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Crocheting

1. Chain Stitch (Ch). A straight series of loops each drawn with the hook through the one pre.
2. Slip Stitch—drop the stitch on hook, put hook through work, take up drop stitch and draw through hook. This is used only as a joining stitch.
3. Single Crochet (Sc) hook through work, take up thread and draw through hook and stitch at the same time.
4. Double Crochet (Dc) hook through work and draw thread through and take up thread and draw through two stitches on hook.
5. Treble Crochet—draw thread through work making three stitches on hook; over draw through two stitches on hook, over draw through two remaining stitches on hook.
6. Short Treble or Half Treble Crochet (S.T.C. or H.T.C.) like treble draw.
ing through all three stitches at once.

1. Double Treble Crochet (D. T. C) thread over twice and continue as in treble crochet.

8. Picot (P) a loop of chain joined by catching in first stitch of chain.

Doritha Edging

Make a chain of sixteen stitches—turn.

1. Miss two, five trebles in next stitch chain one, miss one, treble in next, chain one, miss one, four trebles in next four stitches, chain one, miss one, two trebles in next two stitches—turn.

2. Chain three, treble in treble, chain one, treble under chain four, miss four trebles, treble under next, chain one, treble under next one chain, chain one, treble under next one chain, chain one, chain three, treble in same place—turn.
3. Chain two, five trebles under three chain, chain one, treble under next one chain, chain one, treble under next one chain, chain one, four trebles under four chains, chain one, treble under next one chain and in top of three chain at end turn. Repeat from second row. This is an edging quickly made and is very durable.

Wheel lace.

Make a chain of eight and join in first stitch with single crochet to form a ring.

Row 1. Chain four, one treble in ring, chain one, one treble in ring, repeat eleven times or until there are twelve trebles including the chain four. Chain one and join in third stitch in chain four with single crochet.

Row 2. Chain five, one treble in first hole of wheel. Chain two, treble in next hole and
treble in next, chain three, double crochet in center of next scallop. Repeat.
Crochet Insertion.

Ch 5 tr in fourth st from hook, ch 2 tr in same place, ch 2. tr. ch 2 tr, ch 5 tr join.

Row 2.

Tr in middle space under ch 2, ch 2 tr, ch 2 tr, ch 2 tr all in same place, ch 5 tr join.

Row 3.

Repeat row 2 until insertion is desired length.

Finish edge for insertion when insertion is long enough make a ch of 5 as for turning. make 5 tr under first 5 along edge of insertion. ch 2, 5 tr under next ch 5 etc. When the end is reached fasten thread and break. Fasten thread on opposite edge and make a row corresponding to 1st row. Break and fasten thread in 2nd st in ch 5 on the opposite side. Make a loop through this st and ch 3. Make 5 tr under the next 5, a group of 5 tr under the next
Valentine Lace

Ch. 25

Row 1.

Make a tr. in 4th st from hook ch 3 tr in same st. ch 3 tr in same st. miss three st and make a tr, ch 3, tr ch 3, tr.

Continue until 5 groups have been made on foundation ch.

Row 2.

Ch 3, turn make a double under ch 3 of 1st group, ch 3, double under next 3 ch, continue to last 3 ch on that row ch 3 and turn.

Row 3.

Tr under 3 ch, ch 3 tr under same 3 ch; ch 3, tr, ch 3 tr miss the next 3 ch. Make a group of 3 tr and 2 spaces under ch. continue to end of row missing every other ch. 3.
Insertion with braid

Tie the thread in the center of the small division of braid, draw thread under and make a loop so as to get the thread on the needle. Chain 3, double the braid so that 2 large divisions are parallel and over this small division make 5 double crochets. Chain 3, double braid again and 5 double crochet over every other small division with ch 3 between each. Continue until correct length is obtained. Break the thread and fasten on opposite side and make as in 1st row after 2nd row has been finished or 2 ends of braid held in place finish can be put on without breaking the thread. Ch 4 in 2nd st along 1st row make 1 tr, tr in next st. Ch 2, tr in 3rd st. On foundation tr in next st ch 2, 2 tr in next 3rd st and 4th st on foundation. Continue making both sides alike.
Matteo Crochet.

1. Tie the thread around the staple or pin.

2. Put the hook under the lower thread and draw a loop of thread under and up.

3. Thread over the hook and draw through, making a double crochet.

4. Turn the pin from right to left, carrying the hook up over rounded end of staple to the back side.

5. Working from the back side, insert hook under loop on left prong, draw thread through, thread over needle and make a double crochet.

