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WOMEN'S INSTITUTES

THRIFT CRAFTS

Edited by

M. SOMERVILLE

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OXFORD
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FOREWORD

THRIFT is the Cinderella of all the virtues, associated most unjustly with the unpleasant habit of saving for saving's sake, suggesting at best a negative attitude towards life, a tendency 'not to do' rather than 'to do'.

Real thrift is, on the contrary, a rare and pleasant faculty, requiring in its exercise industry, patience, discrimination, intelligence, and resourcefulness, all qualities demanded by the most exacting crafts. Thrift is an attitude of mind towards the whole of life, a point of view which stimulates, while it controls, activity. The thrifty spirit is frequently twin sister to the warm-hearted 'giving' spirit. Wasteful people find their generous impulses checked because their resources are frequently at a low ebb. The really thrifty person has always something to give, something to share.

Thrift has a wide application. There is thrift in the care of household appliances, brooms and dusters, paraffin, electric and gas cookers, &c., their misuse or neglect being in the highest degree unthrifty. There is thrift in food, i.e. obtaining the maximum of nourishment from resources available by means of intelligent cooking.

Some years ago several excellent articles appeared in *Home and Country* on the care of clothes. These are too long to reprint here, but they are specially applicable to-day when we are asked not to buy clothes, even if we can afford them.

The articles in this book are full of detailed information on the many uses to which household 'waste' can be put: there is apparently nothing in our homes that cannot, with patience and industry, become something else when its original purpose has been served, and when we have no further use for it the local salvage authorities can still convert it into something else. And, here, in case enthusiasm outruns discretion, as sometimes happens, we would urge members to keep economy and thrift well in mind and to refrain from cutting up or unravelling perfectly good jumpers and costumes just for the fun of turning them into something quite different! Good clothing is badly needed by those who have recently lost everything they possessed; it is the garments that are not good enough to give away that we should convert to other purposes.

Should any fortunate housewife find that she possesses enough rugs, blankets, quilts, and clothing for her own use, let her remember those homes that have been entirely swept away and that must be rebuilt without and within from the very foundations. To collect together a little store of gifts would be a splendid piece of work, within the scope of many women who, for various reasons, are debarred from taking part in more recognized forms of war work. Their reward will be not only the gratitude of those who receive the gifts but also their own delight in creating all manner of useful things out of 'waste' and in the skill and dexterity gained in doing so.

In Thrift Crafts, as in all others, only the best technique must be employed: the real craftworker will accept the limitations imposed by her materials, and by maintaining a high standard of workmanship will achieve beauty of colour and proportion even in a rag rug.

All who use this book will share the gratitude of the editor to those who have written the articles, with deep appreciation of their generosity in so freely giving out information that cost them many hours of concentrated work to discover for themselves. They have kept back nothing that could help the readers to start out for themselves on the most interesting voyages of discovery.

We wish to thank also The National Council of Social Service for permission to reprint several articles from their book *Handicrafts* which is now out of print.

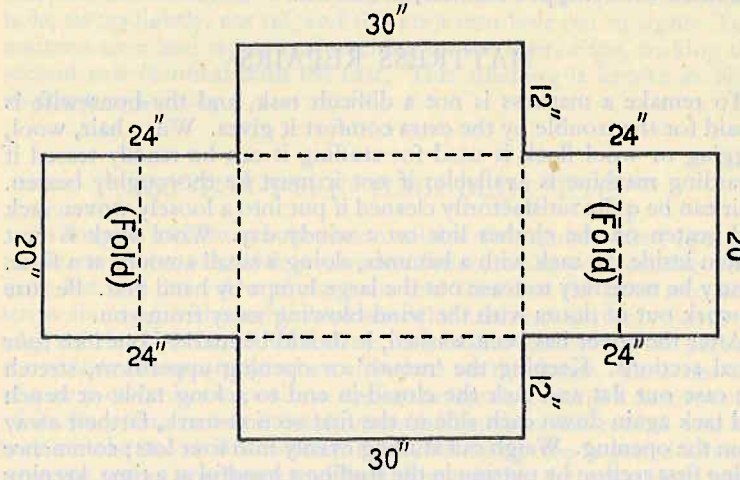
THE EDITOR.

THE EASY COT

THIS is essentially a Thrift Cot, for it economizes space as well as materials and in addition the mother can put it up in any room she happens to be in, and so save her time in running off to see to the baby when it cries!

It is also designed for use in emergencies, for travelling, infant welfare centres, and for living-rooms where space is small.

It is easy to make, erect, move, wash, and iron, and is suitable for



a baby up to about six months old. It hangs on the backs of two chairs, placed with seats facing each other, swings clear of the seats, and is perfectly safe.

