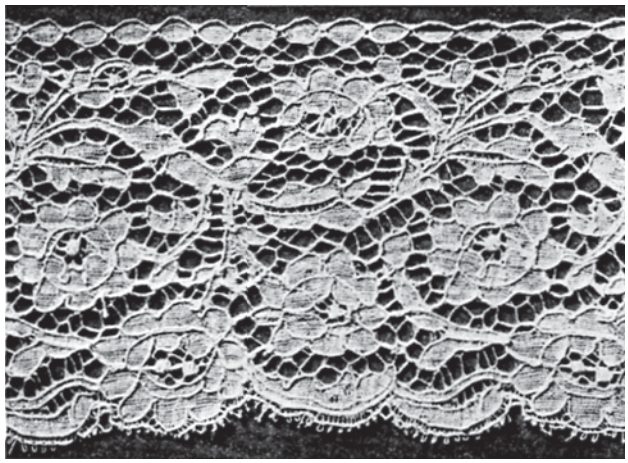
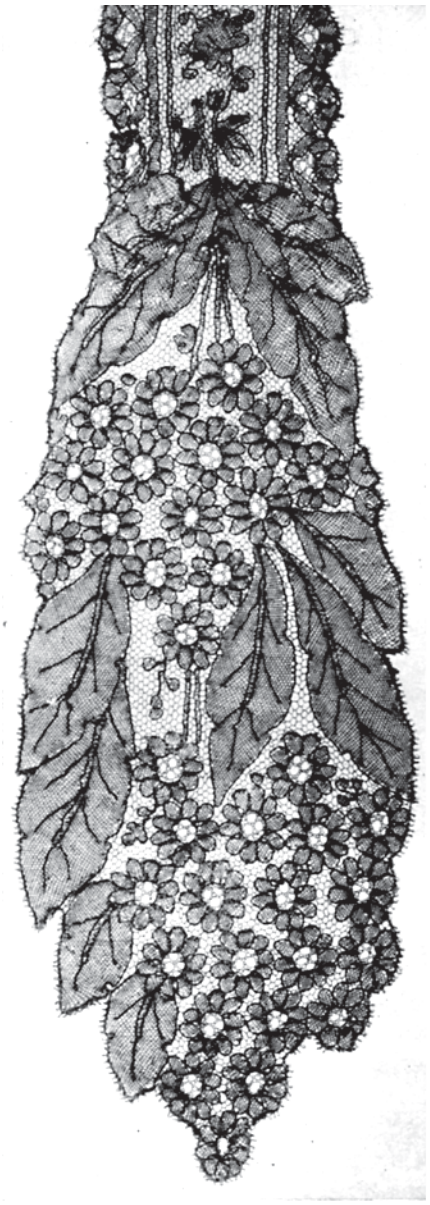
material over plain net and applying designs to the net with the buttonhole-stitch or the chain-stitch, and then cutting away the surplus material so as to leave the outline of the design clear. *Guipure Carrickmacross*, Fig. 13, which is a heavy lace, closely resembles cut work. It is made by working the outline of the design over a foundation and then connecting the motifs or designs with crocheted brides, or loops, or loops ornamented with petals or picots, as in Irish crochet lace. The centers of the flowers, in hand-made Carrickmacross, are cut away and the openings filled with lace stitches and the detached parts of the pattern connected with bars. Hand-made Carrickmacross, which is rather expensive,



Machine-Made Guipure Carrickmacross
FIG. 13

is used for whole dresses and as trimming for dresses, and the machine-made is used for inexpensive curtains.

41. Chantilly lace, Fig. 14, was named from the town of Chantilly, France, but it is now made in the towns of Bayeaux, Grammont, and Calvados. It is bobbin lace characterized by fineness of ground, light, open-work flowers, and thick, silky threads outlining the patterns. Black Chantilly, which is said to have no rival in the lace realm and has a fine ground and elegant floral patterns, appeared in the 17th century made out of a grenadine, or non-lustrous silk.



Hand-Made Chantilly

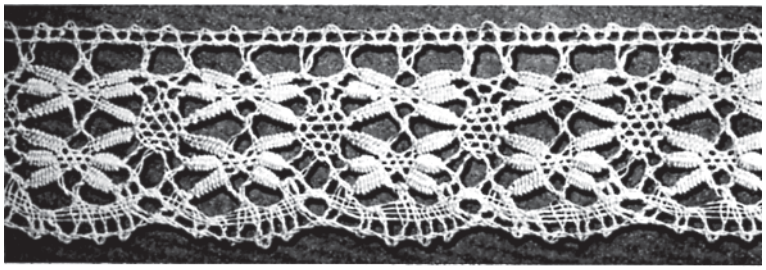
Machine-Made Chantilly

FIG. 14

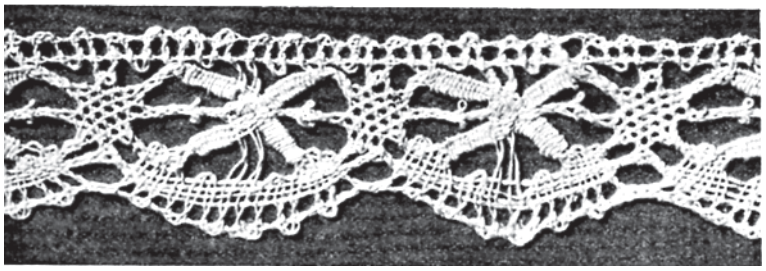
The imitations of Chantilly follow closely the designs of the original laces, and while they are not equal in quality to the real lace and are generally made of cotton thread, they are extremely effective.

Chantilly lace is used for dress trimmings, flounces, overdrapes, and dresses. It is expensive at the outset, but it is very durable and may be used again and again.

42. Cluny lace, Fig. 15, is a coarse-thread bobbin lace made of a heavy, strong, tightly twisted thread in linen and cotton. It



Hand-Made Cluny



Machine-Made Cluny

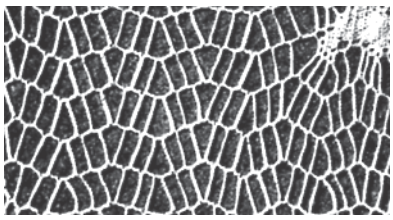
FIG. 15

is named from the Museum of Antiquities in the Hotel Cluny, Paris, because it is supposed to have an antique look. It is similar to torchon lace, but is distinguished by its geometrical designs, which often take the form of wheels and paddles.

The machine-made Cluny has reached such a degree of excellence that it is sometimes difficult even for experts to detect the difference between the real and the imitation. However, there are three distinguishing points: (1) Machine-made Cluny is made of two

sizes of thread and hand-made, of one; (2) its threads have a crinkly, irregular look instead of a straight, taut one, as in hand-made; (3) the thread used is generally cotton, while linen thread is used in the hand-made.

Fine weaves of Cluny lace are used in lingerie blouses and dresses; the coarser weaves, for pillows, centerpieces, and so on. The durability of hand-made Cluny makes it inexpensive, even though the original cost may seem exorbitant.



Craquelé Net
FIG. 16

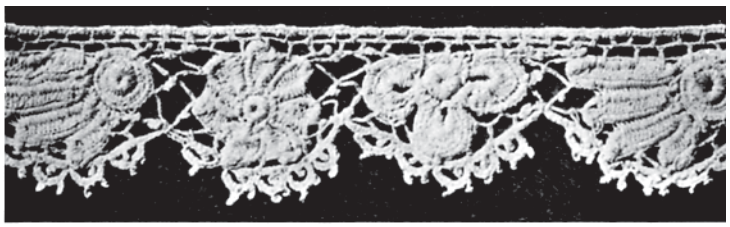
43. Craquelé net, Fig. 16, consists of a firm thread woven in zigzag effect and producing a mesh that is sometimes used in shadow lace of good quality and resembles the crackle in old pottery. It has beautiful designs, which make it attractive for overdrapes and all-lace dresses. It is more expensive than plain net.

44. Crochet lace is lace which, in the hand-made variety, differs from other hand-made laces in that it is made with a crochet hook and but a single thread. It is similar to needle-point lace, but does not equal it in fineness. In their designs, crochet laces usually imitate needle-point laces, such as Venetian and Honiton.

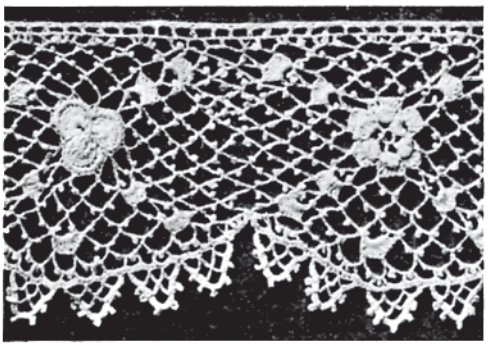
Irish crochet, Fig. 17, is probably the most popular variety of crochet lace. The distinguishing mark of this lace, which is difficult to imitate, is the crochet-stitch or the buttonhole-stitch, which is followed by every thread of the work. As shown in the illustration, this lace comes in a heavy variety known as heavy Irish crochet, the designs of which have an outlining cordonnet, and a fine, flat variety, known as Baby Irish and in which the cordonnet is omitted. This kind of Irish lace is closely imitated, as shown in Fig. 17, in both pattern and width. Real Irish lace is distinguished by its thread, linen thread generally being used, and it has a stiff, starchy feel rather than a soft, puffy one as in the imitation.

The best Irish lace is made in Ireland, but much of this lace, and good qualities, too, comes from Armenia, Austria, Germany, Italy, China, and France.

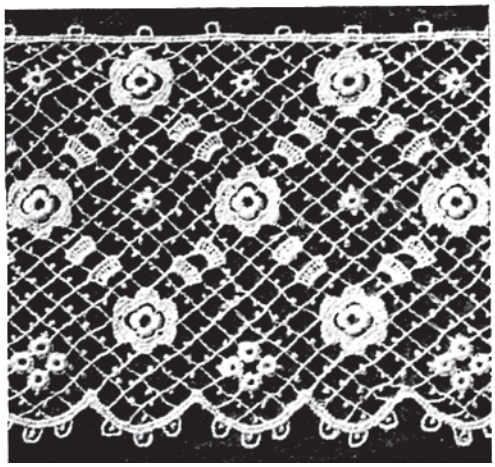
Irish lace of both kinds is used chiefly as trimming for women and children's dresses.



Hand-Made Irish Crochet



Hand-Made Baby Irish



Machine-Made Baby Irish

FIG. 17

45. Curtain lace, which is all machine-made, comes in many different varieties. Probably the best known kind is found in Brussels lace, or Nottingham, curtains. On a foundation of machine-made net, a design is worked either by hand or by machine. Saxony Brussels curtains are characterized by a double net in the design, while Swiss Brussels curtains have a single net throughout and a machine-made chain-stitch that forms the designs. The lace-curtain industry in America has been making rapid strides for a number of years, so that many beautiful curtains are now made here.

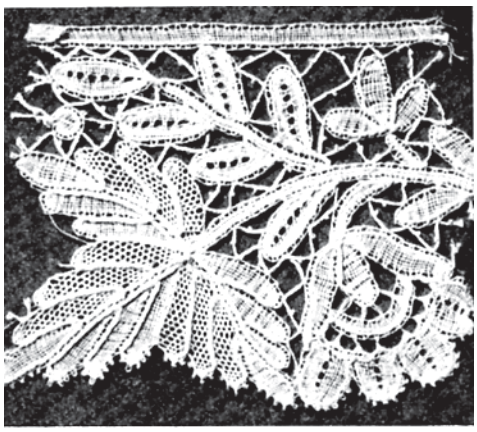
46. Cut work is made by cutting spaces out of closely woven linen, buttonholing around the sides to prevent them from fraying, and then partly filling in the space with ornamental stitches. It is tedious to make, a fact that accounts for the expensiveness of hand-made pieces. Cut work is used on linen collars and cuffs, as well as in fancy work.

Cut work was known in the earliest stages of lace making. In the old specimens of this work, elaborate embroidery was worked on plain linen. Gradually, more of the linen was cut away and more elaborate designs were filled in until only threads were left. These were buttonholed over and what is known as reticella lace was produced.

47. Drawn work is a kind of ornamental work which dates from early times and is produced by drawing certain threads out of a piece of material and then securing the remaining threads by a series of continuous hemstitching stitches. Many threads may be drawn and designs formed in the remaining threads by weaving, darning, or tying with other threads. Drawn work is an attractive finish for lingerie garments, but is chiefly used in fancy work. Hand drawn work is not overly expensive, because it can be made at home with little effort and outlay. Machine drawn work is rarely desirable. *Dresden point lace*, which was made during the 17th and 18th centuries, was a kind of hand drawn work.

48. Duchesse lace, Fig, 18, is a bobbin lace in which the ground is one of brides and bars rather than net. Some sections of the design, which consist of flowers, leaves, and sprays, are closely woven, imparting to this lace a tape-like effect similar to that of Battenberg lace. Duchesse lace is rather expensive, but its wear-

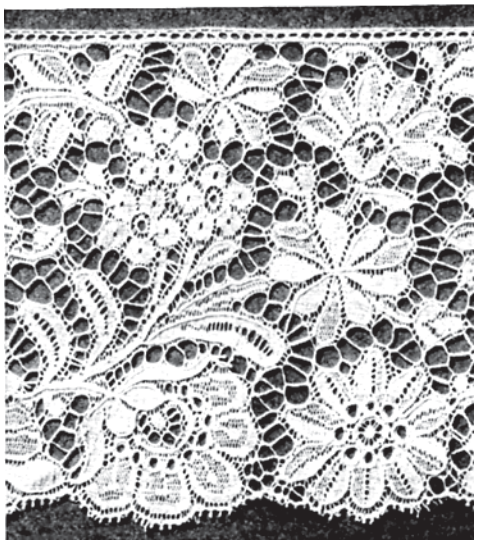
ing qualities are good. It has some exquisite patterns and is therefore suitable as trimming for elaborate gowns, especially bridal robes. The motifs of duchesse lace are imitated in princess lace, but not much similarity is seen because these motifs are applied to a net ground in princess lace.



Hand-Made Duchesse

49. Egyptian lace is a fine, hand-made, knotted lace that is sometimes ornamented with beads. It is expensive and therefore rarely used. When it is used, it is made to serve as trimming.

50. English point lace, often referred to as Point d'Angleterre, is an extremely beautiful lace equal in design and making to many of the point laces of France and Italy. The mesh is always made with bobbins, but the pattern is usually made in needle-point. Raised ribs, which are produced by twisting or plaiting the bobbins, are sometimes seen on the leaves or other parts of the design. The ground shows much variation, fine needle-point fillings often being used and bobbin-made brides, or connecting bars, also being employed.

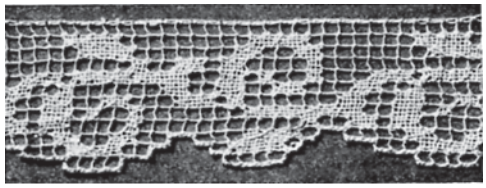


Machine-Made Duchesse

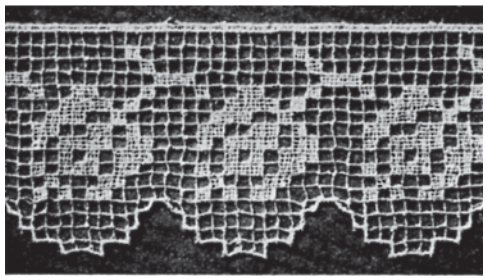
FIG. 18

A mistaken idea that Point d'Angleterre originated in Belgium existed for some time. This was due to the fact that at one time in England the importation of laces was forbidden. However, much more lace was needed to fill the demand than could be supplied in England, so the English lace merchants bought up the finest Brussels laces and smuggled them into England under the name of English point or Point d'Angleterre. The original lace, however, is purely an English lace and the chief portion of the finest varieties was made in England.

51. Fiber lace is made from the fibers of the banana and the aloe plant. It is a frail, expensive lace, and is not practical for many purposes. However, both banana-fiber and aloe-fiber lace are used as dress trimming, especially on sheer organdies and chiffons.



Hand-Made Filet

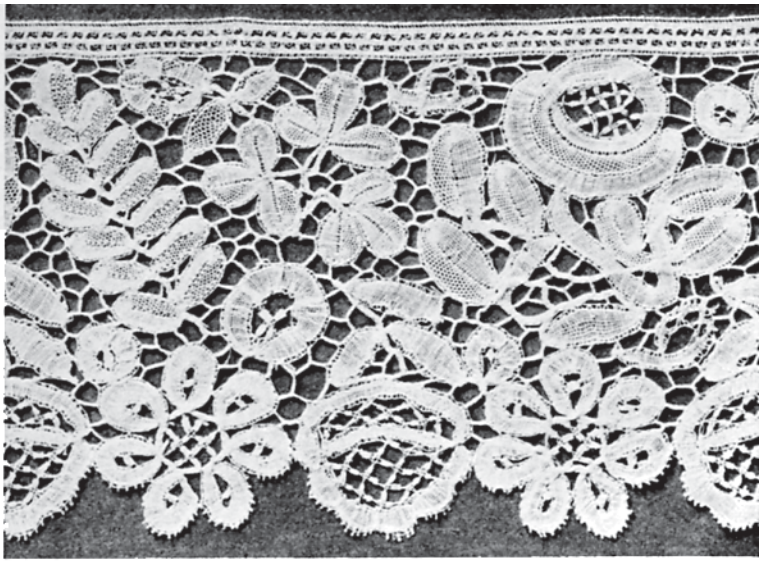


Machine-Made Filet

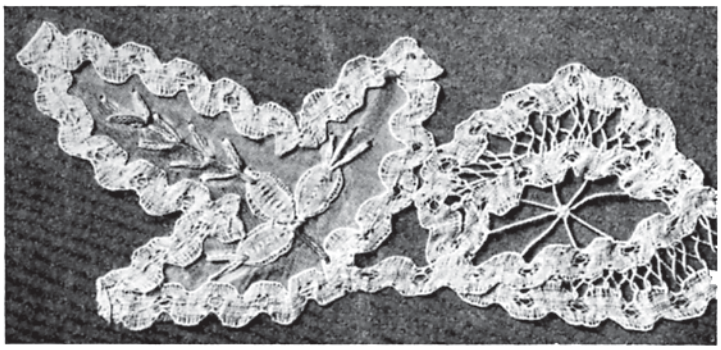
FIG. 19

52. Filet lace, Fig. 19, is a darned or embroidered net woven into squares with a continuous thread, there being a knot at each corner of the square mesh. It is perhaps one of the most attractive and practical of the lingerie laces, and is excellent for blouses and dresses. Real filet lace is expensive, but it wears indefinitely. Chinese filet lace is coarser and consequently cheaper than the other varieties. Beautiful imitations of filet lace may be purchased at very reasonable prices.

53. Guipure lace was probably a bobbin or needle-made lace of gold, silver, or silk threads, but now this term is usually applied to all large-patterned laces having coarse grounds, flowers joined by brides or coarse stitches, and no delicate groundings, and



Hand-Made Honiton Guipure



Hand-Made Honiton Appliqué

Machine-Made Hontion

FIG. 20

includes duchesse, Honiton, Maltese, and Venetian laces. The word guipure is derived from *guipe*, which means a thick cord around which silk is rolled. This padding, which was known as cartisane, was not durable as it would not wash and shrivelled up with heat, so the pattern was soon destroyed. In time, it was replaced by a cotton thread and gradually the lace came to be made with heavy tape rather than a rolled cord.

54. Honiton lace, Fig. 20, a pillow lace originally made at Honiton, England, consists of round, heavy motifs or sprays of

Hand-Made Limerick
FIG. 21

finely woven braid joined with a needle. Honiton lace is either appliqué or guipure. The *appliqué Honiton* is made by applying the motifs to a ground that is usually machine-made net. *Honiton guipure* is characterized by large flower patterns joined by needle-made bars. It is similar to duchesse lace, but is heavier in effect. The chief use of Honiton lace is as a dress trimming. The machine-made varieties usually show a tape-like effect.

55. Lille lace is a French lace that resembles Mechlin, except that the sides of its mesh are twisted, whereas in Mechlin they are braided. Its designs are of a simple nature, being usually outlined

Machine-Made Macrame

FIG. 22

Machine-Made Maltese

FIG. 23

by a thread of flat, untwisted flax, and its ground is sometimes sprinkled with dots.

56. Limerick lace, Fig. 21, is not a real lace but consists of delicate patterns embroidered on net or muslin with either a chain-stitch or a darning-stitch. Real Limerick lace is beautiful as a dress trimming, but as a rule it is expensive; machine-made Limerick, on the other hand, is more ordinary in appearance and less expensive, but it makes an effective dress trimming.

Machine-Made Mechlin

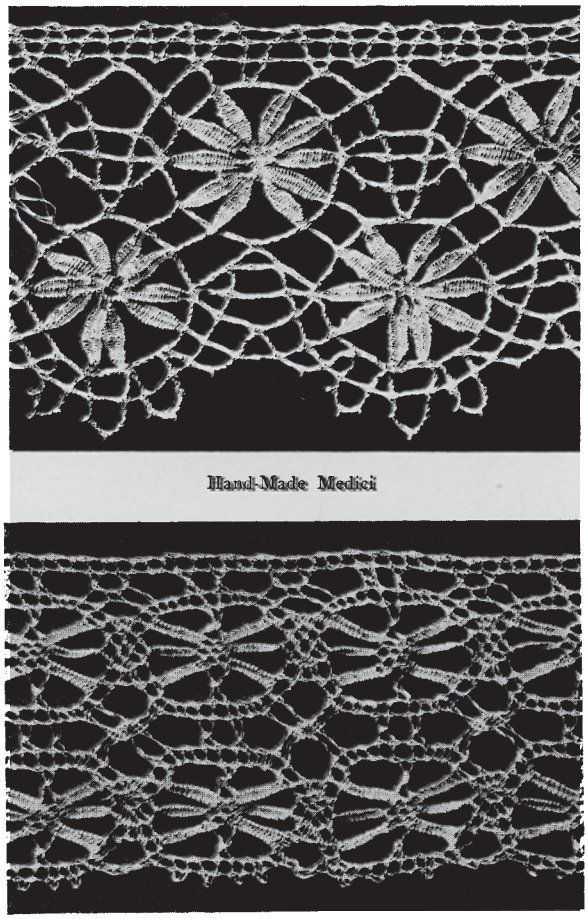
Hand-Made Mechlin

FIG. 24

57. Macramé lace is of Spanish origin. It is a survival of knotted point lace and is woven usually in geometrical designs down from the selvage, many ends being woven together and then tied to form the pattern. Macramé cord, which is made out of close-twisted cotton thread, is manufactured for this purpose. Frequently, the threads are allowed to hang loose and form a fringe. Fine silk macramé is used for scarf and shawl ends and the coarse

carpet-warp kind is used for finishing the edges of bedspreads, table scarfs, etc. Macramé wears indefinitely, and the machine-made kind, which is illustrated in Fig. 22, though rather expensive, is excellent when a heavy lace is desired.

