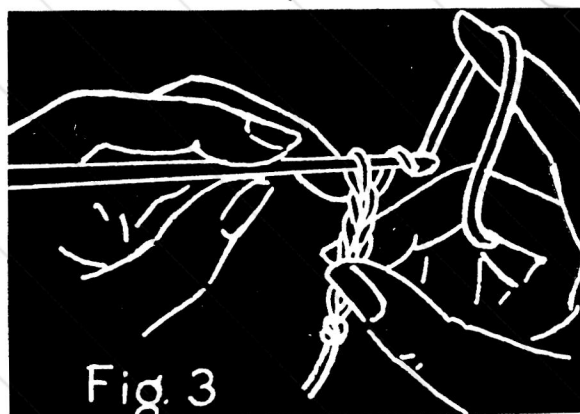
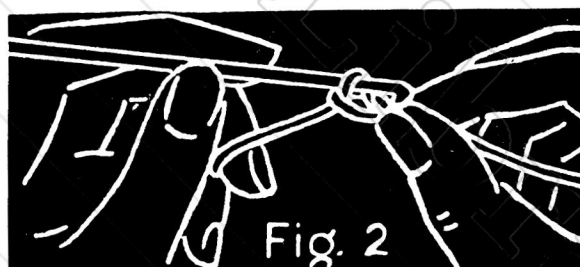
dropped completely, pick up second color as before, work over first color for 3 or 4 sts, cut it and continue with second color.

For the Left Handed

First make a lp by grasping thread, one or two inches from end, between thumb and forefinger of right hand, holding main length of thread in left hand, bring it across in front of short end, forming a lp as shown in Fig. 1.

Holding hook in left hand as shown in sketch, insert hook in lp just formed, catch main length of thread and pull through lp (Fig. 2), pull both threads to tighten lp on hook. You are now ready to make first ch st. Do not remove hook from thread.

Hold hook in left hand as shown in sketch (Fig. 3), hold main thread in



CHANGING COLORS

right hand, wrap thread once around little finger, bring thread in front of ring and middle fingers and behind forefinger; hold lp between thumb and middle finger of right hand, pass hook under thread and this main length of thread on hook—called a “thread over,” with one motion draw through lp for a ch st. When you have learned the ch st, you may try other sts.

The illustrations of the various crochet sts are shown in position for the **right handed crocheter**. By placing a small mirror to the left of illustration, you can see the position of crochet hook for **left handed crocheter**.

The directions for each stitch are the same for **both right and left handed crocheters**.

Care of Your Crochet Articles

Both sides of crochet should be neatly made. Be careful to weave in all loose ends of thread through the solid part of the crochet until securely fastened, then cut thread close to work. Avoid making a knot in end of thread when joining pieces together, instead make several over-and-over stitches or weave thread through the solid portion of piece.

Laundering—Use warm mild soap suds. Rinse thoroughly and roll in a turkish towel to absorb excess moisture. Some people prefer to allow them to dry partially, then pin in true shape.

Stiffening and Shaping — There are several methods that can be applied. For heavy starching, use ½ cup of starch, with ½ cup cold water. Stir until completely dissolved, then add 2 quarts of boiling water and cook slowly, stirring constantly, until mixture becomes transparent. Still another starch mixture (thinner) can be made by dissolving ¼ cup starch in ½ cup cold water. Boil slowly until thick, gradually add 1¼ cups of cold water. Boil, stirring constantly, until starch clears.

Choose and make desired starch solution. Dip doily and squeeze starch through it thoroughly. Squeeze out extra starch, being sure there is none in spaces of crocheted piece. Stretch and pin piece in true shape

on a padded surface, allow to dry thoroughly. If the piece is ruffled, shape and pin folds of ruffle in position by putting pins at the outer edge and inner point of each scallop around the center. Stretch ruffle and arrange in fluted scallops by pressing it flat at the outer rim of each scallop. If scallops join, draw ruffle upward.

Some may prefer to pin and stretch dampened piece in shape, then brush lightly with liquid plastic starch, being careful not to fill the spaces. Leave to dry.

For earrings, pins and other small items, clear nail polish or clear shellac may be used quite effectively. Simply brush on and leave to dry.

Then there is a sugar and starch solution that is often used, especially for a crocheted basket or bowl. To shape a basket, place a glass inside slightly dampened basket. Turn basket upside down on ironing board or any padded surface, stretch and pin top down in position. Dampen entire basket thoroughly by gently patting and rubbing with a cloth or brush dipped in extra thick cooked hot starch made of half sugar and half starch. Do the final shaping, then allow to dry thoroughly. After the solution has thoroughly set, remove glass from basket by running a knife or spatula around to loosen. Wash glass and place back in basket.

Pan Holder Set "Time for Tea"

Make this unusual kitchen ensemble of knitting and crochet cotton; it takes approximately 1 skein each of cream and medium green. We have chosen these colors but others may be used if desired. For the embroidered flowers you will also need a skein each of red, yellow, orange, and deep orange six strand embroidery floss. Use a crochet hook size O.

Abbreviations: Ch (chain); st (stitch); sk (skip); lp (loop); sc (single crochet); dc (double crochet); tr (treble); p (picot); dc-dec (double crochet decrease)—dc in 2 sts (holding last lp of first dc on hook) work off together for a dec; sc-dec (single crochet decrease)—sc in sts, holding lp of first sc on hook and work off with second st; hdc-dec (half double crochet decrease)—hdc in 2 sts (holding last lp of first hdc on hook) work off together for a dec.

Sugar Bowl—Row 1 at base: In green, ch 16, hdc and sc in fourth st from hook, 11 sc on ch, (sc, hdc and dc) in end st.

Row 2: Ch 6, turn, sk last 3 ch sts, 3 sc on ch, * 5 sc, hdc and 2 dc across, 3 tr in next st, 2 dc, hdc and 4 sc across with (sc, dc and tr) in end 3-ch.

Row 3: Repeat row 2 to *, 11 sc across, (sc, hdc and sc) in next (center) st, 12 sc across, (sc, dc and tr) in end ch; cut thread about 3 inches long.

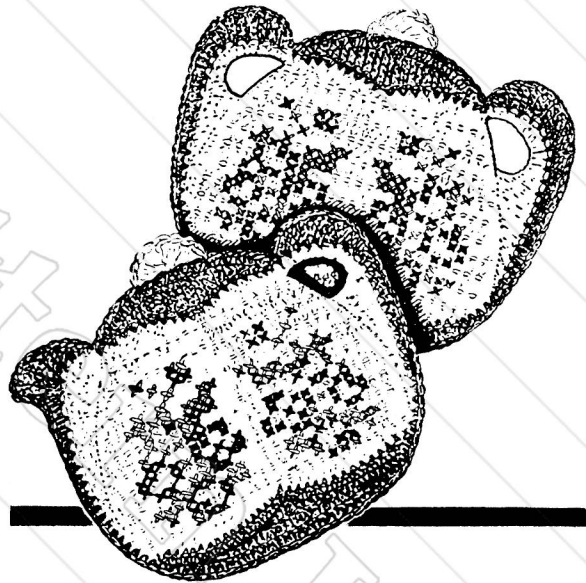
Row 4: Draw cream through lp, turn, 2 sc and 2 hdc across, (dc in 2 sts, a dc in each of next 2 sts worked off together into one st for a decrease) twice, dc, a hdc-dec in next 2 sts, 3 sc, a hdc-dec in 2 sts, dc, (a dc-dec in 2 sts, dc in 2 sts) twice, 2 hdc and 2 sc in rest of row.

Row 5: Ch 1, turn, 2 sc, 10 hdc, 3 sc, 10 hdc and 2 sc across.

Row 6: Ch 1, turn, 27 sc. Repeat 6 times.

Row 13: Ch 1, turn, sk 1 st, sc across balance of row with a sc-dec in 2 end sts.

Row 14: Ch 1, turn, sc across balance of row; repeat 3 times. Repeat row 13; row 14 twice; rows 13, 14 and 13.

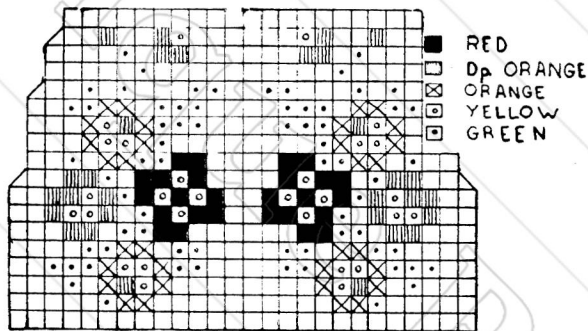


Row 24: Ch 1, turn, sk 1 st, 2 hdc and 2 dc across, 2 dc in next st, 2 hdc, sc, sl st, sc and 2 hdc across, 2 dc in next st, 2 dc, 2 hdc and sc in balance of row. Cut cream thread 3 inches long. Pick up color and turn, sl st in last sc, 18 sc across, sl st in end sc. Ch 1, turn, sk sl st and last sc, 3 sc, 2 hdc in next st, 2 dc, a tr-dec in next 3 sts, 2 dc, 2 hdc in next st, 3 sc and a sc-dec in 2 end sts. Cut thread 3 inches long.

Edge: Without turning, join green at left end of row 4 and work sc around base to other end of row 4, join cream and working over green, work cream sc across cream band, pick up green and over cream, work around green top, pick up cream and make sc down to beginning of row, working

over ends left from previous rows; fasten off.

Top Knob: Mark center st of top. Join cream to third st to right, 7 hdc in marked st, sl st in next third st; fasten off.



Right Handle: Counting from right end of green base in cream, join to 14th sc up cream side, ch 11, sl st in end cream sc. Ch 1, turn, 11 sc, hdc, 3 dc in ring, (dc in ring, dc in next 2 sc) worked off together into a cluster, a dc-dec in next 2 sts, 3 hdc, sc and sl st down side; fasten off. Turn, join green to end green sc below handle, sc in each st around to 8th st from top end of handle, hdc in 2 sts, (2 dc in

next st) 4 times, 2 hdc in next st, sl st at base of handle; fasten off.

Left Handle: Turn and repeat first row of handle on other side. Turn, join green at top end, 2 hdc in first st on handle, (2 dc in next st) 4 times, hdc in 2 sts, sc in each st down to green base; fasten off.

Following chart, embroider flower design on cream band. Use one strand green for leaves; for flowers, use 4 lengths of six-strand floss (24 strands).

Creamer: Repeat sugar bowl with handle on right side.

Spout: Wrong-side-up, join cream to fourth sc above green base, sc, 3 hdc and 4 dc up side, 2 dc in next st, dc in 3 sts, 5 dc in next st, sl st in end cream sc; fasten off. Turn, join green to end sc of top cap, sc in first st on spout, 2 hdc in next st, 2 dc in next, 4 dc in next st, ch 2, sl st in last dc for a p, hdc in 3 sts, sc in each st down to green base; fasten off. Steam and press dry on back through a cloth. Line backs with muslin.

Hairpin Lace Edge

Crochet is combined with hairpin lace to make this dainty edge. It is quite suitable for handkerchiefs, towel or scarf ends. The edge measures about an inch wide when completed. The model was made of two colors, however made in one color would be very pretty.

Abbreviations: Lps (loops); ch (chain); st (stitch); sc (single crochet); tr (treble)—thread over twice and work off 2 lps at a time.

To begin, make hairpin lace the desired length, using one-half inch loom. Follow directions on how to make hairpin lace.

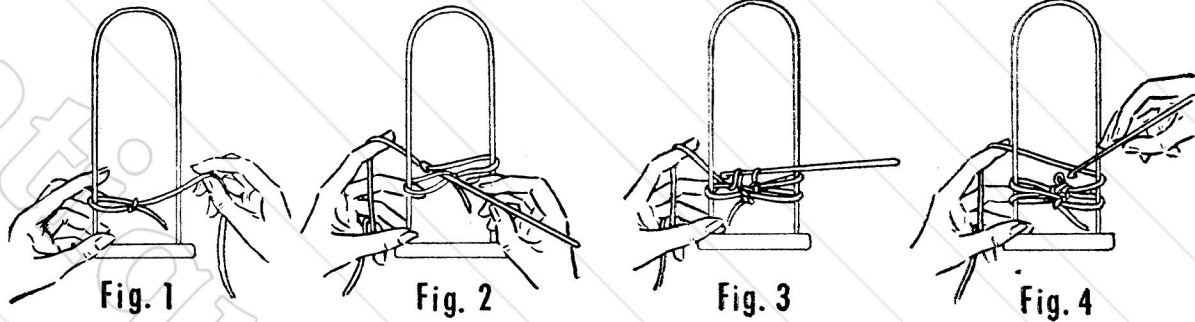
Keeping twist in all lps, join thread through 4 lps, * ch 3, tr in center of hairpin lace, ch 3, sc through 4 lps of

hairpin lace, repeat from * across. This is the top edge.



Lower Edge—Join thread in center at one end of hairpin lace, * ch 5, sc through 4 lps, ch 7, sl st in first ch of ch 7, ch 5, sc in center of hairpin lace, repeat from * across.

Complete edge by making * 5 sc over ch 5, 7 sc over ch 7 (point of edge), 5 sc over ch 5, repeat from * across.



How To Make Hairpin Lace

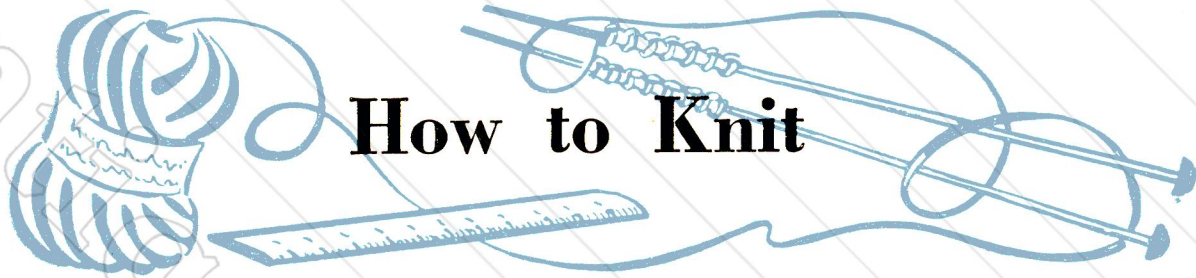
Beautiful, ever popular hairpin lace can be used in so many different ways to make attractive and useful articles. This lace was first made years ago from an old fashion hairpin. If made with fine thread, it is especially dainty on baby clothes and handkerchiefs. Blouses, stoles, doilies, vanity sets, edgings and insertions can be fashioned from hairpin lace. It is also used as a braid to which a heading and edging are crocheted to form various patterns of lace and insertion.

The making of hairpin lace is quite simple. It can be combined with crochet for many variations. There are several types of hairpin looms on the market and all come in various widths or sizes. One may be made at home from wire of about the weight of balancing wire or heavier and bending to desired size. A two-pronged fork or staple can also be used as well as a heavy wire hairpin. A stop to fit over the end of prongs can be made from a piece of tin; punch two holes for the prongs to fit in. Regular hairpin lace staples have a guard at end of prongs. Work up on the pin if this type of hairpin loom is used or if the pin is made of light wire and the prongs have a tendency to go together while working toward the ends. This means, of course, to hold the points down.

To begin make a loose chain, withdraw crochet hook, remove guard (holding points of hairpin down), and slip this chain stitch over the left hand prong of hairpin. Hold pin in left hand. Draw loop until the knot of the chain stitch is in the center of prongs, hold in place with thumb and middle finger of left hand.

Bring thread to the front from knot in center of pin and around right hand prong of pin (Fig. 1). Carry thread behind pin toward left and hold over forefinger of left hand as in crocheting. Replace stop or guard. Insert crochet hook under part of loop which is on the left prong (Fig. 2), catch hold of working thread and draw it forward through loop, thread over and draw it through stitch on hook (Fig. 3).

*Pull loop out slightly or remove hook carefully and turn hairpin one-half turn to the left; thread will now be around the right-hand prong (Fig. 4). Thrust hook through loop pulled out at center, then under upper part of loop on left-hand prong, catch hold of thread and draw through loop. Thread over and draw through both loops for a single crochet. Pull loop out. Keep the working thread to the back always. Repeat from * until hairpin is filled with loops, remove guard and slip some of the loops off, replace guard and continue work for desired number of loops.



How to Knit

Today, knitting is among the most popular arts. Knitted garments have a prominent place in the wardrobe; new styles are constantly being created. Shirtwaist dresses, two-piece suits, separates such as a bolero, jacket, stole, blouse or sweater are bound to become your pride and joy and spur all your friends with ambition to knit. Other items, such as edgings, doilies, tablecloths and accessories are of equal importance. There are many kinds of

wool yarn, nylon, orlon, cotton yarn and combinations of these to be found on the market. The size of needles, the size of yarn and the gauge used in knitting will vary the size of the finished knitted item.

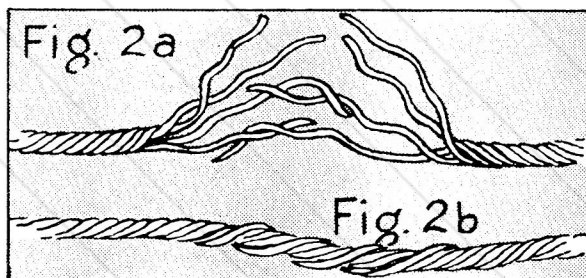
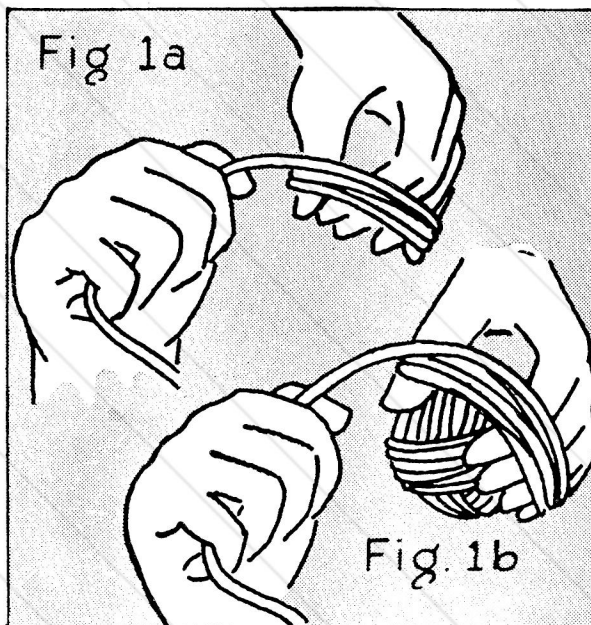
Abbreviations

- K—knit
- P—purl
- St (s)—stitch (es)
- Sl—slip
- Sk—skip
- O—yarn over
- PssO—pass slip stitch over
- Rnd (s)—round (s)
- Tog—together
- Inc—increase
- Dec—decrease

General Knitting Facts

Winding Yarn—Winding a skein into a ball of yarn is very important. Do not wind yarn tight. Hold loose end of yarn between thumb and forefinger, wind yarn several times over all four fingers (Fig. 1a), and thumb of one hand; slip off fingers. Now over these strands, wind a few more strands of yarn over fingers and ball; use other hand to guide yarn from skein. Continue to wind over fingers and always in opposite direction from last winding (Fig. 1b).

Joining Yarn—1. Yarn may be spliced by unraveling the ends about two inches. Separate the threads and cut in uneven lengths (Fig. 2a). Lay the strands of both pieces of yarn together; dovetail or roll them all together following the original twist of



yarn as much as possible. This makes a strong joining (Fig. 2b).

2. Another way is to work within 4 inches of end of yarn, then lay a new thread along old so that about one inch extends beyond last stitch (Fig. 3a). Knit the next four stitches with double thread; cut ends after completion of piece.

3. A third way is to drop the end of yarn at beginning of row, leaving about a two-inch length and begin work with new yarn, leaving a two-inch length (Fig. 4a). After article is finished, thread yarn in a blunt needle and weave in and out for 8 or 10 stitches, or rows, in the seam (Fig. 4b).

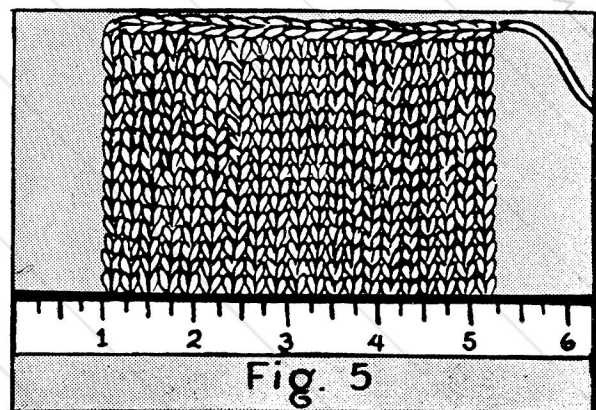
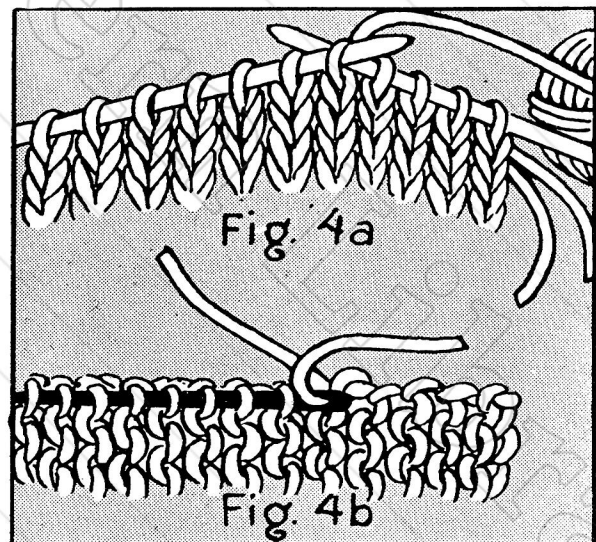
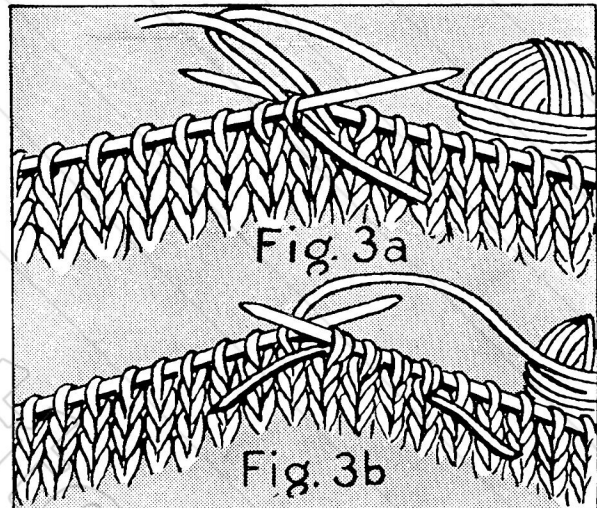
Stitch Gauge or Knitting Scale—Some people knit loosely, others tightly. Different yarn and size of needles than that specified in directions may be used, however the results will be different from those given in directions. To measure your stitch gauge, knit a small swatch (cast on 20 stitches) following directions, using the size needles and weight of yarn specified in directions. Block the piece, then count rows and stitches per inch. Use a rule to compare this with the gauge given in directions (Fig. 5). If there are fewer stitches to an inch than specified, use smaller size needles, if more stitches to the inch use larger size needles.

Multiple of Stitches—This term is used in making pattern stitches, and to have the pattern work out correctly the number of sts cast on must be divisible by the multiple given. For instance: Multiple of 5 sts would be any number divisible by 5, like 25. If the multiple is 5 sts plus 1, the number of sts cast on must be divisible by 5 and 1 st over, or 26.

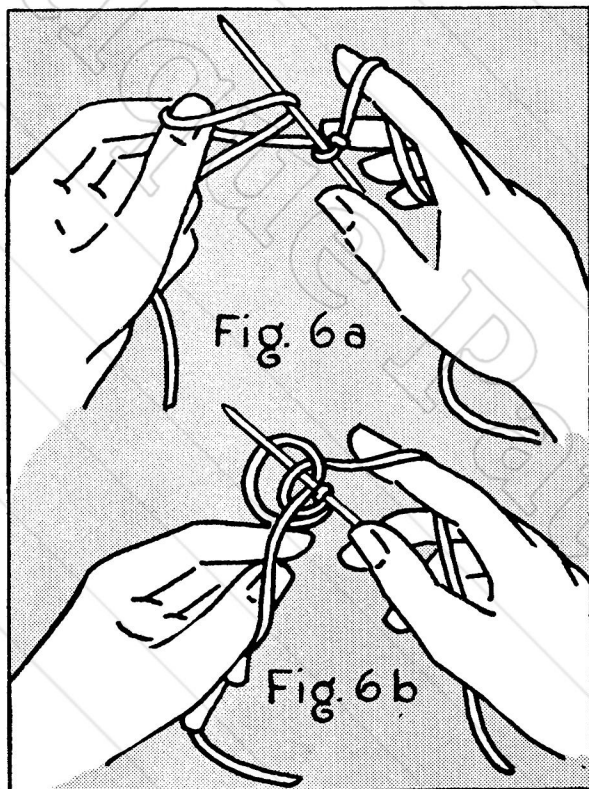
To Cast On—There are several methods of casting on stitches. Here are three of the most common ways.

