Things girls like to do. 1917

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UPLIFT VOCATIONAL SERIES

THINGS GIRLS LIKE TO DO

Photographed by Mary G. Huntsman

The Last Step is Making the Buttonholes

THINGS GIRLS LIKE TO DO

By ELIZABETH HALE GILMAN

Many years of practical experience in all branches of Domestic Science and

EFFIE ARCHER ARCHER

Needlework Editor of well-known magazines. Connected with New York Public Schools, Y. W. C. A. and Arts and Crafts Club

PHILADELPHIA SAN FRANCISCO

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1917

UPLIFT VOCATIONAL SERIES

THINGS GIRLS LIKE TO DO

PART I

HOUSEKEEPING

BY ELIZABETH HALE GILMAN

UPLIFT VOCATIONAL SERIES

THINGS BOYS LIKE TO MAKE

PART I—CARPENTRY AND WOODWORK
by Prof. Edwin W. Foster

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by Prof. John F. Woodhull, Ph.D.

THINGS GIRLS LIKE TO DO

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by Effie Archer Archer

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I

THE BUSINESS SIDE

IF WE want something, we plan to get it. We say, "I will do this, not that; I will use my time, as I have little strength; I will give my strength, as I have little money; or, I will give my money as I have little time to give." A plan is merely a series of choices, a record of things taken and things left for the sake of obtaining some end or of following some ideal.

If we wish the people for whom we keep house to be well and happy and good, we shall plan to make them so, as earnestly and definitely as if we were making a train schedule, or drawing the plans of a house, or writing the outline of a book.

The object of a housekeeping plan may be an ideal, but the plan is based on a definite, practical fact—the amount of income. The plan itself is the record of the choices made in the outlay of that amount of income.

When a family have made a plan of yearly expenditure, they must have some way of testing at

short intervals whether they are keeping to it or not, and some record by which at the end of the year they can tell whether their plan is a good one. These tests and records are furnished by *accounts.*

Accounts kept in figures have several obvious advantages. The symbol of five thousand dollars—$5,000—takes less room than that amount in money, and is no temptation to a thief. Another advantage is, that these symbols of money do not have to be paid out, but remain in a book, and furnish a record of just what has been bought and what money remains. They also make it clear to the owner of the money whether she has had what she most needed or not. That is one of the reasons accounts are so disagreeable; they often say, "You made a fool of yourself that time."

There are two sides in accounts, which are usually represented by opposite pages in a book. The right-hand page is the *Credit* side; the left-hand page is the *Debit* side. On the right-hand, or Credit, page are written the sums of money we have or acquire. Credit is related to the word creed. The reason for this relationship is, that a credit page represents how much we may be believed in financially; and to what amount people believed in us who paid us for work; and to what amount people believed in us

who gave us gifts in money. On the left-hand, or Debit, page are written the sums of money we have paid out. The word debit is related to due and duty and *devoir*. Therefore, on this page go the amounts which have been *due* to others for the things which we have had, and which it has been our *duty* to pay because we have had these things. If we are honourable people, we will do our *devoir* in this matter.

At the end of a day, or a week, or a month, as seems best, the account is balanced. This word *balanced* is a metaphor. By its means the credit and the debit pages are changed into the pans of a pair of scales, and the account is balanced when they hang even. That is, when the items on the debit page add up to the same amount that the items on the credit page add up to, the account balances. But suppose the pages do not add up to the same amount—they rarely do, and they rarely should—what then? Then the metaphor of the balance suggests what to do. If one scalepan is lighter than the other, put a weight into it. If the debit side is lighter, that is, if it is less than the credit side, add on the amount which will make it even with the credit side, and write beside that amount, "Balance." In that case, there is a little money yet unspent, and when the next two pages

of the accounts are begun this money yet unspent is put down at the head of the credit page like this:

Balance on hand $2.39

If, on the contrary, the credit side is less than the debit side, add the balance there. This means that something has been bought which has not been paid for, and the meaning of another word related to debit becomes intrusive—*debt.* Debt is sometimes a temporary necessity—like oxygen pumped into lungs which can no longer pump for themselves; sometimes it is a calamity, sometimes it is a disgrace; and it is always dangerous.

Two pages of an account such as a girl might keep of her personal expenses, when balanced at the end of a week, look like this:—

1909	*Cash*	*Dr.*		1909	*Cash*	*Cr.*	
July 1	Veil		50	July 1	Bal. on hand		25
" "	Soda		20	" "	Allowance	10	00
" 3	Gloves	2	00	" 3	Birthday	5	00
" 4	Church		25				
" 5	Carfare		10				
" "	Shampoo		75				
" 6	Postage		20				
" "	Carfare		10				
" 7	Balance	11	15				
		15	25			15	25

The person to whom this account belongs has a balance on hand of $11.15 to put at the head of

the next credit page. She is evidently an exemplary person, for she has spent just about a fourth of her money in a fourth of the month.

To a young housekeeper wishing to look into the matter of account keeping, I would recommend an interesting little book by Professor Charles Waldo Haskins, called "How to Keep Household Accounts."

THE SCHEDULE

In making and using a housework schedule, the housekeeper has a narrow path to tread, between chaos on the one hand and slavery on the other.

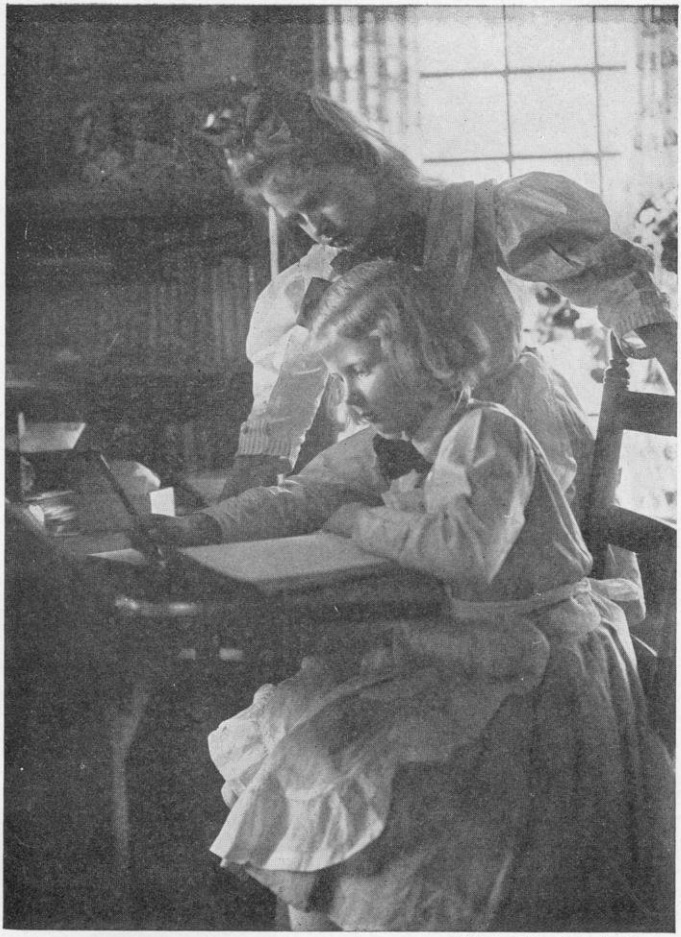
If the idea of a housework schedule appeals to her, it would be wise for her to make as slight a schedule and be as little bound by it as possible. If, on the contrary, she feels sympathy with the woman who thought it would be more interesting to do the washing on a different day each week, she should by all means have a rather detailed schedule and faithfully keep to it.

A work schedule saves the time and strain which, without it, would be expended each day in deciding what was to be done; it prevents those who do the work or help with it from waiting round to be told what to do; and it keeps one day from being too

hard and the next too easy. But we must not have a schedule which makes the accomplishment of a certain amount of housework in a given time seem a more important duty than the little pleasant acts which make the comfort and pleasure of a home. If the man of the house wants his wife or daughter to walk to the car with him after breakfast, she should be able to go without feeling anxious or preoccupied. The coming of an unexpected guest should not be thought a torment and a calamity because it disorders a schedule. When a small head is thrust under one's elbow and a small voice says, "Want to be loved now," confusion to anything which inclines us to say, "Run away, you bother me."

A houschold run on a strict schedule becomes an institution, not a home; on the other hand, a household in which the work is done at any time or no time is neither clean, restful, nor knit together with the bonds of mutual service and mutual compliance.

Housework is some of it daily, and some of it periodical. Bedmaking is daily; sweeping is periodical. There is also work which may be done by the workers in the house, or by others coming from without. In one family the laundry work, bread making, window cleaning, floor polishing and the like will be done by those in the house; in another,



Photograph by Helen W. Cooke

The Account Book

these things will be done out of the house, or by people who come in to do them.

(*a*) DAILY WORK

The following is a list of daily work in an average house. Besides these things some piece of periodical work is done each day.

Fire made or made up.
Shades rolled up; windows opened a few minutes; suggestions of yesterday removed.
(In summer, veranda arranged.)
Breakfast prepared, served and cleared away.
Pantry and kitchen put in order.
Menu made and orders given.
Downstairs rooms put in order.
Bedrooms put in order.
Bathroom put in order.
Accounts.
Preparations for second and third meals.
Second meal served and cleared away.
Rest.
Third meal prepared, served and cleared away.

Outside affairs usually decide the time at which these activities are performed. Meal hours in most cases depend on the work hours of some of the family, and on the meal hours depend the times when other things are done. Who shall do the work depends on the number of workers, the occupations which they have beside housework, and the periodical work of the day.

(*b*) PERIODICAL WORK

The following is a list of periodical work for an average house.

Washing.
Ironing.
Sorting and mending linen and clothes.
Sweeping and dusting.
Bread baking.
Thorough cleaning of the kitchen.
Cleaning garbage can and surroundings.
Cleaning refrigerator and food receptacles.
Arrangements for days out.
Preparations for Saturday and Sunday.

Polishing furniture and floors.
Cleaning silver.
Cleaning of linen closet and others.
Care of cellar.

In simple households a detailed written schedule is not necessary perhaps nor desirable, unless it be for periodical work and the "days out." For these a schedule like the one herewith might be made. This one is for two maids and includes some infrequent work.

	Monday	*Tuesday*	*Wednesday*	*Thursday*	*Friday*	*Saturday*	*Sunday*
COOK	Washing	Ironing	Bake Clean refrig., etc. Take waitress's work	Day out	Put cellar in order	Bake, Clean kitchen	Sunday out
WAITRESS	Washing	Ironing	Day out	Sweep upstairs	Sweep downstairs	Clean silver	Take cook's work
MISTRESS	Help a little	Help a little	Sort and mend wash Help with work	Help with work	Help a little	Get out clean linen and set closet in order	Help with work

(*c*) SOME GENERAL PRINCIPLES

One or two general remarks about schedules are necessary before the subject can be closed.

As far as possible, heavy, dirty work should be done in the morning, the workers are more able to do it then, and besides, the cook does not wish to do such things when getting the dinner, nor the waitress when she should be dressed for the afternoon, nor the mistress at the social time of the day.

In making a work schedule, a savings fund is as necessary as in making a plan of expenditure. If everyone in the house is doing as much as is possible, there is no allowance for accident, or illness, or unexpected demands. A little strength which is not nerves should be left in you and in your handmaidens at the end of the day. Housework extends over an exceedingly long day. At present, the only way to remedy this seems to be to arrange that each worker get a little rest some time in the day. I have put this as a necessary item in the table of daily work.

If no savings fund of strength is possible, more workers are needed, or better workers; or, if this is impossible, the style of living should be modified until it is appropriate to the force of workers.

The schedule is not the important thing, but the

work; and there are things more important even than the work. For instance, a reasonable degree of liberty for the whole household.

The family, unless they take part in the work, should not be conscious of the work schedule. It is a framework to be carefully draped; a new kind of family skeleton to be kept in the closet as carefully as the old kind. It is necessary because it makes easy, natural regularity possible, and without it, as we have said, there is neither character, nor peace, nor mutual service in a home.

The housework must be done—well and regularly done—and to accomplish this, days must be alike, and weeks must be alike, and months and years alike. But they must be as the leaves on a tree are—alike to the casual glance, yet really somewhat different, because capable of infinite adaptability.

Photograph by Helen W. Cooke

The Afternoon Rest

II

CARE OF FITTINGS AND FURNITURE

THE time and strength necessary for housework, and the comfort and happiness resulting from the work, depend much upon something which housekeepers have to a great extent the power to control. I mean the quantity and kind of things they have in their houses.

Much time and money and weary labour would be saved, much comfort and loveliness would be gained if we could persuade ourselves to follow William Morris's rule:

"Have nothing in your rooms which you do not think to be beautiful and know to be useful."

One would think that this rule of use and beauty were austere enough, yet many people, before they acquire even a useful or a beautiful object, must consider whether there is room for it in their home, whether the members of the household have time and strength to take care of it, and whether it is appropriate to their possessions and to their way of living.

The amount of space we have about us seriously affects our health of body and mind. The more furniture there is in a room, the less air space there is. The sense of oppression one feels in a room crowded with furniture is not imagination, there is literally much less air to breathe. It is also not merely an idea that a house full of ornaments and pictures is not restful to live in. One knows what matchless weariness results from hours spent in a museum; it is caused by continually readjusting one's eyes, and thoughts, and emotions to an endless succession of things. A room crowded with ornaments and pictures is a miniature museum. With familiarity one may cease to see the individual objects the room contains, but this is indifference, not peace.

Those who have not done housework with their own brains and bodies cannot realize how many thousands of times every object in a house has to be touched and moved merely for the sake of cleanliness and order. It seems a small matter whether there are six pictures in a room or eight, whether flower vases are kept in the china closet or on the tops of book shelves and tables, whether there are five little fal-lals on a mantelshelf or twenty-five; but I hardly think it is a small matter whether a woman spends

a half-hour with her children, or out of doors, or reading a book, or spends it in dusting tormenting trifles. These considerations are equally important when the work is done by maids; there are always enough useful things to do in a house to fill reasonable work hours.

One must ask, then, even when a useful or beautiful object is in question, Have I room for it? and, Is it worth the time and strength needed to care for it? And then one more question: Is this thing I desire suitable? That is, will it make the rest of the furniture which cannot now be renewed look shabby? Shall I feel that it is too good for the sun to shine upon, or the family to use? Will it set up a standard which I cannot keep up to without feverish effort?

In order to select or to weed out possessions in a reasonable way, attachments have to be kept in check; one must keep in mind that the family are more worthy of regard than the family chairs, and one must have such respect for oneself as a spiritual and intellectual creature that one will not fall in love with a silver-service or a set of ancient plates. I can think of few things more humiliating than the fact that families can be divided by old furniture; that sisters can be estranged by silver sugar-tongs; that lives can be spoiled, hearts broken and fortunes

spent in the service of possessions which should exist only for the temporary comfort and happiness of their owners.

All this does not mean that our homes should be bare as hospitals, and ugly as barracks, and that, if the furniture is shabby, we ought not to have the one beautiful picture, or the good piano, or the hoard of books, which may be the treasure of the family. Nor does it mean that we ought not to love our household goods.

We want our homes as complete in comforts and appliances as we can reasonably afford. We want them lovely to look at. And we shall be all the better if we have an affection for every stick they contain. Scrooge hugged his own bed-curtains, because the sight of them assured him that he was at home. For the same reason we love the things we live with, and the place where we live. We like to come back after an absence and find the same things in the same places, and get an extra welcome from every one of them.

We naturally become attached to things which we like, which we have taken thought to get, and which we have looked after for years. Heirlooms are the result of such care, affection, and companionship, continuing year after year, generation

after generation, until the objects on which this care has been expended seem to become a part of ourselves and our lives, until they seem to have absorbed some of the personality and affection of those who no longer dwell with them nor with us.

But beware—lest sentiment uncontrolled impose on us a life-long slavery to *things*. Read and reflect upon the remainder of this chapter. As soon as we definitely realize that useless articles entail useless labor, there will be small danger in our homes of jimcrack—suffocation.

The Ceiling.—In the first place each room has a ceiling. Ceilings are usually plain and light coloured, because they are not easy to look at and because they are reflectors. They are not ornamented on account of our necks; they are not made dark coloured on account of the light bills.

Ceilings for the most part need little care. When the room is cleaned, they should be wiped, either with a long-handled mop with a wool head—dry—or with a broom in a bag. The former is harder to get but is better, because the combined length of the ordinary broom and the ordinary woman is not usually enough to reach the ceiling effectually and without strain. Besides, many brooms are too heavy to use above one's head. Such wiping nicely done

is all the regular care a ceiling needs, whether it is whitewashed or frescoed.

The Walls.—Walls are panelled, or painted, or calcimined, or covered with fabric or paper. Wood, paint and calcimine are considered cleaner than other coverings, but all can be kept up to an ordinary standard of cleanliness.

Panelling should be carefully wiped with the wool-headed mop used for the ceiling, or with a cloth where it is within reach. If the wood is dark and polished, it may now and again be rubbed with a little good furniture polish; if it is light or unpolished it is better to content oneself with wiping off the dust.

Fabric-covered walls should be cleaned once or twice a year with a vacuum cleaner. If this is not possible, they may be as often brushed. This must not be done violently, but carefully, and preferably with a hair broom — a white hair broom such as one uses for clothes, if the wall covering is especially handsome or delicate in colour.

Painted walls may be wiped with a dry or dampened mop, or they may be washed with soap and water, or even with disinfectant, should this happen to be desirable.

Calcimined walls may be wiped only with a soft

mop, or very gently with a broom in a bag. Mop or broom bag must often be shaken out of the window, otherwise the walls will be smirched or clouded. Very little in the way of restoration or cleaning should be attempted with calcimine, for it almost invariably makes a bad matter worse. Spots such as are made by hands or heads can sometimes be removed by rubbing them with a piece of dry bread, or with some corn meal. It is safe to experiment with any *dry* remedy; but a wet remedy will always fail. Even calcimine itself, put over a spot or a scar, will leave a mark.

Papered walls may be wiped with a dry mop, or a broom in a bag. They are not as easily smirched as calcimine, but one must frequently shake out of doors, or else change any brush or cloth used for wiping walls.

If you need a reason for wiping walls and ceilings, look at the mop or the cover of the broom with which you have done the work. Dirt is the enemy of health and loveliness.

Woodwork. — When woodwork is cleaned, all cracks, ornaments and irregularities should first be gone over with a small, soft brush. A flat brush such as is used for varnishing is good.

If the woodwork is not polished, it should next

be carefully — that is, every inch of it — wiped and rubbed with a soft, dry cloth, or if the room is exceedingly dusty, with a cloth very slightly dampened. Any sort of oil, or polish, or even water is apt to darken or spot unpolished wood. In the case of baseboards and window ledges, however, a little dressing of some kind should occasionally be rubbed into them, for they have to be defended from dampness in the one case, and hard usage in the second. A little of the polish used for floors will do very well for this purpose.

If woodwork is polished, the dust should be wiped off after the cracks have been cleaned with the little brush. It should then be rubbed briskly with a flannel or soft cotton cloth dampened with good furniture polish. Kerosene, which is usually at hand, is inexpensive and excellent for this and other purposes of the kind. But use this or polish sparingly.

Painted woodwork should ordinarily be dusted with a little brush and then wiped just as if it were hard wood. Once in a while, it should be wiped with slightly warm suds made with mild soap. It should not be soaped nor made very wet, and should be wiped dry as soon as it is washed. Spots which will not yield to this cleaning can be removed with alcohol or kerosene.

Floors. — Some people will tell you that uncarpeted floors are a great deal of trouble, and some will say that they are very little. Perhaps part of the trouble which they seem to give is due to the fact that people keep their floors cleaner than their carpets. Dust *shows*, as we say, on a bare floor; it lies under furniture and blows about in fluffs. If the floor is carpeted, that very same dust, also the dust of other days when no sweeping is done, sinks into the carpet and assists in making colds and throat disorders and a stuffy smell. If we really minded dust, we would mind it just as much buried in the carpet as rolling round in fluffs. But we don't mind dust, we mind being thought dusty. If we have the same standard of cleanliness for the carpet as for the floor, the floor is the easier to care for.

Uncarpeted floors are usually finished with oil, shellac, stain, wax or some other smooth, preservative substance. Floors thus finished require three kinds of care; refinishing, polishing and dusting.

Dusting. — Dusting should be done, if possible, every day. It does not require much time or strength. With a good mop or a broom in a bag, floors can be as quickly and lightly dusted as polished desks or tables.

Polishing. — The frequency with which floors

require polishing depends on the finish, the amount of wear, and the standard of appearance required. Some people polish them once a week, some once a fortnight, some once a month; others have their floors refinished twice a year and do nothing to them in the intervals except dust them.

Waxed floors are polished differently from those finished with oil or shellac.

To polish a waxed floor, first remove all dust with a hair broom, a wool mop, or a broom in a bag. Then rub carefully and energetically every inch of the floor with a heavy polisher until the polish is restored. The best polishers are costly, but others, less expensive, are made of strips of felt or chamois. They can also be home-made from a block of heavy wood with a hole bored diagonally in the top large enough to hold an old broom handle or a mop-stick. The bottom of the block must have several thicknesses of heavy material tacked over it. Old flannel, old bath towels, and old carpet are good for this purpose.

Floors not finished with wax are polished with oil or some patent polish. Many patent mixtures for this purpose are exceedingly good. Besides these, two parts linseed oil to one part kerosene is a good polish; also one-half turpentine to one-half crude

oil. Kerosene used by itself both cleans and polishes floors, but its odour is an objection to its use.

As in the cases of the waxed floor, all dust must be removed before the polishing begins. When this is accomplished, rub the floor with a soft thick cloth dampened with polish. There should always be much rubbing and little oil. A quart of floor polish should last months. If by mistake too much oil is applied, rub the floor again with a dry cloth. When finished, it should feel smooth to the hand, not oily.

If oily cloths are kept from one time to another, they should not be shut up closely in a box or closet for they are liable to spontaneous combustion.

Refinishing. —Floors are refinished by receiving a new coat of finish. Before this is put on, the floors should be thoroughly cleaned. This cleaning is well done with sandpaper and turpentine. Every board must be rubbed in the direction of the grain until it is entirely smooth and clean. After this the floor should be wiped with a dry cloth, and the finish applied and polished.

When it is necessary or desirable to wash a hardwood floor, it should be done just before refinishing and with tepid water, soap that would not hurt hands nor lace and a cloth well wrung out before

it is applied to the floor. Water is injurious to polished floors of any kind, and to waxed floors especially.

If a floor receives hard wear in one or two places, or if something hurtful is spilled upon it, it may be necessary to refinish these places when the remainder of the floor does not need it. In such cases a few square feet can be done just as a whole floor is done. The final polishing will keep the place from looking like a patch.

Rugs and Carpets. — Carpets tacked down close to the walls are not as clean as loose floor covering, and they are the chief cause of the fearful misery called house cleaning. Every other act necessary to the cleanliness of a house can be done without turning it upside down and driving the family to the club or the tavern except — taking up carpets. Rugs can be gathered up and taken to the lawn or the roof to be cleaned. The walls and floor of a room can be wiped within an hour. Windows can be washed and furniture and brasses polished with people sitting undisturbed in the room where it is being done.

Before the possibility of unobtrusive cleaning had dawned on me, I was once making a visit in a large city house. My surprise was almost painful

when I saw a man cleaning the windows in the drawing room only an hour before an afternoon reception. It did not mean that they had been forgotten, or that the house was carelessly run — far from it — it was merely the day for window cleaning and the man whose business it was to do it went from room to room and cleaned them, making no disturbance and leaving no trace.

I make my protest against carpets for the reason that it is impossible to clean them in an unobtrusive way, and because they are the inspiring evil genius of cleaning done with *emphasis* — done, not for the sake of health and happiness, but for the sake of appearing to be a particular housekeeper.

Nonetheless, if we have carpets they must be cared for. Before the sweeping is begun, something should be scattered over the carpet to keep the dust down. Some of the things used for this purpose are damp tea leaves, sawdust, bran, corn meal, and shreds of newspaper. There are also patent substances for the purpose. One must be careful that these things mentioned are *damp*, not wet. Tea leaves should be wrung out hard before they are scattered, and never used on any delicately coloured carpet. Newspaper also is not safe for very delicate colours.

Any of these substances may be used in sweeping

a tiled or painted floor; and any for an unpainted wooden floor except tea leaves.

When preparing to sweep, make the room as light as possible. Sweep the cracks along the walls and the edges of the carpet first, then sweep as much of the room as possible in the same direction, that direction being with the nap of the carpet, not against it. Sweep with short, light strokes — it is sweeping, not digging. When the dust is gathered into as small a pile as possible, take it up in a dustpan.

After sweeping it is good to wipe the carpet with a cloth wrung out of warm, soapy water in which is a little ammonia. Turpentine is even better than ammonia for carpets, but not for hands. Do not wet the carpet, wipe it lightly and quickly, rinsing the cloth often, but wringing it out hard.

One can to some extent combine this wiping process with sweeping by dipping one's broom now and then in water in which there is a little salt, ammonia or turpentine. Shake the broom lightly before applying it to the carpet, or the first stroke will leave a wet spot. Salt, ammonia and turpentine brighten the colours of a carpet, and the latter two are objectionable to moths. It is better not to dampen carpets in any way on rainy or humid days.

Rugs, when they cannot be carried out of the

room, may be swept according to the directions for carpets and then rolled up, or folded round some piece of furniture difficult to move, until the floor has been cared for. The pleasantest and best way to clean rugs, however, is to take them out of doors and beat them on the grass or on a clothes line. Beat them with a furniture beater, or light cane, or stick, first on one side then on the other, then lay flat and brush the surface with a broom. Beating is better than shaking, both for the rug and for the shaker. When they are shaken, however, it is advisable to hold them by the side instead of the end; they are then less likely to tear or ravel.

Matting should be swept with especial care for cracks and edges, and crosswise of the breadths as far as possible. It should be wiped occasionally with salt and water, which cleans it and keeps it from becoming brittle. Many people prefer to use a hair broom for sweeping matting.

Shades and Curtains.—All the cleaning that shades need can be given them by drawing them down to their full length and dusting them first on one side then on the other with a short-handled mop, or a duster if you can reach the roller with it. The side next the window is the more dusty as it is the outside of the roll. When the shades have been dusted

they should be rolled to the top of the window until the cleaning of the room is finished.

If they do not roll up tightly and at once, take the shade from the socket, roll it up evenly, then hold the flat piece of metal which projects from one end of the roller between your thumb and fingers and turn the roller round and round with the other hand until it is very hard to turn. See that the little ratchet has fitted into the notch for it in the piece you are holding, to prevent it from flying back when you let go. Then the shade is ready to be replaced in the sockets. Shades which fly up unexpectedly are wound up too tight.

Curtains should be shaken and brushed, with a whisk if they are of heavy material, with a softer brush if they are delicate. They should then be put in bags made for the purpose, or folded over the rod and covered with a dusting sheet until the room is clean.

Furniture.—Upholstered furniture should if possible be put out on a veranda where it can be aired and brushed. If this is not possible it should be beaten or brushed when we are preparing the room for cleaning. All creases and tufting should be carefully explored with a whisk and the furniture afterward covered with a cloth until the other

cleaning is finished. Furniture upholstered in leather should be wiped, not brushed, and occasionally rubbed with vinegar, and sweet oil — proportions, one tablespoonful vinegar to three of oil. In time this slightly darkens the colour of the leather, but it keeps it from cracking.

On regular cleaning days polished furniture should have its carvings and cracks brushed out with the paint brush used for the woodwork of the room, and should then be rubbed with a very soft cloth. About once a month — oftener if the wear is hard, less often if it is easy — it should be rubbed with a good polish. The old furniture in France has usually been rubbed for generations with sweet oil and vinegar, in the proportions given above for leather furnifure; probably few things are better. Two of the polishes suggested for floors, are equally good for furniture:

½ turpentine to ½ crude oil.

1 part kerosene to 2 parts linseed oil.

Also, equal parts turpentine, linseed oil and vinegar.

I believe that the best care an amateur can give to a very highly polished piece of furniture like a piano, is to wash it, when it becomes clouded, with luke-warm soapsuds. The soap should be mild,

good soap. Wash a bit of the furniture at a time and dry it carefully, using very soft cloths; when it has all been dried, polish it with chamois and as much energy as you can conscientiously spare.

If painted furniture looks dingy, rub it with a little kerosene. Kerosene will usually remove spots from painted furniture — finger-marks from white enamelled beds, for instance.

Windows. — The woodwork of windows should be brushed and wiped free from dust before the washing of the glass begins. It is better not to use soap for washing windows or glass of any kind; it sometimes clouds it, sometimes gives it a blue tinge. Put ammonia or borax in the water used, or else rub the glass with whiting, or a scouring soap which is not gritty. If one of these, or whiting, is used, it should be allowed to dry and should then be rubbed off with a dry cloth or a newspaper until the glass shines. Newspaper is as good as anything you can get for polishing windows. There is nothing especial to say about cleaning windows with water except wash the panes clean and dry them dry, one at a time, beginning with those nearest the top of the sash. Do not try to wash all the windows in a house with a pint of water and a wristband, but the opposite extreme is as bad — worse for your dwelling.

Any method of cleaning windows by dashing quantities of water on the panes, breaks the putty, loosens the glass, spoils the paint on the woodwork and soaks the wood itself with water.

Mirrors should not be wet. Fly-specks and finger-marks can be removed with a damp cloth or alcohol, and the mirror polished with whiting and chamois.

Pictures, also, should not be wet. The frames and backs may be brushed and wiped, and the glass cleaned with a damp cloth or with a little alcohol.

Brass.—Brasses, such as andirons, lamps, jardinières, candlesticks, sconces and the like must be divided into two classes for cleaning. Those things which are lacquered must only be washed and then polished with flannel or chamois. Any sort of cleaning other than this will soon remove the lacquer entirely. Unlacquered brass may be polished as energetically and severely as any substance in the house.

Wood ashes are a good brass polish, especially pine ashes.

The bath-brick with which people clean knives will also clean brass.

An old coloured woman, who lived with me once, polished the andirons with salt and vinegar.

These things are not as quick or as easy to use as many patent brass cleaners which one can buy nowadays. It is just as well, however, to know what one could do if separated from modern conveniences.

Tiles.—Glazed tiles may be wiped with a cloth wrung out of warm soapsuds, but water should not be put directly upon them. It tends to soften the cement in which they are laid. Unglazed tiles are restored to colour and cleanliness by a rubbing with linseed oil.

Lamps.—Lamps used every night need care every day. They should be kept full of oil for two reasons. One is, that if we then happen to use them for an unusually long time they will not burn out; the other, is, that if a lamp is full of oil no space is left for vapours rising from the oil, which otherwise may become compressed in the bowl and ignite when a match is applied to the wick. If there is a little screw-topped opening in the lamp where it can be filled without unscrewing the burner, use that opening for filling it. The burner should not be unscrewed unless it must be. Great care should be taken not to fill lamps too full; the level of the oil should be just below the lower side of the little opening, otherwise the oil will ooze out on the lamp and catch dust and give off a disagreeable odour.

It is better to *rub* off the hard burned crust of a wick than to cut it off. This leaves the wick more even and wastes it less. When it has been rubbed smooth and soft, see that it turns up and down easily and, if a round wick, that it is even. A flat wick should be slightly rounded, the middle being the highest point, like this diacritic ⌒, not this ⌣ one. To be perfectly sure, light the lamp for a moment, put on the chimney, and if the flame is not the right shape alter the wick. When this is finished, wipe the burner inside and out, above and below, as carefully as possible. An old water-colour brush is good for cleaning intricate burners.

The time when a lamp needs a new wick is a good time to boil the burner. Remove the old wick and put the burner into some receptacle not used for food, with water and washing-soda: one teaspoonful soda to one quart water. Then boil it well. This is a good thing to do whenever a lamp smells or gives a poor light. If a new wick and a boiled burner do not help the matter, either the oil is poor or a new burner is necessary.

If a new lampwick is a little too wide for a burner, draw out two or three strands at one side. A wick should fill the opening for it, however, quite closely, especially if it has not yet been wet.

One should have a special place for cleaning lamps, and for keeping the oil and everything else used in their care. Nothing used for lamp cleaning or for applying kerosene should be used for any other purpose. Newspaper is good for cleaning lamps because when the work is finished it can be burned. It can be used to protect the table on which the cleaning is done, wicks can be rubbed and lamps wiped with it, and nothing cleans chimneys so well. Chimneys polished with newspapers rarely have to be washed. Washing is not good for them, it clouds them and makes them break more easily.

The catches which hold the chimney must not press very tightly, for this breaks the expanding glass; they must, though, be tight enough to keep the chimney from falling if the lamp is moved.

When a lamp is put in its place ready for lighting, the wick should be just visible above the socket in which it moves. It should be lighted while still at this level, then turned higher when the chimney has had time to heat. When the light is to be put out, turn the wick down until it disappears into the socket. This keeps the wick from smoking and thereby smelling. Turning a wick down,

however, does not always put out the flame; be sure that it is out before leaving the lamp for the night.

Plants.—It seems not unreasonable to say that plants should not occupy the most agreeable windows of the living room, nor prevent the proper airing of the house in winter. This does not happen as often as it used to, but it does occasionally even now. In very few houses is there room for more than three or four plants, if it is remembered that the family have the first right to the light, and air, and window space.

There is also the consideration that few plants can receive better care than many. House plants ought to be immaculate. They should be in neat pots standing in saucers or jardinières, and should have all withered or unsightly leaves removed and the other leaves kept free from dust. If this is not done, they become that greatest eyesore, a degenerated ornament.

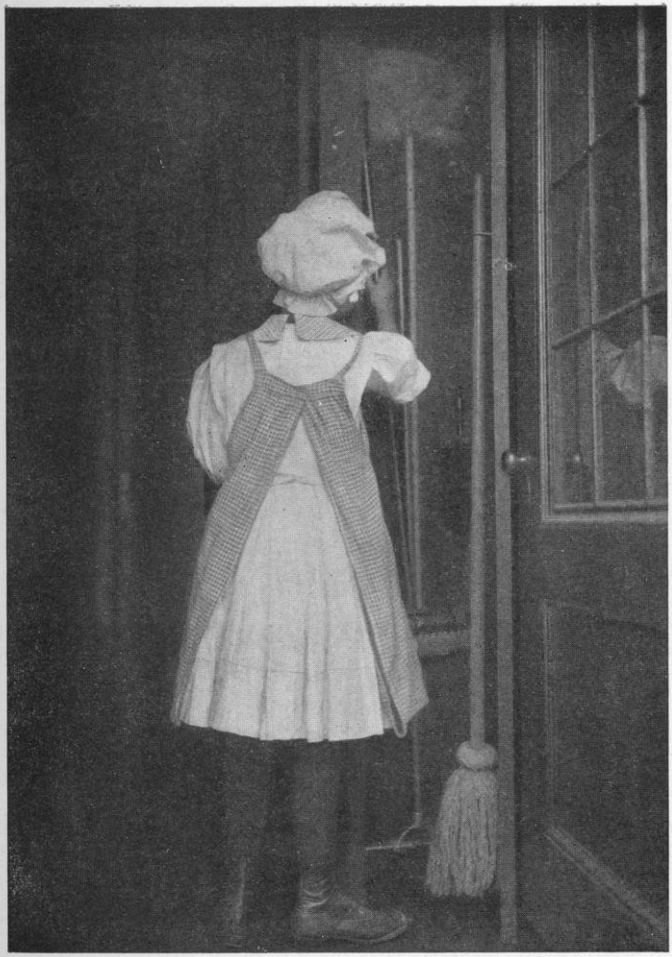
They should be put in a bathtub or sink when the rooms are cleaned, and sprayed and sponged and soaked. This helps to offset their unnatural life in warm, dry rooms. Plants thrive on attention. They love to be stirred, and watered, and sponged, and petted, and made much of. If we have only a

few, we can treat them in this way, to their pleasure and our own.

The Process.—We have spoken of the substances which more usually require the care of the housekeeper outside the kitchen and pantry, and of ways in which they can be cared for. It will be well now to describe the order in which cleaning is done, and to say a word about the appliances used.

The first thing when cleaning is to be done is to gather the appliances needed for the work. If possible one should have a broom closet in which all the objects used in cleaning can be kept, then no time is wasted in hunting them up. Two rows of hooks, one high and one low, in some secluded spot will do instead of a closet.

I do not say that one cannot clean a room with merely a broom and a duster. One can sweep everything with the broom, dust everything with the duster, and take the dust up on a newspaper. Good appliances, however, make work more thorough, more easy, and more interesting. Those which I suggest here are merely such as I know to be useful. As a woman learns her work and becomes more and more interested in it she will choose and invent appliances for herself.



Photograph by Helen W. Cooke

The Broom Closet

The following are the things I like to have to clean with:

A short step-ladder, not heavy.
A wool mop head with two handles, one long, one short.
A hair broom.
A mop handle with two heavy floor cloths.
A broom of medium weight, with a slim handle.
A furniture beater.
A long-handled dust pan.
A flat paint brush.
A whisk.
A piece of chamois skin.
Two cheese-cloth dusters, one damp, one dry.
Two flannel dusters.
Several dusting sheets.

Dusters and dusting sheets can be made of very inexpensive or old material, and they are things in which it is well not to stint oneself.

Wool-headed mops are usually called, in shops, piano dusters, but why should pianos have a monopoly of anything so comfortable and convenient? They are rather expensive but they last a long time, and can be washed perfectly clean. One can get along with one head and two handles, if necessary, by dusting the high things first, using the long handle, then the lower things and the floor, using the short handle. After this the head must be washed, for the floors will make it too dirty to use for walls. Wool gathers and holds dust more than any other substance I know.

Other appliances which are used for wiping walls and floors are string mops, broom bags, and heavy cloths attached to a mop handle. String mops scatter lint and it is impossible to wash them entirely clean. Broom bags are good because they can be washed easily, and because they make a broom into a combination appliance useful either for sweeping or wiping. They are said to be better made with a ruffle. Mop handles with attachments to hold the cloths are easily obtainable and much better for all purposes than string mops. In choosing one, see that the attachment is neither heavy nor intricate. Cloths can be easily attached to a mop stick if a deep groove is cut in the stick two or three inches from the end. Hold the stick with the grooved end up. Lay over it two or three heavy cloths—in the way one would put an unfolded handkerchief over the end of one's finger. Draw them down and tie a string tightly round them in the groove. Then reverse the handle and the mop is ready for use. Patent handles are better than this homely contrivance in all but one respect: in using them one must guard against striking furniture or baseboards with the metal piece which holds the cloth.

Here are a few important principles of cleaning.

1. Prepare the place which is to be cleaned.

Photograph by Helen W. Cooke

The Periodical Cleaning

2. Begin at the top. A house is cleaned from garret to cellar, a room from ceiling to floor, a staircase from top to bottom.

3. Do not flap round with a cloth or a feather duster. The object of cleaning is to remove dust, getting as little into the air as possible.

4. All necesssary shaking and brushing must be done before the floor is cleaned; afterward, only *wiping* should be done.

We will now go over the process of cleaning a room as if we were prompting ourselves for the actual work.

Remove the plants to the sink.

Remove and carefully dust the ornaments, putting them on a tray which can be carried into an adjoining room, or put them on a stationary piece of furniture, which has been dusted to receive them, and cover with a dusting sheet.

Shut the doors into adjoining rooms.

Open the windows.

Dust the shades and roll to the top of the windows.

Shake, brush and cover the curtains.

Remove the upholstered furniture and rugs if possible.

If not, brush the furniture and cover it, sweep and roll the rugs.

If there is a fireplace in the room remove the ashes and lay the fire.

Wipe the ceiling, walls, woodwork, light fixtures and pictures.

Wipe the floor, not forgetting the baseboards, or sweep the carpet.

Whatever is done to the floor is the climax of the cleaning. After that we restore the room to order. This is the period when everything should be done by wiping.

Clean rugs and furniture which have been put outdoors.

Wipe furniture, mirrors, picture-glasses, windows and tiles.

Restore the rugs, furniture and ornaments to their places.

Bits of special cleaning like polishing brasses, washing windows, caring for lamps, and the like are best done at some other time than that appointed for cleaning the room. If these jobs are included, they make the regular cleaning too heavy and too long.

This process has been written out as if the work were to be done by one person, which frequently is not the case. It is the logical order of the work, however, whatever the number of workers. The outline of the process is this:

First all brushing and dusting — everything which gets dust off other things on to the floor.

Then the cleaning of the floor.

Then wiping away all dust made by the cleaning and restoring order.

One cannot effectually do this or any housework with one's mind on something else. The processes are intricate and logical and require thoughtful organization beforehand, and intense attention at the moment. If we can think about our neighbours, or brood over our grievances while we are cleaning, we can be quite sure that we have not done the work as well nor as quickly as we could.

VII

UPSTAIRS WORK

"UPSTAIRS work" is, I believe a colloquialism for making beds, tidying bedrooms, and caring for washstands and bathrooms.

The Sequence.—A reasonable order for this work is the following:

Shut the door of the room unless the weather is warm.

Roll the shades to the top of the windows.

Open the windows top and bottom.

Open the closet doors.

Take the bedclothes from the bed and spread them across two chairs set far enough apart to keep the clothes from lying on the floor. Spread the lower sheet in a place by itself and remember which it is. Turn the mattress over the foot of the bed, or turn it up on edge.

Do these things in all the rooms which are to be cared for, carefully shutting the doors of each.

If there are washstands in the rooms, now remove the waste water and put the stands in order.

If there are not, make the beds, beginning with the one first opened.

Dust and put the rooms in order.

Put the bathroom in order.

If the bedrooms are on more than one floor, it is well to do a floor at a time, and the bathrooms after all the rooms are finished.

The upstairs work is then finished until the beds are opened and the rooms put in order for the night.

The Description.—The first five actions in this order of work are done for the sake of letting as much light and air as possible into the rooms and the beds.

The washstands are put in order next because this gives the beds a longer time to air, and because it is desirable to get the waste water out of the rooms as soon as possible.

Washstands.—For this work one needs a pail for waste water and a newspaper or some such thing for it to stand on; two cloths; a stiff brush; and some sort of soap or powder which has been found good for cleansing toilet china. Borax, ammonia and yellow soap are old standbys for this purpose. Where there is not running water, one must add to these a pail of water for rinsing. Many people think that the water for this purpose must be hot, but I have

found that hot water tends to roughen and crack the glaze of toilet china, and to incline the articles used for waste water to give off an odour. When water is left in the pitchers it is well to use it for rinsing as this lessens the amount of water to be carried, and insures that the water in the pitchers is fresh each day.

Empty all the waste water into the pail brought for it. Pour a little clean water into each thing emptied. Do not use all the clean water for this first rinsing. With one of the cloths wipe the objects on the wash-stand which have not been wet; rinse, and with this same cloth dry the tooth mug, soap dish, pitchers and bowl. If one of the pitchers contains water you need, attend to it after the other china is finished. Wash the slop jar and chamber with the cleaning substance or soap and the stiff brush. Rinse them with the remaining clean water and dry them with the *other* cloth. Never use for these articles the cloth which in the next room will be needed for the cleaner china. To have the two cloths of different materials helps the worker to remember this. Fill the pitchers with fresh water, carry away soiled towels, neatly spread or fold once used ones which are to be retained, and leave everything in its place.

The daily care of a stationary basin consists merely

in washing or dusting the objects on the edge of the basin or on shelves over it, washing and drying the basin and the frame which holds it, and wiping dust from the pipes and fixtures underneath.

Whether the care of washstands is difficult or easy depends on the water used, and on whether the work is done nicely every day. In spite of daily care, very hard water will encrust the china. These encrustations can usually be removed after they have been soaked with vinegar for a few hours.

Bed Making.—Making a bed is an art worth knowing, it gives such comfort.

If the spring or other parts of the bedstead need dusting, that should be done first, then the mattress replaced. This should be turned each day, sometimes from end to end, sometimes from side to side, and given as many thumps and punches as are needed to make it level and even with the springs.

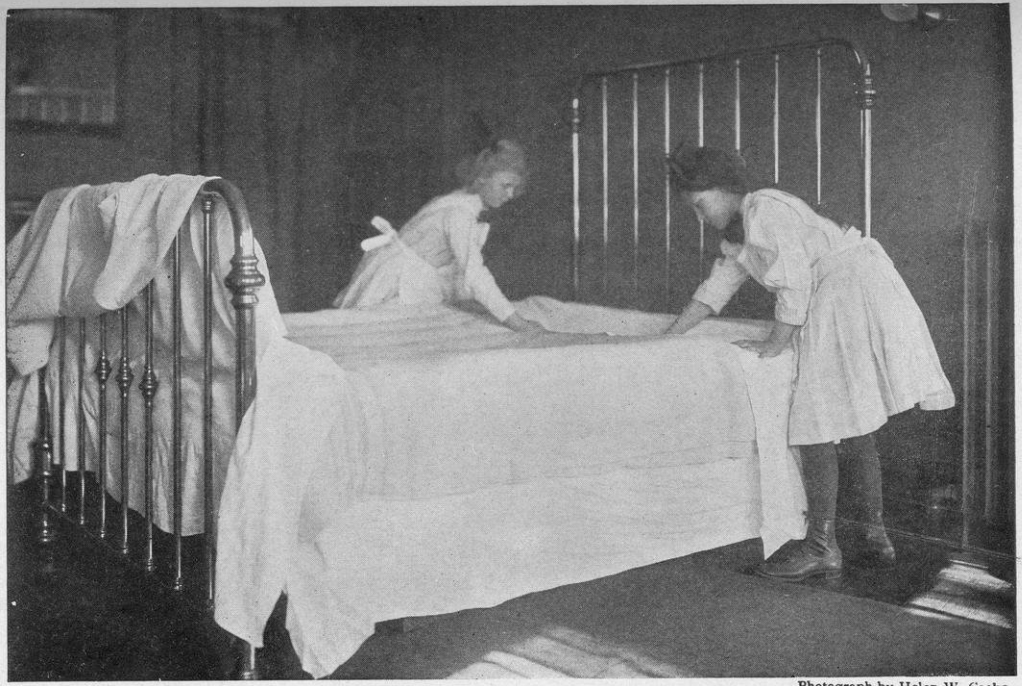
If a pad or cover of any kind is needed over the mattress, that is put on first and spread very smoothly, or, if wide enough, it is drawn very tightly and tucked under the mattress.

Then put on the under sheet, right side up, with the hems at the top and bottom, the selvages at the sides and the middle crease in the middle of the bed. Turn the sheet smoothly under the mattress at the

head and foot. In the case of the under sheet, this turn should be a few inches deeper at the head than at the foot; in the upper sheet the deeper turn should be made at the foot. The person who sleeps in the bed naturally pushes the under sheet down, and pulls the upper sheet up.

To fold the corners, stand at the foot or head of the bed. Keeping the fold even, hold the sheet straight out from the side of the bed. Put your other hand under the corner of the mattress and run it round on the fold of the sheet until the thumb is even with the upper edge of the mattress. Hold it there. Then fold smoothly under the mattress the part of the sheet you have held out and withdraw your hand which you will find is in a sort of little pocket. This is sometimes called a pie corner, and it is rather like the fold for a mitred corner in a hem. When finished, the under sheet should be tight stretched and smooth.

Spread the upper sheet on the bed wrong side up, then when the hem is turned back at the head of the bed, it will be right side out. Turn the sheet under at the foot twelve inches if possible. Turn the corners at the foot but do not turn the sides under nor the corners at the head. See that the sheet lies straight, and smooth out all wrinkles.



Photograph by Helen W. Cooke

Straight and Smooth

Put on the blankets, their upper edges reaching to the place where you intend to make the backward fold in the sheet. Fold them under about twelve inches at the foot, not at all at the sides; smooth them carefully.

If two people sleep in a bed or if the blankets are narrow, put a single blanket on crosswise, placing one of the selvages even with the edge of the mattress at the foot of the bed, then the ends will hang some distance over the sides. Some people fold double blankets evenly, some prefer to fold them with one binding a good way below the other binding. This preference depends on whether one likes the upper part of the bed covering thick or thin, and also whether the blanket is long enough to turn under at the foot when folded evenly. The fold, not the bindings should be at the foot of the bed, in order that, if too warm, one thickness of the blanket can be easily thrown back.

When all the bedclothes are on, with the exception of the spread, turn back the edge of the upper sheet over the blankets, leaving about a foot of the under sheet exposed. Then fold all the coverings neatly under the mattress at the sides, drawing them smooth and straight.

The spread is put over the whole bed. It should

hang over at the sides and foot, far enough to hide the mattress, springs and all under parts of the bed which are not of the same material or finish as the upper parts.

Bolsters are laid flat either under or over the spread at the head of the bed. They are not so invariably used as in times past.

If there is no bolster, two pillows are sometimes laid flat in its place, and two pillows set on edge upon them. If there is a bolster, the pillows are set edgewise upon it. They must be well beaten, smoothed and set up securely.

If shams are used they should be spread over the pillows and bolster as smoothly as possible. They are usually supported by tapes fastened across the upper corners of the shams on the wrong side, and slipped over the corners of the pillows.

In places where dust and smuts must be constantly guarded against, one must either use shams or else cover the pillows with the spread. This last is often not an agreeable arrangement to the eye, but it is better than smirched and dingy pillows.

Bed linen is changed according to the quantity of linen the housewife possesses, the amount of laundry she can have done, and her own taste in the matter. The common tradition is a sheet a week

for each bed, and a pillowcase a week for each pillow regularly used. In this case, the upper sheet becomes the lower sheet during the second week of its wear. This change is made because it is more agreeable to have the cleaner linen nearest one's face, and turned out to view when the bed is opened for the night.

If you do not sleep long and soundly after reading this description of bed making, I am sure it isn't my fault.

When the bed has been made, the room should be put in order; clothes put in the closet and the closet door shut, the sweeper run over the rugs if needful, all visible dust removed, articles on bureaus and tables put in their accustomed places, all drawers tightly closed, faded flowers and burnt matches removed, and everything *straightened.* Then partly close the windows, draw the shades to the same level at each window, and go on to the next room.

In extremely damp or extremely cold weather, one may have to get along with less airing, but it should not be lessened except for grave cause. In some houses, it will be more convenient to make all the beds before doing any dusting. If there are people in the house who do not leave their rooms

until after breakfast, or who wish to occupy them very soon after breakfast, such rooms will have to be done separately and later or earlier than the others.

In the evening, bedrooms should be prepared for the night. Waste water should be carried away, pitchers filled, washstands tidied and beds opened. Shams and spread are removed from each bed and neatly folded. Leaving the sheet folded over the other bedclothes as it is already, turn them all back until they make a straight wide fold across the bed a little above the middle. Then straighten the coverings at the sides and tuck them under the mattress again, making everything very neat and straight. Put the pillows on the bed as the person who occupies it likes to have them. This can sometimes be discovered by noticing in the morning how the pillows are placed, unless the person is so exemplary as to open his own bed for airing. If you are preparing the bed for a stranger put the bolster and pillows back on the bed and allow the guest to arrange them later.

The night clothes and wrapper belonging to the occupant of the room should be laid across the foot of the bed or over a chair, and bedroom slippers put beside them on the floor.

This part of the upstairs work adds exceedingly to the comfort of a family, but I think it is one of the things to be left undone in households where the work is heavy and the workers few.

Bathroom.—The bathroom, like other rooms, needs some daily care and some periodical care.

Daily the stationary basin must be cared for as previously described.

The tub and its fixtures must be washed, and wiped entirely dry. For this it is good to have a stiff brush with a handle and a soft cloth. Both these conveniences should always be kept hanging on a hook near the tub. It is only common decency after one has used a bathtub to rinse and wipe it for the sake of the next person. If a brush and neat cloth are kept near the tub, the good-intentioned will find it easier to cleanse the tub, and the lazy will have less excuse for not doing it.

The wood and metal parts of the closet should be wiped, first with a damp cloth, then with a dry one. The china parts should be scrubbed thoroughly with soap and one of the long-handled brushes made for this purpose. When the scrubbing is finished, flush the closet and rinse it with the brush, then flush again. Leave the cover open. The bathroom should be thoroughly aired and as much sun as

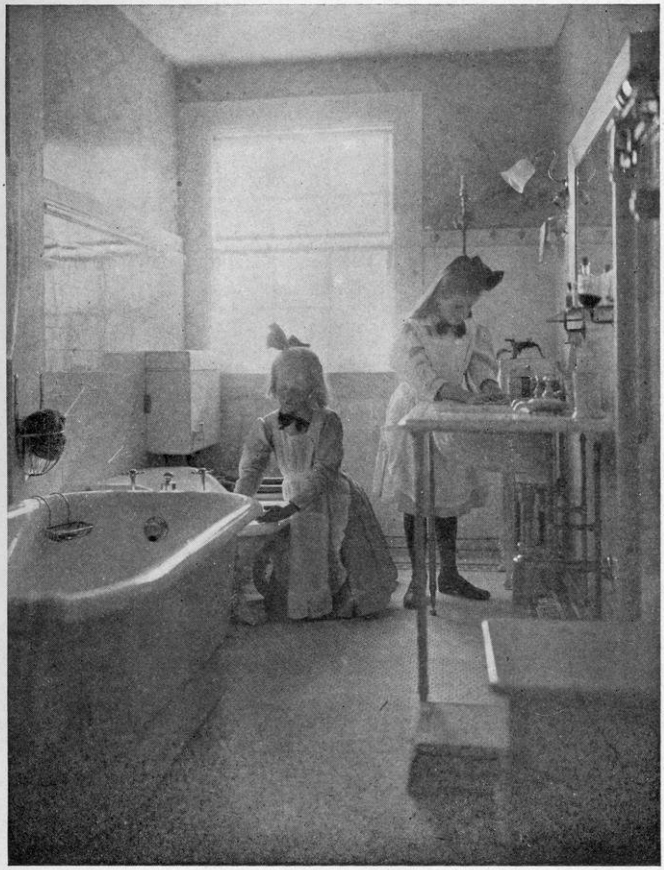
possible let in while the upstairs work is being done.

Once a week, or twice a week, the bathroom will need a more thorough cleaning. Wipe the ceiling and walls with water if the finish permits. If not, with a dry cloth or mop. Wash all the fixtures, the woodwork and the floor with soap and water, and carefully dry them. Do not forget the outsides of the tub and basin. If the fixtures are nickel, they should be polished when they really need it, not oftener, with some patent nickel polish or with whiting. The woodwork of the closet should be rubbed with oil, especially if the finish begins to be worn. This prevents the wood from absorbing impurities.

If there are rugs in the bathroom, they should be washed as soon as they show need. No rug which cannot be washed should be allowed in an ordinary bathroom.

Many people recommend flushing waste-pipes now and then with a strong hot solution of washing soda. The overflow pipes should be included in this performance. Good, new plumbing, however can probably be spared treatment of this sort.

Bedrooms are cleaned every week or every fortnight in the same way that other rooms are. They



Photograph by Helen W. Cooke

Air, Sun, and Water

are apt, however, to contain closets and these require some special care.

Closets.—When a room is being prepared for cleaning, the floor and baseboards of the closet should be wiped with a dry mop or cloth — anything which will not make a dust — and the door tightly closed. Once in a while, before the cleaning of the room if there is time, if not, on some other day, the clothing should be removed from the closet, the walls wiped, and everything washed which can be, —hooks, wire hangers, the rods on which these hang, shelves and floor should be washed with water in which has been put a generous quantity of ammonia, borax or boracic acid. These things are not liked by the various small insects which annoy housewives. They also help to prevent mustiness and "close" odours. After the washing, everything should be carefully wiped dry, and as much light and air let into the closet as possible. The contents should not be put in again until this drying and airing is finished. Do not wash closets on a rainy or humid day. If they have a musty or unpleasant odour, a few drops of oil of lavender put on a shelf or on the floor will help to remove it. A little chloride of lime, poured into a saucer and set on the floor of the closet, will also remove odours. Little bags of lavender or rose-

geranium leaves laid on closet shelves add much to the daintiness and freshness of the clothes kept there. The shelves should be covered with white paper cut, not folded, to fit the shelf. Folds afford harbourage for insects. Floors should be left without covering of any sort. Ideally, they are of hard wood like the floor of the room.

Clothes get more air, and are less creased and rumpled if they are hung on hangers suspended on a pole or wire, than when they are hung one piece on top of another on hooks fastened into the wall. Even in a wall closet, not more than ten inches deep, one gains space by stretching a strong wire from opposite hooks, and putting hangers on this. Four or five waists or dresses will hang without crushing on such a ten-inch wire. A closet with a shelf in it offers better hanging-space if hooks are put at intervals into the under side of the shelf. A hook like two J's, back to back, is made especially for this purpose.

It is well to give bedrooms a look of peacefulness. Some things which help in this are: perfect cleanliness, few decorations, few colours, a bed which looks like a bed, a regard for the occupant's wishes to have personal possessions one way rather than

another, and something else — I have no name for it, but it is there because the housewife has wished, as she made the bed and arranged the room, that the person who sleeps there may have rest and quiet of heart.

She has folded into the sheets perhaps this prayer:

And four great Angels guard this bed,
Two at the foot and two at the head.

VIII

DINING-ROOM AND PANTRY WORK

THE dining room is put in order daily and cleaned periodically in the same way that the other rooms in the house are cared for. The daily care of this room, however, has to be a little more thoroughly and thoughtfully given. It should be noticeably neat, carefully aired, and a trifle cooler than a living room. Pure air and the restfulness of order are favourable and refining to appetite.

To allow fruit or any kind of food to stand in the dining room is a poor custom. Such things attract flies, create an odour of food in the room, and encourage the indulgent habit of eating bits now and then between meals.

The plant or flowers used on the table need a little care each day. Water in which flowers stand, quickly becomes discoloured enough to show dark against a white cloth, and soon gives off an unpleasant odour. Even when there is little time for looking after such things, one can take the flowers out, holding them

in position, quickly clip off the ends of the stems and the leaves that are wet, and put them back into fresh water. A plant should be watered each day and have dust and withered leaves removed from it.

The hours for meals should be times of rest and social pleasure, they cannot be if disagreeable sights, sounds, or smells accompany them. Keep the dining room neat, aired and cool. In a clean, well-kept room there will be less fault-finding, scolding and gloom than in a neglected one. Such a room will also help people to be agreeable, attentive and interesting, in harmony with their surroundings.

The Table.—If the dining table has a polished top it will need special and frequent care. Some people prefer a table of which the top is a plain white wood because it does not need special care. Such a table must of course be kept covered with a linen cloth at meals and a table cover at other times.

A polished table must be constantly guarded from heat and scratches, and must be polished at regular intervals. Where very hot dishes are to be placed the table should have added to the usual protection of an undercloth the further protection of asbestos or basketwork mats. These can be hidden, if you wish, with linen carving cloths or doilies.

Rub the table briskly for a few moments every

day with a soft cloth or a piece of chamois skin. About once a week polish it more carefully. Before either of these performances remove any stickiness or greasiness with a damp cloth.

The mixture of sweet oil and vinegar recommended for furniture is excellent for a table. (1 tablespoonful of vinegar to 3 of sweet oil.) A mixture of equal parts sweet oil and turpentine is also good. Rub the table thoroughly with a soft cloth dampened with the mixture, then rub it with a clean cloth.

Dull spots occasionally appear even on the most carefully guarded tables. Long and frequent polishing will sometimes remove these. If the finish is seriously injured, however, amateur efforts to restore it are more likely to make it worse than better.

On account of frequent rubbing and unavoidable wear, the table-leaves in use should often be changed for those not in use, the whole table will then be of the same colour and in the same condition.

Table Setting.—Before beginning to set the table, see that it is the right size. Neither people nor dishes should be crowded if this can possibly be avoided; it is also undesirable to have the table too large for the number at the meal.

For dinner the table is first spread with a cotton-flannel or felt undercloth. This is not only to save

a polished table from injuries; it improves the appearance of any table and prevents noise. Over it is laid the linen cloth, the middle crease running the length of the table exactly in the middle.

In some households a smaller, lighter tablecloth is used for breakfast and luncheon. In others, a luncheon cloth of embroidered linen, lace or drawn work is used for these less formal meals. In others, the table is left bare and doilies spread where plates and dishes are to be set. Many people who use doilies or a luncheon cloth for luncheon prefer a covered table at breakfast. These are all matters of taste or economy with one exception. It is the custom to spread the table for dinner with a cloth which entirely covers it.

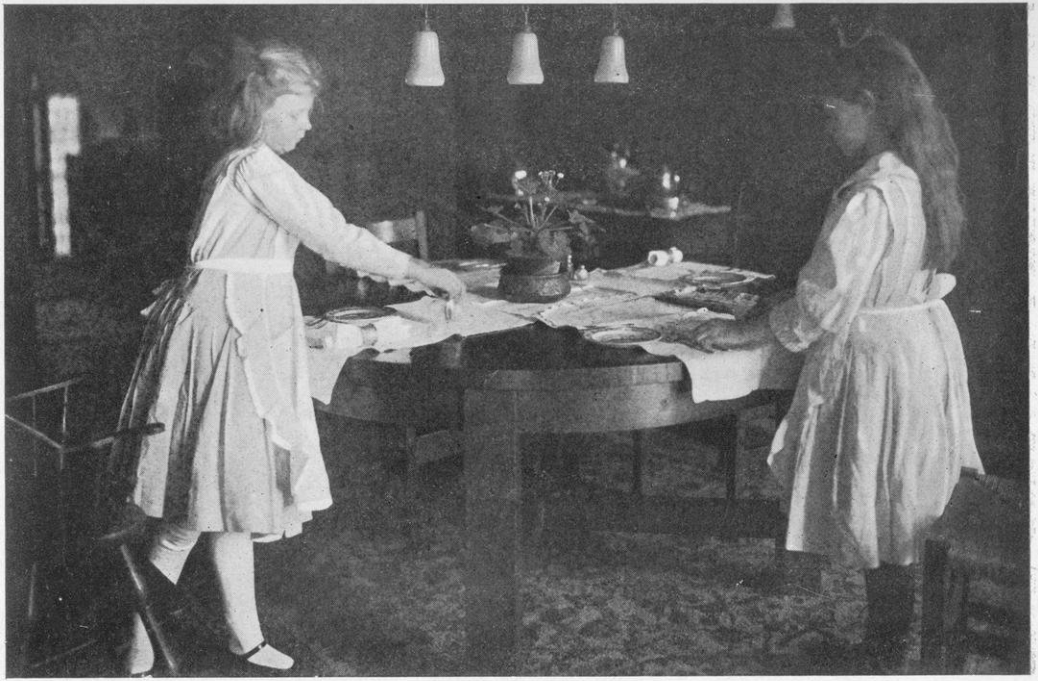
When the tablecloth has been laid, a centrepiece of linen or lace is sometimes placed upon it in the centre of the table. If carving is to be done, a carving cloth is placed at the foot of the table in such a position that the platter will stand in the middle of it.

All the table linen, when removed, should be refolded in the creases made by the iron. Centrepieces and doilies should be laid flat in a drawer or the former rolled on a roller. A little care in this matter keeps the cloths fresh longer and protects delicate linen from too frequent washing.

A napkin is laid at each place, on the right or in the centre. Napkins should match the table-cloth but this is not always possible because they have to be changed more frequently than the cloth. Fresh napkins every day at dinner is the agreeable and not extreme method of changing them; to have fresh ones at every meal is rarely possible or necessary except in hotels; a change twice a week is the minimum at which any degree of comfort can be maintained.

When all the linen necessary is on the table, place exactly in the middle of the linen centrepiece the vase of flowers, plant or dish of fruit which is to be the centre decoration of the table. It makes variety and daintiness if this decoration is flowers or a plant or even a silver or glass vase rather than food in any form. A pretty thing helps to remind us that eating is not the only thing for which we come together. It may also afford a topic for pleasant conversation.

After the centre decoration is placed put on candlesticks or lamps, carafes, decanters, salts and peppers and any large objects which are to be used, leaving places for bread plates, relish dishes and the like. These things should be arranged symmetrically, not as if they were men on a checker-board, but with



Photograph by Helen W. Cooke

Order and Daintiness

the sort of symmetry which the leaves on a vine have. If there is not some evidence of design in the arrangement of a table, it will look littered.

Add now to the napkin at each place, everything which will be needed during the meal, or until the serving of the sweet at luncheon or at dinner, or until the serving of fruit as a last course at any meal. The finger bowl, doily and silver needed for these courses are frequently arranged on the plate to be used and brought to each place at the beginning of the course.

At the left of the place lay the forks in the order in which they are to be used; at the right lay the knives in the same order with their edges toward the plates; at the right of the knives lay the soup spoon. If the dessert spoon is put on the table it is placed at the right of the knives and the soup spoon. Spoons are laid on the table with the hollow of the bowl up, and forks with the ends of the tines up.

Besides the silver each place needs a glass for water — glasses are turned up, not down — and others suitable for any beverages which are to be served. A salt cellar will be needed if individual salts are used. These are not regarded favourably at present but are tolerated if each has a spoon. And either a small butter plate or a bread and butter

plate and butter knife are put at each place except sometimes at dinner when butter is not served. When meals are formally served a plate is put at each place which is removed when the first course is brought.

One cannot lay places correctly without knowing the menu for the meal. The food to be eaten determines the objects needed for eating it.

When the table is set with the exception of the food, the sideboard or serving table, or both should be arranged. On these are put dessert or fruit plates arranged with finger bowls and silver, all the china not to be heated which will be needed for the courses of the meal, any seasonings or bottled sauces which the family are in the habit of asking for, a crumb tray and napkin or scraper, a small napkin or doily with which a spot of gravy or fruit juice could be quickly removed from the tablecloth, a water pitcher and a serving tray. If after-dinner coffee is made on the table, it is convenient to set out all the articles needed for this on a tray on the sideboard. Room must be kept on the serving table for the vegetable dishes which are usually left there during the course to which they belong.

A few minutes before a meal is served is the time to

place food such as pickles, jelly, bread, butter and milk on the table or the serving table and to fill the glasses with water. If ice is put into each glass it should be done carefully with a spoon. It adds to the appearance of butter balls and helps to keep them cool if a lettuce leaf is laid in the dish under them. They keep their shape and firmness better if kept in a bowl of water when in the refrigerator. At luncheon or breakfast bread is served on a plate or tray, or the loaf, board and knife are put on the table. At dinner a piece of bread is laid by each place or tucked into each napkin. Hot biscuits keep hot longer if a napkin is spread over the plate and folded over them. Cold bread or crackers, also cheese, are often served on a folded napkin, they look better so than on a plate.

In laying the table, time, steps and thought can be saved by taking as many things as possible from one place at one time. That is, after the linen is on the table. First put on everything needed from the sideboard, then everything needed from the china closet, then everything needed from the pantry. All the articles from each place can sometimes be brought in one trip with the help of a tray. If the flat silver is kept in a basket, it is better to carry the basket from place to place and take out what

is needed. This saves steps and some handling of the silver.

When the places where the dishes and silver are to be kept are first decided upon, and when the order in which the table is set is first learned, both should be done with the thought of saving steps and of opening drawers and doors as seldom as possible.

Tables should be set without noise. Not only because it is disagreeable to hear the rattling of dishes but because thumps, and clatter, and jingle mean scars on the table, nicks in the china, scratches on the silver and a lack of that dainty carefulness without which a table is never perfectly set.

Waiting.—"Waiting" requires more "head" than other household employments. One can keep accounts slowly and laboriously, one can sweep without possessing much tact, one can even cook without possessing a great degree of administrative bility, or do laundry work without a good memory. To "wait" cleverly requires all these qualities.

The object of waiting is that the needs and wants of those seated at table shall be supplied without effort, often without consciousness on their part. It also preserves the orderliness of the table, and makes inquiries about people's wishes unnecessary. One occasionally hears the objection made to careful

waiting that it makes people thoughtless for the comfort of others. I would suggest that conversation made agreeable and amusing to others requires greater and more continued thoughtfulness than passing the beans and the butter.

The waitress should have in her mind a plan of the meal including not only the food but also the china, silver and linen needed for serving it. If a meal is more than two courses long, it is often better to have the plan written out. This is a little trouble, but saves mistakes, and the necessity of stopping to think when one has not time to think.

The waitress is expected to be in the dining room when the family enter for the meal. She should be ready to serve the first course as soon as they are seated. If this course is oysters or grape-fruit or some such thing, plates containing it are set before each guest. Two plates can be brought at once if there are no plates already on the table; if there are, the waitress can only bring one plate for she must remove the empty plate before she can set the other down. When the plates are all on the table she will then pass anything which accompanies the course. Sometimes various small relishes and biscuits such as are required with raw oysters can be put on the tray and all passed at the same time.

When the course is finished the soiled plates are removed two at a time and after that anything from the table belonging to the course. The soup plates are then brought and set before the hostess if the soup is to be served on the table. The tureen is placed before her, uncovered, and the cover deposited on the serving table. The waitress stands at the left of the person serving, takes each plate as it is ready and places it before a guest. If the soup is served from the pantry or the serving table, the plates are brought two at a time, as for the former course.

With a few changes in detail to be noted below, courses are served as one or other of the two described. This is an outline for serving a course.

Remove the food of the preceding course.
Remove the plates.
Remove relishes, biscuits, etc., belonging especially to that course.
Remove unused plates and silver belonging especially to that course.
Bring the plates for or containing the next course.
Bring the chief dish of the course.
Serve each person.
Pass anything which completes the course, like sauce or gravy.
Pass anything which accompanies the course, like vegetables, or sometimes, a salad.
See that glasses are filled, and guests supplied with butter.
Listen for the answer when any one is asked to accept a second helping or consulted about his wishes.
After an interval, pass a second time anything of which a second helping may be taken, provided there is none of it on the plate.

Detail (*a*). — It is the custom for the host to serve the fish and do the carving. Perhaps it is a survival from the days when these things were the trophies of his hunting and fishing. The hostess serves the soup, salad and dessert.

Detail (*b*). — If the family is large the plates for the meat should be put on the serving table and one placed before the carver at a time. The waitress stands beside the carver with the next plate in her hand and puts it before him when she removes the one which is ready to pass. Or if the waitress is too much occupied to do this, three or four plates can be put before the carver, then three or four more.

Detail (*c*). — A vegetable requiring a separate plate, such as asparagus or corn on the cob, is served after the other vegetables. A plate for it is first put at the left of each place and then the vegetable is passed. Salad, when served with the meat course, is arranged for and passed in the same way.

Detail (*d*). — Everything to which a guest is to help himself is passed to him from the left side that he may comfortably use his right hand. Things which he has already accepted, like a serving of meat or a cup of coffee, are placed before him by the waitress.

Detail (*e*). — Some authorities say that the people on one side of the table should be served in the order in which they sit, then the people on the other side in the same order, without regard to sex or precedence. This is well enough for a table full of people of about equal age and importance, but in an ordinary family there are apt to be guests or a grandmother to whom all slight deferences are due. I took a meal with a family not a great while ago at which the two small children were served before the guests and their mother. Extraordinary spectacle!

The question whether the hostess shall be served first or not is much discussed. I can only say that I have never yet seen a "guest of honour" who would not have been glad if the hostess had been served before her.

The outline for serving a course, with the addition of the suggestions above, holds good until dessert. At the end of the course before dessert, the table is cleared of everything except the decorations and glasses. The carving cloth is lightly folded together and carried away. Crumbs are removed and any disarrangement restored to order. Then the dessert plates, arranged with finger bowl, doily and silver are brought from the sideboard. As soon as one

is placed before each guest the dessert is served. If it is served by the hostess the waitress takes the first plate from before the hostess as soon as it is ready and replaces it with an extra one which she has in her hand. She brings back the one she removes from before the guest whom she served and places it before the hostess when she removes the one filled in her absence.

The conventional dress for a waitress is a plain black frock with white collar and cuffs, a large white apron with a bib and shoulder straps, and a small cap. At breakfast she usually wears a light-coloured cotton frock instead of the black one as this is more suitable for the work she does in the morning. Her shoes should be comfortable for her own sake, and noiseless for the sake of others. The same cleanliness and daintiness which are necessary in her work should also be hers personally. I cannot believe that it is ever very difficult to persuade a girl to this. Probably a mistress need only express an interest in her waitress's hair, and teeth, and hands, and pretty looks and they will soon be well cared for. Such interest on the part of the mistress is not merely requited with an improvement in the appearance of her waitress. A girl who can put a dainty collar on herself has taken a long step toward being able

to put a dainty collar on a chop-bone; if her hands are clean and soft, she will not like disgusting dish-water or soppy glass-towels any better than her mistress does.

Waiting and elaborate methods of serving meals may easily become a nuisance and a burden instead of a help and a pleasure. To try for "appearances" to which the skill and strength of a waitress or a maid-of-all-work are unequal is to produce a worried hostess and nervous, wearied guests. A certain degree of order, daintiness and formality should characterize every meal, but these things do not depend upon the number of courses, nor upon the presence of a waitress.

