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should be used, so that the pupils can see how it is handled. Wool (coarse tapestry or crewel wool or even thick knitting wool) makes a large stitch look correctly proportioned. Thick embroidery cotton may also be found suitable, but a large stitch made with thin thread only looks like bad sewing.

What is important is that the teacher should be able to work quickly on her apparatus, showing what is necessary without waste of time. Material which is too stiff to sew makes this impossible. For the same reason, it is often advisable to have apparatus representing two or more stages of the work. The teacher cannot entirely accomplish any piece of work along with her pupils — she requires only to show the difficult points. For instance, in giving a lesson on finishing an opening, the teacher would have ready a piece of work (paper or cloth) showing how to arrange the hems or false hems, and another piece showing how to manage the cutting and overlapping at the bottom. The preparation of special apparatus may seem to involve a great deal of work, but a collection of the necessary pieces is made by degrees, and once made can be used, in most cases, again and again.

The black-board is most useful to the teacher of needlework, but again, the use of it must not lead to waste of time. The most helpful drawing is no doubt one which grows while the pupil looks, and which shows exactly the changes that are made upon the work by the process being illustrated. But where an illustration requires a good deal of preliminary drawing, it should be prepared beforehand, and preferably in a form that will be more or less permanent. Sheets of grey or brown paper, for example, are easily stored and easily produced and fixed up at the right moment. The advantage of a drawing over a piece of actual apparatus is that it can remain in view of the class during the whole of the lesson, for purposes of comparison and correction.

With regard to color, it will be found that red stands out most clearly on the white or neutral ground of a piece of coarse cloth, while yellow or orange is the color which carries best in a diagram on the black-board or on brown paper. In making diagrams, it is a good plan to reserve certain colors, say blue, for needles and pins, and others, say yellow, orange, bright green, for stitches. This helps to avoid confusion in the minds of the pupils.

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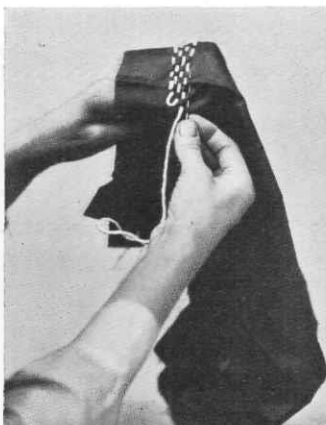


Position of the hands in making a tacking- stitch. Needle held by thumb and first finger and guided by them

Similar position for gathering-, stitching, and (with slight change of slope) for 6 hemming¹



Position of the hands in top-sewing
Similar position for buttonhole stitch



Position of the hands in darning
Working the up rows



Position of the hands in darning
Working the down rows

POSITION OF HANDS

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materials in common use, linen, flannel or other woolens, dress materials, and even silk, should occasionally be used by the pupils, so that they may learn to appreciate the varying qualities and uses of materials, and the advantage of different treatment for different stuffs. In buying some of these materials, of which only small pieces are required, more variety can be obtained if very short remnants are bought. Both teacher and pupils might also be able to contribute small pieces left over after cutting out—scraps which would otherwise be thrown away as rags. This would help to destroy the idea, too prevalent in the child's mind, that school work is a thing quite different from home work. As a rule, it is well to avoid materials which have been very specially "prepared" for school work. The thread used for sewing must always be in accordance with the material used. At first the colour should form a complete contrast with the background, so that every stitch made is easily seen. This prevents eye-strain at an age when the eye demands careful treatment, and it also permits a pupil to judge for herself whether her work is well done, and to correct her own faults in regularity. Besides being colored, the thread should also be rather thick, for the first work will consist of rather large stitches worked on rather coarse material. If embroidery thread is used, everything will then be in correct proportion. Clark's Embroidery Cotton No. 18 is a very useful thread, made in a large variety of

Beautiful colors which wash well. For decorative purposes it is suitable for all but the finest materials, and for these a finer thread, No. 30, is obtainable. Any thread heavier than No. 18 is apt to give little pupils too much trouble in needle-threading.

For later work a variety of threads should be available, all used in proportion to the fineness of the material and the stitch required, for the pupil should learn by practice that fine work on coarse stuff and coarse work on fine material are equally contrary to good taste in needlework.

For the finest white work likely to be undertaken in the elementary school, nothing finer than No. 60 white cotton thread is required, and the use of such thread will only be attained to by degrees. Appropriateness being the characteristic of all good work, a girl must learn to select suitable thread to sew various materials with: for example, silk thread would be used to sew silk, or to decorate valuable materials as silk, or woolens and linens of good quality; wool may be used to mend woolens and to decorate substantial woolens and sometimes linens; flax thread is best used on linen only, and cottons of every kind are most suitably sewn with cotton threads.

Needles must be chosen to suit the various threads and materials used. A needle is suitable in size if it takes the thread through the material smoothly, yet without allowing it to slip too easily out of the needle's eye. Because

Needlework

20

stretched over the fingers (as in blanket stitching)-

2. Begin the thread as for hemming.
3. Lift a few threads of the material, bringing the needle out over the sewing-thread, which is held down by the thumb as in blanket stitching.

4. Take a vertical stitch into the hem (fig. 19).

NOTE.—As the loose threads are more firmly stretched over the left hand, this method is likely to produce a smoother result.

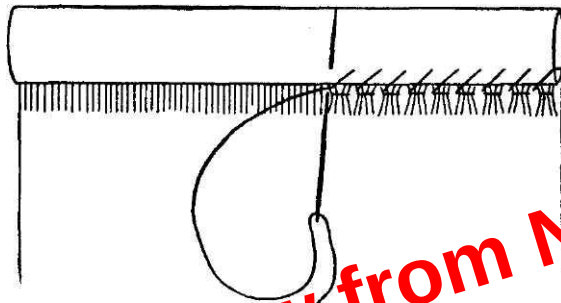


Fig. 19

Herring-boning

1. This is a large stitch used for keeping flat a single fold of springy material, such as flannel.
2. It consists of a double row of tacking stitches worked from left to right, alternately above and below the raw edge (fig. 20).

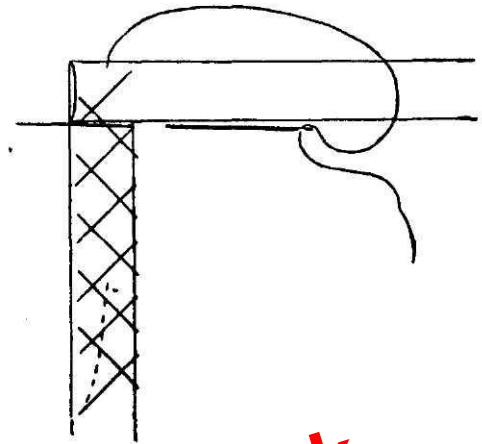


Fig. 20

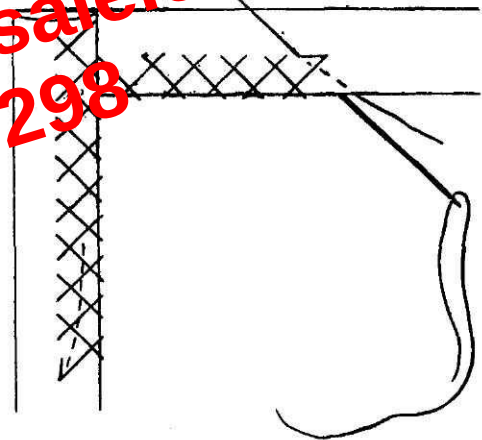


Fig. 21

3. The lower row of stitches should come immediately beneath the fold.

4. The beginnings, joinings, and endings are done in much the same way as in hemming; but, if the material is very springy, extra strength may be given by making a back stitch to fix the beginning of each new thread.

5. On very narrow hems, or where there is no hem, a very symmetrical corner may be worked in herring-boning (fig. 20). On wide hems, security is more important than symmetry (fig. 21).

6. Herring-boning lends itself very well to decorative treatment.

Blanket or Loop Stitch

1. This stitch is worked over a raw edge, to keep it from fraying, while avoiding folds.

2. When it is too difficult to work directly upon the raw edge, a line may be traced, over which the stitches are worked, the border of material being afterwards carefully cut away.

3. The work is held with the raw edge towards the worker, and the needle is brought downwards under the raw edge or the traced line, and over the thread which is held down by the thumb, thus forming a loop which covers the raw edge of material (fig. 22).

4. In beginning, run the thread a short way through the cloth, and, in joining, always catch the new thread through the last loop formed.

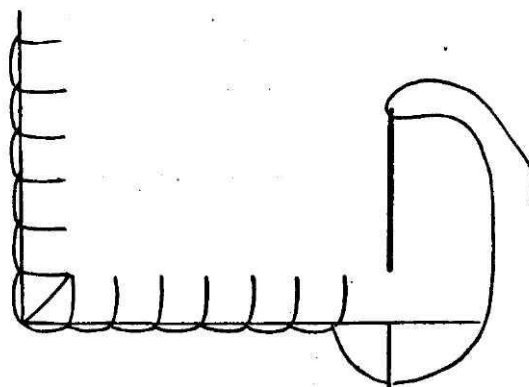


Fig. 22



Fig. 23

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4. Then, without cutting the thread, two cuts at right angles should be made across the circle or oval, and the little flaps of material folded back. Very small circles may be only pierced, not cut. If the circles or ovals are very large,

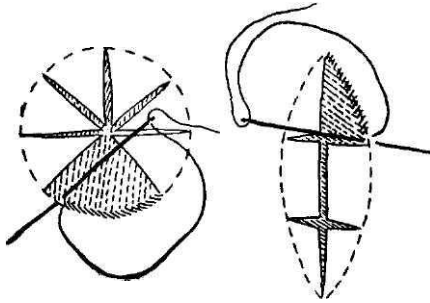


Fig-36

more than two cuts should be made across them, else they are apt to drag out of shape (fig. 36).

5. The top-sewing is then worked closely round over the edge of this fold until the beginning is reached, when the thread must be fastened off smoothly on the wrong side. The loose threads should be carried from point to point of the pattern, but if a stem begins at a convenient point, the thread, instead of being fastened off on the completion of a circle, may be continued along the stem.

6. Any little flaps of material remaining on the wrong side should be neatly pared away with embroidery scissors.

7. With this work, the most suitable stitch for working the stems is a very short stitch worked closely like satin stitch at right angles to the line of the stem.