6. Turn pin from right to left, bringing hook to upper side of work, insert hook under lower loop as before, and make double crochet.
French Embroidery.

This style of needlework consists of covering the different forms, composing the design with the satin stitch, and over-stitch. The satin stitch is familiarly known as the solid stitches of French Embroidery. It consists of stitches closely laid side by side, each stitch spanning the entire width of the stitches and may be straight or slanting.

Work either toward or away from you, but always bring needle up, on the left hand side and insert it on the right one, taking pains to preserve a clear cut margin.

Embroidering a curved form, necessitates a crowded side of stitches along short the same relative slant
in stitchery through the work is the test and difficulty of good satin stitch embroidery.

If working straight across, remember that each stroke must always lie at right angles to mid rib or leaf for center line of petal or scroll, no matter how this line twists or curves. This is the flat satin stitch and is best done in hoops to prevent drawing. The flat satin stitch has no padding. The raised satin stitch is worked exactly like the above after the following directions for underlining padding has been carried out. Hoops should be used in firing padding but the raised satin can be done over the finger. Well puckering prevents "Directions for Padding"
1. All leaves or petals must be outlined with a fine running stitch.
2. Then go over the entire surface of a form with running stitches keeping them flat and even.
3. Space may be filled with chain stitches.
4. May be a combination of one and two.
5. Padding is always at right angles with satin stitch.

*6. Successful raised work depends upon padding.

In all cases padding must appear on right side of materials, the stitches being small on wrong side or else the surface will bulge.

7. If a leaf is needed, lay padding in sections.

Filling thread may be coarse cotton or the same as used for satin stitch.
Variety of Stitches.

1. Seed Stitch - one of the most useful is nothing more or less than a tiny back stitch done at regular intervals in rows, each stitch alternating as in darning. The regularity of this stitch constitutes its beauty. It is very effectively combined with the satin stitch in initials or small leaves, one half of the leaf being satin stitch and the other half filled with seed.

2. Cord Outline for Stems.

The simple outline stitch is not sufficient or in harmony with the satin stitch. It is made by making a small running stitch the entire length of stem, then working back putting the needle under each stitch, thus making a rope.
The satin stitch is then worked over the padding just the same as any other part of the form. It is used in all forms of embroidery, except in appliqué. Never knot the thread preparatory to embroidering; instead, take two or three running stitches in opposite direction from which you intend working. These stitches being immediately worked over, the thread is thus secured. The outline stitch is worked from right to left; accordingly, when these stitches running from left to right, bring the needle out on the material at the beginning of the line, then with the needle on the line, bringing it out on the thread in a back stitch about half as long as the forward stitch.
Every stitch from now on is a back stitch, the needle always being brought out at the end of last stitch. It is important to continually bring the needle out on the same side of thread, otherwise the line is broken; also on a straight or slightly curved line the stitches must be uniform in length. In round sharp corners, smaller stitches are required.

FRENCH EM. Tree.

All finished work on left side. Padding first two leaves outlined and filled with satin st.

2. See two leaves outlined and filled with running st.

3. Third two leaves outlined and filled with chain st.

4. Fourth two outlined and filled with combination of 4 and 5.

5. Fifth two outlined and filled with German padding on the
Sixth two outlined and low in half filled with chs. 1st and upper half for seed st. steam to have the cord outline. The satin st is to be straight across in all cases except on the fifth form. All satin st must be at right angles to the padding.

Lily or Herringbone st.
The leaf must be long and pointed at both ends. The design can not overlap. Begin the work on the end of form gathered from center.

1. In the first form make a running st through center just to fasten thread; the needle must come out exactly at the point.

2. In second form fix as in first and below the center of form; put it in cloth exactly on the line and bring it up to right side exactly in the line on opposite side.
and directly across
then take needle back to the
point and take up just a small
piece of material just below where
thread came out the first time.
then put needle just below the
st. made just below the center
in #2, next go back to the point
and take up material just
below the st. made #3.continue.
Fifth form to be filled completly.

The needle always goes in on
right side and out on left, first
at the top then below center.
follow the outline. When the
last st. has been made put
needle through to wrong side
exactly in the center of form
at the bottom.
fasten thread on wrong side.
work all forms in star and
spray.
use outline on stem st. on
stem of spray.
center of star to be filled with French knots.

French knots.

1. Outline ring with small running stitches.

2. Bring the needle at point where the knot is to lie when finished.

3. Wind thread around point of needle one or more times as desired and put point of needle down almost in the exact spot where it was first brought up.

