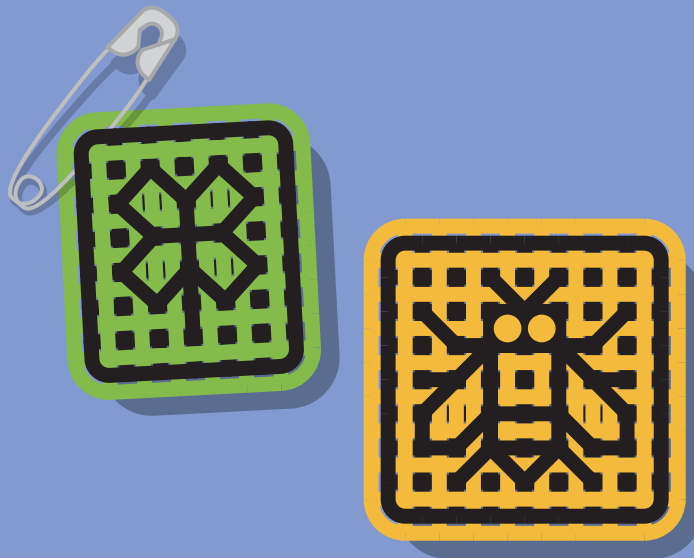


Interlocking Patches*

PDF

FREE

TO CROCHET & COLLECT



F001

CLOVER/ BEE

* They'd also make nice coasters!

- A lucky charm and a hard-working pollinator to get you started
- Left- and right-handed notation
- Illustrated charts for every row
- If you can crochet a granny square, you can probably do this, too.


Interlocking Patches

TO CROCHET & COLLECT

F001

CLOVER/BEE

F001-A p. 4



Name: CLOVER
Size: 1.1/10 - Ephemeral
Work: 6.5/10 - Elusive

F001-A p. 7



Name: BEE
Size: 1.6/10 - Diminutive
Work: 5.0/10 - Industrious

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VERSION: 1.2

PUBLISHED: 2024-04-01

This pattern is distributed as a free PDF.

"Bee" Also appears in the collection

[Backyard Buds](#) as pattern A002-03.

Share patterns you've bought with friends and family but not with the entire Internet, please. Sell anything you make, obviously. Pattern credit and links to the website are warmly appreciated. That's all.

InterlockingPatches.com

- Many more patterns
- Additional documentation
- Photo & video tutorials
- Project ideas



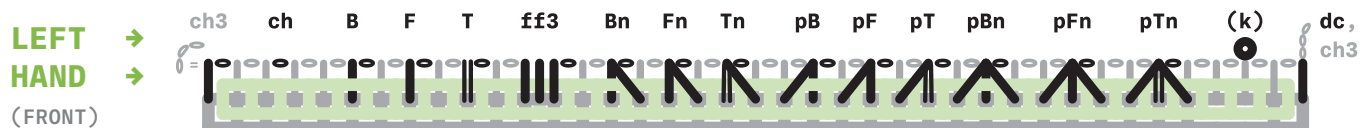
Interlocking Patches

TO CROCHET & COLLECT



QUICK-START GUIDE

FULL DOCUMENTATION STARTS p. 10



SIMPLIFIED NOTATION:

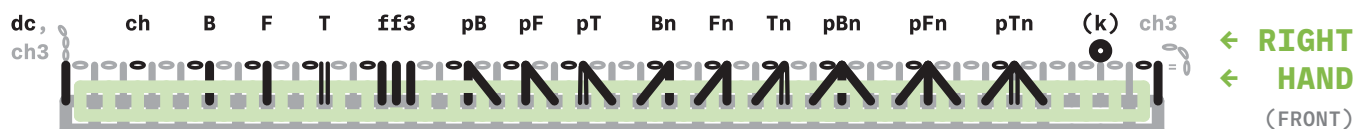
- mst:** Mesh stitch, a vertical line made by a dc
- msp:** Mesh space, a gap made by a ch1
- xB:** [dc or st x] on back of work [ch 1, sk 1]
- xF:** [dc or st x] on front of work [ch 1, sk 1]
- xT:** [dc or st x] through both meshes [ch 1, sk 1]
- ff#:** Fill sts. Work # dcs on front (unless noted), in msts and ch1s, w/o chaining btw. [ch 1, sk 1]
- trF:** triple crochet on front of work, a diagonal
- prev:** base of/same place as just-made mst
- next:** place where mst after current mst will go
- Xn:** (st X, trF in next)tog [ch 1, sk 1]
- pX:** (trF in prev, st X)tog [ch 1, sk 1]
- pXn:** (trF in prev, st X, trF in next)tog [ch 1, sk 1]
- X(k):** knot stitch, optional, a 2ch picot [ch1, sk 1]

RULES:

- ch 1, sk 1 after each B, F, T, Xn, pX, pXn, X(k), last ff#.
- ch 3 at row end for turning chain, secure loop.
- ch1s and ch3s are omitted from notation.
- ch3s replace 1st mst and ch1 in row diagrams.
- Turn clockwise (left-handed) or clockwise (right).
- Carry **Colour B** turning chain on front unless noted.
- Back of work faces you on even-numbered rows.