Machine Sewing

If well done, machine stitching is strong, quick, and satisfactory, although it is apt to lack the daintiness, softness, and individuality of hand-work. It is particularly suitable for seams, hems, tucks, and all invisible joinings, but there are pieces of work where machine stitching detracts from the beauty of the finished work. For example, if gathers can be stroked, **they** should be set in by hand: machine stitching prevents the proper regulation of the gathers. A row of machine stitching close by a row of hand sewing will usually prevent either from showing to good effect.

Machine work can be more quickly and more regularly done if a treadle machine is used. A hand attachment is very useful, however, for little girls, who can later on learn to use the treadle.

The chief difficulties girls find in learning to machine (apart from the things which can be learned by consulting the book of directions supplied with every machine) are to work steadily, without letting the driving-wheel turn in the wrong direction, and to guide the work evenly.

Practice may be given first with no thread in

In folding on the cross, it is advisable to crease the material by pressing downwards on the table, as premature stretching- ruins the value of the false hem.

However careful the worker, a slight error in folding is apt to creep in when many strips have to be cut from one piece. A good way to reduce this error is to measure off the strips not singly, but in groups (say four at a time), e.g. if 1" strips are required, cut off a width of 4", then fold and cut this piece into four.

It may be helpful to the pupils to compare a straight strip, torn selvedge-way, with a piece of tape, and a cross-way strip with a piece of braid.

Piping

1. Piping means a tiny border of material, usually of contrasting color, projecting beyond the edge of a garment.

2. Crossway strips are best used for this purpose.

3. If the garment is lined, the crossway strip is doubled, and stitched between the garment



Fig. 9

and the lining so that its folded edge shows narrowly on the right side. (fig. 10).

4. If the garment is unlined, the piping is made to serve the purpose of a false hem as well as of a decorative border. It is folded unequally, and when the folded edge has been attached to the garment, the free edge is turned in and hemmed down on the wrong side (fig. 9).

5. Sometimes the piping encloses a cord, which is stitched firmly between the folds of the piping



Fig. 10

before it is attached to the garment (fig. 10). In this case the piping is usually of the same material as the garment.

Scalloping

1. Scalloping is a very popular edging to garments, especially underclothing, or to household linen. Since no folds are made, it may give a flatter edge than a hem, but, for the same reason, it is less durable.

2. The pattern must first be traced on the material. This may be done by means of a transfer paper and a hot iron. But transfer papers

are marked in straight lines of pattern, and require very careful handling and much snipping in order to make successful work on curved lines.

3. A better plan is to draw the pattern very carefully on paper, then pin it in place on the material with a sheet of carbon paper between, and trace the pattern over with a sharp-pointed pencil or blunt knitting-needle. As a rule, the whole of the scalloping need not be drawn out on paper. A number of scallops may be used, the pattern being moved along from stage to

5. Blanket stitch is now worked very closely over the pattern, the joinings of threads being very carefully made so as to avoid gaps and weak spots.

6. Where the scallops join, the stitches will become shorter as they reach the sharp point.

7. Lastly, the raw edge of material must be cut away by means of a small sharp pair of scissors. To do this successfully, hold the work with the scalloped edge upwards, and cut away the material closely *behind* the twist of the blanket stitch.

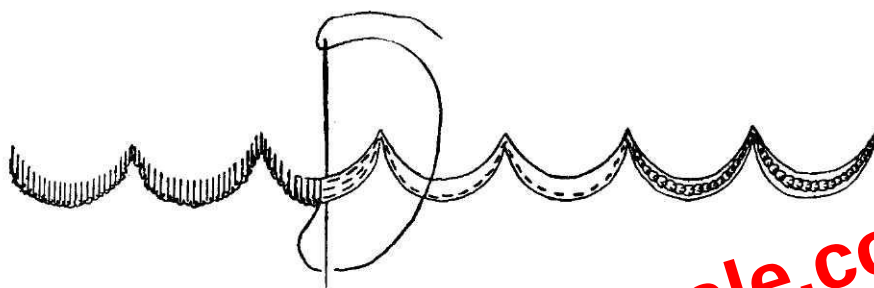


Fig. 11

stage. If a difficult line has to be followed, mark it out first by tacking stitches.

4. The scallops should now be outlined with running stitches, and, if raised work is desired, should also be filled in with running or very loosely worked chain stitches (fig. 11). This work may be done with a softer thread than that used for sewing the scallops.

Binding an Edge

1. Binding is used to neaten an edge which is too clumsy to turn in, but which cannot conveniently be blanket stitched — e. g. double or threefold material should be bound.

2. Binding may consist of strips

(preferably crossway) cut from material, but it is easier to get a good effect by using ribbon, tape, braid, or Paris binding. Crossway strips are used for binding armhole edges and other curved lines.

3. The binding may be folded exactly in two, laid over the edge, and machine stitched.

4. For hand work, it is better to fold so that

Double Draw-strings (for a Bag)

1. Run a tape or cord through the hem or runner, and join the two ends of it by a flat seam, or, in the case of a cord, by knotting.

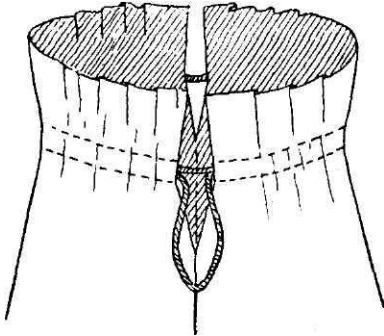


Fig. a

2. Run another tape or cord through in the same way, but from the opposite side of the

NOTE.—Tapes so arranged will draw up easily and closely with the least possible strain on the bag or the strings.

This principle of crossing the draw-strings should be adhered to in every case possible, e.g. at the waist of a blouse or petticoat. See fig. 7, p. 160.

Sewing on Tape Strings

Tape strings may be attached in several ways; the two following methods are simple:

A. Tape sewn to edge of garment, on wrong side.—

1. See that enough tape is laid upon the cloth to make it secure. (A square of tape is usually sufficient.)

2. Fold in the short edge of the tape, and make another fold to mark off the square of tape to lie on the cloth (fig. 3).

3. Pin the tape on evenly, and tack.

4. Hem round the three sides of the tape, making a diagonal stitch at each corner (fig. 4).

5. Slip the needle to the right side, fold back the tape, and top-sew the edges of the tape and the garment together (fig. 5 a).

6. Finish the free end of the tape by a narrow



Fig. 3



Fig. 4

hem, hemming its long edge and top-sewing the short ones.

7. When the tape is very narrow the free



B. Method for more advanced work.—

1. Fold in the selvedge edges.
2. Fold the band in two lengthwise, wrong side out.
3. Run or stitch together the ends, cut away a little material at the folded corners, as shown

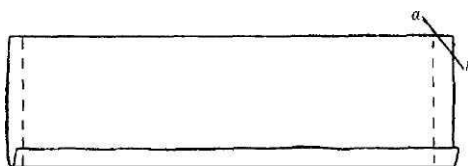


Fig. 2

by line *ab* in fig. 2, and turn the band smoothly over, pressing out the seams.

Pleating

1. Pleating is a simple way of disposing of a large amount of fullness. A piece of material can be pleated into a band one-third its own length.

2. Pleats must be folded in regularly, usually in opposite directions, on either side of a middle line.

3. Pleats must not overlap each other (fig. 3).

4. Measure the amount of fullness to be got rid of, and decide the number of pleats to be made. Since each pleat lifts material equal to twice its width, the size of pleat required will

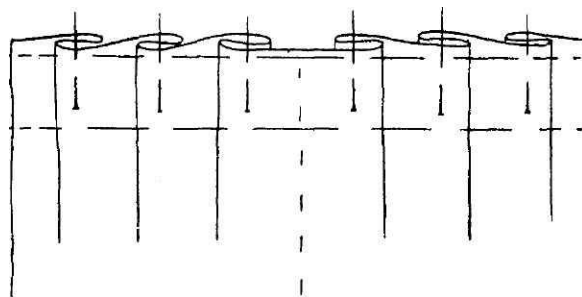


Fig. 3

be half the amount of extra fullness divided by the number of pleats. E.g., if there is 6 in. of extra material, and four pleats are to be made, each pleat will measure $(6 \text{ in.} \div 2) \div 4$, or 1.5 in.

5. Pin up the pleats, test the width, and rearrange where necessary.

6. Having arranged one half of the work successfully, make the other half match.

7. Tack the pleats near the raw edge, and again farther down (fig. 3).

8. Arrange the pleats evenly in the band, and pin them in. Tack down the band, right side only.

Place the stitches closely, but not one on the top of the other.

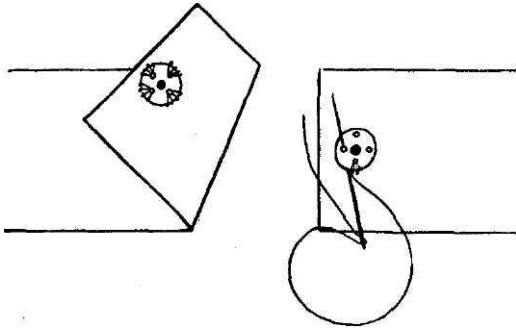


Fig. 14

2. On passing from one hole to another, slip the needle between the folds of the cloth (fig. 14).

3. Buttonhole stitch up the shank of a hook (fig. 15 a).

4. In sewing on an eye, make several

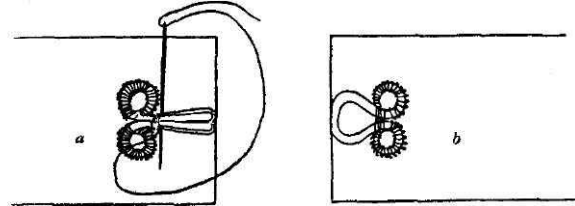


Fig. 15

stitches round the eye just above the rings (fig. 15b)-

5. Place the flatter portion of a fastener on the upper side of articles which require washing and ironing.

CHAPTER VIII

OPENINGS IN GARMENTS

An opening or placket usually consists of a slit cut in the material, which must be strengthened and neatened. It is intended to allow a garment to be put on and taken off easily, so its length depends on the width of the corresponding part of the garment. In order to avoid danger of tearing, a neck opening usually reaches to the waist, and a waist opening to at least 1/2 of the

length of the skirt. But if the neck or waist lines are already wide, less may be cut down at the opening. A very wide-necked garment, if loose-fitting, e.g. a child's pinafore, may be slipped over the head without any further opening at all. There are many ways of finishing openings, according to the width of material to be used up, or the appearance desired. If hems are made on

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4. Cut the upper false hem to the proper length, fold up the end of the under false hem to cover the raw edges, and stitch across the bottom so as to hold in all the folds (fig. 8).