4. Pull thread through and fasten, or bring needle back to right side and make another knot.

5. If the threads are too tight on needle they can be loosened by turning the needle back ward.

6. The thread must be held by thumb and finger of left hand until the needle is pulled through to wrong side.
Kinds

1. Round.

a. Outline circle with small running stitches.
b. In large round eyelets use a double row of running stitches, the position of the second alternating with the first.
c. With small eyelets use a stiletto to punch through material, working it round until cloth is punched back to outline.
d. In large eyelets, cut the material in a cross through the center and then against through each point folding back the edges.
e. Stitch over and over round the outline, thru the hole, making its even and pulling them tight enough to keep the goods rolled inside the whipping.
TWENTY YEARS AGO
[A NEW VERSION]

(Written by A. C. Burton and Dedicated to K. L. Varney.)

I've wandered to the country Tom, I've sat beneath the tree,
Upon the schoolhouse playground that sheltered you and me;
But none were left to greet me Tom, and the old farms just so,
Alive with briars and sassafras as twenty years ago.

The grass is not so green Tom, the gullies wider grown,
Are washing all the soil away and the better boys have flown;
The master sleeps upon the hill where many briars do grow,
They're thicker Tom, and larger too than twenty years ago.

The old school house has not changed much the benches are replaced,
But patent desks are cut and scarred as those we once defined.
The same old bricks are in the wall the bell swings to and fro,
To call a smaller, younger crowd than twenty years ago.

The boys were sitting on a rock beneath the same old tree,
It seems the love of play has died since you played there with me;
The larger children go to town, the school improves too slow,
The old school spirit is not there of twenty years ago.

They do not test the seed corn Tom, they plant no cover crops,
Tobacco is their hope for cash and when the market drops
The children have no Santa Claus, the tenants stand no show,
And how they need the cheap wild game of twenty years ago.

The women look so worn, dear Tom, they struggle up the hill,
And carry water from the spring the washing tubs to fill;
Of course the men could build a ram and pump it from below,
But they just take it out in talk as twenty years ago.

The old graveyard upon the hill is growing, growing on,
So many boys of our old class are long since dead and gone;
The people do not clean their teeth, they sleep with windows low,
And drink those worthless patent cures as twenty years ago.

You know the trees around the spring, they're all in cross-ties now,
The children scarce could find a place to swing beneath a bough;
The stables are too small Tom, to give the cows a show,
And scrub hens roost in old peach trees as twenty years ago.

But Tom, they say that up the creek, affairs are moving some,
They're learning how to turn, and feed, and make the money come;
They build good roads and put out trees and vines along to grow,
And people do not treat their dead as twenty years ago.

And now I hope our neighborhood will catch the new soul fire,
And clean up all the country and kill out every briar;
For when the end of time shall come on that resurrection day,
I'd hate to rise to meet my Lord in the briar patch o'er the way.
1. The stir may slant or be straight.
2. When finished, use stiletto again, twisting it round in eyelet from wrong side, thus making the eyelet raised and round.

2. Oval Eyelets
   a. Outline and cut thru the center lengthwise and across the widest portion.
   b. If eyelet is too broad it may be necessary to cut the turning in two or three places.

Dots
Follow the outline or stamping exactly. Cover the space with satin st's. at right angles to dot when finished. The success of the finished dot depends on padding. After padding is completed, put on a second row of satin st's; making the edges uniform.
Dots are sometimes finished with the stem or seed sts.

Scalloping:
1. Outline both edges of s. with running sts.
2. Fill space with running or chain sts; the number depends on the depth of scalloping.
3. The padding must never overlap the outline.
4. Always pad in a frame.
5. Scalloping may be done flat but is more effective and easier when padded.
6. Hold the work so that the stitches are always upright with the pull edge toward you.
7. Work from left to right.
8. Bring thread to right side of material at inside edge of stamping. With material over the finger, and thread held down with left thumb, insert needle close to starting point and take down.
ward stitches to stamped line of scalloped ban. Draw thread through inside the loop formed by holding thread. Always hold thread, continue to make the downward pointing stitch closely side by side, their direction slightly changing owing to the curved outline.

To prevent scallops from fraying, after closely trimming away material, make an other purf around edge. Use the same kind of thread. It is not necessary to go between every thread in scallop.

Directions for scalloping model.
1. Complete the two eyelets on each end - one long one round.
2. Make all oval forms in oval eyelets.
3. The first nine rings count. The remaining to be dots.
5. Counting from left to right, the scallop outlined first is to be padded, second is to have running stitches and the third is to be filled with chain stitch.

