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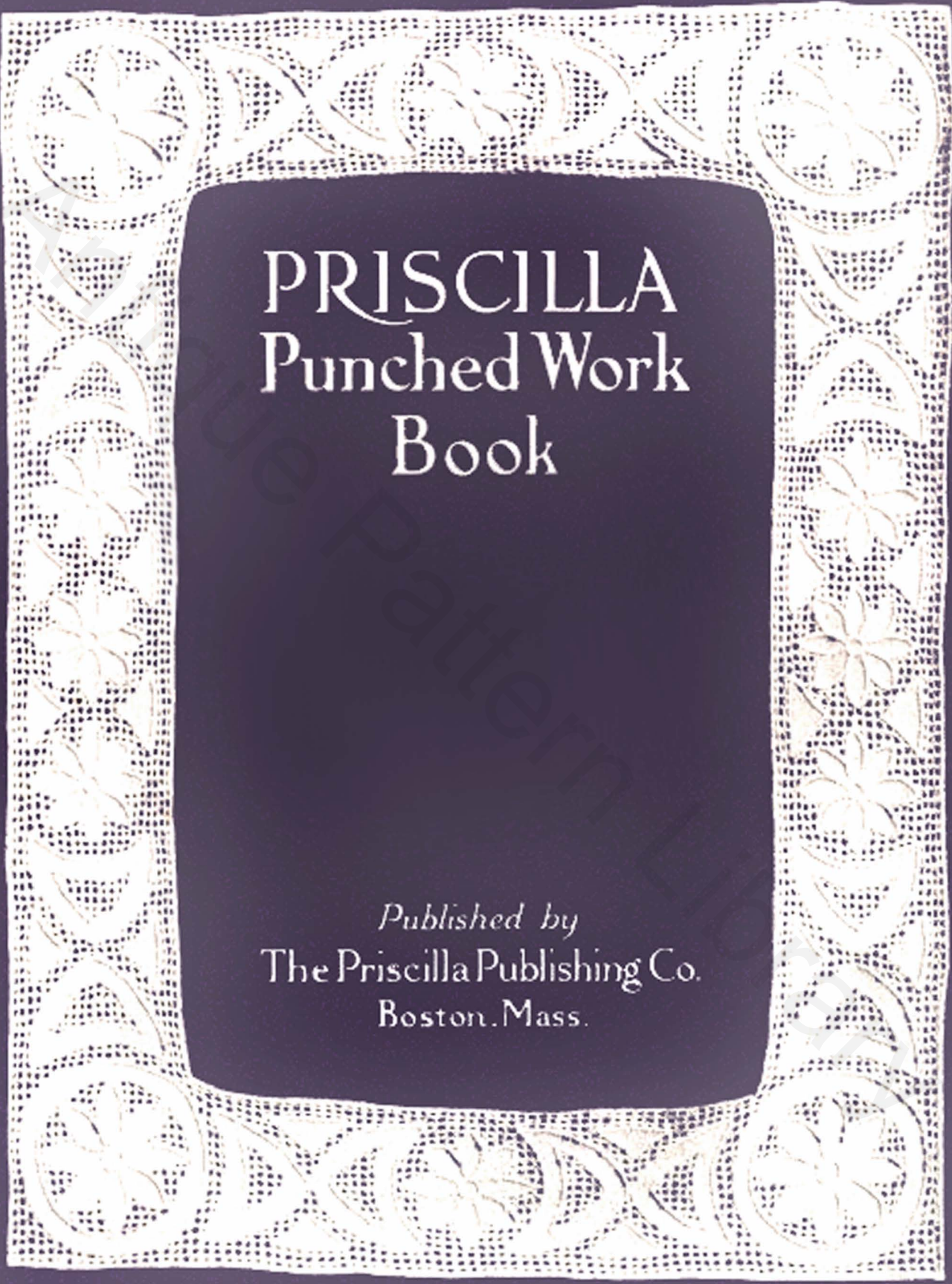
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**Punched Work Book**

A COLLECTION OF  
*ORIGINAL DESIGNS*

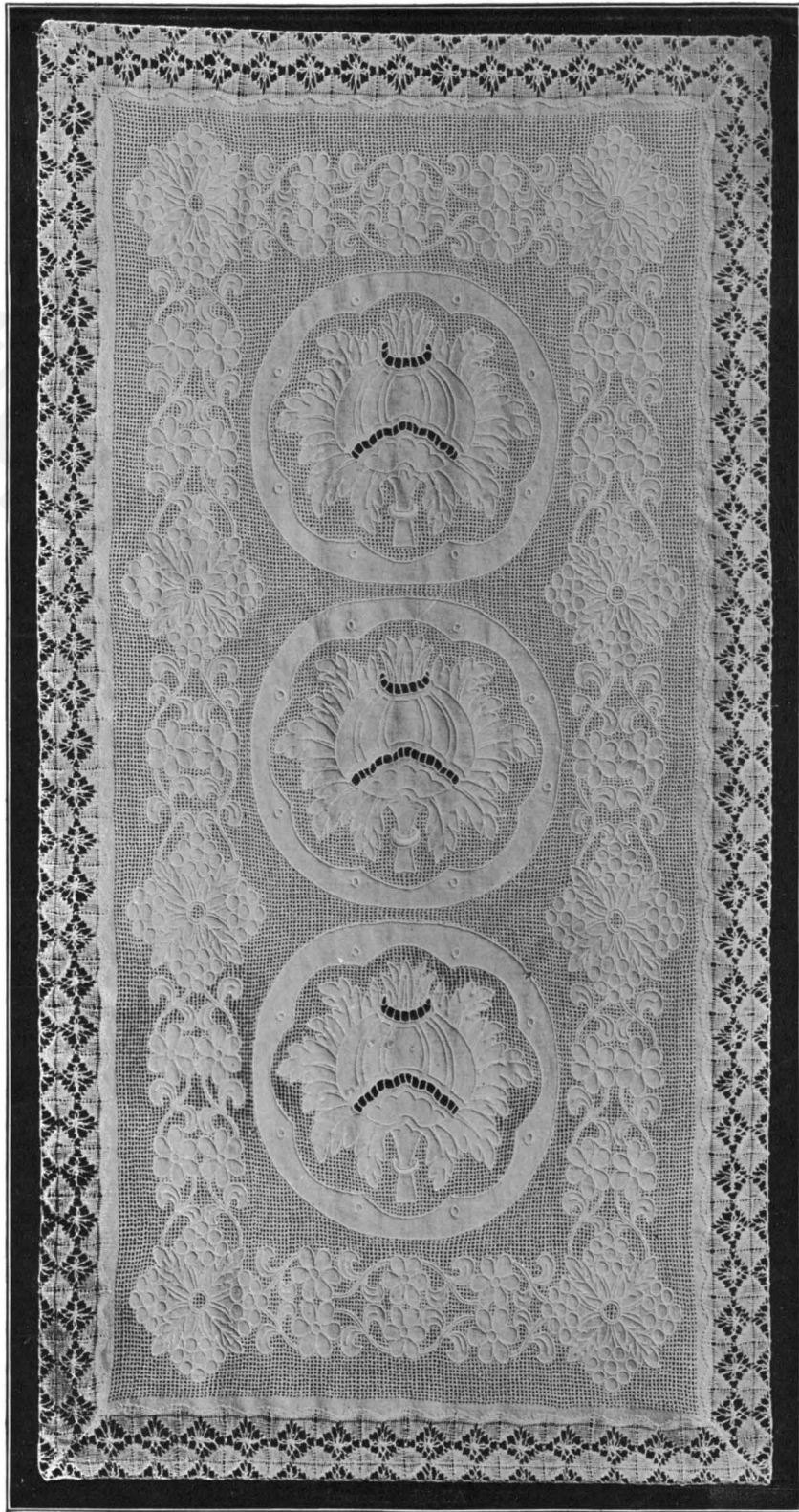
WITH  
STITCHES AND LESSONS FOR WORKING

BY  
LILIAN BARTON WILSON

PRICE, 25 CENTS

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No. 12-9-4. See page 23

# Punched Work and How to Do It

**T**HIS work is really done in the background and the forms and figures are left in the linen. At first sight this work seems difficult, as it suggests the drawing out of threads. There is, however, in this work no drawn thread. One must use a rather open mesh round weave linen, and the secret of the work is in the very large round needle used.

The work is done with fine linen thread, after having first outlined the design in coarse working cotton. It is necessary to use

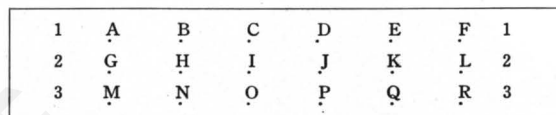


FIG. 1.

Bring the needle out at G; then  
 down at A, out at H, down at B, out at I, down at C, out at J, down at D, out at K, down at E, out at L,  
 down at E, out at L, down at F, out at M, down at G, out at N, down at H, out at O, down at I, out at P, down at J, out at Q, down at K, out at R, down at L, out at S, down at M, out at T, down at N, out at U, down at O, out at V, down at P, out at W, down at Q, out at X, down at R, out at Y, down at S, out at Z, down at T, out at A, down at U, out at B, down at V, out at C, down at W, out at D, down at X, out at E, down at Y, out at F, down at Z, out at G, etc.

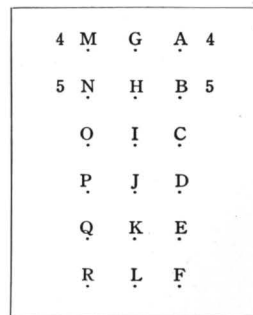


FIG. 2.

but the method of working is precisely the same. The perpendicular stitch ties the threads of the fabric and the diagonal stitch, on the reverse side of the fabric,

there is a good deal of wear on the thread which must be so firmly pulled. The stitches are taken through the little dots in the background and the method is made clear by the accompanying diagrams, Figs. 1 and 2.

Thread the needle with the linen, tying it to prevent its slipping out, fasten the thread to the wrong side of the fabric with a sewing-needle, and draw the needle through at the first dot in the second row, beginning at the left (G); send the needle down on the dot in the first row immediately above this (A); bring it up at G, down again at A, and up through the second dot in the second row (H); down on the second dot in the first row (B); and up at H; down again at B, and up on the third dot in the second row.

When the end of the row is reached, after working

the perpendicular stitch from L to F, bring the needle up at the first dot at the right on the third row (R), which brings the needle in position for making the first perpendicular stitch in the second row, from R to L. In this row the work proceeds from right to left instead of from left to right, as in the first row across,

brings the needle into position for the next stitch.

When all the work is done in this direction across the space to be filled turn the fabric so that the side becomes the top and do the same work in the dots already done, the stitches being placed at right angles to those first worked. Figures 3 and 4 show the method of working very clearly.

When the space to be filled is circular in shape, a little more care will be needed at the outer and inner edges, as of course the stitch cannot be taken precisely the same as on a square edge.

When the work is done on *écru* or slightly cream linen it has a soft "oldy" effect and suggests the early Spanish drawn-work. If one is ambitious, hangings or bed-spreads can be attempted, because this is the kind of embroidery easily picked up and worked upon at odd moments.

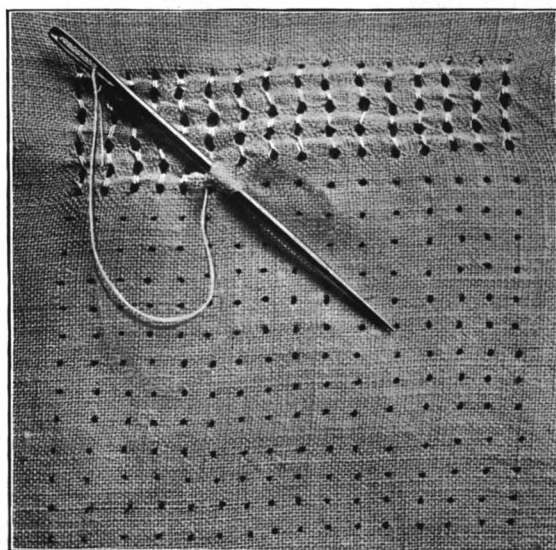


FIG. 3. FIRST POSITION OF NEEDLE IN PUNCHED WORK

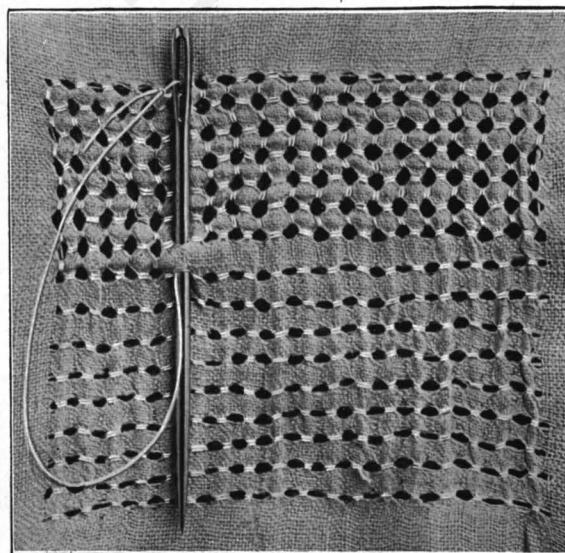


FIG. 4. SECOND POSITION OF NEEDLE IN PUNCHED WORK

## Household Embroideries

**A**s a usual thing, work which is easy to produce is not inherently good. It is likely to be careless in effect or pretty only for the moment. This is true of all kinds of work, and especially so of needlework and so-called fancy-work. The thing quickly done is also likely to be tawdry.

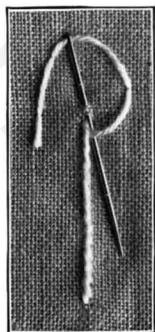


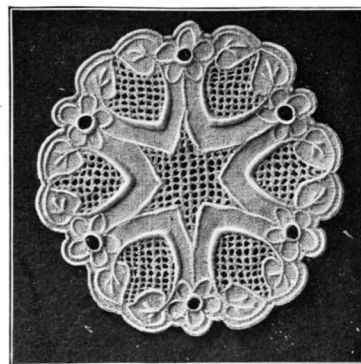
FIG. 5. OUTLINE STITCH

In our so-called Punched Work or Pierced Work we have an exception, for this work, while very easy to do, is thoroughly good both in effect, in wearing capacity, and in real artistic merit. It is new in its popular application, but it is in fact very old. Many specimens of antique needlework, that is white needlework, have in them little patches or spots, or geometric figures in which the spaces are filled with this openwork. "Blind needlework," what we call solid embroidery, came first in the order of invention, and then gradually, as such needlework became more elaborate, the monotony of solid work on an opaque ground began to be felt, and the "punching" of holes with a large needle or stiletto was the first step toward relieving this monotony by introducing a lacy effect. After the pierced holes came the cut hole or eyelet,

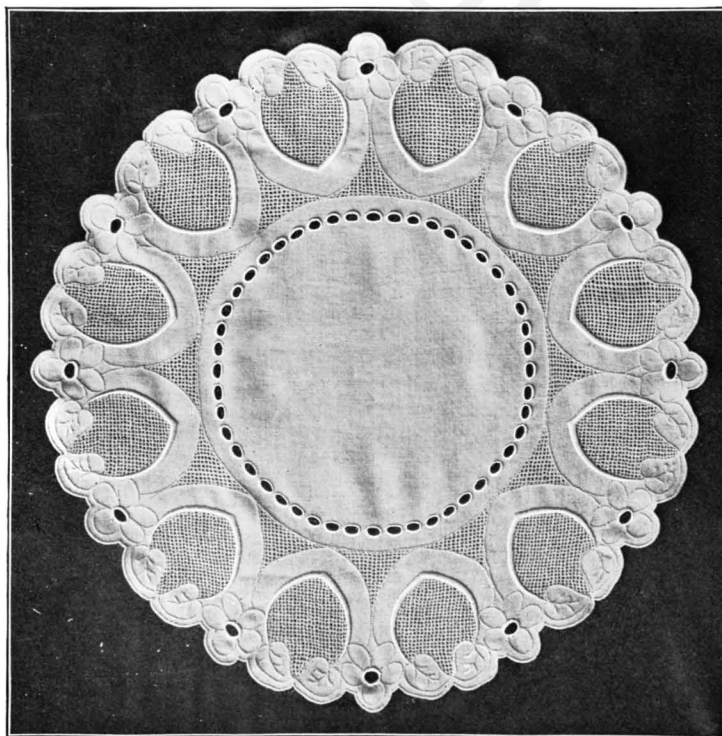
and following this the stitches to fill in the blank opening, then the drawn-thread work, and so on until the production of lace was attained.

The Italians arrive at this netlike background effect by a more laborious method of drawing out threads, but this is by far the easiest, most quickly done and most effective of all the openwork backgrounds.

The beauty of this work, as is the case with so much of the old work, is dependent upon the quality of the linen. It is very important to have a round-thread linen with a mesh which is not too close, at the same time we need, in a centrepiece, to use a linen which will have character and weight enough to lie well in place. The very open-mesh linens are not satisfactory, but there are heavy linens which are at the same time not close in weave. Both the white and *écru* are effective, but in the case of elaborate designs, especially those which contain figures, a linen which is yellowish in tone gives a soft "oldy" effect to the finished article. It is often advisable to seek to obtain this effect in needlework because in this way we strike a quieter note, and as fabrics in the home ought to serve their purpose without being too prominent the soft note is desirable. Moreover some of the natural toned linens are very much better in quality for needlework than those which are thoroughly bleached. So very much depends upon the materials, that we ought to consider these well at the outset before starting in to spend so much time in the decoration.



No. 700



No. 701

On this page are shown two doilies ornamented in punched work, outline, and eyelet embroidery, with the eyelets shaded and some of the outlining padded and worked quite solid in the over-and-over stitch. The small doily is suitable for a tumbler or finger-bowl, and is also appropriate for use on the bureau or under a vase of flowers on a side table. The centrepiece is twenty-six inches in diameter. Patterns of Nos. 700 and 701 can be supplied by the publishers.

## A Lovely Set of Table Linen

**T**HIS is really a very effective set of table linen. There is quite a little weight of embroidery in it. For this reason a rather coarse linen may be used to carry it. The design is well thought out, and as a combination of blossoms and leaves it is very consistent since the conventional figures are formed by the leaf and flower stems in a perfectly consistent way. It is not thoroughly artistic to allow a flower form or a leaf form to make its own edge, finish or scallop. We are saved from such a fault in the case of this design by the quite distinct and separate scallop which merely follows the line of the leaf and flower. This buttonhole edge is very narrow, as is shown in the detail, Fig. 6. It is lifted by only one thread of working cotton. This thread is merely "run-in" over the single outline. The buttonholing is then done close and firm over the thread. Notice the slant of the stitches in this buttonholing. They are kept always at right angles to the direction of the outline. In table embroideries or other fabrics used decoratively it is better to buttonhole in this manner, that is with stitches at right angles to the direction rather than always straight up and down, that is, perpendicular to the direction (see Fig. 7)

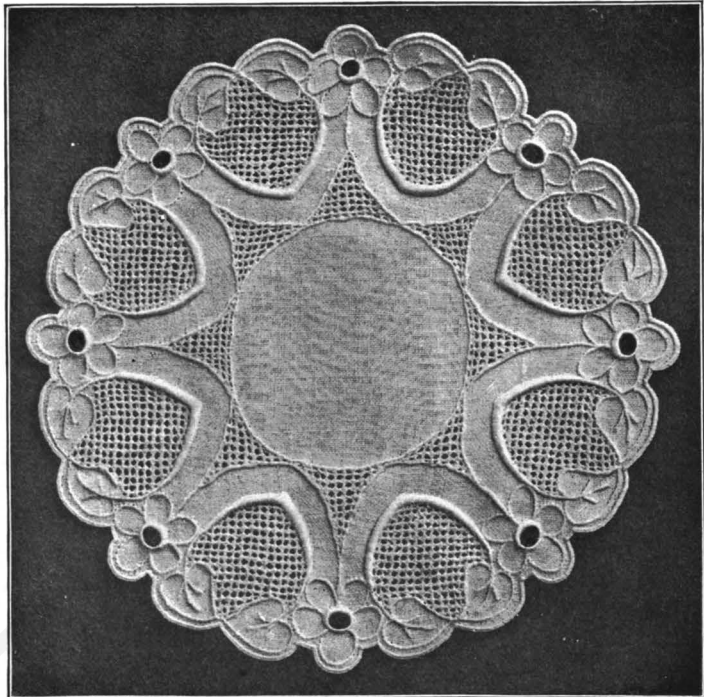
as we would make them in buttonholing the edge of undergarments and the like. This really makes a little distinction between what we might call the "utility" scallop and the decorative finish.

