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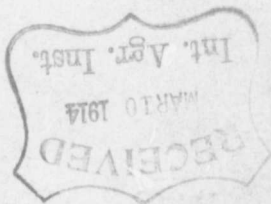
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BULLETIN (SPECIAL)

Sewing, Darning and Patching

By

MISS DELLA HUGHES
Toronto, Ont.



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TORONTO, ONTARIO, FEBRUARY, 1914

Ontario Department of Agriculture

INSTITUTES BRANCH

SEWING, DARNING AND PATCHING

BY MISS DELLA HUGHES.

INTRODUCTION.

When primitive man first wandered to a region where he encountered cold, he realized that he must protect his body with clothing. Of necessity, he made use of what he had at hand, the furs of the animals killed for food. These, for a long time, were the only clothing known.

To follow the gradual change from this rude clothing to the beautiful textiles of our own generation, will make us appreciate the privilege of using such textiles or woven fabrics. Let us consider, briefly, the origin and development of the weaving and spinning industry, as furs became scarcer and more expensive.

While furs were still man's only clothing he discovered the use of fire. In absence of matches, the starting of the fire was a difficult problem, so it fell to a woman's lot to remain at home, to keep a perpetual fire, while man hunted for food.

True to a woman's nature, she made use of her time, trying to keep her surroundings neat and tidy. She discovered that the reeds used for the floor covering stayed in place better if entwined. This was the origin of weaving. Long reeds were placed side by side on the ground corresponding to the warp thread of our modern textiles. In and out these were woven reeds not so strong, corresponding to our woof threads.

Basketry of various kinds developed from this form of weaving, but no great improvements could be made until the advent of other fibres which were the result of the spinning industry.

Spinning probably began by twisting fibres, hairs, grasses and sinews, or by rolling them between the thumb and fingers. Then it was found better to roll them between the palms of the hand, and later between the palms of the hand and the naked thigh. Yet in these rude methods we have the foundation of the spinning wheel and the steam-driven cotton spindle.

When the primitive woman started to use goats' hair or wool, she fastened strands of it to a stone, twirling it around until the yarn was twisted as desired, after which it was wound around the stone and the process repeated. Some time after this the spindle came into use, then the whorl, then the distaff. Thus was the work developed, until in the six-

teenth century, the spinning wheel was invented and used entirely until Hargreaves' invention.

Naturally the weaving industry grew apace. The rude loom of primitive origin with its logs to hold the warp thread in place and the bone which acted as shuttle, to carry the thread back and forth, has passed through many stages of evolution before becoming the loom of to-day—that wonderful machine, which, harnessed to the electric dynamo, works out for us any design for which we give the pattern.

No longer are our fireplaces the scene of those necessary occupations of spinning and weaving, and, unfortunately, seldom the scene of the manufacture of the prepared fabric into garments. No longer is such respect and dignity attached to these tasks, as when the social and home life centred about them.

Nor has the change from home to factory production been without its effect on home life. True, we have much finer and more beautiful fabrics, produced at much lower cost of labor—and therefore money—than we could have by home production. Doubtless it would not be advisable to have them again in the home if we could. But with the passing out of the industries, there passed out of our home many of the boys and girls. They had to forsake the pure, wholesome, uplifting environment, for one which is frequently detrimental, not only to physical but to moral welfare. Those who were left in the home lost, to a great extent, that spirit of industry which would have come to them, almost by instinct, under former conditions. So we must strive with all our might to preserve the family life, to foster in the home that spirit of co-operation which makes us useful in the world.

For this reason, as well as from an economical standpoint, our girls should have, as far as possible, a thorough knowledge of the Domestic Arts.

Not the least important of these arts is sewing. No matter what our occupation, we all must face the problem of dress, which problem in these days of high cost of living is becoming more and more difficult. Even if we are forced to buy our garments, their repairing necessitates the use of the needle. The sources from which that knowledge must be obtained are varied. Too often we depend upon what we learn in our doll-dressing days and let experience, that trying and expensive teacher, do the rest. Where it is not possible for a girl to take a course in sewing at a Technical School, ladies' college, or serve an apprenticeship with a dressmaker, she may be able to avail herself of a demonstration lecture course, given now-a-days to Women's Institutes by the Department of Agriculture.

In sewing, as in every other work, perfection, beauty, and endurance depend upon a thorough knowledge of the rudiments, as well as the details of construction. Therefore, let us start at the beginning.

SEWING.

STITCHES.

I. **BASTING.**—The first stitches are the basting stitches. When constructing a garment, or for that matter practically any article, we frequently desire to hold various parts together until they are stitched permanently. For that purpose we put in, by hand, stitches which are removed when the work is finished. These are known as basting stitches. There are various kinds for various purposes. Basting is also used as a guide for some other stitch—as for feather stitching.

(a) *To Start.*—Have the thread longer than ordinarily, make a knot and, taking the first stitch, have that knot come on the side on which you are sewing. If the work is large, baste with it lying on the table.

(b) *To Finish.*—Take two smaller stitches to one side of your last basting stitch, *not on top of it*. Cut the thread from the work. *Never* break it, as this weakens the fastening and may weaken or separate the threads in the material. *Never* bite the thread, as this weakens the teeth and also causes injury to delicate fabrics, due to the moisture from the breath.

(c) *To Remove Bastings.*—In whitewear, and all such, where it is immaterial whether the article or garment is crushed or not, simply loosen the two fastening stitches, take hold of the knot and pull. Where it is important not to crush the garment, or where the fabric would be injured by putting the thread through it—in such cases cut every other stitch, or even every stitch if necessary. In removing bastings from velvet cut every stitch and be careful to pull out *with* the pile of the goods.

(d) *Threads for Basting.*—Use silk thread in basting satins, velvets, chiffons, gauzes and all such, and also for some silks. For other fabrics let the quality govern the number of thread to be used. Guard against using too coarse a thread. For some things the large-sized spools of basting thread prove very satisfactory.

(e) *Kinds of Basting.*—1. *Even.*—The stitching and the spaces between the stitches are the same length, and are used when sewing more than two thicknesses of material, and for seams that are to be fitted.

2. *Uneven.*—That is, the stitches are long and the spaces short. This is the commonest basting stitch, and is used for hems and where machine stitching is to follow immediately.

3. *Long and Short*.—A long stitch is taken followed by a short one, then another long stitch, and so on. Sometimes more than one short stitch is inserted between the long ones. This is used for crepe, seersucker, etc., also for all wiry materials.

4. *Slanting*.—Also known as tacking stitch. The stitches are taken with the needle pointing toward the worker, instead of to the left, as is ordinarily the case. The slanting stitch is used, (1) to hold linings; (2) for some insertions, applique, various trimmings; (3) on tailored garments.

II. RUNNING STITCH.—*Construction*.—Take one small stitch and hold the goods between the thumb and first finger of each hand with the back of the thumb on the eye of the needle. Then with a free wrist motion *shake*

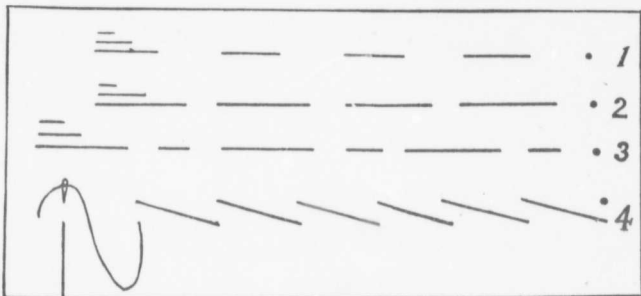


FIG. 1.—1. Even basting. 2. Uneven basting. 3. Long and short. 4. Slanting—or tacking stitch.

or run the needle through the cloth. Used for gathering, making tucks by hand, making cords, patchwork, etc.

III. BACK STITCH OR MACHINE STITCH.—*Construction*.—Take a short stitch and, when the needle is brought up to the right side, insert it where the thread went down in making the previous stitch, bringing it up again a stitch length in advance. Thus the needle, in making each stitch, is advanced on the under side of the cloth the distance it is carried back on the right side, plus the length of a stitch—or, in other words, the space of two stitches.

The back stitch is used to replace machine stitching when it has given way and it would be difficult to use the machine; also in any place where a strong stitch is desired and it is impossible or undesirable to use the machine.

IV. HALF BACK STITCH.—*Construction.*—Constructed the same as the back stitch, going back half way each time—that is, a space, the same size as stitch, appears between all the stitches. This stitch is used where some strength is required, but not necessarily as strong a stitch as the machine stitch.

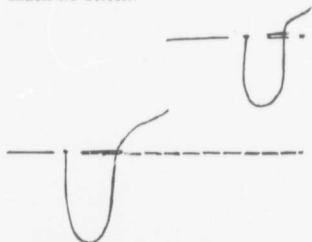


FIG. 2.—Back or machine stitch.

