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Book

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WITH

Directions for Working

BY

LOUISE FLYNN
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Revised 1925

PRICE, 35 CENTS

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A CHARMING DRESS FOR A LITTLE GIRL, WHICH SHOWS THE USE OF SMOCKING IN ITS SIMPLEST FORM. SEE FIG. 38, PAGE 19

THE ART OF SMOCKING

SMOCKING is not new, but is a form of needle-work which is always in demand because of its simplicity and beauty, and the opportunity it affords for originality of design. It is, in a few words, the embroidery of simple stitches upon the folds or plaits of a shirred foundation, and may be used on any garment where fullness is desirable. It is charming for children's dresses, coats, bonnets, and muffs, as well as women's waists, dresses, smocks, and other articles of wearing apparel. The garments and simple designs shown in this book should arouse an added interest in this original, almost freehand work, in which designs may be created as the work progresses.

Materials.—The materials which may be used are most varied, including linens, crêpes, all silks not too thin, striped and checked dimities, lawns, gingham, and similar goods, as well as velvet, chiffon, lace, albatross, cashmere, and other woolen fabrics of like character.

On silk or woolen materials, silk threads should always be used for smocking, and on cotton fabrics, embroidery cotton either fine or coarse, depending upon whether a fine or coarse effect is desired. Two threads of stranded cotton are perhaps the best for work upon children's frocks and ladies' blouses when delicate shading and elaborate stitchery are to be accomplished. For more simple work in one color on gingham or crêpe, a heavier embroidery cotton may be used.

Preparation of Material.—As has already been stated, smocking is embroidery upon the folds or plaits of a shirred foundation material, and it is absolutely essential that this foundation be carefully prepared. In fact the most important thing in regard to smocking is the evenness of the gathering. This cannot be too strongly impressed, as the whole beauty of the work depends upon it. Various methods have been em-

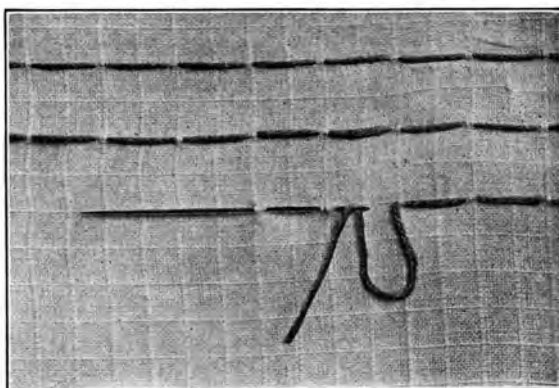


FIG. 1. GATHERING THREADS IN PROCESS ON A CHECKED MATERIAL. See page 3

ployed at different times by different workers in arranging a guide for the placement of these gathering threads, the object being to space the threads at even distances apart and to place the gathering stitches in each row directly under those in the one preceding, taking up the same amount of material in each stitch.

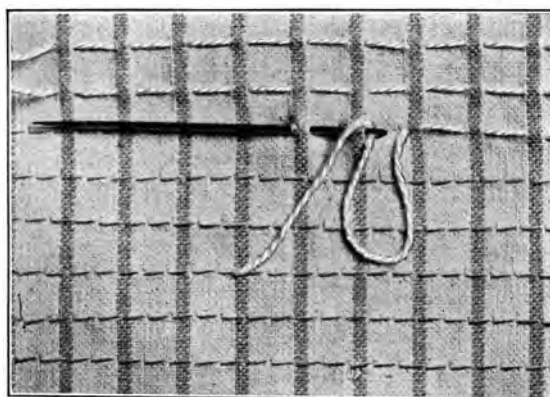


FIG. 2. GATHERING THREADS IN PROCESS ON A STRIPED MATERIAL WITH LINES MARKED BY MACHINE STITCHING. See page 3

ployed at different times by different workers in arranging a guide for the placement of these gathering threads, the object being to space the threads at even distances apart and to place the gathering stitches in each row directly under those in the one preceding, taking up the same amount of material in each stitch.

Checked and Striped Materials.—Perhaps the simplest way of arriving at this result and one ideal for the beginner in smocking is the use of checked and striped materials, as in Figs. 1, 2, and 3 on this page.

Figure 1 shows perfectly the method for preparing a piece of checked dimity for smocking stitches. In this case the

first and third lines are taken up for shirring, and two checks are omitted. This distance between stitches would make coarse work, about four or four and one-half times for fullness when finished, depending on the size of your check.

Figure 2 shows the use of a material with a stripe, like striped dimity, that can be used for length of stitch. Here we first show lines stitched by using the sewing-machine, the width between the lines being regulated by the presser foot. This little device of stitching the lines is of the greatest value in using striped materials, especially the striped dimity, where the cords space the stitches. The stitching serves only as a guide for the gathering threads, and is clipped bit by bit and removed as the gathering threads are run in. If the cords are too far apart, one stitch between can be used; if the cords are too close together, one can be omitted. Thus it is readily seen

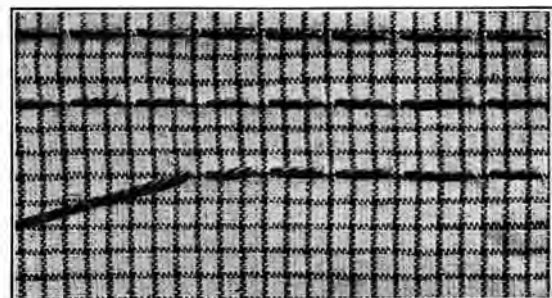


FIG. 3. A FINE CHECKED MATERIAL MAY ALSO BE USED. See page 4

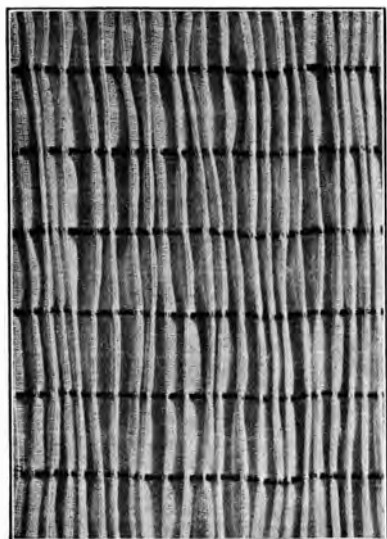


FIG. 4. CHECKED MATERIAL AS IN FIG. 1, WITH GATHERING THREADS. See page 4

snug and securely tied in pairs, the pieces are ready for the smocking stitches.

Each line of gathering must have a separate thread, and each thread should be started at the right-hand side with a double stitch to hold the knot so that it will not slip through when the thread is drawn up. In this illustration a coarse cotton has been used for gathering in order to show clearly, but a stout sewing cotton is all that is necessary.

Figure 4.—This illustration shows Fig. 1 with the gathering threads drawn up. It is the wrong side of the work. The right side, upon which the smocking stitches are worked, presents a succession of folds. (See Fig. 9.)

The Sewing-Machine Method.—As before stated, it is of the greatest importance in smocking that the work is perfectly prepared, as the entire beauty of the work would be marred by imperfect lines in the shirring. To attain this perfection on plain material the sewing-machine may be used for marking lines

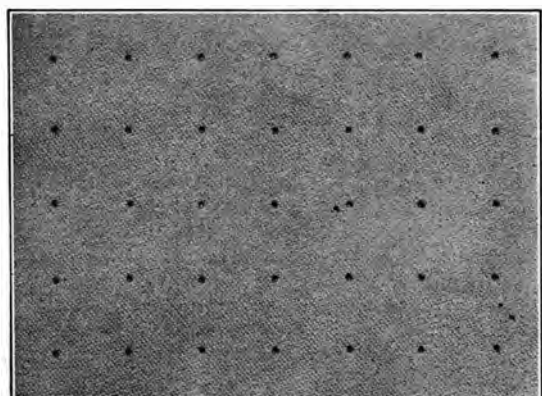


FIG. 6. MATERIAL MARKED WITH TRANSFER DOTS. See page 5

either fine work or the reverse is easily attainable and can be correctly prepared.

Figure 3.— Here again is shown a checked material fine enough for every other check to be omitted in the shirring, as shown, and the same distance left between the rows of shirring, making a square. After these samples have been shirred, the threads drawn up moderately

and spaces. The lines are to work upon and the spaces are the size of the stitch, the presser foot being the guide between the lines. (See Fig. 5.) When the rows of stitching are complete, the threads are clipped about every two inches and removed a few at a time in a manner not to obliterate the impression made by the machine-needle. These marks or holes are used to determine the length of the shirring stitch, as you shir in the holes the machine-needle has made. If very fine work is desired, adjust the machine to eight stitches to the inch. This gives you a fullness of three times and is suitable for fine material. For heavier material adjust the machine to six stitches to the inch. This gives about four times the fullness. Smocking should rarely be fuller than this and is seldom used with less fullness than twice and one-half, which is very fine work. In using the stitched lines, the presser foot gives you the width, the size of the stitch gives you the length of your stitch for smocking.

Table for Fullness.— 4 times the material for fullness—six machine stitches to the inch.

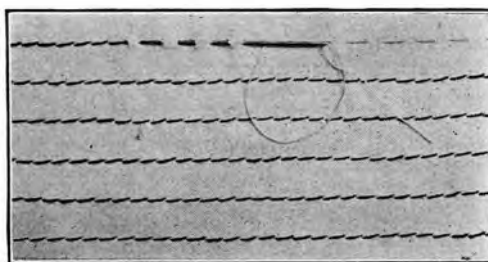


FIG. 5. LINES AND SPACES MARKED BY SEWING MACHINE. FIRST SHIRRING THREAD BEING RUN. See page 4

3 times the fullness—eight machine stitches to the inch.

2½ times the fullness—ten machine stitches to the inch.

Figure 5 shows the lines of machine-stitching with first shirring thread in process. A study of the principle involved discloses the various possibilities the method opens up for the work. With the exception of some honeycomb designs and the foregoing elemental studies in checks, all of the work shown

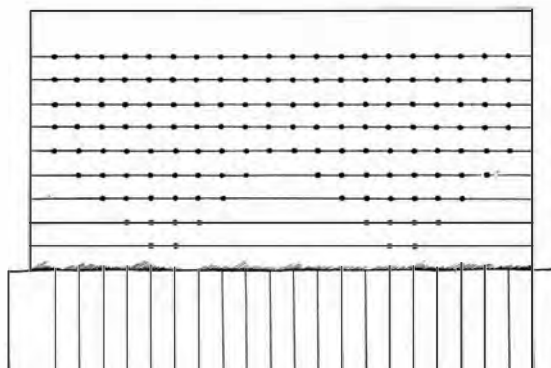


FIG. 7. METHOD OF MARKING BY RULED LETTER PAPER. See page 5

in this book was done using this simple method of the stitched lines. Indeed the writer has yet to use any other method than this. On your sewing-machine adjust the length of stitch according to the requirements of the work, either long for coarse or short for fine work. Let the presser foot guide the spaces, and you can mark up your material correctly and quickly.

Using this method is the only possible way to smock on curves correctly. (See Fig. 33 on pages 16 and 17.) A perfect circle ten inches in diameter was used for the yoke shown. The entire piece of work was stitched row after row, using the presser foot of the machine to guide the distance between the lines. One can readily grasp the principle of evenness of smocking, and unless the machine used is at fault, the work must be correct. Crease a line or mark with a thread just where the first stitch begins for each succeeding row of stitching.

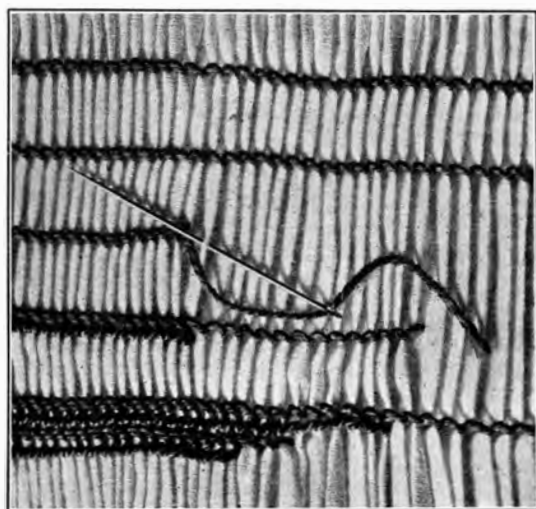


FIG. 9. OUTLINE STITCH IN PROCESS, AND SOME VARIATIONS. See page 5

Figure 6. Shirring by Means of Dots.— This illustration shows an example of the dotted lines as used in the preparation of material for smocking. This dotting can be accomplished with the transfer patterns which are prepared for the purpose; or by the method described and illustrated in Fig. 7. It is useful for velvet, as the sewing-machine injures or marks the pile of the velvet. The method is good to use also for a fabric like chiffon, which does not stitch well unless a paper is placed below it, as one works on lace. Mark the dots on the wrong side of the material, and in shirring take up the dots the same way as the cords of the checked dimity. (See Fig. 1 and pattern of dots on page 32.)

Figure 7.— Another method of marking material with dots is accomplished with two sheets of ruled letter paper and impression paper. Place the material to be dotted over the impression paper and the lined paper above this, one sheet with the lines perpendicular and one sheet with the lines horizontal. Now with a pencil, or other not too sharp point, dot out your dotted lines or points as you wish, mov-

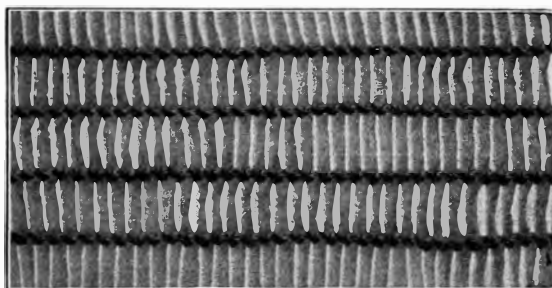


FIG. 8. OUTLINE STITCH. See page 5

ing the perpendicular lines down from the horizontal lines from line to line. For a small piece of work this is practical and is at every woman's command. Enough preparation for a child's dress can be done correctly in a few minutes' time without the use of a sewing-machine or any outside assistance such as transfers.

Smocking Stitches

Figure 8. Outline Stitch.— This stitch is most simple. It is in fact the well-known embroidery stitch worked from left to right on the plaits of the shirred material, the gathering thread acting as a guide to keep the work straight. It is used in starting most pieces of smocking.

Start your thread on the second plait at the gathering thread on the wrong side of the material, bringing the needle up in the first plait on the right side of the material. Take one stitch from left to right in the top of each plait, keeping the thread below the needle, and each stitch directly over the gathering thread. Fasten off thread at end of each row. This illustration shows four rows of outline stitch worked on material dotted and shirred as in Fig. 6.

Figure 9. Outline Stitch Variations.— Here we have plain material with rows of smocking worked in various examples of the outline stitch. The preparation for the work was the stitched lines described in Fig. 5, the goods shirred, threads secured, and the material gently pulled into position as seen. Then on the first row of shirring was worked one row of outline stitch across the line as shown. The second row was done in the same manner and third is in process, position of the needle showing exactly how the stitch is taken. The fourth row shows two rows of outline worked close together; the first worked on the line as previously; the second row below the first and close to it. The fifth row shows four rows in out-

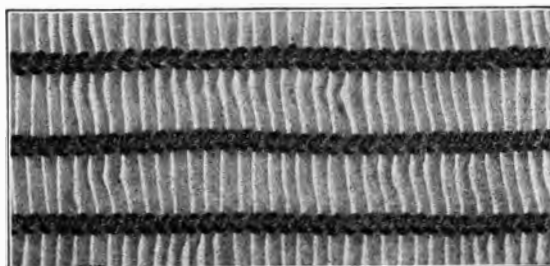


FIG. 10. DOUBLE OUTLINE STITCH. See page 6

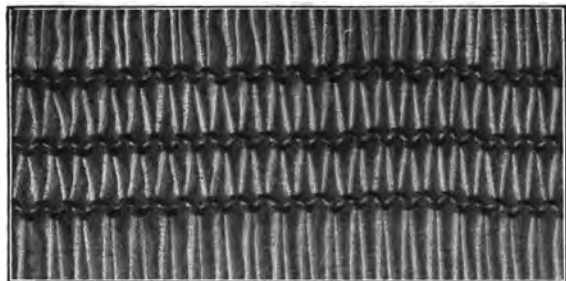


FIG. 11. SINGLE CABLE STITCH. See page 6

line and forms a band. When using shades of one color this simple border becomes quite elaborate and can be worked thus: The first row with the thread kept below the needle; the second row with the thread kept above the needle; the third row, as the first row, with the thread kept below the needle; the fourth row with the thread above the needle.

Figure 10. Double Outline Stitch.— The braided effect shown by this sample is secured by working two rows of outline stitch closely together over each gathering thread; in one row the thread being held above the needle, and in the other below the needle.

Figure 11. Single Cable Stitch.— This stitch is worked from left to right and is very much like the outline stitch. You start your thread at the gathering thread on the wrong side of the material, securing your knot in the second plait, and bringing the needle up in the first plait on the right side of the material as in outline stitch. Take one stitch in every plait, keeping the thread above the needle in the first stitch and below the needle in the next stitch, then above the needle again, and so on to the end of the line, keeping each stitch exactly on top of the gathering thread.

Figure 12. Double Cable Stitch.— This stitch is in order at this time, but the beginner is advised to leave it until she has acquired some of the other stitches, as it may be somewhat confusing. The double cable stitch is simply two rows of single cable worked closely together, the first slightly above the gathering thread and the second slightly below. Work the first row as previously described (Fig. 11, Single Cable), and in the second row reverse the order of the thread above or below the needle. As the first row begins with the thread above the needle, the second should begin with the thread below the needle. These

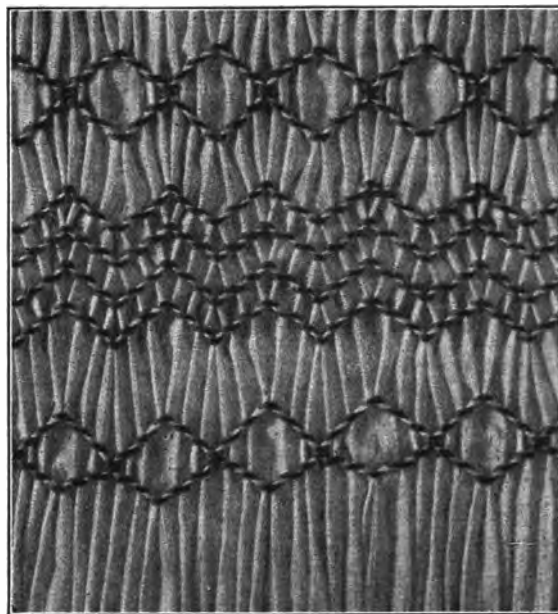


FIG. 13. SINGLE AND DOUBLE WAVE STITCH. See page 6

three lines of double cable, if worked in colors, are sufficient decoration for a child's play dress of blue chambray or natural-color linen. On blue the colors could be Turkey-red first row; a blue different from the dress, second row; and one shade of orange. On natural-color linen dark brown, orange, and black with a touch of green would be most effective. Thus, at an expense of a few cents, an otherwise plain unattractive play frock is made a thing of beauty and a joy to the small wearer.