58. Maltese lace is a bobbin lace of more open weave than either Mechlin or Valenciennes, but it is not unlike either of these laces. It has no regular ground and, as a rule, the patterns include a conventionalized Maltese cross and dots called "mosca." It is made both in thread and in black and white silk. The machine made variety, Fig. 23, is moderately priced, wears well, and is used for dresses and lingerie garments.

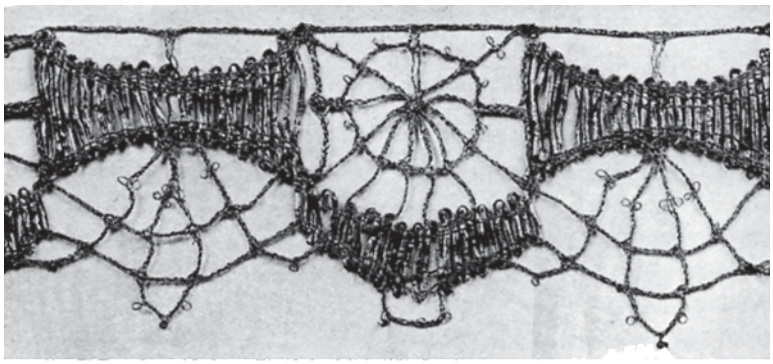


Hand-Made Medici

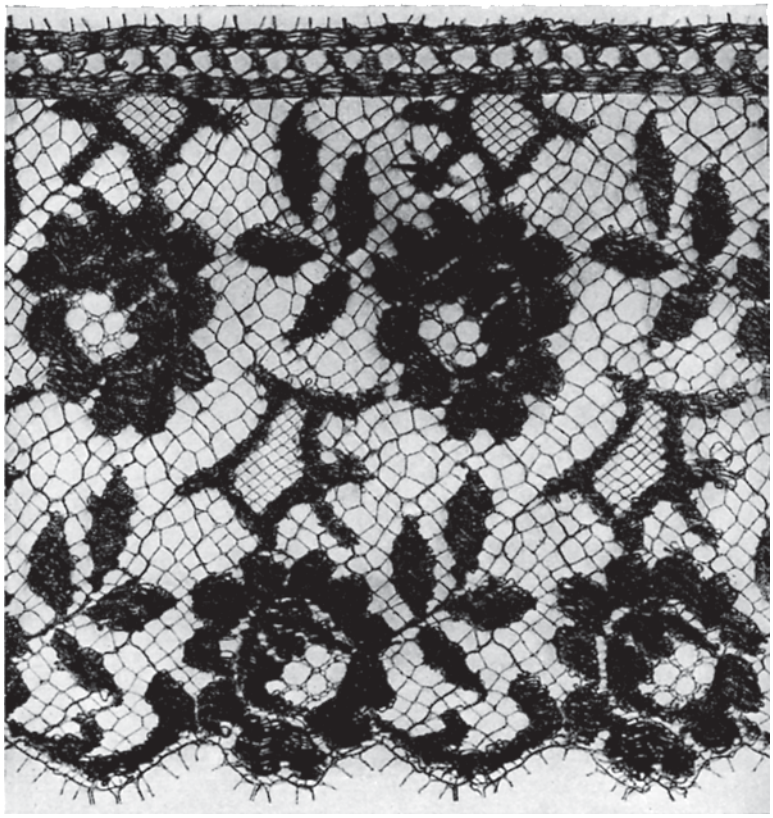
Machine-Made Medici

FIG. 25

59. Mechlin lace, Fig. 24, is a very fibery, beautiful, bobbin lace. The patterns, which are chiefly flowers and buds and resemble those of Brussels lace, are outlined with a thread of flat, silky flax. The net ground has hexagonal meshes in which four of the sides consist of two threads twisted and the other two, four threads



Hand-Made Metal Lace



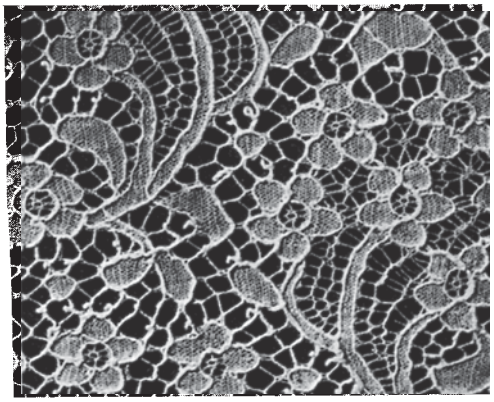
Machine-Made Metal Lace

FIG. 26

plaited. The making of this lace requires great skill, so it is rather costly, but it is closely imitated on the machine and the machine-made variety may be purchased at reasonable prices. Mechlin lace makes a very beautiful trimming for non-washable dresses, the nature of the mesh and the fineness of the thread preventing it from washing satisfactorily.

60. Medici lace, Fig. 25, resembles Cluny, but it is usually made of finer thread and has one of its edges finished with scallops. It is characterized by closely woven work alternating with an equal amount of open work. It is rather difficult to imitate this lace on the machine, and still there are some machine-made varieties that are very well done.

Medici lace is used for the same purposes as Cluny lace.

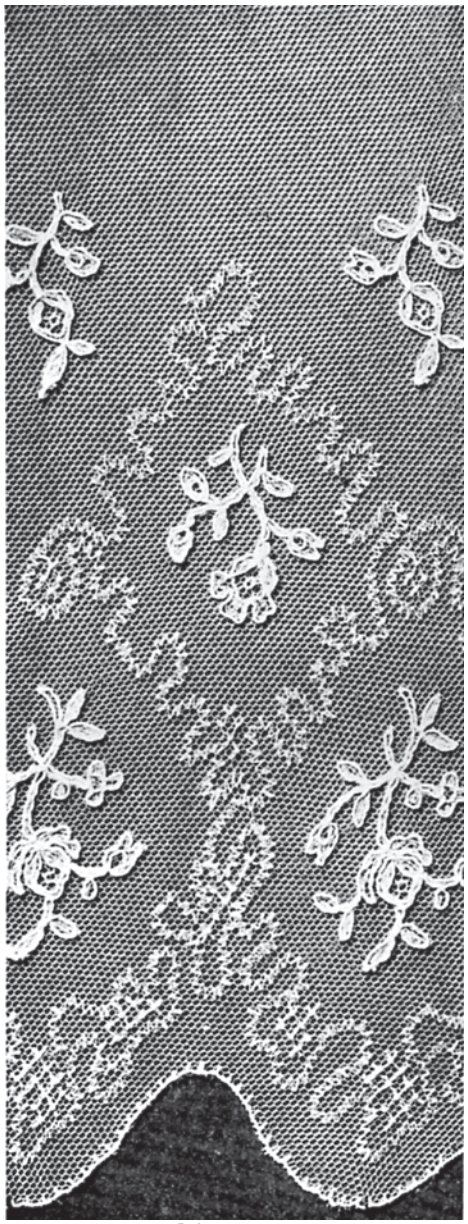


Nottingham Lace
FIG. 27

61. Metal lace, Fig. 26, which is made both by hand and by machine, is developed out of gold or silver threads. The hand-made variety, which is very rare and consequently expensive, is a guipure lace, whereas machine-made metal lace consists of a net foundation in which are woven all kinds of designs with metal threads. It is used as trimming for evening dresses and robes and in millinery work, many beautiful effects being created with it.

62. Nottingham lace, one kind of which is shown in Fig. 27, is a term that includes all of the machine-made laces made at Nottingham, England, the center of the machine-made lace district. Curtain laces are produced in large quantity, but there are also clever imitations of many hand-made laces, such as Valenciennes Mechlin, and Chantilly.

Laces made at Nottingham are both white and cream and are used largely for curtains, but the finer weaves are employed for dress trimmings.



Oriental Lace
FIG. 28

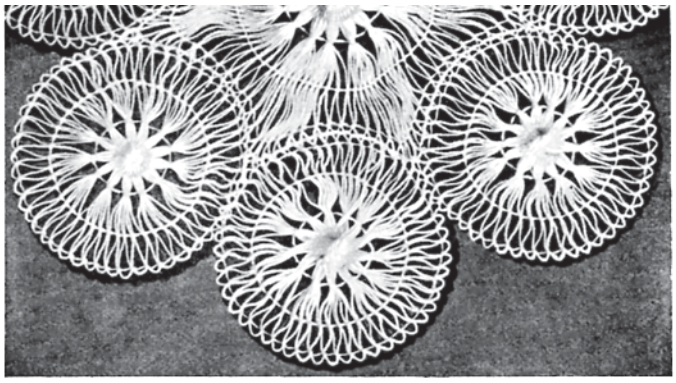
63. Oriental lace, Fig. 28, is in reality an embroidered net from which the ground is not cut away. In the making of this lace, two threads are used, one, which is heavy, being employed to make the design on top, and the other, which is lighter, holding the design underneath.

Oriental laces come in many designs and widths and are highly satisfactory as dress trimmings.

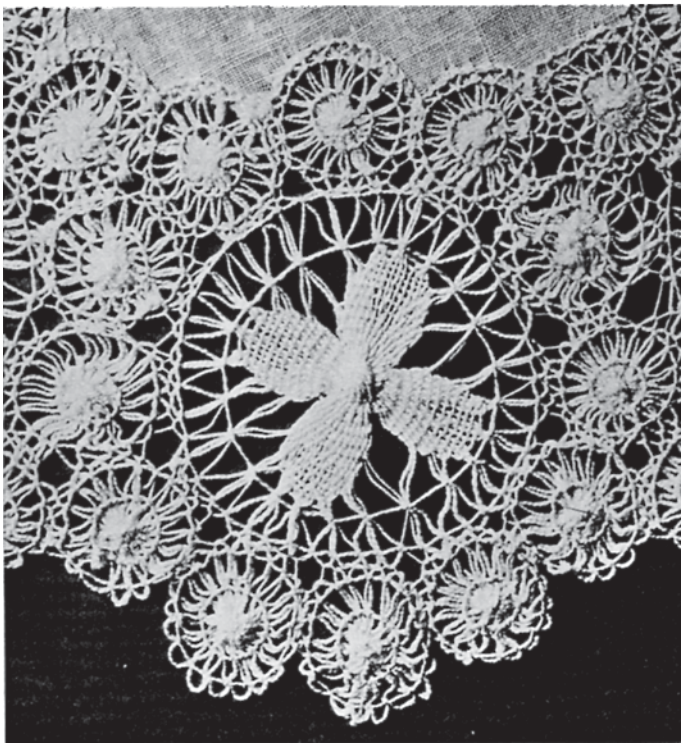
64. Paraguay, or **Teneriffe, lace,** Fig. 29, is a lace characterized by spider-web effects woven of single threads, which are arranged into spider wheels and woven together. The very fine Paraguay laces, which are expensive, are used as dress trimming; the coarser weaves, which are not so costly, are used in fancy work.

65. Pearling, Fig. 30, is a very narrow picot edge used as a finish for dress linings and similar articles.

66. Plauen is a general term that includes all laces originating in Plauen, Saxony, but now made in many other places. Most of them are imitations of many of



Hand-Made Paraguay

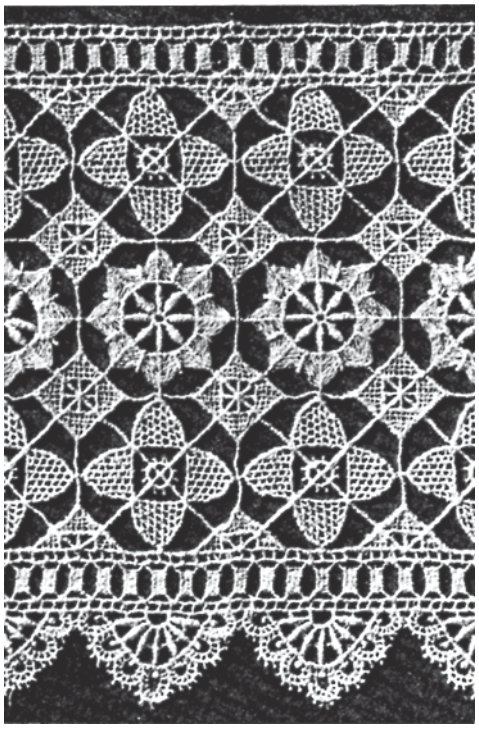


Machine-Made Paraguay

FIG. 29

the beautiful real laces, such as Point de Venice, but new designs are originated from time to time. These laces are produced on the Schiffli machine by embroidering with cotton or silk thread on woolen material and then chemically treating the embroidery so as

Pearling
FIG. 30



Plauen Lace
FIG. 31

to dissolve the wool and leave only the cotton or silk, which then takes on the appearance of lace. Because of the method of making, such laces are somewhat frail and cannot be used where a durable lace is required.

Plauen lace is shown in Fig. 31 and other examples are found in the illustrations of machine-made reticella, Fig. 37, and machine-made Venetian, Fig. 45.

67. Point de Gaze lace, Fig. 32, is a very fine, delicate, gauze-like lace that bears a resemblance to Alençon. Part of the pattern is made in close, and part in open, stitch, the open work

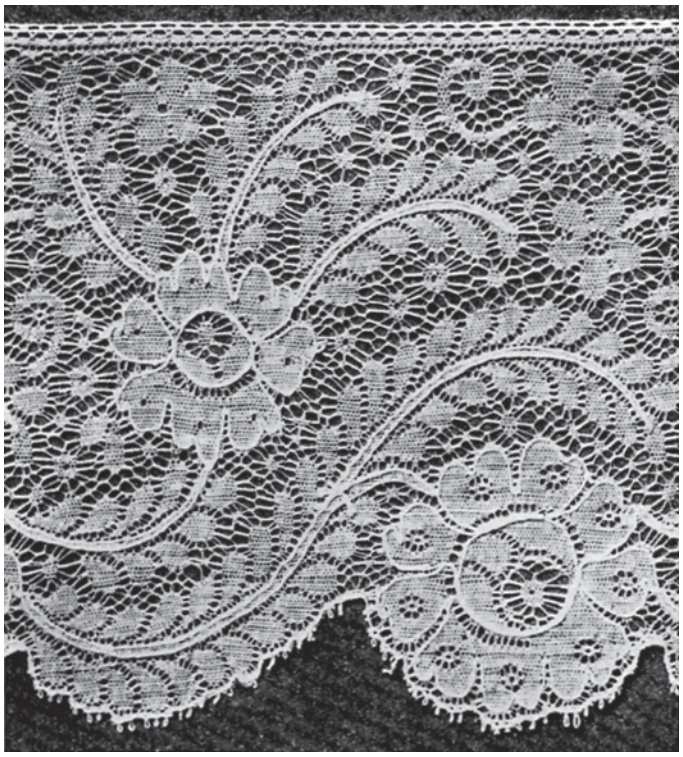
Hand-Made Point de Gaze
FIG. 32

being ornamented with dots. It is distinguished from Alençon, however, in that its designs are not outlined with buttonholing but are merely emphasized with a thread.

68. Point de Paris lace originally resembled Brussels and had a distinctive hexagonal mesh and a flat design. Now, the term is generally applied to machine-made cotton lace resembling

Val but of simple pattern and inferior quality, as shown in Fig. 33. Its figures, consisting of flowers and leaves, are outlined with a heavy cord.

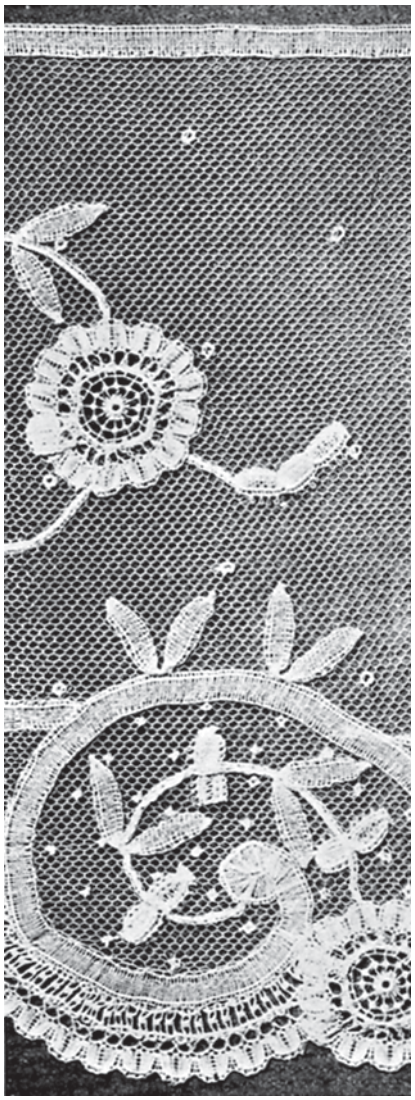
69. Princess lace, Fig. 34, is a delicate, beautiful lace made in imitation of duchesse lace, but often bearing little resemblance



Machine-Made Point de Paris
FIG. 33

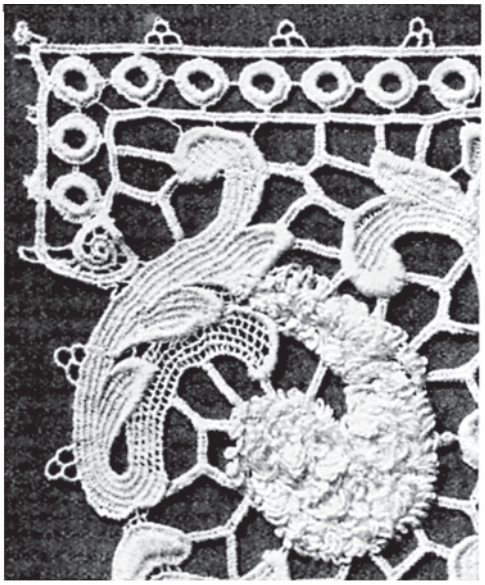
to it because of its net ground. In the best type, the parts of the lace are made separately and then applied by hand to a machine-made ground. As in the case of duchesse lace, princess lace is used chiefly for dress trimming.

70. Ratiné lace, Fig. 35, is an inexpensive machine-made lace having designs that consist of a groundwork of heavy loops, resem-

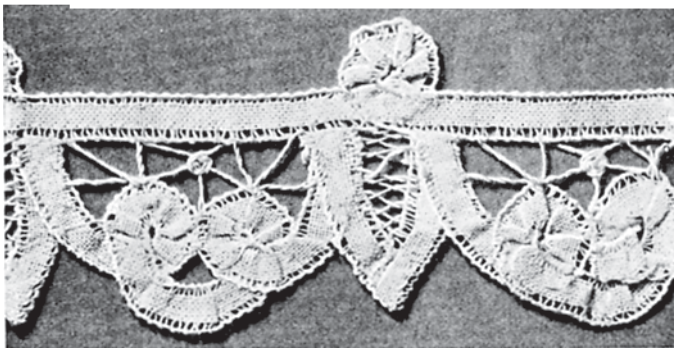


Princess Lace
FIG. 34

bling Turkish toweling. It is generally used on wash dresses that are made of heavy, rough material.



Ratiné Lace
FIG. 35

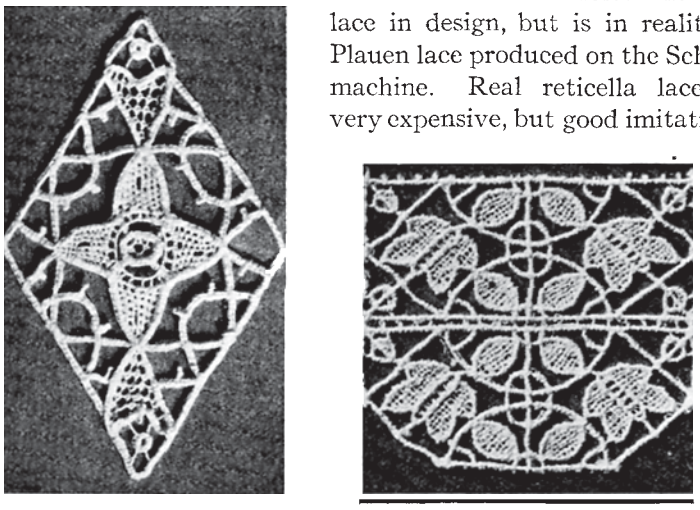


Hand-Made Renaissance
FIG. 36

71. Renaissance lace, Fig. 36, consists of linen tape woven into motifs and the parts then fastened together with twisted bars,

spider wheels, and other flat stitches. It is lighter than Battenberg lace and not so rich in appearance. The fine weaves of Renaissance lace are used for dresses, and the coarser weaves for draperies.

72. Reticella lace, Fig. 37, was the earliest of needle-point laces, being originally a development of drawn and cut work. Brides and picots were introduced and simple geometrical outlines followed. Later, the foundation fabric or cut work was abandoned and the needlework constituted the entire design. The machine-made reticella resembles the real lace in design, but is in reality a Plauen lace produced on the Schiffli machine. Real reticella lace is very expensive, but good imitations



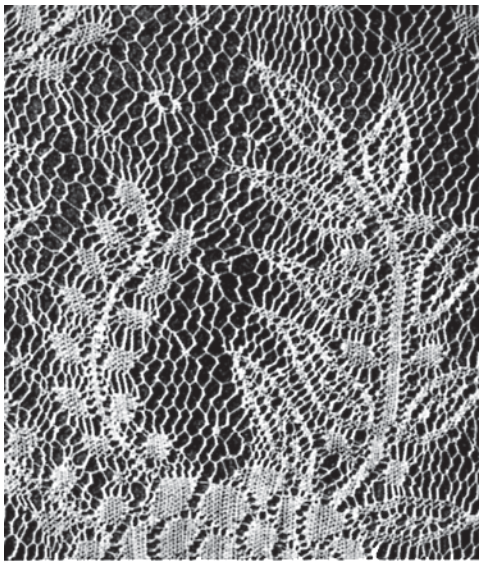
Hand-Made Reticella Machine-Made Reticella

FIG. 37

may be procured at a reasonable price. Reticella lace is used for collars and sometimes in millinery work; the finer weaves are employed as dress trimming.

73. Shadow lace, Fig. 38, is a thin filmy lace of fine weave, having an entirely flat surface and rather indistinct designs. It may be of any design or character so long as it is shadowy in appearance.

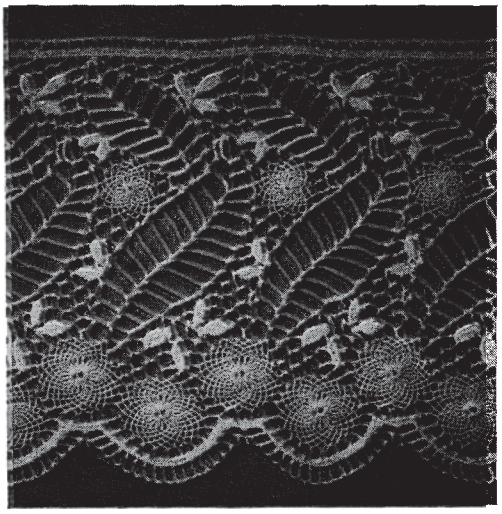
Shadow lace is extensively used as a dress trimming, its soft, lacy appearance making it desirable for draping purposes. It is not an expensive lace, its price usually being regulated by the fineness of the thread and the design.