In a household where there is no maid, thoughtfulness beforehand can prevent any getting up from table except between courses. All the food and accessories for a course must be placed on the table and served by some member of the family, and the plates must be passed from hand to hand. Sometimes two or even three courses can be agreeably put together, as when a salad is served with the meat course, or fruit and coffee are brought with the dessert. Often in this way a dinner can be acceptably served with only one or two clearings of the table, which under other circumstances would have been five or six

courses long. A large tray on the serving table upon which the plates and dishes can be put and all removed together is a great assistance. Upon such a tray, also, everything necessary for a whole course can often be brought from the kitchen at one trip. The article known as a dinner wagon is even better as an assistant than a tray.

In a small family it makes less confusion if only one person does the necessary waiting. A daughter rather than a mother should do this, or the person who has not done the cooking rather than the person who has. In a large family two people should do the waiting, partly for speed, partly because it is hard work. There is the further advantage that work done by two people is much more cheerful than work done by one. I have little patience with families in which one sister does all the housework for a week or a month, and then another takes it for the same length of time. It is well enough to divide the work into departments and sometimes exchange those, but no sister should rock on the veranda while the other washes the dishes alone. In the first place it is not economic — two could do the work more quickly and then both could rest. And besides, what a loss of companionship! The most helpful and intimate talks I have ever had

with one of my sisters have been while we were washing dishes together.

In households where there is but one maid, it is wise to make her duties as waitress few and simple. She is probably not trained for the work, and besides, if she has cooked the meal, she is hot and tired just at the moment when she should be fresh and alert. Under such conditions the waiting is not likely to be well and quickly done. If the maid does those things which prevent any getting up from table, that is really enough for her to do. If, however, you wish her to pass plates and vegetables, at least serve the sauce on the platter with the fish, have the gravy for the meat and the sauce for the pudding placed where the server can help them, and depend upon those seated at the table to pass the bread, butter, pickles and jelly which are before them.

In clearing the table, the large tray mentioned before is an aid which should be allowed to one maid. Any piling of dishes as they are removed, however carefully done, looks unpleasant; taking two plates to the pantry at a time costs many steps. The large tray on the serving table is a compromise between these alternatives which I have found good.

Waiting, like table setting cannot become excellent unless it is characterized by an almost exaggerated

carefulness. Whether the meal is elaborate or extremely simple, evidences should never be lacking of minute thoughtfulness and of the use of careful hands.

The Pantry. — A pantry is like a tea basket, or a handy box, or a ship's cabin. It is a small space containing a great variety of useful things. The one virtue necessary above all others in such a space is orderliness. Without it convenient compactness becomes crowded confusion.

Things not connected with pantry work should have a place found for them elsewhere.

Things most frequently used should be on the shelves and in the drawers which require least reaching and stooping.

Things of the same kind should be grouped together except when this violates the previous rule. That is, for the sake of keeping all the platters together, it is not necessary to use precious space on the most practicable pantry shelf for a platter only used at Thanksgiving and Christmas.

Dish Washing. — Dish washing is such a frequent and important part of pantry work that it deserves a few words of description, perhaps of praise.

Dish-washing accessories should be within arms' reach as one stands at the sink. They are: a dish-

pan, soap, borax or ammonia, towels — soft ones for the fine dishes, coarser ones for the heavier dishes — a dish drainer, a sink strainer for scraps. To these may be added a mop and a dishcloth if you feel you must have these articles, but I wish I could convert you to the use instead of a small-sized whisk, or a little fibre broom such as is sold for cleaning sinks. Broom straws softened by warm water will not scratch cut glass and yet are stiff enough to use for washing pots. The little broom can be scalded and dried through and through on the back of the stove. It does not smell, and dish washing done with it is as different from dish washing done with a cloth, as eating with a fork is different from eating with your fingers.

In a pantry where many dishes are washed a folding table is a serviceable accessory to dish washing. It can be set up to receive the dried dishes, and folded again when no longer needed.

The list of accessories for dish washing done where there is no running water is slightly different. One must then have one or two kettles of hot water on the fire. The dish drainer must have a tray to stand on or be replaced with pans. The sink strainer will not be needed. A bowl can be used instead, but not a tin receptacle, for scraps of food some-

times combine to form acids which eat or discolour tin.

The Preparation. — For the work of dish washing, first get yourself ready. Put on an apron, preferably one with a bib. If your sleeves are long, either turn them back or cover them with half-sleeves which button tightly round the wrist.

Next put away all food.

Then prepare the dishes. Gather the glass together. Empty the tumblers which have contained water, but fill with water those which have contained milk. Collect the cups and saucers, emptying the cups and rinsing out dregs or tea leaves. Scrape the plates thoroughly with a spoon, not with a knife, and pile each kind together. If there is much gravy or sauce upon them, rub them off quickly with a discarded crust or a celery stalk. Put the silver into a bowl or pitcher and pour water upon it. Platters should be scraped like the plates. Fill cream pitchers, gravy boats and vegetable dishes with water.

All this preparation is not old-maidishness and a waste of time. It saves time, and dishes, and disgust.

The Process. — When the dishes have been made ready for washing, pour a generous supply of hot

water into the dishpan. Put into it a little borax, or a larger supply if the water is hard. Lay in two or three glasses. They should be put in edge first, wet inside and out at the same moment, and not laid close enough to touch each other. Take them out one at a time and immediately wipe them dry and bright. They become streaked if allowed to drain. Replace those taken out with others to be washed. Set the wiped glasses in a space prepared for them on a shelf or table, or if there is little room in the pantry put them on a tray which can be carried at once to the cupboard. After the glasses, wash and wipe any other glass which is not greasy, but leave anything which is until after soap has been put into the water.

Neither the glass nor any of the dishes should be touched with one's bare hand after it is lifted from the water, but should be held always with the cloth, wiped and polished with the cloth and set down at last with a hand still covered.

When the glass is finished, put soap into the water with the aid of a soap shaker or any other contrivance which prevents the soap from lying in the water or from being stuck on a fork. Make good suds, but not strong suds, for this injures colour and gilding.

Dishes are usually washed in the order of greasiness, therefore the cups and saucers come next after the glass and after these any plates which are but slightly soiled. These cleaner dishes often need no rubbing with cloth or brush, but can be lifted out of the water and placed in a drainer or pan, the cups on their sides, the plates on edge. Rubbing, however gentle, at last wears off decoration. Dishes must never lie soaking in the dish-water because this also injures their decorations. A few of the same kind should be put in the water at a time, washed and immediately removed. This is the chief preventive of chipping and breaking, and it also allows room enough in the water for thorough washing.

The silver is the next thing to wash. If the water has cooled by this time it should be changed, or if one has to be economical, it can be partially changed and more soap added. Usually the flat silver can all be put into the water at once, then washed a few pieces at a time and laid carefully in a drainer or pan. Some housewives prefer to wipe the silver, like the glasses, immediately from the dish-water, but as it has to be washed with soap, there is a good reason for rinsing it. Larger pieces of silver must be put in like the dishes, a piece or two at a time, to prevent dents and scratches.

Next wash plates, never allowing small ones and large ones in the water together, then platters, vegetable dishes, milk pitchers, salad bowl and gravy boat, putting not more than one or two in the water at a time.

As often as dishwater becomes cool or greasy, change it. This is a fixed rule for those who have an ample water supply. If however, it is necessary to be extremely economical with water, it is better to stint the dishwater than the rinsing water.

There are two extreme ways of rinsing dishes and a middle way. One of the extremes is to immerse the dishes in a pan of hot water and wipe them therefrom. This is indeed cleanly but it takes much water and many towels. The other extreme is to arrange them in a drainer and either pour scalding water over them or immerse them for a moment in scalding water and then leave them to dry by their own heat which they do almost instantly. A zealous housewife finds it hard to believe that this is as good as wiping, but the smooth, shining dishes which result from it convince her.

The middle way is to set the dishes in a drainer and pour scalding water over them as in the other case, but this time to complete the work by wiping each piece. They are so nearly dry that the wiping

is but a small act, often little more than a keen inspection and a rub for good measure.

Delicate china must not be rinsed with extremely hot water as a sudden change of temperature sometimes breaks it as it does glass.

The rinsing method first described is best for silver for it should be thoroughly rinsed in very hot water and dried with a cloth and vigorous rubbing. Any evaporating process leaves it dull and spotted. As one wipes it, any piece discoloured or dull should be laid aside for special attention. Egg stains can be removed with a little salt, or often just with rubbing them with a cloth which has been used to apply silver polish. If one has no covered shelf or table on which the silver can be laid as it is wiped, it is well to spread a towel to receive it. This saves noise and scratching.

Carafes, decanters, vinegar cruets or any narrow necked articles can be cleaned with chopped white potato, or with crushed egg shells. A combination of crushed egg shells, ¼ cup of salt and ½ cup of vinegar is also good for this purpose. A slim paint brush — the kind used to paint window casings, not pictures — is excellent for washing bottles. The brush end will do the washing and the handle end with a towel over it will do the wiping. There are

regular bottle brushes but I have found a paint brush better than any one I have yet tried.

Steel knives, whether plated or not, need special care. They should never, *never* be laid in water but held in the dish washer's hands while they are washed, then wiped perfectly dry. If they are silver plated they are polished like the rest of the silver except that they are wet as little as possible. If not plated they must be scoured as often as used. This helps to keep them sharp as well as bright. Rest the blades flat on a board when cleaning them, otherwise they may be bent or even broken. After they have been scoured, they must be washed with the same care as before and dried thoroughly. Avoid anything, whether hot water or excessive friction, which greatly heats the blades, for this breaks the handles by expanding the steel pieces which run up into them.

Discoloured knife handles will sometimes whiten if scoured with a piece of lemon dipped in salt and washed off quickly with hot soapsuds. Powdered pumice also whitens them.

After the dishes are washed and wiped, all the cloths and brushes used should be thoroughly washed in hot suds, then carefully rinsed. If they can be hung out in the sun, that is best, but if not,

they should be hung where they will dry before they are needed again. One may not be able to spare time to wash or even rinse the towels after every dish washing, but they must positively be washed once a day. Sticky and unpleasant-smelling table appointments quickly result from neglected towels and dishcloths.

And what can be said in praise of dish washing? Well, it is making things clean and there is always satisfaction in that; it is a sign that one more thing is finished and there is satisfaction in that, even though another begins at once; and, personally I like dish washing because it is work that after a little practice can be done almost entirely with hands and eyes, and so the time it takes may be a rest time, or a thought time, or a prayer time as one wills it.

Silver Cleaning. — Some people say silver must be cleaned once a week, others once a fortnight, others contend that once a month is enough. A general rule cannot be made, however, for a thing which depends entirely on particular climate, particular light and heating apparatus and particular standards of care and orderliness. One can only say polish it as often as it needs polishing and not oftener.

Those silver polishes which are intended to be

rubbed on the articles and then removed with very hot water are the more desirable. A silver polish which is hard on hands is to be avoided, not merely for the hands' sake but for the silver's.

To clean silver, one requires a soft cloth and a soft hair brush for applying the polish; also several other soft cloths, a piece of chamois skin and a clean, soft brush for polishing.

Rub the polish on smooth surfaces with a soft cloth, on filigree or engraving with a soft brush. Wash in very hot water, wipe with soft cloths, polish with chamois skin and a soft brush. Never touch the silver with bare hands after it comes out of the hot water. To wear a pair of chamois gloves while doing this work is an excellent help and protection.

If silver not constantly in use is kept in canton-flannel bags in a box where there is a piece of gum camphor, it will be as bright when it is taken out as it was when it was put in. The bags are better than tissue paper, for this sometimes contains chemicals which discolour the silver. New silver usually comes in such bags, but the time and money necessary for making bags for older pieces, are saved again and again by the unaided care they take of the silver committed to them. *White* canton flannel

is not good for this purpose, it soils easily and the chemicals used for bleaching it discolour silver.

There remains but to say that ideal dining room and pantry work combine military order with a daintiness which puts pansies into finger bowls. That simple loveliness and devoted thoughtfulness are more necessary in table service than heavy damask and beautiful china. And that, above all, one must not think that care and work expended upon meals are put to a poor use. Family meals are deeply hallowed by long custom and by sacred associations. We shall not be wrong to try earnestly and gladly to make the meal hours times of loveliness and thankfulness and laughter.

IX

THE KITCHEN

(*a.*) FURNISHINGS

KITCHENS have shrunk in size since the days of our grandmothers, not so much because we know more than our grandmothers as because conditions of living have changed. Kitchens are no longer used to store winter supplies which must be kept from the cold, nor are they now used for laundry and dairy work, spinning and sociability. A house in which there are many workers, in which there is bountiful providing and constant hospitality, still needs a large kitchen; on the contrary, an apartment in which the dining room will barely permit six at table may well have a kitchen in which everything is within hand's reach.

Many of us have no opportunity to choose whether our kitchens shall be large or small. In building a new house, however, the opportunity sometimes presents itself, and some of the things to consider in making the choice are the number of people who

are to work in the kitchen, the size and elaborateness of the meals to be prepared there, whether there is to be also a pantry and a store room, whether the laundry work is done in the kitchen and whether the servant or servants have any other place to sit. In regard to these two latter considerations, it may be safely said that a small kitchen and a small laundry are almost invariably better than a large room for both purposes; and that a tiny kitchen and a tiny servants' sitting room are better both for health and comfort than a combination. If it is possible, the kitchen should be used only for cooking, and should contain only such things as are needed for that work.

As a kitchen is a place where especial cleanliness is necessary, soap and water should be no enemy to its contents. Probably a room lined with glazed tiles is the best kitchen, but as yet these are rare.

Walls and Woodwork. — Hard-finish plaster painted some light colour and given a final coating of enamel paint is a satisfactory but somewhat expensive finish for kitchen walls.

There are several kinds of wall covering of the nature of oilcloth which look rather like tiles and may be wiped with water. They are not so good as a finish which becomes part of the substance of the wall.

Oil and varnish rubbed into plaster walls make them light yellow in colour, protect them from being discoloured with steam, and produce a surface which may be frequently washed. A coating of oil followed by a coating of shellac has much the same result.

Old, rough walls are better covered with a light-coloured, very inexpensive paper. If this is coated with shellac the walls may be wiped with a damp mop. Otherwise the paper should be changed frequently. This is the reason it should be inexpensive. It is well always to get a little more kitchen paper than is needed, that when necessity arises badly soiled pieces may be stripped from the walls and new ones fitted into their places.

I once had a whitewashed kitchen and liked it, but it might have looked odd had it opened on a fire-escape instead of the wood-pile.

Two things are chiefly desirable in the finish of kitchen walls and woodwork; it ought not to be hurt by soap and water and it ought to be light coloured. The room is frequently filled with smoke or steam which contains some greasiness; this can only be removed from the walls and ceiling by washing them. People have been known to paint kitchens a dark colour with the idea that they showed dirt less. Dirt *should* show. Then there is a better

chance that it will be removed. Light colours are needed in the kitchen also to prevent dark corners, and to increase the light from the windows. Much sun is a disadvantage to a kitchen; much light is a great advantage. A yellow kitchen cheers my soul, but many housewives like blue or green better. If you do your own work, by all means have the kitchen the light colour most becoming to you, and get your frocks to match; it's a great help.

Floors. — The kitchen floor is a greater problem than kitchen walls. Even tiles have one disadvantage, they are cold to stand on. There are a variety of substances resembling mosaic or tiling in appearance which are put down somewhat like cement or concrete. They are without cracks and easily mopped, but have the same disadvantage of being hard and cold.

A hardwood floor such as one might have in other rooms is easily spotted and injured with the things which are rather likely to be spilled or set upon it. This is true also of a painted floor, with the added objection that heels and chair-legs quickly mar painted wood.

Linoleum is easily cared for and with reasonable usage lasts well. Oilcloth is less expensive than linoleum but is in no way so good. Neither of

these floor coverings, nor paint, should be washed with very hot water or with any strong or gritty cleaning substance, nor should they be scrubbed with a stiff brush. Such treatment breaks and spoils glossy surfaces. Wash them with a cloth wrung out of mild luke-warm suds. Wipe them dry, otherwise they will be streaked.

When linoleum begins to show wear a coat of spar-varnish or carriage varnish will restore it satisfactorily. These varnishes are not injured by water, and they dry quickly. A floor varnished at night in dry weather may be walked on as much as necessity requires the next day. It is better in such a case to lay down papers to walk on, and move them often to prevent sticking.

Sheets of newspaper or brown paper should be laid all over a floor before linoleum is put down, otherwise it is almost impossible to get it off the floor when it is worn out.

I wish to copy here a suggestion for finishing a kitchen floor, for which I would gladly acknowledge my indebtedness, but I have merely the paragraph signed G. D. which has been cut from some paper.

Plain, boiled linseed oil is a good finish for the kitchen floor. It should be put on when the floor is new or clean of other finish, and applied as needed afterward. Such a floor will have a pleasing,

light-brown colour, will not show marks or scratches, and, kept well oiled, will not spot with grease. Heat the oil and apply at night, rubbing it in well. In the morning wipe with cold water, and the floor is ready for use. Wash it with warm water dashed with a little kerosene. G. D.

Just a plain floor is a convenient kitchen floor on all days except on those when it must be scrubbed. Such scrubbing is hard, dirty work and takes a good deal of time. And I know of no alleviation; one must down on one's knees and go at it with a scrubbing brush or it will look all the time as if it needed scrubbing.

Rugs.— Rugs are needed in the kitchen wherever much continued standing is done, as in front of the sink and the range or beside the table. They prevent linoleum or oilcloth from becoming worn in one or two spots, they are sometimes needed for warmth, and they are always needed to spare the feet and back of the person who does the kitchen work. It makes as much difference whether one stands for hours on a soft thing or a hard one, as it does whether one sleeps for hours on a board or a mattress. It is as well if kitchen rugs are of so little value that they may frequently be thrown away without regret. A good doormat too shabby to put before the front door is a treasure to lay before the washtubs.

The sink. —If the kitchen sink is under or beside

a window, the pots and pans will more surely be clean, and the dish washer will not have the irritation of working in her own light. Sinks are apt to be set too low. For comfort and for health the rim should be about even with the dish washer's waist. It is convenient to have draining boards on both sides of the sink, but by no means always possible.

Whatever material the sink is made of it will need careful cleaning once every day with scouring soap or soap-powder and a scrubbing brush. This is not only good for the sink but for the waste pipes, especially if a pan of hot soapy water is prepared for the scouring and emptied down the pipes when the sink is finished. This will do much toward keeping the pipes from becoming grease clogged. Porcelain or enamelled sinks are, of course, more easily kept clean than iron or tin ones.

Tables.— In a kitchen where there is no sink, the substitute should be a steady table placed as far from the stove as possible. If a definite place is appointed for dish washing even to the choice between two ends of a table, the appliances needed can be hung within reach, and one will naturally pile soiled dishes in that place and go there to wash them without taking thought about it.

Besides this table another will be needed on which

cake and bread can be made, or food can be set without fear of contact with soiled dishes or dishwater. This table is equally necessary in kitchens where there is a sink. Sometimes in small kitchens its place is taken by the shelf of a dresser, the tops of the tubs or a board which, when not in use, folds down beside the wall or the dresser. The point is to have some place other than the draining boards where food can be prepared.

You will read in magazines that it is lovely to have kitchen tables covered with white oilcloth. Unfortunately the statement is not always followed by its complement, namely, that such a covering must be protected from being scorched and cut by means of pot boards, asbestos mats or folded newspapers. Several practical cooks and housekeepers have told me that there is nothing so good in the kitchen as a zinc-covered table. It is not pretty but one need never spare it any usage, and at rest times its ugliness may be covered with a cloth. Spots on zinc which will not yield to soap and water can sometimes be removed with vinegar.

Plain wooden tables are hard to keep in satisfactory order. They are easily scorched, easily stained, and they require daily scrubbing.

A pretty kitchen is a pride and delight, but the

serviceableness and practicability of its furnishings must be the first consideration in selecting them. Things which have to be constantly remembered and guarded take too much thought and strength to be in place in a workshop. A kitchen should be bright, orderly and noticeably clean, but I think the less it looks like a sitting room the better. Wherever it is possible, maids should have some other place to sit.

Chairs. — For much of the kitchen work a woman needs the reach, muscular leverage and alertness which she gets from standing. There are, however, some things such as preparing fruit and vegetables, stoning raisins and beating eggs which she can do as well sitting down. If the kitchen is as it should be, a workshop, stools are the best seats with which to furnish it. They may be scrubbed, they take up little room, and they afford an opportunity to rest, without an accompanying temptation to loiter. "Sittin' back" is in some places an equivalent phrase for "inactive." It picturesquely explains why people work more alertly sitting on stools than in chairs.

If the kitchen is also the maids' sitting room, it must have comfortable chairs in it. But they should be made of *scrubable* materials. and cushions

should be covered with wash fabrics. Rocking chairs are the worst possible kind for a kitchen, they are especially irritating to the ankles and temper of the cook.

Shelves. — Shelves are necessary for kitchen comfort. They are for dishes, crockery, utensils which can not be hung up and for stores if one has no store closet. As it is easier to have things stand one deep on shelves, more narrow shelves will be needed than wide ones. Some people get along with a few shelves for the sake of having them shut in with glass doors; others have many shelves like open book-cases and keep the pans, dishes, cups and bowls turned upside down. Stores have to be kept in tightly closed receptacles in either case. Most utensils are the better for being kept on open shelves or hung on hooks in the light and air. That is a rare pot closet which is quite agreeable either to eye or nose.

Shelves painted white, or covered with white oil-cloth or white paper, are neat and pleasant to look at. Painted ones are probably the least care, they have only to be occasionally washed and few things injure them. Plain wooden shelves ought always to be covered, as they are easily stained and become darkened with dust.

A special shelf or a special place on some shelf is needed for receipt books.

Hooks. — Each utensil which is to be hung up should have its own hook. If two or three are hung on the same hook, it is difficult to take down the undermost article. Rows of hooks should be so arranged that the hooks alternate instead of coming directly under each other. Pots and kettles which are hung up should be turned bottom outward as this protects the insides from dust. The lids of pots and kettles may be easily hung up on a string stretched tightly across the inside of a closet door, or against the wall between two hooks. The handles rest on the string and hold the lids up.

Either a roller for a hand towel or a hook on which one can be hung is a necessary fixture in the kitchen, for a cook needs to wash her hands many times a day.

Curtains. — Shades are necessary to modify the light and to draw at night, but the case seems to be against curtains in the kitchen, even against sash curtains. There should be nothing at the windows to intercept light and free currents of air, and nothing in the room anywhere which catches dust and smoke as curtains do.

Light Fixtures. — Light fixtures are better overhead. An additional side light by the sink, or near both sink and range when possible is a valuable convenience.

Clock. — A good clock should be part of the kitchen furniture for the sake of punctuality. An alarm attachment which can be turned off before it has run completely down is a help to a cook's overburdened memory. If it is set for the time when the eggs will be boiled, or the bread or a cake must be looked at, or the meat will be roasted, there will then be one less thing to remember and absence from the kitchen will not so invariably cause disaster.

An Ornament. — If you or the cook would like an ornament in the kitchen, the delightful thing to have is a copy of a Della Robbia terra-cotta. Bright coloured and washable, like the rest of the kitchen! You will laugh perhaps at the idea of carrying the matter of brightness and cleanliness so far, but do you not know how dingy and depressing the kitchens of otherwise clean and lovely houses often are? It is because things which might be cheerful coloured are dull coloured, and because many things are half soiled for the reason that they cannot be easily washed. Sometimes too, it is

because nobody cares whether the kitchen is pleasant or not.

(*b.*) UTENSILS

The number and size of kitchen utensils depend upon the space in which they must be kept and the number of persons in the household. Their quality and, to some extent, their number depend on what we are able to pay for them.

If the space for keeping utensils is small, their number must be kept down to the minimum. Even with ample space, it is well now and then to weed out superfluous or inadequate utensils, for each adds a straw's weight to the work of the kitchen. It is only a straw, but you know what happened to the camel.

One woman who entertains a large family at Thanksgiving and Christmas, and at other times has a household of two with an intermittent maid, buys each year at the five and ten cent store the large utensils and serving dishes needed for the Thanksgiving dinner. She keeps them until after the Christmas dinner, then gives them away and returns to her usual outfit of small things. Perhaps you ask, why not use the big ones all the time instead of having two sizes? Because they take more time,

more food, and in the case of the serving dishes, make a poor appearance. A household which constantly changes in number needs two sizes, one small and one large, of each thing in frequent use. Of certain things there should be two or three in any kitchen; such are, bowls, mixing spoons, platters, paring knives, saucepans and double boilers. It is well to get such things of different kinds and of graduated sizes because they are for various uses.

Materials.—The kitchen is prettier if all the utensils are of the same colour and in general of the same material. Expense and practical usefulness, however, must be considered before good looks. If the kitchen is blue, do not buy a bowl with a pink band round it, a cake turner with a red handle and a brown agate pot, when you can perfectly well get them in suitable colours. On the contrary, if the brown pot is a more convenient shape and size than a blue or white one, get the brown one; if a thick iron frying pan cooks food better than a white agate one, take the iron one.

Enamelled utensils are neat, pretty, seldom acted upon by chemicals in the food and are cared for more easily than those of any other material. They are expensive, but last well if they are not abused.

Tin articles are light to handle and cheap, but soon become discoloured and require a good deal of scouring to keep them in fair condition.

Iron utensils are heavy, hard to keep clean and rarely necessary.

Pots and pans are now frequently made of aluminum. It is a luxury to lift them and they are pretty, but they are also costly and easily injured.

Copper utensils have become rare; their chief recommendation is beauty. A College kitchen in Oxford glowing with rows and rows of copper platters and dish covers and pots and kettles remains in my memory as a glory and a splendour. But, my stars! what generations of scourers have toiled to see their crooked images appear in those red-gold surfaces!

Copper articles have a disadvantage beyond requiring much care. If used for food they should be tin lined and the lining kept in good condition, for sometimes chemicals in food form a poisonous combination with the copper. Our ancestors did not have to worry about copper pots. When they were poisoned, they drowned a witch or went on a pilgrimage, and recovered or not according to their constitutions.

Wooden conveniences for the kitchen, such as rolling pins and pastry boards are also gradually giving place to those made of other materials, for the reason that they are less cleanly and less cool than articles made of glass or metal.

Selection.—The cook's personal preferences should be considered whenever kitchen utensils are bought. Many housewives consult their cooks before purchasing new articles. I know one who sends the cook to the shop to do the purchasing. That such thoughtfulness and care are not always exercised is evidenced by the fact that some excellent cooks own a number of cooking utensils themselves because they do not find them in the kitchens in which they work, and can seldom persuade their mistresses to buy them.

The most satisfactory way to get a kitchen outfit is to buy a few things at a time. They will in this way be more carefully selected, the expense will not fall heavily on one week or on one month or even on one year, and there will be things new and old. To have all new things is only a little less inconvenient than to have all old things.

To give a list of appliances most necessary for the kitchen is to make every one who reads it wish to improve it. That may be a good reason

for giving it. Be that as it may, here is such a list:

A teakettle
A dishpan
A frying pan
A coffee pot
A tea pot
A broiler
A colander
A meat chopper
A pail
A pastry board
A rolling pin
3 mixing bowls
A meat pan
A pudding dish
A bread board
A bread knife
2 and 3 qt. saucepans
2 and 3 qt. double boilers
A cake tin
3 tins for layer cake
3 bread tins
A cake turner
A can opener
A lemon squeezer
A corkscrew
A fine-wire strainer
A potato masher
An egg beater
A nutmeg grater
A graduated quart measure
A graduated pint measure
A few spoons of different sizes
A few plates, cups and saucers
A cake box
A bread box
Tin boxes or
Glass jars for flour, meal, sugar, coffee, etc.
A scrubbing brush
A sink strainer
A soap shaker
A holder for scouring soap
A whisk for dish washing
A pin cushion which can be hung up
A memorandum pad which can be hung up
3 pie plates
2 jelly moulds
An apple corer
A few knives and forks
A large wooden spoon
A large agate spoon
A knife for potatoes
A large tray
A salt box
A pepper box
A flour dredger
1 doz. dish towels
6 scrub cloths
2 pudding cloths
6 cloths for pots and pans
Scissors

Does it seem a very long list? You would not cook one day in a kitchen fitted with these things without thinking of something else you would like to have. This is an austere list. It contains none

of the luxuries which one's heart desires, such as tongs for hulling strawberries.

Care.— Pots and pans require thorough washing and wiping. Wash them with a brush, good hot soapsuds, and occasional applications of a scouring soap. Wipe them with squares of cheese cloth or old flour and sugar bags washed and hemmed for the purpose. These cloths are better than finer or heavier ones for they take up water quickly and are no great loss if they are darkened by tin or iron utensils. The dishcloth is the poorest thing with which to wipe pots and pans, for it cannot possibly be free from soap and grease.

Scouring soap is not intended for direct application. A brush or cloth should first be rubbed on the soap, then on the article to be scoured.

Only utensils made of iron may be scraped. Such treatment quickly defaces and wears out other substances. Scraping may be entirely avoided if every utensil is filled with water as soon as it is no longer needed in cooking. Very greasy things should be filled with warm water and kept warm. If a pot has been burned put a tablespoonful of washing-soda into it and fill it with water. Set it away for a day or a night, or for both, and at the end of the time no scraping will be necessary to get it clean. This

must not be done if the pot is made of aluminum in that case, soak the pot without soda.

Stains may usually be removed from aluminum pots with silver-soap. Whitening such pots with acids is not a very wise thing to do. The better way is to reserve them for delicate uses, they will then not become seriously discoloured.

Do not wash articles made of wood in water in which other things have been washed, for wood absorbs grease. Nor is it well to scour them with a brush or a soap coarse enough to roughen their surfaces.

Iron pots and pans cannot be scrubbed too vigorously. Scrub the frying pan until the inside feels like wet, black satin; it is then truly clean. Both powdered pumice-stone and salt are good for scouring iron or tin articles which are smoked or stained.

Unless precautions are taken, food fried or baked in new pans will stick to them, and will not brown. A new iron frying pan should be scrubbed hard with soap and sand or ashes, and should then have water boiled in it. New cake and bread tins should be scoured, greased and baked.

If you find that the kettle is becoming encrusted with lime from the water, boil vinegar in it. This quickly removes the encrustation if it has not been allowed to grow thick before the attempt is made.

A careful housewife does not wash coffee pots and tea pots in dish water. She empties them, rinses them, scours them a little if they need it, rinses them again, scalds them and finally wipes them dry.

The care of some kitchen contrivances begins before they are bought. That is, when buying such articles as potato mashers, egg beaters and their like, notice whether they have intricacies which will be hard to keep clean. Do not be dazzled by the marvellous mashing or beating performed by a demonstrator, but take the thing in your own hand and see whether it is smooth and simple, and whether there is a way in which it can be easily washed.

It can be said of kitchen dish washing even more emphatically than of pantry dish washing, that going into it up to one's neck is no virtue; better keep out of it as much as possible. To make the work easy, to divest it of disgust, and even to find satisfaction in doing it, are evidences of skill and cleverness.

If one does not take the satisfaction in making things clean previously referred to, or if one has not pleasant thoughts to think while washing pots, then one may pass the time like a rhythmic black mammie and croon and croon a tune which has no end.

X

THE CELLAR, FIRES, PLUMBING, ETC.

IT IS more healthful to have a cellar — a *clean* cellar — under a house than not to have one. And why?

Soil has air in it. Sometimes it is good air, sometimes bad air. The soil newly turned up in the fields gives off a fragrance of its own. The earth thrown out on the city pavement by a man looking for a leak in a drain gives off an odour which makes one hurry one's steps. The soil under a house gives off vapours and gases in the same way, good or bad according to location. Inasmuch as we cannot watch the air under the house as we can that in a room and would not always know its quality if we could, it has been found better to dig out a chamber under the house and line it with stones or cement, or even leave it just a hole in the earth into which air can be admitted. For this allows a circulation of upper air under the house which is safer to have there than air from the soil.

The more we can shut out the breath of the soil in

towns and cities the better, for such soil is full of drains and gas pipes, and the dirt of streets and crowded houses, and sometimes has buried in it cess-pools and leaking sewers. Unpleasant to think of? Yes, but the thought does very well as a spur to make one keep the cellar clean and dry.

A cellar sealed with cement is the best kind, because the soil-air is shut out unless there comes a crack in the cement. Walls of stone laid in cement are good but not so good, and brick walls are not nearly so good. Stones are a little porous and bricks very porous. Sooner or later moisture comes through either. In the country one often sees cellars with hard earth floors and they are fairly sanitary as long as the soil surrounding the house is used only for cleanly purposes. But before plumbing is put into the house or a sewer into the neighbourhood the cellar should be cemented.

I have seen cellar windows which would not open. They ought to open easily and one at least should be opened for a while every day that it is not snowing or raining. They ought also, to be kept as clean as other windows are, for light is necessary to the healthfulness of the cellar. Have the window openings covered with wire netting, strong enough on the one hand and fine enough on the other to exclude cats and flies.

Every cellar without any exception whatever should be white. White!

They may be painted white or whitewashed white. There are also substances of the nature of calcimine which are somewhat crystalline, and are therefore especially good for whitening dark cellars.

Whitewash is often decried because it rubs off upon things which touch it and also because flakes of it fall upon the floor and into uncovered receptacles. If a little size or thin glue is put into whitewash its objectionableness in these ways is much lessened, and comes to weigh little against its excellent recommendations; it is purifying, it destroys the eggs of insects, it is inexpensive and it requires no special skill to apply it. There are a few words on this last point in the chapter on housecleaning.

Whatever is done to the cellar walls should be done over again once or twice a year. There is much dust, much dampness and much need for more cleanliness even in the cleanest cellars.

It is more convenient if the cellar is divided into rooms, that food and stores of various kinds may be kept separate from the furnace and the fuel. If this is not possible, the next best thing is to have the coalbin enclosed, for the coal makes the worst of the cellar dirt. There should be a

window in the coalbin through which the coal can be put in.

One needs shelves in the cellar and receptacles for vegetables. The shelves are better fastened to supports attached to the ceiling than put against the walls. There are then no cracks and corners, for dust, and the shelves are removed from the possible dampness of the wall. Some people advocate the building of bins for vegetables. This is probably advisable if one must store many. For keeping only a few, neat boxes or baskets which may be moved about, are better. If one keeps food in the cellar, a cupboard or safe made of wire netting is a convenience. It should stand on legs which raise it two or three feet off the floor. If preserves and jellies are kept in the cellar, it is desirable to have a cupboard more completely enclosed than the safe, to protect them from dust, quick changes of temperature and dampness.

Shelves, cupboards, bins and partitions should be as white as the walls.

The housewife pays a visit to the cellar now and then with no errand except to look at it. The survey may give her housewifely satisfaction, and it may give her something to do or to have done. She should go with nose alert and eye keen.

Is there any odour noticeable beyond that slight unavoidable cellar smell? If there is, is it a spoiled sweet potato, or clam, or a working jar of canned fruit, or — what? Find it; never rest while there is an objectionable smell in the cellar.

Is there a damp spot on walls or floor? If there is the cause must be found and put an end to. If there is one near the place where the waste pipes leave the house which cannot be accounted for, send for a plumber.

Is there any article out of its place? Is there any pile of things which might be looked over and in part thrown away? Is there any rubbish? Is the wood piled evenly? Is the coalbin swept up? Are the vegetables in boxes or bins and not on the floor or in corners? Are there cobwebs? Does the floor need sweeping? Are the windows clean and some of them open?

If, in spite of everything one can do, the cellar smells a little musty, some unslacked lime put in a box on the floor will help it. In a cellar with an earth floor it is well sometimes to sprinkle lime in the corners and in out-of-the-way places where it will not be walked upon.

Things which must stand permanently in the cellar are the better for having racks to stand upon.

Barrels, ashcans, kerosene cans and cases containing bottles sometimes ooze moisture, sometimes absorb moisture from the floor; their bottoms thus become sodden and mouldy.

Slats nailed on cross-pieces and laid on the floor for such things to stand upon, make the cellar and its contents more cleanly and more dry. They are a contrivance of great use and simply obtained. It is, of course, pleasant to have them made by a carpenter, but three discarded bedslats nailed on the flat sides of some short pieces of floor joist make a rack that will hold two barrels, and small racks can be made in a few minutes from the boards of a box cover nailed on the cleats that have held the box together.

When the cellar floor is swept be sure to use something, preferably not water, to lay the dust. This is especially necessary when the furnace is in use. Dampened sawdust is good for this purpose.

THE PLUMBING

Before settling down to live in a place, one should know where the water supply comes from, and where waste water goes. If the water supply in a city or town comes from a far away stream or an artesian

well, and the health of the community is fairly good, one may rest content. If, however, the water is notably or probably polluted, one should boil or at least filter water for drinking and cooking and in every way possible safeguard the family health from this source of danger.

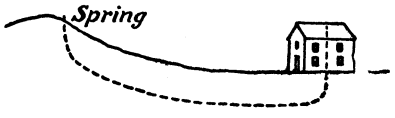
A sewerage system which does not carry the waste a long distance away from any dwelling is not a very good system. If one must depend upon such a system it is well to do and say everything possible to have it improved.

If you live in a country place and must depend on a surface well for water, you must guard it. Have it cleaned at regular intervals; have the cover or platform over the mouth such that no creatures can get in, nor water or dust fall through; allow no rubbish nor waste water to be thrown near it; keep it well pumped off and see that pigpens, barnyards, poultryyards and closets are as far off as possible. The custom of keeping butter or other food cool by hanging it down the well is picturesque, but I can think of no other recommendation of the practice. Keep everything out of the well from frogs to custard pies.

Certain very simple natural laws have been taken advantage of in getting water in and out of houses. It is an old axiom that water will not run up hill, and

one would not expect it to run up a house, but another old axiom saves us from carrying rivers upstairs in pails — namely, water seeks its level.

If water is poured into a U-shaped tube, it will stand just as high in one side of the U as in the other, will it not? When a house is supplied with water from a spring on the side of a hill, we have a



big irregular U-tube like this dotted line. As even the garret of this house is lower than the spring, the water will have *force* when it comes from the pipes, that is, it could yet go higher because it has not run as far up in the U on the house side, as it is on the spring side. Sometimes, as we approach a town, we see a water tower on a hill, or a tall iron stand-pipe. They are one side of a U in a water system. Water is pumped into the tower or the stand-pipe, then it runs into the houses of the town through many pipes which are the other side of the U. There is a library of books one may read about this U performance — its relation to other laws, its limitations and the thousand uses to which it has been put. But all there is to the simple, extraordinary fact, can be seen in a bent glass tube which you can hold in your hand.

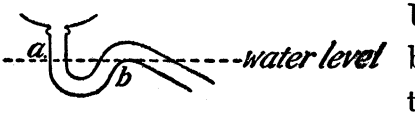
The side of the U which comes into a town is no longer one pipe but many water mains in streets and multitudes of little pipes in each house. These last are part of the house plumbing. A plan of the house with the position of all the pipes indicated should be one of the housekeeper's possessions. She may not be able to do much about disordered plumbing — in fact, she had better not try to do much; it is not a safe direction for amateur effort — but such a plan is of use to workmen who come to do jobs in the house, and it may keep some zealous husband or brother from driving a nail into a gas pipe in an effort to hang a picture.

Water is frequently got out of the house by giving it a good start and then letting it run down according to its nature. Waste pipes are as far as possible perpendicular, and the start is given the water by the weight of a basin or a tubful, or by the sudden emptying of the tank of the closet.

That principle of the U, however, is used also in the disposal of waste water. It is the principle on which many traps are constructed. Traps are contrivances for closing the connection between a house and the public sewer. If you have an imagination, or if you will read Victor Hugo's description of the Paris sewers in "Les Misérables" as a help to

imagination, it will not be necessary to explain why this connection should be closed.

To make a trap with what is known as a water-seal, the U pipe is turned into an S fallen forward, as



Under the basin in the bathroom one can see the waste pipe and can imagine where the water is inside. It flows out of the basin into the first loop of the S, rises into and flows over the other loop until the basin and pipe are emptied as far as *a*. The water has then no power to force itself beyond the loop *b*, and stays in the first loop, forming a water seal between the sewer and the outlet of the basin. Through that loop water gases and odours cannot come, and across the loop at *b*, impure substances and water cannot force their way back from a lower level.

It is well to rinse a basin, sink or tub after it is used, and one must be particular that the closet flushes generously, for the water left in the loop should be clean water. If one merely allows the water from tub or basin to sink through the outlet some of that water remains in the loop, and it is water which contains impurities washed from clothes or bodies. You see the practice of rinsing bathtubs and basins has more in it even than courtesy.

Occasionally, clean, hot, strong suds should be emptied down basins, tubs, sinks and closets and allowed to stand in the loop, as this cleanses the pipe from impurities or grease which may have adhered to its sides. Disinfectant may be used in the same way when it is thought to be needed. Strong disinfectant should not be left long in a trap as it may eat the joints or even the substance of the pipes. On the other hand, in judging the quantity to use, allowance must be made for the fact that disinfectant poured down pipes goes into water, into a good deal of water in the case of the closet.

Two things sometimes make traps ineffectual. One is that the loop may not be deep enough. An S like this, for instance, is useless. So much water can flow out that an air passage is left at *a*, and the pipe is not sealed. The other thing is that sometimes the suction of water rushing down from an upper story will draw the water out of the traps it passes on the way. Either of these difficulties can only be remedied by an alteration in the plumbing arrangements. The concern of the housekeeper in the matter is not to rest if the waste pipes give off the least odour, and to get as reliable a per-

son as possible to inspect them. To have good plumbing is worth going without much. In truth, it is the last thing in which to exercise economy. In building a new house, it is better to have no rugs, no table-linen, and to leave two rooms unfurnished or unbuilt than to put in *cheap* plumbing.

Besides the traps under basins, sinks, etc., there is usually a trap wherever a drain-pipe runs out of the house to the street sewer. This doubles the protection. These traps are sometimes outside the foundation wall, sometimes in the wall and occasionally inside the cellar. One should know where they are in case anything is the matter with them, and also in order that one may not put up a shelf for milk, or a bin for potatoes directly over the spot where a trap is.

Drainage systems always have to be ventilated. A pipe which extends out of the roof of the house, or runs up the side beyond the eaves, or comes up from the foundation or the lawn with a hood over it, is a ventilator for the drainage. They help to make the air pressure right in the pipes and they prevent the gathering of foul explosive gases. As they are vents for such things, one does not want them close to a roof window, nor under a veranda, nor anywhere except in the open upper air.

Ashes and Garbage. — To say that only liquid substances should be poured down waste-pipes seems a needless repetition of what everybody knows, yet it is knowledge constantly disregarded and sometimes forgotten even by careful people. Waste substances not suitable for the pipes have to be somewhat classified. Cities and towns have different regulations for the disposal of waste and sometimes one is required to do a good deal of sorting in compliance. There are, however, three general classes of waste; ashes, garbage and trash.

Nothing should be put into ashcans except ashes. Garbage is the waste from food, or any substances which are wet or subject to decomposition. Trash is papers, cans, bottles, egg shells, glass, hair, dust, broken objects of all sorts and kindred things. This class may have to be subdivided several times for the convenience of people who remove it, but the three main divisions in house waste are made not on account of requirement but for the sake of neatness and decency.

For all these things it is preferable to have covered cans; for garbage it is necessary. In a house, ashcans will usually be kept in the cellar convenient to the furnace. Trash receptacles can be kept there also. They should be covered, and large

enough to hold the trash without spilling. Garbage cans should be kept outside the house if possible. Often a little place can be built for them close to the back door, enclosed in an area or on a back porch. Such an enclosure needs some means of ventilation and should be periodically scrubbed, then disinfected with chloride of lime or some such thing. In flats or apartments, where the garbage can must be kept in the kitchen, it is a good plan to wrap the garbage in many thicknesses of newspaper and put these bundles into the can. When this method is employed the can is less unpleasant and less difficult to clean. This cleaning is disagreeable work but it must be done or the can will become exceedingly offensive. One is fortunate if such work may be done out of doors. First rinse the can with cold water and, if necessary, assist the process with a wad of newspaper tied on a stick. Pour the rinse-water on the ground or through a sink strainer. Then pour into the can a liberal allowance of hot water and put some strong washing powder into it. Rub the sides and bottom of the can with an old brush or broom kept for the purpose. Pour out the water, rinse the can with clean water and ammonia and begin its usefulness again by putting into it the contents of the sink-strainer or the scraps that you

gather off the ground where the first rinse-water was poured.

The disposal of various forms of house waste in country places usually requires more care and attention than the same matter in cities and town. One gets little outside help, and the customary methods are often untidy and unsanitary.

Water may be poured on grass or flower beds or on the ground, if one is careful not to put it in the same place with any frequency. Soapy water thrown on garden paths will help to keep the weeds from growing. Water from an ice-cream freezer is good for the same purpose. Wash water, or water carried down from bedrooms should never be thrown on a vegetable garden. One cannot be sure that the earth, and the air, and the rain will take up the impurities soon enough to keep the vegetables from being contaminated.

Some garbage can be buried; some can be burned. A weekly bonfire is an excellent thing in places where there is no regular means for disposing of waste. Into it can go most of the trash and some of the garbage in the shape of vegetable husks and parings, and other things not very moist.

A little care on the part of the housewife will make an outdoor closet an entirely sanitary con-

venience. It should be made as cleanly as possible inside and out by means of paint or calcimine, and frequent scrubbing of all its wooden fittings. One of these fittings should be a good-sized box with a scoop or fire shovel to go with it. This box should be kept filled with earth — not ashes — of which a liberal quantity should be put down the closet whenever it has been used. An earth closet, as it is called, if carefully looked after, is never offensive. No waste water should ever be emptied down such a closet, and depth should not be obtained by digging out the ground under the building, because rain water will gather in the depression thus made. The interior of the closet should be shallow and earth-covered. These two characteristics make frequent removals of the contents necessary; this is troublesome but sanitary.

FIRES

To make and manage fires one must understand them. They are simple and easy to understand, but they are also capable of giving a person who is unacquainted with their ways great trouble and anxiety.

A Wood Fire. — A wood fire on the hearth is the simplest one in a house. Can you make it? One

must have in the first place, a hearth, a flue and a draught. The hearth is merely a place in the floor laid with stone or brick to put the fire on. A flue is a chimney or a part of a chimney over the hearth to carry off the smoke and to increase the draught. The desperate aborigine who sprang up weeping and choking with smoke and chopped a hole in his new bark roof, discovered that it not only let out the smoke but made the fire burn better. It made a draught. The draught is the air that draws up the chimney. It is caused chiefly by the fact that warm air rises. The air in a room draws up the chimney if it is warmer than outside air, and when a fire is lighted and the air at the bottom of the chimney becomes very hot, it draws up hard and quickly. Sometimes when a fire smokes people say, "The chimney is cold," that is, the chimney is so cold that the hot air ascending becomes chilled and heavy before it reaches the top of the chimney, and does not draw out hard and quickly enough to make a strong draught. So the smoke stays down instead of going up, and the fire does not burn well. The remedy is to burn as much paper and light, dry wood on the hearth as you can until the chimney is warmed a little.

If there are a hearth, a flue and a draught, the next

thing to observe is whether there are ashes on the hearth from a former fire. If there are a few, brush them together into a neat, flat pile under the flue and against the back of the chimney. If there are many, remove some, but never all unless you do not expect to have a fire again for a long time. Ashes hold heat. They are soon warmed by the new fire, and help to keep the coals hot. Just as a "cozy" keeps heat in a tea pot and a fur coat keeps heat in you.

Place the andirons straight and close enough together to support the average length of the wood. If one can get a big heavy piece of wood, that should first be put in at the back of the hearth.

On the bed of ashes between the andirons or on the bare hearth put paper crushed into soft balls.

If the kindling is little sticks, lay the fire by the pig-sty method. That is, on the soft paper balls lay two little sticks parallel with the andirons, then two more little sticks with their ends crossing the ends of the first pair, # keep on doing this, laying the sticks first in one direction then in the other until the sty is two or three rails high. Then lay two larger sticks in an X on the top and the fire is ready for lighting.

If the kindling is blocks and shavings scatter

them loosely over the paper balls, keeping it all in a small space but not packing or crushing it together in the very least.

When we light a fire or blow a fire, we do so from the bottom because it is the draught sweeping up through the fuel which makes it ignite and burn. The fuel should therefore be laid loosely with many cracks and holes for air. The advantage of making paper into balls is that one cannot pack balls closely.

Light the fire from a light or from another fire or with a match. This is the shortest and simplest act in fire making, but the most extraordinary. It would take some one wiser than three philosophers, four scientists and twelve owls to tell you what the flame is which springs up on the hearth. A springing flame has remained through all time such a mystery and wonder, that the poet, the musician and the devotee have woven it into rhythm, and music, and worship — and what is more, a boy and a fox terrier will keep still before it for half an hour.

When the fire is lighted, first the paper burns easily and quickly, then the small pieces of kindling light more slowly and burn more slowly, and from them the small pieces of wood light yet more slowly and burn yet longer, and when they are really burn-

ing one may put on the ordinary sticks, leaving always cracks between for the air and flames to draw through. Three sticks are needed to keep a good fire; a heavy one at the back, in front of it a stick almost burned through and a fresh one.

The person who lays the fire, unless she is expert, should light it. There is no way of learning how to lay it, nor of finding out the peculiarities of the fireplace and the fuel, except by seeing how the fire acts when it is lighted.

A Coal Fire.—The coal fire in the kitchen in no way differs in principle from the wood fire on the hearth. The arrangements for it, though, are different. A range or a stove holds the fire instead of the hearthstone. The smoke and draught, instead of going directly up the flue, are led to it by a stove pipe. The draught must get into the stove in order to go up through the fire into the chimney.

The reason that a fire in a stove is more difficult to understand is that we have several contrivances for regulating and utilizing the heat. Most of these are called draughts or dampers. One knows from the words what they are for; the draughts let in draught at the bottom of the fire, the dampers in some way damp the ardour of the fire.

Stoves or ranges even of the same make are rarely exactly alike, but one can learn to manage the draughts and dampers in a few minutes' examination by keeping in mind the fixed principle that a stream of air enters under the fire, flows through the fire and passes out through the chimney. That to make the fire hot, we do our utmost to remove obstructions from the stream; that to deaden the fire, we obstruct the stream as much as we can. If we want the range hotter, we open a door or slide open some slits which will let in air *underneath* the fire, and we open the damper in the stove pipe, that is we make as much passage-way for draught through the pipe as we can. If we want the range less hot, we let in air *on top* of the fire, and shut the pipe damper, that is, the space for the draught to go up the pipe is made smaller and air coming in on top of the fire meets and checks air coming from underneath.

The terms used in regard to regulating fires are confusing. When people say *open* the draughts, they mean let the stream of air flow unobstructed, but it is often accomplished by shutting something, such as the slits at the top of the fire, and any opening in the stove pipe. The reverse is also true. *Shutting* the draughts means obstructing the stream

of air, and often requires opening places which let in air going in a contrary direction to the regular draught, such as, openings in the pipe and at the top of the fire. This is the reason that it is better to get the principle of the draught thoroughly in mind and then work the dampers and draughts in accord with it, rather than to follow blindly directions which may utterly mislead.

Pipe dampers are sometimes inside the pipe with only a little handle outside. Such a damper is a circle of iron with a small hole in the middle. When the handle is vertical, the circle is vertical and the pipe is open. When the handle is horizontal, the circle is horizontal, and the pipe closed except for the small hole in the circle.

Besides dampers which regulate the amount of heat, there are oven dampers which regulate its direction. An oven damper is a contrivance by which heat is directed over or under or around the oven. When the oven is to be used, the heat is directed there; when it is not, the heat is allowed to concentrate elsewhere. These oven contrivances are not usually visible, and are worked by a handle on the outside of the stove. Sometimes directions for moving the handle are on it; if not, one must experiment to find out what happens.

No one can cook with any certainty until she thoroughly understands the stove or range used. This is best done by "making it work"; opening everything which will open, turning everything which will turn, finding out what everything is for, taking things apart and putting them together again with "'satiable curiosity." If one does this before the fire is lighted, and then lights the fire, there will be few mysteries left unsolved.

Though the principles to be remembered in lighting a coal fire in a stove are the same as those which govern the lighting of the wood fire on the hearth, there are some variations in the process and some additional acts to perform.

If there are ashes in the stove they must be dumped and removed. They cannot warm the coals as in the hearth fire, and if left under the grate they obstruct the draught. The fire maker is fortunate if the grate of the stove is so constructed that the ashes may be dumped. If this is not the case the grate must be shaken until it is empty. That as little dust as possible may come out into the room, close all the openings in the stove before beginning to shake the grate and do not open them again until a few minutes after the shaking is over.

Lay in the grate of the stove a wood fire like the one on the hearth: balls of paper, loose kindling, larger sticks crossed, and all with many cracks between. But in addition sprinkle over the top a fire-shovelful of coal. Be generous with kindling and wood: it takes strong heat to ignite coal.

Just before lighting the fire see that the stream of air is unobstructed; all the openings at the bottom of the fire open, all the openings at the top shut, the pipe unobstructed, and the heat directed *away* from the oven.

Light the fire from below; this is often most easily accomplished by crushing up a sheet of newspaper, putting it under the grate and lighting it. When the sticks are really burning, put on another shovelful of coal and as soon as this begins to ignite, put on two more. Much coal put on at a time smothers the fire.

In spite of frequent and terrible accidents people persist in lighting fires with kerosene. It is more sensible never to do it, but if you sometimes do, at least do it in a sensible way, that is, soak wood or paper in the oil and put it into the grate, then lay the fire as usual. Never, *never* bring the oil can near the range at any time or for any purpose. Almost

invariably the use of oil to light the fire is an indication of laziness or ignorance.

It is more economical of time and fuel to keep the kitchen fire over than to let it out every night. In a good stove, fire which is properly raked and cared for can be kept week after week, month after month, just as it can be kept in a furnace.

The daily care required by a coal fire is outlined below:

At night, the fire should be thoroughly raked and coal enough put on to last until after breakfast. Leave the draughts open a few minutes until the gas has burned off, then shut them for the night.

The first thing in the morning, open all the draughts and get the fire well up. It ought not be necessary to put on coal.

After breakfast, rake the fire thoroughly, put on coal and empty the ashes.

After luncheon put on as much coal as will be necessary to produce a good fire at dinner time.

When a hot fire is needed for many hours feed it with a few coals at a time; this will not deaden the fire and yet will keep it from burning out. A

fire which shows red underneath and has a few black coals on top is in a healthy condition. As soon as all the coals are red the heat begins to wane.

The Furnace Fire. — The ability to run the kitchen fire will enable the housewife to tend the furnace occasionally. If, however, she wishes to care for it regularly, she will need to seek instruction from some competent person who can show her the use of the particular draughts, gauges, thermometers and other indicators by which the fire and the steam or water are regulated.

A skilled person's aim in managing a furnace is perfect regularity. Necessary care should be given it every day at the same hours, and the fire should be kept as far as possible in the same condition. It is injurious to the fire and to the furnace to attend to it too often or not often enough; and the house will never be evenly heated if the fire is first allowed to get very low and is then urged to an unusual height.

Stoves, furnaces and chimneys need occasional cleaning. Furnaces should be cleaned when the fire is let out in the spring, and carefully looked over in the fall by a competent man. Ranges which are not used in the summer should be treated in the

same way. Other ranges should be cleaned and looked over once a year.

At some time when the kitchen fire is out the inside of the stove should be swept, and the dust removed through an opening for the purpose in the back or side of the stove.

About once a year all the flues in the house ought to be cleaned. This is for two reasons, one, because the soot with which they become coated is a non-conductor of heat and keeps the chimneys from warming quickly; the other, because soot is inflammable. When we say a chimney is on fire, we mean that the soot on the inside is burning. It makes a terrifying roar, but don't stop to listen to it. Shut all the openings in the stove. Throw salt on the fire. If there is a fireplace instead of a stove at the bottom of the chimney close the opening in some way. This may sometimes be done with a rug or a thick newspaper held tightly stretched over the opening of the chimney. It must cover the whole opening and must not be allowed to draw in on the fire. The point is to keep the air from rushing up the chimney to feed the fire. This is done by shutting out the air and by sending up gas from the burning salt which is inimical to fire.

Gas Range. — A gas range is a much simpler

matter from a mechanical point of view than one in which coal is burned. There is little to do except keep it clean. It is lighted as any gas burner is lighted, though preferably with a taper instead of a match, for in that case your hand is not near enough to be burned by the first leap of the flame. Fix firmly in mind which one of the little cocks supplies each burner, and also that the cocks turn to the left to supply the gas, to the right to turn it off. If when a burner is lighted, it "burns back" with a roaring noise, turn the gas off and wait a moment or two before lighting it again. It will then light in the usual way.

The iron sheet under the top burners needs washing about once in two days, oftener if anything is spilled or boils over into it. More occasionally the burners should be washed and the holes all made clear with a wire or a broom straw. It does not hurt any part of a gas range to wash it; it does it good. Some people prefer not to black their ranges. The loss in appearance is made up for in the comfort of not having the range rub off black on hands or cloths.

The rack and drip pans for broiling must be washed every time they are used; otherwise, the grease left on them will smell and smoke and

sometimes catch fire if the oven burners are lighted. It is well to rub the grease off the grate and the drip pan with a paper while they are still hot, it makes them easier to wash.

Sometimes the fat in this drip-pan catches fire while the broiling is yet going on. Usually people draw out the pan and blow out the blaze, but this is dangerous. Milk poured directly on the flame with a big spoon will quench it.

LIGHT AND WATER

Watch the bills which come in for light and water. If they vary considerably and for no discoverable cause, or if they seem unreasonably large, have some one come and see if there are leaks, if the metres register correctly, and if they have been correctly read and the bills made in accordance with the readings.

Light bills naturally increase from June to December and decrease from December to June. They will be larger in a stormy month than in a bright one, and in an apartment with dark rooms than in one without. Water bills will be larger if the washing is done in the house than if it is not. Both light and water bills will be somewhat larger if the num-

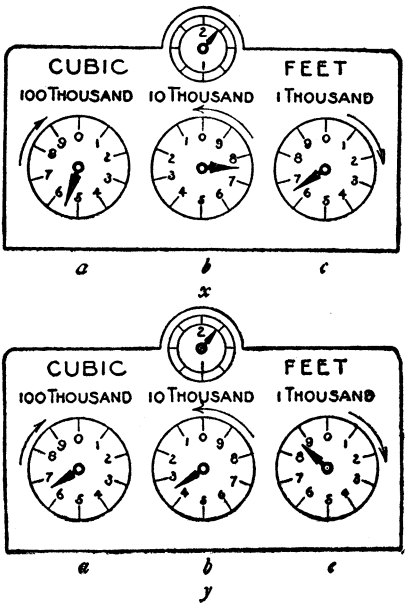
ber of people in the household is increased. These things and any other household changes must be considered in accounting for variations in light and water bills.

The cost of both these commodities can usually be kept within bounds by avoiding waste, such as burning a reading light by which no one is reading, or five lights in the ceiling, two of which would not be missed, or neglecting to turn off range burners until five or ten minutes after the cooking is finished, or leaving faucets half turned on, or running the tub and basin over every time they are used. Sometimes a reasonable carefulness in such things saves the necessity of stricter economy.

The man who comes to read your gas, water or electric metres will usually be willing to teach you how to read them, if you ask as if you wanted information and not as if you wanted to catch him in a mistake. I might say here that plumbers, carpenters and furnace men if approached in the same way often prove very instructive. They are human, and can rarely resist the treat of giving information when the chance is offered to them. One can learn a great quantity of useful mechanics from them, besides things about their wives and children, both amusing and edifying.

These are pictures of a gas-metre at the beginning and end of a month.

The hands on the dials move in the directions the arrows indicate. Read the number last passed by the hand on each dial, beginning with the one farthest

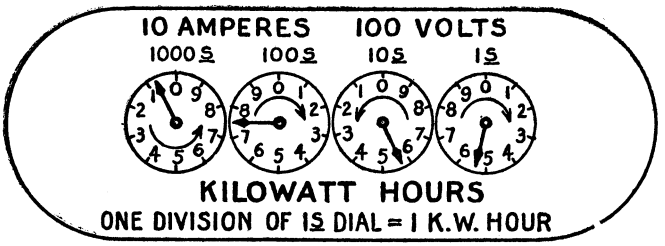


to the left and add two ciphers. x reads 57600; y reads 63800. The difference is the amount of gas used in the month.

If you cannot take the two ciphers on faith, there is another way of reading the metre. Observe the words over each dial. Dial c is in the hundreds mov-

ing toward "1 thousand," it therefore reads 600. Dial *b* is in the thousands moving toward "10 thousand," and therefore reads 7000. Dial *a* is in the ten thousands moving toward "100 thousand," and therefore reads 50,000. Together they amount to 57,600, the number obtained by the other method.

This is the picture of an electric metre:



To read the metre:

Each hand moves in the direction indicated by the arrows.

Read the figure that the hand has actually passed, beginning with the dial to the left.

755 K. W.'s

Subtract last month's reading from this reading and the difference will be the amount consumed.

Viz: 755
726

29 K. W.'s.

The dials here are a simpler arrangement, as they

merely represent the usual numeration — units, tens, hundreds, thousands.

This metre is in an especially instructive condition, because the 1,000's dial gives no reading. The hand has not yet reached 1.

THE REFRIGERATOR

A refrigerator serves its purpose better if it is placed in a pantry or on an enclosed porch. If it must be put in the kitchen, it should have the place farthest from the fire.

The drain pipe of the refrigerator, which carries off the water from the melting ice, sometimes empties into a pan, sometimes connects with other pipes which carry the water out of the house. It should never connect with the other drainage of the house, nor lead to any well or sewer which receives other drainage. No traps or plumbing contrivances are perfect enough to protect food which is shut up closely with the opening of a pipe connecting even remotely with the drainage system. Properly the drain pipe of the refrigerator should empty into an open basin or sink in the cellar, which in turn drains off into the ground.

The next point of importance after the disposal

of its drainage, is to keep the refrigerator clean. Guard against spilling things on its shelves, wash the ice before it is put in, if it is not clean, and do not keep in it things with a strong or penetrating smell — An innocent dish of cold-slaw unthinkingly put into the refrigerator produces an odour which will startle the person who next opens the door.

A refrigerator needs cleaning once or twice a week. It should not be cleaned oftener than is necessary because cleaning wastes the cold. For this same reason wash it with cold water unless something greasy has been spilled in it, and never leave the doors open one second longer than is necessary.

Collect beforehand everything required for the cleaning, that, when the work is once begun, it may be finished quickly. One needs cold water in which there is baking soda, borax or boracic acid (2 oz. to the qt.), a brush for scrubbing, cloths for wiping, something long and slim with which to clean the drain pipe and a tray or pan to hold the ice while the ice compartment is being cleaned.

Take the food out of the refrigerator, then the ice. Quickly but thoroughly scrub and wipe dry the compartment for the ice, not forgetting the drain pipe. In many refrigerators the drain pipe can be

removed for cleaning. Replace the ice and shut it in. Then scrub and wipe the other compartments or shelves, and include the pan and the floor under the refrigerator in this cleaning.

It is hardly necessary to say that rubbish and unsightly objects ought not to be tucked away behind or under the refrigerator. Its surroundings should be as clean and well-aired as possible.

A refrigerator is at its best when it is full of ice. To keep it full is usually found economical as well as sanitary. If the ice is gone and it will be some hours before a new supply will be brought, keep the doors of the refrigerator open until it can be refilled. Without ice the refrigerator becomes the very worst sort of crowded, unaired food closet.

If one has difficulty in keeping an old or poor refrigerator sweet, one or two pieces of charcoal wrapped in gauze and laid in the corners will help. They will need renewing frequently. No disinfectant, however odourless and harmless, should be put into the refrigerator or into the water with which it is washed. Soda, borax or boracic acid answer the same purpose and hurt nothing.

This chapter has concerned itself with what might be called the household genii. They have always, as old tales will tell you, been powerful and

troublesome servants, yet withal valuable and fascinating. And, nowadays, we have many inventions for keeping them in order which would have made life easier for old-time sorcerers and magicians who sought to govern them by rubbing lamps and saying rhymes.

XI

MENUS AND MARKETING

1. MENUS

HUMAN beings must eat. Under ordinary circumstances this is neither a disagreeable nor a despicable duty. Just now, however, it is a duty which is being made unduly conspicuous. Even those of us with good digestions and excellent appetites can hardly sit down to a meal without taking some thought concerning nutritive values and the use of beverages, things which should not be thought of except by housewives, doctors and nurses, whose business they are. People watching their own symptoms and doctoring themselves, people constantly observing their own thoughts and feelings, and people studying their own diet and digestions are all in the same class — they are all made ill by too much personal attention.

Mr. G. K. Chesterton has said a wise word on the subject of keeping good health. It is: "The one supreme way of making all those processes go

right, the processes of health and strength and grace and beauty, the one and only way of making certain of their accuracy, is to think about something else." He supports this idea with the command: "Take no thought what ye shall eat or what ye shall drink."

The only person in a household who should busy herself with matters of diet is the housekeeper. The other people ought to be too busy and too interested to think of diet and digestion between meals, and too courteously occupied in being agreeable at table to think of them then.

Knowledge concerning diet and digestion, both valuable and useless, can be had without asking. The grocer sends you with your purchases a pamphlet on nourishment; a restaurant menu furnishes a few thoughts on mastication; warnings against coffee drinking glare at you in the street cars; library shelves are crowded with books on health, food, and so on. When we go out to luncheon or have guests to dinner, matters of diet and digestion are talked of so freely that we seem to eat with a chart of the digestive tract before our mind's eye, and we suspiciously watch while innocent food, which unobserved might have given vitality and cheer, becomes a cause of weariness and depression.

To know enough to feed a family wisely, agreeably and economically without becoming over-careful, or perhaps a faddist in regard to food is indeed very difficult. For one thing, avoid fixed rules and arbitrary ideas in catering. Digestions are as different as noses and thumb signatures; one can, therefore, neither invariably forbid one thing nor insist upon another. On the contrary, digestions are as alike in general as noses and thumb signatures, and it is, therefore, unnecessary and harmful that any member of a family should be especially provided for and cooked for unless that person is an invalid living upon a prescribed diet.

I believe a simple and successful rule for those who have nothing to do with the meals except to eat them is: Eat what is set before you and find something amusing to say or to think about. It is a little difficult at first, both to eat things one does not especially care for, and to think up something amusing, but it soon becomes a habit. Meals are not times for stoking an engine, even with the most thoughtfully selected fuel, but times for the renewal of life. There is a meditative by-path which leads off from this thought concerning the reasons that meals are in some cases the most sacred and spiritual rites of religion. We must not wander there, how-

ever, but may note in passing the reason for saying Grace at meals which is suggested by this thought. A Grace blesses a gift of new life and is a thanksgiving for it.

But that meals shall fulfil their office of renewing life and gladness, it is necessary that the woman who selects and arranges them shall have some knowledge and shall expend some care. It need not be elaborate knowledge, nor burdensome care, just a usual quantity of each.

It has been discovered that human bodies are composed of chemical elements just as are cabbages and doctors' prescriptions. Some of the elements of which we are composed are oxygen, hydrogen, carbon, nitrogen, phosphorus, sulphur, iron, potassium, calcium, and there are others yet. It would seem a simple matter to find out just how much of each of these things we contained and then to keep up the supply by eating or inhaling them in the required quantities, but you can be sure there is nothing as dull and matter-of-fact as that in this interesting creation. We are not doctors' prescriptions, we are even a bit more remarkable than cabbages, and it is not just correctly measured proportions of oxygen, nitrogen and potassium that we need, but energy, and heat, and

flesh, and blood. Therefore, it is that when we consult some wise table of statistics in which the nourishing value of food is given, we do not find it given in terms of oxygen and hydrogen and the rest, but in terms which indicate heat, energy and building material.

Tables of the composition of foods are usually made in the following terms: Refuse, Water, Protein, Fat, Carbohydrates, Ash. Added to these there will often be a division headed "Calories." The calory nevertheless is not a food substance, it is the unit by which energy-giving heat is measured. Just as a ribbon is measured in yards and molasses in cupfuls, so heat is measured in calories.

"Refuse" means that part of food which cannot be eaten or which could not be used by the body if it were eaten, as bones, fibres, seeds, parings, pods and shells.

"Protein" is an inclusive word for the chief substances in food which the body can use in rebuilding itself as use wears it out.

"Carbohydrates" are the fuel of the body. They are converted at once into heat and energy, or if there is a surplus they are often stored in the body in the form of fat to be used when nourishment is less abundant.

"Fat" is also fuel, a more concentrated form of fuel than the carbohydrates. A certain quantity is stored in the body as a reserve heat supply.

The word "Ash" in food tables stands for the mineral matters which are used in our bodies for building bones and teeth, and for a few other purposes; these minerals are for the most part building materials, but are not so important as protein and are needed in smaller quantities.

Human bodies are constituted to withstand adversities and to bear the experiments and mistakes which we make; therefore it is that though these food substances usually serve the purposes attributed to them above, yet when need arises the body is able, for a time at least, to use one for the other. This is a provision, however, for special and adverse occasions. Ordinarily food should be supplied in the variety and proportion which will enable the body to use each class of nourishment for its own purpose.

Roughly estimated, an average person's diet should be about one-fifth protein, one-fifth fat and three-fifths carbohydrates. That the carbohydrates exceed the others in quantity is easily accounted for. They are not such concentrated fuel as fat, therefore a greater quantity is needed; they are consumed to make

heat instead of being built into the body as protein is; therefore, we need more carbohydrates, just as we need to renew the coal supply in a house more frequently than to renew the carpets.

The foods from which we derive protein are chiefly meat, fish, milk, beans, peas, bread and other articles made of wheat, corn, oats, and like grains.

Vegetables, with the exception of beans and peas, furnish chiefly carbohydrates.

Fats are derived for the most part from the animal food which we eat. Butter, for instance, is chiefly fat, and the proportion of fat in bacon is more than half.

But because nearly every kind of food contains other constituents besides the one which is chief, the housekeeper who wishes to make wise menus will need more and more detailed statements of food values as she is able to get and understand them. If she has hitherto thought little about such matters, she will probably not know that the United States Government has very kindly employed people to make years of experiments and to write books and pamphlets for her help, nor will she know that she may have these last merely by asking the Department of Agriculture for them. They are not made into attractive booklets, but they are by no means dull reading. Farmers' Bulletin No. 142, for instance,

called "Principles of Nutrition and Nutritive Value of Food," and written by Dr. W. O. Atwater, is brief, helpful and most interesting. The figures in the table given below were taken from this Bulletin. But there are things which may be derived from this and the many other food pamphlets issued by the Government which are quite as important as definite statistics. They are things which give the housewife a feeling of comradeship with many people who are working earnestly with and for her; things which increase her interest in her own small part of the work and which give her a helpful sense of its dignity.

For many reasons it is impossible for a housewife to make an *exact* calculation of the amount of nourishment which she gives her family. The figures in even the most carefully made tables are, of necessity, averages or approximates, for food varies in quality in different localities and at different seasons. Moreover, the figures in the various government reports upon food values and in books giving such statistics differ somewhat, nevertheless, there is sufficient general agreement upon which to base an intelligent effort to make wise as well as agreeable menus.

On this account, a housewife who is neither very

learned nor very experienced can yet wisely regulate her menus by keeping in mind the general character of a day's nourishment and helping out her lack of chemical knowledge with a table of food values such as the one below. The general aim in providing food, as has already been said, is to furnish all the varieties of nourishment which the body requires and the chief ones in about the proportion of a fifth protein to a fifth fat to three-fifths carbohydrates. That is, either the per cent. of protein or the per cent. of fat multiplied by three should about equal the carbohydrates. This is, of course, a very rough and general way of estimating, but I believe it to be a practical way to begin the study and application of a branch of difficult and as yet slightly established knowledge.

