Interlocking Patches*

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F002

FREE GAZA

* **Interlocking filet crochet motifs**
- Left- and right-handed notation
- Illustrated charts for every row
- Beginner-friendly and more advanced patterns

CEASE
FIRE
NOW!
GR
ZR

Interlocking Patches

TO CROCHET & COLLECT

F002:

FREE GAZA

VERSION: 2.0
PUBLISHED: 2024-06-20
This pattern collection is distributed as a free PDF.

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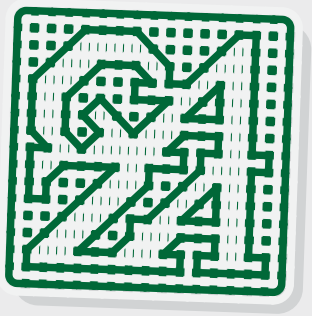
F002-01 p. 6

Name: GAZA SQUARE (LEARNING)
Size: 2.0/10 - Small
Work: 0.6/10 - Basic

F002-02 p. 10

Name: GAZA SQUARE (COMPACT)
Size: 1.2/10 - Very small
Work: 8.5/10 - Quite Tough

F002-03 p. 13

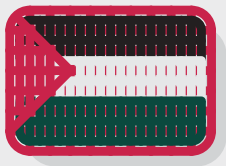


Name: GAZA, INDIANA
Size: 6.4/10 - Large
Work: 8.1/10 - Advanced

F002-04 p. 17

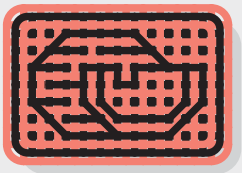
Name: CEASE FIRE NOW!
Size: 3.3/10 - Medium-small
Work: 5.0/10 - Manageable

F002-05 p. 21



Name: FLAG OF PALESTINE
Size: 2.4/10 - Small
Work: 14.8/10 - Very difficult

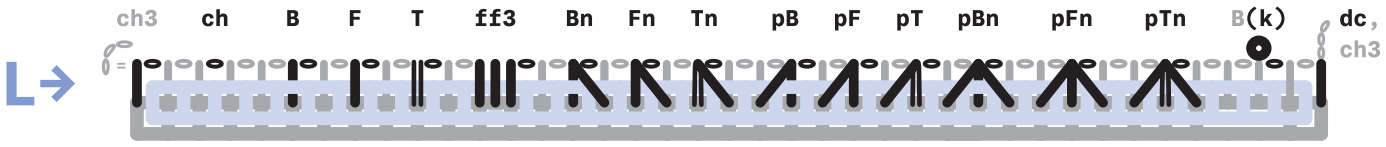
F002-06 p. 24



Name: WATERMELON
Size: 2.4/10 - Small
Work: 5.4/10 - Approachable

QUICK-START GUIDE

ADDITIONAL DOCUMENTATION BEGINS p. 26



BASIC STITCHES:

mst: Mesh stitch, a vertical grid line, usually a dc

msp: Mesh space, a gap/space made by a ch1

x**B:** [dc or st x] on back of work [ch 1, sk 1]

x**F:** [dc or st x] on front of work [ch 1, sk 1]

x**T:** [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 between. [ch 1, sk 1]

X**(k):** knot stitch, optional, a 2ch picot [ch 1, sk 1]

DIAGONALS:

trF: triple crochet (yo 2) on front, a diagonal

prev: base of/same place as the just-made mst

next: where the mst after the current st will go

X**n:** (st X, trF in next)tog [ch 1, sk 1]

pX**:** (trF in prev, st X)tog [ch 1, sk 1]

pX**n:** (trF in prev, st X, trF in next)tog [ch 1, sk 1]

LONG DIAGONALS: *(see diagram at right)*

dtrF: double triple (yo 3) on front, a long diagonal

X**nn→:** (st X, dtrF 2 msts ahead)tog [ch 1, sk 1]

X**nn↓:** (st X, dtrF in next + 1 row down)tog [ch 1, sk 1]

pp←X**:** (dtrF 2 msts back, st X)tog [ch 1, sk 1]

pp↓X**:** (dtrF in prev + 1 row down, st X,)tog [ch 1, sk 1]

YARN/HOOK:

- Use any yarn/thread and the hook recommended on label, or roughly 75% that size for tighter gauge.

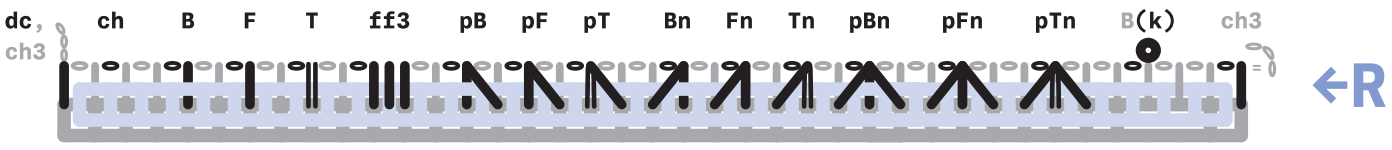
RULES:

- ch 1, sk 1 after every B/F/T/pX/pXn/Xn/X(k)/last ff#.
- At row end, ch 3. Secure loop and pick up other colour.
- ch1s and ch3s are normally omitted from notation.
- Turning ch3s replace 1st mst and ch1 in row diagrams. If row begins [ch2], undo 1 turning ch.
- Work in front and back loops of all sts and turning chs *
- Turn work clockwise (L) or counter-clockwise (R).
- Carry **Colour B** turning ch3 on front unless noted.
- Back faces you on even-numbered rows. Diagrams show front. Complete sts in order given in notation.

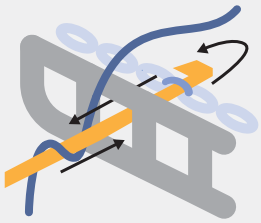
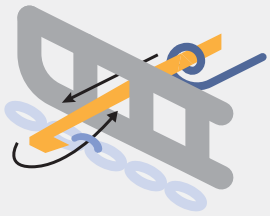
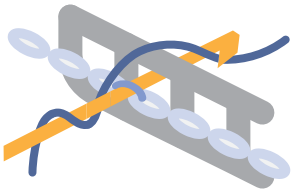
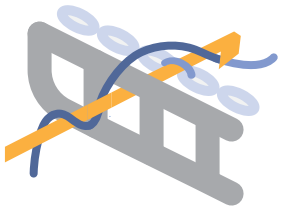
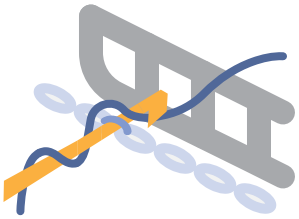
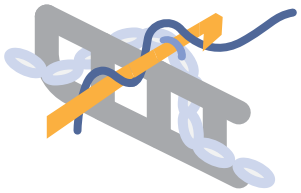
OPTIONAL/ADVANCED:

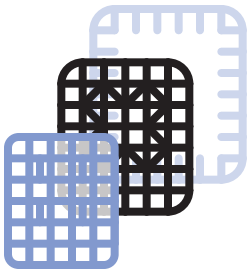
- Yarn under when drawing up 1st loop of dc/tr/dtr sts

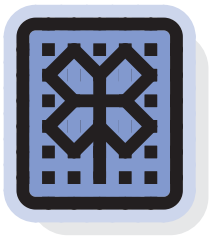
* *When working into visible outlines (**Colour A**), work in blo or around post (extend post sts by 1 loop in base).*



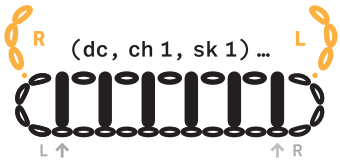
L→

F/ff#	B	T
		
[yo. If required, draw current st to front, through corresponding msp]	[yo. If required, draw current st to back, through corresponding msp]	
		yo. Insert hook in current st and corresponding msp, in either order. dc (visible on front and back).
dc on front of work.	dc on back of work.	

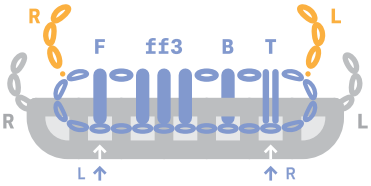


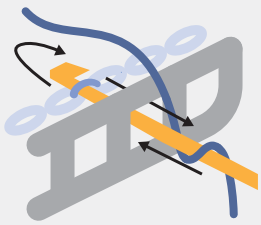
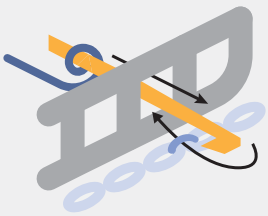
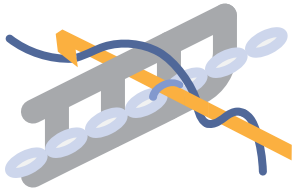
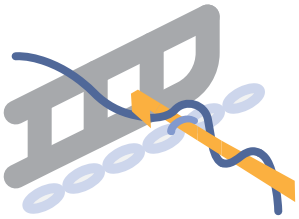
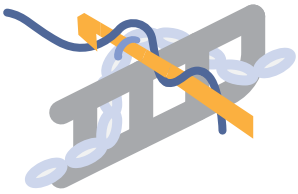