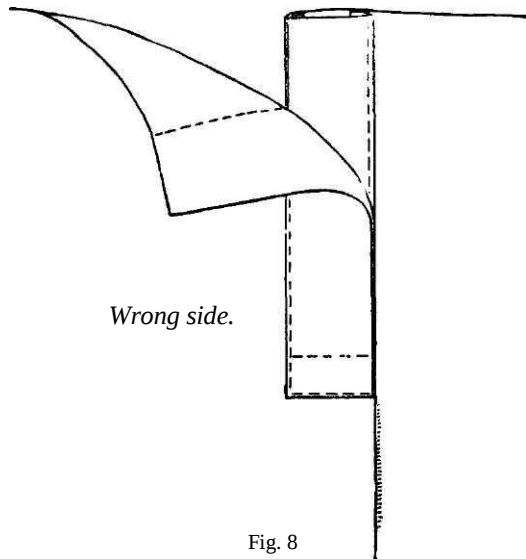


Fig. 8

NOTE.—If preferred, the upper false hem may be turned on to the right side as a decorative pleat. In that case you will have to extend below the end of the other hem so as to hide all finishings. If stitching across at the bottom shows the appearance, top-sew the hems together so as not to show on the right side (fig. 9). The wrong side will be neatened by hemming to within the end of the false hem.

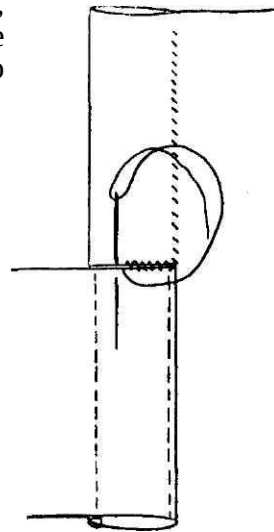


Fig. 9

F. Opening with a False Hem and a Double Extending Piece.—

1. Join a false hem to the upper side, and sew it down as far as the bottom of the opening.

2. On the other side, join a wider piece, which is folded back upon itself, forming a double fold which extends under the false hem. This piece when finished should be of the same width as the false hem (fig. 10). If

each piece is to be 1 in. wide when finished, the false hem would be cut 1 in. + two turnings wide, and the double fold 2 in. + two turnings.

3. There will be a tiny raw-edged piece, owing to the snipping across at the bottom of the opening

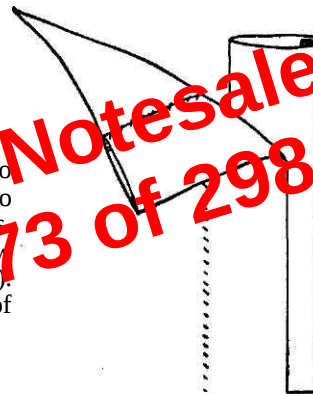


Fig. 10

usually does in cutting quickly from a paper pattern.

2. To measure accurately is essential to really good cutting, and, if measurements can be judged by the eye, there is a considerable saving of time and work. This, however, is a matter of experience and of careful attention, and can only follow a long period of careful calculation.

Children not yet familiar with inch measurements may use tape or string. A knot may be tied on the string, or a pin fixed in the tape to represent the distance to be measured on paper or cloth. The latter is the better plan.

Later, a ruler is useful for measuring comparatively short distances. A very useful article is a small cardboard measure, marked in inches, half-inches, and quarter-inches. This is shorter and more flexible than a ruler, and therefore more manageable for measuring the depth of hems, tucks, &c. If possible, pupils should make such a measure for themselves, marking off the correct measurements from a ruler. This is, on the whole, a better appliance than a card or stiff paper merely notched at the desired depth of hems, &c. While the use of the notched card develops the habit of accuracy in measurement, the graduated card trains the eye at the same time to recognize the common measurements. When speed is a consideration, the notched card would probably be more useful.

Last of all, the pupil must learn to use an inch-tape. This is necessary for long measures, or for measuring on the round—on the human figure, for example. This is the most difficult exercise of all. Measures must be taken easily, especially measures of width, and allowance must be made at many points for motion or expansion.

3. The lack of a sense of proportion will spoil any kind of work. What is required in garment-cutting is correspondence between the garment and the figure of the intended wearer. The pupil should learn something of the general proportions of the human body, and constantly compare the pattern being cut with the lines of the human figure. That is why it is better for girls in school to make garments for themselves rather than for an unknown, or at least unseen, wearer. This is the most difficult thing to learn in cutting out, and ability comes only with much practice. A well-arranged course of cutting-out lessons would ensure the pupil's freedom from any mechanical difficulties when she arrives at this more intellectual stage of the work.

The early cutting-out lessons may sometimes be given merely so as to obtain accuracy and skill, but, as a rule, they should be arranged so as to lead to the making of some real article, however childish.

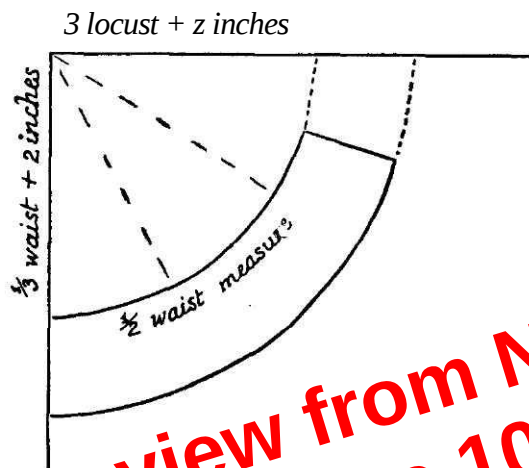
The following list of lessons indicates the stages by which cutting out might be taught in schools:—

a semicircle equal to the whole waist line. A parallel line gives the bottom edge of the band, which is, on an average, 4 in. deep (fig. 4).

Only a quarter circle need be drawn, forming half the band.

If the first method gives a shape too much rounded, a larger radius may be chosen, say 2 in. more than $\frac{1}{3}$ of the waist line. A larger quarter circle will thus be produced, and the necessary length of band may be cut off from it.

The back and front lines must always be at right angles to the waist and bottom lines (fig. 5).



A still flatter basque may be produced by changing the circle into an ellipse. This shape

is more suited to some figures, but it is not so easily shaped, as the formation of a good elliptical waist line must depend on the eye of the cutter.

A full waist measure should be taken, as this pattern is apt to turn out a little narrower than it

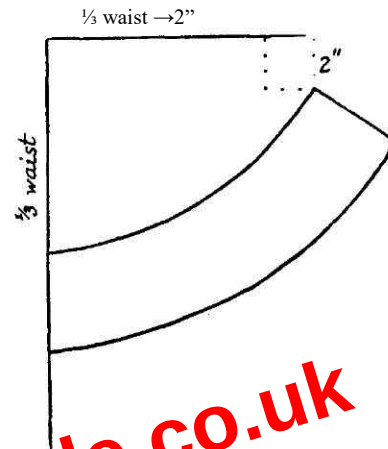


Fig. 6

should be in one direction measure along the edge of the paper $\frac{1}{3}$ of the waist line, in the other direction measure the same distance, then measure from that point 2 in. out and 2 in. down (fig. 6).

Draw carefully the quarter ellipse, taking care that no part of the line is either too flat or too much curved.

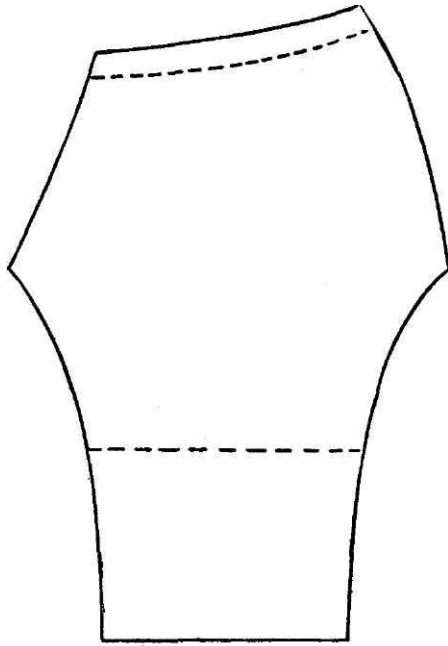


Fig. 9.—Pajama Trousers adapted from Drawers Pattern. A little extra length allowed at waist.

The jacket or jumper (fig. 10) is merely an expanded blouse pattern, and the blouse sleeve

should be narrow at the wrist, so as to avoid gathering into a band. A sleeve with two seams

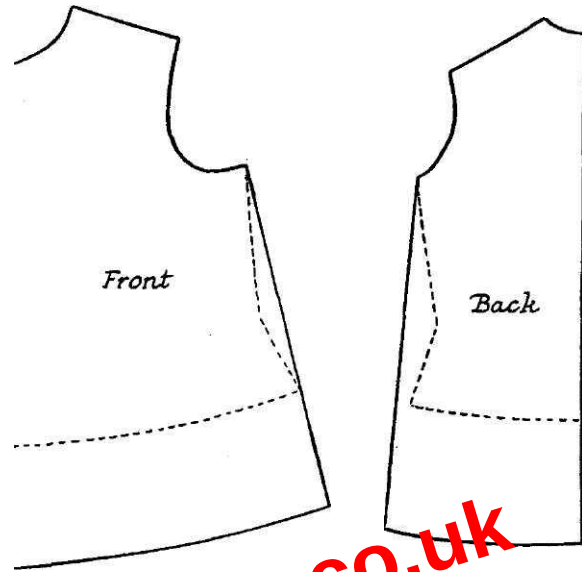


Fig. 10.—Pajama Jacket adapted from Blouse Pattern (no turnings shown)

may be used, or a sleeve with a back seam from elbow to wrist, or merely a plain sleeve narrowed as much as possible towards the wrist.

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After these changes have been arranged, hems and seams must be allowed for as usual.

To reduce the pattern, simply reverse this process. Fold up tucks or turn in the edges so as to reduce the upper portion by a quarter and the skirt by three-quarters of the difference required (fig. 2).