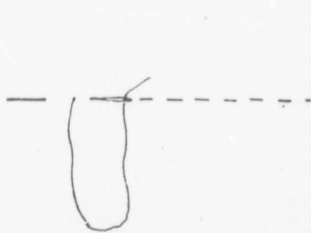


FIG. 3.—Half back stitch.

V. COMBINATION STITCH.—*Construction.*—A running stitch with an occasional back stitch, and used to strengthen the running stitch.

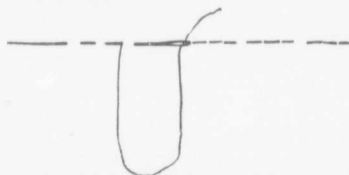


FIG. 3½.—Combination stitch.

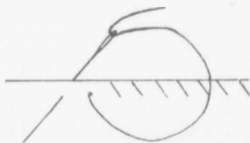


FIG. 4.—Overcasting.

VI. OVERCASTING.—*Construction.*—Insert the needle in the fabric about an eighth of an inch from the edge. To take the next stitch insert the needle an eighth of an inch below the edge of the material and an eighth of an inch to the left of where it came up. Hold the needle so that it points toward the left shoulder. Hold the goods very lightly.

The overcasting stitch is used for finishing certain raw edges, as in common seams.

VII. HEMMING.—*Construction.*—With the needle pointing towards the left shoulder, take up the very edge of the hem and a few threads—just enough to hold—of the cloth. Aim at fine regular stitches. Guard against using coarse needle or thread. Never hold the work tightly over the fore-finger.

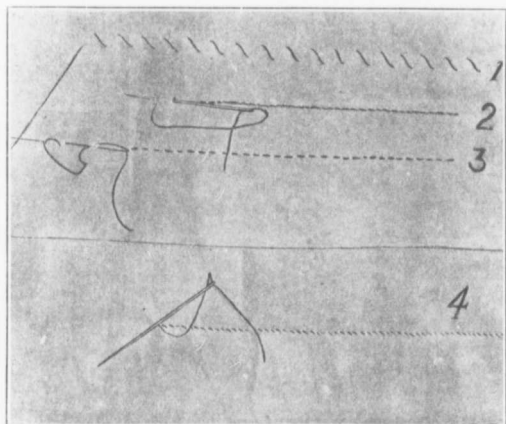


FIG. 5.—1. Overcasting stitch. 2. Back stitch or machine stitch. 3. Half back stitch. 4. Hemming stitch.

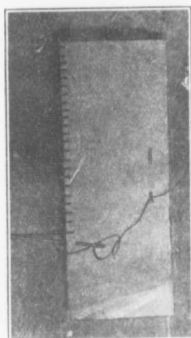


FIG. 6.—Blanket stitch.

VIII. BLANKET STITCH.—*Construction.*—This stitch is an exception to the rule which says that in sewing we should work from right to left. In

doing the blanket stitch we go from left to right. It is always used on an edge. Insert the needle about an eighth of an inch above the edge, and pointing the needle toward you, bring it out under the edge, having the thread pass under the point of the needle. Used for raw edges of such materials as blanket cloth, felt, etc., also used in fancy work, where it is usually spoken of (incorrectly) as buttonhole stitch.

IX. BUTTONHOLE STITCH.—*Construction.*—In this case the rule is followed and the work done from right to left. The stitch is taken the same as the blanket stitch, except that it is the thread *from the eye* of the needle that is passed under the point in the direction in which you are going.

Used for:—1. Finishing raw edges.—(a) For decoration effect (as in fancy work); (b) To mend gloves; (c) To apply insertion.

2. Making blind eyes.—(a) On plackets and waists; (b) On sheer materials, as lace, net, chiffon, etc.

3. Extended Loops.—(a) In place of buttonholes, where buttonhole is not desired, as when material is too thin; (b) In place of buttonhole where children are just learning to sew; (c) On men's dressing gowns—this use is not general, braid, ribbon or loops of the material being commonly used; (d) On coats; (e) Kimonos.

4. Eyelets.—(a) For studs; (b) For lacing; (c) For buttons with a shank.

5. Buttonholes.—(a) Buttonholed all around on sheer material; (b) Barred at one end—shirt waists, etc.; (c) Barred at both ends—underwear and children's clothes; (d) Barred at one end, round at the other—tailored garments.

Buttonholes are always made through at least two thicknesses of material. In children's bands and for similar work, four are used. The usual method of arranging this is to cut the bands one inch to one and a half inches longer at each end than is required, folding this extra material back inside in constructing the band. Always be sure that the various thicknesses of material are well basted together before starting the buttonhole.

To Mark for Buttonholes.—Decide upon the desired distance apart for the buttonholes and then make a cardboard marker by cutting a piece of cardboard one inch wide and several inches long, being careful that the

corners are right angles, and cutting upon this a notch the distance from the end that you desire your buttonholes to be apart. Thus:

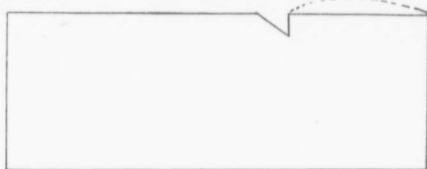


FIG. 7.—The distance between notch and right-hand end of cut represents space between buttonholes.

In using this marker indicate the places for the buttonholes with thread, tailor's chalk, pin or pencil. Indicate the positions for all the buttonholes at once. Mark the point where the buttonhole is to start— $\frac{1}{4}$ " from the edge in the majority of cases—and also the length.

Size of Buttonhole.—Flat buttons: Slightly longer than the diameter of the button.

Round buttons: $1\frac{1}{4}$ the diameter of the button to be used.

To Cut Buttonholes.—Follow the thread of the material, cutting with *one* movement, *not* several little short cuts, as a great many people do. Some authorities prefer to fold the material. In cases where the buttonhole scissors are not employed, this method should always be used. A punch or stiletto may be used for the round end of a tailor's buttonhole.

To Work a Buttonhole.—1. Strand. 2. Overcast. 3. Buttonhole. 4. If for a shirtwaist, join end purls. 5. If for a shirtwaist or under wear, bar. 6. If tailor's buttonhole, baste, press, use stiletto again.

To Strand.—Knot the thread. Insert the needle through one thickness only and bring it up a little above the right end of the buttonhole. Then take a small stitch just above the left end of the buttonhole. Turn the buttonhole and repeat at the bottom. See Fig. 8.

After the buttonhole is finished, the knot is simply cut off.

To Overcast.—Take three overcasting stitches at the top end, three at the bottom. See Fig 9.



FIG. 8.

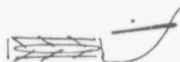


FIG. 9.

To Buttonhole.—Begin at the upper right hand corner. Make the stitches deep enough to cover the stranding and overcasting. Take the

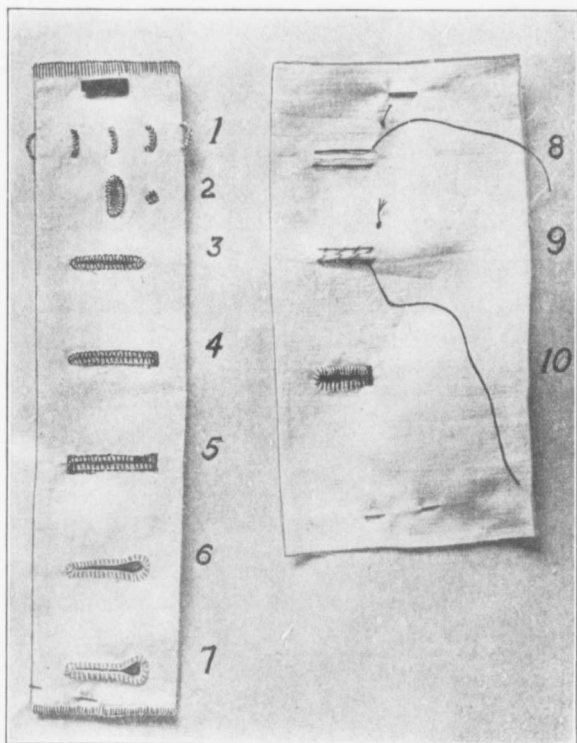


FIG. 10.—Buttonholes and uses of buttonhole stitch: 1. Blind eyes and extended loops. 2. Eyelets. 3. Buttonhole on sheer material. 4. Shirt-waist buttonhole. 5. Buttonhole used on underwear, on children's clothes. 6. Tailor's buttonhole. 7. Tailor's buttonhole. 8. Buttonhole cut and stranded. 9. Buttonhole cut, stranded and overcast. 10. Buttonhole completed with bar at one end.

stitches the width of the needle apart, as this allows the necessary room for the purl.

If the buttonhole is to be barred—as it would be for shirtwaists or underwear—put the needle down through the first purl in the top and bring it up through the last purl in the bottom, joining these two together. When this has been done, take two stitches in the top thickness of material.