6. The remaining 3 are to be padded with chain stitch and finished.

Initials:
1. Initials either singly, in a group or monogram form are worked in satin stitch and sometimes ornamented with dots, seed or other fancy stitches.

2. All initials must be outlined and padded. Very small letters have only one layer of padding, longer letters from 3 to 5 layers of padding.

3. Hold the parts of the letter so as to work up and down as in cord outline. Too much attention can not be given to padding.
5. Perfection in initial embroidery comes only with practice.
Fancy Stitched.

1 Bullion.

Bring thread to right side and take a st. backward the desired length of the coil, bring the needle point out again at the starting point. Before putting through, wind the thread around the needle a sufficient no. of times to cover the length of st. taken but do not wind too tight. Pull through holding the coil thread with the left thumb and when these are in the proper place stitch back again to wrong side as close to start ing point as possible. If a short st. is taken up on the needle and the same no. of coils main tained is called the looped bul lion stitch.

1 Baby Daisy.

Each loop of this st. is made with a blanket st. putting the needle in material as close as possible where it was last brought out. The thread is brough
up to right side of material at
the center end of the daisy petal.
A blanket st. the length of the
petal is taken. A short st. catches
the blanket st. down to material
at the point of the petal and
brought to right side again at
center end of a new petal.

Italian Relief stitch

1. Use stranded cotton a double
or triple strand of finer thread.

2. Run five stitches around
center, one st. at the base of each
petal.

3. Make the petals separately
and have them entirely separ-
ate from fabric beneath except
where they are joined at the
base and tip.

4. In one petal at base and
covering the st., work four close
blanket stitches from left to
right.

5. Work back from right to
left picking two st's. in the
first and last one in each of the
row and one in each of the
others, making six sts in the second row.

6. Work to right again as in five, widening in first and last.
7. Work three rows back and forth without widening. This forms the widest part of the petal.
8. Begin narrowing by omitting a st in first and last stitches in proceeding row. Continue until only one st remains. Then fasten this to the tip of the stamped petal and fasten thread on wrong side.

The relief petal is larger than the stamped outline and should be as the petal is intended to cup from material.

10. Directions.

a. One petal to show st. at base.
   b. " " " first four st.
   c. " " " widening.
   d. " " " be worked until ready to narrow.
   e. " " " complete.
   f. Second flower.
   (center may be filled with French knots or dots.)
IV. Crows foot or arrow heads and stars.

1. Crows foot
   a. Watch lettering on paper pattern
   b. Bring needle up from wrong side up at B around and through extreme point at F up at E through at D and up at C down through A and up again at B. Repeat until space is filled. The threads must lie smoothly and evenly and the order must not be deviated from.
   c. Use thread long enough to complete figure.

2. Stars
   a. The base of each point must be drawn in order to mark definite lines and locate center.
   b. Work each point with the lilly stitch.
   c. All threads must slant alike and join at center.

3. These devices are useful to finish button holes, pocket ends, seams and etc. The star is used on sailor collars.
Punched Embroidery

Loosely woven linen should be used for this work as the holes are made by drawing the threads apart and not breaking them. This linen may also be used on lawn or fine sheer material if a no. 1 needle is used, making the holes smaller than on loosely woven linen. Stamp the design on material being careful to have the lines of dots run straight with the threads of the cloth.

Outline the design with heavily mercerised cotton. The punched work is done with a no. 15½ sail needle and fine linen thread.

First go over the design binding the threads of the material together in one direction, then go over the entire background of the design in opposite direction, working through the holes already made. The work when finished has the appearance of lace.

In beginning the work the thread must be securely tied.
and the end fastened down with a sewing needle. When necessary to add a new thread, join the two ends securely with a flat knot. This can easily be drawn under when working and will not show if fastened off the work. Thread the end of the linen thread in a sewing needle and secure with a few stitches. Sometimes it is necessary when working around a leaf or sprig to work in both directions before leaving the section, rather than working all the stitches in one direction, then in opposite direction. This is something that must be determined by each individual worker and is largely a matter of experience.

The figure below will show the method of working the stitching in one direction.

<table>
<thead>
<tr>
<th>A</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>7 8 9 10 11 12</td>
</tr>
<tr>
<td>C</td>
<td>13 14 15 16 17 18</td>
</tr>
</tbody>
</table>
Bring the needle through point 7
Put down at 1 up at 7

If when your work is finished you find that you have puckered the material by drawing the threads too tightly, press on wrong side.
Plain Drawers.