MATERIALS:

Any strong material can be used, a washed sack or bag, calico, cretonne, linen, or silk. It can be lined if not strong enough, or if two colours are required, but it is most useful when made in good washing or boiling material.

The diagram given will make a cot large enough to slip over the back of ordinary bedroom chairs. It requires two yards of 50-inch material, or two and a half yards of 30-inch material. If mattress and pillow are made an extra half or three-quarters of a yard will be needed.

The material, when cut like diagram, should have the two ends hemmed or bound and folded at marks. Material can be joined at any of the dotted lines. At the corners the three raw edges are joined together on the right side and made neat by binding with a narrow piece of material; this makes the pockets to slip over the chair-backs. If liked, the binding can be put around the top edge.

The cot usually weighs about half a pound, and will fold into a very small parcel quite convenient to go into a suit-case. A pillow can take the place of a mattress.

The cot is much improved if strengthened at the bottom with a framework, made with thin strips of wood or blind-laths the size of the cot and placed under the mattress.

Mattress. An ideal baby's mattress is filled with oat flights, that is, the husks of oats, obtained when the corn is threshed, and they are best collected straight from the threshing-machine. Oat flights cost very little in the country and can be renewed as often as necessary.

Pillow. The pillow should be made with white down-proof sateen and filled with stripped feathers, not down.

MATTRESS REPAIRS

To remake a mattress is not a difficult task, and the housewife is repaid for the trouble by the extra comfort it gives. When hair, wool, rugging or wool flock is used for stuffing it can be readily teased if a carding machine is available; if not it must be thoroughly beaten. Hair can be quite satisfactorily cleaned if put into a loosely woven sack and beaten on the clothes line on a windy day. Wool flock is best beaten inside the sack with a hammer, doing a small amount at a time. It may be necessary to tease out the large lumps by hand first. Be sure to work out of doors with the wind blowing away from you.

After the cover has been washed, it should be marked out into four equal sections. Keeping the 'mouth' or opening uppermost, stretch the case out flat and tack the closed-in end to a long table or bench and tack again down each side to the first section-mark, farthest away from the opening. Weigh out stuffing evenly into four lots; commence filling first section by putting in the stuffing a handful at a time, keeping it light but firm. When the first section is filled, tack out the second section flat and fill in same manner. Continue until mattress is full. Most mattresses lose 2 to 3 lb. stuffing in wear—often more—this deficiency must be made up.

Sew up the opening by slip stitching. Great care must be given to filling the corners and edges well. If there are no marks on the mattress case to show where the buttons or tufts should be replaced, they must be planned out and marked before stuffing is put in.

Next put in the twines to hold the tufts. For this a long double-pointed mattress needle and good waxed twine are needed. Insert the needle by one of the marked positions and pass it *straight* through the mattress, putting it back $\frac{3}{8}$ inch from where it came out, pull it through $\frac{3}{8}$ inch from where it was put in. Put down the needle and with the other end of twine make a double slip knot. Pull lightly, leaving it loose enough to slip a tuft under each side. When this is done pull up tightly, knot, and slip the knot neatly under tuft. Cut off.

Continue until all tufts are in position. Many upholsterers put in the tufting twines but leave the tufts to be slipped under and tightened until after the sides have been stitched.

If any of these tufts come out in wear they should be replaced at once, as, without them, the wool tends to become lumpy or matted. As heat makes stuffing contract, the edges must be stitched to hold it in position. Mark a line of dots along the welted edge 1 inch from edge and $2\frac{1}{2}$ to 3 inches apart. Insert the needle on top, making a knot to prevent twine slipping through. Bring the needle out at the first dot, put it in again $\frac{1}{4}$ inch to the right, and push through the top, but only bring the needle out as far as the eye, then push it back diagonally so that it will come out at the second dot on the welted edge; pull up and insert again $\frac{1}{4}$ inch to the right. Continue until the edge is stitched all round. To finish neatly undo the knot made at the commencement and pass the needle and twine from the last stitch through into the same hole, tie up lightly, cut off, and slip knot into hole out of sight. Turn mattress over and repeat the stitching on the other edge, making this second row identical with the first. This stitching is known as blind stitching or quilting.

MOTOR-TYRE TUBE BEDS, ETC.

