

NEEDLECRAFT

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Augusta, Maine November 1913 New York

Needlecraft's New Birthday Souvenir

"YOU couldn't have chosen a gift more acceptable to the great majority of your subscribers, I am sure," writes a new friend. "Every woman who does even a very little needlework must have a pair of nice embroidery-scissors—and when she can secure this necessary little implement so easily there is no excuse for her doing without. My friend Mrs. B., one of your 'charter members' invited me to attend Needlecraft's birthday-party as her guest, I renewed—or advanced my subscription and invited another friend as my guest, and now she is doing the same thing; so you see it is really like the 'friendly chain,' recently spoken of, and a most delightful one. I do want to advise every member of Needlecraft's big circle to get those scissors, even if she has a pair already. Personally, I am going to send two subscriptions and secure a second pair for myself, and I would like to earn two or three pairs for gifts to needleworking friends—if it is allowed."

As it certainly is. We are glad to give our loyal workers who are doing their earnest, happy best to introduce Needlecraft into new homes, every possible advantage. The embroidery-scissors are really a wonderful "value," and we want every needlecrafter—and all her friends—to have a pair of them, the more because this useful souvenir is a "keen" reminder of our paper. One "winner" writes that by displaying her new souvenir at a sewing-club of which she is a member, she secured a half dozen new subscriptions on the spot! Isn't this a hint well worth the taking? We think so.

Just remember that all through Needlecraft's birth-month—October—the souvenir will be presented for the renewal of one's own subscription, and the subscription of the friend who is invited as one's guest; and after one has become a member of the circle she may send two new names and earn the scissors—this in response to the solicitation of many who wish—as does the friend whose letter is quoted—to add this pretty, useful sewing-accessory to their gift-box.

A Splendid Shopping Directory

OVER and over come the questions which the writers, with just a little extra care, may readily and satisfactorily answer for themselves. For example:

"I notice you recommend crochet-cord for making those pretty hexagons for bedspread in your August issue. Please tell me where I can obtain it."

"I am greatly interested in making bead necklaces, and should like to know where I can obtain different kinds of beads, and a catalogue of the same. Will send some of my necklaces to be illustrated, if desired." A favor that will be appreciated by many of Needlecraft's readers.

"Please recommend a dealer from whom I can obtain silk remnants of good size and quality. I want them to use in making Christmas gifts."

"I have been told there are mills in the east which supply cloth for garments direct to the consumer. We have

a large family, and must send away for everything in the way of clothing, or material for the same, and I should be very grateful to learn of a reliable mill or mills."

"Where can I obtain the pretty white rings so much used in fancy work, and in what sizes do they come?"

"Can you tell me of an adjustable dress-form, which would be of real use to a woman who lives more than fifty miles from a dressmaker, and likes to have her gowns fit nicely?"

The answer to every one of these questions, and many others along the same line, may be found in Needlecraft's advertising columns for October. Our advertisements from a month to month afford a complete shopping-directory, and the wise woman studies them as carefully as she does the pages of fashions and fancy work, thus saving time and money.

Village Centers of Arts and Crafts

A CORRESPONDENT, from whom Needlecraft hopes to hear again and frequently, writes that she is "intensely interested in helping to solve the problem of how women who cannot leave home may earn at least enough money to absorb them from the bread of dependence. Of course, it is said, and truthfully, that the wife, mother or sister, who cares for home and children, doing her duty faithfully, is entitled to a portion, and a generous one, of the family income, but the fact remains that she does not always or, I may say, often, receive it. And this is not invariably the fault of the family breadwinner, although it is so more frequently than should be the case; in these days of high-cost living little remains after the necessities of life are supplied, and the average woman goes without the dime rather than ask for it.

"I have followed Needlecraft's experiment with deep interest; am glad to know it is meeting with so generous measure of success, and trust it will have yet more. At the same time I wish you would advise the formation of centers for the production of fancy work to be sold to the outside world. In New England, especially, there are many villages where such centers might be formed, and industries started that would not only serve to turn a great many honest pennies but would promote sociability among 'women-folks'—something many oldtime villagers are sorely in need of.

"Perhaps a description of what is probably the most successful arts- and -crafts association of this sort ever organized may be interesting and helpful. I refer to the 'Blue and White Society' of famous, historic 'old Deerfield.'