As the magyar pattern is very loose fitting, it may be sufficient to shorten or lengthen the skirt without changing the other lines.

Bodice Pattern

As the bodice length divides into two equal portions at the arm-hole line, an equal amount should be added to or deducted from each

portion at neck and waist, unless the garment is intended for a particularly long-wasted or short-wasted person, when the alteration would be made at the waist only.

Of the difference required on the bust measure,

rather more than half would be made on the front portions of the bodice. The alteration

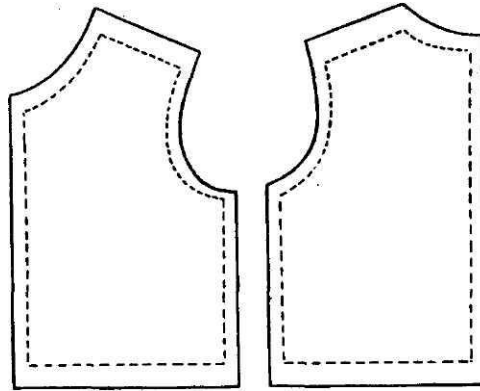


Fig. 3—Proportionate Enlargement of the Bodice Pattern

may be made partly at the middle front or back, and partly at the side seam, provided the



Fig. 4.—How to reduce the Bodice Pattern

shoulder seam is lengthened or shortened a little at either end to preserve its correct relation to the rest of the bodice (fig. 3).

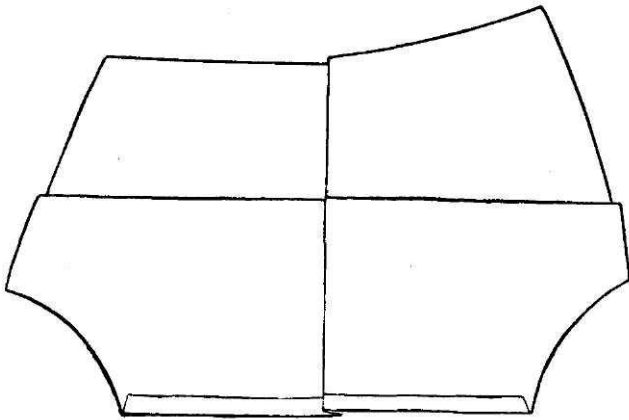
Fig. 3.—How to reduce the Magyar Pinafore. Dotted lines indicate the turnings required in cutting the material.

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Drawers

Proportionate reductions or additions must be made on body and leg portions. For example, in altering a pattern for girl's drawers, add twice as much to the body as to the leg, unless it

Fig:- 10.—Reduction of Drawers Pattern



appears that the leg is the portion which specially requires alteration.

To increase the width, it is best to slit up the pattern along the middle line and separate it; to reduce the width, make a fold down the middle.

These alterations are made where the shape is least affected by them (fig. 10).

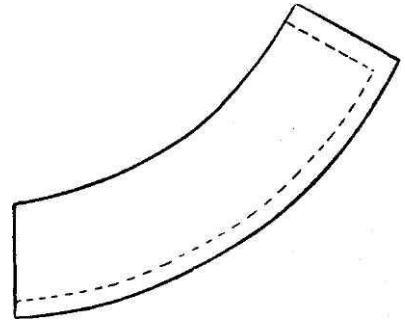


Fig., n—Enlargement or Reduction of Circular Band

Circular Band

A circular band may be altered at the bottom edge and the middle back or front (fig. 11).

A yoke may be altered at the lower edge and at the armhole, care being taken that the neck is not thrown out of proportion (fig. 12).

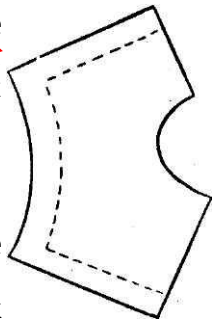


Fig. 13.—Enlargement or Reduction of Yoke Pattern

occupation, but as practice in making real clothes on a small scale it is practically valueless, as a cheap doll is by no means a model of the human figure at any stage. Besides, the intricacies of garment-making, reduced to such a small scale, make it difficult for any but the best workers to learn anything important from such work.

Dolls' clothes may be made, however, which require no shaping whatever, and therefore have

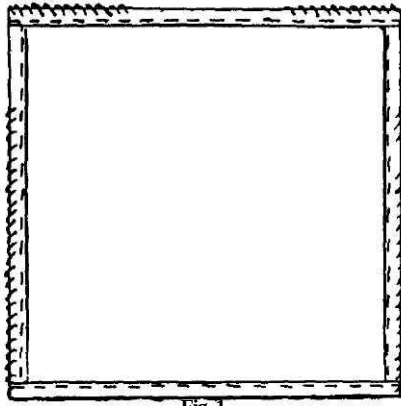


Fig. 1

no intricacy. Every garment is, to begin with, a square or oblong of cloth, except the bonnet, which is semicircular. The dress and chemise or princess petticoat consist of double squares

of material (fig. 1) with hems all round, seamed together from the bottom up, and leaving a large opening for the arm to come through. The shoulder lines are also seamed, a wide gap being left to represent the neck-hole.

Every garment is, to begin with, a square or oblong of cloth, except the bonnet, which is semicircular.

The dress and chemise or princess petticoat consist of double squares

straight edge of the semicircle forms the front edge of the bonnet (fig. 3), which is drawn in round the neck by a thin cord. The whole of the garments can be constructed entirely by tacking, or by tacking and top-sewing. If the semicircle of the bonnet is too difficult a line on which to lay a hem, it may be pinked instead. There are no openings in the garments, as they are made wide, and all the fastenings may be cords.

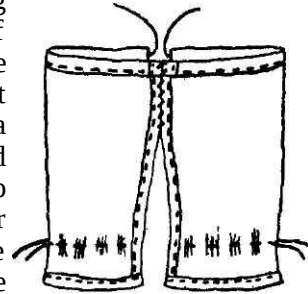


Fig. 3

Dressing a doll offers plenty of short bits of practice, and gives occasion for a good deal of measuring. Each piece of cloth, before being made into a garment, must be tested to make

sure it is wide enough and long enough, and the pupil gains some very elementary ideas about making clothes.

A doll's bed is even simpler to make than dolls' clothes, and involves the same practice in measuring and testing the size of pieces of material. In both cases, children would measure



Fig. 3

out the bands, could be taken out of a width of 50-in. material.

When contrasting material is used for the bands and the false hem, it can be much more economically cut for several aprons than for one, unless odd pieces are being used up. The length of the bands should be selvedge way, but the length of the false hem must be weft way. Two yards of 30-in.-wide material cuts well into trimmings for four full-sized aprons (fig. 1). One half-yard is cut into four across the width of the material to form false hems. The remainder is divided into four lengthwise. Each fourth will provide a yoke band and two shoulder straps. For young girls' aprons, $1\frac{1}{2}$ yd. would be sufficient for the four, less than $\frac{1}{2}$ yd. being allowed for the false hems. If wider material were used, it would be most economical to use a rather longer piece of material and cut it into more pieces.

Unless the apron is made from one complete width of material, rather narrow hems will be required down both its long sides. In any case, the hems have a better appearance than the selvedge edges, and offer the pupil practice in the hemming stitch, which is probably quite necessary. These hems are made first of all.

The bottom hem or false hem is next arranged and sewn with a decorative stitch.

The top of the apron is then pleated a few wide pleats are sufficient into the yoke band, and lastly the shoulder straps are made and attached. The shoulder straps may be single,

with a narrow hem at each side, but they are firmer if they are folded like bands.

The most suitable fastenings are a pair of dome fasteners, or a loop and button.

A smaller apron could be made, hung from the waist instead of from the shoulders. Half a yard of material would be sufficient for the apron itself, and the waist band and straps to tie could be taken out of a half yard length.

The longer apron, however, affords better protection for the

work, since young workers are apt to hold their sewing very close to the chest.

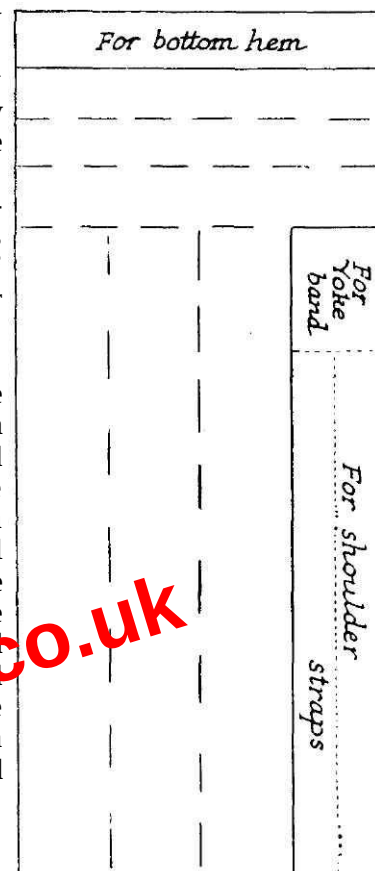


Fig. 1.—Showing the most economical way to cut hems and bands from a length of narrow material.

As a girl's experience of needlework grows, she should possess and use a greater variety of materials and implements. A more elaborate needle-case or housewife that will accommodate several kinds of needles, with a pocket for a thimble, a reel of thread or a skein or two of embroidery threads, becomes useful.

Any material might be used, but this small piece of work may introduce a new material (flannel or other woolen material, which is used in small quantities in school, on account of its high price), and the new stitches that a new material may involve.

A strip of material (colored material is more useful than white), 12 in. X 5 in. or larger, has narrow single folds laid all round and herring-boned down.

A pocket is made by turning up one end and top-sewing it to the remainder. A fold or two of white flannel, pinked, blanket stitched or button-

hole stitched, is sewn on to hold needles, and darning is used as a decoration or as a thickening at the parts likely to become rubbed.

The fastening would be either loops and buttons, or a band of ribbon, which would give practice in a method of sewing on tapes.

Another housewife may be made of cotton scraps—two contrasting colors used together would give sufficient thickness. The outer material would be folded over the inner as a hem. No new material or stitch is introduced here, but some practice is given in handling materials. Instead of folding the material up smoothly to form a pocket, little rounds of cardboard, rather larger than the end of a reel of cotton, may be cut, covered with material, and top-sewn to one end of the long strip forming the housewife, one at each side. The remainder of the housewife is rolled up round this cylindrical part, and tied with strings sewn on at convenient points.