CLASSIC PINSTRIPE BORDER: *Full instructions p. 15*

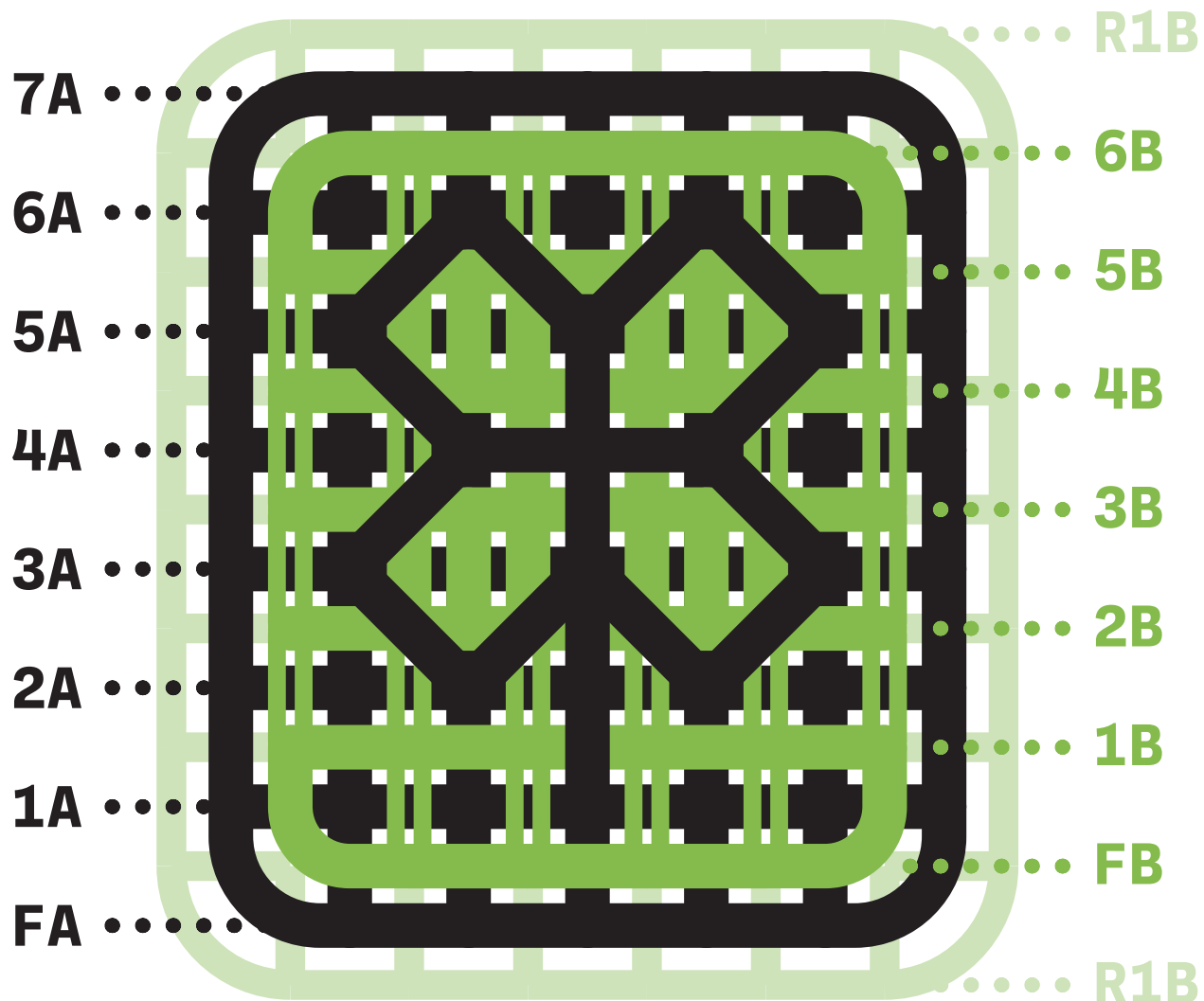
- R1B:** Sides: (hdcB in mst. ch 1, sk 1)... to next corner.
Corners: hdcB 5 in corner spaces, ch 1, sk 1.
- R2B:** sc in back and third loops of corner hdcB5s.
sc in blo of all other **R1B** sts.
- R3B:** sl in both or preferred loops of all **R2B** sts.



F001-A: CLOVER

GOOD LUCK

6w x 7h msp / 13w x 15h sts before borders



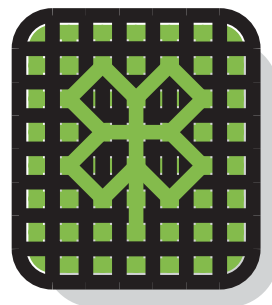
Symmetrical: Read diagrams in either direction



Pinstripe



"Borderless"



F001-A: CLOVER

GOOD LUCK

FA: ch 17 [6 msp]

Work in back bumps. Start in ch FA-6.



1A: dc[ch 1,sk 1]5. sl in last ch. [ch 3]

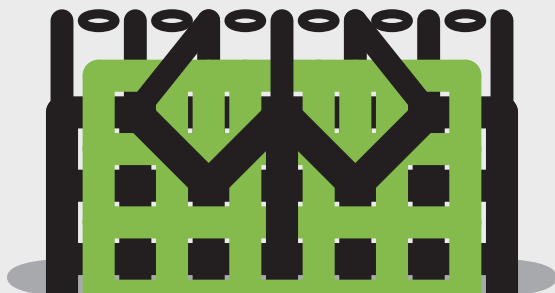


[Carry **Colour B** on front]

2A: B2 F B2 dc



3A: Bn B pFn B pB dc



4A: B pB F Bn B dc

FB: ch 15 [5 msp]

Start in ch FB-6 and msp 1A-2.