1. Make a slip knot, leaving a length of yarn sufficient to cast on the num-

ber of stitches required and slip needle through loop just made. * With the loose end of yarn make a loop over left thumb, insert needle into loop, hold the main length of yarn around little finger of right hand, underneath the next two fingers and over index

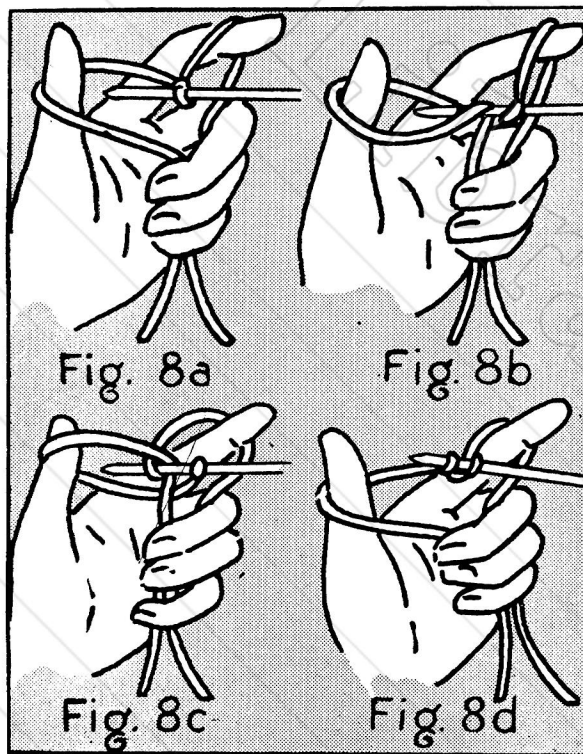
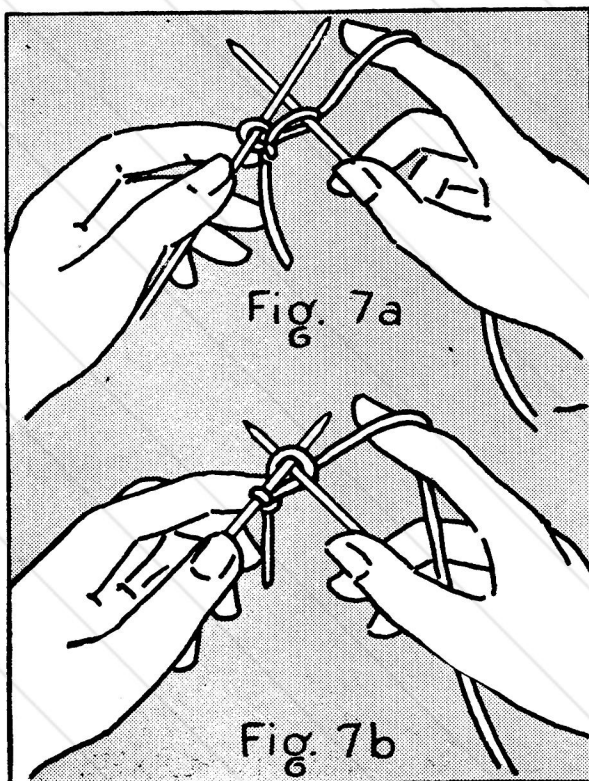


finger (Fig. 6a), place this yarn over needle and pull through loop (Fig. 6b), drop yarn from thumb and tighten slightly the stitch on needle. Repeat from * for desired number of stitches.



2. Make a slip knot on left hand needle, * insert right hand needle into loop from left to right, hold yarn in same manner as above and pass yarn around point of right hand needle and draw yarn through—forming a loop on right hand needle (Fig. 7a), slip this loop onto left hand needle by slipping left needle through loop just made, with an upward movement from below the loop (Fig. 7b); drop it from right hand needle and pull stitch on needle—leave loose enough to work. Repeat from * for desired number of stitches.

3. Make a slip stitch or loop on needle. * Loop loose end of yarn over left thumb, and other end over index finger, bring both ends of yarn down across palm and hold them with remaining fingers (Fig. 8a). Bring needle back under yarn around left thumb (Fig. 8b), across and under yarn on index finger (Fig. 8c), draw yarn so now there are two loops on needle. Slip yarn off left thumb and loosely pull loop on the needle with thumb in same position as at beginning (Fig.

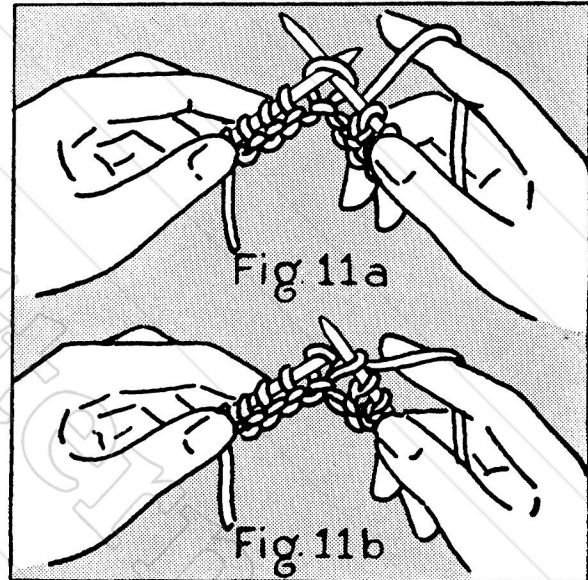
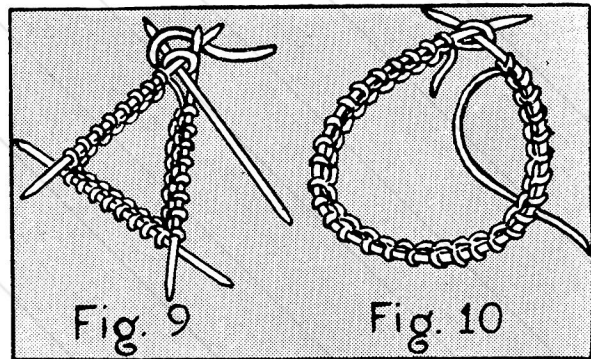


8d). Repeat from * for desired number of cast on stitches.

To Cast On With Three Needles

-On one needle, cast on one-third of the number of stitches to be cast on, place the second needle to the left of the first needle and cast on another third of the stitches required. Repeat for third needle. Arrange needles as shown in Fig. 9, make sure the cast on edge does not twist. Insert fourth needle ready for work. Knitting on three needles unless otherwise specified is worked in rounds, one needle at a time.

To cast on and knit on a circular needle, cast on the desired number of stitches. Lay the needle on a flat surface, making sure the cast-on stitches are not twisted. Insert right hand point of needle into first stitch on left hand side (Fig. 10), and begin to knit. When working on a circular needle the stitches always go in the same direction.



Fundamental Knitting Stitches

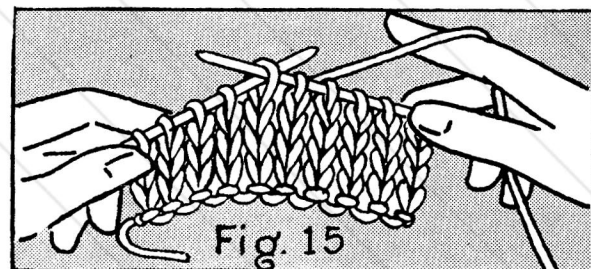
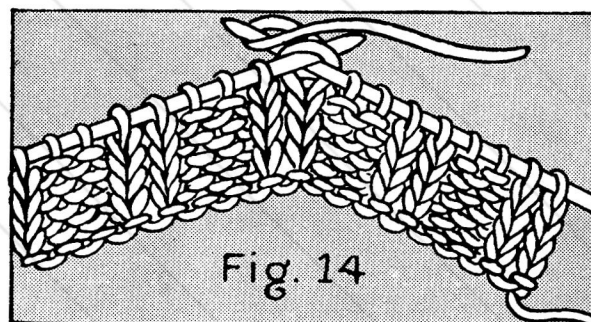
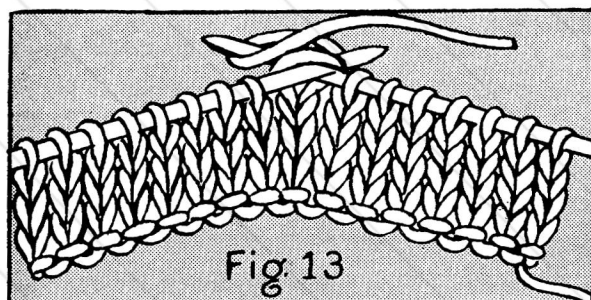
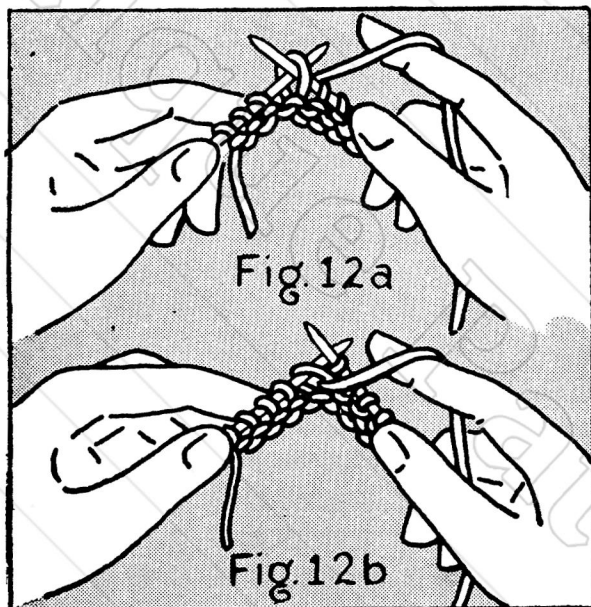
To Knit—Hold needle containing the cast on stitches in left hand between thumb and index finger, with yarn around little finger and over index finger of right hand; hold right hand needle between thumb and middle finger. Place yarn in back of work, insert right hand needle through the first stitch on left hand needle from left to right (Fig. 11a). Slip the point behind the left hand needle. Pass yarn around point of right hand needle with a circular movement, going first behind and then around to front, draw yarn through, making a loop on right hand needle (Fig. 11b). Slip the stitch off onto the right hand needle. Continue to work in the next and following stitches in this manner. Knit-

ting plain in this manner for a number of rows is known as the garter stitch.

To Purl—Hold needles in the same position as knitting, with the yarn in front of needle. Insert needle from right to left through the front of stitch (Fig. 12a), pass yarn around back of needle, bringing it over and below the needle. Draw this loop through stitch (Fig. 12b), slip the stitch off the left hand needle as in knitting, keeping yarn to front of work. Work all stitches in this manner. The purl stitch is never used alone. It is always combined with other stitches.

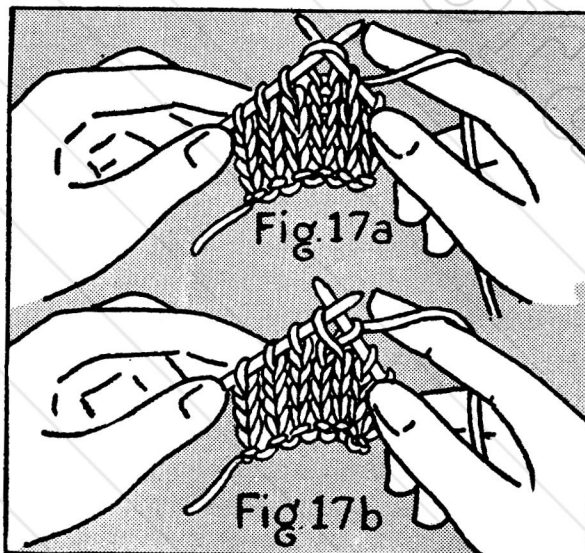
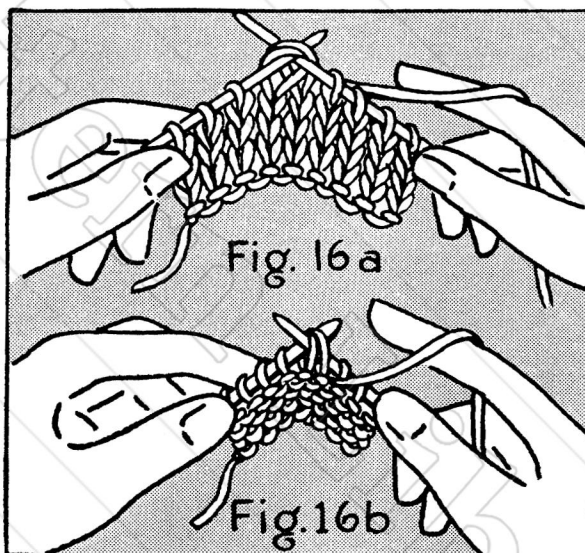
Stockinette Stitch—The stockinette stitch is made by knitting one row and purling one row. One side of

the work is smooth (Fig. 13), and the other is rough. When the smooth side of the work is toward you, the row is knitted and when the rough side is toward you the row is purled.



Ribbing—This is used for lower edge of sweaters, cuffs, tops of gloves and socks because of its elasticity or “give.” It consists of an alternating number of knit and purl stitches. The most common form of ribbing is knit two stitches, purl two stitches. Other combinations are used occasionally. In knit 2, purl 2 ribbing (Fig. 14), the number of stitches cast on is usually divisible by four. Knit the first 2 stitches, bring the yarn forward and purl 2 stitches, then bring the yarn back of needle and knit 2 stitches. Continue in this manner to end of row.

To Slip a Stitch—With yarn in back, insert right-hand needle into stitch from the front (Fig. 15), as if



to purl and slip it from left needle to right needle, without knitting or purling it.

To Decrease—In knitting, knit 2 stitches together (Fig. 16a), in purling, purl 2 stitches together (Fig. 16b).

Another way to decrease is to slip 1 stitch (Fig. 17a), knit 1 stitch, pass the slipped stitch over the knitted stitch (Fig. 17b).

To Increase—1. Knit 1 stitch but do not slip stitch off needle, knit into back of same stitch, then slip stitch off needle as usual (Fig. 18).

2. To increase one purl stitch, purl twice in same stitch. Purl into front and then into back of same stitch (Fig. 19).

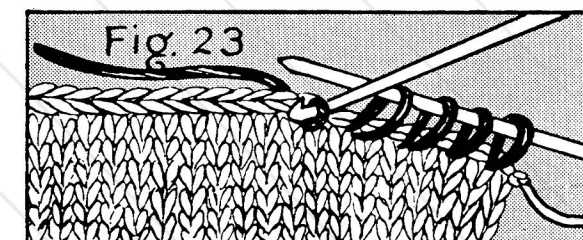
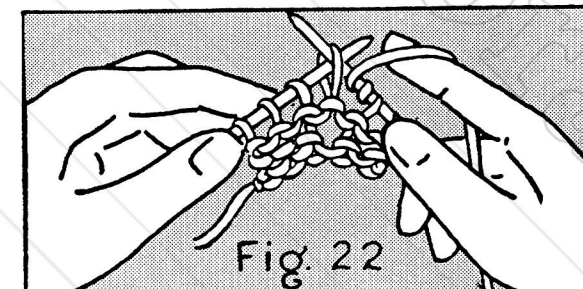
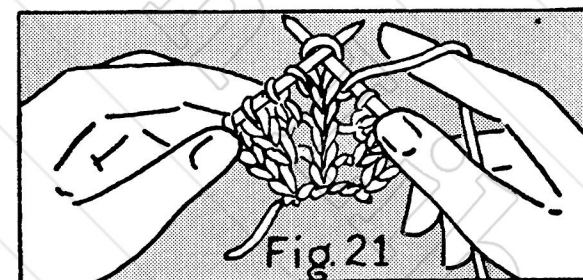
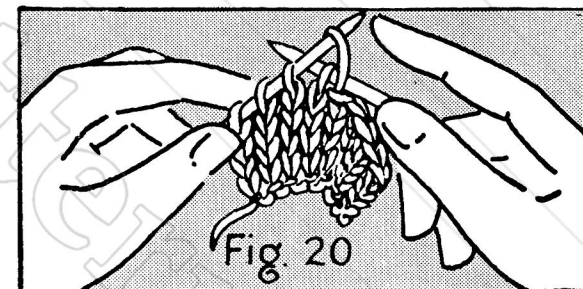
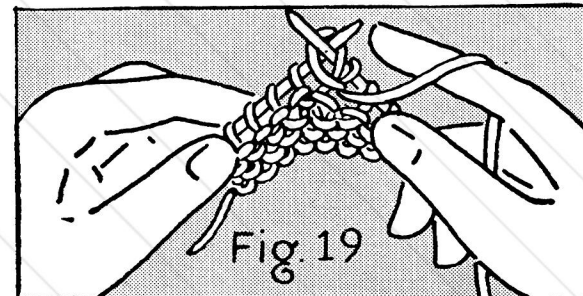
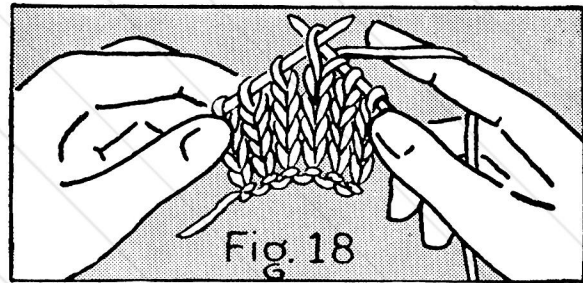
To Bind Off—Knit 2 stitches, * pass the first stitch on right-hand needle over second stitch, leaving one on right hand needle (Fig. 20). Knit another stitch, again having 2 stitches on right hand needle, repeat from * until desired number of stitches is bound off. When binding off, keep stitches rather loose.

To Yarn Over—Before a knit stitch, bring yarn in front of right hand needle (Fig. 21), and knit the next stitch—thus a loop is formed on the right hand needle and an extra stitch is added. Before a purl stitch, wrap yarn completely around right hand needle (Fig. 22), and purl the next stitch in the usual way—thus a loop is formed on the right hand needle and an extra stitch is added. The “yarn overs” form holes and are used for openwork patterns.

When O twice appears, k the first O and p the second.

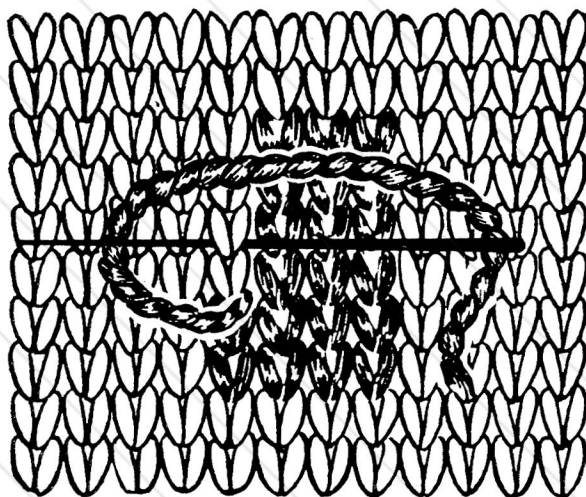
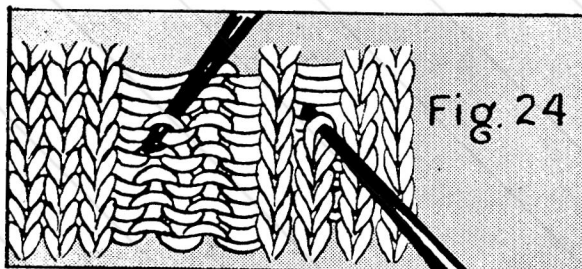
When O 3 times occurs, k the first O, p the second and k the last O.

To Pick Up Stitches—A crochet hook is usually used to pick up stitches around neck and armholes. Hold work with right side toward you and work from right to left. Insert crochet hook



into the first row in from the edge and draw yarn through, thus forming a stitch (Fig. 23). Place on knitting needle. Repeat around until desired number of stitches have been picked up. When picking up stitches on an irregular edge be sure to pick up a stitch in every row. It is advisable to divide the area specified for picking up stitches, into four sections (using contrasting yarn or pins). This way you will be certain to pick up one quarter of the stitches in each section, thus giving a smooth finished surface. To prevent holes, go through 2 strands of the stitch or row.

Dropped Stitches — In stockinette or rib stitch, pick up a stitch on right side of work. Use a crochet hook, insert it in dropped stitch, draw yarn to row above through loop forming a loop (as shown in right of Fig. 24). Continue in this manner until you reach the row being worked. Be careful and



DUPLICATE STITCH

do not twist the stitches. Pick up purl sts as shown in left of Figure 24.

Duplicate Stitch—This type of embroidery stitch is worked over stockinette stitch and gives the same effect as knitted-in designs. Use a large blunt needle with a fairly large eye, thread with contrasting yarn and from wrong side, bring needle to right side through center of stitch. Follow the outline of the knit stitch, draw yarn across the back of the 2 strands of this stitch, bring needle back to the center of same stitch and draw yarn through. When forming the next stitch, bring needle through center of stitch just completed—see sketch.

To Work Buttonholes—Work to place specified in directions, then bind off 3 or 4 sts according to directions and work to end of row. In the next row work to the bound off sts and cast on the same number of sts bound off in previous row and complete row.

Sewing Seams By Weaving — With right side up, hold edges together. Thread a tapestry needle and insert it in center of st on right edge, pass under 2 rows, draw yarn through to right side. Insert needle in corresponding row of left edge, draw yarn through in the same way. Continue to work in this manner from side to side, matching rows or patterns. Be careful and do not pull yarn too tight. The seam should have elasticity.

Changing Colors In Knitting — When knitting with two or more colors the yarns should be twisted at the back of the work when changing from contrast to main color. After knitting the required number of contrast sts lay the contrasting yarn along the left hand needle at back of work, pick up main color from underneath and continue working. This will twist the two yarns and prevent holes. On each color change, place the yarn of color just



completed on left hand side in the same manner, before working with new color.

Fair Isle Knitting—This name is given to designs knitted in several colors. The yarn may be carried across the

wrong side of work in two ways. First, when only two colors are used and the spaces between are not more than four stitches wide, the yarn not in use is stranded across the back, keeping about the same tension as for knitting. Second, when the distance between two colors is more than four stitches, the colors are best woven in while knitting. Knit one stitch in the usual manner, and put needle through next stitch, but before catching yarn to knit, place the yarn you are carrying over the needle. Thus you are weaving the color not being knitted into every other stitch.

Left Handed Knitting—For left handed knitters, follow the instructions given for knitting but use your left hand in place of the right and vice versa. By placing a small mirror to the left of each illustration, you can see the position of the knitting needles for a left handed knitter. The directions for all stitches are the same for both right and left handed knitters.

Pattern Stitches

Cable Stitch—Cast on a number of stitches divisible by 10 plus 2.

Row 1: P 3, * k 6, p 4, repeat from * across row, ending with k 6, p 3.

Row 2: K 3, p 6, * k 4, p 6, repeat from * across row, ending with k 3.

Repeat rows 1 and 2 twice (6 rows in all).

Row 7: P 3, * slip next 3 sts on a double point needle and place in back of work, k next 3 sts, then k the 3 sts from double point needle (forms cable), p 4, repeat from * across row, ending with a cable and p 3.

Row 8: Repeat row 2.

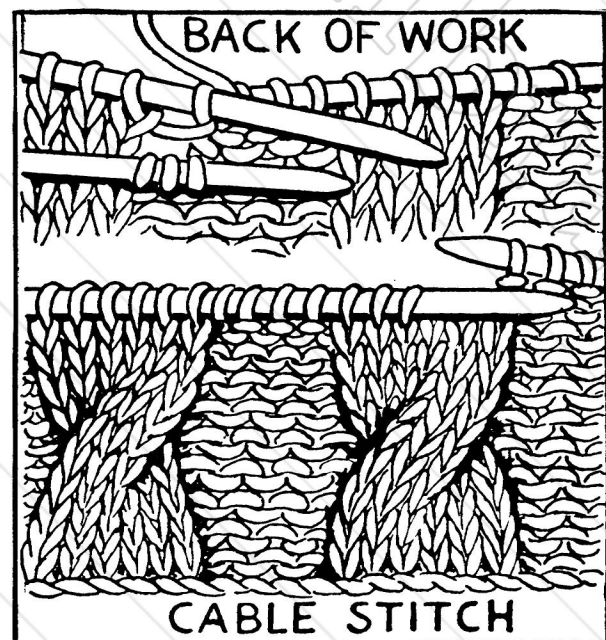
Repeat these 8 rows for pattern.