These stitches should be of equal length and should extend from the top of the buttonholing at the top to the bottom of the buttonholing at the bottom. Then go over these two threads, either simply going over and over the threads or using the blanket or buttonhole stitch. In the latter case, the purl should be turned toward the buttonhole, except in the case of tailor's buttonhole.

TAILOR'S BUTTONHOLE.—At the present time there are a great many buttonholes classed under this head. These add so much to the garment, or, if poorly done, take so much away, that it is often wise to take the garment to a near-by tailor to have the buttonholes made. However, a few brief words may not be out of place.

The tailor's buttonhole should be stitched with the machine before being cut. This stitching takes the place of stranding. However, after the buttonhole is cut and overcast, very often a silk cord is held around the edge to form a padding under the buttonholing. In this kind of buttonhole the work is held so that the buttonholing is started at the side which is farthest from the button. This brings the bar of the finished buttonhole away from the button and the buttonholing on that bar should turn away from the hole. When completed baste and press under a dampened cloth. Before removing the basting stitches, push the stiletto up from the wrong side through the round end.

SEWING ON BUTTONS.—Before passing on to seams, it would be well to note the few things of importance with regard to sewing on buttons.

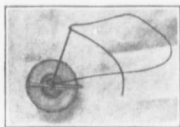


FIG. 11.—Position of pin to make shank in sewing on button.

First, never use a double thread. Each thread is composed of several strands. In using a double thread the thread is brought up with a little

jerk. The thread coming suddenly in contact with the edge of the button, which is usually sharp, is sure to be damaged, as the little strands will weaken, possibly one of them be cut. Thus there is no added strength by using a double thread, and very seldom is there any time saved.

Second, watch carefully to see that your thread encircles lengthwise threads of the garment called warp threads. These warp threads are stronger and will better stand the strain than the crosswise or woof threads.

Third, always allow a shank. The majority of buttons are made without a shank. In sewing the button a shank would be formed, if we would have the parts set perfectly when buttoned. If the button be flat, the best method to employ is to place a pin over the top of the button, sewing over it. Before fastening the thread, remove the pin, then wind the thread around two or three times between the button and the fabric, taking it through to the wrong side to fasten. If the button be round, place the pin between the material and the button.

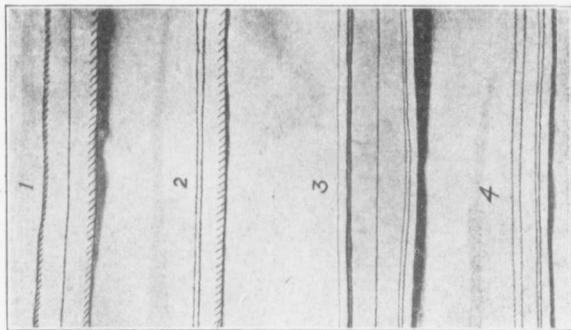


FIG. 12.—1. Common seam, edges overcast separately. 2. Common seam, edges overcast together and second stitching applied. 3. Common seam, edges bound separately. 4. Common seam, edges bound together and a second stitching applied.

SEAMS.

We shall not attempt to cover the subject of seams, but only to study briefly the commonest seams in use.

1. THE COMMON SEAM.—*Construction*.—With the right sides facing each other, place the two raw edges together. Stitch the desired distance

from the edge. Finish the raw edges in any of the following ways: (a) Overcast each raw edge, (b) Overcast the raw edges together, (c) Bind each raw edge, (d) Bind the two raw edges together, (e) Pink or notch each edge.

If (d) (b) or (e) are used, the edges may be pressed to one side and a second stitching applied to the right side of the garment for decorative effect.

The commonest seam is used for skirts of work dresses, on heavy materials, where a second stitching is used and on some sheer materials.

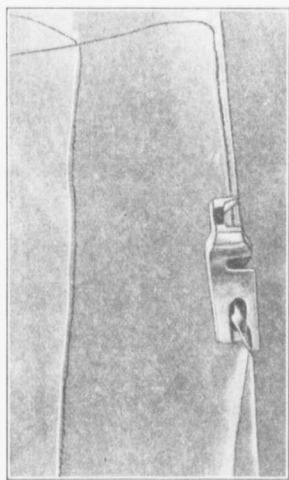


FIG. 13.—French seam.

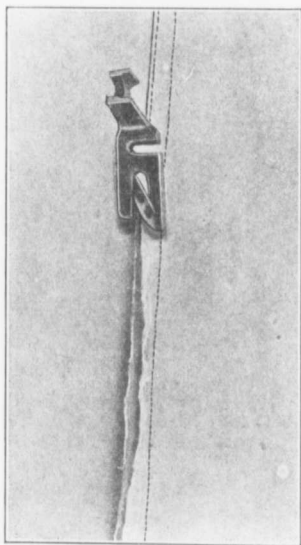


FIG. 13 1/2.—Quick construction of fell seam.

II. FRENCH SEAM.—*Construction.*—Having the *wrong* sides facing each other, place the edges together. Stitch, trim the raw edges to within less than an eighth of an inch of the stitching. Turn so that the wrong side is out. Baste and stitch one-eighth of an inch from the edge. See left of Fig. 13.

The French seam is used for sleeves, dresses, underwear, where not in direct contact with the body and in household sewing.

Quick Construction.—A quick construction which requires less labor and time is often quite suitable and satisfactory. It is as follows: Place the edges together, having the right sides facing each other. Insert these two raw edges in the narrowest hemmer foot and stitch. See right of Fig. 13.

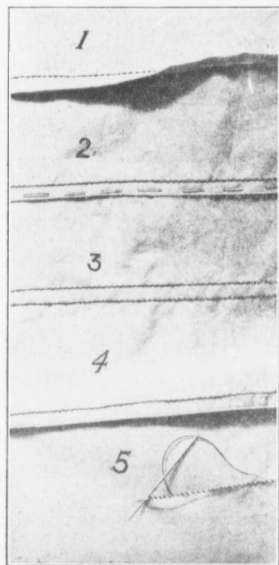


FIG. 14.—1. Fell seam partly basted, showing how it should be turned. 2. Fell seam basted into place. 3. Fell seam completed—stitched on machine as for tailored garment. 4. French seam finished. 5. Overhand seam.

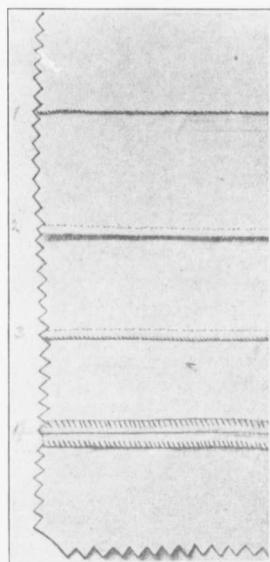


FIG. 15.—1. Overhand seam. 2. French seam. 3. Fell seam. 4. Common seam.

III. FELL SEAM.—*Construction.*—Having right sides facing each other, place edges together. Stitch $\frac{1}{4}$ " from the edge. Trim one edge

down to one-eighth of an inch from stitching. Fold the other edge over this, folding both down flat on the garment. Baste and then hem down.

The fell seam is used for underwear which comes in direct contact with the body, and tailored garments—machine stitching instead of hemming.

For this seam, also, there is a quick method which may sometimes be used. However, never attempt to use it when you have a curved seam. Stitch $\frac{1}{4}$ inch from the edge, having the material as described above. Open the garment out, inserting (Fig. 13 $\frac{1}{2}$) the two raw edges in the narrowest hemmer foot and stitch.

IV. OVERHAND SEAM.—Place selvage or folded edges together, having right sides facing each other. Overhand—that is, take small regular stitches over the two edges. This is also known as over-sewing, whipping and top-sewing. Edges should be held between thumb and forefinger of left hand, parallel with the chest, never over the end of the finger.

The overhand seam is used for sheeting, patchwork, putting on pieces, as in skirts of nightgowns, undershirts, etc.

STUDY OF THE BIAS.

In weaving fabrics two threads are always used, or rather, two groups. The lengthwise or warp threads form the first group. These threads are stretched lengthwise on the frame, and in and out through these the crosswise or woof threads are woven. The woof may be put in in a single thread or in a group. But always, no matter what kind of loom is used in making the material, we have warp or lengthwise threads and woof or crosswise threads. And always the warp threads are the stronger and consequently should receive the strain.

In cutting, if we cut the fabric perfectly straight lengthwise, we sever only woof threads, cutting between two warp threads. In the same way, if we cut perfectly straight crosswise, we cut only warp threads, allowing the scissors to travel between two parallel threads. Any variation from the straight is known as the bias—that is, cutting both warp and woof threads at the same time.

Bias, then, is the edge produced when warp and woof threads are cut at the same time. Under this head we have several kinds depending upon the angle at which the warp and woof threads are cut.

a. A true bias is the result of cutting the warp and woof threads at an angle of 45°. The true bias is used for folds, facings, trimmings, binding seams, ruffles.