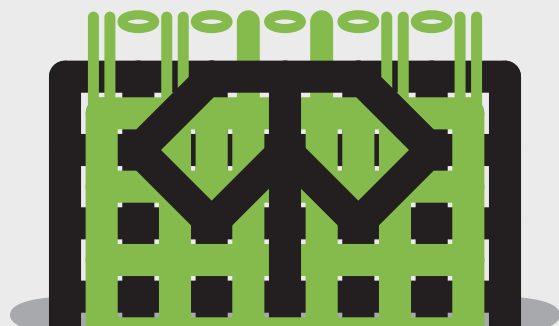
1B: T4. slF in last ch.



2B: T5



3B: (ff3)2 T



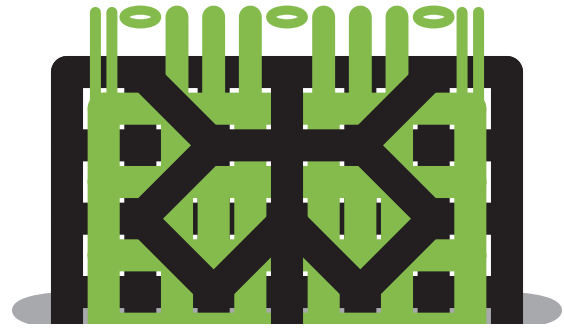
4B: T B2 T2

F001-A: CLOVER

GOOD LUCK



5A: Bn B F B pB dc



5B: (ff3)2 T



6A: B (pBn B)2 dc



6B: T4. ch 3 [total] and slF.
ch 1 to start border round [1]



Carry **Colour B** on back this row [2]*

7A: B5. ch 3 and sl.

Break yarn and tie off [3]. Continue to borders.

[1][2][3]

For **Classic Pinstripe Border**. For others, see corresponding notes in **Border Instructions**.

* Undo last **6A** dc to pass **Colour B** to back of work. Redo dc, ch 3 and turn to start **7A**.

F002-B: BEE

WORK HARD

8w x 8h msp / 17w x 17h sts before borders



Symmetrical: Read diagrams in either direction



Pinstripe



"Borderless"

F002-B: BEE

WORK HARD

FA: ch 21 [8 msp]

Work in back bumps. Start in ch **FA-6**.



1A: dc[ch 1,sk 1]7 sl in last ch. [ch 3]

FB: ch 19 [7 msp]

Start in ch **FB-6** and msp **1A-2**.



1B: T6. slF in last ch.



[Carry **Colour B** on front]

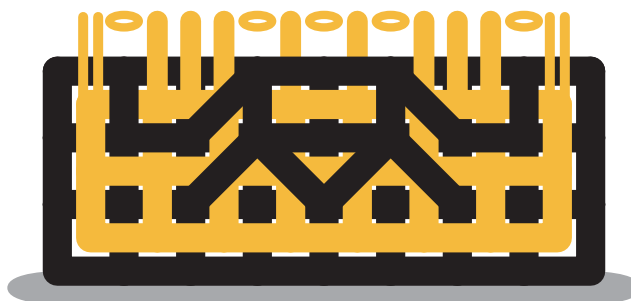
2A: B2 pBn B pBn B2 dc



2B: B T B2 T B T



3A: F B pT B Tn B F dc



3B: ff3 B2 ff3 T



4A: B pB F B F Bn B dc



4B: B F4 B T

F002-B: BEE

WORK HARD



5A: B2 pF B Bn B2 dc



5B: T B B(k)2 B T2



6A: Bn B F T F B pB dc



6B: T2 B2 T3



7A: B2 Bn B pB B2 dc



7B: T6. ch 3 [total] and slF.
ch 1 to start border round [1]



Carry **Colour B** on back this row [2]*

8A: B7. ch 3 and sl.

Break yarn and tie off [3]. Continue to borders.

[1][2][3]

For **Classic Pinstripe Border**. For others, see corresponding notes in **Border Instructions**.

* Undo last **7A** dc to pass **Colour B** to back of work.
Redo dc, ch 3 and turn to start **8A**.

INTER-LOCKING CROCHET

Interlocking crochet (or interlocking *filet* crochet, to be more precise) is a technique for creating images, patterns or text using two colours of yarn or thread. Each motif is made up of two separate but interwoven pieces of mesh, one in each colour, which are made in alternating rows using a basic pattern of double crochet and chain stitches called *filet crochet*. It takes some getting used to, but it's easier than it sounds!

With most crochet techniques, working with multiple colours can be frustrating—stitches don't interact cleanly, and carried threads are a pain to deal with. Interlocking crochet sidesteps both of these issues.

Unlike tapestry crochet or intarsia, interlocking crochet never requires you to change colours mid-row. There are no bobbins to wrangle, and you never need to carry or conceal unused colours. In contrast with mosaic crochet, you only work into stitches of the same colour, and you can work flat, without having to cut your thread or switch hands at the end of every row.