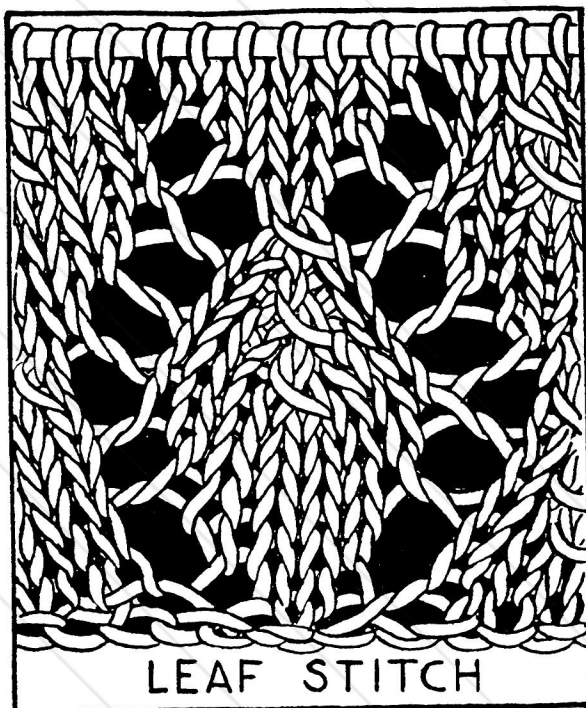
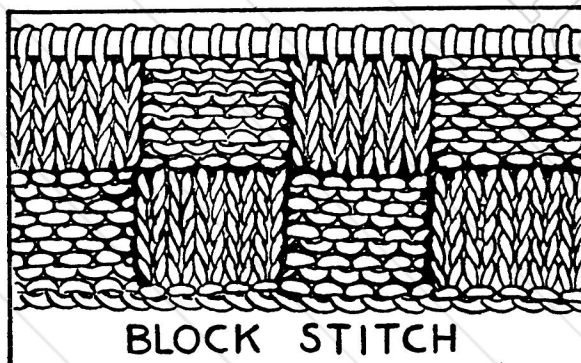
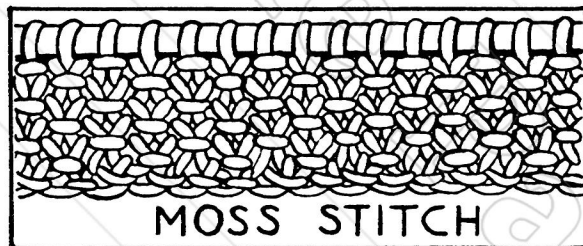
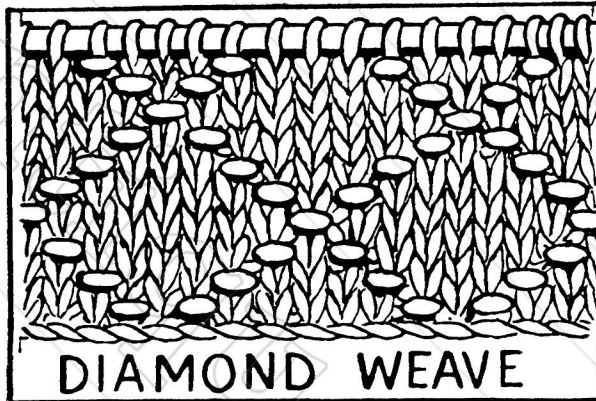
Diamond Weave—Cast on a number of stitches divisible by 8, plus one stitch.

Row 1: K 4, * p 1, k 7, repeat from

* across. End with p 1, k 4.

Row 2: P 3, * k 1, p 1, k 1, p 5,





repeat from * across. End with p 3.

Row 3: K 2, * p 1, k 3, repeat from * across row. End with k 2.

Row 4: P 1, * k 1, p 5, k 1, p 1, repeat from * across row. End with p 1.

Row 5: * P 1, k 7, repeat from * across. End with p 1.

Row 6: P 1, * k 1, p 5, k 1, p 1. Repeat from * across row. End with p 1.

Row 7: K 2, * p 1, k 3, repeat from * across. End with k 2.

Row 8: P 3, * k 1, p 1, k 1, p 5, repeat from * across row. End with p 3.

Repeat these 8 rows for pattern.

Moss Stitch—Cast on an uneven number of stitches.

Row 1: K 1, p 1 across row. Repeat this row for pattern.

Block Stitch—Cast on a number of stitches divisible by 10.

Row 1: K 5, p 5 across row. Repeat this row 4 more times.

Row 6: P 5, k 5 across row. Repeat this row 4 more times.

Repeat these 10 rows for complete pattern.

Leaf Stitch—Cast on a number of stitches divisible by 10 plus 3.

Row 1: K 5, * O, sl 1, k 2 tog, pssO, O, k 7, repeat from * across row, ending with k 5.

Row 2: P this row and all alternate rows.

Row 3: K 2 tog, k 3, * O, k 3, O, k 2, sl 1, k 2 tog, pssO, k 2, repeat from * across row ending with O, k 3, O, k 3, k 2 tog.

Row 5: K 2 tog, k 2, * O, k 5, O, k 1, sl 1, k 2 tog, pssO, k 1, repeat from * across row ending with O, k 5, O, k 2, k 2 tog.

Row 7: K 2 tog, k 1, * O, k 7, O, sl 1, k 2 tog, pssO, repeat from * across row ending with O, k 7, O, k 1, k 2 tog.

Row 9: K 3, * O, k 2, sl 1, k 2 tog, pssO, k 2, O, k 3, repeat from * across row.

Row 11: K 4, * O, k 1, sl 1, k 2

tog, pss0, k 1, O, k 5, repeat from * across row ending with k 4.

Row 12: P this row.

Repeat from row 1 for pattern.

Eyelet Mesh—Cast on an odd number of sts.

Row 1: P this row and all odd rows.

Row 2: K 1, * O, k 2 tog, repeat from * across row.

Row 4: K.

Repeat from row 1 for pattern.

Knot Stitch—Cast on any number of sts.

Row 1: * O twice, k 1, repeat from * across row.

Row 2: * K 1, make 2 sts of the overs—k 1, and p the other, then pass the first and second sts on the right hand needle over the third, repeat from * across.

Repeat these 2 rows for pattern.

Honeycomb Stitch — Cast on an even number of sts.

Row 1: K this row (wrong side).

Row 2: * K 1, k the next st and the same st below tog (pick up front lp of st below and next st on needle at same time), repeat from * across.

Row 3: K this row.

Row 4: * K the first st and the same st below tog, k 1, repeat from * across.

Repeat these 4 rows for pattern.

Lace Stitch With Pointed Edge—Cast on a number of sts divisible by 9.

Row 1: * K 2 tog, k 2, O, k 1, O, k 2, k 2 tog, repeat from * across row.

Row 2: P across row.

These 2 rows form the pattern.

Basket Stitch—Cast on a number of stitches divisible by 4.

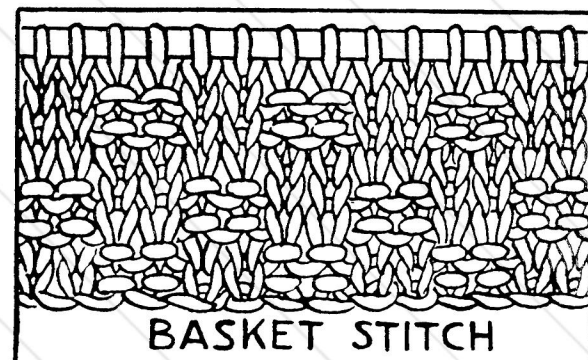
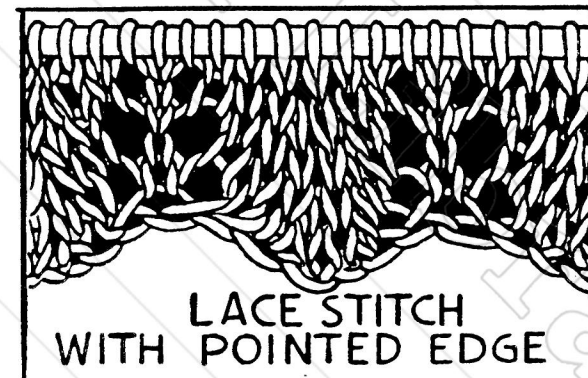
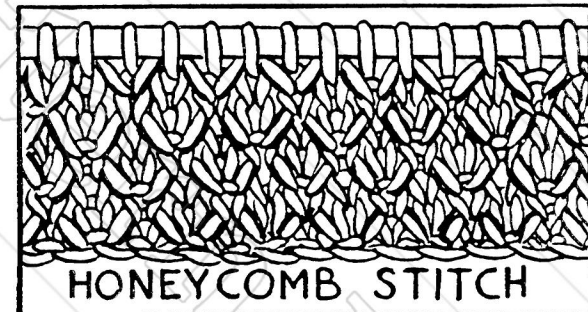
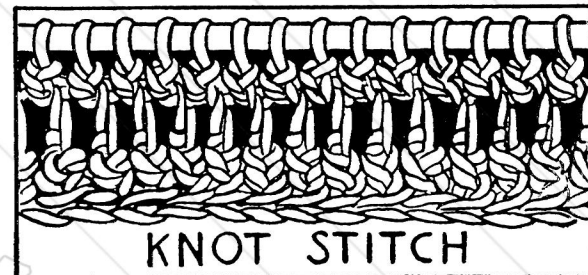
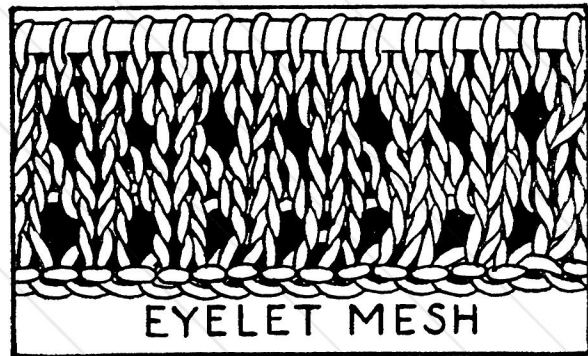
Rows 1, 2: * K 2, p 2, repeat from * across row.

Row 3: K across row.

Rows 4, 5: * P 2, k 2, repeat from * across row.

Row 6: P across row.

These 6 rows form the pattern.



Blocking Knitted Items

All knitted garments or articles must be blocked in order to have a neat finished look. Knitted doilies, edges, scarfs, etc., may be blocked in much the same manner as crocheted items. A finished garment may be blocked in separate pieces before joinings are made or after the garment is assembled.

Lay knitted piece flat on a padded surface, pin to shape and steam lightly with a warm iron—do not let weight of iron rest on the piece.

Blocking each piece separately: Lay pieces wrong side up on a flat surface. Stretch each to desired measurements and pin with rust proof pins. Lay damp cloth over article and press lightly with a warm iron but do not press hard or allow iron to rest on article. A steam iron and pressing cloth may be used. Ribbed cuffs, waist-

bands and neckbands should never be stretched, only steamed slightly. Allow to dry.

Blocking after finishing: Lay garment, wrong side out, flat on a padded surface. Steam out creases and wrinkles. Pin one-piece dress across waistline. Steam one side, allow to dry and then steam other side.

Washing: Take measurements carefully before washing. Use mild soap suds in lukewarm water. Gently squeeze suds through garment but never twist or rub. Rinse thoroughly in lukewarm water, squeeze and roll in turkish towel. Never wring or twist. The excess moisture will be absorbed in the towel. Spread out flat on towel, shaping to original measurements. Allow to dry away from artificial heat.

Knitted Shopping Bag

This decorative knitted shopping bag is designed for beauty and usefulness. It is made of 4-ply knitting worsted in one basic color with two contrasting colors. We have used brown with rose and blue; other color combinations may be used. One side is worked in basic color with pocket and embroidery trim; the other side is worked in pattern. The completed bag measures about 13 x 20 inches. You will need approximately 300 yards of yarn in basic color and 100 yards each of the two contrasting colors; use size 8 knitting needles. The wooden handles to put in top of bag may be purchased at a variety store. The bag may be lined if desired.

Abbreviations: Sts (stitches); k (knit); p (purl).

Gauge: Using size 8 knitting needles—5 sts equal 1 inch; 7 rows equal 1 inch.

To begin cast on 51 sts in main color. K first 4 rows in stockinette st (k 1 row, p 1 row).

Row 5: Cast on 6 sts, k across the 57 sts now on needle, cast on 6 sts at other end.



K 3 rows in garter st (plain knitting).

The pattern consists of the next 8 rows.

Row 1: Join first contrasting color, * k 3, slip 1 st, repeat from * across row.

Row 2: * K 3, place yarn on p side, slip one st purlwise, place yarn back on k side, repeat from * across row.

Row 3: Repeat row 1.

Row 4: Repeat row 2.

Row 5, 6, 7, 8: Join main color and k across row.

Repeat these 8 rows, alternating contrasting colors in pattern, until work measures 12 inches from first pattern row.

Next row: In main color, * k 1, p 1; repeat from * across row. Repeat this last row for 5½ inches.

K four rows plain knitting.

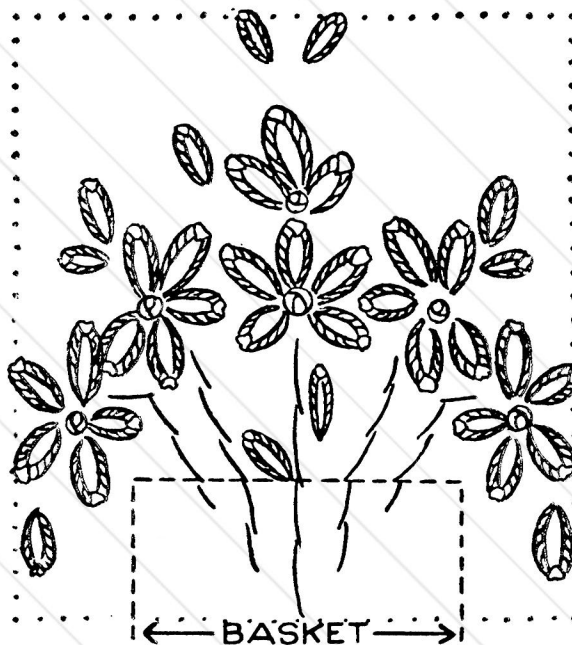
Join contrast color and work 2 complete patterns; one with each contrasting color.

Bind off 6 sts, k across to end of row.

Bind off 6 sts at beginning of next row, p to end of row.

K 4 rows in stockinette st; bind off.

POCKET: In main color, cast on



FLOWER CHART

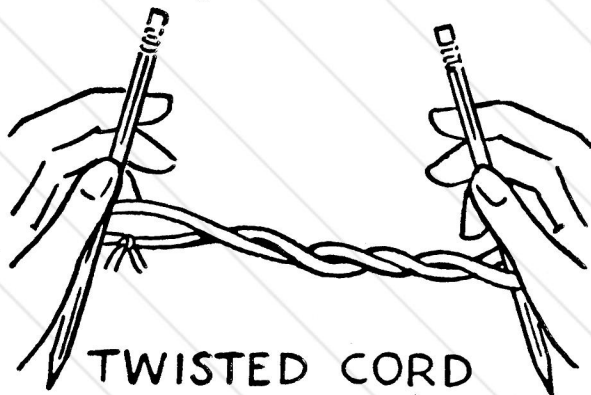
15 sts and k 4 rows. Work two patterns, one each of contrasting colors; bind off.

To assemble this bag, sew pocket in center of lower edge of plain section; embroider flowers with contrasting colors above pocket, which resembles a basket, following chart.

The bag handles are attached to each end of the knitted piece, fold piece in half and sew up side seams.

Twisted Cord

Cut a length of thread 3 times the



desired finished length. Take several strands of thread or yarn this same length, depending upon the use of the cord, and twist tightly, holding both ends. Or you can knot both ends of the strands and insert a pencil in each loop. Twist pencils in opposite directions until cord begins to curl. Hold the center and place the two pencils side by side. Allow the cord to twist of its own accord. Tie knotted ends together.



How To Tat

Tatting, like knitting, is an ancient needlecraft practiced in Europe and the Far East for centuries. It is made with one or more shuttles, or a shuttle and a ball. The shuttle with a sharp, blade-like "pick" at one end is the most practical type. This pick is used to draw the thread through a picot when joinings are made. If you use a shuttle without a pick, it will be necessary to use a pin or crochet hook each time to pull the thread through in joining, thus slowing up your work. The ends of the shuttle should be tight enough that the thread will not unwind if the shuttle is dropped.

Winding the Bobbin

In the center of the shuttle, between the blades, is a bobbin. If the bobbin is removable and has a hole at one side, tie the thread and wind the bobbin until full. If bobbin is not removable tie thread into the bobbin hole and fill the bobbin by wrapping smoothly and evenly with thread until bobbin is filled. Do not fill it so full that the thread projects beyond the blades of the shuttle. For practice work, any coarse mercerized crochet cotton, number 20 or 30, may be used. This size thread would make tatting of a good weight for a linen guest towel. Finer thread is used for daintier work. Thread for tatting should be tightly twisted and without knots or rough places. Tatting consists of a series of "running knots," or stitches, which are usually drawn into rings, therefore the thread must be one which will slip easily through the knots.

Double Stitch

Unwind about 15 inches of thread from the shuttle. Hold flat sides of shuttle between thumb and forefinger of right hand, in a horizontal position, with thread coming from back of bobbin. Grasp thread about 3 or 4 inches from free end between thumb and forefinger of left hand; spread the middle, ring and little fingers and bring thread around to thumb and forefinger again, to make a circle, holding it securely between thumb and forefinger with the end of thread and crossing it. This forms the ring upon which the stitches are worked.

Each tatting stitch is really made up of two stitches, one purled to the right and one to the left. These two stitches form what is called the double stitch.

To make the first half of the double stitch, hold shuttle in your right hand, bring the shuttle thread across on palm side and above the little, ring and middle fingers of the right hand, thrust the shuttle toward the left (Fig. 1) through center of ring, allowing thread number 1 (which is the ring thread) to slip between shuttle and forefinger of right hand. Without releasing hold on shuttle, bring it back over same thread, letting the thread slip between thumb and shuttle. Fig. 2 shows position of threads as shuttle is withdrawn from ring. During this operation, thread number 2 is held up by fingers of right hand as shown in illustration.

Relax or ease the fingers of the left hand, allowing the ring to collapse slightly, withdraw fingers from right

hand loop and pull shuttle thread taut to the right. **KEEP THE RIGHT HAND THREAD TAUT.** With fingers of left hand still relaxed, give a quick jerk to the right with right hand, let loop of ring thread slip on taut shuttle thread—thus the first half of st automatically jumps, looking somewhat like a blanket stitch. Spread the fingers of the left hand, expanding the ring. As you raise the middle finger of left hand, the slip knot slides easily to forefinger and thumb of left hand. Hold slip knot in place with forefinger and thumb of left hand.

The slip knot should slide along the top of the shuttle thread as shown in Fig. 3. Practice this part several times and test to see if it is a slip knot by pulling the shuttle; the shuttle thread should slide easily through the stitches. This step is very important for if you do it correctly you will have a slip knot or stitch, if not, a hard knot which will not slip on the ring will result.

The second half of the double stitch is made in the opposite way. Hold the first half of the double in place between thumb and forefinger. With shuttle in horizontal position (do not wind thread around right hand as for first half of double), keep thread to the front, allowing it to fall slack (Fig. 4). Let top portion of ring between forefinger and middle finger of left hand slip gently between thumb and shuttle as it moves over the thread, away from you. Bring shuttle immediately forward, under the same portion of ring thread—that is, slip ring thread between forefinger and shuttle, without releasing shuttle. Throw a slip knot in the same way as before; relax the fingers of the left hand, allowing the ring to collapse slightly, draw the shuttle to the right until the thread is taut, give a quick jerk away from you with right hand, then spread the fingers of the left hand (Fig. 5), thus

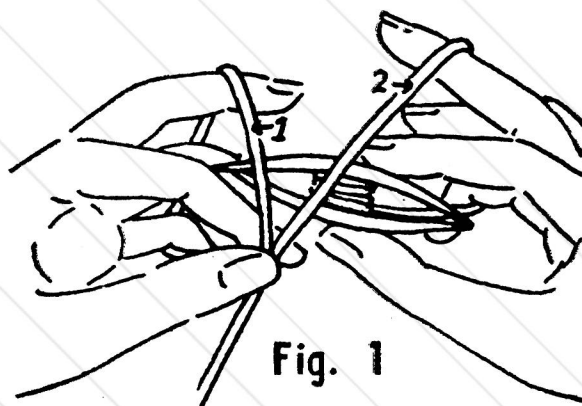


Fig. 1

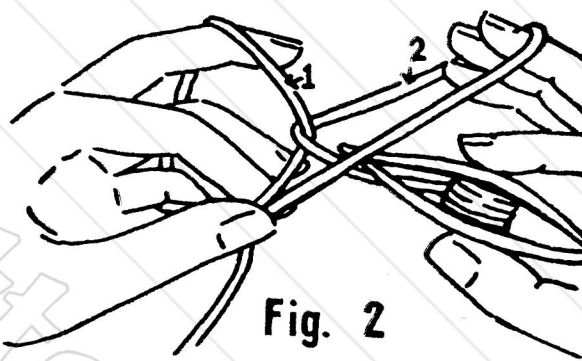


Fig. 2



Fig. 3



Fig. 4

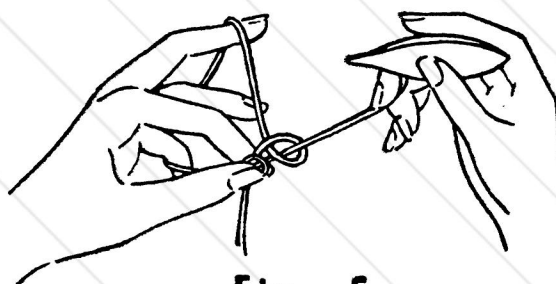


Fig. 5

expanding the ring and throwing the slip knot or second half of double in place beside the first half.

This completes a double stitch. By pulling the shuttle thread, the stitch slips back and forth. If it does not, the stitch has been locked by a wrong motion and must be taken out and made over.

Practice making the doubles, until they can be done without looking at

instructions; draw each stitch against the previous one. When you can make doubles easily, experiment by making 10 or 12 doubles, then pull the shuttle thread tight to form a ring, while holding the stitches gently together.

Rings and Picots

The dainty effect of tatting depends on the lacy loops called picots (ps). A picot is the first half of a double, but instead of being drawn close up against the preceding stitch (Fig. 6); it is held by the thumb on the shuttle thread at a distance of about a quarter inch from the preceding stitch; complete the double and draw shuttle thread, thus the doubles will meet and a picot loop is formed on the ring (Fig. 7). The double made in forming the picot is considered part of the next group of doubles.

Practice doubles and picots until you can make them readily. Then make a ring. Remember to keep thread on the back of shuttle for ease in working. Work 3 ds, p, 3 ds, p, 3 ds, p, 3 ds. Hold stitches firmly in the left hand under thumb and forefinger, after last double is completed, draw the shuttle thread gently until ring is completely closed and the last double made touches the first double of ring (Fig. 8). For larger picots, leave a larger space (sp) between doubles.