To obtain the angle of 45° for cutting the true bias take two straight edges—one lengthwise the goods and the other crosswise. Fold these together and the fold when cut will give you a true bias.

b. *The half bias* is, as its name would imply, the result of cutting warp and woof threads at an angle of $22\frac{1}{2}^\circ$.

This is used for gored skirts, back or side seams, shoulder seams, under arm seams.

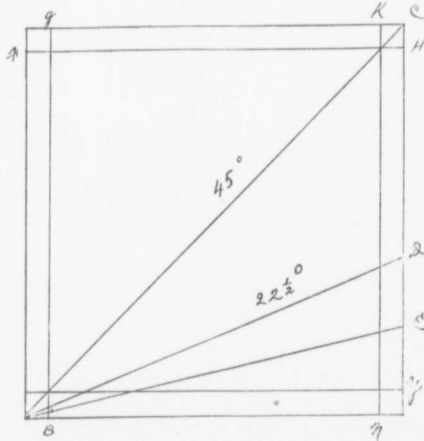


FIG. 16.—G.B. & K.N. are warp threads, X.Y. and F.H. are woof threads. A.C. is a true bias. A.D. is a half bias. A.E. is a garment or choice bias.

To obtain the half bias, fold a straight edge and a true bias and the fold will give the half bias.

c. *Garment bias* or *choice bias* is any deviation from the above, and is used for long garments, as nightgowns, kimonos, etc.

FINISHING EDGES.

There are various ways of finishing raw edges, seams, of course, being one of them. However, having considered seams already, we will, in this section, consider methods of finishing raw edges other than seams. Hems are used probably most extensively, so we will consider them first.

HEMS.

A hem has been defined as "a fold of goods twice folded to protect a raw edge."

To construct a hem, make a narrow even fold to the wrong side, as it is largely upon the straightness and evenness of this fold that the beauty of the hem depends. It is well to fold it by a thread, if the edge is cut that way.

Mark on the material with pins, chalk or basting thread the depth of the second turn. Use for this purpose a marker, as described for marking buttonholes. Baste; if the hem is very wide, baste both top and bottom of hem.

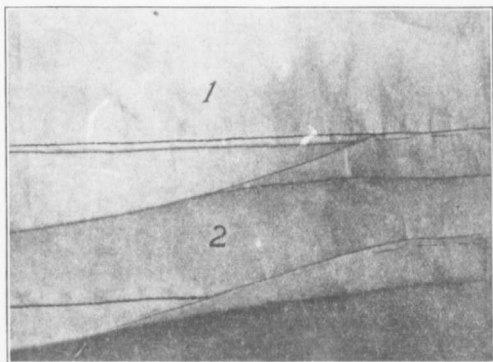


FIG. 17.—1. Extension hem being basted into place. 2. Faced hem being basted into place.

I. PLAIN HEM.—To construct a plain hem, fold the desired width, as described above, then stitch—(a) By hand, using hemming stitch; (b) by machine; or (c) by using some fancy stitch.

The plain hem is used for bottom of skirts, in household sewing, and various edges.

II. FACED HEM.—To construct a faced stitch, sew a straight piece to the raw edge; turn hem, having seam come at lower edge of hem; stitch in any of the ways used for plain hem.

The faced hem is used for bottom of skirts, aprons, etc., also extensively in household sewing and to economize on material.

III. EXTENSION HEM.—To construct an extension hem, sew a piece to raw edge, having seam on right side. Turn, having the edge (upper) of the hem come at the seam which joins the additional piece to the garment or article. Stitch in any of the ways mentioned for other hems. Usually, however, a piping, braid or trimming of some kind is applied.

The extension hem is used to lengthen or as a trimming.

IV. DAMASK OR FRENCH HEM.—To construct a damask or French hem, turn a very narrow (usually $\frac{1}{8}$ inch) hem to the wrong side, turn to the right side, overhand, turn back flat.

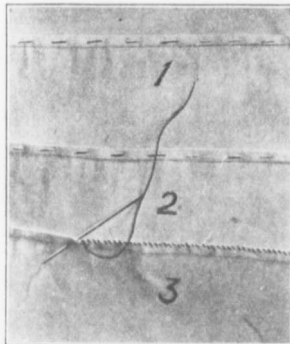


FIG. 18.—1. First fold for French hem. 2. Second fold for French hem. 3. Hem being overhanded.

OTHER METHODS OF FINISHING RAW EDGES.

Bias Fold.—The bias fold is applied the same as the faced hem, using true bias, and is used for arm holes, bottom of some skirts, etc. Bias folds are also applied as trimmings, as well as to finish a raw edge.

FITTED BIAS.—For a fitted bias, the piece applied to the garment is cut on the garment bias, being the exact shape to fit the part to which it is to be applied.

The fitted bias is used as a trimming, usually being of a contrasting fabric, sometimes used to lengthen a garment.

ROLLED EDGE.—*Construction.*—Trim raw edge. Hold raw edge up with wrong side facing worker. Between the thumb and forefinger of the *left hand* roll to wrong side, making a small, firm, even roll. In rolling,

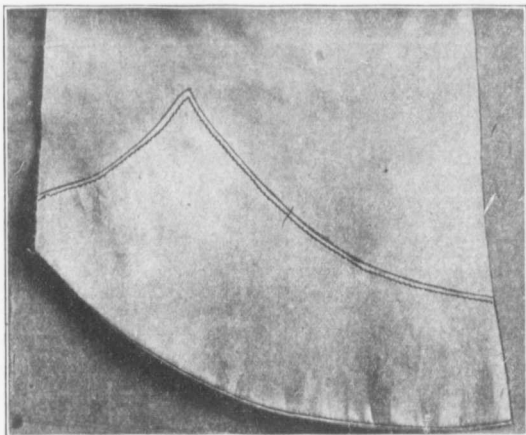


FIG. 19.—An example of a fitted bias.

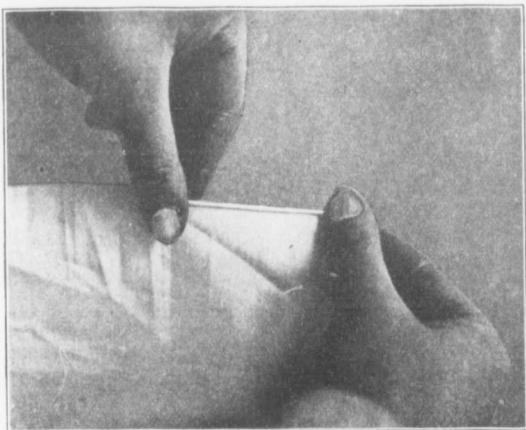


FIG. 20.—Rolled edge.

the forefinger is drawn up and the thumb pushed down at the same time. It requires a certain amount of practice before the worker discovers the spot on her thumb, down near the first joint, which produces the desired roll. *Never moisten the thumb.* Work from right to left. The thumb and forefinger should, when rolling, be at right angles to the edge.

The roll is held into place by small hemming stitches, except where lace or insertion is applied.

Lace applied to Rolled Edge.—Roll the edge in the usual way, holding the lace beside it.

Instead of using the hemming stitch, let each stitch go right over the roll and catch the lace. See Figure 21.

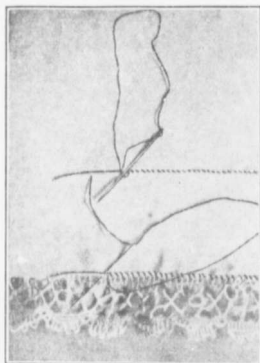


FIG. 21.—Lace applied to rolled edge.

MITERED CORNERS.

When proceeding to turn a hem on two raw edges which are at right angles to each other, we find upon turning the second side, a piece projects. This will occur no matter how carefully and accurately we have folded the hem. The projection is due to the extra bulk where the two hems overlap. Naturally the question arises, "How can the extra material be dispensed with?" There are two correct methods which may be used—the true miter and the square corner. We shall deal first with the true miter.

True Miter.—To construct a true miter, fold the hems very accurately as in 1. Then fold the hems back flat, and pass a line through the place where the folds intersect, having this line terminate at the sides. Be careful to have these points of termination an equal distance from the corner of the material. (See 2. Fig. 22.)

Cut $\frac{1}{8}$ inch outside of this line, allowing the $\frac{1}{8}$ inch for making. See 3.

Fold one side of the hem back into place. Fold the $\frac{1}{8}$ inch of the other side allowed for making to the wrong side of the hem. See 4.

Fold this hem into place also; baste; hem, being careful not to allow the stitches to go through to right side.