As long as old inner tubes are available they can be used to reseat stools or chairs, or, with a wooden frame, make comfortable beds. First cut out the valve of the tube and then cut the tube into long strips about $2\frac{1}{2}$ inches wide (cut *round* the tube, not across). Bevel the edge of the bed frame with a rasp or coarse sand-paper to prevent the rubber from cutting when stretched on the frame. Tack the end of a strip of rubber in position under the frame, putting a narrow strip of leather, felt, or any suitable material between the rubber and the tack to take the strain. Stretch the rubber strip the required amount over the top of the frame and tack down under the other end, using a strip of leather as before. The amount of stretch to be taken out varies with the type of inner tube—one from a lorry naturally stretches less than one from a small car. Usually a tube from a medium-sized car should be stretched about half as much again. If the bed or chair is for a child less stretch should be taken out than for an adult. After the frame has been covered lengthways the rubber strips are tacked from side to side interlacing each one. The tube from a large car or lorry will cut strips long enough to do a bed for an adult. (Excellent beds can be made for shelters or A.R.P. points.)

Seagrass or cane can be replaced by rubber strips when stools or chairs seated in this manner are giving way. An adjustable chair with mattressed cushions can often be made more comfortable by replacing the wooden slats under the cushion with rubber strips. If the chair is of dark brown wood it is an improvement to colour the strips of rubber by leaving them for several hours in a strong solution of permanganate of potash. Care must be taken that the rubber is perfectly free from grease before putting in the solution. Inner tubes from bicycles (either motor or pedal) make excellent rubber bands and can be cut with good scissors; if cut on a lathe they are very quickly and efficiently done.

BOOK CASING

The repair of books, portfolios, and bound papers and music is essentially a Thrift craft. The loss of odd pages is often a serious matter, and in any case leads to loss of time in searching for them. It is wise not to allow these things to fall to pieces before repairing them. The work is much easier if taken in time. The following notes are for the use of those to whom the craft is new.

Collect the following items which are needed to repair paper-bound books:

Boards. Two of these will be needed for the outside cover of the book. They may be cut from cardboard boxes, catalogue covers, or unwanted books—strawboard may be used, but as it has a tendency to warp, two sheets of newspaper cut $\frac{1}{8}$ inch smaller than the cover pasted one over the other on the inside of each board will prevent warping.

Covering papers. These are to cover the boards—odd lengths of wall paper or any gaily coloured paper or pieces of linen or chintz can be used.

Spine cloths and corners. The spine cloth is for that part of the back of the book which connects the two boards, the part that shows when the book is on a shelf. The corners are for the boards; two are needed for each board. The spine cloth and corners can be of linen, glazed chintz, or American cloth.

Spine paper. This can be of wrapping-paper.

End papers. Ceiling or cartridge or plain wallpaper will do for these.

Muslin. This can be book or dress muslin or organdie.

Having got together all these things, cut all the pieces the right size before doing anything else. You will be using glue and you do not want your glue pot to get cold while you look for something you need.

Boards. Cut these $\frac{1}{4}$ inch *longer* and the same width as the pages.

Covering papers. Cut these 2 inches longer and the same width as the boards. Cut off the top and bottom corners on one side of each paper $2\frac{1}{4}$ inches from the top so that the cloth corners can be placed there.

Cloth corners. Four of these are needed, and they are made by cutting two 3-inch squares across diagonally.

Spine cloth. Cut this 2 inches longer than the back of the book and wide enough to cover the back with $1\frac{1}{4}$ inches extra width on each side.

Spine paper. This must be the same length as the back of the book and the width *exactly* the same as the back.

End papers. Fold the paper lengthways, so that it will make two pages for the front, and two for the end of the book; cut them the same length as the page of the book and the same width, plus $\frac{1}{16}$ inch extra width at the folded edge.

The muslin must be $\frac{1}{4}$ inch shorter than the spine back and wide enough to cover it plus $\frac{3}{4}$ inch extra width on either side.

When these are all ready, remove the old cover of the book and glue one side of each end paper to the first and last plain pages of the book, glue the boards to the book, then glue the muslin strip to the back. Paste the diagonal corners to the boards and glue the spine paper to the centre of the spine cloth. Rule lines parallel to the spine-paper edge $\frac{1}{4}$ inch away from the edge on either side, then paste to the spine cloth the boards, with their edges along the parallel lines. Turn under and stick down the 1-inch turning allowance top and bottom of the spine cloth. This requires two cuts top and bottom to tuck the spine cloth down the centre of book. Paste the top outside half of the end paper and stick it to the board $\frac{1}{2}$ inch from the edge all round. Turn the book over and repeat the process with the other end paper. The book is now complete. Be careful in working not to drop paste or glue about, and keep everything perfectly clean. If these instructions are followed the worker will find she can easily modify them to suit other types of simple binding.

