PITMAN'S HANDBOOKS
ON
Needlework, Dressmaking
Embroidery and Dress
Design
Needlework Without "Specimens"
The Modern Book of School Needlework

By ELLEN P. CLAYDON AND C. A. CLAYDON

The Object of this Book.—"To make sewing a subject of more living interest, of more educational value, and of more practical utility."

Thus the instinctive lines of a child’s development are followed, and from the first she works with an object—to make something for her doll, her doll’s house, and by progressive stages to such things as pinafores, baby’s frocks, and simple bonnets, fancy collars for herself, hemstitched tray cloths, underwear for girls, swimming dresses, serge skirts and the like, the book closing with useful hints on repairing.

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LONDON: SIR ISAAC PITMAN & SONS, LTD., PARKER ST., KINGSWAY, W.C.2
SWIMMING DRESS FOR GIRL'S OWN USE.

FRONT AND NECK.—Deal with the wearer’s left-hand side of the front opening as described under the left-hand side of front opening of a nightdress, i.e., face it under with a false piece 1 in. wide.

Deal with the wearer’s right-hand side of the front opening and with the neck as follows. Turn a narrow fold on to the right side of the material completely up the side of the opening and round the neck. Take a piece of the crossway material 1 1/2 in. longer than is necessary to go up the right front and round the neck, allowing for mitred corners. Turn under a narrow fold on to the wrong side along each long edge of this crossway piece. Face this down on to the right side of the front and tack it in position, leaving an end projecting for 1 1/2 in. at the bottom of the front opening for forming a pointed finish. When the neck is reached, arrange the turning in the form of a mitred corner, and continue to place the facing round the neck portion, making a mitre at each angle of the neck. When the neck has been faced all round, cut off any extra length of the crossway piece remaining, leaving only 1/4 in. at the end, which will be turned under and tacked down. Tack the inner edge of the crossway piece flat to the garment, round the neck and down the front. Arrange the centre of the bottom end of the facing in the form of a point. Cut away some of the material turned under to form the point, to prevent the work being too bulky. Tack the pointed end to the garment. Machine the crossway piece to the garment completely round each edge, including the point and the end at the left-hand side of the neck.

Finish off the bottom of the front opening as follows. Cut across the under or left-hand side of the opening at the bottom of the false hem as far as the machining stitches. This will leave the lower end of the opening sufficiently free for the upper piece to lap over the under one a distance of 1 in. Complete the opening by sewing the under part of the upper side of the opening to the top part of the under false hem at 1/4 in. above the cut edges, and without allowing the stitches to show through on the right side. Neaten the wrong side by means of a piece of tape 1 1/2 in. long, turned in at each end, and hemmed down so as to cover the cut edges.

FACINGS OF SLEEVES AND LEGS.—Place the facing round each sleeve and round the bottom of each leg, joining neatly at the seams. Machine down all these facings at both outer and inner edges.

FASTENINGS.—The front will be fastened by means of four buttons and button-holes. The button-holes may be cut horizontally, and will present some difficulty,
Children's Garments: Their Planning, Cutting and Making

By EMILY WALLBANK and MARIAN WALLBANK

Head of the Needlework and Dressmaking
Dept. of the Training College of Domestic Science, Liverpool; formerly of Aberdeen

CONTENTS
I. Garments for Children and Girls.—II. Boys' Garments.
III. The Making up of Children's Undergarments.

Realizing that simplicity and daintiness, rather than elaboration, is the aim of every children's dressmaker, the authors have shown how the simplest of patterns and styles may be cut and adapted to any variations needed by individual taste or prevailing fashions. Two or three patterns are used as foundations from which many can be quickly drafted and cut, and full-size flat patterns of the most useful patterns for boys and girls of varying ages are enclosed in the envelope of this helpful book.

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The Misses E. and M. Wallbank have given a book which undoubtedly meets a need, and should be of great service, both to the young teacher of needlework, and the home worker... This book should find a place on the bookshelves of our schools.

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Needlework for Student Teachers
(Intended for Teachers and Students of all grades)

By AMY K. SMITH

This book, which has run through ten large editions, is written primarily with the view of assisting students in their preparation for the Government Examinations in Needlework, whether as student teachers or students for the Certificate. Each portion of the Government Syllabus has been dealt with, and the appendix includes all information in the Education Code relative to needlework, and several years' questions and exercises set at Government Examinations for pupil teachers, candidates for admission to training colleges and certificate students.

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A CHILD’S DRESS WITH A SADDLE YOKE.

To Set the Skirt into the Yoke.