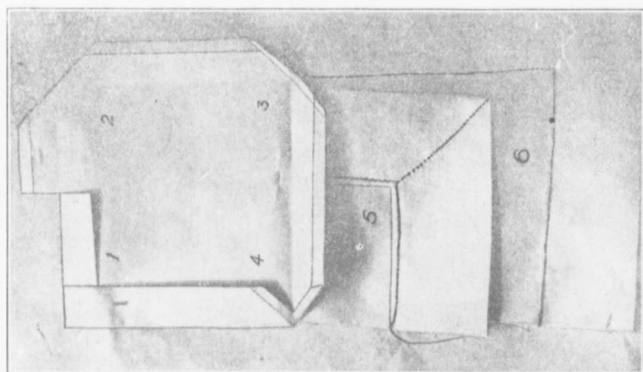


FIG. 22.—True Miter.

5. Shows the true miter viewed from the wrong side.

6. Shows the true miter viewed from the right side.

This miter is used for corners of handkerchiefs, lunch cloths, sailor collars, dresser scarfs, sofa pillows, curtains, etc.

Square Corner.—To construct a square corner fold hems accurately as in 1. Mark where the top hem crosses the under one. Open out flat as in 2. Cut rectangular piece, cutting $\frac{1}{8}$ inch from mark and $\frac{1}{8}$ inch from edge. See 3. Fold back into place as in 4. Hem the top hem to the lower one, being careful not to allow stitches to show in the right side of the hem. Overhand the ends together. 5. Shows the wrong side of the square corner when completed. (See Fig. 23.)

The square corner may be substituted for the true mitered corner. It is preferable to the miter where trimming crossing the hem is being used.

FINISHING RAW EDGES BY APPLICATION OF SOME KIND OF TRIMMING.

(a) HEM PLUS TRIMMING, as lace added to the hem by overhanding. Hem and trimming may be applied at once, by machine, thus: Put on narrowest hemmer foot, insert material, insert lace in place for the purpose and under the needle; then stitch.

These may also be applied by hand, thus: Make a very narrow fold to the right side, make a second fold $\frac{1}{8}$ inch to the right side. Fold this hem

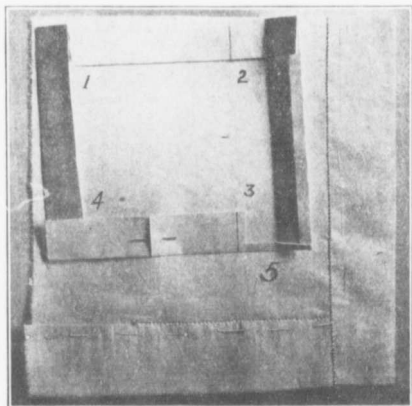


FIG. 23.—Square corner.

back to the wrong side as in damask hem. Lay the lace along the right side, then overhand, catching the three—the lace, the material, and edge of hem.

(b) EXTENSION HEM PLUS TRIMMING.—*Construction.*—An extension hem is applied, then cut open at the lower edge and trimming inserted.

This is used most commonly in household sewing where a drawstring or pole, as in curtains, is to be run through the extension. It is sometimes

used where there is a shortage of material, but very often the purpose is to apply a contrasting material for effect.

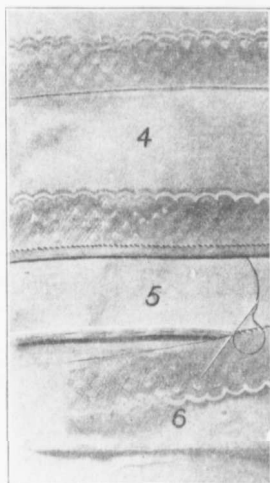


FIG. 24.—Hem made and trimming applied at same time by hand. 4. Right side when finished. 5. Wrong side when finished. 6. Shows the hem turned and basted, and the lace in place and being applied.

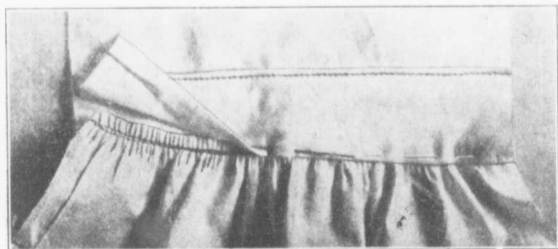


FIG. 25.—Extension hem plus trimming.

(e) **FACED HEM PLUS TRIMMING.**—The trimming (lace, embroidery, or frill) is applied at the same time as the piece to form the faced hem.

This is used in household sewing, also in garments. It is more frequently applied with a trimming, because of the shortage of material, than the extension hem. Another purpose for applying it is to dispense with bulk or thickness. That is, where the part to which it is applied is to be drawn up and the fabric is of such weight that the desired effect cannot be obtained. In such a case the faced hem can be used, making it of lighter weight, thus overcoming the difficulty.

(d) **EMBROIDERY APPLIED TO A RAW EDGE.**—

First.—*Plain.*—It may be joined under a tuck, which would form one of a group of tucks. See Fig. 25a.

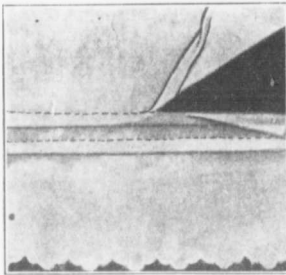


FIG. 25a.—Embroidery joined under a tuck.

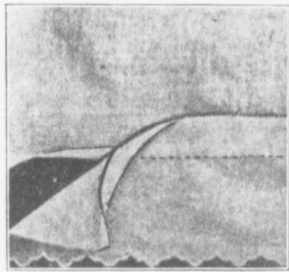


FIG. 26.—Embroidery applied as a faced hem.

Embroidery joined under a tuck may be applied as a faced hem, the upper part of the embroidery acting as the facing. Thus in applying embroidery three inches wide, using a one-inch hem, the construction would be as follows: Place the raw edge, with the right side of material facing right side of embroidery, one inch below the upper edge of embroidery, this upper edge having, of course, been trimmed straight.

Stitch $\frac{1}{8}$ inch in at the top of embroidery and baste. Fold the material back and then turn it over. Turn $\frac{1}{8}$ inch in at the raw edge of the material; finish as a plain hem.

Second.—As a frill, set in under a tuck.

Construction.—Measure up from edge, on right side, $\frac{1}{2}$ inch; fold, and use fold as edge for $\frac{1}{8}$ inch tuck. Fold this tuck up on to garment. To the $\frac{1}{4}$ inch raw edge which extends, join the frill of embroidery, hav-

ing the seam come on the right side. Trim and fold protruding edges up. Press tuck down over this and stitch on lower edge.

The frill of embroidery may be joined to the material and the seam covered by any of the following:—

(a) Insertion—Either lace or embroidery insertion may be used. The insertion should be basted neatly over the seam and then stitched on each edge. It may be left like this or finished in any of the ways mentioned in connection with the application of insertion.

(b) Bias fold—Baste the bias fold neatly in place and stitch on each edge.

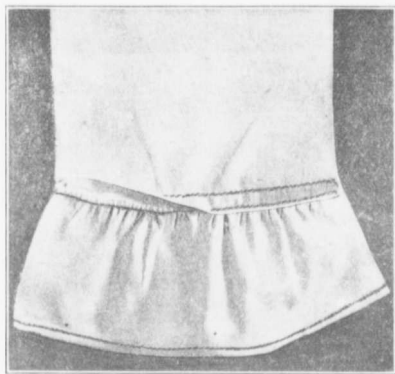


FIG. 27.—Embroidery Frill set in under a tuck.

(c) Finishing tape—This is applied the same as the bias fold.

(d) Sometimes a frill is applied to a plain hem. In that case the hem is cut open and the frill inserted.

(e) Embroidery frills are also added to extension hems. However, directions for this have already been given. See Fig. 25.

APPLICATION OF TRIMMING OTHER THAN FOR FINISHING EDGES.

1. LACE INSERTION.—In applying lace insertion, first baste it carefully into place. If curves are being used, draw the insertion up to desired position, either by using the draw string usually found at the edge of the lace, or by running in a draw string. When basted, stitch on each edge,

using any of the following: Buttonhole stitch, Hemming stitch, Chain stitch, Running stitch, Machine stitch.

If buttonhole stitch is used, the material under the trimming is cut away close to the buttonhole stitch. The buttonhole stitch is not used very much except in case of medallions. In cutting out the material underneath, great care must be taken not to cut the lace.

When any of the other stitches are used, the material under the lace is cut and folded back and held there by a second stitching. If this second stitch be the hemming stitch, then the raw edge is turned in and so disposed of. The chain stitch is seldom used as a first stitching, but is frequently used as a second stitching because of its decorative effect.

When the chain stitch, running stitch or machine stitch is used for the second stitching, the raw edge remains. This may be overcast or

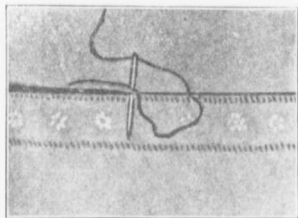


FIG. 28.—Setting in insertion, using rolled edge.

simply trimmed close and allowed to remain a raw edge. The latter gives a much daintier effect, without lessening the strength in any way.