Foundation A/Row 1A



Foundation B/Row 1B



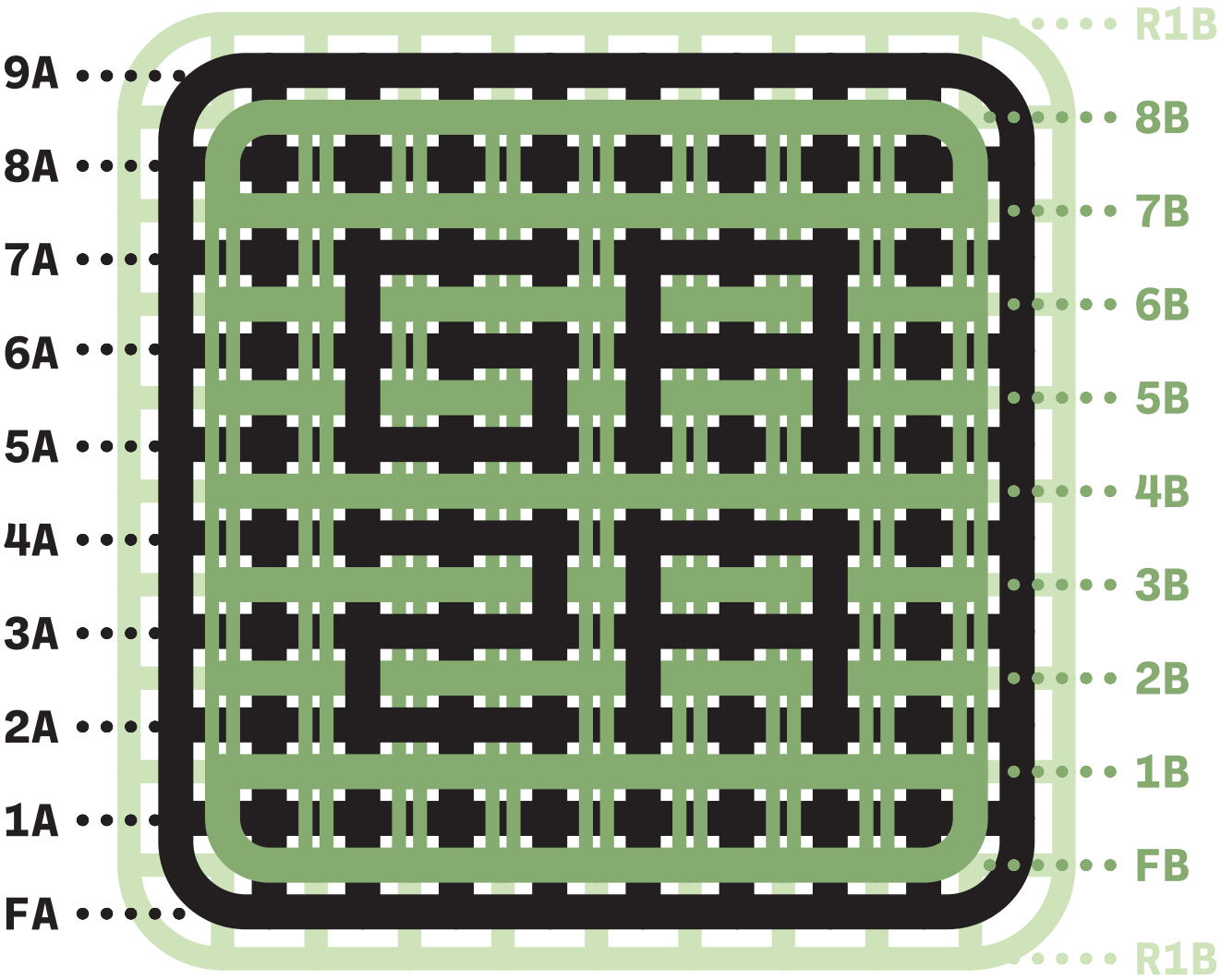
F/ff#	B	T
		
[yo. If required, draw current st to front, through corresponding msp]	[yo. If required, draw current st to back, through corresponding msp]	
		yo. Insert hook in current st and corresponding msp, in either order. dc (visible on front and back).
dc on front of work.	dc on back of work.	

←R

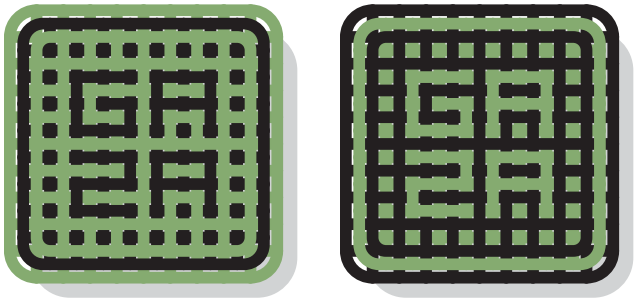
F002-01: GAZA SQUARE (LEARNING)

START HERE

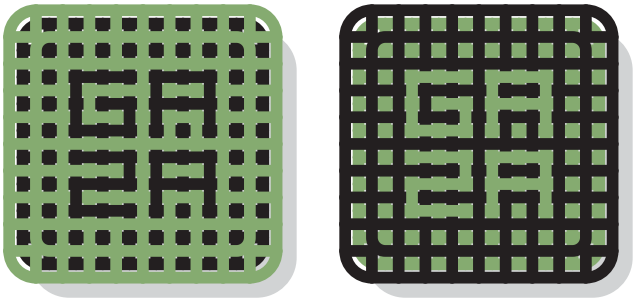
9w x 9h msps / 19w x 19h sts before borders



Symmetrical: Read diagrams in either direction



Pinstripe



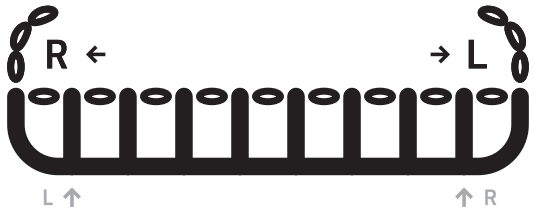
“Borderless”

F002-01: GAZA SQUARE (LEARNING)

START HERE

FA: ch 22 [9 msps]

Work in back bumps. Start in **FA ch 5**.

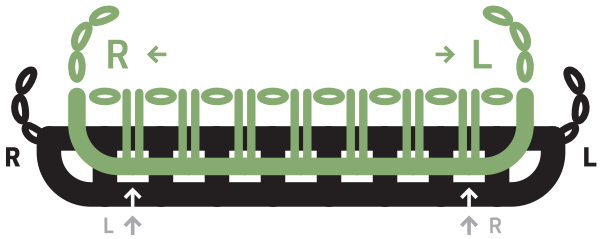


1A: dc[ch 1,sk 1]8. sl in last ch. [ch 3]

[Secure loop. Pick up **Colour B**]

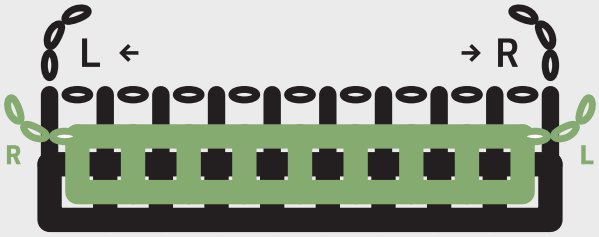
FB: ch 20 [8 msps]

Start in **FB ch 5** / **2nd 1A msp**.



1B: [dc]T[ch 1,sk 1]7. slF in last ch [ch 3]

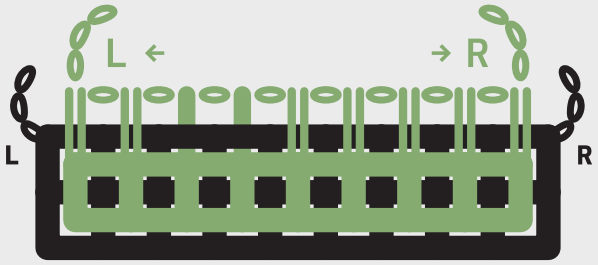
[Secure loop. Pick up **Colour A**]



[Back of work faces you this row]

[Carry **Colour B** on front of work unless noted]

2A: B8 dc

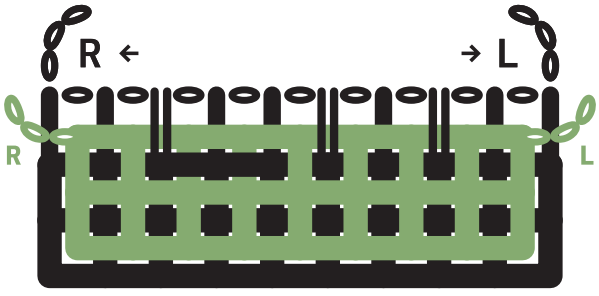


[Back of work faces you this row]

[Use notation for your dominant hand]

2B-L: T4 B2 T2

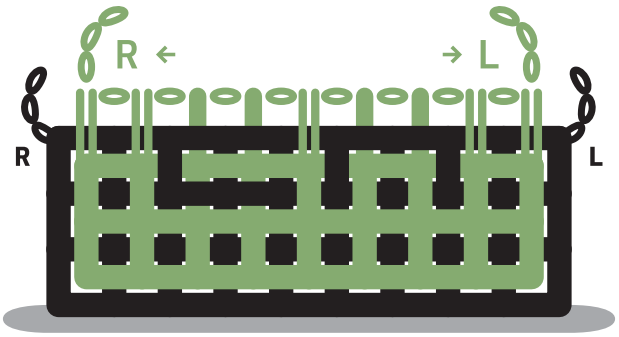
2B-R: T B2 T5



[Front of work faces you this row]

3A-L: B T B2 (T B)2 dc

3A-R: (B T)2 B2 T B dc

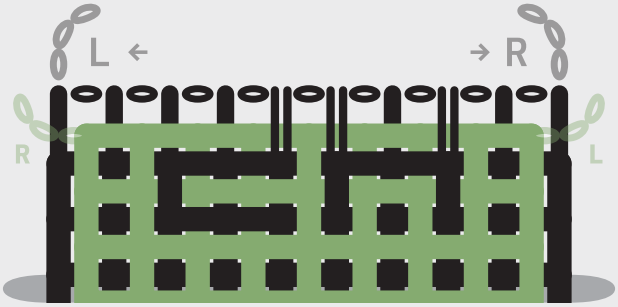


[Front of work faces you this row]

3B: (T B2)2 T2

F002-01: GAZA SQUARE (LEARNING)

START HERE



4A-L: B T B T2 B3 dc

4A-R: B3 T2 B T B dc

4B: (T B2)2 T2

5A: B8 dc

5B-L: T B2 T5

5B-R: T4 B2 T2

6A: B T B T2 B T B dc

6B-L: T B2 T B T3

6B-R: T2 B T B2 T2

7A-L: B T B2 (T B)2 dc

7A-R: (B T)2 B2 T B dc

7B: (T B2)2 T2

F002-01: GAZA SQUARE (LEARNING)

START HERE

8A: B8 dc

8B: T7. ch 3 [total] slF.

ch 1 to start border round **[1]**

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

9A: B8. ch 3 and sl.

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

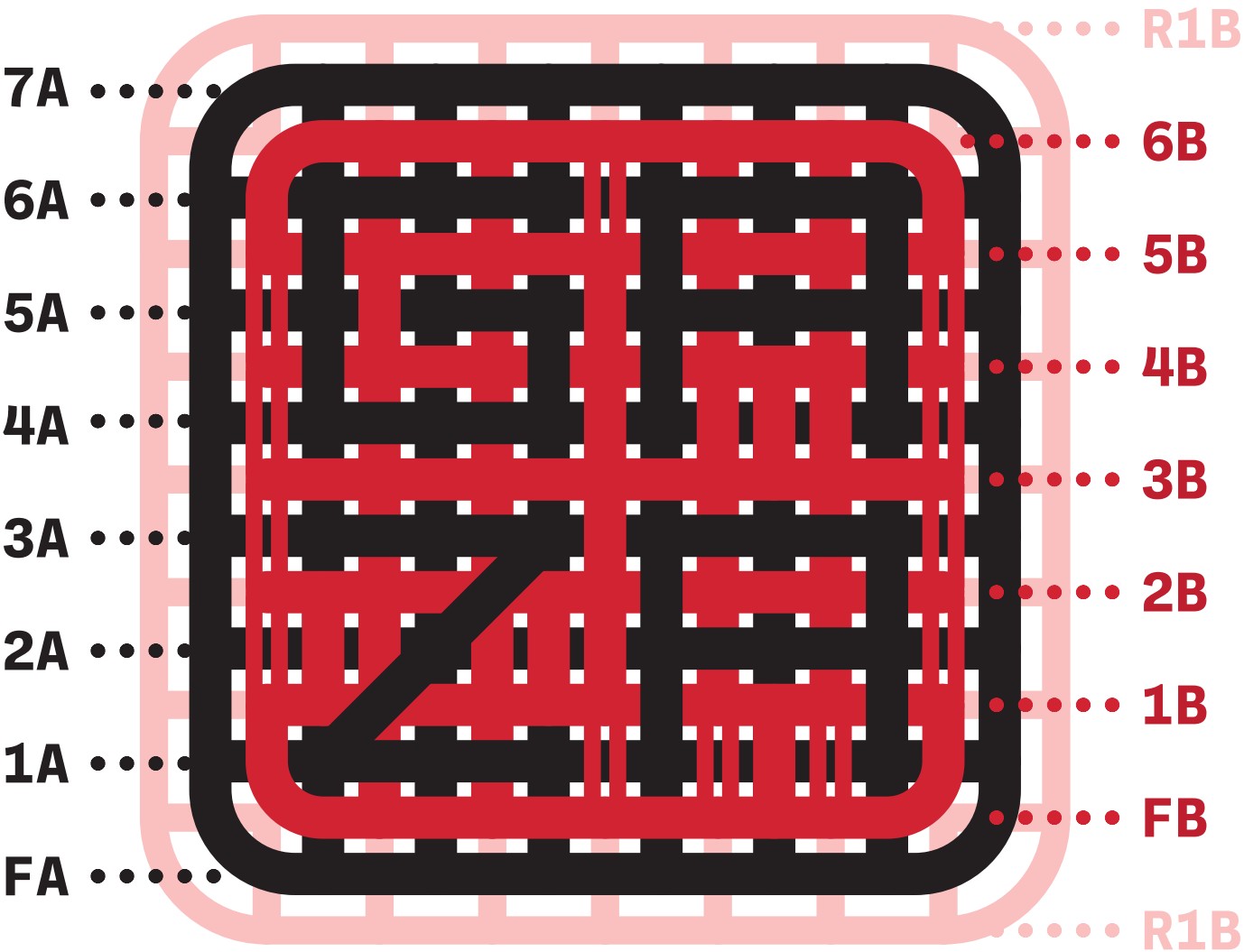
[1][2][3]