Interlocking crochet has a unique, durable double construction that's ideal for creating sturdy patches to pin or sew on backpacks and for hard-wearing functional pieces like dish towels and tote bags. Worked in looser gauges, motifs can be extended or combined to make blankets and clothing.

The drawbacks? Interlocking crochet imposes some unique design constraints; it's time-consuming, and it can be tricky to figure out where stitches need to go and how to get them there. Once it "clicks," though, the technique is incredibly straightforward, and these patterns highlight that!

COMMON ABBREVIATIONS (US TERMS)

blo	back loop only
ch	chain (stitch)
dc	double crochet (yo once to start)
hdc	half-double crochet
sc	single crochet
sk	skip
sl	slip stitch
sp	space
st	stitch
(X, Y, Z)tog	work sts X, Y and Z together, in that order
tr	triple crochet (yo twice to start)
yo	yarn over

REQUIRED SKILLS

Interlocking crochet is *tricky*—you'll have to move your hook in unfamiliar ways, that are hard to get across in writing—but if you have a good grasp of the basic crochet stitches and their parts, you'll get it with practice. If you're new to crochet, an afternoon's worth of video tutorials should be enough to get you started. Better yet, meet up with a friend or relative who crochets. You might even introduce them to something new—interlocking crochet is pretty *niche*, even among crocheters.

The body of each motif uses ch, sl, dc, (dc,tr)tog and (tr,dc,tr)tog, so learn or practice these if you need to before getting started. There are also "knot stitches," which are a variety of picot, but these are optional. Some borders use hdc and sc, and all require you to work in and join rounds.

Patterns consist of diagrams for each row and a simplified form of written notation, which are defined and illustrated on the [following pages](#). Standard notation is used occasionally throughout, in the introduction and in instructions for borders.

Interlocking crochet is easier to *do* than it is to *explain*—If you get confused at any point, just look at the diagram for the row you're on, and try to make it like the picture!

YARN/THREAD & HOOK

Use any yarn or thread that you can crochet with comfortably. I prefer natural fibres that “bloom” or “fuzz out” slightly after washing, like cotton or wool.

Use the manufacturer’s recommended hook size for a flexible, slightly open fabric suitable for blankets and clothing. For a tighter gauge, use a hook 2/3 to 4/5 (67-80%) of this size. This produces a stiffer fabric that holds its shape better, suitable for decorative and hard-wearing items like badges and washcloths.

Go up in hook size if stitches are difficult to work, if the piece buckles, or (in most cases) for finer, clearer outlines. Size down for straighter edges, denser fill stitches and bolder outlines.

Use yarn/thread colours of equal weight, or use the next thinner/lighter weight for **Colour A** (outlines). This is often the best option for complex motifs. See chart below for recommended pairings.

COLOUR

The more different your yarn colours are in value (light/dark) and hue (“warm”/“cool,” for example), the clearer the image will be. These patterns are designed to look best with a dark outlines and a light backgrounds, but illustrations accompanying each pattern also show these colours reversed. Variegated yarn or thread can be great for backgrounds (**Colour B**) as long as the colour transitions are subtle (pastel shades, for example).

WASHING & CARE

Interlocking Patches ordinarily look their best—better than they do right off the hook—after washing, hand blocking and, if your yarn’s care instructions permit it, a light pass with a steam iron. To hand block, stretch the motif into shape while damp, lay flat on a towel or drying rack and allow to fully air dry.

YARN/THREAD	LOOSE	TIGHT	MY GAUGE	GOOD FOR...
#20 Cotton thread Pair with: #30 Cotton thread, heavy sewing thread or 1-3 strands of embroidery floss	1.25mm	0.80–1.00mm	0.90mm ~3.3 mm/msp	Jewelry Badges Hat emblems Ornaments
#10 Cotton thread Pair with: #20 Cotton thread	1.50mm	1.00–1.25mm	1.40mm ~5 mm/msp	Patches Luggage tags Wallets/ Small bags
#3 Cotton thread / Lightweight (3) cotton yarn Pair with: #10 Cotton thread	3.50mm	2.25–2.75mm	2.50mm ~6.6 mm/msp	Coasters Tapestries Washcloths
Medium (4) cotton yarn Pair with: #3 Cotton thread, lightweight cotton yarn or wool	5.00mm	3.50–4.00mm	3.75mm ~12 mm/msp	Potholders/hot pads Towels/Bathmats Tote bags
Worsted wool yarn Pair with: Fingering weight wool or lightweight cotton yarn	5.00mm	3.25–4.25mm	3.75mm ~9 mm/msp	Sweater patches Blanket motifs Potholders/Hot pads Felted projects

SIMPLIFIED NOTATION FOR INTERLOCKING PATCHES

mst Mesh stitch, a vertical bar usually made by a dc.

msp Mesh space, a gap between msts made by a ch1.

front Front of work or "good" side. Faces you while completing odd-numbered rows.

back Back of work or "wrong" side. Faces you while completing even-numbered rows.

F, xF dc or make st x on front of work.

B, xB dc or make st x on back of work.

To bring current st to side facing you: yo.

Insert hook, pointing away from you, through corresponding opposite-colour msp, then through current st. Draw st towards you, through other mesh and complete mst.