Lace insertion is often rolled in when a particularly dainty effect is desired.

In setting in insertion directly above a hem, the lace is put on to the upper edge of the material as to a raw edge, the lower edge of the insertion having an extension hem applied to it.

2. EMBROIDERY INSERTION.—This may be applied in any of the ways in which lace insertion is applied. It is not frequent, however, that any but machine stitching is used to set in embroidery. For the second stitching, any of the above mentioned methods may be used. A very good method, and one which is quite suitable to embroidery insertion, is to finish on the wrong side with a felled seam, using the narrowest hemmer foot.

The French seam is very frequently used as a method of setting in embroidery insertion. When applying the very narrow embroidery, which consists simply of a hemstitching, known as purling, the rolling is usually employed and gives the best effect; the French seam is also used. The

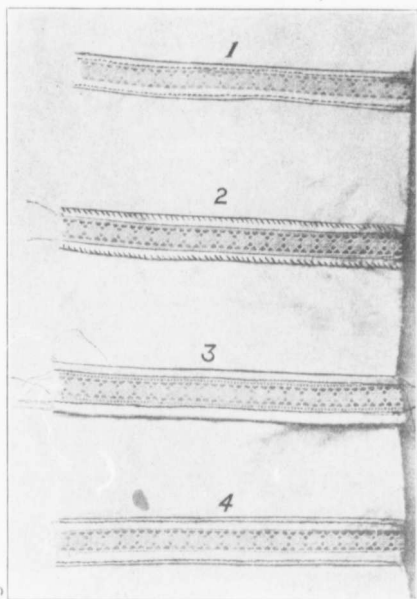


FIG. 29.—Methods of applying insertion. 1. Showing wrong side when raw edge is simply trimmed off close to second stitching. 2. Showing wrong side when the raw edge is overcast, and second stitching applied. 3. Showing insertion put in by means of French seam. 4. Showing use of fell seam when machine is used instead of hemming.

felled seam is entirely unsuitable here and should never be used. Embroidery insertion, if inserted immediately above a hem, is done in the same manner as lace insertion.

BIAS TRIMMINGS.

Folds.—For all bias folds the true bias is used. In cutting bias folds, all the folds required may be marked at once and then cut, or, after the first cut has been made, the bias gauge found with the sewing machine attachments, may be employed. The greatest care must be taken in joining the strips in order to have the warp threads all running the same way.

Bias folds are used both lined and unlined and are applied in various ways. In millinery, usually no stitching is apparent. On garments, how-

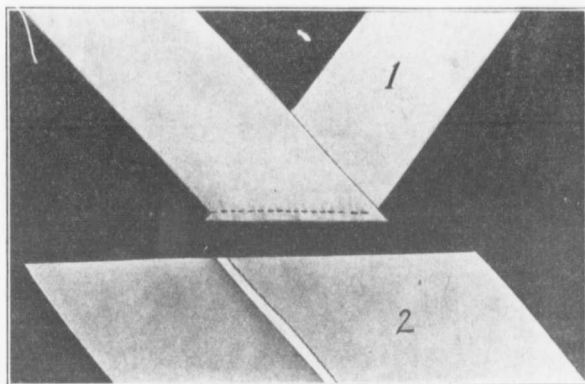


FIG. 30.—Bias fold.

FIG. 30.—1. Position of pieces while being joined. 2. Position of pieces after they are joined.

ever, it is usual to have a row of stitching at the edge of the fold, and very frequently the stitching is found on both sides. On children's wash dresses, women's work dresses, and so forth, such a trimming looks very well. For that purpose, the bias binding, as it is called, sold on cards containing a dozen yards, will be found very suitable and easy to apply. This may be obtained in various widths at a very reasonable price.

DARNING, MENDING, PATCHING.

DARNING.

On this subject, in its usual unpleasant connection of filling in holes in stockings, there is very little necessity to say much, since so many people at present are wearing holeproof stockings and using the darner. For some time the holeproof stockings were not made here, but to-day there are several Canadian firms manufacturing them. These socks and stockings, no matter what kind or weight, are guaranteed. For instance, three pair would be guaranteed for three months. If inside of that time a hole

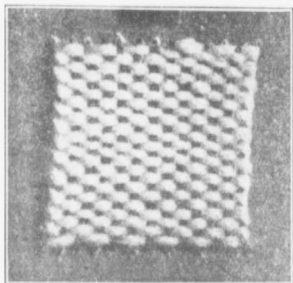


FIG. 31.—Plain weave.

appears in any of them, return them to the manufacturer and they will be replaced. However, they are not guaranteed against holes caused by the suspender. But for such cases the darners are excellent. They may be attached to any machine. The method used, when the darner is not employed, will be found under plain weave. The work should be done on the right side in order to have a smooth surface next the foot.

Plain Weave.—Run in the lengthwise threads first. In starting, a few small stitches should be taken—of course, no knot is used—and the thread carried to the opposite side. Here two or three small stitches are taken and a tiny loop left in turning to come back. This is to allow for shrinkage of the thread. When all the lengthwise threads have been put in place, the hole is filled in by weaving back and forth through these threads, going under one and over the next, etc. The thread under which the needle went

in going one direction would be the thread over which it would pass in returning, thus alternating each row.

Diagonal Weave.—As in the plain weave, the lengthwise threads are put in first. Count them to be sure there is an even number. In weaving in the woof threads, begin by passing the needle over two and under two and continue in this way. At the end of the row the needle will be found passing over two threads. In beginning the next row, pass the needle under one thread first and then over two and under two as before. The

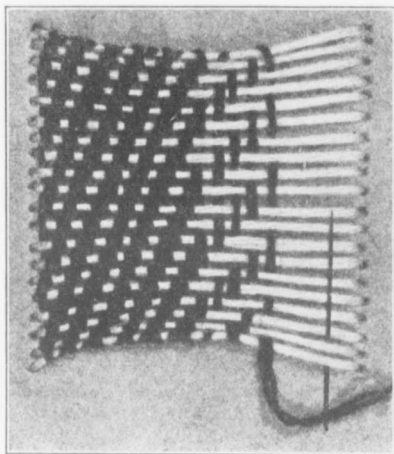


FIG. 32.—Diagonal weave.

needle will come out over one thread at the end of the row. Begin the next by going under two and over two, etc.; thus a diagonal effect is obtained.

MENDING.

We have often heard that accidents happen in the best of regulated families, and every housewife knows the truth of the statement. And on the way in which we repair these accidents to our clothing depends whether the garment shall be forever ruined or as good as ever. Almost always better work can be done by basting the part to be mended to a cardboard of a contrasting color. This prevents stretching, as well as enabling the worker to better see each thread in the fabric. *Never* use a knot. Simply

leave a short end of thread, and, when the work is completed, cut it off close.

In mending, as in darning and patching, neatness and suitability of materials used are the important requisites for success.

Thread.—The thread used must match in color, texture, and lustre those of the fabric, or be so fine and of such a color as to be entirely unnoticeable.

When the warp and woof thread of the material are practically the same, the ravelling may be used to advantage. It is well in making up fabrics of which the ravelling might be used for mending, to save some of the ravellings by winding them around a card-board—particularly in the case of table linens should this be done. It is not necessary to have the ravellings long, as the short ones can be worked in equally well and often better.

When the ravelling is too heavy, or not sufficiently strong, hair can be used very nicely. Care must be taken that the hair is not darker than the material. The hair is simply threaded into a fine needle and used as a ravelling would be. It is easy to work with, is surprisingly strong, very inconspicuous, and can be used in both light materials and those heavier in weight.

Silk thread usually consists of three or more twisted strands. These may be separated and a single strand used. When applied, it is less noticeable than the silk thread, and can often be used to advantage in heavier materials, particularly black goods.

Silk is not very suitable because, while it may be a perfect match in color, its decided lustre causes it to show considerably. The same is true in a lesser degree of slit silk. Sometimes, however, the silk thread is necessary on account of its strength.

Common thread the desired color may be used where the mending comes at an edge. The cotton will not cut the material, as will the silk. This fact should be kept in mind in mending kid gloves.

Mending tissue is used extensively by tailors and may be applied best to such materials as those with which they work. This tissue is inexpensive and may be obtained from any tailor, druggist, or drygoods merchant. It is a rubber-like, semi-transparent substance. Upon allying a hot iron it melts, cementing the fibres together.

While used by itself and very valuable in that way, it can also be used to advantage to strengthen a place where a ravelling, hair, or split silk has been used.