A very little solid embroidery should be undertaken in connection with punched work, that is if we want to adhere to the suggestion of the old work. This kind of embroidery was done in large masses on early Spanish work, and because of

its prevalence in the old work of Spain it has really made for itself a kind of "style" to such an extent that it is interesting in producing it to at least adhere to, or seem to respect the "style." In this old work the pattern is left in the ground material and no attempt at superimposing embroidery is made. This gives a kind of softness of outline, a decided character to the design and a very great softness to the background. The work in this case is quiet, which is after all one of the most desirable qualities in home decorative art.

The small proportion of embroidery used in this set is lifted a little by running in a little underlay work. The underlay in all cases should be kept well within the outlines. It is far better to underlay too little than to raise work too much. The danger always in underlaying is that we shall overdo it. It is astonishing how few stitches it takes to raise a line. All embroidery and outlining should be done on the designs before the openwork is undertaken. It is impossible to get a clean, clear effect in the designs and to bring them out satisfactorily unless the punched work fills the spaces which it is intended to occupy.

Where it is not possible to take a whole stitch in the punched work one can make a half stitch, and so keep the outline clear. A pattern of No. 702 can be supplied by the publishers.



No. 702

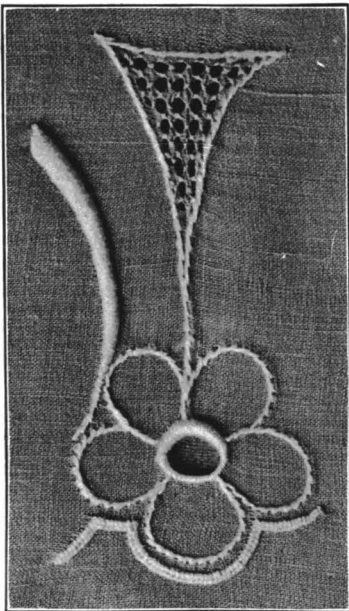


FIG. 6. DETAIL OF No. 702

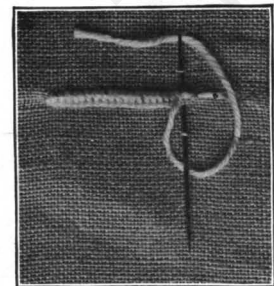


FIG. 7. BUTTONHOLE STITCH

## A Suggestion for a Centrepiece made in Sections Illustrative of how Blocks, Triangles, Strips, Squares, etc. May be Combined

**I**N this centrepiece we have the effect of the fitting together of triangles, blocks, and oblongs of work. The centrepiece is in fact made in one piece, but we have come recently to realize what lovely things can be done with bits of embroidery, especially old embroidery.



FIG. 8. SHADOW EYELET

We have been rather forced into this by the character of the material. Naturally, when we have pieces of old embroideries, some of it is good, and some of it is impossible to use. In this way we have come to combine scraps of work which are in good condition, triangles, blocks, and the like with lace. Some of the loveliest results are obtainable in this way.

Once upon a time we thought that laces, especially real laces, must be used by themselves, that is, a garment or an article should be trimmed with one style of lace. Now, if we are careful, we find that we can fit together any number of styles and descriptions of laces and embroideries if they are united by some common characteristic. If, for instance, they are all old, they are likely to have a uniform mellow color, which makes it possible to

put them together. Combinations of this sort are best effected by first blocking out an idea on a sheet of paper and then fitting in the available materials.

This centrepiece is, therefore, suggestive of what may be done if we have some odd bits of good work.

Often, if we have nice pieces of linen, it is a good plan to work them up into such blocks as these four punched-work oblongs. This design is particularly easy to do because it is blocked in straight lines. When the background is worked along square lines it is not so difficult to get a clean, clear effect as when the outline is curved or irregular.

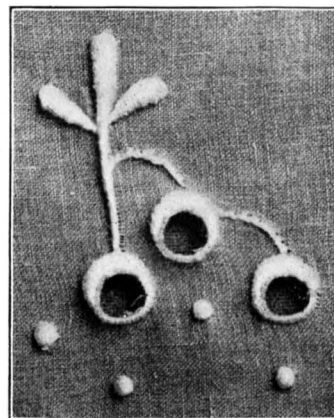
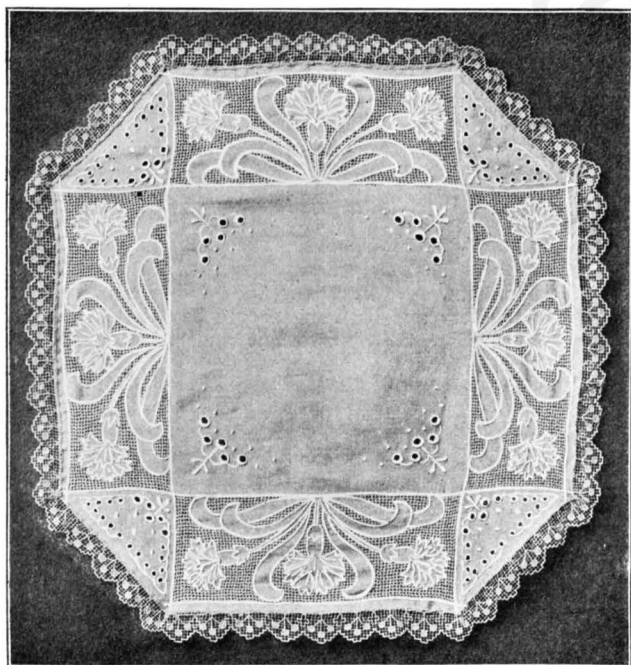


FIG. 9. DETAIL OF No. 703

Blocks of this sort can be used in other ways. This design repeated, for instance, would make a beautiful border. Block and strip designs are suggestive for bed-spreads, and a bed-spread is such a large piece of work that it is always convenient to do it in sections, if possible either in strips, squares or oblongs, which are so much more easily handled than the entire spread.

A beautiful bed-spread might be designed from these two scroll motifs, or, in fact, from either one. The border, which is about eight inches wide, can be carried all the way around the top of the bed just before the spread turns the edge of the mattress. The spread in this case might be made about three-quarters of a yard longer than is necessary for the mattress alone, and the upper end then carried up over the pillows. This is always a quaint and pretty way to make a bed-spread and pillow-roll cover in one piece. It is especially practical for single beds. In the case of a double bed it makes it very much more difficult to launder; therefore, it is a good plan to make a pillow-roll cover separate and button it on to the bed-spread with a double row of button-holes and studs.

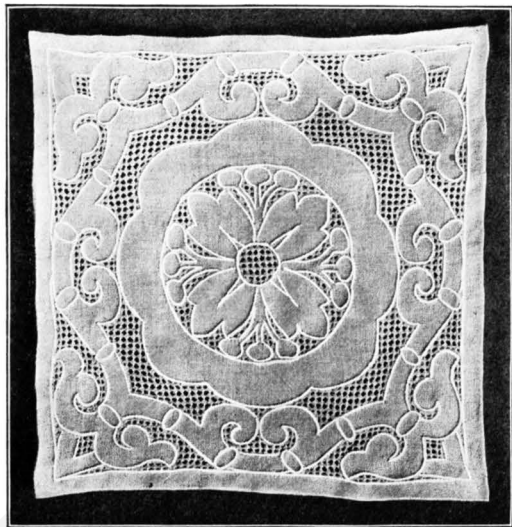
This strip might be used in another way. It can be made the length of the mattress and combined with another strip of linen the same width or twice its width, or it would be very pretty to combine it with a strip of fine filet crochet.



No. 703



The square block can be used in a number of ways to make a beautiful bed-quilt. A group of five or ten blocks in the centre of a linen coverlet would make a good geometric design. A large block might be left exactly in the centre of this group in which the monogram could be embroidered. Some combination of the blocks can be arranged also for the pillow-roll cover. Toilet-stand covers, table-covers, and even the curtains for a sleeping-room could be planned from these two motifs.



No. 704

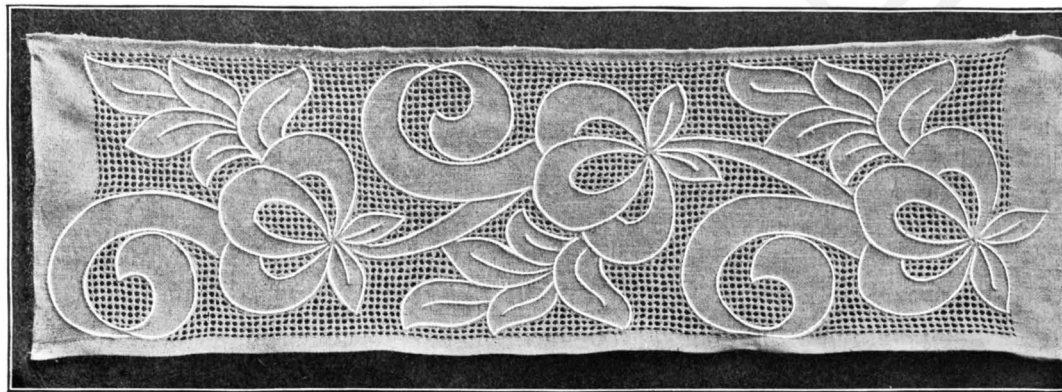
There are now on the market a great many beautiful linen laces which are not expensive and yet are hand-made. The patterns are after the old designs, and the laces are really most artistic. It is always a pleasure and satisfaction when truly beautiful things are made available for those of us who cannot have them when they are very expensive. When they are made available by cheap imitations, it is in that case a pity and in no sense a cultivation of taste for the better thing. When, however, they are manufactured inexpensively because they are perhaps coarser in quality, it is then a real advantage. There is a good deal of filet now being done on the machine-knotted background. This very greatly reduces the cost of the work and yet the product itself is good. The real lace which is now most generally used, however, and at the same time inexpensive, is the coarse linen Cluny. This combines beautifully with embroidery and is strong and serviceable and washes well. It is worth while to pay perhaps double than one would need to pay for cotton lace, because it will wear indefinitely and wash without losing its beauty.

The little triangles and corners of embroidery which are introduced into this centrepiece are done in shadow eyelets (see Fig. 8). These are made by first carrying in a thread of run-in stitches

around the outline, then, as it were, darning in two or three more rows of stitches into the little space which is to be embroidered wider than the opposite edge. The centre of the circle should then be clipped crosswise with the material, again at right angles to this first clip, and again through each point. Holding the work over the forefinger, it is now possible to turn back the edges against the run-in line to the wrong side. Shape the edge nicely and evenly to the outline of the eyelet. The thread on the narrow side should now be bound or firmly whipped with stitches which will lie at right angles to the direction of this run-in thread. As the wider edge of the eyelet

is approached, the stitches are made wider to cover the outer outline. They should be very close even though they are laid stitches, rather than binding stitches. They may also be tight and firm, and the outline must also be carefully kept. Having turned back the linen the edge is nicely braced for this work. This is one of the little points about the working of an eyelet which it is well to know. If the linen is actually cut away the eyelet cannot possibly be so firm, and therefore, will not come out so well in the washing. In case the turned-in linen is not absolutely covered by the work on the wrong side, a little trimming with sharp scissors can be done after the embroidery is entirely finished.

The other work in this little corner design (see Fig. 9) is merely laid embroidery over a little under-filling. The under-filling is taken at right angles to the direction of the form, and should not in this case be piled at all. Just a few little run-in stitches should be laid over the leaf forms, and the satin-stitch then completed. In all cases be careful to keep the outline. Patterns of Nos. 703, 704, and 705 can be supplied by the publishers.



No. 705

## A Beautiful Clear-Cut Design for a Centrepiece

**D**ESIGNS which are to be superimposed upon a background of embroidery, such as appliqués, lace inserts, and the like, ought to be rather clear cut and simple. Complicated drawings are not so successful in this kind of embroidery, although there is really more scope in what we might call figure work in background work of this description than in almost any other. Birds, animals, and even figures may be used as motifs by the amateur embroiderer, because, after all, they are expressed by the surrounding work. Since the days of so-called "needlework etching," we have not been able to attempt just this sort of thing, nevertheless although we may do the figures and even faces, still the simple design, rather bold and clear cut, will always be pleasing and successful with the punched-work background.

So much good designing can be done with dots. The festoons of big dots in this design hold it to-

gether nicely. leaves, in order to carry a heavy enough effect, are outlined in two rows. This is a much better method than any solid stitchery over the wide stems. It is simply a matter of working both edges of the stem, instead of covering it from edge to edge. The entire square border is edged with outline work on both sides.

A square centre or a round centre, on any piece of work carrying as much stitchery as this border carries, is likely to blister or at least fail to be sharp on its edges. The worker need not be discouraged on finding that her punched-work borders draw up the material very much. A great deal of this puckering may be corrected by proper pressing, and if it is really impossible to draw out the work smooth enough to make the centre flat, we may then cut out the centre about one-eighth of an inch from the edge of the border, press it absolutely straight and true to a thread, lay the border over it, and over the outline work a row of fine "still stitches" through both fabrics. The linen may be then cut close on both the right and wrong side of the "still stitch" line. If one prefers, the work may be done in fine buttonhole-stitch. This, however, is not quite so pretty although it is simpler to accomplish. Of course before undertaking either to "still-stitch" or to buttonhole-stitch these fabrics together, it is necessary to do some very careful basting, even sewing, in fact. A fine line of sewing may be done along the outline, which will of course be quite invisible. Spool cotton instead of embroidery cotton should be used for the basting or sewing. A centre reset in this way will never give one any further trouble in the subsequent washings of the piece. Unless the work is very much drawn, however, proper pressing will bring it quite flat.

Laces applied to the edges of embroidered pieces should not be whipped on. They should be laid perfectly straight to a thread on the right side about a half inch in from the edge. Care should be taken to match the pattern in the corners, even if this involves waste. After fastening the lace with a row of pins put straight to a thread, baste it carefully, allowing it to be a little "easy" on the linen, but not full. When the basting has been done and the corners mitred, run in a line of stitches through the heading of the lace and the linen, and over these work a fine, firm satin-stitch with embroidery cotton. Cut the half-inch edge of linen at the back quite close. A pattern of No. 12-8-4 can be supplied by the publishers.



No. 12-8-4

gether nicely. A motif of this sort suggests to the worker the way in which groups of dots might be used very successfully for conventional dress or blouse designs. This sunflower motif has a little heavy embroidery in the centre veins, otherwise it is done entirely in outlining. The punched work in the centre of the flower is rather a happy touch, since without confusing the work it repeats the background in the design itself. The stemming of the

ing the lace with a row of pins put straight to a thread, baste it carefully, allowing it to be a little "easy" on the linen, but not full. When the basting has been done and the corners mitred, run in a line of stitches through the heading of the lace and the linen, and over these work a fine, firm satin-stitch with embroidery cotton. Cut the half-inch edge of linen at the back quite close. A pattern of No. 12-8-4 can be supplied by the publishers.

## A Beautiful Table Set in Pomegranate Design

**T**HE doily is given on such a large scale here that it is very possible to see just how the detail of the punched-work background comes out. A great deal depends upon doing this work very evenly. We begin to realize now that the

antique. For bed-spreads and curtains the écu or at least ivory tone is preferable. For between-meal mats we may also use the oyster-color, but over the white table-cloth it is really better to make the embroideries on white linens. In this pomegranate design the centres of the flowers and the little calices of the fruit are done in laid work. Fruit designs are always pretty and suggestive for table centres, and some of the most successful punched-work pieces have been composed of designs in fruit. The pomegranate is sure to be pretty and artistic, suggesting a little of the air of the antique and poetic.

The doily shows nicely how the openwork background is carried well into the interstices of the design. The whole expression of the designs are quite spoiled if one does not succeed in getting the background close up to the outlines.

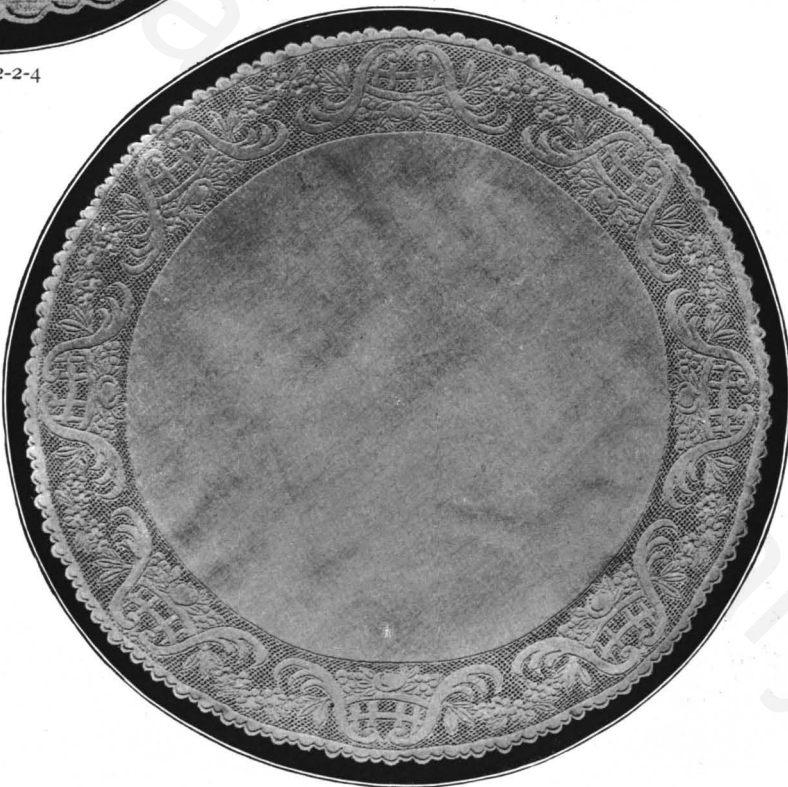
This background work is really very simple to do, but not quite so simple on a round linen as on a straight-edged one. In all cases it is better to do the work in one direction first over the entire piece and then turn the fabric and work the same stitches at right angles to the first. Patterns of these pieces can be supplied by the publishers.



No. 12-2-4

work is popular, and a good many people are doing it, that it can be very badly done and quite spoiled in the execution. Of course a good deal depends upon the material. Round weave linens of rather open mesh are the only sort which should be used. Since no threads are drawn it is very important that we should not undertake it on a close linen. As the mesh ought to be well open to be pretty, it is, of course, perfectly possible to do the work on handkerchief linens, lawns, and voiles, but very straight, correct and even work is more necessary on the fine materials than on the heavier ones. Punched work on handkerchief linen is very beautiful when well done, but it is really difficult and one should practice on coarser pieces before undertaking it.

Our table sets for the most part are worked on white linen, but when this work is on the vellum-toned linens it is very soft and looks like the



No. 12-2-53

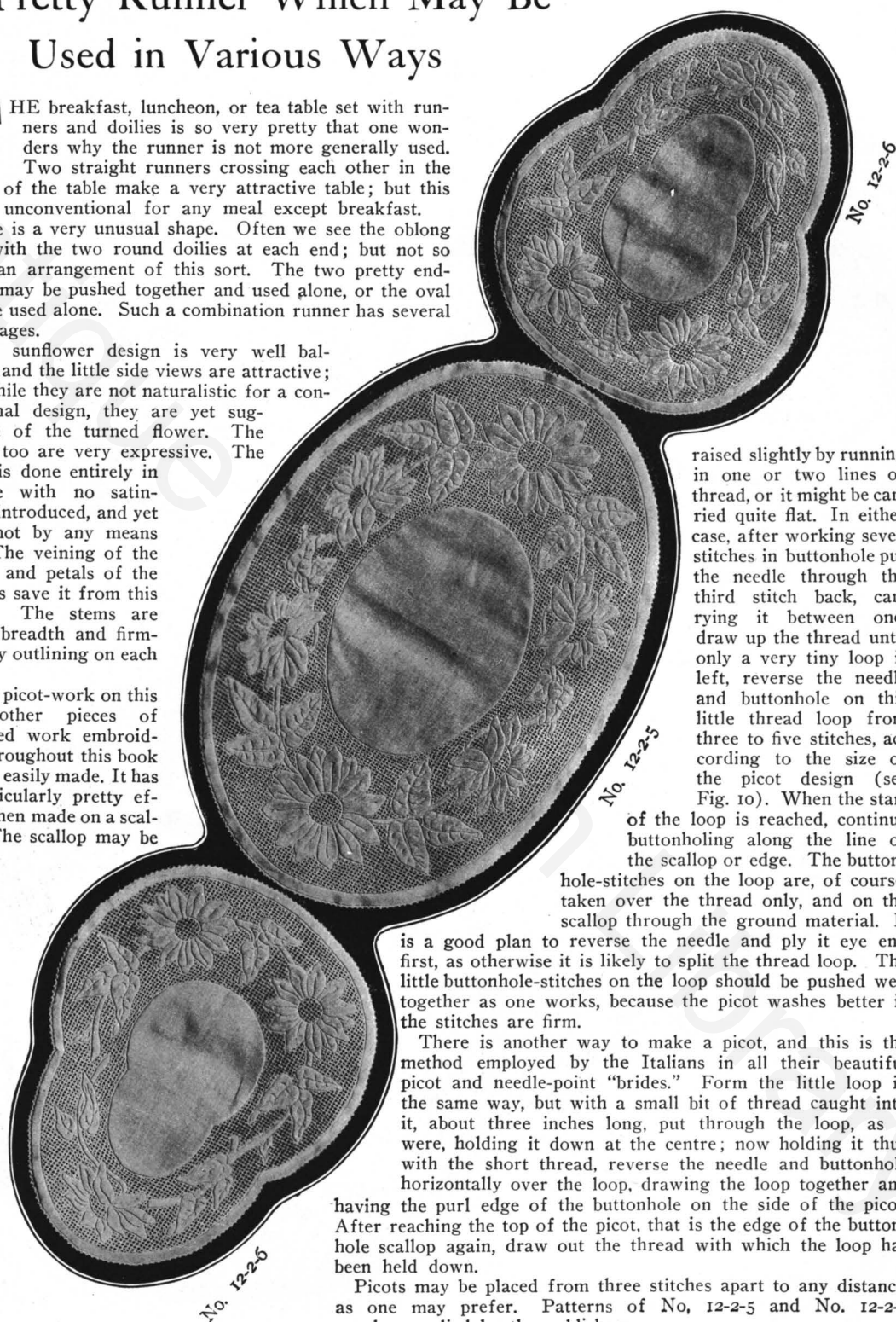
## A Pretty Runner Which May Be Used in Various Ways

**T**HE breakfast, luncheon, or tea table set with runners and doilies is so very pretty that one wonders why the runner is not more generally used. Two straight runners crossing each other in the centre of the table make a very attractive table; but this is too unconventional for any meal except breakfast.