"It is the first society of its kind in existence, and sprang originally from the efforts of three ladies, in three separate localities, independently of each other, to reproduce the quaint embroidery-stitches of their grandmothers. They picked old samples apart, and studied bedspreads and curtains until they had mastered the intricacies of that oldtime needlework. They presently they found themselves together living in the quaint old town of Deerfield.

"Two of these ladies formed a business firm. They hired workers, paying wages irrespective of sales, supplying all materials and taking all responsibility upon themselves. They studied old embroideries wherever they could be had, and many were sent to them for study. They tried old receipts for dyeing threads until they had secured the fastest vegetable colors they could discover. Not always nor for the most part did they slavishly follow their models; they rather used them as a basis for their

**BE SURE TO READ
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own ideas, as did their ancestors before them, when they borrowed patterns from one another.

"The first attempts were small. One or two of the early dollies had been in use for probably twenty years. They were made before the indigo receipt, now so famous, was discovered; but although a little faded they still show the delicate, slender beauty that characterizes many of the designs of this society.

"Nothing was too small for the heads of the 'Blue and White' to notice. Perfection was the unbending rule, and the consequence was that something very like it was obtained. More than one piece of work, paid for as finished, was quietly ripped out and reworked by one or the other of the 'firm,' because the stitches were not put in just right, and they were not willing to discourage a beginner by making her do it herself.

"The 'Blue and White Society' is self-centered and self-supporting. It dyes its own threads, has its own designs and its own methods, but it does not share them with the outside world. Partly because it needs all the material it produces for its own use; partly because it believes that each activity should be distinctive, individual and self-producing.

"It has done much toward strengthening friendly relations among the people of the locality by the spirit of

cooperation it embodies. Women who had scarcely known one another learned to appreciate one another better, to become better acquainted with one another, as they bent together over some large piece of embroidery, bringing out the harmonious design. A visitor saw a group of workers in the long kitchen of one of the members of the firm, all ironing out a splendid tablecloth, five yards long, wreathed with melons in blue and white, linked together with long, curving lines and slender leaves. The delighted, calm satisfaction of these ladies in their finished work has been an inspiration ever since.

"There are many other centers of activity in old Deerfield, each of which has its own story of interest and instruction. There is the palmleaf basketry, evolved originally by a lady during a long imprisonment in bed. She refused to be idle, and spent her time picking some pretty, dilapidated baskets apart, and finding out how her forebears did them. As soon as she knew how, she sent the 'rule' and her own sample home to Deerfield, where the older palmleaf weavers taught the younger how to make the first Deerfield baskets.

"Then there is a studio, the photographs from which have an international fame. Each has a story and is not a picture merely. Many of them are of the village industries, and of the quaint little Deerfield lasses and lads.

"As one goes down the long village street in Deerfield, with its overspreading elms, she may pause at the house of many an artist—rug-weavers, linen-weavers, raffia-weavers, potters, wood-carvers, and so on and on. Beside and along with all this activity it must be said that Deerfield women usually 'do their own work' splendidly as housekeepers; so that one of the best lessons their example may teach is the filling up of odd moments that none may be lost, for the women's hands are never idle—even when receiving or paying calls they are always busy."

What has been done in Deerfield may be done in other villages, this pleasant correspondent thinks, and invites an expression of opinion.

Fancy Articles for Sale

PLEASE do not forget, when making up your assortment of Christmas-gifts, that every bit of fancy work illustrated in Needlecraft will be sold by the contributor at a fair price, or will be duplicated to order by some subscriber of the paper who does want to turn a little of her spare time into money, and whose name and address will be given on application. This is one of Needlecraft's ways of being helpful.

In writing for the address of any contributor, however, or for that of some one who will do the work desired, please do not mix the request with other "business;" that is, if you are sending subscriptions, making inquiry about your premium, or paper, or something which belongs distinctly to the publishing rather than the editorial department, do not write the special request noted—or any other of like nature—on the same sheet, but on a separate slip of paper marked, "Editor—personal;" then it will be very sure to reach the right hands promptly.