To bring current st to far side: yo. Insert hook, towards you, through corresponding opposite-colour msp, then, pointing hook away from you, through current st. Draw st away from you, through other mesh and complete mst.

T, xT dc or make st x through both meshes:

yo. Insert hook through current st and corresponding opposite-colour msp. Draw up a loop, pull snugly, and complete mst.

ff# Fill sts. Starting in the current st, dc the number indicated (#), on front unless instructed otherwise, without chaining between them. Work in msts (dcXs) and ch1s (msps) and/or ff#s from previous row.

prev Same place as (base of) the previous, just-made mst (to the left of current st if left-handed and vice versa, no matter which side faces you).

next Same place as the next, not-yet-made mst.

pX Diagonal. Make a triple crochet on front (trF) in prev together with st X, in that order.

pF = (trF in prev, dcF)tog

pff13 = (trF in prev, ff#1)tog, 12 fill sts

Xn Diagonal. Make st X together with a trF in next.

Bn = (dcB, trF in next)tog

ff11n = 10 fill sts, (ff#11, trF in next)tog

pXn Upward point. Make a trF in prev together with st X and a trF in next.

pTn = (trF in prev, dcT, tr in next)tog

pff9n = (trF in prev, ff#1)tog, 7 fill sts, (ff#9, trF in next)tog.

X(k) Knot st. *Optional. If omitting, make st X only.*

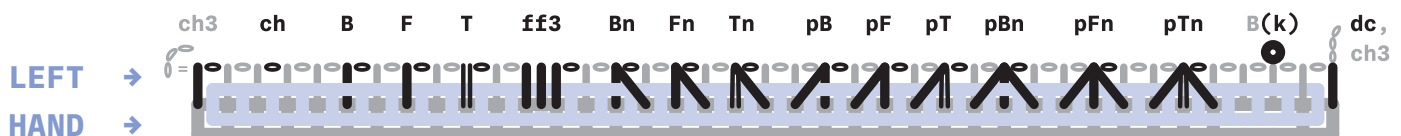
A small picot. Make st X, but don't ch 1. ch 2 (for larger knot, ch 3) and sl in the front loop and leading vertical bar of st X. ch 1.

In next same-colour row, work into back-facing loop of st X, on back of knot.

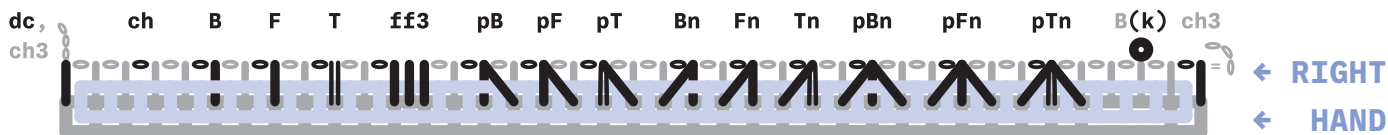
Stitch Coordinates: (Used in rows **1A** and **1B**)

ch FB-6 = **Colour B** foundation chain, 6th ch from hook.
Work in back bumps for both **1A** and **1B**.

mst 1A-2 = **Colour A** row 1, 2nd msp from beginning (from left if left-handed and vice versa).



(Front of work shown. For right-handed diagram see top of [next page](#))



(Front of work shown. For left-handed diagram see bottom of [previous page](#))

RULES & ADVICE

ch 1 and sk 1 st (a ch1 or ff#) **after every mst** —every B, F, T, pX, pXn, Xn, X(k) and last ff# stitch—except at row end. **At row end, ch 3 to turn**, secure the live loop, and pick up the opposite colour. (If row begins "[ch2]ff#", undo 1 turning ch3 st and start in first ch1 space.)

ch1s and ch3s are omitted from simplified notation.

ch1s are illustrated in row-by-row diagrams.

Ignore the first mst and ch1 in row-by-row diagrams.

These are located at far left in the left-handed diagram on the [previous page](#), at far right in the right-handed diagram above. Your turning ch3 replaces these sts.

Unless told otherwise, **always carry the Colour B turning ch3 on the front of the work**, to the front of **Colour A**, when not in use. These ch3s normally replace dcTs in the upcoming row, which are visible on front—you don't want to crochet over them!

Turn clockwise at row end if you are **left-handed**.

Turn counter-clockwise if you are right-handed.

The back of the work faces you on even-numbered rows. These rows are shaded grey in patterns. Diagrams only show the front of work: always complete stitches in the order given in notation for your dominant hand. Notation always reads left to right.

Work in both loops ("front" and "back") **of every st**, including turning chains, unless directed otherwise. When working into ch1s for fill sts, you can work carefully into just the front-facing loop, if securing both loops is too difficult.

Diagonals stay on top. Work all sts, including dcFs and dcTs behind diagonal (tr) sts from the previous opposite-colour row. This takes practice! Fs and Ts should emerge from the open top of the "N" or "И" formed by opposite-colour diagonals and their adjacent msts.