Here is a very unusual shape. Often we see the oblong used with the two round doilies at each end; but not so often an arrangement of this sort. The two pretty end-pieces may be pushed together and used alone, or the oval may be used alone. Such a combination runner has several advantages.

This sunflower design is very well balanced, and the little side views are attractive; for, while they are not naturalistic for a conventional design, they are yet suggestive of the turned flower. The leaves too are very expressive. The work is done entirely in outline with no satin-work introduced, and yet it is not by any means flat. The veining of the leaves and petals of the flowers save it from this effect. The stems are given breadth and firmness by outlining on each edge.

The picot-work on this and other pieces of punched work embroidery throughout this book is very easily made. It has a particularly pretty effect when made on a scallop. The scallop may be



raised slightly by running in one or two lines of thread, or it might be carried quite flat. In either case, after working seven stitches in buttonhole put the needle through the third stitch back, carrying it between one, draw up the thread until only a very tiny loop is left, reverse the needle and buttonhole on this little thread loop from three to five stitches, according to the size of the picot design (see Fig. 10). When the start

of the loop is reached, continue buttonholing along the line of the scallop or edge. The buttonhole-stitches on the loop are, of course, taken over the thread only, and on the scallop through the ground material. It

is a good plan to reverse the needle and ply it eye end first, as otherwise it is likely to split the thread loop. The little buttonhole-stitches on the loop should be pushed well together as one works, because the picot washes better if the stitches are firm.

There is another way to make a picot, and this is the method employed by the Italians in all their beautiful picot and needle-point "brides." Form the little loop in the same way, but with a small bit of thread caught into it, about three inches long, put through the loop, as it were, holding it down at the centre; now holding it thus with the short thread, reverse the needle and buttonhole horizontally over the loop, drawing the loop together and having the purl edge of the buttonhole on the side of the picot. After reaching the top of the picot, that is the edge of the buttonhole scallop again, draw out the thread with which the loop has been held down.

Picots may be placed from three stitches apart to any distance, as one may prefer. Patterns of No. 12-2-5 and No. 12-2-6 can be supplied by the publishers.

## The Doilies to Match the Runner

**S**ETS of doilies generally consist of twelve in three sizes, the twelve-inch doilies for the dinner plates, the six-inch doilies for the finger-bowls, and the smaller doilies for the tumblers. In these doilies we have the advantage of the all-over punched-work background, and the

difficulty of the drawing up of the fabric is very much lessened where there is no plain space in the centre and very little plain border on the edge.

After the outlining is finished the punched work on these circular pieces should be

started next to the extreme edge. The first row of stitches will, of course, be short, and some of these toward the end of each row will be half stitches on account of the curve of the edge. If we took the entire stitch, naturally it would go off the edge. It is understood that the worker should take up only a few threads, those which lie within the outline instead of the entire stitch, which would be one of the tiny squares and which would carry the work beyond the outline.

Punched work must be done in fine linen thread, because cotton is not strong enough. There is a good deal of wear on the thread carried in such short stitches and having to be pulled so tight as this thread must be in order to open the mesh. The cotton becomes fuzzy and soon wears out, moreover, it is not crisp and clear in the stitch which it lays. The stitch in the linen thread shows very little and it binds the hole firmly. The linen thread works without twisting and without knotting. On the other hand, the cotton lays the outline very much better than linen thread would do. It should be a rather coarse cotton in order to produce as much effect as possible in the simple outlining. The working cottons are beautiful threads and one may be most successful in handling them. Do not take a very long thread of cotton because it loses its freshness before it is finished. Short threads of cotton and rather long threads of linen are the rule.

It is an advantage to carry as long a linen thread as possible, because knotting in this work is not desirable. To start the punched work it is a good plan to bring the needle out on the first dot, send it down on the second, and then tie the

thread firmly on the back to fasten it, rather than to attempt any kind of knot. As you approach the design it is often possible to run the thread into the back of the outline cotton work, and in this way fasten the linen thread. However, tying on the back is always a good plan and is perhaps the most simple one. As the linen thread becomes short it is not always easy to keep it in the large eye of the needle. A clever little plan is to tie it with one single knot on the needle's eye within an inch of its end.

This knot does not interfere with the work at all, because the needle is large enough to open the linen to let the tie pass without any difficulty. It is quite comfortable to work with a tied-in thread, and in this way constant unthreading of the needle is avoided.

One meets with another difficulty in fastening off the thread. It is not advisable to put the punched-work needle itself through the stitches on the back to fasten it. Frequently this needle will cut the threads. The neatest way, therefore, is to rethread the linen into a sewing-needle and fasten it on the back of the work. The wrong side of embroidery ought to be finished very neatly. Patterns of Nos. 12-2-2 and 12-2-3 can be supplied by the publishers.



No. 12-2-3

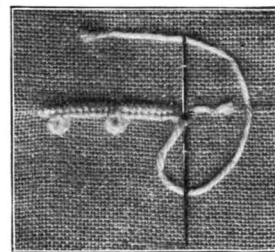


FIG. 10. WAY OF MAKING PICOT



No. 12-2-2

## Artistic and Useful Tray Cloths

**A**MONG the household linens of which we need a good supply are tray-cloths. These oblongs or ovals of linen, more or less daintily embroidered, can be put to so many purposes, and there are often endless opportunities to use them. One can readily find a corner in a sideboard

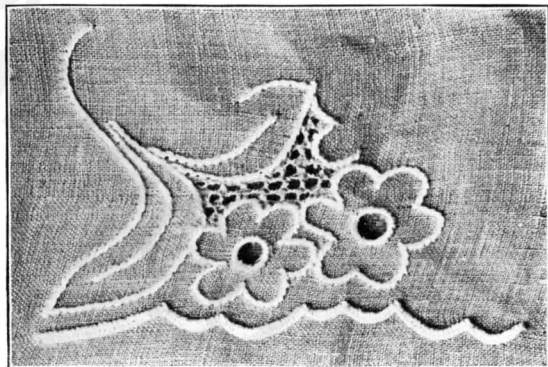


FIG. 11. DETAIL OF No. 706

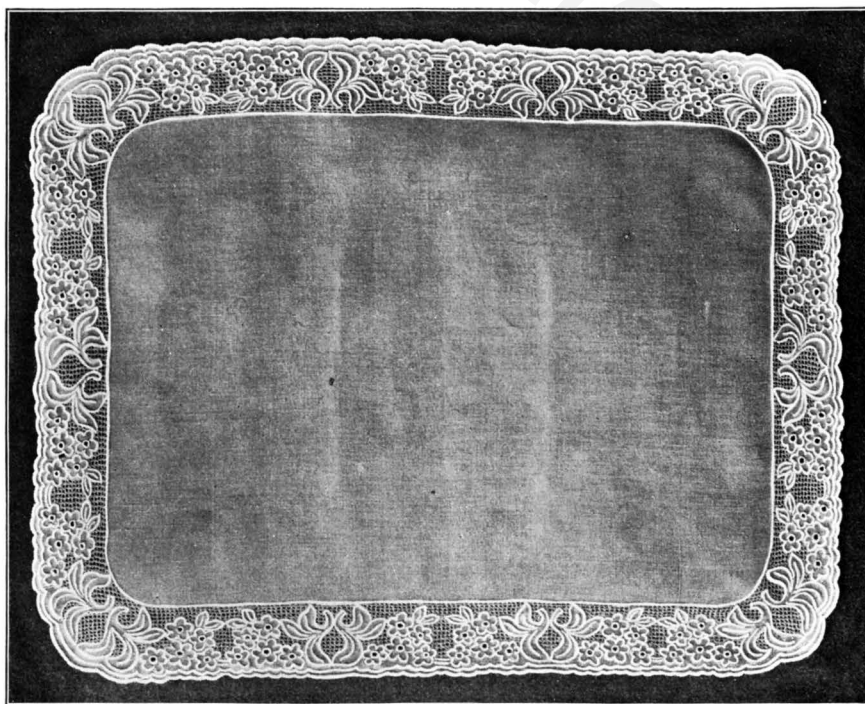
for one or two dozen tray-cloths. By the way, bits of damask or little scraps of good quality of linen, which we hardly know what to do with, can be so prettily put together with strips of linen insertion and edged with lace to match. This is such a pretty kind of needlework to have on hand. It gives one a very virtuous feeling in regard to economy, as we seem to do something pretty out of material which otherwise might be wasted. But for

the real tray-cloth with its pretty border design—here is one in which the cluster of blossoms and the conventional arrangement of the leaves produces a charming effect. In the detail of this work it will be possible to see how nicely the little outline-stitches fill close together and are placed in such a way as to give quite a little width to the outline itself. The centre of the little flowerets are bound eyelets. It is evident that the cotton with which this design is worked is rather coarse, but the work is in no sense coarse. So many times we make the mistake of thinking that fine threads make fine work. This is really not the case. What we might term fine work is dependable upon correct stitchery. Well placed and even stitches producing a clear-cut, good effect may be considered "fine work." More often than not a coarse cotton is far more valuable in producing this result than fine cotton, which produces frequently no result at all.

The little buttonhole edge in this work is done over one run-in thread (see Fig. 11). It is quite even, that is it is not emphasized in the middle of the scallops, and it is all the prettier and more easily laundered on this account. If these stitches are laid quite close they will not move in the laundering, and since they are so short they make a firm ridged edge which will wear well and not fray. Although this little design looks quite elaborate, there is not very much work on it. The punched work is well distributed and most of the work consists in the fine outlining.

The wrong side of embroidery ought to be finished very neatly. It is inexcusable to have the reverse

side untidy. Embroidery, if worth doing at all, is worth doing well. Since it is not absolutely necessary, it is better not to do it at all than not to do it well. It is, therefore, rather inconsistent to decorate and enrich and then leave any part of the work in a careless condition. The Chinese and Japanese work, which is perhaps of all embroidery the most perfect in technique, is likely to be quite as beautiful on the reverse side as on the right. This is done by two workers at a standing frame, one on one side and one on the other. We might learn a lesson from this, at least to the extent of making our work neat and careful on the reverse side. A pattern of No. 706 can be supplied by the publishers.



No. 706

## Tray Cloth Decorated in the Cover Design

**H**ERE is a very pretty application of the design which is shown on the cover. A little embroidery in combination with almost any description of openwork is always pretty. A very good square centrepiece could be made from this design by leaving out the extra motifs in

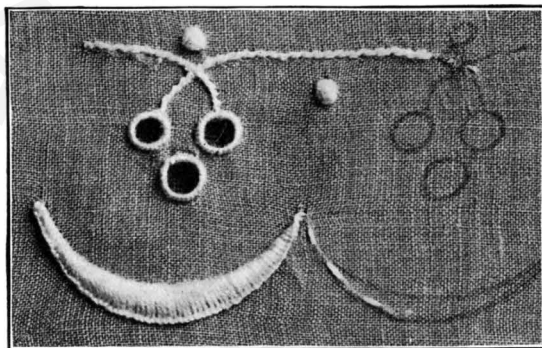


FIG. 12. DETAIL OF No. 707

the sides and pushing up the design to make it square. We could also invent doilies for a set of this sort. The corner disk in the centre of the small doilies and three such disks in the centre of the large doilies would design for us a beautiful set. If it would be advisable to have the centrepiece larger than the present arrangement would make it, we could allow a wider embroidered edge.

Pretty tray-cloths are quite an asset to the house-keeper's linen. If we send a tray to a sick-room or use it for a guest it is worth while to have it very dainty and pretty. In this tray-cloth we might leave out one of the floral motifs in the centre of one corner disk and insert a monogram instead. By the way, monograms surrounded with ovals or disks of punched work are very pretty and easy to do, the monogram being as other punched-work designs, merely outlined. Large monograms such as those used on bedspreads, luncheon-cloths, and the like can be very successfully executed in this way. The large monogram is of course much more effective done after such a method than small ones.

The plain buttonhole scallop which is used on this tray-cloth is rather more fully underlaid than some of the work in the preceding pages. It is however, surprising how little underlay is necessary to give a real lift to the work. The detail outline scallop shows the thread run in the bottom outline. Another thread run in the top outline of this scallop is all that is used to raise it.

We should be very careful not to get the scallop too wide. Notice in the illustration that the run-in thread shows the outline below it. It should also show the outline above it. In this case the buttonhole-stitching is taken directly on the outlining. If we gain a little width in the underlay and again in the buttonhole-work we have a very much wider, heavier and coarser looking scallop than we expected to have, considering the design. Often these little points have to be learned from experience, but if we can possibly learn them from the experience of another it is well worth while.

It is not so easy a matter to embroider dots and have them come out perfectly round and successful. Here we are again dependent upon keeping the outline. In the first place we should have a good true outline, and then we should be very careful to guard it and to follow it accurately. There is no doubt that it takes practice to make little blind dots well. The thread may be started from the right side, as there should be no knot tied in commencing the work. We should very carefully cover the dot *within* the outline and again recross it exactly at right angles on the outline, as shown in Fig. 13.

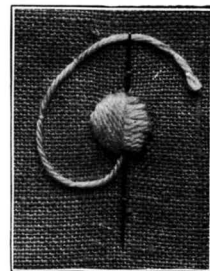
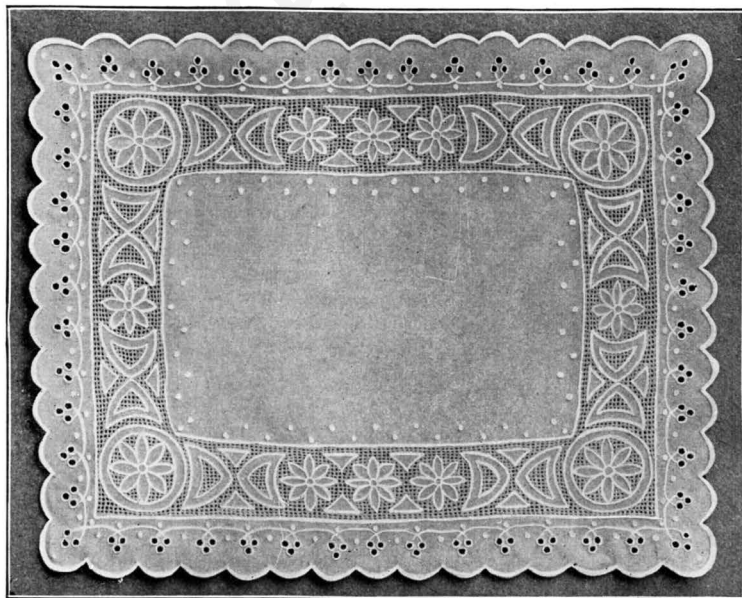


FIG. 13. WAY OF WORKING DOTS

It is a good plan to do the covering work from one edge, starting with the shortest stitch and continue across the dot. It is not advisable to begin the covering of dots in the centre. A pattern of No. 707 can be supplied by the publishers.



No. 707

## A Well-shaped Tray Cloth Embroidered in Laurel Wreath Design

**T**HE design of this tray-cloth is not without plan to save work. The fact that the inner edge makes a consecutive line of work renders it possible to avoid having any of the punched work thus inside of the design. There is a good deal of effect produced in the work outside the design, and then the fact that the punched work is carried into the design itself makes it seem rather more elaborate than it is. In fact, this is an economical way of arranging the border, and it leaves the space clear in the centre, which is an advantage for a tray-cloth. As in the other tray-cloths, one may omit the floweret in one corner and use a monogram.

The buttonholed edge of this tray-cloth is also unusual. It is practically straight. This makes the laundering of linens a more simple matter. The wee scallop, however, is more attractive than the more straight line would be. Run in a double row of stitches to raise this scallop and work it very close. Always in buttonholing be sure to bring the thread close down against the fabric on the purl edge. Unless care is taken to do this the little purl edge is likely to roll up, and then it is difficult to cut the linen away close enough. This is really a fault in the working. The stitches must be taken close, rather tight, and pulled down well against the surface of the fabric.

Sometimes buttonholed edges fray, even up into the linen. This also is likely to be a fault in the working. The stitches in this case are not taken close enough. Occasionally we find that the work frays for one or two washings and then it remains firm. After the

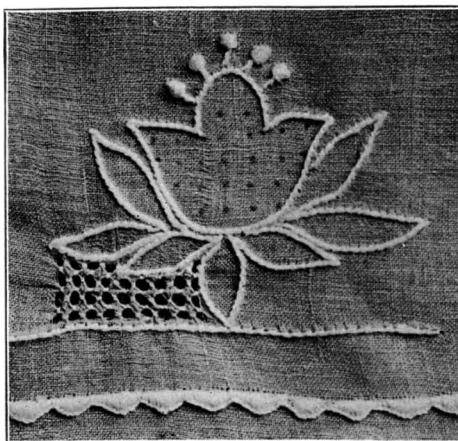
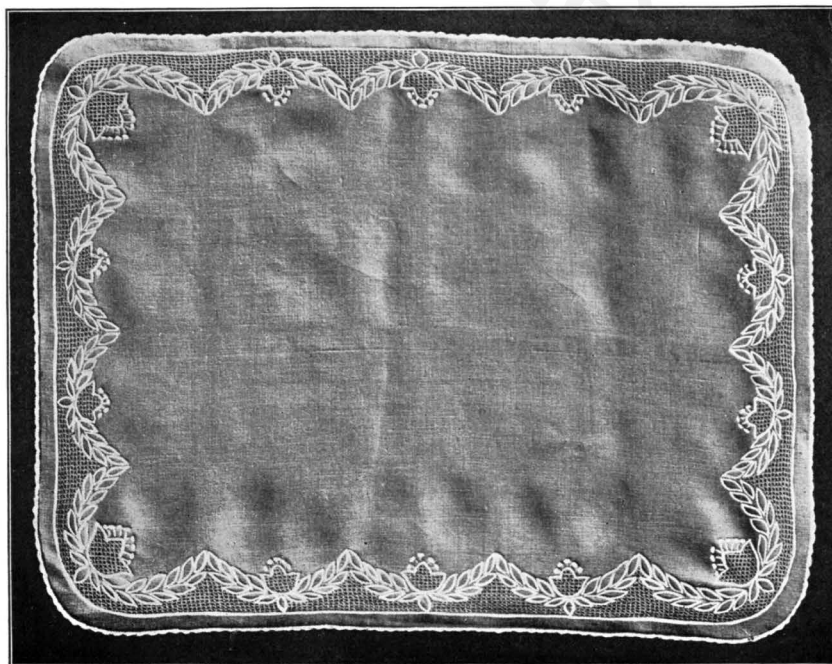


FIG. 14. DETAIL OF No. 708

first one or two washings a little trimming can be done, but on general principle a well buttonholed edge will not fray. We can, in fact, work a "still stitch" or a narrow laid work line so close and tight that we can work up well against it. The detail here shows very clearly how closely the little buttonhole-stitches are laid. This is also a clear detail of the punched work itself. The linen on which this tray-cloth is worked is one of the most desirable fabrics for this kind of embroidery. The cut shows the very open weave, and yet at the same time it is not a flimsy linen.