Answered by the Editor

I RECENTLY saw some portieres which somewhat resembled strings or ropes of large chenille but were not; they were "fuzzy," and were arranged in different lengths, like the bamboo or bead curtains. I had no opportunity to examine them closely, and wonder if Needlecraft knows about them.—L. F. J.

Really attractive portieres—albeit dust-catchers—are sometimes made of scraps of silk or worsted, cut in bias strips three-fourths to an inch wide. Using a needle and strong thread, gather through the center of each piece, one after another, pushing them down closely. When the thread is filled it resembles, as you say, a "fuzzy" rope. Personally I should prefer to cut and sew my silk scraps and have them woven, after the fashion of rag-carpets—save that the weaving is not "beaten" so closely together.

PLEASE tell me how to put together the hexagons, which appear in the August number of Needlecraft, so as to have them even at the edges. I have tried every way, but cannot seem to get them right.—Pearl Daniels.

I scarcely know how to make the directions plainer than those given by Mrs. Montgomery. The sides of the hexagons are of equal length, and in joining them the centers of shells meet. To straighten the edge of the spread you will need to fit in a half hexagon—having made several of the hexagons you can place them together and discover exactly the method. Perhaps Mrs. Montgomery will send us a section of the edge of spread, joined with the half hexagon fitted into it. Another good friend has sent the pattern of "old Swedish bedspread," referred to, which you will find on Needlecraft's Own Page. This shows the joining of the hexagons accurately.

I HAVE a piece in which there are spaces of cutwork, which have bars across them. Please tell me just how to do these. Are the stitches put in before cutting?—A New Needlecrafter.

Because you are a "newcomer" it may be that you have not studied the very explicit instructions for Venetian cutwork which have been given by contributors. My own method is as follows: Take fine running-stitches along the outline of the space which is later to be cut away until you reach the first stamped bar; then make a backstitch, on the line, carry the thread across to the line opposite, fasten in, and twist back closely and evenly on the first cross thread; then continue along the line to the next bar. If an extra-heavy bar is wanted, bring the thread back, cross again, and twist over the three threads; or—which gives a richer effect, especially if the piece is large and on heavy linen—buttonhole the bar of threads closely. The spaces are securely buttonholed before the cutting is done, and care must be taken to not cut the stitches.

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baby-ribbon, matching in color the crocheted-silk or silk-finished cotton used for crocheting.

Said Miss Stewart, the quiet little school-teacher: "A memorandum-block proved among the most acceptable and attractive of my little gifts last season, combining utility with daintiness. Procure several small blocks of paper, according to the number you wish to make, and of desirable size. I used those about two and one-fourth inches wide and three and three-fourths inches long. Cut a piece of pasteboard of the same size, and a piece of linen large enough to cover the pasteboard neatly. On the linen embroider any little design—forget-me-nots or other small flowers, or a spray of holly; or, if preferred, choose a suitable inscription such as "That Reminds Me," and work the letters, arranging them prettily. A dry means of a bit of tracing-paper you can readily secure any design you like. Cover the cardboard smoothly, attach two small loops of ribbon to the upper end of the block, say five-eighths inch from each corner and an inch apart, and a length of the same ribbon at the left corner. To the other end of the latter attach a small, white pencil. When this is thrust through the loops from the other side the length of ribbon forms a loop for hanging the block. Glue the linen-covered cardboard to the front, and your work is done. When the block is used, another may be glued on. This is very quickly made, and a pretty and convenient gift."

appreciate such a gift. Sew all seams over and over on the wrong side; the joining will be perfectly flat, and will not hurt the little foot. Featherstitch the seams, using a good embroidery- or knitting-silk of any desired color—pale pink or blue are, of course, baby's colors—and finish the turned-over top of the shoe in the same way. Punch tiny holes, about three-fourths inch apart, around the ankle, just below the turnover, make a chain of the silk, one hundred stitches long, with a large needle run this cord in and out the little holes, and fasten a crocheted ball—made as so often described—or tassel at each end."

Everybody smiled when Mrs. Deady held



Shoes for Baby

up to view a dainty butterfly-sachet. It was just like her—she was always fashioning pretty things, not strictly useful, which she termed "the poetry of life."