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

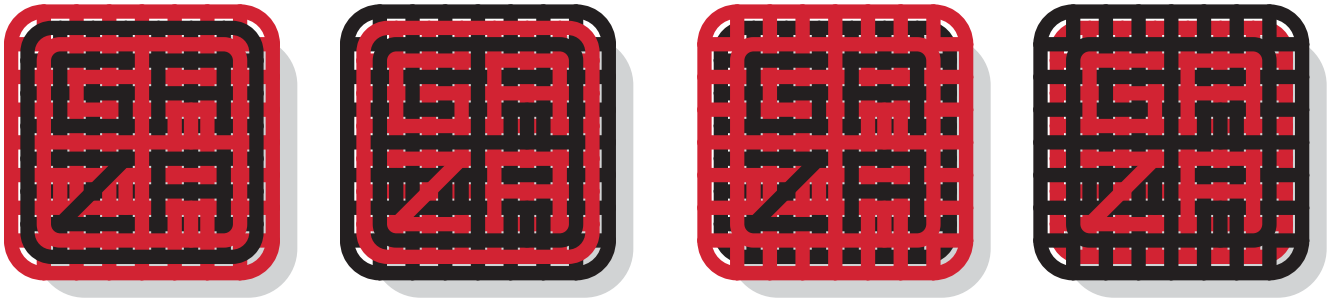
* Undo last **8A** dc to pass **Colour B** to back of work. Redo dc, ch 3 and turn to start **9A**.

F002-02: GAZA SQUARE (COMPACT)

7w x 7h msps / 15w x 15h sts before borders



Symmetrical: Read diagrams in either direction



Pinstripe **“Borderless”**

F002-02: GAZA SQUARE (COMPACT)

FA: ch 18 [7 msps]

Work in back bumps. Start in **FA ch 5**.

1A: dc[ch 1,sk 1]6. sl in last ch [ch 3]

FB: ch 16 [6 msps]

Start in **FB ch 5** / **2nd 1A msp**.

1B-L: B2 T ff3[T#1,3]. slF in last ch.

1B-R: ff3 [T#1,3] T B2. slF in last ch.

[Carry **Colour B** on front]

2A-L: (F B)2 Bn B dc

2A-R: B pB (B F)2 dc

2B-L: B2 ff3 ff3[T#3]

2B-R: [ch2]ff2 ff3 B2 T

3A-L: B2 pB F B F dc

3A-R: F B F Bn B2 dc

3B: B2 F B2 T

4A: B6 dc

4B-L: ff3 F B2 T

4B-R: B2 F ff3 T

F002-02: GAZA SQUARE (COMPACT)

5A: F B F2 B F dc

5B-L: F B F B2 T

5B-R: B2 F B F T

6A-L: F B F B2 F dc

6A-R: F B2 F B F dc

6B: B2 T B2. ch 3 [total] slF.

ch 1 to start border round **[1]**

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

7A: B6. ch 3 and sl.

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

[1][2][3]

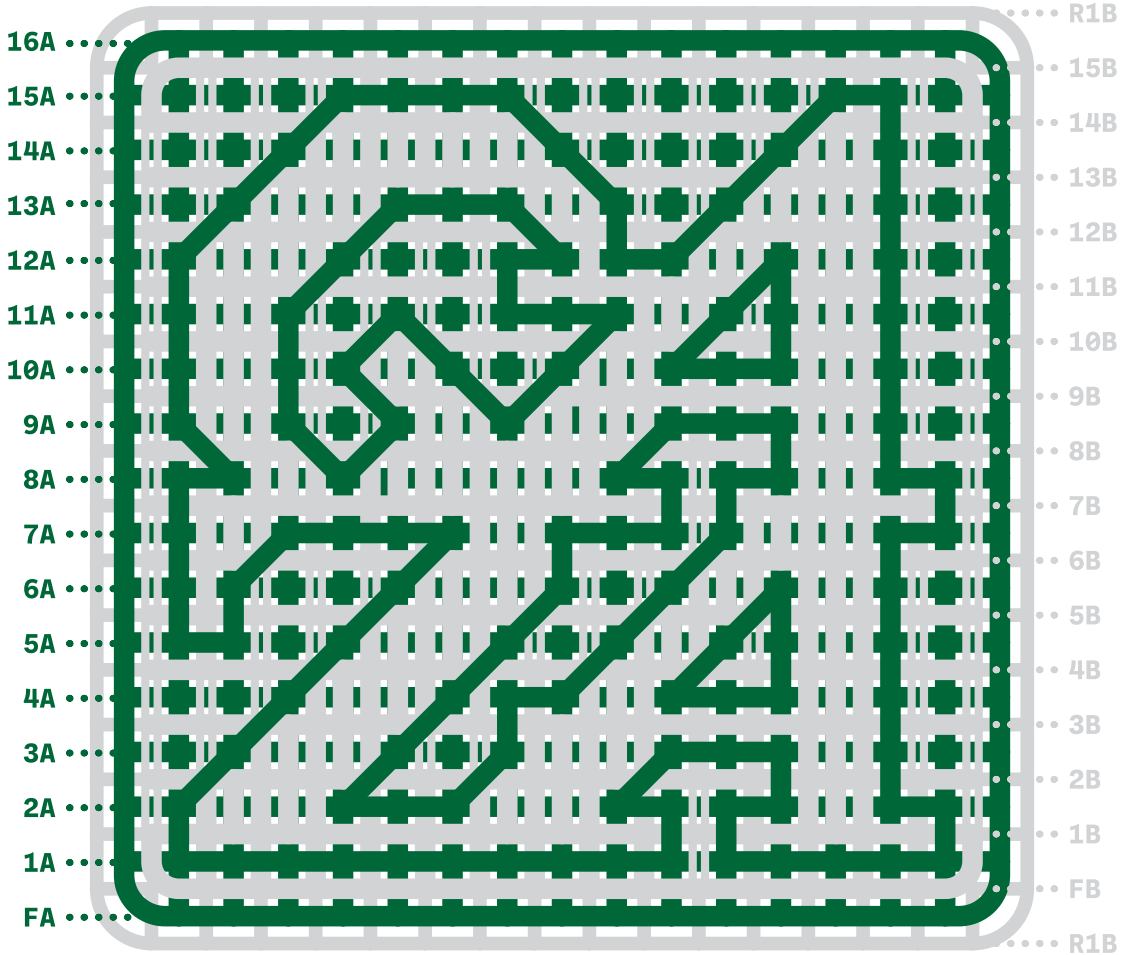
For **Classic Pinstripe Border**. For others, see corresponding notes in **Border Instructions**.

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

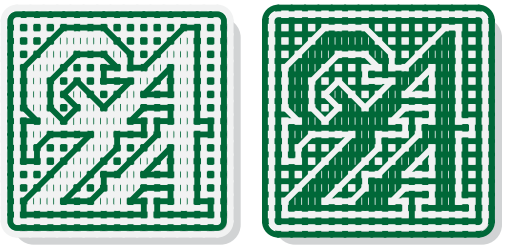
F002-03: GAZA, INDIANA

AFTER ROBERT INDIANA (1964)
GENERAL IDEA (1987) & KYLE GOEN (2014)

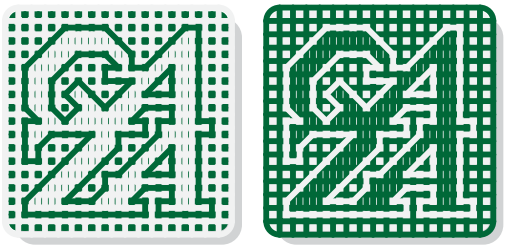
16w x 16h msps / 33w x 33h sts before borders



Pinstripe



“Borderless”



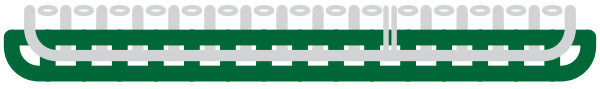
FA: ch 36 [16 msps]

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

1A: dc[ch 1,sk 1]15. sl in last ch [ch 3]

FB: ch 34 [15 msps]

Start in **FB ch 5** / **2nd 1A msp**.



1B-L: B9 T B4. slF in last ch.

1B-R: B4 T B9. slF in last ch.

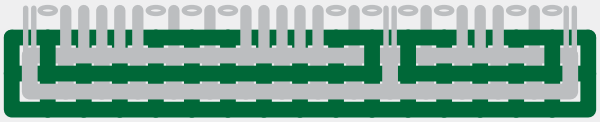
F002-03: GAZA, INDIANA

AFTER ROBERT INDIANA (1964)
GENERAL IDEA (1987) & KYLE GOEN (2014)

[Carry Colour B on front]