All the outlining and the little dots, and also the buttonhole-stitch, should be done before the punched work. There will be no difficulty in making this little border lie quite flat without blistering, since it is not wide enough to draw the linen into any fulness. Be sure that the outline between the buttonhole work and the punched work itself is perfectly straight to a thread. On a cloth as plain as this any discrepancy in the edge would be apparent. It is necessary also to keep the stitches very short around the curves of the corners, in order that they will not leave the surface of the fabric, in fact the outlining on all punched work cannot be too fine or too carefully done, because our design must be conserved before we consider this background work at all. A pattern of No. 708 can be supplied by the publishers.



No. 708



# A Poppy Tray Cloth

ONE of the prettiest motifs for embroidery is the poppy. The blossoms, the stems, the leaves, and the opium heads are also very graceful, and any arrangement of this flower is sure to be good. Where a naturalistic motif is used we ought in all cases to conventionalize it by making of it a repeat. Naturalistic drawings as applied to fabric decoration are really not desirable. There are so many limitations in the matter of decorating fabrics, and we should never lose sight of these.

The floral motif itself is very well conventionalized here, especially in the eyelets which suggest the stamens in the centre. The working of eyelets is really a careful operation. It is so easy to make them too large and to get them irregular. The proper way to do this work is to start with a run-in line of stitches directly over the outline. Naturally in a small eyelet these stitches are very short. After having run in this thread on the outline clip the eyelet crosswise, then again at right angles. Each of the little four points may then be clipped again; now holding the work over the forefinger turn back with the needle point the cut linen, smooth it with the needle along back against the run-in stitches until the edge is quite round and true. This being accomplished bind this turned back edge firmly just over the run-in thread, as shown in Fig. 15. Let the stitches be always at right angles to the edge. In order to do this of course the work must be turned as the stitches are carried around the opening. Not infrequently when there is a little line work about an eyelet we can carry this from one to another so as not to have the problem of fastening off at each eyelet. It is usually, however, necessary to fasten off each eyelet or each dot. Sometimes when dots are very close together we can carry the thread from one to another. We can also do this in the case of eyelets if we are working on heavy fabric. It is not generally however, a very good plan because the thread thus laid on the back is likely to show through the linen, or if it does not show through it will press through when the embroidery is ironed on the back. The way in which this design runs over the outline edges is a pretty little feature. The work on the centre is a little heavier, but it

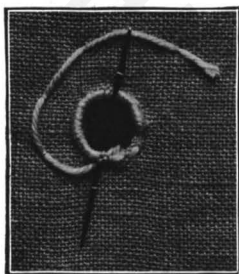


FIG. 15. WAY OF MAKING EYELET

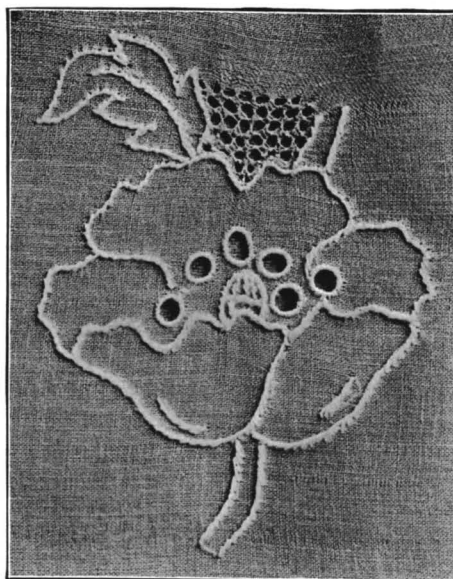
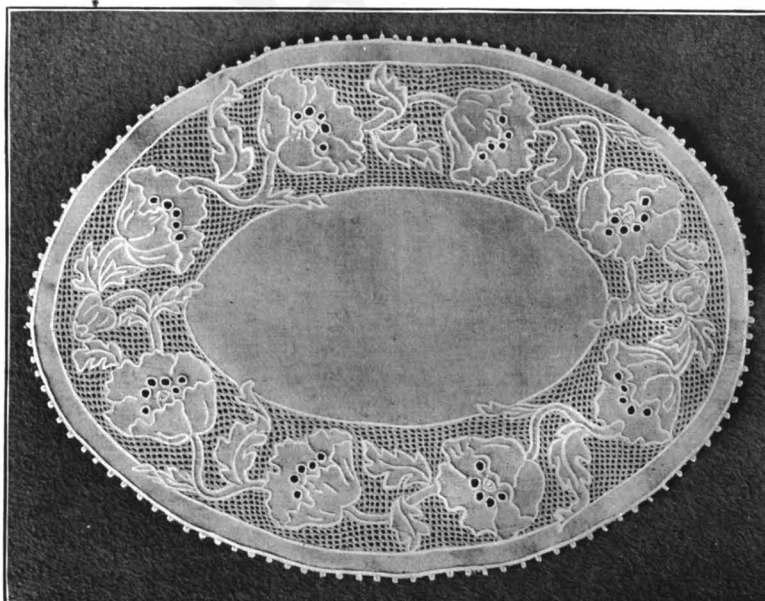


FIG. 16. DETAIL OF No. 709

is nevertheless only outline work. The picots on this tray-cloth are rather close together, which is really necessary when the edge is straight, that is when it is without the indentation of scallops.

A very pretty way to make a picot and at the same time to form a firm edge is to use a cord over the edge instead of run-in stitches. It should be a firm white twisted cord of the finest quality used in piping. It is worked in as the buttonholing is done. Fasten it at the edge, buttonhole over the cord for a few stitches, hold down a tiny loop and continue buttonholing along the edge. This, of course, forms a picot of the cord. A pattern of No. 709 can be supplied by the publishers.

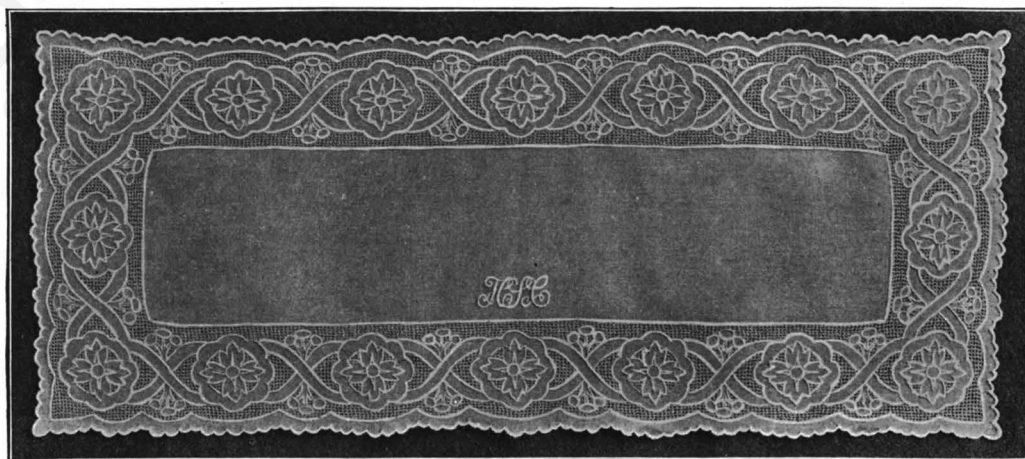


No. 709

## Two Bureau Covers and a Scarf End Which May Be Otherwise Adapted

**T**HE very prettiest way to make a bureau-cover or toilet-table or dressing-case cover is so that it shall just exactly fit the top of the piece of furniture. Of course if the furniture is irregular in shape, a very careful pattern must be

half an inch, of the edge of the dressing-table, especially if the wood is mahogany. The polished surface makes a pretty background for punched work. Certainly it shows up the design most attractively and adds to its beauty. A set of bedroom covers may be

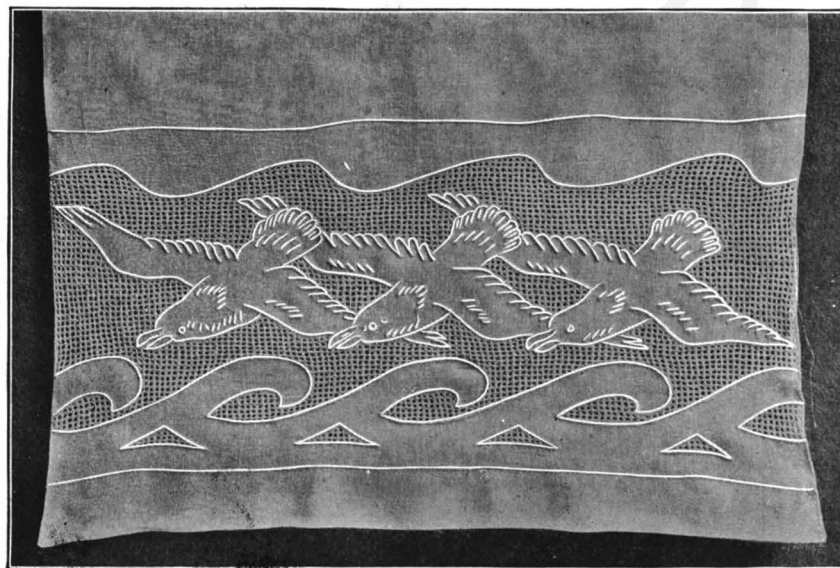


No. 710

made first in tissue paper. This makes it easier to design as well as to shape the covers. If the top of the furniture is *bouffant*, or made up of curved edges, it is not so easy to use straight line designs, but all this can be carefully thought out. The cover here being on the straight, only the measurements, that is the width and the length, are necessary. It is pretty to let the scalloped edge come short an inch, or at least

made from this design by merely adding or omitting motifs between the corners.

A very pretty oblong pincushion may be made to match this bureau-cover. In placing the monogram on a bureau-cover it is a good plan to arrange it so that the pincushion will not cover it, that is allow the monogram to come as near the front edge as possible in the middle of the side.



No. 711

The border may be a little more elaborate by working the centres of the floral design in punched work. In this case the four little points which radiate from these centres may be covered with a narrow solid stitchery. It would also be possible to put a little solid work on the groups of berry-like forms, although, after all, the effect is quite as good if we do the work entirely in out-lining.

The gull design on the scarf end is delightfully full of action and certainly it expresses very much in the flight of the birds across the queer

little waves and the suggestion of cloud line. There is here also a good surface for the punched work, which is so distributed that we again have no problem of puckering. In making designs for punched work one cannot be too careful in avoiding this wherever it is possible.

A wide border of this kind can be continued indefinitely with the same repeat and would be very pretty on a bed-spread or large table-cover. It could also be used across the bottom of curtains. There are many ways in which this decoration might be applied, especially in a seaside house.

Further, on the subject of bureau-covers we have in No. 712 a really charming design. It is another of those which confines the punched work to one side of the border, and in which the upper line of the outline is so arranged that it finishes itself in a consecutive edge without a break. The twisted together effect of the ribbon or rope with the abundance of little flowers is exceedingly pleasing. We may of course leave the space in either corner or in the front without work, for an initial. It is hardly large enough for a monogram unless we should plan a very small one. The plain hemstitched edge at the back of the linen is the very prettiest way to finish a bureau-cover, both because we do not need the decoration in the back and because it gives more the effect of having been planned especially for a piece of furniture which is to stand against the wall.

There is a problem in the matter of punched work which requires considerable experience to plan for successfully. It is just this, when this close background work is done it is sure to take up often an inch to the yard, and when we are planning for a cover to exactly fit it is more than disappointing to find when it is finished that it is short of the correct measurements. The wisest way in which to guard against this disappointment is to finish the punched work with its outlining, then to measure again carefully before adding the buttonholed picot edge. When one is very particular about the fit of the cover, the linen should be first shrunken in boiling water before it is stamped. The punched work should then be done, and the cover refitted before it is finally finished around the edge. We are sometimes surprised to discover that a piece of furniture is not the same on both sides, even though it looks so and is supposed to be so, and this being the case we want to be careful in regard to the measurements and have a well-made pattern to start with.

The hemstitching across the back

should also be done before the stamping is done. When the hem comes double against the punched work it can be carefully cut away, but the worker will find it a real advantage to have this hem in first, both because of the matter of measurements, and in order to be sure that the back is perfectly straight. A variation of a few threads in the stamping of the pattern would make a great difference in the hem because, of course, a hemstitched hem must necessarily be straight to a thread. It is impossible to correct any mistake made in the matter of the stamping when we come to draw the thread for the hem.

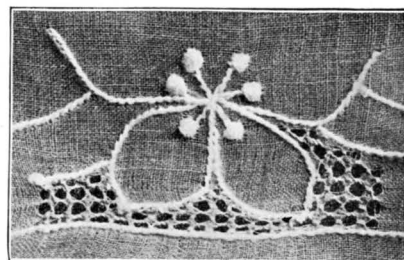
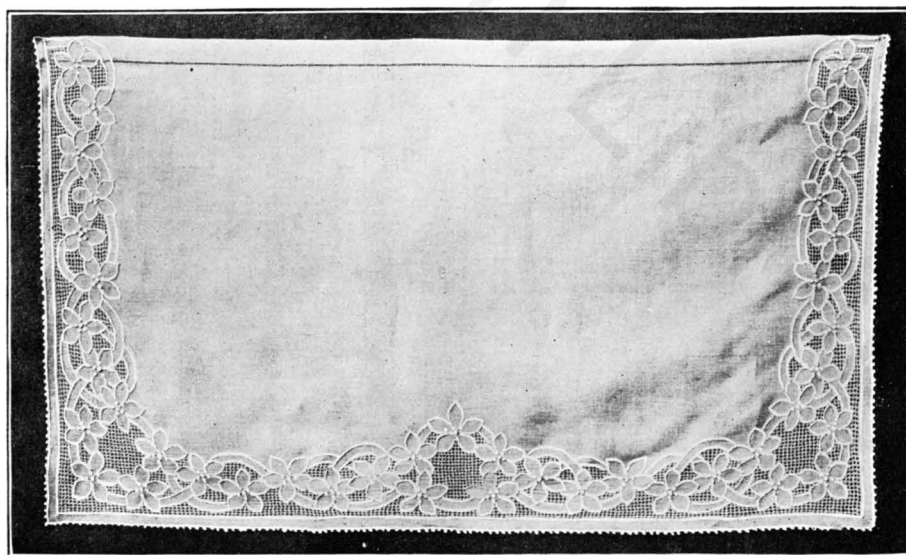


FIG. 17. DETAIL OF No. 712

The design of gulls on the scarf, No. 711, would make a very handsome oblong pillow, letting the punched work extend to the seam at the ends, and having the sides seamed just above and below the straight outlines. The edges would not necessarily need a special finish, but a little Venetian point edge would be effective, or a narrow edging of fine filet crochet sewed to the seam all around.

The detail, Fig. 17, shows plainly how the flowers are outlined and the centres are filled in on the scarf, No. 712. In making the stamens, single short outlines are made to radiate from the centre of the flower and are finished with small satin dots. These solid bits add greatly to the charming effect of the design if the round shape is carefully kept. The method of working dots in satin-stitch is fully described and illustrated on page 13. Patterns of Nos. 710, 711, and 712 can be supplied by the publishers.

The design of gulls on the scarf, No. 711, would make a very handsome oblong pillow, letting the punched work extend to the seam at the ends, and having the sides seamed just above and below the straight outlines. The edges would not necessarily need a special finish, but a little Venetian point edge would be effective, or a narrow edging of fine filet crochet sewed to the seam all around.



No. 712

## Pretty Punched Work Pincushions and How to Make Them

**A**MONG small pieces of work the pincushion is perhaps the most useful to have and the most quickly accomplished. The style and variety of pincushions is legion, and after all the most practical pincushion is the one which can be taken apart, its cover laundered, and the whole thing put together again quite easily.

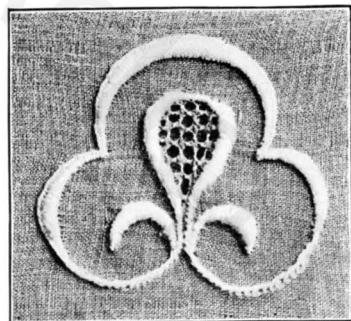
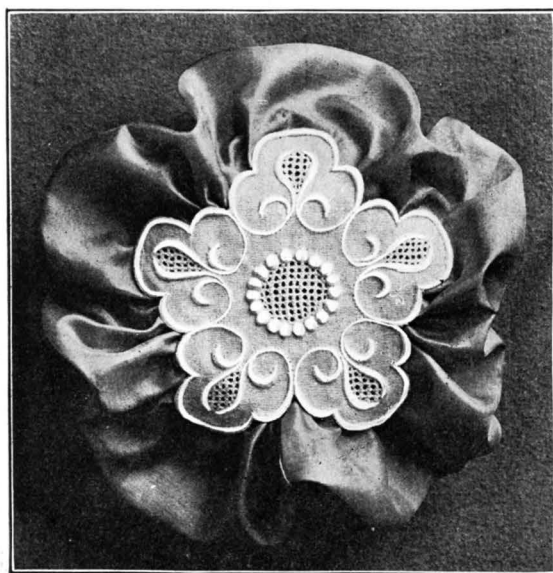


FIG. 18. DETAIL OF No. 713

This is the advantage of the lingerie pincushion over the one made of silks and laces, which in a few weeks becomes dusty and must either remain far from fresh or be replaced by a new one.

To make pincushions which shall be readily taken apart we need to have an upper and lower section, and these may be laced together with ribbon or cord in some pretty easy fashion. First, however, by way of a silk pincushion with a lingerie top, No. 713 illustrates a very dainty, clever little one. The bit of soft silk is merely gathered in a five-cornered puff, and the little five-cornered bit of embroidery is tacked to the points of the bran cushion. While this is silk, it can be easily renewed, and one may use some pretty bits which would otherwise remain in the piece box. This small piece of embroidery has rather more solid work and perhaps less of the punched work than our other pieces. The satin work is pretty well raised,



No. 713

as is also the buttonhole edge. It is better in this case where there is so much embroidery to do the punched work first and then come well up to it with the solid embroidery. Lay the filling stitches at right angles to the direction of the forms both for the satin and for the buttonhole work and embroider very closely over the filling with stitches at right angles to the underlay.

Small circular dots are underlaid by working first in one direction and then over them in exactly the same manner at right angles in order to keep them even and true on the edges. All the dots should be worked in one direction. It would confuse the drawing and would be anything but pretty to have these dots cross at different angles. There is a very good practice in this little piece of work in the punched work, in the dots, in the satin-stitch leaflets, and in the raised buttonhole-work. Be very careful to keep the shaping, that is the wide and narrow parts of the buttonholed embroidery, true to the outline. There is so little work in this cushion top that it should be done pretty well, otherwise mistakes and wrong stitch directions or lack of smoothness will be apparent.

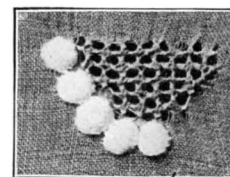


FIG. 19. DETAIL OF No. 713

The little heart-shaped pincushion, No. 714, could be made into a sachet also by using a thinner pad in the centre instead of the lamb's-wool cushion. The back of this pincushion is made of another piece of linen exactly the same shape as the front, and finished with a buttonholed edge, only without the dots. It has also the eyelets worked in it to correspond exactly with the eyelets on the top piece. In this way it is possible to lace in the ribbon with a bodkin. Always it is better to use wash ribbon in lingerie. It is, in fact, more suitable than satin or grosgrain ribbons. The lace may be fastened either to the under section of the cushion or permanently encrusted to the under side of the scallop. In either case it makes a pretty little frill below the lingerie cover.

There are many ways of making these little double-ply pincushions which will suggest themselves to the worker, for instance, a simple square finished with a rather wide hemstitched hem, that is, a double hemstitch hem may be turned over on the diagonal so that the corners meet. This may be laced together, showing the depth of the pincushion with a cord, or it may be drawn flat together, having in it only a fold of absorbent cotton with sachet. Either cord or ribbon may be used for lacing of this kind. Two punched-work squares with a punched-work design may also make a pretty sachet cushion. In any case the lacing together of two pieces of linen decorated with embroidery and edged with lace is always a pretty and practical device.

Some years ago almost all pincushions were made

of bran and were as hard as rocks. Fortunately we have gotten away from this idea and count it a bit old-fashioned. The best way is to fill with lamb's wool. The only difficulty is that it is expensive. One is likely to put as much as two sheets of lamb's wool into even a small pincushion, since it must be pushed in to make the cushion fairly solid. However, the expense is worth while because this makes, not only a firm cushion and one which can be well shaped because the wool is so pliant, but it also makes a light cushion which shakes up readily and does not become flat and out of shape.