"Cut a piece of linen in the form of a butterfly, and for the spots on, the wings make eyelets, round and oval. Fill the oval eyelets with Russian or cross-stitch, taken from side to side, buttonhole the edge of wings, all around, with long-and-short-stitch, pad the body of the butterfly heavily and work in satin-stitch, and outline radiating lines out into the wings, each side, also the division of large and small wings. Make a pad of yellow silk, the shape of the butterfly, and just a trifle smaller, interlining this with cotton wadding thickly sprinkled with sachet-powder; edge the linen butterfly with a frill of narrow lace, and catch it in place with a few stitches at top and bottom of center, and tips of wings. If you want something really useful—of

the doctor's wife promptly laid a silver quarter on the table, to be taken in charge by the treasurer.

"Fine number one," she laughed; "and it couldn't be paid in a better cause. I shall have a new proposition to be voted on next time."

And the M. M. C. adjourned.

For the Home Dressmaker

SCHELDOM have styles been so easy for the home dressmaker to make satisfactorily as those in vogue at the present time. Long straight lines are notoriously difficult, and have been the rock upon which many a garment has been ruined, particularly coats; for, although one may be fitted perfectly and the sewing all that could be desired, the coat may be a failure. Paradoxical as it may seem to say that a coat may fit correctly and yet the lines be entirely wrong, it is a fact, nevertheless; and that is where the experienced touch is required for tailor-made garments. But the draped garments and particularly the Russian effects are a joy to the home dressmaker.

The deep peplum seen on the Russian blouse is one of the easiest styles for the amateur dressmaker to attempt, especially since the advent of the plaited, flounce-like peplum. Almost any woman who can sew well can make one of these coats with little difficulty. The coat part is not much harder to handle than a shirtwaist and the skirt or flounce is especially simple, and one may feel that she is in the height of the style with one of these coats. Peplums have been high in favor all through the summer, but since the arrival of founced skirts the peplum has been given more fullness, in many instances taking the form of a full side plaiting, sometimes long in the back and cut away in front, and many of them are straight around and extending several inches below the hips, well toward the knees.

A popular style is the wearing of a coat of plain material with a skirt of print or different fabric. This is another boon to the woman who counts the cost of a suit, for it admits of the purchasing of remnants, as it requires so little for either coats or skirts, and at this season of the year when the stores are cleaning up their stocks, preparatory to opening fall goods, short lengths may be bought at remarkably low prices. This style is seen in both wash-goods and wool materials, but the plain coat with a plaid or striped skirt is a proven so popular as it was predicted that it would be. The most favored style in the purchasing of remnants is that of pile fabrics with plain materials, as a coat of velvet, plain or fancy plush or imitation

baby lamb with a skirt of broadcloth, peau de souris, peach-cloth, or other woolen material, of the same color.

If the home dressmaker has never had the courage to attempt to make a coat, now is the time for her to do so. She may get material that is nice and so inexpensive that it really seems too bad to take it to a tailor and pay several times more than it cost to have it made, at a time when styles are so easily made as at present.

Hints for the Embroiderer

WHEN embroidering cotton crepes, marisettes, and similar materials, first paste muslin underneath the design to be worked, and work through the two. When finished cut carefully around on the wrong side, and the result will be beautiful work, firm and without a pucker.

To give machine-embroidered stitches and waists a handmade finish, embroider over them in white or color, saving the time of stamping and padding. The result is very effective.

Instead of using embroidery-hoops, baste your material on to stiff brown wrapping-paper. It is easier to work this way, and does not stretch the material as the hoops do.

Use round corset-lacing for padding scallop embroidery. No extra stitching or basting is needed. Fasten the lacing to the material where you begin button-holing.

A VERY quaint coverlet for the bed of the smaller children can be made of linen. Hem-stitch the hem, which should be three or three and one-half inches in depth. About two inches above the hem arrange a nursery-stencil of ducks, animals or a butterfly-and-bee motif.

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But just how do you do the netting and Solomon's knots?"

Practical Mrs. Altman whipped a copy of Needlecraft from her capacious handbag. "If you were a subscriber for this little paper you wouldn't need ask that question," said she. "It is a perfect encyclopedia of needlework knowledge, and if you don't see what you want you have only to ask for it. See here is a description of the knots, with full-size working-detail. I'll loan you the paper if you wish—you see. I take two copies, one to put aside for binding at the end of the year, the other to use and"—there was a twinkle in Mrs. Altman's keen eyes—"lend to those who want to know things, unless they have the good sense to subscribe for the paper themselves."

