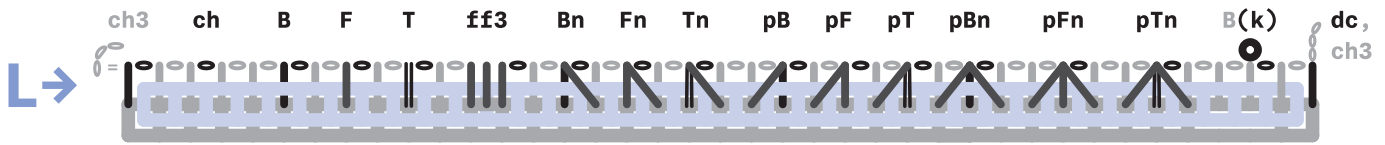


# QUICK-START GUIDE



## BASIC STITCHES:

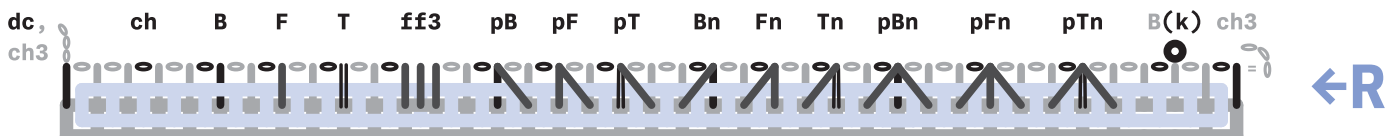
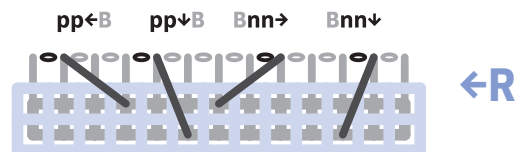
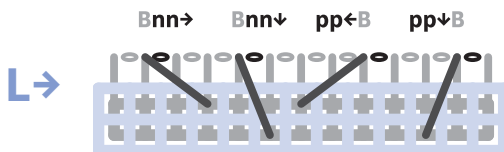
- mst:** Mesh stitch: A vertical grid line made by a dc
- m<sub>sp</sub>:** Mesh space: A gap/space made by a ch1
- x<sub>B</sub>:** [dc or st x] on back of work [ch 1, sk 1]
- x<sub>F</sub>:** [dc or st x] on front of work [ch 1, sk 1]
- x<sub>T</sub>:** [dc or st x] through both meshes [ch 1, sk 1]
- ff#:** Fill sts: Work # dcs on front [unless noted] in msts and ch1s, without chaining between. [ch 1, sk 1]
- X(k):** Knot stitch: Optional, a 2ch picot [ch 1, sk 1]  
In next row, work around the post or in blo\*

## 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<sub>n</sub>:** (st X, trF in next)tog [ch 1, sk 1]
- pX:** (trF in prev, st X)tog [ch 1, sk 1]
- pX<sub>n</sub>:** (trF in prev, st X, trF in next)tog [ch 1, sk 1]

## LONG DIAGONALS: (see diagrams below)

- dtrF:** double triple [yo 3] on front, a long diagonal
- X<sub>nn</sub>→:** (st X, dtrF 2 msts ahead)tog [ch 1, sk 1]
- X<sub>nn</sub>↘:** (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/GAUGE:

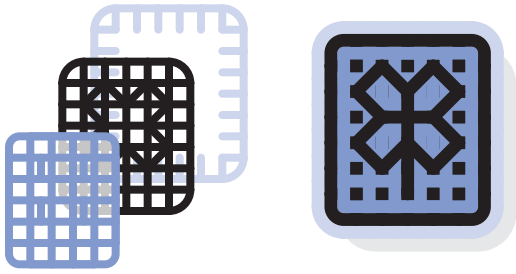
- Use any yarn or thread\* and hook recommended on package, or a as small as 75% that size for tighter gauge.