Shadow Lace
FIG. 38

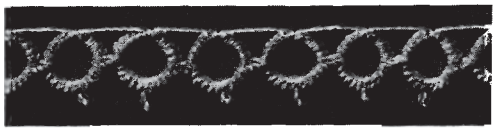
Spanish Lace
FIG. 39

74. Spanish lace, Fig. 39, is a machine-made lace, usually in silk fiber, in imitation of the old Spanish laces, which are made of real silk. It comes in all-over patterns and in flouncings and is characterized by floral designs and sprays on a ground of craquelé net. Spanish lace of this variety is used chiefly for afternoon and evening gowns.



St. Gall Lace
FIG. 40

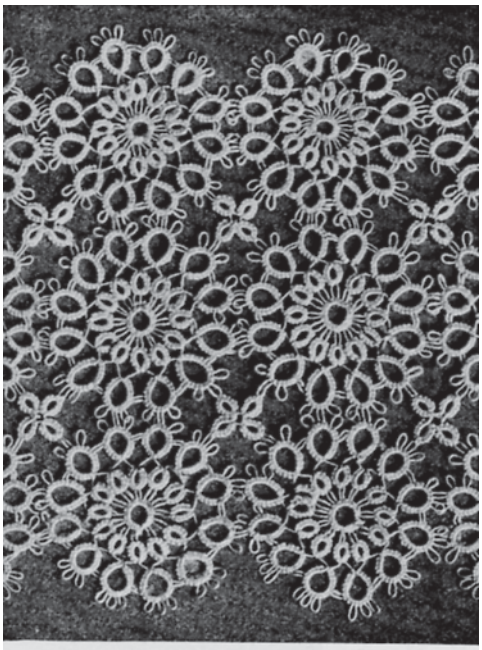
75. St. Gall lace, Fig. 40, is one of the varieties of lace made at St. Gall, Switzerland, the lace center of that country. Many of these laces are similar to those made at Plauen, being both good and poor imitations of some of the lovely real laces, but St. Gall also makes beautiful hand-made laces. The variety shown here has Teneriffe characteristics. The machine-made varieties produced at St. Gall are made on the Schiffli machine and then burnt out to produce the pattern.



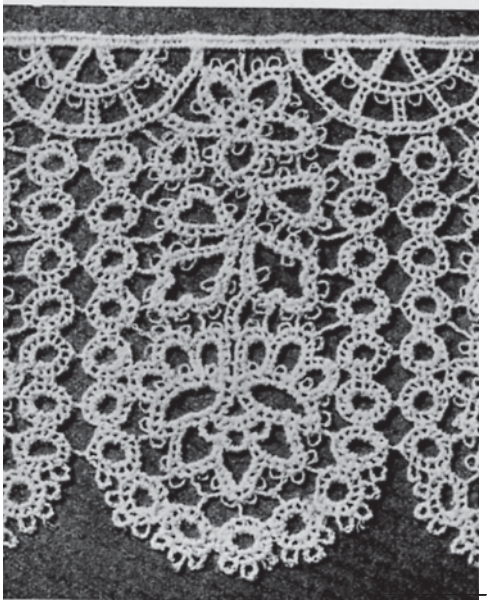
Hand-Made Tatting Edging

Machine-Made Tatting Edging
FIG. 41

76. Tatting is a form of knotted lace made with an oblong shuttle, around which the thread is wound and by means of which loops and knots are worked. The name is derived from *tattie*, an Indian matting, which it slightly resembles. Tatting is made in the form of a simple edging, as in Fig. 41, and in elaborate



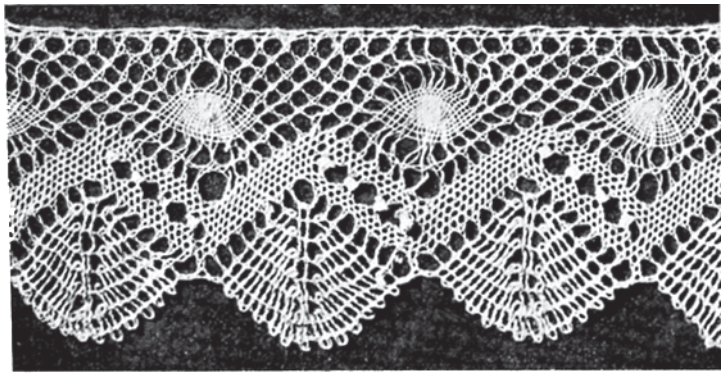
Hand-Made Tatting



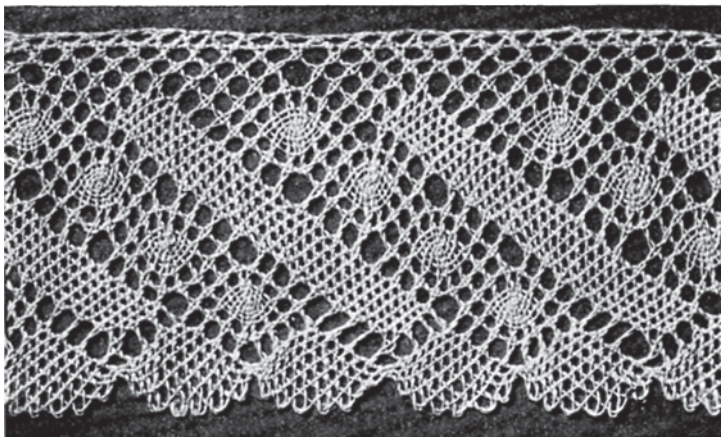
Machine-Made Tatting

FIG. 42

designs, as in Fig. 42. Beautiful patterns are often produced in this lace, it being lighter and more lace-like than any other variety of knotted lace. Many American women are proficient in making clover-leaf and wheel designs, and hand-made tatting of this nature may be purchased at a very reasonable price. Imitation tatting in



Hand-Made Torchon

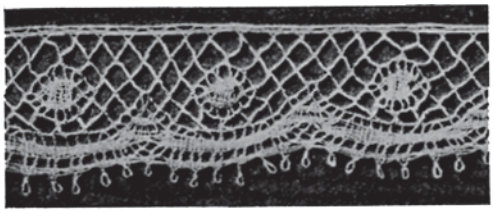


Machine-Made Torchon

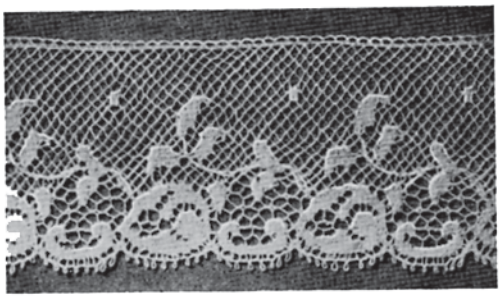
FIG. 43

no way compares with hand-made tatting, which is desirable as trimming for lingerie dresses and garments. Tatting is used also on children's clothes and in making fancy work.

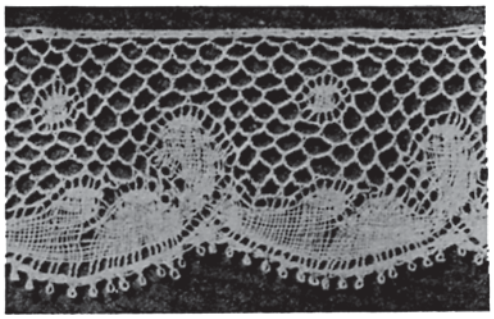
77. Torchon lace, Fig. 43, is one of the plainest of the bobbin laces and is made by peasants all over Europe. The better grades



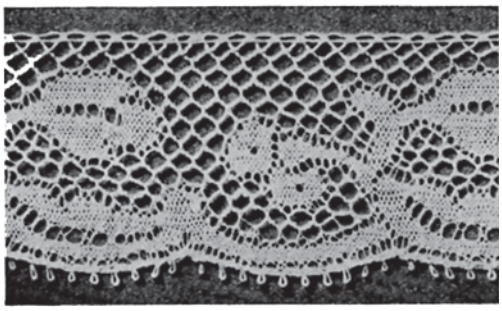
Hand-Made French Val



Machine-Made French Val



Hand-Made German Val



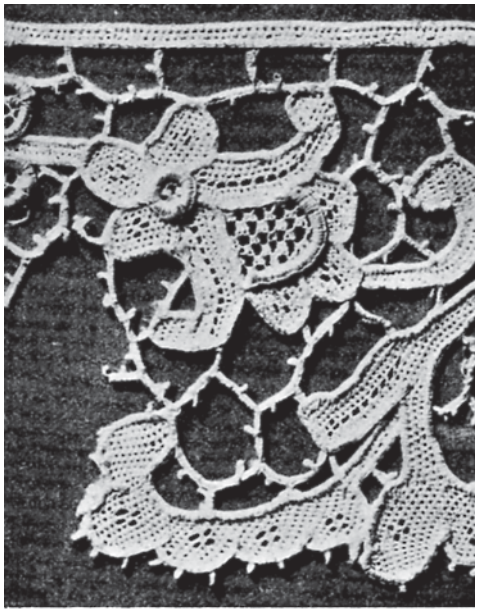
Machine-Made German Val

FIG. 44

of torchon are made of linen thread, and the cheaper qualities, which are commonly called *beggar's lace* or *Bavarian lace*, of cotton. The coarser weaves of torchon are much used in fancy work, and the fine weaves are employed in lingerie dresses. Torchon lace is inexpensive when its wearing qualities are taken into consideration.

78. Tulle is a fine, gauzy machine net. It is fluffy and beautiful when fresh, but is so frail that it has a very short life. Tulle is used on evening dresses, as a hat trimming, and in places where fluffy, airy bows are desired. It is sometimes called *maline* or *illusion*.

79. Val lace, Fig. 44, the common term for *Valenciennes lace*, is a bobbin lace in which the ground and the pattern are woven together. Its designs are flat, but they are very beauti-



Hand-Made Venetian

Machine-Made Venetian

FIG. 45

ful as they contain conventionalized roses, carnations, and tulips. Its mesh is diamond-shaped or round, and very open and regular. For the real Val, linen thread is used, which gives it a firm, durable quality as well as a great delicacy. Much of the French Val is made at Calais, France.

Valenciennes lace is imitated very well on the machine, but as cotton thread is generally employed, the lace thickens up in washing. It comes in several varieties, but the French and German Vals are the best known, the French being distinguished by diamond-shaped mesh and very dainty designs, and the German, by round mesh and larger designs.

Valenciennes lace usually comes in narrow insertions and edgings. It is one of the daintiest laces for sheer lingerie dresses and can be had at very little expense. It is also a good type of lace for children's millinery.

80. Venetian lace, Fig. 45, is a needle-point lace of great beauty that

was made in Venice as early as the 16th century and at first resembled the early reticella except that the cut-like character was abandoned and the needle stitches were used alone. It consists of needle-point motifs or designs joined with an irregular network of brides. The three principal varieties of Venetian lace indicate the different stages in the development of this lace and the time when it was in vogue. They are:

1. Raised point, which is also known as Gros point and includes Rose point, is characterized by raised or padded portions produced by means of working over cotton padding. In the Rose point, which is a general favorite, the design consists chiefly of small roses held together with connecting brides.

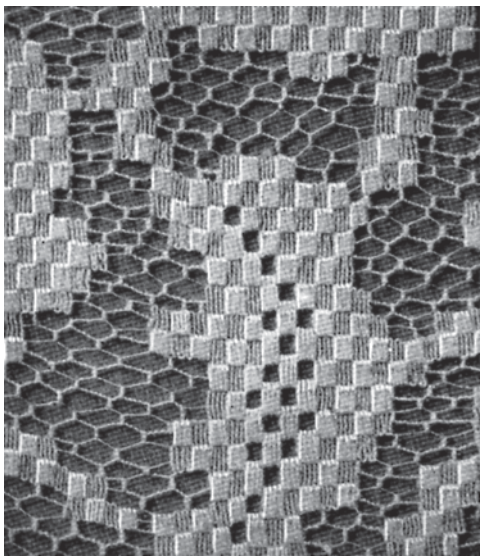


FIG. 46

2. Flat Venetian point, or Point Plat de Venice, differs from Raised point in that it contains no prominent raised work and has smaller designs. Its chief variety is Coraline point, the designs of which resemble coral formations and are connected by many brides. This lace is less beautiful than Raised Venetian point for its designs are irregular and then not so well connected.

3. Grounded Venetian point has its designs arranged on a net ground and lacks ornamentation, thus almost losing its identity as a Venetian lace. Burano point is an important example of this variety.

The machine-made varieties of Venetian are in reality Plauen and St. Gall laces. By means of the Schiffli machine, it is possible to reproduce the beautiful designs of the real Venetian laces, but owing to the chemical treatment in the process of manufacture, the lace is not of a very durable kind.

Venetian laces are used chiefly for dress trimmings, but they are also seen on curtains.

81. Wool lace, Fig. 46, is a woven lace of varied designs, in which wool thread is used for either the warp or weft thread or for both. The example shown here is of the filet variety. Lace of this kind is used chiefly for dress trimming.

JUDGING LACE

82. If one intended to make an exhaustive study of the subject of lace, it would be necessary to know how to determine, so far as hand-made lace is concerned, whether it is needle-point or bobbin, at what period it was produced, where it was made, etc. A study of this kind, however, would require more time than the majority of women can give it. And, too, only a few persons are fortunate enough to possess hand-made lace in any quantity, so it is not to be expected that many women will desire to make such an extensive research. Usually, it will be sufficient to know, in regard to lace, whether it is hand-made or machine-made. Sometimes it is not an easy task even for the experienced eye to detect this difference, but generally it can be determined by applying the following tests, which embody the chief points of distinction.

83. Hand-made lace is characterized in the following ways:

1. In needle-point lace, buttonhole-stitches occur in infinite variety. These are never seen in machine laces for no machine has ever been invented that can produce this stitch in even its simplest form.
2. Any padding that is required in hand-made lace is worked with a slanting stitch.
3. In hand-made lace, it is difficult to unravel the threads. In fact, in some varieties, the unplaiting is a tedious process.
4. The mesh of hand-made net is square, hexagonal, diamond-shaped, or a combination of hexagons and triangles, as in Chantilly and similar grounds.

84. Machine-made lace may be distinguished by the following characteristics:

1. The threads have a twisted and compressed look.

2. If there are any raised ornaments, the padding is worked over and over straight.
3. The threads, upon being unravelled, come out easily.
4. The mesh ground is perfectly round and even.

VALUE OF HAND-MADE LACES

85. Rare, hand-made laces, unlike their clever imitations, have no fixed value on the market. The prices they bring depend on the condition of the piece, the rarity of it, and the amount of bidding that is done for it, most of these laces being sold through auction houses. However, some idea of what has been paid for some good specimens of real lace can be had from the prices obtained for a collection of laces sold a few years ago at Christie's in London. It will be noted that Venetian point laces are the most costly. A fine piece of Rose point is almost priceless because it is very fragile and can be obtained in only small quantities. Even the smallest piece is eagerly bought up by dealers or collectors.

Point de Venice, 58-inch length, 24 inches wide	$3,000.00
Rose point, 4-yard length, 11 inches deep	2,100.00
Point d'Alençon, 4 yards, 25 inches deep.....	2,300.00
Point d'Alençon, 44-inch length, 17 inches deep.	215.00
Point d'Alençon, $2\frac{1}{2}$ yards, 14 inches deep.....	230.00
Gros Point de Venice, $1\frac{1}{2}$ yards, 8 inches wide ..	90.00
Reticella, 5 yards, $7\frac{1}{2}$ inches wide	165.00
Reticella, four short lengths.....	210.00
Old Flemish Guipure, 4 yards, 11 inches wide ..	85.00
Old Genoese, 3 yards, 1 yard deep	185.00
Point d'Argentan, 4 yards, narrow	75.00
Point d'Argentan scarf	155.00
Mechlin, 30 yards in odd lengths, narrow	105.00
Point d'Angleterre, 3 yards, 12 inches wide	105.00
Old Brussels scarf in two pieces	50.00
Brussels Appliqué, 6 yards	115.00
Point Gaze parasol-cover	30.00
Honiton flounce, 3 yards long, 17 inches deep ..	345.00
Honiton lace, 5 yards long, 17 inches deep	120.00

86. The authorities at the South Kensington Museum, London, have given the following prices on some specimens shown there:

Venetian point altar-frontal, 8 feet long, 3 feet wide	$1,850.00
Venetian chasuble, stole, maniple, and chalice veil	1,000.00
Venetian flounce, 2 yards long, $\frac{5}{8}$ yard wide	725.00
Gros point collar	105.00
Brussels lappet	115.00
Drawn-thread jacket	50.00
Linen cut-work tunic	100.00

USES OF LACE

87. Laces have ever been particularly cherished by women; for their loveliness, the refinement they suggest, and perhaps their association with romance and history combine in their appeal to feminine fancy. Although, in various periods, laces were used to adorn garments for men, modern ideas favor them merely for women's wear, and it does seem that their delicacy fits in very well with the charm and grace usually attributed to women.

For women and girls of all ages, few fabrics or trimmings can be employed with greater becomingness than lace. Filmy lace of delicately traced design brings out the loveliness of youth and softens the lines of age, while lace of more decided character, if artistically arranged, provides a notable distinction in a costume.

88. Like other fabrics and trimmings, laces are not always in decided vogue, but each season favors some kinds of lace and introduces new uses for them. Sometimes lace seems to be a dominating note in fashions and it is used not only for trimming but for entire dresses, for wraps, for hats, and for many dress accessories. Again, merely touches of lace will be noted, but its value in dress designing keeps it always an important factor in fashions and ever gives the assurance that an exquisite piece of lace is a treasure of practical merit. The revolving wheel of Fashion gives preference first to one kind of lace and then to another, but invariably returns the various types, so that almost any kind of lace may be used again and again, or as long as its wearing qualities permit.

89. Lace always has a place as a trimming for underwear, lingerie, and children's clothes. Also, for household linens and decorations, it is truly indispensable.

90. Characteristics and Uses of Modern Laces.—The large coarse patterns of real lace that were the delight of our great-great-grandmothers were of a stout, heavy quality that would outwear two or more dresses, but it was difficult to work up these laces satisfactorily into dainty costumes because of the boldness of their design. This feature has been overcome to a great extent in modern laces, for, with the exception of the heavy varieties that come into favor every now and then, each season brings out seemingly daintier and prettier laces than the preceding one. Unfortunately, though, it cannot be said that the wearing qualities of the laces have advanced correspondingly with the designs, for the filmy laces of today frequently give way before the fabric with which they are used shows noticeable signs of wear. Without a doubt, however, the service that is required of garments nowadays is partly accountable for the shorter period of usefulness of the lace.

91. Selection of Laces.—The way in which lace is selected for use at present is also different. Up to about 50 years ago, the woman of station who did not possess a chest or a roll of lace was rare indeed, and when she planned a gown she brought her lace forth to see whether some of the laces that she cherished could not be used in developing the garment. At that time, a lace-trimmed gown or one made entirely of lace was a prized possession—an extravagance worthy of note. Today, even the women of moderate means need not consider a lace gown an extravagance, for a lovely variety of designs, improved methods of manufacture, and competition among manufacturers make machine-made laces very desirable from the standpoint of beauty as well as economy. Buying lace to match the material, as is now the general custom, is perhaps the best way after all, for it is no small problem to choose a design in a dress that will use up some particular width, weight, or color of lace. Then, too, it is really the more economical way, because if just enough lace is purchased for the gown in question there is no waste, while, if an attempt is made to use up lace patterns that are on hand, a beautiful piece of lace must frequently be sacrificed to have it conform to the design; or if the length of lace on hand is short, the dress might appear stinted as a result.

92. Because of the nature of laces, their selection merits even more careful consideration as to color, design, texture, applica-

tion, and purpose than the choice of other fabrics and trimmings. The application of laces, especially those of the more exquisite or handsome variety, is very important, for unless they are made more interesting by their arrangement and none of the beauty of their design is concealed, except by subtle suggestion, their use is hardly justified.

93. Texture, as applied to the selection of laces, need not be considered so much for its suitability to type as for the effect it would give in the costume. If daintiness is the effect desired, lace of soft, fine character with delicately traced designs is needed to carry out this suggestion. Sometimes, elegance would be preferred and, as an aid to this effect, lace very rich in quality and appearance, with designs of a rather intricate nature, might be chosen. Other times smartness or decided character in the costume might be aspired for; prominent or unusual designs in lace of a type that is in decided vogue might be used to excellent purpose for this effect.

94 Dainty designs that will be serviceable and practical are the ones to be sought in expensive laces that must be preserved for several years' wear, for large, coarse patterns of lace not only are more difficult to make up attractively but also appear unduly conspicuous in seasons when their vogue is not pronounced. A gown of choice lace is well worth remodeling and should be preserved carefully until the time when Fashion favors the use of such lace. Then it is deserving of all the care, skill, and becomingness with which it may be fashioned.

95. The foundation of a lace dress is also of decided importance, for if it is not right, it is bound to detract considerably from the beauty of the lace. As a general rule, a filmy lace of delicately traced design appears best when used with a foundation of self-color or one that does not contrast decidedly, while lace having large and comparatively solid designs is especially lovely over a foundation of sharply contrasting color that throws the designs into bold relief and gives a richly brocaded effect.

CARE OF LACES

NECESSITY FOR CARE

96. Laces, though many of them are exquisite and consequently of very great value, are subjected, through use and wear, to the ravages of dirt and soil, just as is the fabric of a garment. And since lace, even in the machine-made varieties, is usually a treasured possession, it should be kept just as clean and fresh as possible. Nothing evidences carelessness in woman's attire more quickly than a soiled piece of lace, and nothing is more expressive of the right appreciation of this delicate fabric than the greatest care exercised to keep it in perfect condition.

97. The method applied to the cleaning of laces depends, of course, on the kind of lace. Some laces may be washed in water with the proper sort of soap, while others cannot be submitted to this form of cleansing because of the material used in their making or the frailty of their texture. Therefore, before attempting to clean a lace, make sure that you know what method to use and then follow explicitly the directions given for it.

The chief point to remember in the cleaning of laces is that they should never be twisted nor wrung nor rubbed together harshly, for they cannot stand rough handling. Rather, they should be squeezed gently and patted until all the dirt is removed even though this process requires longer time and considerable patience.

CLEANING WASHABLE LACES

98. At best, washing is a somewhat difficult process so far as laces are concerned, so it is well to keep a piece of lace clean as long as possible before resorting to laundering.

One method of temporary cleaning consists in laying the lace in a piece of blue tissue paper, sprinkling freely any soiled places with finely powdered magnesia, and then wrapping the lace up in the paper and putting it away for a few days. When the magnesia has been shaken out, the lace will appear quite clean.

99. Washing Durable Laces.—In spite of the greatest care, however, the time will come when this sort of cleaning will not

suffice and the lace must be subjected to a more vigorous treatment. A precaution to take is not to put off the cleaning of the lace too long, for if the dirt is permitted to work into the fabric it is very difficult to remove.

The most satisfactory way to clean washable laces is with soft water and a pure soap, such as Ivory or Castile. If soap flakes can be obtained, these will be found very satisfactory for they dissolve quickly and are easily handled. For laces of durable quality, such as linen and heavy cotton laces, make a strong suds of soap and water and into it put 1 level teaspoonful of borax to each quart of water. Squeeze the lace gently in this until it is clean and then rinse it well in lukewarm water, handling it gently in the rinsing as well as in the washing. Always lift all the lace up at once rather than pull it out by one end, for pulling the lace will break the fibers more quickly than anything else.