The long daisy cushion, No. 715, is one of these made of lamb's wool, and is in fact a mattress cushion. It is a nice bit of work to make these cushions. They must be home-made, as they are not to be had

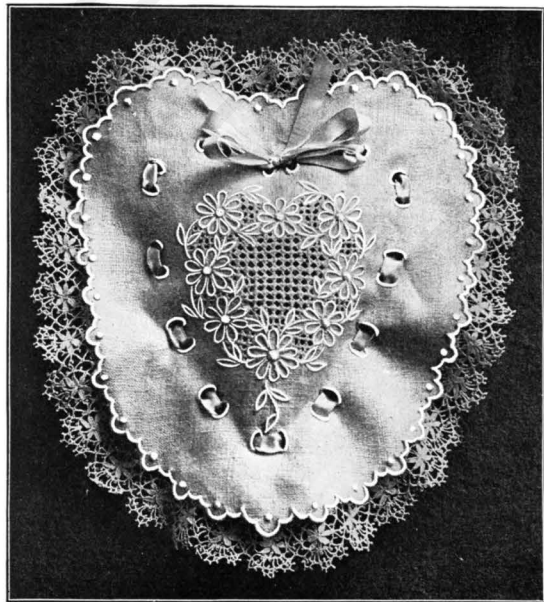
the finest kind of top-sewing. Take the stitches very close together, but quite shallow and quite firm and tight. After finishing one edge whip the other square or oblong piece to the other side of the band. Finish the sewing to within one and one-half inches of one corner on each side, now turn this firmly made little mattress case, carefully push out the corners with the points of sharp scissors, break up one or two sheets of lamb's wool

and commence stuffing this in, using the points of the scissors to square and point out the corners. Do not attempt to put the lamb's wool in all at once, but by degrees, so as to shape the cushion form as perfectly as possible. Be sure the lamb's wool is evenly distributed, and that the corners are well shaped. It is now ready for tufting. To do this use a very heavy silk floss and a long needle, send the needle down through the cushion, bring it up and tie it very tight so as to make a deep indenture. This first tuft should be about one inch from each side of one corner. The needle may now be slipped along to the next tufting, which may be from one to two inches from the other. The tuftings all over the cushion should be planned evenly, that is should be in squares or checks. The needle can be sent from one tuft to another within the cushion, so as not to break the thread, a long enough thread being taken to finish the tufts.

The top and bottom lingerie covers of these cushions are laced together with a cord, the little ends being finished with twisted cord and crocheted balls. It is possible to lace through the openings of the hemstitching, or it is a pretty plan to make eyelet loops (see Fig. 20). The needle is slipped from one loop to the other between the hem. The thread is carried on the edge about one-eighth of an inch, forming a little loop, it is then taken back again to the start of the loop and this little thread loop is buttonholed on itself back to the finish of the loop. It is a good plan to use the eye end of the needle to work this loop as the work goes more smoothly than by directing the needle point end first. Patterns of Nos. 713, 714, and 715 can be supplied by the publishers.

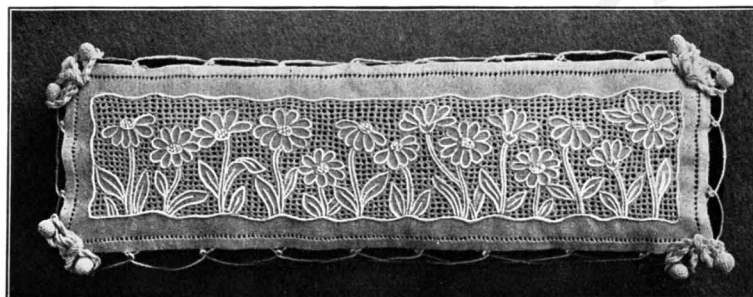


FIG. 20. DETAIL OF No. 715



No. 714

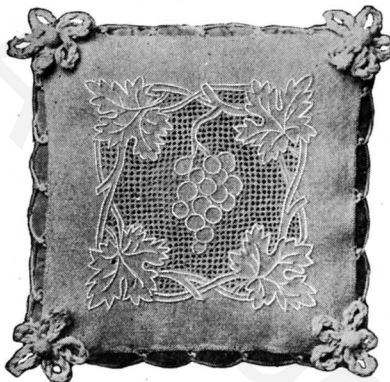
in the shops. The best material for them is a good quality taffeta. Cut two pieces of taffeta for the top and bottom of the cushion, crease these back one-quarter of an inch all the way around the edges, being careful to keep the corner sharp. Cut now from the taffeta a strip from one and one-half inches to two inches wide according to the depth one cares to have the cushion. There should be enough of this band to go all the way around the cushion, as it is to form the sides. Turn this back also one-quarter of an inch on both edges. Naturally it will need to be pieced in places, as we could hardly cut so long a strip from our taffeta, especially as it is better to cut the taffeta on the width. To piece the strip turn back the edges and whip them together very close and firm, now whip together the top of the cushion and one edge of the band with



No. 715

# Some Cases Which Would Make Pretty Presents

**T**HE little square cushion embroidered in grape design, No. 12-8-1, is also a mattress cushion. These squares are buttonholed along the edges and the eyelets are made like large picots along with the buttonhole-work, instead of on



No. 12-8-1

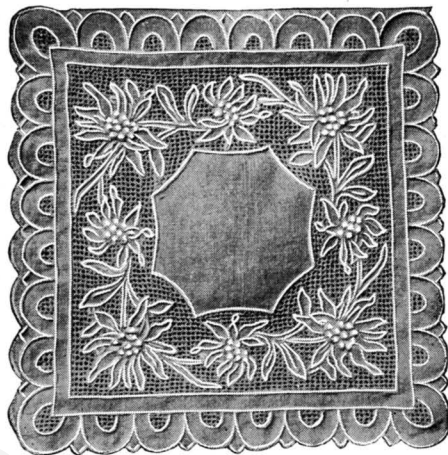
the edge of the hem, as on the other cushion. The cord used for this cushion is the kind used in dressmaking for cording lingerie. It can be gotten in a very fine quality.

The night-dress case, No. 12-8-6, the handkerchief-case, No. 12-8-7, and the glove or veil case, No. 12-8-5, are each made of one piece of linen. The handkerchief-case is folded over once through the centre, the night-dress case and veil-case are folded three times. The night-dress case is simply lined with a dainty colored taffeta or India silk and

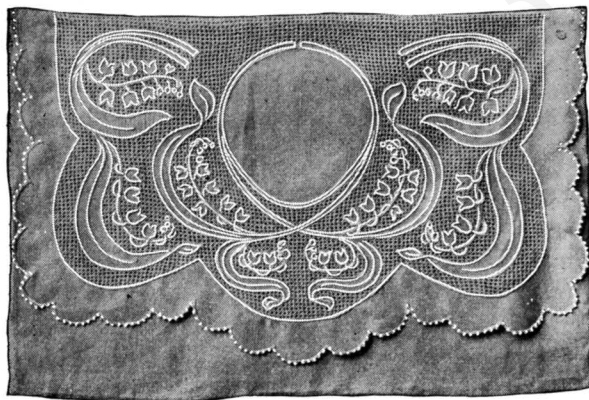
is pretty to put a little sachet in these when they are made up. They may be made of absorbent cotton and tufted or quilted. It is pretty to make the quilting by hand or they may be tufted with crinkley ribbon, which is less work than quilting, but not quite so substantial.

The space in the centre of these cases may be used for monograms. This makes them very individual, and since they are personal articles a monogram is suitable to use in any one of them or in all of them. Such cases make very pretty wedding presents.

The glove or veil case has a very elaborate, choice effect. The wreath of tiny flowerets is more or less solid embroidery and the work on the cornflow-



No. 12-8-7



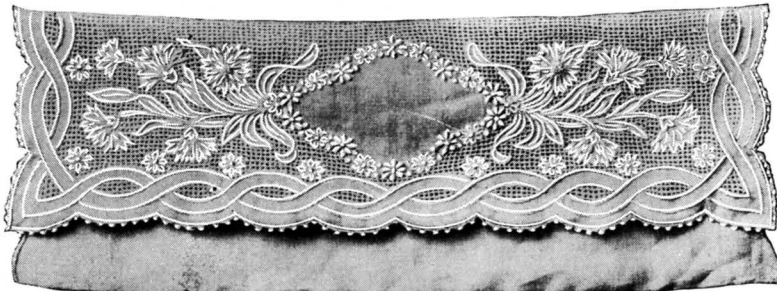
No. 12-8-6

ers is quite close so as to make it lacy and elaborate.

Be careful to keep the shapes of the lilies clear cut and clean. Since they are such small flowers, if the outline is lost they are not at all pretty and are not suggestive of lilies. This is a very pretty design. The scroll-like effect of the leaves and the arrangement of the stems are all very attractive.

The handkerchief-case is worked in Edelweiss, and its Copenhagen china border is a particularly pretty feature. These little double scallops are characteristic of the Copenhagen designs and give the edge a good deal of weight and character. The little insets of punched work are outlined only, but the scallops are buttonholed and the little points between the scallops are also buttonholed. The design must be

is made up flat, but the handkerchief-case and veil-case are lined with a quilted pad of China silk. These pads may be one-half inch thick and each one may contain a pocket, or instead of pockets, which are a little more difficult to make, one can arrange straps of ribbon crossing each other from corner to corner and side to side, and handkerchiefs, gloves, or veils may be slipped under the ribbon straps. It



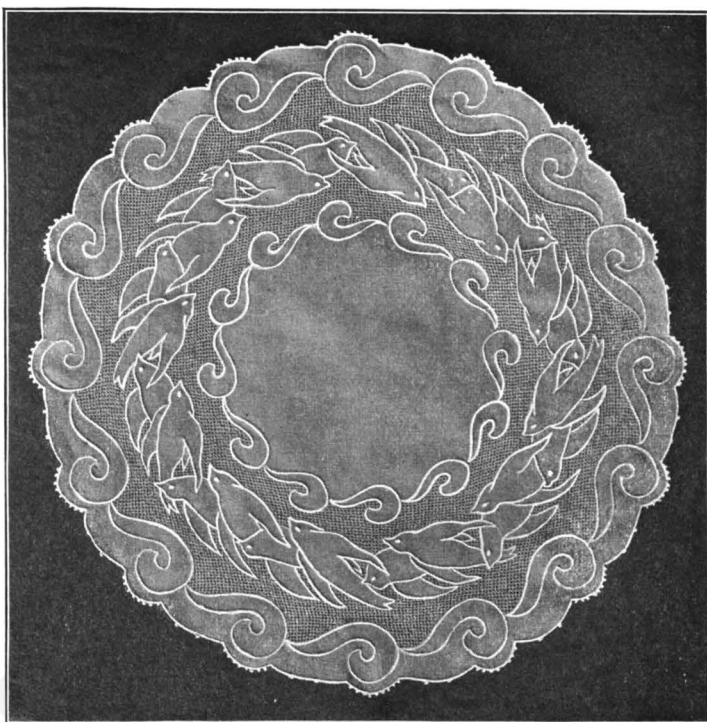
No. 12-8-5

very evenly stamped on both ends of the linen so that when the edges are cut out they will fold over to exactly match each other. Patterns of these pieces can be supplied by the publishers.

## A Flight of Birds

**T**HERE is a very great charm in designs which express action, if it is simply expressed and not overdone. These designs are made up of a most simple motif of two birds only, and merely by repetition is the very breezy and graceful flight indicated. Very much care must be taken not to lose the drawing and perfect shape of the birds. The outlining, which is always done first in this kind of embroidery, should be very carefully stitched. It makes a difference whether we outline with the thread thrown up or whether we outline with the thread drawn down between the worker and the needle. A little rolled effect almost like satin-stitch is easily obtained if the thread is thrown away from one in the working, as shown in Fig. 5, page 4. This is the decidedly better way to do outlining when one becomes accustomed to it. It is, in fact, the easiest method. The outlining on these designs is made a little wider than the single thread line merely by taking the stitch with the thread thrown back and the needle slightly slanted toward one instead of carried perfectly straight on the outline. The eyes in the birds are made with just a few stitches. It would be a pity to make many stitches in these birds, as it would quite destroy the spirit of the design.

Very pretty doilies for this set could be made by



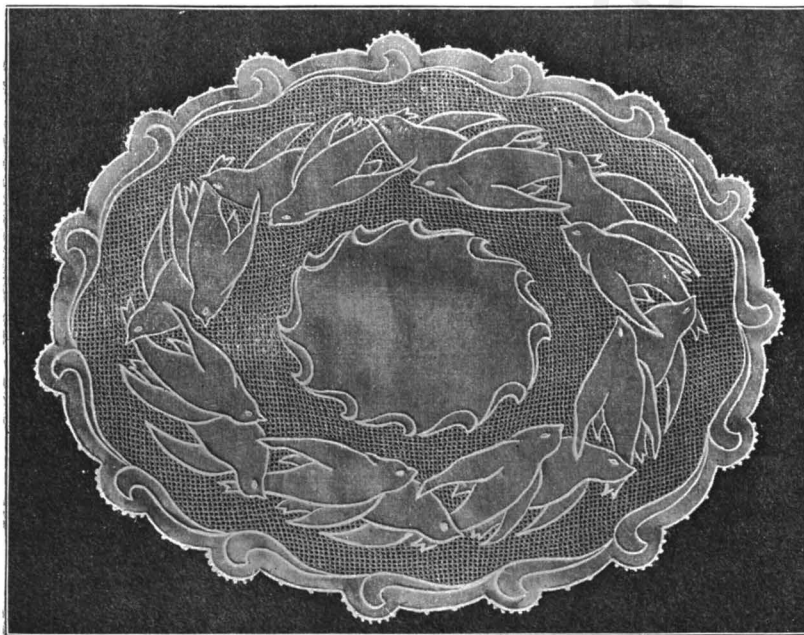
No. 716

using the centre circle of little rococo scrolls as a border with the picot edge beyond it and a band of punched work inside, or in fact the entire centre might be done in punched work.

The oval design may be used either as a centrepiece, which is always pretty on a table, or as a large

tray-cloth. The little picot which finishes the edge is prettily distributed. It is more effective thus placed on each of the deep short scallops than it would be if it was carried all the way around. The idea is carried round by using two picots only on the long scallop.

A lovely cushion might be made by using the circle of birds alone on a square of linen. There would be a good deal of punched work on a pillow of this sort, as the entire square would need to be covered with this work. It would, however, be well worth while, as one can imagine what a lovely cushion might be thus made. It is always an advantage when we can carry the punched work over practically the entire surface of the material. Patterns of Nos. 716 and 717 can be supplied by the publishers.



No. 717

## Some Watteau Designs and Their Application

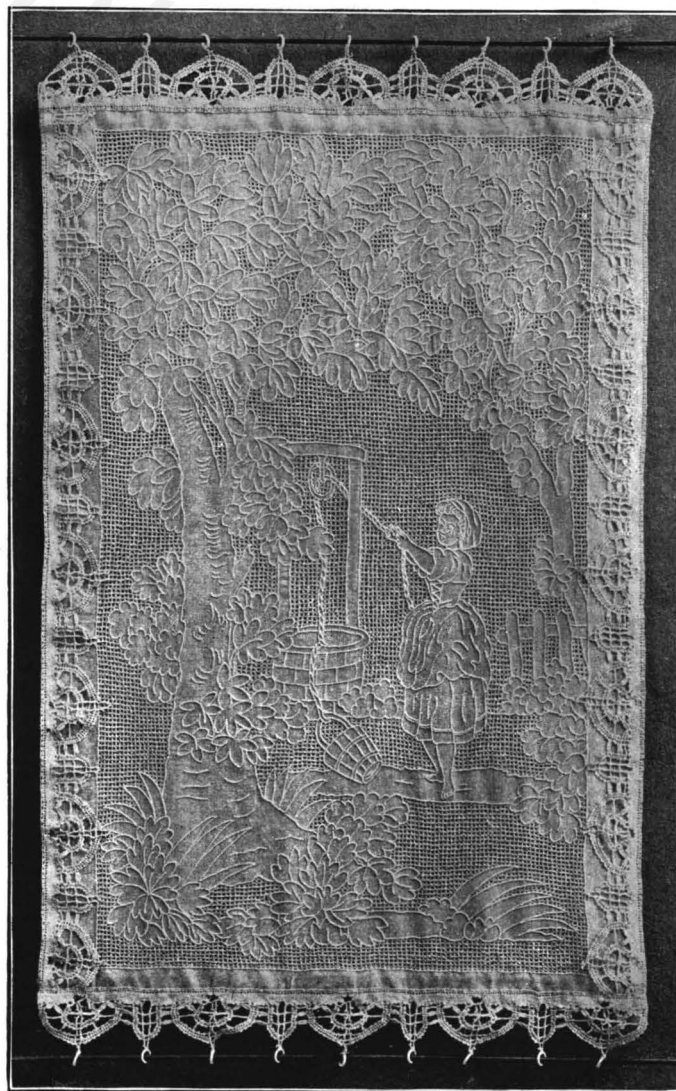
THESE lovely eighteenth century designs are perfectly charming, because they are so absolutely consistent with the punched work. The punched work has an "oldy" effect, especially when done on a soft tan, écru, ivory or vellum-color linen. The all-over work again saves us from the difficulty of puckering. These beautiful little embroidered pictures make good panels, door hangings, curtains, bed-spreads or any large draperies. They

inches and they could be increased in length and breadth by a little addition of foreground and by pushing the trees up higher. The quaint little genre scenes in which Watteau excels come out very prettily against the background. The fables and little stories of Fontaine are cleverly depicted in designs of this description.

The French have a charming way of using the points of the laces as a means of fastening the curtains to rods, tapes or poles. They have also the very artistic faculty of using curtains plain against window-panes instead of in heavy folds, which destroy the value of the designs. Naturally designs of this sort ought to be used rather flat. Very little fullness can be allowed, as it would distort the design. Laces of various patterns, especially the deep pointed laces, can be laid up over the punched work and after being firmly fastened at the edges and encrusted all the way around the points, the linen at the back can be cut away, thus making the fabric seem more open. The way in which the selvage edge of the lace is turned outward to make a finished edge of the hanging, and the way in which the points are turned upward and downward to carry the rings on the rods, is very clever. If one does not want to fasten both top and bottom of the curtain, little tassels or balls can be attached to the lower edges of the points, thus making a very pretty decoration. The best way in which to insert panels of this sort into solid linen is by encrusting, which is a kind of hemstitch. We may also hemstitch them in.

So many of the modern cottages in the suburbs or in the country are built in the charming Old English style with deep window seats and wide square windows. Nothing could be prettier than to curtain these with rather plain hangings inset with panels of this work. The top of the window can then have a valance about eight or ten inches deep edged with Cluny lace. This valance may be either box-plaited or gathered a little. This ought to be sufficient fullness. Heavily curtained windows in country houses are a mistake. It is likely to keep out the light too much, especially as we like to add to the lingerie hangings a little pushed back curtain of China silk of green in a south room, possibly a rose-color or a gold shade in a north room. There is in this way a real advantage in the plain straight hanging decorated in a design which really does not admit of much fullness.

In the matter of curtaining we should be very careful to decide in the first place whether our rooms are dark or light, whether we want to bring in the sunlight or keep it out. If a country house is closely surrounded by trees, and in addition to this has awnings, we should be very careful to curtain lightly



No. 12-9-5

make up so beautifully with the linen laces. The abundant foliage in the maple trees is very beautifully distributed in these curtains, it is, in fact, arranged so that the tree trunks come on opposite sides, and these two panels could be used to advantage for a pair of twin beds or for a pair of curtains. They measure about eighteen by thirty



and to keep the draperies very plain, that is without fulness. If, on the other hand, our rooms are too sunny, then we could do very much both by selecting the right colors and a greater degree of fulness in our window hangings. Yellow and rose-color bring in the light and make a room cheerful and sunny. Blue, while it gives back the light, at the same time is cool, and green is especially valuable by way of softening and absorbing the light.

These panels make very lovely vestibule or outside door curtains. Naturally one should adapt the design to the size of the curtain required. If the design cannot be enlarged there are many ways of using laces to enlarge the curtain. The matter of making it smaller is not quite so easy, although some reductions can, of course, be effected without destroying the design. When punched work is hung for door curtains the right side of the work should be put next the glass because it is likely to be seen more critically, and for a longer time by the person waiting for entrance than from the inside of the door. Moreover, from the inside, with the light shining through, the fastening stitches and small imperfections of the wrong side are not nearly so apparent, in fact, are hardly to be seen at all. We must be particular, however, in working embroideries which are thus to be seen from both sides, that a great deal of care is exercised in making the wrong or reverse side just as neat and careful as possible.

A vestibule or door curtain should be hung or adjusted against the glass of the door, and should be fastened both top and bottom in order to avoid any swing out when the door is opened. If the door is made up of a number of panels, the hangings must be carefully planned so that they will look quite right as a whole. Frequently the little narrow side windows on Colonial doors are a problem. This can be solved by using a little valance over the top of the entire door and side windows, which shall be long on the sides and fall the full length of these narrow windows. These side pieces should also be secured top and bottom, and even the valance may be run on tapes. This is the way the old-fashioned Colonial doors were curtained. The style is very quaint and charming and we cannot do better than to revive it.