I. Measurements:
1. Waist.
2. Hip.
3. Side—from waist at side to bend of knee.
4. Knee—not measured but estimated from 6 to 12 inches.

II. Directions for Drafting:
1. Use double paper and the fold for long line. Draw short line 2 inches from cut edge of paper.
2. Dot down on B B from angle four inches.
3. Dot down from 1, ½ the side measure + 1 inch. dot 2.
4. Dot down from 1, whole side measure. dot 3.
5. Dot out on short line from angle ½ of waist measure. dot 4.
6. Dot out from 1, ½ of waist measure minus 2 inches. dot 5.
8. Dot out from 3, the knee measure which gives. dot 7.
9. Connect 1 and 4 with straight line.
10. Connect and with straight line.

11. 4 6
12. 5 6
13. 3 7
14. 6 7

This was drafted according to my own measurements.

1. Waist 25
2. Hips 38
3. Side 22
4. Knee 14

Diagram of Plain Drawers.
Circular Drawers.

I. Measurements
1. Waist - 25
2. Hip - 38
3. Side - 22

Requires 2 yards of material.

II. Directions for Drafting
1. Double paper and use fold for long line. Draw short line \( \frac{5}{8} \) in from left end. Dot down from angle on long line 2 and \( \frac{5}{8} \) inches this gives. Dot 1.
2. Dot down on long line from 1, \( \frac{5}{8} \) the side measure minus 1\( \frac{1}{2} \) inches. Dot 2.
3. Dot down on long line from 1, the whole side measure. - Dot 3.
4. Dot out on short line from angle \( \frac{1}{8} \) of waist measure + 2 in. Dot 4.
5. Dot out from 1, \( \frac{3}{8} \) of waist measure + 3 \( \frac{1}{8} \) of an inch. Dot 5.
6. Dot up from 5, one inch. - Dot 6.
7. Dot out from 2, \( \frac{1}{2} \) hip measure + 3 inches. Dot 7.
8. Divide distance equally between dots 2 and 3 to get. Dot 8.
9. Dot out from 3, \( \frac{1}{2} \) hip measure.
+ 6 inches to get
10. Connect 19 + with straight line
11. 14 6
12. Draw a straight dotted line from 4 to
13. Dot up on this line from 7, 4 1/2
inches and in perpendicularly
3/4 of an inch
14. Connect dots 14 and 10 with straight
line and complete to 7 with a curve
15. Draw a dotted straight line
from 6 to 7 and divide equally
in center
16. Dot in perpendicularly from
11, 2 inches
17. Connect 6, 12, 7 with a curve
18. 7 4 9 2d line
19. Draw a dotted line from 3 to 9
and divide in the center
20. Dot perpendicularly down from
13, 2 inches
21. Connect 3, 14, 9 with bottom curve
Diagram of circular drawers.
1. French Apron.
2. Draw long line six inches from edge of paper and short line 1 inch from left end. Dot down long line from angle 1 3/4, 2 1/2, 3 3/4, 4 1/2, 5, 6 inches this locates dots 1, 2, 3, 4, 5, 6 and 7.
3. Draw indefinite lines out from dots 2, 3, 4, 5, 6.
4. Dot out on short line from angle to get point 8.
5. Dot out on line from 2, 5 1/4 and 12 inches to get points 9 and 10.
6. Dot out on line from 3, 3 3/4, 10 1/8 inches to get points 11 and 12.
7. Dot out on line from 5, 9 1/2 inches to get point 13.
8. Dot out on line from 6, 6 3/4 inches to get point 14.

Directions for Drafting.