Food Materials.	*Refuse.*	*Water.*	*Protein.*	*Fat.*	*Carbohydrates.*	*Ash.*
	Per cent.	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*
BEEF:						
Chuck ribs	16.3	52.6	15.5	15.0	....	0.8
Ribs	20.8	43.8	13.9	21.2	....	.7
Rib rolls	....	63.9	19.3	16.7	....	.9
Round	7.2	60.7	19.0	12.8	....	1.0
Rump	20.7	45.0	13.8	20.2	....	.7
Shank, fore	36.9	42.9	12.8	7.3	....	.6
Porterhouse steak	12.7	52.4	19.1	17.9	....	.8
Sirloin steak	12.8	54.0	16.5	16.1	....	.9
Corned beef	8.4	49.2	14.3	23.8	....	4.6
Canned corned beef	....	51.8	26.3	18.7	....	4.0
Dried and smoked beef	4.7	53.7	26.4	6.9	....	8.9

Food Materials.	*Refuse.*	*Water.*	*Protein.*	*Fat.*	*Carbohydrates.*	*Ash.*
	Per cent.	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*
VEAL:						
Breast	21.3	52.0	15.4	11.0	....	.8
Leg	14.2	60.1	15.5	7.9	....	.9
Leg cutlets	3.4	68.3	20.1	7.5	....	1.0
MUTTON:						
Flank	9.9	39.0	13.8	36.9	....	.6
Leg, hind	18.4	51.2	15.1	14.7	....	.8
Loin chops	16.0	42.0	13.5	28.3	....	.7
LAMB:						
Breast	19.1	45.5	15.4	19.1	....	.8
Leg, hind	17.4	52.9	15.9	13.6	....	.9
PORK:						
Ham	10.7	48.0	13.5	25.9	....	.8
Ham, smoked	13.6	34.8	14.2	33.4	....	4.2
Shoulder	12.4	44.9	12.0	29.8	....	.7
Shoulder, smoked	18.2	36.8	13.0	26.6	....	5.5
Loin chops	19.7	41.8	13.4	24.2	....	.8
Bacon, smoked	7.7	17.4	9.1	62.2	....	4.1
Salt pork	....	7.9	1.9	86.2	....	3.9
SAUSAGE:						
Bologna	3.3	55.2	18.2	19.7	....	3.8
Pork	....	39.8	13.0	44.2	1.1	2.2
Frankfort	....	57.2	19.6	18.6	1.1	3.4
POULTRY:						
Chicken, broilers	41.6	43.7	12.8	1.4	....	.7
Fowls	25.9	47.1	13.7	12.3	....	.7
Goose	17.6	38.5	13.4	29.8	....	.7
Turkey	22.7	42.4	16.1	18.4	....	.8
FISH:						
Cod, dressed	29.9	58.5	11.1	.2	....	.8
Cod, salt	24.9	40.2	16.0	.4	....	18.5
Halibut, steaks	17.7	61.9	15.3	4.4	....	.9
Mackerel, whole	44.7	40.4	10.2	4.2	....	.7
Shad, whole	50.1	35.2	9.4	4.8	....	.7
Herring, smoked	44.4	19.2	20.5	8.8	....	7.4
Salmon, canned	....	63.5	21.8	12.1	....	2.6
Sardines	5.0	53.6	23.7	12.1	....	5.3
SHELL FISH:						
Oysters	....	88.3	6.0	1.3	3.3	1.1

Food Materials.	*Refuse.*	*Water.*	*Protein.*	*Fat.*	*Carbohydrates.*	*Ash.*
	Per cent.	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*
SHELL FISH: — *Continued.*						
Clams	....	80.8	10.6	1.1	5.2	2.3
Crabs	52.4	36.7	7.9	.9	.6	1.5
Lobsters	61.7	30.7	5.9	.7	.2	.8
EGGS:	11.2	65.5	13.1	9.3	....	.9
DAIRY PRODUCTS:						
Butter	....	11.0	1.0	85.0	....	3.0
Whole milk	....	87.0	3.3	4.0	5.0	.7
Skim milk	....	90.5	3.4	.3	5.1	.7
Buttermilk	....	91.0	3.0	.5	4.8	.7
Condensed milk	....	26.9	8.8	8.3	54.1	1.9
Cream	....	74.0	2.5	18.5	4.5	.5
Cheese, full cream	....	34.2	25.9	33.7	2.4	3.8
FLOUR, MEAL, ETC.:						
Entire wheat flour	....	11.4	13.8	1.9	71.9	1.0
Graham flour	....	11.3	13.3	2.2	71.4	1.8
Wheat flour, roller process, high and medium grades	....	12.0	11.4	1.0	75.1	.5
Low grade	....	12.0	14.0	1.9	71.2	.9
Macaroni, vermicelli, etc	....	10.3	13.4	.9	74.1	1.3
Wheat breakfast food	....	9.6	12.1	1.8	75.2	1.3
Buckwheat flour	....	13.6	6.4	1.2	77.9	.9
Rye flour	....	12.9	6.8	.9	78.7	.7
Corn meal	....	12.5	9.2	1.9	75.4	1.0
Oat breakfast food	....	7.7	16.7	7.3	66.2	2.1
Rice	....	12.3	8.0	.3	79.0	.4
Tapioca	....	11.4	.4	.1	88.0	.1
BREAD:						
White	....	35.3	9.2	1.3	53.1	1.1
Brown	....	43.6	5.4	1.8	47.1	2.1
Graham	....	35.7	8.9	1.8	52.1	1.5
Whole wheat	....	38.4	9.7	.9	49.7	1.3
Rye	....	35.7	9.0	.6	53.2	1.5
SUGARS, ETC.:						
Molasses	....	....	....	....	70.0	....
Honey	....	....	....	....	81.0	....
Sugar, granulated	....	....	....	....	100.0	....
Maple syrup	....	....	....	....	71.4	....
VEGETABLES:						
Beans, dried	....	12.6	22.5	1.8	59.6	3.5

Food Materials.	Refuse.	Water.	Protein.	Fat.	Carbohydrates.	Ash.
	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.
VEGETABLES: — *Continued.*						
Beans, lima, shelled	....	68.5	7.1	.7	22.0	1.7
Beans, string	7.0	83.0	2.1	.3	6.9	.7
Baked beans, canned	....	68.9	6.9	2.5	19.6	2.1
Beets	20.0	70.0	1.3	.1	7.7	.9
Cabbage	15.0	77.7	1.4	.2	4.8	.9
Celery	20.0	75.6	.9	.1	2.6	.8
Corn, green, edible portion	....	75.4	3.1	1.1	19.7	.7
Cucumbers	15.0	81.1	.7	.2	2.6	.4
Lettuce	15.0	80.5	1.0	.2	2.5	.8
Mushrooms	....	88.1	3.5	.4	6.8	1.2
Onions	10.0	78.9	1.4	.3	8.9	.5
Parsnips	20.0	66.4	1.3	.4	10.8	1.1
Peas, shelled	....	74.6	7.0	.5	16.9	1.0
Peas, canned	....	85.3	3.6	.2	9.8	1.1
Potatoes	20.0	62.6	1.8	.1	14.7	.8
Rhubarb	40.0	56.6	.4	.4	2.2	.4
Sweet potatoes	20.0	55.2	1.4	.6	21.9	.9
Spinach	....	92.3	2.1	.3	3.2	2.1
Squash	50.0	44.2	.7	.2	4.5	.4
Tomatoes	....	94.3	.9	.4	3.9	.5
Tomatoes, canned	....	94.0	1.2	.2	4.0	.6
Turnips	30.0	62.7	.9	.1	5.7	.6
FRUITS, BERRIES, ETC.:						
Apples	25.0	63.3	.3	.3	10.8	.3
Apples, dried	....	28.1	1.6	2.2	66.1	2.0
Bananas	35.0	48.9	.8	.4	14.3	.6
Grapes	25.0	58.0	1.0	1.2	14.4	.4
Lemons	30.0	62.5	.7	.5	5.9	.4
Muskmelons	50.0	44.8	.3	....	4.6	.3
Oranges	27.0	63.4	.6	.1	8.5	.4
Pears	10.0	76.0	.5	.4	12.7	.4
Raspberries	....	85.8	1.0	....	12.6	.6
Strawberries	5.0	85.9	.9	.6	7.0	.6
Watermelons	59.4	37.5	.2	.1	2.7	.1
Apricots, dried	....	29.4	4.7	1.0	62.5	2.4
Dates	10.0	13.8	1.9	2.5	70.6	1.2
Figs	....	18.8	4.3	.3	74.2	2.4
Raisins	10.0	13.1	2.3	3.0	68.5	3.1
NUTS:						
Almonds	45.0	2.7	11.5	30.2	9.5	1.1
Chestnuts	16.0	37.8	5.2	4.5	35.4	1.1
Cocoanuts	48.8	7.2	2.9	25.9	14.3	.9
Cocoanut, prepared	....	3.5	6.3	57.4	31.5	1.3

Food Materials.	*Refuse.*	*Water.*	*Protein.*	*Fat.*	*Carbohydrates.*	*Ash.*
NUTS:—*Continued.*	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent.*	*Per cent*
Hickory nuts	62.2	1.4	5.8	25.5	4.3	.8
Peanuts	24.5	6.9	19.5	29.1	18.5	1.5
Walnuts, black	74.1	.6	7.2	14.6	3.0	.5
Walnuts, English	58.1	1.0	6.9	26.6	6.8	.6
Chocolate	....	5.9	12.9	48.7	30.3	2.2
Cocoa, powdered	....	4.6	21.6	28.9	37.7	7.2

A table given as this one, in percentages instead of quantities, may seem at first sight too indefinite to be of much service to a housekeeper who naturally wishes to know the quantity of food to give her household as well as the proportions of its composition. I have purposely avoided giving a food table which deals with quantities because I believe this one to be more useful to a beginner. One's first calculations in food values can hardly be other than approximate and inexact. Not many girls, when they begin their housekeeping, have either the time or the ability to make the calculations which even the simplest schemes for computing a dietary require. Besides, an effort to provide scientifically correct meals on the part of a housewife to whom the effort is unfamiliar and difficult is apt to produce monotony in the meals, worry in her, and disregard and forgetfulness of the family's particular tastes.

A first and simple step for her to take is to make herself familiar with the chief value of different articles of food and of the more usual combinations. When she takes this last matter into consideration she will find that many combinations which are traditional, which were probably made merely by instinct, are, when tested, palatable wisdom. For instance, bread is a very complete food in itself except that it is a little lacking in fat, but people have been spreading butter on it for centuries, and thereby completing it.

Consider the traditional combination of baked beans and brown bread. Referring to the table we find beans a fairly well-balanced food, but a little lacking in fat. In brown bread neither the protein nor the fat come anywhere near being a third of the carbohydrates. Therefore, when we combine these two articles we shall be a little lacking in protein and a good deal lacking in fat. Butter on the bread will help this last difficulty and the wisdom of our ancestors will help out the rest. What did they combine with these two? Codfish cakes, to be sure. And in these there is codfish which has a good deal of protein in it; egg which has protein and fat; butter which is chiefly fat and potato which

is chiefly carbohydrates. We might make a diagram of it, like this:

Cod fish	Protein		
Egg	Protein	Fat	
Butter		Fat	
Potato			Carbohydrates

As a dish to combine with two articles somewhat lacking in protein and fat, we may feel ourselves content with this.

In many people's minds the word "sausage" is just naturally followed by the words "buckwheat cakes." Is there sanction for this? From the food table we learn that sausage has a fair percentage of protein, almost no carbohydrates, and is almost half fat. Buckwheat cakes have in them, beside buckwheat flour, a little milk and often some wheat flour or corn meal. This table will, perhaps, represent the matter better than an explanation.

	Protein.	*Fat.*	*Carbohydrates.*
Sausage	13.0	44.2	1.1
Buckwheat flour	6.4	1.2	77.9
Milk	3.3	4.0	5.0

The table says to the eye, too much fat. One cannot remedy the defect by increasing the protein and carbohydrates to match the fat, for we should then have as much food at one meal as we should need for three. The real remedy is to bal-

ance this meal with others during the day in which the percentage of fat is very low. Another remedy is to serve meals with a large percentage of fat on very cold days; in that case the weather will help to balance the excess of heat production.

Pursuing this matter of tradition, why are peas served with lamb, and why is pork so often accompanied with "greens" of some sort? The percentage of protein in lamb is low enough to allow, perhaps require, some supplement from the vegetables. The excess of fat in pork is offset by the excess of water in greens, and also by certain medicinal qualities they possess which are represented in the percentage of "Ash." One might almost say that the combination known as "hog's jowl and turnip greens" is providential. I am sure it has saved bodily suffering and even lives in certain pig-raising localities.

One can see from looking thoughtfully at this food table that the dinner at which we have lamb, veal, poultry, or fish is the occasion upon which to have a substantial vegetable, such as macaroni, lima beans, parsnips or sweet potatoes, or an especially substantial dessert such as a boiled pudding or a pie. It is also evident that when we have beef, mutton or pork it is healthful to combine them with

vegetables like spinach, cabbage, lettuce, tomatoes and turnips, which contain a large percentage of water. The dessert for such occasions may well be a jelly or fruit in some form — something light and cool.

The day on which we have roast pork is not the occasion to have apple dumpling or any dessert with a percentage of fat; the meal at which we serve beef steak and mushrooms is not the one to complete with mince pie, for we should then have more protein than we should know what to do with. On the contrary, the day on which the main dish at dinner is made from yesterday's meat, or is fish, is not the time for a watery or a fluffy dessert, unless we are purposely planning a day of abstinence. If it happens that the family diet includes little meat, care must be taken that protein is supplied from other sources, otherwise we shall be running an engine at full speed in a building which is never decently repaired and which will one day fall round our ears.

There are several questions which frequently arise in the mind of a person who begins to study food values. One is, why are articles included in the menu of almost every meal which have almost no value as nourishment? In many cases such articles

are appetizing and refreshing; such are lettuce, celery, muskmelons, cucumbers and many soups and desserts. They also contain much water, of which the body has great and constant need. They also give bulk to our food, which is a necessity because some of the processes of digestion do not begin until the organs to which they belong are expanded.

A housewife who is bewildered or disheartened will sometimes ask why we cannot take our food in capsules, or why an ideal dietary cannot be made and used over and over again. She will not be the first person who has thought of these expedients, but it has been fairly well proved that highly condensed food, as also "predigested" foods, not only lack this element of bulk of which we have been speaking, but have an even worse defect. They give us something for nothing, which is always bad for us. That is, they furnish us with nourishment without requiring any effort to speak of from the digestive organs. As a result the digestive organs grow flabby and useless from having nothing to do. A child in school who is never given anything difficult to do grows flabby in mind and character and soon *can't* do anything difficult; so it is with a digestion.

The objection to the use of an ideal dietary is, in

the first place, that such a dietary has not been discovered. People claim to have discovered it, but that is different from really doing so. But the chief objection to the use of such a thing is that the body requires a variety of food, that a variety of food has been provided for it on the earth and that the part of us which is not body will not stand eating the same thing every day or even every week. Have you ever lived in a boarding house or in an institution where there was an invariable week's menu. It is a mechanical contrivance which soon stirs up rebellion, and rightly.

Probably a word more needs to be said on this subject of variety, for it is a saving grace in menu making. If one can give one's household *real* variety of food, not merely that which is made by different methods of serving and cooking, but that which is actually a difference in constituents, mistakes in selection will then never get very long or thoroughly established. If one cannot be right all the time, by means of variety one can be fairly sure of being right some of the time. Variety is also made necessary by changes in season, in occupation, in state of health, and I think I may add without making a loop-hole for pampering people unduly, that it is made necessary at times by change of mood.

A trivial thing comes to my mind which none the less illustrates what I am trying to say about variety. So often I have seen a woman, whom I like to be with, a woman who has many, many things to do, take a few moments to make the last bit of her cookie-dough into an elephant or a rabbit of extraordinary figure. The cheering effect of this animal upon the boy who comes in from school very tired and perhaps cross or discouraged, is delightful to see. I repent that I called it a trivial thing, for this puffy, blunt-legged animal is to the child pleasant food, an amusing sight and the assurance that some one has thought gladly of him during the long school hours.

Variety in menus gives to the grown-up mind the same pleasurable feelings which the cookie elephant gives to the mind of the child, with this practical addition, that such feelings of pleasure also quicken the appetite and the energy and digestive powers of the body, thus enabling it to profit more by the nourishment varied foods convey.

MARKETING

Making a wise menu does not by any means produce a meal. It is a first step in the process, the next is to buy the food which is required by the menu.

Many women like to shop, and even more like to have it thought that they know how to shop. For some unknown reason shopping for food does not usually excite the same interest nor is it so coveted an accomplishment. I wonder if it seems less interesting because the things shopped for are not "to keep." If this is the reason, one has but to remind oneself that they are "to keep," only they must first be transmuted into the flesh and bones, work and laughter of the family.

A large city market is a "sight" in the same sense that a museum or an aquarium or a menagerie is. It is also to some extent a "sight" in the way that an art gallery is. I would like to give as a reward to good housekeepers a visit to the market in Venice. It is spread in heaps and piles of colour on gray stones, and shaded with gay awnings. Women wearing fringed shawls and high heels and high combs go to it in gondolas, and the market-stuffs are brought to it in boats which glide up to the steps through thousand-coloured ripples.

Often, however, marketing is done in ugly little shops instead of in one big market. But though small shops are not so spectacular, they are often easier to market in, and the customer usually receives

an amount of personal attention which is useful if one has many things to learn.

One of the best reasons for going to a market or to provision shops every day or two is that there is so much to be learned there. An incidental reason is that going to market takes the housewife out of doors more often than she might otherwise go. Another reason for going is that it helps in making varied menus; one sees things which would never have been thought of at home. The housewife who goes to market can also take advantage of special prices.

Wise marketing, like wise shopping, requires of us two moral qualities, judgment and self-restraint. One must ask oneself and answer wisely and truly:

Is this what I want?

Is its price reasonable for me to pay?

Is it good of its kind?

Is it in good condition?

Is it a suitable size or quantity?

If any of it is left to-day will it fit into my plans for to-morrow?

Is this what I want? That is, is it what I have reasonably planned to get or just something which momentarily appeals to me. On the other hand,

is it perhaps better for my purpose than the thing I had planned to have?

"Reasonable," used in regard to a price, has two interpretations, and the housewife is concerned with both. She must consider whether the price of an article is "within her means" as people say, that is, whether she can buy this thing which she wants without sacrificing something equally or more important. She must also consider whether the price is a reasonable value for the nourishment and enjoyment which it represents and not a fictitious price caused by unseasonableness or an unusual demand.

Is it good of its kind? And is it in good condition? Are questions which may well be considered together. We can only learn to answer them by experiment and experience. Especially is this true in regard to meat. One cannot easily recognize the different pieces from another person's description, and it is often difficult to do so from pictures. Even the names of the pieces differ considerably in different localities, and a knowledge of the quality of meat is impossible to obtain except from actual experience. The best and easiest way to learn about meat is from a good butcher. Three or four minutes of his time appropriated by you every time that you go to his

shop will make you into a skilful marketer. Do not hesitate to ask him questions nor be afraid of betraying your ignorance. For whether you know much or little, it is well to put a good deal of responsibility upon him in selecting meat, then if it is not satisfactory he can fairly be taken to task, but if you do the choosing without his help, a mistake is your own fault.

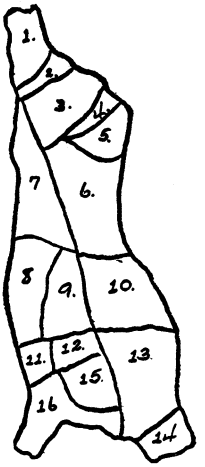
If the housewife is not sure of the names given to pieces of meat in the locality in which she is marketing, or not very sure of such names anywhere, she may easily explain her wishes by designating what she means to do with a piece of meat, as, "a piece of veal for roasting," "about a pound and a half of lamb for stewing," "a piece of beef for soup," and the like phrases.

Her receipt book will probably give her pictures and the names of pieces of meat, or she may again apply to her paternal government for Farmers' Bulletin No. 34: "Meats: Composition and Cooking," in which she will find placid animals divided into numbered sections, and considerable explanation of ways in which these sections may be used.

Because the names of pieces of meat and the methods of cutting them vary considerably, I shall give but a brief and general table here. This dia-

gram of a side of beef will give some idea of the position of the several pieces.

1. Hind Shank
2. Lower Round
3. Round
4. Aitch Bone
5. Rump
6. Loin
7. Flank
8. Navel
9. Plate
10. Ribs
11. Brisket
12. Cross Ribs
13. Chuck
14. Neck
15. Shoulder
16. Fore Shank



Beef.—The neck, shin or shank and navel are usually used for soup stock.

A variety of pieces known by a variety of names, such as cross ribs, plate or Rattel rand, brisket, shoulder, rump, thick flank, aitch bone and the butt or vein, are used for boiling, braising, stewing, corned beef, pot roasts and spiced beef.

The upper round, occasionally called the buttock, is used for round steaks.

The lower round is good for beef-tea, hamburg-steak, meat pies and any purpose for which good chopped beef is needed.

The chuck ribs are those nearest the neck; they

are frequently used for stews, chuck steaks and ragout. Sometimes the ribs are removed and the meat rolled and tied; this makes a tender and well-flavoured roast.

The prime ribs, of which some people say there are five and others six, are used for prime roasts. They are divided into first, second and third cuts; the last is considered least desirable.

From the part of the animal known as the loin are cut porterhouse, sirloin and short steaks; from this part also comes the tenderloin, sometimes called the fillet.

The parts of the loin and the prime ribs are the most expensive and are considered the most desirable parts of the animal. The housekeeper whose purse will not permit her to buy them may comfort herself, though, with the fact that they contain no more nourishment than some less popular pieces.

Other meats are divided into somewhat fewer cuts than beef. The more general divisions are given below.

Veal.—The loin is used for roasts and chops.

The fillet for roasts and cutlets.

The better parts of the neck and the breast are used for roasting and chops.

The less desirable parts for pies, pot roasts and stews.

The shank, which in veal is known as a "knuckle," is used for soup and broths.

Mutton or lamb.—The leg is used for roasting or boiling.

The shoulder for baking and roasting.

The loin for chops and roasts.

The ribs, which are often called the "rack," are used chiefly for chops.

The breast may be roasted, baked or stewed.

Pork.—Hams and shoulders, the back and front legs of the animal, are eaten either smoked or fresh.

The loin, ribs and sparerib are used for roasts, chops, stews and baked dishes.

Pieces used for salt pork and bacon are cut from the almost clear fat of the back and sides.

Almost all parts of the pig are used for food, but as they are usually known by names which indicate what they are, they give the housewife little trouble in remembering them.

The use of your eye, sometimes of your hand, is required in judging the condition of the food you are buying.

Meat which is without fat is probably tough. Fat of beef should be pale yellow and dry, the lean, bright red and firm. Mutton, veal and pork should have pure white fat, the lean of mutton should be

bright red, of veal, pink, of pork, a somewhat more delicate pink.

Chickens should have soft, moist, yellow feet, smooth, thick legs, and tender skin. The end of the breastbone should be pliable. Plump, very bright yellow chickens are fat and are better for stews or pot-pie than for roasting.

Turkeys should have smooth, black legs and white, plump breasts. If the flesh of their legs is purplish they are probably old.

Geese and ducks should have soft feet, hard breasts and pinkish beaks.

Fish in good condition have bright eyes and scales, stiff fins and flesh so hard and firm that it will not retain the mark if pressed with a finger.

It is not a difficult matter to tell whether fruit and vegetables are fresh and good. When such things are wilted, withered, bruised or lacking in firmness, they are not good for food unless they are merely wilted as lettuce and asparagus sometimes are on a hot day, or when they have been carried through the sun.

I know of no way of judging butter except by tasting it. There is little also by which to judge eggs; their shells should not be shiny or very smooth

and they should feel both light and heavy — if you can tell what I mean by that.

The last two questions on the marketing list are also usually considered together. Both are really questions concerning quantity.

Food so often comes in quantities too large for one meal that it is usually better to make menus for two days at one time and then revise the second day's menu when the second day comes.

Under these questions of quantity comes a class of articles a little different from those which we have just been mentioning: articles like sugar, flour, salt, coffee, tea and the like, which are bought in bulk. In what quantity it is wise to buy such things depends upon the size of the household, the place where these articles may be kept, the distance from the place where the supply can be renewed, the income of the family and whether the housewife or a reliable servant dispenses them for use. I think it is pretty generally admitted that households which are living on small means do better to buy food supplies in small quantities. The advantages of doing this are, that if the commodity is injured in any way, the loss is small; that no large outlay of money is required at any one time; that the smallness of the quantity possessed is a continual guard

against its lavish use. These advantages usually amply offset the fact that it is a little cheaper and a little more comfortable to buy in large quantities.

Because it is easier, housewives sometimes fall into the way of dealing at just one or two shops. This is a good thing to do usually, a poor one to do invariably. To go occasionally to other shops gives one the chance to find better things and pleasanter conditions; it also makes your regular shopkeeper more anxious to please if he knows you go elsewhere when you are not pleased. An advantage in cities of going here and there, is that one can often take advantage of a difference in prices in different localities. This must be done, of course, with judgment; otherwise one makes oneself a fit subject for one of those jokes about women who save two cents on a head of lettuce and spend ten in carfare going to get it.

Women who take the same sort of trouble about marketing as they do about buying their clothes usually succeed well with it. It is really not a difficult form of shopping and interest in it grows as one learns.

XII

COOKING

OUR Brother the Sun gets up every morning to cook, cooks all day, and seems to enjoy cooking. The cooking processes which we engage in are many of them imitations of his. When we use water and heat to soften and break up starch cells, it is only a copy of the process by which the sun makes the dry starch laid up in a seed in the damp earth into food for the first little leaves of a plant. Long before we ever thought of cooking, the sun was changing starch into sugar by heating apples and pears and peaches through and through every day. One might even venture to say that he had warmed milk for all the mammal babies ever since the first one was born. Every once in a while, people appear who try to persuade us to "go back to nature" and eat our food uncooked, not realizing that they are asking us, not to go back to nature, but to our own first ignorance of what nature is doing.

The dictionary says that "to cook" is "to prepare

Photograph by Helen W. Cooke

Cooking

food by subjecting it to heat"; a brief and simple definition including some thousands of processes ranging from the universal cooking done by the sun to that performed by an accomplished French chef.

The object of cooking is to make food more digestible and more attractive. For changes occur in food when it is subjected to heat which make it more easily used by the body and which make it more agreeable in flavour — more "appetizing." An incidental but important benefit from cooking is that great heat kills the animal organisms which food sometimes contains.

1. THE PROCESSES

The most usual processes of cooking are broiling, boiling, stewing, braising, frying, roasting and baking.

Broiling.—Food is broiled by being held close to a fire of glowing red coals. The utensil needed for doing this is a wire broiler, which should be greased before the meat is laid in it, preferably with a bit of fat from the meat. In broiling, the chief object is to keep the juices of the meat from running out. For this reason the meat is laid close over the red

coals for about ten seconds, then turned with the other side to the coals that both may be seared almost at once. Afterward it is turned frequently to prevent burning. Broiled meat is not seasoned until it is done because salt draws out its juices. Care is also taken not to cut or pierce the meat while it is cooking.

Steaks and chops are almost always broiled; fish, chicken and oysters are frequently cooked in this way.

Broiling may be done in a frying pan heated intensely hot, and greased as the wires of the broiler were with a bit of fat from the meat — a tiny bit. The meat is laid in the pan, first on one side for a few seconds, then on the other. It is turned, as when broiling over the coals, often enough to keep it from burning.

Articles of food which are thin need a hotter fire, or to be laid nearer the fire than thicker ones. This assures that the time required to brown the outside will be too brief to dry the article through and through.

A thick piece of meat will not cook through to the middle for some time and should therefore be exposed to a slower fire that the outside may not be hard before the inside is cooked. These principles

apply also to the roasting and baking of thick and thin articles of food.

Boiling.—As only liquids can boil, we mean when we say we boil potatoes, that we cook them in boiling water. When water is heated, tiny bubbles of steam rise in it, which at first break before they reach the surface; this is "simmering." As the heat increases, the bubbles rise more quickly and higher, and break at the surface; this is boiling. Water boils at 212° F., and, though its motion may be increased by heat to a "gallop," it gets no hotter, for the steam escapes when the little bubbles burst. Liquids which have a greater density than water, such as salt water, syrup, grease and oil, do not boil until they have reached a higher temperature than 212°. Milk boils at a lower temperature than water. The reason it "boils over" so easily is that what one might call the texture of the milk bubbles which enclose the steam is less delicate than that of the water bubbles, therefore instead of breaking when they come to the surface, they pile up one upon another.

Boiling water hardens and toughens some of the protein substances in food, but softens and makes digestible most of the substances included under the head of carbohydrates.

Cold water softens and dissolves into itself some of the protein substances, and also soaks out the nourishing qualities of carbohydrates.

These facts are extremely useful in deciding upon the best method of boiling food. For instance, if we have a piece of meat or fish which we wish to boil and serve whole, it should be put into water which is already boiling; this hardens the outside sufficiently to keep the juices inside. This hardening is accomplished in about eight or ten minutes; at the end of that time, the temperature of the water should be allowed to fall a little below the boiling point that the inside of the article may be cooked without being hardened. Water into which fish is put should be just boiling, not rapidly boiling, as the motion sometimes breaks the fish into pieces.

If we wish to make soup, broth, or beef-tea, we cut meat into small pieces and put it into cold water, which is then gradually brought to a high temperature. The cold water dissolves the substances of the meat, which it has a better opportunity of doing from many small pieces than from one large one, and gradually becomes highly and agreeably flavoured. Meanwhile, the meat becomes more and more tasteless and colourless and is, at last, fit only to be thrown away.

Salt is put into the water in which meat is boiled. In cold water it helps to draw out the juices of the meat. In boiling water it draws them out a little, but the heat of the water converts them into a thin albuminous coating for the meat which assists in keeping in the juices.

Nearly all vegetables should be put into boiling water instead of being put on the fire in cold and allowed to come to the boiling point. This is in order that the changes which are made in the cells and fibres may be made at once, before dissolvable substances like starch and sugar are soaked out into the water which is to be thrown away. Some watery vegetables, such as tomatoes and spinach need extremely little water, sometimes no more than adheres to them after they have been washed. These things are really stewed, not boiled. White potatoes should be boiled gently, that the outsides may not break and fall off as they soften.

In most cases, the boiling water in which vegetables are put should be salted, in the proportion of a tablespoonful of salt to two quarts of water. This not only seasons them but makes the temperature of the water somewhat greater. There are some exceptions to this, however; green corn is one of them; salt yellows and toughens it. Many authorities

will tell you not to salt peas until they are nearly cooked.

As soon as vegetables are tender they should be drained. Potatoes, whether boiled or baked, should not be covered after they are drained or taken from the oven. They should dry in the air, not soak in their own steam.

Stewing.—Stewing resembles boiling. It is boiling done in the juices of the article cooked increased with a little water. As we wish some of the juices to flow out, we put food to be stewed into cold water. When it has been brought gradually to the boiling point, the heat should then be lowered to the simmering point and the food allowed to simmer for a long while. Stewing is a slow method of cooking but it makes digestible and appetizing meat and coarse vegetables which otherwise would be hard fare. To food which is neither coarse nor tough, it imparts a particularly delectable flavour. Stewed mushrooms are a good example of this.

Braising.—Braising is rather like stewing done in the oven. A tightly covered pan or earthenware dish is required for it and a "slow" oven. The meat is shut in the pan with seasonings and a little water, and cooked long and slowly in the oven.

Braising is sometimes done in a closely covered

dish set in a moderately heated place on the top of the stove.

Frying.—Frying is done in two ways, by immersing the article to be fried in deep, hot fat and also by laying it first on one side then on the other in a pan in which there is a little hot fat. This latter method is often called sautéing.

The object of frying is quickly to form a crisp, brown crust round the oyster, croquette, doughnut or whatever is being cooked, which will not allow the flavour and constituents of the food to escape into the fat, nor the fat to penetrate into the food. Provided this is accomplished, frying is an entirely defensible mode of cooking, but imperfectly done it is a particularly unwholesome method.

The temperature of the fat is the point for chief concern. If it is much below 380°, it will soak into the articles put into it, and the result will be food which is unpleasant to look at and hurtful to eat. If the temperature of the fat is much above 380°, food put into it will become almost instantly dark and hard.

Fat at the right temperature for frying is perfectly still and smokes a very little. An inch cube of bread dropped into it will become brown in one minute.

Articles which are to be fried should be as dry as possible because water lowers the temperature of the fat and makes it sputter. They should also not be very cold as this likewise cools the fat.

Lard, suet, drippings, olive oil and combinations of these things are used for frying because they can be raised to a very high temperature. We cannot fry in water because it can never be made hot enough to crisp anything. Fried articles must be carefully drained, it is well if they can be laid on a paper or a netting for this purpose.

Roasting.—Roasting, strictly speaking, is now rarely done. It is the method of cooking joints of meat by hanging them before an open fire. Roasting done in the oven is really a form of baking. The process requires a very hot oven that the outside of the meat may be incrusted with melted fat and albumen which will keep the juices inside. Meat for roasting is first rubbed with flour and salt; the salt starts the juices, the flour combines with them and helps in the incrusting just mentioned. It is well to put a few spoonfuls of drippings or some fat from the meat into the pan, for this, as we have noted, becomes hotter than water. If the piece of meat is very large, or requires thorough cooking as in the case of pork and veal, water may be put

in the pan as soon as the outside is incrusted. This will reduce the temperature and make the roasting slower and more thorough. It is most satisfactory to have a rack in the roasting pan, that the meat may stand over, not in, the water.

Roasting meat must be often "basted," that is, spoonfuls of the hot fat or water in the pan must be poured over the meat now and again to keep the outside from hardening and charring. The occasional opening of the oven door for this purpose also lets fresh air into the oven and thus improves the flavour of the meat.

Baking.—Because we have come to use the word which meant cooking meat before the fire for cooking it in the oven, we more usually apply the word baking to the cooking of bread, cake, vegetables, puddings and the many other things which we cook by shutting them up in the dry heat of the oven.

None of these articles require as high a temperature as meat. You cannot bear to put your hand into an oven which is ready for a roast of meat; in an oven ready for bread you can hold your hand a minute or two. The reason for this is that the juices and steam are to be kept inside meat, but the gases in bread are to be let out, the crust must not therefore harden at once. One of the things which must

be guarded against when baking bread in a gas range is the danger of having the oven so hot at first that a hard crust is formed on the bread before the crumb is sufficiently baked.

It is not always possible to regulate the heat of the oven with dampers. Should this be the case and the oven is too hot at the top, lay a paper or a pie-plate over the article which is baking. If it is too hot on the bottom set the pan containing the food on an oven rack or on an inverted pie-plate. While bread or cake are baking the oven door should only be opened when necessary and then quickly closed, for cold air sometimes ruins such things.

Things which are merely to be browned are set on a grate near the top of the oven. Things large or thick, which are to be baked through slowly are set on the bottom of the oven. Some substances dry a good deal during the process of baking; such are breads, cakes and puddings. The pans or dishes for such articles must be greased. Tins for cakes which require long baking are often lined with stiff greased paper, as this makes it more certain that the cake will not stick to the pan.

A housewife should have a standard cook book to refer to for the details of cooking. Besides this, it is well for her to gather from books and magazines

serviceable receipts and suggestions about household matters. These may be copied into an indexed blank book, though I believe something in the nature of a card catalogue would be better for the purpose.

2. THE PREPARATIONS

Food usually needs some preparation for the processes of cooking. Though it requires nothing more, it is almost invariably first washed in clean, fresh water.

Meat.—Fresh meat should be rinsed quickly in cold water. Meat which has been smoked or salted often needs scrubbing with a brush as well as rinsing, and salt meat frequently requires to be soaked for several hours.

Poultry.—Poultry is usually sent to the market killed and plucked, and is sometimes "drawn" before it is sent from the market to the buyer. In country places it is often brought to the housewife alive and though this has inconveniences it has also the great advantage that the poultry can then be drawn immediately after it is killed, which seems the more clean and more reasonable method.

To the housewife who finds herself in the predicament of having a live chicken when she needs

a dead one, I can say from experience that beheading is the least offensive method for the unskilled to employ. Use a sharp axe or hatchet and strike hard. Do not be distressed by the convulsive movements which follow, they do not indicate suffering. They happen because the intense throbbing thing, we call life cannot be snuffed out like a candle. Even in a small creature it is a tremendous rush and swirl which cannot be stopped on the instant. This is a piece of work which it is not necessary for a housekeeper to learn to do; she need only know that she can do it if she must. I have found in my own housekeeping that it is more economical to hire my neighbour, black Caroline to kill the chickens, because she can walk out of the kitchen door with two chickens in her hand, kill them, and come back again without interrupting the camp-meeting hymn she is singing and I am afraid I must admit that I cannot do the same thing without shivering and tears.

A few minutes after the poultry is killed it should be plucked. Some people scald it to make the feathers come out more easily; others, on reasonable grounds, heartily disapprove of this performance and insist on "dry picking." Hold the fowl by the feet and pull the feathers out toward the head, unless the skin proves to be very tender; in that case

pull the other way. Carefully remove all the little black pin-feathers. Put a screw of paper on the stove, light it and singe the chicken quickly to remove hairs and down. If the head has not previously been removed, cut it off about an inch from the body. Just below where the neck and body join you will feel through the skin a rough movable lump. This is the crop and should be removed by loosening the skin from the neck and drawing up the crop between the two. Cut it off close to the body. Cut off the legs at the joint and cut out a little oil bag which you will find on top of the tail.

When chickens are split down the back for broiling, or cut into pieces for fricasseeing or frying, it is a simple matter to remove the internal organs. If, however, they must be drawn for roasting, it takes some skill to do it. It is an assistance to remember that the organs lie more or less bound together in the cavity of the body, somewhat as the seeds lie in the cavity of a cantaloupe. The organs should be disordered as little as possible in the removal, as some of them, notably the gall-bag of the liver, contain substances which affect the taste of the meat if they touch it. As the chicken lies breast up, make a short crosswise slit in it a little distance from the tail. Put one or two fingers into this open-

ing keeping them close to the walls of the cavity, and gently loosen the organs, gradually working them out at the slit. Some strength is needed for this, but it should be applied gently.

Be sure that all the organs are removed, then wash the fowl under the faucet or in a pan of cold water. Wipe it dry with a clean cloth. The washing should be done with especial thoroughness if the fowl has remained long undrawn.

Carefully separate the heart, liver and gizzard from the other organs. Cut the veins from the heart. Trim the fat from the gizzard, cut a slit in the thick part and draw the slit open; the inner lining must be removed, unbroken if possible. Wash these giblets carefully, put them at once on the fire in cold water and simmer until tender.

Eggs.—Eggs should be washed when they are brought into the house; the shells are then clean to be used for clearing coffee or soup.

When preparing eggs for cooking, do not break them one after another into the bowl in which they are to be beaten, but put each one into a cup and them slip it into the bowl. If this precaution is not taken, an egg unfit for use may be dropped into a bowl with several fresh ones and all will be wasted.

Some people separate the white of an egg from

the yolk by cracking a small piece from one end and pouring out the white, leaving the yolk in the shell until last; others break the egg through the middle by striking it on the edge of the cup and pass the yolk back and forth from one half-shell to the other until all the white has run into the cup. Whatever method is used, care must be taken that no yolk runs into the white as this prevents the white from frothing. It is on this account that the whites and yolks are beaten separately when we want eggs especially frothy. Eggs also froth better when they are very cold.

They are beaten before they are used because we sometimes wish to put air into a mixture by this means.

Fish.—Large fish are usually prepared and sold in pieces by the fish dealer. Small fish are usually left whole and should be cleaned as soon as possible after they are bought. First remove the scales by scraping them toward the head with the back of a knife. Hold the knife flat that it may slip under the scales. Have a pan of cold water at hand in which to rinse the knife frequently. Cut off the head just below the gills. Slit the body at the thinner edge and remove the entrails. Run the point of the knife along the backbone to remove the blood which lies

there. Cut off the tail last, as it is a convenient handle. Shad containing roe must be slit very carefully, that the roe may not be cut or broken. Fish which are to be served with heads and tails on are slit from the gills half way down the body and the entrails removed as before described.

After fish are cleaned, wash them carefully in cold water — some people prefer to use salted water — then salt inside and out and lay them on a plate in a cool place — not the refrigerator — until it is time to cook them. Wash off the salt and season them again before cooking.

If a piece of fish which is to be boiled is wrapped in a thin cloth the motion of the water will not break it.

Shell-Fish.—Receipts for cooking oysters or clams which begin, "Open the oysters" — or "Take two dozen clams from the shells" — are rather amusing when one remembers what an exaggerated pleasure in retirement these creatures take. They do not open their shells when one reads a receipt at them.

Oysters.—When oysters are cooked in their shells heat opens them; otherwise, some one must open them by hand. A small thin knife with an iron handle is best for this work. The hand in which the oyster is held should be protected with a heavy

glove or mitten. If you can find no place where the thin point of the knife can be pushed between the shells, rap the edge of the oyster with the handle of the knife until some little crack is made into which the point can be thrust, then gently but firmly work the shells apart. Put the oysters into a bowl. The opening should be as cleanly a performance as possible, for the oysters are the better for not being washed. Instead of washing them, lift them one or two at a time from one bowl to another, looking them over carefully for any bits of shell. It is better to wash them if they have not been opened in the house. If oysters are to be cooked or served in their shells, the shells must be thoroughly scrubbed.

Clams.—Clams, whether thin shell, or hard shell, should be scrubbed, rinsed, and laid in a pot with not more than a half-cupful of water. Not more, because the juice from the clams should be diluted as little as possible. Cover the pot closely. As soon as the shells open the clams are cooked. When hard shell clams are taken from the shells, clip off with scissors the hard rim from each one. The clam juice should be saved and put aside to settle, the clear liquor can then be poured off. It is used to some extent in nearly all dishes made from clams.

If an oyster or a clam has its shells open, pick

it up in your hand. If it closes it is all right, if it remains open throw it away for it is dead. Only death prevents these creatures from shutting their doors.

Scallops.—Scallops as we see them on the table or as they come prepared from the market, are really the muscles of the scallop which hold its shells together. Whole scallops are boiled and the muscle removed when the shells open.

Lobsters.—Lobsters are sometimes bought alive, sometimes already boiled. They are not exactly green or brown or blue when alive, but are bright red when cooked. A boiled lobster is opened by splitting the body and tail lengthwise and cracking the claws. The firm white and red meat and a bit called the "coral" are the parts to be eaten. The head, a sand-pouch near the throat, the stomach and intestines and the tough, feathery gills on the under side of the body must not be used.

Crabs.—Hard shell crabs are cooked by plunging them into salted boiling water for fifteen or twenty minutes. They change in colour as lobsters do. If you wish to open them, first remove the little flap which folds down on the under shell, then, placing your thumbs at the place where the flap was fastened on, draw the upper and lower shells apart. A little,

grayish sand pocket sometimes adheres to one shell, sometimes to the other. This and the gray, spongy fingers attached to the lower shell should be removed and thrown away.

Before soft shell crabs are cooked, the sand-pocket and spongy substances under the edges of the shell should be removed. The upper shell is soft enough to be turned back for this purpose.

Vegetables.—Almost without exception, vegetables are prepared for cooking by being washed and laid in cold water to be freshened. Some kinds require no other preparation; others must be also scraped or peeled or shelled or husked.

Those vegetables which require no preparation for cooking except washing and freshening are: asparagus, beets, cabbage, cauliflower, spinach and sweet potatoes.

Cress, celery, endive, lettuce and radishes require this same preparation, but are not usually cooked.

One must be careful not to break the skins of beets and not to cut their tops too close, that the juices may not flow out and leave the beet colourless and tasteless.

Salt should be put in the water in which cabbage and cauliflower are freshened and the cabbage heads should be divided into quarters that the small

insects which these vegetables are apt to contain may be driven out.

The washing of spinach requires especial care. It is well to use two pans that the spinach may be lifted back and forth from one to the other and the sand left in the bottom of the pans. A little salt should be put into one of the waters to expel insects.

Vegetables which require also to be scraped are, carrots, oyster plant, parsnips and new potatoes.

Vegetables which require to be peeled as well as to be washed and freshened are: cucumbers, egg plant, mushrooms, onions, white potatoes, squash, turnips and tomatoes.

Egg plant is sliced, but the slices are not always peeled. It is freshened in salted water.

Cucumbers and tomatoes are laid in water before they are peeled instead of afterward. Thick pieces should be cut from the ends and sides of cucumbers as the skin contains unwholesome juices.

Onions are less unpleasant to peel if held under water during the process.

Vegetables which also require shelling or husking are: lima beans, green peas and green corn.

Corn silk may easily be removed from the ears with a brush.

Dried beans and peas require many hours of soaking to make them ready to be cooked.

String beans are prepared by a process peculiar to themselves. Some people cut a thin strip from each side of the pod; others cut the pointed end toward one side, the stem end toward the other and draw away the strings with the cut pieces. The point of importance is to get rid of the strings absolutely.

Rice is prepared by thorough washing. A good way to accomplish this is to put the rice in a coarse strainer and lower it into a pan of water. Lift and stir the rice, then raise the strainer from the pan, change the water and repeat the washing process. Continue to repeat this until the water remains clear.

Fruit and Berries.—Fruit should be washed and wiped dry when it is brought from the market. It is then ready for use in any way that may be desired. Thick skinned fruits such as pears and apples are peeled before they are cooked. Dried fruit is usually soaked before it is cooked.

It is desirable that berries which come from the market or store should be washed. This can best be accomplished by putting them in a coarse sieve or colander and holding them under a gently running

faucet. It is a good thing to spread them on a clean paper or cloth to dry. When berries are picked in the garden, one may have the luxury of eating them unwashed.

Mixtures.—There are certain articles of food, different and differently prepared from any hitherto mentioned, which might be called as a class, mixtures. They are dishes made by mixing several food substances together, and are called bread, cake, pudding, pastry, sauces and many other names.

Bread.—Of these mixtures bread is the most important and the most difficult to make. Receipts for bread are the simplest ones we have, yet a detailed description of bread-making might easily fill a book. To read such a description for the first time would very probably shock a careful housewife. She has learned to protect her stores of food from any processes of fermentation; she regards the growth of fungus in the cellar or of mould on the back of the refrigerator as an indication of unhealthful dampness, perhaps of dirt; she probably has some terror of germs and bacteria. Is it not rather shocking then, to learn that, without fermentation, fungus and bacteria, she could not make the sweet, clean bread which she bakes every two or three days. When she has thought out these puzzling facts, she will find that

each one of her bakings is a sermon from the text that all things work together for good if one knows the secret of their use.

Yeast is a form of bacteria — a germ — a microscopic fungus which floats about in the air. I find that a Government Report on the subject calls this "wild yeast." One cannot resist following out the idea thus suggested, and saying that this wild species may be caught by the housewife in mixtures of warm hops, potato and flour and "domesticated" for use in bread making.

The little yeast plants multiply quickly when they find something which they like to feed upon, and it happens that they like a mixture of flour and water which is neither very hot nor very cold. Therefore, when we put yeast into dough the little plants feed and multiply and in doing so change the character of the dough. They cause it to ferment, just as grape or apple juice ferments. When the carbohydrate substances in the flour, that is, the starches and sugars, ferment they change, and in the change form alcohol and carbon dioxide. When this performance is at its height, we put the dough into the oven, the yeast plant is killed by the heat and a stop thus put to its activities. Another result of putting the bread into the oven is that the bubbles of gas

formed by fermentation expand with the heat. The gas escapes, but not before the walls of the bubbles have been hardened sufficiently by heat to make the bread full of tiny holes — "porous" we call it, and "light."

The following receipt is a usual one for a small batch of bread:

2 quarts of flour.
1 tablespoonful of salt.
1 " " sugar.
1 " " lard.
1 half cake of yeast soaked in a cup of milk.
2 cups of milk or water.

The sugar and the lard are not necessary to bread making but are frequently used; the lard because it makes bread tender and moist, the sugar to take the place of some of the sugar in the flour which is used up in fermentation.

Without the other four ingredients, flour, salt, "wetting" and yeast, we could not have bread.

The yeast is either a little compressed cake of useful bacteria, or it is a liquid in which this bacteria has congregated.

The flour is a nourishing but unattractive substance which we wish the yeast plant to change into spongy, pleasant-flavoured, digestible food.

The salt assists in making the pleasant flavour and also helps to prevent fermentation from going

beyond the desired point. Unless the fermentation of bread stops at the right time, changes occur in the dough like those which take place in milk when it sours, and in cider when it turns to vinegar.

Milk or water are necessary to give the flour the moist consistency which is agreeable to the growth of yeast plants. It is sometimes necessary to heat the "wetting" a little, for the temperature of the dough to be favourable to the activity of the yeast must be not less than 70° F. nor more than 90° F.

Directions for mixing bread frequently tell you to "set a sponge." This is done by mixing all the ingredients except the flour, and then stirring into them just enough flour to make a thick batter. This mixture is set in a temperature between 70° and 90° and allowed to ferment. The "sponge" is a more watery mixture than dough and in it the yeast has an especially easy opportunity to develop. The setting of a sponge also serves as a test of the yeast. If the yeast does not greatly increase the quantity of the sponge and make it full of bubbles, it will not be strong enough to affect the stiffer dough.

When the sponge has increased to about twice its size in the beginning, enough flour is stirred in to make kneading possible. The object of kneading is that the yeast may be distributed through the flour

so evenly that its effect upon all parts of the dough will be the same.

After the kneading the bread is "set to rise," that is it is put in a comfortably warm place, out of the way of draughts, and left while the yeast plants multiply and ferment the bread.

When the dough has increased to about twice its original size, it is kneaded a little more, chiefly to break the bigger bubbles which would make holes in the bread. It is then moulded into loaves and rolls and set to rise again, this last because in the moulding it has acquired a little more flour and its sponginess has been somewhat compressed. It is finally baked, as has been said, to stop fermentation and preserve the porous character of the bread. Baking also forms the pleasant-flavoured crust.

A person of inquiring mind may observe in the table of food values given in the previous chapter that the nourishing constituents are greater in quantity in flour than, with a slight exception in fat and ash, they are in bread. The natural question will then be, why take all this trouble to cultivate yeast plants in flour when the result furnishes less nourishment than flour? Why not mix flour and water and bake it? This would be "unleavened bread" which is somewhat like crackers, somewhat like

macaroni, both of which register higher in nourishing constituents than bread. Nevertheless, they do not serve our purpose as well as bread, because they are much more hard to digest and more quickly create distaste. The body must not only have nourishment supplied to it, it must have it supplied in forms which it can use without serious difficulty. It is quite possible, therefore, to obtain more actual nourishment from digestible, appetizing bread which contains a smaller per cent. of nutriment, than from a crude and insipid flour mixture which contains a greater per cent.

Cake.—There are other methods of making food "light" besides putting yeast into it. Two of these are commonly used in making cake and fancy breads. Sponge cakes are made light by beating air into the eggs used. Cakes which contain butter, and breads which contain no yeast are made light with baking powder, which is a mixture of soda and cream of tartar, or with soda and cream of tartar put in separately. Soda is an alkali; cream of tarter is an acid. A combination of the two liberates carbonic acid gas to raise the cake and also counteracts the poisonous properties of the soda. Three rounded teaspoonfuls of baking powder produce the same effect as one level teaspoonful of soda and two

rounded teaspoonfuls of cream of tartar. Therefore, if a receipt calls for soda and cream of tartar and we have only baking powder, or vice versa, we may use one for the other if we remember this equality.

One frequently finds soda and not cream of tartar called for in receipts in which sour milk or molasses is required. In such cases the acid in the milk or in the molasses will take the place of that usually furnished by cream of tartar. Soda and cream of tartar, or baking powder, should be put into the flour before it is sifted, they are thus thoroughly mixed with it and also sifted.

The ingredients of fancy breads and cake must be mixed in ways which will not interfere with the means by which they are made light.

It is usually a good plan when mixing muffins, gems, Sally Lunn or anything of the kind which does not require kneading, to put all the dry ingredients together in one bowl, all the wet ones together in another bowl, then to stir the wet ones into the dry ones and if there are eggs in the mixture fold in the beaten whites last.

Whites of eggs are nearly always the last thing to be put into any mixture, because if they are moved about more than is necessary to get them in, much of the air in them will be lost.

The ingredients of cake are usually mixed in the following order: butter and sugar beaten together to a creamy consistency; beaten yolks of eggs; milk or water and flavouring; flour and baking powder; whites of eggs.

The order for mixing a sponge cake is the same except that some of the ingredients mentioned in this list will be omitted.

The reason that flour is put in last, or next to the last, is that it contains the baking powder or the soda and cream of tartar. When these substances are wet they give off gas which is to make the cake light, therefore they should not be wet until just before the cake is ready for the oven.

Fruit is put into a cake last of all. It is floured before it is put in to keep the pieces from sticking together, and to keep the moisture they contain from injuring the cake.

Because the lightness of cake depends upon bubbles of air or gas which in the course of time collapse, cake batter should be baked as soon as mixed. That this may be possible, the fire should be put into suitable condition and the untensils and materials gathered and prepared before the mixing begins.

Pastry.—Pastry mixtures differ from bread or cake mixtures in that they are flaky instead of spongy.

Things flake when they are composed of layers; the point then is to make pastry by a process which will produce layers. When a smooth dough has been made of flour, salt and cold water, it is rolled lightly to a thin sheet, tiny pieces of butter are scattered over it and a very little flour sprinkled on it. The sheet is then doubled, rolled to the former thickness, butter and flour are applied to it as before and it is again doubled. This is repeated several times. When it is finally ready for the oven it is in layers of dough and butter. When the heat of the oven melts the butter and expands the air between the layers, they separate a little, that is, they flake.

By means of this theory of pastry one can better understand the directions given in pastry receipts. For example, the ingredients must be kept cold that the butter and dough may not combine during the rolling. The pastry must be handled lightly and never pressed or pounded because this would press out the air and crush the layers into each other.

The filling of pies sometimes presents difficulties. A very juicy filling soaks the under crust. One remedy used for this is to bake the bottom crust before filling the pie; another is to brush it over with white of egg. The very best way to prevent the under crust of a pie from being soggy and indi-

gestible is not to have one. Put the fruits into a fairly deep baking-dish and cover it with a flaky top crust. This is an English method which we should do well to follow. The result is more fruit and less crust, and none of that under crust which whatever pains you take will more or less relapse into dough.

Juicy pies must not be filled quite full, that they may not boil over in the oven. Openings cut in the crust help to prevent this; an inverted tea cup put into a deep pie is also a preventive. I am told that if the top crust is just laid over the pie and not fastened at the edges, the juice of the filling is less apt to run out.

3. THE SEQUENCE

Going into the kitchen to make one dish; or getting a supper for which much of the food has been previously prepared, gives no suggestion of one of the chief difficulties in getting meals. This difficulty is the sequence of work. Unless thoughtful and orderly arrangements are made, one dish will be done too early, another too late, the cook may find she is required to perform two pieces of work at once and the last moments before the meal will

be crowded with more things than can possibly be done.

The time required to cook different articles of food often furnishes a sort of schedule for getting the meal. Additional time must be allowed, however, for preparations before cooking and for finishing touches after cooking.

Except when a gas range is used the fire is the first thing to attend to.

The other things to be arranged for naturally fall into three groups with intervals between in which work may be done which does not have to be timed.

The first group contains things which take long to cook, such as baked and boiled meats, oatmeal, some puddings, old vegetables, and vegetables which are cooked slowly like stewed tomatoes, These things are prepared and put on the fire as soon as the fire is ready for them.

Between this and the second group is an interval which may be used for preparing the second group and for setting the table, arranging salad, putting dishes to warm, etc. Sometimes a dessert has to be prepared in this interval, in that case the food of the second group may have to be made ready and the table set at the very beginning of things, before the fire is looked after.

The second group contains vegetables and desserts which cook in from thirty to forty-five minutes, soup which is to be warmed, eggs which are to be boiled hard to accompany vegetables, anything which takes a half or three-quarters of an hour to cook or which is needed in the concluding preparations of the other food.

After this second group is on the fire comes another interval in which things may be done which were left over from the other interval and in which cold food such as bread, butter and milk may be put on the table. In this time also preparation must be made for the cooking necessary to the third group. Some of these are, mixing thickening for gravy, shelling hard-boiled eggs for spinach, and collecting on the kitchen table seasonings, butter and milk for the cooked vegetables and meat.

The third group contains things which must be done a very brief time before the meal. These are broiling meat, preparing cooked vegetables for the table, making sauces and gravy, putting beaten egg or vermicelli in soup and getting everything arranged in dishes.

Then there are three last things for the housewife to do before the meal: to see that the fire is in condition to leave, that soiled pots and pans are filled

with water, and last of all to take an instant to wash her hands, remove her apron and make herself tidy.

There are one or two ways in which preparations for meals may be simplified. For any large meal but especially for dinner served late in the day, as many preparations as may be, should be made in the morning or at luncheon time. When making the menu for a meal do not select things which conflict; for instance, a roast of meat and a delicate pudding cannot be baked at the same time. Likewise, it is inconvenient, not to say unappetizing to have the meat and vegetables and dessert for a meal all boiled or all baked or all fried. Try not to have two things for the same meal which will be spoiled if they are not served the instant they are cooked.

At the end of this chapter about food, I have the desire to put a little verse which often runs in my head when I am getting meals.

> "*Though o'er the board the constellations shine,*
> *Austere the feast for time's retainers spread;*
> *Laughter the salt of life, and love the wine,*
> *Sleep the sweet herbs, and work the bitter bread.*"

A TIME TABLE

	Method.	*Hours.*	*Minutes.*
Asparagus	boiled	...	20–30
Beans, lima	boiled	...	45–60
Beans, string	boiled	...	45–60
Beef	roasted	...	12 per lb.
Beefsteak	broiled	...	6–10
Beef, corned	boiled	...	20 per lb.
Beets, young	boiled	...	45–60
Beets, old	boiled	3–4	.....
Bread, wheat	baked	...	40–60
Bread, corn	baked	...	40–45
Bread, brown	steamed	3–0	.....
Cabbage	boiled	...	15–35
Cauliflower	boiled	...	20–35
Cake, sponge	baked	...	45–60
Cake, plain	baked	...	30–40
Cake, fruit	baked	2–3	.....
Cake, layer	baked	...	10–15
Carrots	boiled	...	35–45
Chicken	roasted	...	20 per lb.
Chicken	broiled	...	20
Chicken	boiled	...	15–20 per lb.
Celery	boiled	...	20–30
Chops	broiled	...	6–10
Cookies	baked	...	10–15
Corn	boiled	...	12–20
Custard	baked	...	15–20
Duck	roasted	1–0	.....
Dumpling, apple	boiled	1–0	.....
Eggs, soft	boiled	...	3
Eggs, hard	boiled	...	15–20
Eggs	fried	...	5
Fish, boiled or	baked	...	10–15 per lb.
Fish	fried	...	10–20
Gingerbread	baked	...	20–30
Ham	boiled	...	25 per lb.
Hominy	boiled	1–0	.....
Lamb	roasted	...	15–20 per lb.
Mutton, boiled or	roasted	...	15–20 per lb.
Macaroni	boiled	...	20–30
Muffins	baked	...	15–30
Mushrooms	broiled	...	12

	Method.	*Hours.*	*Minutes.*
Mushrooms	stewed	...	20
Onions	boiled	...	45–60
Oysters, broiled or	fried	...	3–5
Oyster plant	boiled	...	45–60
Oatmeal	boiled	1–0	.....
Parsnips	boiled	...	30–45
Pork	roasted	...	30 per lb.
Pork	broiled	...	20
Potatoes	boiled	...	25–30
Potatoes	baked	...	45
Peas	boiled	...	20–30
Rice	boiled	...	20–40
Sausage	fried	...	10–15
Spinach	boiled	...	30–45
Squash	boiled	...	25–35
Tomatoes	stewed	1–0	.....
Turkey, boiled or	roasted	...	20 per lb.
Turnips	boiled	...	45
Veal	roasted	...	20 per lb.

WEIGHTS AND MEASURES

I

3 teaspoonfuls, dry = 1 tablespoonful.
4 teaspoonfuls, liquid = 1 tablespoonful.
4 tablespoonfuls, liquid = 1 wineglassful = ½ gill.
2 wineglassfuls, liquid = 1 gill = ½ cup.
16 tablespoonfuls, liquid = 2 gills = 1 cup.
12 rounded tablespoonfuls, dry = 1 cup.
½ pint, liquid = 1 cup.
4 wineglasses = 1 cup
¼ lb. of flour = 1 cup
½ lb. granulated sugar = 1 cup.
½ lb. butter, solid = 1 cup.
4 gills = 1 pint.
2 cups = 1 pint.
2 pints = 1 quart
4 quarts = 1 gallon.

II

1 tablespoonful, heaped, granulated sugar = 1 ounce.
1 tablespoonful, rounded, butter = 1 ounce.
1 tablespoonful, liquid = ½ ounce.
1 tablespoonful, rounded, flour = ½ ounce.
1 tablespoonful, rounded, coffee = ½ ounce.
1 tablespoonful, rounded, powdered sugar = ½ ounce.
16 ounces = 1 pound.
4 cups of flour = 1 pound = 1 quart.
2 cups butter, solid = 1 pound.
2 cups granulated sugar = 1 pound.
2½ cups powdered sugar = 1 pound.
2 cups or 1 pint water or milk = 1 pound.
1 pint chopped meat, solid = 1 pound.
10 eggs = 1 pound.

XIII

WASHING AND IRONING

THE day when we wear paper clothes and rarely wear them twice has not yet come. Meanwhile washing and ironing must be done, either in the home or elsewhere. Even when this work has been banished to a laundry or a house on a back street, it is yet desirable to have some knowledge of its processes, that when something goes wrong we may be able to tell what the trouble is.

The laundry, like the kitchen, should be light coloured, cleanly, orderly and furnished only with articles needed for the work. I was taken in to see a laundry not long ago which had pale green walls and two sunny windows. It contained appliances for the work, a substantial laundress and a highly coloured picture of the *Madonna*. There was also a cricket, not the kind you sit on, but the kind that chirps.

1. APPLIANCES

As the appliances for washing and ironing are many, and some of them for uses not entirely obvious,

a list with a few comments on each item may be useful.

Tubs.—Two are needed, three are more convenient. When the washing is finished, the tubs should be scrubbed, rinsed and dried before the covers are closed. Portable wooden tubs also need scrubbing and rinsing, but must not be allowed to get very dry. If they are kept in a warm, dry place, put a little clean water into each one. When allowed to dry, the staves shrink and the tubs leak. That tubs are called portable does not mean they should be carried. About one woman in a dozen is really able to carry a tub with water in it. It is not the weight but the attitude in which one is compelled to lift it that makes the trouble. If there is no one to help to carry the tub, empty it by the pailful; it takes less time than being laid up with a strain.

A washboard. — Washboards are made of corrugated glass or metal and wood. They should be rinsed when the rubbing is finished and kept dry when not in use. Before putting the board into the tub, see that it has no rough or sharp places which may tear clothes or hands.

A washboiler and a washstick. — Keep the boiler scrupulously dry when not in use. A speck of rust

the size of a pinhead can make serious trouble. The stick is a fairly long, smooth, clean one with which to move and lift scalding hot clothes.

A wringer. — Rinse and dry it carefully before putting it away. At some other time than in the midst of washing, it is well to study out the contrivance which regulates the width of the opening between the rollers, that one may be able to change it easily and quickly for the wringing of thick or thin articles. The opening should be narrow enough to make turning the handle quite active exercise, but wide enough to prevent any wrenching or dragging of wringer or clothes.

A clothesline. — A length of clean rope which can be put up and taken down each time it is needed is probably the most satisfactory clothes line. Permanent lines of twisted wire are good, if one may have permanent lines. These must be wiped with a damp cloth before the clothes are hung out. This rule also holds good for any line which is left out in the weather, but rope lines should not be left out if it can be avoided, for they soon become blackened and sodden. When buying a clothesline, see that it is not too thick nor too thin for average clothespins.

Clothespins. — These must be kept clean, either

by frequently getting new ones, or by scrubbing the old ones, and also by keeping them, when not in use, in a covered box or basket.

Clothes poles. — These are sticks eight or ten feet long, and notched deeply in one end. When the line sags between its supports with the weight of the clothes, it is raised with one of the poles. The notch holds the line and the other end rests on the ground.

A clothes basket. — This article is used for carrying clothes from place to place. If it is used only for purposes connected with washing and ironing it will remain for a longer time fit for those purposes.

A laundry stove. — This stove is not necessary when the washing and ironing are done in the kitchen, yet it is more convenient to have one if the size of the kitchen permits. Set on its top, the wash-boiler is at a convenient height; irons heat more evenly upon it, and are not in danger of being splashed from the cooking.

An ironing board. — This appliance is frequently wider at one end than at the other, because the width of the larger end is convenient to iron on, and the narrowness of the other end is easily put through the top of a skirt or other garment which

is slipped over the board for ironing. The board is first padded with several thicknesses of blanket or felt stretched smooth; a clean, white cotton cloth is then stretched over it and sewed or tacked very neatly along one edge and at the ends. All the coverings must be stretched and fastened very tightly to prevent wrinkles which would mark the clothes. The padding keeps the edges of the board from cutting through or marking the clothes, it furnishes a smooth, elastic surface for the sliding movement of the iron, and it makes it possible to iron embroidery, lace or tucks in relief, by pressing them into the padding with the iron.

Some boards are made with folding legs which are a convenience if substantial and well braced. Besides a large board, it is well to have a small bosom board; they are not merely for shirts but are convenient also for ironing small articles at other times than on a regular ironing day. A sleeve board is likewise a helpful addition to the laundry fittings.

Irons. — To do a family ironing at least six irons are needed. Do not keep them on a stove with fire in it except when they are in use. They are spoiled by being constantly heated and cooled, and they get dirty. Water is not good for them. If they are

splashed or smoked they must be washed, but it is better not to wash them regularly. Cooling a very hot iron by immersing it in a pail of water is bad for the iron, and is a careless practice besides; it is rectifying a neglect with a violent remedy.

If irons are rough or troublesome about sticking, scrape and wipe them clean, then rub their bottoms and sides with a piece of beeswax tied in a cloth. In the country, rub them on a sandy place in the garden path. I am told that it is good — and pleasant — to rub them on pine-needles. When irons are put away, turn the bottoms up. If they are put away for a long time, it is well to give them a thin coating of beeswax.

If you have ever seen any one test an iron with a wet finger to see if it is hot, you will only need the courage to try to be able to do it. Wet your finger in your mouth and strike quickly and lightly on the bottom of the iron; if it — *spits*, to put it elegantly, the iron is right for average ironing. Rub it on a paper or a cloth and judge from the effect whether it is clean and of the right temperature for the work you are doing.

Iron holders. — It is well to have two or three of these articles. Those made of asbestos covered with bed ticking are excellent. Even when irons

have a detachable handle, an iron holder will be needed for a holder rests and spares the hand. They are sometimes made with a little pocket into which the ends of the fingers can be thrust; it is a good arrangement, for finger-ends have to be so near the iron that they sometimes get scorched.

An iron stand. — A stand is necessary to rest the iron on when the laundress needs both hands to arrange the article she is ironing. If one is hard put to it for a substitute, a horse-shoe, or a piece of fire-brick will serve, the latter is especially good because it holds heat.

A clothes horse. — The more closely it folds up and the more rungs it has when unfolded, the better the clothes horse. Its chief use is to provide a place close at hand where newly ironed articles may be hung. Such a place is necessary because the articles are still a trifle damp and because one does not wish to walk any great distance to dispose of each piece.

Wax, cloths and paper. — The use of these articles has already been mentioned. Pieces of wax can be bought already covered and attached to a convenient little handle. Cloths and paper come from the housewife's store of useful things.

Soap. — From the thousands of kinds of soap one can only make a choice by means of personal experiment, or by accepting the recommendation of some one who has already experimented. The kind preferred once settled upon, it is best to buy enough at a time to last several months and to keep it exposed to the air, for unless soap dries a little before it is used, it wastes.

Many preparations are sold to whiten clothes and make washing easy. To use them is a risk, and I have yet to see one which produced even as good temporary results as intelligent washing done with good soap and followed by thorough rinsing.

Starch. — Starch — the raw material —should be protected from dust in a closed box or jar and not exposed to strong light, as this in time makes it slightly yellow. It is on this account that starch boxes are frequently lined with dark blue paper.

Cold starch is merely starch dissolved in cold water. The proportion is a tablespoonful of starch to a pint of water. Stir until it seems dissolved, but stir again before dipping each article as it settles quickly. This starch is used just before ironing. Articles starched with it should be squeezed out

well and folded in a dry cloth for ten or fifteen minutes, then ironed.

To make boiled starch, moisten three tablespoonfuls of starch with cold water. Stir and press out the lumps until it is smooth as cream. Then begin to stir it fast and pour on quickly a quart of boiling water. Allow it to boil about twenty minutes. Toward the end of the time put in a piece of spermaceti as big as a walnut and stir until it is mixed with the starch. Substitutes for this are a bit of lard or a bit of butter. When clothes come home smelling of kerosene, it usually indicates that the laundress has used a dash of that oil as a substitute for spermaceti. If candles are used in the home, it is well to save the ends for the starch. Wax or oil added to starch makes it smooth and keeps it from sticking to the irons.

Bluing. — The purpose of bluing is to give white clothes a bluish tinge instead of the yellowish tinge they are apt to acquire. Substances for the purpose can be bought in several forms and are used greatly diluted. Two or three squeezes of a bluing ball, or a teaspoonful of liquid bluing is often a sufficient quantity for a tub of water. Bluing must be thoroughly stirred into water. If this is not done before clothes are put in, they will

be streaked. Some people put a few drops of bluing in starch.

2. THE PROCESS

Where soiled clothes are to be kept during the interval between wash days is often a difficult question. A closet in the laundry made especially for the purpose is one solution; a hamper set in some ventilated but secluded spot in the house is another. It is unfortunate that often the bathroom is the only refuge for a clothes hamper. Articles like bed linen, which are only changed once a week should be changed as near the wash day as possible, but I do not think this matter so important that the change of linen should be made on Sunday.

The first step in the process of washing is to sort the clothes, separating white, coloured, woollen and silk articles. The white division always, sometimes the others, must be divided again into articles which have been put to personal uses, such as garments, bed linen and towels, and those which have not, as table linen, and dish towels.

Notice in sorting the clothes whether anything is stained, and if so, put it aside to be especially cared

for. It is often impossible to remove stains after they have been soaped.

Some people soak clothes over night; some put them to soak the first thing in the morning; some do not soak them at all. In any case, only white cotton or linen articles may be either soaked or boiled. Clothes are put for soaking into a tub of water, each article crushed together, not folded. They may be soaped or not, as one pleases. Linen which has not been put to personal uses should be laid in a separate receptacle, or else not soaked.

When the time has come to begin the washing let the water out of the tub in which the clothes are soaking, then cover them with clean, hot suds. Put in the wash board with its legs firmly planted against the side of the tub opposite to you. Soap and rub each article inside and out, and little or much, according to need. Attend especially to seams, hems and very soiled places. As the articles are washed, put each through the wringer, folding it with buttons in and narrow enough to go easily between the uprights of the wringer. Put them then either directly into the boiler, or into a basket which can be carried over to the boiler when the other pieces are ready. If some piece is still soiled after the rubbing, soap the soiled places again before putting it into the boiler.

As soon as these articles of personal use are in the boiler, begin to wash the other white clothes in clean suds. Rub and wring them and put them into a tub of rinse water. By the time these are finished, the clothes can be turned out of the boiler into the tub just emptied, and the white things in the rinse tub put into the boiler for their boiling.

Rinse the boiled clothes, preferably twice, then prepare the bluing, put unstarched articles through it and lay them in the basket for hanging out. Articles to be starched must be left in the second rinse water until the starch is ready, because no clothes may safely lie in bluing. After being washed, rinsed, or blued, clothes must be well wrung, otherwise they will be a means of passing soapy water from one tub to another and will never be thoroughly rinsed.

Intervals must be found between some of these performances for hanging out unstarched articles and for making the starch for the others.

When the first boilerful of clothes are hung out or waiting to be blued, empty the second boilerful into the tub. Rinse as the others and when they are ready, blue and starch these and all that have been waiting. Put articles, or parts of articles, which are to be very stiff in the starch first. See that they are well wrung and shaken out beforehand

and well squeezed out afterward. Dilute the starch a little for the pieces which are to be less stiff. If napery is to be slightly stiffened, put it into a tub with clean water and two or three large spoonfuls of the starch.

When the white clothes have been hung out, wash the coloured things in clean suds. They are neither soaked, boiled, nor blued, and they should not lie in the wash or rinse water. Wash, rinse twice, and hang out at once in a shady place unless they must first be starched. A little starch of original thickness should be saved for the coloured clothes if any of them must be very stiff. Dark cambrics are better stiffened with gum-arabic dissolved in water, for they are apt to be streaked by starch. Stockings, unless woollen, are washed with the coloured articles. Colour can sometimes be set in wash material by soaking it in salt and water.

Woollens are neither soaked, boiled, blued nor starched, nor should they ever be put into water in which any thing else has been washed or rinsed. The wash water and the rinse water for them should be of the same temperature and should feel neither warm nor cold to the hand. Wash them in suds made with good, white soap, and wash the white ones first. Shake them well before hanging them

on the line and shake them every now and then while they are there. Do not rub woollen articles with soap, nor wring them with your hands or a wringer, nor hang them in hot sunshine or close to a fire. Knitted articles must not be ironed, but flannels, after they have dried, may be pressed with a very moderately heated iron.

Silk clothes should be washed and rinsed in tepid water and ironed with a good iron while they are still wet.