(1) The Front.—Place the upper edge of the skirt between the two yoke pieces, the latter having the right sides facing, and the raw edges of the three pieces being together. (Fig. 8.) Tack and stitch in the fitting line \(\frac{3}{8}\)” below the raw edges. Turn up the yoke pieces into position and baste together along the centre.

(2) The Back.—Place the upper back yoke pieces with the right sides facing the right side of the skirt, and stitch \(\frac{3}{8}\)” below the raw edges. Place the lining into position, turn in to the line of stitching, and fell. (Fig. 9.)

On the right side, the yoke may be machine-stitched or ornamentally worked as desired. The back edges would be turned in to face one another, and may be slip-stitched or finished with machine stitch or embroidery to match the lower edges of the yoke, as desired.

The material of a skirt is sometimes gathered with a heading, and attached to the yoke by means of stitching in the line of gathers.

(3) When the yoke is of single material, the "join" may be arranged in one of the following ways—

(i) The turnings of the yoke may be left wider when cutting, the yoke and skirt stitched together, and the turnings of the yoke felled over the raw edges of the skirt on the wrong side.

(ii) The turnings of the yoke and skirt may be made neat with a narrow binding.

(iii) The yoke may be attached to the skirt by means of scalloping or beading.

The Neck.

This may be turned in edge to edge and stitched; it may be scalloped or trimmed with lace; or it may be finished with a little turn-down collar.

The Turn-down Collar.—This is cut from the yoke pattern, following the outline of the neck at the upper edge from the centre front to \(\frac{3}{8}\)” in from each edge at the back. The lower edge of the collar may be shaped as desired. (Fig. 10.)

To Make and Set on the Collar.

(i) If double, place the right sides to face and stitch round the outer edges, turn, press the join to the edge, and tack. To set on, place in position on the yoke, pin to the upper side of the
PRACTICAL PLAIN NEEDLEWORK.

BUTTONHOLING.

Buttonholing is worked round the raw edges of buttonholes to prevent them from fraying and wearing away. Considerable practice is required to produce a regular stitch with even knots. It is best to learn on a folded edge of firm material, using coarse cotton or even flax thread, so that the stitch may be observed clearly. Canvas is too loose a material to bear the strain of the stitch.

POSITION OF WORK.—The material is held in the "horizontal under-hand" position (Diagram 1, Fig. 3); the edge to be buttonholed is held along the first joint of the left fore-finger. The stitch is worked on the right side, from left to right (i.e., the contrary direction to that for oversewing), and on double material.

THE STITCH.—Pass the needle between the folds and bring it out on the edge where the first stitch is required, i.e., at the left-hand end of the edge to be buttonholed; leave an end between the folds. As the stitch is very strong no other fastening is required (Diagram 25, Fig. 1). Then insert the needle from back to front of the material, bringing out the point \( \frac{1}{8} \) or \( \frac{1}{16} \) of an inch below the edge, and the width of the needle to the right of the starting-point (Fig. 2). Buttonholes are often spoiled by arranging the stitches too far apart or making them too deep. Pass the needle through for \( \frac{1}{8} \) inch or so, then let it rest in the material. Next take the double cotton as it comes from the needle eye; pass it under the point of the needle from left to right, i.e., in the direction in which the stitch is being worked (Fig. 3). Then draw the needle completely through and upwards, pulling the cotton up firmly and slightly outwards at right angles to the edge of the work; the twisted cotton then forms a knot at the top of the stitch made. Insert the needle for the next stitch a little further to the right (Fig. 4). If the buttonhole knot is examined before it is quite finished it appears as in Fig. 5; when the next stitch has been made it appears as in Fig. 6. The knots resemble knobs at the upper ends of upright bars, and are connected with one another by strands of cotton; the whole stitch when coarsely worked may be compared to a row of palisades with knobbed tops. The "knobs" are essential, a simple twist of cotton (made by passing the cotton round the needle from right to left) is not firm enough to wear well.

A BUTTONHOLE.—Fig. 8 shows how to begin. Leave an end between the folds; bring out the needle at the extreme left-hand end of the buttonhole. For a buttonhole on a band begin at the inner end and work outwards; this often necessitates holding the band upside down to begin. Work as far as the outer end. Here a "round end" is made to accommodate the round stem of the button. Fig. 7 shows how to arrange the stitches. These are made without knots, and are usually nine in number. They are carefully graduated; the first is made on a level with the side stitches, the fifth is in a line with the buttonhole itself, the ninth is on a level with the stitches of the second side worked. Insert the needle each time at the extreme end of the buttonhole, and bring it out at the foot of the stitch, being careful to make all the stitches the same depth as those of the side. Gradually turn the work, and after the ninth stitch resume the making of the knots, and so complete the second side. At the inner end of the buttonhole a "square end" is worked; this brings the edges of the buttonhole close together and strengthens it. After completing the last side stitch, insert the needle at the foot of the first side stitch.
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Cutting-Out for Student Teachers
(For all Teachers and Students of the Subject)

By AMY K. SMITH

Author of "Needlework for Student Teachers; Diplôme of the London Institute for the Advancement of
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By TALBOT HUGHES

An Account of Costume, with a Preface by W. R. LETHABY

Editor of The Artistic Crafts Series of Technical Handbooks, and Professor of Design, The Royal College of Art, South Kensington.