1. Draw long line six inches from edge of paper and short line 1 inch from left end. Dot down long line from angle 1 3/4, 2 1/2, 3 3/4, 4 1/2, 5, 6 inches this locates dots 1, 2, 3, 4, 5, 6 and 7.
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3. Dot out on short line from angle to get point 8.
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5. Dot out on line from 3, 3 3/4, 10 1/8 inches to get points 11 and 12.
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3. Draw indefinite lines out from dots 2, 3, 4, 5, 6.
4. Dot out on short line from angle to get point 8.
5. Dot out on line from 2, 5 1/4 and 12 inches to get points 9 and 10.
6. Dot out on line from 3, 3 3/4, 10 1/8 inches to get points 11 and 12.
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1. French Apron.
2. Draw long line six inches from edge of paper and short line 1 inch from left end. Dot down long line from angle 1 3/4, 2 1/2, 3 3/4, 4 1/2, 5, 6 inches this locates dots 1, 2, 3, 4, 5, 6 and 7.
3. Draw indefinite lines out from dots 2, 3, 4, 5, 6.
4. Dot out on short line from angle to get point 8.
5. Dot out on line from 2, 5 1/4 and 12 inches to get points 9 and 10.
6. Dot out on line from 3, 3 3/4, 10 1/8 inches to get points 11 and 12.
7. Dot out on line from 5, 9 1/2 inches to get point 13.
8. Dot out on line from 6, 6 3/4 inches to get point 14.
to get point 15.
9. Dot in from 4, 4 1/2 inches to get point 16.
10. Dot in from 7, 4 1/2 inches to get point 17.
11. Connect 1 and 4 with waist curve.
12. 16, 17 straight line.
13. 9, 11, 4 and 16 with curve.
14. Draw curve from 9 through 10, 12, 13, 14, 15, 17.
15. Mark cloth at 11 for limit of gathers.
16. Insertion 3/4 inch wide is to be placed in on curved line, 9, 11, 4.

Diagram of Fancy Apron.
Shirt Waist Sleeve.

General Notes.
This sleeve is suitable for nightgown or dressing sack and can be made longer than.

Measurements:

1. Arms eye
   a. Around the shoulder joint rather snugly.
   b. Avoid taking this measure too high up on the shoulder.

2. Shoulder to elbow
   a. From point of shoulder on top to point of elbow.

3. Elbow to hand
   a. From point of elbow to hand.

4. Around the elbow
   a. Smooth measure around elbow with hand raised to shoulder.

5. Around hand
   a. Around fullest part of hand as small as the hand could pass through the sleeve.

6. Inside seam
   a. This is a more difficult
measure and requires careful
2. Measure in front where the
arm joins the body, to the
hollow of elbow, with elbow at
right angles.

III. D.

Instructions for drafting
1. Use double paper and fold for
long line. Draw short line 1\(\frac{1}{2}\)
inch from left end.
2. Dot down from angle on long
line, the shoulder to elbow
measure to get point 1.
3. Dot up from 1, inside seam-
point 2.
4. Dot down from 1, elbow to hand
measure minus the width
desired for cuff to give dot 3.
5. Dot down from 3, 1\(\frac{1}{2}\) inches - dot 4.
6. Dot out from 2, the arm's
measure minus 4 inches - dot 5.
7. Dot out from 1, around elbow
measure minus 4 inches - dot 6.
8. Dot out from 3, \(\frac{1}{2}\) around elbow
measure to get dot 7.
9. Connect 4 and 7 with straight line.
10. "b" angle with a
straight dotted line equally to locat
dot 8.
11. Dot perpendicularly up from 8, 21/4 inches to get dot 9.
12. Connect 5 and 9 and angle with top curve.
13. Dot centrally between 8, 5 and 8, 9 angle to get dots 10 and 11.
14. Dot perpendicularly up from 10, 3/4 of an inch to get dot 12.
15. Dot perpendicularly down from 11, 3/4 of an inch to get dot 13.
16. Draw a reverse curve from angle through 12, 4, 13, and 5.
17. Connect 5, 6, 7 with inside curve.

Diagram of Shirt Waist Sleeve.
Coat Sleeve

1. Use same measurements as given for shirt waist sleeve.
2. Draw line and s.f. ½ inches from edge.
3. Dot down from ankle, shoulder to elbow measure to get dot 1.
4. Dot up from 1, inside seam measure to get dot 2.
5. Divide distance between 2, and ankle to get dot 3.
6. Dot out on short line from ankle, ½ arm's eye measure = dot 4.
7. Dot out from 3, ½ them ¾ of arm's eye measure = dots 5 and 6.
8. Dot out from 1, 2 inches = dot 7.
10. Dot in and out, each side of 8, 1½ inches = dots 9 and 10.
11. Dot down from 1, elbow to hand measure = dot 11.
12. Dot up from 11, 2 inches = dot 12.
13. Connect 12 with straight line.
14. Dot on this line from 12, 2½ inches = dot 14.
14. Draw a light straight line from 2 to 5 and dot centrally.
Then dot perpendicularly down from this dot 3/4 of an inch = dot 15.

15. Connect 10 with slightly outwardly.

16. 9 9/14

17. 7 9/12

18. 9 6

19. 7 9/2

20. 6 9/10 straight line.