Figure 13. Single and Double Wave Stitch.— The wave proper consists of four stitches worked gradually up and four stitches worked gradually down again in the outline stitch, and is worked from

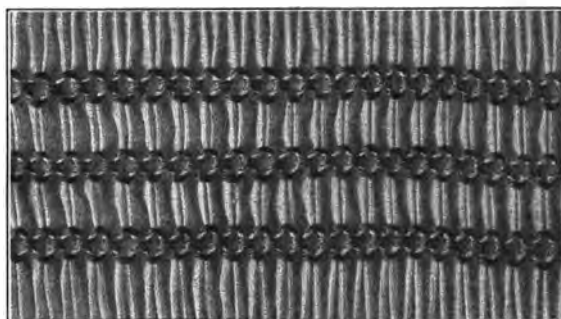


FIG. 12. DOUBLE CABLE STITCH. See page 6

left to right. Start your thread on the second plait on the right side of material as in outline, and work to the line above, using one, two, three stitches, one in each plait with the thread below the needle going up. Now with the thread above the needle take one stitch on the line next to the third stitch up with the thread above the needle and work to the line below, using three stitches gradually. Then with the thread below the needle take one stitch next to the last stitch on the line and work again to the line above, using three stitches and repeat. If your space permits you can use four stitches in place of three, and sometimes five or six stitches, using two lines. This depends on the pleasure of the worker and the result to be attained. Two or more rows of wave stitch may be worked one above the other as in the illustration.

Figure 14.—Double cable stitch repeated in many rows is extremely effective, especially when the work is done in shades of one color. Double Cable when used in this manner is most exacting, and no mistakes can possibly be

permitted, as one false stitch throws all into confusion. This pattern is particularly good for a boy's frock. The top and bottom rows may be black and those between in color.

A **Double Wave or Diamond Wave** is worked in the same manner as the single wave, working the sec-

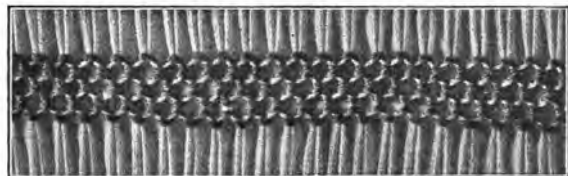


FIG. 14. A SECOND EXAMPLE OF DOUBLE CABLE STITCH. See page 6

ond row of wave in the opposite direction from the first rows, forming a diamond pattern as shown at top and bottom of Fig. 13.

This pattern used on a girl's simple play or school frock would be charmingly distinctive if the material was in pink and white stripe, either lawn, dimity or madras, the stripes about one-eighth of an inch wide. After stitching the lines on your sewing-machine, gather for the work, taking up the white lines and putting the pink lines in the background. This gives a white space for smocking, which can be done to advantage, using four shades of pink cotton, size 5. Stitch about twelve rows for this pattern. On the third row from the top line the double wave or diamond shown in the design is worked. This design is good and more important-looking if four stitches are used up and four down for the diamond.

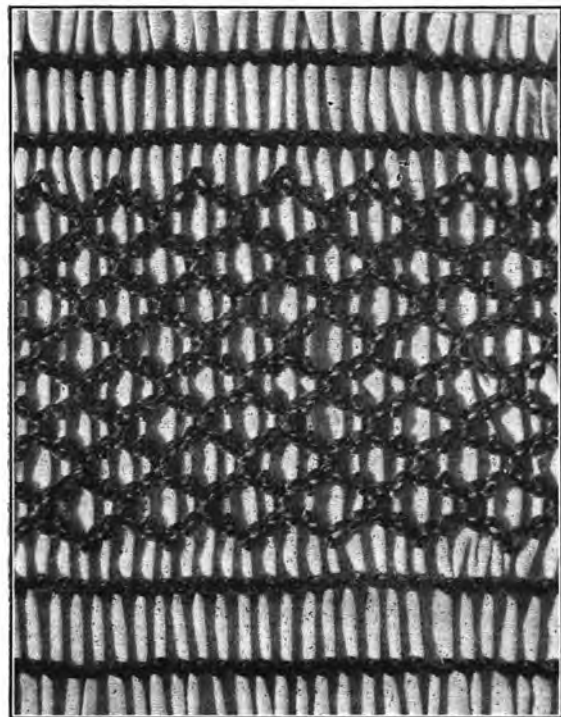


FIG. 16. FEATHERED DIAMOND STITCH WITH DOUBLE ROWS OF OUTLINE TOP AND BOTTOM. See page 8

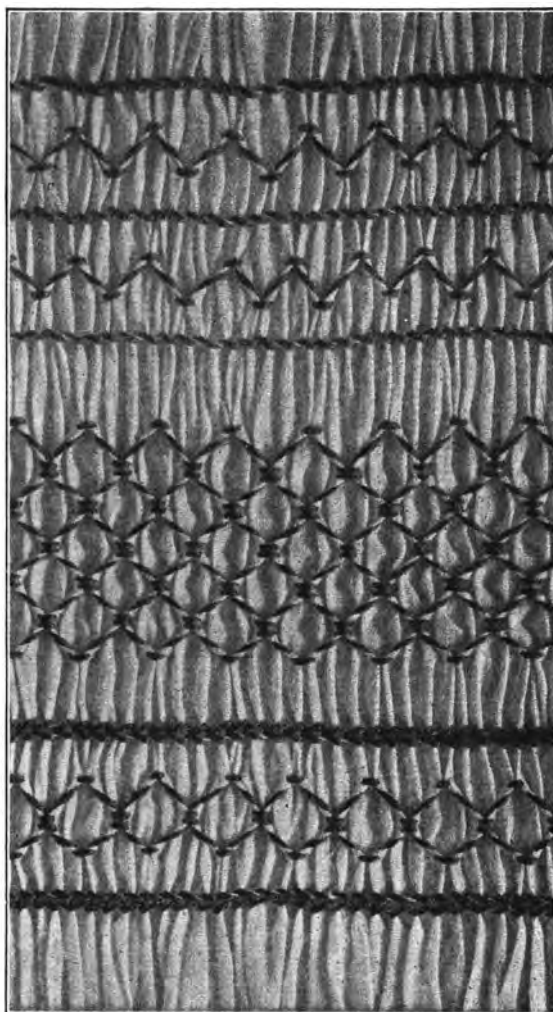


FIG. 15. DIAMOND STITCH COMBINED WITH SINGLE AND DOUBLE OUTLINE, FIGS. 8 AND 10. See page 8

Practice a little and determine which way you like the best. The second row of the diamond is commenced on the fourth line and worked up to meet the intersection of the diamond on the line above, forming a complete diamond. By close study of the illustration it is made very clear how this is worked. On the sixth line the single wave is commenced. Securing the thread and starting as for the diamond stitch, work from the sixth line to the fifth line the same number of stitches as in the diamond above, making the same turn on the line, two stitches, one up and one down, as in the diamond. Work as many rows as you are using shades of a color, and finish with the same diamond used to begin the design.

The work on the sleeve could be simplified using one row of diamond, two rows of wave, one row of diamond; or simply one row of diamond is good here, with a row of outline stitch each side of it. It is safe to allow three and one-half times for fullness used to smock in this manner.

A **Curved Wave** (see Fig. 19) is worked from line

of any gathering thread to the line above, using four stitches, as in single wave; then three stitches on the line; then four stitches down to the line below; then three stitches on this line; then four stitches up to the line above; and as before, three stitches on the line. It is important to remember that in going up in all forms of the wave the thread is kept above the needle. Very little practice, and one acquires this quite readily. The necessity of some practice is urged upon the learner, before attempting garments. The curved wave is usually used double, the second row the same as the first, one line apart, as in Fig. 19.

Figure 15. Diamond Stitch.

— The stitch is worked from left to right. Start your thread as in previous directions. Take one stitch in the first plait over the gathering thread, with your thread below the needle, then one stitch in the second plait beside the first stitch, with the thread above the needle. This is the same as the cable stitch. Next pass down to half-way between the first and second gathering thread, and take one stitch in the third plait with the thread above the needle, and another stitch in the fourth plait beside the third with the thread below the needle. Then pass up again to the first gathering thread and take one stitch in the fifth plait with the thread below the needle, and the stitch beside it in the sixth plait with the thread above the needle; and continue to the end of the line. Be careful to take one stitch in every plait. This gives one-half of the diamond. The other half of the diamond is formed by starting on the second gathering thread and working up to half-way between the second and first gathering thread, so that the stitches meet the first half of the diamond.

This simple pattern looks well when worked on the cotton crêpes so much in favor for lingerie and simi-

lar uses. After marking the shirring lines on the sewing-machine shir the material, using the holes made by the machine-needle in stitching the rows. A fullness of three times

is desirable. On the first gathering thread work outline stitch, then one row of one-half diamond; then outline; then comes one-half diamond on the fourth row; then outline again on the fifth row, thus finishing the top of the pattern. On the seventh shirring thread begin the diamond stitch that forms the centre band, using three stitches up and three stitches down the one - half diamond. Work six rows, making five complete diamonds. If you wish a wider band do more rows, of course. Shades of blue may be used throughout. The double outline is used, as shown in the bottom row, with diamond stitch between. A wise selection of materials and perfect workmanship makes these simple patterns charming.

The lower band consisting of one row of diamond stitch with outline on either side is all that is needed for the sleeves.

Figure 16. Feathered Diamond.

— We here have one of the most desirable stitches used in smocking, the feathered diamond. In appearance it is most elaborate, and it lends itself especially to shaded work and where a solid elaborate effect is desired. All workers are enthusiastic over the possibilities of the feathered diamond, and in the working it grows rapidly, presenting few difficulties. It is really one of the easiest stitches to acquire and one of the most agreeable to make. This sample was worked in navy blue cotton No. 5 on white linen; eighteen rows of stitching were required for the gathering threads.

The first and third rows of smocking are in outline with feathered diamond commenced on the fourth row of shirring at the right. It is to be remembered that the feathered diamond is one of four stitches that is worked from right to left,

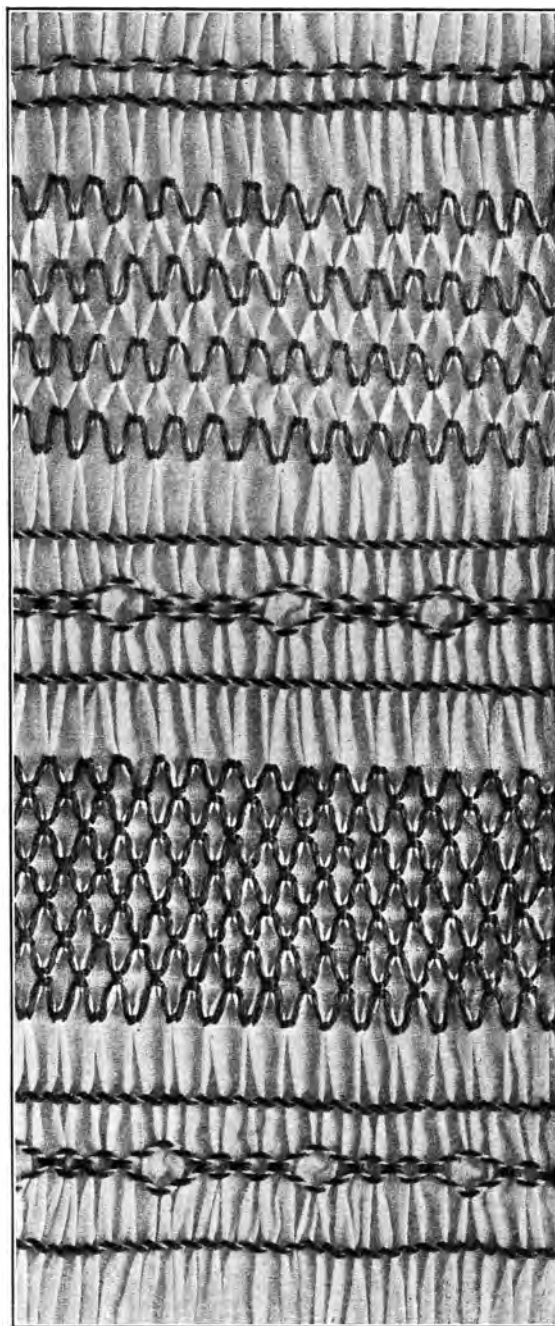


FIG. 17. SINGLE AND DOUBLE VANDYKE STITCH COMBINED WITH OUTLINE (FIG. 8), CABLE (FIG. 11), AND WAVE (FIG. 13)

You begin by securing the thread on the second plait as usual, that the knot does not get loose and spoil the work. Bring the needle up on the first plait on the right side of the goods on the first gathering thread. Now take the first and second plaits together, keeping the thread before the needle as in ordinary feather stitch; then one-half way between the first and second gathering thread take the second and third plaits together; then just escaping the second gathering thread take the third and fourth plaits together; the thread as previously used before the needle. Then up to one-half way between the first and second gathering thread take the fourth and fifth plaits together; then on the first gathering thread take the fifth and sixth plaits together; then down half-way between the first and second gathering thread take the sixth and seventh plaits together; and continue in this manner to the end of the line. This is one-half of a feathered diamond. The second row is worked similarly, starting on the third gathering thread and working to meet the first half diamond on the second gathering thread. Work until you have eight rows of diamonds. Finish as in the beginning with two rows in outline.

Figure 17. Vandyke Stitch. — This stitch is of unusual beauty and importance and is one of the few stitches worked from right to left. Start your thread

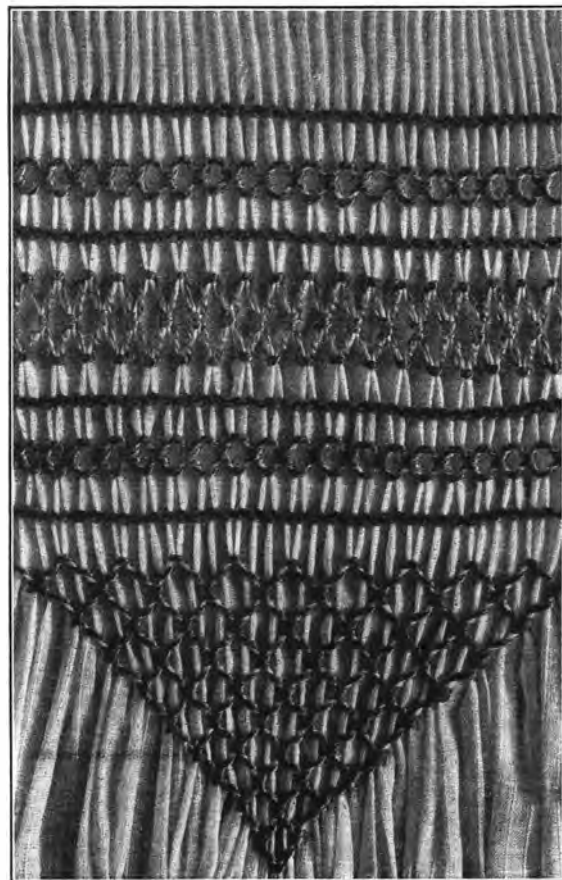


FIG. 18. POINT WORKED IN DIAMOND STITCH ON CHECKED DIMITY. See page 11

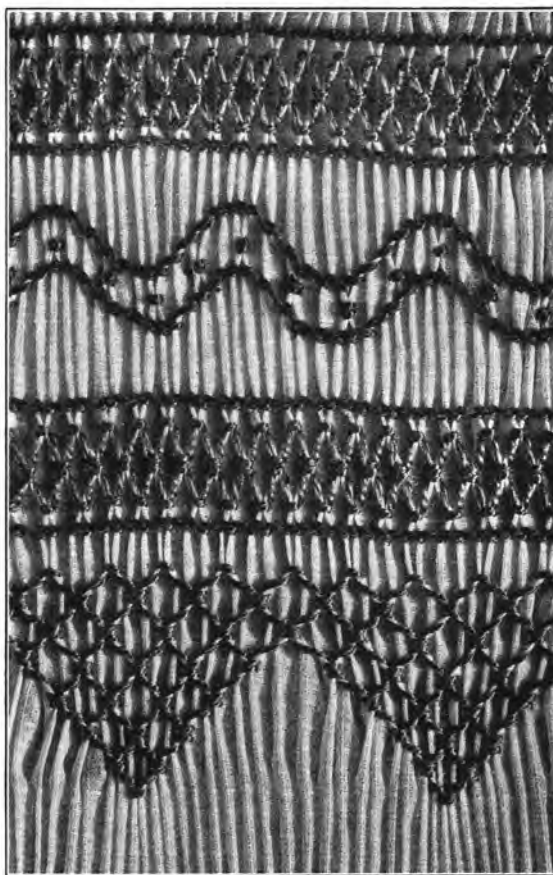


FIG. 19. THE CURVED WAVE IS HERE SHOWN, AND ANOTHER VARIATION OF THE DIAMOND POINT. See page 12

on the second plait on the right-hand side of the material in the usual manner on the first gathering thread. Bring the needle up on the first plait on the right side of the material. Pass the needle through the first two plaits together, and take one over. Then come down to the second gathering thread and take the second and third plait together with another stitch over. Then up again taking the third and fourth plait together with another stitch over; and so on to the end of the line. If the space between the lines is wide enough, as when the shirring is done by the transfer dot method, you can start half-way between the two gathering threads and work down or up to the lines. A space of half the distance between two gathering threads should always be left after every line of this stitch when worked single.

The Double Vandyke Stitch is simply two rows of single Vandyke stitch. Start your thread on the third gathering thread, working up to the second gathering thread; then down to the third gathering thread, according to the previous directions given for the single Vandyke.

The Vandyke and the double Vandyke are used to advantage in points where either stitch has been used in connection with the pattern above the point (See Figs. 26 and 28). The single Vandyke is at its

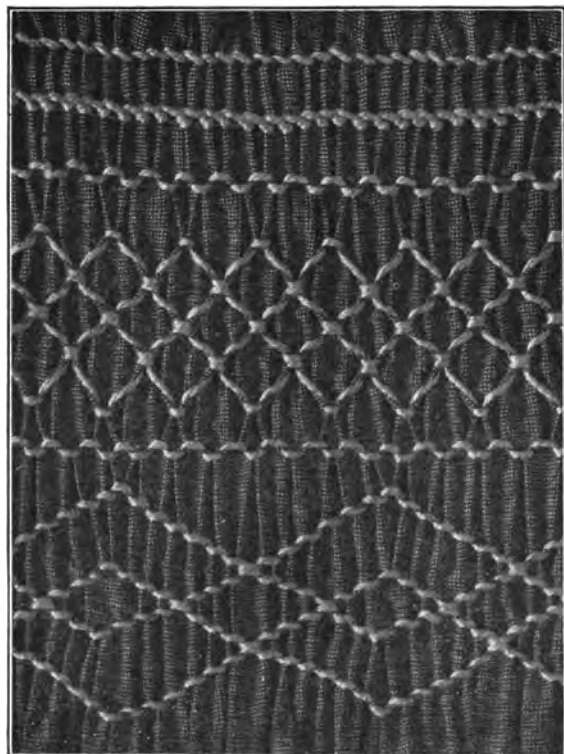


FIG. 20. A GOOD SMOCKING PATTERN, SHOWING TWO NEW FEATURES, DOUBLE DIAMOND WAVE AND BUTTONHOLE STITCH

best when in a point. One-half a line or space is kept open between rows of single Vandyke, as shown. The double Vandyke is used to good advantage to finish a pattern, giving a fringe-like effect; it can be used where the Vandyke has been used in the pattern above it. Be careful to separate different stitches or patterns by a row of outline or cable stitch.