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[Specimen page opposite.]

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Making up.—Turn the circular piece of knitting on to the wrong side, flatten it out, and sew the two bottom edges neatly together where the knitting was first cast on, thus forming a bag. Turn this bag on to the right side. Now make two plaits or crocheted chains of knitting cotton, each 14 in. long. Thread a bodkin with one of the plaits, pass it through all the holes, and then join the two ends neatly together. Do exactly the same with the second plait, joining its ends at the opposite side of the work. Two plafted handles now project, one from each side of the bag. It will be found that when these are pulled simultaneously, the bag closes up in an efficient manner.

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Knit Two and Purl Two on Three Needles Introduced for Border of Bag.

Materials.—Four Steel Needles—size 14. \(\frac{7}{8}\) oz. of No. 6 Knitting Cotton. Quantity required for class of 50 = 1 lb. 6 oz. Cost of same at 2s. per lb. = 2s. 9d.

Instructions.—Cast on 20 stitches on each of three needles, or as many as will produce doubled knitting 4 in. in width. The number of stitches chosen must be

![Fig. 85. Lunch Bag for Child’s Own Use.](image-url)
Embroidery and Design

A Handbook of the Principles of Decorative Art as Applied to Embroidery

Illustrated by Typical Designs

BY JOAN H. DREW

This book is written with the object of being a "people's book of embroidery," and directly one looks at its simple, charming illustrations, one is convinced that its aim must be achieved. The beauty of the straight line as realized by peasant embroideresses in Sicily, Russia, and Armenia, is brought out, and the student is encouraged to build up graceful curving borders within them; to evolve borders for decorating children's frocks and pinafores; to utilize leaf and flower shapes in achieving striking motifs; to build up rich designs from the simplest of tracings, often executed with the ruler, and a reel of cotton or different sized coins for circles; to arrange powderings and appliqué work, and to refer, if necessary, to a chapter on some of the most useful stitches. The majority of the illustrations are sufficiently large to be traced on to the material direct; others can be enlarged without difficulty, and all can be adapted in innumerable ways by the embroidereress to her needs and the requirements of her home. This book should find its way into every girls' club, continuation class, and upper class in elementary schools.

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BY MARY SYMONDS
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that the pattern should cover, as it were, a definite space or shape, thus forming a block which shows up against a plain background. Further, it is important that this block should be well filled. (See Fig. XII.)

A good design never straggles across the material in an aimless way. Though a clever designer may make her curves and branches break out from all sides, yet, if these are studied, it will be found that they are nevertheless disciplined,

**FIG. XIII.**

**TUDOR ROSE.**

and that there is order and method in their luxuriance, though these qualities may often be skilfully hidden. Another rule is that a good design should never be realistic. In the past many of us, in the working of our flowers, have tried to make them look as though they could be picked off the material, thus rendering the work realistic or naturalistic. This, however, is not good art, nor what a good designer would do. On the contrary, she would take her flower or leaf forms and conventionalize them; that is to say, in selecting and rejecting from Nature, she would flatten and spread out what Nature made round. This is why leaves lend themselves so readily and easily to treatment in design, and why some flowers are not so suitable as others for needlework. The chrysanthemum, for example, does not submit to this flattening process, whereas the rose does. Yet how often do we see the chrysanthemum drawn
An Embroidery Pattern Book

BY MARY E. WARING
(Mrs. J. D. Rolleston.)

In the introduction to this book the reader is brought in contact with that historical past in which embroidery has borne so artistic and useful a part. The author points out that the beauty of the old work often lies in its entire simplicity, and laments that "our ideas of pattern-making have become far too complicated... Our embroidery should be destined for things we are not afraid to use every day." Bearing out these principles the author then proceeds to show what effective designs can be built up by the simplest means and skilful repetition. There are borders designed on the threads of the material; embroidered borders in waved lines; decorative circles and squares; decorative trees; powdered, geometrical, and leaf-fillings, flowers, sprigs, plants, leaves and stems; insects, animals and birds, appliqué patterns, interlacing patterns, and alphabets, initials and monograms are all dealt with in this charming and distinctly practical book.

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Design Master at the Municipal School of Art, and Art Master at the Municipal School of Technology, Manchester.

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