2A-L: F B3 F2 B8 F dc

2A-R: F B8 F2 B3 F dc

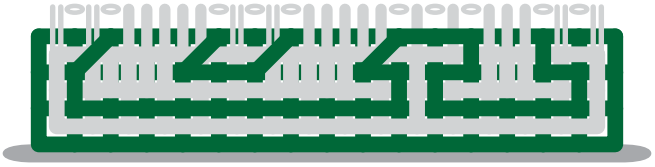


2B-L: B ff3 B T B ff5 B2 ff5 T

2B-R: ff5 B2 ff5 B T B ff3 B T

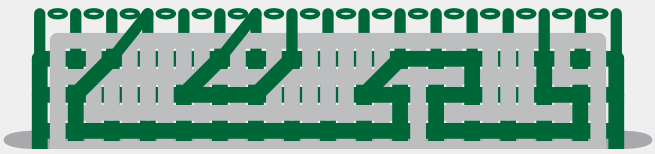
3A-L: B (pB B2 pB B)2 (F B)2 dc

3A-R: (B F)2 B (Bn B2 Bn B)2 dc



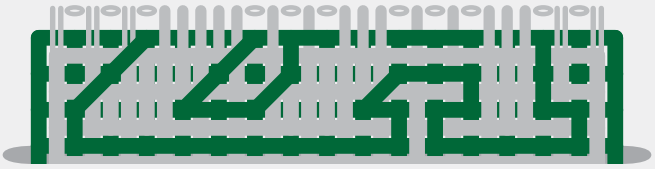
3B-L: T ff5 T2 ff5 B2 ff3 T2

3B-R: T ff3 B2 ff5 T2 ff5 T2



4A-L: B F B6 F (Bn B2)2 dc

4A-R: (B2 pB)2 F B6 F B dc

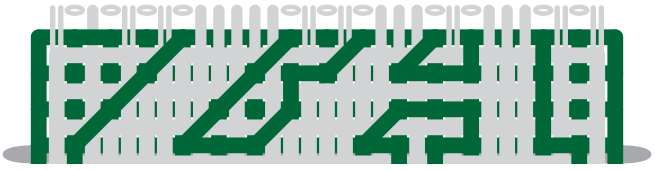


4B-L: T ff3 B2 ff3 B F ff5 T3

4B-R: T2 ff5 F B ff3 B2 ff3 T2

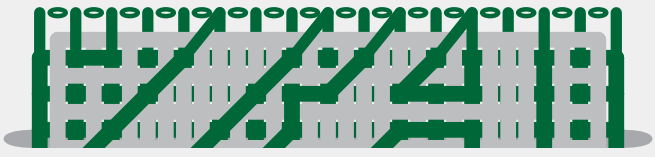
5A-L: B3 pB B2 (pB B)2 pB (F B)2 dc

5A-R: (B F)2 (Bn B)2 Bn B2 Bn B3 dc



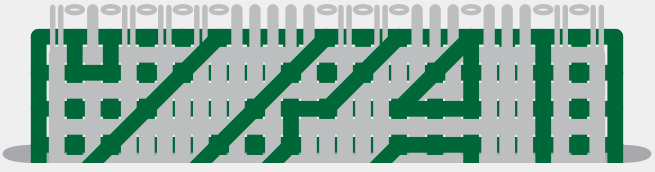
5B-L: B T2 ff5 T2 ff3 T ff3 T2

5B-R: T ff3 T ff3 T2 ff5 T2 B T



6A-L: B F B Fn (B Bn)2 B2 Bn B2 F2 dc

6A-R: F2 B2 pB B2 (pB B)2 pF B F B dc

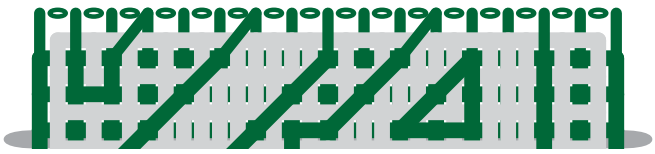


6B-L: T (ff3)2 T2 ff5 T3 F T

6B-R: F T3 ff5 T2 (ff3)2 T2

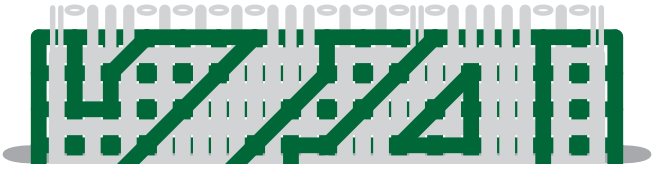
F002-03: GAZA, INDIANA

AFTER ROBERT INDIANA (1964)
GENERAL IDEA (1987) & KYLE GOEN (2014)



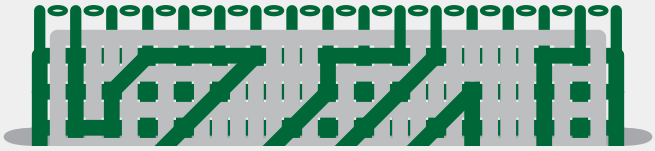
7A-L: F B pB B2 pB B F B2 pB B2 F B dc

7A-R: B F B2 Bn B2 F B Bn B2 Bn B F dc



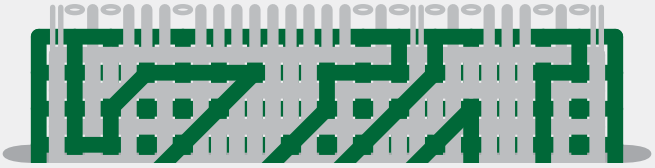
7B-L: ff3 B3 ff3 B2 T ff5 B T

7B-R: B ff5 T B2 ff3 B3 ff3 T



8A-L: F B3 F2 B8 F dc

8A-R: F B8 F2 B3 F dc

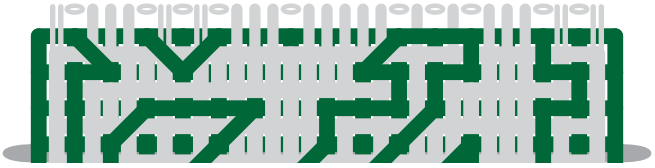


8B-L: B ff3 B T B ff9 ff3 B T

8B-R: B ff3 ff9 B T B ff3 B T

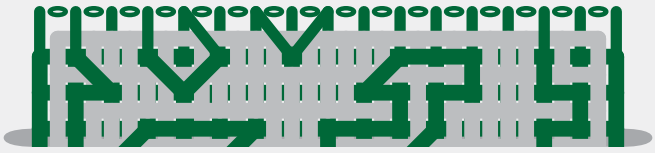
9A-L: (Bn B)2 pB B4 pB B (F B)2 dc

9A-R: (B F)2 B Bn B4 Bn (B pB)2 dc



9B-L: ff3 T2 ff3 ff5 B2 ff3 T2

9B-R: T ff3 B2 ff5 ff3 T2 ff3 T



10A-L: B F B5 Bn (B pB)2 F B F dc

10A-R: F B F (Bn B)2 pB B5 F B dc

10B-L: T ff3 B2 ff3 T2 (ff3 T)2

10B-R: ff3 T ff3 T2 ff3 B2 ff3 T2

11A-L: (F B)2 pBn B3 pB B pB (F B)2 dc

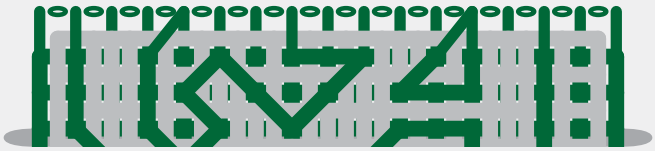
11A-R: (B F)2 Bn B Bn B3 pBn (B F)2 dc

11B-L: ff3 T4 B2 ff3 T ff3 T2

11B-R: (T ff3)2 B2 T4 ff3 T

F002-03: GAZA, INDIANA

AFTER ROBERT INDIANA (1964)
GENERAL IDEA (1987) & KYLE GOEN (2014)



12A-L: F B2 pB B2 F B4 pF B F B dc

12A-R: B F B Fn B4 F B2 Bn B2 F dc

12B-L: T (ff3)2 B F B T3 ff5 T

12B-R: ff5 T3 B F B (ff3)2 T2

13A-L: B pB B2 pB B Bn B F B pB B2 F B dc

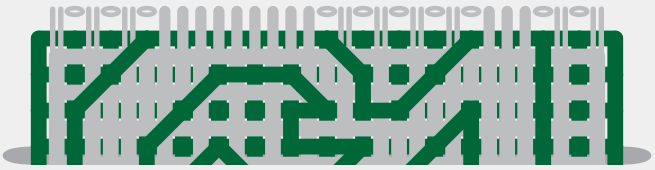
13A-R: B F B2 Bn B F B pB B Bn B2 Bn B dc

13B-L: T ff5 B2 ff3 T2 ff5 T2

13B-R: T ff5 T2 ff3 B2 ff5 T2

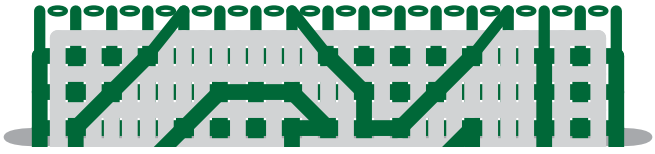
14A-L: B F B Bn B3 pB B4 Bn B2 dc

14A-R: B2 pB B4 Bn B3 pB B F B dc



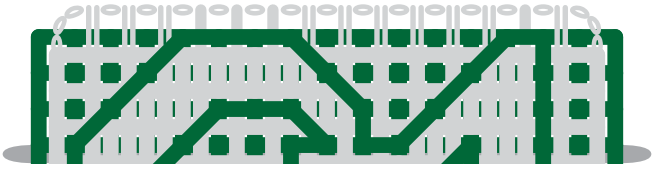
14B-L: T ff3 T4 ff9 T3

14B-R: T2 ff9 T4 ff3 T2



15A-L: B F Bn B5 pB B2 Bn B3 dc

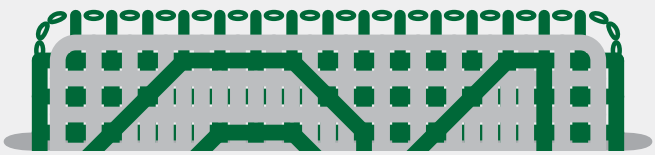
15A-R: B3 pB B2 Bn B5 pB F B dc



15B-L: T3 B3 T6 B T. ch 3 [total] slF.

15B-R: T B T6 B3 T3. ch 3 [total] slF.

ch 1 to start border round [1]



Carry Colour B on back* this row [2]

16A: B15. 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 **15A** dc to pass Colour B to back of work. Redo dc, ch 3 and turn to start **16A**.

F002-04: CEASE FIRE NOW!

11w x 12h msps

23w x 25h sts

before borders

Pinstripe

Flag colours:

“Borderless”

F002-04: CEASE FIRE NOW!

FA: ch 26 [11 msps]

Work in back bumps. Start in **FA ch 5**.

1A: dc[ch 1,sk 1]9 dc(k) [ch 1]

sl in last ch [ch 3]

FB: ch 24 [10 msps]

Start in **FB ch 5** / **2nd 1A msp**.

1B-L: ff3[T#1,3] T B2 T ff3[T#1,3] T …

1B-R: T ff3[T#1,3] T B2 T ff3[T#1,3] …

Both: slF in last ch.

[Carry **Colour B** on front]

2A-L: B F pBn F2 B F2 pB F dc

2A-R: F Bn F2 B F2 pBn F B dc

2B-L: T F3 ff3 F3 T

2B-R: F3 ff3 F3 T2

3A-L: Fn B (F2 B)2 F2 dc

3A-R: (F2 B)3 pF dc

3B-L: ff3 F B2 F ff3 F T

3B-R: F ff3 F B2 F ff3 T

Carry **Colour B** on back this row.

4A: B10 dc

4B-L: B11

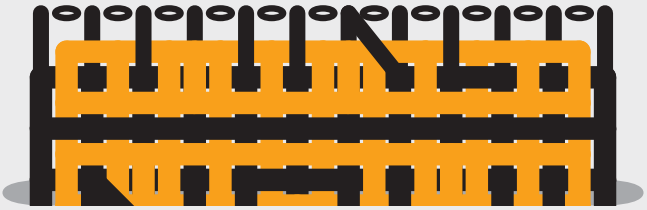
F002-04: CEASE FIRE NOW!

[Carry Colour B on front]

5A: B10 dc

5B-L: (F ff3)2 F B F T

5B-R: F B (F ff3)2 F T



6A-L: B2 F B pB F2 B F B dc

6A-R: B F B F2 Bn B F B2 dc

6B-L: F B F B2 F2 B F T

6B-R: F B F2 B2 F B F T

7A-L: B F (B F2)2 B2 dc

7A-R: B2 F2 B F2 B F B dc

7B-L: F B F2 B2 F B F T

7B-R: F B F B2 F2 B F T

Carry Colour B on back this row.