21. 5 15/9 7/2 under arm's eye curve.

22. 6, 4 9/2 upper eye curve.

Note:
A little fullness is allowed at allow. Notch the pattern at dot 9 and 1 1/2 inches towards the hand from 9. The pattern may be notched, but never notch the cloth. This should be marked with pins or tracing wheel for a class exercise, a lining of cheap cambric should be cut out, basted and fitted.

23. 1/2 inch seam should be allowed
on sides and 1/4 inch on top and bottom.

24. To join the back seams, pin together first, beginning at the top and making the parts even to marking at elbow. Then pin evenly at hand and carry the two parts along together to the other elbow marking, then pin and baste together. Gather the fullness in the upper part of sleeve between the elbow marking and baste to lower half.


26. For a lined sleeve cut lining first and tack to material.

27. Trace all seams and baste in tracing.

28. To place sleeve in the arm's eye, see directions under night gown.

Diagram of coat sleeve.
Chemise & Corset Cover

Measurements

1. Bust. Pass the tape line around the largest part of bust and well up over shoulder blades at back. Stand behind the person.

2. Chest. From arm to arm about three inches below the neck in front.

3. Underarm. From arm pit to waist line.

II. Directions for drafting.

1. Use double paper with fold for 1/2 inch from top. This gives both front and back drafts, which differ only at neck and arm.

2. Dot down on b.b. from angle 4 3/4 - 6 7/8 and length from highest shoulder to get dots 1, 2, 3, 4, 4.

3. Dot out on s.t. from angle chest measure, minus 1 1/8 = dot 5.

4. Dot out from 5, 2 inches = 6.

6. down 6, 1 = 7.

6. out 2, 1/2 chest meas = 8.

7. 8, 1/2 = 9.
8. Dot out from 3, \( \frac{1}{2} \) bust measure + 1" = dot 10.
9. 4, Width for bottom = dot 11.
10. Draw a straight line from 10-11 and lay off from 10 the distance between 3 and 4 = dot 12.
11. Dot down on this line from 10, under arm measure and dot in from this dot 1 inch = dot 13.
12. Connect 5 and 7 with straight line.
13. Dot in on line 5-7, 1 inch = dot 14.
14. Draw a line from 13 to l. b. (w. f. from back) to get dot 15.
15. Dot down on l. b. from 15, 2" = dot 16.
16. in from 15, 1\( \frac{1}{2} \)" = dot 17.
17. 13, 1\( \frac{1}{2} \)" = dot 18.
18. Connect 10, 11, 10, 18, 13, 14, 12 with straight lines.
19. Connect 13 and 16 (w. f. in front).
20. 4. 12 with bottom curve.
21. 7, 8, 9, 10, front arm's elbow curve.
22. Connect 7, 9, 10 with back arm's elbow curve.
24. Connect 2-14, neck curve.
25. Connect 2-14, front curve.
"Sague Night Town."

Measurements:

1. **Bust**
   a. Stand behind the person and place the tape measure over the fullest part of the bust bringing it together in the back well up over the shoulder blades.
   b. This gives a smooth close measure.

2. **Front bust measure is divided**
   a. Front bust, taken as follows - place the end of a line centrally under the arm and close up, carry smoothly across the largest part of bust to same point centrally under the other arm. Be very accurate and careful in taking measurements.

3. **Back bust - subtract the front bust from the whole bust measure. The remainder gives the back bust.**
3. Dart measure.
   a. From the waist line straight up to where the top of the front dart should be.

   a. Is always made ½" higher.

5. Waist.
   a. A rather close measure around the smallest part of waist.
   b. Remove belt and anything extra in taking measure.

   a. Smooth measure around the lower part of neck.

   a. From arm to arm 3 inches below the neck.

8. Across the back.
   a. From arm to arm 5 inches below the neck.

9. Arm’s eye.
   a. A close measure around the shoulder joint.

10. Shoulder.
    a. From bottom of collar band to point of the shoulder.

11. Depth of arm’s eye.
a measure from the bottom of neck band down the center of front to a point exactly under the arm where the arm joins the body. b. Judgement must be used in taking this measure. It is a very important one. c. Great care should be taken that the measure is not too long. d. It is usually 4 to 5½ or 6" which is a long measure.