## RULES:

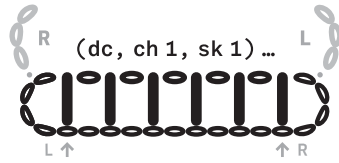
- ch 1, sk 1 after every B, F, T, pX, pX<sub>n</sub>, X<sub>n</sub>, X(k) and last ff#.
- ch 3 at row end. Secure loop and pick up other colour.
- ch1s and ch3s are normally omitted from notation.
- Turning ch replaces 1st mst [dc +/- 1 ch] in row diagrams.
- If row begins [ch2], undo 1 turning ch.
-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

## OPTIONAL/ADVANCED:

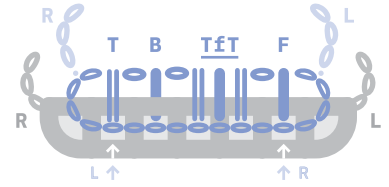
- Use a lighter weight of yarn/thread for **Colour A** (outlines) to improve the clarity of complex designs and reduce bulk. Use a hook sized for the heavier yarn (**Colour B**).
- When extending vertical and diagonal outlines, work around the post (front-post) for smoother results.
- When working into horizontal outlines, work in blo (the loop nearest back of work) or around the post (back-post).
- Extend dc and dtr post sts 1 loop in base to maintain gauge.



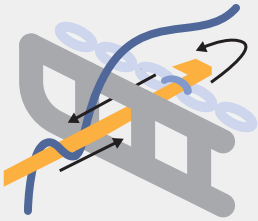
**Foundation A/Row 1A**



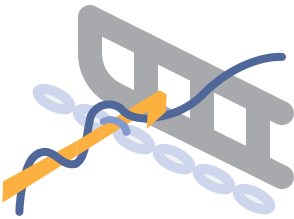
**Foundation B/Row 1B**



**F/ff#**

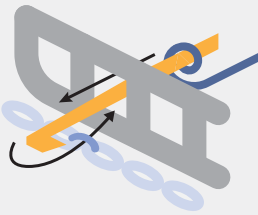


yo. If required, draw current st to front, through corresponding msp.

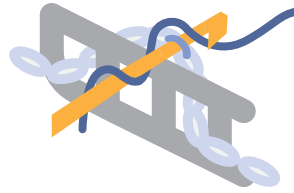


dc on front of work.

**B**

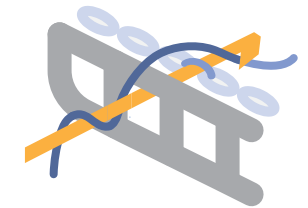
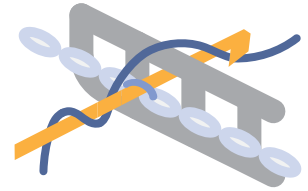


yo. If required, draw current st to back, through corresponding msp.



dc on back of work.

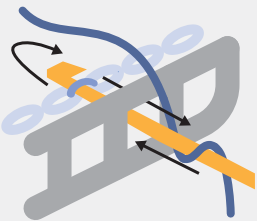
**T**



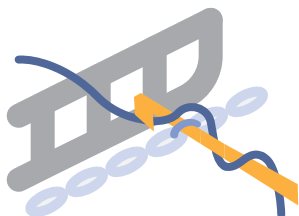
yo. Insert hook in current st and corresponding msp, in either order.  
dc (visible on front and back).

L →

**F/ff#**

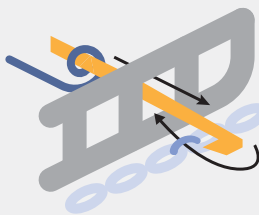


yo. If required, draw current st to front, through corresponding msp.

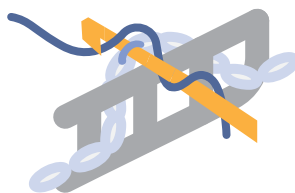


dc on front of work.