100. In the case of very frail laces, as well as chiffon and net, the same method may be followed, but much more care must be taken. Make the suds only about half as strong and squeeze the lace very gently in it until the dirt is removed. If the lace is exceptionally frail, it may be put in a bottle with the warm suds and the bottle then closed securely and shaken vigorously for a few minutes.

101. Still another plan to wash delicate lace successfully consists in winding it around a bottle after this has first been wrapped with cheesecloth so that the ends of the lace can be secured. When the lace is in place, it may be covered with another layer of cheesecloth if its delicacy is such that it would seem to require this extra precaution. Place the bottle in warm soapsuds and let it stand for a while. Then shake it vigorously so that the dirt may be removed.

For lace that is very much soiled, put the bottle with the lace wrapped around it in cold water containing small pieces of soap or soap flakes and bring the water to a boil. As the water becomes dirty, remove it and replace with clean, cold water and more soap, repeating this process until the water does not show any more dirt. Then rinse in clean cold water and set the bottle aside until the lace is thoroughly dry.

102. If the lace is too large to be wound on a bottle and too delicate to be washed in the ordinary way, baste it securely and

smoothly to a piece of cheesecloth and cover it with another piece of cheesecloth. Then wash it according to the directions for washing lace on the bottle, but, after rinsing, pat it and press it to remove the moisture rather than wring it.

103. Still another method of washing lace makes use of a smooth board that has been covered with linen. Baste the lace firmly to the linen and then wet it with warm water by means of a sponge, taking care not to rub the lace but merely to dab it. When it is thoroughly saturated, dab it with a warm soap solution, continuing this until the lace is perfectly clean. Rinse the soap away by dabbing it with clear, warm water and remove the remaining moisture by means of a dry sponge. Set aside to dry, when it will be found that the lace will be properly shaped and sufficiently stiff so that no ironing will be necessary.

104. Stiffening Laces.—Very often stiffening is not needed in laces for enough is acquired by ironing the laces before they are entirely dry. However, there are some cases where a slight stiffening will improve very much the appearance of a lace after it is washed. The proper stiffening may be secured by dipping the lace into a very thin, clear, cooked starch. Or, if it is desired not to use starch, dip the lace into a solution consisting of 1 teaspoonful of granulated sugar or gum arabic to 1 quart of water or into rice water prepared by soaking $\frac{1}{2}$ cupful of rice in 1 quart of water for $\frac{1}{2}$ hour. Do not wring the lace after stiffening, but lay it in a flat mass in the palm of the hand and pat it thoroughly with the other until the starch is well worked out. Then roll it carefully in a towel and set it aside for a few hours before ironing.

105. Tinting and Bleaching Laces.—In the washing of colored laces, particularly those of ecru tint, some of the color is very often lost. If it is desired to restore this, the process should take place immediately after the lace is washed. In the case of ecru lace, dip it in a solution of clear coffee and tea mixed together in equal proportions and stretch it immediately. The color of the liquid as seen through a tumbler held up to the light should be the same as that desired in the lace.

Laces may be tinted other colors by means of any of the commercial dyes that you have found to be satisfactory.

106. Sometimes lace becomes yellow with age when it has been laid away for a long time. Often it will be sufficient to expose the lace to strong sunlight after it has been washed. If this is not successful, place the lace in a vessel, cover it with sour milk, and then let the milk containing the lace simmer for a few minutes. It will be necessary, of course, to submit the lace to the form of washing it requires after it has been taken out of the milk.

107. Drying Laces.—The method of drying lace depends largely on the form of washing used and the nature of the lace. If lace is washed on a bottle or between pieces of cheesecloth, it should be dried before it is removed, the cheesecloth being stretched sufficiently to keep the lace from appearing wrinkled. Then, ironing is usually unnecessary, for the lace will be found to be properly shaped.

A simple way of drying lace washed according to the ordinary method is to lay it out flat on a soft towel and then roll it up in the towel until a part of the moisture has been absorbed by the towel.

108. Very good results can be had in the drying of lace by making a pad over which to stretch the lace. Over an ironing board, pin a bath towel folded several times, or if the lace is in a large piece, two bath towels stretched full length. This will provide a firm but soft foundation. Pin the lace over this pad, shaping the design carefully and using enough pins to hold the lace in place well. Allow to stand until thoroughly dry and then shape each point of the edge with the fingers. This is the method applied to Irish lace and point laces for they should not be ironed at all.

109. Lace curtains are most satisfactory when they are dried on curtain stretchers. If these are not available, sheets may be stretched on the floor and the curtains pinned carefully to these.

110. Ironing Laces.—If it should be found necessary to iron lace, as is sometimes the case with linen and machine-made laces, the chief aim should be to have the pattern stand out as clearly as possible on the right side. To accomplish this and to prevent a shiny, worn look from appearing on the surface, always iron the lace on the wrong side and on a soft, substantial pad. Fine white flannel makes an ideal covering for an ironing board on which to press lace, but good Canton flannel or a fine Turkish towel may be substituted with very good effect.

After securing the flannel or the towel, lay the lace on it, right side down, and pull each part out very carefully so that it assumes its correct shape before the ironing is begun. Have the selvage of the lace, if there is one, next to you, and in ironing, work away from the selvage toward the edge so as to shape the lace properly, the selvage usually being tighter than the edge.

111. To avoid the risk of scorching the lace, use an iron of moderate temperature. Rub the iron over every bit of the lace until it is entirely dry. Then pull out all picots and small points into their original form by means of a pin or needle. If a wrinkle should be pressed into the lace in the ironing, sponge it with a little starch water and then iron it out.

If the lace has a raised figure, rub it gently on the wrong side with a lace awl or any blunt tool that is smooth and will not injure the fabric. This process relieves it of any stiff, starched look it may have and makes it as pliable as new lace. Finally, pass the iron lightly over the entire piece of lace.

112. Unstarched laces may have a little stiffening imparted to them in the ironing, which will make them look like new. To do this, place the lace right side down on the flannel or towel and rub it gently with a piece of material that contains sizing, such as organdie that has been dipped in water until it is soaked. Or, a cloth dampened with thin starch water will do very well as a substitute. When the lace is damp enough, iron it slowly with a moderately hot iron so that the moisture will evaporate slowly. When entirely dry, remove from the board.

113. Cleaning Black Lace.—Black lace should not be washed as are other laces because it loses much of its color and takes on a gray look. However, it may be cleaned by putting it in strong tea and squeezing and working it just as if the tea were soapsuds. A small amount of gum arabic added to the tea will stiffen the lace and give it the appearance of new lace. Coffee may be used for this purpose, but tea is generally preferred because it contains no greasy substance. Very good results are also produced by dipping the lace in a solution of 3 parts lukewarm water and 1 part vinegar.

CLEANING NON-WASHABLE LACES

114. Certain laces, such as silk and fine-mesh laces, are of such a texture that they do not permit of washing. However, there are ways of cleaning such laces, so it is not necessary that they be discarded just because they have become soiled.

115. Perhaps the simplest way to clean non-washable laces is with powdered magnesia or French chalk. These can be purchased for a small sum at any drug store. Lay the piece of lace out on a paper and cover it generously with powder. Then fold the lace back so as to form two layers and cover again with the powder. Continue to fold it in this way and to cover each layer with powder until it is thoroughly saturated. Then put it aside for several days so as to give the powder a chance to absorb the dirt and grease that the lace contains. At the end of this time, shake out the powder, being careful to remove every bit of it. The lace will then be ready for use.

116. For dry cleaning, gasoline is undoubtedly the most satisfactory medium. For this purpose, purchase clean, high-grade gasoline, that is, gasoline that is free from dirt or any greasy substance. A precaution that must be taken with gasoline is that it should always be kept away from any flame or fire, for it is highly inflammable. Also, it must be used very cautiously so that there will be no ill effects from it. A good plan is to work on the porch or before an open window so that the fumes may be carried off into the air.

117. To clean lace with gasoline, put it into a self-sealer fruit jar, either the 1-quart or the 2-quart size, depending on the size of the piece of lace, half fill the jar with gasoline, and shake vigorously. The shaking will loosen the dirt and permit the lace to come out clean and fresh. Next, lay the lace out in the open air and pull it into shape while it is drying. When it is dry, lay it, right side down, on a well-padded board, place a piece of tissue paper over the wrong side of it, and press it. Take care in the pressing not to stretch the lace, for it cannot be put on a garment in a smooth, even manner if it is stretched out of place in its cleaning or pressing.

PRESERVATION OF LACE

118. The preservation of lace is a matter that should receive considerable thought. Any old valuable pieces of lace that one is fortunate enough to possess may be used indefinitely if they are cared for properly. And even pieces of lace that are not so valuable can, if they are carefully preserved, be utilized a number of times, for the majority of laces are strong enough to outlive the fabric with which they are combined.

To prevent old laces that are not used very often from becoming yellow, roll them between strips of dark-blue paper that is firm enough to permit the lace to be rolled without the formation of creases. However, colored paper is not absolutely essential, for if the lace is kept in a dust-proof receptacle and is frequently aired, its color will be preserved and parasitic growth prevented.

119. Fine needle-point and bobbin laces should be kept in a warm, dry atmosphere, but it is not necessary that the air be excluded from them. In fact, a certain kind of mold attacks lace, especially black lace, if it is kept without air. Therefore, when laces are not used, they should not be allowed to lie undisturbed, but should frequently be taken out, shaken, and exposed to the air. No fear of moths need be felt with lace made of flax thread, but in the case of lace made of wool, such as Shetland point, the usual precautions against moths should be taken if the lace must be stored.

CHAPTER VII

EMBROIDERIES, FINDINGS, SHOPPING HINTS

EMBROIDERIES

1. **Embroidery** is made in two ways, by hand and by machine. *Hand embroidery* is, of course, that which is made by hand and is usually made for special orders or by those who desire it themselves.

Machine-made embroidery intends to imitate hand embroidery as closely as it is possible to do so and in many cases the imitations are very beautiful. This is the kind that is on sale in the stores.

Hand-finished, machine-made embroideries are very satisfactory and, while they have an appearance similar to hand-made embroidery, they are not nearly so expensive.

2. In purchasing embroidery, make sure of a substantial edge and endeavor to have its background in keeping with the weight of the garment on which it is to be used, avoiding always the use of a heavy edging on a light-weight garment. Cheap, tawdry embroideries should not be used unless they are employed to decorate a garment of like nature; otherwise, they are an extravagance and, unless the design is suitable, are an evidence of poor taste in selection.

3. Embroideries divide themselves into several types because of the materials on which the design is worked and the thread with which it is done.

4. **Organdie embroidery** is sheer, crisp embroidery made on different grades of organdie; the finer the organdie, the thread, and the design, the more expensive the embroidery, just as is the case with chiffon and fine voile embroidery. All of these embroideries serve chiefly for dress trimmings.

5. Batiste embroidery is generally considered a dainty embroidery suitable for fine work, such as trimming for infants and children's clothes, for undergarments, and for lingerie dresses. The grade varies so much, however, that one must be cautious about design, width, and texture to make sure that the embroidery is appropriate for the garment on which it is used. Fine batiste embroidery is durable and one of the most generally used embroideries.

6. Nainsook embroidery may be made on fine or coarse nainsook, may have a dainty or heavy design, and may be done with fine or coarse thread. Fine nainsook embroidery is often used rather than batiste embroidery, especially when an attractive, appropriate design is available. It is less expensive and usually very satisfactory for wearing and laundering.

7. Cambric embroidery is often called *convent embroidery* because it was made by the convent sisters long before machine embroidery became popular. Real convent embroidery is beautiful and very valuable, but it is rarely procurable.

The cambric embroidery used today is of fine or coarse quality and is made on a closely woven cambric. The design is closely buttonholed or "satin-stitched" by machine so that a durable finish is the result. Such embroidery is occasionally popular for petticoat flounces, for pillow-case ends, for children's undergarments, and sometimes for collars and cuffs to be worn on tailored blouses and dresses.

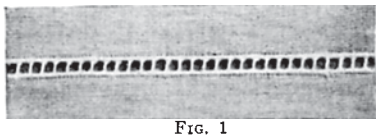


FIG. 1

8. Beading.—Beading is a form of embroidery that is in constant demand. It comes in several different varieties and widths and has different uses according to the kind that is selected.

9. Seam beading, shown in Fig. 1, consists of a narrow embroidery beading made on batiste, nainsook, or cambric. It is sold also under the names of *veining* and *entre deux.*

The chief use of seam beading is on hand-made baby clothes, blouses, and lingerie dresses, where it is used in joining the sleeves to the armhole, skirts to yokes, and for other similar purposes.

10. Double beading, shown in Fig. 2, is that which contains openings between two beading edges, the openings being long enough to permit ribbon or tape to be run through. Such beading is used for children's clothes, undergarments, and occasionally for trimming on lingerie dresses.

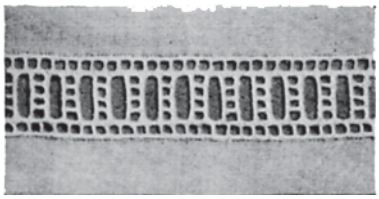


FIG. 2

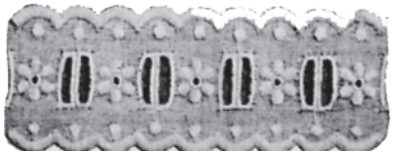


FIG. 3

11. Embroidery-edge beading, shown in Fig. 3, contains openings for ribbon or tape but has embroidery-finished edges. It is used at the top of flounces, on yokes of night dresses, and for children's clothes. It is usually applied by being stitched flat between the beading and the inside of the embroidery edges.

FINDINGS

12. A thorough acquaintance with **dress findings,** that is, the various small accessories such as buttons, lining, etc., used in dressmaking, and a knowledge of their use and convenience will save much time for the dressmaker in two ways. In the first place, she will know just what is right for a particular need so that she can use it rather than a substitute; and secondly, she can plan to have the necessary findings ready so as to facilitate her sewing.

Many women take much pride and satisfaction in having a stock of findings always at hand and, when any standard article is used, in replacing it on the next shopping trip. This is an excellent plan that can be recommended to all who do sewing on either a large or a small scale.

A visit at least every season to a store having a well-stocked notion department is time well spent, for often new things are brought out by manufacturers to help in accomplishing certain ideas demanded by Fashion. A definite acquaintance with such novelties, in addition to saving time, makes possible the achievement of certain style effects that might otherwise be tedious.

13. To help you become familiar with findings, those in general use are here listed in alphabetical order as well as described and,

in most cases, illustrated. Only standard findings are considered, for the novelties can always be found prominently displayed at the counters where notions, or findings, are sold.

14. Belting.—Belting, which is an essential finding, comes in two general varieties, canvas and cambric.

If the *canvas belting* is firmly woven, it requires no boning, but if it is of the soft variety, it is usually boned for stiffness.

Cambric belting is made of cambric cloth and is always boned for stiffness.

Both canvas and cambric belting are either straight or shaped and are sold by the yard at notion counters. The width varies from 1 to 6 inches, according to fashion requirements, straight lines requiring straight, narrow belting, and fitted lines, curved or shaped belting.

15. Boning.—In dressmaking, the term *boning* means the stiffening, or staying, of one part of a garment so that it will retain its shape and act as a support for another. Whalebone was formerly used for this purpose, but it is rather expensive as well as somewhat difficult to use.

An excellent substitute for whalebone has been found in **featherbone,** which is made of strips of feather quills woven together with linen thread. Featherbone is not expensive, is very pliable, and may be sewed through readily and without injury, thus permitting it to be secured in place with very little effort.

Hook-and-eye bone is a special kind of featherbone woven a little closer than the covered bone and made a little softer so as to permit easy sewing. It is used chiefly in waist openings, where it is generally inserted in casings.

Boning may be purchased by the yard or the roll, and may be had with silk, satin, or cotton covering. As boning is generally put in places subject to considerable wear and strain, it is advisable always to employ a very good quality. The cheaper grades are liable to break before a garment is worn out, making it necessary to replace them.

16. Boning and Stays for Collars.—Boning and stays for collars usually consist of narrow widths of covered featherbone in both black and white. In Fig. 4 are shown two varieties, that in (*a*) being covered with silk ribbon and the one in (*b*), with floss.

Besides collar featherbone, which is sold by the yard, there are **celluloid collar stays** and, as shown in Fig. 5, covered wire ones called **serpentine.** These are made 2 to 3 inches in length and

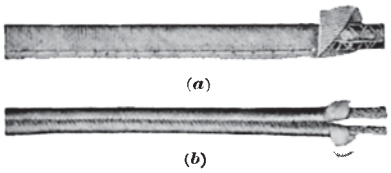


FIG. 4

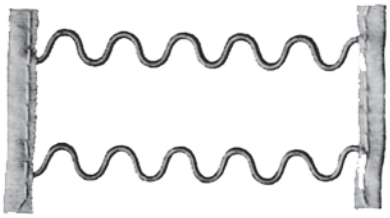


FIG. 5

are usually covered with silk or cotton thread. They may be purchased on cards having six collar stays on each card, or the serpentine variety, attached to a binding, as here shown, may be purchased by the yard.

17. Tubular cording, shown in Fig. 6, is very popular for holding out tunics and skirts when bouffant styles are in vogue. It consists of strands of a composition substance or of a metal-covered thread woven into a narrow, pliable, tubular strand.

FIG. 6

18. Braids.—Braids and edgings are considered together because they are, for the most part, finishings, even though their uses may differ.

19. Fancy braids are novelty trimming or finishing braids. These vary greatly in width and appearance and are often designed so elaborately as to be very handsome and expensive.

Rat-tail, or *mouse-tail, braid* is a round, smooth, slender, silk braid. Braids of this kind, as well as fancy metal braids, are used when Fashion decrees.

FIG. 7

20. Finishing braid, shown in Fig. 7, is a narrow white tape about $\frac{1}{4}$ inch wide, on which feather-stitching or some other fancy stitch is applied either in white or in colors. It may be purchased by the 4-yard piece at a very small cost. Finishing braid is used as decoration or for finishing the top of ruffles instead of bias facing.

21. Military braid, shown in Fig. 8, is a silk braid varying in width from 1 to 2 inches and is sold by the yard or in bolts of 10 yards. It is used extensively at times for bound buttonholes, as a binding for tunic edges, and as a trimming for woolen dresses and suits, especially tailored middy suits for children.

FIG. 8

22. Picot, or feather, edge is a very fine braid having picoted loops along one edge and is used as a trimming, as a finish, and in crocheting. Its width varies from $\frac{1}{8}$ to $\frac{1}{4}$ inch.

23. Rickrack braid, two varieties of which are shown in Fig. 9, is used extensively for trimming underwear, pillow cases, and sometimes dresses. It is a cotton or mercerized braid, comes in white and in colors, and may be purchased in packages containing 4-yard pieces.

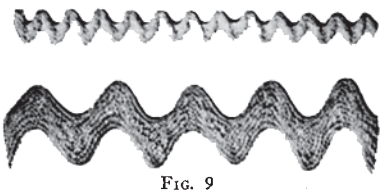


FIG. 9

24. Scallop-finished edging, shown in Fig. 10, is a $\frac{1}{2}$-inch embroidered scalloped edge. Under various trade names, edging of this kind usually comes in packages containing 3-yard lengths. It is very useful and durable for every-day underwear, for it is easily applied and wears as long as the garment itself. It makes a very neat finish on aprons, and is often particularly attractive when the color of the embroidered edge matches the colored figure in the material that is used for the body of the apron.

FIG. 10

25. Skirt braid, shown in Fig. 11, is a smooth, evenly woven, twilled braid that is made in only $\frac{3}{4}$-inch width. It is used to protect the bottom of skirts from hard wear when they are long and full. Braid of this kind may be obtained in mercerized cotton or wool in all standard colors, and is sold usually by the 3-yard piece or the bolt.

FIG. 11

26. Soutache braid, shown in Fig. 12, is manufactured in both cotton and silk, but the width is always the same. It is sold by the 12-yard piece, and is used for ornamenting dresses and suits. When applied by a sewing machine with the braiding attachment, a much more even and perfect result is obtained than when it is applied by hand.

FIG. 12

27. Button Molds.—When buttons are desired only for ornament, they are often made by covering molds, one of which is shown in Fig. 13, with material, and then they are used plain or decorated with beads or stitches.

FIG. 13

The molds, which may be had in either wood or bone, come in all sizes and are for sale by the string, by the dozen, or by the one-third dozen.

28. Buttons.—The first purpose of buttons is usefulness, and the second, ornamentation. Because they often lend distinctiveness to garments on which they are placed, care should be exercised in their selection. They are made of various materials, including pearl, bone, and composition, and they are

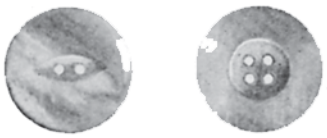


FIG. 14

(*a*) (*b*)

FIG. 15

made up with two or four holes, as in Fig. 14, or with shanks, as in Fig. 15. The shank may be of the same material as the button, as in (*a*), or it may be a metal shank, as in (*b*). Cloth is often used as a shank for cloth-covered buttons, especially when they are to be sewed close to the garment or are used for trimming more than for service.

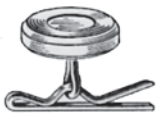


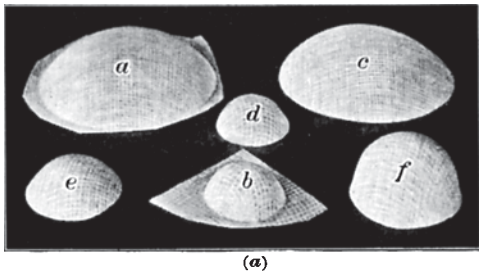
FIG. 16

29. Pearl buttons are usually thought of as wash buttons, though very beautiful pearl buttons, because of their luster, are often arranged, as in Fig. 16, so that when the garment is washed, they can be removed as protection to the button.

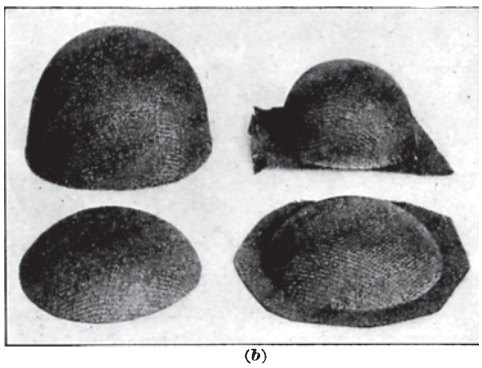
30. Bone and **composition buttons** are tailored buttons. The real bone button at present is rarely seen, for most of the

so-called bone buttons are made from the seeds of the American palm tree. These seeds, which are shipped to the United States from the tropics in great quantities, are easily dyed, polished, cut, and engraved.

31. Cable Cord.—A softly twisted cotton cord, varying in size from $\frac{1}{8}$ inch in diameter to the thickness of a lead pencil and called cable cord, may be purchased for corded shirrings and for cordings to be used as an edge finish or for making ornaments. If a quantity is to be used, as for trimming the edges of a dress, it may be purchased in 5-yard bolts, but it may be procured by the yard also. Cable cord comes in black and white only.