It will be found convenient to hang clothes of the same kind together on the lines. One of the reasons for this is that when they are taken down they are already sorted for sprinkling. Sprinkling is done the night before the ironing day, or early in the morning of that day. If the weather is very warm, or there is no cool place in which to keep the dampened clothes, it is better to sprinkle them in the morning, as during the night they may turn sour.

Spread a clean dish towel or cloth on a table, lay the pieces on it one on top of the other and sprinkle water over each with your hand or a clean whisk. In winter it is well to use warm water for this. Fold large pieces into a manageable size. Do not put white and coloured clothes together, nor yet starched and unstarched articles.

When all the pieces of one kind are sprinkled, or enough of several kinds for a roll, roll them tightly, turning in the sides as one does the paper round a package. Thin pieces require less sprinkling than thick ones, and folded pieces need sprinkling on both sides, but directions of this kind are of little avail, for only experiment can show you how wet to make each piece. If clothes are not well dampened they cannot be made smooth with the iron, yet they must not be so wet that they cool the irons and require an exceptional amount of pressing.

As the rolls are made, lay them in the clothes basket. When they are all finished put a cover over them, lest the outermost pieces dry before the time comes for them to be ironed.

Time and strength are wasted in attempts to use cool irons, therefore allow them time to get thoroughly heated before you begin to iron. Set up the board in a place where it will not be in a draught, as this quickly cools the irons. Place the iron-stand at the right-hand end of the board, and with it a paper, a cloth and a piece of beeswax. Under the board spread a clean cloth, that when long pieces are being ironed they may rest on the cloth instead of on the floor.

The order in which ironing is done is a matter

of preference. Some women say, do the heaviest and most difficult pieces first. Others prefer to alternate the hard and easy ones. Women who do their housework without assistance usually make a roll of little unimportant things which they iron in the intervals of getting luncheon or of other necessary work.

Large articles like tablecloths and sheets are folded down the middle and first ironed on one side, then on the other. They must be folded evenly and perfectly straight. Things like pillow cases, which cannot be slipped over the board, are also ironed double and on both sides. Fine pieces, such as tablecloths and shirtwaists, should be ironed until entirely dry. On the contrary, the pieces known as flatwork — sheets, towels, etc. — may be ironed, carefully folded, and allowed to dry on the clothes horse.

The object of ironing is to make things smooth and the shape they are intended to be. By keeping this in mind, and taking pains to accomplish it, one can soon teach oneself to iron acceptably.

3. SPECIAL WASHING

The time and care required for washing some articles is so much more than can well be given

them in the regular wash, that it is better not to attempt to do them on the wash day. Such articles are blankets, curtains, embroideries, lace, chamois gloves or any very delicate fabrics.

Blankets are successfully washed by the method given previously for woollens, though the water used may be warm if preferred. In that case, the rinsing water must be equally warm. In washing both wool and silk it is very necessary not to change their temperature.

If *curtains* are torn or stained, they must be mended, and must have the stains removed before they are washed. Put them in good, hot suds and do not rub them or wring them, or lift them heavy with water, but instead, pat them and knead them gently with your hands for a good while, then press as much water out of them as possible and throw them into rinse water. Rinse again and again until they do not discolour clean water.

Bluing and starch are absorbed by lace and delicate fabrics to an unusual degree, therefore if you wish to use either for curtains, use very small quantities.

When the washing is finished, put the curtains on stretchers. Set white curtains in the sun to dry, others in the shade. An expedient which may be

employed if stretchers are not obtainable, is to pin the curtains to the carpet in a room which need not be used for two days. Cover the carpet with sheets, then stretch the curtains into shape and pin them down tightly. This is a troublesome method, but it produces better results than ironing. If curtains are washed and ironed in the way ordinary articles are done, care must be taken not to stretch them out of shape when they are hung on the clothesline. Hang them with the length of the curtain running in the same direction as the length of the line.

The following is a good receipt for washing curtains:

Into a pail of boiling water put one-half cup of kerosene, two tablespoonfuls of pearline. Stir for fifteen minutes. Put in the curtains, let them stand twenty minutes. Rinse twice in lukewarm water without rubbing or wringing. Rinse once in cold water. Blue, and starch and put on a stretcher.

Wash *embroideries* in lukewarm suds made with white soap. Do not soap or wring them. Press and move them about with careful hands and only leave them in the water as long as is necessary. Rinse thoroughly and iron on the wrong side while still wet. Spread several thicknesses of flannel or

thick folds of cotton cloth over the ironing board, this padding will bring the embroidery out in high relief. These directions apply to either silk or cotton embroidery with the exception that the latter, if white, may be soaked or hung in the sun without injury.

If there is the slightest need, *lace* should be mended before it is washed. Precious old lace should also be basted on strips of muslin with a very fine needle and thread.

Soak lace for a half-hour in lukewarm suds made with very good white soap, then press it and pat it and lift it up and down in the suds until you think it is clean. Press the water out of it between your hands, and rinse it several times. Then, if it is basted on pieces of muslin, clip the threads on the back of the pieces and with the utmost care separate lace and muslin. Pin the former out on a pillow, using small pins and exercising much patience. Every little point must be fastened down, and pins woven into the straight edges in the direction in which the edges run. Lay the pillow in the sun and do not remove the lace until the next day.

If lace is to be ironed, pad the board beforehand in the way recommended for embroidery. Use a very moderate iron for the lace must slowly and gently be pressed into its original shape.

Everybody who has read "Cranford" remembers with delight that lace may be whitened by soaking it in milk. It may also be made tan-colour by dipping it in coffee or tea. The latter is better because it leaves no odour. A weak solution of gum arabic will stiffen lace when stiffness is desired. Starch is not usually satisfactory.

Water in which fine fabrics are washed must either be soft by nature, or must be made soft with borax.

Chamois gloves can be washed successfully with cold water and good soap. Some people recommend putting a few drops of sweet oil into the water. Wash them until they are clean, soaping and squeezing and rubbing them. Rinse them once. Squeeze them out hard and then gently stretch and press each glove into the shape and size it was when it was new. Hang them up to dry, but not in the sun, or near a heater, or in a place where you may forget them. For at least three or four times while they are drying, they should be again gently rubbed and stretched. Upon the care with which this is done, depend the softness and shape of the gloves. When they are almost entirely dry, put them on your hands, then take them off and again gently stretch them into shape.

Things which may not be washed in water are sometimes cleaned with naphtha or with some kindred fluid. I hardly think this should be done unless one can do it out of doors. It is extremely dangerous work, not only to oneself but to the lives and property of other people.

At least try other methods before such washing is resorted to. More things can be washed in soap and water, if they are washed cleverly, than is generally realized. Articles of delicate colour and texture can often be dry-cleaned with potato flour, powdered French chalk, or powdered magnesia. Rub the flour or powder gently into the fabric, and allow it to remain there several hours. Then shake it out and repeat the process. It is also a good method to put the article to be cleaned into a box, powder it all over with one of these substances and then shut it up for two or three days. Several times each day shake the box well.

Light coloured articles, which may not be wet, such as walls, furniture, rugs, fur, curtains and worsted shawls, may sometimes be improved by rubbing flour and corn meal into them and then shaking and brushing it out again. I am told that white fur can be made clean if it is rubbed with plaster of Paris, shaken, and then rubbed with a

damp cloth. I cannot vouch for plaster of Paris, but I can for corn meal and flour, for with it I once successfully cleaned a white kitten.

4. ALLEVIATIONS

Housewives make various arrangements by which the family wash may be done with less expenditure of time and strength on the part of the household than it usually requires. Some have a woman in to do this work; some have the clothes washed out of the house and sent home rough dried for ironing; others send the flat pieces to a laundry and have the others done at home; others yet send the elaborate pieces out and do the flat wash in the house. A somewhat different sort of compromise can be made if the woman of the house realizes that light washing is pleasant, skilful work. She can considerably lessen bills for washing and ironing if she will herself do the handkerchiefs, napkins, doilies, stockings, and other small pieces.

5. EMERGENCIES

A word or two may well be said in regard to a few of the commonest difficulties that arise in this work.

A rainy or violently windy day is probably the

most frequent emergency . If one has an attic or a cellar, temporary lines can be put up in either or both; if one has not, there may be room for a line or two in the kitchen and the clothes horse must help out. If there is no place where clothes can be hung in the house, either put the washing off, or get all the white clothes to the stage of the second rinsing, then put them into the tubs with clean water and leave them till the storm is over. The coloured things must wait, the woollens also, unless there are so few that they can be washed and hung up in a bedroom, or some equally unusual place.

There is not much that can be done when the wash water is muddy. Fill as many receptacles with it as possible, the night before the washing day and in the morning pour the water off, disturbing the settlings as little as possible. Its muddy colour will remain unchanged, but it will contain less actual mud.

If one makes the mistake of getting clothes too blue, it will save time eventually to rinse and dry them again. For several washings are sometimes not sufficient to remove colour which has been ironed in.

In freezing weather, it is a good plan to have a short length of line on which small pieces can be

pinned in the house. Line and clothes may then be carried out and put up at the same time, and can be brought in together when the pieces are dry.

Clothes frozen to the lines are easily torn unless they are carefully removed. Therefore wrap up well before going out to do this work, that you may not be in a hurry. Also put on heavy gloves or mittens and crush the frozen corners of the clothes hard in your hand before trying to detach them from the line.

A scorch will sometimes disappear if it is sponged gently with a wet cloth. To hang the scorched garment in strong sunshine is also a good remedy. Dip a serious scorch in soapsuds or borax and water before hanging it in the sun, if, however, the texture of the material is injured, the misfortune can only be remedied with a darn or a patch.

Sometimes starch will stick and coat the irons. In such a case, it is an assistance to sponge the starched pieces all over lightly with cold water and a clean cloth, and to scrape the irons thoroughly and rub them with beeswax. If, after this, the starch is still unmanageable, rinse the clothes in clear water, and if they are then too limp stiffen them with cold starch. This really takes no more time and strength than struggling to iron sticky clothes; it also pre-

vents garments from being torn, which is an invariable part of the vexation and anxiety occasioned by starch which sticks.

A sentence containing two words like vexation and anxiety may not be allowed to end a chapter. I will put here, instead, that well-worn reproach of housework, that it is ephemeral — work done merely to meet passing necessities. For this reproach is a great source of contentment in the work. Most thankfully I can remind myself that things over which I could cry with weariness to-night will not exist to-morrow; most thankfully I realize that this day's work is only one of hundreds like it, and in all those days, even I can learn to do the work acceptably.

XIV

HOUSE CLEANING

JOKES about house cleaning have somewhat decreased in number, which makes one hopeful that the miseries of house cleaning have also decreased. Certainly there has been an earnest effort on the part of many housekeepers to make the performance an inconspicuous piece of work instead of an orgy.

House cleaning is of two classes: that which is done when the house is continuously occupied, and that which is done when a house is opened or closed after a season of absence or of occupation.

For either class, a careful preparation removes half the difficulties and for both ample time should be allowed.

One should especially beware while house cleaning of what Bishop Hall calls the "lust of finishing." Try to clean only as much each day as can be put back into habitable order by the time the men of the household come home. One room a day is all a woman unaided should try to do. Mankind are

pleased to make jokes about house cleaning and glad am I that they can take it that way, for really it is a trial of character to come home tired and hungry and find the house cold, the rooms in disorder and a picnic supper spread in the kitchen by an overwrought wife.

Preparation for either class of house cleaning includes, for one thing, a decision as to what renewals and repairs are to be made. Painting, papering, floor renovation, carpet and wall cleaning, upholstering and whitewashing are all matters to be decided before the cleaning begins, that they may not conflict, and that those which make dirt and litter may be done before the actual cleaning of the rooms.

Another sort of preparation is the cleaning of cupboards, closets, desks, bureau drawers, bookcases — everything which can be tightly closed or covered. A little time devoted to this work every day for several weeks helps to make brief the period of necessary disorder. A day or two before a room is cleaned, ornaments and pictures can be taken down, cleaned and put away until their places are ready for them again. One must of course be careful not to remove comforts or conveniences.

House cleaning is merely an especially thorough and complete periodical cleaning, such as has been

described in Chapter Two, to which are added certain works of renovation and the packing and unpacking of possessions which are used only during a part of the year.

Renovations. — Renovations which are made by professionals merely require of the housekeeper that she appoint a time for the workers to come, that she see that they do come and that they do their work well.

It may happen, however, that the housewife wishes or is compelled to make some renovations herself, and though there is no way to find out how to do the work except by doing it, yet a few suggestions may help.

Whitewashing. — The cleaning of the cellar usually involves whitewashing. Perhaps you think anybody can whitewash. Truly, anybody can, but often it's himself he whitewashes instead of the cellar.

The amount of lime which can be bought in most places for ten cents will make four or five pails of whitewash. A friend of mine said, when I asked her how much lime she bought for whitewashing her cellar, "Oh, two lumps about as big as my head." When I asked, "Head with puffs or without?" She changed it to, "about half a bucketful."

A firkin or a large pail which does not leak and which can be devoted to the purpose is needed for slacking the lime. Put in the lumps, then pour half a pail of water on them, carefully because you do not want to splash your surroundings with lime nor burn yourself. Do not be alarmed at the commotion you thus unwittingly create; when the lime has thumped and hissed and gurgled a few minutes, put on another half-pailful of water. When the lime gets more quiet, add water enough to fill the keg, and stir until it is smooth, then cover to keep out dust and leave it until it is cool.

When you look at it again it will probably be smooth and thick like sour cream. If there is water on the top stir it in. Then dip out some of the lime into a pail and dilute it with water until it is like good milk. Stir it thoroughly.

Surfaces which are to be whitewashed should be well brushed to remove dust and loose flakes of old whitewash. Apply whitewash with a broad brush and do not put it on very thick. It will look gray and unpleasant until dry.

The whitewasher should prepare herself carefully for the work. Lime is injurious to clothes, shoes and skin. Wear old shoes and clothes which can be washed, and protect your head and hands. Pro-

fessional whitewashers usually appear in hats or sunbonnets; it is not a badge of their profession, but a means of protecting their eyes when they whitewash above their heads. Protection for hands is even more necessary, a day's work without protection means hands too sore to use for anything. One might think that rubber gloves would be perfect for this purpose, but in a few hours the lime eats through the rubber. Old rags which one can tie round one's hands and replace with others when they get wet are I believe the most effectual protection.

Lime once slacked can be kept from one whitewashing to another and from year to year merely by keeping it always wet. It should also be kept covered, for dust discolours it.

Painting.—Surfaces which are to be painted should first be made clean, dry and smooth. Sweep and wipe walls and ceilings, scrub woodwork with soap and water, remove stains and grease spots, sandpaper rough places and fill dints, cracks and scratches: those in the walls with plaster of Paris, those in the woodwork with putty. When woodwork receives two coats of paint, the putty should be applied after the first coat has dried.

Surfaces which have not before been painted

always require two coats of paint. The first must be thoroughly dry before another is applied.

Amateurs succeed better if they use already mixed paints, rather than those of their own mixing. If after it has been long and well stirred paint is thicker than light cream, it should be thinned with turpentine. Because in thick paint the places where the strokes of the brush began and ended are apt to show; likewise, because thickly painted surfaces are easily scarred.

Paint with long, light strokes; it is a motion like waving a flag, not like scrubbing.

For wide surfaces, like walls or ceilings, use a fairly wide brush to save time; for narrow places like door and window casings use a small brush. Soak new brushes in water, and keep all brushes in water during intervals when they are not in use. A brush which has dried with paint in it will soften if it is soaked in turpentine.

Floors and Carpets. — Methods for refinishing hardwood floors were given in Chapter Two.

The directions for beating rugs given in the same chapter apply equally to the cleaning of carpets.

Papering.—It is not always safe to copy professionals in the matter of putting on wall paper. They do many things which the unskilled cannot.

Nevertheless, the first thing to do in this work is to examine the paper already on the walls. Count the full-length strips, then count the short strips and calculate how many full-length strips they amount to.

As a double roll of wall paper is usually 16 yards long, the number of strips a roll will cut can be found by dividing 16 yards by the length of one strip. The length of a strip is obtained by measuring the height of the room from the top of the base-board to the ceiling. Be sure to divide 16 yards by the length of one strip in *yards*, or else to divide its equivalent, 48 feet, by the length of one strip in *feet*.

If a room is not already papered the number of full length strips may be found by measuring the distance round the room, exclusive of the distance across doors and windows, and dividing it by the width of the paper. One must then measure spaces too short or too narrow for whole strips and as before calculate how many full-length strips they amount to.

When the number of full-length strips required for a room has been obtained by either of the foregoing methods, the number of *rolls* required may be obtained by dividing the number of strips needed by the number of strips a roll will cut. It is always

wiser to get one roll more than the number thus obtained; this allows for the waste in matching and for strips which may be spoiled in the putting up.

When the old paper has been examined remove it. Brush it over with hot water and peel it off. Sweep the walls and fill cracks and holes with plaster of Paris wet with water.

Cut the margin from one side of each roll of paper, from the same side in every case. Usually the margin is wider on one side than on the other, which helps one to remember which side to cut. Paper hangers cut off both margins but it is better not to do this until one has acquired some skill in paper hanging. As you unroll the paper to trim off the margin, also roll up again the part which has been trimmed.

On a pasting board or on the floor run out enough paper, face up, from a trimmed roll to make a full-length strip. Make a fold in the paper at the length required and cut it with scissors or a sharp knife. Lay something across the ends to keep the strip from rolling up. Again run out paper from the roll about the length of the strip but this time lay it with the trimmed edge on the untrimmed edge of the strip and if necessary draw it up to make the pattern match. Cut off the few inches which

have to be drawn beyond the strip to make the match, then cut a strip from the roll the length of the first strip. Continue to do this again and again until there are as many strips as you need. Then turn them all face down.

Paste each strip with quick long strokes, using a wide paint brush or whitewash brush. Fold the lower end lightly toward the middle, far enough to keep it from touching the floor when you raise the strip by the upper corners. Place these corners against the wall where they belong and press the upper part of the strip against the wall, then brush it lightly downward with a clean brush, unfolding the lower part when you come to it.

Put up all the full-length strips first, beginning beside a door or a window frame where you will have a straight edge for a guide. Put the trimmed edge of the first strip next the woodwork, lap the trimmed edge of the next strip over the margin of the first, and so on. If the distance between the last strip put up and the corner of the room is not sufficient for the width of the strip, either leave that space and put the next strip on the next wall with the trimmed edge close in the corner, or else cut the strip lengthwise and put it up with the cut edges meeting in the corner. When all the full-length

strips are up, cover spaces which are too short or too narrow for a whole strip with pieces cut for the purpose from the strips left.

A border is put up last and must be done by two or three people, or else cut into lengths short enough for one to handle.

Good paste is made as follows: — Into an enamelled or new tin saucepan put four quarts of water and bring it to the boiling point. Mix a cup of flour with cold water as if for thickening gravy; beat it smooth. Pour it into the boiling water, stirring all the time until the mixture is thick as cream and has boiled a little. Remove from the stove, and if there is any likelihood that the paste will be kept over night, put into it a piece of alum as big as a walnut. This keeps it from becoming sour.

Packing.— Renovations accomplished by amateur effort are more apt to be associated with house cleaning of the first class, than with that of the second. Packing, on the contrary, though it has a small necessary part in the cleaning of a house continuously occupied, is a chief and important performance in closing a house. In fact, this latter process is little more than packing up a whole house.

The suggestions concerning packing which follow

are intended to be of use in closing a house but they amply cover the packing away which is done spring and fall in a house which remains open.

Woollen articles and furs should be packed in receptacles which close tightly and should have some substance unpleasant to moths packed with them. It is a wise precaution to line packing boxes or trunks with brown paper which has been wet with turpentine, or with newspaper, for both are disliked by moths.

All articles should be thoroughly brushed and shaken before they are packed. Many people disapprove of hanging them out in the sun beforehand, as they think this gives the moths a splendid chance to lay eggs in comfortable, sun-warmed fur and wool.

Things soiled or half-soiled ought not to be packed away. Dirt injures fabrics and colours and helps to breed creatures. Possessions which are to remain packed for a long time should not be put away starched. Do not wrap white articles in white tissue paper, it turns them yellow. Beware of putting into packing trunks anything which gathers dampness. It may be romantic to find a dried rose laid away with somebody's ball dress, but a brown spot on the front breadth is not romantic. Pieces of camphor should be wrapped in paper and any other

substance used to keep out moths must be sprinkled or laid in with discretion. Black clothes are rarely injured by such things, but coloured ones may be.

Curtains, hangings, bed coverings and all textile furnishings, whether woollen or not, should be packed or folded and wrapped when a house is to be closed as they require protection from light and dust. Sofa pillows may be put into old pillow slips and left in their places or packed, whichever is more convenient. Mattresses and bed pillows should be covered with old sheets or dusting sheets.

Some people have their carpets and large rugs taken up, cleaned and stored by the cleaners or brought back to the house and left rolled until needed again. Such rolls should have paper tied over the ends and should be separated from each other. Sometimes carpets are left on the floor and covered with crash while the house is closed; the crash protects them from dust and from being faded. Fabric-covered walls and upholstered furniture should be covered to protect them from the same dangers. It is convenient to have a cover for each piece of furniture, but if several pieces are grouped together they can be covered with one cloth.

Ornaments, pictures, mirrors and light fixtures should be wrapped in cloths or paper to keep them

from dust, light and flies. Silver and valuables should be sent away to some reliable place for storage or locked in a safe. Bright objects such as andirons, brass curtain poles and candlesticks and their like are better wrapped in brown paper. Rub the nickel fittings in the bathrooms with the rags which have been used for polishing floors or furniture. This is good for them at any time.

Books which are to be left in a closed house should be carefully dusted and shut in cases, or covered with sheets. A piece of gum camphor, or a few drops of oil of lavender put on the shelves will help to keep away insects, mould and mustiness.

Leather-bound books need special care about once a year whether the house is open or closed. Care which agrees well with them is this: First wipe them thoroughly and affectionately with a flannel cloth; then dip a small piece of flannel into a mixture of equal parts paraffine and castor oil, and with it wipe all the leather parts of the bindings.

In city houses green shades are usually put up in summer and light-coloured ones in winter. Any shade which is taken down should be tightly rolled to keep the spring from loosening.

When closing a house in a place where there is much dust, it is well to lay pieces of paper on the

window sills, just far enough over the outer edge to be held by the window when it is shut. These keep the dust which sifts in from lying on and discolouring the sills. If stoves, lengths of pipe and wire screens are put away for a time, it is well to grease them, unless the place where they are put is absolutely dry. Melted lard or drippings are good for this purpose, and also kerosene, though in time this completely evaporates. The nickel parts of stoves keep in better condition if they are wrapped in paper after they are greased.

When a kitchen is to be closed for a season, the room and everything in it must be left clean and dry, otherwise there will be mould, rust and water-bugs to contend with when the house is opened. Some scouring and polishing will be saved if bright tin and brass utensils and fittings are wrapped in paper. The contents of cupboards and drawers should be grouped on tables and covered with paper or cloths, and no food kept except stores which are not injured by keeping.

Inflammable liquids such as alcohol, kerosene and turpentine should not be left in a closed house. Matches should be shut in a tin box or taken away altogether.

The last thing before a house is closed — gas,

electricity and water must be turned off. After the water is turned off, empty the tanks of the closets as they may rust if water stands in them several months. Crude glycerine or some liquid which does not evaporate should be poured into all traps. In the course of months the water in traps evaporates and leaves the passageway for gases from the sewer to the house unobstructed.

On account of this evaporation, the water should be run occasionally in rooms and bathrooms which are not in regular use, in order that the traps may be kept full.

Two general rules to be followed in preparing a house to be closed are: mark all articles which are wrapped up in unrecognizable packages, and, as far as it is reasonable, leave things in the rooms in which they belong.

Many people would add to these the rule that household possessions should be repaired before they are put away. I think, however, that this rule does not apply to clothing, furs, hangings, upholstery or any textiles. Such are improved or deteriorated by being packed away, and one cannot tell beforehand which will happen. Likewise, they are freshened by being repaired or altered just before they are again used.

It is true, however, that household appliances, and the house itself should be put in order before the house is closed, for possessions like plumbing, rain-pipes, woodwork, light fixtures, furnaces, stoves and shades grow worse the longer they are left out of repair, and sometimes injure other things.

Opening a House. — Just before a house is to be opened, light and water should be turned on, all the contrivances connected with them examined and needed repairs made. It is better that this part of the opening should be done a day or two before any one returns to the house to live.

Dust is the first thing to look after when the house is opened. Remove as much of it as possible before anything is uncovered. Then remove covers and put things in their places, beginning with those most necessary for living. After that rearrange and renew those which require it as soon as the time and needed assistance for doing so can be obtained.

Housecleaning of any sort can hardly fail to be a time of turmoil and weariness for the housekeeper. Her help is to remember that if the family have good food and comfortable beds and are not scolded or quarrelled with, they are well enough off to wait several days or even weeks for curtains, clean windows and slippery floors.

UPLIFT VOCATIONAL SERIES

THINGS GIRLS LIKE TO DO

PART II

NEEDLECRAFT

BY EFFIE ARCHER ARCHER

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ILLUSTRATIONS

NEEDLECRAFT

I

WHAT YOU SHOULD HAVE IN YOUR WORK BOX, SEWING ON BUTTONS, BASTING, DARNING

YOU will find that you are happiest when doing things for those you love; and what greater help can you give than by learning to do things for yourself that now those who love you best do for you? The little everyday things that appear to be so simple, yet take so much of the mother's time should be the things first to learn. There are so many things that one could do if one only knew how, that it seems a shame to waste time. Dolly needs new clothes, mother always needs help with her sewing; and then, too, the numerous birthdays and Christmases follow so quickly one on top of another, that there is hardly a chance to save up for one before the next is here. Many a hard problem for the little mother will be solved in this book.

It is lovely to have a little work-box fixed up with thread, needles, and scissors, all of your own, and if you ask mother, I am sure she will give some of

her threads to help you start one. If you take a card and shape it like a Maltese cross you will have space for four colours of threads. You will need a card for the white alone because you will find you use so much more of it. You must have a little thimble and always use it or your finger will look cramped when working. Have you noticed how pretty ladies look when sewing? Well, you must do as they do, tap your needle with the thimble to send it through the material (Figure 1).

Fig. 1. The way to use your thimble

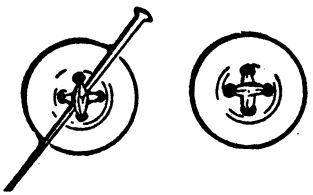
Have you ever wondered and wondered why it is that buttons have the horrid habit of dropping off just when you wanted to dress quickly or take Sally Ann walking? Well, I will whisper the reasons for this: the first is, that the thread might have been worn out from active service; or the thread used might have been weak; or lastly, which is probably the true cause, the button might have been sewn too close to the material and came off the first time it was used. Mother may not be around to help you when the accident happens, and would you not feel proud to sew it on for yourself?

To sew a button on securely you should make a

pin-hole where the button is to be placed. A four-hole white button is the easiest to work on. Thread a No. 7 needle with a length of No. 40 white sewing cotton, bring the ends together and make a knot. The right length thread is measured from the tip of the thimble finger to the elbow. When a thread is used double it should be twice the length of this. A neat knot is made by holding the threaded needle in the right hand and by taking the end or ends, as the case may be, between the thumb and first finger of the left hand. Keep the thread tightly stretched, wind it around the top of the first finger, then move the finger down the thumb, carrying the thread with it about half an inch. Now with the nail of the second finger bring the knot thus formed to the end of the thread.

A large ungainly knot is a disfigurement to a piece of sewing. You are now ready to adjust the button; place the knot on the upper or right side so that it will be concealed; after adjusting the button put a pin across the top and sew securely through the holes, crossing the threads. Sew not less than three times through each hole. Remove the pin. Insert the needle from underneath, then bring it out between the button and cloth close to the centre of the button. Wind the thread tightly

around the neck of the button three or four times. (The neck is the threads between the button and material.) Wrapping the threads around protects the stitches and allows room for the button-hole to lie under the button. Take the thread through to the wrong side and take up three stitches, make a short stitch on the material and cut the thread close (Figures 2 and 3).



Figs. 2 and 3

When a three-hole button is used the stitches form a triangle on the top of the button. A shoe-button should be sewed with a No. 2 needle and coarse black thread. The stitches are taken through the shank of the button. Fasten off the thread after sewing on two buttons, for if they are all on one continuous string or thread and that breaks, all the buttons are apt to come off. If each button is securely fastened the thread may be passed, however, from one to the other.

Now I know you want to do some real sewing; it must not be big or you will get very tired and think sewing is not as pleasant as you fancied. The simplest stitch in sewing is basting. This is used to hold materials together until you are ready to make

firmer stitches. In the following illustration the even and uneven basting stitches are shown (Figures 4 and 5). They must be straight. Even basting

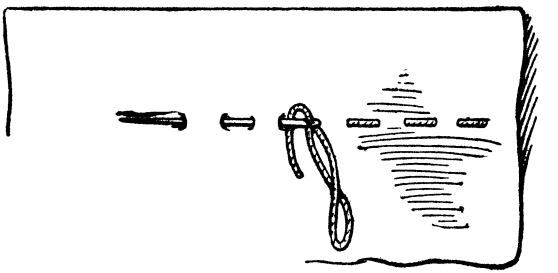


Fig. 4. Even basting

stitches should be taken about a quarter of an inch apart and in the running stitch which is fine basting about an eighth or a sixteenth of an inch. Pretty

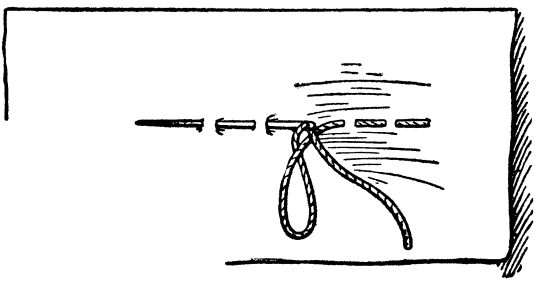


Fig. 5. Uneven basting

huck pillows can be made of even and uneven basting or running stitches. A leaf, star or a figure cut out and traced on a piece of muslin

will make a nice design for running stitches (Figure 6).

If you will examine different kinds of materials before they are cut, you will note that the threads run in two directions. The threads running length-

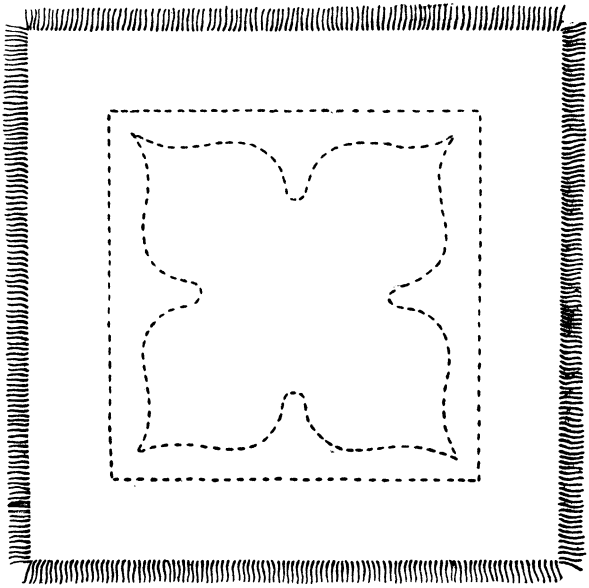


Fig. 6. A simple design in running stitch

wise must be the stronger, as they have more strain on them. They are called the warp. The warp is set up first before the weaving begins. The threads running crosswise are called the woof. It is the weaker thread and forms the edge or selvage.

If you will take a card three inches square and

prick a line of dots half an inch from the top and bottom edges and prick a line a quarter of an inch apart you will have a little loom. The dots must be directly under each other. A piece of coloured worsted and a large-eyed crewel needle No. 2 will be required. Make a knot at the end of your thread and start from the upper right hand hole on the wrong side. Bring your thread up through the hole and down through the lower right-hand dot. The needle must now come up through the next hole at the bottom and the thread be again stretched across the card.

When every hole has been filled and you have several rows of straight lines, fasten off the worsted in the back. Another shade of wool should be selected so that you can distinguish the warp from the woof. The thread you are now going to use is the woof; commence at the top and go straight across to the left line, up over and down under each thread and so on till the row is completed. In weaving the next row, pick up the threads of the warp that you went over last time. Alternate rows agree (Figure 7). When finished, the little piece can be used as a doll's mat.

To darn your stockings is almost as simple a matter as this weaving. Instead, however, of start-

ing the thread of the warp on an even line, as on the card, start some higher than the others. The

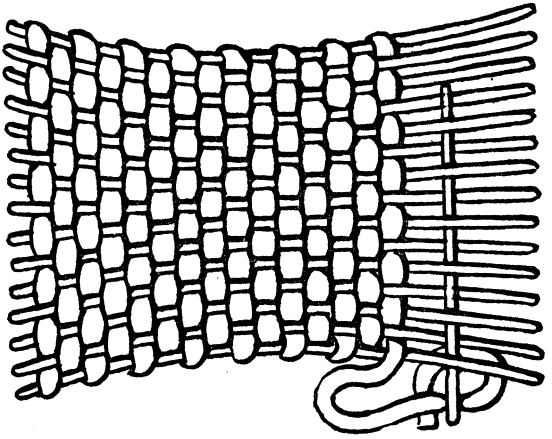


Fig. 7. Weaving with worsted

reason for this is that an even line will be apt to make an uncomfortable seam in your stocking. The woof threads are always connected to the stocking. A darning ball should be used under the hole. In darning cashmere or woollen stockings it is best to allow the warp to be very slack as wool shrinks considerably in washing. Wool should be used for darning woollen stockings.

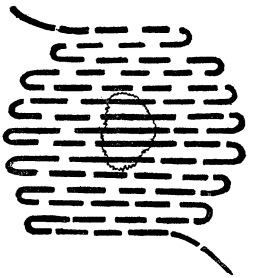


Fig. 8A. The first step in darning

Have you ever belonged to a sewing club? If

Photograph by Mary G. Huntsman

The Right Way to Darn

not, try to start one and see how much fun there is in it. The club should meet either on Friday or Saturday afternoon, after the school work is finished.

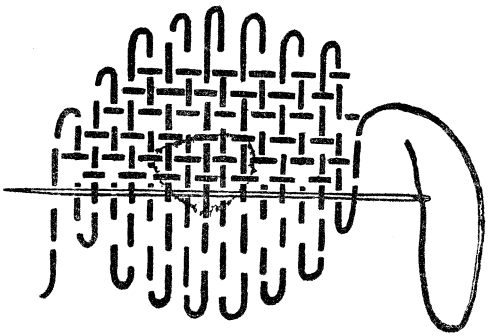


Fig. 8B. The second and last step in darning

Every girl should bring her stockings to darn and another piece of work, so that when the darning is over she will have something to work on. If there are more than four in the club it is a very hard thing to keep up. Three is the ideal number for it. It is better to have a small number — three, for instance. A large club is apt to be distracting, but three or four little girls, with the right helpful spirit, will find such meetings very instructive and entertaining.

II

BACK-STITCHING, OVER-CASTING, CREASING A HEM AND HEMMING, ROLLING A HEM, FRENCH HEMMING, SEWING ON TAPES AND HOOKS AND EYES

"STITCHING is witching," the song book says, and it is true, for after we know that stitch there are a hundred and one things we can do. Some people call it back-stitching and we must try to remember that, so that we shall understand of what they are talking. Get mother to give you a piece of material to practise on that has a stripe in it. Now take your scissors (Figure 9)

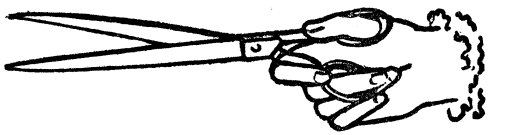


Fig. 9. The right way to hold your scissors

and cut out two three-inch squares. Baste the two squares together a quarter of an inch from the edge. Hold the square over the first finger of the left hand ready for the back-stitching. Let the basting run up and down over your finger. Start from the

top and make a small stitch backward, on the right side of the material, instead of forward as you did in running (Figure 10). Pass the needle under until you have a stitch twice as long on the wrong side as that on the right. Take the next stitch

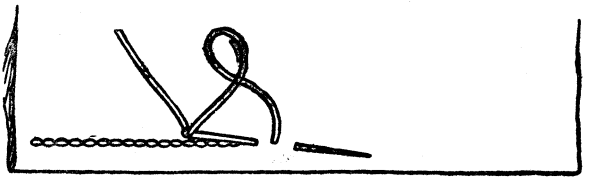


Fig. 10. Back-stitching

backward close to the end of the last one on the right.

Remember that the stitch you take backward is only half as long as the one you take forward. Stitching always looks very different on the wrong side, but on the right side it ought to look like machine stitching. This stitch might be called the lion stitch, because it is so strong. It is used to join two edges together, as for the seams in bean-bags or cushion covers.

In places where there will not be much strain we use a quicker stitch, which is called the half-back stitch (Figure 11). This is very much like the stitching of which I have been telling you. The wrong side will look about the same, but on the right side

instead of the stitches touching there will be a space, then a stitch of equal length.

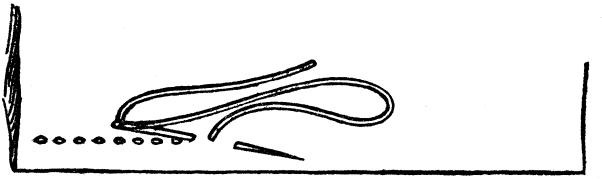


Fig. 11. The half-back stitch

The next stitch to learn is the combination-stitch, which is made up of both the running and the back-stitch (Figure 12). It is a stitch that is greatly used for sewing long seams, as on underwear. By

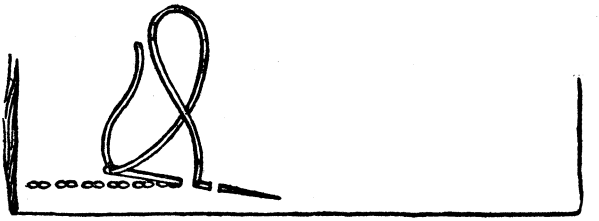
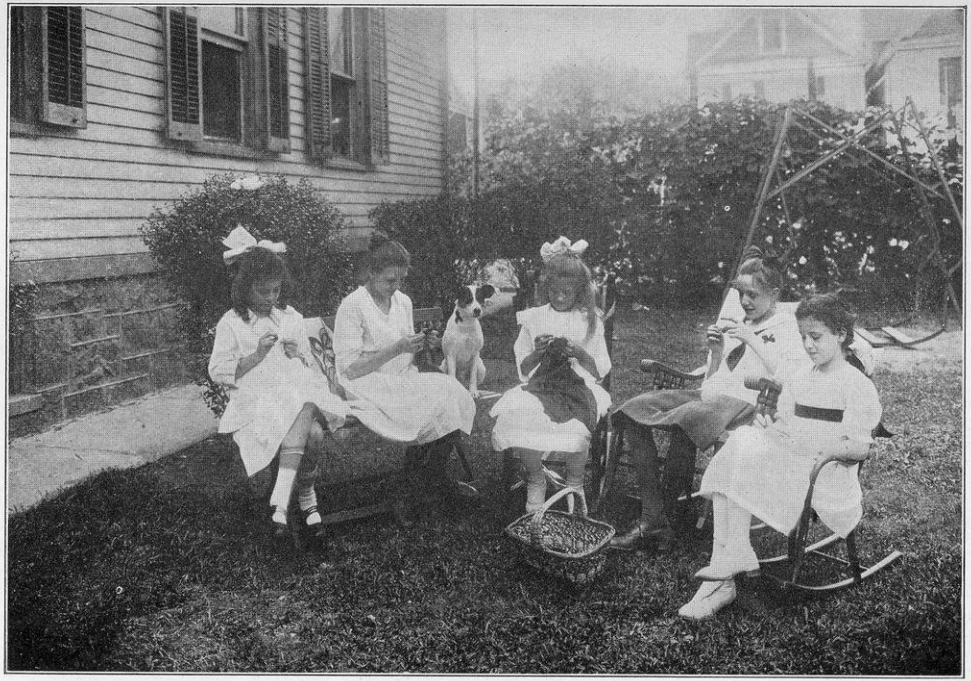


Fig. 12. The combination running and back-stitch

this stitch we can cover the distance in about half the time that back-stitching would take.

Whenever you can avoid making a knot, do so, because it spoils the look of your work on the wrong side. You can start your work, if it is a seam, for example, by making two or three stitches on top of each other. Follow the thread of the warp or woof



Photograph by Brown Bros.

A Red Cross Working Party

of the material as much as possible. After fastening your thread, make two fine running stitches forward and one back. Keep the stitches the same length.

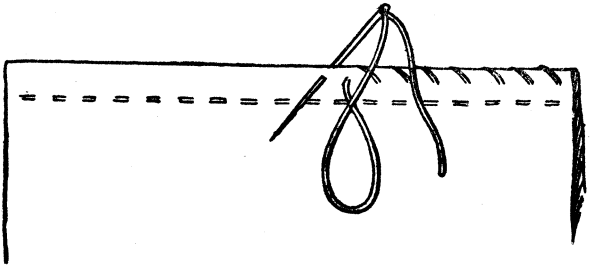


Fig. 13. Over-casting

Over-casting is used on unfinished or cut edges to keep them from fraying (Figure 13). The stitches all slant from right to left. Take the stitches one eighth of an inch deep and one quarter of an inch apart.

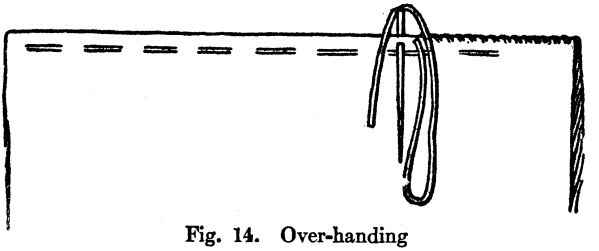


Fig. 14. Over-handing

Over-handing is fine over-casting and used to connect two finished edges together (Figure 14), as when sewing lace on ruffles, or joining selvages. What is the selvage? It is the edge of the warp.

The next time mother goes shopping ask her to take you with her. When she tells the salesman she wants so many yards of goods, whether it is for kitchen towels or a dress for herself or for you, notice how the goods is measured. The salesman will measure along one of the finished sides of the goods. These finished edges are called selvages.

Make the stitches in over-handing as small as possible, keeping the stitches even. Sew through

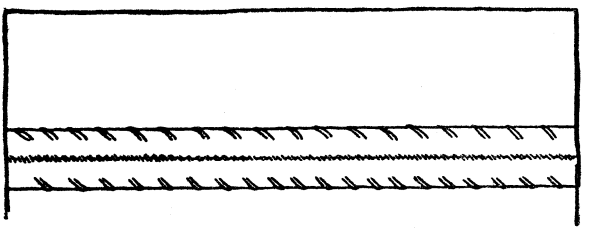


Fig. 15. The seam opened

both pieces of the material. Hold your work between your thumb and first finger. Here again it is not necessary to make a knot. Let a half-inch of the end of your thread lie on top of the material toward the left side; the over-handing stitches will cover this end. When the over-handing is finished run your thumb-nail along the stitches on the right side. If your stitches are too deep there will be a seam on the wrong side, whereas if the instructions

have been followed carefully the material will lie perfectly flat (Figure 15).

Now we are ready to help mother hem the new kitchen towels. First see that the edge you are to hem is straight. If it is not, pull out a thread so as to mark a line to cut by. You must take a thread that runs the entire way across the end of the towel. Cut carefully along the space out of which the thread came. Get a piece of card that has two smooth or straight edges and make a notch one-half inch from the corner (Figure 16). A half-inch hem is the one commonly used on a towel.

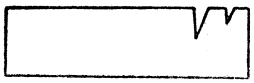


Fig. 16. A notched card

If mother likes to have her towels with a wider or narrower hem, notch the card the size she wishes. Turn the material back one-quarter inch and crease it down with your thumb-nail. A second fold is made the width of the hem. Take your measuring card and, placing the end of it on the double edge, see if your hem is exactly the width desired. Baste along the first folded edge to hold the material together for hemming (Figures 17 and 18). Hold the edge to be hemmed toward you. Do not knot your thread. Insert the needle at the extreme right of the hem. Pull the needle through, leaving a

little end, as in over-handing, to be fastened down with the hemming itself.

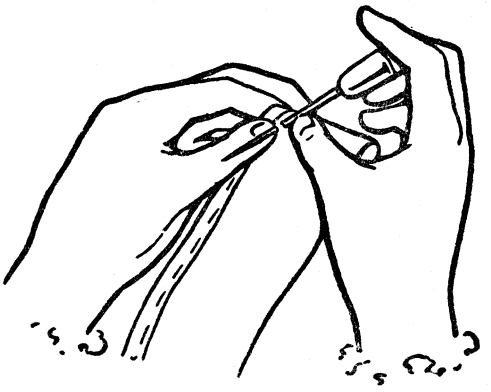


Fig. 17. The first step

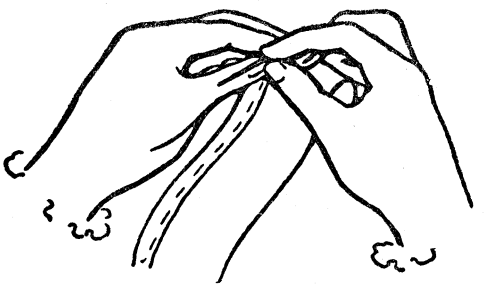


Fig. 18. The second step

Your needle should slant as shown in the diagram (Figure 19). Take a stitch right through all the thicknesses of the material. Be sure that it goes

through to the other side. The fewer the threads taken on the needle at the same time, the neater the result will be. The stitches should slant from right to left. The stitches must be close together if we

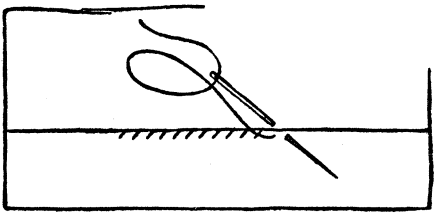


Fig. 19. The way the needle should slant

want fine hemming. Let each stitch be the same size as the other and slant in the same direction. The right side of the hem looks like a row of short dashes.

If your needle gets "sticky" when you are sewing. you should pass it through your emery-bag till it is shiny and sharp again. The needle is apt to get that way if your hands perspire. Ladies who like to keep their sewing looking fresh and white, as if hands had never touched it, find it a good plan to wash their hands in a little vinegar, or lemon and water.

It is very necessary to sit so that the light falls over your left shoulder. A little straight-back chair is another good help in sewing. Do you know

that many of our English great-grandmothers had very straight backs? When they were little girls they had to sit on a very straight, tall chair, an hour or two every day. A foot-stool was placed under their feet, and their shoulders strapped against the chair. Of course they did not sit there idle, but a piece of fine sewing was given them to work. You see they did not have the opportunity to run around and play as you have. Their chief recreation was their dancing lesson.

The towel finished, the next thing to learn is how to turn a corner and hem it. Shall we make a cover for Sally Ann's bed or a dust-cloth for mother? In either case cut a piece of material eighteen inches square and turn a hem and baste it as you did for the towel. The next side is folded the same as the first. The corner should form a perfect square (Figure 20). Sometimes the material is very thick and the hem wide; in that case it is wise to cut a little oblong piece out of the corner as shown in the illustration (Figure 21).

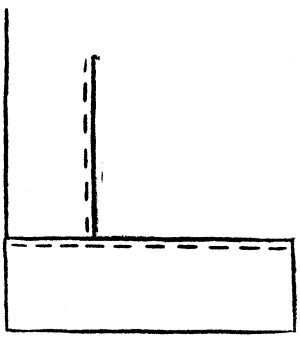


Fig. 20. A corner basted ready for hemming

Napkins and table-covers should be sewed with a French hem. Make a turn about a sixteenth of an inch deep. The second turn should be about three sixteenths of an inch wide. Fold the hem back so that it touches the right side of the material. The hem is connected to the material with tiny over-hand stitches. Open the hem, when finished crease with the thumb-nail till it lies perfectly flat.

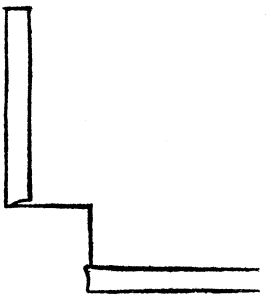


Fig. 21. The material cut from a corner

A pretty new way of finishing a handkerchief is

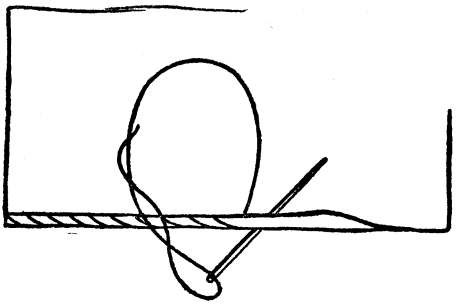


Fig. 22. Whipping

to roll the material for the edge instead of folding it. Over-cast or, as we sometimes say, whip it with delicate-coloured cotton, (Figure 22). The nicest material for handkerchiefs is fine linen, but lawn

is cheaper for practice work. Hold the wrong side of the material to you. Then roll about one eighth of an inch between the thumb and first finger of your left hand. Do not roll more than an inch of the hem at a time. Take a needle and thread it with a piece of coloured cotton. In this case it is permissible to make a knot. Insert the needle at the beginning of the roll. Over-cast or whip the rolled edge. The stitches should encircle the roll and not go through it. When the rolled inch is over-casted, roll another inch and repeat in this manner till the whole handkerchief is worked. If you desire, when you have finished one side, you can whip in an

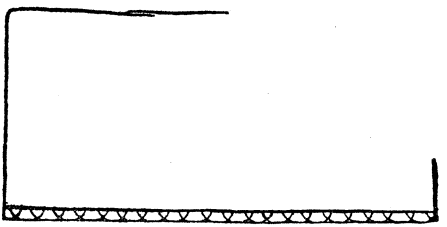


Fig. 23. A pretty finish for handkerchiefs

opposite direction toward the point at which you started, thus forming a cross with each return stitch (Figure 23).

Lace is sewed to raw edges by rolling and whipping the material and connecting the lace at the same time.

Tapes should be on all towels and on all your skirts and dresses that are to hang on nails or pegs. Take

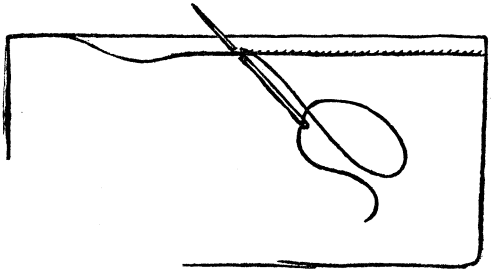


Fig. 24. A rolled hem

a piece of fine tape about five inches long. Crease one end down one quarter of an inch (Figure 25).

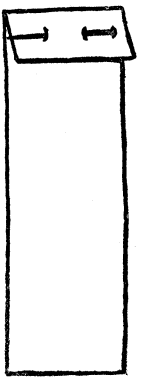


Fig. 25. One end creased one quarter of an inch

If the tape-loop is to be sewed on a towel find the direct centre of the top edge of the towel. Lay the tape with the creased end open flat on the towel (Figure 26). Sew along the creased line with back-stitching. Fold the other end of the tape over, baste it down so that it entirely covers the stitches already made and with small hemming stitches connect the tape to the material (Figure 27). There should be two tape-loops on your dress or separate

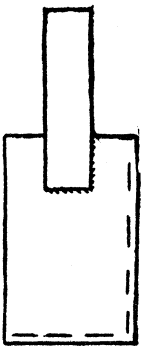


Fig. 26. The tape open flat on material

skirt. There is usually too much weight for only one loop. Place a loop in each armhole of the waist or dress. For the skirt, measure the waist-band and place the loops so that the band is divided in thirds.

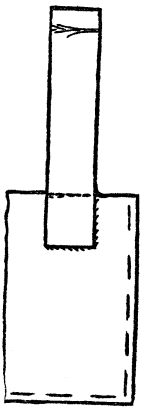


Fig. 27. The tape finished

Do you know that very few people sew on hooks and eyes properly? Yet there is no difficulty in sewing them correctly and they look much nicer. Take the eye, connect it to the material with two stitches that make a cross. With the same thread pass the needle to the left-hand loop. Insert the needle in the material so that the eye of the needle is within the loop and the point of the needle comes just outside. See that the thread passes from left to right *under* the point of the needle. Draw the needle through and repeat in this manner until the two loops of the eye are firmly connected to the material. Sometimes it is necessary to cover the upper part of the eye. In that case cover the metal with fine over-and-over stitches as shown in (Figure 28B).

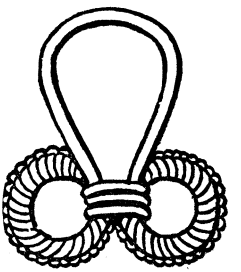


Fig. 28A. The eye firmly sewed

The loop of the hook is sewed on in a very similar manner at the base, while the top of the hook is caught with eight or nine over-and-over-stitches (Figure 29). These stitches are taken under the hook portion and connect the under side only. Measure accurately just where every eye goes and place the hook so that when it meets the eye it will be straight. A sixteenth of an inch out of the way spoils the appearance and is apt to pull the material crooked. Another point to remember is that it is not a good plan to place the eyes on the extreme edge. A margin of some size is most necessary to extend beyond the eyes. Sometimes it is necessary to sew a piece of material so that it extends one inch beyond the eyes if the eyes are sewed on the extreme edge of the finished garment. This piece is called the fly piece.

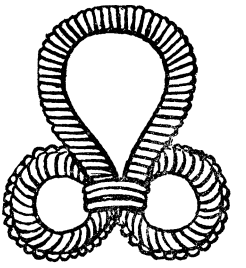


Fig. 28B. A covered eye

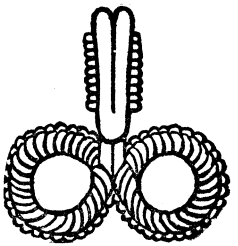


Fig. 29. The hook

III

GATHERING, SEWING ON BANDS, A PRACTICAL SEWING APRON, HEMMED PATCHES, GUSSETS AND TUCKS

THOUGH I know you don't like making samples, I am going to ask you to make a little apron for a doll, as a model, before we make a real big one.

Get a piece of muslin five by nine inches and a No. 9 sewing needle. Thread it with a piece of No. 70 cotton. Baste an eighth of an inch hem on both of the five-inch sides, and a three-quarter of an inch hem on one of the nine-inch sides.

The basting of the three sides being finished we will now start to gather the fourth side. Thread a No. 8 needle with No. 50 thread. Use a thread a trifle longer than nine inches. Make a good-sized knot in the thread so that the end cannot slip through the material. Start from the right-hand side of the piece and insert the needle on the under side. Let the knot come on top of the narrow hem about one quarter of an inch from the raw edge.

The needle is now in position on the right side of the material. Take up several stitches on the needle before pulling it through (Figure 30). The stitches

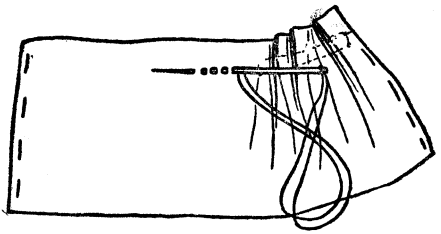


Fig. 30. Gathering the apron

are nothing more than running stitches. When the running has been worked across the nine inches of the material, take the needle out and make a knot in the thread.

Put a pin, vertically, close to the last stitch. Take up only a few threads of the material on the pin. Draw up the running thread so that you have about three and a half inches of gathering. Wind the thread that extends beyond the gathering over the top and under the point of the pin a number of times, crossing the thread at the middle of the pin so that it forms an eight (Figure 31).

To allow the gathering to fall evenly, it will be necessary to stroke it. Use a No. 2 needle for this purpose. With the right side of the work toward

you begin at the left-hand edge. Hold the work between the left thumb and forefinger, keeping the thumb below the gathering thread. Put the point of the No. 2 needle under the gathering thread,

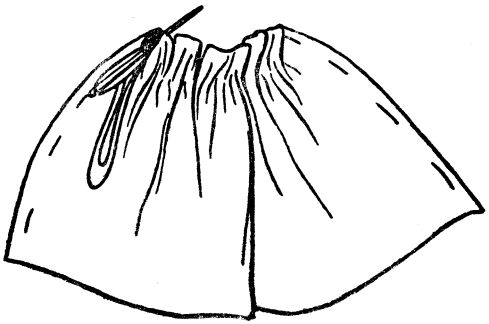


Fig. 31. Gathers ready for stroking

holding it obliquely. Press the needle toward the thumb, bringing the little plait under the thumb and drawing the needle downward. Pinch the little plait down lightly with your thumb. Continue in this way, putting the needle under each stitch (Figure 32).

Let us now put a band and strings on our apron. Cut two strips of material ten inches long by two inches wide. These are for the strings. Baste an eighth of an inch hem on the two long sides of each strip. Make a three-quarter of an inch hem on each string.

Over-hand the ends of the broad hem. All the hems that are basted on the strings and the material itself should be hemmed with fine stitches.

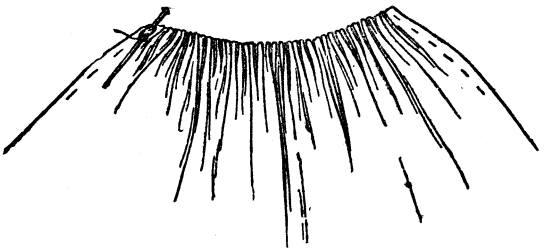


Fig. 32. Gathering Strokes

Cut another strip two and a half inches wide by five inches long. This is the band. Turn down one eighth of an inch of the material all around the band. Crease the band in half, lengthwise, so that the edges, just folded, are inside.

Find the centre of the gathered material and the centre of the opened band. Holding the wrong side of the apron toward you, pin the middle of the apron to the middle of the band. Pin the gathered side of the apron to the band, three quarters of an inch from each end of it.

Wind the gathering thread around the left-hand pin, drawing the thread up to fit the band. With the point of the needle adjust the gathers so that the fullness is evenly distributed along the band. Hold-

ing the gathers toward you, baste with small stitches a little above the gathering thread.

Turn up the band and on the right side of the apron hem the band in it, catching up a gather with each stitch. Some people prefer to stitch along the basting line instead of hemming (Figure 33).

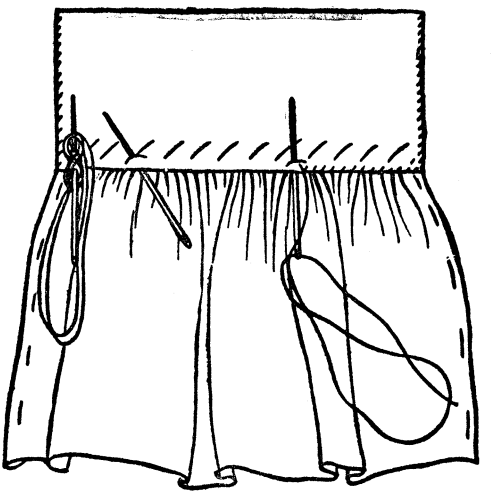


Fig. 33. Taking up a gather with every stitch

Baste the other side of the band down, and hem as on the right side. Insert the strings in the band. Hem in the same way as on the band, first the right side and then the left side, and now your little apron is completed (Figure 34).

Would you not like to have a sewing apron that

you can use as a bag when you are not wearing it? It is such an easy thing to make that after you have one for yourself you will be making them for your friends for Christmas.

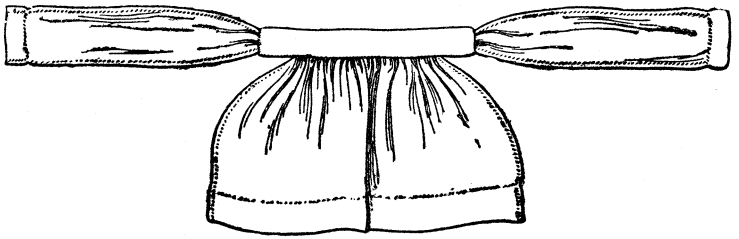


Fig. 34. The apron completed

Get mother to measure you from the waist to the knees. The material for the apron should be one and a half this measurement. Turn one third of the material back. Baste the double edges together and sew with fine combination stitches.

Turn this piece inside out. Crease back one eighth of an inch edge of this pocket, as it were. Baste a piece of beading over this raw edge right around the back of the apron. Be careful not to sew up the pocket.

The beading on the back must be the same distance from the bottom as the beading in front; that is, we must keep a straight line. Sew on the extreme edges of the beading with fine running stitches, to connect it to the material. Now as

the ribbon we are to run in the beading must serve as a draw string, as well as for decoration, it will be necessary to put two pieces in. So get a narrow ribbon about one half the width of the openings in the beading. Each piece of ribbon must be long enough to go once around the apron and enough of the ends left to tie double bows — one for each side. Start one piece of the ribbon at the right-hand side of the apron and the other at the left.

The top of the apron or single piece is finished with a piece of beading which is sewed on, as on the pocket. A ribbon long enough to go around your waist and to tie a bow in the back is run through the beading (Figure 35).

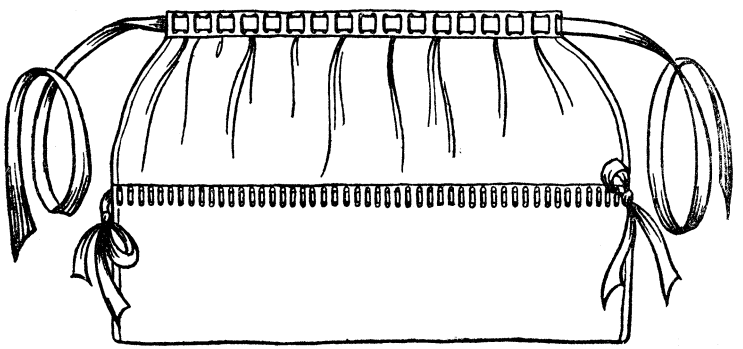


Fig. 35. The apron

When the apron is not being worn your work can be placed in the large pocket and the single section

folded within the pocket. The ribbons are then drawn up tight and "bravo!" you have a work bag fit for a queen (Figure 36).

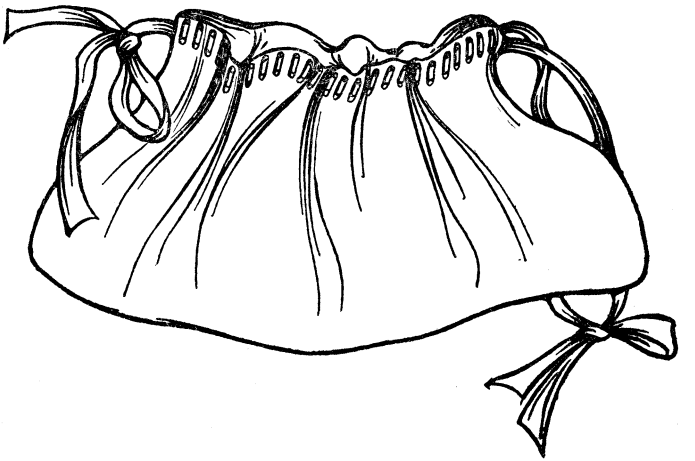


Fig. 36. The work bag

There are so many kinds of rents or holes that may happen to your clothes that it is worth the while to know how to mend the various kinds. There is an old adage that says, "Waste makes want," and we would spend a small fortune in clothes if every time a wee hole made its appearance we discarded the garment.

If it is a circular hole in a dress or underbody, as often happens, under the arms, we will use the square patch. Cut a piece of the same kind of

material, three inches square, or larger if necessary. Turn a fold of one eighth of an inch on the four edges of this square. Crease it lengthwise and crosswise.

Crease the material on which the patch is to be laid lengthwise and crosswise through the tear. Pin the small piece or patch on the wrong side of the large piece, or garment, so that the creases run in the same direction. The warp must run the same way in both pieces. One sixteenth of an inch from the edges run a basting thread. Hem the four sides on the patch to the material (Figure 37).

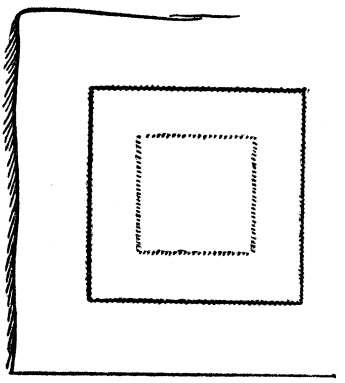


Fig. 37. The patch hemmed to the material

On the garment side make a crease half an inch wide, from the hemming, on the four sides. Four little squares will be formed in the corners. Crease along the diagonal of each square. Place a pin one eighth of an inch from

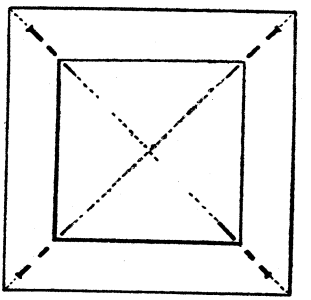


Fig. 38. The pin in each corner of the patch

each corner, within the patch (Figure 38). Cut the garment from the centre of the tear to the pins. Repeat this on each side, cutting along the crease which you made, one half inch from the hemming.

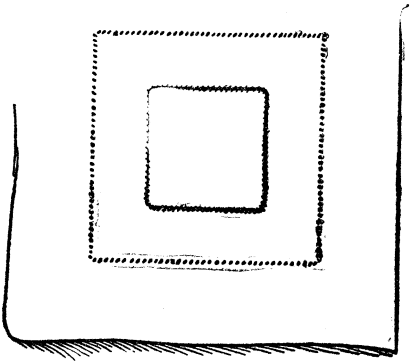


Fig. 39. The garment side of the patch

Turn in one eighth of an inch and baste. Hem all around (Figure 39).

In patching material such as checked or striped ginghams, percales, or other materials, the stripes or the checks must match so that the patch is not too apparent (Figure 40).

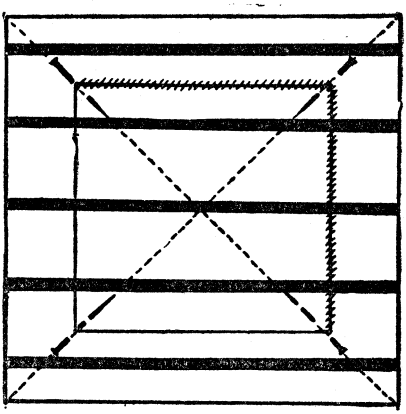


Fig. 40. Matching the stripes

Have you ever noticed how the slit or placket of a petticoat or side opening of drawers is finished? A piece of material is put in

of an odd shape to strengthen the openings. This is called a gusset. Suppose that you were making a petticoat. Join the skirt up the back from the bottom, but leave eight inches open at the top. This top opening is the placket. But let us take a small piece of material and practise making the back of a skirt. We will put a hem and a few tucks at the bottom of the material first.

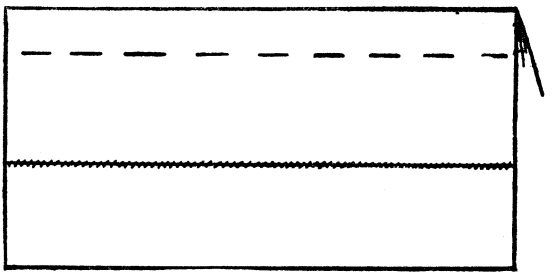


Fig. 41. Basting the tuck

Make a measuring card of a straight strip with an eighth, three eighths, and three quarters of an inch notches.

Crease and fold a wide hem (three quarters of an inch), using the measuring card as a guide.

Over-hand each end of the hem. Now baste along the hem. The over-handing must be done before the basting. Now hem this wide hem.

Again, using the cardboard measure, on the right side of the model fold a crease three quarters of an

inch above the hem. Begin at the right-hand side to crease and baste (Figure 41).

With a fine, even, running stitch, an eighth of an inch below the crease, make the tuck (Figure 42). Measure every few stitches to keep the seam straight.

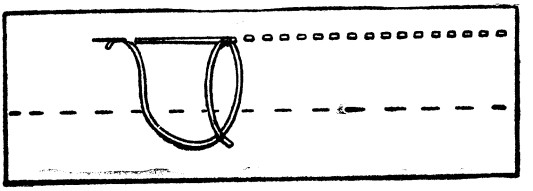


Fig. 42. Making the tuck

If a second tuck is desired, measure from the tuck instead of the hem.

Now we are ready for the slit which is in the centre top. On the wrong side start at the top with an eighth of an inch hem, but decrease it to almost nothing right to the bottom (Figure 43). Fold the other side in the same manner. In hemming the two sides, start at the top.

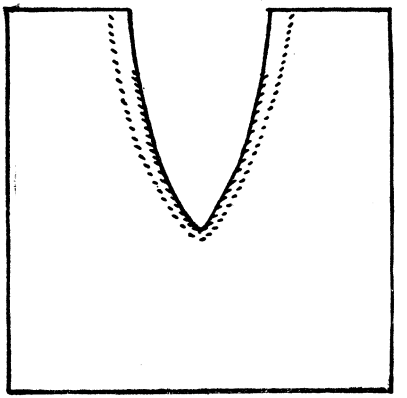


Fig. 43. The placket hemmed

Now let us practise making gussets

on a piece of paper. Cut a piece of paper three inches square. Fold it from corner to corner and cut (Figure 44). Turn the straight or short edges of the paper one eighth of an inch and fold along the two shorter edges (Figure 45).

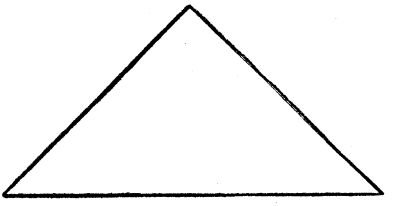


Fig. 44. The triangle

Hold the paper with the straight edge down, measure it from the two points one quarter of an inch. Now cut a piece of material the size of the paper and fold like model.

Cut off the two points one quarter inch from each corner on the thread of the goods (Figure 46). Turn these two straight ends and the bias edge of paper one eighth of an inch (Figure 47). Turn point of paper down one eighth of an inch from bias hem and crease (Figure 48).

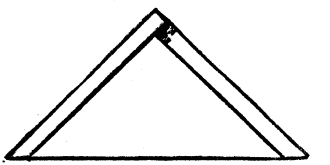


Fig. 45. The short edges folded

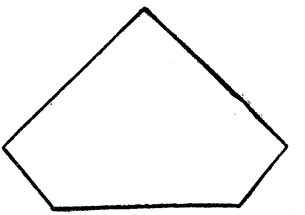


Fig. 46. With points cut off

Now cut the muslin gusset and fold just like the paper one.

Hold the model or skirt with right side toward you, and turn up point of gusset. Holding the

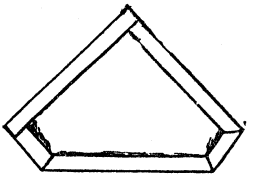


Fig. 47. All sides are now creased.

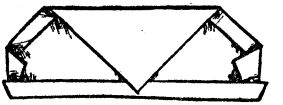


Fig. 48. The point folded over

wrong side of the skirt toward you, twist left side of gusset to left side of placket and over-hand to creased line, half way up the gusset (Figure 49).

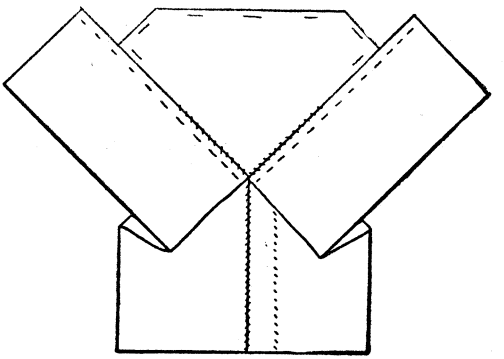


Fig. 49. The gusset over-handed half way

Over-hand right side. Turn bias edge of gusset over to right side, pin, having straight edges parallel to warp and woof threads and then hem (Figure 50).

Gather the top of the skirt and put on a band

on each side of opening about the same width as the one used on the apron (Figure 51).

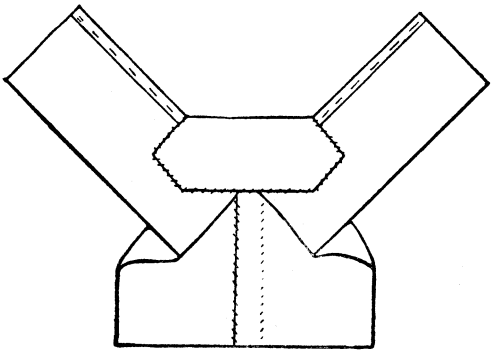


Fig. 50. Gusset hemmed

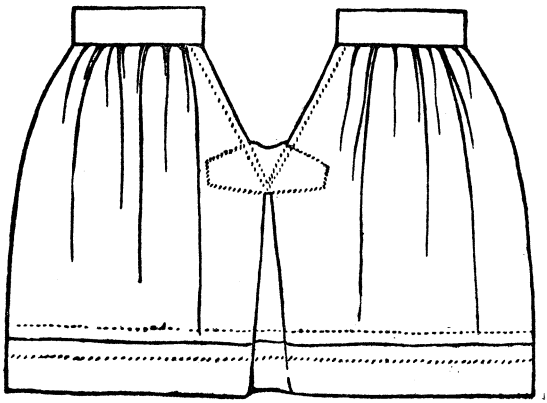


Fig. 51. The gusset model completed

IV

A DOLL'S SKIRT AND SEWING CASE, BINDINGS, DOLL'S BED LINEN AND A PIN CASE

LET us suppose that Sally Ann measures twelve inches from the crown of her head to the soles of her feet and that you would like to make her a gored skirt like mother's. Would you not feel happier if you made the pattern and then cut the skirt yourself?