There are only four stitches used in smocking that are worked from right to left: the Feathered Diamond; the Vandyke; the little embroidered dot frequently worked between lines; also the Honeycomb stitch.

The illustration (Fig. 17) begins with a row of single cable, which is really outline stitch with the thread reversed every other stitch. First the thread is below the needle; then above the needle; then below the needle; then above the needle. This row of single cable is followed by a row in single outline. The useful and attractive band separating the single Vandyke from the double Vandyke is placed between two rows of single outline, and is composed of stitches in double cable; then a full diamond worked, using three stitches up and three stitches down. Then two double cable stitches followed by the diamond stitch, and these stitches are alternated across the line. Nothing is better than this simple line of stitches where an inconspicuous separating line is desired. This illustration was worked on a striped dimity, lines stitched and spaces for shirring gauged by lines in the dimity.

Figure 20.—In this illustration we have a new feature; indeed, two new features,—the double dia-

mond wave and buttonhole stitch. The piece is worked on madras and stitched lines and spaces were used for preparation. Sixteen lines were stitched, using seven stitches to the inch. Work was drawn up, pulled into place, and smocking commenced on the first line in single outline; on the second line, single buttonhole stitch; on the third line, single cable stitch; on the fourth line, diamond stitch, using two stitches down to the fifth line and up to the fourth line, down to the fifth line and so on across the work. On the sixth line diamond stitch is worked up to the fifth line, down to the sixth line, up to the fifth line, forming a full diamond. Three more rows of diamond stitch are worked in the same manner, forming a band in diamond. On the ninth line is worked a row of single cable. The double diamond wave consists of one row of diamond wave outlined top and bottom by a row of stitches twice the number used for the small diamond, joining the small diamond on every second point as shown. It is best to work the small diamond first, leaving spaces above and below for the large diamond, or upper and lower lines shown. Note the illustration carefully. Work from the thirteenth line to the twelfth, using three stitches, down to the thirteenth, and so on across. For the outer row of wave commence on the twelfth line and work to the second line above (tenth) and down again in same manner, keeping the points directly in line with those of the small diamond wave and meeting it at every other point. This gives one-half of a double diamond pattern. The second half of the double diamond is worked the same as the first half, except that it is reversed. The buttonhole stitch on the second line is the same as used in embroidery. Work from right to left and take one plait for each stitch keeping the thread before the needle.

Figure 21. This pattern requires seven lines of shirring. On the first line work a row of single cable stitches. On the second line the double wave or diamond stitch is commenced. Bring the needle up on the first plait, take a stitch (with thread above needle) on second plait between second and third lines, take third plait (thread below needle) between second and third lines, take fourth plait (thread below needle) on second line, take fifth plait (thread above needle) on second line, repeat. Start the other half of the diamond on third line and work up to meet the first half.

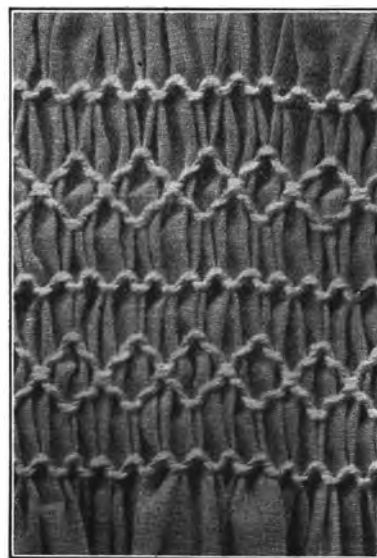


FIG. 21. A SUCCESSFUL COMBINATION OF SINGLE CABLE AND DOUBLE WAVE

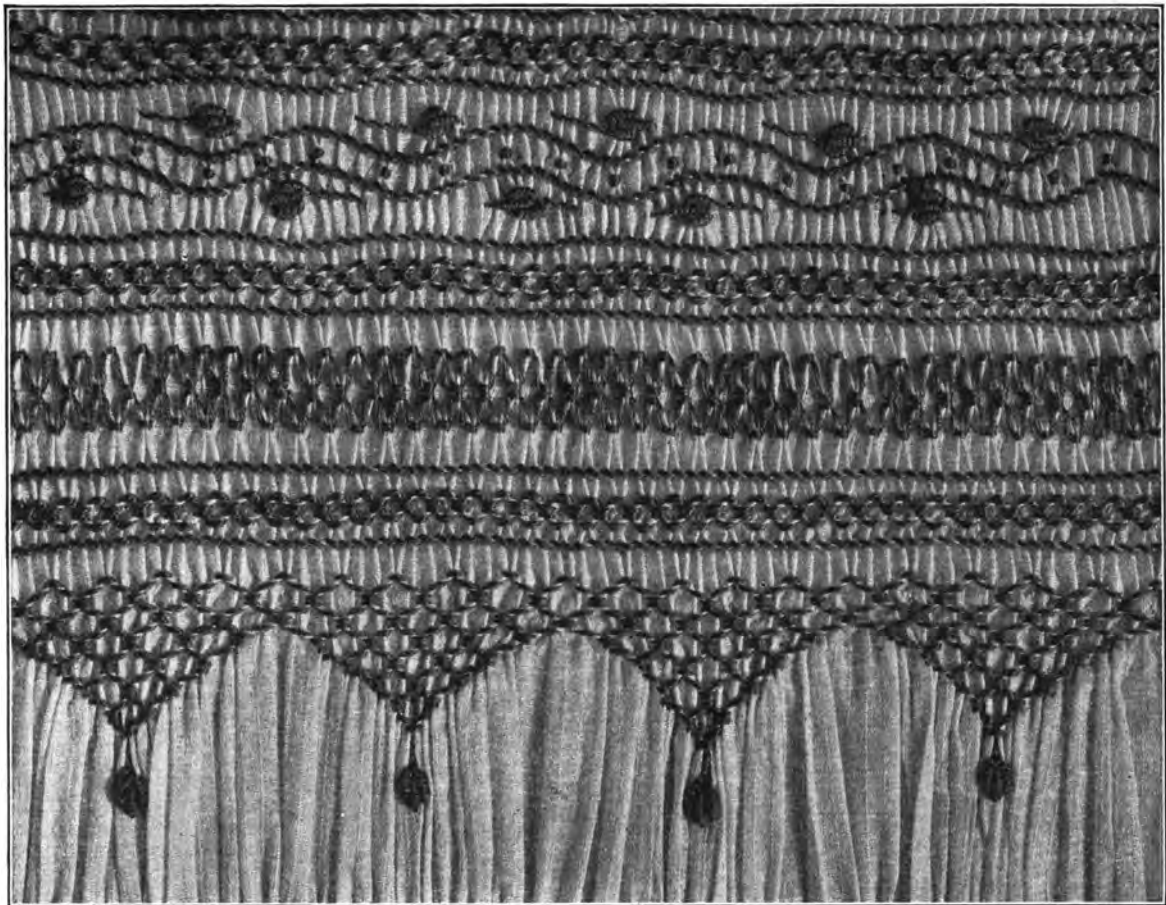


FIG. 22. AN INTERESTING COMBINATION OF STITCHES. See page 14

Figure 18. The Making of Points. — Checked dimity was used for speed in working. Eleven rows of shirring was used. This includes only two rows of diamond in the point to be shirred. The new idea in this illustration is the point in diamond stitch. If the preceding studies and illustrations have been assimilated the worker is ready for the point, which is made without shirring its full depth. A most important time-saving demonstration, which the worker is urged to acquire.

One goes readily through the body of the design, using first outline stitch, then double cable, then outline in position shown, then our recent lesson in Vandyke is put into practice; then outline and double cable and outline again finish the body of the design; and here we encounter our point on the second row below the outline. The first row of diamond is worked from line to line above across the line. The second row is worked in the same manner as the first row except you begin on the third row of shir-

ring and work to the second row to meet the first row of diamond. (See Fig. 15.) This makes, as you see, a perfect diamond.

Now holding your work so that the plaits are perpendicular as shown, work the second diamond, dropping one-half diamond on each side, or making each succeeding row one diamond less than the preceding one. As the eye is now trained to distance and one knows the requirements, it is unnecessary to shir for the point. Hold the work as directed, or secure the top of the piece to a table or other firm surface, using thumb-tacks and holding each fold where it would naturally be if shirred. Pull the plaits in place. It is advisable to baste or sew firmly a piece of cloth

across the top of your work to use in pinning it down with the thumb-tacks. In this way your smocking is not injured, and you can hold your plaits as tightly as is necessary. One might, if experiencing difficulties, practice a point by itself.

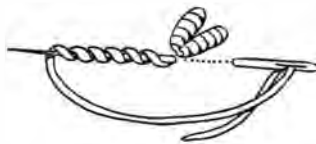


FIG. 23. BULLION STITCH



FIG. 24. OVERCASTING STITCH A GOOD EDGE FINISH

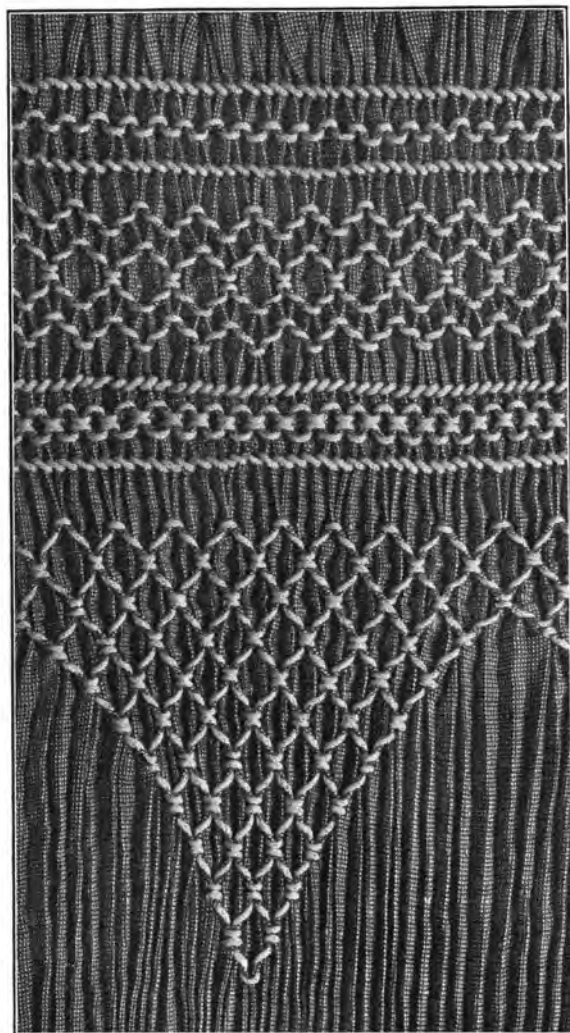


FIG. 25. POINT IN DIAMOND STITCH. See Fig. 15 and page 14

Figure 19 is again worked on checked dimité to further illustrate the point. The outline and Vandyke stitch are now old acquaintances, so we proceed to the curved wave. This is much admired, and gives an elaborate, unusual appearance to a piece of work. However, it is simple enough in execution. The wave we have had and mastered (Fig. 13), and the curved wave is very similar. Thus work from a given line four outline stitches up to the line above; then, curving very slightly, three stitches in outline are worked just above the line; then four outline stitches are worked down again to the first line; then three outline stitches are worked just below this line, and then four stitches in outline again to the line above; then the three in outline just above the line. This is one row of the curved wave. The second line is worked one space either below or above the first line. In this case, Fig. 19, fifteen lines were used or fifteen checks. The two rows of Vandyke were worked and then the curved lines or wave put. Between these lines is shown a row of dots in a deeper shade than the waved lines. These

dots are worked from right to left. Two plaits are taken together and two stitches taken over them. Then the needle is carried under two plaits, and in the next two plaits another dot is worked. The point in this case begins with one row of full diamond across the piece. This row of diamonds is divided into spaces of six diamonds. As one proceeds drop one diamond in every succeeding row, one-half on either side. These two patterns are charming and quite elaborate enough for all ordinary uses. Of course, if you fail to make your point without shirring, you will have to resort to shirred lines until you are a more independent worker.

Spacing Points.— There is no inflexible rule for spacing points, as points are used large or small, as suits the requirements of the work and the taste of the worker. (See Figs. 18 and 19.) Count your diamonds when across the line. Divide the number evenly if you can, or unevenly, if you must. Make as many points as required, using the same number of stitches in all. If you have twenty-five diamonds you can have five points of four diamonds each, leaving always a space between the points of one diamond in the first row. As rows increase the space increases in proportion, as you drop one-half diamond on either side as you proceed or narrow your work. Suppose you find you have twenty-five diamonds in all; you must start four points of four diamonds each, making twenty diamonds. Now you have one extra diamond to provide for and can use

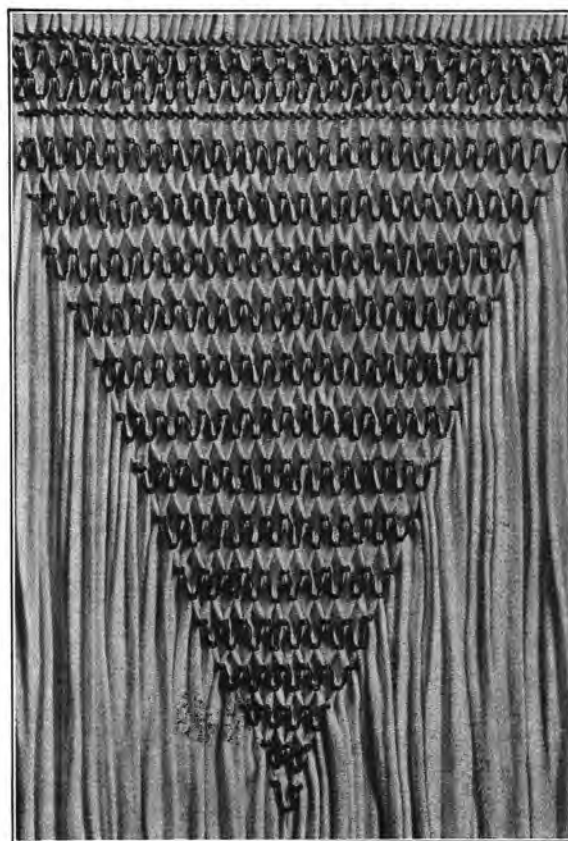


FIG. 26. POINT IN VANDYKE STITCH. See Fig. 17 and page 15

this in the centre or third point to advantage, as it usually looks better to have the centre of the garment with a deeper point than the other points. The illustration shows a point of six diamonds. Figure 19 shows a point of six diamonds, and one readily understands that points are not arbitrary factors, but are quite adaptable.

Figure 27 shows how a variety of stitches can be effectively combined into a wide border which can be made even wider by adding three rows of wave stitch below the last band of cable stitch to correspond with the three at the beginning of the pattern. Feathered diamond (described on page 8) is a feature of this border. Twenty-one rows were stitched on the sewing-

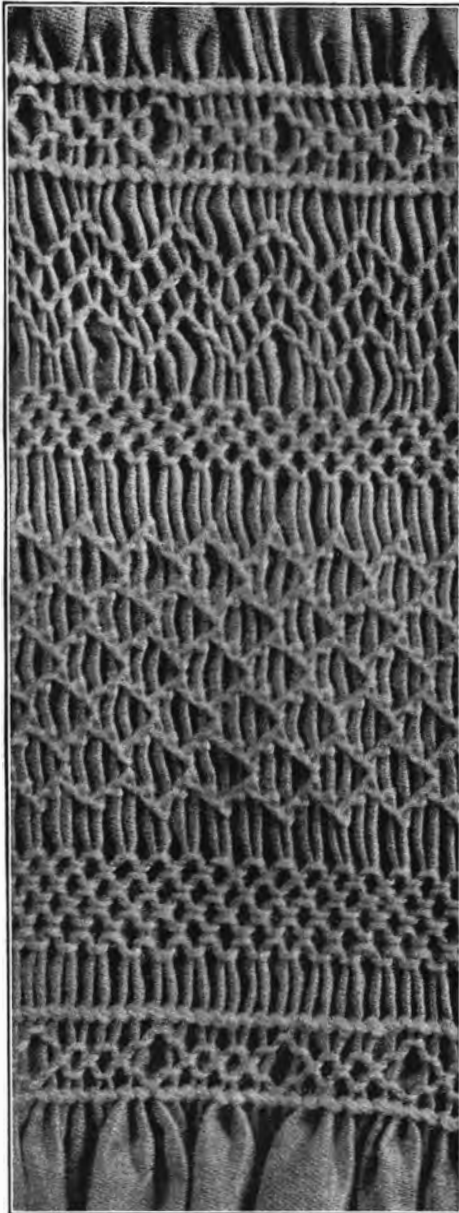


FIG. 27. AN INTERESTING COMBINATION

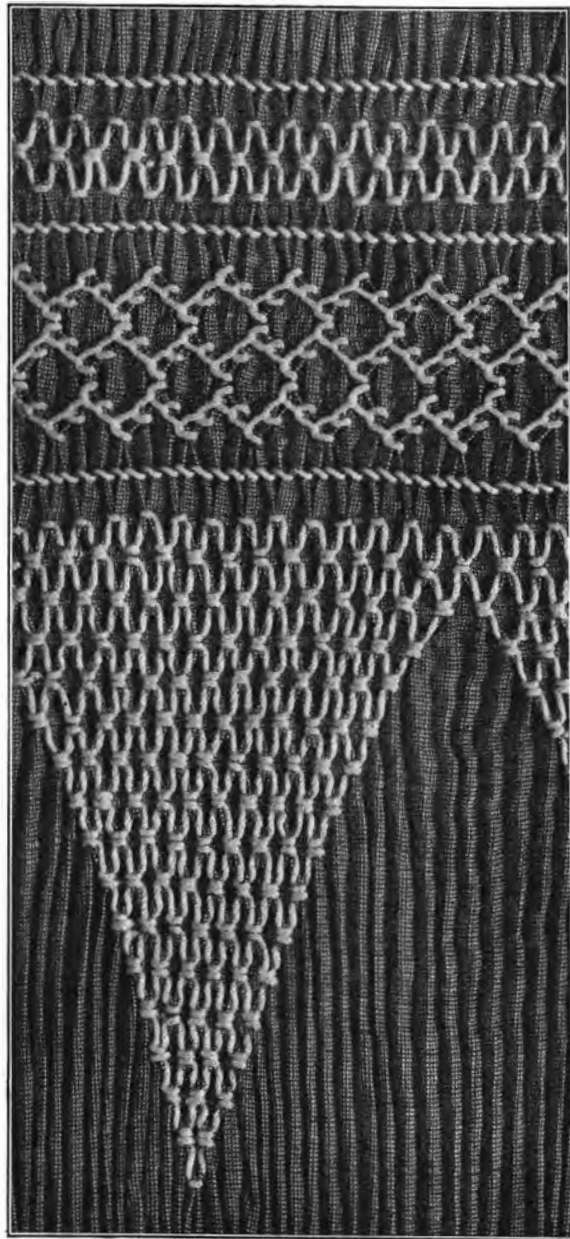


FIG. 28. POINT IN DOUBLE VANDYKE STITCH. See Fig. 17 and page 16

machine for lines and spaces. Seven stitches to the inch were used. After the usual preparation, smocking stitches were worked as follows: First row, single outline; second row, two double cable and one full diamond across the line; third row, single outline. Three rows of wave, using three stitches up and three stitches down, follow, and then on the eighth line we work cable stitch across four times, forming the band. A band in feathered diamond (six rows or five full diamonds) comes next, followed by five rows of cable as in the beginning of the pattern; single outline, double cable and diamond and single outline finish the design.

