

THE LATEST NOVELTY IN CROCHET WORK

By Margaret Sims

CROCHET work has always been more or less in favor since its very first introduction many years ago; lately, however, a new impetus has been given to its popularity on account of the charming novelties created by our European sisters, charming not only from a practical but also from an artistic point of view.

The newest Anglo-crochet craze is a striking departure from the conventional methods known to our grandmothers; its adaptability to almost any purpose, added to its undoubted beauty, is its greatest recommendation. The method referred to is suited alike for all kinds of furniture trimmings, for dress and mantel garniture, as well as for numerous little fancy articles suitable for gifts.

This novelty has not yet found its way to America, and THE LADIES' HOME JOURNAL has, therefore, the pleasure of presenting this newest style of crochet work to its patrons, with the assurance that steps have been taken to ensure the necessary materials being obtainable in this country. I am ready to help my readers with any necessary information within the scope of this department, but I do venture to hope they will endeavor to put their questions clearly, concisely, separately and as briefly as is consistent with clearness, also enclose a

MOULDS OF DIFFERENT SHAPES AND SIZES

ILLUSTRATION No. 1 is fairly representative of the numerous shapes and sizes in which the crochet moulds are made. The largest one at the base measures two inches by one and three-quarters. The breadth of the form is one-eighth of an inch. Some of the largest moulds, not here shown are as much as half an inch in breadth. These are chiefly in request for valances over window curtains, transoms, lambrequins, or for anything calling for a bold, large pattern. To illustrate my remarks with regard to its being easy to make up patterns, suppose it were desirable to increase the depth of the edging No. 2: A row of trefoils, with the small circle between them just as they are placed sideways on the illustrated sheet of moulds, would form an elegant and suitable heading, thus increasing the depth by at least two inches. The edging referred to, No. 2, measures three and a half inches when finished, without the tassels. The one form employed contains so much in itself that a most charming trimming is easily and quickly made with it.

This design seems to be especially suited for bordering window shades. It could be worked in cream and gold, or in any combination of colors harmonizing with the shade to be ornamented. A sample lies before me in which the moulds are covered with a rich olive green, the picots surrounding the mould are put in with a delicate salmon pink, the heading and connecting stitches are olive, while the crossbars filling up the centers are in gold thread.

DIRECTIONS FOR BORDER NO. 2

BEGIN by covering the moulds with a close row of d c; into this row to form the picots work 1 d c, * 4 ch, pass the needle through the front loop of the d c just made, then into the next green stitch, make a d c by drawing the needle through all three loops at once to complete the stitch, 2 d c in the next 2 green stitches, repeat from *. This row completes the picots. They must be caught together in working as shown in the drawing, which must also be taken for a guide in working the heading; this must be managed so that it lies quite flat. About 2 ch between each st will serve as a rule, to obtain this result, but sometimes more, sometimes less, will be needed, according to the position of the picots to be connected. The connections are made with d c or tre or d tre, according to the length required. The upper rows of spaced tre and picots are made in one. Start with *, 1 tre, 4 ch, 1 d c into the tre just made, miss 2 st of the last row; repeat from *.

FOR THE BORDER TASSELS

THE tassels are made with 6 bullion stitches. To form these make 3 ch, join; into each ch work 2 bullion st by passing the thread ten or twelve times around the needle; then insert it into the ch, make a single, then draw the thread through all the overs at once, keeping them in place with the fingers of the left hand.

DECORATION FOR HAND-BAG

ILLUSTRATION No. 3 shows a pattern intended for decorating a hand-bag, an appendage now very much in favor. The dimensions for a jaunty bag would be about nine inches wide by eleven inches long when finished, the frill at the top being three inches deep above the runners. The crocheted trimming will be a trifle over five inches deep without the tassels. Each section of the pattern, including a star and ring, measures three inches, so that six stars and rings will cover the required width for both sides of the bag. If desired, this pattern can be worked in silk of two shades of the same color, the darker being used for the rings and tassels. The centers may be put in also with silk, but gold thread is prettier. Except for matching dresses of rich material it is not necessary to work the bag with silk. For an ordinary walking dress the linen thread will answer perfectly. Any colors may be employed. For instance, a deep rich bluestar with golden brown rings would form a pleasing contrast; red and black would look well, or russet green and maroon. In or-

der that the work should be sufficiently pliable for this particular purpose, the star is made up of eight sections caught together and attached to the center and connecting rings with very fine cotton after the sections are covered. The moulds are finished by means of a row of d c as before directed, but in this instance the back of the stitch is intended for the right side. It makes a prettier edge than the chain-like effect of the stitch on the side it is worked. The tassels are crocheted over round moulds with close rows of d c, the front part of the st being taken up each time.

DAINTY NAPKIN RINGS

ILLUSTRATION No. 4 is intended for a table napkin ring. It is just as pretty as it is novel. A set of these rings in different colors to identify them with their owners would make a charming gift to the presiding genius of the house, worked by the nimble fingers of the young people. For this pattern



SHAPES AND SIZES OF MOULDS (Illus. No. 1)

clearly directed stamped envelope, otherwise the answers may be much delayed. I will gladly answer inquiries with regard to prices and suitable material for mould crocheting.