(*a*)



(*b*)

FIG. 17

32. Cabochon Foundations.—In the making of bunch bouquets and various other ornaments, whether of ribbon or other materials, cabochon foundations, as shown in Fig. 17, will be found useful. Cabochon foundations are merely small pieces of buckram pressed into a dome or similar shape, as here shown, those in (*a*) being white buckram and those in (*b*), black. In (*a*), the cabochons shown at *a* and *b* have not had their edges cut, while those at *c*, *d*, *e*, and *f* have been trimmed.

33. Dress Shields.—To prevent perspiration from soiling dresses under the arms, dress shields have been devised. These are commonly made of two thicknesses of a very firm, closely woven muslin, between which is placed a rubber substance that prevents the perspiration from passing through to the outside of the shield.

Dress shields usually come in black and white, but flesh-colored, transparent ones may be purchased for wear with sheer dresses or blouses. They may be purchased by the pair in sizes from 1 to 4, and they vary in shape from small quarter moons to very large three-quarter moons. In one type of dress shield, the flaps are of equal size, while in the other they differ, the small flap being placed in the sleeve and the larger flap in the blouse. The range in price is quite decided in dress shields, the small ones being cheaper than the large ones.

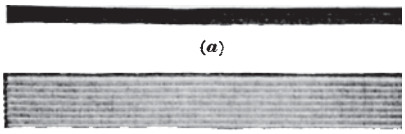


FIG. 18

34. Elastic.—Two general kinds of elastic, round and flat, as shown in Fig. 18, are always to be had. The *small, round, hat elastic*, shown in (*a*), is so called because it is used extensively for children's hats. The *flat elastic*, shown in (*b*), which may be had in various widths from $\frac{1}{4}$ to 1 inch, is used for bloomers, garters, and waist lines of garments, especially those for children. Both varieties may be purchased in black or white.

35. Hooks and Eyes.—Hooks and eyes, which may be had in black or white, range in size from No. 000, the smallest, to No. 4, the largest, size No. 1 being most commonly used for placket openings and for fastening dresses and other garments.

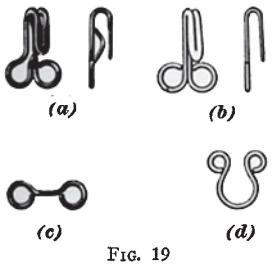


FIG. 19

As shown in Fig. 19 (*a*), some hooks have a *hump* that serves to hold the eye and prevent the hook from slipping out, and others, as shown in (*b*), are perfectly straight. The eyes are of two kinds, too—the *straight eye*, such as is shown in (*c*), and the *round eye*, which is shown in (*d*).

Hooks with a hump are more difficult to hook up and to unhook than humpless hooks, and for this reason should not be used on garments that fit close; for such garments, the humpless hook is best.

The straight eye is used with the hump hook on garments where there is not much strain, and the round eye is employed on belts, girdles, and tight linings, and in almost every case with a humpless hook.

36. Hook-and-Eye Tape.—When it is desired to save time or to have hooks and eyes sewed very close together, as in the case of a close-fitting garment, hook-and-eye tape, shown in Fig. 20, will be found very satisfactory. On this tape, which may be purchased by the yard, hooks and eyes are spaced $1\frac{3}{4}$ inches apart, and they are fastened in it very securely. Hook-and-eye tape is usually sewed in place with whipping-stitches.

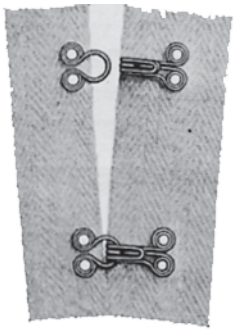


FIG. 20

37. Seam Binding.—Two kinds of seam binding for the covering and seams and edges may be purchased, cotton and silk.

38. Cotton binding, which is cut on the bias and has its edges turned, as shown in Fig. 21, is more familiarly known as *bias binding*. It is much easier to apply than unfolded bias binding cut by hand and consequently is more popular.

Bias binding of this kind comes in sizes 1 to 6 and may be obtained in 6-yard pieces in cambric, lawn, percale, or taffeta, and in white, plain colors, and stripes. Its range of widths and materials makes it a great convenience in sewing, where it has many uses.

FIG. 21

39. Silk seam binding resembles a very light-weight taffeta ribbon. It may be purchased in 9-yard pieces of various widths, and it comes in colors as well as in black and white. Its chief use is to finish the seams of woolen garments.

40. Snap Fasteners.—In places where a substantial, flat closing is desired, snap fasteners, shown in Fig. 22 and commonly called *snaps*, are very satisfactory. They come in black and white and range in size from $\frac{3}{16}$ to $\frac{1}{2}$ inch in diameter. Medium-sized snaps are the ones most commonly used, for they are large enough for most purposes and they fasten easily and hold securely.

FIG. 22

Snap fasteners come in numerous makes, but those having a flat under piece and an upper piece containing a small spring are usually considered the most serviceable because they do not pull apart readily.

To test the quality of snap fasteners, close them and then try to open them; if you find it a little difficult to pull them apart, you may know that they are a good make, for the best snaps close tight and thus insure a substantial closing for garments.

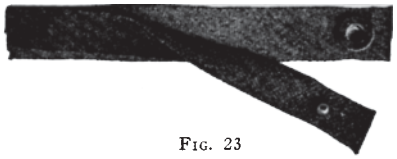


FIG. 23

41. Snap-fastener tape, shown in Fig. 23, which corresponds to the hook-and-eye tape previously described, is frequently found very useful. Both edges of each part of this tape are usually sewed flat to the garment by means of whipping-stitches.

42. Tape.—Three varieties of tape, which find many uses in dressmaking, are shown in Fig. 24.

43. Cotton diagonal tape, shown in (*a*), is used for braid trimming, to run in casings, to bind armholes, and for many purposes where a strong tape is desired. It may be purchased by the 4-yard piece in widths from $\frac{1}{8}$ to 1 inch. Occasionally, it may be obtained in colors, but it is usually either black or white.

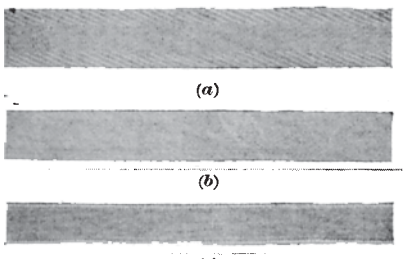


FIG. 24

44. Linen tape, shown in (*b*), does not twist so easily as cotton in laundering and hence finds for itself a place in the dressmaker's findings. It may be bought in 4-yard pieces.

45. The so-called **lingerie tape,** shown in (*c*), is a finely woven cotton tape that has a firm edge. It is used extensively in underwear and lingerie as a substitute for ribbon, because it wears so much better and can be laundered with the garment. Lingerie tape may be purchased by the piece in light blue, flesh, pink, or white, and comes in several widths from $\frac{3}{16}$ to 1 inch, the widest width being used for shoulder straps of vests and bodices. The narrow widths may be purchased by the 3- or 4-yard bolt and the wider widths by the yard.

46. Weights.—Considerable use is made of weights and weighted tape, particularly in tailored garments of all kinds.

47. Coat weights, one of which is shown in Fig. 25, are round, oval, and oblong, and they vary in size from No. 1 to No. 4, the largest being about the size of a half dollar. Such devices are used to give weight to the lower edge of coats, to panels in coats, and to parts of woolen dresses.

FIG. 25

48. Shot-weight tape, shown in Fig. 26 (*a*), consists of closely woven cotton material in which small shot is held. It is used in the bottom of tunics, the ends of sashes, etc., in order to make them hang correctly.

(*a*)

(*b*)

FIG. 26

49. Flat-weight tape, shown in Fig. 26 (*b*), is used where more weight is desired than the shot-weight tape provides.

SHOPPING HINTS

50. To be a successful shopper, you should have a definite idea of what you want before you start out to buy. You will find it advantageous to carry a notebook containing measurements and samples of goods to be matched, provided you can procure such samples beforehand. By being so prepared, you will save much time in making selections and will generally command interested assistance from clerks, or salespeople, who are usually willing to help, but are often handicapped because some shoppers have no idea of what they want.

Frequently, salespeople are held responsible for unsatisfactory purchases when really the customer is at fault. You can usually avoid unpleasant occurrences if you decide as nearly as possible on the materials, as well as the amount you want, before you consult the clerk, and if you apply to the materials, before you buy them, whatever tests are possible.

51. Choosing the Right Grade of Material.—If you are choosing between two grades of the same type of material, consider the quality rather than the price. Often a fabric that costs just a trifle more will give you much longer and more satisfactory service

than a cheaper grade, and in this way more than compensate you for the additional expenditure.

52. Widths of Material to Select.—You will always find it advantageous to take the width of the material into consideration. In some cases, wide material may be cut to better advantage than narrow and thus result in a saving even though the price per yard is considerably more.

Sometimes, you will find that it is more economical to buy double-width materials than single-width, as double-width goods usually cut to better advantage than single-width, and the quality, as a rule, is better.

53. Buying Trimmings to Suit Materials.—If you must exercise economy in selecting materials, you will do far better to spend nearly all your money on the material and leave only enough for very simple ornamentation. It is evidence of the poorest taste to wear garments laden with a quantity of cheap trimming. Trimmings should be of the same quality as the material chosen; if they do not so agree, one tends to cheapen the other.

54. Buying Colored Material.—In buying colored material, you should try to see it in the light in which you will use it, that is, in daylight or artificial light, so as to be sure that the color is just what you wish. Many stores have two kinds of lamps, one that shows daylight and the other, artificial light, so as to help their customers in determining the suitability of the color.

Thread and trimmings should likewise be matched by the proper light to insure their being right.

55. Procuring Samples.—Often you may have to send away for samples, especially for trimming. As a matter of fact, thousands of women in sections remote from large cities usually obtain samples from two or more stores in different cities at the same time so that they may compare both qualities and prices.

When you write for samples, state as nearly as possible the nature of the material you desire, its width, color, and weight, and the approximate price you wish to pay. Such information will facilitate replies from stores and will usually result in a much better assortment of samples from which to choose. You should always know as definitely as possible what you want and what could be substituted as a second choice.

56. Advantages of Buying in Quantities.—Many fabrics may be bought cheaper by the piece, or bolt, and it is desirable to buy them in this form when large quantities are to be used immediately or within a short time.

Tape, narrow edgings, seam binding, and insertions may usually be bought a little cheaper by the bolt or the dozen pieces. Ribbon by the roll, sewing cotton and silk by the dozen spools, etc., also may be bought advantageously.

57. Keeping Up Supply of Findings.—Hooks and eyes in both black and white and in various sizes, snap fasteners, pearl buttons of good quality in small and medium sizes, as well as a supply of needles and pins, should always be on hand in the sewing room. Such articles should be listed in your shopping notebook as soon as your supply is exhausted so that you will not forget to replenish them when you are shopping. It is very inconvenient to pick up a piece of work that needs a little tape, a certain size of hook and eye, or a particular size of button and then find that you have none of these articles on hand.

CHAPTER VIII

MENDING

MENDING CONVENIENCES

1. Few women appreciate the importance of mending, forgetting entirely the old proverb, "A stitch in time saves nine." Every housewife should form the habit of doing the weekly mending each week instead of allowing it to accumulate until it becomes a burden. Carefully mended garments denote thrift, industry, and economy; therefore, every woman and every girl should take pride in knowing how to darn a pair of stockings, to patch a worn garment, and to mend a tear.

Stockings and undergarments may be mended after washing, but outer garments should always be mended before they are laundered, because laundering helps materially to conceal the patch or the darn, as the case may be.

Too much time may be spent in mending an old garment if the fabric is much worn. For this reason, it is well to exercise judgment so that no time nor labor is squandered. Wearing apparel may often be mended on the sewing machine, but dainty outer garments should always be mended by hand if possible.

2. For convenience, it is advisable for you to provide yourself with a mending basket or a mending bag and to equip it with the necessary tools for mending, such as needles, thread, darning cotton, scissors, a darning ball, etc.

You can quickly make a *mending bag* from any straight piece of firm material $1\frac{1}{2}$ yards long and $\frac{3}{4}$ yard wide. Fold the material through the center, crosswise; lay the folded piece out on the table and pin the sides together, pinning up from the fold; sew up the sides; turn a 2-inch hem at the top and stitch it; and then run another row of stitching $\frac{3}{4}$ inch from the first stitching on the hem so

as to form a casing. Next, cut and work a vertical buttonhole inside of the hem on each side of the seam between the two stitchings. When these buttonholes are made, run a smooth cord three times as long as the bag measures at the top around through the casing twice, and where the ends meet lap them and sew over and over the lap so that the joining will be smooth and strong. Finally, pull one loop of cord out at each buttonhole. By taking hold of each of these loops and pulling outwards, you can draw the bag together at the top, or close it easily and quickly. To open the bag, simply insert one or two fingers of each hand into the shirred opening and pull it apart.

The bag or basket, whichever is used, should be kept in a handy place, so that you can take up your mending quickly or carry it on while resting from more strenuous housework. You will be amazed at what you can accomplish by picking up a stocking or some garment and mending it while you are waiting for something to bake or while you are visiting with a neighbor. With so many demands on a person's time, it is valuable to know how to economize time, and one good way in which to do this is to systematize the home sewing and mending.

DARNING

3. Several methods are employed to repair worn and torn places in articles of wear. One of the most important of these methods is **darning,** by which is meant the repairing of a tear or a hole by weaving a thread back and forth. Patching, another mending method, which is considered later, should not be resorted to unless the holes are too large to be darned.

4. Darning Floss.—For darning in the home, you may use darning floss almost exclusively. This should always match the article that is being darned as near as possible, both in color and in texture. Cotton and mercerized-finish darning floss may be had in spools of approximately 45 yards each, and silk, in 1-ounce spools. Cotton-finish floss, which is cheaper and heavier than the others, is used for darning underwear and heavy cotton hose, but for silk or lisle garments of the same character, silk- or mercerized-finish floss is preferable. Two, three, or four strands of floss come in each thread. So, if the hole you wish to darn is small, it is

advisable to separate the strands and use only one, two, or three of these.

5. Reinforcing a Worn Spot.—A few carefully placed stitches used to strengthen a worn spot will save the garment as well as time later. Therefore, rather than wait until a hole is formed, strengthen the worn spot or weak place with reinforcing stitches, which will appear less clumsy than a hole that is darned or patched.

You may use one or two strands of darning floss for reinforcing a worn spot in a stocking or an undergarment; but if the repair is to be made in any other garment, use a raveled warp thread of the material, if possible. A raveled thread of wool is often difficult to work with, but you may improve it by waxing it or twisting a fine cotton or silk thread of matching shade with it. Raveled threads for such work need not be long; short threads, especially if they are of wool, will prove more satisfactory. If you cannot procure a suitable wool raveling for such a repair, use silk thread that is one shade darker than the material and split the silk into thirds. Silk, however, because of its luster, will make the stitches more prominent. Human hair can be very satisfactorily substituted for either silk or wool and used in the same manner.

To make the reinforcing stitches, use a needle as fine as the thread will permit and run it back and forth over the worn spot, following the weave of the material as closely as possible so that the stitches will be very inconspicuous. Do not start the work with a knot, and do not fasten the ends of the thread. Rather, leave them free, and clip them close to the garment when the work is finished.

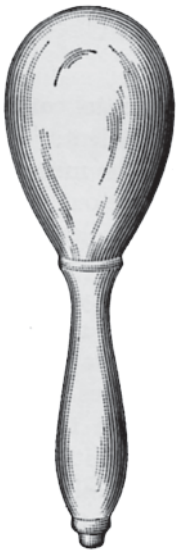


FIG. 1

6. Darning a Stocking or an Undergarment.—A *darner*, or *darning ball*, like that shown in Fig. 1, is very useful in darning stockings and making neat darns in undergarments. It is placed under the hole while the repair is being made and serves to prevent the darning threads from drawing tight as well as to keep them firm and separated enough so that every other thread may be picked up when the weaving process is begun.

7. The appearance of a hole that has been darned in a stocking or an undergarment is illustrated in Fig. 2. In making such a repair, take the stitches from the right side, if the darning is being done in a stocking or a close-fitting portion of an undergarment, in order to keep a smooth surface next to the skin. Use two or more strands of floss, according to the texture of the fabric and the size of the hole that is to be darned. Do not tie a knot in the thread; rather, leave the end free, as at *a*, Fig. 3.

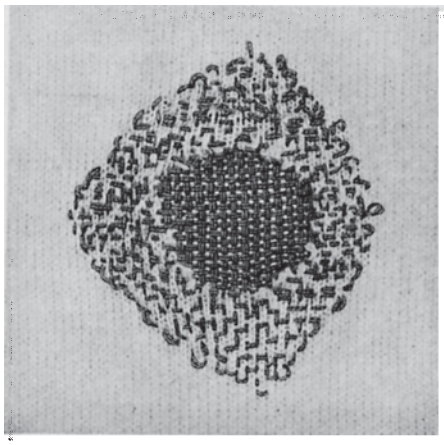


FIG. 2

First, provide the rib, or lengthwise threads, for the darn. Run these stitches far enough from the edge of the hole to catch all the weak threads, $\frac{3}{8}$ to $\frac{3}{4}$ inch usually being sufficient. In applying each rib thread, take a few running-stitches in the material, as at *b*, and arrange them so that the needle will come out over the edge of the hole. Then put the needle under the edge directly opposite, and take a few running-stitches in the material. Run these stitches back and forth across the hole and beyond it to form a diamond-shaped darn, which prevents the strain that there would otherwise be on one thread of the material. Take the stitches fairly close together, but not so close that they touch. At the turning of each lengthwise thread, leave a very tiny loop, as at *c*, to provide for shrinkage of the floss in laundering, and for the elasticity needed in a garment of this kind.

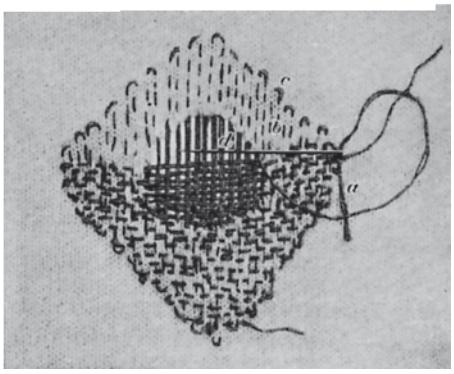


FIG. 3

When the entire space is covered with lengthwise threads, turn the work and take crosswise stitches in a similar manner; but where-

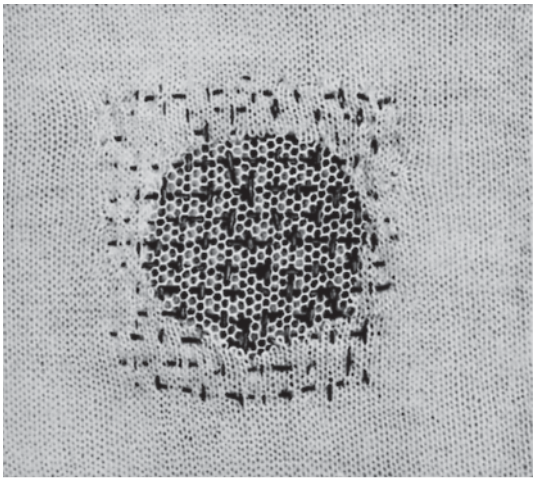


FIG. 4

ever the crosswise threads cross the warp threads, weave them by slipping the needle under and over, as at *d*. Catch the frayed

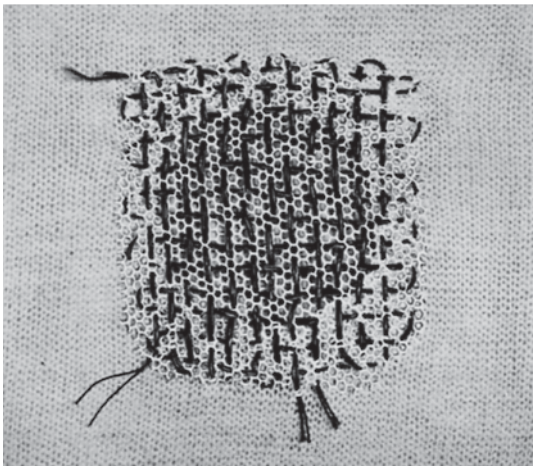


FIG. 5

edges of the material in with the weaving so that they will be firmly secured. There is an advantage in leaving the frayed edges

around a hole to be darned, for the unevenness which they cause around the edge helps to make the darned place less conspicuous. After filling in the entire space, as in Fig. 2, secure the thread with a few back-stitches; also, cut off the projecting thread ends and any frayed ends that were not caught in the weaving process.

It is not always necessary that darning threads run parallel with the warp and weft threads or ribs of the material. When a hole is to be darned in a part of a garment or stocking where elasticity is desired, as at the knee, the darning threads may be run diagonally so that the darned portion will "give" when necessary.

8. Darning Reinforced With Net.—If the hole in a garment is very large and the material is of the kind that will not permit

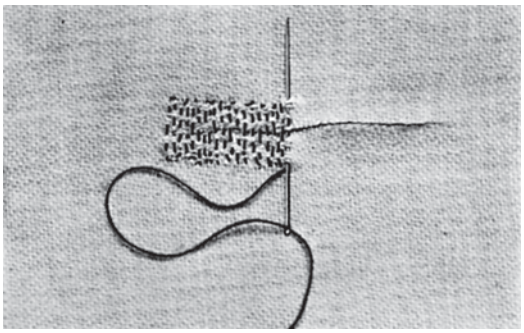


FIG. 6

readily of patching, such as sheer knit material, a neat, even darn may be made with the aid of net. Baste a piece of cotton net under the hole and then fill the net portion with darning-stitches in the manner shown in Figs. 4 and 5. These illustrations show such a darn made on a foundation of cotton bobbinet, or net, the right side of the darn being shown in Fig. 4 and the wrong side, in Fig. 5.

9. Darning a Straight Tear, or Slit.—A straight tear, or slit, in a garment made of rather firmly woven cotton, silk, or woolen material, may be darned in the manner shown in Fig. 6. Baste the material to a piece of paper, placing the right side to the paper. This will hold the material securely in place and prevent the stitches from being drawn too tight. Use thread that matches, both in color and in texture, the material that is to be darned. A

warp thread of the material is preferable to any other kind. Darn the tear back and forth through the material only, taking the stitches rather loosely and alternately over and under the edge until all the space is covered. Make the stitches so that they will be very small on the right side. Finish the work by taking a few short back-stitches to secure the thread, and then remove the bastings that hold the material to the paper. The object of a darn of this kind is to mend the tear substantially and still keep the stitches from appearing too prominent on the right side.