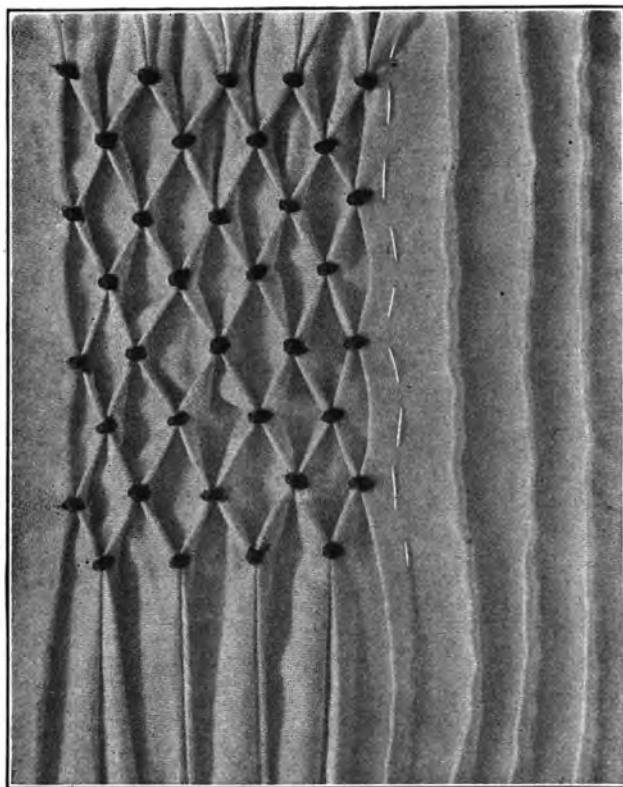


FIG. 29. HONEYCOMB SMOCKING DONE ON HAND-RUN TUCKS. See page 17

Figure 22.—This border is one which can be effectively used on a lady's blouse or dress. Nineteen rows of shirrings were made, using every second cord of the checked dimity which was used for the sample, thus giving a fullness of three times.

The various stitches used in this border have been described on preceding pages, but it is the first example of the addition of bullion stitch for ornament. Figure 23 so clearly shows bullion stitch in the process of making that further description is unnecessary.

The double overcasting stitch shown by Fig. 24 is an excellent edge finish for blouses. It should be made a rolled or narrow turned hem. The first row is outline stitch; the second row double cable, which is two rows of single-cable; the third row is outline; the fourth row is a curved wave, beginning on the fifth line and working to the fourth line; the fifth row is the second of the curved wave, beginning on the sixth line and worked to fifth line, four stitches up, one on each of four plaits, three above the line, and four stitches down to the line below (see illustration for proportions) just meets the line in the curve (see direction for curved wave, Fig. 19); the sixth line is outline; seventh line is double cable; eighth line is outline; ninth line is Vandyke worked down to the tenth line; tenth line just meets the line, leaving room for the lower Vandyke to join on the line; eleventh line, worked to the tenth line, is Vandyke, making double Vandyke; twelfth line is outline; thirteenth line is double cable; fourteenth line is outline. On the fifteenth line the diamond is be-

gun for the points, working to the sixteenth line six and one-half times across the line; the seventeenth line is worked to the sixteenth line, completing the diamond. Work across the line. (See detail of diamond stitch, Fig. 15.) The following rows of diamonds forming points are worked without shirring by holding or fastening the work in a manner to retain plaits already formed. This method possesses the added virtue of leaving the material free from shirring marks as well as being a time-saver. I never mark a point except when doing honeycomb work.

The finishing ornaments at the tip of the point are in bullion stitch taken three times, with the thread wound seven times around the needle. The needle used should be round eyed, as this sort has no enlargement at the eye and allows the stitch to slip easily off the needle. Otherwise the stitch is spoiled.

Figure 25. — The illustration shows a design suitable for women's frocks and blouses, or for children's frocks. When used on a crêpe de Chine frock or blouse the smocking stitches may be worked in silks of the same shade with a very good effect. The illustration shown was done with white cotton on plain pink madras. The sewing-machine was used to secure the lines and spaces, and in this case the point was also worked, using the shirred lines. Stitch

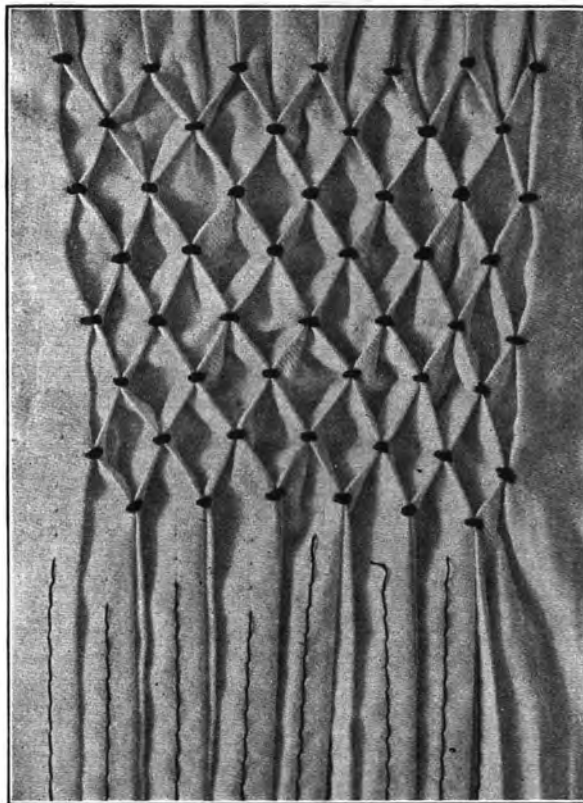


FIG. 30. MACHINE-STITCHED TUCKS ARE ALSO RECOMMENDED. See page 18

on your sewing-machine twenty-four lines. Do the preparation for the smocking stitches as shown by Fig. 5, page 4. Draw up the shirring threads, secure them; pull the work into place and work the first row in single outline stitch (see Fig. 6, page 4). Work the second row in single cable stitch across the line (see Fig. 11); the third row in single outline stitch across the line. On the fourth gathering thread work a wave or half-diamond, using three stitches up and three stitches down (see Fig. 15), working down to the fifth line. This gives one-half of the diamond, as shown in the illustration. (The wave and the half-diamond are frequently the same thing, depending on its application.) The second row of diamond stitch is worked, beginning on the sixth gathering thread, and down to the seventh, as shown by Fig. 15, page 7. Reversing the points on the seventh gathering thread work to the eighth, as on the line above. This secures a wave effect on either side of a diamond. This is often named the double diamond.

This idea can be carried out in any number of stitches, thus increasing the size of the wave and of the diamond, and several rows of wave can be worked. When doing shaded work this idea is extremely desirable. The three lines following this pattern show single outline, cable and single outline, as in the beginning of the illustration. Now we have a point worked in the diamond stitch, using two stitches, one up and one down. Work one full diamond across



FIG. 31. CHILD'S LONG COAT OF WHITE FRENCH SERGE. See page 18

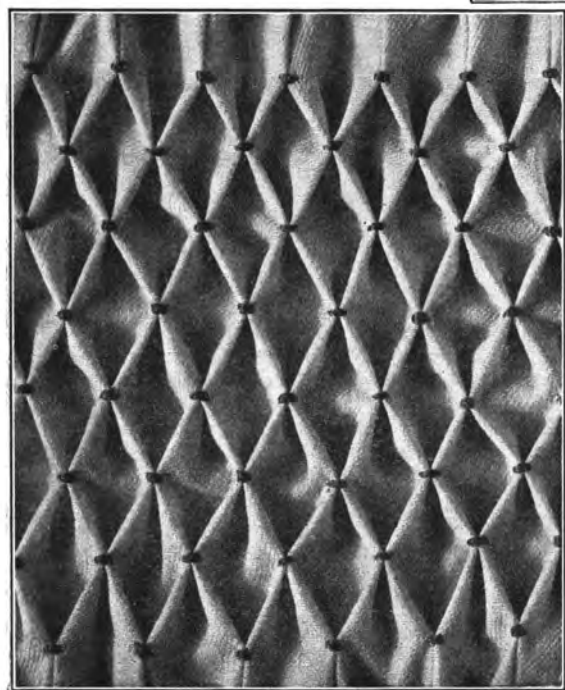


FIG. 32. DETAIL OF SMOCKING ON CHILD'S COAT

the line; then divide the line, as is shown in the illustration. Work row after row in diamond stitch, dropping one-half diamond at each side of every row; thus you narrow to a point. This is an excellent piece of work for a beginner in smocking to practice on for plain and shaded work, and to firmly establish the principle of the point. In working the diamond point, one applies the same principle as in the diamonds in the centre of the middle row.

Figure 26. — Here we have the Vandyke stitch, both single and double. The double Vandyke is shown in one row of the band, with the familiar and useful outline on either side. The single Vandyke forms the point. The mastering of this illustration is most essential at this time, as used in connection with the previous illustration (Fig. 25). The detail of the Vandyke stitch is given on page 8, Fig. 17, and need not be repeated here. This point, as shown, was worked on striped dimity. The lines were stitched on the sewing-machine and the cords in the material used

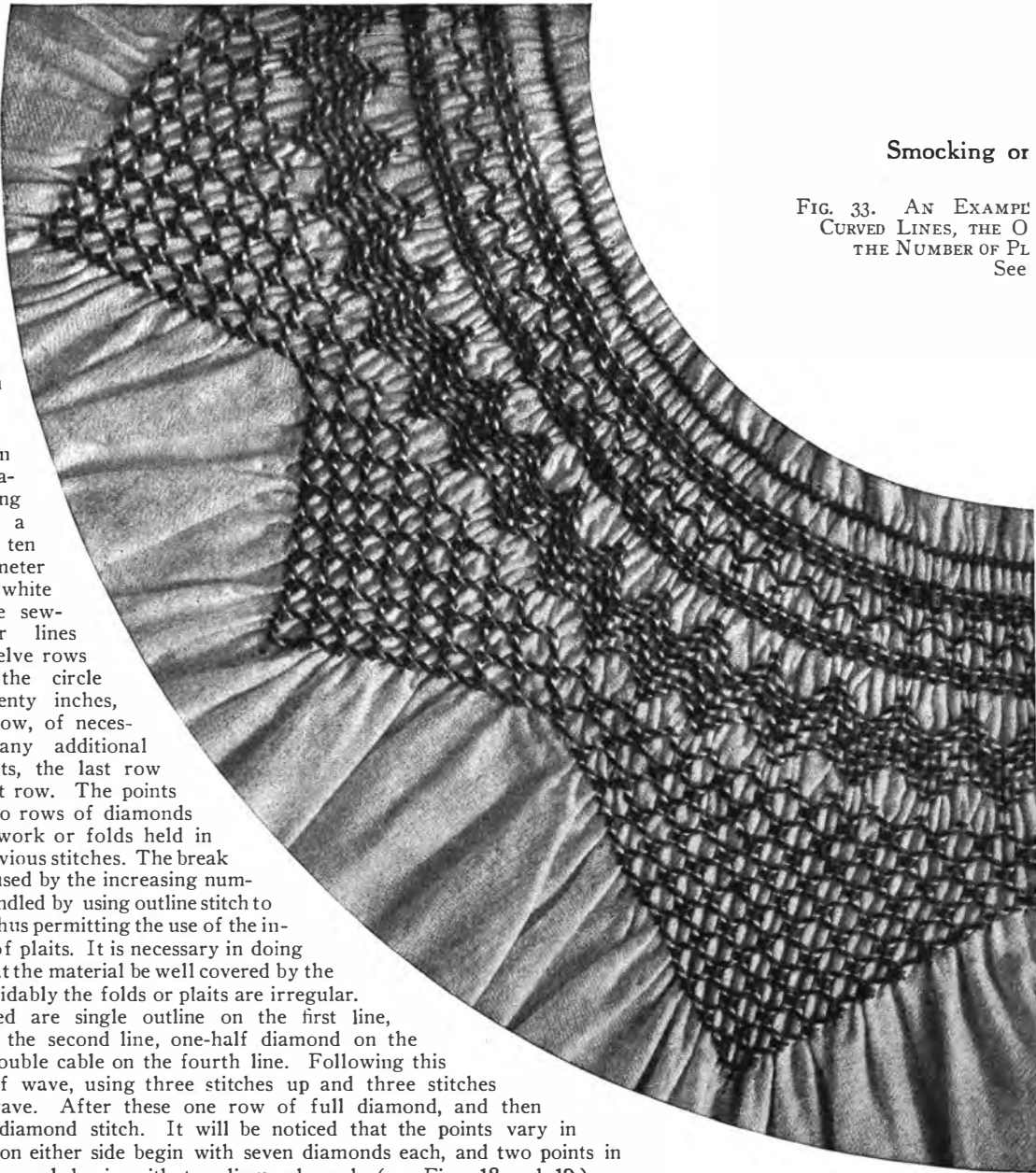
fo. spacing the stitches. Thirty-one rows were used and the point begun with twenty-one stitches. A space of one line was observed between each row, and one-half stitch was dropped on either side as the work progressed, as in every case in making points.

Figure 33. — In preparing the material for smocking on curved lines, a perfect circle of ten inches in diameter was stitched on white sateen, using the sewing-machine for lines and spaces. Twelve rows were stitched, the circle widening to twenty inches, each successive row, of necessity, having many additional stitches and plaits, the last row doubling the first row. The points after the first two rows of diamonds were free-hand work or folds held in position from previous stitches. The break in the stitches caused by the increasing number of plaits is handled by using outline stitch to divide the rows, thus permitting the use of the increased number of plaits. It is necessary in doing work like this that the material be well covered by the stitches, as unavoidably the folds or plaits are irregular. The stitches used are single outline on the first line, double cable on the second line, one-half diamond on the third line, and double cable on the fourth line. Following this are four lines of wave, using three stitches up and three stitches down for the wave. After these one row of full diamond, and then points made in diamond stitch. It will be noticed that the points vary in size; two points on either side begin with seven diamonds each, and two points in the centre of the work begin with ten diamonds each (see Figs. 18 and 19.)

The points may be worked in Vandyke stitch, if preferred, arranging the work so that the points would all have the same number of stitches or if the number cannot be evenly divided, a deeper point could be worked for the centre front.

If the neck size is too large, smock one row of double cable stitch above the first row pictured, and if it is necessary to draw the neck in still more, a row of double outline stitch with its pretty braided effect would make a charming finish for the edge.

Figure 28. — Here we have a very important illustration, showing the Vandyke stitch in connection with the feathered diamond. Twenty-seven rows are prepared, using the sewing-machine for marking the lines and spaces. Six stitches to the inch gave the size of the plait. The work being prepared, on the first gathering thread work single outline; on the second and third gathering threads single Vandyke; third and fourth single Vandyke, forming the double Vandyke. The fifth row shows outline again. The sixth, seventh, eighth, ninth, and tenth rows show feathered diamond to good advantage (see Fig. 16). The eleventh line is single outline, and now we have our point in double Vandyke, worked once across the line in full Vandyke and then divided

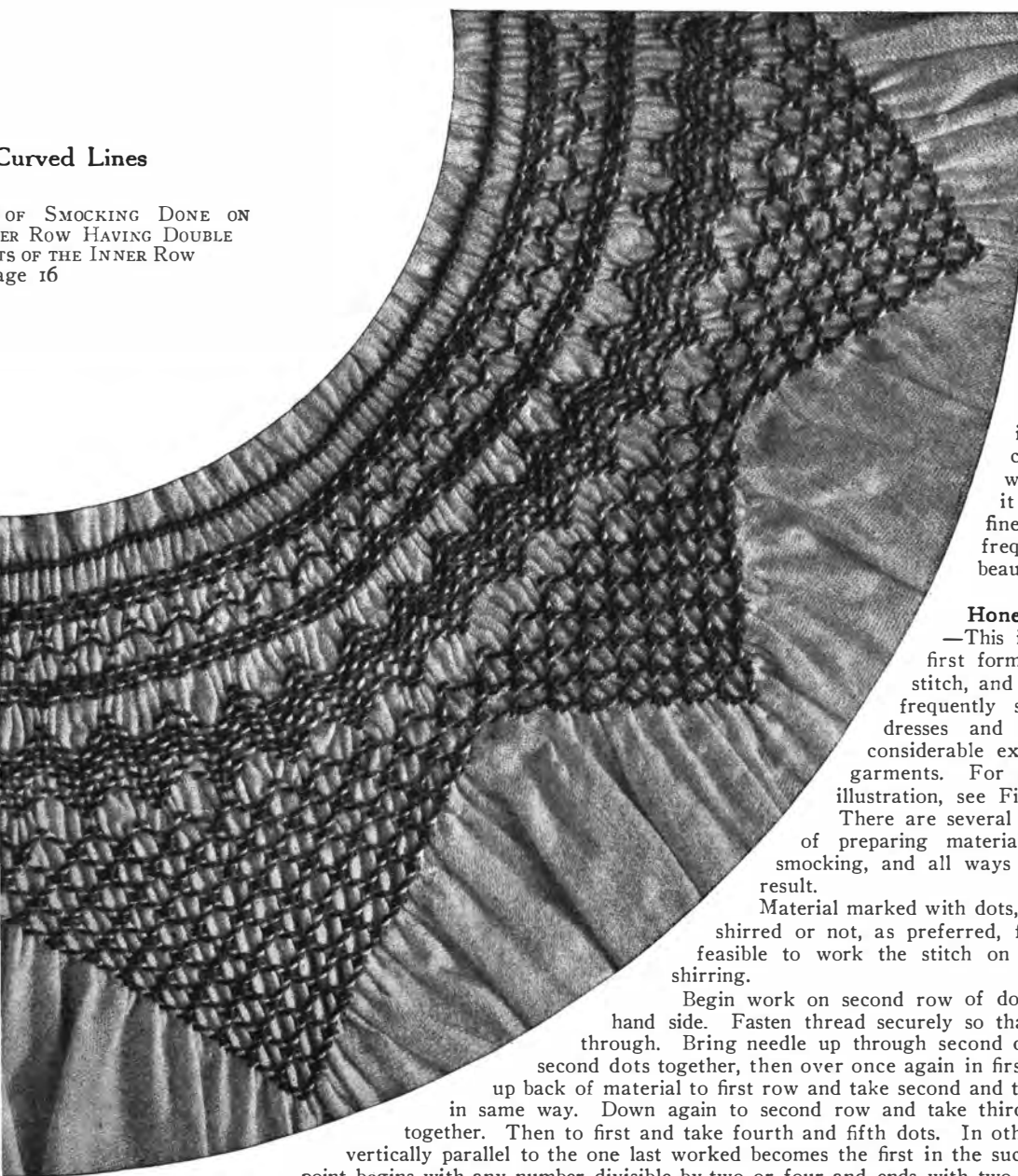


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into points, as shown, of fourteen full Vandyke stitches.