The novelty consists in the designs being formed by means of shaped machine-made stiff cardboard moulds blocked so that they are slightly raised; these moulds are made in great variety as to form, differing in size and thickness to suit their application. The veriest tyro in designing might make up patterns for any special use by fitting in moulds to the desired shape. No very special instruction is needed for crocheting over moulds; they are usually covered by means of a double crochet stitch after the manner adopted for the well-known metal rings of assorted sizes. The manner of finishing this work, however, is quite different, as will be seen by the illustrations.

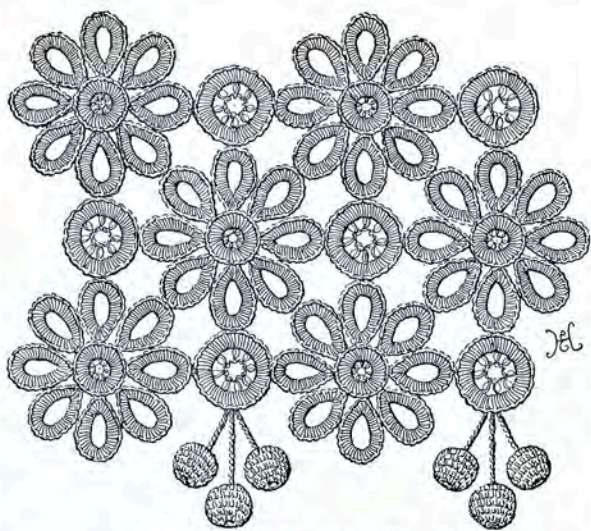
THE LUSTROUS CROCHET THREADS

THE thread employed is made of linen in lovely artistic shades. It is twisted just like silk, showing such a brilliant lustre as to present all the appearance of rich, crochet silk



EDGING FOR WINDOW SHADE (Illus. No. 2)

and this at a comparatively moderate cost, a recommendation, indeed, for, seeing how much material is taken up in covering the coarser moulds, silk twist would involve considerable expense. The lustrous linen crochet threads come in two sizes. The coarse thread corresponds to the thickness of rope silk, while the finer thread is about the same as ordinary crochet silk. Another feature about this work is the introduction of gold thread more or less lavishly. The gold thread is made in sizes to accord with the linen twist, and claims to be washable and not liable to tarnish.

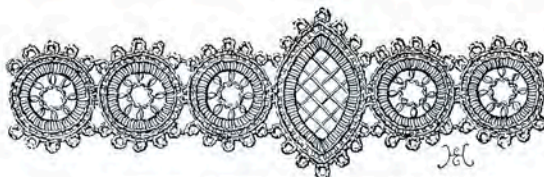


DECORATION FOR HAND-BAG (Illus. No. 3)

a second row of d c is worked into the row that covers the moulds; they are connected at the sides in working with a couple of s st. Five circles and the signet-shaped center make a medium-sized ring when joined, the moulds each measuring three-quarters of an inch before being covered. The picots look well worked in gold thread to match the fillings. For the picots make *, 1 d c, 4 ch, 1 d c into the d c just made, miss 1 st of the preceding row, repeat from *, connecting the picots with a slip st in working as shown in the pattern.

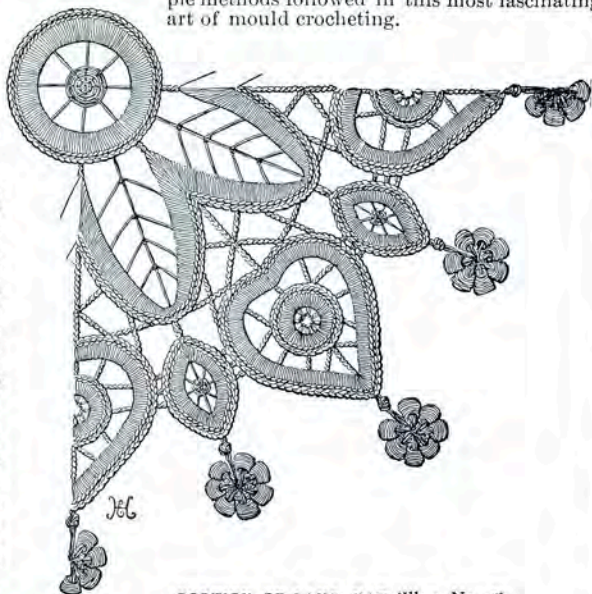
A USEFUL LAMP MAT

ILLUSTRATION No. 5 is planned for a lamp mat, and measures when finished without the tassels, about thirteen inches in diameter. It is a forcible example of one of the many charming combinations of moulds of different shapes and sizes. Unlike the previous patterns, this design is



BAND FOR NAPKIN RING (Illus. No. 4)

worked in the coarser thread, being bold enough to admit of such treatment. Here again individual taste may be exercised as to coloring, which may be bright and varied without detriment so long as it is harmonious. The moulds being covered in the usual manner a close row of s is worked into the d c; the working side is in this instance the right side, the front part of the d c giving the cable-like effect inside of the row of gold stitches. The connecting bars are chain stitched; they can also be worked in gold, but this is a matter of choice, whereas the wheels must be in gold to accord with the edging on the moulds. The tassels are similar to those on No. 2 pattern, only they come much larger on account of the coarseness of the thread. There are, however, seven instead of six bullion st, worked into a small circle made of 4 or 5 ch. Enough has been said to fully explain the simple methods followed in this most fascinating art of mould crocheting.



PORTION OF LAMP MAT (Illus. No. 5)