8A-L: B10 dc

8B-L: B11

F002-04: CEASE FIRE NOW!

[Carry Colour B on front]

9A: B10 dc

9B: B F B F3 B F B T

10A-L: (B F2)2 (B F)2 dc

10A-R: (F B)2 (F2 B)2 dc

10B-L: (B F)3 B ff3 T

10B-R: ff3 (B F)3 B T

11A-L: (F B)2 F3 B F B dc

11A-R: B F B F3 (B F)2 dc

11B: (B T)4 B. ch 3 [total] slF.

ch 1 to start border round [1]

Carry Colour B on back* this row [2]

12A: B10. ch 3 and sl.

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

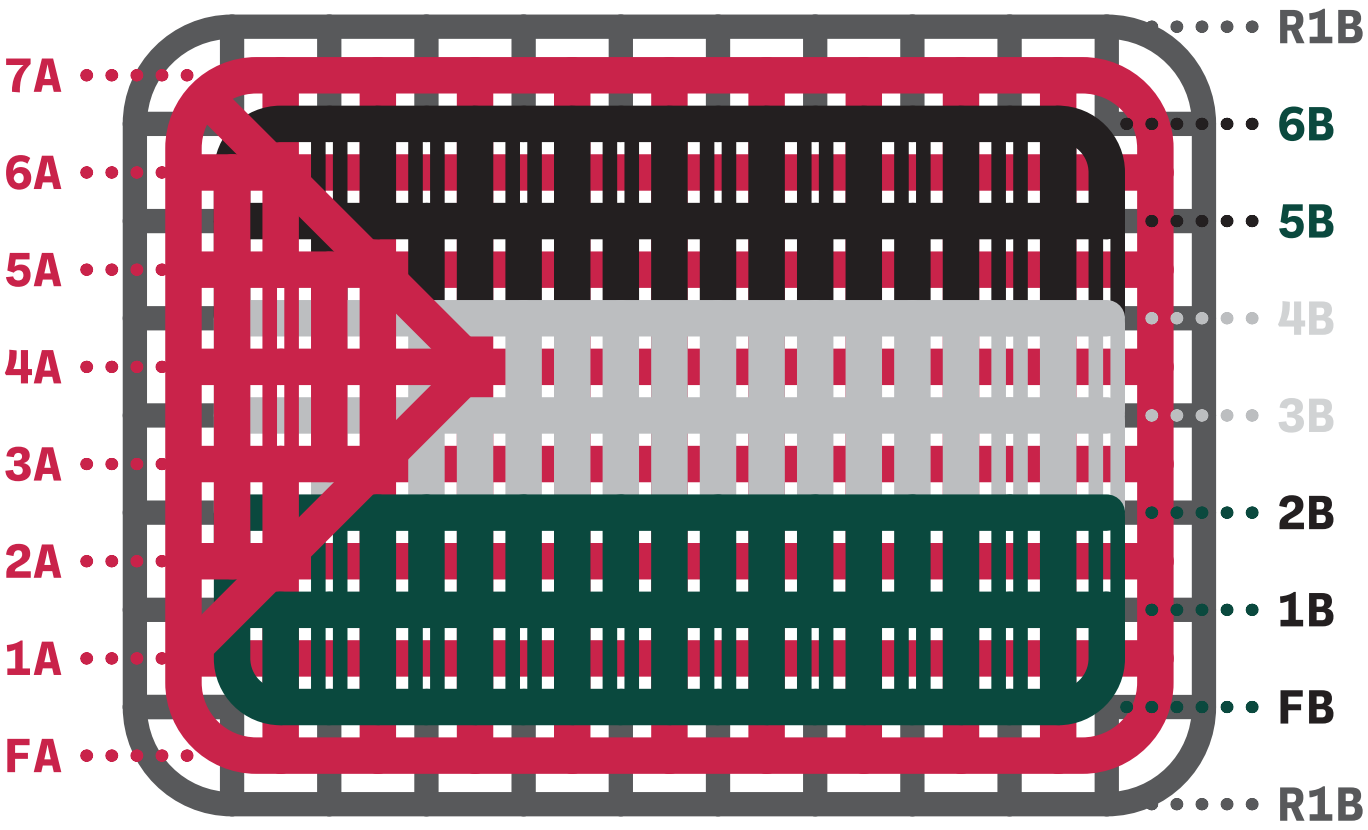
[1][2][3]

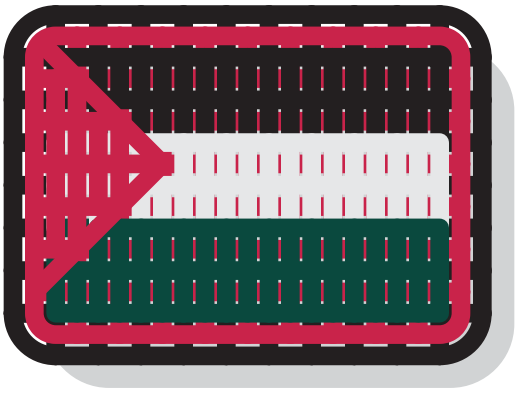
For **Classic Pinstripe Border**. For others, see corresponding notes in **Border Instructions**.

* Undo last **11A** dc to pass Colour B to back of work. Redo dc, ch 3 and turn to start **12A**.

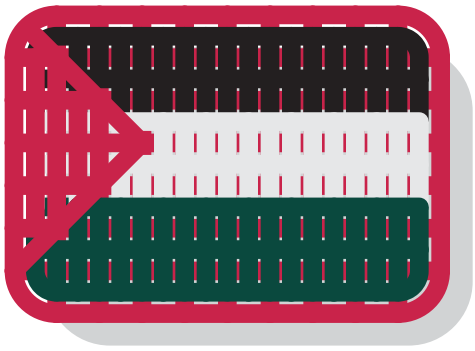
F002-05: FLAG OF PALESTINE

10w x 7h msps / 21w x 15xh sts before borders





Pinstripe



No Border

F002-05: FLAG OF PALESTINE

FA: ch 24 [10 msps]

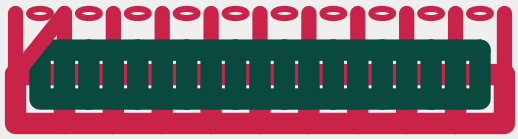
Work in back bumps. Start in **FA ch 5**.

1A: dc[ch 1,sk 1]9. sl in last ch [ch 3]

FB: ch 22. Start in **FB ch 4**.

1B: ff17[T#evens].

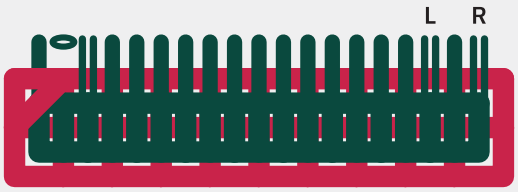
Do not ch. slF in last ch.



Carry **Colour B** on front [L] / back [R]

2A-L: B8 Bn dc

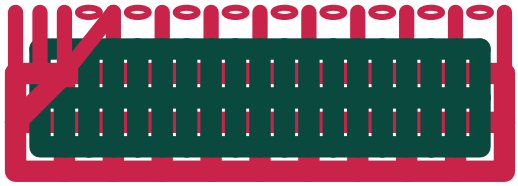
2A-R: pB B8 dc



2B-L: [ch2]ff16[T#2,16] B …

2B-R: ff17[T#1,17] …

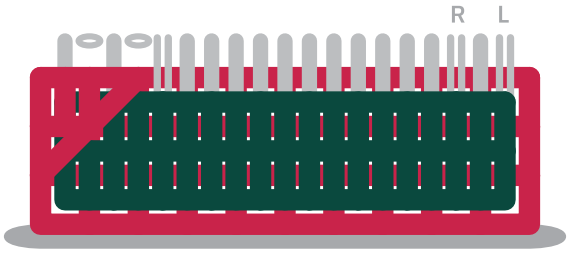
Both: Change to white on last st [ch 3]



Carry Colour B on back [L] / front [R]

3A-L: [ch2]ff2 pB B7 dc

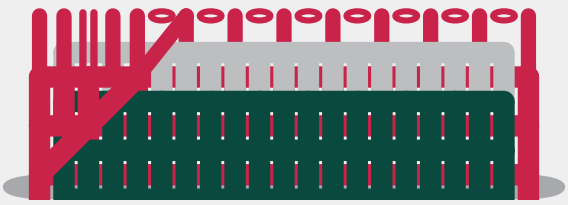
3A-R: B7 Bn ff3[dc#3]



Work ff#s in back loops only.

3B-L: B ff15[T#1,15]

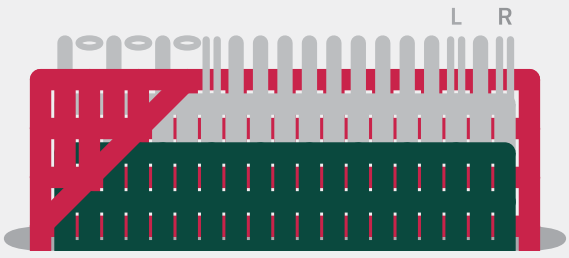
3B-R: [ch2]ff14[T#2,14] B2



Carry Colour B on front [L] / back [R]

4A-L: B6 Bn ff5[T#3,dc#5]

4A-R: [ch2]ff4[T#2] pB B6 dc

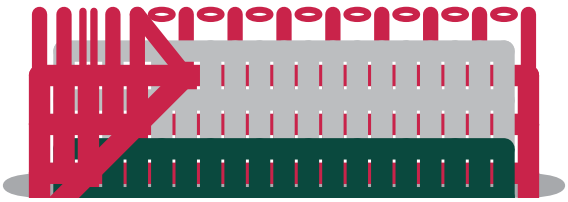


4B-L: [ch2]ff12[T#2,12] B3 …

4B-R: B2 ff13[TT#1,13] …

Both: Change to **black** on last st [ch 3]

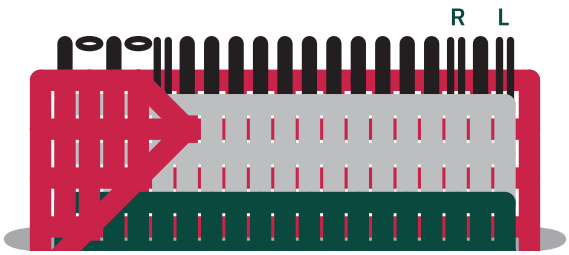
F002-05: FLAG OF PALESTINE



Carry **Colour B** on back [L] / front [R]

5A-L: [ch2]ff4[T#2]n B7 dc

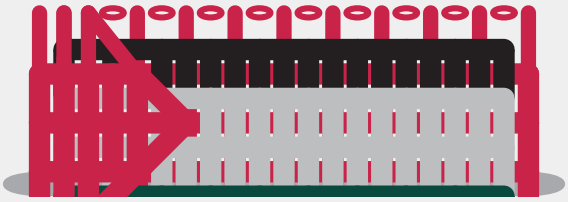
5A-R: B7 pff5[T#3,dc#5]



Work ff#s in back loops only.