Any number of stitches can be used that are liked. This stitch covers the work with a lacelike effect, and must not be worked too tightly. The stitch is not as elastic as others; but it is of great beauty, the richest point in smocking. Its slow execution deters workers from using it generally, yet the finest quality of work frequently shows this beautiful point.

Honeycomb Smocking.

—This is undoubtedly the first form of the smocking stitch, and is the stitch most frequently seen on women's dresses and coats, and to a considerable extent on children's garments. For a very handsome illustration, see Fig. 31.

There are several different methods of preparing material for honeycomb smocking, and all ways lead to the same result.

Material marked with dots, as Fig. 7, may be shirred or not, as preferred, for it is perfectly feasible to work the stitch on the dots without shirring.

Begin work on second row of dots at upper right-hand side. Fasten thread securely so that it will not pull through. Bring needle up through second dot, take first and second dots together, then over once again in first dot, pass needle up back of material to first row and take second and third dots together in same way. Down again to second row and take third and fourth dots together. Then to first and take fourth and fifth dots. In other words, the dot vertically parallel to the one last worked becomes the first in the succeeding stitch. A point begins with any number divisible by two or four and ends with two dots (see Fig. 7).

Figure 29.—This illustration shows a method of preparing material for the honeycomb stitch, which is at every woman's command—hand-run tucks run or basted into place. The tucks are measured as when doing any hand-tucking, the space between the tucks determining the size or width of the diamond. Use a card to measure for the length, which should be about the same as the width from point to point.

Honeycomb smocking done on tucked material is worked from the *left* side from top to bottom. Take first and second tucks together, over again, bring needle down inside second tuck to one-half the depth of the diamond, take second and third tucks together and one stitch over. Come down full length of diamond, take first and second tucks of diamond, take first and second tucks together as before, then second and third tucks again and repeat the length desired. One row of work gives two rows of dots. *2d row*—Take third and fourth tucks together, once over, come down one-half width of diamond and take fourth and fifth tucks together, and continue length desired. *3d row*—Take fifth and sixth tucks together, one-half diamond down take sixth and seventh tucks together, then fifth and sixth, and so on. The diamond should be oblong in shape when finished, although the material for each diamond is square.

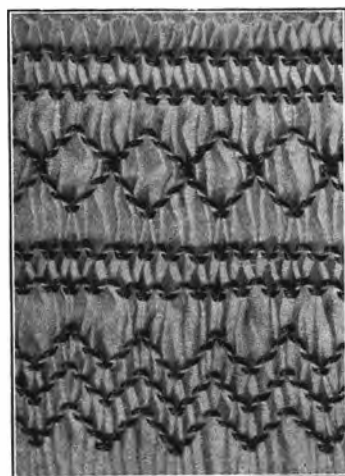


FIG. 34. STITCHES USED ON SLEEVE OF FIG. 35

right and works quickly. Here again one uses the card to measure the depth of the diameter. Use tucker as for all tucking, one-eighth-inch tuck, one-eighth-inch space, and so on.

Figure 31. — Here we show a practical application of honeycomb smocking. The work was done in this case on stitched lines. The points were stitched to the depth desired, and the smocking quickly done with great precision.

Figure 32 shows honeycomb smocking enlarged. The coat has a yoke, to which the smocking is joined, and the yoke is covered by the deep collar. The smocking is done on the back as on the front, and the upper collar is in two pieces, back and front alike.

The sleeves are smocked above the turn-up cuffs,

Figure 30 gives still another variation for preparing the honeycomb smocking. In this case the tucks were stitched on the sewing-machine, using the tucker for the purpose. This is recommended when an amount of smocking is to be made, as it is absolutely

which show the embroidered scallops matching the embroidery on the collars. Feather-stitching at the hems still further decorates this desirable coat for baby.

Figure 33. Smocking on Curved Lines. — The illustration and the directions are given on pages 16 and 17.

Figure 35. — A bishop sleeve dress which shows a practical application of the smocking on curved lines given under Fig. 33. Figure 36 shows the combination of stitches used on the yoke. Figure 34, the fewer rows on the sleeves. Edges of collars and cuffs show the double overcasting stitch (Fig. 25, page 11) and are further ornamented with little "spiders".



FIG. 35. CHILD'S BISHOP DRESS. SHOWING SMOKING ON CURVED LINES. See Figs. 34 and 36, and page 19

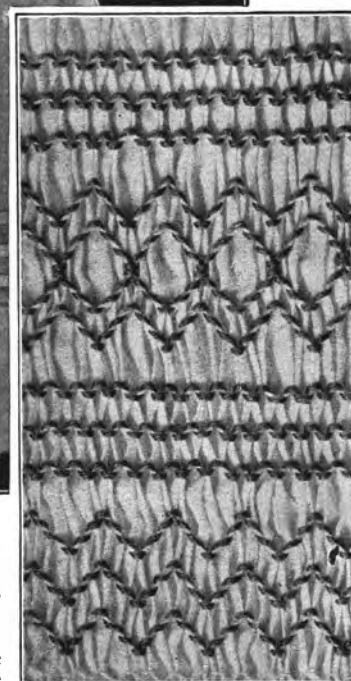


FIG. 36. STITCHES FOR YOKE OF FIG. 35

The smocking on yoke and sleeves consists of rows of single cable and of single and double wave in three stitches.

Figure 37.—A honeycomb diamond used in connection with a band or other stitchery furnishes the often-needed finish for a piece of work in honeycomb stitch. This illustration was prepared, using the sewing-machine for lines and spaces, and the stitch was worked from right to left.

Now, honeycomb stitch can be worked in several ways. It is the only smocking stitch so adaptable. The various illustrations in this book fully illustrate this principle. (See Figs. 29 and 30 on page 14, Fig. 32 on page 15, where the work was prepared and worked, using the tucked method—*these* examples being worked from left to right.) When using the dot or transfer method, the work can be done working from either left or right, but the diamond is best secured with two stitches over, worked from right to left, as in the case of the dot used by embroiderers. Circumstances govern the method used for working the honeycomb stitch. The material may be gathered, and the stitch taken on the folds, or the stitch worked on the dots without the preliminary gathering.

In working from left to right, using the dot or transfer method, the progress is slow, and the work is not well secured, although leaving a cleaner piece of work on the wrong side.

The band commencing this design has been described several times. Fourteen rows in all were stitched and shirred in the usual manner for this design. Using this method, the needle carrying the shirring-thread is put into the holes made by the machine needle. In the succeeding rows the folds or plaits so secured are exactly followed, the lines marked by the sewing-machine being the width of the presser-foot apart.

Begin the honeycomb band on the fourth row at the right end of the work. Secure the thread on the first plait on the wrong side, bringing the needle up to the right side through the second plait. Take the first and second plaits together with two stitches over, as when working an embroidered dot. Then from the wrong side come down to the second line; bring your needle through the third plait. Take the third and second

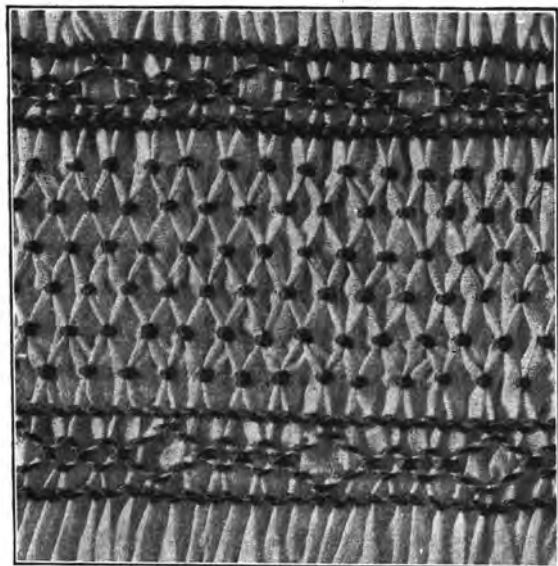


FIG. 37. HONEYCOMB SMOKING IN COMBINATION WITH SIMPLE STITCHES. See page 14

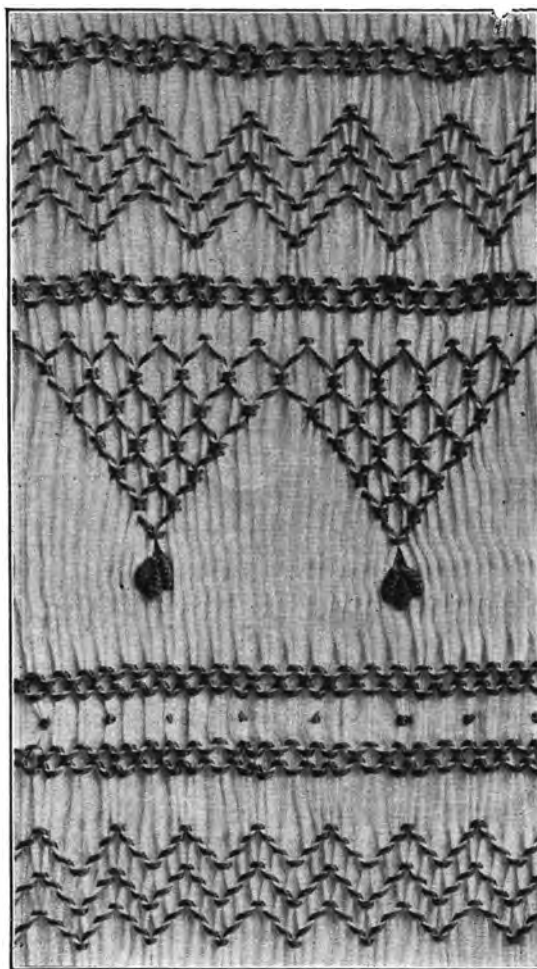


FIG. 38. DOUBLE CABLE, WAVE AND DIAMOND. See Frontispiece, page 2

plaits together twice as before. Then from the wrong side again pass up to the first line. Take the fourth and third plaits together twice and proceed across the line. The second row is worked from the third line to the second line, forming a diamond. Do not draw your thread too tight in passing from stitch to stitch, as it detracts from the elasticity of the work.

Figure 38.—The combinations of smocking stitches shown by this detail have been very successfully used on the little dress shown by the Frontispiece, page 2. The upper part of the detail, terminating in the diamond points, shows the stitches used on the skirt. The pattern below appears on the sleeves.

Three shades of a color are recommended for this pattern, either rose or blue, as preferred, and two or three threads of stranded cotton are best adapted for working. Use the darker shade for the lines of wave-stitch, the next shade for the double cable stitch on either side and, commencing with the darkest, use all three shades for the points in diamond stitch, ending with the lightest shade at the tips. The clusters of bullion stitch which finish the tips of the diamond-stitch points should be in the darkest shade.

Flower Smocking

PLAIN smocking and fancy smocking made with combined stitches, are very delightful indeed, but for children's frocks even more lovely is smocking combined with simply embroidered flower forms, bullion stitch roses, daisies, and outlined foliage.

Unless otherwise specified three threads of stranded cotton are used for both smocking and embroidery.

For shirring guide, mark off 6 dots to the inch (on wrong side of material) allowing material three times the length the band is to be. The rows are spaced the same distance apart as the dots. Wave stitches, whether going down or coming up, are made *between* as well as *on* the shirred line.

Figure 37. Rose Point.—The frock upon which this design forms a band below a plain yoke is a model for a three-year-old and requires 2 yards of mercerized batiste, or other soft material. Two points form a repeat of the pattern and require 30 dots each and about 6 points are needed for the band. Dot and shir 18 rows, 6 dots to the inch. The first two rows are worked in single cable stitch on the first and second gathering threads. Dark blue was used for the first row, light blue for the next and each row was started with thread first above needle (see Fig. 11, page 6). The next 4 gathering threads are left free for embroidery. The points begin on the 7th shirring line with dark blue. The single cable in each row consists of an odd number of stitches which are always taken with thread first above needle, in order to end in this way and be ready for the wave stitches (see Fig. 13, page 6).

On the seventh line, with dark blue, take 9 cable stitches, * 6 outline or wave stitches down to tenth line, 7 wave stitches up to line seven, 17 cable stitches (there should be 18 sts because the last outline stitch is taken *on* the line), repeat from * across, ending with 9 cable stitches. Be sure to take a plait for each stitch and to count very carefully so that the turning point covers the same pair of plaits in each row.

On the eighth gathering thread work with light blue, 7 cable stitches, 8 wave stitches down to twelfth line, 9 wave stitches up to eighth line, 13 cable stitches.

With dark thread work on the ninth line, 5 cable stitches, 10 wave stitches to fourteenth line, 11 wave stitches to ninth line, 9 cable stitches, repeat. With light thread on tenth line, take 3 cable sts, 12 wave sts to sixteenth line, 13 wave stitches to tenth line, 5 cable stitches, repeat. A wave of 15 stitches in dark blue starting on eleventh line completes the points.

With a No. 8 embroidery needle work the pink roses in bullion stitch. For each of the 2 curls at centre wrap thread around needle 5 times, for next round of 5 curls wrap thread around needle 7 times, and for last round of 6 curls wrap thread 9 times. For buds take 2 bullion stitches wrapping thread 9 times. With green outline the stems and work two lazy-daisy stitches for each bud, and one for each leaf.

Figure 39. Rose Vine.—Dot and shir 15 rows 6 dots to the inch, 61 dots for each group. Outline



FIG. 37. ROSE-POINT YOKE.

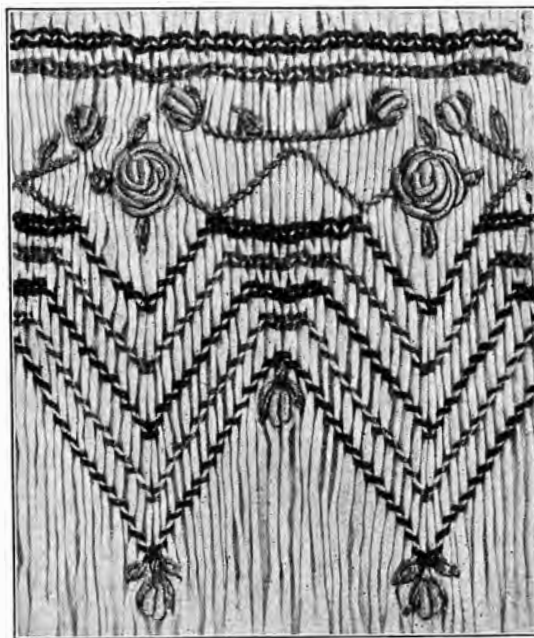


FIG 38. DETAIL OF ROSE-POINT YOKE

stitch on the first row with thread below needle, on the third with thread above needle. Make two corresponding rows of outline stitch on thirteenth and fifteenth lines. Start vine on tenth line. Wave stitch up to sixth line, 9 cable stitches, the first with thread above needle, wave stitch down to tenth line, 9 cable stitches, the first with thread below needle, continue across. The roses, leaves and stems are made as directed for Figure 37 on page 20. The stems are slightly curved and first worked for the upper half, then the work is turned and the lower half embroidered in the same way.

Figure 40. Black-eyed Susan.— This design is best carried out in black, yellow and green, using black for cable and wave stitches, deep yellow for the Black-eyed Susans and green for foliage. Dot and shir 18 rows, 6 dots to the inch, 60 dots for each repeat of the pattern

On the first three gathering threads work single cable stitches, starting the first and third rows with thread first below needle, the second row with thread above needle. Then bring up needle in the first plait of sixth gathering thread, 4 wave stitches up to fourth line, 21 cable stitches starting and ending with thread above needle to match previous row, 4 wave stitches down to sixth line, 5 wave stitches up to fourth line. It is advisable to start the wave for the last row at this point in order to be sure the turning point of the wave in centre covers the same two plaits. Bring up a second needle on the first plait of eighteenth line, 4 wave stitches up to sixteenth line, taking the fourth stitch slightly below the gathering thread, wave stitch down to line eighteen, up to line sixteen, and continue across. Then finish the fourth row of smocking taking 21 cable stitches, wave down to sixth line and repeat. Start again in first plait of sixth line, 4 wave stitches down, taking the fourth stitch slightly above the eighth line, 6 cable stitches. Carry thread on wrong side of tenth line and bring needle up in first plait, wave stitch to eighth line taking the fourth stitch slightly below the gathering thread, 6 cable sts, forming double cable. Carry thread to tenth line, wave down to twelfth line, and take 10 cable stitches; carry thread to fourteenth line, wave up, and complete double cable, wave stitch down to fourteenth line, up to twelfth and leave thread on wrong side of work. Bring needle up on first plait of fourteenth line, wave down to sixteenth, 11 cable stitches, wave stitch to fourteenth, and down to sixteenth, carry thread on wrong side across to next point, and bring needle up between the pair of plaits, finish one diamond, and cable stitch to next point, wave stitch to fourteenth line and continue.

Take up thread on wrong side of twelfth line, skip 10 plaits, bring needle up in next plait, wave stitch down to fourteenth line, up to twelfth line, 11 cable sts, wave st to fourteenth line. Finish to correspond to opposite side. The stems are in outline stitch, the leaves in lazy-daisy stitch and the eight petals of the flower consist of a pair of bullion stitches with thread wrapped around needle 12 times. Make a black French knot in centre.

Figure 41. California Poppy.— The cable and wave stitches are dark blue, buds and poppies deep yellow and the leaves and stems are outlined in green.

Dot and shir 17 rows, 6 dots to the inch, 71 dots for each repeat of the pattern.

With thread first above needle cable stitch slightly above the first gathering thread, the next row, with thread first below needle, slightly below the same thread. The third

(Continued on page 22)

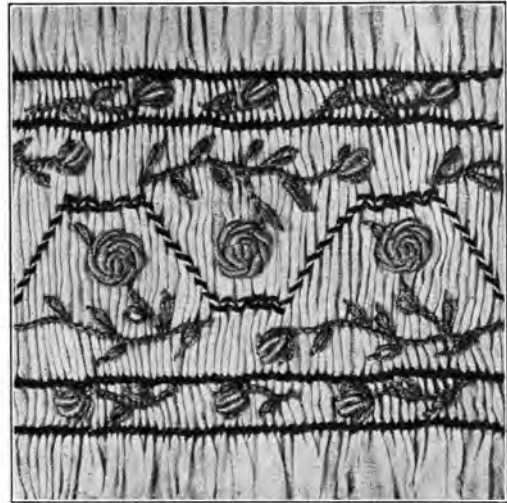


FIG. 39. ROSE VINE.