Fs and Ts are interchangeable. No one will notice if you mix them up, and which one to use is largely a matter of preference. Both make a vertical line on front, but they behave differently. Fs are smoother, fuller and minimize adjacent "background dots." Ts are thinner and less smooth, but they keep details sharp where multiple sts come together. Ts are also easier to make. They keep the meshes aligned, draw the two layers together and emphasize adjacent background dots. Replacing all dcFs in a pattern—including odd-numbered ff#s—with dcTs will result in a "wrong" side with an all-over pinstripe pattern. Replacing dcTs in a pattern with dcFs will create a plusher, "drapier" fabric.

Count your fill sts, and watch where you put them.

Review diagrams carefully! Except infrequently, at the beginning of rows, odd-numbered ff#s are always worked into same-colour msts. Even-numbered ff#s are worked into ch1s or even-numbered ff#s from the previous row. Odd ff#s can be made as dcTs—some patterns will tell you to do so [in brackets]. To omit, replace odd ff#s with T or F sts and even ff#s with ch1s. This saves time but makes the image less clear.

One weird (and optional) trick: yarn under (or "hook over") when drawing up up the first loop of dc and tr sts. Yarn over normally at all other times. This improves the appearance of T sts and puts more tension on the live loop and yarn overs on the hook, tightening gauge slightly and improving consistency. *Up to you!*

BORDER INSTRUCTIONS

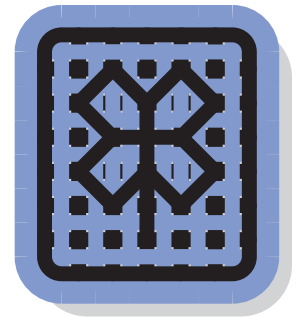
Borders are optional, but they will almost always improve the appearance of your finished motif. Border rounds straighten uneven edges, keep the image aligned and give it space to "breathe."

Having said all that, border rounds can be *surprisingly* time-consuming to make, and your options are limited only by your imagination and patience. These are just a few examples—feel free to improvise, adapt or borrow techniques from other patterns!



NO BORDERS

You're done!



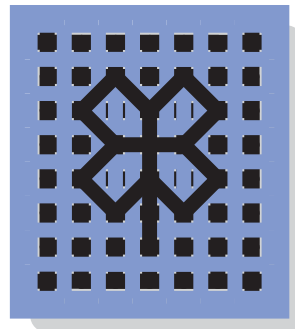
CLASSIC PINSTRIPE

Best for badges



PINSTRIPE BLANKET

BEST ALL-AROUND



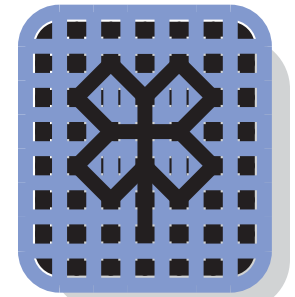
"BORDERLESS" BLANKET

Room to breathe



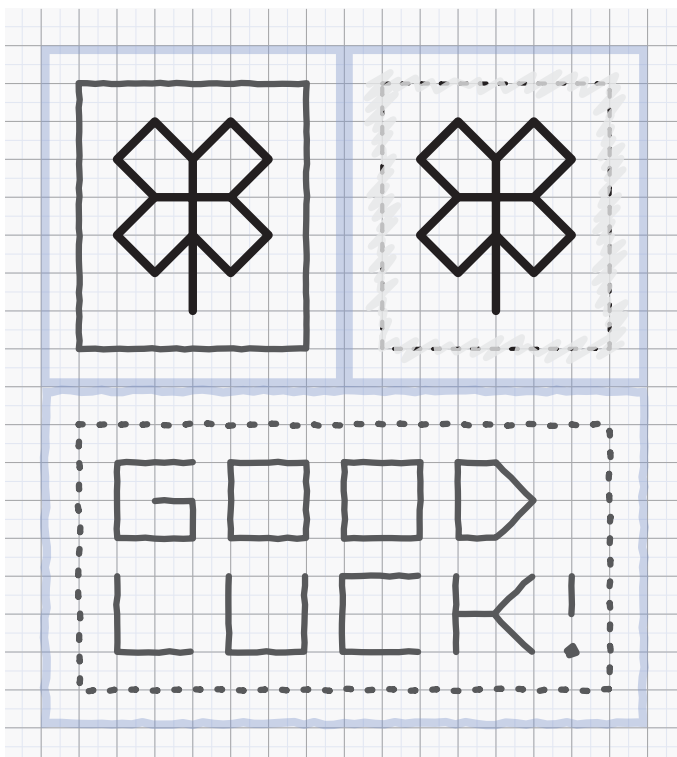
FLOATING

Most forgiving



"BORDERLESS"

Fastest



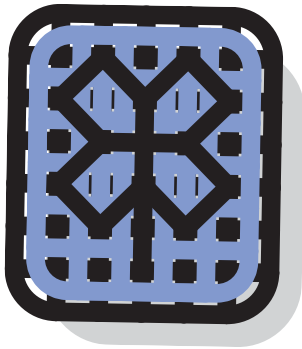
EXTENDING MOTIFS (ADVANCED)

Extend motifs to make larger items, add captions or attach motifs of different sizes. To add rows of interlocking mesh to any side, begin in the corner and ch 3 to start. Work in rounds to extend the piece equally on all sides (dcX, ch3, dcX, ch1 in corners).

The [graph paper charts](#) at the end of this collection can help you plan extensions to your motif and see how different motifs might fit together.