Take a piece of paper twelve by nine inches wide, mark every inch on both the long sides of the paper. Lay a ruler so that it touches the centre of the space between the first and second dots on the upper edge, and between the second and third dots on the lower edge. This will form the half of the front gore of the skirt. Mark it, "half of front."

Now draw a line from the second dot on the upper edge to the centre of the space between the fourth and fifth dots of the lower edge. Connect the sixth dot on the upper and lower edges, mark this section "side gore." Connect the eleventh dot on

lower and upper edges and mark this section "back." The remaining inch mark "belt." (Figure 52).

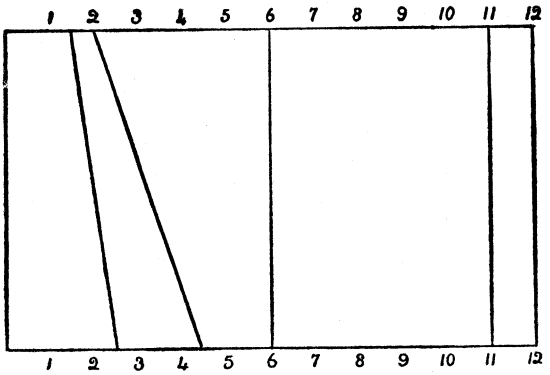


Fig. 52. The pattern drawn

Cut the pattern apart along the lines drawn.

Take a piece of muslin twenty-four by nine inches. Tear off two inches of the muslin on the length for the band and then ten inches for the back of the skirt.

Fold the remaining piece of muslin with the two short edges together so that the doubled piece measures six inches by nine. Place the straight edge of front of skirt pattern on the fold of the material and the edge of the side gore on the other edge. Pin the pattern down securely and cut through both thicknesses of the material (Figure 53).

Pin the skirt together, placing a straight edge of

a gore to a bias. Baste a quarter-inch seam along the finished edges of each gore, holding the bias edge toward you. Sew the seams up with combination stitches. Press open the seams and over-cast each one to keep it from fraying.

Fold a hem at the bottom of the skirt an inch and a quarter wide. Baste the hem so that seam

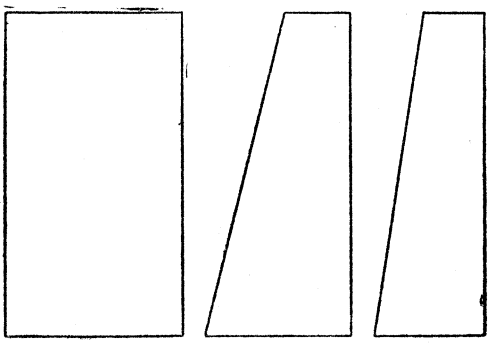


Fig. 53. The back, side gore and front

comes to seam. On the front gore there will be a fullness. Gather this fullness in with fine running stitches and baste. Use a separate thread for the gathering. Now hem around the whole skirt.

Cut the placket two inches down through the centre back. Turn a hem on the right side one half inch wide and on the left one eighth inch. Sew the hem.

Lap the wide hem over the narrow at the bottom

of the placket and stitch across the wide hem two rows of stitching one eighth of an inch apart.

Turn in the strip you cut off at first for the band

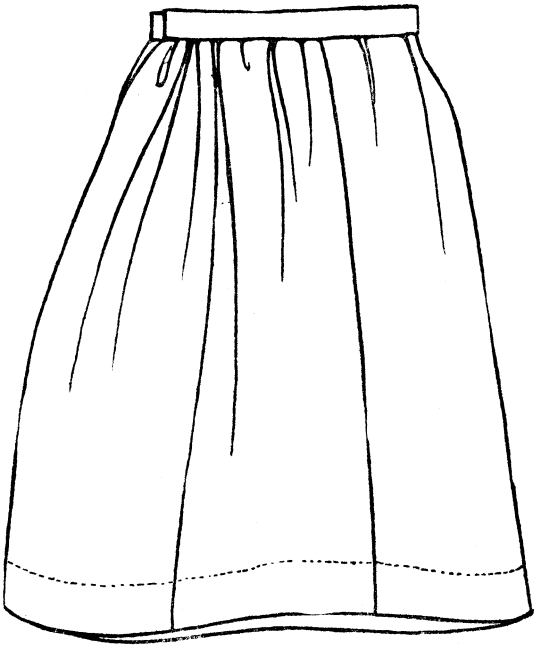


Fig. 54. The skirt

one quarter of an inch on the two short sides and on one of the long sides.

Fold lengthwise, find centre of band and crease; one inch from this, crease again.

Place and pin band in the same way as for the gusset described in the last chapter, placing the

middle crease at the middle of front of skirt. Then pin the band also at the creases on either side of centre. Gather each side of the skirt that is left. Draw in the thread to fit belt. Spread the gathers so that most of the fullness is in the back.

Over-hand the ends and hem second side of the band. This finishes the skirt (Figure 54).

A basket or box of some sort is very nice to have, as we have said above, for your sewing, but suppose you were going to sew with another friend and you wanted a handy case in which to carry your sewing implements? A cloth case that can be folded or rolled is very much more convenient and may be carried in the large pocket of your apron. One made of denim is inexpensive, wears well, and is highly practicable. One yard will make you a case.

Cut a piece of green denim sixteen by fifteen inches long. Turn up four inches of the material, baste down both sides. Baste a four-inch pocket on the left-hand corner of your case. The rest of the case divide in two. This will hold your darning cotton that comes on cards.

We have a pretty way of finishing this case, which is not only ornamental but strong, and that is to bind it. Get a piece of tape long enough to go around the whole case. Crease it lengthwise so

that one edge comes slightly below the other. Open it and lay it on denim and then neatly back-stitch the right side and hem the wrong. The hemming should be just below the back-stitching, and must not be seen on the right side. Allow enough tape at the corners to make a good angle. Both sides of the corner must be treated alike.

It will be well to have a needle case to match the

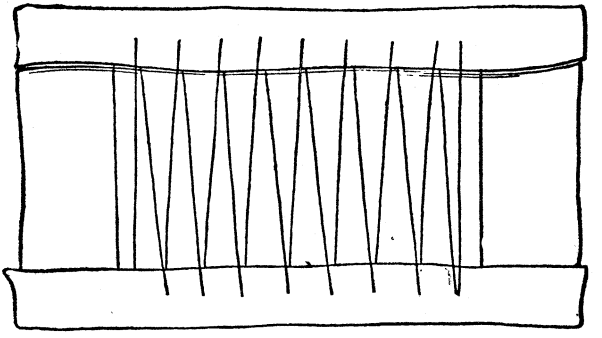


Fig. 55. The material caught from side to side

sewing case. Cut a strip of material thirteen inches long by three and a half inches wide. Cut this strip in four parts. Get a piece of cardboard that is not too thick or of such kind that will break easily, as some of the cheaper grades of brown cardboard are apt to do. Cut four pieces, three inches wide by three and a half inches long. Thread your needle with a piece of No. 40 cotton and put a big knot at the end. Take one of the pieces of denim and a

piece of the cardboard. Catch the material from side to side with stitches about one quarter of an inch apart (Figure 55). After sewing these two sides sew the third and fourth in the same manner. Cover each piece of the cardboard in this way (Figure 56).

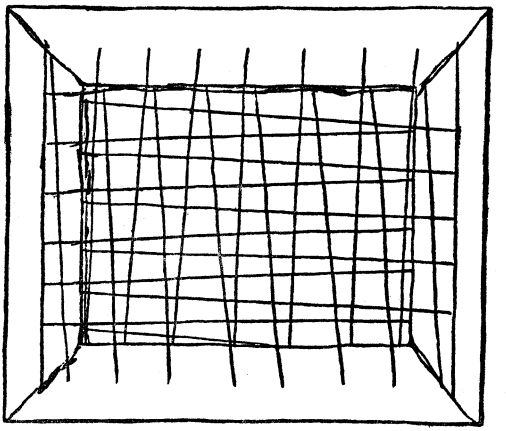


Fig. 56. The four sides of material caught together

Take two of the covered pieces and over-cast them carefully together.

You should have leaves of flannel to stick your needles in. Pink the edges of the flannel. Pinking is snipping out the edge in little points and can be done with scissors. Connect the two pieces of the needle case with two tiny bows, or a heavy thread can be made to answer the purpose. The flannel sheets are tacked through the centre like the pages in a book (Figure. 57).

The third or middle compartment between the spool case and darning thread can be used for a miscellaneous pocket to hold the tape-measure, emery-bag, small scissors and other necessary articles.

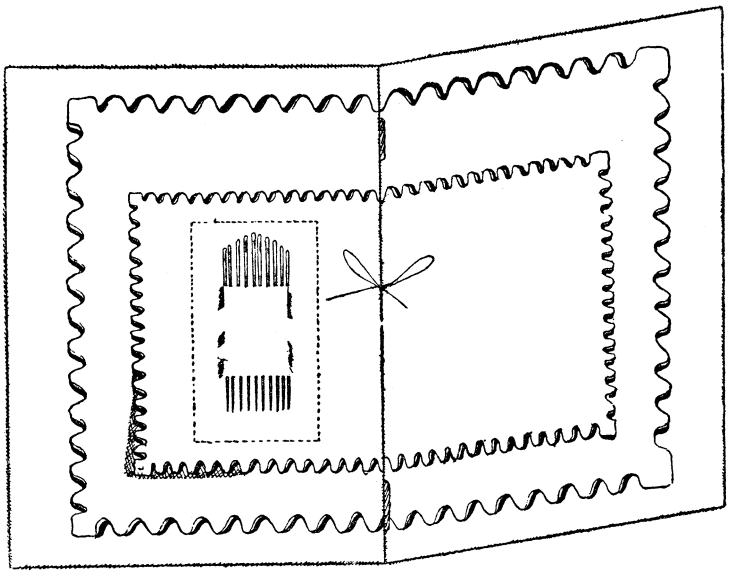


Fig. 57. The flannel sheets tacked through the centre

A piece of tape stretched down on the denim with just enough spring for the package of needles to pass through is a handy way to carry them (Figure 58).

It is rather dangerous to travel with a pair of scissors with the points unprotected. In Canada

and the states that border it the Indians sell the little sweet grass protectors. A cork, however, that comes in small bottles such as you get from drug stores will protect the points of the scissors as well as the sweet grass protectors, if not as elegantly.

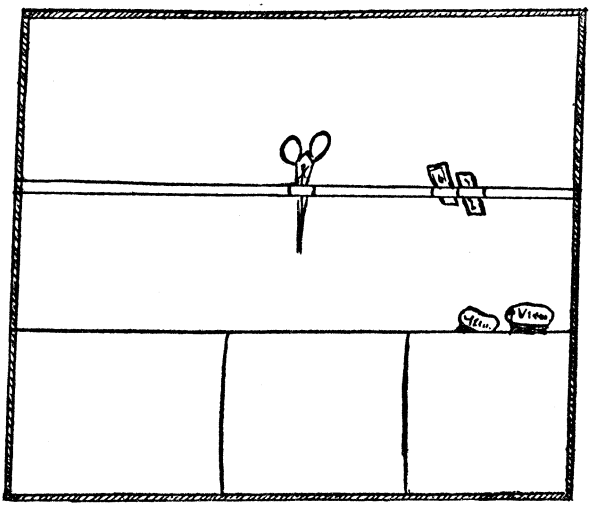


Fig. 58. The place for the needles

If the scissors are too large to put in the pocket a piece of tape could be stitched down to slip them in lengthwise. The case should be folded in three parts when it is not in use and a piece of tape the same colour as the binding tied around it, (Figure 59).

Now that you have your sewing apron and a work box, you will love to be sewing every chance you get. Suppose we plan a set of bed things for Sally Ann.

First let us make a mattress. The mattress on your bed is covered, probably, with ticking, but this is too harsh for your fingers to sew, so let us select percale or zephyr, and half-inch tape for the binding; the filling can be cotton, hair, or feathers. If it is impossible to get any of these three, newspapers chipped up very fine will make an excellent padding. Many people use newspaper chippings to fill pillows for summer use.

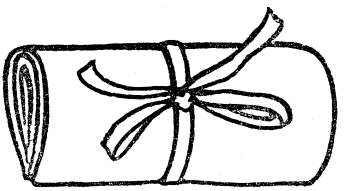


Fig. 59. The case folded

Measure the bedstead and cut two pieces of percale or zephyr exactly the same size. Now cut a stripe of the material, one inch wide, long enough to go around the four sides of one of the pieces of the material that you have just cut.

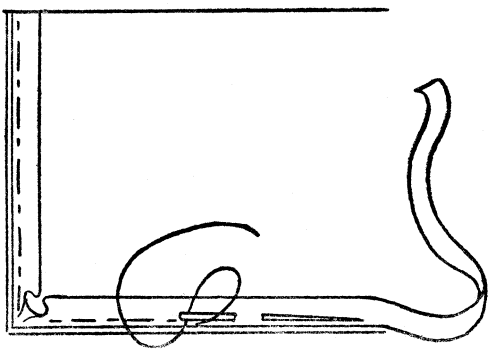


Fig. 60. The narrow strip to the large strip

Baste the long narrow strip around one large piece. Lay the wrong side of the strip to the wrong side of the material (Figure 60). The edges must be even. Use the combination stitch of one running stitch and one back-stitch just below the basting. When the strip has been securely sewed to the four sides of the material, join the two ends together on the wrong side.

Now take your tape, which may be white or the colour of the figure in your material, and bind the edges by first running one side down and then the other (Figure 61).

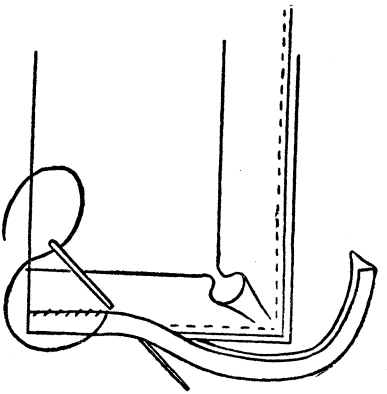


Fig. 61. Binding the mattress

The other piece of material is sewed in the same manner — the wrong side of t e strip to the wrong side of the material. Do not sew, however, around the entire four sides but leave about six inches open through which the filling may be passed. After basting the strip with combination stitching fill with cotton or whatever material you have on hand. Do not fill the mattress so that it will be bumpy. Put a little stick in and flatten the filling at the top.

Now sew the opening up and we are ready to quilt the mattress.

Thread a large needle with two pieces of heavy cotton floss or wool. Push your needle through to the other side, letting a short end extend above the mattress. Bring your needle back again close to where it came out (Figure 62). Unthread the needle and tie the ends tightly. Cut off what is left and repeat again two and a half inches over. It is best to quilt in rows; that is, to start two inches in from the long side and make a row parallel with the tape. The next row is made two and a half inches farther over and the next row of knots should come in between the first row of dots.

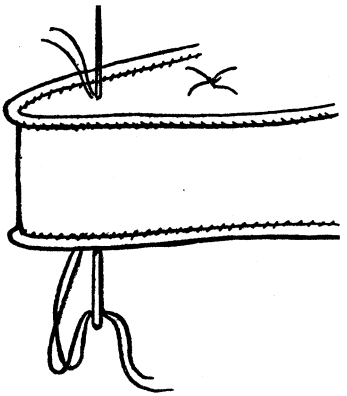


Fig. 62. Quilting

This mattress is made just like yours and the pillow is the next article we will make. The pillow should be half the width of your mattress, as we will use two on the bed. Take a piece of material twice the length desired for the pillow. Use the same kind of material as that used for the mattress. Fold the piece

in two with the wrong side out. Join the two long edges and one of the short sides with the combination stitch (Figure 63). Make the stitches one quarter inch from the edge. Now turn the case inside out and fill with cotton. Turn in the edges of the open end and over-cast them together (Figure 64). As I have said before, it will be necessary to make two pillows.

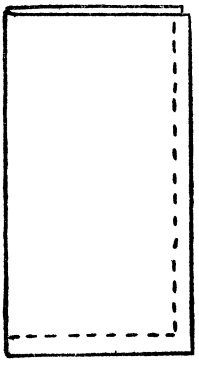


Fig. 63. The pillow-case

The pillowcases can be made of lawn, cambric or muslin. Cut the material a little larger both in length and width than the pieces used for the pillow. The seams of the pillowcases will have to be felled. Along the one short side and the long side make fine running stitches, one quarter of an inch from the edge. Cut the raw edge from one side so that the other is about an eighth of an inch wider. Now fold the wider edge over like a hem so that it completely covers the cut edge and hem neatly to the material. The open

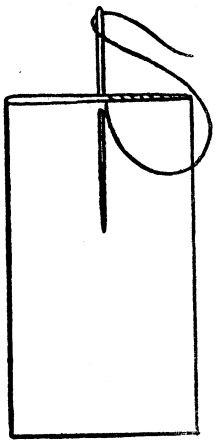


Fig. 64. Overcasting the open end

end has a wide hem of say three quarters of an inch. When the hem is finished turn the case with the work inside.

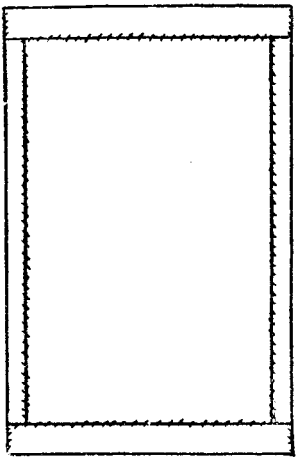


Fig. 65. The sheet

For the sheets cut two pieces of muslin or lawn large enough to cover the mattress and to turn under. The selvage edge of the material should run the length of the sheet. Turn in a quarter-inch hem on the two long sides of each sheet and hem. Now turn a one-inch hem at the top and bottom of each sheet. This completes the sheet (Figure 65).

A blanket is of course very necessary to have and it can be made of a piece of an old blanket or of canton flannel, cashmere, or plain flannel. If a piece of blanket is used, finish the edges with the blanket stitch which is described in Chapter twelve of the book.

The flannel, cashmere, or canton flannel is finished by turning the edges over a quarter of an inch and herring boning or cat-stitching them to the material (Figure 66). For cat-stitching see diagram in Chapter nine.

No bed is complete without a counterpane of some sort and this can be made as fancy as you desire. A pretty one is made of strips of insertion joined together by fine over-casting or fagotting. Faggotting is explained in Chapter twenty. A row of edging will have to be sewed like a ruffle around the two long and one short sides to complete the counterpane.

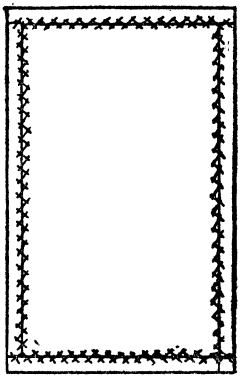


Fig. 66. The blanket

If a very fancy counterpane is desired get a piece of checked gingham of some light colour. The check should be a quarter of an inch square. With your needle threaded with white or a shade deeper than the

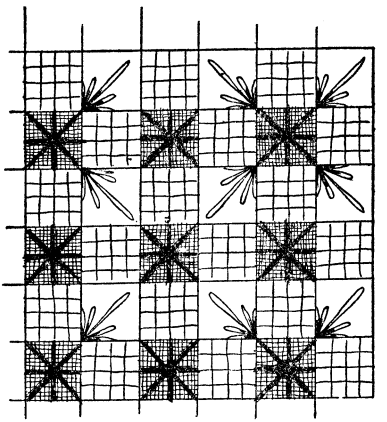


Fig. 67. The crow's foot and spider on checked gingham

darkest check make spiders on the dark squares and crow's feet on the light. Directions for making a spider are given in the chapter on "Lace Stitches."

A crow's foot is made by taking one stitch on the diagonal of the square and two on each side of it, the stitches on each side of the first one being a trifle shorter than the previous ones (Figure 67). A coun-

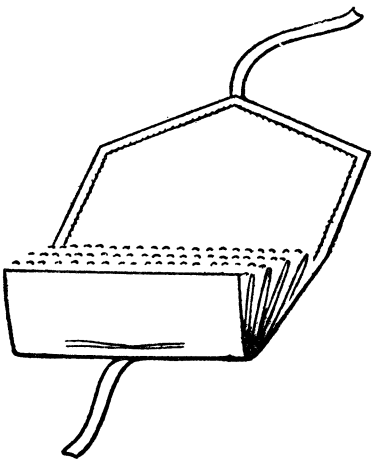


Fig. 68. The envelope opened

terpane like this is very attractive and does not require a great deal of time to make.

A dainty little pin case that will make an acceptable little gift for a friend that is going to travel is the envelope pin case. Take a piece of material such as linen, cretonne, or silk and another piece of

different coloured material for lining and shape one end as shown like the flap of an envelope (Figure 68). A good size is nine inches long by four inches wide.

Cut a piece of stiff paper a half inch smaller than the pieces of material. Baste the material which will be outside over the paper so that the edges are folded back one quarter on the paper. Turn a similar fold on the lining and hem it to the material as shown on the flap of the envelope opened.

Now take two papers of pins and place them in

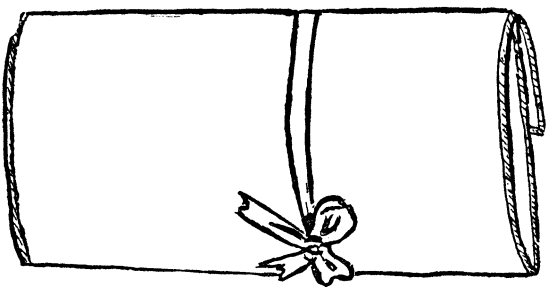


Fig. 69. The envelope case closed

the case so that they look like leaves of a book. Be careful to see that the heads of the pins are on top. Now catch the pins to the case with several long stitches which are taken below the points of the pins. Stitch a ribbon to flap of envelope and one at the bottom. Close the case and tie the ribbons and you have a handy pin case (Figure 69).

V

MAKING BUTTONHOLES, CUTTING FROM A PATTERN, A DOLL DRESS

TO MAKE a good buttonhole is an accomplishment that any girl can be proud of, as it is the hardest thing in sewing.

The thread should be almost double in length to that you usually take, as a joining is very clumsy in a buttonhole.

A buttonhole is a worked opening in a piece of material or garment through which a button is to be slipped. The friction caused by buttoning and unbuttoning necessitates that the worked edges should be firmly and well sewed.

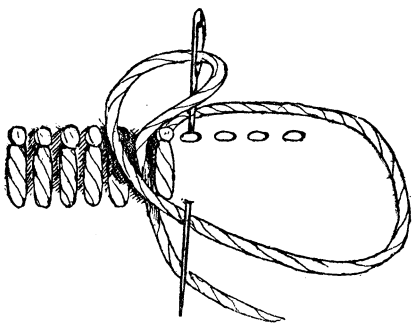


Fig. 70. The first step in buttonholing

Before we make a real buttonhole, let us see how the stitch is worked. Draw a line one inch in length with the straight of the material. Take two stitches

Making Dolls' Clothes

one inch long over this line. At the extreme left of the stitches insert your needle, threaded with No. 40 cotton. Take a stitch about a sixteenth of an inch below the line. While the needle is still in the material — you are working from left to right — (Figure 70), carry the thread under its point from the left, to the right side of the needle. The enlarged cut showing this stitch is very plain. The needle is then drawn through the material toward the chest and then straight from it. The next stitch and every other stitch must be identical with the first, the difference being that each stitch is then a little farther to the right. Every stitch must be the same length.

Now let us prepare to make the stitch on a fold. Fold a band in three equal parts. Pass the needle between the folds and bring it out on the edge. Hold the end of the thread with the left thumb. Carry the needle to the back of the fold and insert the point through the fifth thread of the material from the edge. The double thread at the edge of the needle is brought around the point of the needle from left to right and drawn out. (Figure 71).

A tailor's buttonhole is made slightly different. The needle is placed in the same position as in the ordinary buttonhole. The thread is brought from

the top of the stitch and the doubled thread is brought around under the point of the needle from right to left (Figure 72).

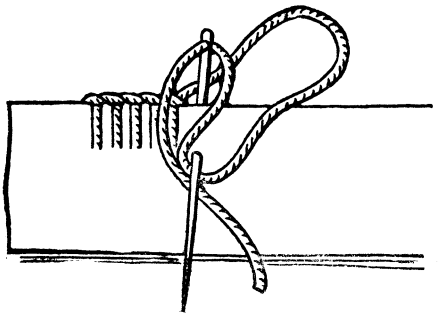


Fig. 71. The position of the needle in buttonholing

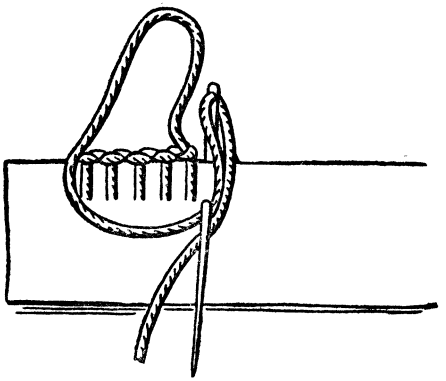


Fig. 72. A tailor's buttonhole

The corners of the buttonhole are worked in two ways, either barred or rounded. The round corners are worked in the same buttonhole stitch, only it

is twice the depth of the buttonholing along the two edges. Five or seven stitches will be sufficient for a corner or the ridge of the buttonholing will be too crowded.

The bar or braced end of the buttonhole is a little more difficult. It is necessary to bar a buttonhole for heavy woollen materials such as men's coats, or your own cloak, or outer wraps (Figure 72). Generally the first end of the buttonhole is rounded and the last end barred (Figure 73).

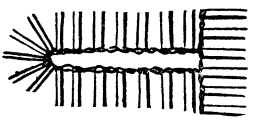


Fig. 73. The buttonhole with one end rounded and the other barred

Work around the buttonhole end when the last stitch has been made, turn the material so that the work lies across your forefinger. Pass the needle over the extreme left of the stitch, (Figure 74). Work four stitches the same length as those of the two sides of the buttonhole, and then insert the needle through the ridge of the first buttonhole stitch. The ridge of the bar faces the buttonhole. This bar should be just the width of the buttonhole. Nine stitches are usually sufficient for it.

Fig. 74. Barring the buttonhole

Tailors run two or three strands at the base of the buttonhole before working the nine stitches.

The stitches are not taken through the material but only over the threads.

A buttonhole is fastened off on the wrong side at the base of the stitch.

The most important step is to cut the buttonhole straight. The buttonhole should be a trifle longer than the button. It should be cut in the opposite direction to which the strain will be. For instance on the back of the waist the buttonholes should run crosswise, for the movement of the shoulders spreads the buttonhole lengthwise. On the bands around the waist buttonholes are made lengthwise.

A sharp pair of scissors or a penknife should be used for cutting the holes. Insert the point of the scissors or knife through the centre of the buttonhole. Cut one side, then the other, along a thread of the material.

The thread is fastened securely on the wrong side of the left-hand corner. Use No. 40 sewing cotton for buttonholes, unless on very fine material, when No. 60 should be used. Sometimes it is well to over-cast the raw edges before working the buttonhole. A thread should always start at the extreme lower left-hand corner.

The backs of yokes should be fastened with loops and fine buttons. To make a loop, span the thread

across the edge of the material in a loop large enough to slip the button through. Let the last stitch be on the right-hand side. Now place the threaded needle under the strands of thread letting the thread fall under the point of the needle. Repeat in this manner till the strands are entirely covered. The ridge or purled edge of this stitch will be on the outside of the loop.

Hooks are sometimes caught into loops, but they

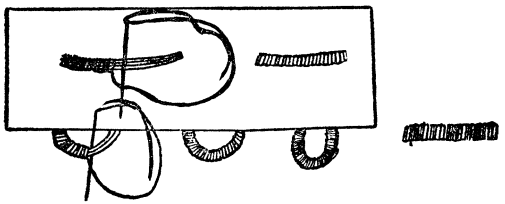


Fig. 75. Loops made of threads

are made directly on the material instead of sewed on the edge. The strands of thread, however, are not as loose as the buttonloops. The diagram (Figure 75) of the two loops will convey a clear idea of how the threads are spanned and covered.

The last step in sewing is cutting from a given pattern. An old garment that fits well, ripped apart makes an excellent pattern and requires very little fitting. Press the pieces before using them as a pattern. Lay the material so that the selvage runs lengthwise, that is, from head to foot. Only

one half of the garment is necessary for a pattern, as the material is doubled or folded lengthwise (Figure 76). The centre front of the skirt or waist is always placed on the fold of the material and either basted or pinned down before cutting.

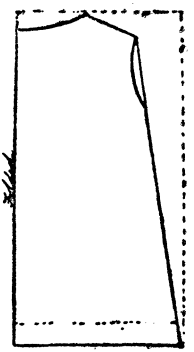


Fig. 76. The centre front on fold

Collars, cuffs, bands, and sleeves are cut with the selvage running their length. Cut any part of a garment such as sleeves, waist, or skirt through two thicknesses of material so that both sides will be exactly alike. This does not refer to the front gore of a skirt. When the material has a right and wrong side the right sides should face each other before cutting the pattern.

Handkerchiefs or frills should be cut along a thread so that the edges may be perfectly straight.

Be sure that the material lies perfectly flat under the pattern. Pin the centre first to keep it from slipping before pinning the edges. Pin the entire garment before cutting anything, so that you can be sure that your material will be sufficient. This also gives you an opportunity to see where to put the smaller pieces and economize with the material.

A large pair of scissors should be used in cutting. The blunt-pointed blade is next to the board or table. It is well to practise on paper and plan the pattern before using the pattern on the cloth.

Bias bands should be cut on the bias of the material. Cut a square piece of material and fold it cat-a-cornered. Cut along the fold and you will get a true bias.

Bands to finish the necks of undergarments or around armholes should be cut on the bias. In fact, any curved edge that has to be faced should be faced with a bias instead of a straight band.

Now suppose we make a real dress for Sally Ann that will be put together and finished just like one of your own dresses. The style we will select will be on the order of a French dress, that is, a long waist and short skirt. The pattern for the waist is in seven parts: they are the front, side front, back, side back, sleeve, collar, and cuff. The skirt is only one piece.

Three quarters of a yard of material will be sufficient to make a dress for a doll from eighteen to twenty inches in height.

In all patterns that are bought only one half is given; sometimes all the seams — which are a very important part of a dress — are given and sometimes

they are omitted. Any pattern that is published by a reliable firm tells on the envelope whether you should allow for the seams or not.

The pattern is usually of tissue paper and each piece has perforations or holes of different shapes. One shape means this side must be placed on the fold of the material, another shape or perforation the same shape only grouped differently, means that the pattern should be placed on a straight thread of the material. Still another means "gather here." If there are tucks in the pattern they are usually indicated. Where the seams join each other, little notches are made and corresponding notches are placed together and pinned after the pattern is cut.

Let us suppose the material is forty-five inches wide. Place the centre of the skirt on the fold of the material and pin in place. Your pattern should be planned and pinned on a flat surface such as a sewing table. Place the pins through the tissue pattern and both thicknesses of the material, letting the head and the point of the pin be visible to the eye. Do not cut any piece of your pattern until you have planned and pinned every piece, as that is the only way you can economize on your material (Figure 77). Often a pattern cut before each piece is

planned comes to grief if an over-supply of material has not been provided.

The centre front is also placed on the fold of the material as well as the centre, back and collar. The sleeves are now fitted in, so that the perforations rest on the straight thread of the material. The side front and back and cuffs are also pinned to the material. The pattern now pinned, take a large pair of cutting scissors and holding the blunt part toward the table, cut close to the tissue pattern, or if no seams are allowed, the width stated in directions should be allowed for the seams.

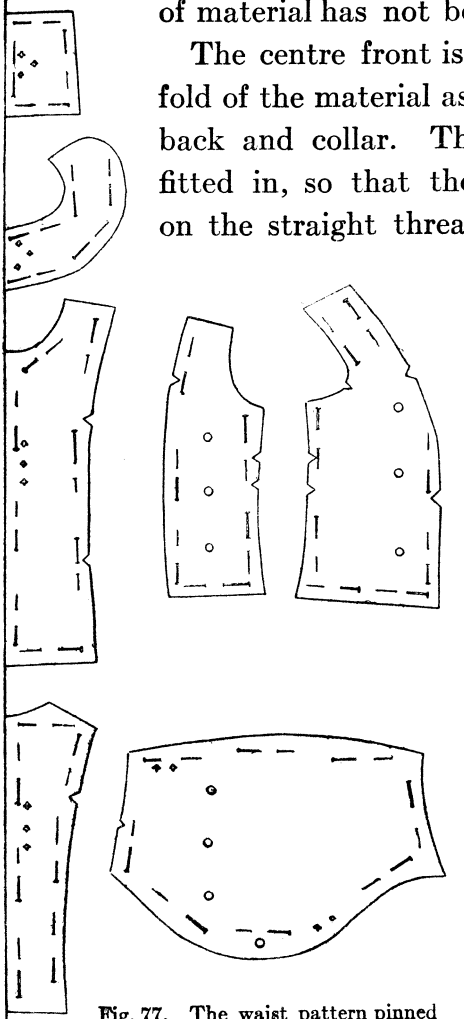


Fig. 77. The waist pattern pinned to the material

Let us make the

sleeve first. Take one sleeve and holding with the right side join notches together (Figure 78). Baste the sleeves up on the seams one eighth of an inch from the edge. When the basting is finished make a row of fine running stitches. Turn the sleeves on the wrong side and baste them before working the combination stitches. The sleeves are now ready to be banded. The band is taken and sewed on the short side. The seaming is taken on the wrong side of the material. A little seam is taken on each of the long sides of the cuff. Fold the cuff in half. The turns or folds are opened out and now turn the cuff inside out. Run a gathering thread at the lower edge of the main part of the sleeves starting the thread one half inch from each side of the seam. Place the cuff around the sleeve so that cuff seam rests on the seam of the sleeve. Pin into position. It will probably be necessary to pull or adjust the gathering thread so that the lower part of the sleeve be just the size of the cuff. Baste the band on after it has been pinned satisfactorily before working the combination stitch.

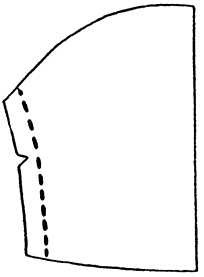


Fig. 78. Notches of sleeve put together

Turn the sleeve inside out and fold the cuff in the creases. Hem the inner side of the cuff to the

wrong side of the sleeve. On the upper side of the sleeves run another gathering thread about one inch and a half from the seam (Figure 79). We have now finished with the sleeve until the waist proper is ready.

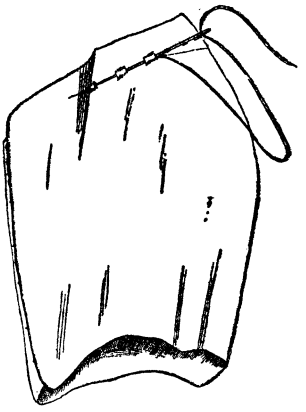


Fig. 79. Gathering the top of the sleeve

Now take the centre back and side back and baste them together. Join the pieces so that the notches correspond. Work the combination stitch three eighths of an inch from the edge. The side fronts are joined to the backs under the arm and on the shoulders. The front is then sewed to the right side of the waist only. It will be necessary to face the centre front piece and the left side front. Take a bias strip of material not more than three quarters of an inch wide and fold an eighth of an inch on each side of this strip. Join the shoulder seams together, one side of the back to the right side of the front and the other side to back. Sew with combination stitches, then make a felled seam as explained for the sleeve. Baste the turned fold to the right-hand side of the waist by opening out creased side and

placing the two right sides together and stitching one eighth of an inch from the edge. Turn the bias over to the wrong side of the waist and slip stitch. Slip stitching, as I have explained before, is somewhat like hemming; only the stitches are taken back of the folded edge and catch one thread only of the material.

The other bias band is basted in like manner to the left-hand side of the waist.

The sleeves are ready to be put in. Measure one and one quarter inches from the under arm seam on the waist, which is the short seam near the front of the waist. Pin the seam of the sleeve to this point. Pin the rest of the sleeve so that the gathers are evenly distributed. Pin the right side of the sleeve to the right side of the waist. Baste securely. Remember that the gathers should be thickest on the upper part of the sleeve (Figure 80). Stitch with fine back-stitching and then overcast. The neck may be bound or may have the collar attached.

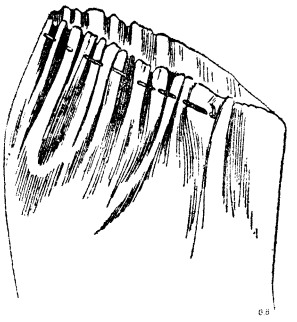


Fig. 80. The gathers on the upper part of the sleeve

Turn and hem the outer edge of the collar; a

ruffle of lace may be added if desired. Baste the collar to the waist, and try the waist on Sally Ann. If it is a satisfactory fit, stitch in place. It is well to cover the raw edges with a little bias fold. Hem the fold down on both sides.

The long strip is not joined, but a half-inch hem folded on one side and then stitched. The skirt is plaited or kilted, as it is often called. A hem is made on each of the short sides of the strips. Now crease the material as if you were going to make a tuck three quarters of an inch deep. A box plait will next have to be planned; again crease your material as if you were going to make a tuck three quarters of an inch deep. These creases must be exactly three quarters of an inch from the double fold of each piece. Measure an inch and a half, then turn the material under so that a three-quarter inch piece is under the left side of the waist line. This completes the box plait.

The plaits from there on are folded toward the left, while the first two were toward the right. Baste each plait down securely. When working on cotton materials that have a lot of dressing, the creases are likely to stay in without basting, but while working on it the edges are apt to get turned up. Basting (Figure 81) is therefore the surer and safer way

to keep the plaits in position, while for woollen or soft, sleazy materials it is the only way.

When every plait has been basted lengthwise, take another thread and baste them crosswise three or four times.

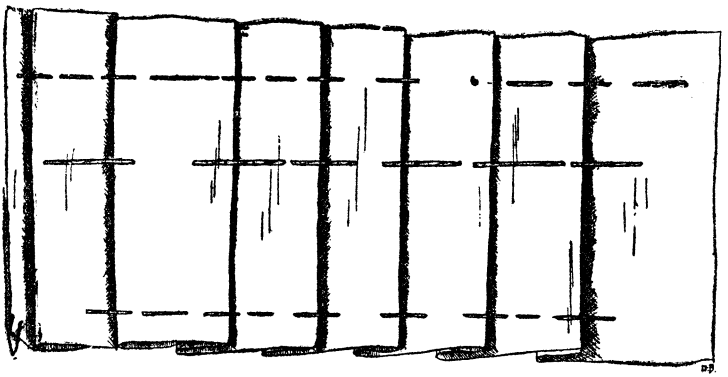


Fig. 81. Section of plaited skirt showing how it should be basted crosswise

Join the waist to the skirt, taking care that the centre of the box-plait is under the direct centre of the front of the waist.

A sash will be needed to finish this dress. It can be tacked in place or little straps of ribbon may be stitched at intervals and the ribbon run through the straps (Figure No. 81A).

If this dress had been stitched on the machine it would have been better to make tailored seams on the waist; that is, a narrow seam is taken on the wrong side. The material is then turned back so

that on one side of the seam it slightly overlaps the other. Baste in place and stitch on the edge. Tailored seams do not require any extra allowance of material. They should slant toward the right on the right side of the garment and toward the left on the left side. If the seams were stitched to run in one direction the garment would have a very one-sided appearance.

Fig. 81A. Sally Ann's new dress

Press all the wrinkles caused by handling the dress in sewing. It is best to lay a damp cloth over the material rather than place the iron directly on the material. You will need a small iron for this dress. Press each plait down carefully. Take out the basting threads before trying on the dress.

There are good, bad and indifferent dressmakers, and I know you wish to be one of the former. Sew a row of buttons on the left front of the dress and make little buttonholes to correspond on the right side.

VI

THE SIMPLEST STITCHES IN EMBROIDERY — CHAIN STITCHING, OUTLINING, HERRING-BONING, CROSS-STITCHING, SOUTACHE, CORONATION BRAIDING

IT WOULD be hard indeed to say just how many stitches there are in embroidery, as so many are combinations of the others. The ones you will hear about are the simplest ones.

Some years ago I had a large class in embroidery in a mission school. Every seat was taken and many applicants were refused admittance. The supervisor came in one day and said that there was a little girl who was very anxious to join the class and that she knew how to sew. I did not have the heart to refuse her, so in marched little Nellie. She was just seven years old and said that she attended sewing school every Saturday at her church and that her teacher had taught her *all* about embroidery. I gave her a little stamped design and told her to chain-stitch it and let me see how well she could do it. About five minutes later I happened to turn around and there was little Nellie frantically waving

her hand. "Teacher, teacher," she said, "that is the only stitch the Lady didn't show me."

Now, as I am most anxious that nothing like that will happen to you, I will start with chain-stitching as the simplest stitch (Figure 95). It is also one of the oldest stitches in embroidery. Every museum that exhibits embroidered articles will have some elaborate designs carried out in fine chain-stitching. If the stitches are worked in filo silk or spool silk the effect is like machine work.

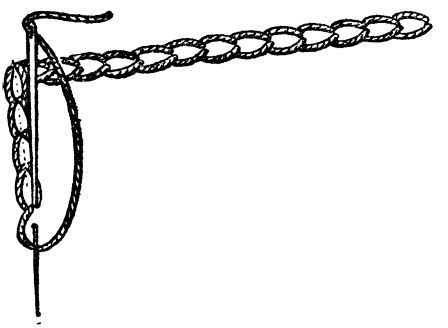


Fig. 95. Chain-stitching, showing how to turn a corner

Draw a straight line on a piece of muslin and thread your needle with a piece of red cotton. No knots should be used in embroidery. Fasten the thread by taking three fine running stitches and one back stitch to insure firmness at the end of the line. Now with the needle in position at the beginning of the line, start by taking a straight stitch on the line. Bring the thread under and pull the needle through the material. You have made the first loop. Put your needle back into the last hole or as near as

possible to it, take another stitch on the line, repeat until you come to the end of the design.

Take the same length stitch every time or you will not have a good-looking chain. If you will look at the links in your chain bracelet, you will see that every link is the same size as the others. Suppose you wanted to chain-stitch a square or a triangle: when you come to the corner do not try to make one continuous line, but carry the needle down through the material at the end of the loop to fasten the link and start the next row at right angles to it. Chain-stitching can be put to many uses. It is a pretty stitch to cover a single line in a conventional design. It is also the quickest kind of padding for large designs. When it is used as a padding, the rows are worked close to each other. If the work is to be

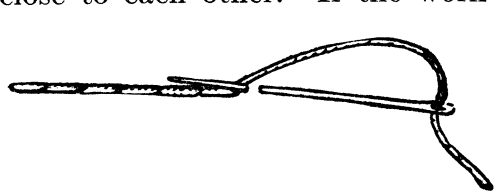


Fig. 96. Smooth outlining

raised very high, the chain-stitching may be placed in rows one on top of the other. You will, however, hear more about padding in a later chapter.

The next stitch we will talk about is the outlining, (Figure 96). Some people think it is

simpler than chain-stitching. It was the first stitch I learned in embroidery, but it is not as pretty as chain-stitching. The first thing I did in fancy work when I was nine years old was a wonderful face cloth with a wild rose on the top, and under it my name and the motto, "*Cleanliness is Next to Godliness*," worked in red cotton. After that I made face cloths for every member of the family.

Outlining makes one think of plain sewing. There are two kinds of outlining, rough (Figure 97) and smooth, the difference being in how the thread is thrown. To make the rough outline, fasten the thread as directed in chain-stitching and on the line take a stitch about an eighth of an inch. Then work from left to right. Let the thread fall under the needle and be sure to keep it this way. A smooth outline is made by throwing the thread over the needle instead of under it; this outline can be used as stems for flowers unless a more elaborate kind is desired.

Fig. 97. Rough outlining

Either chain-stitching or outlining is an excellent way to decorate bureau scarfs, pillow tops, or table covers.

Herring-boning is used for finishing seams on a flannel skirt, or it may be used above hems. The

little flannel skirt you intend to make for Sally Ann this winter should be finished in this way. Here is a stitch for which we do not need guide lines, though while you are learning, the lines might be helpful. Draw two parallel lines a quarter of an inch apart.

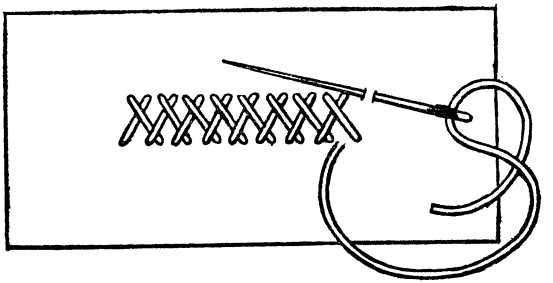


Fig. 98. Herring-boning or catstitching

Take a stitch on the upper line, about an eighth of an inch long. Then make one on the lower line, letting the thread fall always to the right. When you have made a row between with the lines, try to work one without lines and see if you can keep the herring-boning straight (Figure 98).

A plain quilt or cover for the baby can be made very attractive, by working herring-boning around the edge. If the cover is woollen, use worsted or heavy silk for the stitchery, but if it is cotton material, a heavy lustre is recommended. The needle to use depends on the thread. A sewing needle will carry a round cotton thread such as D. M. C.,

Madonna, Utopia, Royal Society, or Peri lustre. A crewel needle, which is a needle with a long eye, will be required for silk or worsted. An easy way to thread a No. 2 or No. 4 crewel needle with worsted is to hold the needle in the left hand and double the thread at one end and run the needle through it. Hold the thread between the thumb and first finger of the right hand so that the thread is just visible. Gently pull the needle out with the left hand and run the doubled thread through the eye. It sounds a great deal harder than it actually is, but it will require very little practice.

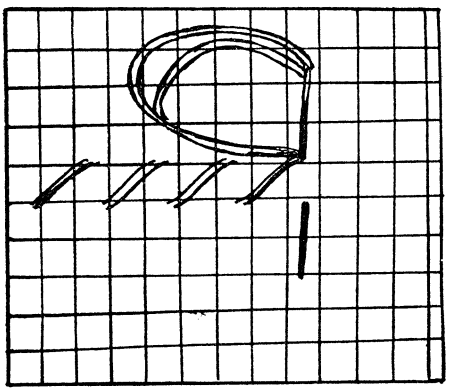


Fig. 99. The first step in cross-stitching

When you went to kindergarten did you have little pierced cards on which you made designs in coloured silks or cottons? Well they had these at my school

and we made book-marks, needle-books and all sorts of funny little things. If you remember the cross-stitching of the kindergarten days, regular cross-stitching will be a simple matter. The nicest material for this work is Java canvas, which is very coarse and stiff. It is ideal for book covers or napkin rings. The holes in the canvas are so large that working on it is almost like play. As Java canvas is rather expensive you will find a coarse scrim a good substitute. A lot of boys that I once knew took up this work very enthusiastically, so simple is it.

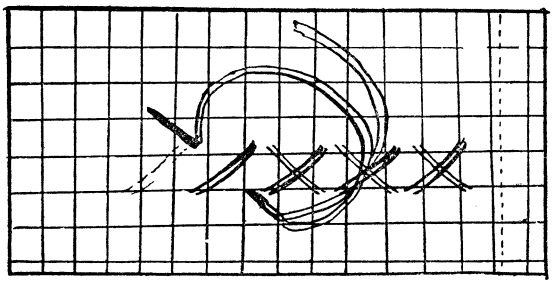


Fig. 100. The second step in cross-stitch

Do you know that you can make a gingham apron for mother and decorate it with cross-stitching that will last ever so long? Get a piece of gingham with squares about an eighth of an inch. Cross-stitch it in a shade darker than the gingham or in white or

red. The stitches are taken on the diagonal as shown in the diagram (Figures 99 and 100). If there is a great deal of cross-stitching to be done, the quickest way is to make all the stitches that run in one direction first, and then come back and cross them. Perhaps mother has a small piece of cross-stitching that you can use as a model. Simple triangles are easy to make. Begin the lower row with an uneven number, such as seven, nine, eleven, or thirteen. The next row make two stitches less, dropping one from each end, and so on till you have one at the top.

Now suppose that you had a little linen or silk

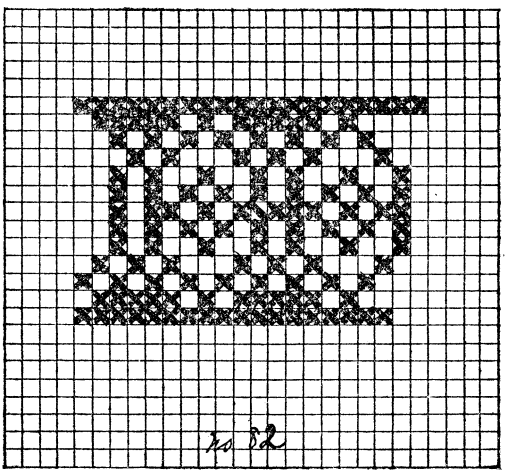


Fig. 101. A good hand design in cross-stitching

bag on which you would like to have a cross-stitch design, yet this material is not coarse enough for you to use as a guide for the cross-stitching. Do not think you cannot do it, for I will show you a way. Get a piece of scrim just as coarse as you can find, and baste it over the place you would like to cross-stitch. Work the design on it and when the cross-stitching is all finished pull out the scrim

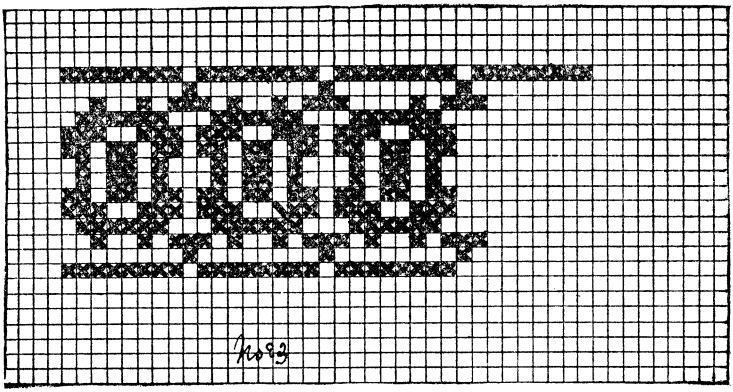


Fig. 102. A cross-stitch design

thread by thread. Sometimes you will have to snip the threads of the scrim if your needle accidentally gets caught in them. (Figures 101, 102, and 103.)

A very simple thing to do is to braid a dress for yourself. Now that all the large pattern houses are carrying transfer patterns you can get a design

for braiding very cheap. A little girl I know braided a dress for herself and one for her mother last summer. She used light blue chambray and braided it with white. There are several kinds of braid, but the easiest to use is soutache, whether it is cotton or silk. It is a flat braid and varies in width from one to three eighths of an inch. First stamp your

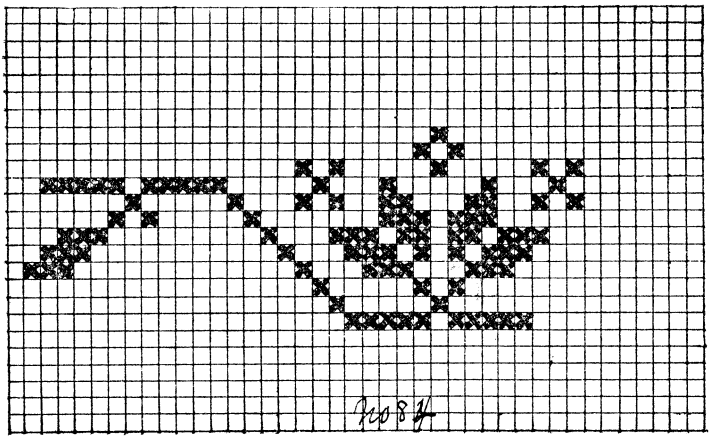


Fig. 103. Another cross-stitch design

design on the material, or if you have not a transfer pattern you can draw a design on tissue paper, making it as long as required and then baste the paper in right position on your dress. Take a stiletto, which is a little tool somewhat like a nail that is used in embroidery for piercing holes, and punch a hole on the line. Push one end of your braid

through this and fasten the end of it on the wrong side of your material. Thread your needle with sewing cotton or silk the colour of the braid and sew it down with little running stitches and an occasional back-stitch to fasten it firmly. When you come to the end of the line or of the braid, carry the end through as at the beginning and fasten.

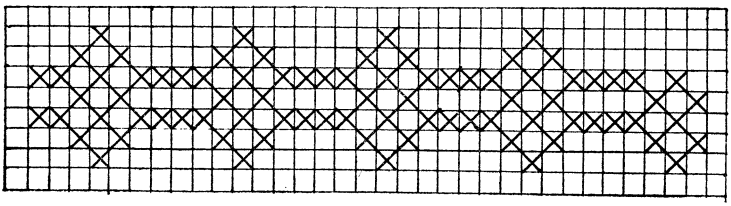


Fig. 103A. A fourth design in cross-stitch

Coronation braid is beautiful, but oh, so very much harder to sew on than flat braid. There are two ways that coronation braid may be sewed on. The one that I give preference to is stamping the design on the wrong side of the material and holding the braid on the right. A stiletto hole is made on the line and the end of the braid brought through to the back and fastened securely so there will be no likelihood of its slipping. Then, holding the braid with the left hand, connect it to the material from the wrong side with fine running stitches. The stamped line on the wrong side will serve as a guide

for the stitches. You can feel every time the needle touches the braid. Now perhaps many of you are wondering what coronation braid is. It is a braid that looks like fat grains of rice all strung together. There are different sizes of the braid, varying from the quarter inch to the three quarters of an inch size.

Fig. 104. Coronation braid

The second way to sew it on is from the right side with little slip stitches. At the small end it would be wise to take a stitch over the braid to hold it firmly. Centre pieces, bureau-scarfs or even towel ends are handsome when decorated with coronation braid, and do you know it is a very easy matter to make designs for yourself, as there is nothing prettier than daisies or wild roses for coronation braid. If the petals are too fine to allow you to use the coronation braid, then you must use one grain for each petal, cutting off the grains as you require them.

Coronation braid comes in white, Delft blue, bright green, or red. The braid is supple enough to turn sharp corners.

The daisy, as I have stated before, is one of the principal designs used for coronation braid. Braid

the flower with one piece of the braid. It is not necessary to cut the braid but at the beginning and the ending of the daisy. The very largest width of coronation braid will be required for the daisy. Two grains will be sufficient for a petal. Bring the narrow ends to the centre and connect them to the material. In the centre make a cluster of French knots. The effect produced is a daisy embroidered heavily and yet quite different from satin stitch. (Figure 105.)

A belt decoration with five or six coronation daisies is very attractive when used on a light summer

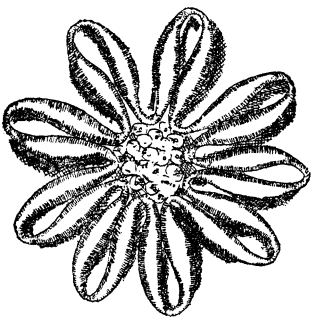


Fig. 105. A daisy in coronation braid

dress. Sometimes the owner prefers to couch the braid down with blue cotton and to work the centre of the daisy in the same colour.

A row of daisies is improved by working a fagotting stitch which is explained in "Simple Lace

Stitches," between the petals. See that the braid is sewed on far enough apart that the lace stitches will not be crowded.

Coronation braid is also used with crochet stitches for the borders of centre pieces and towels.

VII

SMOCKING, FEATHER-STITCHING AND LAZY-DAISY STITCH

SMOCKING is such a fashionable trimming this year that I am sure you will not be contented till Sally Ann has a smocked dress. Why, one cannot take a walk in the park without seeing several little children and some grown-ups, too, wearing smocked dresses. Sometimes they are made of fine lawn or pique and then again they are China silk, crêpe de chine, or cashmere.

Stamped patterns can be had for smocking but they are not at all necessary. Nearly every little English girl knows how to smock without buying a pattern and why should not you?

The simplest form of smocking is the honey-comb or diamond (Figure 106). It can be any size you wish. A good size for Sally Ann's dress is the half-inch diamond smocking. The beauty of the work lies in its regularity. To keep it so, the dots must be spaced evenly. A good way is to have a marking card. Take a piece of heavy paper or

thin cardboard about six inches long by an inch and a half wide. With a ruler draw a faint line one half inch down parallel with the long edge of the card. Draw four other lines below this at quarter-inch intervals. Be sure that the space between each two lines is a quarter inch, no more or no less. Along the top line measure in one half inch. From this point make dots at quarter-inch intervals all the way across. Each line is dotted in like manner, letting each dot come directly under the upper

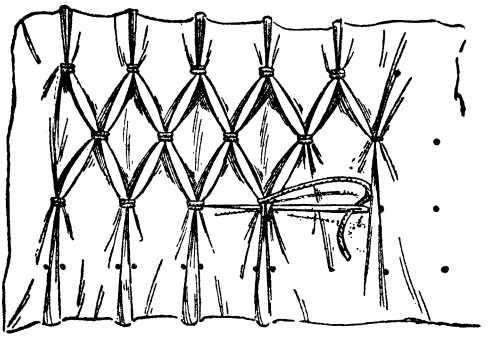


Fig. 106. Diamond smocking

one in straight rows. If mother has a card punch ask her to lend it to you and where the dots are make holes. A stiletto will answer the same purpose as the punch; or an orange stick may be pressed into service. Your marking card is now ready.

Measure the length you wish to make Sally Ann's

skirt. Select a piece of material that will show pencil marks, such as lawn, pique, China silk, or crêpe de chine. It will not be necessary to gore the skirt, as the smocking will form a sort of yoke for the dress. A little frock smocked in blue or red will be nice enough for all occasions. Take the material and smooth all the creases out after it is cut the right length. You must allow about the same amount of material for the width of the hem as you do for ordinary skirts. Place the smocking card so that the edge of it is on a line with the top edge of the goods. The smocking must be done before the belt is put on. Through each of the perforated holes make a dot in lead pencil. After every hole has been dotted, move the card so that there is only one quarter of an inch space before commencing to dot again. In other words, place the card so the dots have the appearance of being one continuous design.

Thread a No. 6 sewing needle with a piece of red or blue cotton. Make a tiny knot at the end. Start from the topmost left-hand dot from the under side of the material. Draw the first and second dots together. Three stitches on the right side will suffice to hold them together. Between the second and third dots let the thread span the material on the wrong side without pulling it. The third and fourth

dots are drawn together and then the thread spans the space between the fourth and fifth. Do you see how we are working? First a dot, then a space, a dot, then a space, until the entire line is finished.

The second row is worked exactly the same only instead of starting on the first dot of the second row, start with the second. The third row corresponds with the first and now at last we have formed a diamond.

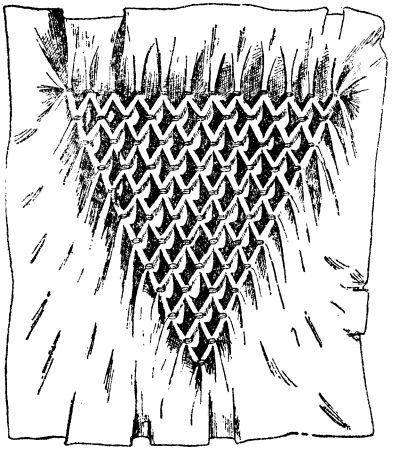


Fig. 107. Smocking in points

If a little more colour is wanted than just the dot alone, pass a thread along the edge of each diamond under the dots. A suggestion which may prove helpful to you if the material has starch in it is that it is easy to crease each line of dots before starting to smock. If the material is soft the smocking should be stroked or gauged. There is a new term to learn, "gauge." It is the same as stroking in sewing. The English women have all sorts of complicated patterns in smocking, but the one that is most popular is the diamond

smocking I have told you about. After you know the principle you can make the smocking as deep as you wish and then try and smock in points. (See Figure 107.)

Feather-stitching is almost as simple as smocking. It has various other names. Perhaps you know it by the name of "brier-stitch." The first and simplest form is the single feather-stitching. A thread as fine as No. 60 sewing cotton or a heavy Germantown wool can be used for it. Baby blankets or a blanket for yourself are pretty feather-stitched in wool.

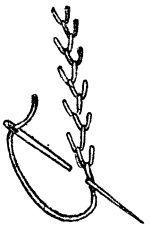


Fig. 108. Single feather-stitching

Like smocking, patterns can be had for feather-stitching. But the best embroiderers never use them, as their mechanical correctness makes the work too much like machine work. I do recommend, however, a faint line drawn so as to have something on which to guide your line and gauge your stitches.

Fig. 109. Double feather-stitching

Let us thread our needle with a piece of coarse blue thread. On a little piece of muslin draw a faint pencil line across it. Commence from the upper right-hand side of the line

Take a short stitch about three sixteenths of an inch on the right of the line, slanting to the line. Let the thread come under the point of the needle in each stitch. The second stitch is taken on the left side of the line the same distance over and the same in slant (Figure 108).

Fig. 110. Triple feather-stitching

Double feather-stitching is two stitches to the right, two to the left and so on till the line is finished (Figure 109). In fact you can make three, four (Figures 110 and 111), or five stitches or even more if you wish on each side. The prettiest little border can be made of feather-stitching in circles. Take a quarter or a fifty-cent piece and draw a faint line around it on the material about one inch from the edge. Move the piece till it overlaps the pencilled circle and draw another circle. Repeat as many times as necessary to go around the skirt, sleeve, or section you are decorating. A row such as this makes a pretty decoration around the sleeves and neck of a night dress or the ruffles of drawers.

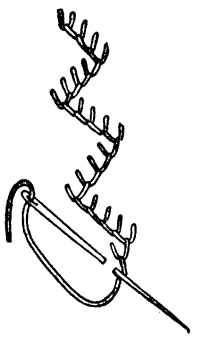


Fig. 111. Four on each side

Marking cotton No. 20 or No. 25 should be used for feather-stitching underwear.

Infants' dresses, bibs, or petticoats of lawn or any very sheer material of cotton or linen should be worked in fine marking cotton, either Nos. 25, 30, 40, or 50.

Just a word about threads. There are several different kinds. The most popular and best known are D. M. C., Madonna, Royal Society, and Utopia. The numbers run about the same. Some teachers recommend one certain kind, but the result obtained from using any of them is almost identical.

There is a pretty little stitch that can be made with a foundation of double feather-stitching. We used to call it "seaweed-stitch" when we were youngsters. I remember I made a white cashmere coat for my doll and used the seaweed-stitch along the hem and above the opening, and on the cuffs and collar of the coat. It was embroidered in rose coloured filo silk. A row of double feather-stitching was worked in the usual way. At the end of each stitch a little Van Dyke point or V was worked. Try it yourself and see how dainty it is (Figure 112).

Fig. 112. Seaweed-stitch

A good way and something new for decoration is the feather-stitchery used like festoons on the hems. The way this is done is to take a compass and make a circle about two and a half inches in diameter. Cut it out in heavy paper or thin cardboard. Baste the hem in place and then trace one-third of the circle. Repeat in like manner till the hem has the appearance of large scallops. Along the lines work the single or double feather-stitching in No. 20 marking cotton through the two thicknesses of the material. Pull out the basting threads from the hem and then carefully cut away the material within each scallop on the wrong side of the hem. In other words, the upper part of the under hem is cut close to the stitching. Cut right down to the feather-stitching.

Only thin materials are pretty worked like this, as the doubled material gives a milk-white appearance, while the upper or single parts are transparent. A lazy-daisy stitch worked in the centre of each scallop adds further beauty to a feather-stitched hem such as has been just described. The lazy-daisy has been aptly called because it requires a stitch to connect each petal to the material.

Another name for this lazy-daisy stitch is the "bird's-eye" stitch (Figure 113). It is used to rep-

resent clovers, daisies, or leaves. The stitch is made, if for a daisy, from a common centre. Bring your needle up from the centre of the daisy and take a stitch the length of the petal. Let the thread come from the left under the point of the needle. Pull the needle through the material on the right side. A short stitch at the end of the petal catches it down to the material. The needle is now brought back to the centre and the next petal made in the same manner. Any size daisy can be made like this from the quarter to a two-inch size. Remember that the larger your daisy is the more petals it should have. As fine thread should be used for the little flowers and the heaviest silk or lustre for the big ones, it is a wise plan to faintly mark in pencil the daisy. One line will be sufficient for each petal. If you do this, you can then be sure that each petal will be the same length as the last.

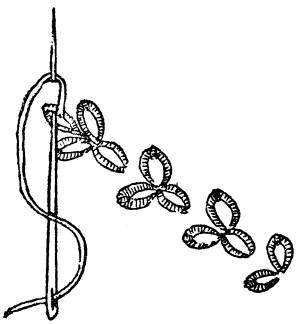


Fig. 113. The lazy-daisy stitch

A charming little yoke can be made of groups of fine tucks and rows of the daisies.

VIII

COUCHING, SHADOW WORK AND TURKISH STITCH HOW TO STAMP DESIGNS

THE more one does of fancy work the more fascinating it becomes. Every new piece presents an opportunity for new stitches and colours.

We have talked a lot in the first chapters of this book as to the different implements necessary for sewing and by now I am sure you have a well-equipped sewing box or basket. Now it will be necessary to add considerably to your work box for embroidery.

The crewel needle which I mentioned in the sixth chapter is the most important implement. Get a pack of assorted Nos. from 5 to 10. They will answer every purpose unless you need a large tapestry needle for couching. The most unfortunate thing about a crewel needle is that the eye has the bad habit of breaking. This is caused from the steel being so fine at the top that vigorous working snaps it off very quickly.

A tapestry needle is like a large crewel needle, only it is much stronger and the eye is very large.

A stiletto of ivory, bone, or steel should also be in your box. An orange stick can be substituted for a stiletto in case of emergency.

A small pair of scissors, too, should be included to cut the ends of silks or pare away the material after buttonholing or making an eyelet.

I have kept the most important till the last. That is the embroidery hoop or rings. Really you would be surprised to see how many different kinds there are in this world. First there are the black celluloid ones that have their good points, but they do not stretch over the material. Then there are the common wooden ones that have sharp edges that catch and fray the silk on every turn. There are some wooden ones that have a felt lining and whose edges are an improvement on the cheaper kind, but they also do not stretch over thick fabrics. The kinds that have a spring and may be adjusted to any size desired have their advantage, but the spring catches the silk also and of course that will never do for fine work. The simplest, best, and cheapest kind is the pair that is made at home. Get two pairs of the cheapest rings, even if their edges are rough. One pair should be small enough

Photograph by Mrs. W. Durrant

A Quiet, Comfortable Hour

to set inside of the other. They vary from the smallest to the largest circular kind, each one setting inside of the other. Select two pairs that come next in size to each other. The most convenient size and ones that can be used for all kinds of work are the six inch. Take the larger hoop of each pair for your work. Now cut a piece of canton flannel in half-inch strips, or if mother has the coloured selvage left from a piece of flannelette, get that. The largest hoops should be wound over and over like the hoops they use in schools for fancy drills. The other hoop should be padded before winding it. To pad, lay strips two or three thicknesses deep around the hoop and then wind thickly like the other hoop. Hoops like these never leave marks on the material, as often happens with the celluloid or wooden hoops. Another point is that the sheerest material, such as chiffon, can be used in them, while if a heavy burlap or crash is embroidered over them a little of the winding strips can be removed for the time being.

There are other things you might find handy for your box, but it is no use getting them till you have occasion to use them.

Now we are ready to make use of some of the things just described. The tapestry needle will be brought

into use for our next stitch, which will be couching.

It is a beautiful old stitch that is often used as an outline. It can be made as a heavy thick cord, or yet again it need only be the size of a fine string. The expression is often used, "Couch a cord on." Cord is used instead of threads and lustre on pieces where only the effect is wanted.

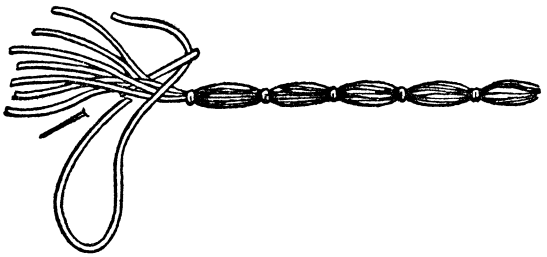


Fig. 114. Couching

To couch with a number of silk or lustre threads select a No. 2 tapestry needle. Cut the skein of silk so that you will have the longest length of thread possible. Thread your needle with all the strands in the skein, if the eye will carry them. Make a stiletto hole in the cloth on the line of the design. Bring the tapestry needle through to the back (Figure 114).

A crewel needle is threaded with a single strand of silk, the same shade or lighter or darker if you

desire. Fasten the silk ends down neatly on the back of the material with the single thread and bring it up one quarter of an inch from the hole and span the cluster of silk threads. The threads are caught down in this manner at quarter-inch intervals. When the end of the line is reached, the cluster of threads is again taken through to the back of the material.

Couching is a stitch that you will hear more about in later chapters.

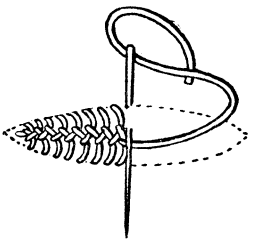


Fig. 115. Turkish stitch

The Turkish or Ismet stitch is another name for cat-stitching or herring-boning. See Figure 98. The stitch is taken vertically instead of horizontally, as in cat-stitch. Turkish stitch gets its name from the embroideries from Turkey (Figure 115). It seems to be the favourite stitch of the Turkish ladies.

Have you ever noticed how many pieces of Turkish embroidery are worked on coarse unbleached muslin or tan linen? The colours are generally bright green, blue, coral pink, chestnut brown, purple and then outlined in black or gold thread.

Shadow work, is not that a funny name for embroidery? But you can understand why it is called

that when you see a piece worked. It gives the appearance of a design under the cloth, as all the stitches are taken from the wrong side of the material. The design is drawn or stamped on the wrong side. Lawn is usually selected for the background of shadow work because of its transparency. A heavy cotton such as No. 16 or No. 20 marking cotton or D. fine lustre is necessary.

Daisies or chrysanthemums are most popular for shadow work on account of the smoothness on their edges. Not that it is impossible to work an indented edge, but it is more difficult.

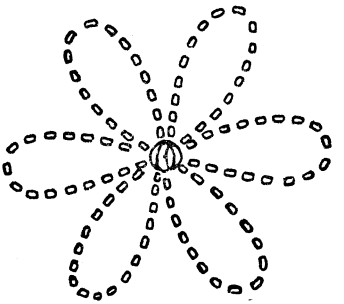


Fig. 116. The right side of shadow stitch

To work the shadow stitch, place your work over your embroidery hoop with the design side up. Start to work a petal from the heart of the flower. Do not use a knot. The stitch is like cat-stitching (see Figure 98). First you take a stitch on one side of the petal, then you pass over to the other side. Be sure you take the same length stitch every time. The stems are worked in outline stitch. Shadow work from the right side looks like back-stitching

(Figure 116). It is used on aprons, shirtwaists, or bureau scarfs where a good effect is wanted with very little work.

There are two ways of working the leaves of daisies or chrysanthemums in shadow work: First, and the best in my opinion, is to start and work from the top of the leaf to where the midrib commences in the design. Now work from the midrib to the outer edge on the right side of the leaf. The left-hand side is yet to be filled in. Start from the base of the leaf and instead, however, of putting the needle through the material by the midrib catch one thread upon the midrib and then take a stitch on the left-side edge of the leaf, up to where the midrib ends.

The other way of working a leaf is to outline the midrib first. Then start from the base of the leaf and work across the entire leaf. The former way is the better, because there is not such a wide stretch of thread on the wrong side as in the latter method.

Batiste, organdy, and lawn are the usual materials used in America for shadow work, but in England, where more substantial materials are generally liked, tea cloths of linen in shadow stitch are often seen. Tiger lilies are good for any large piece.

The effect of shadow work on linen is as if a padded design was placed on the material.

White is the nicest for working shadow stitch on waists, especially as colour is apt to cheapen the effect.