If the Penguin series of books are being bound and the paper covers are in good condition it is not necessary to remove them as that would weaken the book. The boards are stuck on to the cover and the last sheet, if plain and not otherwise required, is used for the end paper. The title of the book is cut from the old cover and stuck on the new one when finished. Here the first process is to stick the boards to the book, then paste the spine muslin and cloth, folding in the top of the cloth down into the spine. This requires a V-shaped cut. Now paste on the covering paper, leaving about $\frac{3}{4}$ inch of spine cloth showing. Fold over the edges all round the boards. Paste the end papers in place, using the ones in the book if possible, otherwise a new one must be put in, cut large enough to cover the rough middle rib. This is a quick and very useful method of giving old paper-covered books a new lease of life.

CARPET REPAIRS

Carpet repairing and renovating is a very useful craft, and one that is often neglected until the trouble becomes too big for the amateur to tackle.

The stitches used in carpet-sewing are very simple, viz. Stab Stitch for sewing two selvedges, Buttonhole for cut edges, Knot Stitch for sewing back frayed edges, and Herringbone for carpet bind.

MATERIALS REQUIRED:

Carpet thread of various colours.	Carpet binding.
Bundle of mixed thrums.	Carpet needles.
Pieces of rug canvas or hessian.	A curved needle.
Beeswax.	

Do not turn over the carpet to form a hem. Instead, fray the edge or worn part until you have about an inch of fringe; now, starting at the left edge, with the wrong side towards you, take up little groups of the fringe, twist, and lay back on to the carpet, sew each little group down with a knot stitch, thus: point the needle towards you, twist the thread over the point as in French knot, pull through, and pull tight. Thus knot each stitch and group. You are now forming a fresh

selvedge. To finish edges, lay a carpet bind along, buttonhole one side to edge, and herringbone the other side to the carpet. This method forms a perfectly flat edge.

Stair Carpets. It is always wise to buy a few more yards of stair carpet than is actually required, so that the carpet can be moved about on the stairs to avoid the treads always coming in the same place. If, however, the carpet has become worn, use the following method: Cut across the centre of the worn part, do not cut any away, but fray each edge down to the good part, trying if possible to fray till your pattern, if any, matches. Knot your fringe back as explained above. Having made the new selvedge, buttonhole the edge of both pieces with carpet threads, lay the two pieces together, pile inwards, and overcast with carpet thread into the edge of buttonholing. Cover join on wrong side with carpet binding, press with heavy iron and damp cloth.

'A stitch in time saves nine' is very true, and much labour will be saved if a watchful eye is kept on carpet and rugs.

Worn places are often caused by legs of heavy tables or chairs. These holes or thin places should be attended to at once.

The fabric of a rug or carpet is usually a warp of string or wool running from end to end, and a weft of woollen knots running from side to side. The knots are the first to go and the bare warp is left.

If the pile is fairly thick, knots can be worked over the original warp threads, using a wool needle and thrums matching the pattern as in making a rug, using any short pile method.

If the carpet is heavy and difficult to lift, push a small stool under so that the hole is raised from the ground and use a curved upholstery needle to lift the warp.

To Patch a Carpet.

If, however, there is a hole worn in the carpet, a patch will be necessary; there are several ways of doing this.

First. If you have pieces of old carpet of the same kind, first clear the hole by fraying it to a square or oblong shape, knot back the frayed edges, and measure carefully. Cut a patch $\frac{1}{8}$ inch larger, being careful to see that the threads lie the same way and that the pattern matches, if possible. Buttonhole firmly round both hole and patch. Insert patch into hole and tack at corners, and oversew patch and carpet together. Herringbone a piece of 1½-inch webbing over the join and your patch will not show if well matched.

Second. If you have no material with which to patch, clear and prepare hole as before. Now take a piece of hessian, rug canvas, or penelope, measuring several inches larger than required, and mark out the size of the hole. Work in your pattern in needle or short pile, or knot stitch with thrums to match, or embroidery wool; be sure to make patch large enough—$\frac{1}{8}$ inch larger than actual hole to allow for sewing—turn edges under, buttonhole all round, and proceed as in directions for No. 1.

Third. Clear and prepare hole by buttonholing round edge. Take carpet thread and run in a fresh warp to correspond with the existing warp. Commencing at lower end of patch, leave ends long enough to tie over a small square frame of wood. When sufficient warps have been made, tack the rug to bottom of frame and tie the warps to the top of the frame; you now have a loom. Work with fine knots as in making a pile rug on the warp threads, run two rows of weft between each row of knots till enough is done to fill the hole. Untie from top of loom and run each warp end into the top of hole; sew the sides of patch to buttonhole at side.

Some rugs have selvedges that have been applied after the rug is finished; these often break away from the sides of the rug. They can be easily renewed by weaving very narrow bands on three or five strands of string.