**B**

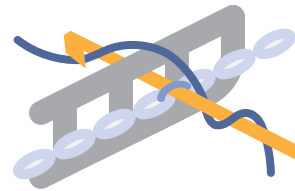


yo. If required, draw current st to back, through corresponding msp.



dc on back of work.

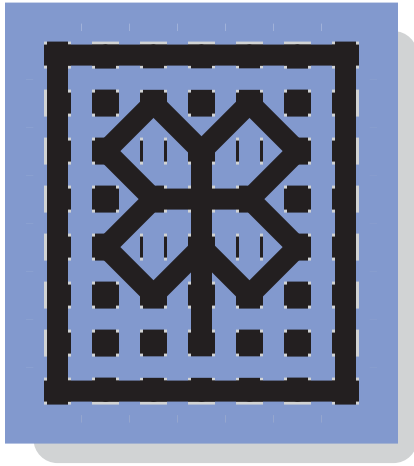
**T**



yo. Insert hook in current st and corresponding msp, in either order.  
dc (visible on front and back).

← R

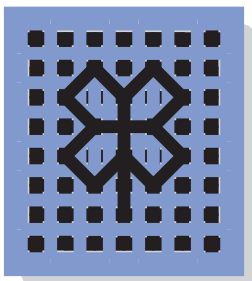
# BORDER INSTRUCTIONS



Time-consuming but dependable: mesh rounds in each colour draw outlines securely into place, creating a crisp, straight pinstripe. Single crochets worked through both meshes seal edges while keeping the weight of the fabric consistent.

This is the border to use if you plan on attaching motifs to make blankets or other large pieces, but it's just as great for standalone patches, putting a secure, polished edge on everything from wall-hangings to washcloths.

*Note: The 3 rounds of this border add 2 msps (4 sts) to the height and width of the motif (indicated by thick blue lines in graph paper charts).*



## BLANKET BORDER

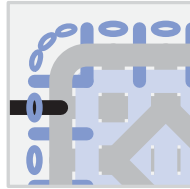


### Body Instructions:

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

[2] Carry Colour B on back

[3] ch 3 to start border round (counts as a dcB + ch1)



### R1B: dcB mesh

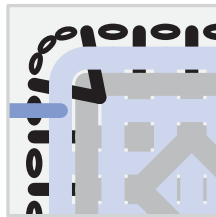
Start in... next Colour B mst or corner (front facing).

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

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

Join: sl in 2nd starting ch3 st.

ch 1 to start R2B. Secure loop.



### R1A: dcB mesh (back-post)

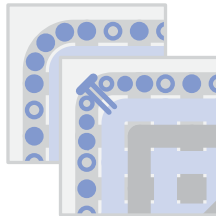
Start in... next Colour A mst or corner (front or back facing).

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

*\*For a smoother pinstripe, use back-post dcs.*

Corners: dcB, ch3, dcB in corner sp. ch 1.

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



### R2B: scT / scF in back loop only (covers R1A)

Start in... in next R1B st, a ch1 (front facing).

Sides: dcs: scT in blo.

ch1s: scF in blo, except corners:

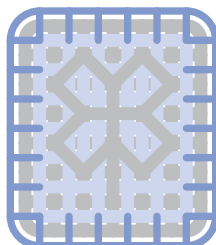
Corners: Round: scF or scT in blo of corner st.

Square:\* scT, hdcT, scT in blo of corner st.

*\*Use square corners for seaming.*

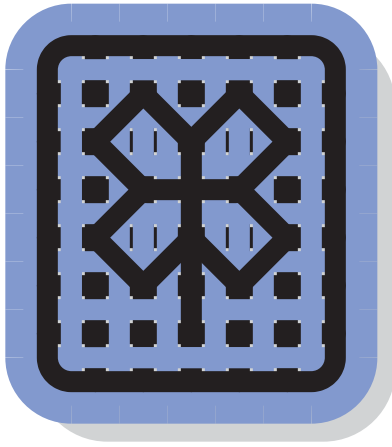
Finish: [scT in blo of R1B joining sl]

Needle finish or sl in 1st R2B sc.