Lingerie curtains are the most sensible kind after all. Well made lingerie curtains when well decorated are an advantage, because they can wash and be made as good as new each season. Heavy silk or woolen draperies are fast passing out of use now that we have come so fully to appreciate those things which are sanitary as well as decorative and beautiful.

Our frontispiece, No. 12-9-4, shows a perfectly lovely vestibule curtain with a narrow application of linen lace which is interesting. The central design of this

curtain is a kind of lovely pomegranate, and a little open ladder-work has been used to make it more light and airy in effect.

Ladder-work may be done in one of two ways, either buttonholed on the outline with the bars carried across and buttonholed as one works, or carried across and bound. When they are bound it is better to bind the outline also. "Bound" work is a little more difficult to do, but it is really prettier than buttonholing. Buttonholing has a more home-made effect and the bound work is a little more artistic. It is a good plan to cut away the back of the work in this open bar embroidery only as one works. If too much cutting is done at the outset it is very easy to spoil the drawing. Along the outline run in a single thread in fine stitches on both sides, clip a little way, push back the linen to the wrong side against



No. 12-9-6



No. 12-9-3

the run-in stitches, and whip over the run-in thread as for an eyelet. When the first bar is reached carry the thread over to the other side by a single stitch taken over the run-in thread and through the double edge of the turned-back linen. Bind on this back again to the opposite edge (see Fig. 23, page 29), cut a little more, turn back the linen on each side and bind again on the same edge as the first binding was done until the next bar is reached. Carry the thread across to the opposite side, catch through the double edge of the turned-back linen, whip again on this second bar back to the opposite edge. Continue this work until the bars and one side has been finished, then bind down the opposite side, having first turned back the linen to the wrong side against the run-in edge very carefully and firmly. This makes the bar work strong as well as even and avoids any possibility of the bars pulling out.

The border design is a very lovely one. It is so absolutely complete and consecutive and symmetrical. It measures about six inches. If the worker can draw a little and enlarge this to nine inches it would make a perfectly lovely bed-spread, just as it is planned here for a curtain, or one might omit the upper disk and pomegranate, using only two in the

centre of the bed-spread and allowing the border to run up over the pillow-roll. This design is equally good for a bed-spread or for a large door hanging done in very coarse linen.

The design of the peacock curtain is arranged for a window hanging which shall be composed of two curtains falling to the top of the window-sill or to the floor and meeting in the middle. It is very clear and pretty, the peacock border at the bottom giving weight by itself, and the side border giving lightness by itself. This design can be worked out in linen scrim, which opens very well to the punched-work needle. There is, however, a very pretty open linen called Bohemian linen which is not quite so thin as scrim and having a little more body carries the outlining better, and in fact, wears better. The hem in this curtain is turned back just to the edge of the punched work and may in fact be sewed against the outline stitches which enclose the border. This border being a repeat can be made as wide or as long up the sides as the window requires. The general shape of the design is especially adapted to curtains, and the birds in the window are prettily suggestive. The design is in fact essentially a curtain, one not being adapted to other articles as are most of the other designs. The broad design at

the bottom of the curtain would make a very pretty valance for the top of the window to be used with plain scrim curtains. One may very well do with a valance embroidered and the rest of the curtain plain. It is now possible to get some very lovely drawn-work linens which need no other decoration than the pretty drawn-work woven into them. A valance and side panels in addition to these plain linen curtains make a lovely window decoration.

In combination with these picture punched-work designs we can often use the crochet filet laces. In the window decoration we could readily add an insertion crocheted in the peacock-feather design with this curtain. It need not necessarily make the window draperies more elaborate. It might be used across or through the middle of the valance instead of the embroidered border. Wherever we can combine laces and embroidery the effect is lighter and always in window decoration, especially in lingerie decoration, it is a good plan to keep the work light, not heavy. The way in which the punched work is introduced into the tips of the peacock-feathers is very clear and pretty and suggests very much more than it actually expresses of the beauty and grace of peacock-feathers.

All such work as hemming, taping, and general finishing of hand-embroidered curtains should be done by hand. It is such a mistake to combine any machine-stitching with hand-embroidery. It ought always to be avoided where it shows. Good machine-stitching is valuable and is in no sense to be despised, but it is not quite consistent, and therefore, not artistic to combine it with hand-work. The shape and careful outline of the birds is very important. In all figure work it is so easy to distort the outline and so spoil the drawing. Be very careful about the heads and bills of the birds. It is here that we can lose the expression so readily. It is also necessary to have the feet well outlined in order to give them a firm upright appearance.

The punched work in these curtains is for the most part on the straight. Where there are few curves it is much easier to do the work and keep it even over the entire surface. Where curves occur the work should be done with great care.

The hunting scenes are pretty and appropriate designs for bungalows. There are so many quaint drawings of this kind in old collections, which may suggest to workers various other little pictures to match up with this one. Some of the quaint old castles on hill tops with a little suggestive landscape in the foreground make a good panel.

Here is another pretty idea for hanging the curtain. The top is finished with an indented scallop and to each point a little ivory ring is sewed. It is much better to use the ivory rings in these linen hangings than the brass ones, because they will not rust in washing. However, the brass hoops are so pretty that one may be tempted to use them and do so successfully if they are ripped off for laundering. One need not be discouraged after washing a piece of work embroidered as heavily as these curtains to find that it blisters and pulls a good deal. A little patient work will bring such a hanging or a large table-cover, or a round centre-piece back to perfectly good shape. The punched work and embroidered fabric should be treated very much like lace. While it is a little damp it should be carefully pinned out with pins placed very close together, lay a flannel blanket over a wooden table and for the first pinning use a few dozen glass headed nails. It is not possible to straighten the edge at first. This is accomplished by gradually pulling and stretching and working into place. All real laces should be pinned out point by point, picot by picot and we

need to take the same pains with this embroidery. It is astonishing how completely the fulness can be thus worked out. If the fabric dries while one is gradually stretching it, it can be redampened. Further pinning can be done with steel pins or even with the common pins, but in the beginning steel-headed pins or glass-headed nails accomplish the work more successfully. One needs to work with a tape measure and constantly measure from side to side and draw or let out a trifle here and there until the fabric is perfectly square. When it is fully pinned out it can be evenly dampened and pressed with a fairly hot iron. It should be allowed to remain thus stretched until absolutely dry. One may even leave it to dry and not attempt to iron it at all. It has then a very fresh look, which is better than the pressed effect. Linen tassels of different lengths, made of linen embroidery thread, would be very pretty on the points of this lace. Patterns of these four Watteau designs for curtains can be supplied by the publishers.



No. 12-9-2

## Some Beautiful Lingerie Cushions Embroidered in Punched Work

**T**HIS lovely cushion design is a little departure from the usual work, as it is embroidered in color. Heavy blue slightly twisted cotton is used for the outlining. Two shades of blue are used in order to give it even more variety. The flowers are so simple and clear in form that they come out in quite a striking way. The double circle is done in two shades of blue, and the little dots are alternately dark blue and light blue. The design is a good one for punched work because the lines are absolutely straight, and this simplifies the matter of working round the flat floral forms

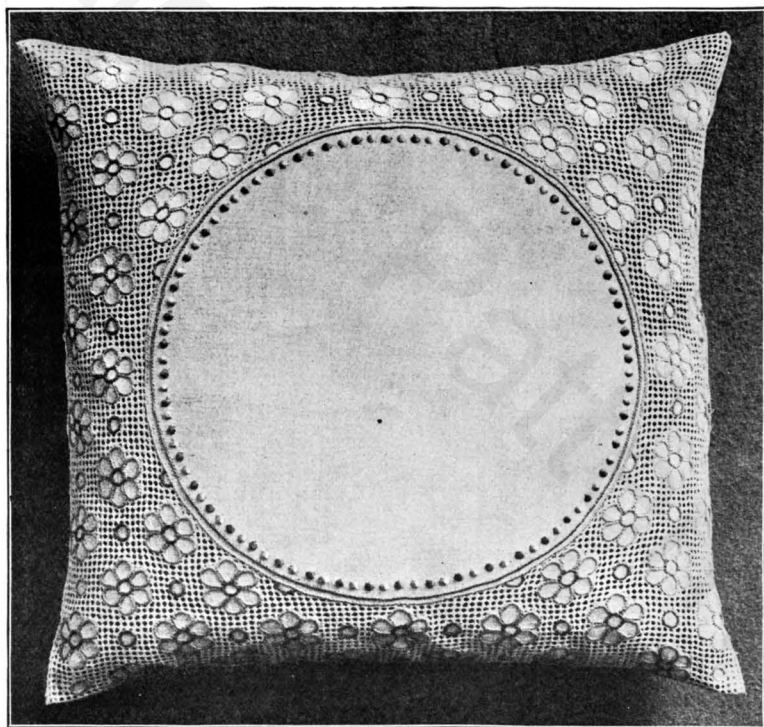
for laundering. Of course, a more convenient and careful way to make up a pillow is with what is called the French closing. This means that the back is made in two sections, one much wider than the other, so that the pillow opens about four inches from the edge all the way down and has a hem on each of these sections, which folds over in the closing. The upper section should also have a fly for the buttonholes, the pillow then buttons up quite easily and the case can be removed without difficulty. Opposite buttonholes on both the upper and lower hems are also used with a tape or strip upon which the buttons are sewed. This strip alone, with its buttons, can be removed for washing.

Down pillows are rather expensive. They are, of course, the most delightful and keep light and fluffy indefinitely, at the same time there are very good floss pillows to be had which cost one-third the price of down pillows and are yet practically as good for the purpose. A lingerie pillow should not be too hard and stiff, it should, in fact, be rather lightly filled in order to be comfortable and in fact luxurious. The first covering for the pillow should be of muslin, but this should be covered with China silk, sateen or any soft, rather glossy, silky material. The satins are brighter and show through with a little more light than the dull textures.

The linen on which this pillow is worked is a crispy round-weave quality with a little grayish tone. This works in very prettily with the blue and gives as a whole an exceedingly nice color combination.

This design, worked in bands, would make a very pretty trimming for a frock, with a sailor collar and cuff design to match. If the worker draws a little she can very easily plan from this unusual pattern an exceedingly pretty garniture for a dress by making bands, including one or two rows of flowers and dots edged with straight parallel lines of plain outlining. These bands may be used for waist and skirt trimmings and they are also suitable for trimming household linen, such as bed-spreads and pillow-cases of plain linen, stand-covers, and scarfs.

The design is dainty and pretty worked all in white, either on a white background or a dull blue loose-weave linen. Other colors than blue may also be used for the embroidery, even if a white linen is employed, light green being especially cool-looking and pleasing. A pattern of No. 718 can be supplied by the publishers.



No. 718

very much. It is always a good plan to make the centre of a cushion plain if possible, especially a lingerie cushion, which is supposed to be for use as well as for ornament. The idea of really using an embroidered pillow is made perfectly practical by having the centre plain. For this reason we can afford to ornament the corners rather heavily. A pillow of this sort can be used and shaken up so as to be quite fresh again. This one, with its touch of color, is very pretty in a pile of cushions on a window seat, cozy corner, or a couch.

The simplest way to make up a lingerie cushion is to seam it on three sides, wrong side out, turn it and turn in the edges one-quarter of an inch or so, and lightly whip it across as invisibly as possible. This whipped-over edge can be ripped very easily

## Morning-glories For the Baby Pillow

**D**AISIES, small lilies, wee roses, and morning-glories are certainly the most suitable designs for baby pillows and the like. This little pillow, with its plain space in the middle, is just the right size and shape for a baby carriage, and one who is clever at adapting can make the little cover to match. There is an opportunity here on the turn-over edge of the morning-glories for a little solid work, if one prefers to do it in this way. The stitches may be the width of the fold over and should be very slightly raised. The little scroll border in the centre is in pretty contrast with the straight edge. A finish of filet is very pretty with punched work, because it corresponds so nicely in its square mesh to the punched work itself.

Be careful to match the patterns in the corners of the lace so that they shall all be alike and all form a pretty conventional point. Not infrequently we waste a scallop or two in accomplishing this, but it is well worth while, even when the lace is as expensive as filet. Here again is another opportunity to use our crocheted filet and so make all the work at home and save the expense of buying lace.

Everything by way of expression in this morning-glory design depends upon the turn of the outlining, especially the little twisted-up buds. The curves of these must be kept most carefully or they will

lose the effect of being twisted. It is of course, mere line drawing and every little turn or curve is important.

The general lightness in the trailing vine is very well kept in the drawing. The use of the tendrils is shown in quite a wide line. The upper edge of embroidery, which frames the punched work, may be in a narrow still-stitch or merely outline. This cushion may be made by seaming up on the three sides, and the fourth side may be then whipped on the back against the lace lightly, so that it can be opened for laundering, or the little case may be completed in a more careful way with a French closing, so that the pillow may be slipped out at will without the bother of ripping a seam, and again inserted without the necessity of threading a needle for sewing. A pattern of No. 719 can be supplied by the publishers.

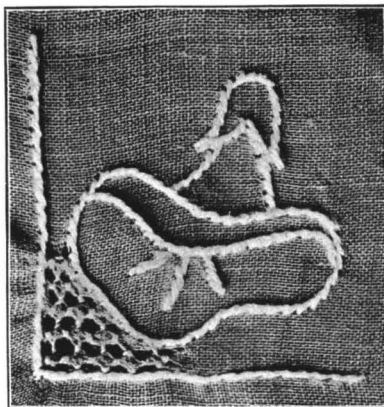
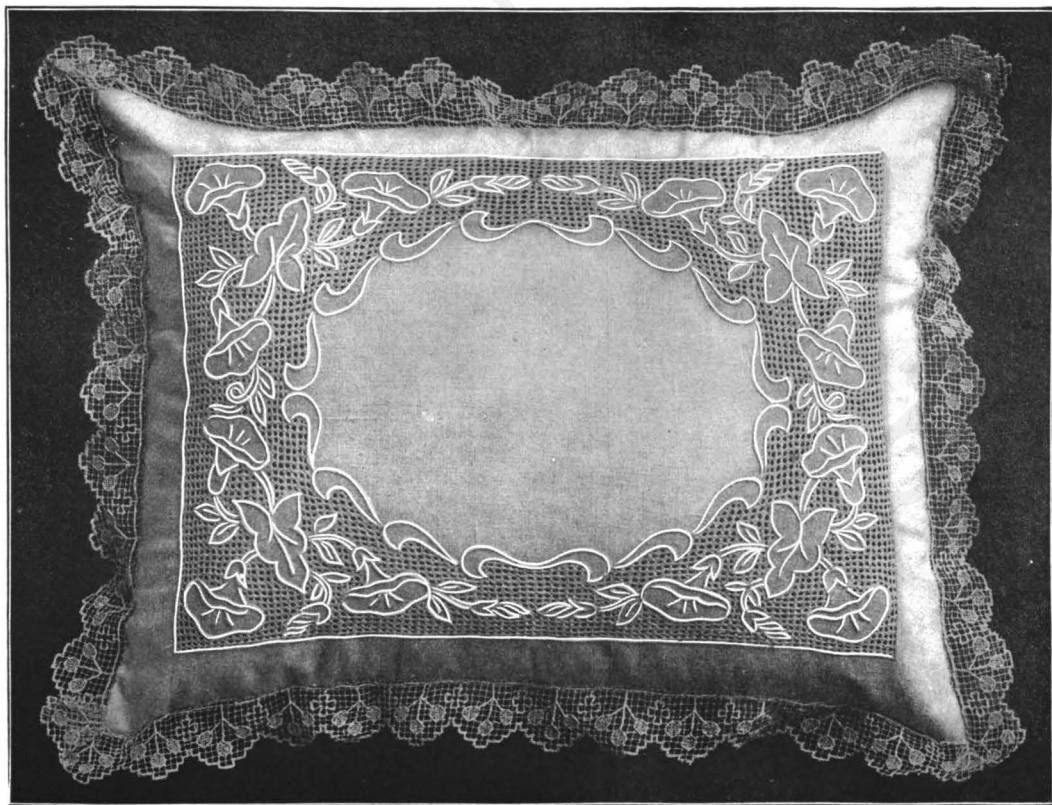


FIG. 21. DETAIL OF No. 719



No. 719

## A Rich Cushion Design

**T**HE design of this cushion is very full and rich. There could, in fact, hardly be more to it. It does not, however, crowd in the least, and the little corners are very prettily managed with a single leaf motif. This is one of the designs which proves so well that the more elaborate the pattern the less work it really is. The outlining is so close and the pattern is so full that there is very much less space left for the punched work, a large portion of the surface of the linen being included in the outline design.

The detail shows how carefully the little centre dots are worked. The stitches are all placed in relatively the same direction over each dot and this makes a very symmetrical little group. The design is made up really of three wreaths, the centre wreath of leaves, the wreath formed by the large flowers and a little wreath behind these flowers, as it were, made of the buds. This is full and elaborate and at the same time it is quite loose and consecutive.

The cushion is very lovely either in *écru*, brown linen or in white. It is perhaps the softest and rather antique looking on a vellum-color linen with the embroidery done in white working cotton. These cushions all suggest a heavy weight linen. The very dainty little slumber cushion is usually made of handkerchief linen, and we are expected to embroider it in French-laid work with lace insertions, which is more suitable to this fine fabric.

When one really becomes expert at doing punched

work it is quite possible to make this background without the stamping of the tiny dots. When we attempt to do it in this way we must be very careful to bring the needle up on the same thread each time, that is to do the work perfectly straight to a thread.

If the linen is coarse enough this is not difficult or trying to the eyes. It is sometimes an advantage as the linens are likely to look crisper or cleaner when finished than if they are clouded by stamped dots.

So many sections of the punched work are finished, that is, surrounded by outlining in this full design, that it may be permissible in this case to finish up these little sections as one works instead of carrying the stitches all the way across the work and having to either fasten off the thread or carry it across the design on the back. These little sections are quite complete in themselves. They, of course, should be worked all in one direction first and then crossed in the opposite direction.

To finish the square mesh by working the four sides of each mesh at a time is never so good a plan. The points of these leaves and flower forms should be kept rather sharp. The background work has a tendency to blunt the design in any case, therefore, take especial care to make the points sharp and clear in doing the outlining. Keep the outline of the corner triangles square to the corners and the opposite side, following the same curve as the circle around the centre design. The outlining, that is, the lines which bind in the design itself, should be very true, otherwise the pillow as a whole might have something of a distorted effect.

Another pretty way of closing a lingerie pillow-case is to put eyelets along the front and back of one side. These eyelets should be placed alternately to each other. The pillow may then be laced with a white cord. If the eyelets are close to the edge the pillow can be drawn up quite tight, the cord tied and tucked in. This is a very quick and convenient way of closing a case. The cord is readily drawn out for washing and quite as readily put back. This makes a very convenient arrangement for the housewife. A pattern of No. 720 can be supplied by the publishers.

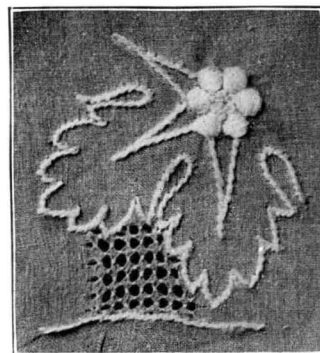


FIG. 22. DETAIL OF No. 720



No. 720

## An Unusual Round Cushion in Fleur-de-lis Design

**U**NUSUAL shaped cushions make a pretty contrast in a stack of pillows in the cozy corner, couch, or window seat. This round cushion is especially decorative and more decorative, perhaps, than useful, although by turning it over it can also be used to tuck under the shoulders for one's comfort. To make up a cushion of this kind it is a good plan to follow out something the idea of the mattress pincushion, not, however, making the cushion quite so solid, but at the same time giving it depth by cutting a top and bottom section and finishing the side with a strip sewed to each of these pieces. The lacing then draws down to about the middle of the side of the cushion. The lower part of the cushion must be eyeleted exactly to correspond with the upper part so

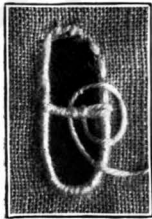


FIG. 23

LADDER WORK  
See page 23

that the lacing will come right and draw the cushion together evenly. The lower section of the cushion may be finished with a buttonhole edge or rolled and scalloped. The lace is put on the upper section. We have not only the round eyelet, but also the little bar for the ribbon round the outer border. This bar is done in the same way as ladder-work. It is, in fact, one of the little motifs which we see so frequently in so-called Richelieu work. The laddering in the centre of the large drooping petals of the fleur-de-lis emphasizes the flower design very clearly and makes the whole piece of work more interesting. The little curves of this open vein must be nicely followed, as a good deal of the spring and turn of the petals is due to the lines of this central vein (see Fig. 24). A line of run-in stitches is put around the outline of the vein, a small section of the linen is then clipped and turned back and the binding tightly done on the run-in thread. It is prettier to do it in binding stitches than in buttonhole, which always seem more conventional. The grouping of the three fleur-de-lis is exceedingly pretty, for while the design is close it is still not crowded. It is the grouping of buds, leaves and flowers that give it this loose effect. The naturalistic growth is followed and although the design is conventionalized this saves it from stiffness or crowding.