CARPET CLEANING

All housewives will agree that if a carpet is to be cleaned at home, while still on the floor, the first essentials are to move all the furniture out of the room and then thoroughly sweep the carpet, going over it twice, to get every bit of dust out of it. Give the dust time to settle well, then carefully dust skirting boards, window frames, and any ledges where the dust can settle. Get all the dust possible out of the room before bringing in water, for dust combined with water makes mud!

When there is no suspicion of dust in the atmosphere, the actual carpet-cleaning can commence. For a thorough cleaning, proceed as follows: Collect two enamel bowls, a stiff nailbrush, an ample supply of clean cloths and, if possible, an old sponge, a bar of Sunlight soap, and hot and cold water.

Fill one bowl with hot, the other with cold water, and change the water *very* frequently. Dip the brush in hot water, shake out superfluous moisture, rub well with soap, and scrub one square foot only till the pile of the carpet is lathery; sponge thoroughly with cold water, taking care not to make the carpet too wet. When free from soap, rub well with dry cloths. Work from left to right across the carpet, and do not attempt to clean more than a square foot at a time; if a larger area is attempted before rinsing and drying the soap is difficult to remove, and the carpet gets too wet. When finished the carpet should feel smooth and silky to the touch; if it has not been properly rinsed it will be sticky and will collect dust. The work should be done quickly.

When such fundamental cleaning cannot be done, a carpet can be made to look clean and fresh, if, after the thorough double sweeping, it is lightly washed with warm water and ammonia. About three tablespoons of household ammonia in a pail of warm water is sufficient. Go over the carpet quickly and lightly, drying *well* as you go. Pay special attention to spots and grease marks, using a few drops of ammonia for them. Remove candle grease with a hot iron and blotting-paper.

There are various powders, liquids, and soaps sold now for cleaning carpets, usually very good, but they are expensive in the long run and ammonia is cheap and very cleansing.

CHAIR WEBBING

The part of a chair which is most subject to wear is the seat, and unless broken webbing receives prompt attention complete reseating may be necessary. As this is skilled work and cannot be dealt with in this article it is wise to understand how to replace webbing and so prevent further damage. This can be done easily with the help of a web stretcher; there are several types one can buy, but a piece of stout wood 6 or 7 inches long and 2 inches wide will answer the purpose equally well. As soon as the seat appears to sag turn up the chair and place it on a table or firm trestles. Remove the hessian cover and examine the webbing and springs. If the sagging is due only to the webbing having split or given way, proceed to take out the tacks which hold the webbing at each end. This can be done with an old chisel and mallet, care being taken to work with the grain of the wood to avoid splitting. If the tacks are old and rusty it may help to brush them over with a feather dipped in paraffin and leave for a few hours before removing. Before replacing the webbing rub down the holes with coarse sand-paper. If there is a split in the wood it may be repaired by binding the affected part lightly with a strip of hessian, well glued. If the chair is old and so full of nail-holes that it is impossible to put in fresh ones the same remedy may be used; when quite dry the hessian will make it strong enough for tacks to hold. If the chair has springs, push them aside whilst rewebbing is done, after cutting out any twines that hold them to the webbing; they will slip back into place and can be arranged in position when the webbing is done. Examine the webbing before removing it in order to understand more clearly how to replace it.

Take a strip of webbing ('English Grey' is best if obtainable) and tack to the back of the seat using three ⅜ inch improved tacks, about 1 inch from the end, turn over the end, and put in two more tacks well driven home. Using the web stretcher, stretch the webbing until taut and tack down on the front rail. Continue until they are all replaced, remembering to interlace the ones that run from side to side. Now push back the springs under the webbing until they are in an upright position. With a half-circle spring or sacking needle and good stout twine stitch the springs to the webbing, using three or four stitches to each spring—each stitch should form a knot. Finally replace the hessian in position and tack down.

DRESSMAKING RENOVATIONS

We can all help 'to make our shopping save our shipping' these days by making use of partly worn clothing that in other times we might not scruple to discard.

In looking through our wardrobes, we may find various garments which, at a casual glance, might appear to be of no further use. Now these garments, with a good deal of thought and perhaps a small amount spent on them, may be turned to very good account.

Let us take, for example, a winter coat, one that is past being worth a cleaner's bill and a new fur collar; nevertheless this can be 'made over' in various ways—it may be 'cut down' for a child's coat. If it is not very fresh in appearance, but still of strong and suitable cloth, it can be made into boy's knickers, and should stand up to hard wear.

If in good condition, it will make a useful house skirt and bolero, and if the lining is not too worn and is of attractive appearance, a blouse could be made of it, and thus we get a three-piece ensemble.

In cutting out the child's coat, be sure to avoid buttonholes and pocket slits; the presence of these will often mean disappointment and difficulty in getting even a small coat out nicely. A good plan is to use a pattern that has a separate skirt (usually flared). This is smart and becoming to the child, and one can usually get out the bodice pieces clear of the buttonholes and pockets, and get the skirt pieces from the lower and less-worn parts of the coat.