## "BORDERLESS" BLANKET BORDER

For a "borderless" variation (far left), replace dcB sts in R1B with dcF or dcT sts (near left). Note that using T sts will cause the motif to "spread," or work up slightly larger than the same motif made with B or F sts in this round.



## CLASSIC BADGE BORDER

This border recalls a vintage merit badge, and it shines cotton thread at tight gauges\*. Half-doubles worked on back push the exposed **Colour A** edge forward to form a curved, slightly embossed pinstripe, while yarn-under scs worked in back and third loops create a compact, tidy edge.

\* When using thicker yarn or mixing yarn weights, consider opting for a Blanket Border with round corners (previous page), which has a similar appearance but will provide more consistent results.

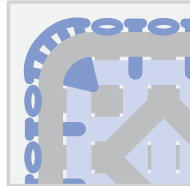


### Body Instructions:

[1] ch 1 to start border **R1B** (does not count as a st)

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

[3] Break yarn and tie off



### R1B: hdcB mesh with filled corners

Start in... base of **Colour B** starting ch1 (front facing).

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

Corners: hdcB 5 in corner sp. ch 1.

Join: sl in 1st hdcB.

ch 1 to start **R2B**. Secure loop.



### R2B: sc in back loop only / back + third loops

Start in... next **R1B** st (a ch1) (front facing).

Sides: ch1s: sc in blo.

hdcS: sc in back + 3rd loop.

\* For a straighter, less flexible border, yarn

under drawing up the first loop of sc sts.

Corners: sc in back + 3rd loops of each corner hdc5 st.

Finish: [sc in blo of **R1B** joining sl]

Needle finish or sl in 1st **R2B** sc.

## QUICK "BORDERLESS" BORDER

Speedy and stylish, a single round of hdcT mesh seals the edges and gives the image room to "breathe." This treatment is a particularly good choice for small motifs and hard-wearing items like cotton dishcloths.

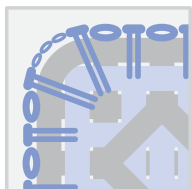


### Body Instructions:

[1] ch 1 to start border **R1B** (does not count as a st)

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

[3] Break yarn and tie off



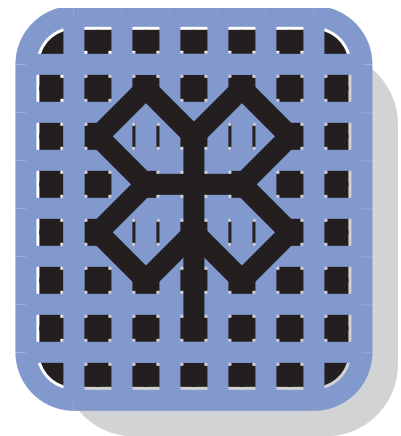
### R1B: hdcT mesh

Start in... base of **Colour B** starting ch1\* (front facing).

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

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

Finish: Needle finish or sl in 2nd starting ch3 st.



\* Making the first hdcT in the same place as the starting ch1 (made on the back of the work) can be tricky, but this allows for consistent sealed edges and border sts.



## FLOATING BORDER(S)

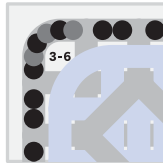


### Body Instructions:

[1] Break yarn and tie off

[2] n/a

[3] ch 1 to start border **R1B** (does not count as a st)



### R1A: sc2 in mesh spaces

Start in... next **Colour A** mesh space, front facing.

Sides: sc 2 in each msp, skipping msts.

Corners: sc 3-6 according to preference (I usually do 4).

Finish: Needle finish or sl in 1st sc.

### VARIATIONS:

- To add a Floating Border in **Colour B**, first make a round of dcB or hdcB mesh (left, or refer to Blanket Border **R1B**).
- Replace regular single crochets with yarn-under scs (tighter) or half-double crochets (fuller).
- Make 3 or more sts in each msp for a ruffled border.
- Add slip stitch rounds in front, back or both loops.