Joining Rings

*About 1/4-inch from ring just made, begin a new ring. Make 3 ds, then join this ring to the preceding ring. Hold work close to picot and with the "pick" of shuttle (pin or crochet hook), draw ring thread up through last picot of preceding ring (Fig. 9), making a loop large enough to insert shuttle; slip the shuttle through the loop and pull shuttle thread taut to the right, draw ring back out of picot with fingers on left hand, make second half of double. Be sure to hold shuttle thread taut or a square knot will develop when

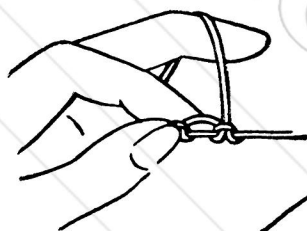


Fig. 6

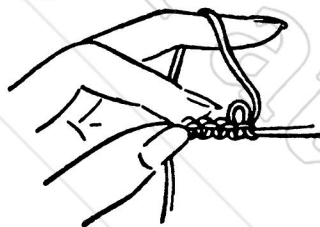


Fig. 7



Fig. 8

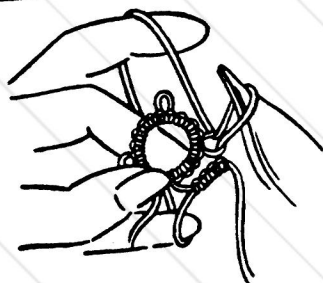


Fig. 9

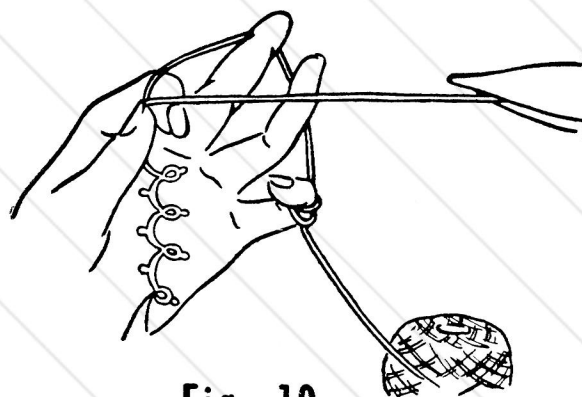


Fig. 10

second half is made and it will not slip. Now work 3 more ds, p, 3 ds, p, 3 ds and draw up to form a second ring. Continue from * for desired length.

To reverse work, turn your work so that the base of ring just made is at the top and work next ring as usual.

TO JOIN THREADS—Always join new thread at the base of last ring or chain by making a square knot and leaving the ends until work is finished as the strain may loosen the knot. Cut ends later leaving them long enough so that they will not pull loose. Never join a new thread in ring as the knots will not pass through the double stitch.

Chains

A shuttle and a ball thread are used to make a chain (ch). It is necessary to use both working threads (a shuttle thread and a ball thread) when rs and chs appear in the same design. To make a ch after a r, reverse work (rw); to do this turn ring over so point where the shuttle thread comes out of ring is at top between thumb and forefinger. Tie end of ball thread in square knot to shuttle thread very close to base of

ring. Hold the ball thread across back of fingers of left hand, wind it twice around little finger to control tension (Fig. 10), and hold free end of ball thread between forefinger and thumb of left hand. Make a series of ds with shuttle on ball thread. When ch is completed, draw sts close together and drop ball thread. Rw and pick up shuttle thread to make another r.

Abbreviations Used in Tatting

R (ring); st (stitch); ch (chain)—a series of sts worked on the ball thread and are not drawn into a ring; ds (double stitch); p (picot); cl r (close ring)—draw shuttle thread until last st made touches first st, thus forming a r; rw (reverse work)—turn work over so that the lower edge of work lies at the top; sp (space); sm p (small picot); lg p (long picot); sm r (small ring); lg r (large ring); sep (separated)—the number of picots in a ring is sometimes given, together with the number of doubles by which they are separated; * (asterisk)—repeat the directions following the asterisk as many times as specified, in addition to the original.

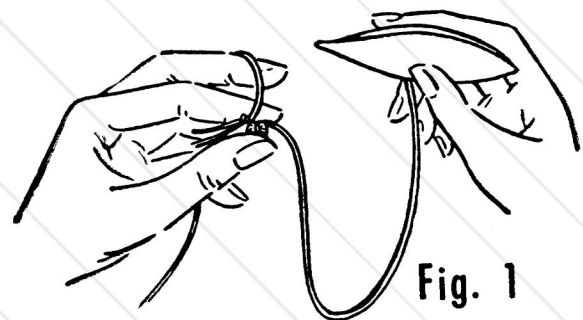
Petal Tatting

This new adventure with your shuttle is a somewhat different manipulation of tatting thread and shuttle, resulting in entirely delightful designs with clover leaves and petaled flowers. It also is known as Cluny tatting because in portions it resembles Cluny lace. Regular tatting thread, strongly spun, is best to use and makes the daintiest lace. But for practicing a crochet thread about size 20 is easier to keep in line.

The work is done with shuttle and ball. The ends may be knotted together to begin, and for practice make a small ring of 4 or 5 doubles to help hold the threads. You will need to use

all the fingers of the left hand and to avoid confusion in numbering, they will be referred to as fore or index, middle, ring and little fingers.

Holding the knotted ends and ring between thumb and forefinger of left hand (Figure 1), carry the ball thread



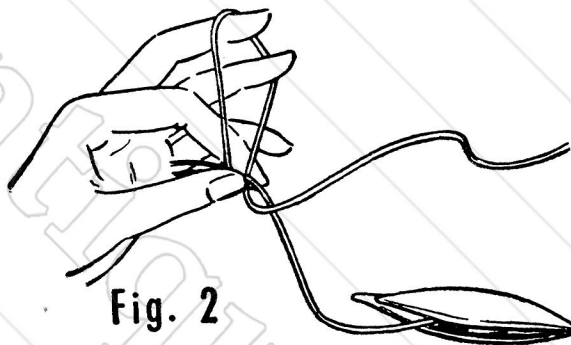


Fig. 2

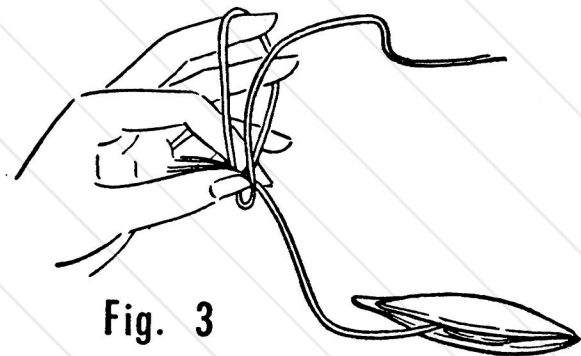


Fig. 3

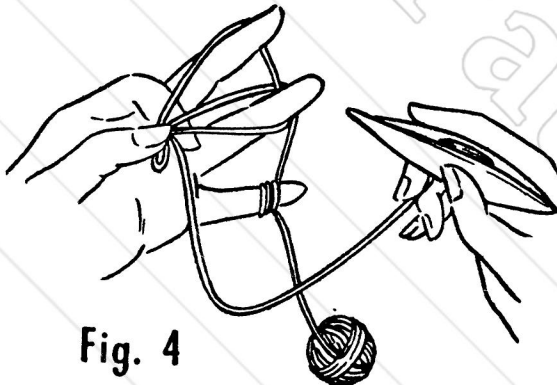


Fig. 4

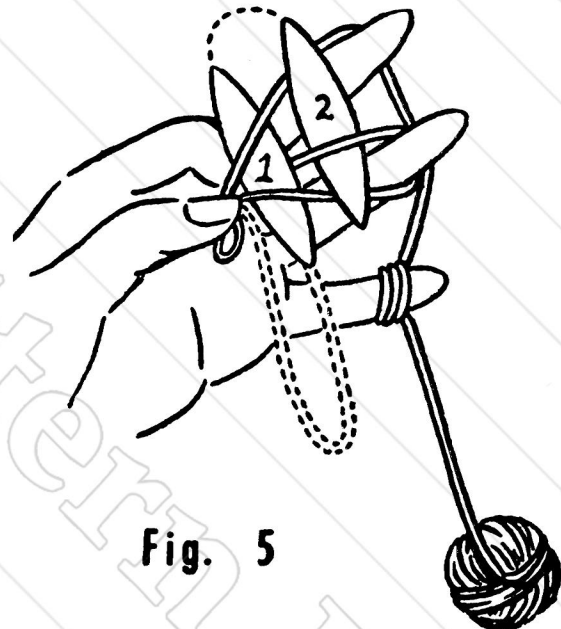


Fig. 5

over the middle and ring fingers and back between thumb and forefinger again (Figure 2); around the shuttle thread, to prevent pulling out, and draw a small loop back toward you to make it easier to hold all the threads (Figure 3). Bring ball thread over ring finger again (Figure 4); this will run it between the two threads already held; wind thread tightly around little finger, letting ball fall to lap or table. Continue pressure on thumb and index finger and hold other fingers out far enough to give tension.

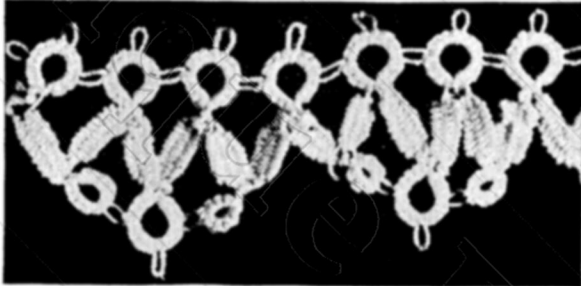
Make a double stitch over the first or left strand. This acts as a guide in keeping threads loose, and also ties in with previous portions of work. Begin petal by weaving with shuttle under, over, under (Figure 5) the three

threads; bring shuttle back over, under, over the same three threads, thus completing one stitch in weaving a 12-stitch petal. Be careful and do not weave the first two or three stitches too tight. Begin to narrow on the 10th stitch upward to form tip of petal, by pulling the weaving thread firmly and gently. As you repeat this motion, it will be easier.

Unwind the ball thread from little finger, holding petal between thumb and forefinger, grasp ball thread in other hand and gently pull it tight, loop and all to form the petal. If the ball thread twists in pulling, put a pin in the loop, pull tight, then remove pin. Some people may experience the same difficulty as when they first began—a knot! But keep trying—it will eventually come out right.

Edge in Petal Tatting

Here is a pointed edge in cluny or petal tatting. It measures about one inch in width.



Abbreviations: R (ring); ds (double stitch), p (picot); cl r (close ring).

To begin, make a r of (4 ds, p) 3 times, 4 ds, cl r. * Now make a petal of 10 sts each, r of 6 ds, p, 6 ds, cl r, make another petal of 10 sts, r of 4 ds, join p of previous r, (4 ds, p) twice, 4 ds, cl r. A petal of 10 sts, r of 4 ds, join to p of adjacent r, (4 ds, p) twice, 4 ds, cl r. Make another petal, r of 4 ds, join to p of adjacent r, (4 ds, p) twice, 4 ds, cl r. Make a petal, r of 6 ds, join to p of adjacent r, p, 6 ds, cl r, make a petal, r of 4 ds, join to p of adjacent r, (4 ds, p) twice, 4 ds, cl r. Repeat from *.

Tatted Edging with Narrow Rick Rack

Be sure and use the very narrow or baby rick rack and size 30 thread to make this dainty edge. The finished width is less than one inch wide.



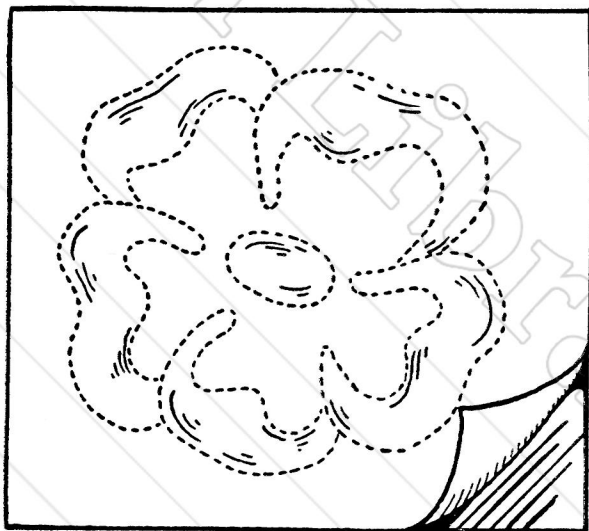
Abbreviations: Ch (chain); p (picot); ds (double stitch); sk (skip); cl r (close ring); rw (reverse work); sep (separate).

Join thread in a point of rick rack, * ch 6 ds, p, 6 ds, sk 1 point of rick rack, join in the next, repeat from * across. Join and fasten off.

Now work edge on other side of rick rack: * make a r of 4 ds, join in point of rick rack, 4 ds, cl r. Make another r of 4 ds, join in next point of rick rack, 4 ds, cl r, rw. Ch 4 ds, 2 ps sep by 1 ds, 4 ds. Repeat from * across.

Trapunto Quilting

This is often referred to as Italian or stuffed quilting. Two layers of material are basted together. Draw or stamp design on wrong side. Go over design with simple running stitches, being sure to work through both layers of material. Pad design working from



TRAPUNTO QUILTING

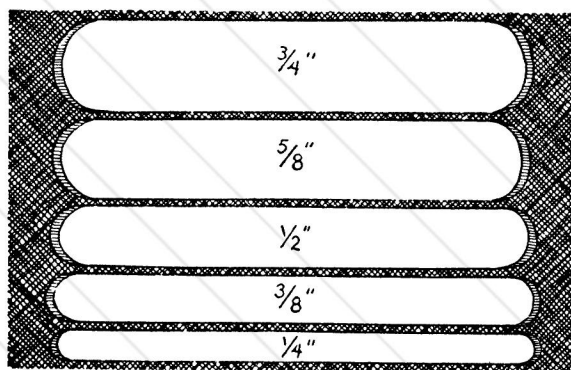
the back, with heavy yarn threaded in needle. Cut off ends of yarn as each design is finished. Cotton or cord may be used to stuff design using scissors points, bodkin or the handle of a crochet hook to work cotton into place.

How to Net

Netting is a very old craft and usually reminds one of fishnets, hammocks and shopping bags, made from heavy cord. However many interesting items can be made from this form of handwork. It is quite versatile and can be adapted to many articles, using fine thread or yarn, such as wide handkerchief edges, doilies, frilly collars, and lacy stoles. Once you have mastered the stitch your ingenuity alone need limit you as to what you can make. The work goes quickly and easily but it is important to tie the knots and draw up the loops evenly and uniformly.

A netting needle or shuttle, a netting gauge or stick (often called mesh) and some kind of thread or yarn are the only materials one needs to learn to net.

The needle or shuttle are usually steel with both ends pronged to form eyes; one end has a small hole just back of the prong for threading. These are available on the market today in sets or singly and in various lengths. The average is about six inches long; however, there is an 11-inch netting needle for use with yarn. One might be made of sheet metal or copper wire.



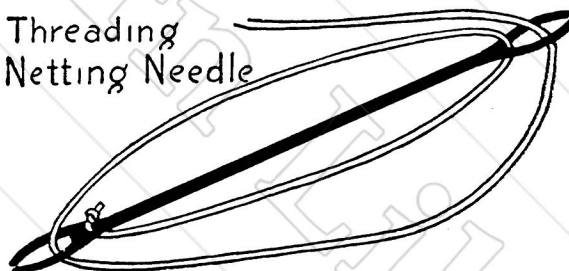
GAUGES OR MESH STICKS

Both ends are flattened, then split with cold chisel forming the prongs. Finish with sandpaper to give a smooth finish.

The gauge or mesh stick is used to determine the size of mesh, which in turn is determined by the weight of thread, cord or yarn used. For very fine work, a knitting needle or pencil can be used. The flat gauge can be a wooden tongue depressor. Gauges can be bought separate or in sets of five, varying in width from 1/4 to 3/4 inches.

The kind of thread to use will vary with the item that is being made. Sewing thread, tatting cotton, crochet cotton, and yarn are the most common. Use twine or heavy cord for heavier or coarser netting.

Threading
Netting Needle



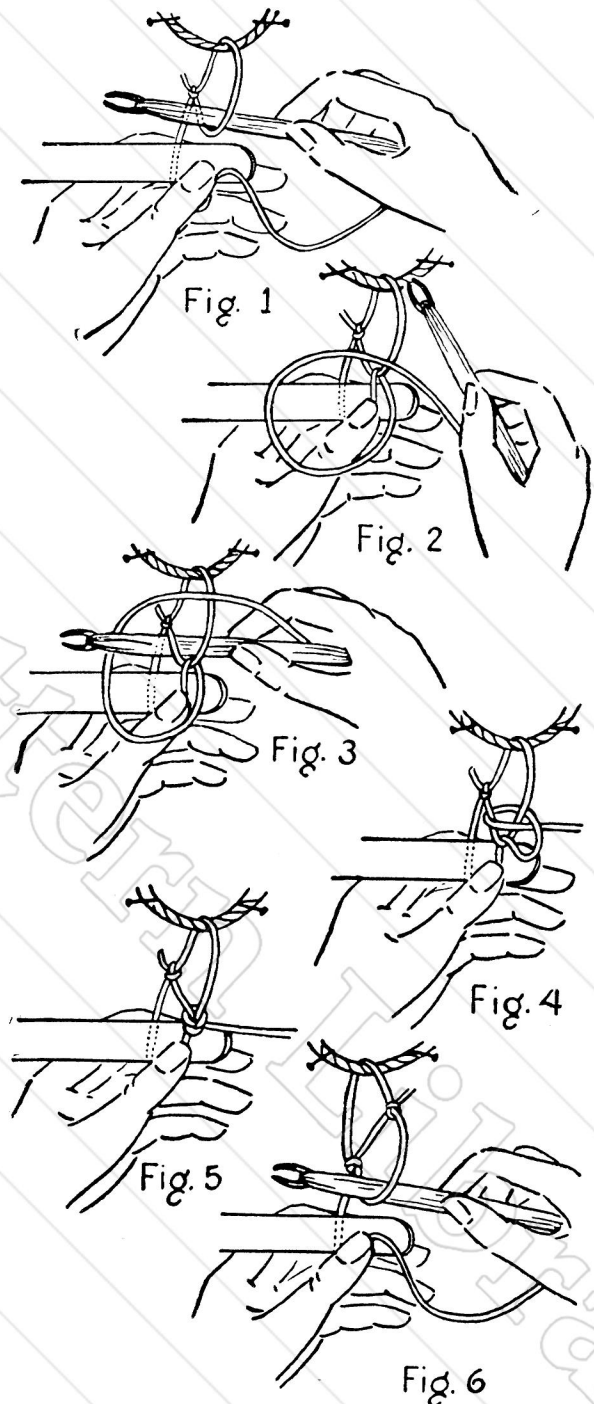
Beginners should use a coarse thread when first learning to net. Thread needle through small hole, make a knot in end of thread large enough so that it will not pull through. Now wind thread lengthwise on needle, going through the split prongs or eyes on each end. Do not wind too much thread on needle or shuttle. The wound shuttle must be of a size that will slip through the mesh made over the gauge.

There are two methods of making knots. Both will be shown, so make your choice of the one you can master more easily.

Method I

Make a foundation loop of heavy thread from 8 to 12 inches in length. Double this length of thread and securely knot both ends. Spread the two threads of the loop apart and pin or thumb tack to a stationary object, such as a work table, arm of chair or pillow. This makes it easier to work this first row. The length of the loop is shortened as the work increases. Make a loop twice as wide as the gauge and tie with loop around foundation loop. Place knot of loop to the left in the center and hold gauge in left hand. Hold needle in right hand, go through loop from right to left (Fig. 1). With thumb, hold thread to the bottom of gauge at first loop, loop thread down and to the left and around to the right (Fig. 2). Thrust needle under first two strands and over the other two (Fig. 3). Pull needle toward you to the right forming a knot as shown (Fig. 4). Do not release thumb. Draw knot tight against the gauge (Fig. 5). Release thumb and remove gauge. Place the completed knot on the left and make another knot just like this first one (Fig. 6). Continue to make desired number of knots in this manner. Be sure that all the loops are uniform. This first row will look like a string of knotted loops.

Weave a heavy yarn or thread in and out of each loop formed by the first row. Cut the foundation loop and tie—this makes it easy to find starting loop (Fig. 7). Work across or horizontally instead of down. Make a knot at the first mesh to the left (Fig. 7a). Finish knot the same as for other knots. Work across to the right until row is finished. Now you work with the needle in left hand and gauge in right hand (Fig. 8). This row is worked right to left. Begin a new knot at the outside mesh as shown in Fig. 8. Hold thread with

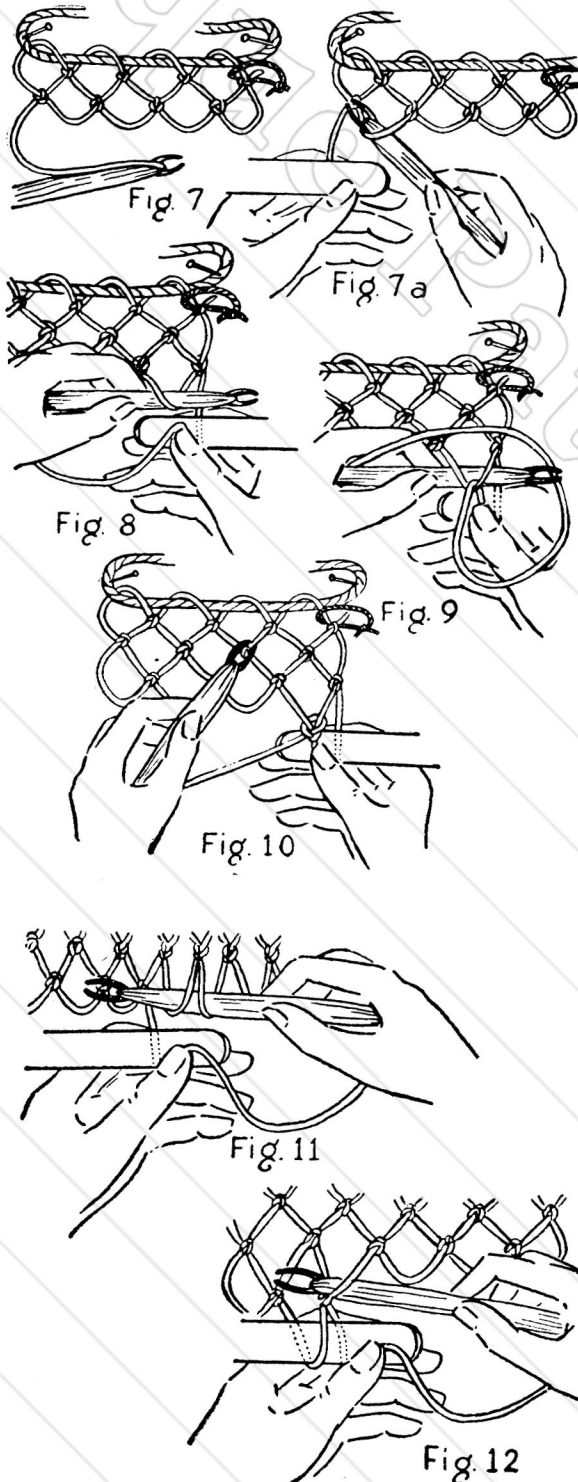


thumb at the lower portion of loop (Fig. 9); reverse the steps as shown in Fig. 3. Complete the knot by pulling the thread tight down toward the left. Continue to work this row to the left (Fig. 10). These two rows are alternated until desired length of netting is made.

Figure 11 shows how to decrease a

mesh in the middle of row. Simply net two meshes at a time by sliding needle through two loops and make knot same as before.

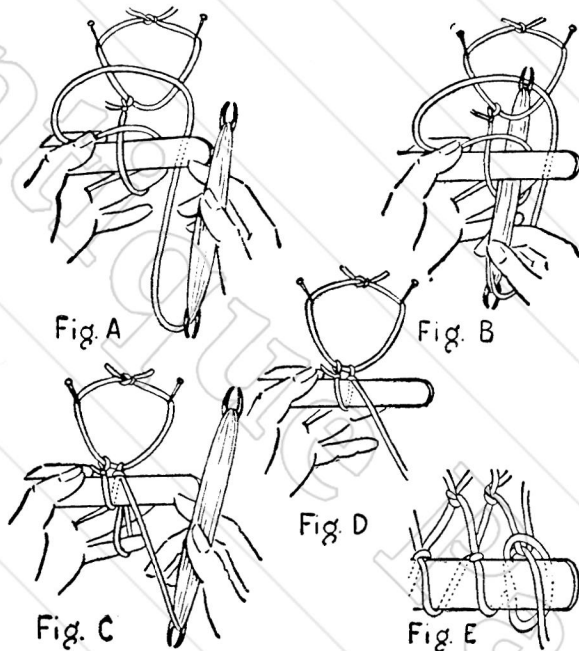
Figure 12 illustrates making two knots in the same loop to increase a mesh.