5B-L: B ff15[T#1,15]

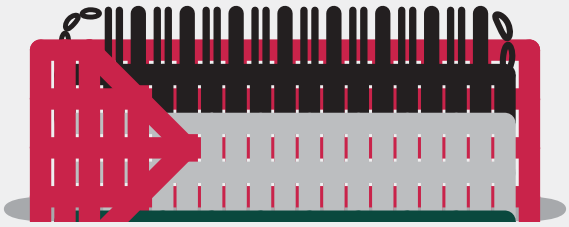
5B-R: [ch2]ff14[T#2,14] B2



Carry **Colour B** on front [L] / back [R]

11A-L: B8 pff3[dc#3]

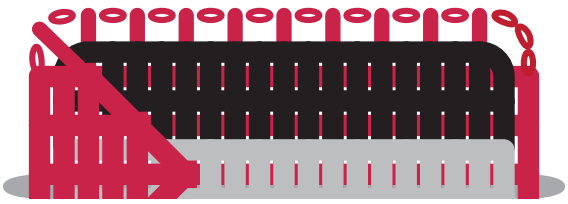
11A-R: [ch2]ff2n B8 dc



11B-L: [ch2]ff16[T#evens] ch 3 [total] slB.

11B-R: ff16[T#odds] ch 3 [total] slF.

ch 1 to start border round **[1]**



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

12A-L: [ch1] tr in next and ch 1.

B9. ch 3 and sl.

12A-R: B9 tr in prev. ch 1 and sl.

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

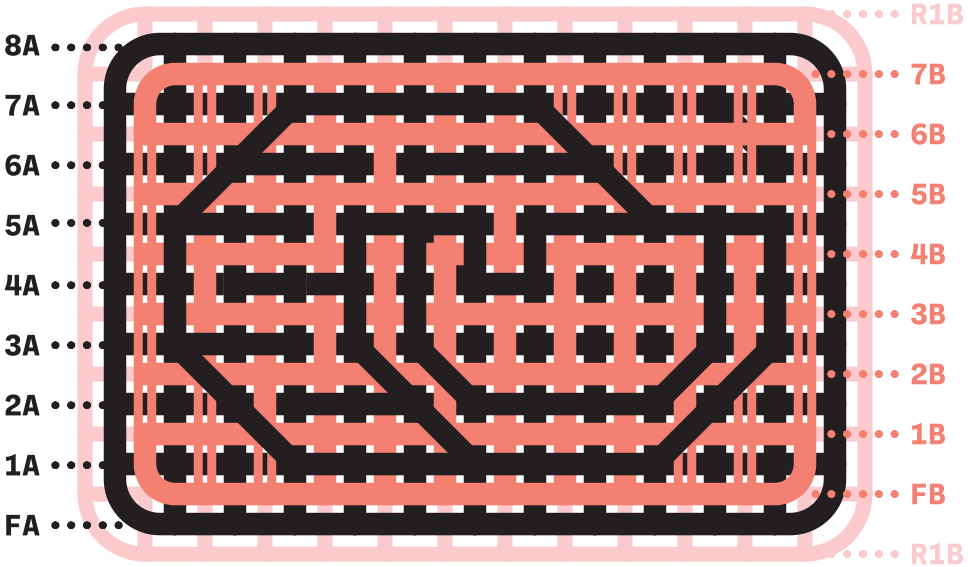
[1][2][3]

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

* **Right hand only:**

Undo last **11A** dc to pass **Colour B** to back of work. Redo dc, ch 3 and turn to start **12A**

F002-06: WATERMELON

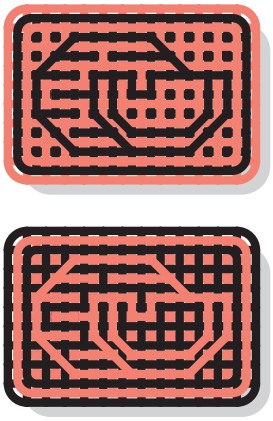


12w x 8h msps

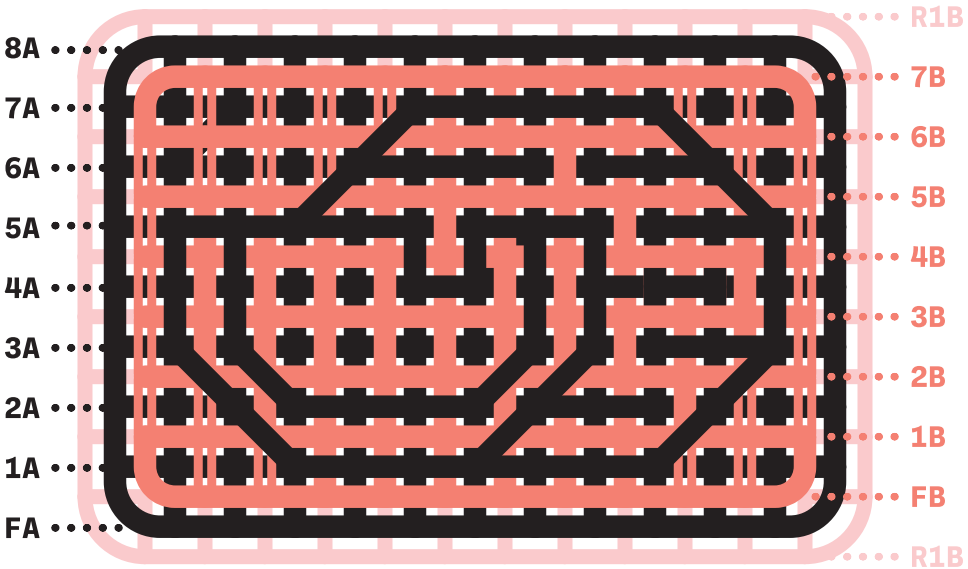
25w x 17h sts

before borders

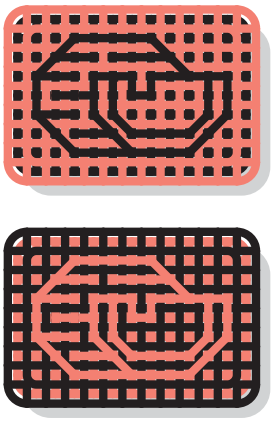
Pinstripe



Mirrored: Use diagram below with opposite-hand notation



"Borderless"



FA: ch 28 [12 msps]

Work in back bumps. Start in **FA ch 5**.

1A: dc[ch 1,sk 1]11. sl in last ch [ch 3]

FB: ch 26 [11 msps]

Start in **FB ch 5** / **2nd 1A msp**.

1B: T2 B6 T2. slF in last ch.

F002-06: WATERMELON

[Carry Colour B on front]

2A-L: B Bn B4 pB B2 pB B dc

2A-R: B Bn B2 Bn B4 pB B dc

2B-L: T F B3 F B2 F T2

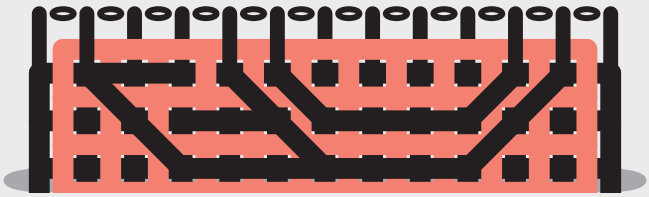
2B-R: T F B2 F B3 F T2

3A-L: Bn B2 Bn2 B4 pB2 dc

3A-R: Bn2 B4 pB2 B2 pB dc

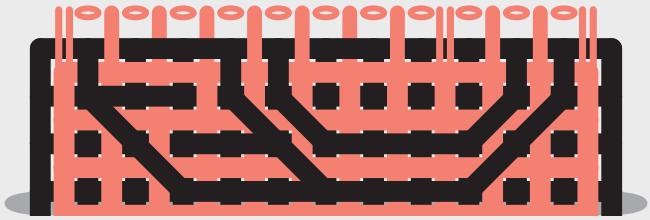
3B-L: B2 F3 T3 F2 T

3B-R: F2 T3 F3 B2 T



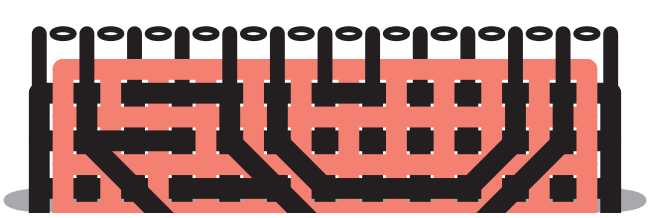
4A-L: F2 B4 F2 B2 F dc

4A-R: F B2 F2 B4 F2 dc



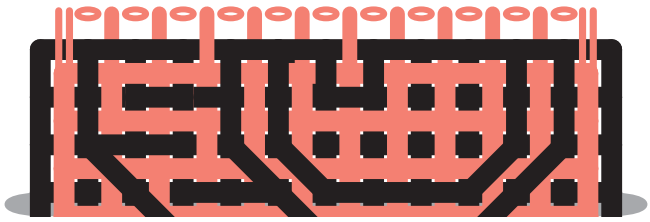
4B-L: F2 T F B F2 B2 F T

4B-R: F B2 F2 B F T F2 T



5A-L: F B2 F4 B2 F2 dc

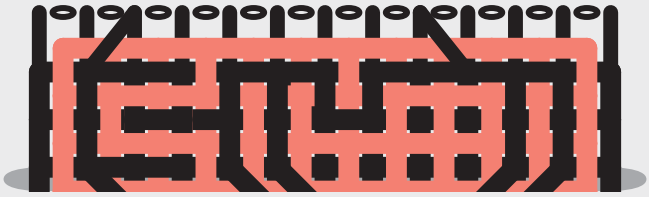
5A-R: F2 B2 F4 B2 F dc



5B-L: (B2 F)2 B4 T

5B-R: B4 (F B2)2 T

F002-06: WATERMELON



6A-L: B3 pB B5 Bn B dc

6A-R: B pB B5 Bn B3 dc

6B-L: T3 B3 F B2 T2

6B-R: T B2 F B3 T4

7A-L: B2 pB B3 Bn B4 dc

7A-R: B4 pB B3 Bn B2 dc

7B-L: T2 B4 T4. ch 3 [total] slF.

7B-R: T4 B4 T2. ch 3 [total] slF.

ch 1 to start border round [1]

Carry Colour B on back* this row [2]

8B: B11. 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 (filet) crochet is a colourwork technique—a way to crochet images, patterns or text using two colours of yarn or thread. Motifs consist of two separate but interwoven pieces of mesh fabric, one in each colour. These are made in alternating rows, using a basic pattern of double crochet and chain stitches called **filet crochet**. It takes a bit of getting used to, but it's easier than it sounds!

Crochet colourwork can be frustrating. Stitches don't interact cleanly, and carried thread is a pain to deal with, but Interlocking crochet sidesteps both of these issues.

Unlike **tapestry crochet** or **intarsia**, in interlocking crochet you don't change colours mid-row (not in these patterns, anyway), so there are no bobbins to wrangle and no unused colours to carry or conceal. 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 every row. Oh, and there are normally just four ends to weave in per motif.

Interlocking crochet has a unique, durable double construction ideal for making sturdy patches to pin on backpacks and hard-wearing functional pieces like dish towels and tote bags. Worked in looser gauges and breathable yarns, Interlocking Patches 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 suprisingly straightforward, and these patterns highlight that!