If I told you to "just crochet a border," you would probably do something like this, and it would probably be good!

Combine Floating Borders with mesh rounds and slip stitches (see "Variations") to create a range of fun, textured effects that highlight the dual-mesh construction of interlocking crochet.



## NO BORDERS

Border rounds almost always improve the appearance of your work—by aligning the image and cleaning up scruffy edges—but sometimes a patch looks great right off the hook, and sometimes you're just *done*. (You can always add them later!)



### Body Instructions:

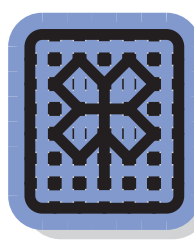
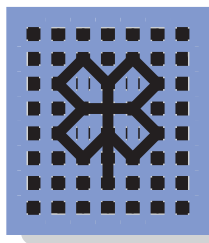
[1] Break yarn and tie off

[2] n/a

[3] Break yarn and tie off



Blanket / "Borderless" Blanket



Classic Badge



Quick "Borderless"



Floating



No Borders

# INTER- LOCKING CROCHET

Interlocking or "double filet" crochet is a colourwork technique—a way of crocheting images, patterns and text using two colours of yarn or thread.

Each motif consists 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's crochet, lace-making, weaving and embroidery in one! It takes some getting used-to, but it's easier than it sounds!

Colourwork in crochet can be frustrating: stitches never interact cleanly, and carried thread always gets in the way. Interlocking crochet sidesteps both of these issues.

Unlike **tapestry crochet** or **intarsia**, interlocking crochet doesn't require you to change colours mid-row, so there are no bobbins to maneuver and no unused colours to carry. In contrast with **mosaic crochet**, you only work into stitches of the same colour, and you work flat, without having to cut thread or switch hands at row end. There are normally only *four* ends to weave in per motif.

Interlocking crochet has a unique, durable double construction that's 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 has some unique design constraints; it's time-consuming, and it can be tricky to figure out just where stitches need to go and how to get them there. Once it "clicks," though, the technique is surprisingly straightforward, and these patterns are designed to highlight that!

## COMMON ABBREVIATIONS (US TERMS)

<b>blo</b> . . . . .	back loop only (usually back of <u>work</u> )
<b>ch</b> . . . . .	chain (stitch)
<b>dc</b> . . . . .	double crochet (yo once to start)
<b>dtr</b> . . . . .	double-triple crochet (yo 3 times to start)
<b>hdc</b> . . . . .	half-double crochet (yo once to start)
<b>sc</b> . . . . .	single crochet
<b>sk</b> . . . . .	skip
<b>sl</b> . . . . .	slip stitch
<b>sp</b> . . . . .	space
<b>st</b> . . . . .	stitch
<b>(X, Y, Z)tog</b> . . . . .	work sts X, Y and Z together (in that order)
<b>tr</b> . . . . .	triple crochet (yo twice to start)
<b>yo</b> . . . . .	yarn over

## REQUIRED SKILLS

Interlocking crochet is *tricky*—you'll have to move your hook in unfamiliar ways, and you'll need to have a strong grasp of stitch "anatomy" in order to keep your bearings, but if you've ever made a granny square, you can get there.

If you're new to crochet, a few 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 calloused crochet wonks.

Interlocking Patches 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), sts worked "around the post" and extended sts, but these are optional. Borders ask you to work in and join rounds; some use hdc, blo and post sts.

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

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 and the hook size recommended on the label for a flexible, slightly open fabric. For a stiffer fabric without gaps, that holds its shape better use a hook as small as 75% this recommended size.

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

## MIXING YARN/THREAD WEIGHTS

Use yarn/thread colours of equal weight, or use a lighter weight for **Colour A** (outlines). Doing so is strictly optional, but it can improve the legibility of complex motifs, and it reduces bulk in the finished fabric.