Method II

Thread needle and wind thread on needle in same manner as in previous method. Make a similar foundation loop and fasten securely. Tie end of thread from netting needle to foundation loop using a square knot. Hold gauge between thumb and forefinger of left hand. The needle should be in the right hand; bring thread over in front of gauge, down and around the two middle fingers, back of gauge and up. Now place thread between thumb and forefinger, make a loop up and around in figure-eight fashion (Fig. A). Now thrust needle over little finger, under the gauge, through loop around middle fingers, up through foundation loop and over the top of the figure-eight loop (Fig. B). Bring needle through away from you, hook the looped thread from needle on little finger. Release thumb holding thread and continue to pull thread away from you. Next release loop around the two middle fingers, pulling thread away from you until all slack is tight around gauge. With the loop still around the little finger—bring knot on top of gauge (Fig. C). Release loop around little finger and pull thread toward you and down over the gauge, drawing thread to make the knot tight (Fig. D). Work a row of desired knots to the right in the same foundation loop, making each exactly like first knot. Allow the gauge to remain in each loop as it is made (Fig. E). Remove gauge at end of row, turn work over and begin another row of loops, following above steps. Net once in each loop.

After you have decided which method of netting is the easiest for you, only practice will enable you to make uniform loops and tight knots. Net about 10 stitches or knots over a foundation loop. Continue to work over these loops for a number of rows.



Helpful Information

It is possible to untie netting knots with a sewing needle. If a row is too tight it may be necessary to cut the entire row off. To do this cut very close to each knot until you are near the starting point. Then take a needle and untie the knots to get a two-inch length of thread to tie on and begin over. Be sure and untie all the knots which were cut, with a needle, and remove all the small ends of thread.

The thread always goes over the gauge when you begin to net. Other threads go back of the gauge.

If a row is short a loop at the end, net 2 in last loop.

If a row has one too many loops, net 2 together.

Leave a 2-inch length of thread when tying on a newly threaded needle. Tie the joining knot as closely to the netted knot as possible. A knot cannot be pulled through your netting.

Terms Used in Netting

Foundation Loop—Make 8 to 12 inches long and knot ends tightly together. Pin to a stationary object as shown in Fig. 1. For the first round,

pin this loop so the two threads are separate.

Net Plain—Net 1 knot in each given loop over a gauge.

Net Together—Net a given number of loops together over gauge.

Twin Loops—Two loops coming from one loop in preceding round.

To Increase—It is necessary, in various articles, to add fullness either to make the article lie flat or to add ruffles. To do this, net 2 knots or more in each loop over the gauge. It may be necessary to add fullness several times on one row.

To Decrease—Net two loops together.

Stitches Used in Netting

Knot Stitch—Thread twice around gauge and net one stitch. Net two more stitches plain in same loop. A long loop develops from winding thread twice around the gauge—in succeeding rounds net in the long loop only.

Rose Stitch—Two rounds (rnds) are required to work this stitch.

Rnd 1: Net plain over the gauge.

Rnd 2: Over the gauge with point of netting needle come up and under and draw the second loop through the first loop. Now hook the first loop with netting needle and draw it down through the second loop and net. A portion of the second loop will protrude—net this plain. Repeat these two rounds.

Crisscross Stitch—This stitch is also worked in two rnds.

Rnd 1: Net plain over gauge.

Rnd 2: Over gauge, * net second loop, net first loop, this makes a crisscross effect, repeat from *.

Spider Stitch—Two rnds are required.

Rnd 1: Net plain over gauge.

Rnd 2: Over gauge, * net 2 together, net 1 more in same place, repeat from *.

Fan Stitch—Worked in two rnds.

Rnd 1: Over gauge, * net 4 in first loop, net 1 in each of next 4 loops, repeat from *.

Rnd 2: Over gauge, * net plain in group of 4, net 4 loops together, repeat from *.

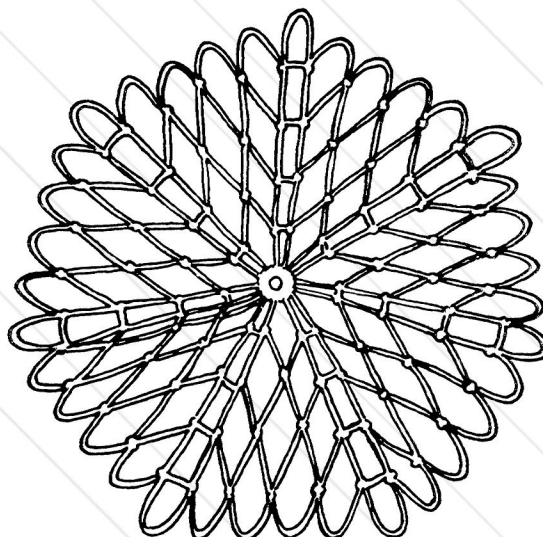
Cluster Stitch — Worked in two rnds.

Rnd 1: Over gauge, * net 4 in first loop, net a given number plain, repeat from * for given number of times.

Rnd 2: Over gauge, * net 4 together, net a given number plain, repeat from *.

Circular Netting

Make a foundation loop the same as for straight netting. Over gauge, net any number of stitches into loop. Remove the foundation loop from where it is fastened down; now with thumb and forefinger, push all the netting to one end of foundation loop. Hold netting with one hand, tie a half square knot with both threads of the foundation loop. Push knot very closely to netting, forming a small circle in center of work. If this knot is not tight, the center of the doily will pull loose. Pin foundation loop back to a stationary object and spread the netting out in a circle as shown in illustration. Now you are ready to work second



CIRCULAR NETTING

rnd of netting. Be sure and mark beginning of rnd. Remove gauge at end of each rnd, begin as shown in Fig. 1 and continue around. Net 2 or 3 more rnds. When doily is finished, thread a sewing needle with both ends of foundation loop and weave them in and out the loops of the first rnd, going completely around center of doily. This makes the center thread stronger. Leave about ¼-inch length of thread when tying knots or ravelling.

Netted doilies should be washed in much the same manner as other doilies—in lukewarm water with mild soap flakes. Starch lightly if desired.

Pineapple Border Handkerchief Edge

You will need a handkerchief about 10 or 11 inches square or larger if desired. Mark the border in ⅛-inch intervals with a pencil, beginning at one corner and in the hem. Pin handkerchief to pillow by two corners to anchor for work. A number 22 netting needle was used and sizes 5 and 14 steel knitting needles. This is a very fine delicate edge.

Rnd 1: Start the first stitch on all handkerchiefs ¾-inch from one corner.

With a sewing needle, in lieu of a netting needle and approximately 24 inches or more of number 100 crochet thread, net plain, over a number 14 knitting needle through each mark completely around handkerchief.

Rnd 2: Over a number 14 knitting needle and using a netting needle, * net plain up to within 6 lps (loops) of the next corner, net 2 in each of these 6 lps, net 2 in each of the next 6 lps around the corner, repeat from *

around. This adds fullness in 6 lps on each side of every corner. Do not put too much thread on the netting needle for the first two rounds.

Rnd 3: Over number 14 knitting needle, net plain all around.

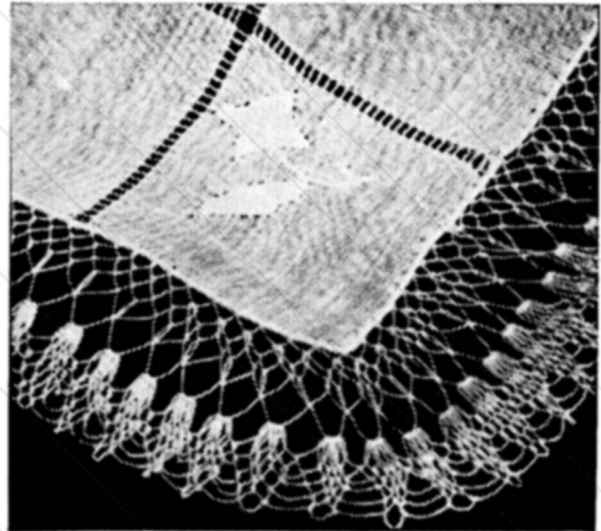
Rnd 4: Over number 5 knitting needle, net plain all around.

Rnd 5: Over number 5 knitting needle, net 2 lps together all around.

Rnd 6: Over number 5 knitting needle, net 5 in each lp around.

Rnds 7, 8: Over number 14 knitting needle net plain.

Rnd 9: Over number 14 knitting needle, * sk (skip) the first lp (lp that divides the groups or pineapples), net 4 plain; repeat from * around. Each time a lp is skipped the thread should be made a little longer to allow the pineapple to come to a point.



Rnd 10: Over number 14 knitting needle, * sk a lp, net 3 plain, repeat from * around.

Rnd 11: Over number 14 knitting needle, * sk a lp, net 2 plain, repeat from * around.

Pompon

Pompons may be made three different ways.

A. Wind 20 strands of yarn over a 3-inch cardboard, tie around center (Figure 1), cut ends and trim into a ball (Figure 2).

B. If you wish to make several pompons at once, fasten several long strands of yarn between heavy pins. Wrap and tie threads equal distances. Cut yarn between these strands (Figure 3). Roll between palms of hands to form pompon. Trim evenly into a ball.

C. Cut two round cardboard discs the desired size and then cut a 1/4-inch hole in center. Weave thread over these discs or thread a blunt-end needle with two strands of yarn and cover the discs (Figure 4). After the discs are entirely covered, slip scissors between discs and cut all threads at the outside edge. Wind a thread several times between the discs (Figure 5), leaving ends long enough to join ball to item. Remove cardboards and trim.

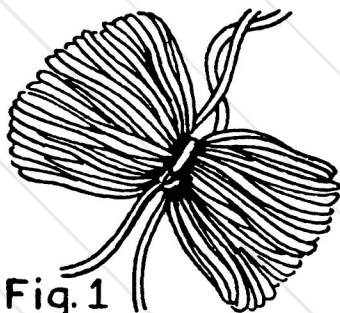


Fig. 1



Fig. 2

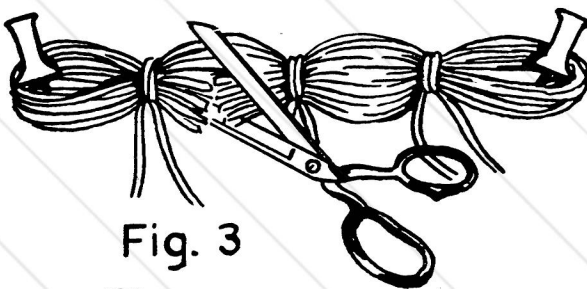


Fig. 3

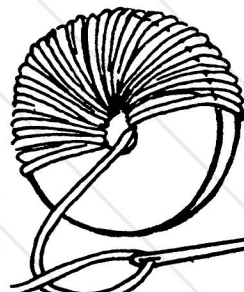


Fig. 4

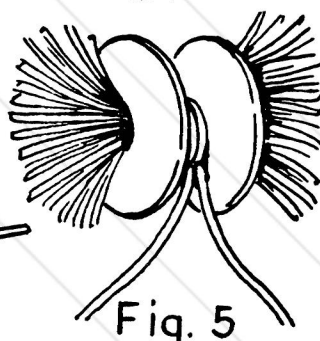


Fig. 5

Decorative Embroidery Stitches

The art of embroidery is old but still popular today. It's fun to create and by knowing how to make a few simple embroidery stitches using a needle and thread, one's ideas may be expressed in luxurious handmade articles. Try all these basic stitches; in fact make a sampler of them, using heavy dark material, linen is best, and white or golden yellow embroidery thread. After you have learned to make each of these stitches and have become intrigued with the idea of embroidery, you will want to make something useful and pretty right away. The wide selection of thread available on the market today makes it much easier to create something different from the ordinary. You may wish to embroider with metallic thread, nylon or rayon threads, pearl cotton, as well as regular embroidery floss which comes in a rainbow of colors. Contrasting color gives an interesting effect. Embroidering with wool yarn on felt jackets, purses, belts, glass cases, etc., is very pretty. You can make guest towels, pillow slips, aprons, washcloths, luncheon sets and many other gift bazaar items.

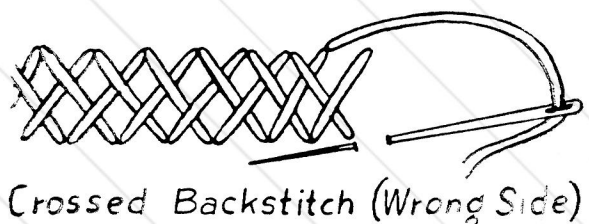
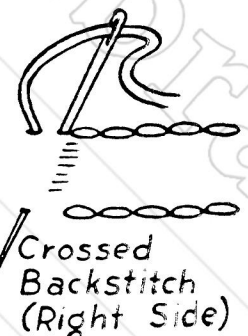
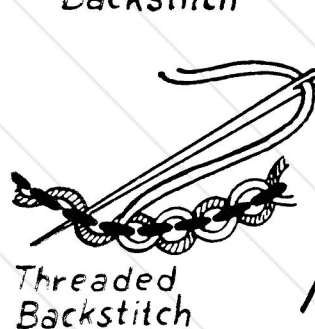
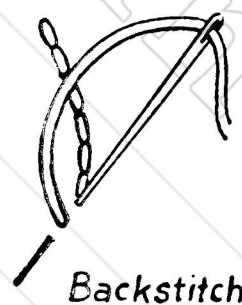
All stitches are started on the wrong side of material by making two or three small stitches one over the other to anchor thread—never make a knot.

Backstitch—Take a small running stitch, insert needle at end of running stitch, thrust needle through to wrong side and over twice as much space as original stitch on wrong side; bring needle to right side and repeat.

Pekingese or Chinese Stitch—A combination of backstitch and an interlacing stitch as shown.

Threaded Backstitch—Outline design in simple backstitch, then weave in and out with one or two contrasting threads.

Crossed Backstitch or Shadow Embroidery—On the right side, this stitch resembles two rows of backstitch and on the wrong side the catch stitch. Slant the needle the same as if making a catch stitch, make a single back stitch, first on the lower side and then diagonally across on the upper side. Work this stitch on transparent



material so the crossing of threads show through to right side. This stitch is often called herringbone stitch when crosses are worked on right side.

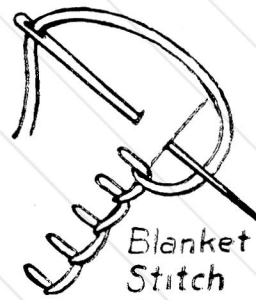
Blanket Stitch – This is used on decorative borders and is usually made with a contrasting thread. Work from left to right. Draw thread through at desired distance from edge. Hold thread at left and toward you. Thrust needle through at desired depth, and draw toward you, passing it over thread. Draw up until purl of thread lies along the edge. Keep stitches evenly spaced.

Closed Blanket Stitch – Thrust needle through cloth in a slanting position and bring needle through the extreme edge of work. The second stitch is slanted in the opposite direction and meets the first stitch, thus forming pairs of stitches that are closed at top to form a pattern of points.

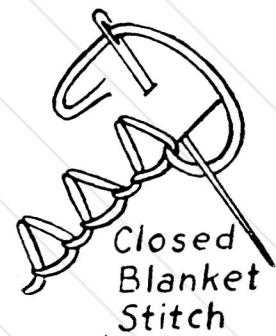
Crossed Blanket Stitch – Work first stitch in same manner as for a closed blanket stitch. The second stitch is slanted in the opposite direction and is crossed over the first stitch. As in the closed blanket stitch, the needle is brought through the edge of the work.

Blind Stitch – This is used when an edge is to be fastened down with stitches as nearly invisible as possible. Work from right to left. Turn a hem and baste or press. Bring needle up through extreme edge of hem. At a point directly below, pick up 1 or 2 threads of material and slant needle up through extreme edge of hem for another stitch.

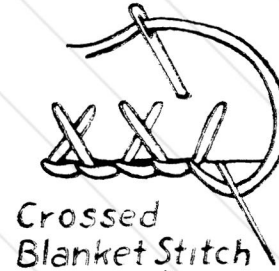
Bullion or Wheat Stitch – Bring needle up at end of petal, thrust needle down at other end and bring point of needle up where needle was first brought up. Wind thread around needle 10 or more times, depending on length of petal. Draw needle and thread through and pass down at other end of petal, drawing stitch tight.



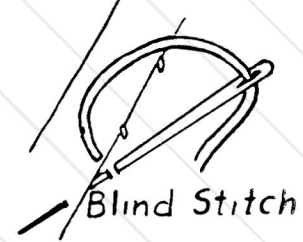
Blanket
Stitch



Closed
Blanket
Stitch



Crossed
Blanket
Stitch



Blind
Stitch



Wheat or
Bullion
Stitch



Catch
Stitch



Basket
Stitch



Catch
Stitch
with
Chain
Stitch

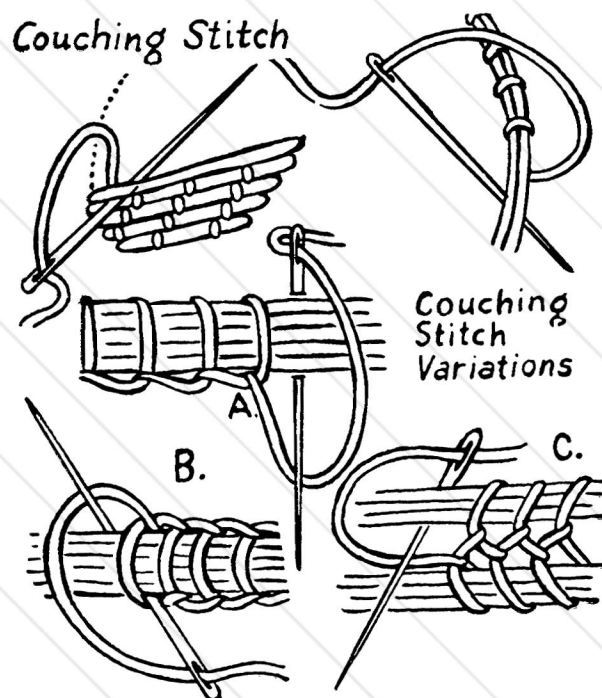
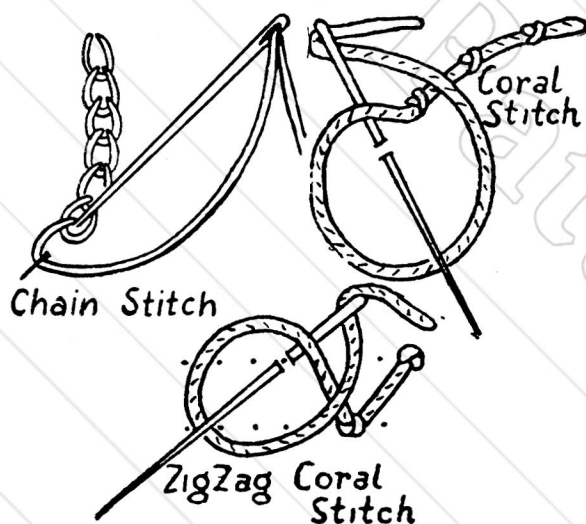
Catch Stitch – Work from left to right. Bring needle out of material, take a back stitch below and slightly to right. On a line with place where thread was drawn through material, and slightly to right of previous stitch, take another back stitch. Continue to take back stitches alternately below and above.

Basket Stitch – The catch-stitch is worked very closely together, making the stitches touch.

Catch Stitch with Chain Stitch – This makes an ornate herringbone stitch. Make a row of catch stitch, then work a single chain stitch over each point where the stitches cross.

Chain Stitch—Bring thread to right side of material, hold thread toward you with left thumb, take a stitch into same hole where thread was brought up, forming a small loop. Do not pull thread tightly. Bring needle out a short distance forward and over the loop. Make a second loop overlapping the first one. Continue along marked line.

Coral Stitch—This is a decorative stitch which consists of making knots as shown, spacing each an equal distance apart on a curved or straight line.



Zigzag Coral Stitch — Work this stitch on two parallel lines. Throw thread around needle as shown, forming knots on each line in a zigzag fashion.

Couching Stitch — Hold a heavy thread or cord or several threads along the line to be followed. Bring needle, threaded with finer thread, up close to cord. Thrust needle down on opposite side of cord to make a stitch at right angles to it. Bring needle up to left in position for another right angle stitch. Continue taking stitches over cord, spacing them evenly.

Interesting effects of the couching stitch may be made by working over several threads in (A) blanket stitch, (B) chain stitch and the (C) feather stitch.

Bokhara Couching Stitch — The thread to be couched is laid across the space from left to right; using the same thread fasten down with small slanting stitches at even intervals.

Cretan Stitch—This is a variation of the feather stitch. This is made by making two slanting outer sts, one to the right and one to the left of the stamped line. The center forms a ribbed effect. It is used as a filling for leaves, or a border.

Cross Stitch—Crosses are stamped on material, or a design may be worked on material of a uniform weave like monk's cloth, or on checked gingham. Make a slanting stitch from lower left to upper right corner of cross. Make a second slanting stitch from lower right to upper left corner of cross. All crosses should be worked the same way to give a uniform appearance to the work. In working long rows with the same color, all stitches slanting in one direction may be made across the row, then work back, crossing all stitches in the other direction.

Double Overcasting — With a heavy corded embroidery thread, over-

cast the turned hem edge with even, slanting stitches one-fourth inch deep. Finish edge, turn fabric, and work a second row, matching the stitches at each end.

Eyelet Stitch—Outline eyelet with tiny running stitches. Cut out 1 or 2 threads in center and with a stiletto, ice pick, knitting needle or similar round pointed object, punch hole to correct size. Work over edge and running stitches with over and over stitches, working as closely as possible without overlapping.

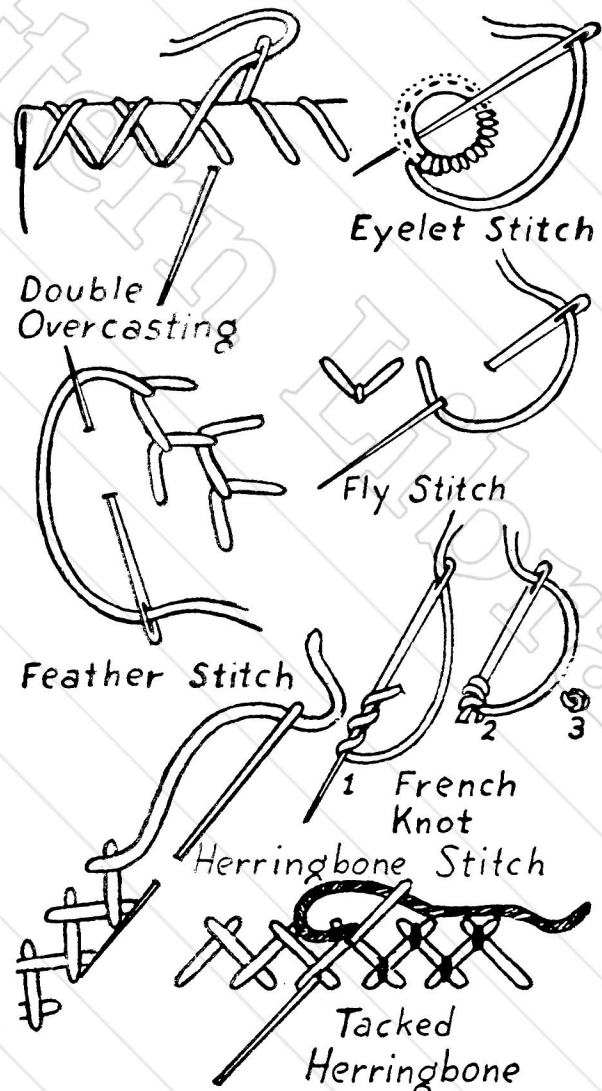
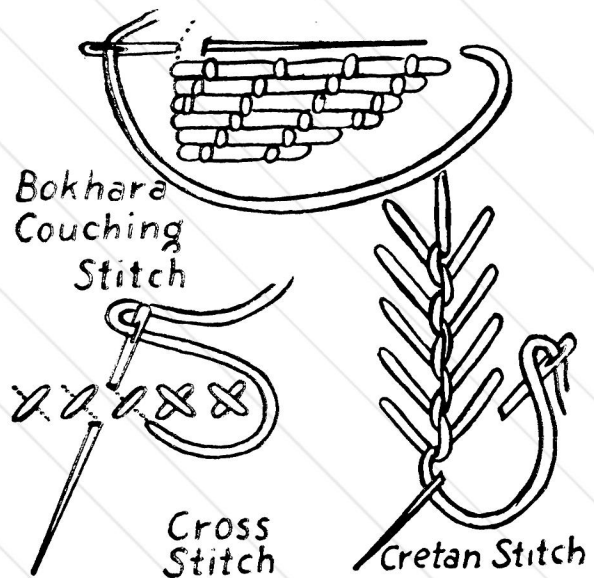
Feather Stitch—Hold thread on left and toward you. Take a short diagonal stitch slanted to left, passing needle over thread. Draw to form loop as for blanket or lazy daisy stitch. Hold thread at right and take a short diagonal stitch a little below previous one, slanting it to the right. Hold thread at left and take a diagonal stitch slanted to the left.