Print/copy, cut out and paste or simply trace the diagrams directly onto .25" graph paper. To use with 5mm metric graph paper, print/copy at 79% scale.

Black grid lines represent the **Colour A** mesh. The dashed line is the pinstripe, which can be covered. Light blue lines are the **Colour B** mesh, and thick blue lines mark the edges of a [Blanket Border](#).



NO BORDERS

Beauty: 2/5

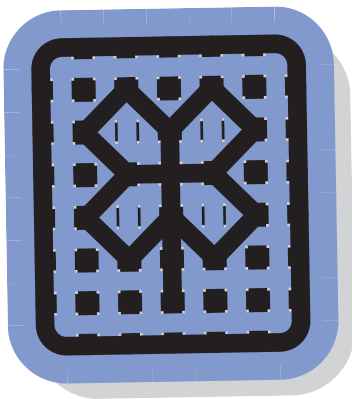
Difficulty: 0/5

Time: 0/5

Sometimes the thing is just *done* — or you are. Skipping borders can be a good way to save time if you need to make a lot of patches quickly, and if your edges are nice, there's no need to hide them!

Border Rounds :

None! Break both colours and tie off. Weave in your ends and enjoy your day.



CLASSIC PINSTRIPE BORDER

Beauty: 4/5

Difficulty: 3/5

Time: 3/5

This is the border to use for that vintage "merit badge" look, and it really shines with cotton thread at tight gauges. Half-doubles worked on back push the exposed **Colour A** edge forward, creating a curved, slightly embossed pinstripe, while single crochets worked in back loops and a round of slip stitches work together to create a straight, flat edge.

Border Rounds :

R1B: *Front faces you. Start in base of starting ch1.*

Sides: (hdcB in mst, ch 1)... to next corner.

Corners: hdcB 5 in corner ch3 sp or st. ch 1.

Join: sl in 1st hdcB. ch 1.

R2B: *Front faces you. Start in in back loop of next R1B st (a ch1).*

Sides: sc in back loops of all sts.

Corners: sc 1 in back and third loops of each corner hdc5 st.

Join: [sc in back loop of R1B joining sl.]sl in both loops of first R2B sc.

R3B: *Front faces you.*

All sts: sl in both loops or preferred loop(s).

Join: Needle finish or join with a sl.

Finishing: *Optional.* Use loose ends or new thread to tack down the back bumps of all **Colour A** corner ch3 sts. Recommended primarily if the piece will be used heavily or washed often. This is best done loosely and after first washing and blocking the motif.

Body Instructions:

[1] ch 1 to start border round.
(ch1 does not count as a st)

[2] Carry **Colour B** on back.

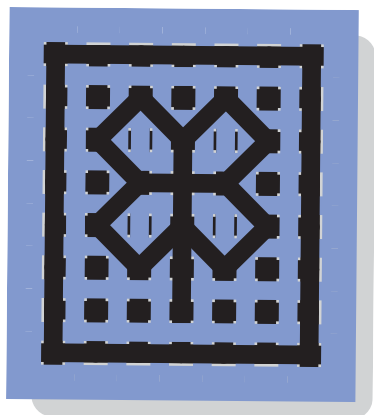
[3] Break yarn and tie off.

BLANKET BORDER

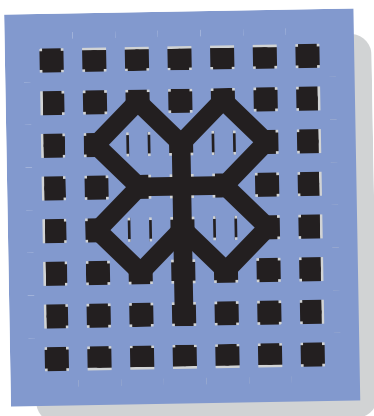
Beauty: 5/5

Difficulty: 3.5/5

Time: 5/5



Pinstripe



"Borderless"

Body Instructions:

[1] ch 3 to start border round.
(ch3 counts as a dcX + ch1)

[2] Carry **Colour B** on back for Pinstripe, on front for Borderless.

[3] ch 3 to start border round.
(ch3 counts as a dcX + ch1)

This border takes a long time, but it rarely disappoints. Double crochet mesh rounds in each colour draw everything perfectly into place, creating either a pinstripe with crisp, square corners or a band of "borderless" mesh that doesn't crowd the image. Single crochets worked through both meshes neatly seal edges while keeping the thickness of the fabric consistent. As the name suggests, this is the border to use if you plan to seam together multiple motifs to create blankets, clothing, or other large pieces.

The 3 rounds of a Blanket Border only add 2 msps/4 sts the height and width of the motif. This is indicated by the thick blue lines in [graph paper charts](#).

Border Rounds:

R1B: Front faces you. Start in next mst or corner st or sp.

Sides: Pinstripe: (dcB in mst, ch 1)... to next corner.

Borderless: (dcT in mst, ch 1)... to next corner.

Corners: Pinstripe: dcB, ch 3, dcB in corner st or sp. ch 1.

Borderless: dcT, ch 3, dcT in corner st or sp. ch 1.

Join: sl in 2nd starting ch3 st. ch 1 to start **R2B** and secure loop.

R1A: Front or back faces you. Start in next mst or corner st.