COMMON ABBREVIATIONS (US TERMS)

blo..... back loop only
ch..... chain (stitch)
dc..... double crochet (yo 1 to start)
dtr..... double-triple crochet (yo 3 to start)
hdc..... half-double crochet (yo 1 to start)
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 2 to start)
yo..... yarn over

REQUIRED SKILLS

Interlocking crochet is *tricky*—you'll have to move your hook in unfamiliar ways—but if you have a good grasp of the basic stitches and their parts, you'll get there. 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!

Motifs use ch, sl, dc, (dc,tr)tog, (tr,dc,tr)tog, and some also use dtr, so know these before getting started. There are also "knot stitches" (a small picot), around-the-post sts, extended sts, and yarn-unders, but these are all optional. Borders require you to work in and join rounds; some use blo sc and hdc sts.

Patterns consist of diagrams for each row and a simplified form of written notation, which is illustrated and defined in the Quick-start Guide. Standard notation is used in documentation, in border instructions and occasionally in patterns.

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 can improve the legibility of complex motifs. See chart below for recommended pairings.

COLOUR

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

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 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 embroidery floss	1.25mm	0.80–1.00mm	0.90mm ~3.3 mm/msp	Jewellery Badges Hat emblems Ornaments
#10 Cotton thread **Pair with:** #20 Cotton thread	1.50mm	1.00–1.25mm	1.30mm ~5 mm/msp	Patches Luggage tags Wallets/ Small bags Coasters Wall hangings Washcloths
#3 Cotton thread / Lightweight (3) cotton yarn **Pair with:** #10 Cotton thread	3.50mm	2.25–2.75mm	2.50mm ~6.6 mm/msp	
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	4.00mm ~9 mm/msp	Sweater patches Blanket motifs Potholders/Hot pads Felted projects

TROUBLESHOOTING:

My first row is too loose!

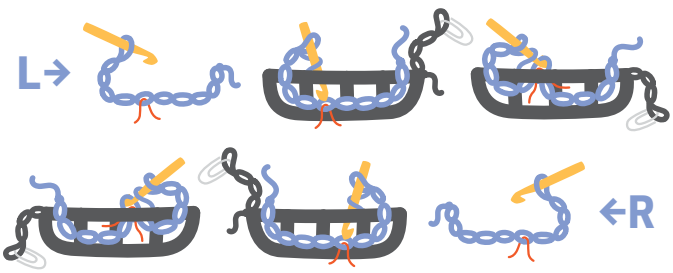
It's common to make foundation chains loose for ease of working, but this can cause a noticeable gauge difference in the bottom row. If it helps, you can go down a hook size for **FA**/FB and rows **1A**/1B.

B stitches in the first row are hard!

I know! Review the illustrations in the Quick-start Guide and take it step by step:

1. Yarn over
2. Insert hook, from back to front *(towards you)*, through the corresponding **1A** msp. *(You can let go of Colour A after this, if necessary)*
3. Insert hook through the FB back bump normally *(from front to back, away from you)*.
4. Let hook "fall," or gently draw it behind **Row 1A**. Only the **Colour B** yo and back bump will be on hook.
5. Draw up a loop and complete dc on back of work.
6. Adjust **1A** to align rows before beginning next st.

If the first stitch in 1B is a B (an uncommon but difficult scenario), use scrap yarn or a very small stitch marker to indicate the 5th back bump before you start.

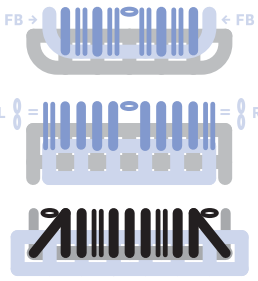


My diagonals are a mess!

This is a tension issue. Make sure that the loop already on the hook is snug when you yarn over to begin—it will form the top of the completed st. Keep loops and yos "close to the hook," with no gaps between them, and hold them in place with your thumb as you work. The yarn under technique *[next page]* can also help!

Freaky ff#s!

When fill stitches appear in odd places—in **Row 1B** `[1]`, at the beginning or end of a row `[2]`, or combined with other sts `[3]`—"simplified" notation gets complicated:



`ff4[T#2,4] ff4[T#1,3]`
or `fTfT TfTf`

`[ch2]ff4 ff5[T#5]`

`pff9[T#3,7]n`

Just break it down letter by letter! Use the row diagram to help you decode the notation and vice versa.

My fill stitches are too thin!

Work individual ff#s as cluster sts if your yarn is very fine or to create "puffier" fill areas. To cluster, (dc2tog) in the same st or sp (counts as 1 dc).

I forgot to carry Colour B on front / back!

It happens to all of us! If the mistake was within the last row, you can cut **Colour B** and draw the turning chain and working thread to the correct side.

My outlines are unclear!

- Increase the contrast between your yarn colours.
- For sharper outlines, use a thinner yarn for **Colour A** only, or use a larger hook for both colours.
- Consider filling in background mesh *[next page]*
- Add a border round if the motif doesn't have one already. You'll be amazed. I'll wait.
- Wash and air dry the motif (this makes the biggest difference for natural fibres, but it never hurts!)

My outlines are jagged!

- If the problem stitches are Ts, try Fs instead. Both create vertical lines on front, but Fs are smoother.
- Work B sts in blo of sts forming horizontal outlines.
- Work into outline sts around the post *[next page]*

OPTIONAL/ADVANCED:

Yarn under when drawing up the first loop* of long (dc, tr, dtr) stitches for more consistent gauge.

This causes the strands at the base of the stitch to cross, forming an "X." This improves the appearance of T sts by keeping these strands from separating. Yarning under also allows tension from the working thread to pass more easily to loops already on the hook, helping to maintain gauge in complex (tog) stitches.

** Yarn over normally to begin st and at all other times.*

Work around the post for smoother, raised outlines.

"Around the post" (**front** and **back post***) stitches are common in interlocking crochet. While not standard in these patterns, they can be integrated to:

...conceal "joints" where outline stitches meet.

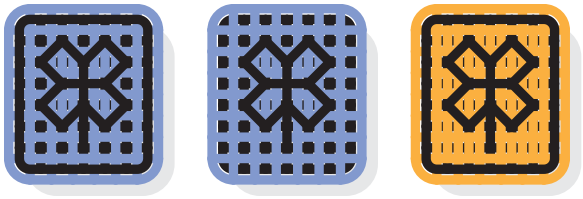
...create unbroken, noticeably embossed outlines.

...let one outline pass in front of or behind another.

Using post stitches:

- Post stitches are always optional and deciding when (or if) to use them is a matter of preference.
- To maintain gauge, extend dc and dtr sts by 1 loop in base when working around post *(optional for trs).*
- All sts *except* T sts and row-end dcs *can* be worked around post, but I only use them when working into stitches that form visible outlines (**Colour A**):
- Use **front post** dcs, trs and dtrs to extend verticals and same-direction diagonals. You can also use post sts when creating angled joints, to varying effect.
- Use **back post** dcs working B sts into horizontal outlines *(work in blo for similar effect).* Use with F sts to make verticals pass behind an existing horizontals).

* *Illustration shows front of work — swap **front** and **back post** sts when back of work faces you.*



Fill in mesh backgrounds to make small motifs "pop"

Most Interlocking Patches feature an open mesh background, but the dot pattern it creates can overwhelm very small motifs, making the image unclear.

A "borderless" border helps, or you can fill in some or all of the mesh with ff#s. Patterns that may benefit from a filled background will sometimes include an alternate, filled overview diagram to help you place stitches.

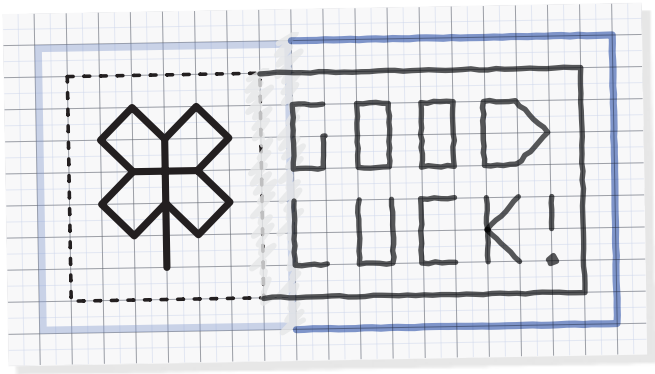
ff#s in ch1 spaces (usually even) are always worked on front. mst ff#s (usually odd) can be worked as F or T sts (Fs look nice, but Ts add structure). Use Ts in the first and last **Colour B** rows and at row end to seal edges.

Extend motifs to make larger items, add captions or attach motifs of different sizes.

To add interlocking mesh rows, begin in any corner st 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.)*

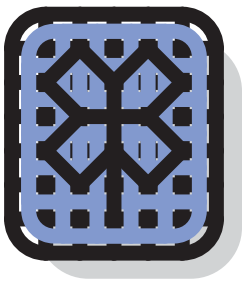
Grey grid lines represent the **Colour A** mesh. The thick dashed line is the pinstripe, which can be covered. Light blue lines are the **Colour B** mesh, and thick blue lines mark the edges of a Blanket Border.



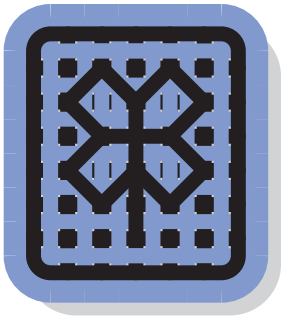
BORDER INSTRUCTIONS

Border rounds are optional but *strongly* recommended. Borders straighten uneven edges, align the image and give it space to "breathe." The difference is remarkable!

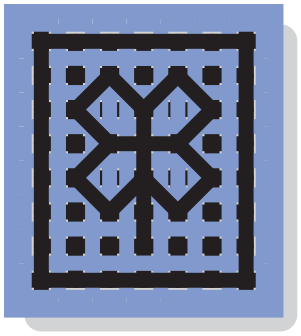
That said, border rounds take time, and the options are limited only by your imagination and patience. These are just a few examples—feel free to improvise, adapt, or borrow techniques from other patterns.



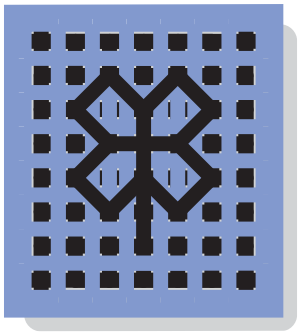
NO BORDERS
You're done!