Fly Stitch—Bring thread up through material, to the left of center, insert needle a small distance to the right of center. Making a slanting stitch back to the left. Pull out needle over the thread. Fasten stitch with a small straight stitch. Bring thread out again the same level as first stitch; a small distance to the right. Continue as before.

French Knot—Bring needle up through material, wrap thread around tip of needle the desired number of times, thrust needle downward 1 or 2 threads from where it was brought up. Draw thread through carefully to form knot on right side. Bring needle up in position for next French knot.

Herringbone Stitch—This is often called the catch stitch. It forms the base for the herringbone stitch from which variations of herringbone are made.

Tacked Herringbone—First make a row of catch stitch, then where the



stitches cross, work a small single stitch over each point in a vertical or horizontal position.

Ladder or Step Stitch—Make two parallel rows of chain stitch; then join these by making a long single stitch through center of every other chain stitch.

Lazy Daisy Stitch—Bring needle up at inner point of petal, hold thread toward you. Thrust needle down at inner point of petal, 1 or 2 threads to right of point where thread emerges; bring point of needle out at outer end of petal, going over thread. Draw loop

up to cover petal, thrust needle down outside of loop to fasten it in place. Bring needle out at inner point of next petal to left or right.

Long and Short Stitch—These are alternate long and short stitches made from one end of a straight line to the other.

Outline or Stem Stitch—This stitch is worked from left to right. Bring needle up through fabric to right side on the line to be outlined. Holding the thread toward you as shown (or the thread may be swung to the left away from you), take a short slanting back stitch along stamped line. Make the next and each successive stitch from right to left and bring the needle out to the left at the end of previous stitch. Repeat along line, keeping stitches small and uniform.

Whipped Stem Stitch—Outline design in outline stitch; then, in contrasting thread, whipstitch over the stem stitch.

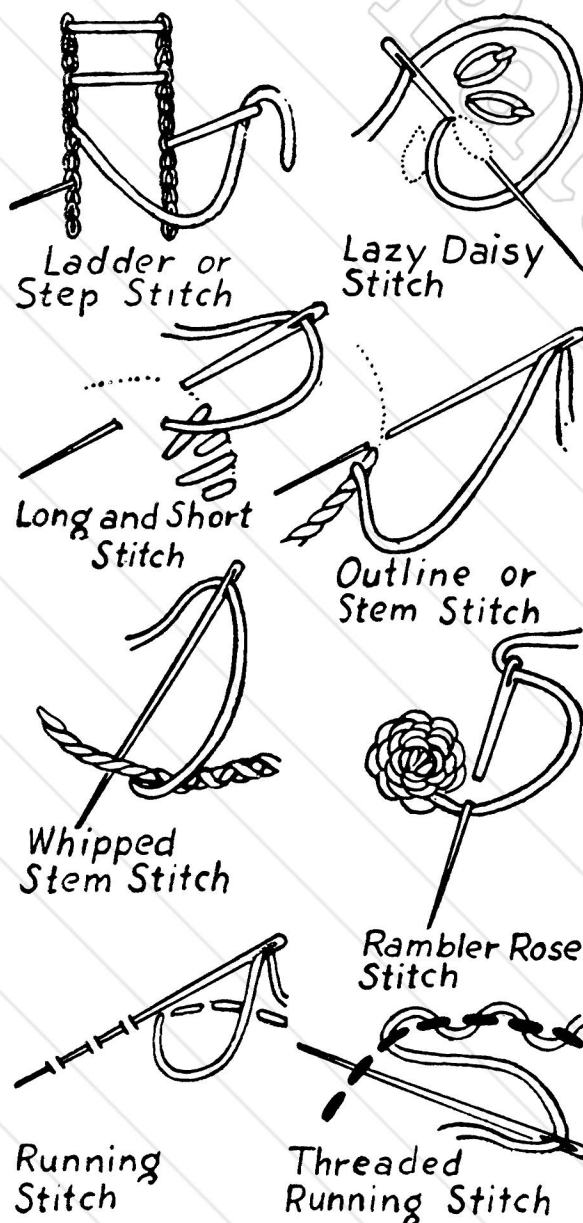
Rambler Rose Stitch—Make 3 or 4 loose stitches for center. Using outline stitch, work around and around the center. Make center stitches loose so work stands up, then draw stitches tighter as work moves toward edge.

Straight or Running Stitch—This stitch is used for outline and padding. The needle is carried in and out of material making small up and down even stitches. Take several stitches on needle before drawing it through.

Threaded Running Stitch—Outline design in running stitch, then weave a thread in and out of running stitch. A contrasting thread may be used if desired.

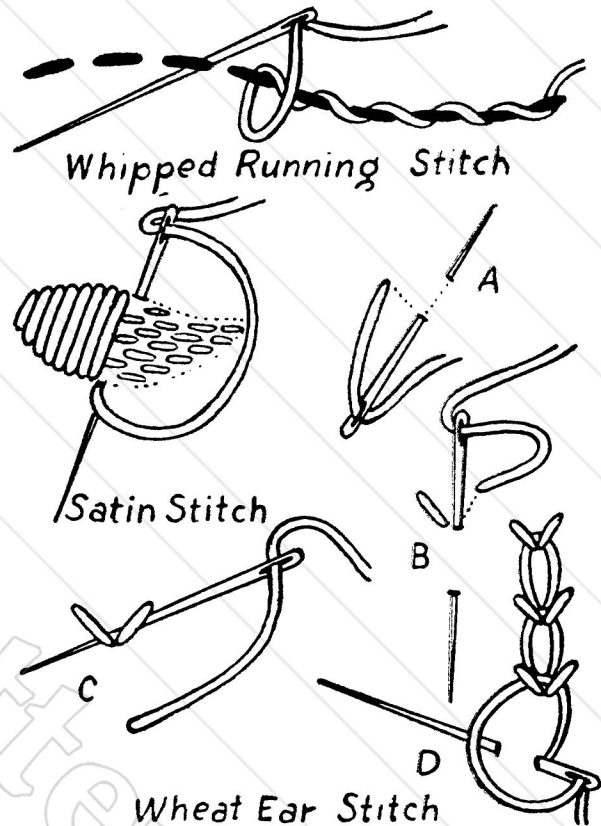
Whipped Running Stitch—Outline design in running stitch, then whip stitch over running stitch.

Satin Stitch—Pad with running stitches with the same thread used for working or with darning cotton. Make



the running stitches long on the right side and at right angles to the direction in which stitches will be worked. Have padding stitches close together at center and less heavy toward edges. Beginning at one end, work over and over, keeping stitches close and even.

Wheat Ear Stitch—Bring needle and thread up through material. Insert it again diagonally to the right below the stamped line. Bring it out again diagonally to the right (A) at the same height where thread was first brought out. Insert needle again diagonally to the left (B) forming a V. Bring out needle below V in the length of stitch desired. Slip needle through the two stitches (C) forming the V without stitching through the material. Stitch back where thread emerged last. Bring out needle slightly higher (D), diagonally to the left. Continue in this manner for desired number of stitches.

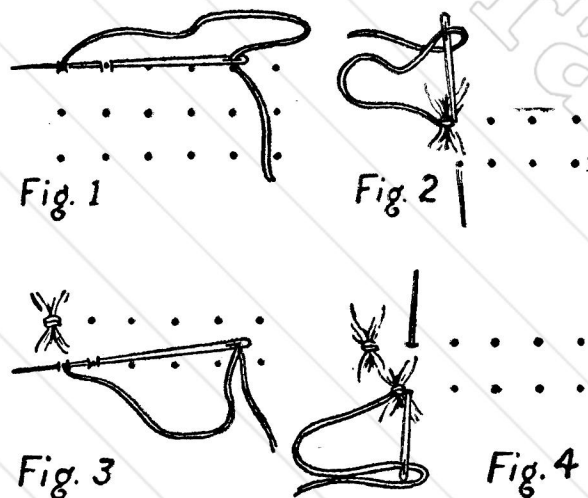


Smocking

For many types of garments, smocking is the ideal decorative touch. It has utilitarian value as well, since it is a means of holding gathers. This is true specially of children's dresses, girls' blouses and skirts, as well as of aprons. Soft materials, such as voile, chambray, gingham and fine linen are most suitable; dotted swiss can be used, as can also light weight wools and rayons.

Usually embroidery thread in contrasting color gives the prettiest effect, though white smocked with white can be very rich in appearance. There are designs in almost endless variety, some of them combining colors, some using leaf sprays; many combine several smocking stitches to excellent advantage in carrying out a decorative pattern; rolled roses may be added, or lazy daisy type flowers.

Basically, all smocking designs are worked on a foundation of dots. These are available in transfer pattern form, but can be penciled on the fabric by hand quite easily and most inexpensively. For dark materials, use



tailor's or school chalk.

The simplest form of smocking makes the well-known honeycomb effect. To master it, use a small piece of material for practice, and mark about six rows of dots on it. Make the dots a quarter inch apart, and the rows the same distance from one another, placing dot under dot, so the lines run square and true in both directions. The work progresses from the upper left dot across two rows to the right.

Bring the needle up through the upper left dot, keeping knot on wrong side of fabric. Pick up a few threads under next dot to right, cross needle back to first dot and pick up a few threads under it. Draw together quite tight, and insert needle at second dot again, pointing to corresponding dot in row immediately below. Sew from this dot to the one to right of it, as before. Insert needle once more in the last dot and bring it up in next dot of first row, directly above. Repeat for length desired. Continue making this pair of rows until the smocking is as wide as desired. You will note that the first dot in the even rows is not used.

Dotted swiss usually comes with its



Completed Smocking

dots and rows very close together and the dots in alternating rows instead of as we suggested above. This necessitates skipping rows 2, 4, 6, etc., and pairing off the odd rows, making them into rows 1, 2, 3, 4, etc.

Checked gingham can be interestingly smocked, depending upon the size of the square. Quarter-inch checks are ideal, but with smaller squares, every other or every third check can be used to make pretty dresses, aprons, curtains, dressing table skirts, fancy pillows and many other items for the house.

Huck Weaving

Huck weaving is a very simple type of needlework, but it produces strikingly beautiful effects. It is worked principally on huck toweling, although it may also be done on waffle pique, using the raised threads that mark off the small woven squares. Use this weaving on huck hand towels, aprons, luncheon mats, scarves, peasant skirts, children's bibs or dresses, purses, pan holders, or any other article that can be made of one of these materials.

Colored huck towels are very pretty

worked in contrasting border. For a pink or rose colored towel, work the design in wine thread or variegated; brown on yellow towel; navy on a light blue. The designs are also very nice worked in color on white.

The pairs of raised threads on the back of huck toweling (can be purchased by the yard) or towels are used for weaving the thread through. If towels are used, it is necessary to rip the hem and turn it up on other side. The weight of toweling will be a guide

as to the weight of thread to use. Heavier threads such as six-strand floss, pearl cotton, wool yarn or heavy crochet thread can be used on heavy huck toweling. Fine crochet thread, 2 or 3 strands of embroidery floss or light weight yarn are suitable for fine huck. A large eyed, blunt needle is best to use; the size depends upon weight of thread.

If you wish to use waffle pique, two waffle squares equal the distance between each pair of threads on the huck toweling. Follow any one of the designs and work same as on huck.

Count the pairs of raised threads to find the center and start the design in the exact center of the huck to be decorated, so that each side will end alike. The different sizes of huck will determine the size of the design you use.

Begin with a thread about 2 yards long or long enough to work across de-

sign without joining. Pull thread half through, leaving the remaining portion to work other half of design. Carry thread through raised or warp threads of huck. Be careful to count accurately;

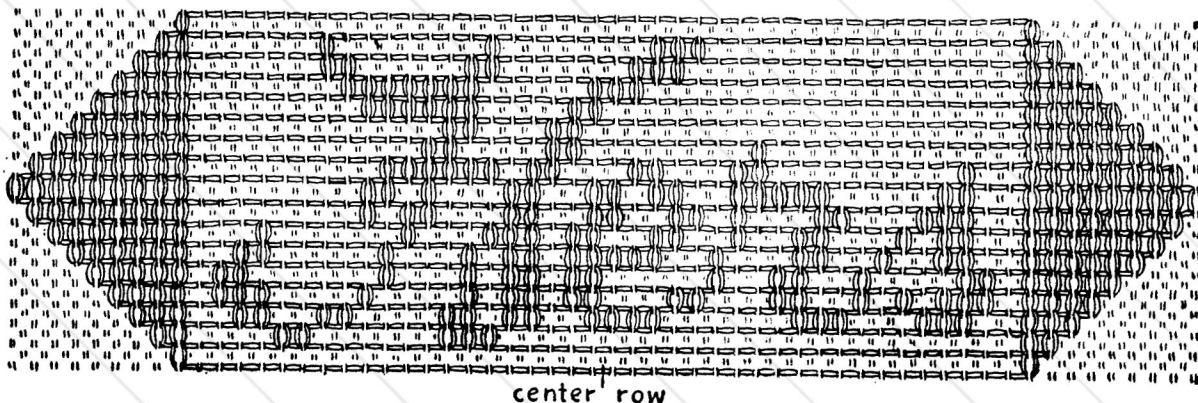
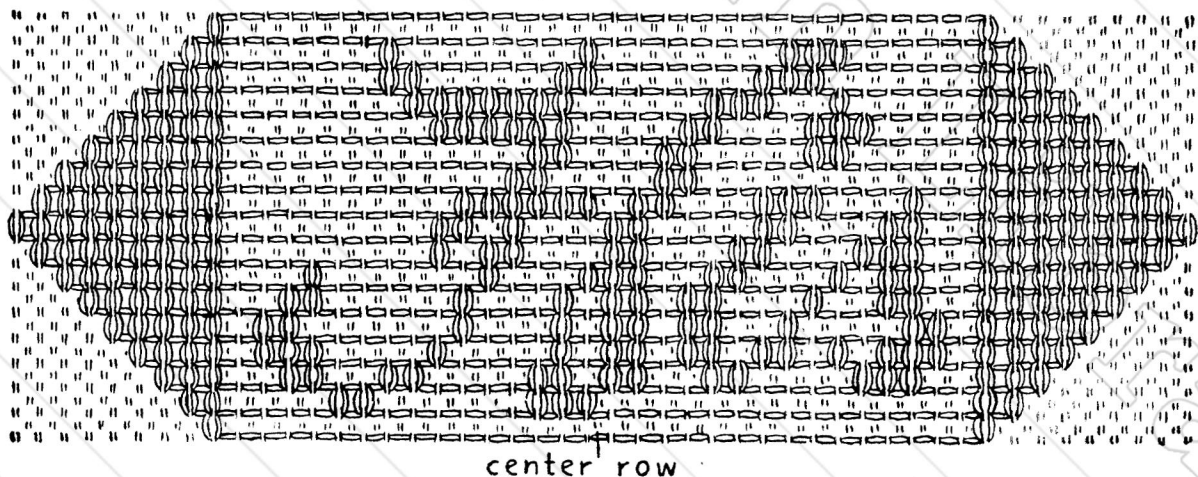


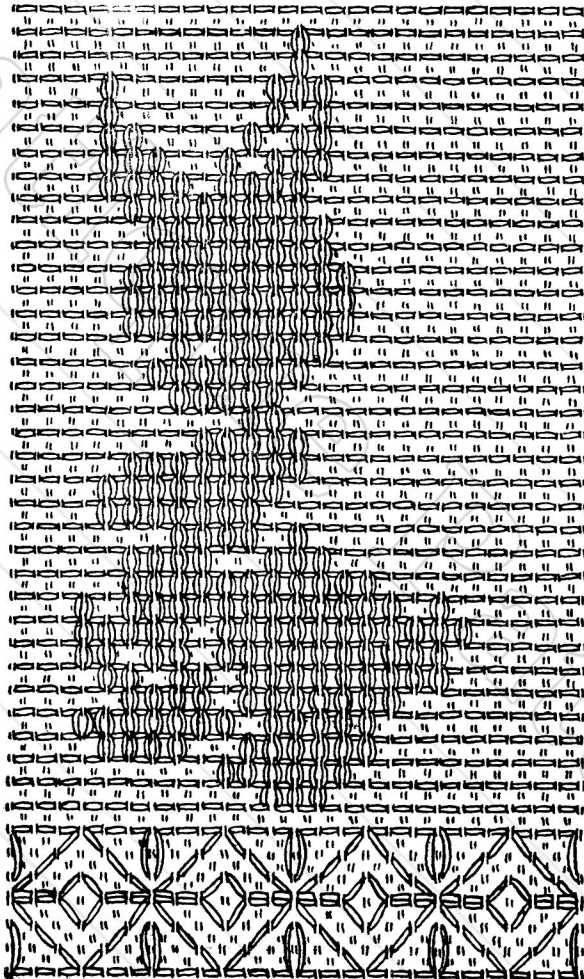
FIGURE 1



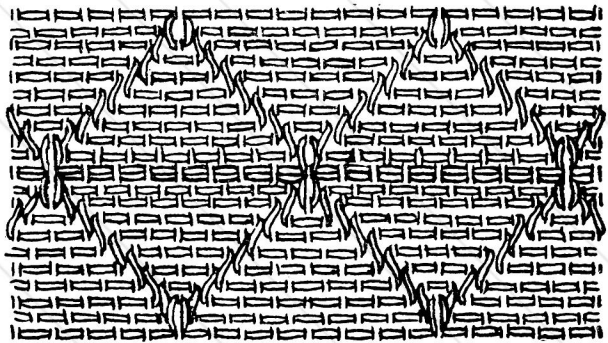
FIGURE 2

do not let weaving thread go through to under side of material. Make loop in one design as shown in Figure 1 of illustration. Work design to edge of article; fasten off by weaving the thread back through last few stitches as shown in Figure 2, cut thread. Thread needle with dangling thread left from the beginning, turn chart upside down and work other half of row. It is necessary also to turn work





center row

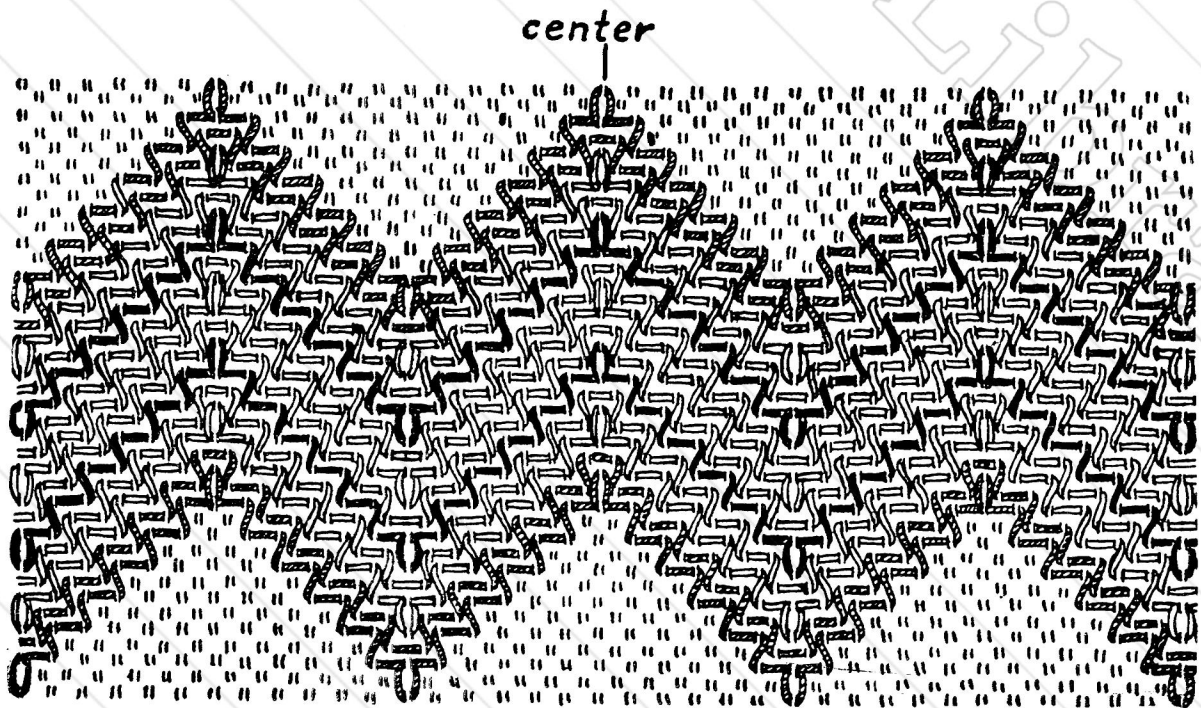


center row

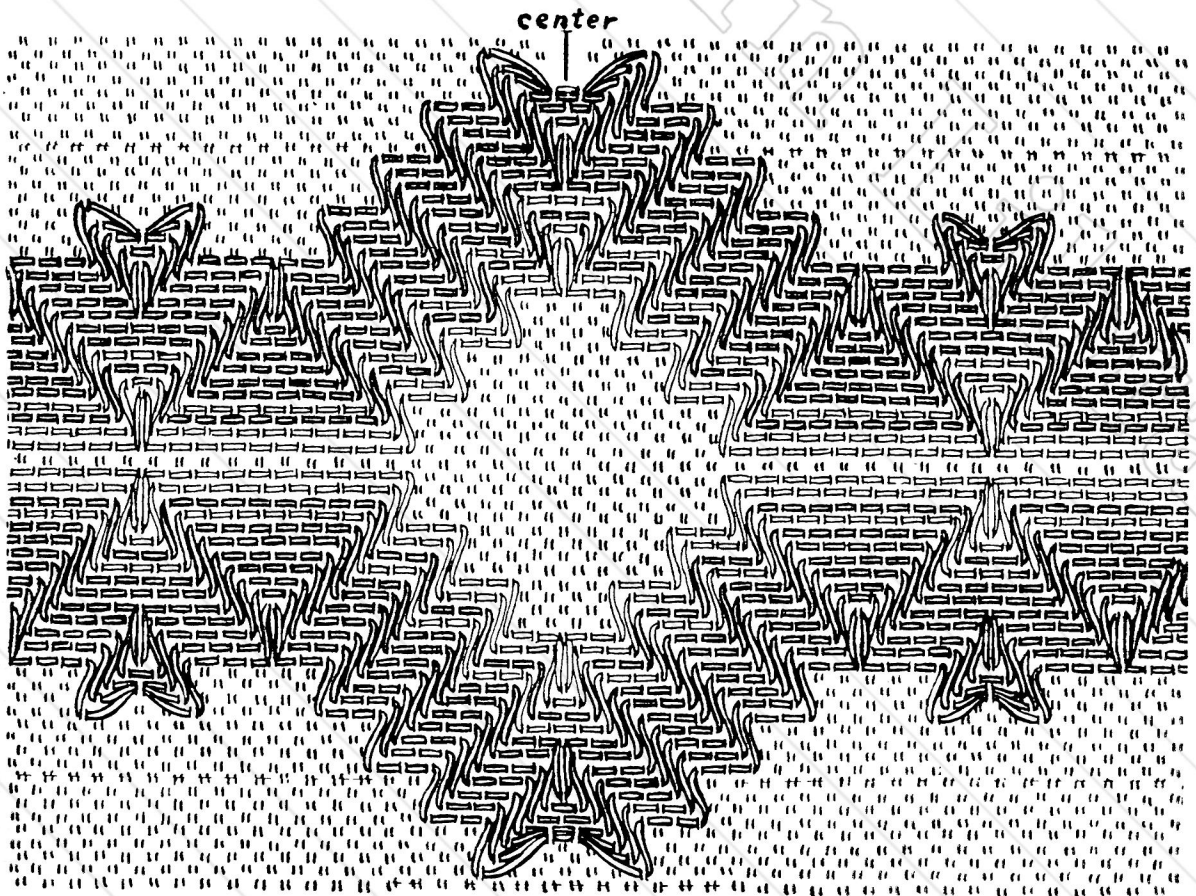
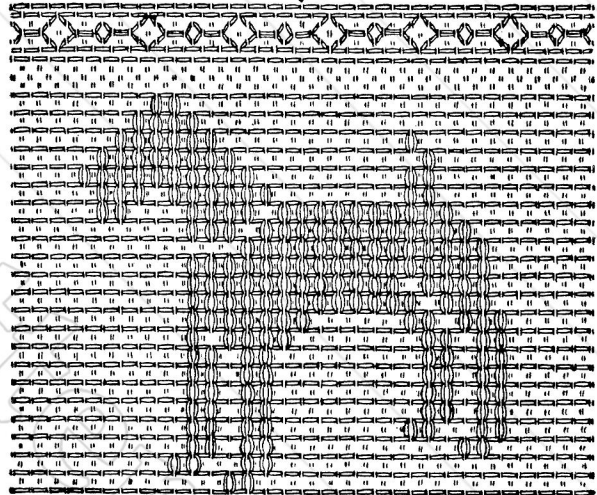
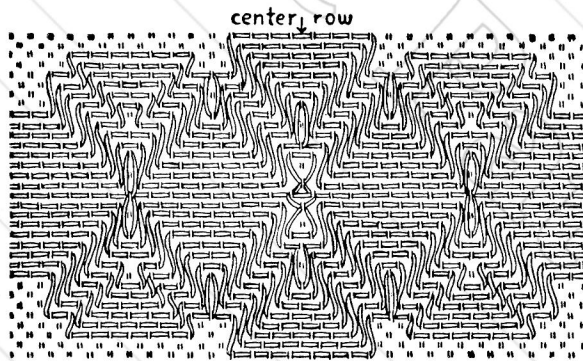
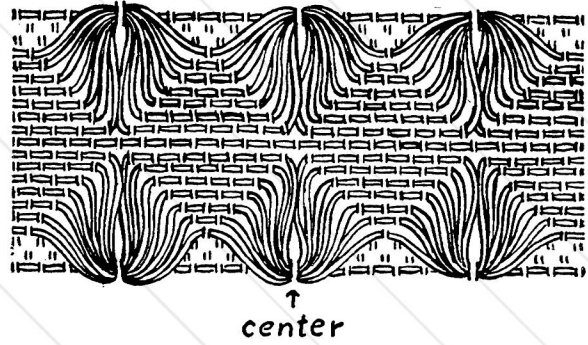
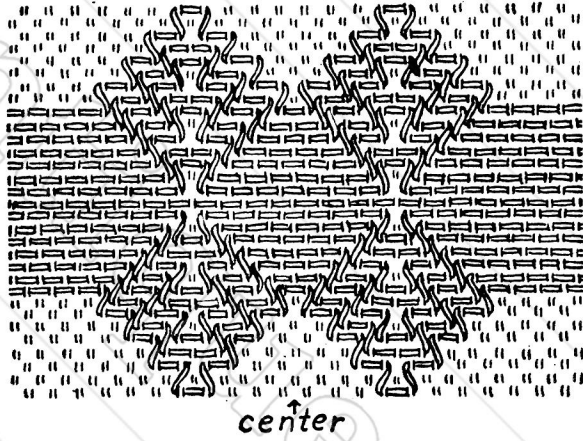
around. Do not pull thread too tight or work will pucker.