"You may be sure Mrs. Altman took several subscriptions on the spot—every woman who did not already have Needlecraft put her name down, the more readily because Mrs. Altman said the editor had promised to repeat a very explicit chapter on netting in the near future. They all wanted that shopping-bag, for themselves and to give away.

"The wide row is at each end of the strip, you know," further explained Mrs. Altman; "and the bar is netted over that row. Then draw up the sides with the cord, put on the handles, and you have the best carrier for bundles that can possibly be imagined."

"I don't think we should forget the babies in our gift-making," said Mrs. Binder, producing the daintiest pair of little felt shoes ever seen. "These are intended for a wee one first putting on short clothes, and will be found most satisfactory, as they launder beautifully. Procure the best white felt, and wash it in hot and then in cold water before making up. They are cut exactly like the 'store shoes,' with sole, vamp and upper, the latter high enough to admit of a pretty turnover. By looking at a pair of little kid shoes, or larger laced shoes, one can easily cut a pattern; then cut a shoe from an old cloth and sew it up to make sure of a 'good fit' before cutting the felt. Having obtained an accurate pattern, preserve it; a half yard of felt will make any number of the bits of footgear, and every mother will

course I think the sachet is useful—make a hot-handle-holder in the same way, but larger. Trace the pattern of butterfly first on paper, and when it is just right transfer it to your linen. I used a corner from a round centerpiece, left after cutting out."

"It is just as pretty as can be!" said Mrs. Altman. Then everybody looked at the doctor's wife, whose turn had come. All in a moment she flung up her hands in mock dismay.

"Why, I haven't a thing to show you or tell about—you see, I thought I—I—"

"Being president of the Mendow Merry Christmas Club doesn't absolve you!" laughed the little schoolteacher. "However, we'll excuse you this time on condition that you present the very best idea of the whole at our next meeting. I move, Mrs. President, that we have a system of fines for those who fail to do their duty, these fines to be used for the good of the club, as may be voted."

The motion was seconded and carried; and



A Thimble-Case and a Memorandum-Pad

For the Autumn Bride and Flower-Girl

For the Autumn Bride

As the song says, "springtime is ring-time," the fall is no less so, and the fall bride has the advantage of the newest and latest fashions to use in making her wedding-finery. For the bridal dress itself, if there is to be a church wedding, must be high in the neck, and on all occasions the wedding-dress is trained.

In the bridal dress illustrated, No. 6407 and No. 6408, two designs are combined. The waist or blouse, No. 6407, has the low, kimono-shoulder. This has a seam on the shoulder and the sleeve is inserted in the armhole without any finess whatever. The pattern provides a full-length sleeve, but it can be shortened as much or as little as desired. In the front of the blouse there is a plain, flat vest, ending close to the throat, which is finished with a Medici collar, and a fall of lace at each side of the vest. The skirt, No. 6408, is a two-piece design.

one, and it is necessary to have a dressy frock for the little maid in this case.

We would suggest the design shown in the accompanying illustration, No. 6423. The dress is very easy to make, as it consists of a plain waist, with the neck round or a trifle lower, and a short, gathered skirt. Over this dress is the bertha, and this it is that gives the entire effect of dressiness to the frock. The bertha is seamless at the shoulders and has long points which extend to the bottom of the skirt in both front and back. These are caught in at the waistline with rosettes or a sash of ribbon. The bertha is edged with lace and a lace edging finishes the skirt of the dress.

For a wedding the underdress is usually of white silk or satin, or of some tender color, and the outer frock of chiffon or of the sheerest possible muslin, while the bertha may be of lace or of plain or embroidered chiffon.

The dress-pattern, No. 6423, is cut in sizes for 4, 6, 8, 10 and 12 years. To make



It is gathered around the waistline, which may be either raised or regulation, and has a graceful drapery in the front. The train may be attached along the sides, or left to flow freely, as suggested in the illustration. The train may be short or long square, or short or long pointed. This style has the further advantage that the train can be cut off so that the dress may serve for a party-dress later on.