12. Under arm

13. Length of front.

14. Length of back.

Material required is two times the length and two times the length of the sleeves.
### Table of Neck Proportions

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### Directions for Drafting Front of Neck

1. Draw long line 11 inches from edge of paper and s. c. 1/2" from end.
2. Dot down on long line 2" from angle, front neck for long line of table, to get dot 1.
3. Dot down from 1 3/4 inches, depth of arm's eye and length to bottom of points 2 3/4.
4. Dot out on short line from angle, front neck for short line from table = dot 5.
5. Dot out from 5, shoulder meas. + ½ inch = dot 6.
6. Dot down from 6, 2 inches = dot 7.
7. out 2, ½ chest meas. + ½ inch = dot 8.
8. Dot from 3, ½ the front bust + line to locate dot 9.
9. Dot out from 4, width for bottom (this is 20 inches) = dot 10.
10. Connect 9 and 10 with straight line.
11. Measure off from this line from 9, the distance between 3 + 4 = dot 11.
12. Connect 4 and 11 with bottom curve.
13. 7, 8 + 9 from arm's eye.
14. 5 + 7 straight line.
15. 5 + 1 neck curve.

Note.
The neck may be cut low, square or round or a yoke may be arranged. Pulling back on the yoke may be allowed to suit taste.

Directions for drafting back of V Y
1. Draw long line 3 inches from paper and s. l. ½ inch from top.
2. Dot down on s. l. from angle, ½ inch, 5'' and length meas = 2. 1. 2. 3.
3. Dot out on s. l. from angle.
back neck from table = dot 4.

4. Dot out on s.l. from 4, shoulder measure = dot 5.

5. Dot down from 5, 3 inches = point 6.

6. ... out 2, ½ across back measure +1 inch = point 7.

7. Dot down from 6, ½ arm's eye measure = point 8.

8. Dot out from s.l. through 5 and dot on this line ½ back bust +1 inch = point 9.


10. Connect 9 & 10 with straight line.

11. Measure off on this line from the distance between the line through dots 8 & 9 = point 11.

12. Connect 9 & 11 with bottom curve.

13. .. 6, 7, 9, 9 back arm's eye.

14. .. 69 4 straight line.

15. .. H+1 back neck curve.

16. For a bias seam dot in from 3, 2 inches & connect with dot 1.

My measurements are -

Bust 37
Front B = 22 across back = 14 ½ shoulder 15

Back = 15 arm's eye =

Neck = 12 ½ length of front = 5 ½ back = 5 ½
Shirt Waist

Measurements
(See night gown)

Directions for drafting front
1. Draw line from edge of paper and s.l. 1/2"
2. Dot down on s.l. from angle front neck for s.l. from table
3. Dot down on s.l. from 1, 3", depth of arm's eye and front length = dots 2, 3, 4
4. Dot out on s.l. from angle, front neck for s.l. from table = 5.
5. Dot out from 5, shoulder meas. = 6.
6. down 6, 1 1/2" = 7.
7. out 2, 1/2 chest meas. = 8.
8. 3, 1/2 front bust meas. = 9
9. down from 9, under arm = 10
10. out 10, 1" = 11.
11. down 4, 4" = 12.
12. out 11, 3" and out from this dot 13 3/4" = 13.
13. Connect 14, 15 with front neck curve
14. 59 7 straight line
15. 7, 8, 9 front armseye curve
16. 9, 11 straight line
17. 4 9 11
10. Connect 11 + 13 with hip curve
19. 13 + 12  bottom

Directions for back of waist
(For meas see night gown)

11. Directions for drafting.

1. Draw l. b. and s. b.
2. Dot down on l. b. from angle half = 1.
3. ... from 1, 5" and length of back = 2 and 3.
4. Dot out on s. b. from angle back neck from table = 4.
5. Dot out from 4, shoulder meas = 5.
6. ... down ... 5 2 1/2 = 6.
7. ... out ... 2, 1/2 width of back = 7.
8. ... down ... 6, 1/2 arm's eye meas = 8.
9. ... out ... b. l. through 8, 1/2.
back bust = 9.
10. Dot down from 9, under arm meas = 10.
11. Connect 3 and 10 with st. line.
12. Dot out from 3, 1/2 waist + 1" = 11.
13. ... down ... 3, 3 1/2 = 12.
14. ... ... 11, 2 1/2" and out from this 1/4" = 13.
15. Connect 19 + 14 with back neck curve.
16. ... 4 + 6 ... st. line.
17. ... 6, 7, 9 ... backarmiseye.
18. ... 9 + 11 ... st line.
19. Connect 11/13 with hip curve
20...13/12...bottom

Notes: E
Crocheting - E
Embroidery - E+ dilly stitch
Drafting - E+
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