Follow charts to work designs. When the article is finished, press on wrong side.

The "His" and "Hers" designs are intended to be end motifs on hand towels. The bunny makes an adorable decoration on a baby's bib, child's apron or blouse. The dog design could also be used in these ways. The remaining designs are a collection of borders, for which there are many uses and which you may carry out in a wide variety of color effects.



center



Needlepoint

Needlepoint, or tapestry, has been a favorite art for many years. Any form of embroidery that is worked on counted threads or where the stitches completely cover the material on which work is done is classed under needlepoint or needlework tapestry. One finds a great variety in this field. Several kinds of stitches and variations are used in making needlepoint. Screens, rugs, chair seats, footstool and bench covers, pictures, pillows, wall hangings, bags, doorstops, eyeglass cases, billfolds, change purses and many other needlepoint articles can be made.

Needlepoint canvas may be purchased by the yard in varying widths and degrees of coarseness. There is the standard size mesh which comes 10 squares or openings to an inch. This is usually a two-thread canvas which means the threads are laid two by two and is sometimes called penelope canvas. Plain or congress canvas, which is woven with single threads, is also available. Coarser needlepoint canvas comes 8 meshes to an inch. Petit point canvas, 15 meshes to an inch, is also available. The choice of canvas will depend upon the stitch to be worked, however, most stitches can be worked on either kind. Needlepoint canvas may be purchased with a stamped design. Others come with design already embroidered or filled in and all you need do is fill in the background with a simple stitch.

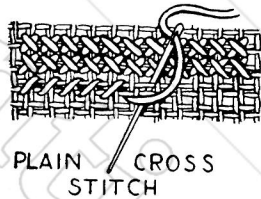
Tapestry may be worked either in a frame or in the hand. Adjustable, smooth polished wood frames may be

purchased for around one dollar at most art needlework and craft shops. If work is done without a frame, be careful and do not pull out of shape. Weighting the canvas down might be advisable.

Select a tapestry or worsted needle that is smooth, high grade, blunt point with an oval eye wide enough to thread easily. In some needlework departments they are called crewel needles.

Needlepoint cotton thread or yarn lend themselves best for working needlepoint. Six-strand mercerized cotton is suitable for fine needlepoint pieces. This is available in a variety of boil-proof colors; comes in skeins of about eight yards. There are many kinds of tapestry wools on the market. Authentic tapestry colors may be had in skeins varying in yardage from 32 to 100 yard skeins. Some of the mail order companies have color cards of tapestry wool available for a very small sum. This enables you to select just the right colors for the delicate shading which makes outstanding needlepoint pieces. Remember dye lots vary, so buy enough yarn at one time to complete the piece. Full skeins can usually be returned for credit. Nearly all needlework catalogs list a chart of needlepoint yarn requirements according to size of canvas and stitch used. The continental stitch always takes more yarn than the half cross stitch. One must remember to choose a thread carefully so that the stitches made will completely cover the canvas; the canvas threads must never be visible between rows of stitches.

In all stitches, when beginning work, leave about an inch length of thread on



PLAIN CROSS STITCH



HALF CROSS STITCH



CONTINENTAL STITCH



SPREADING DOUBLE CANVAS



STRAIGHT GOBELIN STITCH



OBLIQUE GOBELIN STITCH

wrong side and “catch in” by stitches as you continue. At the end of thread, run needle through several stitches on wrong side to fasten. Never use a length of thread longer than thirty inches as it has a tendency to work thin and tangle. If the yarn curls while working, allow thread and needle to dangle, thus allowing yarn to untwist.

Stitches Commonly Used

Plain Cross Stitch—This is also known as the marking stitch and is the basis of all tapestry stitches. Draw needle through a square of canvas, insert needle into next square above and draw it through square directly below. This forms the first slanting stitch. Continue in this manner, always move over one square to the right and keep needle in vertical position which forms a straight stitch on wrong side. Working back, the same stitch is made from right to left in same manner; these crossed threads form the cross stitch.

Half Cross Stitch—This is made the same as first half of cross stitch. When row is finished, turn work up-

side down. Thread and work is now in position to work toward right. Practically all stamped, or tramé (underlaid) pieces are worked in half-cross stitch. If design is underlaid, bring needle and thread up through canvas from right hand side. Carry it across top between the narrowly spaced threads of the double thread canvas to the left side. This process of laying threads across the lines to be worked is called tramming.

Continental Stitch—Also known as petit point or tent stitch. It makes a small slanting stitch on the front and a longer slanting one at the back. At the end of row, turn work upside down and take a small upright stitch in order to bring needle in position to begin next row as every row is worked from right to left. This stitch is usually made on a single thread canvas. If same portion of the design planned for double thread canvas is to be worked in continental stitch, work stitch over just the single thread of canvas. You will find it helpful if the desired section is dampened and the horizontal and vertical double threads are separated, forcing the threads into even rows as shown in illustration.

Gobelin Stitch—The Gobelin stitch has many variations. It is most commonly used for backgrounds and worked over more threads in height than in width.

Straight or Upright Gobelin — This is worked in horizontal rows. The thread is passed vertically over 2 single threads of canvas with one thread between the stitches, thus forming a slanting stitch on back.

Oblique Gobelin Stitch—Worked over 1 vertical and 2 horizontal threads of canvas. If working on double or penelope canvas, a thicker needle is required for forcing apart the double threads and also helps to prevent thread from fraying.

Rug Making

Rug making has long been one of the most popular crafts and one which provided pleasure as well as a means of creative activity. It is just as fascinating now as it was in the olden times when our grandmothers made rugs. Well constructed rugs last a long time

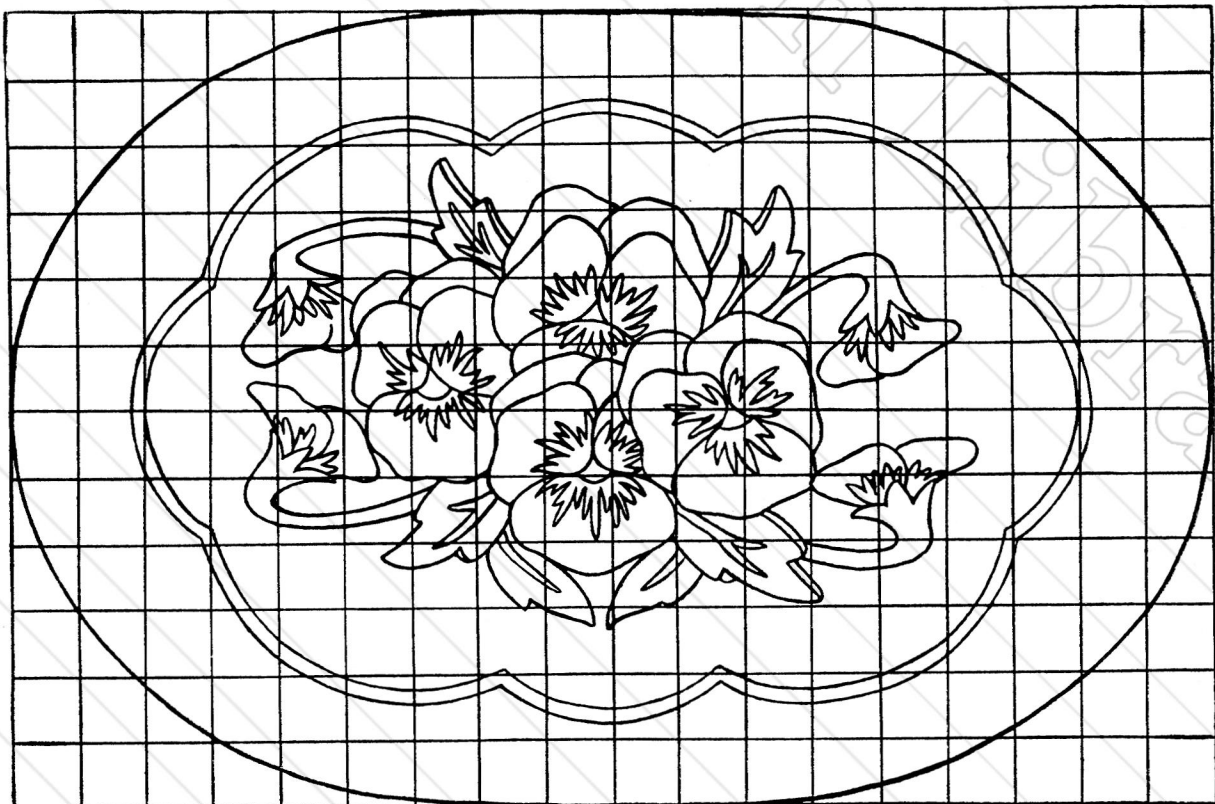
and add distinction and beauty to the interior of any home. Handmade rugs may be hooked, braided, knitted, crocheted or made in various ways. They may be small to the large room size in round, oval, oblong or other shapes.

Hook A Rug

In hooking a rug, one has an unlimited choice of materials, colors, shapes and sizes. Foundation materials, yarns, rug hooks and needles, thumb tacks with long points, rug backing, shears with curved blades, frames, rug binding, in fact everything you need for hooking a rug can be secured from leading mail order houses

or from the needlework departments of large retail stores.

Patterns—You may wish to make your own pattern or buy designs already stamped or printed on foundation material. We have given charts for 3 different designs, shown in squares; by adding the necessary squares, you can make a rug of any desired size. Also



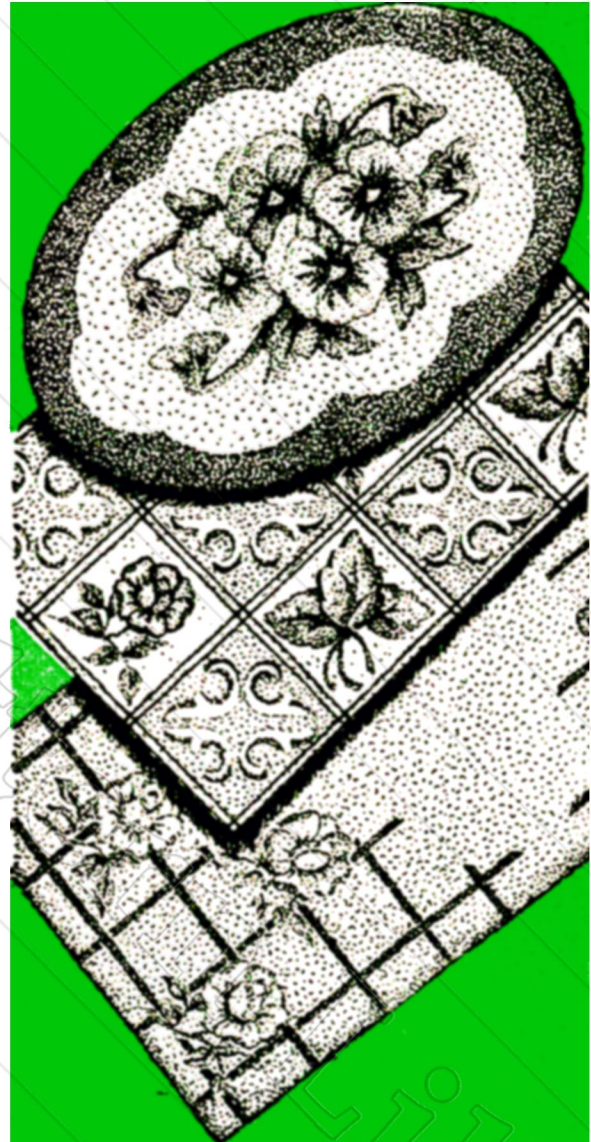
you will find a pansy design for large one piece rug. The lower design (in the group of three rugs) shows roses scattered over foundation, draw lines on foundation to represent trellis.

To enlarge any one of the designs, take a piece of brown wrapping paper and draw a large square the size you want the finished block, divide it into same number of spaces as on chart. Draw pattern to fit squares in the same proportion as given. Transfer pattern to foundation material by going over it with a black crayon, then place design face down on foundation material and press with a warm iron through a dampened cloth. This makes it clear and distinct to follow.

Or you can perforate the design by going over it with an unthreaded sewing machine or use a dress maker's tracing wheel; rub stamping wax over smooth side.

Then there will be those who wish to draw the design free hand. Others may wish to stencil it. To stencil, thumb tack or tape a sheet of stencil paper over design already drawn. Trace design with hard pencil, then cut on pencil lines with a stencil knife or sharp razor blade. Lay this cut-out stencil on foundation material and outline with crayon or dab with stencil paint.

A very attractive rug can be made by mixing the designs, but equally pretty would be one with all squares of same design. To prevent having seams when joining squares or blocks for a rug, work to within 2 or 3 inches of edge all around for each block, then overlap the space left with adjacent block, baste together and work through double thickness of rug foundation. All the blocks can be joined and basted in this manner—and the hooking may be continuous from one end to the other and across. The heavy lines around each design may be worked solid to form a



border or work two rows of stitches on each heavy line. Or you may simply wish to disregard these lines entirely.

Foundation Material – Burlap, monk's cloth or a similar material, or open mesh canvas may be used for the foundation. It is quite important to have the foundation strong and free from any broken threads or flaws. Burlap comes in 40, 48, 60, 72 and 96 inch widths. Canvas is usually 36 and 39 inches wide. Burlap sacks may be used but they should be washed, boiled and dipped in hot starch—add about one-fourth to one-half teaspoon

of powdered gum arabic in starch, mix and dissolve well. Iron sack on one side while still damp to give a glossy surface on which to draw design. A piece of wide tape or binding may be sewn along the edges while working. The tape is not needed if the burlap is large enough to extend two or three inches from edge of design; merely fold back and baste to prevent raveling. The foundation material should be stretched tight with design side up in frame. Thumb tack every 2 or 3 inches, making sure it is square on the frame so the borders will be straight.

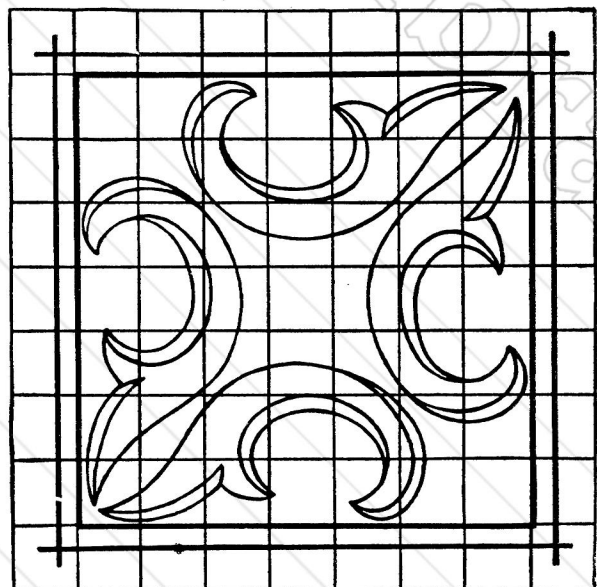
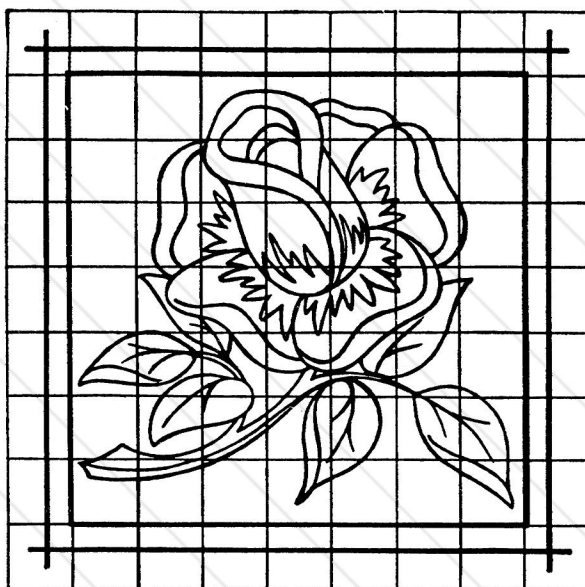
Materials—Wool yarns and woolen materials are best to use, but stockings, blankets, ties, silk, rayon or cotton materials can be used. If old material is used, wash and rip all seams. Use a good commercial dye and follow directions on package for dyeing. Various materials take dye differently, remember that the color appears deeper when fabric is wet. One method that has been used quite successfully in dyeing is to place a piece of cloth into dye pan containing warm water, sprinkle dry dye over it; add another piece of damp cloth, sprinkle more dry dye, and so on, until you have up to a dozen layers; water may be added

as needed. This may stand a few hours or may be boiled without stirring, then rinsed and set. The result is a variety of shades, some pieces slightly spotted with darker color, making lovely flowers.

Some rug makers cut and roll all their materials at once; others cut strips from the piece as they are required. All strips should be cut uniform width, depending on the weight of materials. It is necessary to cut thinner materials wider than the heavier and more bulky materials.

Rug Frames—Many rug hookers prefer to use a frame, others wouldn't make one with a frame. Practically all frames are adjustable and some are equipped with a foot piece which is important if you are using the frame in an upright position. A rug frame may or may not have a stand. The frames can be assembled in a few minutes, as they are accompanied with complete instructions. When not in use, they can be taken apart and stored in a small space. Some prefer to place the rug on the dining table or back of chair and work on it.

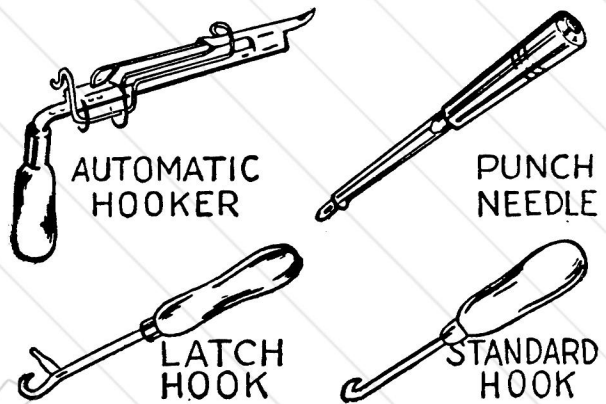
A frame can easily be made at home from four strips of soft wood; make sure the boards are smooth. They



should be about two inches wide and three fourths inch thick; peg or clamp together. People who do rug hooking as a hobby find it convenient to use such a frame, because the larger ones must be dismantled to carry in one's car. The smaller frames do have the advantage, however, they need not be taken apart. To hook a 12 or 18 inch square, you will probably prefer to drape it across the lap or spread on table. If no frame is used, it is necessary to check frequently to see that the hooked part of the rug does not curl or cup.

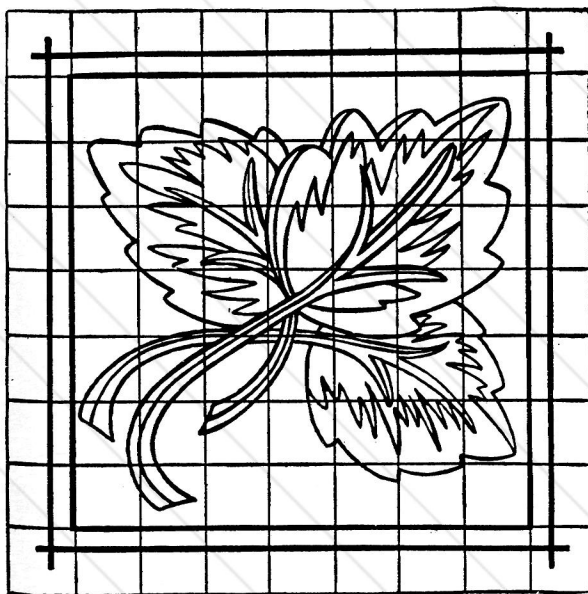
Rug Hooks and Needles—There are many types on the market. The automatic hookers and punch needles have a gauge which assures loops of uniform height. The side upon which you work becomes the back of rug. The pile of the rug formed by loops is worked on the under or right side of rug. No knots are tied. The yarn or strip of material is cut from the needle on top side when end is reached. Next thread a new strand of yarn or strip of material in needle and begin next loop in the same hole. Leave two or three inches of yarn loose, to be clipped off later. Thread rug needle according to directions that come with needle. For

a straight outer edge, put in the outside rows first. Set gauge for shorter pile in the first two outside rows. The remainder of rug is worked with higher pile. You will find this gives a nice rounded edge to the rug.



If you are using a standard rug hook, one that resembles a heavy steel crochet hook, hold yarn or strip of material beneath the part of burlap on which you wish to begin. Hold strip loosely between the third and fourth fingers of left hand. Insert hook between two meshes of material. The weight of yarn will determine whether you pull loops through every second or third mesh of burlap. This kind of hook brings the loops to the top side and it becomes the right side of rug.

Punch automatic rug hooker or punch needle into foundation until the gauge touches the burlap, raise needle to surface of cloth and make another loop. Be careful and do not raise the needle above the burlap between one loop and next—just lift it far enough to slide over to make next loop. Always insert needle vertically, being sure the yarn or strip of material runs freely and does not catch. The open side of the needle should always face ahead of the work. If needle is accidentally raised too high, pull loop out and make it over. If rows are punched too close together, the yarn will pack in the pattern, creating a tendency to curl. The

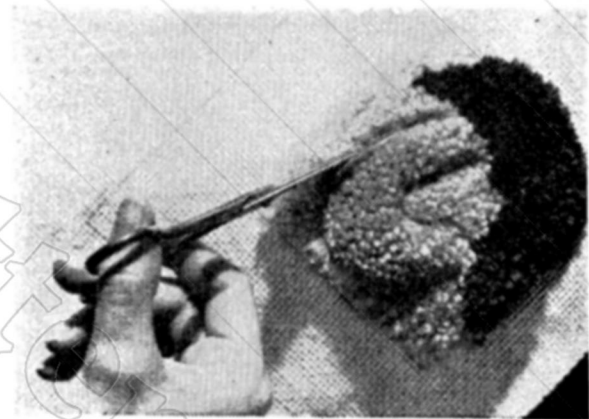


other extreme should be watched also. Experience will soon teach you the proper distance between rows—about 2 threads of burlap between rows of loops usually works out nicely; but this again depends on thickness of material or yarn used. Remember to keep burlap stretched tightly on frame. Hook to within 2 or 3 inches of edge, unless there is a binding already on, then this binding strip is used for facing.