Needle.—Care and judgment should be used in selecting the needle to be used in mending. It should hold comfortably whatever is used for

mending. A coarser needle or a finer one would be equally detrimental to the work. The coarser one would tend to separate the fibres because of its coarseness, while the finer one would have the same result, due to the fact that it would not make a large enough space for the thread to pass through after it without force being required, which is usually applied in jerks. All mention of a stitch known as the *fine drawn stitch* has been kept for this particular connection. While it is used occasionally as a seam, known by the same name, for burlap or felt, its chief use is in mending.

FINE DRAWN STITCH.—*Construction.*—Place two raw edges *exactly* together. This may be done by inserting the material in embroidery hoops

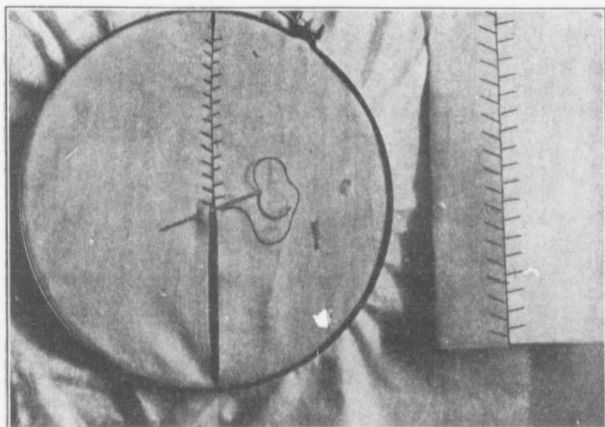


FIG. 33.—Construction of fine drawn stitch.

or by tacking it to cardboard or glazed paper. Insert the needle under the right edge and bring it up to the top. With a downward slant slip the needle under the left side and bring through. Continue in this way lacing the two edges together.

The above illustration shows the construction of the fine drawn stitch, the work being held in place by embroidery hoops. A small cut mended with this stitch is also shown, but in black thread to show it up. To the right is shown a sample of a fine drawn seam.

This stitch is used extensively in mending both by itself and in combination with the darning stitch. When these two are combined the method is as follows: Beginning a short distance from the raw edge or cut, a few darning stitches are taken by weaving through the fabric, going under one thread and over the next. This fastens the thread. When the raw edge is reached the needle is carried to the other side, using the method of the fine drawn stitch. Then a few darning stitches are taken and the work continued back and forth in the same way. Care must be taken not to darn the same distance each time. The greater the irregularity in the distances darned each time, the less conspicuous the finished work.

The darning stitch is also used considerably by itself, and, if carefully done and properly pressed, is hard to detect.

The buttonhole stitch is another stitch employed in mending. This is used for gloves, and such like, the two edges being buttonholed together. Silk should not be used, as it cuts the kid. Cotton, matching in color, will be found to give much better results.

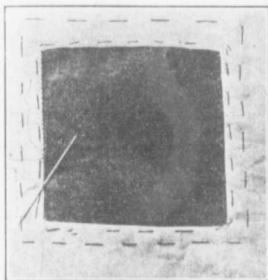


FIG. 34.—Hemmed patch.



FIG. 35.—Cat stitch.

With practically all mending, no small part in the effect of the finished work is due to the pressing. This should be very carefully done on the wrong side. Over the work lay a dry cloth—cotton, cheesecloth, or some such—on this place a damp one, folding the dry cloth over it. Use a moderate iron.

PATCHING.

In patching, the materials used must exactly match in material, color, pattern—also thread must match exactly.

1. HEMMED PATCH.—*Construction.*—Cut the hole to be patched perfectly straight on each side, following a thread of the fabric. Nick at the

corners and turn $\frac{1}{8}$ inch to the wrong side all the way around and baste. Cut a piece of material, which, of course, should match perfectly, the same shape as the hole, allowing about $\frac{3}{8}$ inch on all sides. On this piece make a $\frac{1}{8}$ inch turn to the right side all the way around and baste. Place this piece under the hole, being sure to have the hole in the exact centre, and baste. Hem on the right side all around the patch. Very frequently the stitching may be done in the machine.

In the picture a black patch is used that it may show up better.

The patch is used in all places where there is a great deal of strain or wear, in articles that require to be constantly laundered, and in children's clothes.

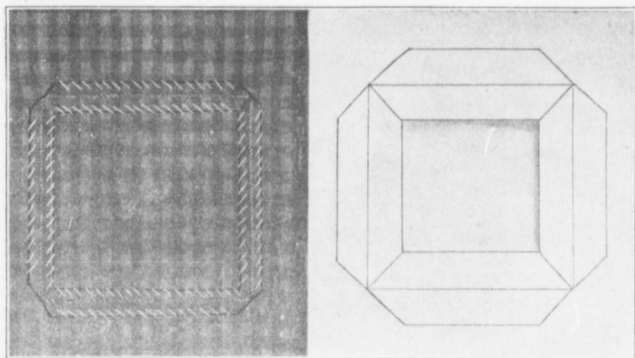


FIG. 36.

OVERHAND PATCH.—*Construction.*—Prepare hole in same way as for hemmed patch, turning $\frac{1}{4}$ inch. Cut patch $\frac{1}{4}$ inch larger on all sides than the hole. Make a $\frac{1}{4}$ inch turn to the wrong side all around the patch. Before basting, cut the corners as for a true miter, without allowing anything for making, thus:

Place the patch in position, to see that it fits perfectly, then, with the right sides facing each other, place the two folded edges together and overhand. Repeat on all four sides. When the bastings are removed, overcast all the raw edges.

This patch is not strong and is not suitable except where the edges on the wrong side are not objectionable and where the article does not have to be laundered.

In patching flannel, no attempt is made to conceal the fact that it is a patch. The edges, usually turned in, are left raw.

Construction.—Trim the hole, cut the patch $\frac{1}{4}$ inch larger, on all sides, than the hole. Adjust and baste in place. Cat stitch on the right side all around the hole, having one stitch on the garment and one on the patch. Cat stitch on wrong side all around the patch in the same way.

The *Cat Stitch* is also known as herring bone stitch. As this stitch really belongs to the class of ornamental stitches, it was not mentioned earlier when we dealt with *plain* stitches. It is worked toward the person—not from right to left. The stitch, however, is taken away from the worker, not toward her. (See Fig. 35.)

PATCHES SET IN BY THE FINE DRAWN STITCH.—*Construction.*—The hole is trimmed, but not necessarily with the thread of the material. It may be round, oval, etc. Cut patch the exact shape and size of hole. Baste material to a cardboard or glazed paper. Place patch in place and baste to paper. Join the raw edges together by means of the fine drawn stitch.

Use.—In stockings where the hole is too large to be darned. In this case the fine drawn stitch plus the darning stitch may be used, if desired.

In woven underwear where the hole is too large to be darned. Here also the darning stitch may be combined with the fine drawn stitch.

It is also used in felt and occasionally on heavy flannel in place of regular flannel patch.

PATCH SET IN BY DARNING.—*Construction.*—Cut patch slightly larger than hole. Baste both patch and material to paper or cardboard. Darn back and forth on material and patch, working on the right side. No attempt is made to finish the patch on the wrong side.

PATCH SET IN BY FINE DRAWN STITCH PLUS DARNING STITCH.—*Construction.*—Cut hole following a thread of the material in both directions. Cut patch exactly the same size following a thread of material. Baste both in position on a cardboard or paper of different color. For all dark materials white is the best; for all light materials black is best, though any dark cardboard may be used.

DARNING, MENDING AND PATCHING OF TABLE LINEN.—*Patch on Lace.*—It is sometimes very necessary to put a patch on lace. When it is necessary, it is usually important. But, with care and patience, it may be accomplished so that it can scarcely be detected. Cut a piece of lace slightly larger than the hole, being very careful that it is *exactly* the same pattern as the place where the hole is.

Baste to a colored cardboard, basting the lace over it, having them match accurately, using a very fine needle and thread, *at least* No. 200.

Bind very carefully together. This is done by winding the very fine thread around the thread of the lace and the corresponding thread of the patch beneath. In Fig. 37 (1) shows a patch applied in this way.

Splicing or Joining Lace.—Splicing lace is done in exactly the same way. The ends are allowed to overlap, great care being taken that the design on top is identical with the one under it. This is shown in "2" in the picture.

Mending a Cut in Lace.—Baste lace on cardboard. Wind the thread over a strand of the lace near the cut to fasten it. Take a stitch which will replace the thread of the lace which has been cut. Wind a few times to

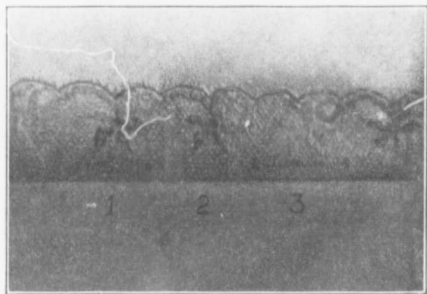


FIG. 37.—Mending lace.

fasten the loose threads of the lace to the stitch just taken. Continue, replacing each severed thread of the lace in this way. See "3" in Fig. 37.