Remember that a design drawn out in pencil soils the cottons or silks and necessitates the article being washed before it is used. You can buy patterns for embroidery so cheap and in such excellent taste that it pays one in the end to use them instead of drawing on the material. There is the perforated design that can be had from five cents up. It is the oldest and in some ways the most expensive pattern. The perforated paper is laid, with the rough side up, over the material on the ironing table or any other flat surface. An especially prepared powder that embroidery shops sell for stamping designs is the best to use. A pouncet is several layers of felt rolled together, or a piece of wood covered with felt. Rub the pouncet in the powder. See that the pattern is weighted down so that it will not slip while you are working on it. Rub the powder in with a circular movement. Lift the weights from the lower edge of the paper, and gently raising the pattern see that the design is well on before removing the pattern. A hot iron will be necessary now to set the powder. Every time you use the iron just

clamp it down on the design. Wipe it off on an old piece of cloth before you press it again on another section of the design. Each time the iron touches the powder, part of it adheres to the iron and the design would be spoiled if the iron was used again before wiping it. After the design has been set, the iron can be used freely over the whole work.

There is another method of stamping with a perforated pattern, and that is placing the smooth side of the design face upward and using a blue paste that comes in cake form. The pouncet is dipped in kerosene or naptha and then rubbed on the paste. Apply to the paper as directed for the powder. This method requires no iron, but care must be taken not to get the pouncet too wet or the design will run.

A third method for stamping is one that requires to be rubbed with the back of a spoon. The fourth and newest method of stamping is by the transfer designs. The patterns are in different colours. Place the transfers with the bright or raised surface next to your material and press with a heated iron. Some patterns require a very hot iron, while for others a moderately heated iron suffices.

You can make a perforated pattern yourself by drawing a design on a piece of paper and using a sewing machine to perforate along the lines.

IX

BUTTONHOLING AND WALLACHIAN EMBROIDERY

EMBROIDERY buttonholing is a little different from the buttonhole stitch used in sewing. It is a stitch that is most used to finish the edges of centre pieces, scarfs, and, in fact, any article where embroidery is wanted to finish the work. You know that it is possible to use a fancy stitch, such as the Turkish stitch described in the last chapter, but in that case the material will have to be turned back and hemmed. The twill or purl of buttonholing, as the little ridge on the edge is called, serves as a resistance for the material from fraying out.

The buttonhole stitch is the most popular in embroidery. It is the foundation for many other stitches. Feather-stitching is really an open form of this stitch.

As a usual thing it is necessary to pad before working buttonholing. It raises the work and makes it much more durable as an edge. The padding can be done in either running-stitch or chain-stitching.

Photograph by Mrs. W. Durrant

Buttonholing

Let us take for our first example the straight buttonholing. It is the simplest form. Cover the space between the lines with coarse, running stitches. Let the background be medium weight linen. The padding thread should be No. 16 or No. 20 marking cotton, or two strands of white darning cotton makes an excellent padding. The stitches can be fully one quarter of an inch in length. Take up a single thread of the background so that the padding will be all on the top of the material. This keeps the work well raised on the right side and perfectly flat on the wrong side. An extra row or two toward the outer edge of buttonholing raises the edge prettily. Chain-stitching is a more rapid way of padding, but should only be used for coarse work. Remember that the wider the buttonholing the more padding will be necessary.

The padding should be worked over your embroidery hoops, keeping the work as near to your fingers as possible. The actual buttonholing gets a rounder effect if done over the finger, though it is possible, of course, to do it over the hoops.

Again, no knots in buttonholing. Thread your needle with No. 25 marking cotton. Make three little running stitches and one back-stitch to insure firmness in the starting. Let your thread come up

slightly under the lower line of the buttonholing. With your left thumb holding the thread down to the material draw your thread to the right, take a stitch over the padding, bringing the needle out slightly below the lower line. The thread should fall under the point of the needle in each stitch.

The next thing we learn in buttonholing is a scallop. The deeper the scallop the more difficult

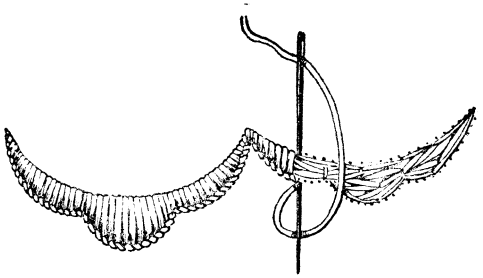


Fig. 117. A simple scallop

it is to make a good corner and to keep the slant of the stitches right. When you buy a stamped piece of embroidery, select a pattern that has a shallow scallop and one where the points are not too sharp. In working a scallop the stitches should slant vertically in the direct centre, slanting the other stitches toward this point (Figure 117).

The object in carrying the needle slightly beyond the stamped line is that all the stamping may be

well covered. A stitch that is taken directly through the line shows the stamping.

The diagrams (Figures 117 and 118) show how to work a simple scallop and one with a sharp scallop. A good deal has been written about the cutting of scallops, but the safest and wisest is to wash the piece before cutting out the scallops. A pair of small embroidery scissors should be used to cut the material away close to the twill of the buttonholing. If a scallop is cut before it is washed it frays so much that the edge has an untidy look.

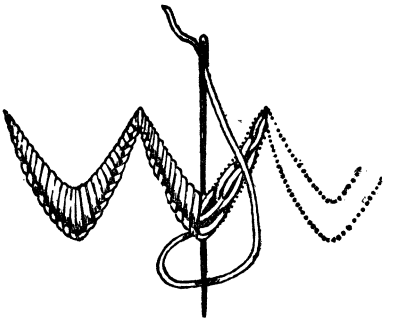


Fig. 118. A sharp scallop

Some women work a row of machine stitching close to the lower edge before padding it, as a preventive from fraying, while others insist on cutting the material to allow a hem on the wrong side only. Try the first way and see if you are not successful. Another point to bear in mind in buttonholing is that the stitches should be taken very close to each other. If a piece of buttonholing is well done it is hard to distinguish one stitch from

the other, and yet they must not be made one on top of the other or the buttonholing will be rough.

Wallachian work gets its name from a little community in Pennsylvania. It is a German word and is nothing more than coarse buttonholing. It is especially appropriate on heavy waists, centre pieces, pillow tops or work bags. A finer form of it looks well on sheer waists. The rings or circles are worked from a centre like the spokes in a cart wheel (Figure 119).

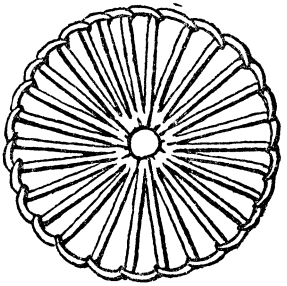


Fig. 119. A Wallachian ring

The leaves or petals of a Wallachian figure are worked on the slant, and here is the difference from ordinary buttonholing and the distinctive feature of Wallachian embroidery. Usually the petals have an indented top and a line running through the centre. Begin at the lower right-hand section and take a short stitch on the line as for outlining. The next stitch is taken close to this from the midrib to the outer right-hand edge. The

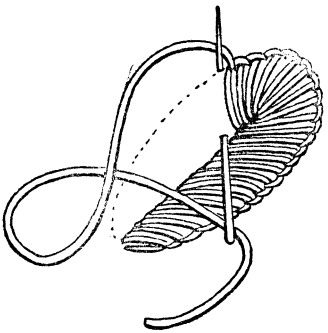


Fig. 120. Wallachian stitch

stitches need not be quite as close as in buttonholing and no padding is required. Continue in the same slant to where the centre line stops. The stitches from this point radiate till they are in a good slant to continue down the left side. Note the stitches in the diagram (Figure 120).

Some people do not slant their stitches and the result is that the work is not as pretty and loses its chief charm.

Placing your thimble on a piece of material, make a little circle around it and in the centre make a little dot to practise the Wallachian ring on.

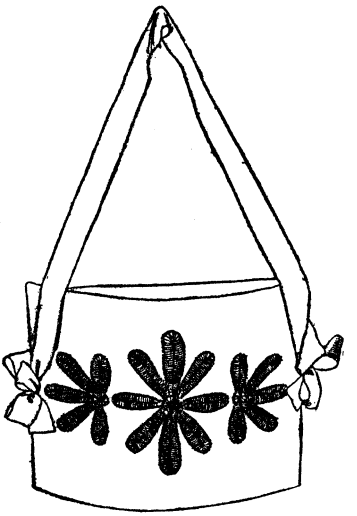


Fig. 121. A whisk broom holder in Wallachian stitch

You will find that your thimble or spool is a great help to you also in making scallops. Draw a line with the ruler just below where you want your scallop to be. Inscribe half a circle with the aid of your thimble or spool on the straight line. Just within this half-circle draw another half-circle that will touch the upper line of the scallop. A ten-cent piece or in fact any coin can be

used like this. Embroidered pieces should be washed by themselves, especially if they are worked in colours.

A little girl I was teaching some years ago was very slow in working a centre piece. She finished the piece one day just before her term was over. Thinking that she would surprise me, little Daisy decided to launder the piece herself. Her mother knew nothing about embroidery, so was not able to tell her how to proceed. So Daisy washed the piece and having seen how mother bleached the linens, Daisy desired to give her piece a sun bath. She spread it out in the sun and when she went for it the colour was half out. Poor little Daisy was heart-broken. She would not have had this trouble had she observed the following directions:

Put the piece to launder in warm water and rub it with a pure soap, such as castile. Ordinary laundry soaps are too strong of lye to be used. If the piece is very soiled let it soak a long time, several hours. Usually washing the piece out in water is sufficient. Rub with the hand only. Rinse in clean water and lay the piece on a thick cloth or a Turkish towel. Roll the towel up and leave until the piece is almost dry.

Lay the embroidery, with the worked side down,

over a heavy padded surface. Press with a hot iron quickly. If the centre of the piece puckers, dampen it again till you have pressed it out thoroughly.

If you fear to put the iron directly on the piece lay a thin white cloth over it and then press. Many a really beautiful piece is spoiled in the laundering.

X

ROMAN CUT-WORK, FANCY BUTTONHOLING FOR BORDERS, WORK BAGS, BERMUDA FAGOTTING

ROMAN cut-work or Colbert embroidery is one of the prettiest forms of buttonholing. The right way to work it is to make the stitches so that each one is distinct from the other. Some people insist on crowding the stitches as in regular fine buttonholing, which is quite a mistake, as its distinctness lies in dissimilarity to the ordinary buttonholing (Figure 122).

The work is used for centre pieces, corners of lunch napkins, coat sets, as well as on heavy linen dresses. In Scotland the little girls make the entire yokes of their night gowns in cut-work as well as the top of their night gown case. These cases are placed on top of the bed pillows during the day and are marvels of fine handwork. This custom is not restricted to Scotland, but Italian, French, and German women are also proud of their night dress cases.

The design for Roman cut-work should be bold

and not too close together. It should be stamped directly on the material. The American way of working it is to run a line of fine stitches on the outline and then work a row of buttonholing. The stitches are a little less than an eighth of an inch deep. The background spaces between the design

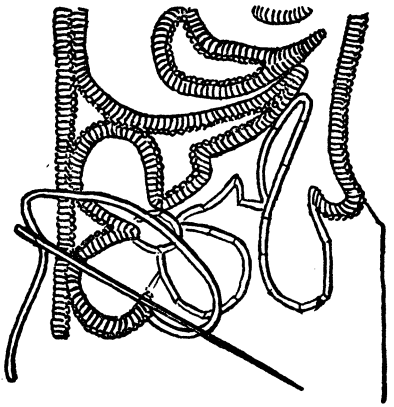


Fig. 122. Roman cut-work

are then cut away close to the buttonhole edge. Do not neglect to wet and press the linen before cutting the buttonholing. Keep the twill of the buttonholing on the outer edge of the design so that the background will be bordered with the twilled edges (Figure 123).

The European method of Roman cut-work is to run the thread first and then cut the material so

that there is an eighth of an inch extending beyond the running stitches. This is turned under till the running thread forms the edge and then the buttonholing is worked through both thicknesses of the material. This way prevents the linen from fraying. The design is basted over a piece of

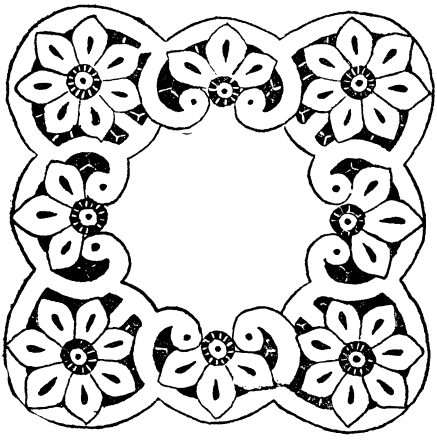


Fig. 123. A Roman cut-work centre piece

coloured paper, letting the basting stitches follow closely the buttonholing. The wide spaces are then filled in with a simple lace stitch such as the twisted bar, woven bar, or spiders. Sometimes the spider is used in conjunction with one of the former stitches, and it is an excellent stitch for filling in the corners. Marking cotton No. 20 or No. 25 should be used for Roman cut-work, as well as the lace stitches.

To make the twisted bar, plan the open spaces so that they will be well filled and yet not too crowded. Span from one side of the space to the other with the thread, then return and whip the

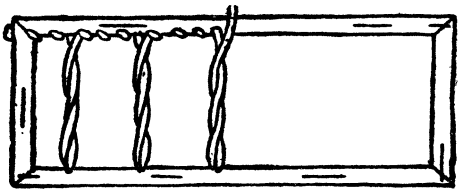


Fig. 124. The twisted bar

thread or stitch three or four times. The stitches may be connected and have the appearance of a series of points (Figure 124).

The woven bars are made by working two threads across the space about one eighth of an inch apart.

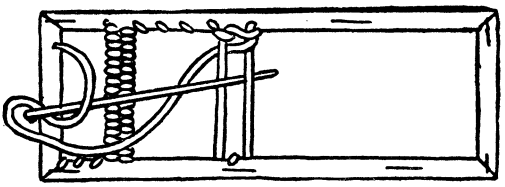


Fig. 125. The woven bar

Start from one end and weave. Take up one thread on the upward and the other thread on the downward pass. Continue in this manner till the whole bar is woven. The bars are placed at equal distances apart (Figure 125).

The spider is a little more complicated. It is made on an uneven number of threads, usually seven. They may be double or single. To make the whipped or double-thread spider, span the space with the thread and then whip back to the centre and connect the thread to the buttonholing again at some little distance from the first stitch. Whip back to the centre again and take a stitch directly opposite. Continue in this manner till there are five, seven, or nine threads around the centre, then proceed to weave under one and over the next thread until a good-sized spider is made. Do not make too large a spider, as it detracts from the work. An illustration for the single spider is given in the chapter on lace stitches.

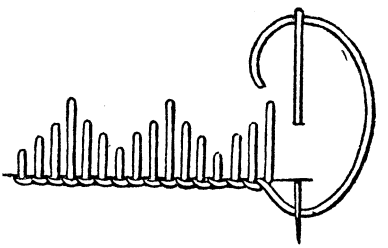


Fig. 126. Blanket stitch

The blanket stitch is a favourite for working the edge of flannel skirts or quilted covers. Worsted or coarse silk can be used for it. It is made on the raw or folded edge of the material. Two stitches are long and two are short. Sometimes they are worked like a pyramid. Beginning at the base we increase each stitch till we reach the point and then decrease each stitch

in length as we work back to the base on the other side (Figure 126).

The triangular buttonhole is a pretty stitch for a conventional design that has long narrow sections. It may also be used for working a very large simple scallop (Figure 127). The way we were taught in school was to mark the section to be worked in deep points. The twill of the buttonholing must come on the lines. The stitches are not very close to each other. The stitches are taken on the line across to the next line. Begin at the longest opening and make every stitch shorter. When the line is covered, turn the work so that the twill of the buttonholing touches the top of the stitches just made. If this stitch is used on the outer scallop it will be necessary to hem the material, letting the triangular buttonholing form the edge.

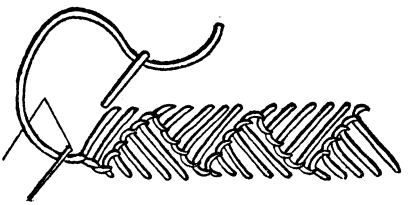


Fig. 127. The triangular buttonholing

Then there are fancy forms of buttonholing that are used especially in Mount Mellick work. The double buttonhole stitch is effective to fill in the large leaves. The stitches are taken in groups of two, then a little space and two more stitches. Con-

tinue in straight rows. Sometimes one will see a leaf worked one half in double buttonholing and the other half in a close stitch.

The honeycomb or mesh is a fancy name for another form of buttonholing. Work a row of buttonholing about a quarter of an inch apart. The distance may be changed to suit the design

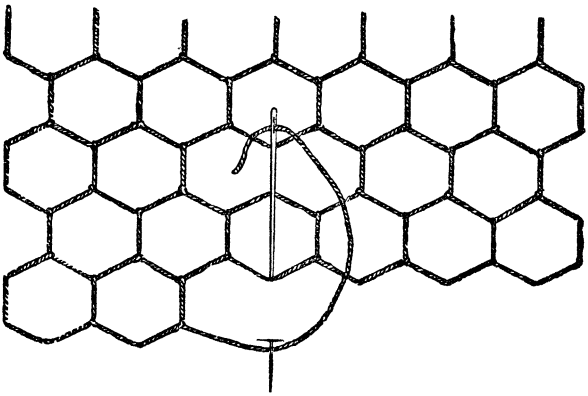


Fig. 128. The honeycomb stitch

you are working on. In the second and all other rows, the needle is over the buttonhole loop directly above and a short stitch taken a quarter of an inch, or the distance you have decided on, below the loop. In starting each row bring the needle up a quarter of an inch, or more or less as you desire, below the previous row. The distance must be kept even to achieve satisfactory results. It is not necessary

to start from one side always. The first row is worked from left to right, the second from right to left and so on, back and forth, till the space is filled (Figure 128).

Bermuda fagotting is the name of a stitch that gives the effect of drawn work, when no threads have been drawn. It is used on scroll designs as well as to outline a simple floral pattern. Lawn, dimity, China silk, handkerchief linen, or nainsook are the prettiest materials for this stitch, as it demands a fine, transparent background to give the right effect.

Sewing cotton No. 100 or 150 and a special needle are the only requirements for this work. The needles can be bought from any art needlework shop for five cents each. It is like a large-sized carpet needle with a small eye. A carpet needle can be substituted if it is not possible to obtain the regular needle in your locality. Tie one end of the thread to the eye of the needle. While practising this stitch it will be necessary to make guide lines. On each side of the design line make a row of dots an eighth of an inch apart.

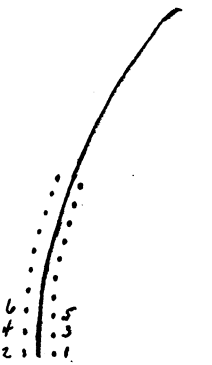


Fig. 129. Diagram of stitches

The dots above the line must be directly over the lower dots. Note the diagram (Figure 129) of this stitch. I have numbered the first six dots.

Take a stitch from one to three and tie the end of the thread under this point. Make the stitch a second time from these points, pulling the material between them closely. Pass the needle underneath and connect one and two with two stitches. Then pass to point four and connect two. Three and four are connected in the same manner. It is only necessary to tie the thread when commencing the work or a new thread. The needle is so large that it makes quite a hole in the material and the thread is so fine that the manner of working is not clear to the average eye unless a detailed explanation is given (Figure 130).

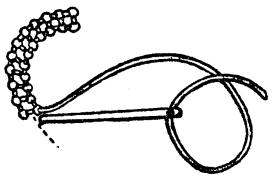


Fig. 130. An enlarged drawing of Bermuda fagotting

When working on a curved line or a corner it will be necessary to make an extra stitch on the outer or longer side only.

The scroll lines or stems of a conventional shirtwaist design are more dainty when made in Bermuda fagotting. The corners of handkerchiefs or a design on underwear or yokes and collars lend themselves to this style of adornment.

XI

SATIN-STITCH AND MARKING

THE more interested we become in embroidery the more we find how much more there still is to be learned about it.

There may be embroiderers who are experts in one branch of the subject and yet who will do very unsatisfactory work in another. For instance, one girl may be very proficient in fancy stitches and yet may not do the simple stitches or vice versa. Few American girls excel in the satin-stitch, not because it is hard, but it must be perfectly accurate. The average German, Swiss or French child can do better satin-stitch at the age of twelve than the average American woman does. From the time the children in those countries can hold a needle in their hand they are taught to sew and embroider.

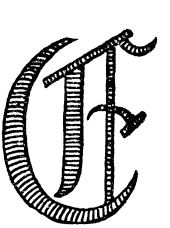


Fig. 131. A letter in satin-stitch

Satin-stitch is a stitch that is taken over and over across a space. Sometimes it is quite heavily padded and at a first glance gives the ap-

pearance of a piece of material heavily raised. Fine designs should, however, be slightly padded. There are three ways in which padding may be done. There is the running or uneven darning, the chain, or the filling-stitch. A great deal depends on the smoothness of the padding. The chain-stitch should only be used for coarse work. The padding should not cover the stamped outlines, for they are needed as a guide for the satin-stitch. The padding is usually worked in a heavier thread than the outer stitches. Darning cotton that comes in four strands is often used. One or two strands is sufficient.

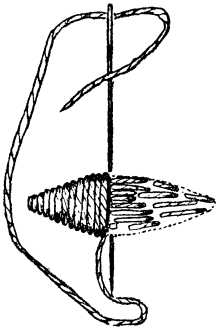


Fig. 131A. Satin-stitch

Fig. 131B. Satin-stitch dot

The prettiest satin-stitch is taken straight across. The stitches should not be crowded, but should be worked so that when the embroidery is finished the stitches are hard to distinguish one from the other.

The Old English letter "E" (Figure 131) shows a good example of satin-stitch and outlining. The latter was used on the single lines. The entire letter may be carried out in satin-stitch by first running the single lines with uneven darning stitches

and then covering these with fine satin-stitches. Make the padding stitches as close together as possible, or the satin-stitches will be uneven.

The letter "C" (Figure 132) offers an opportunity of combining two colours. After the satin-stitch has been done, a little back stitch is worked through the centre of the heavily padded sections. This combination of stitches is pleasing when colour is used, as the satin-stitch is in one colour and the centre stitches in another. A great many of the regular sewing stitches can be used instead of the embroidery ones. For the very fine lines, back-stitching can be used, making the stitches finer than those used in ordinary sewing.

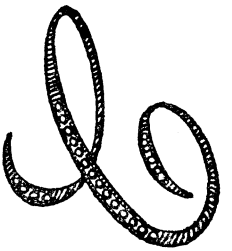


Fig. 132. Satin-stitching and seeding

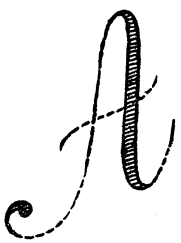


Fig. 133. Satin-stitch and back-stitching

The letter "A" of Figure 133 shows a good combination of satin-stitch and back-stitching.

Satin-stitch can be worked straight across or on the slant. Most of the modern work is straight, though a great many Germans still prefer to slant their stitches. The work should be held toward

you and the needle straight. The padding should be worked lengthwise on the design and the satin-stitch in the opposite direction.

The Chinese do beautiful embroidery, usually in satin-stitch which is not padded and the finest of silks are employed for the work.

Another way of marking is to make a row of French knots along the outline design. A single line script letter lends itself best to this kind of work.

Fig. 134. A simple letter in back-stitching

For bath towels an outlined letter is better than a padded one. The letter on a school bag or a heavy Turkish towel should be very simple as the wear they get does not warrant the spending of too much time on them. If there is a monogram to be made it is prettier if the initials of the Christian name be light and the surname heavy.

We learned about outlining in the first chapter of embroidery stitches, but outlining in combination with outer stitches is a little surprise for you. We have the German to thank for most of the good combinations of stitches or letters. After the letter has been outlined in white, we will say, a thread of colour is taken. Starting from the upper left-hand

side the needle is passed under the first stitch of the outlining, up through the second stitch and down again through the third, till every stitch has been taken up on the needle (Figure 135). The threaded needle should not pass through the material except at the beginning and end of each line (Figure 136).

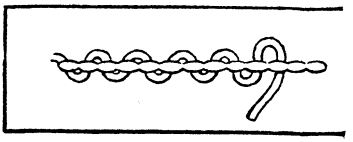


Fig. 135. A pretty combination stitch

Fig. 136. A letter in fancy stitch

Another manner in which a letter may be embroidered, especially an old English letter, is to work it solid in white and outline it in colour. The Van Dyke point is good also where a broad space is to be filled. It is sometimes called the bird's-eye stitch.

Fig. 137. A simple way to work a letter

Start at the top and on the left side of the letter or space it is to fill. Insert the needle on the right side and take a stitch to the centre on a slant like a buttonhole stitch. Fasten to the material with a little short stitch. Bring needle out at the extreme left and repeat directions until the space is filled. Each stitch forms a V (note Figure 138).

Sometimes you will find a very elaborate letter, the outline of which has been worked in satin-stitch or French stemming. Little eyelets or satin-stitch dots are worked between the lines.

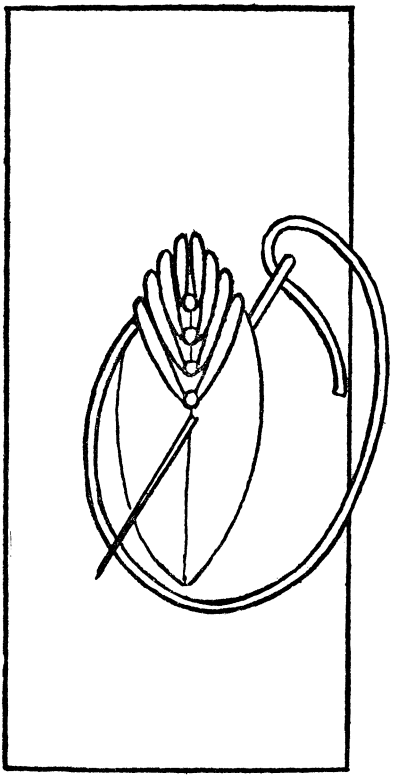


Fig. 138. Van Dyke stitch

When two or more letters intertwine they are called a monogram. It is not every set of letters that will make good monograms. Letters that have a good swing should be selected so that though they intertwine each letter should stand forth clearly. It is permissible to use the surname initial a trifle larger than the Christian initial. When monograms are composed of three letters and one of the smaller letters is placed on either side of the larger one the effect is very pleasing. The smaller the letters, the finer

the thread should be. No. 50 or 60 marking cotton can be used for letters one half inch in size. A three-quarter inch letter should be carried out in No. 45 marking cotton. A one-inch letter requires No. 35 cotton, while the two-inch letters take No. 30 and so on. The larger the letter the coarser the cotton.

Fig. 139. A letter in Van Dyke stitch

The beauty of a monogram is to have something original. Perhaps you want to work your bag. Take a tea cup and place on the material in the position you desire the monogram. Run a faint pencil line around the cup. Draw a block letter in the centre so that it touches the upper and lower edges of the circle. Your two Christian initials are then placed one on each side of the centre letter. Try to fit the letters so as to keep the circle perfect. It may be you will not really draw block letters, but so much the better, as the monogram will be more original. If it is impossible to make a complete circle with the letters, embroider the sections of the circle between

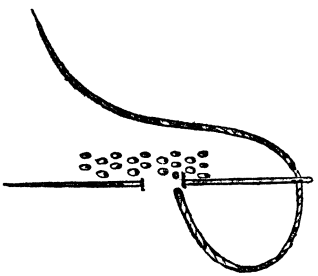


Fig. 139A. Seeding

the letters in stem-stitch. Stem-stitch, you will remember, is an outline-stitch covered with the over-and-over or small satin-stitch.

A monogram of this sort is especially appropriate for a man's handkerchief. A twenty-five-cent piece, or a fifty-cent piece if it is a very large handkerchief, should be used for the circle. Seeding (Figure 139A) may be combined with satin-stitch in working monograms. Seeding is nothing more than a series of little back-stitches. A good effect is obtained by working one letter in satin-stitch and the other in seeding. It will be necessary to outline the outer edges of the seeded letter.

You have probably noticed the gold emblems and lettering on the sleeves of army officers' regimentals. They are generally worked in bullion, though sometimes gold thread is used. Bullion comes in gold and silver and at the first glance looks like the Oriental gold or silver threads. The difference is, however, that bullion is tubular, while the threads are usually composed of two or three strands twisted together or over and over a thread of red cotton. The red cotton makes a strong foundation for the gold threads and, by the way, do you know that all silk that comes on spools has a fine thread of cotton running through the centre? The purer the silk the less cotton is

used, but the latter is very necessary, as the threads will not stand very much strain if they are all silk.

Now let us get back to emblems in bullion. It is necessary in bullion work to have a fine cardboard foundation which is called "the cartoon." Trace your design on the cardboard and then cut the design out. Baste the cartoon to the background, which may be of any material you desire. Broadcloths, silks, satins, and velvets are the materials usually selected for the work. Thread a fine needle with a piece of silk. Fasten the thread on the wrong side of the material and bring the needle up through the right side. Let us suppose that you are working the block letter A. Start from the apex of the letter. Cut a piece of the bullion just the size of a very small bead. Slip the needle through the cut piece of bullion and span the point of the letter. Continue in this manner till the cardboard is closely covered with the bullion. Each piece of bullion is cut to fit the space it is to cover.

In working a five pointed star, start and pad each section lengthwise, if it is to be embroidered in silk or cotton. For bullion work the cartoon is always necessary.

Work each section of the star from the point to

the centre. Work from left to right, so that each section that is worked is to the left.

Papier-maché letters can be bought that may be used as a padding. They are very satisfactory for anything that is not to be laundered, but continual washings flatten the papier-maché, while if the padding is made of cotton it lasts as long as the background.

Handkerchiefs for yourself can be daintily marked in very fine feather-stitching in D. M. C. marking cotton No. 80. Remember to keep the stitches in a pretty slant.

There are numerous places that a letter or monogram can be used. A girl I know who is at a boarding school has marked all her bed linen and towels. For each pair of sheets and two pillow cases she uses a different style letter or monogram so that her linen is in sets.

Cross-stitching is appropriate for bath towels, although face towels are often very attractive worked in this stitch.

The question often arises as to which is the right place to put a letter or monogram on a table cloth, napkin, pillow case, or sheet, and though you may not be interested in any of these articles at present, it is well to know these

little points when helping to mark the household linens.

Napkins are usually marked with the letter in the direct centre when folded. Of course, like many other things, there are fads for changing the position. One extreme style is to mark the letter in the direct centre of the napkin. This style necessitates folding the napkin in a fancy shape so that the embroidery will be seen at its best advantage.

There are two good ways to mark a table cloth. One is to place the lettering midway between one corner of the table and the hem. When the cloth is on the table the letter is below the top. The second and newer way is to have the letter on the top of the table on a line with the plates. If two sets of letters or monograms are used place them at diagonal corners.

On sheets the letters should be placed two and a half inches above the hem. The letter is worked so that when the sheet is folded back the base of the letter is toward the foot of the bed.

Pillow cases or towels are marked in the centre of one side, two inches above the hem.

Again let me impress upon you not to embroider white washable material in silk, thinking that be-

cause silks are more expensive they are better. Silks are apt to discolour in laundering. Cottons are now manufactured that have a high gloss like silk and yet they never discolour.

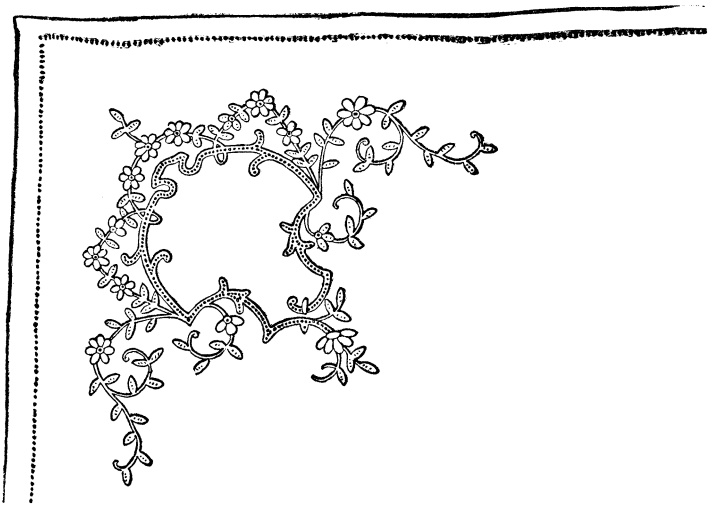


Fig. 140. A handkerchief corner in satin-stitch

Another pretty and new way to mark letters on lawn or fine linen handkerchiefs is one that gives the effect of Bermuda fagotting and yet it is only hemming with a large needle (Figure 140). Draw the letter in pencil on the handkerchief. Thread a large tapestry or chenille needle with a piece of No. 200 linen thread. Cotton thread may be used but it is very apt to break. Tie one end of the thread

to the eye of the needle so that it does not slip out. Thread another needle with a strand of No. 8 marking cotton and pass it to the back at the beginning of the letter. Unthread the needle, allowing a half inch to extend out of the back. Let the No. 8 cotton follow the lines of the letter and take a stitch into the material with the large needle. Work from right to left, holding the No. 8 cotton from you. Pull the fine thread tight around the stitch you have taken. Now pass your needle around the same group of threads of the material, holding the stitch over the heavy cotton. Work around the entire outside of the letter, then turn and work the inner line. Stitch again through the hole already made, taking up the same group of threads. Sometimes this style is called ladder-stitch, as the heavy cotton gives the effect of the side of the ladder and the groups of threads represent the rungs. Any design that is uniformly narrow can be carried out in ladder-stitch.

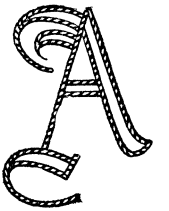


Fig. 141. A simple letter for towels

XII

EYELETS AND FRENCH KNOTS, BULLION STITCH, AND OTHER FANCY STITCHES.

THE most beautiful of the embroidery stitches is the eyelet, and it is also one of the hardest. A piece of embroidery that is thickly covered with eyelet-work and possibly a little satin-stitch and buttonholing is commonly termed Madeira embroidery. One will often see a piece of the Maderia embroidery so closely covered that it is almost impossible to put another stitch in between the embroidered spots. About fifty years ago it was a matter of impossibility to buy machine embroidery, and eyelet-work was one of the last things made by machine. It was an easy matter to distinguish the hand-work from the machine-work up to about five years ago. A certain regularity of the stitches and the kind of thread used proclaimed it machine to even the amateur. Now-a-days the crafty manufacturers stamp the material to imitate the hand-made embroideries and use a thread of the same quality so that sometimes the

professional embroiderers find it hard to distinguish it from the real.

If you should ask a boy who has watched his mother working one, what an eyelet is he will probably tell you that it is cutting holes in the material and sewing them up again. To his mind this is a great waste of time.

Fig. 142. Baby's bootees

Besides being ornamental, the eyelets often play an important part. They are used to run ribbon through in corset covers, night-gowns and other pieces of underwear, as well as on bags, baby bootees, (Figure 142), caps and carriage covers. No machine beading can impart the elegance that a well-made eyelet does to a personal garment. Eyelets can be either round or oval. For a small round one run a tracing thread on the outline. Let each stitch take up but one or two threads of the material. Use No. 35 or finer marking cotton for small eyelets. With your stiletto pierce a hole in the outlined edge till it is just the size of the

stamped eyelet. Now with the same thread sew around the opening with close over-and-over stitches. The stitches should only be the width of the stamped line (Figure 143). They must be even, else you will have a "Pig's-eye."

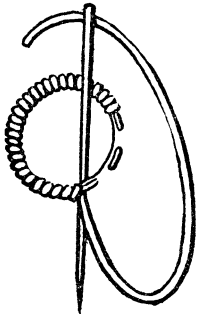


Fig. 143. The way to work an eyelet

For the large round eyelet, as well as the oval, in all sizes it will be necessary to cut the material within the outline which has first been traced with the running thread. The cuts should be made lengthwise and crosswise, right to the tracing thread. The cut material is turned under to the wrong side and the eyelet worked as just described. After the embroidery is finished turn the material over and any part of the cut cloth that extends beyond the stitches trim off. Your fine embroidery scissors should be used for the cutting.

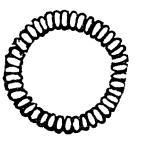


Fig. 144. The round eyelet

Sometimes you might like to make an eyelet to represent a grape. Some embroiderers call it a shaded or padded eyelet. After the eyelet has been traced make another row of tracing or padding below the lower half of the eyelet. Start from the centre side of the eyelet and make the second

tracing deeper on the lower portion of the eyelet. If any space is left between these two rows of tracings fill in with other rows of uneven darning (Figure 144A).

Fig. 144A. A padded eyelet

When eyelets are used on the outer edge of a design, they should be buttonholed.

The next stitch to claim our attention is French knots. In France they are known as the English knot. They are used to fill in the centres of flowers. When working a piece of

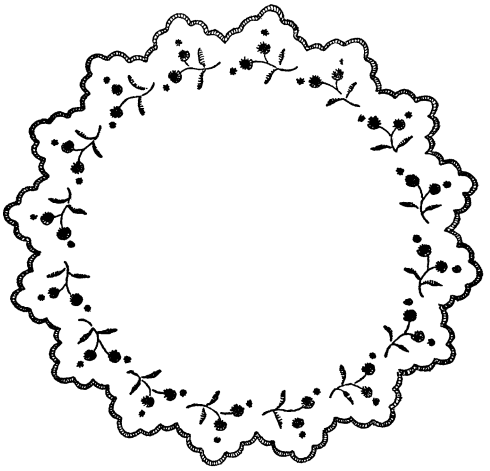


Fig. 145. A simple centre piece in eyelets.

golden rod the natural effect is best produced by using French knots very close to each other. A

row worked on each side of a row of feather stitching makes a pretty decoration on babies' dresses, caps or even on yokes of dresses for yourself.

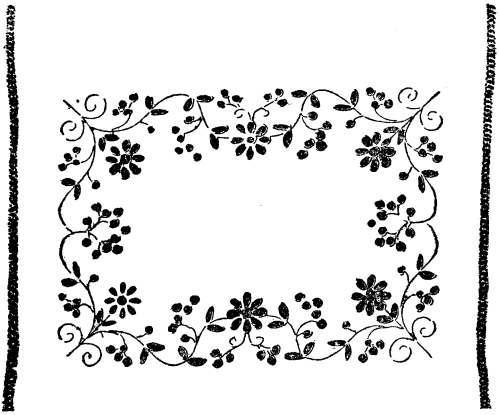


Fig. 146. An eyelet design for a pillow

A heavy thread is good to practise making the knot. The actual size or kind of thread to use should depend partly on the kind of material and partly upon the other style of work or stitches that you intend combining with it.

To work the knot, fasten the thread securely on the wrong side and bring the needle through to the right side. Now hold the thread down with your left thumb. With the right hand put the needle over and under the thread until there

Photograph by Mary G. Huntsman

Many a Happy Hour is Spent Embroidering

are three or four coils of the thread around the point of the needle. Now hold these coils down with the left thumb. Turn the needle so that its point will go down through the material as close as possible to the place through which it came (Figure 147).

A pretty idea for making knots for dress trimmings is to thread the needle with two strands of silk, each of a different colour.

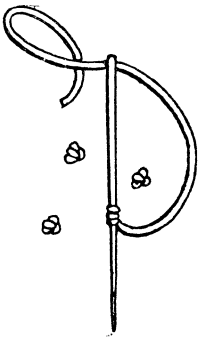


Fig. 147. French knots

Bullion stitch is an elongated French knot. It is used considerably in Mountmellick embroidery, to represent grains of wheat. Small leaves and daisies are oftentimes carried out in bullion stitch.

To make the stitch we will say that we are working on the conventional daisy. Bring the thread up to the base of the petal. Insert the needle so that the length of the petal lies on top of it. (See Figure 148.) Twine the thread around the needle point until there are as many coils as the length of the petal. The left thumb should hold the coils in place while you are twisting them. The needle is now drawn through the material. It is put through the same hole, or as near as possible

to the one from which it came. Keep the left thumb holding down the coils until the stitch has been fastened.

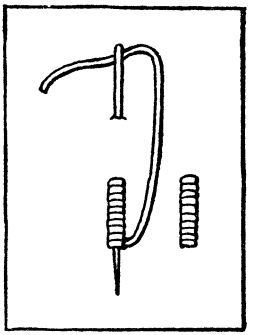


Fig. 148. Bullion-stitch

Another way to accomplish bullion stitch, which has the same appearance, but which really is a very much slower method, is to lay a heavy thread the length of the stitch desired and then neatly wind the cotton over it. It requires a heavy cotton to work this successfully.

An embroidery needle should not be used for either French knots or bullion stitch, as the eye

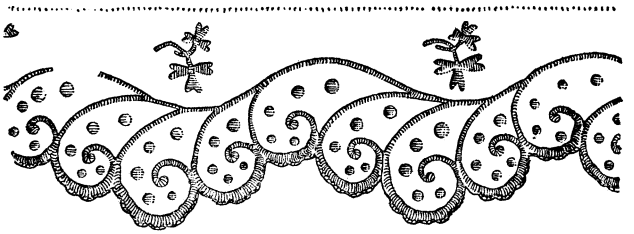


Fig. 149. An elaborate piece of buttonholing and satin-stitch

is apt to stick when pulling it through the coils. A large sewing needle should be substituted.

Any girl can make dainty and original designs for eyelet work if she will invest in compasses. As

has been stated before, eyelets vary in size. The size that is most effective for decorating heavy linen or cotton is an eyelet a little less than half an inch in diameter. A larger eyelet is often used, but it requires a good deal of patience and experience to keep it in shape.

With the compass hundreds of designs may be used. The most popular as well as being the most attractive is the simple daisy. A circle is drawn to represent the centre. A quarter of an inch over from the centre circle, or less if you wish to, draw six other circles so that they form a ring around the centre dot.

A design such as this can be used on a ruffle of a petticoat or between tucks on dresses while for a whole linen piece there is nothing handsomer for a scalloped or hemstitched centre piece, doily, bureau cover and many other articles on which a bold, open effect is appropriate.

The Wall-of-Troy design is a good one for compass work, only it is suggested to faintly rule the design then inscribe the circles so that their centres are on the line. For instance, suppose you want to make a border design about an inch and a half deep. Take your rule and keeping on a straight thread of your material draw a two-inch line, then leave a

space, then draw another line, so on to the end. An inch and a half above these lines draw another row of lines just over the spaces of the first row. Connect the ends of the lines together. Plan so that there is a circle at the points or corners of each line. Between these dots on the horizontal lines make two more circles, while on the vertical lines make only one. These instructions are for a circle the size described; for a smaller eyelet it will be necessary to add more circles to the lines.

A still simpler design is one that is made on a square, that is, with a dot at each corner and one in the direct centre. The dots must be kept the same distance apart.

The Italian girls will make the most elaborate designs of compass work on strips of firm, heavy muslin for ruffles for underwear. They are not like the American and French girls, who will only wear the sheerest kind of light material. The advantage the Italian girl has over her French and American sisters is that when she embroiders a garment it lasts for years, even if it is constantly used, while delicate embroidery is apt to have a very short life on account of the background. To the American girl this is no drawback, as she is always craving for new things.

Sometimes a thimble, spool, or even a twenty-five cent piece is used instead of the compass when a large eyelet is required.

An edge of eyelets is very handsome on a collar and cuff set or handkerchief. They should be placed so that after they are worked they touch each other. The entire eyelet may be carried out in buttonholing or the lower half may be buttonholed and the top worked in the regular way. After the work has been completed dampen the edge and press before cutting out the material from underneath the lower edge of the eyelet.

It is possible to work the eyelet without any buttonhole stitches and yet use it for an edge. In that case a little padding is required and the stitches should be close together.

A linen hat that has a simple scallop edge and a simple design on the brim and crown is a treasure that usually only the wealthy enjoy. It is nice to know how to embroider, but unless we put to use the things we know our knowledge is like a white elephant on our hands. After a careful study of the diagram of the stitches you desire to make and reading the description as to how to make it, a little child could almost work a hat, but the mounting of a hat is not so simple. Yet, what is the use of

taking time to embroider one if you do not intend to make it up?

Eyelet work is particularly dainty on a hat as it gives a lacy effect. The material should be a medium weight linen so as not to be too stiff. At one time butcher's linen was thought to be the only kind to be used, but of later years a softer linen is preferred. Lingerie hats have been used for years, probably long before you were born. Every year the shape varies a little. One year it is a narrow brim sailor, next year it is a wide brim, then again a high, next a Tam-o'-shanter crown. The last four years it has been the mushroom shape. For most faces there is nothing more becoming and girlish than the latter (Figure 150).

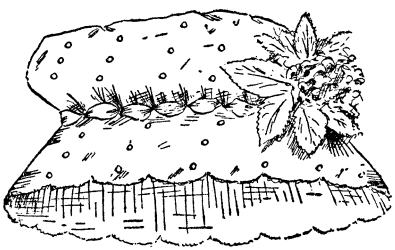


Fig. 150. A lingerie hat

Sometimes the mushroom shape is covered with hand-embroidered ruffles, while again a circular piece having the crown cut out is used. The size of hat varies by what fashion dictates, so it is hard to say just how large your linen should be cut. A twenty-two or twenty-four inch circle makes a neat little shape.

After the embroidery has been worked as described in the first part of this chapter, the frame is prepared for mounting it. A wire frame is lighter and more satisfactory than a buckram frame.

The first thing to decide is, how are we going to face the hat? Tucked ruffling, net, dotted swiss, or fine ruffles of Valenciennes lace may be used. Most people prefer to cover the entire frame with cheap, fine lawn before facing or covering the hat.

This is done by placing the hat on the lawn, the brim touching the material, and cutting a circle a trifle larger than the brim. Cut a circle out for the crown and slip the lawn over the frame. If the crown is too large to allow the lawn to be slipped over it a wide bias band of the lawn can be used to cover the brim. The bias strip should be just the depth of the brim. For the crown, cut a circle large enough to cover the top and use a bias band around its sides.

Tack the muslin to the frame by long basting stitches. It will be necessary to pass under the wire when taking a stitch to keep the material in place. The tucked ruffling can be bought by the yard, trimmed with a row of narrow lace. The entire thing is banded. To adjust a ruffling of this sort place the band around the edge of the crown and

tack the ruffle in position at short intervals and at the extreme edge of the brim.

Net or dotted Swiss is pretty shirred or corded or even put on plain. A strip three times the length that it would take to go around the brim plain is cut the depth of the brim. This band is cut on the straight of the goods. A shirring string is run on both sides. The strip is placed in position and pinned taking care to distribute the gathers evenly. The shirring string under the crown is pulled up first and the material over-handed to the frame. The gathering thread on the outer edge of the brim is also adjusted like this, only instead of over-hand stitches, fine running stitches are preferable. Then a small heading is made on one side of the strip that is to be shirred. The heading makes a pretty, soft finish at the edge and does not require any great length of time to do. Allow three quarters of an inch, or more, in the depth of your ruffle if it is to have a heading. Turn one edge of the material to the wrong side. The turn should be a little more than a quarter of an inch deep. The gathering thread is run a quarter of an inch from the folded edge of the material. When the thread is pulled up the heading is formed.

If the material is to be corded, baste a narrow

round cord like a corset lace inside the material. The cord is placed where it is desired and the material is folded over it as for a tuck. A running thread is worked close to the cord to keep the two pieces of material together. The threads are afterwards drawn up to bring the fulness of the ruffles to fit the outer edge of the hat.

Three rows of cording are quite sufficient on the edge and the other two rows at equal intervals from the outer brim to the crown.

The ruffles of Valenciennes lace are adjusted by pulling the drawing string on the edge of the lace, and basting the first row of lace on the extreme edge. The second row just touches the first, and so on, filling as many rows of lace in as required.

The embroidered piece is then washed and the brim placed. The edge is tacked at intervals while around the crown the stitches are taken very close together.

The Tam-o'-shanter crown is pulled in shape by a gathering thread, if it is cut in a circular shape and the gathering is all on the edge. Cut the circle large enough to make a pretty Tam-o'-shanter.

The embroidery decoration may be in the direct centre of the crown. If the design is a small one it can be scattered over the crown to give an all over effect.

There are many ways that a lingerie hat may be trimmed and it is hard to say which is the prettiest. A black ribbon band and a bow is simple but severe. White taffeta ribbon may be used the same way if an all white hat is wanted. In fact any shade of ribbon is attractive used like this. The illustration shows a pretty way of trimming a lingerie hat for a girl of about fourteen. A narrow coloured ribbon is used around the crown and a rosette of leaves with rose buds and forget-me-nots is attractively placed on one side.

Sometimes coloured linen is used for the hat and in that case the embroidery may be worked in the same shade as the linen; or white. The hat is then trimmed with white or black. A coloured hat is not as practicable as a white one, as the former is apt to fade and may not be as becoming as the white.

A baby's buttoned hat is made of two circular pieces scalloped out at the edges, one piece being four or five inches smaller than the other. The large one is used for the brim. The head size is cut out of the direct centre and then bound in tape. Three inches from the crown opening sew a circular row of buttons, a half inch apart. Use a washable linen, lace, or crochet button for this purpose.

One inch from the edge of the crown make as

many buttonholes as you have buttons. A pair of daintily hemstitched strings that are attached, one on each side of the crown opening, completes this charming little hat. It can be easily unbuttoned and laundered flat. These hats are made of duck, pique or heavy linen. They are the nicest thing you can make for your little sister for the summer when she wants to play in the sun.

XIII

LONG AND SHORT, KENSINGTON EMBROIDERY, AND RIBBON WORK FOR SIMPLE FLOWERS

IT IS the ambition of every one who starts to embroider to make a piece of flower work and though the floral designs are most fascinating to embroider they are by no means as artistic as the conventional.

The way to embroider a piece of flower work and obtain an original colouring is to get a natural flower and place it in a vase in a position that you can clearly see the light and shadow. The best flower to start with is a daisy. Note that the petals are not a dead white, but there is a suggestion of green toward the centre of the flower. Get mercerized cotton to work with at first until you become accustomed to the stitch.

There is no cut and dried rule in regard to the colouring, but the art of shading a piece naturally is a lesson that is very essential for the embroiderer.

To many people the term embroidery means flower work and only after a course of instruction they

discover for themselves how much more artistic and in keeping with most rooms is a conventional design.

Flower work, however, is not to be despised as you will learn more about colour combination and

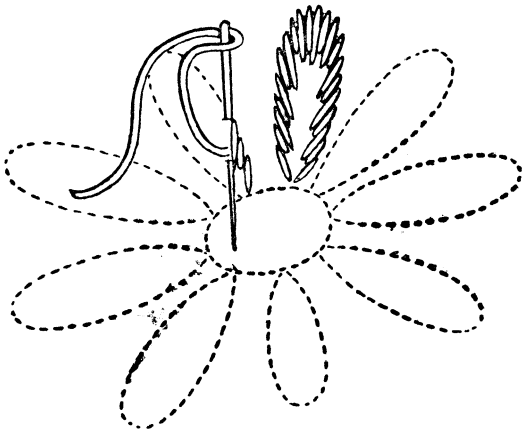


Fig. 151. Long and short stitch

Kensington stitch in one piece of this style than any kind of embroidery.

All flower work has long and short stitch on the edge of the petals or leaves that do not turn over. Daisies do not have turn over leaves as often as a double rose or chrysanthemum. Suppose we draw a very large daisy on a piece of white muslin. With your needle threaded with white lustre start from the right-hand side. Take one stitch on the line.

Place your needle back near the same point from which you started. Take a short stitch that goes a wee bit outside of the stamped line past the first stitch. The object of going beyond the line, is that the stitch completely covers the stamping.

The third stitch is taken at the same slant, only longer. The fourth is a short one and so on, first one short and then one long until the top of the petal is reached. Remember, though, these stitches are only on the edge. The left half is worked the same, but the stitches slant a little differently. A good rule to mention right here is, that all stitches should slant to the heart of the flower. In leaves they slant toward the base. The inside of the petal, when the long and short stitches are completed, should be irregular (Figure 151).

The Kensington stitch gets its name from an English school of embroidery. It is more like outlining than any other stitch.

After the edge of the flower has been worked in long and short stitch, the Kensington stitch is used to give the solid effect.

The piece must be held all the while in a tight fitting pair of hoops so that it can not sag in the least.

If the petal is long, two or three rows of Kensing-

ton stitch will have to be worked to fill it in. If silk is desired, two strands are used for the edge and one strand for the Kensington stitch. The stitches are dovetailed into each other. Each row must have an irregular lower edge, else they will look like bricks laid one on top of the other. The stitches should be so worked that it is difficult to tell where one ends and the other begins (Figure 152).

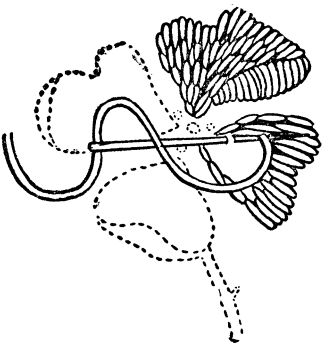


Fig. 152. The Kensington stitch

Three shades of green are sufficient for the leaves until you are quite expert. In working them embroider on the edge of the lower half of each leaf with the second shade and the upper part with the lightest. Work one side first using the second shade under the lightest and the third under the second. Work to the midrib only. It is not necessary to to work in the veins, but if they are desired they are put in after the leaf has been worked. Do not hesitate to cover the stamped veining on the leaf you are working, as the next leaf will be a guide to where to place the veins. They may be in the light-

est or deepest shade of green, while sometimes a reddish-brown is substituted.

The centre of the daisy may be satin-stitch or a cluster of French knots. If the dot is worked from the centre to left and from the centre to right you are more apt to get a perfect outline than when starting from one side and working to the other.

As a usual thing the lightest shade is on the outer edge of most flowers, but there are a few exceptions, like wild roses and some species of pansies in which the deepest shade is on the edge and toward the centre it is lightest.

The stems may be worked in satin-stitch or Kensington in wood shades or deep greens, whichever give the more realistic effect to the flower.

It is a great mistake to use white for the background of flower work. Cream or pale gray make a very much softer and more pleasing effect.

Sometimes a little of the stem brown can be worked into the leaves.

Have you ever seen a lace spread or centre piece with flowers embroidered on it? You might think that the worker was more than ordinarily clever, but really any one who can embroider flowers can do this. Baste a piece of fine lawn on the section you desire to embroider and stamp it with a spray.

Embroider in the usual way and when the spray is finished neatly cut away any of the lawn that extends beyond the flower without cutting the lace. The result is that the piece has the effect of a natural flower resting upon it.

The finer the silk used the more delicate shading can be accomplished.

There is another way to represent flowers that is particularly beautiful. It is known as ribbon work or rococo embroidery. The ribbons especially made for this work vary from slightly less than one quarter of an inch to a little more than a half inch in width. The colours do not range in such long lines as the silks. In fact it is rare to find a shop that carries more than ten colours. Sometimes the ribbons are shaded. They are soft and do not crease quite as readily as an ordinary ribbon.

A No. 6 crewel needle is about the right size for the narrow ribbon, while the half inch ribbons need a No. 3.

Forget-me-nots, conventionalized small asters, and little roses are suitable for the narrow ribbons. Satin, moire, broadcloth, or heavy silk are used for the background and the daintiest of needle cases, jewel

Fig. 153. Ribbon flowers

cases, handkerchief bags, belts, and other little accessories may be evolved from a small piece of silk and a few yards of ribbon. The design is stamped on the background and all the single lines or stems outlined with filo silk. Let us imagine we are working on a spray of forget-me-nots. The needle is threaded with six inches of the narrow green ribbon. Slip your needle from the under side of the material drawing all the ribbon through but a quarter of an inch. One stitch is generally sufficient for a leaf, though sometimes the leaves are wider and require two or possibly three stitches. The ribbon serves the same purpose as silk. The one point to remember is that the ribbon should not be twisted. Naturally in pulling it through the material several times it becomes so wrinkled that a short piece works to better advantage than a long one. The flower is made in the same way, one stitch for each petal and when completed a French knot is made in the centre of the flower (Figure 153).

The ends caused from starting and finishing off are fastened or caught down with a piece of fine thread on the wrong side.

Do not pull your stitches. The work is very much prettier when it lies soft and full on the background.

It is well to make use of every piece of fancy work you do and yet sometimes a new thing may strike your fancy and you would like to make a small piece.

A card case is acceptable to every girl and it is a good plan to make them to match your visiting dresses.

Take a piece of material five by ten inches long. Three inches from one of the short edges stamp a design that will not occupy a space larger than three

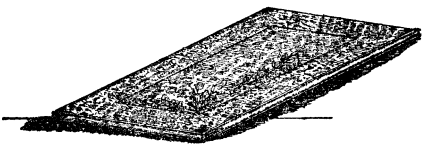


Fig. 154. A card case

inches long and two inches deep. The length of the design must run parallel with the short edge of the material. The bottom of the stamping must be five and a half inches from the short edge of the material.

A little spray of lilies of the valley on a green silk background makes a dainty case (Figure 154).

Get a piece of stiff tailor's canvas and cut it to measure eight and three quarters inches by four inches wide. A piece of china silk the same size as the satin will be needed for the lining. It is

best to select the shade of silk that harmonizes with the outside material. With a green cover a lining lighter or darker is suggested. The latter is preferred as the constant fingering of a light colour is apt to soil it.

Cut all three pieces so that they are true oblongs; two and a quarter inches from the short edge make a crease. Two and a half inches from the first crease or four and three quarters inches from the outer edge

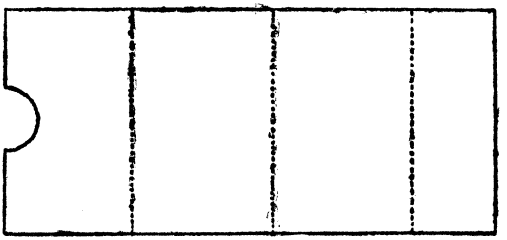


Fig. 155. The foundation of the card case

make another crease and cut along it, thus separating the stiffening in two.

Two and a half inches on both sides of the now short edges of the piece that is not creased draw a line from side to side and crease.

On the extreme right-hand side measure down one and a half inches from the corner and make a dot; measure up from the lower corner and make another dot. The space between the dots should measure one inch. Take a twenty-five cent piece and place

on the space between the dots so that the edge of the material is under the direct centre of the quarter. Make a semicircular curve on the canvas around the quarter. Cut along the pencil lines (Figure 155).

The stiffening now ready, baste it to the lining. See that all creases have been smoothed out of the China silk lining before basting. Place the two pieces of canvas so that there is an equal margin on

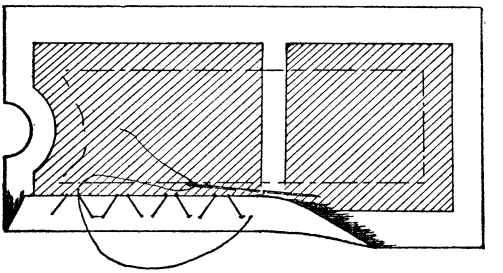


Fig. 156. The canvas interlining

all four sides. The cut edges of the canvas must be placed one eighth of an inch apart as shown in the diagram (Figure 156). On one side is the four and three-quarter inch piece and the other is the four inch. Pin or baste the canvas through the centre to keep it in position. With a threaded needle cat-stitch the silk to the canvas, care being taken to see that the stitches do not appear on the silk side. Cat or catch-stitching is another name for herring-boning, which is explained in the sixth chapter.

Before turning a corner, cut off a small piece of material to prevent the corner from being bulky. Treat each corner in like manner: when you come to the little curved part, slash the material so that when it is folded over the canvas it will fit perfectly smooth.

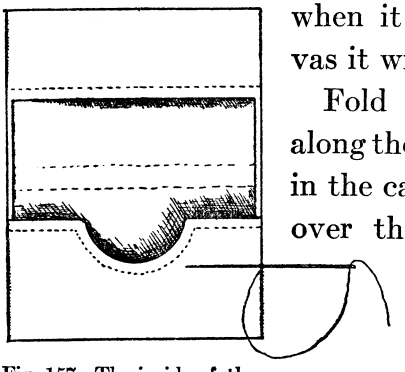


Fig. 157. The inside of the card case

Fold the canvas and lining along the creases originally made in the canvas. An iron pressed over them will help to make them stay in position.

The embroidered piece is then placed over the wrong side of the canvas. A half-inch turn is made on all sides. Turn this half inch toward the wrong side of the canvas. Sometimes a layer of cotton batting is laid under the embroidery between the canvas and satin. The satin piece is basted to the canvas. The folded edge of the satin and the folded edge of the silk are overcast with tiny stitches. Fold back the two sections of the case and over-cast each side (Figure 157). Your card case is now completed.

A bill folder is made in the same way, only that the ends are not stitched together to form pockets as in the card case.

It is always well to know how to make pretty, attractive pieces of needlework that will make acceptable gifts for Christmas or a birthday.

Nearly everybody has a hobby. Sometimes it is saving receipts, sometimes keeping newspaper clippings, and then again it may be keeping theatre programmes. It is well to consider what gift is most suitable for the one that is to receive it; to make for the faddist an envelope to keep her clippings will be just the thing.

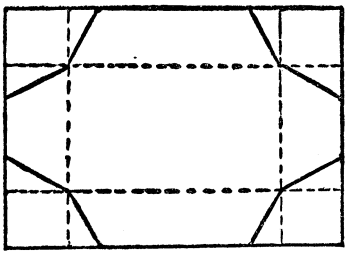


Fig. 158. The way to make an envelope

Take a piece of brown linen ten and a half inches by nine and a half inches. Fold it in half so that it measures five and a quarter inches by nine and a half inches. Stamp a spray of daisies or wild roses on one side and mark what the envelope is supposed to hold, such as receipts or clippings. Brown linen does not soil as easily as white. Embroider the flowers and the lettering, then dampen the linen thoroughly and press on the wrong side. Now take two pieces of cardboard that measure eight and a half inches by four and three quarters. Cover the cardboard with the linen, use long stitches

as described in the needle case, except that two pieces of the cardboard are placed side by side on the brown linen. Now take two pieces of brown paper the same size as the cardboard and cover the stitches. Paste should be used to make the paper stick to the linen.

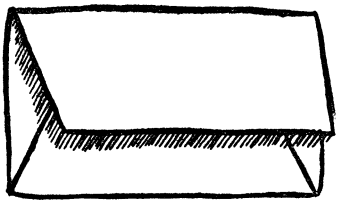


Fig. 159. The envelope

Make six envelopes by taking six pieces of paper nine by thirteen inches and cut a two and a half inch square from each corner (Figure 158). One inch over from where the squares are cut make a star. There are eight such points as you note.

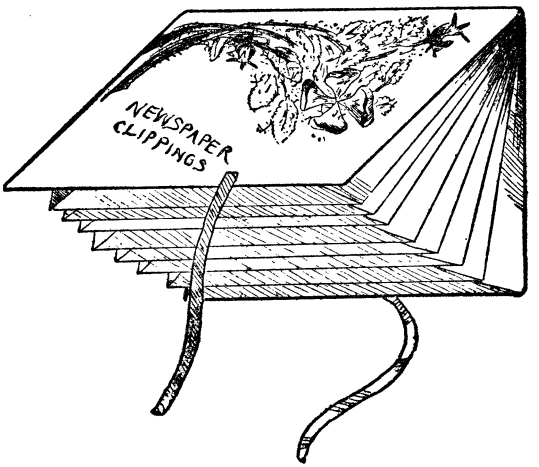


Fig. 160. The case completed

Connect the dot to the corner by a line. Cut the paper along the lines. Fold the ends in, then fold the bottom flap over these and paste. Fold the top flap over without pasting (Figure 159).

Now, holding these six envelopes in the case with bottom edges touching the space between the two cardboards, punch three holes through linen, cardboard, and envelopes.

Take a half a yard of ribbon and run through the holes and tie the ends in a bow on the corner.

Take another half a yard of ribbon and cut in two. Fasten a piece on each side of the cover (Figure 160). These two pieces are tied in a bow and keep the base of the case closed.

XIV

HARDANGER EMBROIDERY FOR SQUARES PIN CUSHIONS, AND SPREADS

WE HAVE to go back to the foreign embroideries to find those that are beautiful and yet substantial enough to last beyond the usual life of a piece of fancy work. There is nothing we have originated in embroidery on this side of the world as rich as Hardanger work, and yet it is comparatively little known. The background for this work is a loosely woven material like scrim or basket weave materials such as Java canvas or the regular Hardanger canvas which is imported.

It is lots of fun working Hardanger in wool on Java canvas as it goes so quickly, and after we have learned the stitches we can work it on as fine a canvas as we desire.

The simplest stitch is the block. Thread a large tapestry needle with a piece of heavy wool. On your piece of Java canvas work a little block. The worsted is on the right side of the canvas, and then taking a stitch over four threads of the canvas bring

the needle up on the next opening to the right on the same line as the first. Five stitches constitute a block; a space of four threads is then left and the next block started, (Figure 161). A great deal of Hardanger has these blocks running at right angles to each other with no space between the blocks. Mistakes cause a great deal of trouble and sometimes it is necessary to rip out quite a lot of stitches before they can be rectified and for that reason you must be very accurate in your counting.

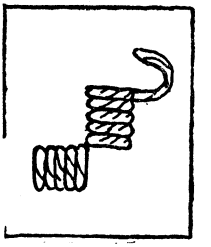


Fig. 161. The block

The star is another favourite figure in Hardanger work (Figure 162). Four stitches are taken over four threads of the material, side by side, then five stitches over eight threads of the material and then four again. This forms one side of the star. The second side is made exactly the same only that at the base of the thirteenth stitch the first stitch of the second side starts forming a right angle. The star has four sides as you will note in the diagram of this stitch. Now count and see if there are twelve threads on each of the inner sides of the star. If

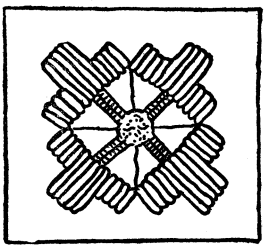


Fig. 162. The star

you find any mistake go over it and straighten it out. There must be twelve threads on each side. Cut four from each corner. This will leave four threads directly in the centre of each side. With a piece of embroidery cotton about the weight of a thread of your canvas weave the bars. The weaving is very simple, over one and under the next till the bars are woven. Some of these bars have little knots on the outer centre edge of each. They are called picots (pronounced pe-co) and they are made somewhat like a French knot. The bar is woven half way across and laying the needle on the bar the thread is wound around the needle point. Hold each twist down with the left thumb (Figure 163). The needle is drawn through and the result is a little knot on the thread near the stitches. A little stitch is taken into the woven part of the bar and the thread carried over to the other side of the bar and another picot made.

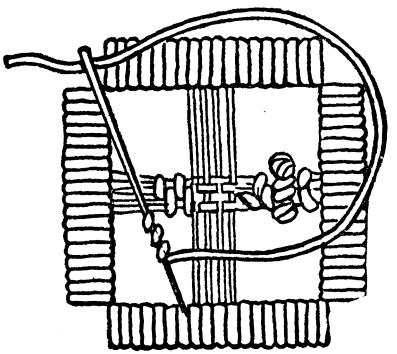


Fig. 163. The picot

For an ornamental stitch to be used on the mate-

rial between the stars or blocks make a diagonal stitch like the first stitch in cross stitching (Figure 164).

Pin cushion tops are easy to make and the following instructions are given for cushions about four or five inches square. Take a square of scrim or Hardanger canvas eight inches large. It will be necessary to pull a thread so that the material will be quite straight on the edges. Pull out four threads about one and a quarter inches from the edge on each side of the material. Turn a quarter-inch fold on one side and crease the material again so as to make a half-inch hem. Baste it down so that it just touches the drawn threads. Repeat on the four sides. Be sure that at the corner the double thickness of drawn threads are exactly over each other. We are now ready to hemstitch the hem. Thread the needle with No. 90 sewing cotton. Run the thread under the hem and holding the double part of the hem toward you take up four threads of the material. Pass the needle again around this group and now into the hem. Continue in this manner around the four sides. At the corners it will be necessary to take up both thicknesses of the material.

Crease the finished square in four. Count six-

teen threads upon the crease from the hemstitching and with lustre No. C or heavy linen thread "aa" make a little block of four strands of floss over four threads of the material. Make a flight of eight blocks each at right angles to the other. Now instead of continuing in the same direction turn and work seven more groups down and to the left. Turn again to the left and work seven blocks for the third side of the square. Six groups to the right of the third row completes the square.

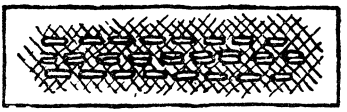


Fig. 164. A simple ornamental stitch

Now with your fine embroidery scissors cut close to the stitches of the three blocks at each corner. The cut threads are drawn out. Four more cuttings will be necessary on each side. They should be made against the stitches only; that is, the threads that are running in the same direction as the stitches should be cut. Figure

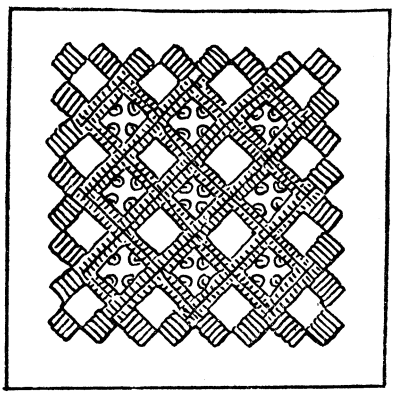


Fig. 165. A good arrangement of picot

165 shows where the cuts were made and the threads drawn out. The remaining threads are woven. A mercerized or dull finished marking cotton is used for the weaving. It may be either the plain weaving or may have picots on each side of the bar. Another pretty arrangement of picots is to place them on one side of the bars so that they appear in groups of four each facing the other (Figure 165).

Sometimes a lace stitch is used such as the spider or simple loop stitch. Directions for making a spider will be found in the chapter on lace stitches. The loop stitch is made by taking a stitch in the centre edge of each bar. Take a stitch just as if you were buttonholing.

Buttonholing the edge is preferred by many to hemstitching.

A pretty stitch often seen bordering a row of drawn work is made in pyramid form. It can be as deep as desired. First take a stitch over two strands of the material then three, then four, then five and down again to two (Figure 166). This stitch must be worked of course before any of the threads are drawn.

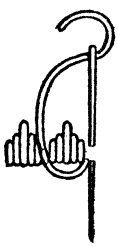


Fig. 166. The pyramid stitch

If a little larger and more elaborate square is wanted, take a piece of material nine or ten inches square. Make a star, skip four threads and work the open squares described for the smaller pin cushion.

On the opposite side of the square, directly across from the first star, skip four threads and make an-

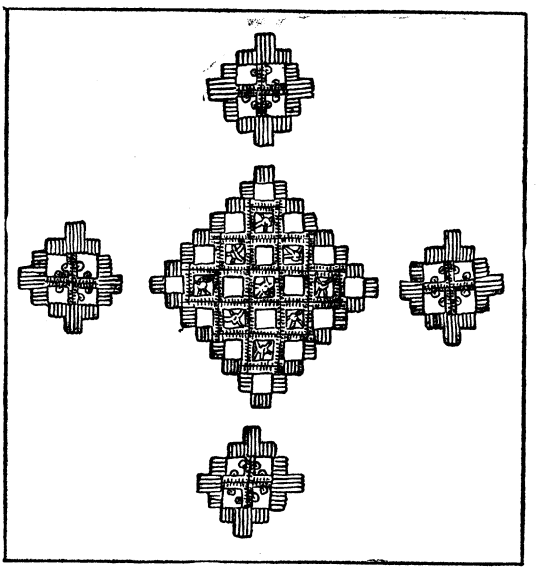


Fig. 167. The Hardanger square pin cushion

other square. At the other two corners of the square make a star (Figure 167).

The German peasant girls are proud of their aprons with a border of Hardanger embroidery.

It is a common thing for them to have a border fifteen or eighteen inches deep. Often they will make yards and yards of a pattern, say four inches wide, and they will insert it above the hems on sheets and towels and cut out the background material.

There is no nation on earth as thrifty as the Germans. A German girl I know who is only nineteen years old has her entire bedroom fitted up with Hardanger articles that she has made herself. First there is the bedspread and bolster, each most elaborately embroidered with an all-over design. Then there is a round pillow (the edge buttonholed) and a square pillow as well as the bureau scarf and pin cushion. If she bought the articles already worked she would have paid hundreds of dollars for the outfit, while the actual cost was only a few dollars. Nearly all the best of fancy-work shops sell small pamphlets on Hardanger work that are not expensive and after one is familiar with the foundation stitches it is an easy matter to follow the designs they give.

XV

APPLIQUÉ ON LINEN AND OTHER MATERIALS AND HEDEBO EMBROIDERY

APPLIQUÉ, or laying one material on another and stitching or embroidering them together is one of the simplest forms of embroidery that even the Indians years ago knew how to do. How many of you have not seen on an Indian woman queer shapes cut out of leather and ornamented with beads used for a border on her skirt?