When mixing weights, you will normally use a hook sized for the heavier of the two colours (**Colour B**). See chart below for recommended yarn/thread pairings and corresponding hook sizes.

## COLOUR

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

## WASHING & CARE

Interlocking Patches look their best—better than right off the hook—after washing and hand blocking. To hand block, gently stretch the motif into shape while wet and lay flat on a rack or towel to fully air dry.

If your yarn will felt, your patch will too! Look for 100% wool not labelled "superwash." For best results, wet felt and, once completely dry, needle felt to refine details.

COLOUR B	COLOUR A (LIGHTER)	NORMAL	TIGHT	GOOD FOR...
#20 Cotton thread	#30 Cotton thread			Jewellery
	1-3 Strands embroidery floss	1.25mm	0.80–1.10mm	Badges/Emblems
	Heavy sewing thread			Ornaments
#10 Cotton thread	#20 Cotton thread	1.50mm	1.25–1.40mm	Patches Luggage tags
#3 Cotton thread	10 Cotton thread			Wallets/ Small bags
Lightweight (3) cotton yarn		3.50mm	2.50–3.00mm	Coasters
	#3 Cotton thread			Wall hangings Washcloths
Medium (4) cotton yarn	Worsted/DK weight wool			Potholders/hot pads
	Lightweight (3) cotton yarn	5.00mm	3.75–4.25mm	Towels/Bath mats
	#3 Cotton thread.			Tote bags
Worsted wool yarn	DK, fine or fingering weight wool	5.00mm	3.75–4.25mm	Sweater patches Blanket motifs Potholders/Hot pads Felted projects

## TROUBLESHOOTING:

### My bottom row is too loose!

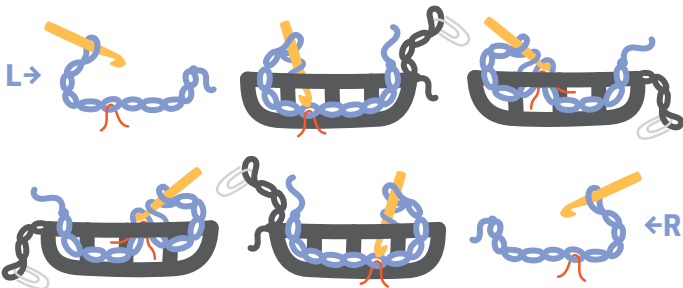
It's normal to make foundation chains loosely for ease of working, but this can cause a noticeable gauge difference in the bottom row. It may help to go down a hook size for foundations (**FA/FB**) and rows **1A/1B** only.

### B stitches in the first row are hard!

Review the Quick-start Guide, and take it step by step:

1. Yarn over
2. Insert hook, from back to front (towards you, from behind), through the corresponding **1A** mesh space. (You can let go of **Colour A** at any point after doing this)
3. Insert hook through the next **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.

If the first stitch in row **1B** is a B, it may help to indicate the 5th back bump with a piece of **scrap yarn** before you start.



### My diagonals are a mess!

Make sure the loop already on the hook is snug when you yo to begin. Keep loops and yos "close to the hook," without gaps, and hold them in place with your thumb.

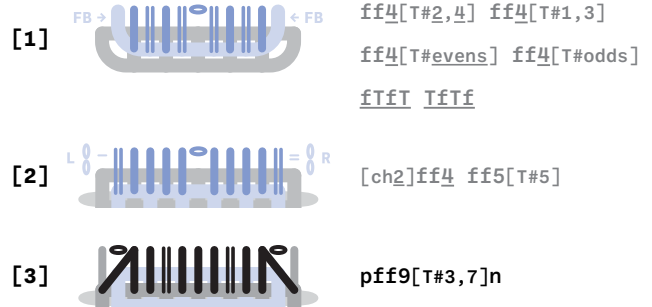
Bear in mind that diagonal sts can look sloppy when made but "snap into place" after you work into them later!

If your diagonals are too loose or bulky, replace triple crochets (p and n sts) with extended dcs.