When cutting out boys' knickers, mark the backs and fronts 'B' and 'F' with chalk immediately the pattern is removed—it will greatly help in putting together and avoid making up both legs for the same side, if there is no distinct right and wrong side of the material. In any case, where washing is needed, that should be done and the material well pressed before cutting out, as a certain amount of shrinkage will almost certainly take place.

To make the skirt and bolero, it is advisable to try first to cut the skirt from a simple pattern, but if this does not come out satisfactorily, proceed as follows:

Measure up carefully from the lower edge about 2 inches more than the required length, marking with chalk as you go, and cut off at the chalk line you have thus formed; next ask a friend to help you by pulling this round you with the centre back of the coat pinned to the figure at the centre front. As a rule, a seam can be pinned down the centre back which will leave out buttonholes, &c., to be cut away; the top of the side seams can be fitted to hips and darts taken up if required. It is best to have made a petersham band and fasten it round the waist ready to have the skirt pinned to it; it will need a little raising to the band, hence the 2-inch allowance on length.

The bolero can be cut from the upper part of the coat, and a little fancy stitchery in bright colours would make a smart finish round the edge of it.

If the lining can be made into a blouse you would have a useful ensemble at the cost of a yard of petersham and a skein or two of wool or stranded cotton.

We often have frocks of which the skirts are quite good, but the upper parts, particularly under the arms, are practically worn out; these will often make a pinafore frock-top to wear over blouses. Otherwise a short remnant of contrasting material would combine to

make a new top and the old sleeves could be recut into short puff sleeves. Long sleeves can be unpicked and the short puffs cut lengthwise.

Cotton frocks can be made into useful aprons with large pockets that would hold knitting, or make good gardening aprons, and can be quite attractive if finished with contrasting biased binding, and a good deal of wear can be got out of cotton material used up in this way, which might not be worth cutting down for a child's frock.

Plain bright-coloured cotton or linen garments would cut down for pretty rompers where there are toddlers to be provided for.

One must expect to spend a fair amount of time and thought over renovation, but there is always a satisfaction to be found in making a new garment out of an old one at little or no cost, and above all of avoiding waste; and so I strongly advise a careful overhaul of old garments, for I feel sure that it will be a pleasant surprise to find that they can be made into something really attractive and useful.

FEATHERS

Some very useful articles can be made with poultry feathers. The best way of preparing the feathers for use is to separate them, at the time of plucking, into three heaps, putting into the first the down and the very small body feathers; into the second the body feathers (these will need the centre stems taken out before they can be used); and into the third the tail and wing feathers, usually called quills. The pin feathers are sticky and undesirable, and should be discarded. A good way of removing the centre stem is by tearing or stripping the feathery part from each side. The stripped feathers with the down should be put into a thin paper bag and baked in a cool oven until the bag is slightly scorched.

Usually this baking is sufficient to cure the feathers, but if they are dirty they should be placed in small quantities in thin muslin bags and washed in soapy water, swilled well in clean water, and dried out of doors. They should be shaken well while drying. A little non-corrosive disinfectant can, if desired, be sprinkled over the feathers when they are put into the covers or cases.

Pillows. The best pillows are made with stripped feathers, not with down. Down should not be used for babies' pillows, because if a child rolls over on its face it may get suffocated, as the air cannot work through the down.

A very comfortable and cool pillow for an invalid is obtained by mixing two or three handfuls of horse-hair with the feathers and down. For this pillow the case must be made of linen ticking or fustian.

For an ordinary pillow white down-proof sateen is best, 30 inches wide. One yard makes a pillow. The mouth or hole through which the pillow is filled should be sewn up with a slip stitch, which makes an invisible join on the right side.

Quilts. A simple quilt can be made with small bags of coloured and patterned material filled with feathers, sewn up, and then joined

together to make the quilt; thus feathers obtained in small quantities can be dealt with at once. The quilt can be used in its small stage while more bags are being filled. A bag 12 inches long and 6 inches wide will take the feathers from one fowl.

Tail and wing feathers. The tail and wing feathers can be made into dusting brooms, hat mounts, bird scares, flowers, flies for fishing, and many other things.