The open-work, as one may notice, is also prettily grouped, it being a "study in three," three open-work bars in the centre lily with the two in the side lilies. There is no more beautiful subject for embroidery than the iris, and these large flowers save us a great deal in the matter of background openwork.

When lace has a pretty heading it is advisable to lay this heading all its depth on the linen and sew it with run-in stitches at the top and base of the heading, having first turned the linen up on the right side. This makes a pretty finish on the wrong side of a double row of hand-run stitches, the raw edge being completely covered by the heading of the lace. On a round of this sort no prettier or more successful management can be had. A pattern of No. 721 can be supplied by the publishers.

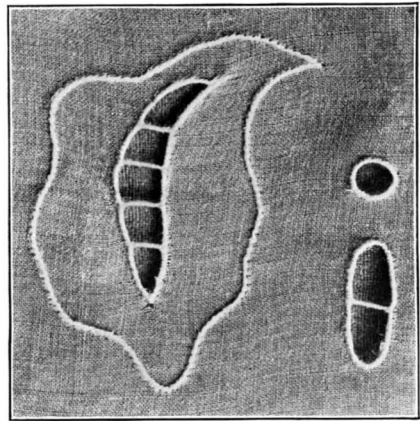
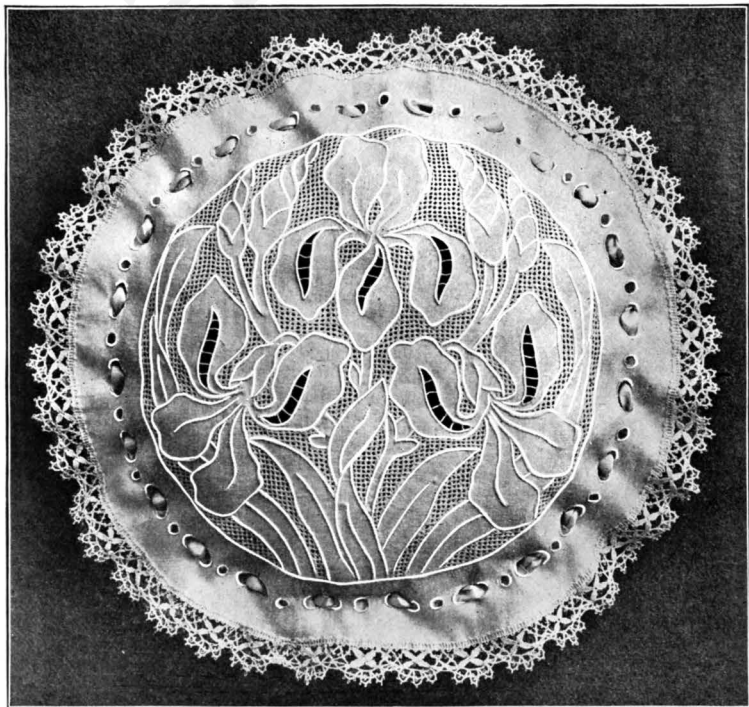


FIG. 24. DETAIL OF No. 721



No. 721

## Two Good Cushion Designs on Écru Linen

**H**ERE are two charming cushions. The small one is done on rather dark écru linen in white embroidery and after a very quaint Colonial design. The jardinière, with its little stiff tree, is very formal and pleasing. The scroll-like corners and plain linen about the edge frames it very cleverly. The punched work in the centre of



No. 12-8-2

the flowers and on the jardinière is just enough to repeat the idea within the design without spoiling the effect or confusing the drawing. The drawing would not be quite strong enough if the jardinière was outlined only. One might better omit the punched work in the jardinière and leave it entirely clear in the plain linen. In this case, however, a double line is run about the outline and is worked over in one-eighth of an inch wide satin-stitch. Naturally it is necessary to be careful in turning the angles of the jardinière to keep them clear cut and well defined.

This little pillow is finished with a narrow filet. Golden brown satin makes a very pretty cover under the punched work, especially if white linen is used instead of the écru. A more decided color is better with the écru linen.

The second cushion is one of the prettiest possible. It is an all-over Empire design and has a very decided charm of its own. This is a design, of course, which can be repeated indefinitely, and

so might be used in other ways. Hangings, table-covers or bed-spreads would be very charming worked out in this pattern.

This design might also be adapted in such a way not to be "all-over." The centre group of disks could be omitted in the case of the pillow, that is with the exception of the disk exactly in the centre with its little surrounding scrolls. Such an arrangement would make a rather clear design although there is something quaint in the monotonous repetition.

The wide filet lace on this cushion is also soft écru in tone, having been dipped. By the way, instead of putting laces in tea or coffee to tint them, it is a much better plan to put them through tinted water made of saffron flowers with a touch of cochineal in it. This gives a very warm ivory tone and it may be "grayed" very successfully by a drop of India ink. A little dye fluid made with the saffron flowers, cochineal and a touch of India ink is practically permanent, whereas the tea or coffee stains change with washing. If a very pale tone is desired, lace or fabric should be put through clear water first and then dipped in the tinted water. The dipping in this case, while it gives a much more delicate tint, at the same time is likely to make the tint perfectly even. Laces and fringes having "quaint" designs, such as these, especially if they are done on écru linen, should be dipped in order to give them the appropriate old appearance. Patterns of these pieces can be supplied by the publishers.



No. 12-2-52



## A Beautiful One-Piece Lamp Shade

**L**AMP-SHADES are a lovely sort of needlework and we ought to do more of them, both because it is possible to make such beautiful designs for them, and because when finished they are among the most attractive pieces of needlework. Nothing is prettier than the embroidered lamp-shade with the light under it. It adds more beauty to a room than any other one article. The French appreciate this much more than we do yet. Another advantage is that all kinds of lovely bits of lace and scraps of embroidery, which are frequently unavailable for other kinds of work, can be inset into the most charming fantasies, for gas-lamps

and it is after all a matter of taste. The punched-work medallions in this lamp-shade have the effect of being inserted, but they are merely worked in the circle of linen. The edge may be either buttonholed or outlined. When the work is nearly finished the two sides should be *lapped* one over the other, and the punched work may then

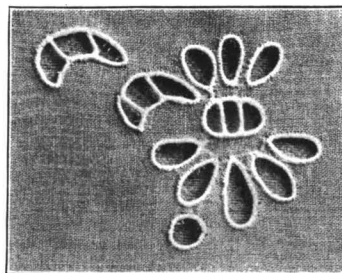


FIG. 25. DETAIL OF No. 722



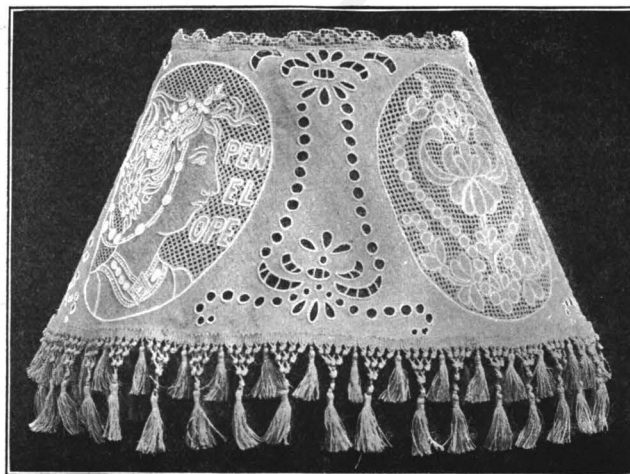
No. 722

or candle-shades. The dear little figures of Moyen Age design are particularly suitable to these Frenchy bits of work. It is possible for the amateur to embroider these very successfully in some of the Richelieu ladder-work and eyelet stitches, but it is even easier for her to develop them in simple outline with a punched-work background, which brings them out as clearly as if difficult and elaborate embroidery were done on the designs themselves.

The wire frames for these fabric lamp-shades must usually be made to order. The work is done with a firm wire and pincers, and one should have either a pattern of the lamp-shade or the finished lamp-shade to serve as a guide to the frame-maker. It is important that the frame should fit the shade perfectly. These little wire frames are quite inexpensive and can be readily had to order.

Lamp-shades may, of course, be made in sections. These do not necessarily fit better, but smaller pieces of material may be thus worked in. It cuts into a large piece of linen to have the design all in one piece, as in this case. This, of course, makes a round shade, and one may prefer a four, six or eight sided shade. Any of these patterns are pretty

be done through the two layers of linen. Do this in an irregular line and cut the linen close to the punched work on both right and reverse side. This is the neatest way of joining punched work. A pattern of this shade can be supplied by the publishers.



No. 722

## A Lovely Set of Baby Carriage Linens

**T**HIS little pillow for the baby's carriage is very dainty and at the same time perfectly practical. While it is fancy and a bit beribboned, it is quite plain through the centre, so that it can be put to good practical usage. Tiny wild roses are among the flowers which we would use for the decoration of baby things. A little solid work is done on these little roses. The turned-over petals are worked, as shown in the detail, with satin-stitch at right angles to the overfold, as should always be done in white work. A few underlay stitches are placed across these petals and the over embroidery accurately laid to the outline over these. The wee dot in the centre is also worked in parallel stitches over an underlay of stitches at right angles to these. The cluster of French knots gives the work sufficient weight, and the petals may then be completed with fine outlining only. Some of the little leaflets in this and in the carriage-cover are filled in with seed-stitch. A bit of variety is in reality prettier than to make all these leaflets in laid embroidery. Finish all the embroidery before doing the punched work, and then bring this pretty openwork well up around the designs. The buttonholes also should be done first. The opening is the regulation buttonhole done in fine embroidery cotton. The "buttonhole buttonhole" is quite a different matter from the "embroidery buttonhole" work. These little slits (see Fig. 26) are made in the tailor buttonhole-stitch, that is the thread is thrown over the needle instead of held under it. This, of course, makes a much firmer finish to sew on an opening. An inch or one and one-quarter inch wash ribbon is used to run through this pretty beading

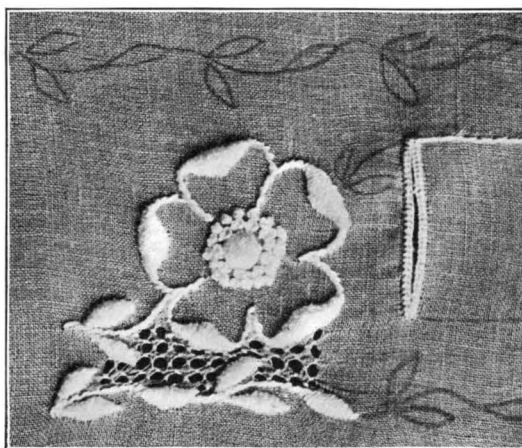


FIG. 26. DETAIL OF NOS. 723 AND 724

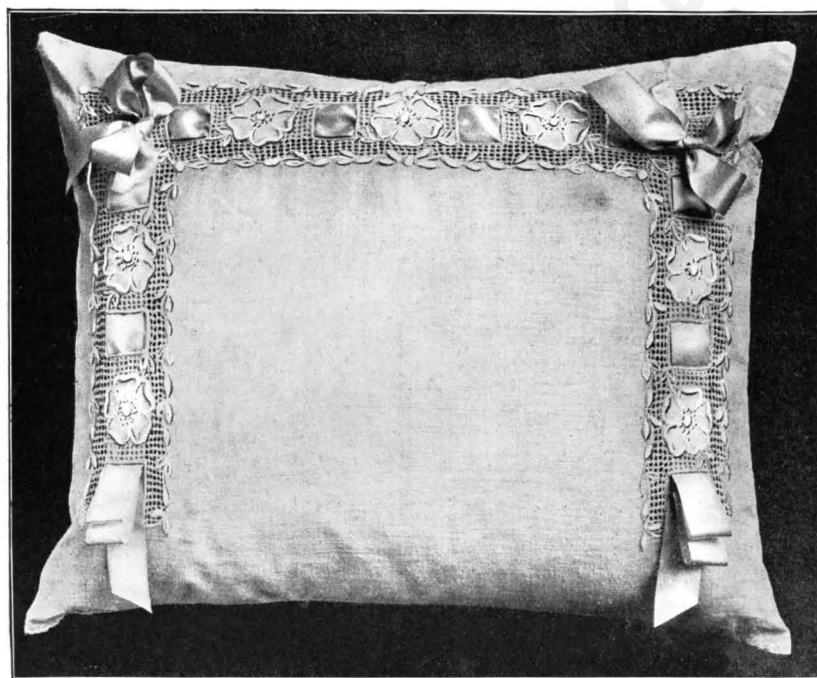
thus formed. The ribbon may be either pink or blue. The color, as it is drawn in under the roses, brings it out very nicely.

A baby pillow should be filled with the softest down, and one ought to have several cases in order to keep them always fresh. A French closing is better for a pillow of this kind where the case is often to be removed.

A band of this embroidery with a rosette of ribbon on each end similar to the band across the top of the pillow would make a very pretty carriage strap. In this case it should be lined with a stout ribbon as well as laced with a narrower one of the same color. Embroidered carriage straps make very pretty presents. They are not much work and yet they are useful and, therefore, always acceptable.

This design of roses and leaves may easily be extended to fit around a carriage robe, using the square corners on the lower part, in fact, simply reversing the design as it appears on the pillow and extending it in width by adding repeats of the rose and buttonholed slits until the desired length is reached. This is suitable to use with the band as shown in No. 724, making a more elaborate cover than the one depicted.

A pretty little crib-cover may also be made in the same design, extending the border around the four sides in an oblong, just fitting the mattress. The edges are either hemstitched or finished with narrow lace in a small and appropriate design. A pattern of No. 723 can be supplied by the publishers.



No. 723

## The Piqué Baby Carriage Cover to Match

**O**NE and one-quarter yards of French piqué makes an ample carriage-cover. This is very good material for the carriage-cover, as it has a little more body and keeps fresh longer than linen, which is softer. However, we can make the cover of linen, if we like. In the case of the piqué it is necessary to cut through the width one-quarter of a yard or so for the turn-over lapel,

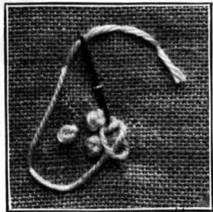


FIG. 27. WAY OF MAKING A FRENCH KNOT

and seam this piece on again so that it will be right side out when turned over. It is, of course, very pretty to embroider the under part of the cover, but it is quite enough perhaps to work the lapel which falls over the strap. The simple little decoration on this overfold is not much work, and one who wants to embroider only a little can readily undertake it. It is worked after the same manner as the pillow, and the ribbon is also run in under the roses with a bunch of bows on each side forming a rosette. It is better to use the wash ribbon with lingerie of all descriptions, it being rather more consistent than satin ribbon. Big bows of pink or blue satin ribbon do not stay fresh very long, and besides, they are too fussy after all for decorating baby things. Baby things really ought to be kept very simple. Elaborate embroideries are not suitable, but a little embroidery and lace carefully

done on fine materials is appropriate. The Cluny lace with which this cover is edged will wear and wash quite as well as the piqué.

Among other embroideries suitable for the baby carriage is the lingerie parasol-cover. Little medallions might be designed from this pattern, the roses being in the centre with blocks of punched work around them. A lingerie parasol-cover may be made of a circular linen, not cut in segments and seamed up as the ordinary parasol is made. It is rather a pretty idea to have such a cover for the parasol, because all it needs to make it available is a large eyelet cut in the centre of the circular piece of linen. Carriage parasol attachments are made so that such a detached cover can be thrown over the parasol and tacked in a few places only. Regular plainly covered frames come for this purpose. In this way we can have the carriage always fresh with its set of dainty linens to match.

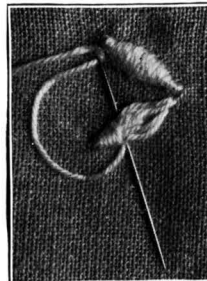


FIG. 28. SATIN-STITCH FOR LEAFLET

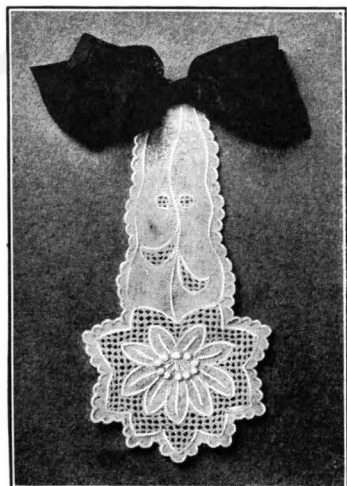
The edge, both of the carriage-cover and the parasol, may be scalloped instead of bordered with the lace, or the carriage-cover may have a deep hem-stitched hem with mitred corners. This makes the set less expensive, but still pretty. A pattern of No. 724 can be supplied by the publishers.



No. 724

## Lingerie Neckwear

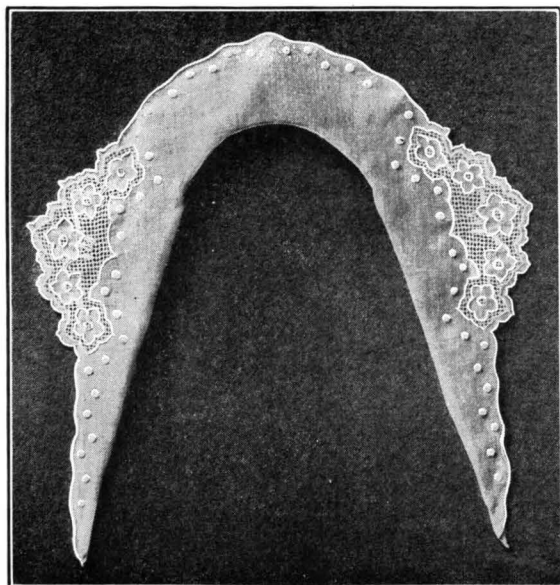
**T**HE opportunity for beautiful neckwear was never quite so great as now. Beginning with the broad sailor collar, we have recently reached the fichu style with its broad ends crossing in the front, and the very newest thing is the cape collar which hangs to the waist line in the



No. 12-2-35

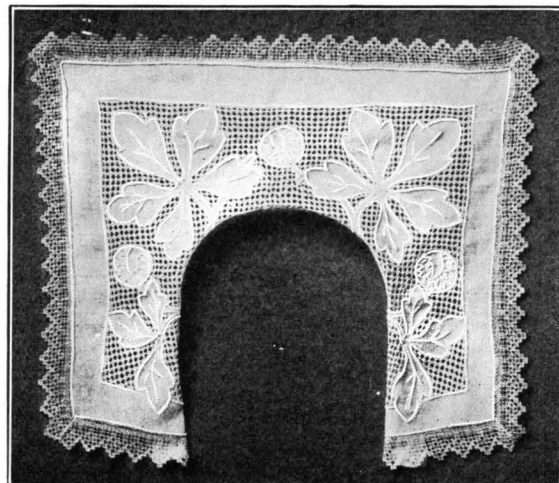
back. Certainly there is any amount of decoration possible on such large pieces of neckwear as these are. A lingerie chemisette can be worn with a frock of almost any material as well as with a frock of woolen material. Not only is the lingerie chemisette very pretty, but washable chemisettes make it possible to keep the frocks so fresh and new about the neck. A well-fitting collar with a chemisette rather firmly basted into a dress at the yoke line is a very satisfactory proposition. One may have a half dozen of these and thus keep the dress itself in very much better condition. Lace and chiffon chemisettes, while exceedingly pretty, are expensive in that they last so short a time and must be renewed.

Rather a clever thing was done with this punched-work chemisette. After finishing it with the charm-



No. 12-2-36

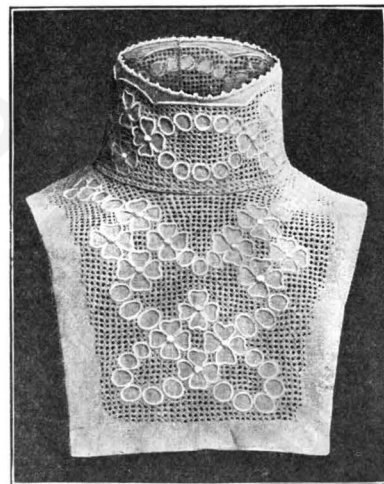
ing little group of four flowerets, it was decided to alter the design. The outlining on the flowers was carefully ripped and the lines of dots were completed to form a smaller design. The punched work was lifted in places where it was necessary and then the whole restored. This little story is told merely to show that it is very easy to correct any mistakes made in this kind of work or to alter the pattern to a certain extent. We realize that since we have not broken any threads of the ground material, by the process of a little careful ripping and restoring we can make a change where it may seem necessary or advisable.