10. Darning an Angular Tear.—If a tear is angular, you may darn it in the manner shown in Fig. 7. Baste the material

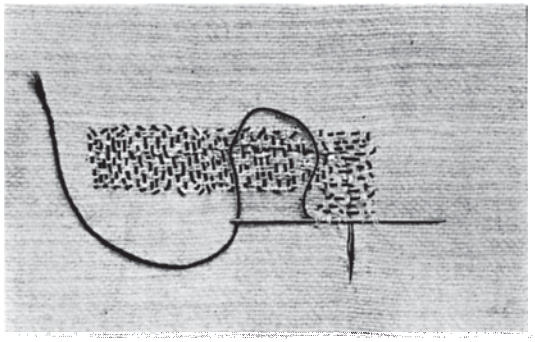


FIG. 7

to paper the same as for a straight tear. Then take stitches back and forth in the same way, slanting the stitches as you approach the corner, so as to secure all the frayed edges and produce a firm finish.

PATCHING

11. Patching consists in mending a garment by inserting a patch in a ragged or worn spot or sewing one on it. This mending method is generally employed when the tear or hole is too large to be repaired by darning. You may do patching in several ways, but the chief point for which to strive is to place and secure the patch so that it will be as inconspicuous as possible.

In patching figured, striped, or up-and-down material, you will have to exercise great care so as to match the patch with the material in the garment; otherwise, the patch will be very notice-

able. In striped material, you can do the matching readily if you square up the hole that is to be mended.

If you must use a new patch in mending a faded garment made of wash material, overcome the newness of the patch by first boiling it in soapy water to which a little baking soda has been added and then rinsing and pressing it well. Also, the patching can be more readily accomplished if the frayed or worn edges of the material to be patched are trimmed away and the garment is carefully pressed before mending. With the patching completed, press the the garment thoroughly again.

12. Hemmed Patch.—In Fig. 8 is shown the right side and in Fig. 9 the wrong side of a hemmed patch; that is, a patch used

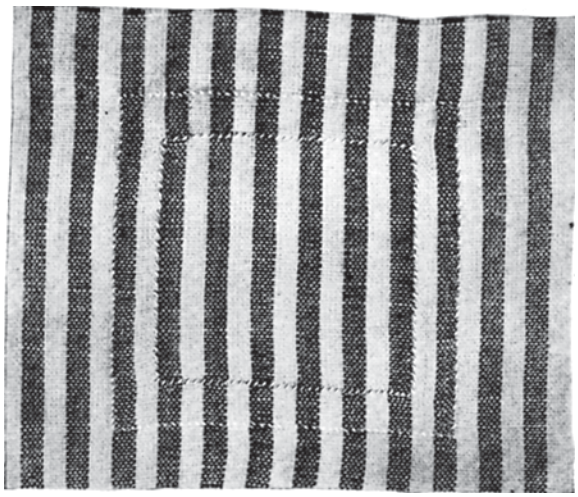


FIG. 8

on materials that are laundered frequently and in places where it is necessary to conceal all the raw edges.

For such a patch, use a piece of material that is considerably larger than the hole that is to be mended, in order to provide allowance for matching and for turning hems. Place the right side of the patch to the wrong side of the material just under the hole, and, if the material is figured, striped, or plaid, shift the patch until it matches exactly. Pin or baste this in position, clip the corners of the hole to be mended, turn under the edges of the hole, and baste; then hem them with short, close stitches. Turn the garment

to the wrong side and trim the edges of the patch so that they may be turned under the same amount as the edges of the hole and a finish

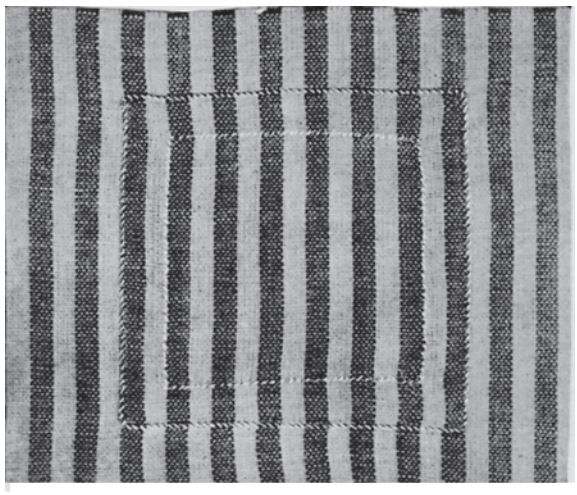


FIG. 9

similar to the hand fell formed. Hem the edges of the patch with very fine stitches. If you do such patching carefully, being sure to

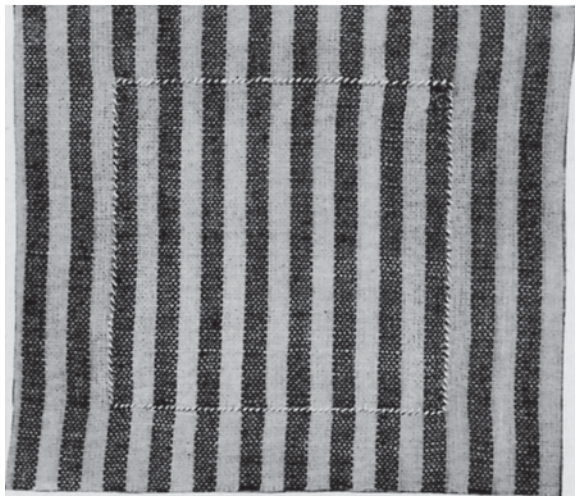


FIG. 10

match both the thread and the material as perfectly as possible, the patch will be scarcely noticeable on the garment.

13. Overhand Patch.—The right side and the wrong side of an overhand patch are shown in Figs. 10 and 11, respectively. This patch is even less noticeable than the hemmed patch, but it requires more skill in its making to avoid puckering or tearing. The overhand patch is used chiefly on garments that are not laundered frequently and in places where raw edges are not objectionable.

For the overhand patch, cut and match a piece of material in practically the same manner as for the hemmed patch and pin it in position under the hole in the garment. With a tracing wheel,

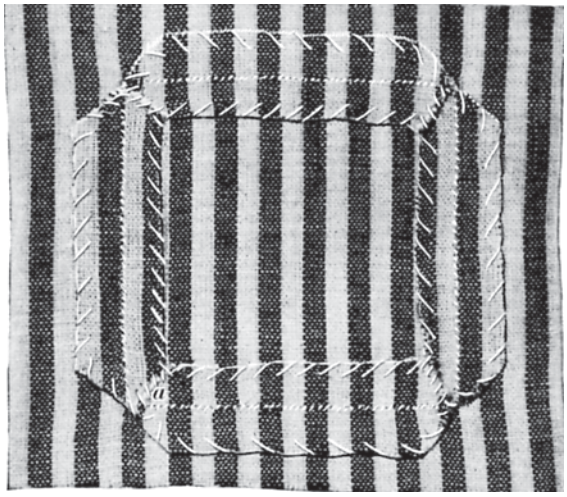


FIG. 11

trace around the hole $\frac{1}{4}$ inch from the edge. Remove the pins from one side of the patch and cut the edge of the patch $\frac{1}{4}$ inch beyond the traced line; then, on the traced line, turn back to the wrong side both the edge of the patch and the edge of the hole. In this condition, the edge of the patch and that of the garment will be turned in opposite directions on the under side, as shown in Fig. 11, and the folded edges will just meet. On the right side, overhand these folded edges together with small, even stitches, and clip the corners on the wrong side so that the edges will lie perfectly flat, as at *a*, Fig. 11. Finally, overcast the raw edges in the manner shown, thus, forming a finish that is neither bulky nor conspicuous.

14. Darned, or Set-In, Patch.—The darned, or set-in, patch, examples of which are shown in Figs. 12 and 13, is very satisfactory for mending table linens or woolen materials having a nap. Table linens have a double weave that makes it possible to conceal some of the stitches that hold the patch in place, and the nap on woolen material also aids in concealing the stitches. To weave in the patch, select, if possible, thread that matches the material; but if such thread cannot be procured, use a thread of the material itself. If the patch is to be inserted in woolen material, you may use human hair for the darning.

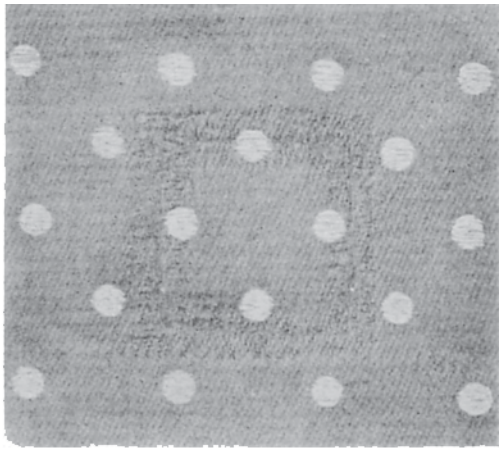


FIG. 12

Begin such patching by carefully basting the right side of the material to a piece of paper and then inserting in the hole a patch of the same material. Be sure that the patch fits the hole exactly and also that it matches the weave and the figure in the material. Then, beginning in the center of one side and working on the wrong side, darn the patch in place with short, close stitches that run back and forth. Keep these stitches from going through the material as much as possible, so that the joining will be inconspicuous on the right side. When all the stitches are made, remove the bastings that hold the garment to the paper.

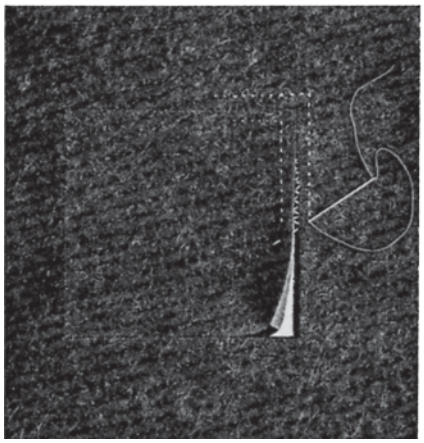


FIG. 13

As Fig. 12 shows, you will find it almost impossible to make all the darning stitches in table linens inconspicuous. If, however, when you insert a patch in woolen material of very firm and rather heavy weave, you run the stitches from the wrong side through the center of the thickness of the material, as shown in Fig. 13, they will not be at all discernible on the right side.

15. Darned, or Underlaid, Patch.—Fig. 14 illustrates a mending method in which an underlaid rather than a set-in patch is held in position with darning-stitches. Such a patch may be used for repairing a large hole in a stocking or in a garment that is very loosely knitted.

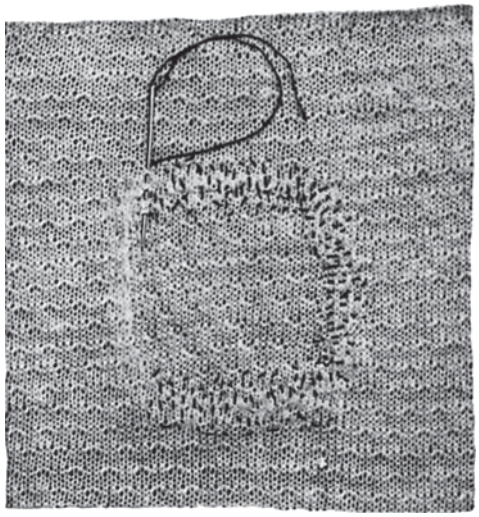


FIG. 14

To make a neat repair by this method, use a patch that matches as closely as possible the color and the texture of the stocking or the garment. Cut the patch a trifle larger than the hole that is to be mended, and baste it to a piece of paper. Place this under the worn part of the article to be mended and baste carefully. Secure the edges of the hole to the patch by darning back and forth over the lapped edges, weaving them closely together, and catching all the frayed ends of the material.

16. Flannel Patch.—To repair garments of flannel or of any material that does not fray, provided you want a good, substantial patch, prepare the hole in the material and also the patch as for a hemmed patch, that is, by squaring up the edges and matching stripes or figures if necessary. Place the patch over the hole and cut the edges so that they extend from $\frac{3}{8}$ to $\frac{1}{2}$ inch beyond the hole. Baste the patch in position, but do not turn under the edges of either the hole or the patch. Next, catch-stitch the edges of the hole to the patch from the right side, as shown at *a*, Fig. 15, using

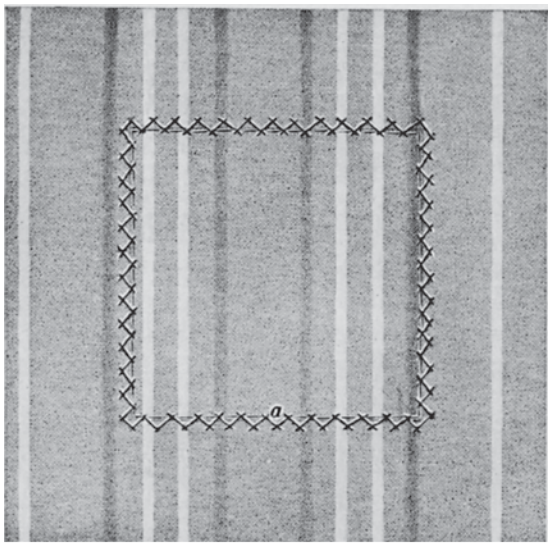


Fig. 15

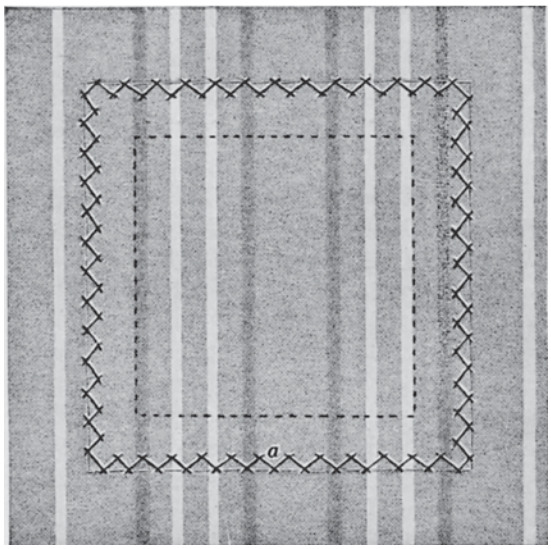


Fig. 16

silk thread of the same color as the material, if possible. Then turn the garment over and, on the wrong side, catch-stitch the outside edge of the patch to the garment material, as shown at *a*, Fig. 16, being very careful to take very small stitches so that they will not show any more than actually necessary on the right side.

STOCKINET MENDING

17. Stockinet Grafting.—Tears in garments of knitted or stockinet weave, such as ribbed stockings, undergarments, and sweaters, require a special kind of mending in order that the repaired spot will not prove unduly conspicuous. Such mending may be done

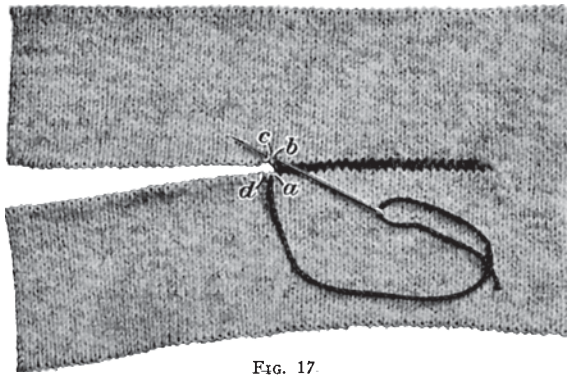


FIG. 17

by grafting the edges of a tear together with loop-stitches in imitation of the weave of the material. Fig. 17 illustrates this method, called *stockinet grafting*, applied in the mending of a crosswise tear in stockinet. It may likewise be employed for shortening knitted undergarments, leggings, and sweaters that are too long and cannot be shortened satisfactorily on the edges. In shortening a garment, prepare it for the grafting stitches by cutting out, on a true crosswise grain, a section of material sufficient in size to remove the desired amount of length. Then pick the loose ends of thread from the loops in the cut edges of the garment so that each edge will show a continuous row of loops.

18. For the mending, use thread or yarn of a color and texture that matches as nearly as possible the color and texture of the

material that is being repaired. Start the work at the right-hand end of the lower edge. To make the grafting stitches, bring the needle out as at *a*, Fig. 17. Then insert the needle in the loop above and just a little to the right, as at *b*, and bring it out in the center of the next loop to the left, as at *c*. Next, insert the needle at *a* and bring it out in the next loop to the left, as at *d*. Do not draw the thread too tight; rather, permit it to form a loop the same in size as that which forms the weave of the garment.

Take the next stitch by inserting the needle at *c* and bringing it out in the next loop to the left, and proceed with the work by taking the stitches in the manner directed, grafting the edges together and making the stitches as nearly uniform as possible,

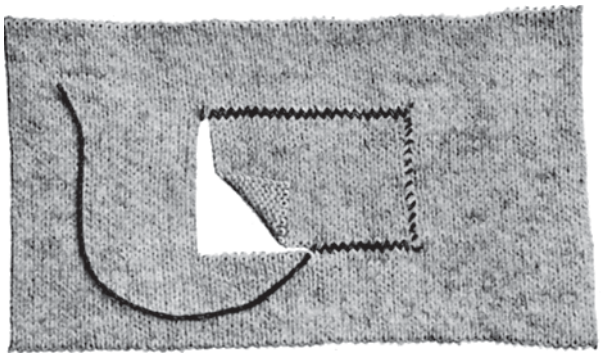


FIG. 18

so that they will resemble the regularity of machine work. After catching all the loops together, finish the work by bringing the needle to the wrong side and taking a couple of back-stitches.

19. Stockinet Patch.—The most satisfactory way in which to mend a firmly knitted stocking or undergarment when you desire a very inconspicuous finish and the hole is too large to be neatly darned, is to set in with grafting-stitches a piece of similar weave and color, as shown in Fig. 18. For this purpose, it is well for you to keep on hand unworn portions of stockings from which the feet have been cut, as well as unworn pieces of undergarments of good quality.

Prepare the hole in the garment by cutting the sides so that they are even with the weave of the material, thus forming either a square or an oblong space, and remove the loose ends of the stock-

inet, so that the loops will appear as in the illustration. Then, cut a patch that has true lengthwise and crosswise edges and is the exact size of the hole to be repaired, and insert it so that its loop edges meet the loop edges of the hole. Graft these loop edges together in the manner shown. Then overhand the lengthwise edges together from the wrong side and run a few darning-stitches back and forth through these lengthwise joinings to make them secure, but be careful not to have the darning-stitches show on the right side.

USING MENDING TISSUE

20. For mending woolen materials, **mending tissue,** a semi-transparent rubber substance that melts when heat is applied to it and thus serves to hold torn edges together, is invaluable for dark materials. You can buy mending tissue in nearly any store that sells dry goods, a package costing only a small sum. One package will last a long time in the home, but, in any event, it is not advisable to buy large quantities, as the tissue crumbles after a time and is then unfit for use.

21. Repairing a Tear With Mending Tissue.—When mending tissue is to be used, the tear should be repaired immediately, so that the edges will not have an opportunity to fray. To mend with tissue, place the torn part of the garment, wrong side up, over an ironing board and smooth the material out flat. With a needle or a pin, draw the torn edges together, bringing them as near as possible to their original position. Over the tear, place a piece of tissue large enough to cover it completely, and then over the tissue lay a piece of the material exactly the same in size. If you cannot procure material like the garment, you may use a lighter-weight piece of the same color as the garment to be mended. Next, run a hot iron over the patch several times. The heat from the iron will melt the tissue and cause the patch to adhere to the material, making an almost invisible and a very secure patch.

22. Patching With Mending Tissue.—A very inconspicuous patch may be applied with mending tissue. First, trim the hole to an oblong or a square shape. Then, cut a piece of material the same shape as the hole but a seam's width wider on all edges. Place the worn part of the garment, wrong side up, on an ironing

board and around all the edges of the hole lay narrow strips of mending tissue, taking care that they do not extend, even the very slightest amount, inside of the edges of the hole. Such a precaution is necessary to prevent an unsightly mark on the right side of the material after the patch is pressed. Next, place the patch carefully in position and press it with a hot iron until it adheres to the garment.

MISCELLANEOUS MENDING

23. Repairing Broken Stitches in a Stocking.—One or two broken stitches in a stocking sometimes result quickly in a large opening. But broken stitches can be very easily repaired if you give them attention before the threads have a chance to run. To repair a hole caused by broken stitches, catch the projecting loops of the opening together, using for this purpose a very fine needle and thread and forming a grafting-stitch if possible; then run the stitches a trifle beyond the loops in order to hold them securely. Be careful not to draw the stitches very tight, or they will have a tendency to break the threads in the stocking.

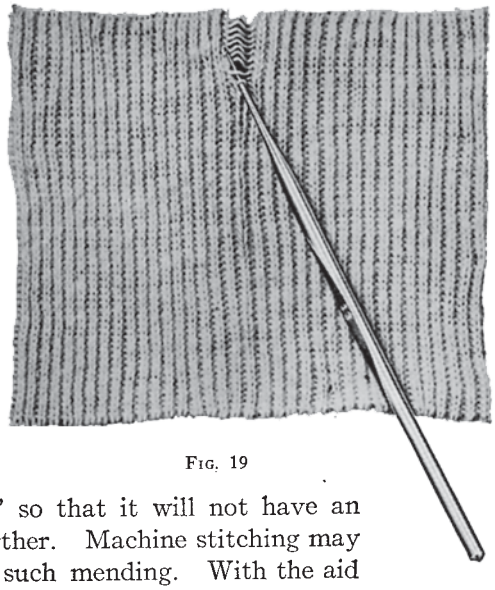


FIG. 19

24. Mending a "Run" in a Stocking.—Overhanding-stitches may be used to catch together the edges of a "run" in a stocking. A very important point in repairing such a fault is to catch securely the loop at each end of the "run" so that it will not have an opportunity to extend farther. Machine stitching may likewise be employed for such mending. With the aid of a sewing machine, a run can be quickly and satisfactorily repaired, but the precaution must be taken to stretch the seam while the stitching is being done so as to keep it sufficiently loose.

Although hand or machine repairing of this kind is suitable for the purpose in most instances, the mended portion is usually not well disguised. If you desire a very inconspicuous finish, you may form the dropped stitches into a chain with a very fine crochet hook, as shown in Fig. 19. Slip the hook through the loop at the lower end of the opening and, holding it in the position illustrated, pick up the succeeding dropped stitch, and pull it through the loop. Continue in this manner until every dropped thread has been caught and then secure the last loop with a few overhanding-stitches.

25. Refooting Stockings.—When stockings whose tops are in good condition have feet that are beyond further darning, you will find it in line with economy to cut off the worn feet and replace them with feet cut from the unworn tops of other stockings. The new foot portion, if applied carefully in the manner illustrated in Fig. 20, will not prove at all uncomfortable. Besides, the small amount of time and effort you expend in doing the work will be counterbalanced by the satisfactory service you will obtain from the repaired stocking, provided the tops are of good quality and still sufficiently strong to withstand considerable wear.

FIG. 20

26. The line on which to cut the stocking depends on the condition of the foot portion. In most cases, the toe and the back of the heel show the most decided wear; therefore, they should be cut away in the shape illustrated in Fig. 21, which shows worn portions in the toe and the heel. In any event, cut off the foot in such a manner that all the worn spots will be removed, and then use the piece cut off as a pattern for the new foot.