PLACKETS.

Plackets are openings in garments to allow them to be easily slipped on and off. The simplest possible placket is constructed as follows:—

Cut slit required length in the garment at point desired. Turn and stitch a narrow hem on the right side of the material at the right side of the slit. Turn wide hem at the left side and stitch the desired length. Fold the wide hem over the narrow one and stitch at the bottom. Two rows of stitching is almost always necessary to give added strength, although there are cases where this is not desirable. See "1," Fig. 41.

Underwear Plackets.—Cut slit the required length. Cut a piece of material at least two inches wide and twice the length of the slit. Open



FIG. 38.—Underwear placket in position for diagonal stitching.

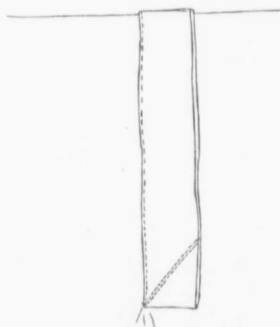


FIG. 39.—Finished placket from wrong side.

the slit so that it looks like a straight raw edge. Apply to this straight raw edge an extension hem, using the strip just cut. Fold back into posi-

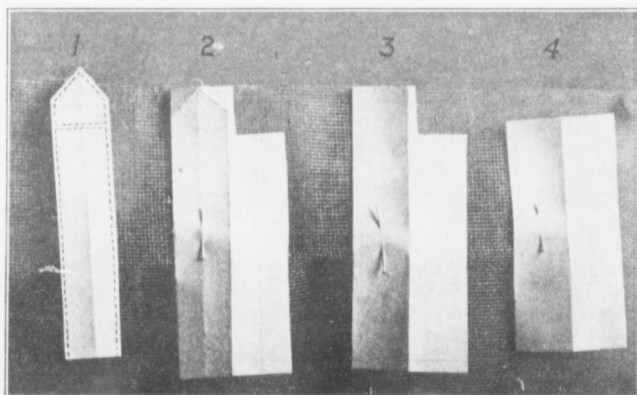


FIG. 40.—Construction of shirt waist placket.

tion, having the extension hem come on the wrong side of garment. Stitch diagonally across the lower end of the extension hem, being careful not to stitch the garment. This stitching across the end is very important, as it greatly strengthens the placket by bringing all the strain on the outer edge of the placket instead of in the garment. See "2" Fig. 41.

Shirtwaist Placket.—Although there are several methods of constructing the shirtwaist placket, and each considered correct, only one will be taken up here. This is the easiest to construct, and has proved to be the most satisfactory. It is known as the two-piece shirtwaist placket.

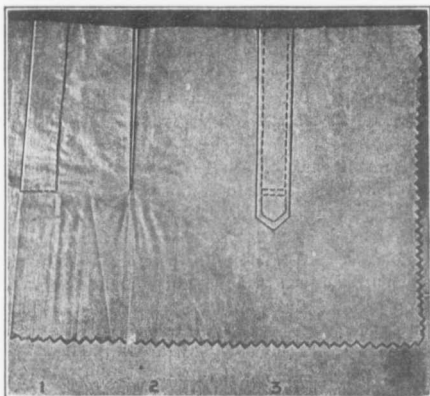


FIG. 41.—1. Shows right side of the wide tuck placket. 2. Shows right side of underwear placket when finished. 3. Shows right side of completed placket.

Cut the slit the desired length. Suppose $2\frac{1}{2}$ inches to be the length cut. Cut the pattern as follows:—If the placket be desired one inch wide, cut a piece of paper $2\frac{1}{2}$ inches long and $2\frac{1}{4}$ inches wide—which allows $\frac{1}{8}$ inch on each side for making. (See 4, Fig. 40.)

Then cut another piece $3\frac{1}{2}$ inches long (unless the point of the placket is desired longer or shorter than one inch) and $2\frac{1}{4}$ inches wide. Fold this piece down the centre. Fold $\frac{1}{8}$ inch on each side for making. Cut from the upper corner a $\frac{7}{8}$ inch square. (See 3, Fig. 40). Measure from top down the centre 1-3 inch. Measure from top down side 1-3 inch. Find the point midway between the centre and the edge. Draw a line

from there to the points just indicated. (See 2 in Fig. 40). Fold as in 1. Unfold entirely and use these two pieces of paper as patterns, tracing carefully and making up in the material in exactly the same way as folded in the paper. Apply the smaller piece to under side of the slit as an extension hem. Place the other piece in position. Baste and then stitch as indicated by pencil marks as in 1, Fig. 40.

THE SEWING MACHINE.

The sewing machine passed through many stages, until to-day it is recognized as one of the greatest, if not the greatest, labor-saving device in the modern home. But, like many others, it is not fully appreciated. It is to be regretted that women do not use the machines more than they do.

The machine should, of course, be oiled. There is difference of opinion as to how often it should be oiled. However, it is well to oil the machine, when in constant use, daily; otherwise less frequently. But, after the machine has stood for some time without being used, kerosene or benzine should be used to clean off the old oil, the machine run rapidly for a few moments and then wiped clean before oiling. In oiling, remember that *one* drop of oil dropped in each place where moving parts come in contact with each other is sufficient.

The position of the worker while sitting at the machine is very important. Always sit on a chair the right height—one having a back, and use the back as much as possible. So many women never allow themselves to be comfortable while at a sewing machine. They seem to hold themselves at a tension—which is entirely unnecessary and very tiring. Using a chair which is either too low or too high is, although never realized at the time, a great tax on the strength, as the muscles of the limbs are strained.

Some women claim that it is less tiring, in running a machine constantly, to run it first with one foot and then use the other for a while. The general opinion, however, is that it is better to use both feet at once, provided the position is comfortable.

Not only the position of the worker, but the position of the machine, should receive attention. See that the best possible light is obtained. It is sufficiently hard on the eyes without adding a strain from poor light or from the sun striking the polished surface.

The average woman knows very little about the attachments of her machine. Speak to her about using the narrow hemmer for French seams or fell seams (referred to in chapter on seams) and she will say, "I can't be bothered. I'd have to change the foot." To hear some women talk one would think it was an all day's job to change the foot. As a matter of fact, it takes only a few seconds. If you are not really well acquainted with your box of attachments, take a half day and material and your instruction book and become acquainted. You'll be surprised to see what a good friend you will find. It will be more than worth while.

As every machine instruction book contains the table showing the size of needle to use with various threads, it will not be given here. The trouble is not so much that women do not use the right needle, but that they use too coarse a thread. If you become accustomed to using a finer thread for ordinary purposes, you will be both pleased and surprised at the improvement in the results.

HOUSEHOLD SEWING.

Just a few words on household sewing. We will not attempt to take this very large subject up to any extent in this bulletin—just a few words about a few things. In making things for use in the household—things that must necessarily be strong—use the machine as much as possible. Why women hem dish cloths and dish towels by hand is a little difficult to understand. They could be done on the machine easily in one-fifth the time. Don't complain about the hemmer not hemming until you are a couple of inches away from the starting point. We used to hear about "the man behind the gun that does the work." It is the woman in front of the hemmer that does the work. To avoid the difficulty just referred to, cut a little three-cornered piece from the material just before you insert it in the hemmer. Then insert the bias edge, formed by this cut, and, using the stiletto, push it forward until the needle will catch the material. Then lower the pressure foot and stitch. The threads (upper and lower) should, of course, be at the back, and it is well to hold them so that they do not tangle.

A small pin-cushion tied to the arm of the machine directly in front of the worker will be found a very convenient saving both in time and temper. Be careful that it is small, else it would be in the way.

Wall pockets are such a comfort that we must pause to say a few words about them. Some excellent housekeepers have a wall pocket containing a duster on the back of the closet door in every bedroom. Needless to say, these wall pockets wash. For that reason tape is better than

the brass rings. In putting tape on anything which is to hang flat against a surface, the following method should be used: Sew the ends of the tape side by side instead of together. (See Fig. 42.)

Of all the wall pockets used in various rooms for various purposes, perhaps the small one for tickets in the kitchen is the handiest. It may be simply made or it may be embroidered so that each compartment bears its name. It can be made of natural colored linen and bound with blue or red tape (in fast colors), and in that way add a pleasant note of color to the kitchen, in addition to being useful. A third pocket can be added for ice tickets, if desired.



FIG. 42.

There are a great many bags—from the button bag up—that prove handy for the housewife and help in various ways. Some of them are sometimes so much beribboned that they lose all usefulness. It is a fault that we are, however, realizing and overcoming, and to-day we are making things for use in the household strong, simple and serviceable. One bag which is very useful (and one which has never been known to be decorated with ribbons) is the bag for the broom. It is made just slightly larger than the broom, and has a frill at one end and a draw string at the other. It is usually made of flannel. It is easily slipped on and off the broom, and can be washed and replaced on the broom when desired. For wiping down walls, etc., it is of the greatest value.