CHAPTER III

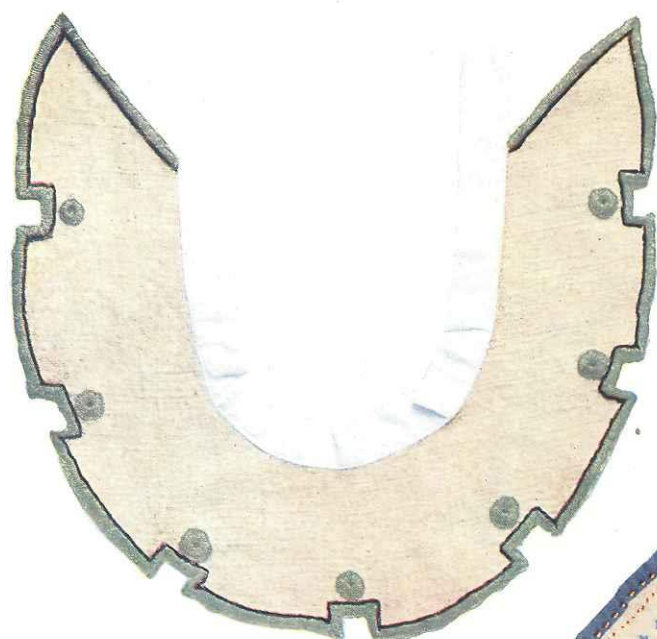
JUNIOR WORK

The section of useful articles for the needlework class contains many things which might be made by junior classes. A few other articles are mentioned now., Actual garments are not

mentioned in this chapter, as they are dealt with later.

A night-dress bag or brush-and-comb bag may be made almost in the same way as the

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Linen Collar



Kettle-holder



Dust Cap

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Work of girls of ten to twelve years



Petticoat with bodice and skirt, showing machine stitched seams, gathering, twisted chain stitching and sewing on lace



Child's Princess Petticoat with run-and-fell seams, back opening, crossway false hems and trimming of lace and Swiss embroidery with feather stitching



Chemise or Princess Petticoat buttoned at the shoulders

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Woman's Princess Petticoat with front opening" and embroidery

Magyar Night-dress with front opening, false hems and crochet lace. Embroidered at neck and wrists. Note tucks which reduce width of back to correct proportion with regard to front

CHAPTER VIII

DRAWERS OR KNICKERBOCKERS

Girls' Drawers

SUITABLE WORK FOR A GIRL OF ELEVEN YEARS
OR YOUNGER

(A younger girl could make the garment, but could not make the pattern so intelligently. If the garment were made in the simplest possible fashion by girls of twelve, it could be almost entirely sewn by machine.)

Materials required: $1\frac{3}{8}$ to $1\frac{1}{2}$ yd. of cotton or gingham.

Lace edging, if desired, $1\frac{1}{4}$ yd.

1. *Seams.*—The leg seams would first be made, being paired as usual. Any slight discrepancy in the length of the lines should come at the body end of the seam, not at the knee. Run-and-fell seam is most suitable. Before joining the two legs together, the seam lines should, if necessary, be improved by re-cutting. The two legs should then be joined by run-and-fell seam, the preparation of the seam being commenced where the two leg seams cross.

All the seams should, if possible, be machine stitched.

2. *Waist and Knee.*—The simplest method is

to make hems at both waist and knee, and run in elastic to gather.

Short buttonholes on the wrong side of the hem through one thickness only are required for the elastic to pass through.

Elastic does not wash very well, so it is best



Fig. I

to arrange it so that it can easily be removed before washing the garment. This may be done by having a button at one end of it and a buttonhole at the other, not sewn directly on the elastic, but on a piece of tape folded and joined firmly to the end of the elastic.



Camisole with embroidery and circular basque

Camisole with circular basque, tucks and feather stitching¹, cross way false hems and lace edging

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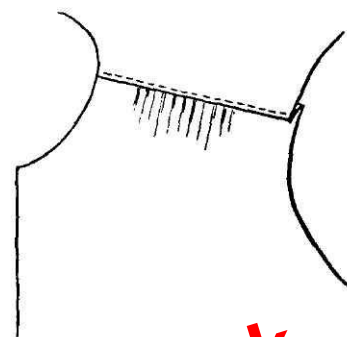
Thread-marking is produced by making back stitches through the two folds of cloth, but leaving a long loop between the stitches. When all the pattern has been marked out, the two folds of cloth are separated and the threads cut between the folds, leaving a line of short stitches on each piece. These are very easily removed when the fitting is completed. This line of marking permits the precise lines of the original pattern to be joined correctly together. If the garment does not fit correctly, then the portion of the paper pattern which is faulty is easily discovered, and should be corrected before being further used.

2. *Seams.*—The blouse is usually joined by French seams unless the material is too heavy, when a single seam is used, and the raw edges overcast.

Baste by the thread-marking, and try on before sewing. Then make the first row of stitching, not along the basting line, but about $\frac{1}{4}$ in. (or less) nearer to the outer edge. Cut off the remaining material $\frac{1}{8}$ in. beyond the stitching, and turn over the seam, stitching it the second time by the fitting line.

When setting in the sleeves or making hems, see that the French seams at the sides are folded towards the front. The shoulder seams are also folded towards the front in a plain blouse, but not when the seam is lowered so as to give a yoke effect. The sleeve seams are folded upwards.

If the front is gathered, the gathers should be kept well away from the neck and armhole lines. A plain space is always necessary there to give room for arranging the collar and the sleeve, and for any necessary re-fitting. Two rows of gathering should be worked about $\frac{1}{8}$ in. apart.



This should always be done when the gathers cannot be struck. The making of this seam proceeds exactly like the side seam, until the work is basted for the second line of stitching. Instead of working the stitching on the wrong side, the blouse may at that point be turned to the right side, the fold of the seam turned towards the back of the blouse, and the yoke stitched down upon the gathered front on the right side (fig. 3).

3. *Hems.*—The front hems should be at least 1 in. wide, and if there is a selvedge edge they may be single folds. They may be stitched 1 in. from the edge, or, if preferred, they may be stitched quite near the edge of the blouse, provided no raw edges are left on the wrong side. The bottom hem should be quite narrow, about $\frac{1}{4}$ in. wide.

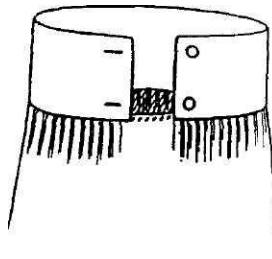


Fig. 4

4. *Sleeves.* — The sleeves, being sewn together with French seam, should be gathered twice at the wrist, preparatory to being set into bands. If the bands are to be closed by buttons, an opening must be made in the sleeve.

The best position for the opening is just opposite to the seam of the sleeve, and any of the methods described on pp. 60-63 may be used, the opening being arranged so that the upper edge overlaps the under. Another method is to set the band on the gathers, leaving a little space free. This little space should be just equal to the overlapping of the band, and it is turned in and hemmed or blanket stitched neatly (fig. 4).

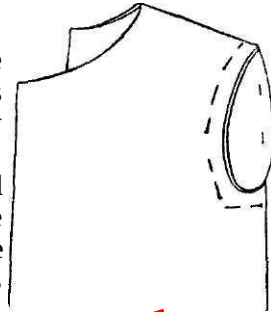
The wrist-bands are prepared by stitching in the ends and turning them over to the right side. The raw edge of the band is then placed along with the raw edge of the sleeve on the right side,

and the two stitched together. This seam being well smoothed out, the wrong side of the wrist-band is turned down over the gathers and hemmed.

The opposite method may also be used, the band being stitched first to the wrong side, then folded down on the right side and stitched.

The waist-band may then be finished all round with machine or fancy stitching.

The arrangement of the sleeve at the arm-hole is managed in the same way as in the night-dress. The sleeve being basted in, the blouse should be tried on, to make sure the position of the sleeve is good. If the arm-hole is tight, the amount to be cut out



should be marked with pins, and the blouse should then be folded together at the armholes, edge to edge and seam to seam, the pins fixed into the double material, and both armholes cut out together (fig. 5).

If there is little fullness in the sleeve, French seams may be used to set it in, being modified as described for the shoulder yoke. French seam, however, occupies a good deal of material, and the turnings at the armhole do not always allow of its being used. An easier

method is to join sleeve to armhole by a single seam, and then, having pared the two edges even, join a crossway strip by running to one side of the raw edges, and fold it down and hem it on the other. Where the material is so thick that a binding of material would be clumsy, ribbon or Paris binding may be used, or close overcastting with blanket stitch may be resorted to. Run-and-fell seam may also be used, the sleeve edge being felled to the wrong side of the blouse.

5. *Collar*.—The neck line having been shaped out to the depth preferred, the collar may be attached in the same way as described for the wrist-bands. There is sometimes a little difficulty in making the collar neat just where the end of the collar and the edge of the blouse meet. An easier way would be to join the double collar and a crossway band to the raw edge of the neck line, and then turn the crossway band down and hem it to the blouse.

6. *Fastenings*.—The best fastenings are buttons and buttonholes, and the buttonholes may be either buttonhole stitched or bound. They are placed horizontally unless there is an actual front pleat. Silk twist may be used for buttonholing colored blouses.

The next best fastening is done fasteners, with fancy buttons as decorations.

An elastic belt may be worn to keep the blouse in place at the waist, or a tape runner with draw-

strings may be sewn on across the middle portion of the back waist.

A Raglan Blouse

The chief difference between the making of a raglan and the making of a plain blouse is that in the raglan blouse the sleeve is attached to the remainder of the blouse first of all, and then the side seam is made from wrist to basque.

The sleeve may be joined to the blouse by means of a French seam, but in a yoked raglan this is not always possible, owing to the angles of the pattern. In that case a turning is folded up all round the yoke and sleeve, and the blouse slipped under the turning and stitched. On the wrong side the raw edges may be neaten by blanket stitching, or it may be possible to fold down a portion of the turning over the raw edges to neaten.

The pattern for a raglan blouse should be carefully tested, as it is very difficult to make any alteration afterwards. The blouse should be tried on at least once before sewing the side seam, lest the curve should require deepening.