In preparing to cut the new foot, place the old stocking foot so that its lower edge is along a lengthwise fold of the stocking from which it is to be cut and the heel portion is over the double thickness at the top, as in Fig. 21, in order to provide for an extra thickness

of material in the new heel. Then cut the center-back line of the new heel, shaping it the same as the center back of the original heel and making allowance for a seam, as at *a*. Shape the line above the heel and also the sides of the new stocking foot the same as the part cut off, making allowance for a seam, as at *b*, but instead

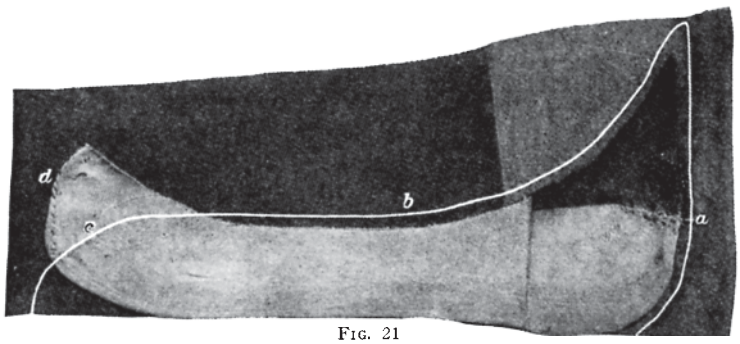


FIG. 21

of shaping the toe portion the same, cut it in the manner shown at *c*, being sure to provide sufficient length in the stocking foot. By cutting the new foot in this way, you eliminate the seam *d* at the center front, which might prove uncomfortable in a footed stocking. Although the shape of the toe portion in the new foot is decidedly changed, it may be very easily adjusted to a corresponding part of the stocking leg; also, it contains sufficient width to make it fit properly.

After the foot portion has been cut, stitch a plain seam at the center back, using the sewing machine for this purpose in order to catch each of the stitches securely and prevent them from dropping. Trim the seam edges to within $\frac{1}{8}$ inch of the stitching, press the seam open, and then catch-stitch it through the center, as at *a*, Fig. 20, so as to hold the edges open and prevent them from forming a ridge. Next pin, baste, and stitch the foot portion in position, turn the seam edges to one side, and, without turning under the edges, hem or whip them to the stocking, as at *b*.

Fig. 20 shows the wrong side of the stocking after the new foot has been applied. The seams in this case are made on the wrong side, but if you prefer you may make them on the right side and give them a neat finish.

27. A stocking that is worn merely in the heel portion may have the worn part cut away and the new heel portion shaped with

the aid of the part that was removed and applied in the manner suggested for putting a new foot in a stocking. A new toe portion may be applied in a similar manner.

28. Mending an Opened Seam in a Kid Glove.—As a general rule, the stitching in the finger tips of kid gloves has a tendency to break before the gloves show decided signs of wear at any other point. Do not delay in repairing even a very tiny opening in the seam, for this opening, unless securely mended, will quickly enlarge because of the readiness with which the broken stitching runs when there is even the slightest strain on it.

To mend the finger of a glove, insert in it a glove stretcher, a pencil, or the finger, to prevent the stitches from catching in the opposite side, and sew the seam edges together with fine overhanding-stitches, using for this purpose silk thread that matches the color of the glove. Start to make these stitches $\frac{1}{4}$ inch or more below the open seam and extend them an equal distance beyond the opening in order to catch the original stitching of the glove and prevent it from pulling out again.

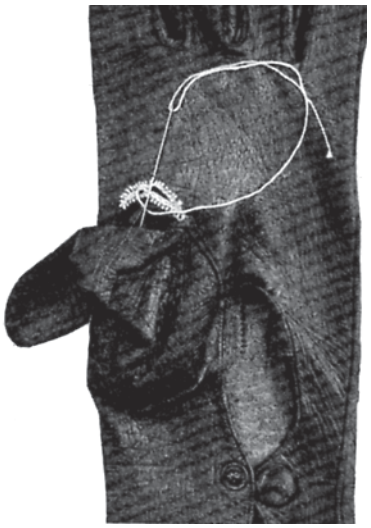


FIG. 22

29. Mending a Tear in a Glove.—Because of the slight strain on the lengthwise seams in the fingers of kid gloves, they usually remain intact for some time, especially if they have been sewed with a firm, good quality of thread. However, there is considerable strain on the kid at the base of the fingers, and this often causes the kid to rip close to the seam where it has been weakened by the stitching. Such a tear, if merely overhanded together, will cause still greater strain on the kid and consequently will soon become an unsightly rent.

In mending such a tear, follow a method similar to the one illustrated in Fig. 22. First, work all around the edges of the hole with buttonhole twist or heavy sewing silk, using single-purl buttonhole-stitches for this purpose. Fill in the open space by

working one or more rows of these stitches, according to the number that are needed. Take each new row of stitches through the loops of the preceding row. Decrease the number of stitches toward the center and draw the stitches together at this point. Then run the thread back through the lacework to the edge of the opening and fasten it securely. The buttonhole-stitches will provide the elasticity that is needed to prevent too decided a strain on the kid around the repaired space.

30. Mending the Finger Tips of Silk or Cotton Gloves. Although the finger tips of both silk and cotton gloves are generally made double, they usually show signs of wear very quickly. You can prolong the life of such gloves and also save considerable time and labor in mending if you take the proper precautions as soon as the tips appear a trifle thin.

For reinforcing finger tips, use darning-stitches in the same manner as for reinforcing thin spots in stockings or garments. Use a very fine needle and very fine matching thread in doing this work, so that there will be no great strain on the threads in the glove material when the needle is being drawn through; also, be sure to follow the weave of the material and make the stitches very small.

If a portion of the outer layer of the finger tip is worn away, secure the free edges of this to the under portion of the tip with darning-stitches, and then, with reinforcing stitches, cover the entire space over which there is only one thickness of material.

31. Mending Net, Laces, and Veiling.—If there is a tear or a small worn spot in net, lace, or veiling, you may fill it in by simply using thread of a corresponding color and texture and imitating as closely as possible the mesh or pattern of the material. This method of mending, however, will prove tedious if the hole is large. In such a case, procure a patch of the same material, if possible, and apply it in the manner illustrated in Fig. 23.

To do this, cut the patch considerably larger than the opening and place it over the opening on the right side so that, at the sides of the hole, the mesh or pattern of the patch matches exactly the mesh or pattern of the net or lace. Then, without turning under the edges of the patch, secure it to the net or lace underneath on the mesh lines or on the outline of the design. For this purpose, use a fine needle and fine thread of a color that exactly matches the color of the lace, and make tiny overhanding-stitches over the mesh, as at

a, and single-purl buttonhole-stitches around the outline, as at *b*. Do not follow a definite line in doing this work; rather, take the stitches in an irregular manner, as the illustration shows, in order to make the joining as inconspicuous as possible. After the patch has been secured on all sides, cut away the net or lace that extends outside of the stitches taken to hold the patch in position, cutting close to these stitches so that no frayed edges will remain. Also, cut away, close to the stitches, the surplus underneath the patch.

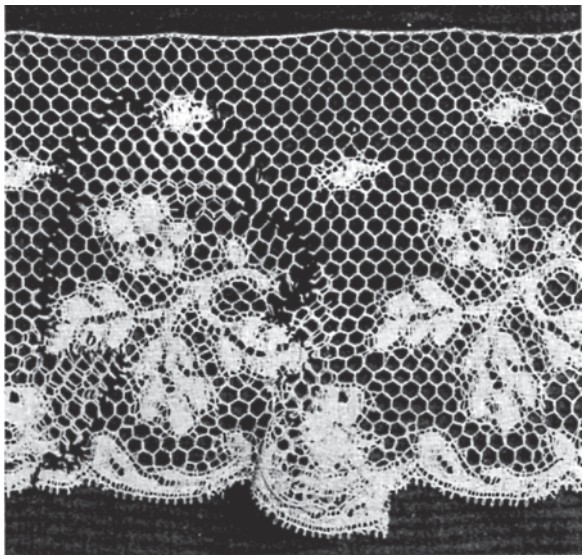


FIG. 23

In this condition, the mesh or the design in the fabric should appear unbroken. The illustration shows only a part of the surplus cut away.

This method of mending net or lace may be applied likewise to piecing or seaming net or lace when an inconspicuous joining is desired.

32. Mending Torn or Worn Curtains.—A quick and satisfactory method of mending curtains consists in dipping a piece of matching material in cold starch, applying it wet over the hole so that the grain of the material or the mesh and pattern outlines match, and then pressing it with a hot iron. The pressing will cause the patch to adhere to the material and make the mended spot

less conspicuous than a patch applied with stitching. You will have to repeat this process, however, each time the curtains are laundered, for the water will moisten the starch that holds the patch and cause it to loosen.

33. Mending the Worn Lower Edge of a Skirt.—Often a skirt wears out around the bottom before it becomes shabby anywhere else. Its appearance can be considerably improved and its period of usefulness lengthened if the worn part at the lower edge

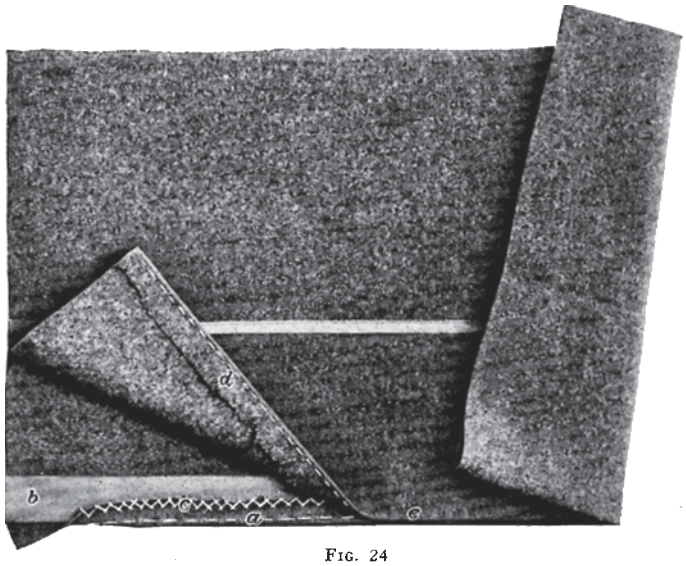


FIG. 24

is removed. To accomplish this, take out the stitches that secure the hem, turn the lower edge up a trifle more, and make the hem deeper; or, if necessary, cut the hem off at the lower edge and apply a facing.

If, for some reason, you consider it impractical to remove the stitches that secure the hem, you may follow the method illustrated in Fig. 24. Split the hem at the lower edge and turn the outside portion under $\frac{1}{2}$ inch or a trifle less, as at *a*. Slip a narrow bias strip of light-weight material, such as cambric, as at *b*, under this folded edge so that the edge of the strip is even with the fold, and baste this to the turned portion. Then catch-stitch the raw edge of the turned portion to the cambric, as at *c*, catching merely the turned portion and the stay strip. Finally, turn under the

inside portion of the hem, as at *d*, so that it extends to within $\frac{1}{8}$ inch of the lower edge and secure this with slip-stitching to the turned outside portion, as at *e*, taking care not to catch the stitches through the outside portion of the hem.

34. Altering Clothes for Growing Children.—The problem of continually altering garments is one that confronts practically every mother who has growing children. It is a simple matter to let down the hem in a skirt or a sleeve, provided sufficient allowance was made for such an alteration when the garment was originally cut, or to apply a facing if this will provide the necessary length. But to add even more length or to add width is a problem that must be carefully considered in order not to mar the appearance of the garment.

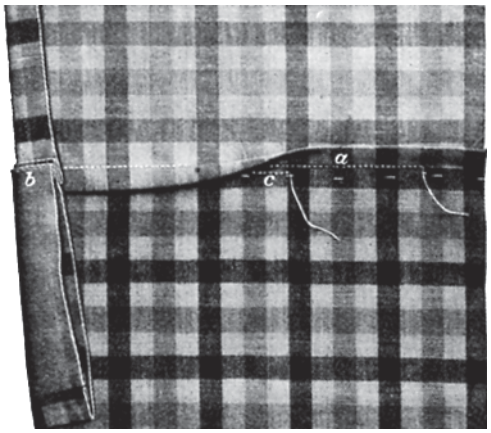


FIG. 25

35. *To lengthen a skirt*, if the lower edge of the hem is considerably worn or if the under side of the hem appears brighter than the right side, you may follow the method illustrated in Fig. 25. Stitch a narrow tuck near the original hem turn, as at *a*; then apply the facing and secure the upper edge by turning it under just below the row of stitching that holds the tuck and stitching this edge, as at *b*. Do not take this row of stitching through the tuck; rather, take it under the tuck, as at *c*. The tuck, besides including the worn part of the hem, will make less noticeable the difference in the appearance of the two parts of the dress. The only disadvantage of this method is that it does not provide all the additional length that the letting down of a hem ordinarily gives; but, if you do not require the full hem width, you will find this method very satisfactory.

When an extra piece of material must be used to provide sufficient length, conceal its joining in a tuck placed either above the

hem or at its upper edge, according to the width of the new piece employed. This method may be applied also to the lengthening of a sleeve.

36. *Inserting a band of contrasting material* by means of tucks, feather-stitching, lace, or machine hemstitching provides another method of lengthening a skirt or petticoat. Consider carefully the effect of this addition on the appearance of the garment as a whole before deciding to insert any contrasting material, for this will provide a trimming detail that, unless carried out in some other part of the dress, might appear as a foreign note and thus accentuate its purpose. For instance, if you wish to lengthen a dress of sheer material with a band of contrasting color in the same material, you might make the joining less severe by joining the band with insertion and then carrying out a detail similar in effect but considerably narrower in width in the sleeve or waist portion.

37. *To lengthen a slip or an underwaist* and make it larger in the armhole, open the shoulder seams and join the shoulder edges by means of a piece of self-material or straps of ribbon, insertion, or tape, according to the quality and trimming of the garment. However, do not make the straps so long that they make the armholes too deep or the neck line too low; rather, supply any additional length that is required in a slip by adding to the skirt portion, as previously suggested, or supply more length to an underwaist by adding to the lower edge.

If you use straps of ribbon or insertion at the shoulders, taper the shoulder edges of the garment so that they will blend into these straps, and finish the pointed ends in a neat, attractive manner. By securing the straps with lazy-daisy stitches or French knots in forget-me-not design, you will provide a very firm and dainty joining.

38. *To add width to an underwaist,* the method of inserting tapes between slashed edges is especially satisfactory and makes the garment more comfortable for warm-weather wear.

To add width in this manner, slash the underwaist the full length of the center front, bind the edges, and insert three pieces of tape, one at the upper edge, one at the lower edge, and one midway between the two. Make these tapes long enough to provide the extra width that is needed, and secure the ends underneath the

bound edges, turning them under and stitching or hemming them down neatly. This method will leave an open space at the center front, but the tapes applied in the manner suggested will hold the edges securely.

If enough width cannot be provided across the center back by readjustment of the buttons on the closing, slash both sides of the back lengthwise through the center of each section and insert tapes as suggested for the center front.

39. *To add length to bloomers or drawers*, if you do not wish to take the time to rip out the casing or remove the band in order to piece the upper edge, slash the garment 2 or 3 inches below the waist line or just below the lower end of the placket, cutting the upper and lower portions apart, and insert a band of matching or similar material. Cut this band wide enough to supply the extra length that is needed and join it by means of narrow, flat seams.

40. Mending Men's Shirts and Underwear.—The life of men's shirts and underwear can often be greatly prolonged if these articles are carefully mended when they begin to show signs of wear. Usually, the repairing is a simple matter and the result entirely satisfactory.

41. *Turning worn collars and cuffs* on men's shirts and boys' blouses when they are of the soft, turn-over variety is a very good plan if the remainder of the shirt does not show any marked signs of wear. If the collar is alike on both sides, you may simply reverse it and thus bring the unworn side of the collar outermost. To do this, rip the stitching that secures the turn-over portion to the collar band, reverse this turn-over portion, and stitch it again to the collar band.

If the collar band is cut in one with the turn-over portion, it will be necessary to rip the stitching that secures it to the neck line of the shirt, then reverse it, and baste and stitch it back in place, being very careful not to stretch the neck line of the shirt. Apply this same suggestion to the turning of the cuffs.

42. *Darning frayed edges of collars and cuffs* is often sufficient. If either the collar or the cuffs show only slight signs of wear, it will not be necessary to darn the worn portion other than to apply a few reinforcing stitches, but if the threads of the material are actually broken, stay the frayed edges well with darning-stitches

so that they will not tear out in the laundering. In doing the darning, be careful to take the stitches only through the interlining of the collar or cuffs and not through to the opposite side. Thus, the fact that the collar and cuffs are mended will not be evident from the right side when they are reversed.

43. *To remedy badly worn sleeves and cuffs* on a boy's blouse, cut off the sleeves at the elbows and simply hem the lower edge of the short sleeves that remain. Such blouses are suitable and very comfortable for summer wear and, besides, the short, loose sleeves provide greater freedom and relieve the strain across the shoulders, thus prolonging the life of the blouse.

44. *To mend a man's shirt at the neck*, where it is worn thin but not definitely broken through at the tender places by the points or edges of the collar, cut a piece off the tail of the shirt, place it neatly underneath the worn spots so that the stripes or figures match, and carefully darn this in place. If the places are badly worn, the most satisfactory way to mend them is by means of a set-in patch.

45. *To mend a hole or tender place* where buttons are pulled out, carefully darn a small piece of material underneath so as to give strength. Then, when the button is sewed directly over the darned place, the mend will scarcely be visible.

46. *To mend a man's summer underwear,* which is usually made of soisette or coarse dimity, it is better to strengthen the torn place than just to sew it up. The most favored way to do this is to put a piece of soft muslin underneath, make a long stitch on the sewing machine, and darn back and forth with the machine stitch until the patch is neatly and securely attached to the garment.

Sometimes, such garments have a knitted section straight across the back of the waist line. The tearing of this usually indicates that the garment is short in the back, and a strip of material, say 1 to 3 inches in width, should be seamed in to prevent another tearing.

CHAPTER IX

HOUSEHOLD SEWING

ASPECTS OF HOMEMAKING

1. A simple but satisfactory branch of sewing consists in the making of attractive fabric furnishings for the home. Even if there is only one room that one may call one's home and that a bedroom, a cozy, home-like atmosphere may be given to it by choosing the proper window decorations and floor coverings and by giving thought to counterpanes, pillows, scarfs, and other necessary furnishings, all of which can be made at home.

2. These articles have such a definite appeal for almost every one and as a result Fashion has come to play an important part in their regulation. Consequently, although fashion changes are not so rapid as in dress, they are of sufficient concern to necessitate their being considered and followed if rooms are to have a consistent, satisfying tone.

To keep in touch with style changes in home furnishings should prove a simple, yet fascinating matter, as stores or departments carrying art goods, the home departments of magazines, and various catalogs offer, in season, many helpful suggestions and practical ideas. The displays will help the observing woman in exercising her own ingenuity to the end that, with sewing skill and right color combinations, delightfully satisfying results may be obtained. This is especially true if she is enthusiastically interested in achieving a definitely planned effect.

3. To make attractive articles for the home, it is essential to apply dressmaking skill to the sewing of them and artistic taste to their color and arrangement, ever remembering that cushions, over-draperies, scarfs, coverlets, and, in fact, all household furnish-

ings require more thought as to sewing deftness and color appropriateness than as to sewing exactness. The same principle applies here as to millinery, for instance, for it is a well known fact that an artistic milliner can often produce more unusual, yet satisfying, results than a dressmaker who may be tempted to plan and sew for service rather than for effect.

4. This chapter is designed to help you by advising you as to materials and styles for articles that are made in the home, as well as to explain such construction details as the correct widths of hems, the required amount of fulness, and the right proportions for them. It is expected that the sewing skill you acquire from the Instruction Books will qualify you to develop any of the articles described or any others that you may especially desire.

TABLE LINENS

PURE LINEN

5. Fresh Linen a Sign of Hospitality.—Much romance is associated with the white, satiny cloth of hospitality—linen. Every home, however, cannot afford beautiful linens, and yet all homes can be hospitable with a clean cloth always in readiness for even the unexpected meal-time guest.

6. Scope of Linens.—When linens are considered, you perhaps visualize the exquisite French linens that are so beautifully designed and are so leathery and firm to the touch. Or you may think of the table linens that are elaborately embroidered and trimmed with real lace, such as lunch, breakfast, and tea cloths. Then, too, you may think of dinner cloths that are monogrammed but not often lace trimmed, or banquet clothes that are usually the reverse. All such linens have their place, but the average woman is concerned chiefly with the selection of much less pretentious linens. If she can have only one dinner cloth, she should choose this with the greatest care as to appropriateness, endeavoring to make the best selection from the many designs and qualities offered.

7. Some housewives buy unbleached linen and bleach it themselves by wetting it and placing it on the lawn in the direct rays of the sun. This is a very practical way of saving money and prolonging the life of linen. Artificial bleaching often weakens the

linen fiber, and although not all linens are bleached in this way, a stronger fabric may be had if the bleaching is done at home.

8. Table linen may be procured silver-bleached as well as unbleached. The former has three different grades, quarter, half, and three-quarters. In the purchase of linen, either unbleached or silver-bleached, it is well to remember that a good, medium quality has 180 threads to the inch.

LINEN SUBSTITUTES

9. Mercerized Damask.—Good linen is expensive, so many housewives purchase mercerized damask or cotton for table cloths. For ordinary use, these substitutes prove very satisfactory, but as the mercerization disappears with laundering, the cloths become dull and often present an unsatisfactory appearance. A linen cloth for which one pays only a third to a half more than for a mercerized one is usually less expensive, and certainly more gratifying, in the long run because of its appearance and the length of time it can be used when carefully laundered and mended.

10. Heavy Cottons.—Certain heavy cottons, both white and colored, such as crash or imitation linens of plain or novelty weave, make interesting cloths or runners with napkins to match, and they add an attractive touch to the porch, lunch, or tea table. These may be finished with a crocheted edge, with a cross-stitched or blanket-stitched hem, by drawing threads of the material and replacing them with colored threads to form a hem line or design, or in any of the numerous other ways that Fashion may suggest from time to time.

SIZE OF LINEN PIECES

11. Table Cloths.—The size of table linens depends on the size of the dining table. The following measurements are given to help you when selecting cloths:

Width Inches	Length Inches
72	72 to 144
81	81 to 126
90	90 to 126
108	108 to 216
126	126 to 234

Lunch and breakfast cloths are smaller than dinner cloths. They may be square, round, or oblong, and their sizes are generally 26, 54, 72, 80, and 90 inches. The materials used for these cloths include heavy crash, round-thread linen, and cotton substitutes.

Runners or oblong cloths are very pretty, their size depending on the kind of material selected. Crash and certain other kinds of linen may be purchased in narrow widths suitable for this purpose.

12. Napkins.—The ideal arrangement is to have napkins of the same pattern as each table cloth. This is not always possible, but it is advisable to match the cloth in the same material. An important point to remember is that lunch napkins should be used with lunch cloths and dinner napkins with dinner cloths.

The size of napkins varies from the small breakfast napkin to the large dinner size, as follows:

	Inches Square
Breakfast napkins	16 to 18
Lunch napkins	18 to 22
Dinner napkins	22 to 32

In many of the novelty-cloth napkin sets for special occasions, however, the napkins are made in 12- to 16-inch squares.