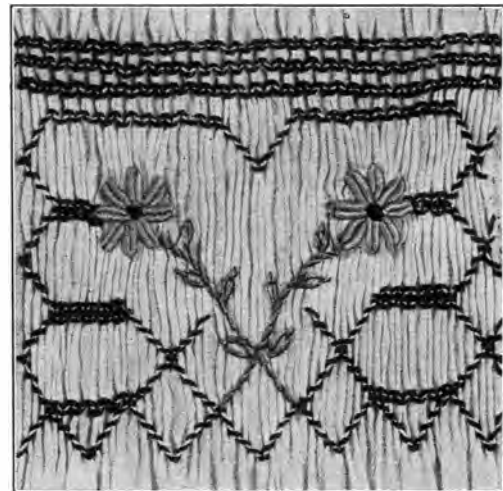


FIG. 40. BLACK-EYED SUSAN.

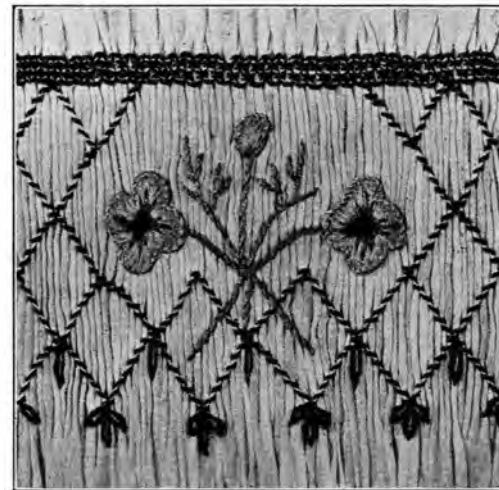


FIG. 41. CALIFORNIA POPPY

Bulgarian Smocking

THE Bulgarian method of work gives the effect of ordinary smocking, but is much firmer, because the preliminary gathers are allowed to remain, and the pattern threads worked over them in one of the smocking patterns, which are as varied in number and kind as those of ordinary smocking. It is this keeping of the gathers and the fastening of them at just the desired places that holds the material firmly, even after the garment is quite worn out.

In running in the gathering threads, the stitches and the spaces between them should be of equal length. A good average length is three-eighths of an inch, although rather heavy material will take longer stitches satisfactorily.

When the smocking is to be done on a straight piece of material, alternate the stitches and spaces in rows, the stitches of one row corresponding to the spaces of the next. (See Figure 42.) Of course, this is not possible when the material to be decorated is curved, as in the case of a round neck dress. The length of stitches will have to be adjusted to fit the curve, those of each succeeding row being a bit longer than those of the previous row.

The gathers are best put in with a single thread, though the pattern will show up better if a double thread is used. It will facilitate matters, too, to put in all the gathers before drawing any of them up; then, when the threads are pulled up, the material should be carefully arranged before any are fastened. If one or two of the gathers are either too short or too long, the work will not lie flat, as it should.

After the gathers have all been fastened, bring the needle, threaded double, up to the right side of the material at one end of the rows of gathers and begin to work in the pattern. You will find it easier to work with a blunt-pointed tapestry needle, to avoid catching into the material, since the design is put in by passing the needle and thread under the gathers. Figures 43, 44, and 45 show how this is done.

The best effect is secured in making the zig-zag lines by working as though you were making an ordinary outline stitch of the sort used in the simplest of embroidery. A little experimenting will show you, however, that your work will have an irregular appearance if, in putting in the zig-zag lines, the thread is held as when outlining. This tendency can be overcome if you take care to hold your material always in the same position, without turning it, and work the points of the zig-zag to and away from the body while the thread is held well to the left, under the thumb of the left hand. Figure 44 shows how the gathering stitch is picked up, and the position of the working thread when making a zig-zag away from the body; Figure 45 shows the manner of picking up the stitch, and the position of the working thread when making the zig-zag line toward the body.

While making straight lines, like that shown in Fig. 43, hold the thread down while passing the needle upward under the gathering thread. Both gathers and design are worked in the same medium.

(Continued from page 21)

row is worked on the second shirring line with thread first above needle. Start the double wave on fifth line and wave stitch up to the second, then down to the fifth and up again to the second. Begin again on fifth line, wave stitch down to eighth line and up to the fifth, to finish the first diamond. Then bring needle up on the eleventh gathering thread, wave up and down, once. Start again on the eleventh line and wave stitch across. Work next wave all across too, starting on seventeenth line. Finish to correspond to opposite side. With thread take lazy-daisy stitches on and between points. Work the poppy petals in button-hole stitch, radiating from a dot on the eighth line of shirring. Mark each petal with a few stitches in a darker shade and put a black French knot in centre. The bud is also buttonholed.

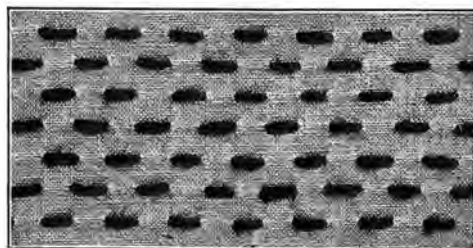


FIG. 42.

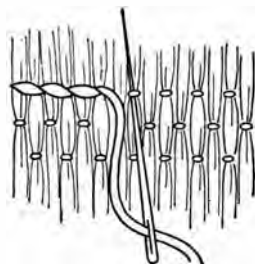


FIG. 43.

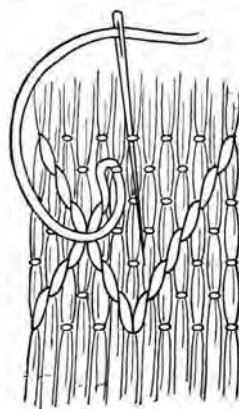


FIG. 44.

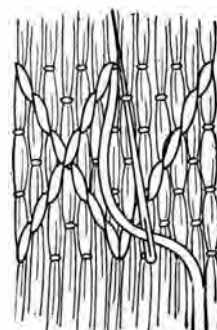


FIG. 45.

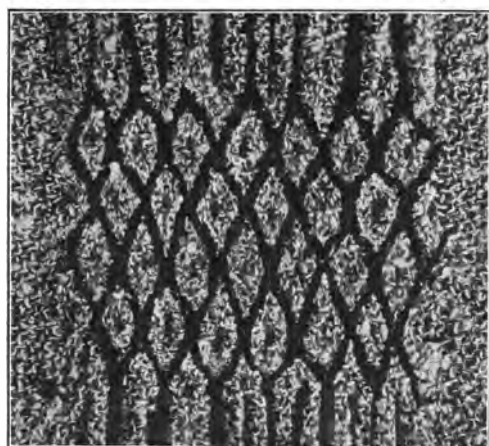


FIG. 46.

These samples show the effect of Bulgarian smocking applied to different textures. To the right are patterns of the designs which were worked upon the shirring threads. The dots in the diamond pattern above are caused by shirring threads the same color as the embroidery. Two colors are used for each of the other patterns.

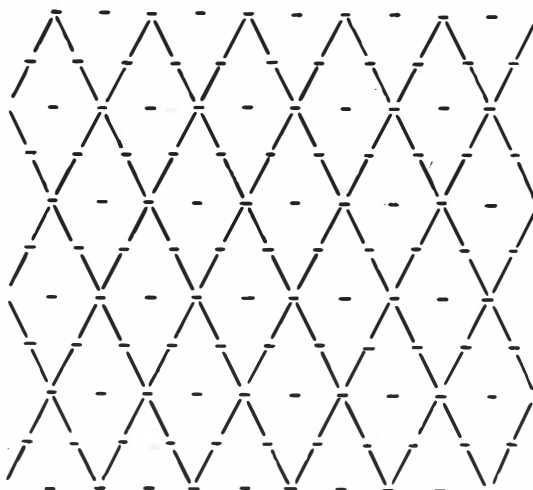


FIG. 47. PATTERN FOR FIG. 46.

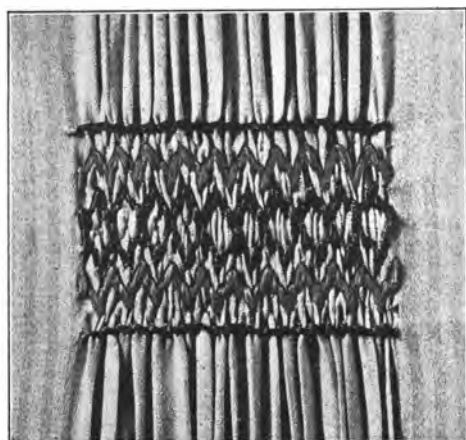


FIG. 48.

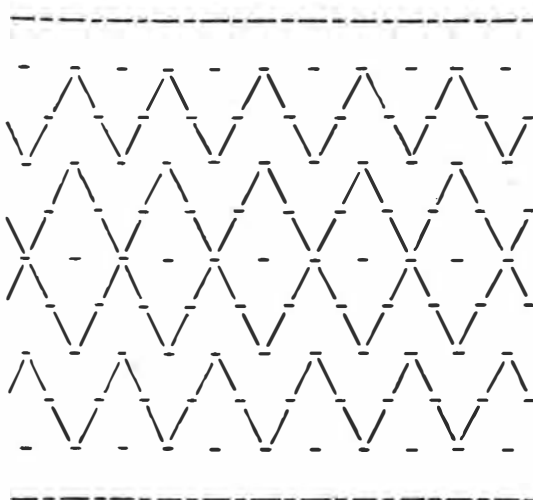


FIG. 49. PATTERN FOR FIG. 48.

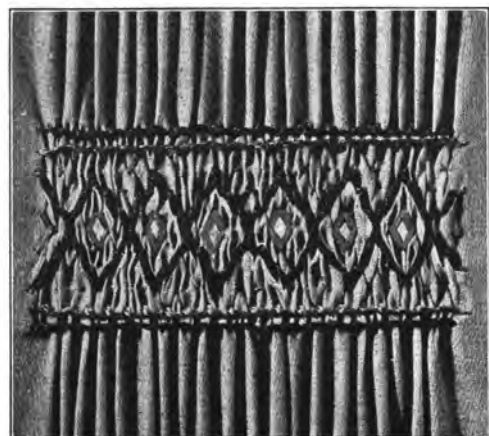


FIG. 50.

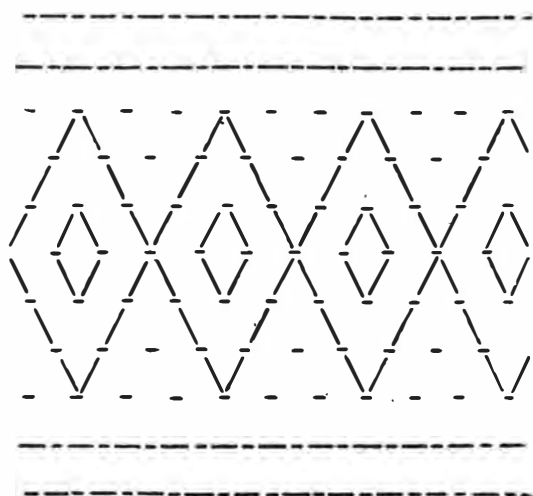


FIG. 51. PATTERN FOR FIG. 50.

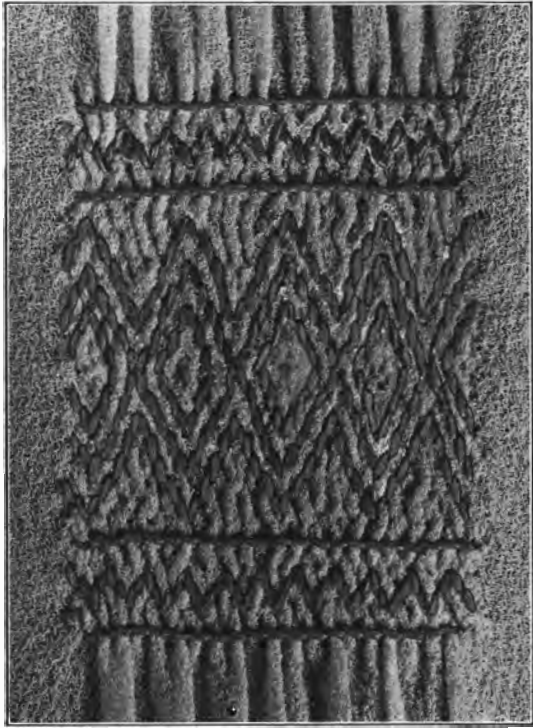


FIG. 52. PATTERN FIG. 53 AT RIGHT.

These samples show designs worked in Bulgarian smocking on cotton crepe using six threads of stranded cotton for the embroidery medium. The tiny horizontal lines represent the shirring threads after they have been drawn up.

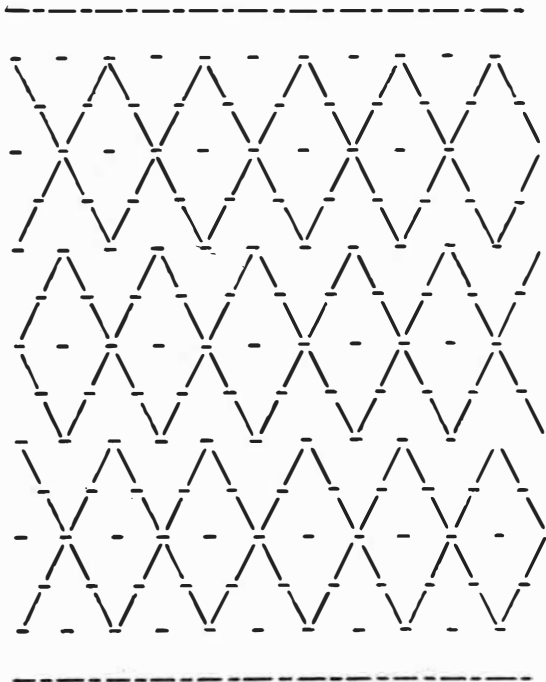
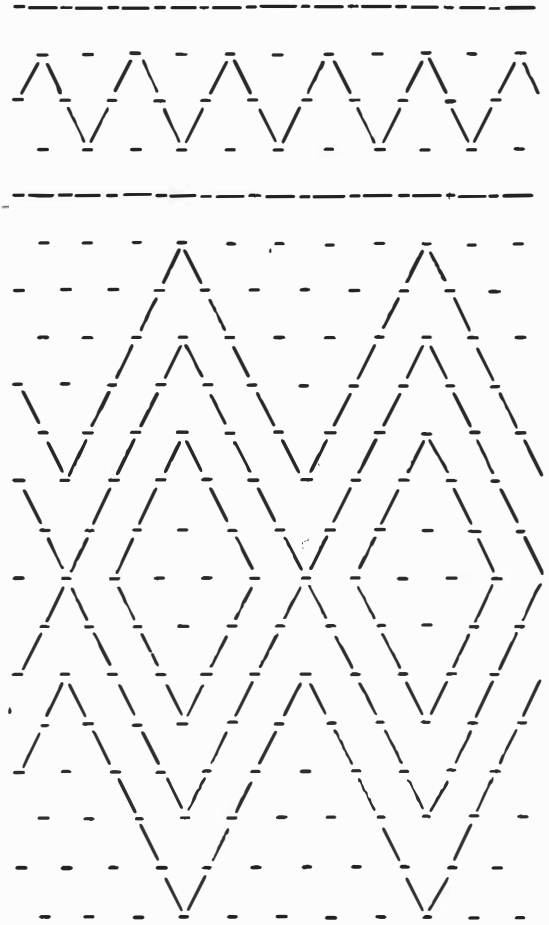


FIG. 54. PATTERN FOR FIG. 55.

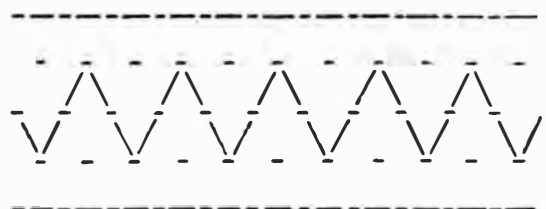


FIG. 53.

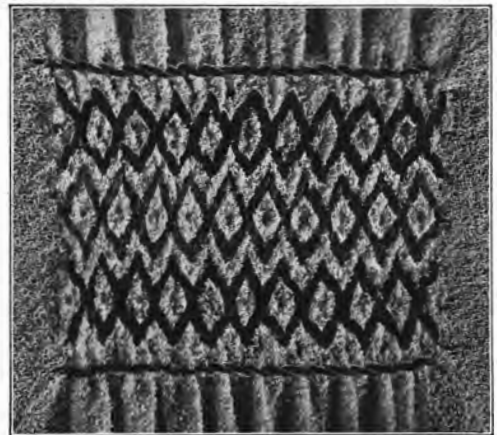


FIG. 55.

Vertical Smocking Another Interesting Variation

VERTICAL smocking is a radical departure from the types previously described as it is worked in zig-zag vertical lines up and down the width of the pattern. Shirring threads are unnecessary as the embroidery which forms the pattern fills the material. This type of smocking is best suited to use on checked dimity, gingham or dotted Swiss, the pattern of the material being used as a guide for the smocking stitches but after one becomes accustomed to the technique it is quite possible to do vertical smocking on plain material with no other guide than the fabric threads. Coarse embroidery cotton is the proper working medium.

The smocking stitchery is a very simple long and short running stitch, taken vertically up and down the width of the pattern. Hold the material in your hand between thumb and fingers so that you can work the pattern vertically. At the end of each row, pull the thread a little tight so that the stitches are almost in a straight line, and hold the fabric lengthwise straight and tight. This will give the necessary shirred effect to the smocking. The solid black lines of the pattern are the long surface stitches, the small spaces between them indicate where the thread is carried on the under side and the dotted lines represent long stitches which it is sometimes necessary to carry on the under side when forming patterns.