A Blouse with Revers

Instead of making front hems, a facing of material is joined to the front edges of the blouse. This facing must be wide enough to reach back to the yoke, or at least to the last possible point at which the *revers* might fold back. If possible, cut the facing with a selvedge

been done on each half of the garment separately.

2. *Hems.*—The front edges are finished with crossway false hems, wide enough to carry small

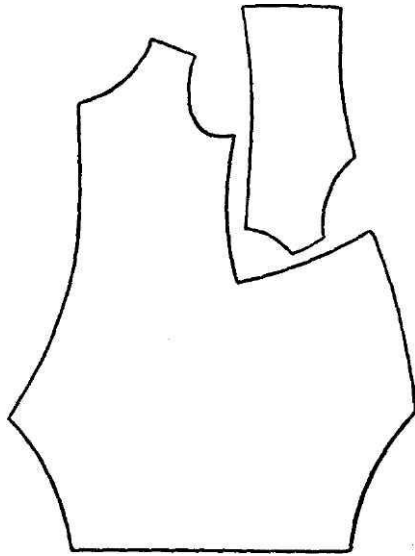


Fig. 1—How to cut Combinations out of 21½ yd. of 36-in. wide material

buttons and buttonholes. The false hems may be continued all the way round the open edges, but may be a little narrower, if necessary, after the leg seam.

3. *Joining of leg to back bodice.*—This is the part of the garment which requires the most careful handling. Each leg portion should be

gathered across till within about an inch of the hem. A fold should be made at the bottom of the back bodice so that the folded edge just rests on the line of the gathering thread. The

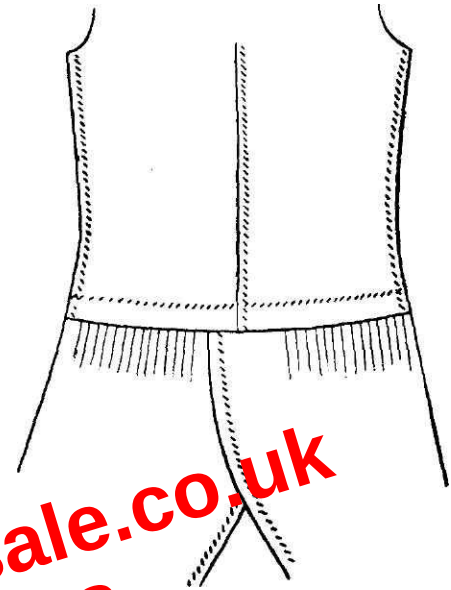


Fig. 1

gathered, being stroked, are set into the bottom of the bodice, but at the middle the two leg portions should overlap each other by at least the width of their hems, the right leg being outermost (fig. 2). This double portion should be firmly stitched together before being set into the bodice. The wrong side must be neatened by a



Open Combinations, with crossway false hems and embroidery

Combinations with back opening's

A pajama suit consists of two separate garments, the upper one cut like a rather long and very plain blouse, the other a development of the knickers pattern, cut to fit as closely as possible without being actually tight. The whole garment is usually made as plainly as possible.

All the seams are run-and-fell seams, and no opening is required for the trousers. The jacket may have front hems turned to the wrong side, and a plain turn-down collar added to the neck; or a wide crossway false hem may be joined on round the neck and down both fronts, then turned to the right side, and stitched along both its edges for decoration. The sleeves are narrowed towards the wrist by a seam from elbow to wrist, and finished by plain hems. The sleeves should just fit the armholes, and be set in by run-and-fell seam. The front fastening may consist of buttons and buttonholes or of fancy braid fastenings.

The trousers have plain hems at the ankles, and a wide crossway false hem at the waist, where a wide tape or pajama girdle is run in through buttonholes on the right side of the hem.

This garment requires rather more material than a night dress, but is very simply made.

Combined garments are those known as cam-knickers and cam-petticoat. These are, as their names suggest, merely camisoles joined by bands to knickers or a petticoat, cut separately.

Each garment is made up as usual, except at the waist, where each is gathered and set into the band which joins the two. Gathers may therefore take the place of the darts which might otherwise be made on knickers and petticoat. These garments should have an opening down the middle front, continuing the line of the front hems of the camisole. The knickers must also have side openings, the back portion between the openings being gathered into a straight band buttoning up on the camisole band.

The making of an overall is a very good preliminary to elementary dressmaking, since many of the details of cutting out and construction correspond with those required in the making of skirts, blouses, and sleeves. The possession of a prettily-made overall encourages a girl in tidy habits.

There are two common ways of making an overall, but much variety can be obtained in the decoration and finishing of it.

The first way that may be chosen is to cut bodice and skirt separately and join them by a waist-band. In this case the method of cutting is much the same as for the making of a blouse and skirt or of a camisole and petticoat, already described; but this style of overall is usually open down the back instead of down the front. The open edges of the skirt, as well as of the bodice, should be placed to a selvedge edge. The neck edges are usually cut quite low, and the fastenings required for an overall

CHAPTER II

QUALITY OF MATERIALS

The effectiveness of a piece of work may be greatly enhanced or lowered according to the thread selected for use on the material chosen. In this, as in other matters, there must be a true sense of proportion. For a rich material, a rich thread is desirable, else the work looks poor. On the other hand, a rich thread is out of place on a coarse material, and has the effect merely of cheapening the material itself.

The plainest materials will serve very well for school work, and pupils may never really need to use any but cotton threads; but, that they may learn the values of materials and threads, it is well that they should have some variety. The threads they have to choose among are silk, flax, cotton, wool, and artificial silk (i.e. wood-pulp). Silk threads should be used only on silk or materials of very superior make.

Cotton materials of every kind are best sewn with cotton threads, of which there are many varieties, heavy, in light, bright and dull. It is possible, therefore, to get any desired effect without the use of any other make of thread.

On linen, flax thread is appropriate, but other

threads may also be used effectively, the choice depending on the weight and quality of the linen and the use to which the finished article is to be put.

If the work will have to undergo frequent washing, cotton or flax thread would be the best choice. Silk would only be used on superior qualities of linen, while on coarser linens (where a brilliant effect is desirable) artificial silk may be used instead of silk. Wool is sometimes employed on linens of a rather open, coarse make.

Woolen materials may be sewn with a variety of threads, cotton for the finer and poorer qualities, silk for the better makes, while silk, wool, and artificial silk are all used on dress materials, according to their quality.

Much depends on the use to be made of the finished work. A fine thread means close work and many stitches, and is therefore appropriate to work that will be viewed at close range and made of fine materials, for example, handkerchiefs, doyleys, tray cloths. Other pieces of work, such as cushions, curtains, &c, should be sewn with heavy thread, so that the work may prove

Plate II). Strictly speaking, however, many of these patterns are not produced merely by tacking stitches, but need new and sometimes awkward positions of the hand in working. Such designs are quite acceptable if they spring

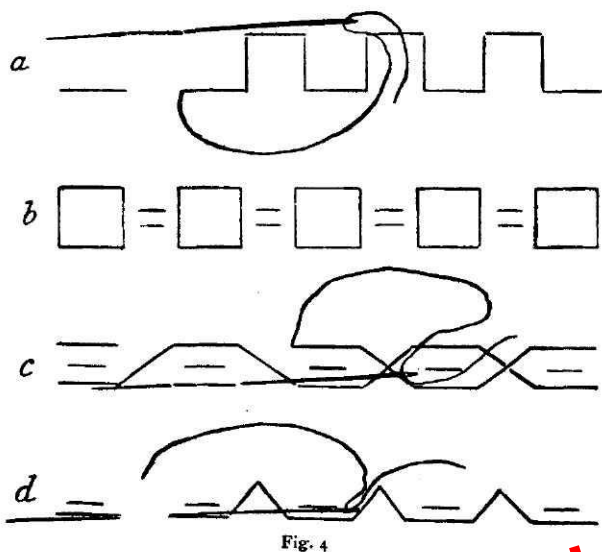


Fig. 4

from the inventive faculty of the pupil, but the teacher would suggest to the beginner only such variations as are typical and capable of being executed in a straightforward manner. For example, the four designs in fig. 4 can all be sewn by mere tacking stitches, although they contain upright and sloping lines.

It is true that (a) and (c) may be produced

(with a little trouble) in the same form on both sides of the cloth, if a horizontal position of the needle at every stitch is not insisted on.

The next pattern (fig. 5) requires a sloping stitch to be made, but it has practically the same

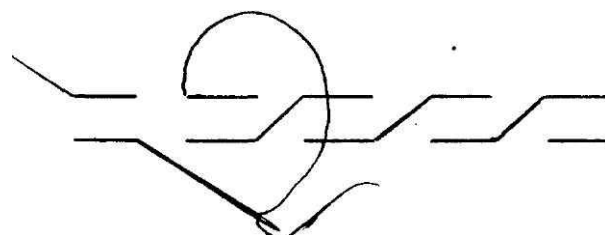


Fig. 5

slope as a hemming stitch, and it is therefore useful for accustoming the pupil's hand to this new and difficult stitch before it is to be worked upon a hem. The same pattern with the slope reversed is no doubt equally pretty, but the slope of the needle required in order to make the stitch is more awkward and much less necessary in sewing. The patterns (a), (b), and (d) in fig. 4 may also be worked so as to give practice in the hemming position, but the slope of the needle is more variable in (b) and (d).

It may also be necessary to take into account the appearance of the work on both sides. Long threads dragging from point to point on the wrong side are unsightly and insecure, and such stitches are probably too long for a child's small hand to work well. In advanced work, when very

Vague and indefinite curves are only likely to be well drawn by advanced workers whose eyes are trained to judge the quality of the curves and their relation to each other. Scallops, like wavy lines, may be planned out by means of coins, a larger coin being used for the inner than for the outer curve. The prettiest scallop, and the one most easily sewn, is obtained by making the outer curve an arc less than a semi-circle.

Geometrical patterns are those most likely to

picture, say of an apple or of a dog, may be cut out and traced round to form a pattern on the material.