13. Lunch Sets.—Lunch sets of Madeira or Italian embroidery or of other hand work make pleasing additions to one's linen store. The Madeira and Cluny sets usually come in four sizes, the tumbler doily, the bread-and-butter doily, the plate doily, and one large doily for the center of the table. The three smaller sizes are generally 4 to 6 inches, 6 to 8 inches, and 8 to 10 inches, respectively.

A dozen of each size of doily is generally included in a set, but when the family is small, it is unusual to serve more than eight people at lunch. Consequently, many women, when making doilies, make but eight of each kind and one center doily, a set comprising 25 rather than 37 pieces.

14. The Italian sets usually consist of an oblong or a square centerpiece and oblong plate doilies, which are large enough for the plate, the tumbler, and the butter plate. The usual size for this style is 20 to 24 inches for the large piece and 12 to 18 inches for the small ones.

15. Cotton materials of a heavy quality are made up in a great variety of colors and in square, oblong, oval, and round doilies. The Japanese printed designs in blue have periods of popularity.

LINEN SUPPLY

16. The bride-elect often wonders how much linen she should prepare for her new home. She does not wish to lay in a stock that would not be practical, neither does she want to lack any needed pieces when entertaining.

17. Linen for Entertaining.—The question of entertaining really has a great deal to do with the choice of linens. For example, if afternoon tea is served regularly, tea cloths and napkins are essential. Also, they are equally necessary for evening parties where small tables are set for refreshments. The quantities of extra linen needed will have to be decided by the person herself and will depend entirely on the extent of her entertaining.

18. Linen for General Use.—For ordinary use in most households, the following list includes what would be practical:

1 large dinner table cloth
1 dozen napkins to match
and
3 every-day table cloths
1 change of every-day napkins
2 lunch cloths and sets of doilies
1 change of lunch napkins
or
4 to 6 every-day table cloths
2 to 3 changes of napkins

Such a supply will probably be considered small by some housewives and generous by others, but to the inexperienced woman it will give a working basis for the planning of her supply of linen.

ECONOMY APPLIED TO LINENS

19. Use of Two Small Cloths.—An idea that some housewives find economical is to use two small cloths of the same pattern instead of a large dinner cloth by lapping the edges under a large centerpiece. The small cloths are easily laundered and can be

used occasionally for every-day wear to keep them white. As an economical measure, this is worth trying, but there is, of course, a charm about an unbroken length on a dinner table which can be produced only by the use of one cloth.

20. Saving Linens from Wear.—There is also the matter of getting the maximum wear out of linen. Table cloths usually wear out where they fall over the table edge and along the creases in which they are habitually folded, leaving some parts only half worn. Many women use the better sections of the cloth to make napkins and tray cloths for every-day use.

A good way to prevent a line of wear along the creases is to cut 1 inch from one end and one side of the cloth, just as it begins to wear, so as to bring all of the creases in new places, and then to refinish these edges.

KITCHEN LINENS

21. Articles Included Under Kitchen Linens.—In many households, kitchen linens do not receive their due share of attention, but they are of sufficient importance to demand consideration. These linens fall naturally into several classes; dish towels, dish cloths, hand towels, and oven towels, if one does not use pot holders.

22. Dish towels generally include checked glass toweling, crash toweling, and flour and sugar sacks.

23. *Glass toweling* makes very satisfactory towels because it leaves no lint on articles wiped with it. It is, however, rather light in weight and soon becomes wet.

24. *Crash toweling* has, in many homes, been entirely supplanted for dish towels by flour and sugar bags, and not unjustly so, for the cost of these bags is small and after a few launderings the material is as soft and absorbent as the crash toweling.

25. Some housewives find the cheap grades of *Turkish towels*, or *terry cloth*, most satisfactory for dishes. These towels are soft to handle, absorb moisture quickly, and leave no lint.

26. Hand towels of *linen crash* find favor in most homes.

27. Dish cloths should be of some porous material, such as cheesecloth, that can be wrung very dry when necessary. Knitted cloths of soft cotton are ideal, or the good parts of worn towels may be hemmed for dish cloths. In some stores, it is possible to purchase dish cloths of square mesh that are most satisfactory.

Oven cloths may be of the same material as dish cloths.

28. Weekly Supply of Kitchen Linens.—The essential thing in preparing kitchen linens is to provide a supply that will be sufficient to insure absolute cleanliness. The following is a good basis on which to begin:

12 dish towels
6 may be glass towels
6 may be crash towels
2 oven cloths
12 hand towels
3 dish cloths

29. Applying Tape Hangers.—For convenience, kitchen and hand towels should be provided with hangers. These are

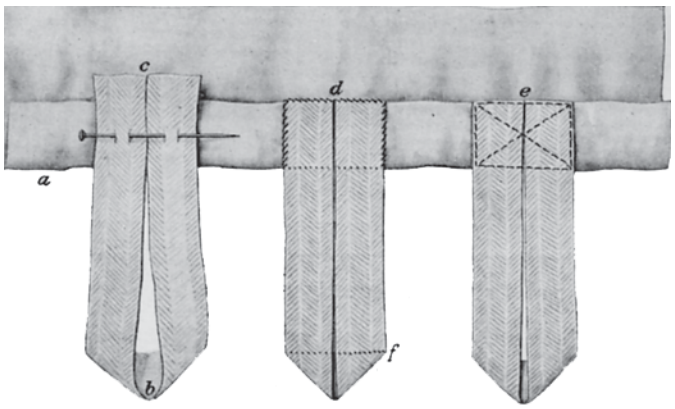


FIG. 1

generally made of tape and are applied merely at one corner or at two corners that are directly opposite, in the manner illustrated in Fig. 1. After turning the hem but before securing it, pin a piece of tape about 6 inches long in position, as at *a*, taking care that the loop end folds, as at *b*; next, turn the ends at *c* inside the hem.

If the hem is to be put in by hand, then overhand the tape as at *d*, taking the stitches from the hem side along the upper ends and the sides of the tape and then from the right side to secure the tape along the lower edge of the hem.

If the hem is to be machine stitched, stitch the tape as at *e*.

If you prefer not to have the loop end open, overhand or stitch it flat, as at *f*.

BATHROOM LINENS

30. Bath towels, as a rule, are made of terry cloth, that is, Turkish toweling. If time permits, the terry cloth may be purchased by the yard and made into bath towels, but this is rarely an economy, as the ready-made towels can be purchased at a moderate cost.

31. Hand towels may be made of linen, cotton, mercerized cotton, or Turkish toweling, but the most favored ones are made of linen. The cotton in huckaback, plain or diaper pattern, often becomes gray and, unless carefully laundered, stays dingy. The Turkish hand towels, because of their roughness, are preferred by some people.

32. Guest towels are made of the same materials as hand towels. Occasionally, colored-linen guest towels are in vogue, and at such time colored linen can be purchased in towel width suitable for hemming and ornamenting.

33. Size of Towels.—The size of towels varies greatly. The guest size, which is smallest, is about 14 by 20 inches; the hand or face towel, 16 to 18 inches by 32 to 36 inches; and the bath towel, generally 24 by 45 inches.

34. Supply of Towels.—It is a good idea to have a comparatively large number of guest towels if you do much entertaining, for the laundering of the small towel takes much less time than that of the large one. The following supply of towels is usually adequate for a home:

6 hand towels per person
3 bath towels per person
12 guest towels

35. Wash Cloths.—Turkish face cloths made of unworn parts of old towels, finished with plain hems or crocheted edges are very satisfactory for wash cloths. If you prefer, face cloths made of knitted material or terry cloth may be purchased ready-made.

36. Bath Mats.—Bath mats are generally made of very heavy terry cloth or a soft cotton pile fabric resembling velvet carpet. They are woven in attractive designs or plain colors and vary considerably in size. It is generally advisable to purchase such mats ready-made.

BED LINENS AND FURNISHINGS

MATTRESS COVERS AND PADS

37. Mattress Covers.—Covers for mattresses are usually made of a good, heavy grade of unbleached muslin, and consequently can be laundered easily and often. To keep the ticking of the mattress fresh and clean and thus add to both its appearance and its hygienic value, mattress covers have been devised.

38. To make a mattress cover, cut two pieces of muslin the width and length of the mattress to be covered, plus $1\frac{1}{2}$ to 2 inches for seams so as to insure an easy-fitting cover. Then cut two long strips of muslin the length of the mattress and the width of the depth of the mattress plus seam allowance and two shorter strips equal in length to the width of the mattress and as wide as its depth plus seam allowance. Sew the long strips to the sides and the shorter strips to the ends of the large pieces with a plain or French seam to form a boxed cover. One end should be left open so that the mattress may be slipped in and the cover then closed with coarse hand sewing or strong snap fasteners.

39. Mattress Pads.—Many housewives find the use of pads a satisfactory protection to mattresses and use them either alone or in addition to mattress covers. Pads are made somewhat smaller than the mattress over which they are used—about 2 inches both in width and in length—and they are finished in much the same way as a quilt except that they must be more closely and firmly quilted. Occasionally, the knotted pad is used, but it must be very closely tied to make it satisfactory. Mattress pads may also be purchased ready-made for regulation-sized beds.

40. Another practice often resorted to as a mattress protection is the use of worn quilts. After a light-colored cotton quilt has become worn, the sides and ends may be cut away and the edges neatly bound. These quilts, of course, are not so firm and pad-like as the regular pads, but they afford a very satisfactory protection.

SHEETS

41. Materials.—Linen is the luxurious material for sheets and pillow cases, but few housewives can afford it for general use. Cotton sheeting, if of medium weight, is more economical and gives perfect satisfaction. Light-weight muslin becomes wrinkled and wears out quickly, while the heavy grades are often hard to handle in laundering.

42. Measurements.—One of the most important things to remember, when making or buying sheets, is to have them sufficiently large to cover the mattress and to tuck under on all four sides. Then they can be put on with mitered corners in true hospital style.

To meet all its requirements, a sheet should be $\frac{1}{2}$ to $\frac{3}{4}$ yard longer and wider than the mattress. Sheeting may be purchased by the yard in various widths. In the stores in some localities, the salespeople speak of the width of sheets in the number of quarter yards in width; that is, 63-inch sheeting would be called "seven four;" 72 inches or 2 yards, "eight four"; and so on. Sheeting may be obtained in 81- and 90-inch widths, also.

43. Sheets may be purchased ready-made, if desired, in sizes that are right for regulation-size of beds. The sizes are as follows:

Sizes Inches	Sizes Inches
62 by 90	81 by 90
63 by 95	81 by 99
72 by 90	90 by 96
72 by 108	90 by 108

44. Repair of Sheets.—Occasionally, a sheet becomes torn in the corner where it comes in contact with the spring of the bed. The best method of mending this kind of tear is to patch it neatly.

Single-bed sheets become very thin and sometimes tear through the center while the outer edges are still very strong. An easy method of repairing such a sheet is to cut it in half lengthwise through the thin section, lap the two selvage edges about $\frac{1}{4}$ inch, stitch them down flat with the sewing machine, and then hem the raw edges. The life of the sheet may be prolonged considerably when repaired in this way, for the selvage edges will receive the hard wear and the worn part will be tucked under at the sides.

In cases where large sheets are badly worn in the center, it is often economical to cut them down to fit smaller beds by splitting them through the thin portion, joining the two selvage edges as previously suggested, and then cutting away as much as possible of the worn part before hemming the raw edges.

PILLOW CASES

45. Material for Home-Made Slips.—Some persons use linen for pillow cases, especially if they are embroidered or trimmed in some way, but generally pillow cases, or pillow slips, are made of muslin *tubing* that is woven double without a seam. The tubing comes only in 42- and 45-inch widths, so that if neither of these fits the width of the pillow it is better to make cases from ordinary muslin.

46. Ready-Made Slips.—Ready-made slips may be purchased in stock sizes. In a good grade, they are very satisfactory, but they are more expensive than home-made ones. Another disadvantage is that they are sometimes made on the cross of the material, a feature that makes them difficult to iron and also takes away from their life.

The sizes of ready-made pillow cases are

Sizes Inches
42 by 36
45 by 36
45 by 38½

47. Repairing of Pillow Cases.—If pillow cases made of tubing are worn thin in the center, their life may be lengthened by cutting across the seam end, turning the lengthwise creases, or

fold edges, so that they will come in the center, and making a new end seam.

Pillow slips with embroidered or decorated ends are often too valuable to discard. Their usefulness may be prolonged by cutting away the worn part just above the decoration and joining this to a new piece of tubing of a cheaper grade than the original by means of a tiny tuck or group of three tucks, so as to make the joining less noticeable. This addition may also be made by means of machine hemstitching, a narrow lace insertion, or fagotting.

48. Day Slips.—Day slips are often used to give an attractive appearance to the bed during the day. These are generally a trifle larger than the pillow cases and are open at both ends. They may be embroidered or trimmed in any desired way to be in harmony with the room.

MONOGRAMS ON BED LINENS

49. Style.—Monograms for bed linens change with the fashion as do other linen markings. In all cases, embroidery books or art needlework departments should be consulted for artistic letters. If conservative markings are chosen, such as old English, and extreme care is given to the workmanship, the effect should be attractive for a long time.

50. Position.—The position of the monogram may vary according to the fashion. As a general rule, however, the monogram on a sheet is placed on the top sheet 1 to 4 inches above the hem in the center, so it will show when turned down on the bed.

For pillow cases, the monograms are placed in the center of the open end, the distance from the edge depending on the finish employed.

For pillow slips in which a seam appears on one of the lengthwise edges, care should be taken to place the monogram so as to have the seam at the bottom when the pillow slip is in use.

BEDSPREADS OR COUNTERPANES

51. Hand-Made Spreads.—Among hand-made spreads, there are the lovely blue-and-white coverlets of our grandmother's day and the numerous types of hand-made spreads that are knitted

either in blocks or in strips. Then, too, there are the attractive crocheted spreads made of alternate strips of linen and coarse crochet.

Unbleached muslin spreads with strips of cretonne as a trimming and those having appliquéd or embroidered designs are sometimes in vogue and often used to carry out a definite color scheme.

Flounced counterpanes, usually of light-weight material, are used for Colonial or box beds.

52. It is sometimes the fashion to make a light-weight counterpane from 1 to $1\frac{1}{4}$ yards longer than a regulation spread so as to be able to draw it up over the pillows. When used in this way, it is tucked in at the bottom and top of the pillows and gives the appearance of a roll.

Unattached pillow spreads to match the counterpane may be made of a separate strip of material. These are usually the width of the counterpane and from $\frac{3}{4}$ to 1 yard wide.

53. Manufactured Spreads.—The manufactured bedspreads are of four types: Marseilles, satin Marseilles, piqué, and seersucker, the latter being generally termed *dimity spreads*.

54. Marseilles spreads are heavy and are made of a soft cotton thread, generally in stripes or honeycomb effect, and, as a rule, have elaborate raised floral designs and a background of slightly raised figures.

55. Satin Marseilles spreads are lighter in weight and very much firmer in texture than Marseilles spreads, and have a smooth background with figures that stand out very plainly. These spreads have a highly mercerized finish that gives them a smooth, satin-like appearance.

56. Piqué spreads have, as would be supposed, a fine, rib-like effect.

57. Dimity spreads are light in weight and have a striped, crinkled appearance. Such spreads are frequently used in hospitals because they are so easily laundered.

58. Sizes of Manufactured Spreads.—These manufactured spreads are woven in the following sizes:

	Sizes Inches
For single bed	72 by 90 72 by 100
For three-quarter or double bed when spread is tucked in	80 by 100
For double bed	90 by 100
For extra-size bed	97 by 116

59. Repairing Manufactured Spreads.—The mending of a manufactured spread is sometimes a problem. The best method of mending the Marseilles and piqué spreads is to darn them by means of Dexter cotton of a size that matches the thread of the spread. The seersucker spreads can be inconspicuously patched.

BLANKETS

60. Wool Blankets.—For cool nights, a supply of bedding that will provide warmth and yet be light in weight is required. For this purpose, nothing is more satisfactory than wool blankets, as cotton blankets do not have the warmth in proportion to their weight that wool blankets possess. Yet, the greater the percentage of wool, the greater the care that must be exercised in washing the blanket.

Between the pure cotton and the 98-per cent. pure wool blanket, there are many grades. In a well-heated house, blankets of medium percentage, say 60 to 80 per cent. pure wool, are perfectly satisfactory.

61. Binding Blankets.—Two blankets are usually woven in one piece, but most housewives cut them into two separate ones for ease in handling and then finish the cut edge either with blanket-stitching or with a binding.

A popular method of finishing consists in using a ribbon binding that matches or harmonizes with the stripe in the blanket. This is basted over the edge so that the ribbon edge on the wrong side of the blanket extends $\frac{1}{16}$ to $\frac{1}{8}$ inch beyond that of the ribbon edge on the right side. Then both edges are caught by stitching from the right side of the blanket.

Besides ribbon, there is on the market a blanket binding that may be applied in the same manner as the ribbon.

62. Blanket Sizes.—Blankets are manufactured in the following sizes:

	Sizes Inches
For single bed	60 by 80 60 by 90
For three-quarter bed	72 by 82 72 by 90
For double bed	76 by 84 80 by 90

63. Repairing Blankets.—The mending of blankets can best be accomplished by darning. By the time a blanket is in a condition necessitating mending, most of the nap has worn off so that the darned place does not appear very different from the blanket itself. In some cases, a set-in patch may be necessary, and if the patching is neatly done it will prove very satisfactory.

COMFORTABLES

64. Material.—So attractive are the materials for home-made comfortables and so pleasing are the results that can be gained, that many homemakers make their own comfortables. Materials that may be used for this purpose are cotton challis, silkaline, seco silk, cheesecloth, and even light-weight cretonne.

Many persons prefer the cheesecloth for wool-clipping filled comfortables, for they can be washed easily. Cotton or wool batting and sheet wool are also used as fillings. Down is a very soft, light filling found in some of the ready-made comfortables and much used in home-made ones. These materials may be bought in large bats of two or three pounds, which unfold into a square and prove especially satisfactory for comfortables that are to be tied because they insure a smooth, unbroken surface.

65. Quilting Frames.—One of the essentials in the making of comfortables and quilts is a quilting frame. Such a frame consists of four sticks, each about 8 feet long and on one edge of which narrow strips of ticking have been tacked, and four clamps for holding the sticks together at the corners. The frame should be placed so that its corners have the proper support and it is held at a height that is convenient for the worker. The backs of chairs make very good supports for this purpose.

With the frame in position, the edges of the comfortable or quilt, with its lining and filling, are sewed or pinned firmly to the ticking strips. When the entire quilt is attached, the material is held firm by the sides of the frame, which are securely clamped to hold it in position for working.

66. Size of Comfortables.—Ready-made comfortables generally come in one size, which is large enough for a double bed—72 by 78 inches. However, when comfortables are made at home, a size that fits a particular bed can be made. It is well to have a comfortable a generous $\frac{1}{2}$ yard wider and $\frac{1}{2}$ yard longer than the mattress. This size gives sufficient material for cutting off and refinishing the ends when they become badly soiled, without making the comfortable too small.

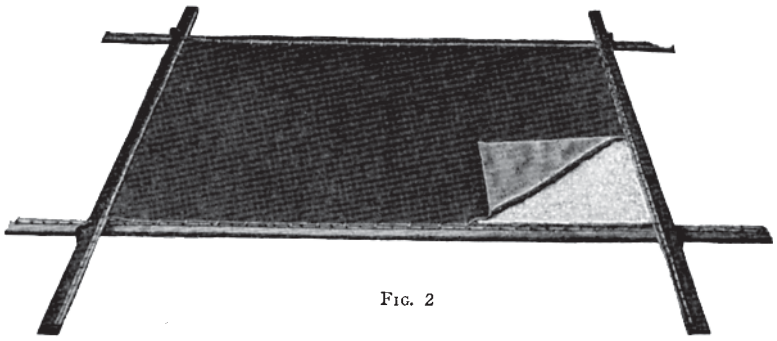


FIG. 2

67. Protection for Comfortables.—To protect comfortables from becoming soiled along their upper edge, a piece of cheesecloth may be attached there. Simply cut a strip of white cheesecloth about 24 inches wide and sew it over the end of the comfortable. Many thrifty housewives use the same method for the protection of their best blankets.

68. Making Comfortables.—A comfortable should run lengthwise of a bed. This means that for a double bed two widths and part of a third of 30-inch material are needed. Set up the quilting frames as directed in Art. **65** and pin the comfortable to the frames, as in Fig. 2, which shows how it will appear after it is partly pinned in the frames. Be very careful about the pinning, as shown at *a*, Fig. 3, in order that all the edges may have the same tension and the comfortable material may not be pulled apart.

69. Tying Comfortables.—When a comfortable of figured material is to be tied, usually the pattern can be used as a guide for the placing of the ties. When plain material is employed, a paper guide, as shown in Fig. 4, should be made.

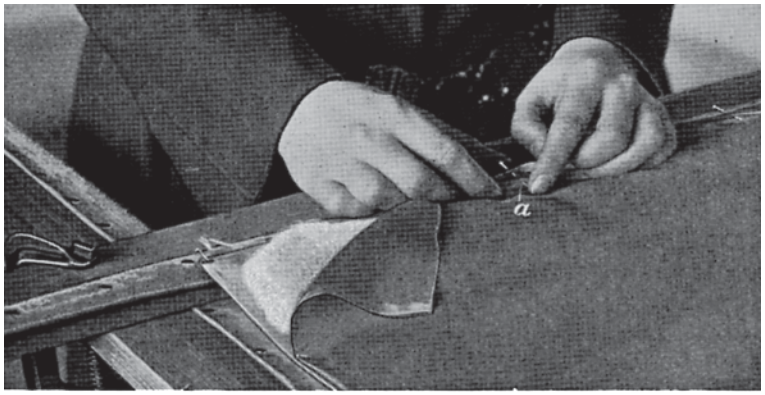


FIG. 3

Decide on the number of inches you wish between the ties, this usually varying from 4 to 8 inches, and then cut a strip of paper of this width and notch it at the proper intervals. For example, if the distance between the ties is to be 6 inches, the paper strip

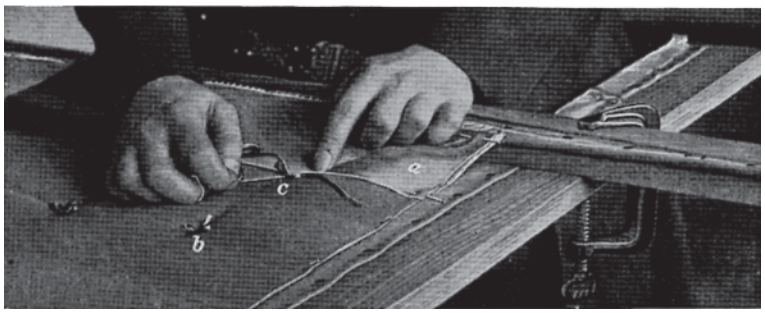


FIG. 4

should be cut 6 inches wide and as long as the width of the comfortable and then notched on each edge every 6 inches. Place one edge of the guide along the edge of the comfortable and pin it securely in place. Then put in the ties at every notch indicated on the guide.