Sides: (dcB in mst, ch 1)... to next corner.

Corners: dcB, ch3, dcB in 2nd corner ch3 st. ch 1.

Join: sl in 2nd starting ch3 st. Break yarn and tie off.

R2B: Front faces you. Start in next st (a ch1). **R2B** covers **R1A**.

Sides: scT in back loops of all msts.

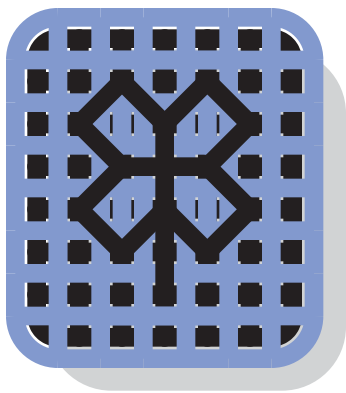
scF in back loops of all ch sts except corner sts:

Corners: Rounded: scT (Final border, not for seaming.)

Regular/Blunt: scT 3

Full/Pointed: scT hdcT dcT (Best for seaming.)

Join: [sc in back loop of **R1B** joining sl.] Needle finish or sl in first **R2B** sc.



QUICK "BORDERLESS" BORDER

Beauty: 3/5

Difficulty: 2/5

Time: 1/5

Stylish and quick, a single round of half-double crochets worked through both meshes seals the edge while helping small or complex motifs "pop." This border can look a *little* rough, but it's a great choice for hard-wearing pieces like cotton dishcloths. A round of slip stitches in your preferred loop(s) will straighten out and reinforce edges, but this is optional.

* Carry **Colour B** on back even though **R1B** will be visible on front. hdc through both meshes in the base of starting ch1. This will conceal the starting ch1.

Body Instructions:

[1] ch 1 to start border round.
(ch1 does not count as a st)

[2] Carry **Colour B** on back.*

[3] Break yarn and tie off.

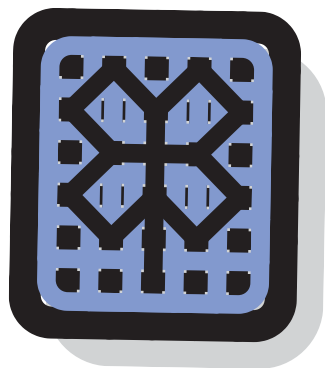
Border Rounds:

R1B: Front faces you. Start in base of ch1.

Sides: (hdcT in mst, ch 1)... to next corner.

Corners: hdcT, ch 3, hdcT in 2nd corner ch3 st. ch 1.

Join: Needle finish or sl in 1st hdcT.



EASY FLOATING BORDER(S)

Beauty: 3/5

Difficulty: 1/5

Time: 2/5

If your patch needs *something* but mesh borders are too fussy (or they didn't turn out), try working single or half-double crochets directly into mesh spaces. It's as easy as it gets, and nothing does a better job of concealing messy edges. Add Floating Border(s) after one or more mesh rounds, or add slip stitch rounds in your preferred loop(s) to create a range of effects.

Border Rounds:

R1B / R1A: Front faces you. Start in current mesh space.

Sides: sc 2 directly in mesh spaces (skip msts).

Corners: sc 5* directly in corner spaces.

Join: Needle finish or sl in both loops of 1st sc.

Variations: * Add or remove sts in corners according to preference.

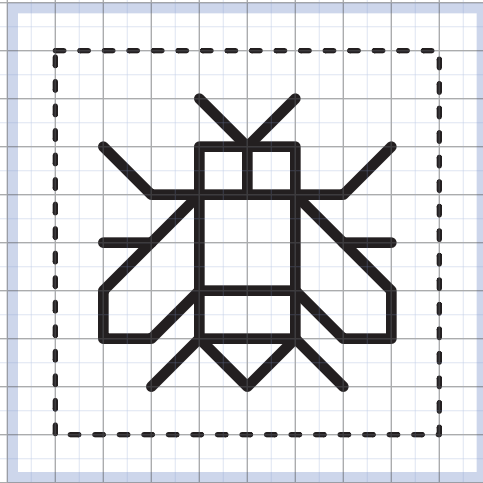
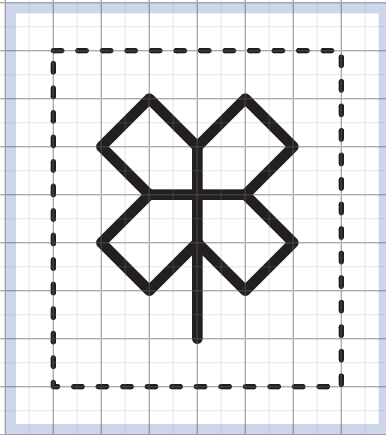
- Add a Floating Border in **Colour A** only (pictured).
- Replace scs with hdcs or extended scs for thicker borders.
- Add Floating Border(s) after dcX or hdcX mesh rounds.
- Add sl round(s), working in preferred loops.

Body Instructions:

[1] sl in next msp, ch 1 to start border round, or break yarn and tie off.
(ch1 does not count as a st)

[2] Carry **Colour B** on front.

[3] sl in next msp, ch 1 to start border round, or break yarn and tie off.
(ch1 does not count as a st)



A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

GOOD
LUCK

HARD
WORK