By and by the pupil discovers that, in order to be able to sew the picture satisfactorily, it is necessary to omit all detail that is not essential to the recognition of the object, and all attempt to give a raised appearance. Pictures should show perspective, but pattern is flat. When the difference between a picture and a pattern is apprehended, it is easy to show how pattern

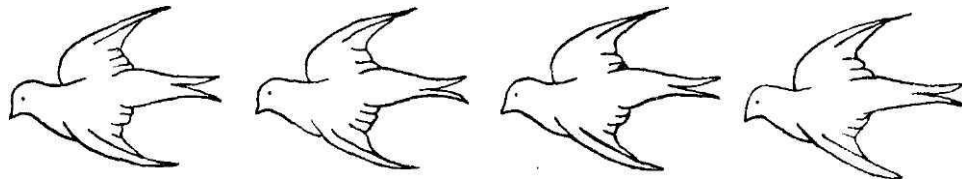


Fig. 6

spring from a desire to make use of certain stitches in the work, but to young workers, with little knowledge of stitches, the first consideration is to sew a representation of some real thing. Of course, designing from natural subjects always has some geometrical foundation, but in children's first efforts there is little attempt at design. A picture rather than a pattern is what is made. The subjects may be animals, birds, flowers, leaves, fruit or even the human figure. Some of these may be copied from real objects, some from pictures. Sometimes a

grows by the simple means of repetition, and how the pattern may be improved by repeating the selected *motif* in different positions, or by introducing other connected *motifs* and repeating them in any orderly fashion.

In conveying these ideas to pupils, it is probably easier to work with natural objects rather than with geometrical lines or figures. For example, a bird may be repeated until the pattern shows a flight of birds in one direction (fig. 6); or a rabbit may be repeated, but the pattern is more attractive if rabbits in different

CHAPTER V

POSITION AND ARRANGEMENT OF PATTERN

This is another point on which pupils require instruction. The deciding factors in the placing of pattern are the shape of the article, its use, and especially the sense of satisfaction which a proper apportionment of parts gives to the eye.

So far as decoration and construction are one, the position of the decorative work is decided by necessity, and is likely to be natural and effective. If the construction lines are good, it is well that they should be emphasized and made effective by the addition of decoration. Hems, for example, form part of the construction of most articles, and a border of pattern along the hem will often be quite sufficient decoration for a small article. The hem may be a perfectly straight one, but the decoration may show curves or lines breaking away from the main line, and so avoiding an appearance of severity. Whether the pattern should be close to the edge of the article or some distance from it must be decided by case. A small article may have its border close to the edge, but in a larger article the pattern is usually rendered more effective by contrast with a plain border of some depth.

A dress, for example, should have a hem of two or three inches round the bottom, the pattern occurring at the upper edge of the hem. A square article, such as a table-cover, should have hems of the same width all the way round; but an oblong one may have narrow hems along its length, and much wider ones at the ends, especially if those ends are likely to droop, as in a sideboard-cloth or chair back. The decoration of the narrow hems should be very slight, while that of the deep hems should be much heavier. The arrangement of hems is, of course, part of the construction, but good construction is a real part of the decoration of any article.

Apportionment of decoration based directly on construction, embroidery aims at enrichment of the material, but at lending some interest to extensive empty spaces. The position of such decoration depends largely on the use of the article. A fire-screen, for example, is suitably decorated all over, since its main object is to be decorative, a sort of needlework picture. A table-cover or tea-cloth may be effectively decorated at the corners, and as these will droop when

8. Old garments may be turned into dusters by cutting up and machine stitching the best pieces. This gives excellent machine-stitching practice.

9. Buttonholes may be repaired by fresh stitching (over a new piece of material if necessary).

10. Practice lessons would be given in darning tears, before attempting darning of actual tears on garments.

11. Similarly, lessons would be given in darning holes in linen, woolen, and lastly in knitted materials, after which real articles may be mended.

12. Special lessons would be required on the typical methods of patching, after which easy patching may be done on real garments.

13. Garments worn at seams, gathers, and other awkward places may be patched. This necessitates much unpicking and manipulation of material, and is quite advanced work.

14. Collars, bands, cuffs, &c, which wear out more quickly than the rest of the garment, may be taken off and renewed, or replaced by some other method of finishing.

15- Small garments may be cut and made from the best parts of old ones. This last is scarcely a lesson in repairing, but

it is a very good and interesting lesson in making the best of things. The resulting article may be a surprise to the worker herself, since, although she must form a general plan to begin with, she must afterwards accommodate her design to the exigencies of the material. If a supply of partially used garments were available, this sort of renovation might provide occasion for teaching economy in very poor schools, where garments fit to mend are not procurable, and money for new material is scarce.

Mending must never be done just for the sake of mending, but only to render an article once more usable and respectable.

It is generally easier to mend home-made garments than ready-made ones, partly because they are of better quality and workmanship, and partly because similar mending materials are available. When an article is brought to school for mending, the appropriate mending material should, if possible, be brought along with it. If not, recourse must be had to the school supply of odds and ends, which, it has already been suggested, teacher and pupils might gradually contribute, with a view to giving variety and practical value to the work of making as well as mending.

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thus leaving the edges of the hole smooth, with clear loops at either end. The unpicked ends of threads should be darned in on the wrong side.

3. A sort of scaffolding is now built up with thin thread of contrasting color (fig. 12). This

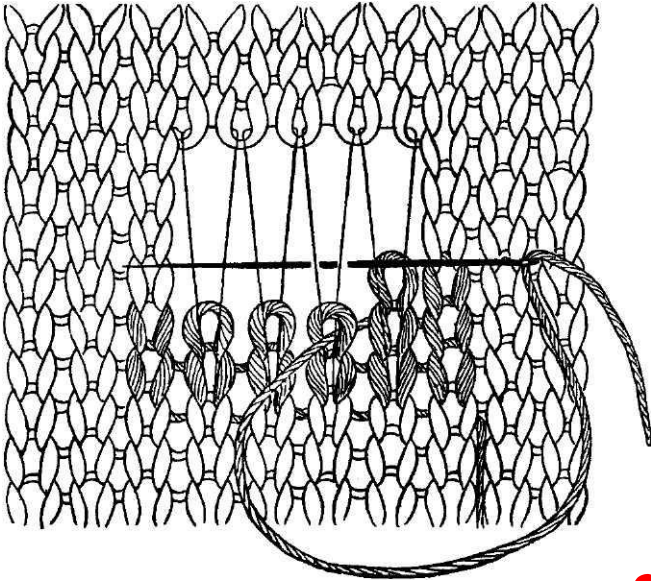


Fig. 12

thread is run into the material, fixed firmly, and brought out to the right side through the first complete loop. The needle is then put into the half-loop at the other end (from the right side) and brought through the first complete loop (from the wrong side). The process is exactly-

similar to grafting, but over a larger space. At the end the thread is fixed firmly. This is called "stranding".

4. The real darning now begins (preferably from the end which has no half-loops).

Swiss darn a stitch or two at the right-hand side, and on a level with the first row of darning to be worked. On arriving at the hole, work as in grafting, except that over the hole the stitches are formed upon a couple of threads of the stranding. The stitches formed must be similar in size to those of the original material (fig. 12).

5. At the end of the row, Swiss darn into one or two stitches, turn the work, and proceed as before, working the stitches on the one hand into the newly-formed row, and on the other hand upon the same pairs of lines of stranding. The number of rows so worked will exactly correspond to the number originally in the work, and the last row will really be a row of grafting, joining the darn to the original material.

6. Finish by running the darning-thread into the material on the wrong side, and then carefully cut out the stranding threads.

These forms of darning have been described as for plain knitting only. In working on ribbed knitting, the worker should note and imitate the manner in which the original threads of the knitting wind in and out.

NOTE.—These last exercises are quite difficult, but interesting. They are suitable only for advanced classes. In order to darn knitted material well, a pupil should

6. A double raw edge is now left all round the hole, and these edges must be overcast together with blanket stitch, not catching hold of the outer portion of the garment (fig. 15).

This method of patching shows only one row

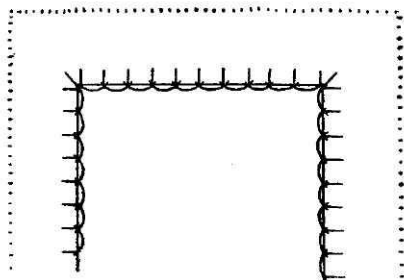


Fig. 15

of sewing on the outside of the garment, and is therefore much less noticeable than the method used in cotton patching.

Variations in the Dress Patch

1. The method described above is the strongest and quickest way of mending this patch, but for thick material no flatness is desirable.

Cut away the worn material as before, and then cut diagonally right up to the corners of the top-sewing, so that the little flaps of the garment edge may be folded back flatly (fig. 16).

This is obviously not so strong at the corners, but the patch, instead of lying on top of the garment, now appears sunk to the same level, which greatly improves its appearance.

The work may be further improved by cutting away carefully part of the turned-in folds of the

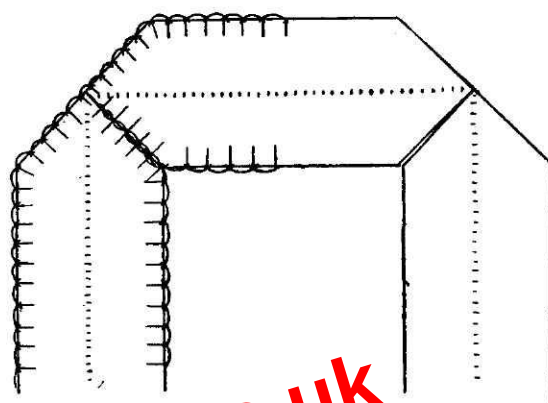


Fig. 16

patch at the corners. Cut diagonally to the corners, so that the folds do not overlap each other, but just meet (fig. 16).

All the raw edges are now overcast separately.

2. The patch may be machine stitched into place, so that no sewing at all appears on the right side. This can only be attempted by experienced workers, since all the cutting and trim-

Second Method.—

Knit 2 stitches together; slip the stitch thus formed on to the left-hand needle; knit 2 stitches together, &c.

This forms a less smooth, but less tight edge, and so is stronger than the first method.

Casting Off a Double Row of Stitches as for the Toe of a Stocking

The stitches should be in equal numbers on each of two needles. With a third needle, knit together the first stitch on front needle, and the first stitch on back needle, then knit the second stitches together; draw the first stitch on right-hand needle over the second. Knit together the third stitches; draw over the second stitch.

Continue so till the end of the row.

Joining Wool*First Method* (fig. 4).—

Place the old and new wool side by side, but with the free ends lying in opposite directions.

Knit a few stitches with the double wool, then allow the old end to drop.