FURCRAFT

Preparation of Skins for Skin Curing or Dressing

No pelts should be wasted as all furs will now be both dear and scarce. If dressed professionally they must be properly prepared: either air-dried or freshly taken from the rabbit. If tame rabbits, skin directly the rabbit is cool after killing and paunching; the carcass can then hang until convenient to cook it. When skin is removed from rabbit, in cool weather some firms will accept them fresh, which saves space and labour. Slit up chest of rabbit making a straight cut to chin, then remove head, which is of no value; next, cut off feet and slit up legs; remove tail and skin; now sprinkle a little salt on skin side; fold skin side to skin side and post: the usual charge is 10*d.* to 1*s.* If you wish to send air-dried skins to dressers (more convenient in warm weather or uncertain delivery of postal packages) proceed as just mentioned and then pin out neatly on a board with drawing-pins 2 inches apart down each side; do not stretch unduly, hang up and leave for about a week till thoroughly dry, and pack for dressers flesh side to flesh side. Any large lumps of fat can be removed, but inner skin, for dressing by machinery, is best left on. Skins should be removed from tame rabbits not more than 24 hours after killing, and the rabbits should never hang long after killing or decomposition will set in and hair fall out in patches.

Should home dressing of furs be contemplated, the following three receipts are all trusted and tried methods. The Dry Process is the easiest.

Skin dressing—dry process. As soon as possible after rabbit has been skinned remove inner skin, commencing at head downwards; pin out on board with drawing-pins to get it a good shape, then rub in small quantity of salt and alum (2 teaspoons salt, 2 small teaspoons powdered alum). Fold in quarters fur side out, and put aside for three days; then give a thorough wiping on inside; scrape, pull, and stretch every day and rub with the hands; hang it on a line so that it dries gradually, and brush the fur side well each day. If obtainable rub in some fine oatmeal on the skin side and pumice through the oatmeal; the oatmeal will absorb grease or dampness and helps to dry the skin and whiten it. Continue every day until skin is completed. Do not expect to complete the skin under three weeks. The more it is handled the better: handle it as if washing clothes; never allow it to stiffen, as if once stiff it is difficult to get its suppleness back again. Rub the skin side over the edge of a chair-back or table to soften it.

Wet curing for skins. 2 lb. bran to 1 gallon water. Fold the rabbit

skin, skin side out, fur in, and immerse for 1½ to 2 days according to age of rabbit, or 3 days in winter. Take out and hang over line, fur side out, for about an hour to dry. Take down and rub in salt and alum—2 oz. alum to 3 or 4 oz. of salt for small skins—rub especially to edges, fold over fur outside in quarters, and leave to pickle for 2 days. Look at it on end of first day and rub in more salt and alum if required. Then hang on a line, fur side out, after removing all inner skin, and every day take down, stretch in the hands and pull out. Do this for 2 or 3 weeks, according to age of rabbit. When fur begins to dry, brush fur side and get out dust and alum with a whisk brush.

Skin curing specially for lamb skins. Dressing: 1 pt. water, 1½ oz. lump alum, 1 large tablespoon of salt. Boil together 5 minutes and use warm. Remove loose bits of fat and skin from the pelt, place in cold soft water for 24 hours, frequently changing the water, as required, then drain the skin. Place flat on a board fur downwards. Apply dressing to the pelt, rubbing it well in. Fold over and leave flat for 24 hours. Repeat the dressing and folding next day. Hang up to dry, which must be a very slow process, frequently pulling, rubbing and stretching the pelt until thoroughly dry. Then place on board skin downwards and wash the fur well with warm soapy water and rinse thoroughly; be very careful that the dressing does not get on the fur or the soapy water on the pelt. When thoroughly dry rub the pelt smooth with pumice-stone and a little whiting or glass paper.

The Making-Up of Furs

For making up furs a sharp knife and ruler and plenty of patience are required. A common penknife, provided it is really sharp, is quite suitable. No furs must be cut with scissors, and in cutting with a knife the skin must be held away from the table so that the knife cuts the skin of the pelt and not the hair. In joining fur a simple oversew stitch is suitable, pulling the thread firm and placing skin edges together fur side to fur side, and as one sews push all the hair away between the two skins with one's needle; when possible work the way the hair flows and not against the fur. In making up an article such as a small necklet it is desirable to cut a pattern in stout brown paper to work from and mark with pencil on skin side. The colour of fur and the length and flow of fur must all be considered; when we want to make a neat join it is no good joining a piece of fur from the left side of the skin to a piece from the right side, as it would go contrariwise. In sewing use strong thread and a short needle, size 6. The seams should be stretched after all sewing is finished. A board or the top of a kitchen table is quite suitable. Drawing-pins are stout enough for average thickness fur and can be obtained cheaply and used many times over. We will suppose you wish to stretch a collar or small stole: lay your piece of work fur side down and stretch a small portion at a time. Start centre of back of neck; use lukewarm water, if convenient, if not cold will do; take a sponge or old pieces of rag and dip in water and then sponge surface all over, and repeat if it gets dry. Now take pins and wherever you have a join put in pins about 1 or 1½ inches

apart close to seam, but not touching stitches. When one row is placed, pull your skin to get quite taut and place second row of pins other side of stitching; alternate with those already placed.