The blouse-pattern, No. 6407, is cut in sizes from 34 to 42 inches bust measure. To make the blouse in the medium size will require 1 1/2 yards of 44-inch material, 2/3 of a yard of 22-inch allover lace and 1 1/2 yards of edging. Price of pattern, 10 cents.

The skirt-pattern, No. 6408, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 5 1/2 yards of 44-inch or 54-inch material if the full-length train be used. Width of lower edge 1 1/2 yards. Price of pattern, 10 cents.

Flower-Girl's Dress

GENERALLY there is a little sister of the bride, or a little niece, or other relative who takes part in the wedding-ceremony by walking ahead of the bride and scattering flowers along the aisle of church or parlor. The fashion is a pretty

the dress in the medium size will require 1 1/2 yards of 44-inch material, with 1 1/2 yards of 36-inch fabric for the bertha, 9/16 yards of insertion, 13/4 yards of edging and 2 1/4 yards of ribbon and 1 yard of beading. Price of pattern, 10 cents.

Answered by the Editor

Concluded from page 7

PLEASE tell me how I can work button-holes in lace.—Mrs. E. F.

Baste a bit of thin cloth on the lace underneath where the buttonhole is to be worked, cut through lace and goods, and work as usual. Then trim away the underlying cloth close to the buttonhole.

SOME time ago I asked the number and size of pieces for a luncheon-set; if my question has been answered I have not seen it.—Mrs. H. S. B.

Similar questions have been answered more than once. As a general thing a luncheon-set consists of centerpiece and three sizes of dollies for tumblers, bread-and-butter-plates and service-plates. Sizes of dollies may vary somewhat, and the centerpiece may be from twenty-four to twenty-seven inches, according to the size of your table. For the service-plate dolly twelve inches is the usual size, with nine-inch dollies for bread-and-butters and five-and-a-fourth-inch for the tumblers. Dollies an inch or more less in

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diameter still serve admirably, and many housekeepers like them better than the larger ones. As to number, that also depends; the regulation "set" consists of six each of the three sizes of dollies, with the centerpiece, but the hostess who has the "luncheon" habit will scarcely content herself with less than eight each of the dollies, and is pretty sure to prefer the round dozen—or thirty-seven-piece set.

I HAVE a handsome centerpiece in white embroidery, sent me from the collection of a dear friend; for some cause, perhaps because it has lain so long without being used, it is very yellow. I do not want to use a strong bleaching-agent on it. Please suggest a way of whitening it.—Anna H.

Wash the centerpiece as usual, with pure soap in warm water, rinse and allow it to lie in a rather strong blue water for some time; spread it then in the sunshine, on the grass, if you have such a chance. Two treatments of this sort should be sufficient to restore the linen to its original whiteness, and very likely but one will be needed.

I SHOULD like to know how to do popcorn-stitch, in knitting, also caterpillar-stitch.—Mrs. M. B.

I have heard roll-stitch, in crochet, called "caterpillar-stitch," and balling—or wheel-stitch in embroidery is also sometimes so named, because probably of a fancied resemblance to the worm family. I do not know if it further, and shall be glad if some correspondent can give you the information. Popcorn-stitch is knitted as follows: Cast on an uneven number of

stitches, knit once across plain, purl back, returning knit 1st stitch, then narrow through the row; 4th row—knit 1, over, pick up and knit a stitch between 1st 2 stitches, over, knit 1; repeat, and continue from 1st row, dropping the "over" when knitting back plain. If the work is wanted more open, put wool over twice, or if closer omit the "overs" altogether.

I HAVE several stamped pieces of designs that I do not care for. Can you tell me how to remove the black lines?—Mrs. W. A. R.

somewhat depends on the stamping-material. Try soaking the linen in ammonia or kerosene for a few hours, after which wash in the usual way.

WHERE should one place the initial on embroidered sheet or pillows?—Mrs. L. K. J.

That for the sheet in the center, far enough below the hem so it will show when the sheet is turned down; on a pillow-slip place the initial or monogram above the hem, in the center.

WHEN hemstitched hems on pillow-cases and sheets wear, they can be cut off and hems can be stitched on by machine. Drawnwork linen that had become worn can be made to do longer service if the worn drawnwork is covered with strips of insertion and the worn part is then cut away beneath the insertion.