The latch hook is used to hook, pull and knot short lengths of rug wool to the open mesh canvas background. To make such a design, it is necessary to count the squares in the foundation across the width and down length in forming a design.

Finishing—Yarn loops may be clipped while on the frame or after it is removed, if one is used. Pick up loops on blade of scissors, as shown in photograph, and cut through center. If you like, after the loops are clipped, you can bevel off the outline of design with sharp scissors held at an angle, as shown. Never cut loops less than $\frac{1}{4}$ inch in the lowest part of design. It is not wise to clip loops if material frays easily.

After the hooking is completed, fold edge under and hem down on back unless the tape is on; use carpet warp or heavy linen thread. If the corners



are bulky, cut away some of the excess burlap to mitre them.

A rug should be placed face down and walked on for about a week, then apply regular rug backing to back of rug with brush or rag. There is tape or rubber covered mesh that may be sewed to the back to make it skid proof, but common jar rubbers sewed to the corners will do the work.

Braided Rugs

Usually one has a particular place in a room in mind when braiding a rug; if so, a special color scheme can be arranged, or make it hit and miss. No special equipment is necessary to braid a rug.

Materials—Cotton or woolen materials are the most commonly used; however, never use both together. Nylon hose and other fabrics can be

used, but are not as desirable or durable. Wash all materials, old and new, before cutting in strips—thus shrinking and testing color fastness. Be sure to rip out hems, sleeves, etc., in old materials you may be using. Never combine old and new material in the same rug. Both cotton and wool pieces may be bought from remnant shops or direct from factory. Allow about

three-fourths of a pound of wool or 10 ounces of cotton to a square foot of rug. After materials are washed and ironed, they are ready to be cut in desired widths.

Dyeing—Choose a good commercial dye and follow the directions on package for best results. Of course you may not need to dye all the material because some of it may already be just the color you desire.

Cutting—Tear, cut with scissors or use an adjustable strip cutting machine (Fig. 1) for all materials. The width of strips will depend upon the material. Cut blankets and heavy woolens about one and one half inches wide; cut medium weight material one and three-fourths inches wide, and lighter weight materials wider—perhaps as wide as 2½ or 3 inches. By cutting the different weights of material various widths, you can use all these in the same braid. It is not advisable to cut all the strips at once. You will find it best to cut as the rug is braided, then you can change the widths of strips if desired. A cutting guide (Fig. 2) of stiff cardboard is helpful in keeping the strips even. If possible, cut lengthwise of material. Material that does not fray easily can be torn.



FIG. 1

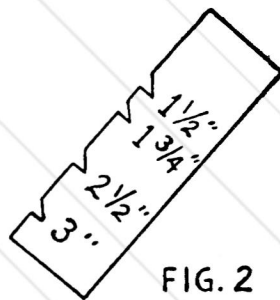


FIG. 2

Joining—Bias joining is probably the most common. Simply overlap the ends of two strands (with right sides facing) at right angles. Stitch corner to corner in a diagonal seam (Fig. 3a). To withstand the pull and strain during braiding, begin and end with several backstitches. Trim off corners

close to stitching, press seam open with fingers or iron.

Bias strips (those that fray easily) are joined by the natural diagonal ends with a bias seam (Fig. 3 b).



FIG. 3a

FIG. 3b

FIG. 3c

Heavy woolens are usually joined by overlapping the two ends. Overlap them about one inch, bring edges to center at back and sew with matching color thread (Fig. 3 c).

No sewing is needed when the loop joining is made. Make slashes in ends and pull end of one strand up through the end of other, drawing long end through as shown (Fig. 3 d).

Folding of strips—An expert rug maker can fold and crease strips as they are braided. However, for anyone who is not an old hand at it, we suggest turning edges in and folding under before you start braiding. The number of folds depends upon weight of material. Thick strips make firm, heavy braids.

For medium weight materials, four thicknesses are probably used the most. Bring outer edges of material to center



FIG. 3d



FIG. 4

at back and crease with thumb and forefinger, then bring folded edges together and crease again (Fig. 4).

If thin materials are used, fold five times for a one-inch braid. Divide strip in five equal parts and crease at these points. Fold right part of strip over the back to within one-fifth of other edge and crease. Bring this edge over to center of strip and crease. Last, bring

two folded edges together (Fig. 5).

Edges may be basted, if desired. Use long invisible stitches inside the folds to prevent thread from showing in the braid (Fig. 6). This step is not necessary if you have rug braiders, which

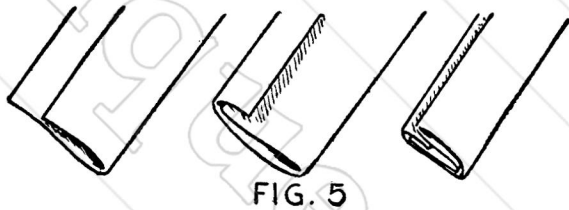


FIG. 5

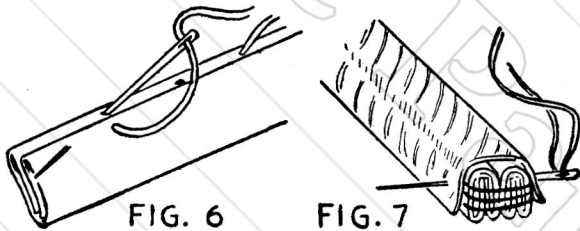


FIG. 6

FIG. 7

fold or turn the raw edges of the material in as the strips are pulled through the braiders. Braiders are used more and more, because they save a lot of work, are inexpensive and come in various widths—one inch, one and a half inch and 2 inch sets. These can be purchased in local variety stores or buy them from mail order houses.

Beginning the braid—Square off the ends of three strips. Whip the ends of two strips together, open end of third strip and wrap over end of the two strips, covering all raw edges, fasten securely (Fig. 7). Begin to braid by folding the two outside strips alternately over center one. Be sure each strip is straight as it is laid across the center strip (Fig. 8). Continue to

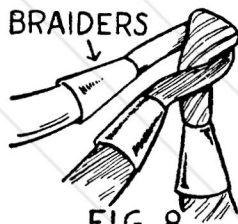


FIG. 8



FIG. 9

braid in this manner. Make sure that the seams come at irregular intervals,

thus preventing bulky places in the braids.

If braiders are used, follow directions that come with the set.

A tight even braid makes a firm and long-wearing rug. The braid must be anchored to braid tight. A clamp type braid holder can be purchased, or use other means of holding braids secure. Cross strips in short loops, holding each with thumb.

The length of braid to make before the lacing begins depends on size of rug. If you are planning on making an oval rug, the center braid should be as long as the difference between the width and length of finished rug. For instance, a two by four foot rug would have a two foot center. This is a hard and fast rule.

Continue to braid until it measures three times as long as the center braid will be. Fasten a safety pin through all three strips where braiding stopped to keep braid from opening as it is sewn or laced together.

Lacing or sewing—The preferred method of joining braids is by lacing, using a lacer, a bodkin or large blunt needle to pull thread through the loops. This makes a reversible rug. Use a strong heavy-duty thread—linen thread is best. Measure length of center on starting braid, bend braid at point which marks the center length—place folded edges together. With right side down, push lacer or bodkin through center of braid and pull thread through (Fig. 9), leaving a six or eight inch length of thread, now push lacer through other braid, pull the thread to bring the two braids close together. Lace back and forth to the bend, lacing through and around it to reverse the lacing. Continue back and forth until beginning of braid is reached. Now turn it over and lace on right side of rug. On the straight edges of rug the lacing brings braids together with loops

side by side. Where braid curves, two loops on outer braid are laced to one on rug for fullness—known as increasing. The lacing thread becomes invisible between the loops when pulled tight. When end of thread is reached, tie another thread on and pull knot into a loop so it won't show. Be sure to increase sufficiently around the rounded ends of rug so it will lie flat.

In a round rug, there is no center braid, increase from the very beginning and continue until rug is finished. Remember always to lace or sew the braids on a flat surface.

Changing Color—New colors should be added one strip to a row at a time, thus you have no abrupt color change. Add new color at beginning of a new row. Braid beyond the planned color change and mark the last loop of the color that is to be dropped (Fig.

10 a). This will be where new color begins. Next unbraid to the loop marked, place center of new color strip over mark and sew strips together (Fig. 10 b). Now braid new color in and it should come exactly at the right place.

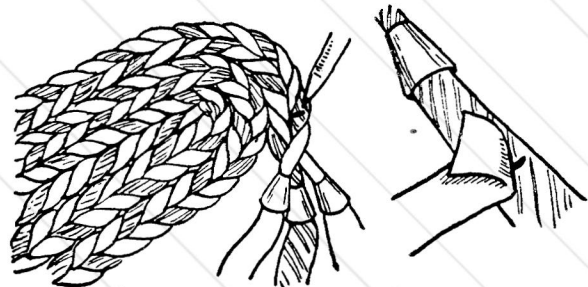


FIG. 10 a

FIG. 10 b

Ending of Rug—After rug is desired size, taper the ends of three strips and continue to braid the tapered tips. Lace tapered braid to rug, weave ends into rug, tacking securely to rug with needle and thread.

Knitted Rug

This rug was made of rug yarn and size 10 wooden knitting needles; however other yarn may be used and needles to correspond.

Abbreviations: K (knit); p (purl); sts (stitches).

Cast on 65 sts.

Row 1: K 1, p 1, across row ending with k 1. Repeat this row 11 times.

Row 13: (K 1, p 1) 4 times, * k 7, (p 1, k 1) 3 times, p 1, repeat from * twice, k 7, (p 1, k 1) 4 times.

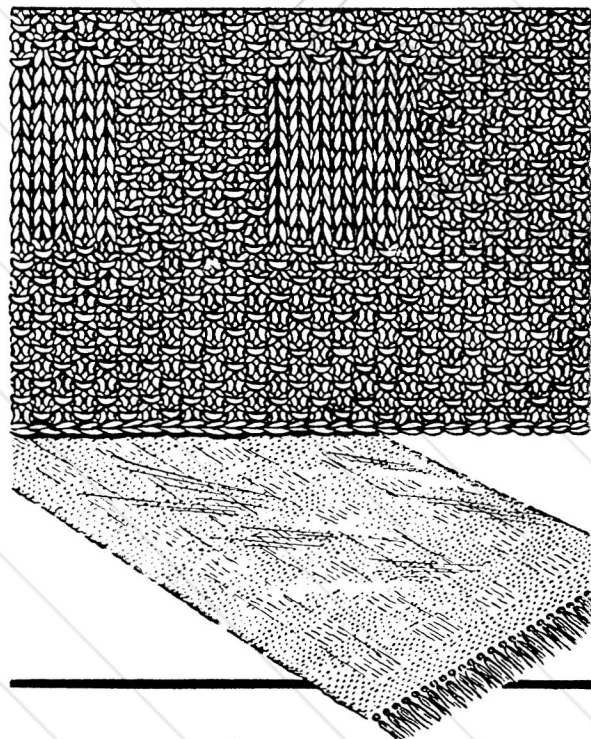
Row 14: (K 1, p 1) 4 times, * p 7, (p 1, k 1) 3 times, p 1, repeat from * twice; p 7, (p 1, k 1) 4 times.

Repeat these last 2 rows until you have made 10 rows. Repeat 10 rows as at beginning.

Two sets of 10 rows make up the pattern, repeat for desired length, ending with the first 10 rows.

Fringe—Wind yarn 5 times around a 5-inch cardboard and cut at one end. Double these 10-inch strands to make a loop. Insert a large size crochet hook up from underneath

between stitches on one end of rug and draw loop through. Pull loose ends through loop and draw knot tight. Make a fringe between stitches across both ends. Trim fringe evenly.





Hemstitching

Hemstitching is a popular type of ornamental needlework. One learns, through hemstitching, to arrange and group threads in interesting ways. In this type of openwork, the warp or woof threads are drawn from the fabric and the remaining threads are drawn together by various stitches forming open patterns.

The various ways of grouping the threads and sewing over them with different stitches give many combinations of design. Hemstitching can be the sole decoration on an article or it can

easily be combined with other types of embroidery.

The hem is usually turned to the wrong side; some people however may prefer to turn it to the right side. Contrasting thread may be used to work the hemstitching for added decoration.

For simple hemstitching, draw out threads above the edge of hem that has been basted in to any desired width. Two different ways of making the simple hemstitching are given.

Hold the wrong or right side of fabric toward you and the open space made by drawn threads over index finger of left hand, throw thread to the left forming a loop as shown, then pass needle from right to left, behind desired number of threads (usually 3 or 4 threads) as shown in Figure 1, draw thread close to edge of hem, fasten with a small stitch through hem (Figure 2).

Hemstitching can also be worked from left to right. Hold hem at the top, fasten thread, then pass needle from right to left under 3 or 4 threads, draw needle out, then take a small stitch in hem as shown in Figure 3.

Double hemstitching (Figure 4) is worked the same as single hemstitching, only on both edges of drawn threads. Pass needle back of the same number of threads, so as to form straight bars.

The first row of diagonal stitching (Figure 5) is worked the same as single hemstitching. Turn and work second row by passing needle under last 2 threads of first group and 2 threads of

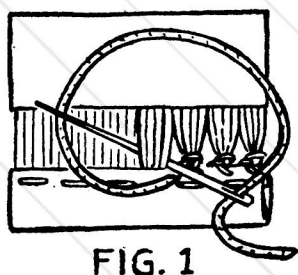


FIG. 1

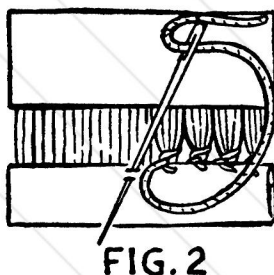


FIG. 2

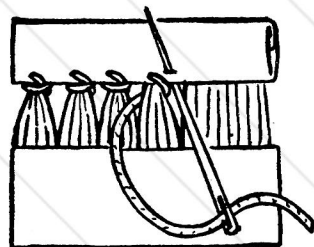


FIG. 3

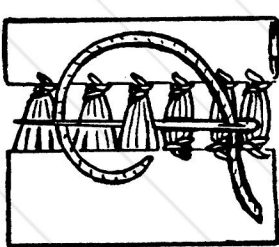


FIG. 4

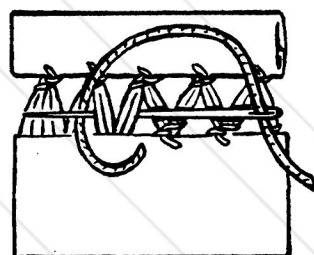


FIG. 5

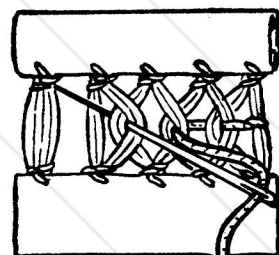


FIG. 6

next group, thus forming a cluster. Continue to divide each group of threads in like manner, making a zig-zag line of bars. This may also be called *Serpentine* or *trellis* hemstitch.

There are various ways of crossing the groups of threads. In Figure 6, both sides of fabric are hemstitched, then fasten thread over first 2 threads of first group, pass needle from front to back under first 2 threads of next group, then slip needle back over and under last 2 threads of preceding group, pulling needle out toward you, thus drawing the thread between the groups. Here you have groups of threads divided and crossed.

You may also cross groups of threads, by slipping the second group of threads over the first. This is not shown in sketch.

Groups of threads can be knotted together as shown in Figures 7 and 8. Fasten thread to first group, a third of the length of the bar, with a chain stitch and draw together. Pass needle under the first two groups, an equal distance from other edge and form a chain stitch as shown in Figure 7, draw groups together. Repeat on other side (Figure 8). Continue drawing groups together in this fashion, making a zig-zag line of knots.

Figure 9 shows three groups of threads knotted in the center, using the chain stitch. To do this, fasten thread in the middle of first 3 groups with a chain stitch and draw together. Pass under next 3 groups, make a chain

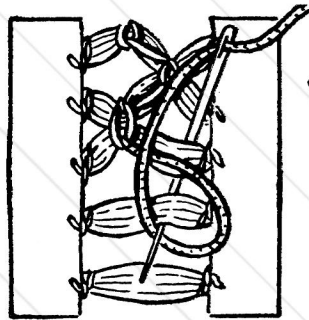


FIG. 7

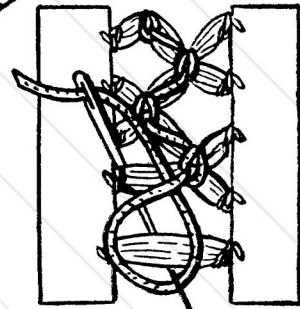


FIG. 8

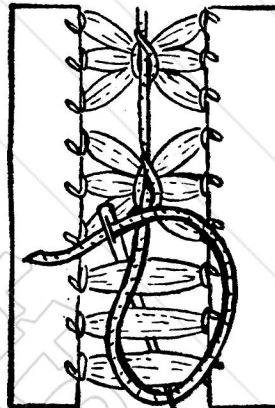


FIG. 9

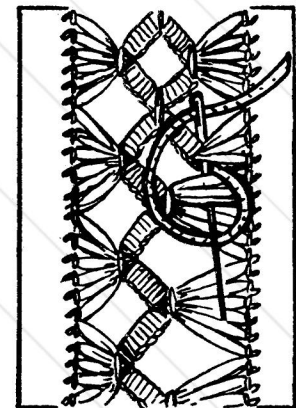


FIG. 10

stitch and draw up. Be careful and do not pull the thread too tight through center between groups.

The openwork shown in Figure 10 is worked in two rows. The groups are knotted together in groups of six bars. The bars in the center are covered with buttonhole stitch and form a diamond pattern. A pair of embroidery hoops would be helpful to hold your work when doing this kind of openwork.

There are many other patterns in openwork that we have not shown nor described, and only your imagination need limit you as to what can be done.

Machine Embroidery

Fine cut-work, drawn work, hemstitching, applique, needlepoint, every kind of embroidery and lace, and other kinds of exquisite needlework can be accomplished by simply manipulating a sewing machine rapidly with the pressure foot removed and feed

dropped. The work is put in embroidery hoops. A steady hand is a fine asset for this hobby because the size of stitches is regulated by the fingers. One who is really interested and who will take time to practice can learn to be a sewing machine artist.

Italian Hemstitching

Here is a variation of regular hemstitching which makes an attractive finish for the hems of handkerchiefs, guest towels, scarfs, luncheon cloths and napkins.

Make a hem and work a row of single hemstitching. Skip 5 threads below single hemstitching, withdraw two more threads for a second row of hemstitching. With wrong side up join thread at left, slip needle from right to left under same vertical threads as in cluster of row above, draw needle through. Insert needle in space between first and second clusters of previous row, bringing it out in space to left of first cluster of present row (Figure 1). Take up another cluster of threads in second row.

You may use matching color or a contrast; they both give a very differ-

ent effect. Colored linen of a deep tone worked with light thread is very pretty. Or a pastel shade luncheon set hemstitched with dark thread is also smart.

On any article with a square corner, determine the hem width, allow for two turnings. Mark the width at corners with pencil dots. Clip threads which are to be withdrawn at these dots. Withdraw threads carefully, being careful not to draw threads out at corners. Turn hem as shown in Figure 2 and miter the corners. Blind-stitch corners down. There will be a square space at the inside corners of hem, where the threads which were withdrawn were cut away (Figure 2). With right side up, buttonhole around these spaces with matching thread, taking stitches about three threads deep (Figure 3). Hemstitch the four sides of cloth.

The spaces at corners are filled with thread bars which may be arranged in any of a number of different ways. Figure 3 shows one way of closing the spaces. Fasten thread at center of one side of space, bring needle up through buttonholed edge, throw thread to the right, thrust needle downward at center of next side to the right. Draw needle through, bringing it over the thread which was thrown to the right.

The clusters may be knotted together as shown in Figure 4. Fasten thread in the middle of the first cluster with chain stitch and draw together. Pass needle under next three clusters and repeat. If the hemstitching is wider, alternate the knotting from right side to left as shown in Figure 5 and 6. Continue in the same manner. Be careful and do not pull the thread through center between clusters too tight.

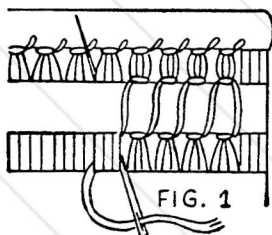


FIG. 1

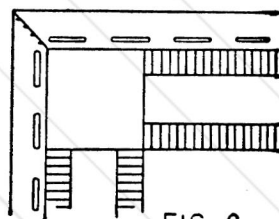


FIG. 2

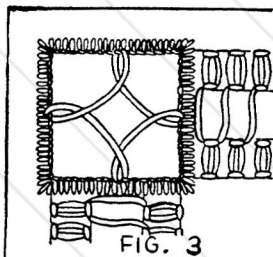


FIG. 3

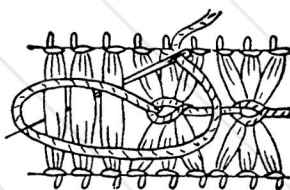


FIG. 4

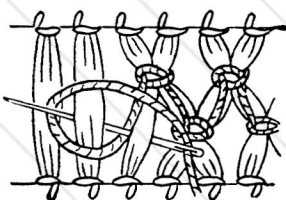


FIG. 5

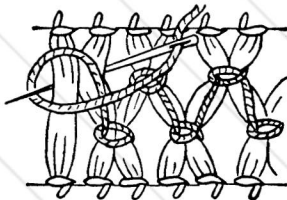


FIG. 6

Geometric Delight

Our cover theme. You will be delighted at the many patterns that emerge as you study the over-all effect of this design. See detail of medallion on back cover. How-to-crochet directions are on page 4.

This motif is adaptable to chair or vanity sets, tablecloths, bedspreads and other decorative articles as well as for a scarf. Motifs measure about 2½ inches across and are sewed together with invisible stitches.

Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); dc (double crochet); sk (skip); lp (loop); rnd (round); sps (spaces).

Motif—To begin, ch 10, join with sl st in first ch to form a ring.

Rnd 2: Ch 4 (for a ch 1 and a dc), dc in the ring, ch 3, (dc, ch 1, dc) in ring, ch 3, repeat until there are 6 clusters and 6 open sps, sl st into third ch of ch 4 at beginning of rnd.

Rnd 3: Ch 4, dc over ch-1 lp of previous rnd, ch 1, dc in next dc, ch 4, sk the ch lp of previous rnd, dc in next dc, ch 1, dc over ch 1 lp, ch 1, dc in next dc, ch 4, repeat around, end with sl st in third ch of ch 4 at beginning of rnd.

Rnd 4: Ch 4, dc in next dc, ch 1, dc in same place, ch 1, dc in next dc, ch 5, sk ch lp of previous rnd, dc in next dc, ch 1, dc in next dc, ch 1, dc in same place, ch 1, dc in next dc, ch 5, repeat around, end with sl st in third ch of ch 4 at beginning of rnd.

Rnd 5: Ch 4, dc in next dc, ch 1, dc over ch 1 lp of previous rnd, ch 1, dc in next dc, ch 1, dc in next dc, ch 6, sk the ch lp of previous rnd, dc in next dc, ch 1, dc in next dc, ch 1, dc over ch-1 lp of previous rnd, ch 1, dc in next dc, ch 1, dc in next dc, ch 6,

repeat around, end with sl st in third ch of ch 4 at beginning of rnd.

Rnd 6: Ch 4, dc in next dc, ch 1, dc in next dc, ch 1, dc in same place, ch 1, dc in next dc, ch 1, dc in next dc, ch 9, sk the ch lp of previous rnd, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in same place, ch 1, dc in next dc, ch 1, dc in next dc, ch 9, repeat around, end with sl st in third ch of ch 4 at beginning of rnd.

Rnd 7: Ch 4, dc in next dc, ch 1, dc in next dc, ch 1, dc over ch-1 lp, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 8, sk the ch lp of previous rnd, dc in next dc, ch 1, dc in next dc, ch 1, dc over next ch-1 lp, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 8, repeat around, end with sl st in third ch of ch 4 at beginning of rnd.

Rnd 8: Ch 4, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in same place, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 6, sc over the ch 8 of 7th rnd and the ch 9 of 6th rnd, ch 6, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in same place, ch 1, dc in next dc, ch 1, dc in next dc, ch 1, dc in next dc, ch 6, repeat around, end with sl st in third ch of ch 4 at beginning of rnd.

Make desired number of motifs for size article you have in mind, and sew each together with small invisible stitches or join them as shown in illustration.



DIRECTIONS ON PAGE 63