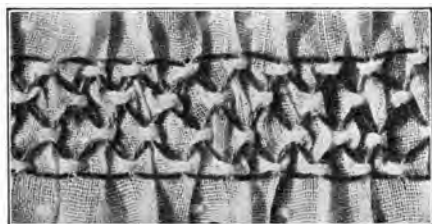


FIG. 56

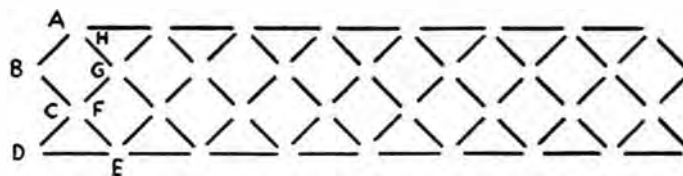


FIG. 57. PATTERN FOR FIG. 56

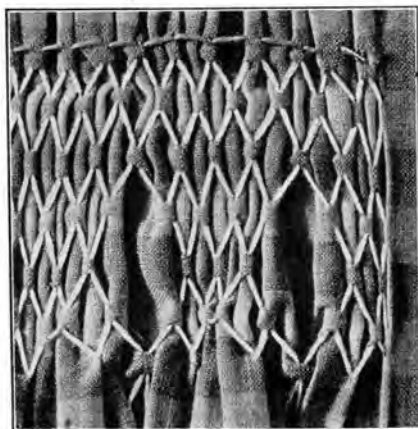


FIG. 58

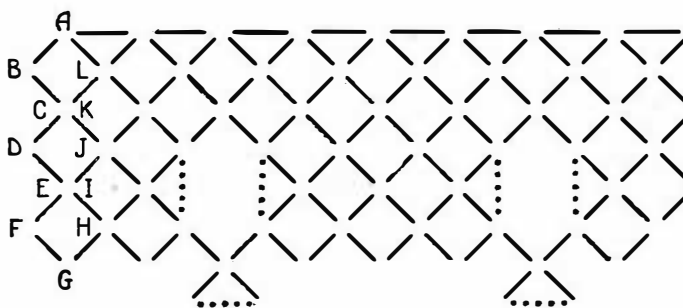


FIG. 59. PATTERN FOR FIG. 58



FIG. 60

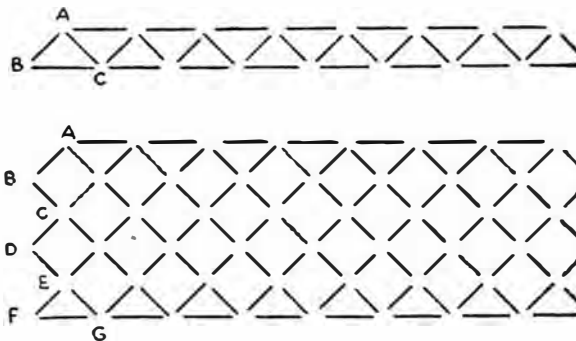


FIG. 61. PATTERN FOR FIG. 60

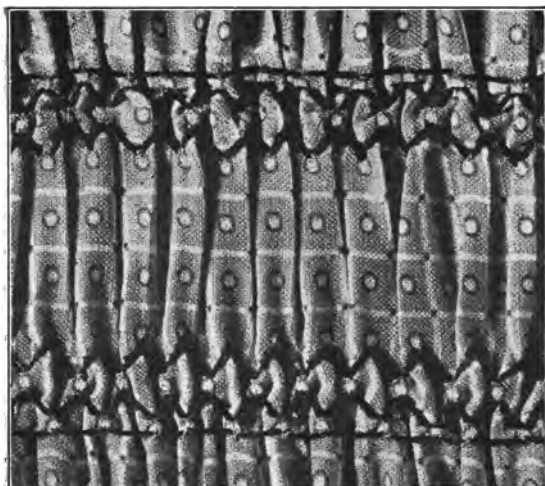


FIG. 62

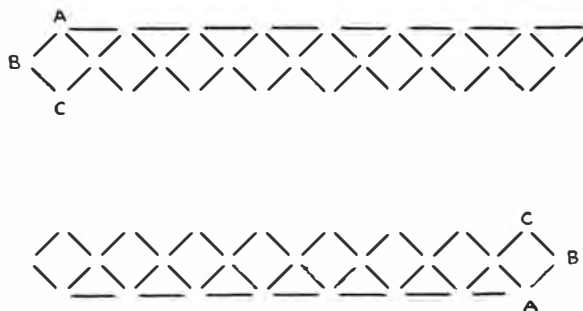


FIG. 63. PATTERN FOR FIG. 62

Figure 56. Two rows of diamonds. Fig. 57 gives working pattern. Knot your thread and bring it through from the back at A, take a tiny vertical stitch diagonally to the left at B, then to C, then D, at this point pull your thread, at the same time stretch your material lengthwise so that there will appear almost a straight running stitch. Turn your work, take a short running stitch at E, then go to F, same place as the stitch that was taken at C, to G, then H at A. Pull your thread as before and stretch your material, then turn and continue in the same way.

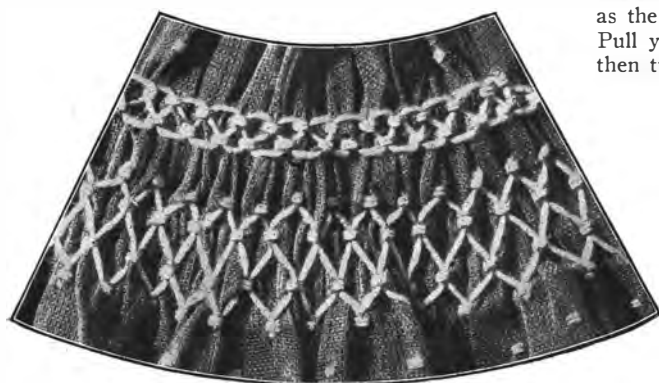


FIG. 64. CURVED SMOCKING WORKED ON A STRAIGHT PIECE OF DOTTED SWISS

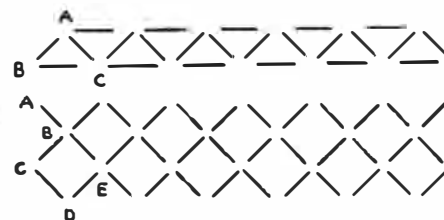


FIG. 65. PATTERN FOR FIG. 64

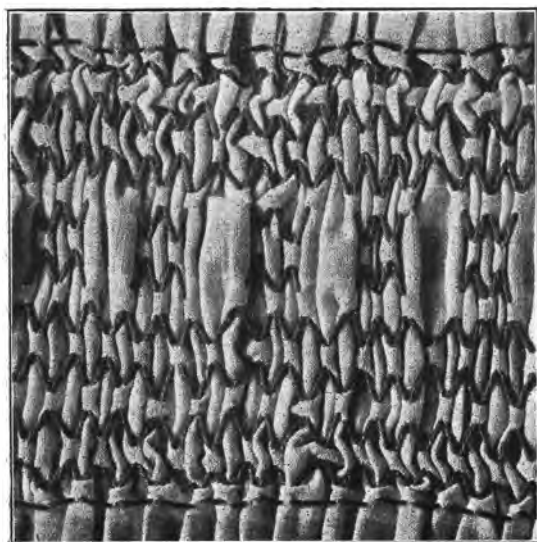


FIG. 66

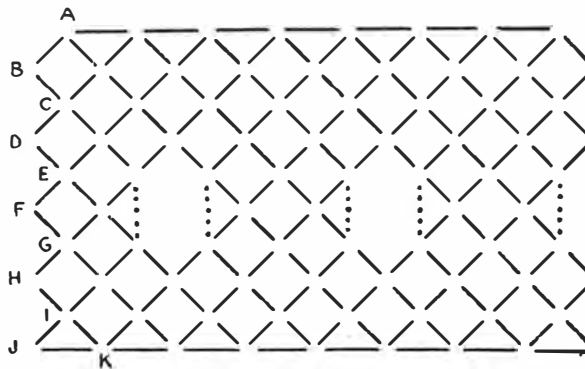


FIG. 67. PATTERN FOR FIG. 66

Figure 58. The pattern Fig. 59 shows clearly how effective is white smocking done on white and colored checked gingham. When you come to the dotted lines of the pattern, carry your thread under to the next point.

Figure 60. The two borders of the design are worked separately to avoid carrying long stitches on the back. In both cases the stitches go vertically up and down, A, B, C, etc. See Fig. 61.

Figure 62. The tiny circles in the fabric serve as guide to the smocking. The two rows of single diamonds are worked separately as they are over an inch apart. See Fig. 63.

Figure 64. This sample shows the method of doing vertical smocking on a curve as around the neck of a child's dress. Having worked the preceding patterns you have doubtless found that edges finished with straight horizontal stitches hold the material securely in place, while edges which finish with little diamond points are quite elastic. The principle of curved smocking as shown in Fig. 64, is to work a band edged with points below one with straight edges. See Fig. 65.

Figure 66. Here the whole design is worked up and down as seen in Fig. 67. When you come to the dotted lines, carry your thread under to the next point. This is a somewhat similar design to that in Fig. 58, but is finished with straight stitches at top and bottom.

Figure 68. The top row of diamonds is worked separately. The points are worked in combination with the second border, as shown in Fig. 69. When you come to the dotted lines carry the thread under to the next stitch.

Figure 70. The pattern for this sample is the same as used for the Backstitch smocking shown in Fig. 71. Pattern Fig. 72 was stamped on cotton crêpe and was worked with rope cotton. The illustration is half of the actual size.

Any of the designs shown for Vertical or Backstitch smocking may be used interchangeably.

Laundering Smocking

Use a good soap. Wash by hand quickly, rinse thoroughly, and do not starch the smocking. Let partly dry; then roll it in a clean cloth and let it remain for about one hour. Iron as usual, only do not iron your smocking, gently pull it into its original position. Then the smocked portions can be placed right side up over a Turkish towel, folded several times and lightly touched with a warm iron or wrong side of smocking can be held over an inverted iron as in steaming velvet; this stiffens the plaits.

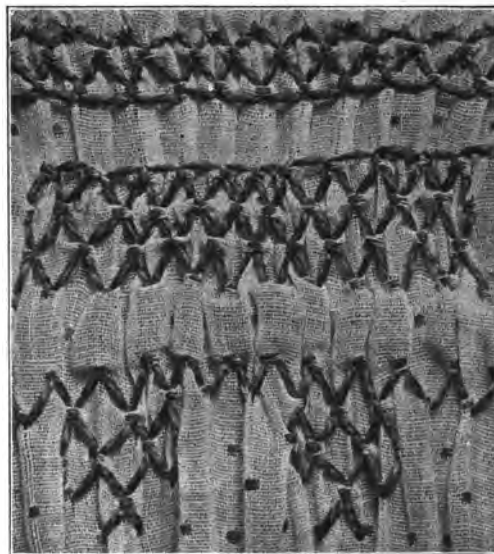


FIG. 68.
SMOCKING ON
DOTTED SWISS

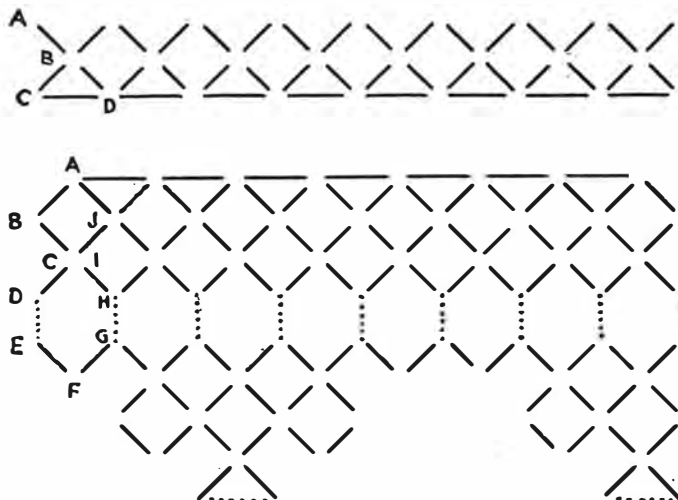


FIG. 69. PATTERN FOR FIG. 68

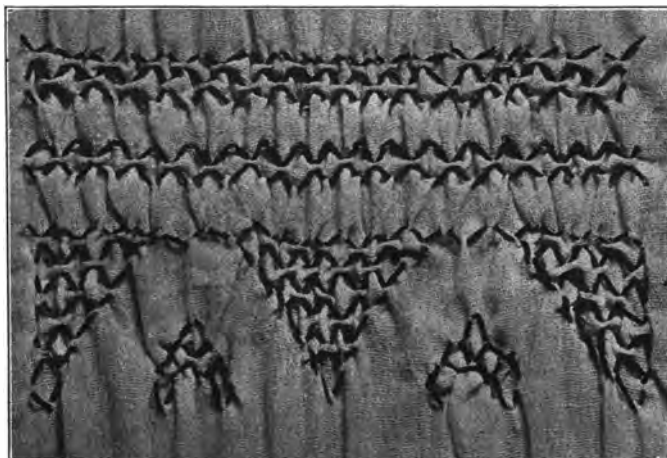


FIG. 70. FIG. 72 USED

Surface Smocking

WITH the single exception of Vertical Smocking all the preceding samples have been done upon material which has been previously gathered. To avoid preliminary shirring and reduce fullness a simplified form of smocking may be done working the various patterns by dots which have been marked on the surface of the material, instead of on the under side. Only such dots as needed for the smocking pattern are marked on the material.

The working of the various smocking stitches is exactly as described on pages 5-21. The dots are usually spaced one-quarter inch apart, and the stitches are taken through every dot about one-eighth inch deep. As there is no previous shirring, after each stitch the thread should be pulled tight until a plait or fold of the material is formed. For good results it is absolutely necessary to pull the thread evenly after each stitch. Points formed with the wave or diamond stitches require two dots at the end, just as in the regular smocking (see page 32).

You can use the transfer dots on page 32 as a guide for this method of smocking, by adding an additional dot, or taking an extra stitch, between the dots.

Designing Smocking Patterns. The simplest way to design patterns for smocking is to use cross section paper that measures four squares to the inch. This will allow a quarter inch space between the dots, and the finished work will be about one half or more the length of the pattern.

Draw your pattern in a similar fashion to the pattern given on pages 25 to 31. Checked and dotted fabrics will not require the dots, but the paper pattern will be found very helpful while doing the smocking.

Backstitch Smocking

IF you wish to smock on a garment which does not allow for great fullness, you could not choose a better type than Backstitch Smocking. Shirring threads are omitted and the stitchery is done by surface dots.

While the fabric may be smocked by this method, small checked ginghams and dotted Swiss in themselves provide the necessary marking for guidance.

Use coarse embroidery cotton for *cotton* fabrics and yarn on Jersey. All the patterns illustrated are done in the familiar Vandyke stitch smocking.

Each row of smocking is worked from right to left in a horizontal zig-zag or triangular fashion, from one dot to the other, taking a long running stitch on the top, and a short running stitch under the dot, then a backstitch over the dot. While working hold your thread a little tight just before taking the backstitch, as in this way you gauge the fullness of your fabric. Be careful to have all your long stitches the same length, so that all the diamonds have the same shape and size. The short backstitch which is made after each long stitch, not only prevents the smocking from stretching, but covers the stamped dot.

Figures 71 to 76 inclusive show samples of Backstitch Smocking and patterns of the designs.

The smocking for Fig. 71 was made on Wool Jersey, stamped with pattern Fig. 72, and worked with tan yarn according to detail shown in Fig. 73.

When the pattern calls for straight horizontal lines, such as in Figs. 74 and 76, they are naturally worked in straight stitches with back stitches between. The points are worked back and forth, and finished separately. All the patterns appearing on pages 28-31 may be worked also in Vertical Smocking.

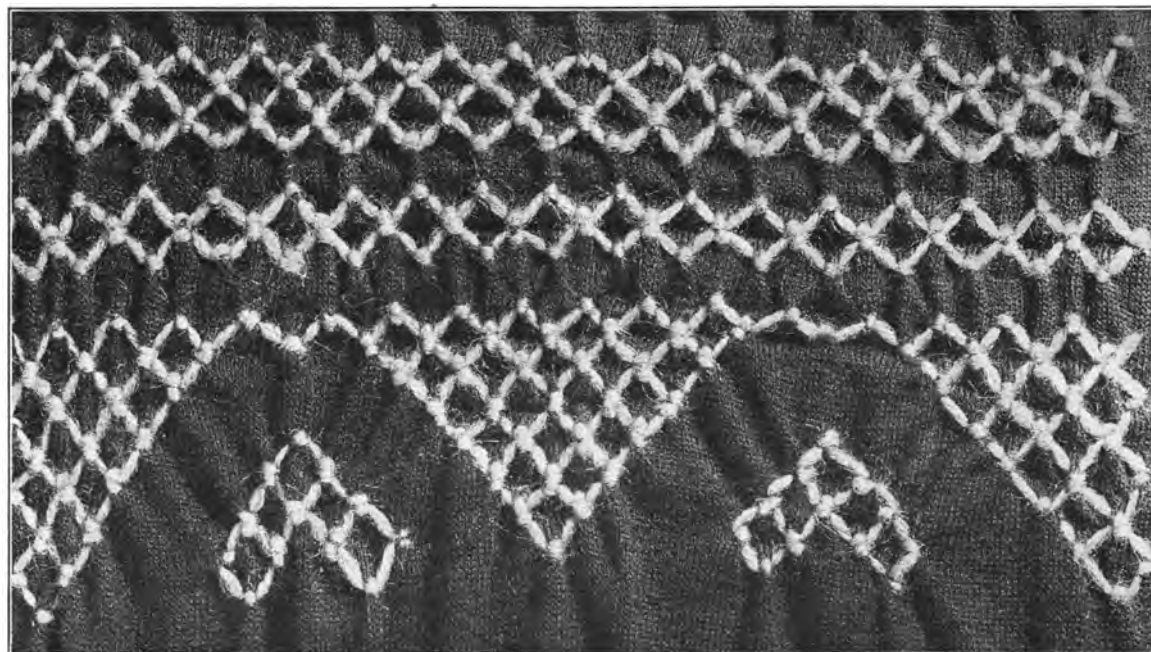


FIG. 71. HENNA WOOL JERSEY SMOCKED WITH TAN YARN

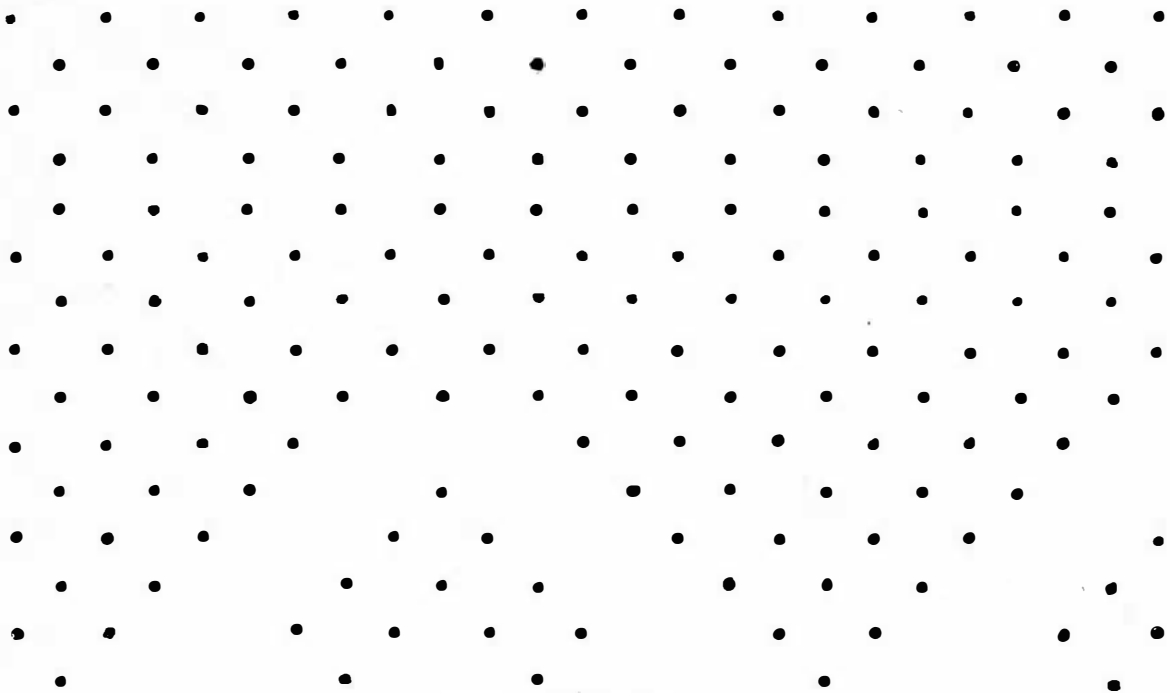


FIG. 72. PATTERN FOR FIG. 71

Figure 72 gives the actual size pattern for the design on the preceding page. Trace the dots and transfer to the material by means of carbon paper. Fig. 73 shows the direction of the zig-zag stitches as they proceed in orderly rows from right to left. When

working upon dotted muslin, checked dimity or gingham the marked dots are unnecessary.