CLASSIC PINSTRIPE
Best for badges

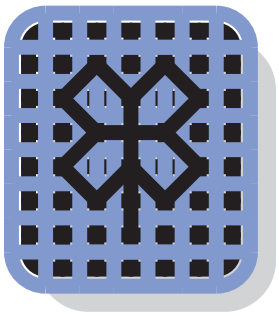


PINSTRIPE BLANKET
Best all-around



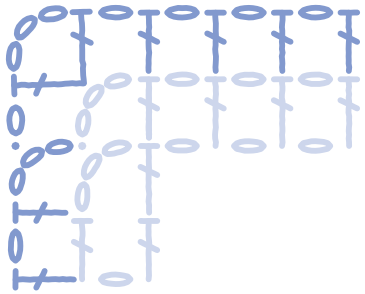
"BORDERLESS" BLANKET
Room to breathe

EASY FLOATING
Most forgiving

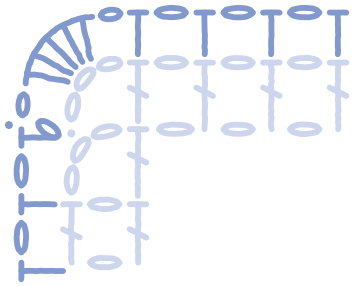


QUICK "BORDERLESS"
Best for tiny motifs

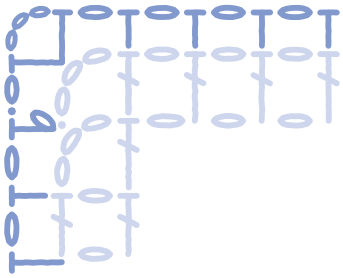
dcX mesh
*(Blanket R1B and **R1A**)*



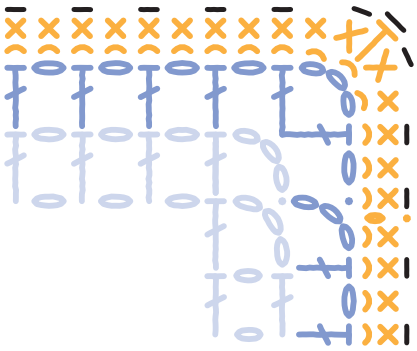
hdcX mesh, filled corners
(Classic Pinstripe R1B)



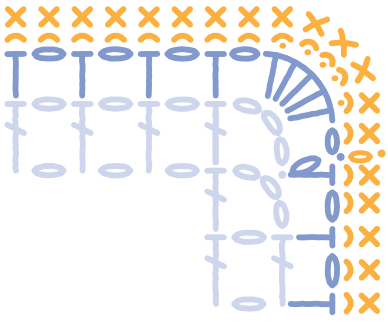
hdcX mesh, open corners
("Borderless" R1B)



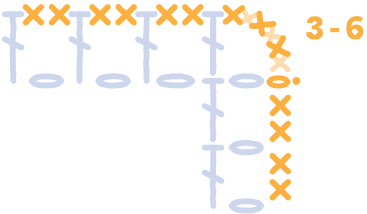
scF / scT in blo
(Blanket R2B)

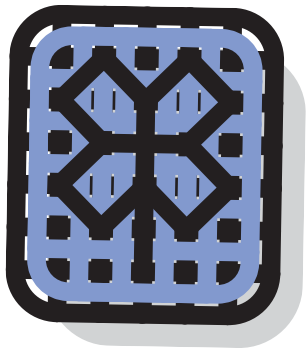


sc in blo / sc in back 2 loops
(Classic Pinstripe R2B)



sc in msps
*(Floating **A**/B rounds)*



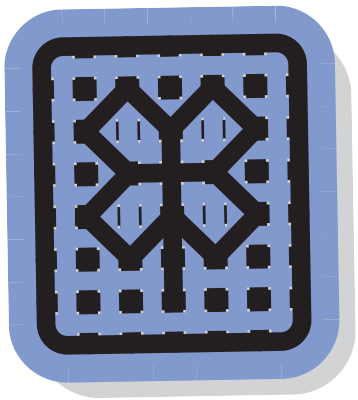


NO BORDERS

Sometimes you're just *done*. Forgoing borders can save time when you need to make a lot of patches quickly, and if your edges are nice to start with, there's no need to hide them. *(You can always add them later!)*

Border Rounds:

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



CLASSIC PINSTRIPE BORDER

This border gives a vintage "merit badge" look, and it really shines in cotton thread. Half-doubles worked on back push the exposed **Colour A** edge forward to form a curved, slightly embossed pinstripe, while back loop single crochets and a round of slip stitches 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 space or stitch. ch 1.

Join: sl in both loops of 1st hdcB. ch 1.

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

Sides: sc in blo of all sts, including ch1s.

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

Join: [sc in blo 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.

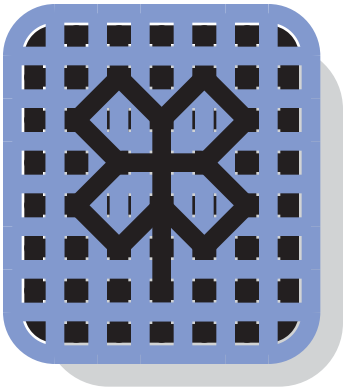
Finishing: *Optional*. Use loose ends or new thread to tack down the back bumps of all **Colour A** corner ch3 sts (the corners of the pinstripe border). Recommended primarily if the piece will be used heavily or washed often. This is best done loosely and after first washing and blocking the motif.

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.



QUICK "BORDERLESS" BORDER

Stylish and quick, a single round of half-double crochets worked through both meshes seals the edge while helping small motifs "pop." This border can look a *little* rough, bit it's a great choice for hard-wearing pieces like cotton dishcloths. A round of slip stitches (ideally in front and back loops) 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.

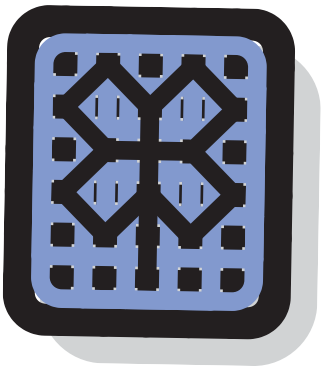
Border Rounds:

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

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

Corners: hdcT, ch 3, hdcT in corner ch stitch. ch 1.

Join: Needle finish or sl in 1st hdcT.



EASY FLOATING BORDER(S)

If your patch needs *something* but mesh rounds 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 hiding messy edges. Add Floating Borders after one or more mesh rounds or add slip stitch rounds to create a range of effects.

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)

Border Rounds:

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

Sides: sc 2 directly in msps (skip msts).

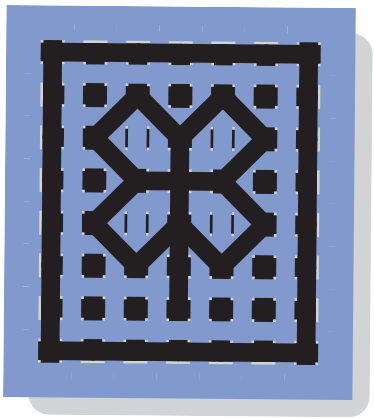
Corners: sc 3-6* in corner space.

Join: Needle finish or sl in 1st sc.

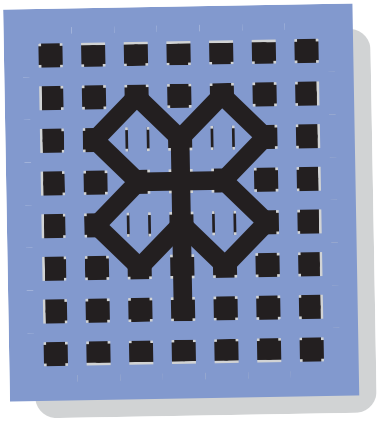
Variations:

- Add a Floating Border in **Colour A** only (pictured)—working into **Colour B** row-end T sts can be tricky, but it's possible!
- 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.

* *Whatever works best with your yarn. I normally sc 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)

BLANKET BORDER

This border takes a long time, but it rarely disappoints. Double crochet mesh rounds in both colours 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 then 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 add 2 msps/4 sts to 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 stitch or space. ch 1.
Borderless: dcT, ch 3, dcT in corner stitch or space. ch 1.

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

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

Sides: (dcB in mst, ch 1)... to next corner.
(For smoother pinstripe, work in blo or use back post dcs)

Corners: dcB, ch3, dcB in corner space or stitch. ch 1.

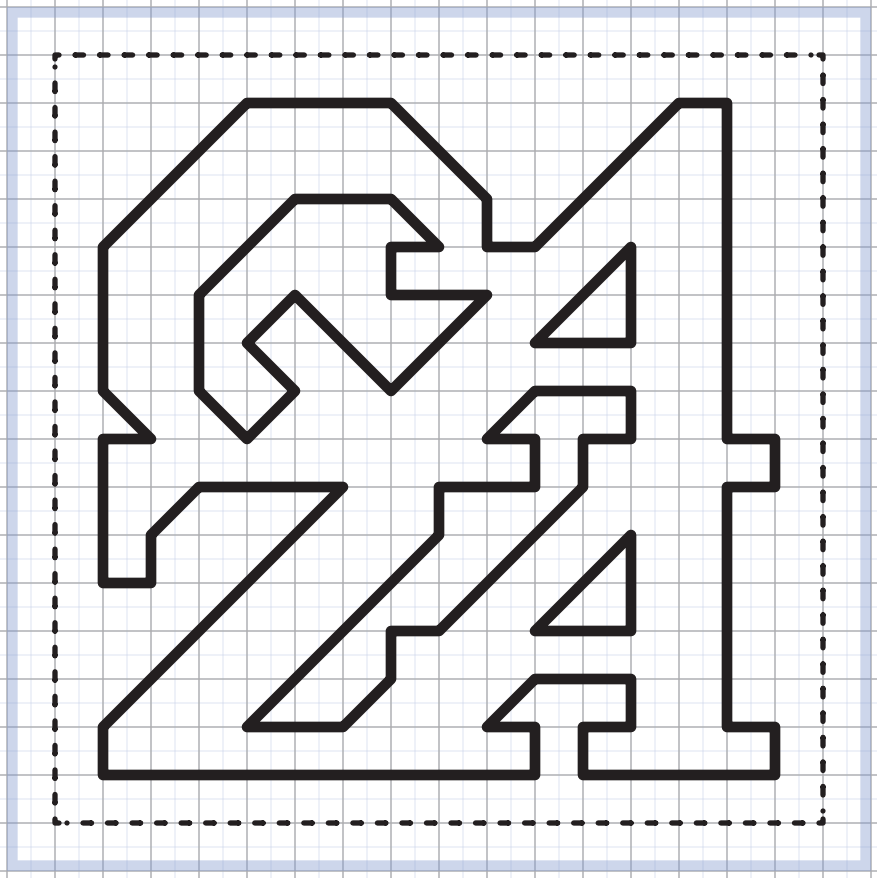
Join: sl in 2nd starting ch3 st. Break yarn and tie off.

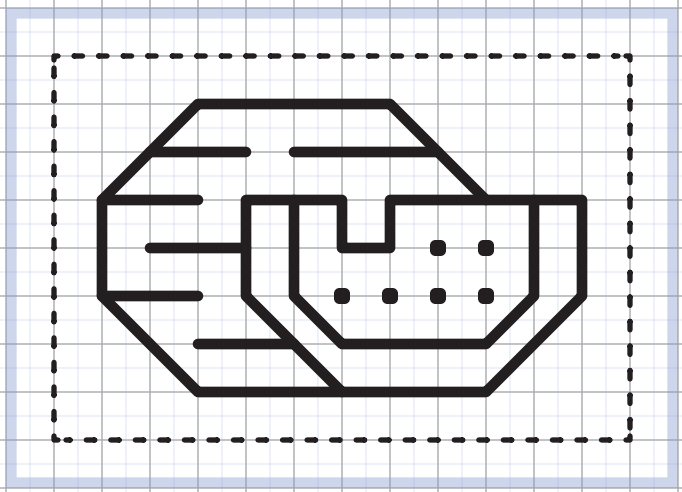
R2B: *Front faces you. Start in next st (a ch1). R2B covers **R1A**.*

Sides: scT in blo of all msts. scF in blo of all ch1s except corner st:

Corners: Square: scT hdcT scT in corner stitch *(For seaming.)*
Rounded: scT in corner stitch *(Final border, not for seaming.)*

Join: [scT in blo of **R1B** joining sl.] Needle finish or sl in 1st **R2B** sc.





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2A

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CEASE
FIRE
NOW!