In the next row, each stitch made at the junction will be a double one, and pupils must take care not to mistake the double stitch for two single ones, and so increase the number of stitches.

The free ends of old and new wool should be afterwards darning into the wrong side of the work.

This is the best method for very thin wool and for cotton threads.

Second Method (fig. 5).—

Thread the new wool into a darning-needle,

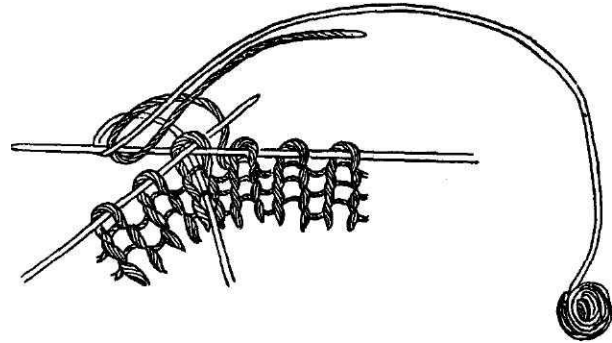


Fig. 4

and draw it into the old wool about the length of the needle, beginning from the free end. This



Fig-5

forms one rather thick thread at the junction.

After this join has been knitted over, any frayed ends of wool still visible may be cut away.

This is a very good method, as it makes the

difference is similar to that between plain cotton and flannelette, where the flannelette, having its surface roughened so as to enclose more air, feels warmer than cotton.

Knitting with Four Needles

This forms quite a new departure in knitting, and probably a pupil who has made very regular

round from needle to needle will prevent the ladders from becoming too prominent

Casting on to three needles is not in itself difficult, but joining the work round correctly gives some trouble. To prevent the needles twisting out of the correct position, the stitches are sometimes cast on to one needle only, and afterwards divided up among the three needles.

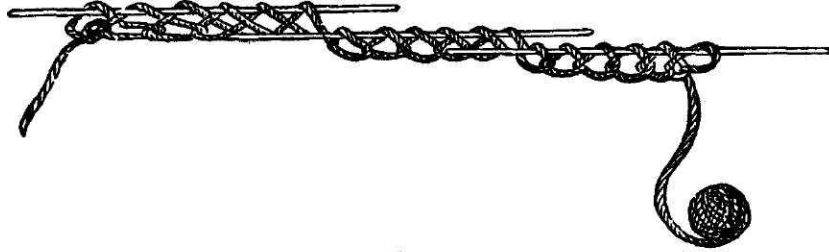


Fig. 7

work with two needles will produce much less satisfactory work at first with four needles.

Besides the awkwardness of holding two needles in each hand instead of only one, the chief difficulties are (i) to remember *not* to turn the work at the end of a row, this being done almost automatically after lengthy practice with two needles, and (2) to avoid making "ladders" between the needles. To avoid "ladders", the first few stitches on one needle and the first few on the next should be knitted rather tightly, and where they are still apt to appear, a pretty frequent change of stitches

When all the casting on has been done, the needles should be laid down side by side in a straight line, so that any twist in the line of loops may be corrected before joining round (fig. 7). The two end needles are then brought round towards each other so as to form a triangle (fig. 8), and if one or two loops are at once knitted from the left-hand needle on to the right-hand one, the junction is both correctly and securely made. Whatever pattern is to be worked afterwards, it would be best to knit the first row quite plain in order to make a good start.

2

3

Gusset heel (thickened),
round toe (grafted)

Dutch heel, flat toe
(knitted off)

Heel grafted together

EXAMPLES OF KNITTING

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this all round, and knit any remaining stitches.

Knit 6 rows plain.

Knit 5 stitches, take 2 together. Repeat as before.

Knit 5 rows plain.

Continue in this way, reducing the number of stitches and rows by 1 each time until only about 16 stitches remain.

This method looks well when finished, and gives a good shape to the toe.

It is not easy, however, to calculate the proper number of stitches and rows with which to begin. Taking the above calculation, for a foot containing 70 stitches the length of the toe is the same by whichever method it is worked; but for a foot containing fewer stitches, the length of the toe is much greater in proportion to the foot by the second method than by the first; while for a foot containing more stitches, the length of the toe is proportionately shorter.

A variation in the number of stitches may be made as follows:—

Beginning with about 50 stitches, knit 4 stitches between the intakes and knit 4 rows.

Beginning with about 60 stitches, knit 5 stitches and 5 rows.

Beginning with about 70 stitches, knit 6 stitches and 6 rows.

Beginning with about 80 or 90 stitches, knit 7 stitches and 7 rows.

Beginning with about 100 stitches, knit 8 stitches and 8 rows.

Closing the Toe

(See Plate XXI, Nos. 2 and 3)

The remaining 16 to 20 stitches should be arranged equally on two knitting-needles, taking care that one needle represents the upper, and the other the under part of the toe.

The two may then be knitted together and cast off, the two processes being worked together in one row. If worked in two separate rows, the ridge formed would be uncomfortable.

A smoother way of finishing is to graft the two rows together, as already described in the chapter on darning. The only difference is that the knitting-needles remain in the work to prevent the stitches from running down, and this sometimes causes a little confusion.

It may be found easier to graft the toe if the needles are replaced by a strong thread of contrasting color.

With the needles in place, the direction would be as follows:—

Hold the work so that the knitting-thread is at the right-hand side. Break off enough thread to graft with, and thread it into a darning-needle.

Bring the needle through the first stitch of front wire from wrong side to right. Leave the stitch on the wire. Draw the darning-needle through the first stitch of back wire from right side to wrong, and take off the stitch; then through second stitch from wrong side to right, and leave the stitch on.



Baby's Jacket



Baby's Bonnet



Heelless Bed Sock



Baby's Bootie

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EXAMPLES OF KNITTED ARTICLES

waist. Cast off. Knit similarly the other front.

Pick up the stitches at the wrist end of the sleeve, and knit an inch or two for a cuff to turn back.

Pick up the stitches down the middle front, and knit about 1½ in. to widen the front on each side.

Pick up all the stitches round the neck, and knit a straight collar about 3 in. deep.

Join the under-arm seams by top-sewing.

Pick up all the stitches at the waist, and knit a basque about 3 in. deep.

This basque should be shaped by making a stitch in every row at each side seam, and at each side of the middle front.

At the neck and waist, after having lifted the stitches and worked 1 row plain, a row of open work may be made to allow ribbons to pass through.

For the open row, put the wool over the needle and knit 2 together, all the way round, except at the first 2 and last 2 stitches.

Washing Glove

(See Plate XXIV)

Use knitting-cotton and steel needles.

Cast on about 8 in. of knitting, and join round.

Knit about 1½ in. of rib, say 2 plain, 2 purl (fig. 6).

Then knit round until the glove is about 7 in. long.

The knitting of the portion should be rough

Moss pattern would be suitable, or if it is too difficult, alternate rows of plain and purl would do.

The monotony of the work may be broken by knitting in pattern for 2 in. or so, then knitting a band of plain, then the pattern again.

When the glove is long enough, take in at each side as in finishing the toe of a stocking.

When the stitches are reduced to about 12 or 16, draw the end of cotton through them, tighten up, and fasten off the end firmly.

The end might also be cast off like a stocking toe.



Fig. 6

Boy's Tie

Use Peri-lusta or other mercerized knitting-cotton, and knitting-needles.

Cast on enough stitches to make the tie about 11½ in. wide, say 16 stitches.

Knit 9 in. in a simple reversible pattern. The dice pattern on p. 238 is suitable.

Then reduce the stitches to make the neck portion about half the width of the ends. Slip the first stitch purl-wise, knit 2 together to the end of the row.

Knit garter stitch for about 9 in., then increase at every second stitch until there are once more 16 stitches on the needles.

Knit in pattern again until the tie is long enough, and cast off.

A little gusset is arranged between the legs by casting on about 3 or 4 in. of stitches, which are decreased by two in every second round until the point of the gusset is reached, when the leg is again just half the width of the body.

The leg is finished at the knee with a rib of about 2 in., and cast off.

At the beginning of the second leg, the stitches cast on to form the gusset must be picked up. The leg is then continued exactly like the first.

Fastenings would be required at the waist. The simplest fastening would be a crochet cord run into each section and tied at the sides. A large button might be sewn on each front, and a short loop of narrow tape on each back section. With this fastening, it would be advisable to sew a piece of firm material inside the ribbed part to make a firm band, which would prevent the garment from slipping.

Girl's Jersey or Jumper

There are many ways of making these garments, but one of the simplest patterns is shown in fig. 11.

Thick wool and knitting-pins are used.

The size indicated is intended for a girl about 12 years, and measures about 21 in. from the shoulder to the bottom edge.

Begin working at the bottom front—about 15 in. wide for this size—a few inches of rib.

The remainder of the work may be in plain

garter stitch, or in pattern, according to the ability of the pupil.

Having knitted two-thirds of the whole length

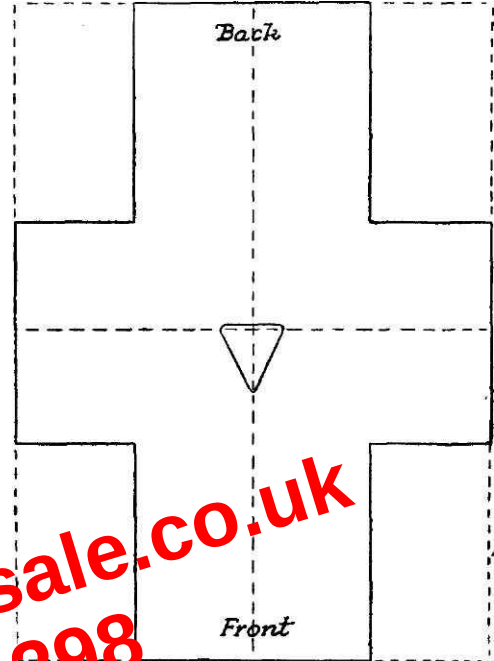


Fig. 11.—Child's Jumper

Depth of armhole = $\frac{1}{3}$ of whole length of garment. Depth of front neck = $\frac{1}{2}$ of armhole depth. Width of bottom edge = about $\frac{2}{3}$ of whole length. Length of sleeve = $\frac{1}{2}$ of width of jumper (previous to the working of the rib at the wrist). Width of neck = about $\frac{1}{4}$ of width of garment.

of front, cast on at each end of the row half as many stitches as in whole width of front.