If long diagonals are too *tight*, extend dtrs by 1 loop.

### 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]—notation can get a little kooky:



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 stitches if your yarn is very fine, or to create "puffier" fill areas. To cluster, (dc2)tog (counts as 1 ff#).



### I forgot to carry Colour B on front / back!

It happens to everyone! 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 **Colour A** and **Colour B**.
- For sharper outlines, use a thinner yarn for **Colour A**, and/or use a slightly larger hook (for both colours).
- Consider filling in backgrounds (see next page)
- Add borders (see instructions on earlier pages)
- Wash and air dry the motif. This makes the biggest difference for natural fibres, but it never hurts!

### My outlines are jagged!

- See discussion of post and blo sts on next page.

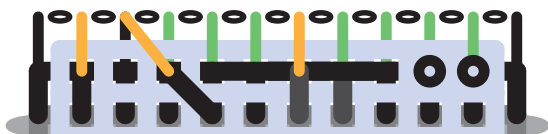


## OPTIONAL/ADVANCED :

### Work around the post or in back loop only for smoother outlines and less prominent "joints"

Work in front and back loops of all stitches until you are comfortable with the technique, except where other loops are specifically indicated (Rows **1A**, **1B** and some border rounds). "Both loops" is the most secure option, and both loops will give you the most consistent alignment and gauge. However:

If your outlines (**Colour A**) look "jagged," or if there are distracting "joints" or loose loops where stitches intersect on front, working around the post or in back loop only can help.



Use **front-post** sts to extend vertical and diagonal outlines. Use **back-post** or blo stitches when working into horizontal lines and knot sts. I normally work in both loops at all other times, but you should feel free to experiment!



The illustration above shows **front-** and **back-post** stitches. Don't worry, the difference is more intuitive in practice!

### Pros and cons of post stitches:

- To maintain gauge, extend dc and dtr post sts by one loop in the base (optional for tr sts, i.e. regular diagonals).
- Post sts add texture and depth. They work best with finer yarn or thread and may be too bulky in other situations.
- **Front-post** sts are raised while **back-post** sts are recessed, which may or may not suit the design.
- Post sts create curved rather than sharp angles, which, again, may or may not suit the motif you are making.
- Post sts can slightly disrupt the alignment of the two meshes, giving outlines a "wobbly" appearance.

### Fill in mesh backgrounds to make small motifs "pop"

Most Interlocking Patches feature an **open mesh** background, but the "dot" pattern can sometimes overwhelm small or complex motifs, making the image unclear.



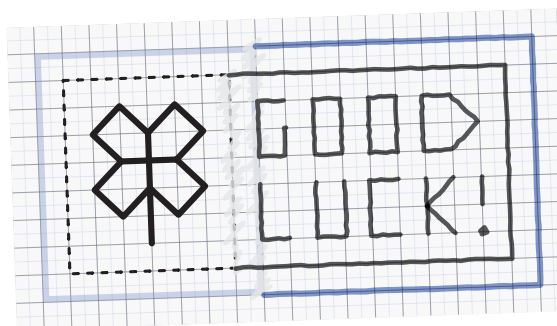
"**Borderless**" borders help, or you can **fill in** some or all of the mesh with ff#s. Patterns that may benefit from a filled background sometimes include an alternate, filled overview diagram to help you place stitches.

ff#s in ch1 spaces (usually even-numbered) are always worked on front. mst ff#s (usually odd) can be worked as F or T sts (Fs look nicer, while Ts add structure). Use Ts in the first and last **Colour B** rows and at row end to secure edges. (See figures 1 and 2 under "Freaky ff#s" on previous page)

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

To add interlocking mesh rows (or "columns"), begin in any corner and chain 3 to start. Work in rounds to extend the piece equally on all sides. dcX, ch3, dcX, ch1 in corners.

The Graph Paper Charts that follow 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 onto .25" graph paper. To use with 5mm metric graph paper, print/copy at 79% scale.



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