There are two kinds of appliqué, underlaid and overlaid. Most of the work is the latter kind. The underlaid is a little more difficult to do. It will be explained at greater length later in this chapter.

Appliqué is such easy work that you will almost think it a mistake not to have heard about it before, but after all it is really necessary that we should know the simpler embroidery stitches before we attempt an appliqué piece, so that we can decorate it in the manner to suit ourselves.

The European peasants work some of the crudest specimens of appliqué, yet their colour schemes and

choice of material are good. For instance, Russian crash, which is sold at the towel department of many of our large department stores, from twelve to twenty cents a yard, and which is very narrow, usually about sixteen inches wide, is often employed as the background of their portières.

Before the Russo-Japanese War it was possible to get Russian crash as wide as forty inches. It is made by the peasants in their homes from the waste ends left from weaving linens. You have no doubt read of how poor Russian peasants live in hovels in the same room with the cow, if they are fortunate enough to possess one, and their pigs. Necessarily the work they do is not very clean but the artistic qualities of the crash overcomes the fact of the dirt.

The better class of peasants will take three strips of crash and connect them together with coarse sewing or lace stitches and then apply circles of broadcloth, or coloured linens on them. Other geometrical figures are often applied.

I heard of a Southern family the other day who are so thrifty that they allow nothing to go to waste, not even the old coats and trousers that have played the double rôle of clothing the father and then have been cut down for Johnny. After Johnny has had all the wear possible out of them Grandma again

cuts them, this time in the shape of leaves, and sews them on a large muslin circle, one overlapping the other. This forms a mat for the dining room. I am telling you this story not that you may imitate it, but rather to let you know that after all we have women here that are as clever and thrifty with their needles as the European women.

For appliqué work the design is cut out and the

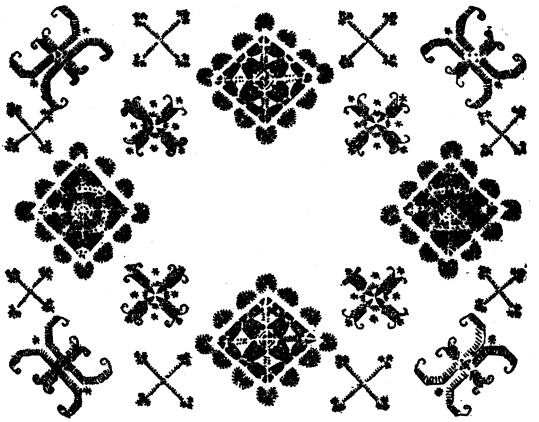


Fig. 168. A pillow in Hedebo embroidery

wrong side covered almost to the edge with a paste made of starch and water.

When a complicated piece of appliqué is to be worked, stamp your design on the background. Then on the right side of the material to be appliquéd, or on the wrong side of velvet, lay a piece of transfer

paper. Place the design on them. With a blunt pointed instrument go over the line firmly till you have a tracing of the design. If the lines are not quite clear go over them with a pencil.

Cut out each piece and paste it to the background. The edges may be machine stitched or satin-stitched or outlined. A cord, also the couching stitch, makes a good finish.

Very clever representations of animals can be made by appliqué. Take a duck, for instance. The breast can be white felt, the head dark green velvet. The wings dark brown and the back and tail a lighter brown broadcloth. The legs and the bill should be canary-coloured taffeta silk. Cut each section so that it slightly laps over the other.

Appliqué underlaid is accomplished by stamping the design on the wrong side of the material and then cutting it out. The background is left intact like a stencil. A piece of material of a different colour is laid under the cut piece of material. The raw or cut edges may be treated in many ways. The material may be turned back and stitched by machine or the edges may be finished with button-holing stitches, couching, fine satin-stitch or chain stitch. The turning back of the cut edges requires

that they be neatly done or the embroidery will not show to its best advantage.

Hedebo embroidery is in no way connected with appliqué work, but like the latter it is a branch of needlework that few people in America understand. Without exception it is the most elaborate form of white work. The stitches give the effect of being very difficult, but this is not so. The work requires a lot of time and careful planning of the stitches for which buttonhole stitch is usually the foundation.

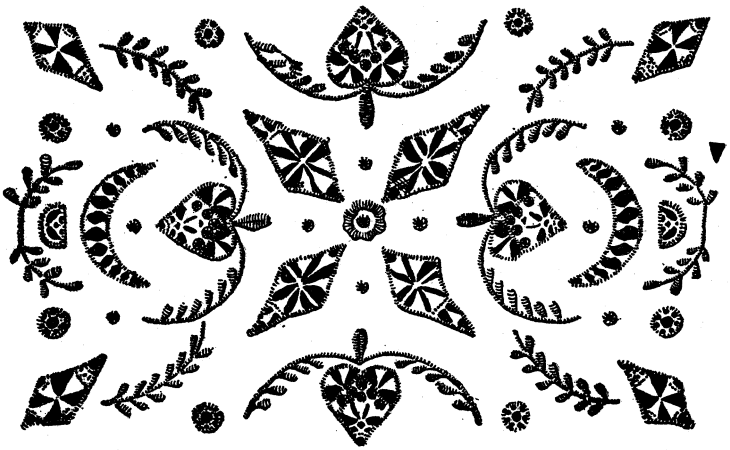


Fig. 169. An elaborate design in Hedebo

Hedebo is worked on a finely woven linen. The design is stamped directly on the material. A thread of D.M.C. No. 25 or spool linen thread outlines the figures. Within the design, the linen is cut

one eighth of an inch from the running thread. This eighth-inch extension is then turned under the stitches and basted down. A small piece of dark green oilcloth is then laid under the figure to be worked and basting stitches hold the material and

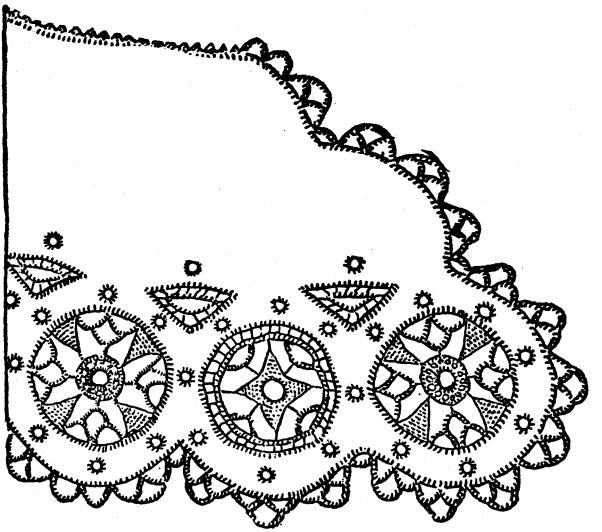


Fig. 170. Part of a Hedebo collar

oilcloth together. The oilcloth protects the fingers and it is often used by foreigners in making eyelets. A small piece is used and it is moved as many times as necessary. A large piece is too clumsy to hold. On the extreme double edge of the opening of the design fine buttonholing stitches are taken. The stitches are about one thirty-second of an inch apart.

A section of a design suitable for a collar is shown here and the stitches will now be explained that have been used on it (Figure 170).

A bar is formed by laying two or three threads so that they span the opening from side to side. Over these threads fine buttonholing is worked.

The little triangles are worked by making seven or nine stitches into as many of the buttonhole stitches. The second row is worked into the first, one stitch from each end is omitted. Continue in this way to the point (Figure 171).

The three large loops that separate the pyramids or triangles from each other in the two outer circles are worked by making two loops that will each take up half the space between the triangles. These loops are whipped two or three times to make them heavier and then they are covered with buttonholing. Work the first and half of the second and then make the loop for the third or last and work it also in buttonholing, then finish the second (Figure 172). The centre of the circle is made by connecting the opposite triangles and loops together. Gently distribute the threads from the centre to allow a small opening. Put a thread around this opening and neatly buttonhole the threads.

The middle figure is made by working a row of

open buttonholing then running a drawing thread into the loops and buttoning this band with tiny stitches.

The stitches of the middle circle are somewhat simpler than the ones just described. A circle of open stitches is made directly under the buttonhole stitches on the material. Divide this circle in eight parts and make a large loop at alternate eighths. A connecting thread at the centre base of each loop connects each opposite pair of loops. The triangles are worked from the centre to the outer edge.

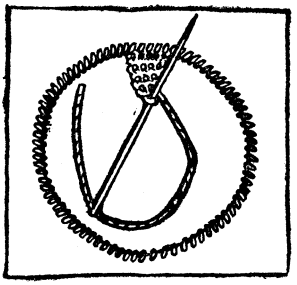


Fig. 171. Triangle in Hedebo embroidery

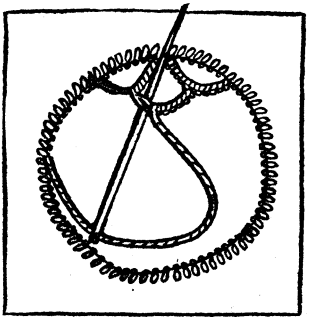


Fig. 172. Buttonholed loops

The open triangles are made by working a row of open loops around the three sides. The loops are drawn slightly together with another thread.

There are many pretty edges that can be used as finishes for work. The linen pieces, however, have to be hemmed first and then the fancy edge put on.

An edge of pyramids is attractive. An edge of button-holed loops with a picot in the centre of each bar as described on Hardanger is also good. Sometimes the loop or pyramid may need stretching in shape. Take a pin in the lower centre and pull the edges out the desired size.

In turning curves an extra little loop may have to be worked so as not to crowd the large points.

XVI

HEMSTITCHING FOR HANDKERCHIEFS AND COLLAR AND CUFFS SETS, ALSO SIMPLE DRAWN-WORK STITCHES

DRAWN work is another of the fascinating branches of fancy work and when used in combination with embroidery it greatly enriches the piece. Suppose now that you wanted to make a handkerchief and yet did not want to take the time to buttonhole the four edges. Well there is nothing more appropriate than hemstitching. The very expensive handkerchiefs only have two threads drawn before hemstitching them but it will be easiest to hemstitch when more threads are pulled.

Handkerchief linen that can be bought from one dollar up per yard is of course the

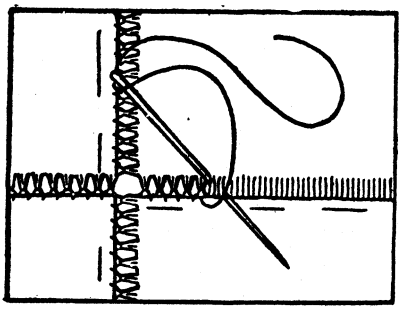


Fig. 173. Hemstitch

correct thing to use, but lawn or fine china silk is often substituted.

A third of a yard of linen thirty-six inches wide will make three handkerchiefs. A thread will have to be drawn so that the squares will be perfectly straight. A twelve-inch square of linen will make a nice little handkerchief. Narrow hems not more than one-quarter inch wide are more generally used at present so we will plan our handkerchief for that.

Measure up from the edge of one side five eighths of an inch and draw out four threads one at a time. The other three sides must also be treated in like manner. After measuring the first side with the tape measure the other sides are more accurately measured by turning up one corner of the side that has the thread drawn so that it forms a right angle. The upper edge of the angle must just touch the drawn threads. Crease firmly along the diagonal as shown in the diagram. Now with the piece still folded over pull the first thread of the second side of the handkerchief so

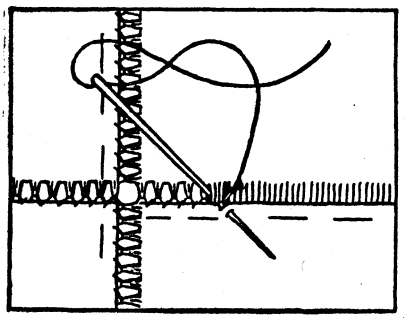


Fig. 174. Hemstitching, second step

that the corner when turned back forms a perfect square (Figure 173).

When the threads of the four sides have been drawn fold back one eighth of an inch, then make a double fold so that the hem is just one-quarter inch wide. Baste it down so that the folded edge lies right under the drawn threads. With your needle threaded with a piece of No. 100 sewing cotton, start from one corner. Let the end of your threaded needle fall between the two thicknesses

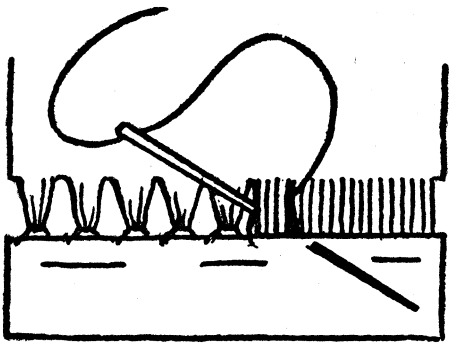


Fig. 175. Another way to hemstitch

of the material. Bring the needle through the edge of the hem. Work from right to left; pass the needle under four of the upright threads. Now pass again under the same group of four threads, but this time carry the needle through the edge. Hem directly on a line with the fourth thread of the group (Figure 174).

Another way is to hold the material with the hem toward you and work from left to right. Pass the needle under four threads letting the thread in the needle fall under the point of the needle. Pull the needle through, thus forming a loop and taking a stitch into the hem in the usual way (Figure 175).

If your thread gives out or breaks, start the next thread by working over two or three of the stitches.

In hemstitching the corners take up four of the double threads.

When hemstitching on coarser material more threads can be drawn and also a greater number of threads can be taken up when working.

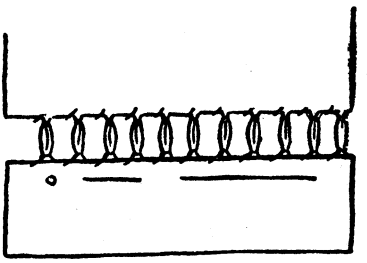


Fig. 176. Double hemstitching

Dainty little collar and cuffs sets can be made by hemstitching the hems: and a quarter of an inch above this work make a row of French knots or feather-stitching.

Sometimes when a very open effect is desired it is necessary to double hemstitch the threads. This is very simple. Hemstitch in the usual way, then turn the work and take up each group on the other side of the drawn threads (Figure 176).

Drawn work is worked to perfection in Mexico. There they have large classes for the mountain children who do most elaborate pieces on frames.

Hemstitching is not always necessary in doing drawn work. Many beautiful borders can be made with simple stitches.

The sheaf stitch (Figure 177) is made by pulling the threads for a space of a quarter of an inch or more. Decide the width that you desire and then cut the threads perpendicularly. Draw the first and last thread to the distance desired, and then cut opposite end to match the first slash. After the threads have been drawn out neatly buttonhole the cut edges with narrow buttonhole stitches. Now place your work in your embroidery hoops, or, better still, if it is possible, buy a pair of oval ones that are especially made for drawn work. Fasten thread in the centre of one the of the bottonholed sides.

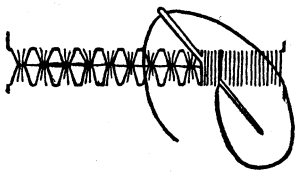


Fig. 177. The sheaf stitch

The number of threads to take up will depend on the coarseness of the weave of the material. For medium weight linen take up either six or eight threads using a stitch like that shown in the first step of the second method of hemstitching. Pass

on to the next stitch and when the row is finished fasten in the second buttonholed side. The thread that passes from sheaf to sheaf should lie straight enough so as not to sag between each group or pucker the material.

Another pretty stitch that reminds one of a fish bone is worked somewhat like feather-stitching. Prepare the space as for the sheaf stitch. Connect the thread in the same way. Take up six threads on the left hand side placing the thread under the point of the needle as it comes through. Now on the right hand side divide the group made by the first stitch in half and take the last three threads and the three next to it that are not worked (Figure 178).

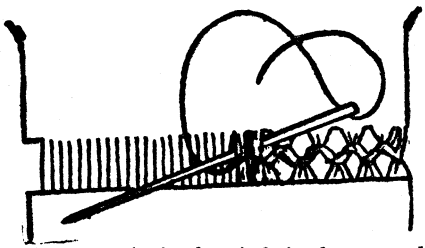


Fig. 178. A simple stitch in drawn work

A simple stitch is the twist stitch (Figure 179). Prepare the material in the same way as for the last two stitches and securely fasten your needle in the centre of the bar, skip the first three threads. Take up the next three on your needle; pass the needle back under the first three. Continue like this till the end of the row is reached.

A dainty all-over effect suitable for yokes or corners of handkerchiefs, cloths, etc., is made by drawing the threads out so that the material left forms squares. Pull a quarter inch of threads then leave a half inch of material. Repeat in this manner until the space is covered. Cross the lines, forming squares of the material (Figure 180).

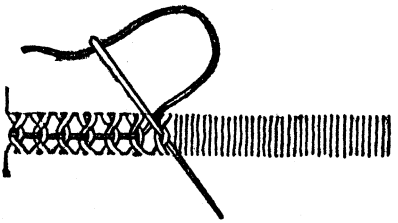


Fig. 179. The twist-stitch

The double hemstitching, sheaf-stitch, fishbone, or twist stitch can be worked on the drawn threads. You will note that you will have at each corner of the solid squares an open quarter-inch square. They will require an extra stitch such as the spider described in the lace stitches or the loop stitch described in the Hardanger chapter.

Sometimes it is hard pulling the threads of linen. If the threads are soaped they come out very easily. Do not wet the soap but just rub it dry on the material.

Some of the finest examples of hand embroidery or drawn work are found in the convents. Perhaps you are under the impression that drawn work must be done right with the hem, but that is not so. I

want to describe a beautiful handkerchief to you that I once saw in a convent. It was made of the sheerest handkerchief linen and one thread only had been pulled for the hemstitching. A quarter of an inch above the hem another thread was drawn,

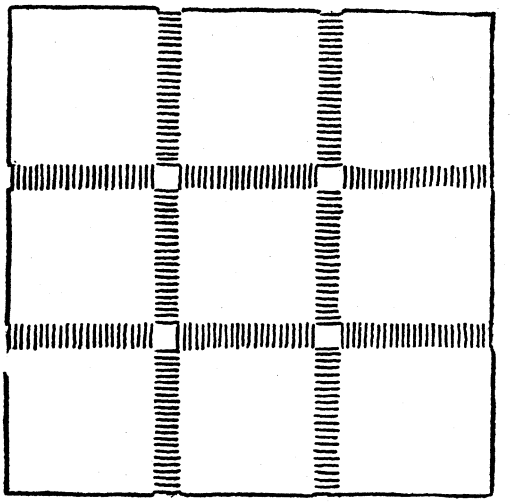


Fig. 180. The threads pulled to form squares

but this time, instead of letting it extend to the hem, a thread was cut one quarter of an inch from the hem at the beginning and ending. Six threads were drawn like this at eighth of an inch spaces. The four sides were treated in like manner.

Where the threads intersected at the corner, the squares were hemstitched all around, two stitches being allowed to each side of the square. The

stitches were taken through to the centre of each square. Beyond where the lines intersected the six long lines were treated quite differently. A piece of fine braid not more than an eighth of an inch wide was taken on the space between the first two rows of drawn threads. A regular cat-stitch was worked over this. First a stitch was taken on the drawn threads above the braid, then, one below it (Figure 181). When the braid was entirely covered with stitches on the first row, a second piece of tape or braid was placed over the space between the second and third rows of drawn threads. This time instead of catching the thread of both rows, the stitches are taken into those of the previous row on one side of the tape and into the third row of drawn threads on the other side of the tape. Five rows of tape complete the band between the stitches. Of course all this work is on the wrong side of the handkerchief. On the right side, a totally different effect is produced. At first glance you would think that there are five rows

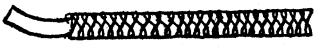


Fig. 181. Cat-stitch over the tape

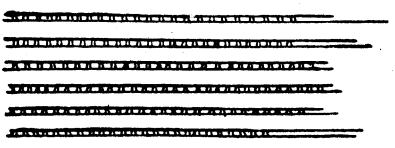


Fig. 182. Five rows of tape cat-stitched

of tiny tucks with hemstitching on each side, until you look again closely and see that it is padded hemstitching (Figure 182).

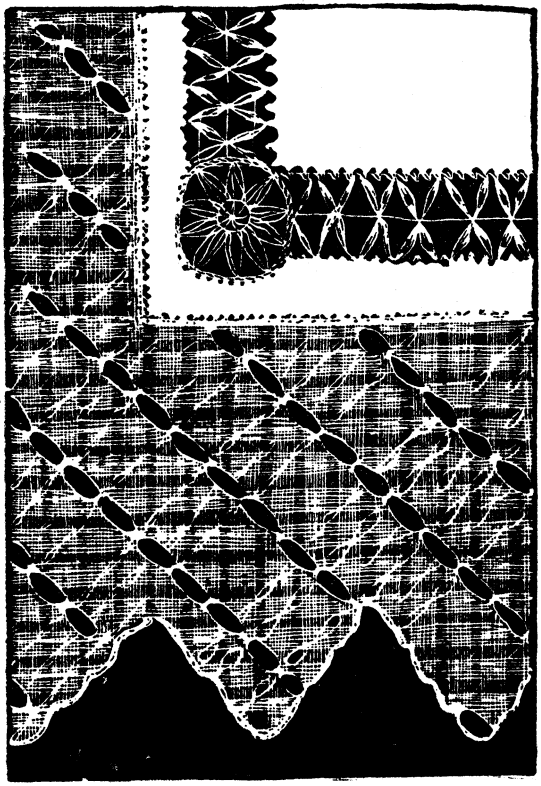


Fig. 183. A handkerchief for an ambitious little girl

A section of a drawn work handkerchief for some ambitious little girl to own is shown in the illustration on this page (Figure 183). It is like a cobweb.

A piece of handkerchief linen twelve inches square is selected. Starting from the outer edge of the four sides an eighth of an inch wide space is left, then the threads drawn for an eighth of an inch. Repeat this seventeen times. At the corners the space and drawn threads form squares.

Now the rest of the space should be divided up in like manner, so starting from one corner of the solid square in the centre, draw the threads for an eighth of an inch, then leave a space the same length and then draw again. Continue in this manner on the four sides of the centre square. Pull out all the cut threads and you find that you have a deep border of little squares. Buttonhole around the four sides of the centre square with tiny stitches, thus keeping the linen from fraying.

To get the pointed edge as shown in the handkerchief, buttonhole over the line of horizontal threads and four of the vertical. The little filling stitch I am going to suggest to you is so simple that really after you have buttonholed the handkerchief your task is almost completed.

Start in the first point under the solid square and work diagonally across the open space. Pass your thread around the centre of the little square also on the diagonal. Continue across till you reach

the buttonholed edge around the linen square in the centre.

Skip the next point and work the same stitch in every other point. This stitch and in fact all the rest of the handkerchief should be carried out in No. 200 sewing cotton.

In between the worked points make another stitch which is very similar to the one just described.

It is started from the edge and a stitch is taken on the diagonal across four of the squares and half way across the solid squares at the corner of each group.

Having reached the buttonholing next the linen you turn your work and repeat the stitch over the same square. The stitches now form the figure 8.

The design of drawn work in the centre of the square is simple as well as being particularly pleasing. Draw the threads for a half-inch space, one quarter of an inch above the buttonholing. This must be done on the four sides of the square. The corners must be buttonholed before beginning the drawn work. Start the first thread for the drawn work in the centre of one of the buttonholed corners. Work the sheaf stitch all the way across. Now start a second thread, knotting the first sheaf in three, the next in two; so on to the end. These

stitches are taken quite close to the linen. Both sides of the sheaf stitch are treated the same.

The daisy in the corner completes the pattern. The daisy is made on the foundation of cross-stitches caused by the sheaf stitch. A Maltese cross is made thus forming twelve stitches catching all these together in the centre. Now weave a thread around in a circle, one eighth of an inch from the centre. To form the petals of the daisy start a thread from one of the threads that connect with the buttonholing and catch on the woven circle as you would if you were doing fagotting.

Wherever threads are drawn so that they intersect at right angles, as in the case of this handkerchief, a space is left vacant which is very unsightly if not filled in with some figure. Here it was with the daisy which is extremely easy but in the majority of cases it is with the Maltese cross.

The wide strip of drawn work shows a pretty pattern for linen scarfs. It is nothing but right that every girl should take an interest in her bedroom, She may not be fortunate enough to have one entirely by herself but that does not excuse her from trying to make it as attractive as possible. The key-note to beauty and elegance is simplicity. Better have a dainty bureau scarf hand made and

a few necessary toilet articles than a bureau beribboned and with a lace scarf, crowded with old visiting cards, dance orders, and dainty nothings that only catch the dust and give one a bewildered feeling when one looks at them. The scarf should be worth displaying if it is hand work, for remember what is worth doing is worth doing well.

The butterfly pattern of drawn work (Figure 184) is simple and pretty enough to please the most exacting and as has been said before is most appropriate for bureau scarfs. The material of the scarf may be linen, lawn, or scrim. It is quite unnecessary that the drawn work extend around the whole scarf — three sides, one long and the two short, being quite sufficient.

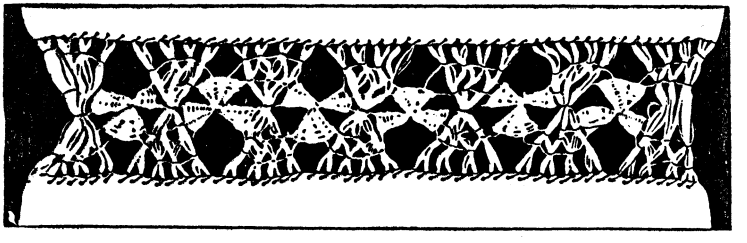


Fig. 184. The butterfly pattern in drawn work

Draw the threads out for an inch, then hemstitch the cloth on both sides of the space; be sure to take up the group of threads already hemstitched when working on the second side. Fasten the

thread in the direct centre of one end of the drawn work and catch eight groups of threads to form the sheaf stitch. An eighth of an inch above the centre thread start another thread. Divide the sheaf in thirds and knot each section of the first sheaf. Pass the thread to the second sheaf and repeat the same thing, this time under the centre instead of above it. Alternate sheaves are divided above the centre line and the remaining sheaves under.

A third thread is started beginning an eighth of an inch below the centre and the other side of the sheaf is divided in three.

A fourth thread is started one eighth of an inch from the solid material. This time the sheaf is divided in four, in groups of two. First the top of one sheaf is woven like this, then the bottom of the next. Continue in this manner till the end of the strip is reached.

The fifth thread knots the groups on the side of each sheaf that was omitted by the fourth thread.

You will notice now that the four threads cross each other in the centre of the space between each sheaf. Knot the threads in the centre and weave across the lower four threads until you have made as large a fan as the space will allow. The remain-

ing threads are divided in two, three on each side, and two other fans are woven on them.

In the next space the fan of four is reversed and is made in the opposite direction to the first group. This pattern is commonly termed the butterfly pattern.

Drawn work should be worked on frames, though it is not necessary to use the large square one of the Mexicans. The nicest kind of frame and one easy to handle is the oval form, which comes in different sizes. They are particularly convenient to hold a long, narrow piece, which can be worked to better advantage than on the round rings.

Every once in awhile one sees specimens of a new kind of drawn work. There is the Mexican of which we have had a few of the simplest stitches, there is the Hardanger or Swedish drawn work, which is described in another chapter, the Porto Rico drawn work which is very intricate and also very trying to the eyes, but after all none compares in simplicity to the Bulgarian drawn work. It is so substantial that often after the material of the article on which the work is done has worn out, the drawn work is as good as new and can be transferred to another piece of material.

Bulgarian drawn work instead of weakening the

material as Mexican work usually does strengthens it considerably.

The work is done in spaces varying from a half inch to three inches in width. It can be done on linen, huck or lawn backgrounds, though sometimes scrim is used. Personally I do not think it pays to work elaborate patterns on scrim as the background is not substantial enough.

We will take for example the first towel end shown in this work.

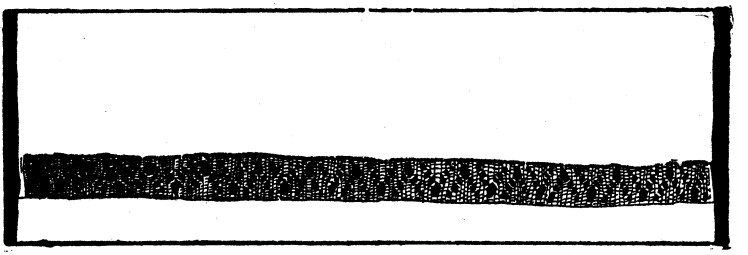


Fig. 185. A towel in Bulgarian drawn work

Draw threads out of an inch and a half space. It is not necessary that the cloth should be hemstitched, though till you are quite familiar with the work it may be easier for counting. The hem is then turned over and hemstitched. Make the double hemstitch on the other side as described in the first part of this chapter.

I have found that though there are many threads that may be used for weaving there is nothing quite

as satisfactory as Electro in its finest number. Start from the extreme lower left hand corner. Weave back and forth over three of the groups with a blunt pointed crewel needle for one quarter of the distance from the hem. Now omitting the first group weave across three. You will see that you dropped the first group and took up the fourth. Weave to the middle of the space. Now drop the second group and weave across to the fifth group until you are three quarters across the space. Now drop the third group and weave across to the sixth. Weave until the space is filled. Without breaking your thread weave the seventh, eighth and ninth, then the eighth, ninth and tenth, next the ninth, tenth and eleventh, then the tenth, eleventh and twelfth. Weaving the eleventh, twelfth and thirteenth brings you back again to the hem.

The woven threads will look somewhat like an arch of blocks. Between the arch there are six groups of threads. Let us weave that in pyramid effect. Start at the hem and weave across the six for a little more than a quarter of an inch. Then dropping the first and last groups of threads of the proposed pyramid weave over four threads for another quarter of an inch. Again dropping the first and last threads of the four you were weaving,

work across two. Fasten your thread by bringing it through the woven stitches into the hem. A new thread is started in like manner. You are now ready to start another arch, close to one just made.

A little more elaborate design is shown in the second towel end, a detail of which is also given (Figures 186 and 187.)

After the threads have been prepared as has been just described for the first towel start from the lower left hand side and weave across the threads

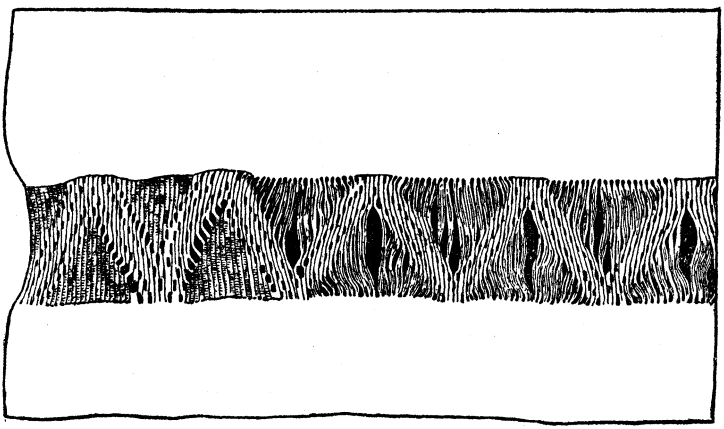


Fig. 186. Detail of Fig. 187

eight times. The weaving is very simple. First you take two groups with needle pointing to the left and then you take the one group that you didn't

take up the first time. You work back and forth as it were.

Now drop the first thread and weave across to the fourth group as in the first towel. Each set of three groups will only have eight lines however. Continue in this manner till you are one space from the solid material, then weave across four instead of three. Start to weave down on the right side over the three groups under the block of four. Now continue weaving over groups of three until the hem is almost reached then weave the last block over four (See detail of Figure 187).

On each side of these blocks weave a row working over two groups.

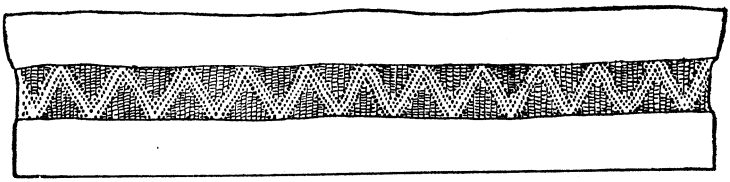


Fig. 187. A more elaborate design in Bulgarian drawn work

The groups of thread within the woven rows are woven into a triangle.

Bulgarian drawn work is used on pillow cases, handkerchiefs, towels, dresses, scarfs, or small square cloths.

Sometimes coloured threads are used and the result is very effective. Use cottons and if they are coloured boil them in salt and water before working with them.

XVII

EASY LACE STITCHES, FAGOTTING, SINGLE MESH, DOUBLE MESH, SPIDERS, FAN, MALTESE CROSS, TWISTED AND BUTTONHOLED BARS, PICOTS FOR SIMPLE EDGES

ONE of our best authorities on lace has said that there are over one hundred different stitches used in lace. Now there are various kinds of laces; there are crochetted, bobbin, as well as needle point laces. It is about two branches of needlework laces — Renaissance and point — that we will talk about in this chapter.

Renaissance lace is made by basting a flat braid on a given pattern and filling the spaces between with simple lace stitches. Point lace is made of very fine plain braid with much finer thread and more elaborate stitches.

The basting of the braid is extremely important. Sometimes only a single line is given to indicate where the braid will be, while again a double line is shown. The braid must not be wider than the double lines. It may be basted so that the side

held toward you will be the right side of the lace or *vice versa*. Start from one corner of the design, turn over one end of the braid an eighth of an inch. For coarse work one row of basting stitches through the centre of the braid is sufficient but for fine work baste along both edges of the braid.

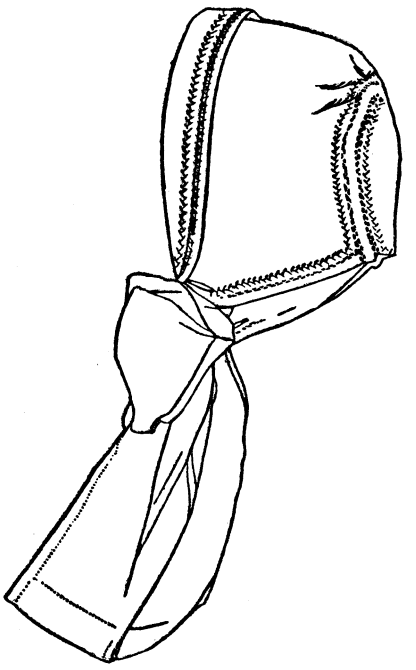


Fig. 187A. Fagotting and feather-stitching on a cap

In basting around a loop the inner edge of the braid will have to be gathered. This may be done in two ways: the first by pulling a thread or by running a thread on the edge. At a sharp point the braid will have to be turned.

The preferred method of working the lace is to have the right side facing you. In starting to braid turn up one eighth inch of braid and start from a point so that the end may be covered later.

The braids vary from one cent to fifteen cents per yard.

A simple stitch in lace that greatly resembles the

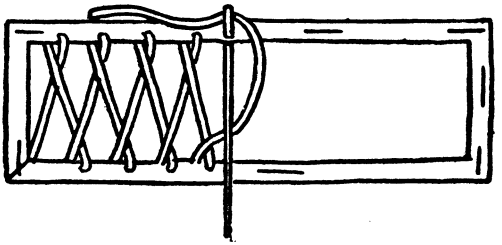


Fig. 188. Fagotting

Turkish stitch in embroidery is fagotting. It is a stitch that is often used by dressmakers to connect bias bands together for yokes and sleeves. For this as well as other lace stitches the beginning of the thread should be fastened so as to be unobserved by the average eye. If the braid is neatly over-casted the end will be quite secure. Starting from the extreme left of the section to be fagotted take a stitch through the braid on the opposite side of

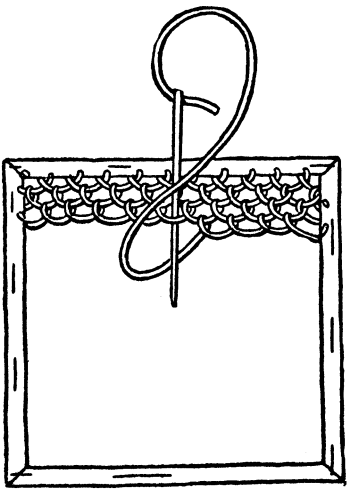


Fig. 189. Single Brussels stitch

the opening, letting the thread fall to the right. The stitches are taken from side to side. This stitch is best suited to long narrow spaces (Figure 188).

The foundation stitch of lace is the single mesh or net stitch. It is a stitch that may be used in almost any shaped opening. It is a good thing when working a piece of lace to pick out one stitch for filling in the background; then the design proper can be as fancy as desired.

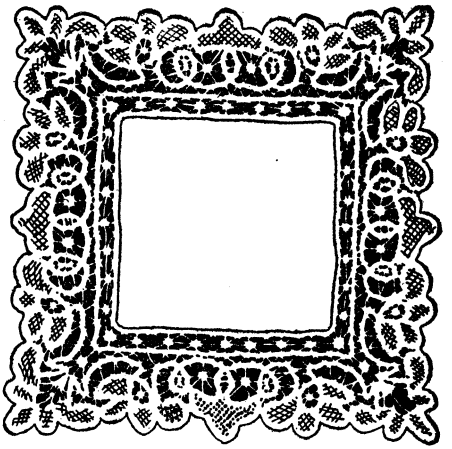


Fig. 190. A handkerchief in simple lace stitches

The mesh or net stitch is good for a filling stitch. A blunt pointed needle is the best for working lace as you are not so apt to stick yourself. Make a row of open buttonholing, not however through the background. The second row is worked slightly below the first row. Each stitch is taken into a loop of the upper row. If the spaces decrease in size drop one stitch from each end for as many rows as

necessary. To finish the stitches overcast them to the braid. To many lace makers this stitch is known as single Brussels (Figure 189).

Double Brussels or the knot is worked like the single only that there is a second stitch taken in the same position as the first. The last must be short and drawn tightly (Figure 191).

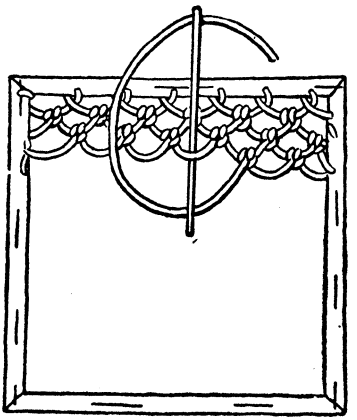


Fig. 191. Double Brussels stitch

Another pretty filling-in stitch is the spider. It can be as large as desired allowing the space it is to be used in to determine the size. A thread is spanned across the space and the braid whipped for a short distance, say a quarter of an inch. The space is spanned again so that the threads cross. Pick up all the threads on the needle through the centre and make a little stitch to bind them. Now begin to weave over one leg or strand and under another, so on till a good sized body is formed to the spider. In weaving be careful not to skip one of these little legs (Figure 192).

Another way to work a spider, to make it a little stronger is to whip each leg as it is spanned.

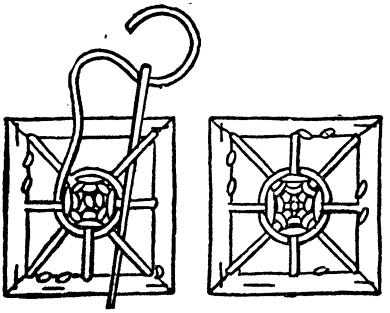


Fig. 192. The simple spider

A third and more elaborate spider is one made with the foundation thread as described for the first spider and then instead of weaving straight around make a stitch back over one leg and forward under two until the body is the desired size. This is called the spider in its web (Figure 193).

It is easier to weave on an uneven number of threads, and the number of these should depend on the space. A large space requires a large spider with lots of legs.

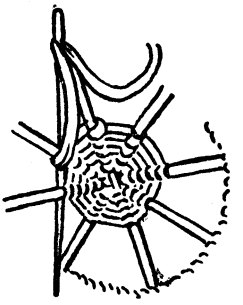


Fig. 193. The woven spider

A fan (Figure 194) is made by spanning three or five threads so that they come to a common centre on one side and on the other they are arranged in ray effect. The weaving is started from the base under one thread and over the other on the first row if

there are only three. The second row is like the first, only the threads skipped in the first row are taken up. Alternate rows agree.

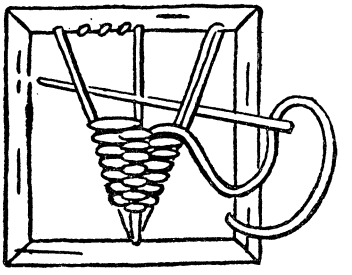


Fig. 194. The fan

A Maltese cross looks like four fans caught together. The threads are crossed lengthwise and crosswise and the stitches taken to gather the threads in the centre. The weaving is the same as the fans. In weaving the fans or crosses do not work much more than half way up (Figure 195).

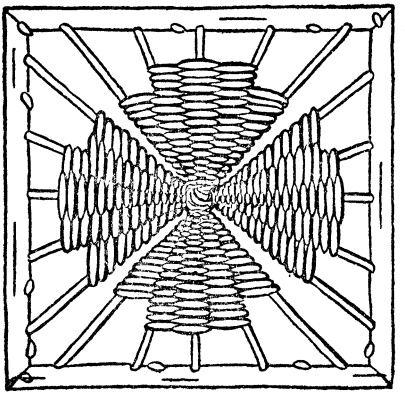


Fig. 195. A Maltese cross

A twisted bar is nothing more than a thread overcasted (see illustration, Figure 124).

A buttonholed bar is made by laying two or three threads and buttonholing over them (Figure 196).

In this age of machine work there are all sorts of braids that may be procured for lace work. Little edges that

were impossible to buy are now made by machinery.

A little edging makes a dainty finish to a straight braid and also enhances the beauty of the fancy braids.

To make a simple edging, work a row of picots on the edge of the braid which forms the edge of the design.

Dainty yokes, collars, baby caps, and tie ends can be made of a few yards of braid and two or three different kinds of stitches.

Another decoration I would like to tell you a little about is Limerick darning. It is often used with fine lace work on a background of fine net.

The lace thread is used for the darning. The most common of the stitches is the plain darning taken up over one hole and under the next of the net. The next row is worked close to the first.

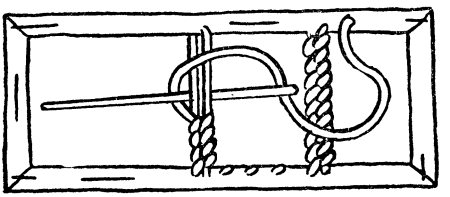


Fig. 196. A buttonholed bar

Darning on net is a decoration that is often used by itself. Smart little turn-over collars and cuffs are most attractive darned in heavy white floss or colour if preferred. Pin cushion covers and other

dainty articles that every girl loves to have in her bedroom may be darned to good effect.

One of the most simple forms of lace work is Connemara lace. It gets its name from the Irish county of that name.

The materials required are Brussels net of any size desired, lace braid of a width to correspond with the net, heavy lace rings, a ball of Renaissance thread No. 60 or linen spool thread No. 25, as well as a spool of coloured cotton.

Connemara lace is used extensively for curtains, bed spreads and in fact, on any large piece, when the effect is desired and yet not much work. A good design for Connemara lace is shown in Figure 197.

The net can be white, ecru, or black.

Draw a simple yet bold design on a piece of stiff paper or better still a piece of pink or blue paper muslin.

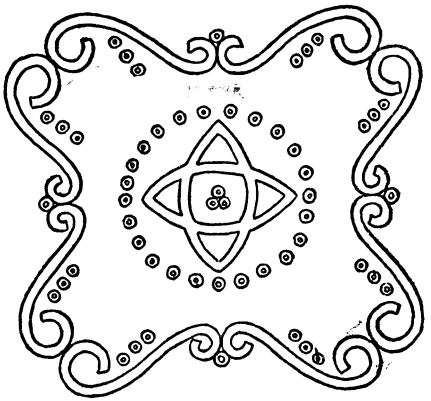


Fig. 197. A good design for Connemara lace

The rings can be bought all ready for applying, for a couple of cents per dozen but they can also

be made at home. Take a pencil and wind around one end of a thread about as many times as you would judge from the illustration of the button or ring half worked (Figure 198). Slip the threads from the pencil and carefully and closely go over them with buttonhole stitches till all the loose threads are completely covered.

Fig. 198
Button half worked

Baste your net over the design, then baste the braid along the design. With a fine thread secure the braid on the extreme edge to the net only with fine running stitches. Sew one side of the braid entirely around the design then sew the other side down.

The rings are buttonholed to the net.

If a very elaborate piece is wanted, lace stitches may be inserted in spaces that are bound on all sides with braid. The stitches, however, should be of the simplest, such as the twisted bar or spider.

Honiton braid which is an egg-shaped braid is much more beautiful than the plain Renaissance braid employed in Connemara.

The dearest of baby caps, handkerchief tie ends, and other dainty little articles on which a fine decoration is desired can be made from fine net and Honiton braid. Each section of braid can be cut

and made to form petals for a flower or to represent a leaf. Honiton is of course more expensive than Renaissance braid but a yard of Honiton goes a good way.

There is a thread that can be bought by the yard, called picot or purling thread. It has a loop at short intervals each side of it. The needle can be threaded with it and can be used for stems, tendrils, or other parts of a design where a fine single line is desired.

The centre of a flower in Honiton appliqué may be worked in various ways. A small ring or button may be used or spiders may be woven in the centre. Again the single Brussels or mesh stitch is worked in a little circle in the centre. Use a very small ring, if you decide on rings for centre, as a large ring spoils the effect of a flower. Any child can make designs for Honiton appliqué.

The background for Honiton is the fine Brussels net. Sometimes a double thickness of net is basted over the pattern and the Honiton sewed on or appliquéd to the net. The double thickness of net gives a moire effect. Each section of the braid is sewed to the net only. Sometimes two widths of braid are used, one size for the flowers and another for the leaves.

The braids at most art shops can be had in black, cream, or white. If, however, you are not fortunate enough to get cream, the white can be dyed at home to be as light or deep as you desire. I use cold tea diluted in water for a light cream, and coffee for the deeper cream. Put the lace to soak in the tea or coffee for a couple of hours. Rinse in cold water and let dry. If it is not a deep enough shade put more tea or coffee in the water and soak the lace again. Another way to dye lace, chiffon or any delicate fabric is to get a tube of oil paint the colour you desire and dilute it in gasolene. Of course the gasolene makes the paint light, so test the solution by dipping a small piece of cloth in and see if it is the right shade. A quart of gasolene is sufficient unless the article is very large.

I know a girl who dipped her white hat all trimmed with flowers and tulle that was quite soiled into a mixture of gray paint and gasolene and the result was a pretty dove gray that everybody thought was new.

Teneriffe or Brazilian point lace is such a simple form of lace making that I am going to stop and tell you a few words about it before we proceed to the next chapter.

Little forms which look like a large spool with

pins stuck in them can be bought in many art shops, but you can easily make a foundation yourself for Teneriffe lace.

Draw a circle two inches in diameter on a stiff piece of cardboard. Sometimes the circle is drawn on white muslin and fastened securely to an embroidery hoop or frame. Divide the circle into halves, then quarters, then eighths and each eighth divide into six equal parts. Make a dot at each division. Thread a needle with a piece of coarse thread. Insert the needle one quarter inch beyond the circle and bring it up on a dot. Continue in this manner all around the circle. Fasten securely.

Now thread a needle with a long thread of No. 80 linen thread. Let it be extra length. Pass the needle under each loop from side to side until each little stitch has a thread passing through it. (Figure 199). Knot the threads in the centre and weave four or five rows, over and under the strands close to the centre. Skip a quarter inch

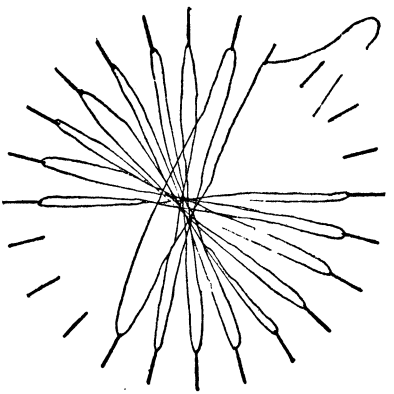


Fig. 199. The first step in Brazilian point lace

then carry a thread around and knot each thread as you pass it. Count the threads and divide the number by six; on this number weave a little pyramid. Repeat the little pyramid five times, each time letting it be woven on the same number of threads as the first. Take a thread and catch

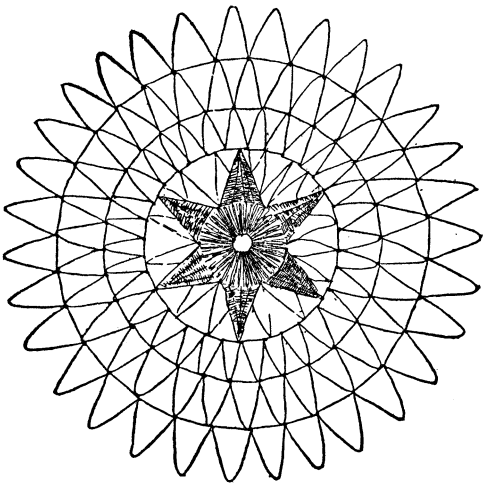


Fig. 200. A motif in Brazilian lace

every two threads above the centre figure. An eighth of an inch above this work another row, this time dividing the two threads previously caught and taking one of them and one of the next row together. An eighth of an inch above the row make another row, catching the same threads as were taken in the first row from the central figure (Figure 200).

Sometimes a pin cushion is used to make Brazilian lace. The pins are stuck in and the threads wound over them.

Brazilian or Teneriffe lace can be used for borders on handkerchiefs or other fine articles, while again they may be used as medallions on waists or other thin clothes. The material from under them is cut out so that a lacy effect may be produced.

Other patterns may be readily made. Remember that the stitches are very similar to those used in the corners of drawn work borders.

XVIII

SIMPLE CROCHETING, STITCHERY FOR EDGES AND SHAWLS

CROCHETING ABBREVIATIONS.

1. Slip stitch (sl st)		
2. Chain stitch (ch)	(Figure	No. 227)
3. Single crochet (s c)	"	No. 228)
4. Double crochet (d c)	"	No. 229)
5. Treble crochet (tr c)	"	No. 230)
6. Shell (sh)	"	No. 231)
7. Stitches (sts)		

THE beginner in crochet will have very little trouble in learning the work as the stitches used are comparatively few in number although the various combinations in which they may be used are almost unlimited. It is wise to become accustomed to the stitches and especially with the abbreviations, which are used so extensively throughout all crochet work. No doubt the beauty and variety of the patterns one can execute, also the durability of the work are the chief causes for its popularity at the present time.

The implement used is a crochet hook which varies in size according with the quality of the

thread used. The steel hook with the bone handle is to be preferred.

Too much emphasis cannot be placed upon the importance of the position of the hands when working, and the firmness of the stitches, as the work is, at once, better and more even when the proper position is maintained. The crochet needle should be held lightly between the first finger and the thumb of the right hand; the hook horizontal and parallel with the first finger of the right hand, that part of

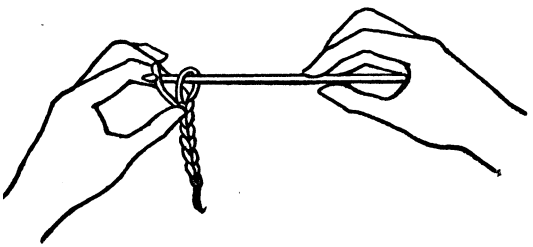


Fig. 227. Chain stitch

the work which is in course of construction being held closely between the thumb and third finger of the left hand. The thread is wound once around the first finger, passes under the second and third fingers of the left hand, and is wound around the small finger. It is now held in position by bending the fourth and small fingers toward the palm of the hand.

The foundation stitch of all crocheting is the chain stitch (ch) (see Figure 227) which is begun by making a slip knot around the needle. Draw the thread through this loop, and you have a chain. Again draw the thread through this second loop, continue until the chain is of desired length.

Another stitch is the slip stitch (sl st). Insert the hook in the foundation work. Draw loop through the work and another through the loop on the needle.

Single crochet (s c). See Figure 228.

Insert hook in work, make a loop on the hook and draw through, making two loops on the needle.

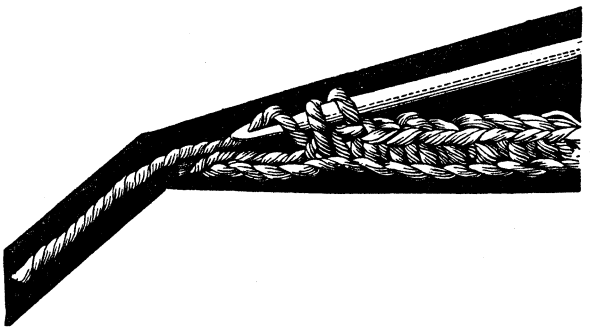


Fig. 228. Single crochet

Throw thread again over hook. Draw thread through both loops.

Double crochet (d c). See Figure 229.

Before inserting the hook in the stitch to be

worked, put the thread around it. Throw thread around hook and draw the thread through the stitch and you will have three loops on hook. Throw

Fig. 229. Double crochet

thread again around hook and draw thread through two loops. Throw thread again around hook and draw through the remaining two loops.

Treble crochet (tr c). See Figure 230.

Put the thread around the hook twice, insert

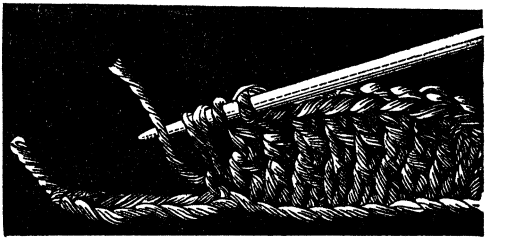


Fig. 230. Treble crochet

in the work. Draw a loop through work, making four loops upon needle. Draw the thread or loop through two loops on needle, then again through

two loops and the third time through the remaining two loops.

Shells (sh). See Figure 231.

Shells are formed by making groups of either

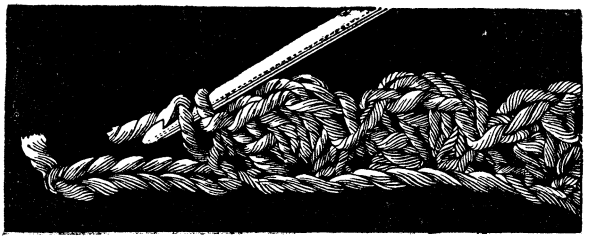


Fig. 231. Shells

single, double or treble stitches worked into the same space or stitch.

Edging and insertions are very much in use and are often applied to blouses, collars and cuffs, towels,

Fig. 232. Tiny insertion

centre pieces, handkerchiefs, belts and various other articles.

Tiny Insertion (Figure 232).

Ch 7 catch into a ring and into one side of ring work 5 s c *ch. 7 catch in next to last s c, 5 s c in

new ring. Repeat from * for length desired and fasten off.

Tiny Edging (Figure 233).

1st row — Ch. 9 turn.

2nd row — 1 s c in each 9 ch, turn.

3rd row — ch 9 work 1 d c in first s c made, turn.

4th row — * Over ch work 9 s c Work ch of 9 turn.

5th row — 1 d c over the d c of preceding row. Turn.

Repeat from* until you have length desired.

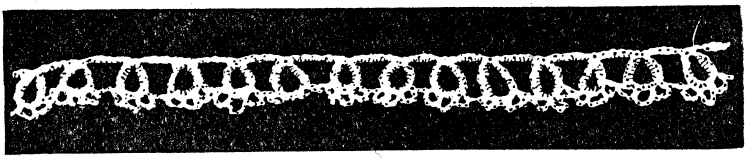


Fig. 233. Tiny edging

For the edging made:

1st row — Over each d c on one side and each empty ch on the other work 4 s c.

2nd row — Work 1 d c into first s c then * 2 ch, miss 2 s c and work 1 d c into next. Repeat from * along both sides of insertion.

Loop Edging (Figure 234).

Work 29 s c over a padding cord, then catch in 7th stitch made to form a ring. Again work 29 s c and catch in the 7th stitch to form another

ring. Continue until the edging is the required length.

For the edge, begin at the first end for the picots

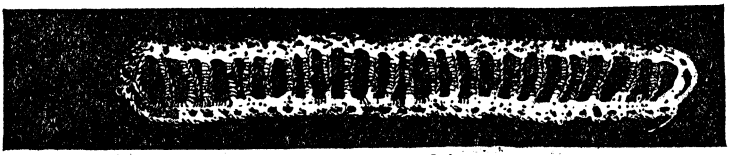


Fig. 234. Loop edging

and work as follows: make 1 s c into 8th stitch of first ring, ch 5, skip 1 s c — 1 s c in next stitch. Repeat for three picots. Ch 2, begin in 8th stitch of next ring and make 3 picots there and so continue to the end of edging.

Loop Insertion (Figure 235).

Ch 10 and catch in a ring into one side of ring work 6 s c, ch 10, catch in the last s c forming a ring, and into new ring work 6 s c. Continue in this

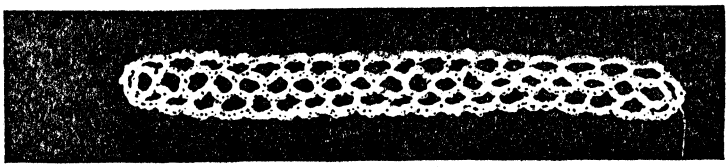


Fig. 235. Loop Insertion

way for length desired. Then work down the other side of rings 6 d c in each.

Now work down each side of insertion 1 s c in

the centre point of each side of the ring and 5 ch between. In these ch loops work 6 s c each and fasten off.

Narrow Crochet Edging (Figure 236).

Ch 14.

1st row — 1 d c in 10th ch from needle, ch 3, 1 d c in same st. Ch 3, 1 d c in next st, ch 3, 1 d c in same st. 3 stitches on foundation will stand beyond the row.

2nd row — Ch 6 turn *1 d c in centre loop of

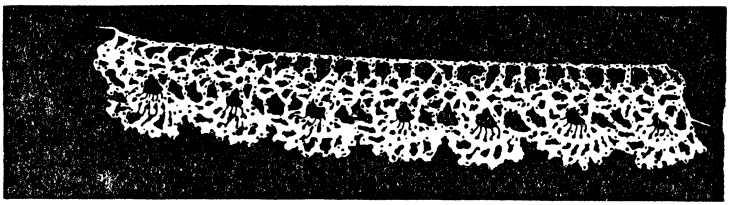


Fig. 236. Narrow crochet edging

cluster of three, ch 3 repeat from * 2 times. 1 d c in same space, ch 2-1 d c in third ch of turning loop.

3d row—Turn ch 5 * 1 d c in centre of loop of clusters, ch 3 repeat twice from * 1 d c in same space * ch 1–1 d c in 6 ch loop, repeat from * 7 times ch 1–1 s c in end of foundation.

4th row — Turn ch 6–1 sl st in fourth ch from needle ch 1–1 d c in next space between d c, ch 5–1 sl st in fourth ch from needle, ch 1–1 d c in next space. Repeat from * 5 times. Ch 3–1 d c

in centre loop of 7 ch clusters, repeat from three times more ch 2, 1 d c in third ch on turning loop.

5th row — Turn ch 5, make clusters in centre loop as with other row. Repeat from 2nd row. On each repetition of 3 row the final s c is taken up in the loop of 3 ch of the former scallop.

Cone Insertion (Figure 237).

1st row — Ch 15 turn 1 d c in ninth ch from needle, ch 3 skip 2–1 d c in next, ch 3 skip 2–1 d c in last stitch.

2nd row — 4 s c in first space, ch 1 in second space work 2 d c — 1 tr c, ch 3, 1 tr c, 2 d c, ch 1, in third space work 4 s c.

3d row — Ch 10, one sl st over 3 ch — ch 5, 1 tr c in last s c of preceding row.

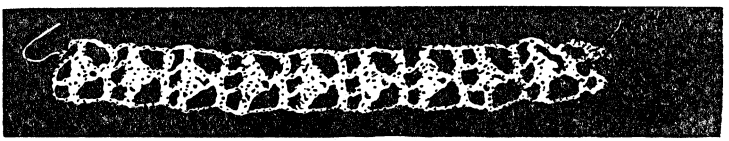


Fig. 237. Cone insertion

4th row — 4 s c in first space, 1 s c in same space with sl st, 4 s c in next space.

5th row — Ch 6, skip 2 s c of preceding row, 1 d c in next stitch. Ch 3, skip 2–1 d c in next stitch. 3 ch, skip 2–1 d c in final st. Repeat from beginning of second row.

Crochet Insertion with Ribbon (Figure 238).

Make a ch of 35 stitches: 1 d c in 7 st from end of ch, 3 ch, 1 d c in next 3 rd st of ch, 3 ch, 1 d c in next 3d stitch of ch, 3 ch, 3 d c in 5th of ch, 3 ch, 3 d c in same st as last 3 d c to join shell, 4 ch, 3

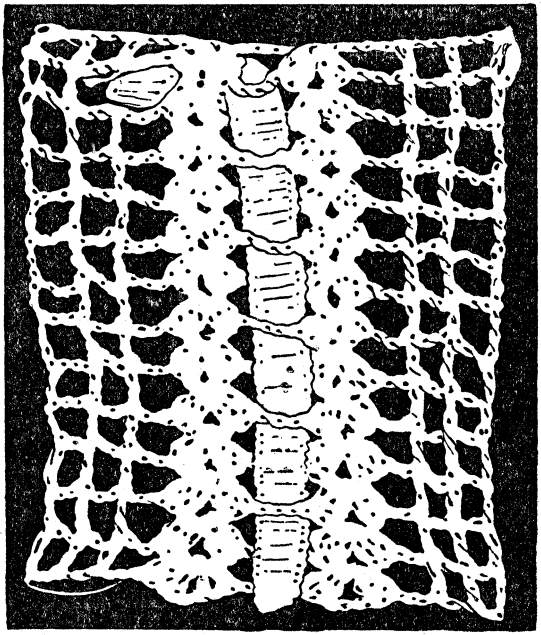


Fig. 238. Insertion with ribbon

d c in next 5th st of ch, 3 ch, 3 d c in same stitch as last three, 3 ch, 1 d c in next 5th of ch, 3 ch, 1 d c in next 3d of ch, 3 ch, 1 d c in last stitch of ch, 8 ch; turn. Work the next and every succeeding row the

same. Run narrow ribbon under and over 3 ch. in centre. This trimming is very pretty when used on a blouse waist.

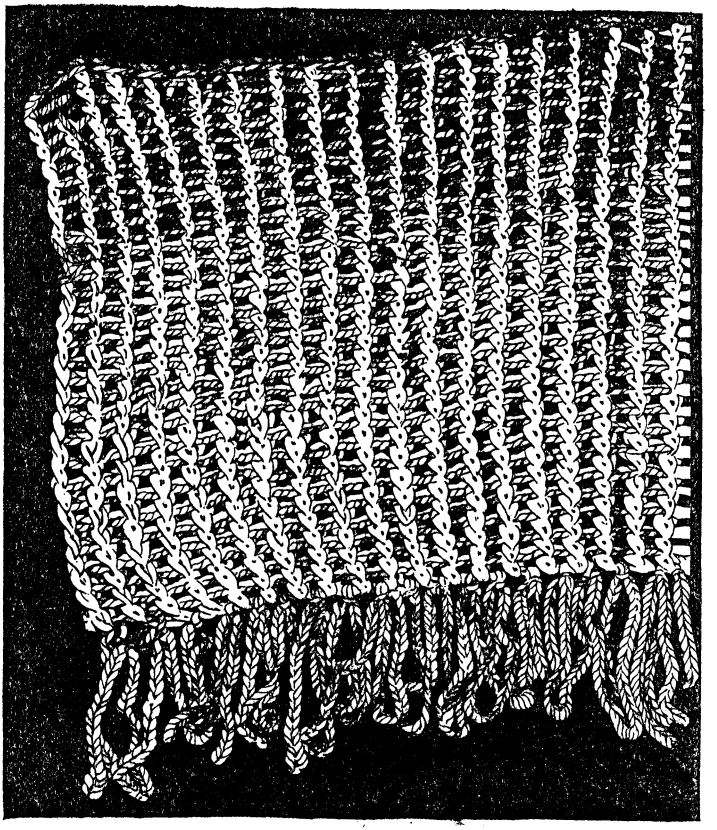


Fig. 239. Rainbow shawl

Rainbow Shawl (Figure 239).

Either Saxony or floss may be used, about six

skeins of white and half a skein of each of the colours used being necessary.

To form main part of Shawl.

Ch 68 sts of white.

1st row — Turn and work back thus: Draw out st on hook about three-fourths of an inch, pass hook under the single thread of wool, draw through st, pass it under wool, work a sl st, 1 ch (in the way you work first st of every row). To make second st* pass hook through second, draw up to three fourths of an inch, catch the wool and make 2 close ch: repeat from * to end of chain. Turn and repeat from first row till you have worked 76 rows in the white wool.

To make the Rainbow Stripe on either end of white.

Fasten in the pink wool and work two rows, then in the order named — yellow, orange, light green, dark green, indigo, light blue, violet. Finish the end with two or more rows of white.

To make Fringe.

*Chain 35, fasten down in next st with a sl st, repeat from * to end of row. Finish both edges of scarf with a row of knot stitches.

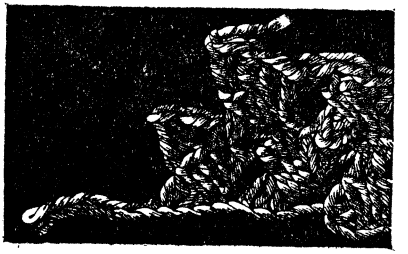


Fig. 240. Cross stitch

Crochet Scarf (Figure 241).

Material, 8 skeins Shetland Floss.

Directions for Cross Stitch (see Figure 240).

Make a chain the desired length: work 1 tr c in the fourth stitch of ch. Now stitch back into the first and second of ch and make a tr c in each. (This forms a cross stitch.) Repeat to end of chain.

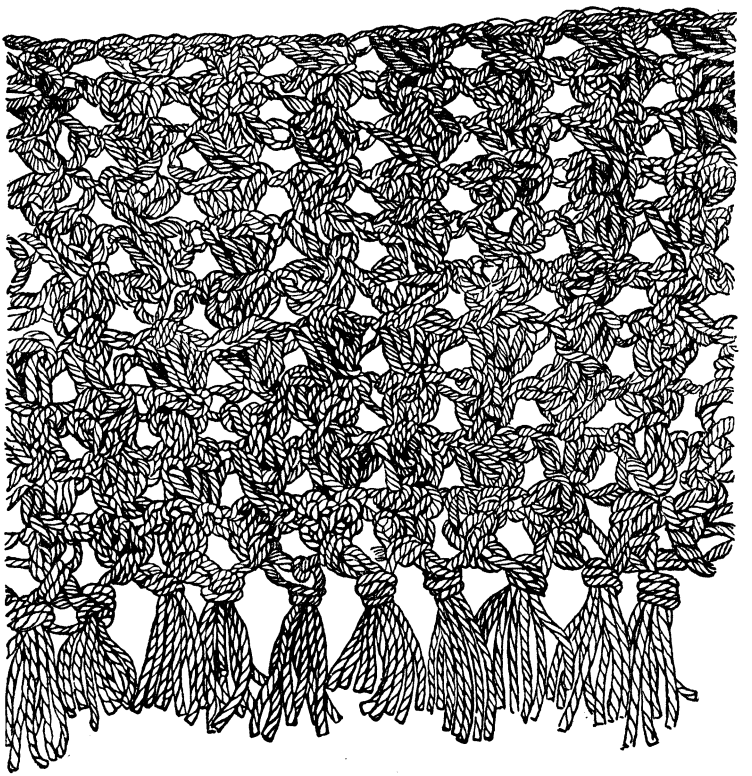


Fig. 241. Shawl in cross stitch

To make Scarf.

Ch 139 stitches.

Work 34 cross stitch on ch; continue working back and forth with cross stitch until scarf measures 1½ yards in length. Finish ends with a fringe. Each strand is 6 inches and 8 strands of wool are knotted to each cross stitch to form fringe.

XIX

PATTERN DIRECTIONS FOR MAKING DOLL CAPS AND CAPES, JACKETS AND CHILD'S BEDROOM SLIPPERS

HAVING become well acquainted with the stitches and patterns described in the previous chapter, you are competent to go on with the more intricate ones described in this chapter.

A pretty doll's cap is made of silk. Without a silk padded lining the cap will be just the thing for the warmer months.

Doll's Cap.

Begin by winding silk around a lead pencil 12 times: make 24 s c over this.

2nd row — Make 2 s c in every s c on first row.

3rd row — S c in every s c on 2nd row.

Continue widening often enough to keep the work nearly flat (to do this two s c instead of one are worked upon the one of the preceding row). This completes the solid work of the crown.

4th row — Ch 3, make 3 d c in same stitch, skip 4 d c in next st. Continue around entire crown.

5th row — Make a shell of 6 d c in centre of each shell of 4 d c, leaving off within 7 shells of last row.

6th row — Make a ch of 5 st and s c in middle of next shell. Ch 5, s c in middle of next shell. Continue around entire crown.

7th row — * 5 s c on each ch of 5 of previous row. Turn s c for entire row around to where the shells of 4 were left. This begins the front of cap. Turn and repeat from * 2 more rows. Next make a row of shells of 4 st in every 5th st.

8th row — Make shell of 5 d c in middle of each shell of 4 d c. Repeat these 2 groups of 4 rows of s c and 2 rows of shells twice more.

9th row — A row of 5 ch in middle of each shell, then a row of s c. Finish the cap with a row of shells of 7 d c around the entire cap. Finish shells with a row of picots made by a ch of 3 caught in every st with a s c. This completes the cap.

Doll's Hug-Me-Tight (Figure 242).

1 skein of Saxony white.

1 skein of Shetland floss, blue.

1⅓ yards of narrow white ribbon.

Make a ch of 20 st., take up each ch with a s c.

Turn 19 s c in slipper stitch (slipper stitch is s c taken up on the back thread of the row below).

Crochet back and forth in this manner until you have 8 ribs or 16 rows which form the back. Then take up 5 s c and crochet back and forth until you have 9 ribs or 18 rows, which forms the one front.

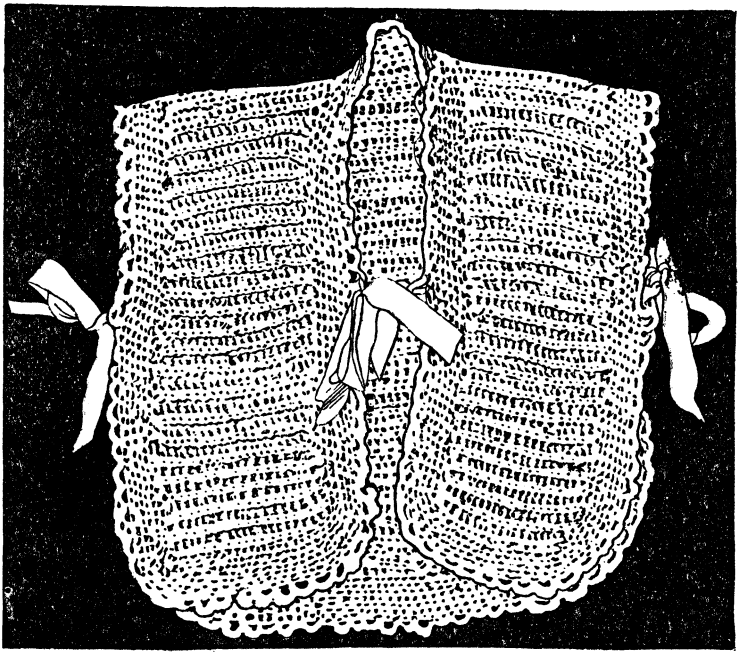


Fig. 242. Doll's Hug-me-tight

Then count nine stitches for the neck, taking up the remaining 5 sts for the other front and make 9 ribs or 18 rows for the other front. Finish with a border all around of s c taking up the whole stitch,

alternating the colours, 1 row blue and 1 white until you have four blue and four white, finish the whole with a blue picot.

Cut the ribbon into six pieces, sew one piece in each of the outer edges to form the armhole and front as illustrated. This jacket can be made for a child by commencing with 45 ch, 25 ribs for back and 25 ribs for fronts.

Jacket (Figure 243).