No. 12-2-32

A good-fitting collar may safely be said to be the most important thing toward a good-fitting dress. Certainly the collar goes a long way toward making the style of the frock. One must be very careful to keep an openwork collar of this sort perfectly straight to the line of the goods.

A chemisette of this sort should be firmly buttoned up in the back with pearl buttons and buttonholes not more than one inch apart. The picot buttonhole around top of the collar is a becoming little finish. This makes it unnecessary to use lace or cord of any sort. The buttonholing makes a firm top line quite as good as a piping of cord. Patterns of these designs can be supplied by the publishers.



No. 725

## An Attractive Collar to Match the Chemisette

**T**HE worker will find the details given in these pages very helpful. They are clear and show the stitches in such an accurate way that they really ought to mean very much to the amateur. The little buttonhole picot edge here given comes out especially well and should be a very good guide. With a little planning one can make a pair of cuffs to go with this collar. The side section is pretty in form for a deep cuff. The design, however, if used in this way, should be put straight to the goods, although in the collar naturally it falls on the bias. A plain round cuff could be planned from the back section of the collar. There are also likely to be mistakes in the fit of a broad turned-over collar as well as in a standing collar. The difficulty with a great many turn-over collars, even beautifully embroidered ones, and not infrequently imported collarettes, is that they poke out in the middle of the back when they are made to meet properly in front. In order to coax them to lie flat in the back they have to be adjusted differently than was intended in the front. The real secret of a proper-fitting turn-over collar is the almost straight edge at the back of the neck. Collars are frequently cut too shallow, that is with too sudden a curve across the back of the neck. They ought to have breadth here and to fall away gradually as is shown in this very well cut collar.

A collar and cuff set, after this design, would be all that is necessary to sufficiently trim a tailored shirt-waist. We might make a few linen buttons with

the simple dot and the middle of this surrounded by a few stitches of punched work. One can imagine from this suggestion of the collar and cuff set with buttons to match a very smart tailored waist. We

might even go on and suggest a band of this trimming for the bottom of the skirt, which would thus complete a very pretty little costume. This would make, however, a good coat suit. A lingerie collar and cuff set on a coat serves the double purpose of making the coat look fresh and smart, giving the costume a little dressy effect, and of keeping the coat collar and cuffs really clean.

Instead of making this collar all in white a touch of some color, such as blue, old rose, or dull green, can effectively be introduced, either in the outlining or the solid dots. Another suggestion is to have the flower forms in appliqué by buttonholing flowers of colored linen to the white background, the buttonholing taking the place of the outlining. A pattern of No. 726 can be supplied by the publishers.

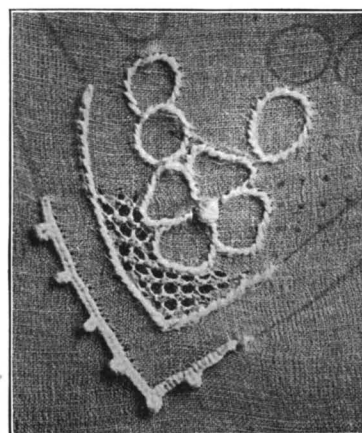
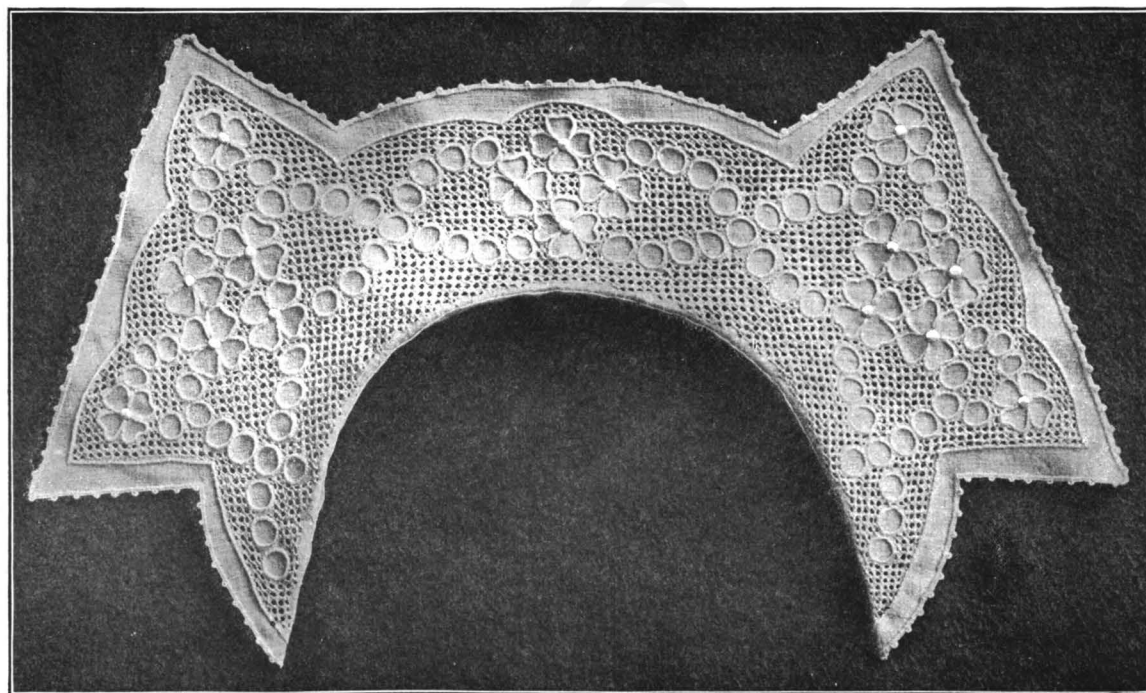


FIG. 29. DETAIL OF No. 726



No. 726

## Two Dainty Turn-Over Collars

**B**OTH of these little turn-over collars would be pretty on blouses. The fine one is done on handkerchief linen. Punched work is exceedingly pretty and dainty on handkerchief linen, but it does require a good deal of practice

choice. This turn-over collar with cuffs to match makes a good garniture for a rather heavy linen blouse. It would be pretty even on a voile or India silk blouse and especially pretty on a flannel shirt-waist. It could be done on white linen for a colored flannel shirt-waist, or on a colored linen, if it was to be used on a white flannel or a serge blouse.

The outer edge of the scroll and flower design is buttonholed, but all the rest of the work is in outline. Collars of this sort should be banded with a bias strip which should be put on so that the band will take the curve of the collar easily. Cuffs may, of course, be banded with a straight edge. It is really quite feasible to turn back the edge of the linen itself for the band of a cuff. This is likely to fit well around the sleeve and is, of course, less work.

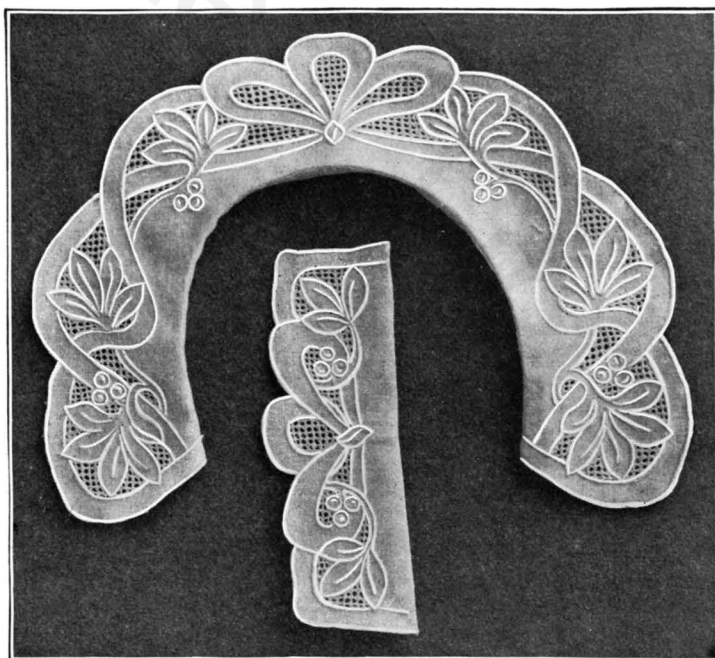
Collars are easily pulled out of shape in the work, and we ought never to cut them out even with a wide margin until the embroidery is entirely finished. Another suggestion which may help to keep a design in good shape is to press the embroidery before cutting it out, and in fact, all articles, if pressed before the buttonholed edge is cut out, are more easily straightened and brought into shape. Patterns of these designs can be supplied by the publishers.



No. 727

to do it successfully on sheer materials. We cannot use so heavy a needle and we need to use a very fine linen thread. One of the lace threads is better than the skein linen thread. We cannot pull nearly so hard to open the mesh, but then the mesh opens itself quite easily. Test the needle by a few stitches on a scrap of the same linen first, to see whether or not it will break the threads in passing through. The work is also very pretty on Swisses and muslins, but in these materials the thread is very likely to be cut. A large sewing-needle will answer the purpose better than one of our big punched-work needles. Marquisette and some of the cotton voiles are also beautiful materials for punched work. These open with a very lacy effect, and being of soft weave there is no danger of breaking the thread as there is in the crisper linens and muslins.

Of course on handkerchief linens it is also necessary to do the outlining in a very much finer working cotton. The work is finer throughout and the finished article is indeed quite



No. 728

## A Collar and Cuff Set for a Frock or Coat

**I**NSETS of punched work are particularly pleasing in effect. Of course they carry out our idea of an insertion. It seems always as though these little isolated medallions suggest more of our idea as to the way in which lace should be used than when the lacy effect is more distributed. This col-

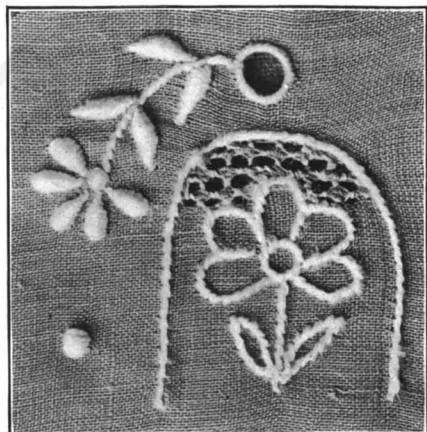


FIG. 30. DETAIL OF NO. 729

lar is very well composed and its scheme of decoration might well be carried out in a complete frock with the best possible effect. A skirt might be trimmed with such insets and medallions and so have the effect of being quite elaborate without an endless amount of work.

There is, of course, a great deal of scope in the garland design, which could be enlarged and carried over the lower part of the skirt. One is always looking for a way out of the large quantity of work generally necessary to embroider a skirt. We can get along very well with the blouse. It seems complete enough in itself with its collar and cuff decoration, but when we come to carry work down on to the skirt there seems no place to stop. The present fashion, with its charming little insets, unexpected points and gores, gives us a very good excuse. The overdress effect is also an opportunity, so always when we can arrange our design in spots, that is, if they are good spots very well distributed, we find it an especial advantage. This is one of the designs which could be so arranged.

The detail shows the laid work and the stitchery of punched work inset very cleverly. It is well to notice how tightly the punched work is done. We can venture to draw the threads very tight in the punched work itself

when we have it in small spaces. The larger the space it takes up the more we lose in the surface by the rippling and drawing. In small surfaces such as this medallion very little puckering takes place, so that we can pull our stitches good and tight, thus making very firm substantial work, exceedingly lacy work and effective openwork.

This design could be readily adapted to collars of different shapes, that is we could use the punched-work medallions just as they are arranged and add a different embroidery pattern, which would conform to any number of shapes. This collar could be readily adapted to the pattern which is now cut so deep in the back, and even the shallow effect on the shoulders could be accomplished by taking the collar off at the shoulder line.

The idea of the openwork can be prettily repeated if under the picot finish of the edge we should lay a narrow filet lace edge, perfectly flat, that is, without any fullness. In thus setting a lace edge under the picot it should be done with a buttonhole on the back, not taken through to the right side of the collar. It is possible to stretch the outer edge of the lace and hold the inner edge of the lace in so that it will be "eased on." A pattern of this set (No. 729) can be supplied by the publishers.

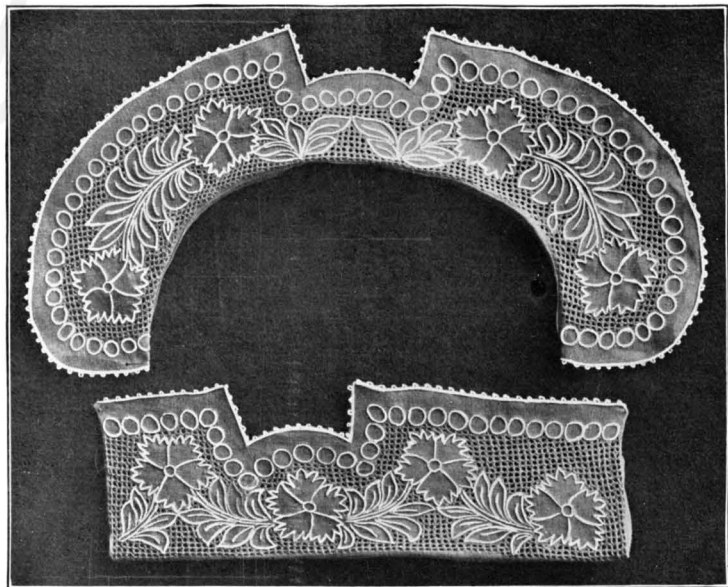


No. 729

## A Beautiful Coat Set and Collarette

ONE of the prettiest prevailing fashions is the introduction of black taffeta into the lingerie frock and coat. This is a "Frenchy" fancy and is likely to be continued for another season or so. The combination

ing so much by way of combining materials. With the tunic and the use of the over-skirt it is very easy to grade the color, or to grade black and white by so veiling the black as to produce gray tones instead of sharp contrasts.

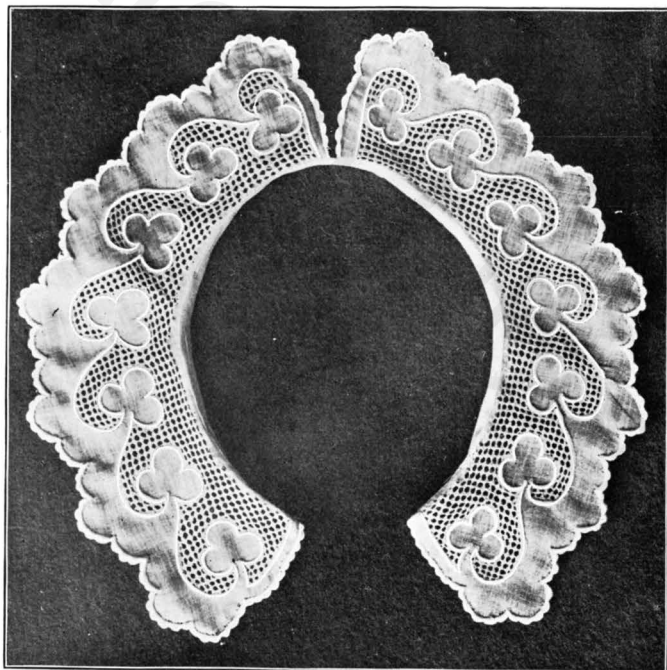


No. 730

of lingerie and taffeta, both black and in colors is pleasing, because perhaps surprising. In any case nothing could be prettier than the plan of lining these punched-work collar, cuff, and revers sets with black taffeta. It gives more style to the embroidery, because it holds it out stiffly and it certainly shows the design to good advantage. A white linen suit thus garnished is very smart and it is not as startling as one would think, because the embroidery is not after all so very open. Beside the collar, cuffs, and revers thus lined one should line the punched-work buttons with the black. To put black taffeta and white linen together without a sort of veiling of the black would be a mistake and one which the tasteful French are not likely to make. Fine lingerie frocks embroidered in various kinds of openwork and finished with black sashes are never arranged so as to show violent contrast. The sash is veiled under the upper skirt, or under a lace tunic, or in some way the black grays into the white. Some of our cheaper imitations of this fashion show the startling contrast. It is a good point in the matter of dress in general to avoid the sharp contrast, especially since we are now do-

The collar in the shamrock design is another of the dainty handkerchief linen ones. The punched work is very prettily confined to the inner line of the collar. This design is simple in effect and in fact there is not very much work to do. The scalloped edge is a little change from the picot. A collar thus made in two sections is likely to fit almost any neck. Any of these sections modified will furnish the design for the cuffs.

These little soft turn-over collars are becoming to a great many people. It is the general idea that the standing collar is more stylish and that only a very young girl can wear the turned-down collar. It depends very largely upon the shape of the line at the throat. The comfort of a low collar is a perfect luxury, and an opportunity for ease not to be neglected. Patterns of these designs can be furnished by the publishers.



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## The Most Helpful Magazine For Women

There are many magazines devoted to *stories*, many others filled with miscellaneous matter of more or less value and general interest; but there is just *one* magazine that specializes in the two subjects most closely associated with the average woman's daily life—“*Fancy-Work*” and “*Housekeeping*”—with just enough clever, wholesome fiction added to give zest. That magazine is

**The Modern Priscilla.**

### WHAT “FANCY-WORK” MEANS

When they see or hear the word “*Fancy-Work*,” many people think only of *Art Needlework*. But as used by THE MODERN PRISCILLA, the expression “*Fancy-Work*” has a much broader meaning. It includes not only *Embroidery*, in all its manifold varieties, but it includes as well such feminine handicrafts and occupations as *Knitting, Crochet, Lace-making, Weaving, Netting, Tatting, Basketry, Bead-work, Oil, Water-color, and China Painting, Stenciling, Art Brass Work, Art Leather Work, Pyrography*, and the like.

In THE MODERN PRISCILLA space is devoted to *all* these subjects from time to time, and no other magazine covers them half so thoroughly.

### WHAT PRISCILLA GIVES

In connection with what is broadly termed “*Fancy-Work*,” THE MODERN PRISCILLA gives a three-fold service: 1. It supplies designs in infinite variety and of rare beauty (from 50 to 100 each month), with patterns for those who desire them. 2. It gives detailed and explicit instruction, so clear and complete that any woman of average intelligence can gain proficiency in the work that most appeals to her. 3. It provides a wealth of suggestions for the practical use and application of the knowledge thus gained.

### HOW FASHIONS FIT IN

This last service is especially noticeable in the *Fashion Department*, where in addition to sane and sensible adaptations of the latest modes, the use of the most appropriate embroidery is pictured and described in connection with each costume illustrated.

### HOW PRISCILLA SAVES ITS COST

“*Fancy-Work*,” it will now be seen, at least the “*Fancy-Work*” that THE MODERN PRISCILLA stands for, is no frivolous occupation for idle hours, but a decidedly *useful* occupation, that will supply at small cost many a dainty bit of wearing apparel or household decoration that could otherwise be had only at considerable expense, or perhaps could not be afforded at all.

Many a subscriber has gratefully acknowledged this debt to Priscilla, more than a few asserting that a *single copy* has often suggested economies amounting to more than the year's subscription price.

### HOW A GOOD MAGAZINE WAS MADE BETTER

Much as can truthfully be said about the “*Fancy-Work*” value of THE MODERN PRISCILLA, scarcely half the story has been told.

In 1911 the publishers of THE MODERN PRISCILLA purchased the well known domestic science magazine called “*Everyday Housekeeping*,” and in due season merged it with their older publication, making what has well been called a “*Double Value Magazine*.”

### THE MISSION OF “EVERYDAY HOUSEKEEPING”

“*Everyday Housekeeping*” is now a distinct and separate section of THE MODERN PRISCILLA, and it is the aim of the editors to make it of the greatest possible helpfulness to Priscilla readers.

Its recipes are economical, appetizing and nourishing, its special articles are authoritative and deal with practical subjects, its hints, helps and suggestions are gleaned from the experience of housekeepers the country over.

### THE PRICE SMALL—THE VALUE UNUSUAL

When all the foregoing is considered, even the most critical must admit that at \$1.00 a year THE MODERN PRISCILLA is an exceptional value (Canadian subscription price, \$1.25) and that its steady growth in circulation from a few hundred copies 25 years ago to nearly 400,000 to-day is but the natural outcome of its policy of helpfulness.

The news-stand price of THE MODERN PRISCILLA is 10 cents a copy. Orders for subscriptions should be sent to *The Priscilla Publishing Company, 85 Broad Street, Boston, Mass.*