It is easy to vary this pattern by omitting the small spots between the points or by alternately making large and small points along the lower edge.

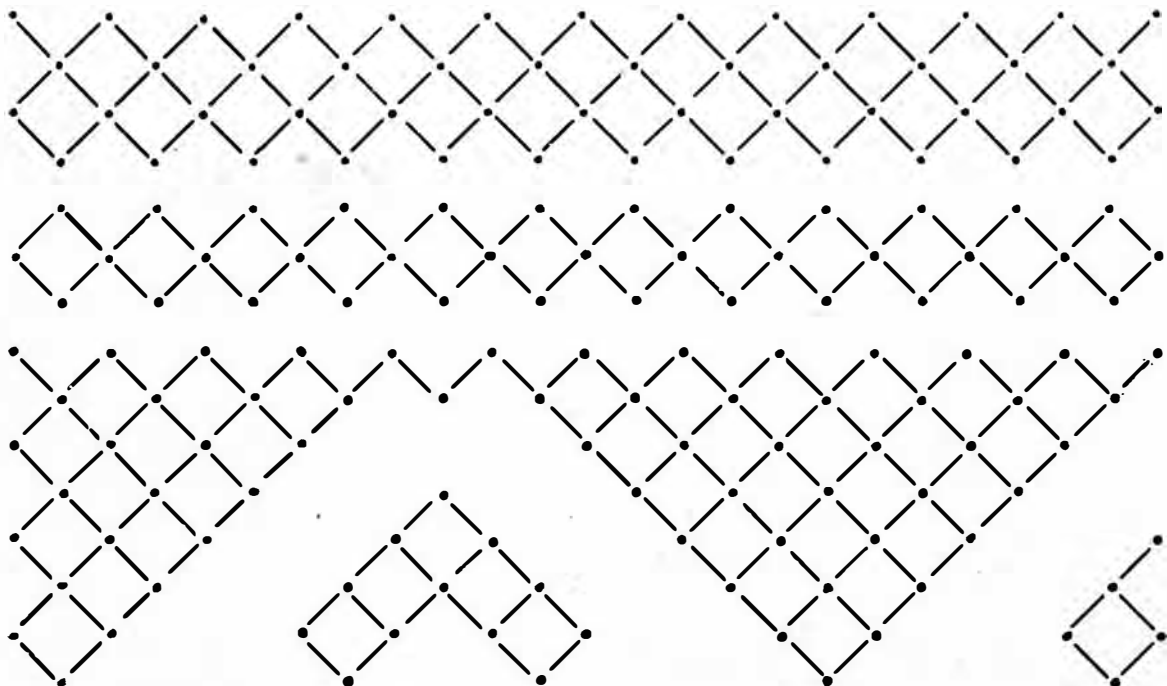


FIG. 73. DIRECTION OF SMOCKING STITCHES FOR FIG. 71.

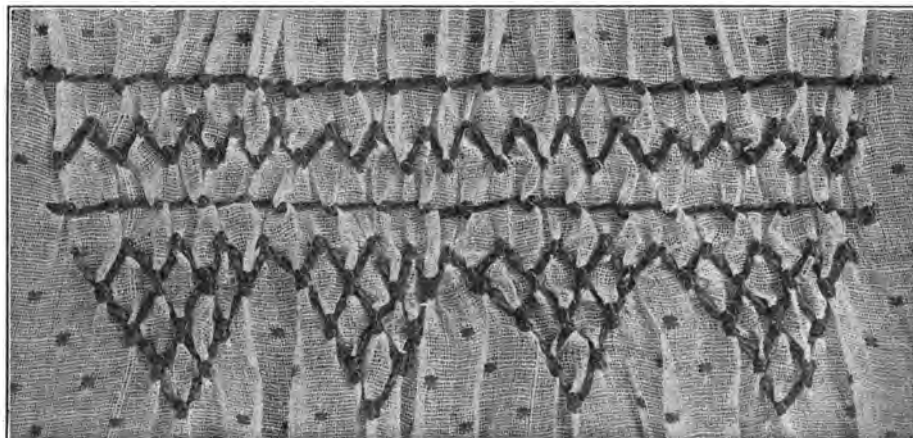


FIG. 74.

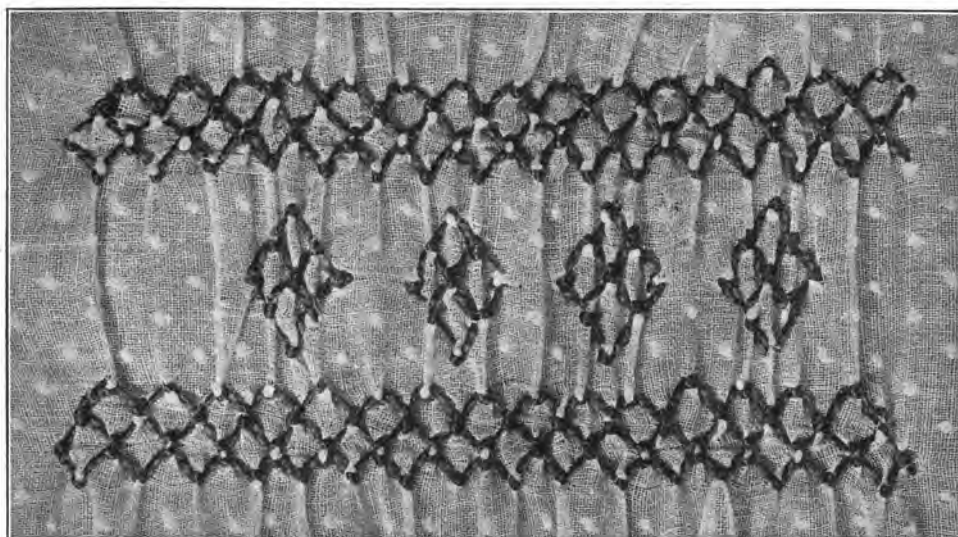


FIG. 75

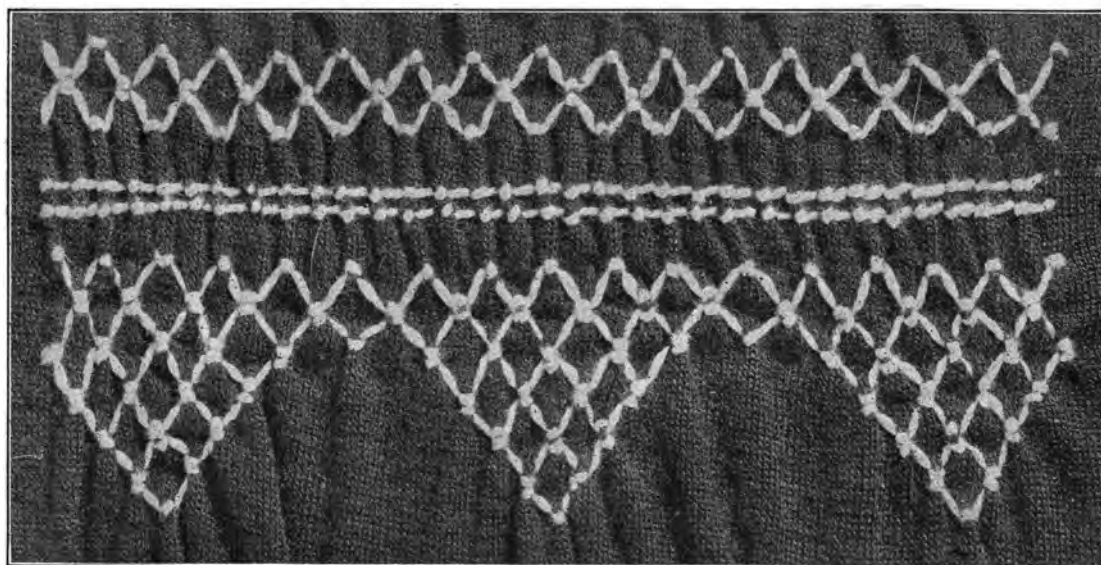


FIG. 76. EACH POINT IS WORKED SEPARATELY

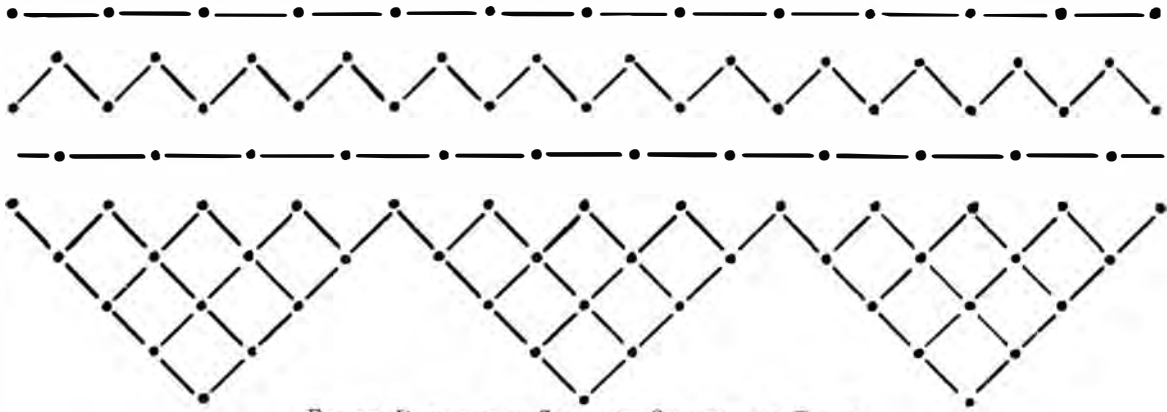


FIG. 77. DIRECTION OF SMOCKING STITCHES FOR FIG. 74

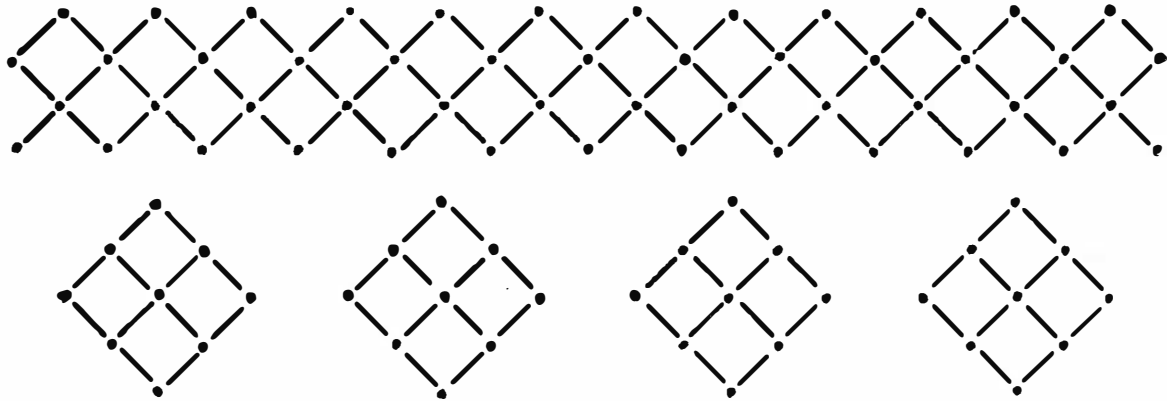


FIG. 78. DIRECTION OF SMOCKING STITCHES FOR FIG. 75

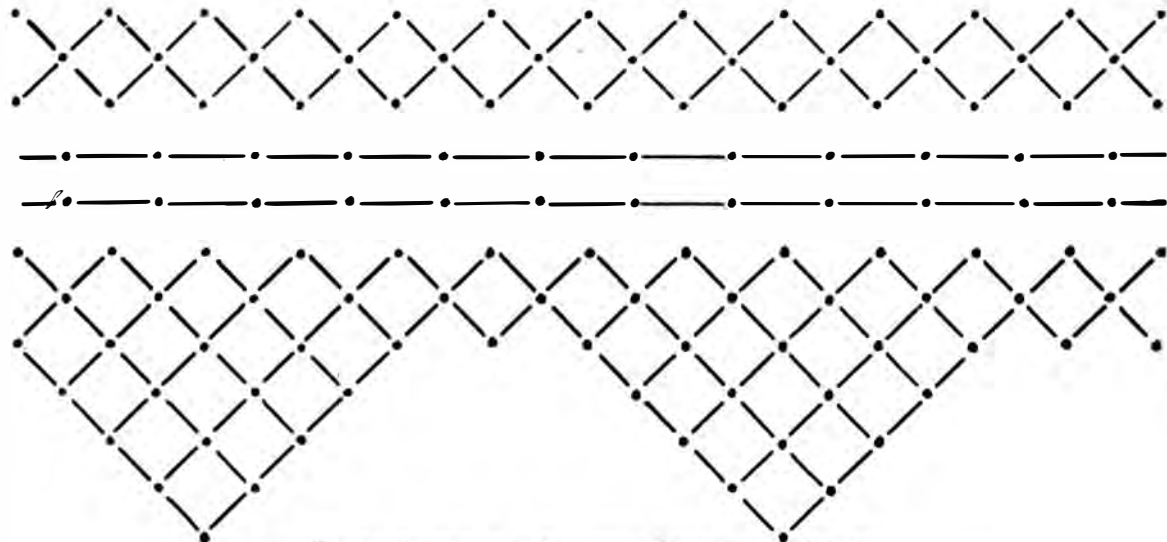


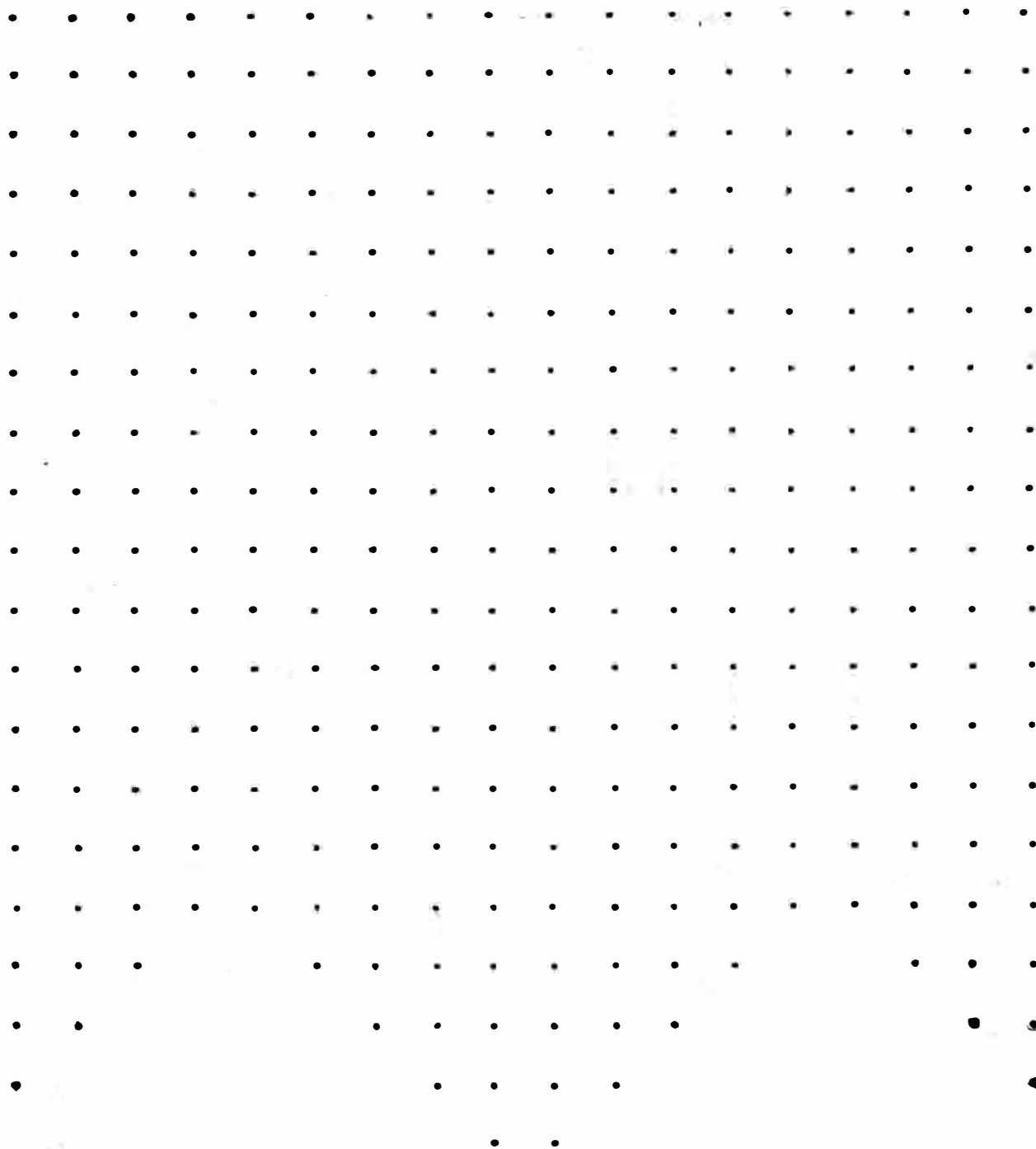
FIG. 79. DIRECTION OF SMOCKING STITCHES FOR FIG. 76

Pattern for the Transfer Dot Method of Marking for Shirring Threads as described on Page 5

PREPARE a working pattern by placing thin paper over pattern of dots below, marking dots with pencil, and transfer to material by means of carbon paper placed face down between working pattern and material, using a pencil or any blunt-pointed instrument. The working pattern may be made any length or depth

desired by moving the paper along, using the last row of dots as a key to keep the subsequent rows even.

The points at the bottom are of use chiefly in Honeycomb Smocking. (See page 17.) In making additional points, repeat from two vertical centre lines of dots in middle point as many times as desired.



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