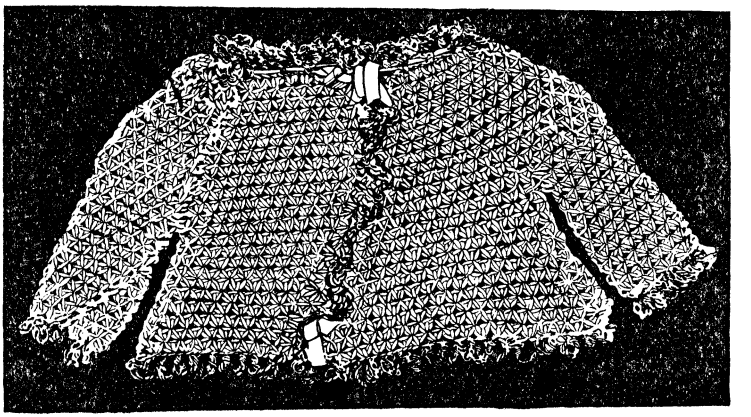


Fig. 243. Jacket in star stitch

Pompadour wool through which a thread of silk runs, was used for making this pretty jacket. Three skeins of the wool are required.

The body of the sacque is of star stitch (Figure 244).

Ch 95 on which work 11 stars widen with 2 ch.

For sleeve make 11 stars, and back, 25 stars.

One front 11 stars. For the first 4 rows of front work 11 stars, widen with 2 ch work across sleeve, widen 2, work across back, widen 1 star every other row; at sleeve widen 2, across sleeve widen 2, then 11 stars from the front. After the 4th row continue as before, only widening 1 star at the four sleeve points

Fig. 244. Star stitch

for 10 rows. In 15th row work 11 stars for the sleeve, now drop out the entire sleeve, including the widening points, work across back alone, leave out sleeve as before then 11 stars for the second front; work 12 rows across sacque widening under arms as in centre back. Tie wool at point under arm and work 13 rows around sleeve joining each row as made. For border, work 4 rows of knot stitch.

Slippers in single crochet (Figure 245).

One skein of each of two contrasting colours of Germantown wool, one pair of soles. For making these slippers in mercerized Perle cotton, which is

very cool for warmer days, two balls will be required.

In making slippers it is very essential for the work to be as tight as possible to prevent it from stretching.

The following directions are for slipper size 3. Ch 11 sts. Make 11 s c in slipper stitch, described in doll's hug-me-tight (Figure 246) widen in the centre by making 3 s c in 1 ch. Make two rows like last widening in centre, then a row without widening. When the work reaches from the toe to the hollow part of the sole (about 12 ribs) the front is long enough.

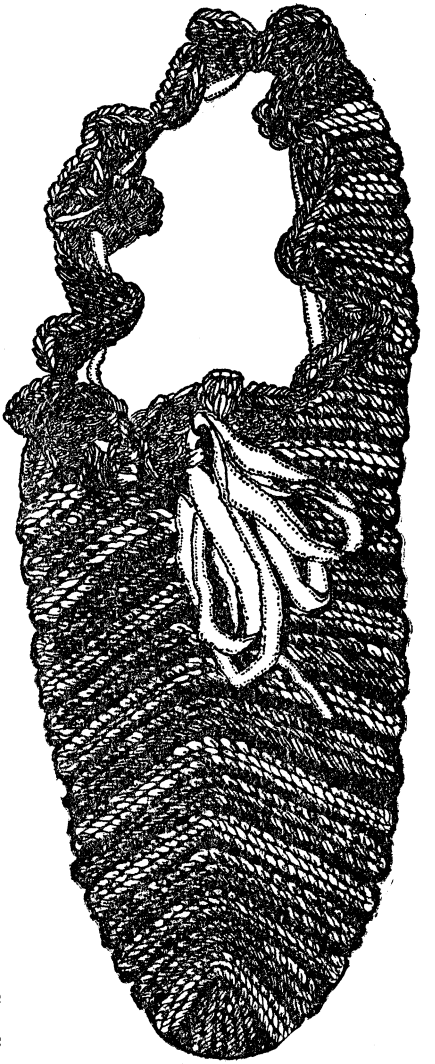


Fig. 245. Slipper in single crochet

(Alternate two rows one colour and two in the other.) Turn and work 15 s c. Continue in the slipper stitch until the work will reach around the sole by stretching. Join the end to the front by overcasting on the wrong side. Beginning at the corner where the end is joined make a row of crazy

Fig. 246. Slipper stitch

stitch around to the other side. Make 3 more rows of crazy stitch. Finish with a row of shells.

Directions for crazy stitch — Make a ch of 4 sts; then throw the thread once over the needle, take up the third nearest stitch to the needle, and pull it through the loop; throw the thread over again and pull it through the nearest two loops on needle and crochet the remaining two loops off in the same manner. This completes the d c described in chapter 27. Make two more d c in the same loop, skip 3 stitches, fasten with a sl st in next st 3 ch. 4 shells in next st. and continue for length desired.

Slippers in Star Stitch (Figure 247).

4 balls of mercerized crochet cotton.

Star stitch is made by a ch of the required length. Insert hook in 2nd ch from it, draw wool through, keeping both sts on hook, insert hook in 3rd ch and draw wool through keeping this st also on the hook, skip the next ch and take up the 4th and 5th in same manner, making 5 sts on hook; now drop the strands of wool from which these sts were made, and take up wool of contrasting colour, double end into a loop with short end about one inch in length, draw this through all the sts on hook, being careful not to let this short end slip through, ch 1 to hold sts in place. Now with this new strand work a star by drawing it through the eye of star, it being the tightest stitch near the ch on hook keeping both sts on hook as before.

Draw wool also through long st down the side of star, then through next 2 ch which gives 5 sts on hook, then dropping the strand from which this star was made pick up the wool of 1st star and loop it through these 5 sts and ch 1 to hold the star in place. This ch should be worked tight so it will draw the sts together and form the star, which should be almost square. In the second row place the contrasting colour over the star underneath, tying in the wool, ch 3 on which take up 2 sts; this gives you 3 sts on hook, the next 2 loops are drawn through

Fig. 247. A slipper in star stitch

the long and short stitches of star underneath, taking up back stitch of the long and both strands of the short or eye of star.

For the slipper proper.

Ch 9, on which make 3 stars, 2 ch at end then work 3 stars down the other side of ch, taking up the other thread.

2nd row — 4 stars, 2 ch, 4 stars.

3d row — without widening.

Widen 2 stars every other row until you have 10 rows 2 rows without widening, then widen in the next.

There will be 13 rows in all, and 20 stars in this last row, now divide front and work 20 stars on either half

for the sides; fit around sole by stretching and sew up the back on the wrong side. The wool or thread should be broken at the end of each row. (Crochet should not be worked backward and forward unless directions are given to that effect.)

For a frill around the slippers work groups of 6 ch st two more rows of the same. I always sew my slippers onto the soles after being finished, by overcasting with wool of the same shade on the right side, which saves stretching the slippers all out of shape when turning them.

Jacket in Shell Stitch (Figure 248).

Material: 5 skeins of white Germantown and 1 skein of colour for edge. No. 7 bone needle.

Ch 127, with 3 extra sts for turning.

1st row — Skip 2 ch and make 4 d c in the next. * Skip 3 ch, 1 s c in next, ch 3, 4 d c in same st with s c and repeat from * ending with a final s c.

2nd row — Turn 1 s c in s c below * 2 d c in same st, 1 s c in next s c below and repeat from * ending with a s c in top of turning ch.

3rd row — Turn ch 3, 4 d c in s c below * 1 s c in next s c, ch 3, 4 d c in same st repeat from * to end of row.

Repeat 2nd and 3rd rows 9 times, then repeat the 2nd row once more. This gives a depth of work

sufficient for the back part of sleeves. At the end of the last row fasten off.

The lower part of the back is now to be made. Count 8 shells (sh) along from the end of the last row

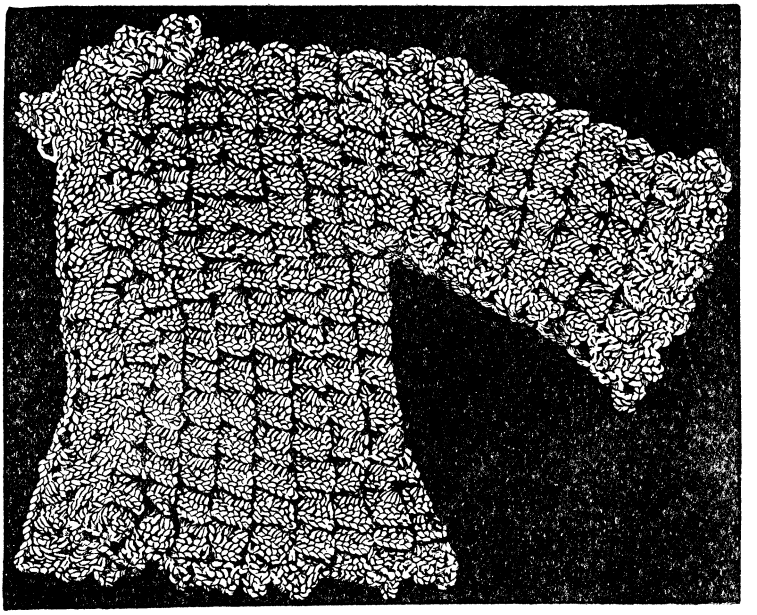


Fig. 248. Half of a jacket in shell stitch

and begin to crochet there, working as with 3rd row until within 8 sh of each other end of last long row.

Crochet in pattern upon this row until 11 rows in all have been worked. Upon the 12th row increase 1 sh in the 2 s c from each end by making 2 sh in those st instead of one.

Work without increasing for 13 rows more, then fasten off.

Go back to the foundation and upon the other side of it, beginning where the first row ended, crochet 13 sh as in 1st row. This is the commencement of the left shoulder and front.

Upon this row work 3 rows more in the usual way. At the end of the last row drop the loop temporarily from the needle, tie in an extra ball of wool at the top of the very beginning of the last row, ch 12 and fasten off. With this ch the extra width for the centre of the front is secured.

5th row — Again take the dropped loop upon the needle and crochet as usual making 3 sh upon the extra ch. The row is now 16 sh wide. Work in pattern for 17 rows more, the last row ending at the wrist. Fasten off.

On the 1st short row of lower front count 8 sh along from end of last row, begin there, work as usual to the other end, then crochet back and forth until the front is as long as the back, increasing 1 sh on the 13th row in the 2 s c from the underarm seam. The second front is made exactly like the first. The 3rd pattern row now is worked up the fronts around the neck, across the lower edge of jacket and sleeves, then finished with a scalloped

edge worked as follows: Make 1 s c in space preceding st where s c was made on row below, ch 5, 1 s c on top of 1st d c below, ch 4, 1 s c in same space, ch 5 and repeat from beginning around all the edges, fasten off.

Shape the jacket by crocheting the sleeves and underarm seams together.

Crochet should be carefully washed and should not be put in the general laundry. Make suds of warm water and a little borax. Put the article, if of cotton or linen thread in and let it soak for a little while, then squeeze the water out of the article between the hands. Rinse in several waters in this manner always using warm water.

Put the piece in a white bag and hang on the line.

This way keeps the piece from stretching out of shape. Keep it on the line till the article is perfectly dry.

Knitted articles should also be treated in like manner when washing for if a knitted piece was pinned on a line to dry the article would be stretched out of shape.

XX

IRISH CROCHET LACE

IRISH CROCHET lace is one of the most durable of laces and is suitable to be worn for all occasions. It especially recommends itself for pick-up or porch work. It looks well and does not take an endless while to make, as almost every motif is made separarely thus giving a variety. And although one may not have more than a few minutes to devote each day to the work, it is surprising how many articles can be completed with little effort and little time.

The materials necessary are a steel crochet hook, considerably finer than for ordinary crochet work, as the work must be very firm, even and close. Irish Crochet Thread, numbers 36 to 50 or D. M. C. cotton numbers 70 to 100 inclusive and number 10 for the padding cotton will be needed. All laces look better if pressed before making up, this is especially true of Irish Crochet. And when slightly soiled it can be washed in soap suds, made from any good laundry soap; rinse thoroughly in several

waters, starch slightly and iron on the wrong side on a heavy blanket. These simple directions help to make the lace look like new. In Irish Crochet the motifs are made separately mostly worked over a padding cotton.

Then these motifs are basted on a pattern of

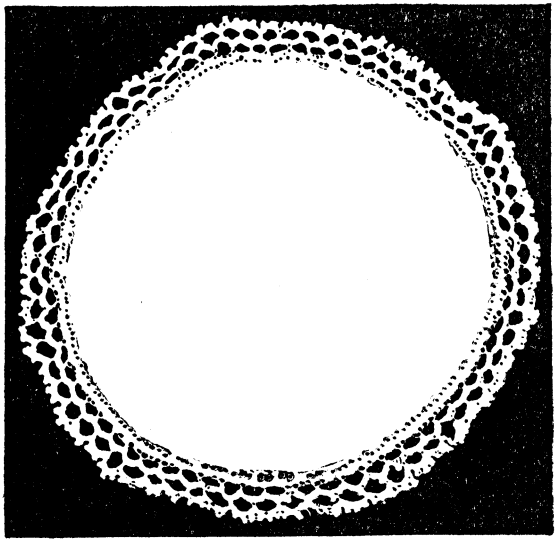


Fig. 249. Doily with crochet edge

cambric, or paper muslin which has been cut to the desired shape. A row of chainstitching is worked and basted to the edge of the pattern, then the filling in background is worked, joining the different motifs together with rows of chainstitching and picots or any other background stitch desired.

Doily with Irish Crochet Edge (Figure 249).

This can also be used for a bread plate.

1st row — around a 24 inch circle of linen work a row of single crochet.

2nd row — 5 chain, miss 3 single crochet and fasten with a single crochet in the 4th stitch; continue around mat.

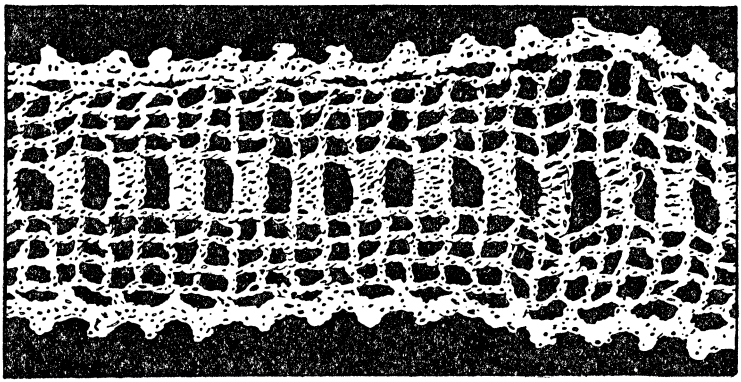


Fig. 250. The design for the belt

3rd row — Into each group of chains work 3 single crochet, 1 picot, 3 single crochet.

4th row — 6 ch fasten in the picot loop.

5th row — 3 single crochet, picot, 3 single crochet 1 picot, 3 single crochet, 1 picot; continue all around. This completes the mat.

Belt of Irish Crochet (Figure 250).

This belt is very useful, especially as it is mounted

upon a foundation, which is the ordinary cotton waist belting, one inch wide sold at all notion counters for a few cents. The crochet belt is basted upon this belting after being stretched and starched.

To make the belt:

1st row — Chain 26, turn.

2nd row — 1 double crochet in 6th stitch of chain, chain 2, miss 2 stitches and work 1 double crochet in 9th stitch of chain, chain 2, miss 2, chain and work 1 double crochet in 12th stitch of chain, chain 5, skip 5, chain, 1 double crochet into 17th stitch of chain, chain 2, 1 double in 20th stitch of chain, chain 2, miss 2 chain, 1 double crochet into 23rd stitch of chain, chain 2, miss 2 and work 1 double crochet in 26th stitch.

3rd row—Chain 5, 1 double crochet in top of double crochet of preceding row, chain 2, 1 double crochet in top of double crochet, chain 2, 1 double crochet in top of double crochet, chain 2, 1 double crochet in top of double crochet, 5 double crochet over chain of 5, 1 double crochet in top of double crochet, 2 chain, 1 double crochet in top of double crochet, 2 chain, 1 double crochet in top of double crochet, chain 2, 1 double crochet in 2nd stitch of chain of 5 at the end; turn and repeat from 2nd row for length required. For the edge, work on both sides of the

belt into every chain loop 3 single crochet, 1 picot 3 single crochet.

Rose Tie with lawn facing (Figure 251).

This bow has an under facing of lawn with a simple crochet edging of double crochet and chain stitch with picots, worked at even intervals. For the crochet tie:

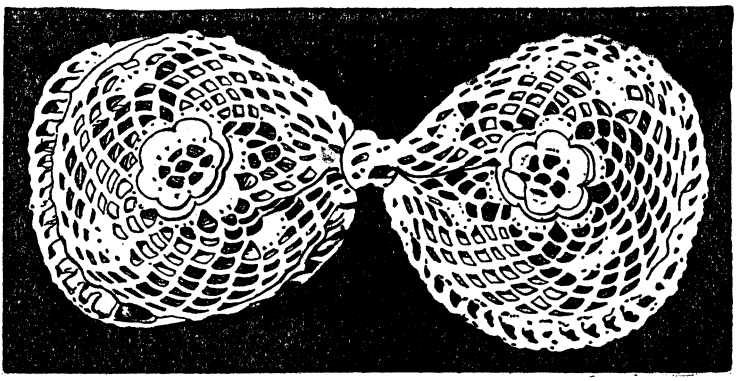


Fig. 251. Rose tie with lawn facing

1st row — Work rose the same way as the one in the wheel tie. Now crochet around the rose in this manner * chain 3, 1 single crochet caught in the 1st double crochet of the rose petal, 5 chain, 1 double crochet in 5th stitch of petal, chain 5, 1 double in 8th stitch of petal, 5 chain; repeat from * five times more.

2nd row — 5 chain, 1 single crochet in each previous group of 5 chain, continue around entire rose.

3rd row — 6 chain 1 single crochet in each preceding loop of chain.

4th row — * 6 chain, 9 double crochet in first space, 6 chain, 1 single crochet for next 4 spaces, 6 chain, then 9 double crochet in 5th space; repeat from * twice more.

5th row — * 6 chain, 1 single crochet in 1st double crochet of group, 6 chain, 1 single crochet in 5th double, 6 chain, 1 single crochet in 9th double; repeat from * all around.

For the next two rows work 6 chain, 1 single crochet in each previous group of chain. Finish the edge with a row of chain and picot.

Work two sections like the one described and fasten together in the centre. Sew this upon the lawn facing and the tie is complete.

If the tie shows any tendency to cap in the course of construction add an extra chain in the group of chain stitches every now and then.

Wheel Tie with Rose and Straps with Shamrock (Figure 252.)

Wind padding cotton 6 times around the crochet needle. Over this ring work:

1st row — 50 double crochet.

2nd row — Chain 5, miss 2 double crochet,* in the third stitch, work 1 double crochet, 2 chain, miss

2 double crochet repeat from * 24 times. Work a spider in the centre of the ring, with a needle and thread.

Make 8 of these wheels for the tie. Join together with filling stitch (3 chain and a single crochet). After working 3 chains and a single crochet around the edge of the tie, work 1 single crochet in first space, 3 chain, 1 single crochet in second space, 3 chain * 1 double crochet, 7 chain in third space (catch back into second chain from needle to form a picot chain) repeat from * 4 times more, chain 3, 1 single crochet in next space, chain 3, 1 single crochet in second space. Continue in this manner all around tie.

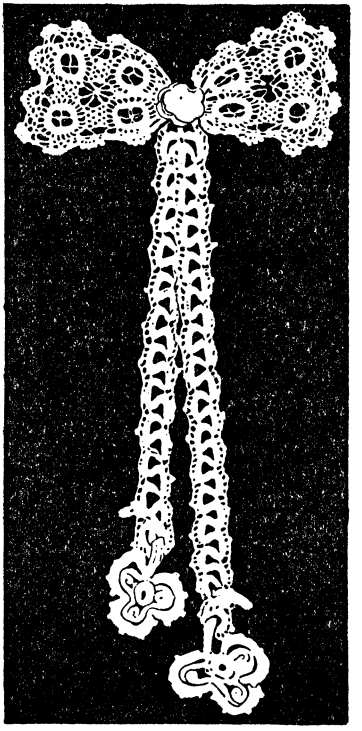


Fig. 252. Wheel tie with rose and straps with shamrocks

For rose in centre of tie.

1st row — Chain 6, join in a ring.

2nd row — Chain 6 * 1 double crochet into ring, 4 ch 1 double crochet, 4 chain repeat from * twice more and join.

3rd row — Over first 4 chain work * 1 single crochet, 5 double crochet, 1 single crochet; repeat from * 5 times.

4th row — Work a row of 7 chain loops fastening at back of first row of single crochet (this is what helps to form the rose petals and makes them stand one above the other).

5th row — Over these loops work * 1 single crochet, 7 double crochet, 1 single crochet, repeat from * all around.

6th row — A row of 9 chain loops.

7th row — Into these loops work 1 single crochet, 9 double crochet, 1 single crochet; this completes the rose.

Let me mention here that roses can be substituted for the shamrocks worn on the ends of the straps.

For straps.

Work 27 single crochet over a padding cord, join in a ring. Work 9 single crochet over padding cord, 1 chain, 9 single crochet, 1 single crochet, over padding cord into the chain stitch. Continue working 9 single crochet, 1 chain, 9 single crochet over padding cotton and fastening each time in the

chain stitch with a single crochet, One strap is 6 inches long and the other is 7 inches long.

For the edge of straps work 2 chain, 1 double crochet, in first single crochet of previous row, 2 chain, 1 double crochet in 3rd stitch, 7 chain count back 5 chains and slip stitch (to form a picot) 1 double crochet in 5th stitch, 2 chain, 1 double crochet in 7th stitch, 2 chain, 1 double crochet in 9th stitch. Continue on both sides of straps.

For the shamrocks.

Wind padding cotton over the end of crochet hook 6 times. Over this ring work 30 single crochet * Over 3 strands of padding cotton work 11 single crochet. Twist padding cotton in a downward loop and work 1 single crochet over crossing of padding cotton, continue 15 single crochet over the loop, draw padding cotton to pull loop up close and then work 11 single crochet over padding cotton alone. Miss 2 single crochet on ring and work 2 single crochet over padding cotton into next 2 stitches of ring.

Turn, leave padding cotton, 12 chain, 1 single crochet into top of crossing loop, 12 chain, 1 single crochet into ring just before beginning of arch. Turn, over 12 chain work 4 single crochet, 1 double crochet, 1 treble crochet. Work 1 treble crochet

into single crochet over crossing of loop. Continue over next 12 chain, 14 treble, 1 double and 4 single crochet. Work 4 single crochet over padding cotton into next 4 single crochet on ring, repeat from * twice more leaving out the 4 single crochet over padding cotton into the ring the last time. Turn, work a row of single crochet over padding cotton. Between petals take the needle out, insert in stitch half way between the petals, and pull loop through, this will give a better shape to the petals. Then continue with single crochet.

For stem work 3 single crochet over padding cotton into ring. Then 40 single crochet over padding cotton alone, turn and work 40 single crochet over padding cotton into the previous row of single crochet to the ring. To shape the stem to the right pull the padding cotton before working the second row of single crochet.

Long Jabot (Figure 253).

Over a padding cotton work 50 single crochet, turn, and work down other side, 41 single crochet over padding cotton into previous row of single crochet (leaving one-half of stem still to be worked).

1st arm — Now twist the padding cotton under the stem, fasten with a slip stitch, over the loose padding cotton work 18 double crochet, turn and

work over padding cotton into each double crochet, 18 trebles, fasten with a single crochet in the 5th single crochet of centre stem.

2nd arm — Turn work over padding cotton, 10 double crochet into double crochet of previous row. Now work 8 double crochet over padding cotton alone, turn and work 18 treble crochet over padding cotton into the double crochet of previous row. Fasten in 10th stitch, this completes the second arm.

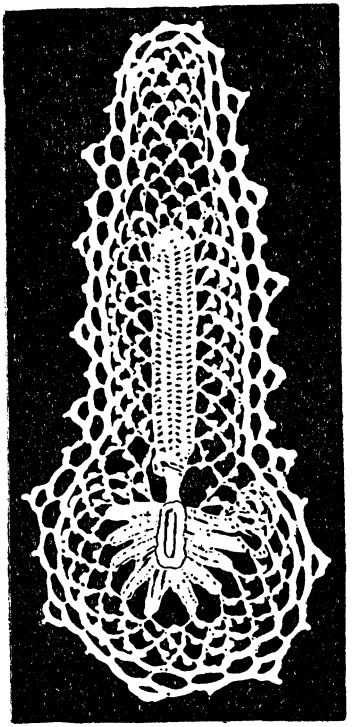


Fig. 253. Long jabot

Now work 8 arms more in the same way, then finish the stem with 9 single crochet over padding cotton into the other single crochet of stem.

For the centre work over 2 strand padding cotton 6 double crochet and fasten into the single crochet which connects the arms to the stem, continue all around centre and fasten off.

Work 36 chain, into these work 36 double crochet with 6 double on each end. Continue working until there are 4 rows of doubles. Connect the leaf to this with slip stitch, baste on paper and work 3 rows of the filling stitch all around.

1st row — For the edge, work 6 chain loops into every loop of previous row.

2nd row — Over 6 chain loops work 7 single crochet.

3rd row — 6 chain loops caught into every 4th single crochet.

4th row — Into 6 chain loops work 4 single crochet, picot, 4 single crochet, then into 2nd or next loop work 4 single crochet, picot, 4 single crochet, into 3 loop work 4 single crochet. 5 chain turn and fasten in the 4th double crochet over 2nd loop, turn and over chain work 4 double crochet, picot, 4 double crochet, then into the 3rd loop finish with the other 4 single crochet; repeat from * all around jabot.

Baby Irish Lace, with Rose Leaf and Grapes (Figure 254).

For roses.

Chain 12. Into chain work * 1 double crochet, 3 chain repeat from * for 6 times more. Into each group of 3 chain work 1 single crochet, 6 double crochet, 1 single crochet making seven petals to a rose.

For the leaves.

Chain 8, join in a ring. Over this ring work 32 single crochet without breaking the thread, chain 8 and form another to the right and a little above the other ring, work 32 single crochet into this one also, again chain 8 and form a ring to the left of the first ring, fill this ring with 32 single crochet.

For grapes.

Chain 3, join. Fill chain with single crochet,

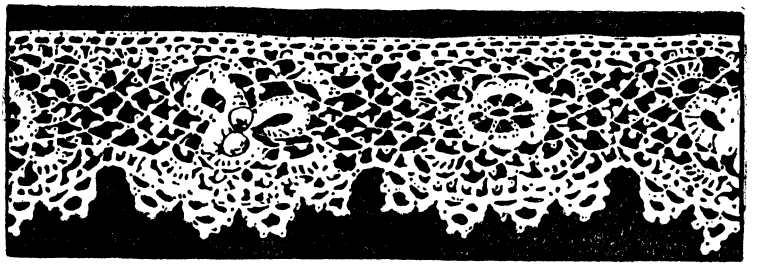


Fig. 254. Baby Irish-lace edging

continue working around, widening as needed for 3 rows. Decrease by missing a stitch occasionally to shape grapes. Just before finishing stuff with cotton, make 3 grapes for each cluster and fasten into centre of leaf. Baste all motifs on muslin and fill with background stitch. For edge of scallop work groups of 6 chain caught down with a single crochet then * 4 single crochet into first space, 2 single crochet into next space, 6 chain, turn, fasten

into single crochet, turn, 3 single crochet over chain, picot, 5 single crochet, 2 single crochet into same space, 4 single crochet into next space, 6 chain, turn, and catch down beside first loop, turn, 4 single crochet over chain, 6 chain turn, catch down in centre of first loop, turn, 4 single crochet, picot, 4 single crochet, into chain, 1 single crochet into next loop, picot, 3 single crochet, 4 single crochet into next space and repeat from * all around edge of lace.

Dutch Collar (Figure 255).

Begin the rose with a small thick ring made by winding the padding cotton ten times around the end of the crochet needle. Cover this ring with single crochet, cutting off the end of the padding cotton when the ring is three quarters covered. *Chain 6, catch down into the ring; repeat from * 5 more times, dividing the spaces as evenly as possible so the last chain is caught down beside the first one.

Over the chain loop work * 1 single crochet 7 double crochet, 1 single crochet, repeat from * all around.

*Chain 7, catch down at back in the same stitch as that in which the chain loops of the preceding row was caught, repeat from * all around.

Over chain loop * 1 single crochet, 9 double

crochet, 1 double crochet. Repeat from * all around.

*Chain 8 catch down in back same place as before. Repeat from * all around.

*Over chain loops work repeat from * 1 single crochet, 11 doubles, 1 single crochet, this finishes the rose centre.

*Now begin the first row around the rose * 7 chain 3 picot, (catch back into third stitch) chain 7, picot, 3 chains, catch down in first petal in outer row, repeat from * 12 times more, spacing these picot loops evenly all around, catching the last one into the centre of the first.

*Next work one picot loop catching in into centre of loop of row below, then a loop of 6 chains, repeat from * caught into centre of next picot loop.

Turn and over this loop work 9 single crochet, turn, work 9 double crochet over the single crochet 3 chain, catch down into same stitch as the 6 chain loop was caught. Work 2 rows of picot loops, then repeat from * all around finishing the row in the corner of the first 9 double crochet ornament.

9th row — Work a row of plain picot loops.

10th row — Work a row of plain picot loops.

11th row — Another row of plain picot loops.

Five roses are required for the collar.

For the wheels.

Over a padding cotton ring, work single crochet.

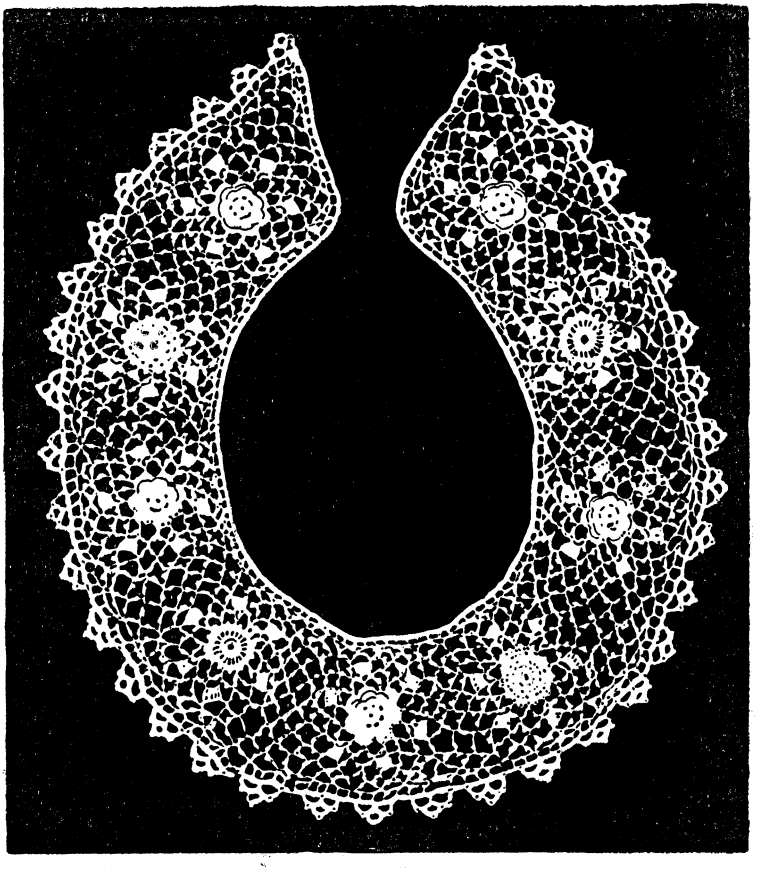


Fig. 255. An Irish-lace Dutch collar

Over a single strand of the padding cotton crochet into every single crochet, a single crochet, work 4

rows the same way only add a picot in every 4th single crochet in the last row. Now begin the first row around the wheel * chain 7, catch into the last single crochet of the wheel, chain 7, picot, chain 7, chain 3, skip 2 stitches of the wheel and catch down into the 3rd with a single crochet, repeat from * all around.

Next work 1 picot loop, catching it into the centre of loop in row below, then a * loop of 6 chain caught into centre of next picot loop. Turn, and over this loop work 9 single crochet, turn and work 9 double crochet over the single crochet, 3 chain stitch down into same stitch as the 6 chain loop was caught. Work 2 more picot loops, then repeat from * all around finishing the row in the centre of the first ornament.

Work a row of plain picot loop. Another row of plain picot loops. Make four wheels for the collar.

Sew the roses and wheels firmly on the cambric pattern (the size and style having been cut out of the cambric).

Placing them so as to leave room for a single row of picot loops to be worked between to join them, crochet a chain of chain stitches and baste them upon the edge of the cambric pattern. Fill the

work out to the desired shape with the picot loops, which should contain the same number of chain stitches as the loops in the roses and wheels, 3 chain, 1 double crochet, 3 chain, work a row all around collar, then begin the border or edge. Work around the inner edge and fronts of collar 4 single crochet into each loop, then around the lower edge * 4 single crochet in the first space, 4 single crochet in the second space, 2 single crochet in the third space; chain 6 down at the beginning of second space. Over the loops thus formed make 3 single crochet, picot, 7 single crochet, 2 single crochet into same (third) space, 4 single crochet into next space. Turn, 6 chain catch down into next to the last loop, turn, 5 single crochet over the loop, chain 6, turn, and catch down into centre of first loop. Turn, 5 single crochet, picot, 5 single crochet over this last loop, 2 single crochet into the next loop, picot, 3 single crochet, repeat from * all around edge. Take the collar up from the cambric and press upon the wrong side over a blanket or heavy flannel.

XXI

KNITTING, PLAIN AND PURLING, WASH RAGS, AND FANCY STITCHES FOR SHAWLS

THERE are certain terms used in knitting that are peculiar to the work. Until these terms are studied and practised, the instructions are as bad as trying to read a foreign language that you know nothing about.

Knitting is usually done on two needles though there are times when more needles are used, for instance, in knitting stockings.

Thread, silk or worsted can be used for the work. The latter is best for practising the first stitches or pieces.

The first term we learn in knitting is "to cast on stitches" (Figure 256). Select a pair of medium-sized wooden needles. Your worsted should be wound into a ball. "Casting on" is the foundation for the work. Take a knitting needle in each hand between the thumb and first finger. Make a loop of the worsted over the left-hand needle near the end. Put your right-hand needle through this loop

under the left needle. Holding the needles in this position, throw the worsted around the point of the right-hand needle and draw the right-hand needle through the first loop. There is now a loop on each needle. Slip the last loop made over the left needle. * Both needles are in the one loop, the left on top of the right. Again throw the worsted over the point of the right-hand needle and draw the needle through with the loop on it. Slip this loop over the left-hand needle and repeat from *, till the number of stitches desired are cast on.

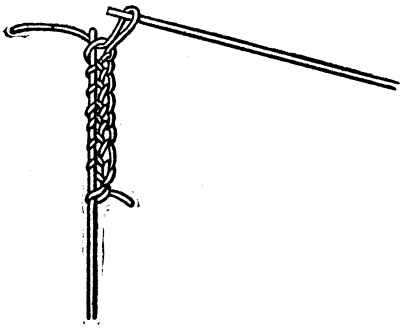


Fig. 256. Casting-on

The * indicates from which point the directions are to be repeated.

The German method of knitting is to hold the work in the left hand and the worsted over the first finger, under the second and third and then over the little finger.

To knit, the right-hand needle is in the first loop from the point of the other needle. * Throw the worsted over point of the right-hand needle and

draw it through the loop. Slip the first stitch off the left needle and insert the right needle into the next stitch and repeat from *, till all the stitches have been transferred to the right-hand needle (Figure 257).

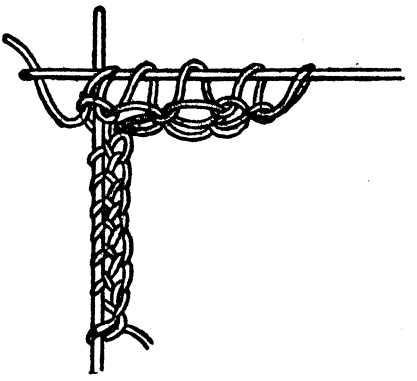


Fig. 257. Knitting (K)

Remember to hold the work in the left hand when starting to knit each needle or row.

To purl (Figure 258). The work is held in the left hand. The worsted is brought in front of the work. The right-hand needle is inserted through the stitch from right to left in front of the left needle. Pass the point of the right needle over the worsted and draw the loop through. Slip

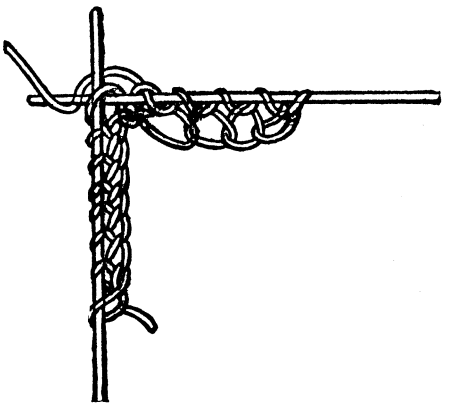


Fig. 258. Purling (P)

off the stitch on the left needle as in knitting. Repeat in this manner until all the stitches are transferred.

Sometimes it is necessary to get rid of some of the stitches. In that case the needle is slipped through two stitches instead of one and the new stitch formed in the usual way. There are two abbreviations for purling two together. They are p. 2 tog. or p-n. The latter means purl narrow.

When knitting, two stitches can also be taken together. The abbreviation for this is n. K. 3 tog. means knit three stitches (sts) together as one stitch.

To slip-stitch means to take a stitch from the left-hand to the right-hand needle without knitting it, and its abbreviation is sl.

To bind or cast off means to slip the stitches from the needle so that you have a chain edge. Slip the first stitch and knit the second. You now have two loops on the right-hand needle. * Put the point of the left needle (from left to right) through the first stitch on the other needle. Hold the worsted tight. Slip the right-hand needle through the loop formed as described above and then slip the loop from the left needle. There is only one loop on the right-hand needle. Knit the next stitch and repeat from *.

Casting off must be done loosely or the work will have a puckered appearance.

It may be that you desire to widen the row of

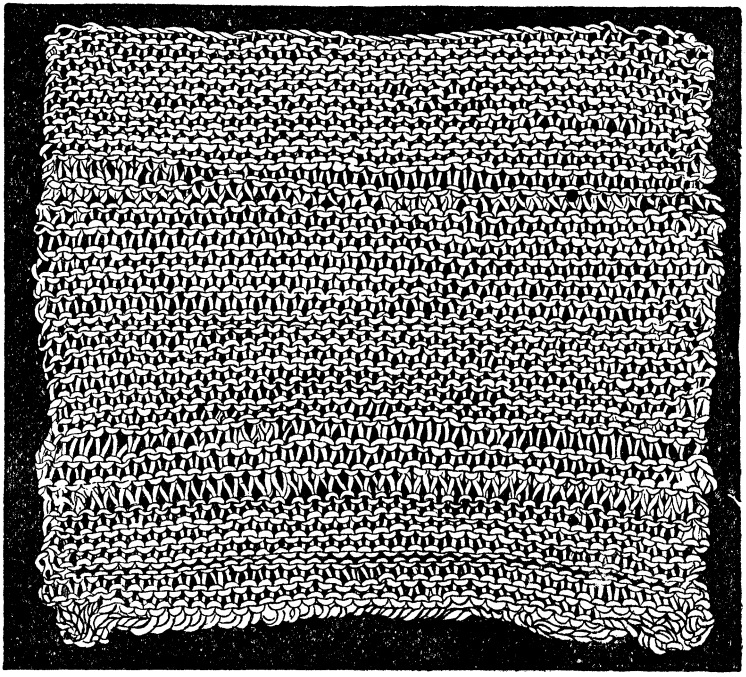


Fig. 259. A little girl's first piece of knitting

stitches. Both widening and decreasing is done at the end of needle or row. Knit as usual till there remains but one loop on the left-hand needle. Insert the left-hand needle through the loop at the base of the last stitch. Bring worsted around the point

and make a stitch as usual. The last stitch is knitted in the usual way.

After you have practised the stitches with wool, it is well to buy a ball of coarse knitting cotton and a pair of steel needles. The cotton makes excellent wash cloths. Cast on 50 stitches then knit or purl the same amount of rows as stitches. To make a fancy cloth knit three rows then purl three rows until you have the fifty rows.

The long straight shawls are the most popular at present.

A little one for yourself that would be quite pretty is made in pop corn stitch (Figure 260). It requires five skeins of worsted and a pair of wooden needles.

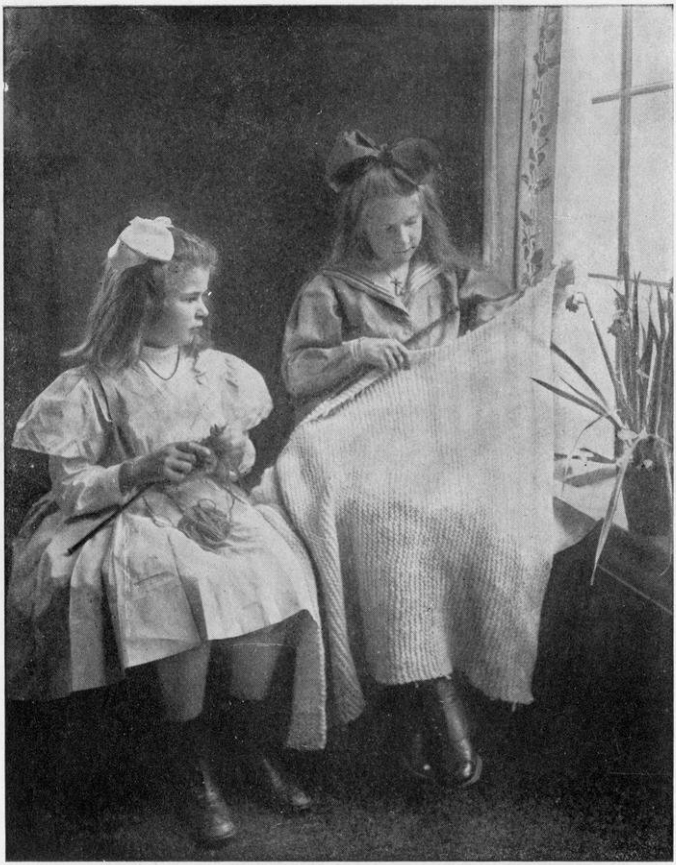
Cast on 59 stitches on your needle.

1st row — K 1st, then knit two stitches together (2 K tog) the rest of the way. You now have 30 stitches on your needle (Figure 260).

2nd row — K first stitch, then knit the loop which is formed between the double stitches of the first row. Continue in this manner till you have again on the needle the same number you cast on — 59.

3rd row — K plain all the way across.

4th row — P plain all the way across.



Photograph by Mary G. Huntsman

Her First Knitted Shawl

5th row — K 2 together all the way across to the last stitch, then k that by itself.

6th row — Same as second row.

7th row — K plain.

8th row — P plain.

Continue in this manner till you make a scarf about one yard long.

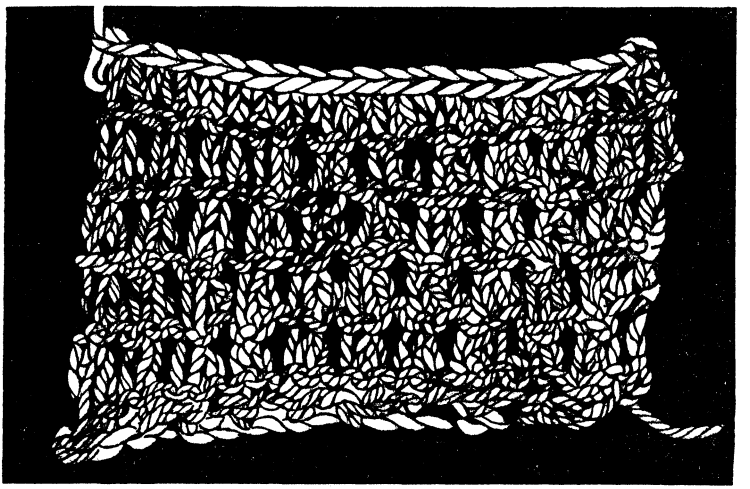


Fig. 260. The popcorn stitch

The popcorn pattern affords good practice for the different stitches explained before.

If a longer shawl is desired continue in the same manner. To make it broader it will be necessary to cast on more stitches at the beginning.

A shawl may be finished in many ways. Sometimes a little crochet edge is worked around it, or

a chain stitch fringe can be made. The plain fringe is the one most used however. This is made by cutting the wool about ten inches long. Take four lengths and slip them through and knot them into the border edge at each end of the shawl. This makes a fringe about five inches deep.

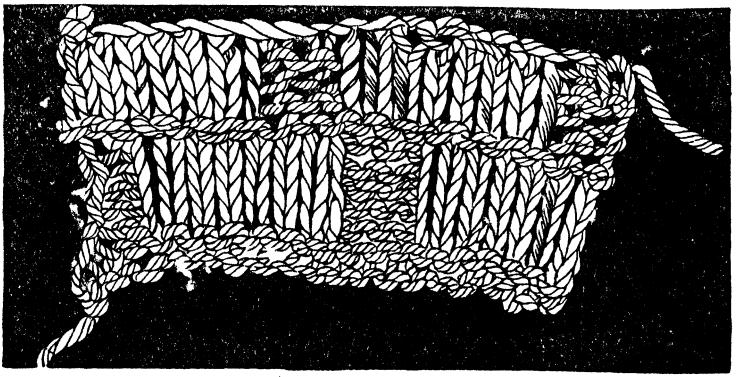


Fig. 261. The basket stitch

The basket stitch makes a thick shawl (Figure 261.)

To make a wide shawl in this stitch 10 skeins of Germantown wool will be required.

Cast on 120 stitches.

1st row — Knit plain.

2nd row — * K 3, p 7, k 3, p 7, repeat from * to end of needle.

3rd row — * K 7, p 3, k 7, p 3, repeat from * to end of needle.

4th row — * K 3, p 7, k 3, p 7 repeat from * to end of needle.

5th row — P the entire row.

6th row — * P 7, k 3, p 7, k 3, repeat from * to end of needle.

7th row — * P 3, k 7, p 3, k 7 repeat from * to end of needle.

8th row — Like 6th row.

9th row — P entire row.

Nine rows form the pattern, repeat from second row until you have a shawl two yards long.

XXII

DOLL'S CAPE, HOOD, LEGGINGS AND JACKETS

DOLL'S CAPE.

Material — 3 Fold Saxony, 2 Steel Knitting Needles No. 10, 1 Steel Crochet Hook No. 6.

COMMENCE with 1 stitch. Knit plain, increasing 1 stitch beginning of each needle until there are 30 stitches on needle. Increase 1, knit 12 stitches, bind off 6 stitches, knit 12 stitches. Increase 1 stitch beginning of needle, knit to end of row; turn, knit 1 row plain. Repeat until there are 15 stitches on needle. Now increase 1 stitch at the neck and decrease 1 stitch at end of row, 1 row plain. Repeat 3 times more. Knit plain without increasing at front and 2 together at end of needle, until 1 stitch is left on needle, fasten off. Finish the right side same as left. Crochet a row of holes for ribbon, 1 chain, 1 double all around. With blue yarn crochet 1 row, 3 chain, 1 single.

Doll's Jacket (Figure 263).

Material — 3 Fold Saxony, 2 Steel Knitting Needles No. 16, 3 Steel Knitting Needles No. 13, 1 Steel Crochet Hook No. 6.

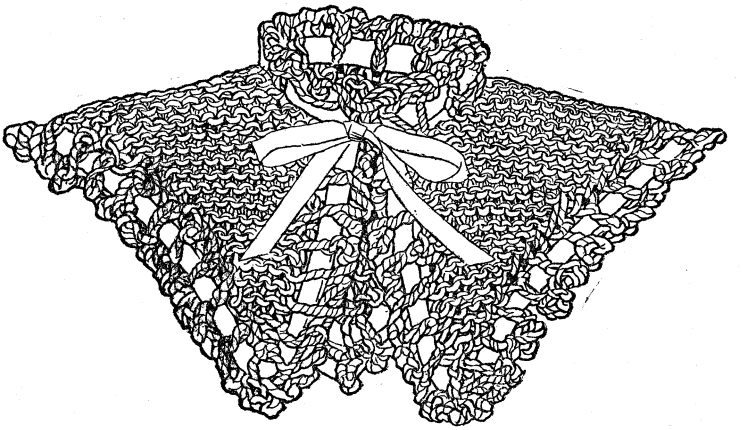


Fig. 262. Doll's knitted cape

Cast on steel needles No. 13, 64 stitches, 1 plain 1 purl for 26 rows, Knit 16 stitches; turn. Take another needle, knit the 16 stitches for 5 rows with No. 16 needles knit plain for yoke, decreasing 1 stitch

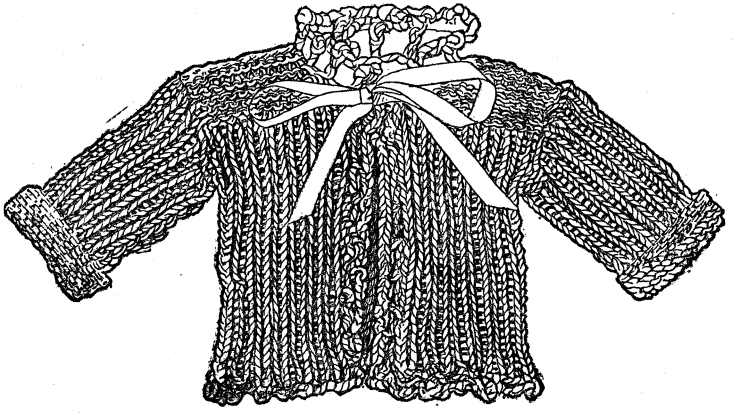


Fig. 263. Doll's knitted jacket

at the neck until there are 12 stitches on needle, knit plain until there are 7 ridges, bind off. From the 48 stitches left on needle, knit 32 stitches for 14 rows; bind off. Finish left front same as right.

Sleeves — Cast on steel needles No. 16, 26 stitches. Knit plain for 6 ridges. With steel needles No. 13 knit 1 plain, 1 purl for 20 rows. Bind off 3 stitches beginning of each needle until 8 stitches are left on needle; bind off. Sew up seam and shoulder seams. Crochet a row of holes around neck for ribbon, 1 chain, 1 double. With blue yarn crochet one row, 3 chain, 1 single all around.

Doll's Cap (Figure 264).

Material — 2 Fold Saxony, 2 Steel Knitting Needles No. 16, 2 Steel Knitting Needles No. 13, 1 Steel Crochet Hook No. 6.

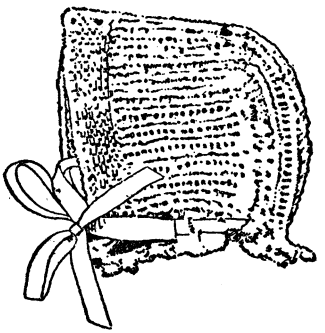


Fig. 264. Doll's cap

With blue yarn cast on No. 16 steel needles 45 stitches. Knit plain for 6 ridges. With white yarn and No. 13 needles, 1 plain, 1 purl for 17 rows.

Crown—Knit 29 stitches, knit 2 together; turn, knit 14 stitches, knit 2 together. Repeat until all side stitches have been worked up and the crown is complete. Then pick up stitches on both

ends, first on one side; turn, knit them plain, also the crown stitches, then pick up the stitches on that side and knit them. Make a row of holes for ribbon, yarn over needle twice, then knit 2 together to end of row. 1 row plain, knitting only 1 of the stitches cast on. With blue yarn crochet 1 row, 3 chain, 1 single.

Doll's Leggings (Figure 265).

Material — 3 Fold Saxony, 2 Steel Knitting Needles No. 13, 1 Steel Crochet Hook No. 6.

Cast on 32 stitches. 1 plain, 1 purl for 21 rows. Decrease beginning and end of needle. Knit for five rows. Decrease continuously 1 stitch beginning and end of needle every 6th row, until there are 22 stitches on needle. Knit for 15 rows. Bind off 6 stitches, knit 10, take another thread, bind off the remaining stitches. Knit the 10 stitches for 4 rows. Decrease beginning and end of each needle, until there are 4 stitches on needle. Bind off and sew up seam. With blue yarn crochet 3 chain, 1 single around top of legging.

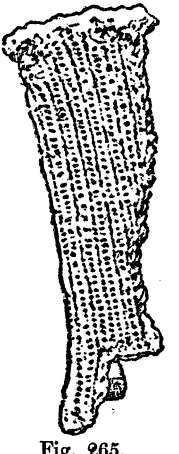


Fig. 265.
A doll's legging

Infant's Knitted Bootees (Figure 266).

Material — 2 Skeins White Wool, 1 Skein Pink or Blue, 1 Pair Knitting Needles No. 16.

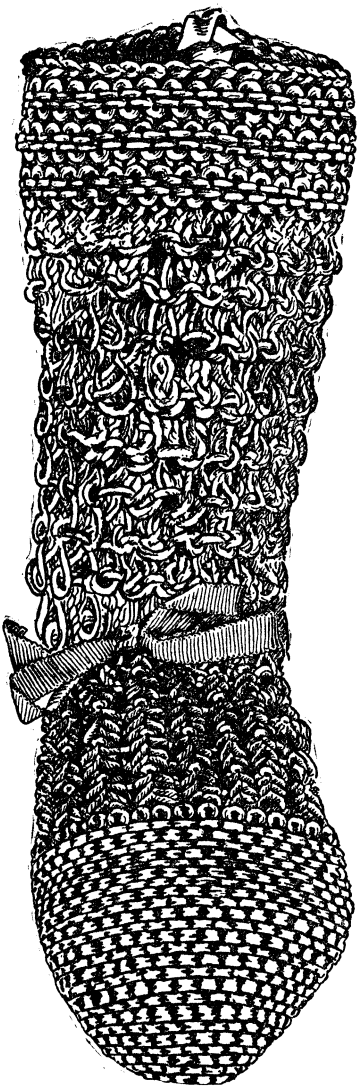


Fig. 266. Infant's knitted bootee

1st row — Cast on 53 stitches in coloured wool.

2nd row — Knit plain to the end of row.

3rd row — Slip 1, make 1, knit 25, make 1, knit 1, make 1, knit 25, make 1, knit 1.

4th row — Knit plain to the end of row.

5th row — Slip 1, make 1, knit 27, make 1, knit 1, make 1, [knit 1, knit 27, make 1, knit 1.

6th row — Knit plain to end of row.

7th row — Slip 4, make 1, knit 29, make 1, knit 1, make 1, knit 29, make 1, knit 1.

8th row — Knit plain to the end of row.

9th row — Slip 1, make 1, knit 31, make 1, knit 1, make 1, knit 31, make 1, knit 1.

Photograph by Brown Bros.

A Red Cross Knitter

10th row — Knit plain to end of row.

11th row — Slip 1, knit 33, make 1, knit 1, make 1, knit 34.

12th row — Knit plain to end of row.

13th row — Slip 1, knit 34, make 1, knit 1, make 1, knit 35.

14th row — Knit plain to end of row.

15th row — Slip 1, knit 35, make 1, knit 1, make 1, knit 36.

16th row — Knit plain to end of row.

You must now have 75 stitches on your needle. Knit now 8 plain rows then knit 43 stitches, now knit 2 together. Turn your needles and continue this until you have 25 stitches on each side of needle. You must now tie on the white wool then knit 12 plain, then knit 2 together as above, you are beginning now to make the part that forms the little sock. Knit 2 together 7 times, turn your needle, knit 1, pick up the stitch that you will see between the two stitches that you have knitted, two together, next row knit plain. Next row purl 1, then you have four rows complete. Commence 2 together again 7 times continue this until you have 5 pattern rows.

Always remember to take 2 stitches together after you have knitted the 12 stitches. There should be 14 stitches on each side needle. Tie on the

coloured wool again and knit plain to end. Knit 1 row plain then make 1, knit 2 together to the end of row. Then make 1, pick up the stitch already explained. Tie on white wool, knit 1 row plain. Begin the pattern again by knitting 2 together. Remember you must always begin a row on the right side of the bootee. Do 7 rows of the pattern, then 12 rows ribbed. Rib is to knit 2 plain rows and purl 2 rows. After knitting 12 rows cast off on the right side and sew the bootee up neatly at the back and run some ribbon in to finish it off.

A warm hood for the baby (Figure 267).

This hood requires an ounce and a half of Shetland wool and one pair of fine bone needles No. 7.

Cast on 21 stitches, knit 6 rows or three ridges plain.

Second row — Knit one * wool over needle twice, knit 2 together, repeat from *

Knit 3 more rows plain. Cast on 21 stitches at one end and knit back and cast on 20 more at the other. Knit on these 62 stitches that are on the needle for 30 more rows. Now start a new pattern by knitting 1 for the edge * wool over, slip the next stitch on the right-hand needle, knit the next two, pass the slipped stitches over these two. Note the two loops remain on the right-hand needle and the

wool cast over. There knit from * to the end of row, knitting last stitch plain, purl back. Repeat these 2 rows 20 times. Cast off the 20 and 21

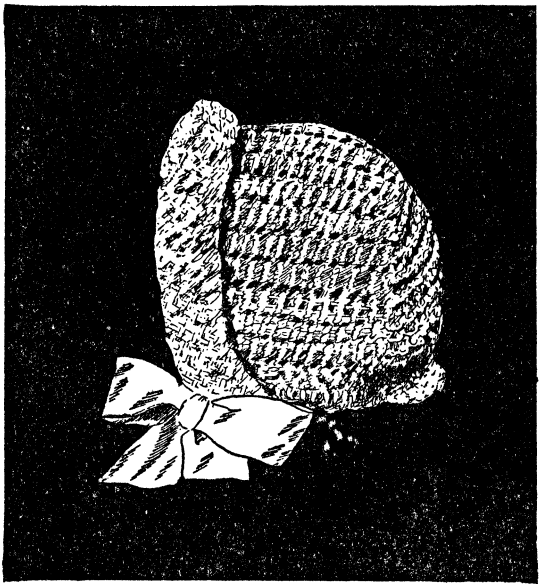


Fig. 267. A knitted hood

stitches at the end. Knit on the original 21 stitches for 30 rows.

Next row — Knit 1 * wool across the needle twice, knit 2 together, repeat from *.

Knit 6 rows.

Cast off.

Your knitting is now finished and somewhat

in the shape of a cross. Join the X's to the X's on the wrong side. Sew right up to the corner.

Join the dashes to the dashes, the O's to the O's, the diamonds to the diamonds in like manner (Figure 268).

You will have a piece of knitting that looks like a box cover. Turn it so the wrong side is in the right position. Fold the backs over the other so that the 2 rows of holes correspond. Sew along the bottom edge.

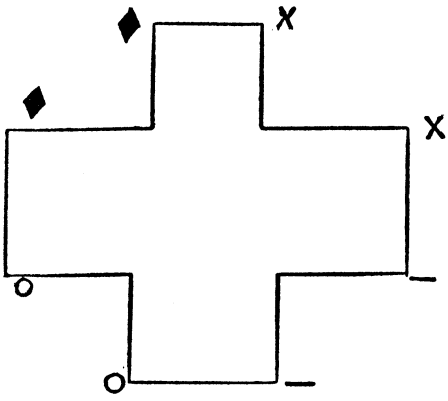


Fig. 268. Diagram of hood

Turn back a little corner from the plain knitting and sew it down.

Run a ribbon through the holes and tie in a bow in front.

Knitted Vest for Baby.

Materials required, 10 oz. of Shetland Wool, a pair of Bone Knitting Needles No. 12 and 2 yds. of Ribbon.

Cast on 140 stitches.

1st row — Knit plain.

2nd row — Knit 2 purl 2 all the way across. Continue knitting 2 and 2 ribs for 5 inches.

To form the armholes work backward and for-

ward on the 1st 40 stitches for two and three quarter inches. Cast off all but 12 stitches for the shoulder strap. Work12 rows on these 12 stitches and cast off.

For back — Continue from where you divide it for the armhole for 60 stitches leaving 40 for the second front.

Work two and a quarter inches on the 60 stitches. Cast off. Make second front the same as first. Sew up on shoulders.

A pretty little crochet edge around the neck and armhole will complete this comfortable little vest.

A simple crochet edge is made by working one double crochet, * 4 chain, 1 double crochet in first chain, miss 2 stitches, 1 double crochet, repeat from * sew the two small pieces of ribbon that have been cut in half to the vest. Tie in a bow. The bows hold the little garment together.

Pine Pattern Lace.

Cast on 28 stitches and knit across plain.

1st row — Slip 1, knit 2 together, make 2, knit 2 together, knit 10, knit 2 together, make 2, knit 2 together, knit 1, make 2, knit 2 together, make 4 (thread four times round needle) knit 2 together, knit 2 together, make 2, knit 2 together.

2nd row — Knit plain, but work twice (knit 1 and purl 1) in each of these make 2 loops. In the

2nd row work 6 times (knit 1, purl 1, knit 1, purl 1, knit 1, purl 1,) all in the 4 made stitches.

3rd row — Slip 1, knit 2 together, * make 2, knit 2 together, knit 2, knit 2 together, make 2, knit 2 together; repeat from * once, knit 2, make 2, decrease 2 (by working slip 1, knit 2 together, draw the slipped stitch over), knit 5, decrease 2, make 2, knit 2 together.

4th row — The same as second row.

5th row — Slip 1, * knit 2 together, make 2, knit 2 together, knit 1, repeat from * three times, knit 2, make 2, decrease 2, knit 3, decrease 2, make 2, knit 2 together.

6th row — The same as second row.

7th row — Slip 1, knit 2 together, make 2, knit 2 together, knit 2, knit 2 together, make 2, decrease 2, make 2, knit 2 together, knit 2, knit 2 together, make 2, knit 2 together, knit 4, make 2, knit 2 together, knit 2 together, draw the first two together; stitch over the second thus decreasing again, decrease 2, make 2, knit 2 together.

8th row — The same as second row.

9th row — Slip 1, knit 2 together, make 2, knit 2 together, knit 4, knit 2 together, knit 5, knit 2 together, make 2, knit 2 together, knit 6, make 2, decrease 2, make 2, knit 2 together.

10th row — Knit 2 together, drop the second loop of the "make 2," knit 1, draw the first stitch on the right-hand needle over the knitted one, thus decreasing again; knit 1, purl 1, knit 8, purl 1, knit 13, purl 1, knit 2. Repeat from first row.

XXIII

EMBROIDERY SUGGESTIONS FOR BOARDING SCHOOL GIRL

A GIRL who has to make a home of her boarding school should try and make her room and little personal articles as attractive as possible. Her room is her citadel where only her bosom friends and cronies meet. She likes to feel when she enters her room that it is a place where everything is hers and every object in sight means something to her.

A girl might not like to embroider, yet there are hundreds of things that can be done without any needlework decoration, such as stencilling, cut leather or simple appliqué. It always amuses me to hear a girl say, "I don't like to embroider." I always feel like asking her, if we are acquainted, if she knows how to embroider. You will find that in nine cases out of ten she does not. Embroidery is like anything else, you have got to know it to like it. It may be you prefer one branch to others. Some branches of this work may be tedious

to you but when you stop and think what simple things are classed under embroidery you will find that you have a wide field from which to select.

It is not my object to go into details in regard to stitchery in this chapter but rather to give you some helpful suggestions in regard to knowing what to make and what colours to use. The stitches to be used are fully described in the previous chapters.

The first thing to consider is, are you going to have a bedstead or a couch in your room? Make it the latter unless you have a broad window seat that you can heap up with pillows. No room at a boarding school or college is complete without a half a dozen pretty pillows. When the chairs give out you can use the cushions, Japanese fashion, on the floor. Some girls like to carry their whole room out in cretonne, which is very pretty and dainty if you can afford it. Cretonne covers last about a year and then they get faded and dusty, while a linen background embroidered will last for many years. It may need laundering but it will stand any amount of that. If the embroidery fades a little that also is no drawback as it takes the effect of newness from the room. A room ought to look as if people lived in it and enjoyed it and not as if it were an exhibition room

in some department store. Don't think I am trying to encourage untidiness but let the things be used and enjoyed.

When I was about your age for several weeks I spent my spare time embroidering a centre piece for my auntie's dining room table taking care to get just the right colours that would look well with her every day china. It nearly broke my heart when it was finished to have her use it only for state occasions. If my cousins do not use it any more than auntie did it will last for hundreds of years, or be thrown into the rag bag by the next generations if they don't like it. Enjoy all the pretty things that you possess if they are appropriate for the use you intend them for.

Have you ever heard the story of the little dirty boy of the slums who was given a new white tie by his teacher? He had first to wash his hands before he touched it and then he washed himself to wear it and asked his mother for a clean shirt so that everything would go with the tie? Do you know that if you have one beautiful thing in your room of which you are very proud you too will see that all the things around it set off its beauty?

For the girl who has a window seat in a room and wants to keep her room dainty and bright there is

nothing as pretty as the lingerie pillow. It may be made of heavy white linen or lawn as you desire and can be oblong, round or square. The cushion is ered in any colour that you prefer and the white top embroidered with large eyelets, Roman cut work, Hardanger or drawn work so that the colour will appear through the openings. Some of the handsomest imported pillows have motifs of real Filet, Irish Crochet or Cluny lace. These motifs are very expensive and not really necessary. The back and front of the linen cover are scalloped on the edges and half an inch above this scalloping a row of large eyelets is worked at intervals. The back and front are laced together with ribbons the same shade as the coloured covering. For a pink and blue room the cushion can be covered with pink and the lingerie slip laced with blue. For a square pillow plan the design on a square and arrange one in each corner and one in the direct centre.

These slips will require frequent laundering.

The lithographed pillow is a thing to be avoided by a girl of refined taste. You would not hang lithograph posters in your bedroom so why feel that it is all right to buy a lithograph pillow?

The chief point to remember in getting little accessories for your room is to keep the colouring

as harmonious as possible. Avoid getting the popular things of to-day which are apt to be an eyesore to you to-morrow.

Do not decide quickly to carry out your room in school colours, there will probably be a dozen of the girls who will do this very thing and you will be tired of it before your course is through. A fraternity pillow is to be expected as there are dozens of ways that it may be treated and look quite different from the other girls' pillows.

The general way in which a school or fraternity pillow is made is to cut out of felt the letters, figures and any design that is to be placed on it. The background may be broadcloth, ladies' cloth or felt. Use one of the school or fraternity colours for the appliqué and the other for the background.

One of the handsomest fraternity pillows I ever saw, was one belonging to a Hamilton College man. Hamilton's colours are buff and bright deep blue. The fraternity's colours were black and gold. A handsome piece of Hamilton blue broadcloth was selected for the background. The fraternity pin was reproduced in colour in fine filo silk. The gold silk was a perfect match to the gold in the pin. Even the background of the pin, which was black enamel, was represented by very fine Ken-

sington stitches. The rope-like edge of the pin was reproduced on the pillow by little rope-like sections heavily padded and worked in gold silk. On the back of the pillow were his initial and his class year below. No beruffled ribbons or gaudy cord detracted from its richness. It was a square cushion and its only finish was a large button in each corner where the end was gathered and tucked in to give a round effect.

The school girl of to-day is learning to eliminate the unnecessary trumpery things that cheapen the room and serve as dust gatherers. Outside of the pillow, bed or table covers and an occasional bag for fancy work, laundry or gloves there is no ornate display of handwork. Even the walls are left bare with the exception of a framed print or a few family photographs.

Try if possible and see if you can get a plain paper for your wall. More than one really charming room is spoiled by having an atrocious paper on it. It is really impossible to try to be artistic with an ugly wall paper.

Since stencilling has become so popular, it is not an uncommon thing to have the entire room stencilled.

Suppose you had planned to have your room in

lilac, green and light gray. White can be substituted for the gray but it soils more readily than the latter. The floor should be polished and a couple of small rugs or one larger one be used on the floor. The lilac shade should predominate in the rug. The covers should be of the gray or white with a stencilled design in green and lilac. A pretty way to treat the pillow is to get inexpensive lilac material of a coarse texture. Cut a square about fourteen or fifteen inches. Cut four strips of white or gray five inches wide by twenty-five inches long. These strips should be finer than the lilac or of a different weave. Baste one strip on each side of the lilac square. Mitre the strips at the corners. A design is then stencilled on the four strips in lilac and green. The backing of the pillow should be in plain lilac.

If preferred a striped lilac and white piece of material can be used for the centre and back.

For the girl who is fond of initials or monograms I would suggest that the cover be hemstitched and a wreath selected in different sizes appropriate to the article on which it is to be used. These wreaths can be carried out in colour or the background may be coloured and the wreaths white. Inside of the wreath work your monogram or initial. If you

desire a Dutch room, carry out this scheme in Delft blue material and have a dark set of Mission furniture.

Nile green linen with wreaths of conventionalized rosebuds or daisies, worked in shades of pink, or white and yellow, suggests a French room, with a brass bedstead. As I have stated in the chapter on initials, the stem stitch is pretty for working single lines of a design that is carried out in satin-stitch.

Stem stitch is too slow a method however to embroider school linens, and I would suggest using a substitute that has the effect and yet does not require the time. A row of outlining is made, and then turn the work back in the same manner, this time instead of working through the material, catch the places where the two successive stitches of the first row overlap (Figure 269.)

Another wrinkle you might be glad to hear of and possibly want to put in practice is how to clean a daintily embroidered piece without washing it, such as a pincushion or pillow top. School is not like home where you can be sure a piece sent to the laundry will have proper attention. Another drawback is that all extras have to be well paid for. If the piece is thickly covered with white

talcum powder and allowed to stand without disturbing it for forty-eight hours, the embroidery will emerge almost as clean as if it had been laundered.

Now then there are the curtains for your room. You may be fortunate enough to have a room with dainty dotted swiss or dimity curtains that will go very nicely with the things you are planning and

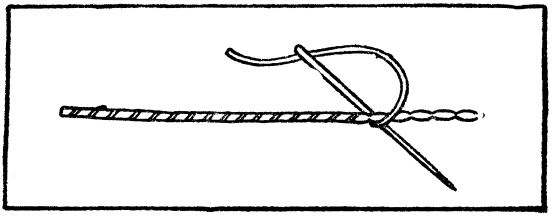


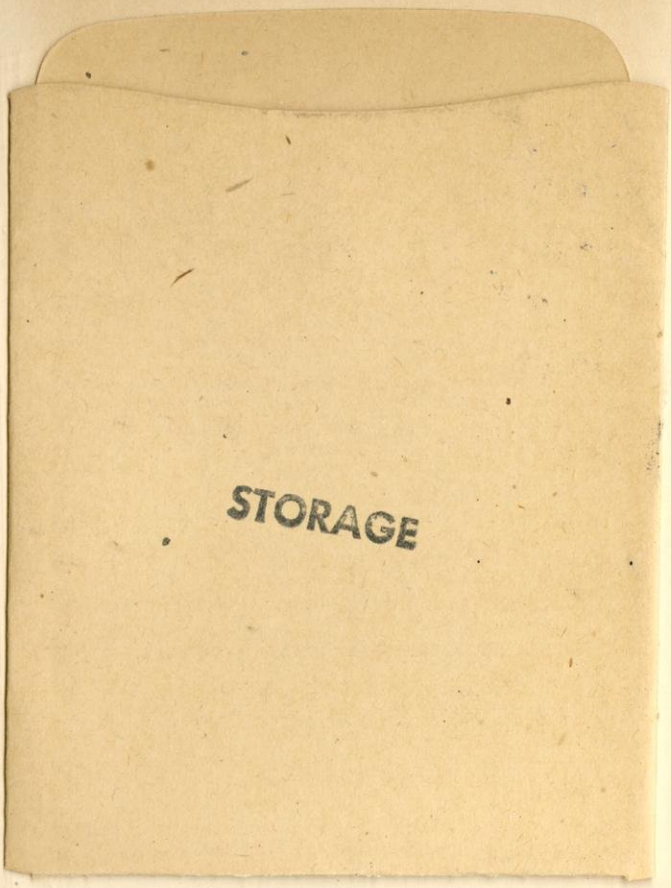
Fig. 269. A substitute for stem stitch

then again you may be afflicted with a pair of cheap imitation lace curtains. If you can possibly afford it change them as soon as possible. Personally I would rather have no curtains than the wrong ones. Dimity, dotted swiss, scrim, plain net or grass linen are materials that are inexpensive as well as artistic. Of course you can make them as fancy as you wish. Any of the above mentioned materials can be stencilled. Rick-rack braid, which is a wavy braid, can be used to edge the net curtains or a Connemara lace design is also appropriate.

A narrow crochet edge can be used on the edge of the scrim curtains or a narrow border of drawn work can be used.

Shadow work is effective on dimity or dotted swiss curtains. Another pretty stitch very similar to the shadow stitch is the skeleton stitch. Instead of the work being on the wrong side it all appears on the right. Work a row of very fine running stitches on the right side. Fagot stitch from side to side catching the thread into the running stitches. The work is done from the centre of the flower to the tip of the petal. Do not end your thread but weave over and under the fagotting stitch to the end of the petal, leaf or space on which you are working.

The curtains may be sash lengths or may be the full length of the window but do not make them longer than to reach the sill.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