Now go down centre of stole same way and push damp skin with your fingers from centre outwards and pin down sides. When your piece of work is all pinned down run the tips of your fingers along it; if stretched firm and without any wrinkles it will be quite correct. Now leave for 12 hours or more.

Now you must take up your fur and set it; that is, you must shake it well and wring it in your hands, and do all you can to get rid of any stiffness the drying process may have caused, and also to shake out any loose hairs. Next comes taping. Get the firmest narrow tape you can afford, either white or black, as suits your fur best—a little more than ¼ inch wide. Place tape longways against right side fur and oversew with ordinary cotton, pulling thread tight all round your collar or stole. Now we must interline with domette; one object of this is that if there has been any grease employed when skin was dressed the domette or interlining will prevent this getting on the silk the collar is lined with. Lay domette (about 1/6½ a yard)—black or white may be procured at any large linendraper—on your stole, and tack it to and fro to hold firmly, long stitch on domette side, short stitch on the skin. Now pull down your tape and hem it on to domette, pulling it well over at the edge. The article you have made is now ready to be lined, and in sewing lining hem on to tape at the extreme edge.

Patching fur is often needed, and to do this cut bad parts away from right side with your knife and preserve piece taken out to cut fresh piece to go in. Always have patch the exact size of bit removed; if too big it will look blistery when sewn in, and if too small you cannot draw the edges, which may be crumbly, to your patch or the edge will give way. It is best to do each patch one at a time, as if several are cut out, in handling the coat, &c., the holes may pull larger, which is misleading.

In sewing, when you can, use thread to match skin, not fur, as should the fur divide these stitches will not be so noticeable.

The 'Pollock' Glove

The making of fur gloves is not difficult and the pelts if procured cheaply or home grown will work out more satisfactorily than cheap machine-made bought gloves.

The Pollock glove for a thrift glove takes a lot of beating; the knitted palm will use up very little wool and the lining can be any warm scraps of material or the good part of flannel or woven underwear. A neat glove can be made by glove makers in the same way as a two-way glove, cutting the fur back from an ordinary glove pattern slightly wider down side and at wrist, the palm part being leather, suede, or knitted as preferred.

These gloves are very useful for cycling slipped over ordinary gloves. For method see page 21: Child's fur-backed gloves.

SOLDERING AND TINKERING

This craft is for small repairs in metal articles in use in the house, such as coal scuttles, pails, and colanders. These articles are rendered serviceable when repaired, and if not always 'as good as new', have a useful life prolonged indefinitely when the repairs are taken in time.

The tools required are a soldering iron, a stick of solder, Fluxite (or killed spirits), a file or old knife, and some emery paper for cleaning thoroughly the damaged part of the article to be repaired. All these things may be obtained from an ironmonger's shop or from many of the stores.

A fire or gas or some means of heating the iron is required, and a piece of old sacking or cloth with which to wipe the iron.

Before soldering can be done, the copper 'bit' of the soldering iron must be 'tinned'. To do this, heat it in the fire until nearly red hot, remove it and file the four 'faces' until quite bright, dip into flux, hold the stick of solder to the point of the bit and move it round so that the four faces are covered with solder and dip it again into flux. The copper bit should not be allowed to get red hot after tinning, or the whole process of filing and tinning will have to be repeated. If carefully used, the iron should not require 'tinning' again for some time.

To begin a repair, first thoroughly clean the surface to be treated all round the hole and ¼ inch beyond by rubbing with fine emery paper, or by scraping with a knife if necessary, until a bright surface results. Wipe over with flux. The iron should be put into the fire to heat (not red hot). When taken out it should be rubbed over lightly with the old sacking or cloth to remove any dust. Melt a little solder with the point of the iron on to the hole and gently but quickly work it over, leaving a neat smooth surface. If a large hole is to be treated, a little disk of tin should have been cut ready (from an old biscuit or other tin) with the corners trimmed off. Strong scissors may be used, but if possible use a pair of tinman's shears. The patch should be a little larger than the hole. Clean carefully around the patch as well as the hole, smear the patch and the area round the hole with flux and a little solder. Lay the patch, solder side down, over the hole, hold it in place with the knife end of the file, and draw the heated soldering iron sharply over it until the solder underneath glows. Do not continue to rub the iron over the patch after the solder has melted or it will come off again. This may sound a complicated process, but it is in reality very simple. The chief points to remember, are: Get all the things required placed ready for use. Be very careful to observe perfect cleanliness; there must be no trace of grease or dust on anything. The article to be repaired must be perfectly dry and the iron must be of the right temperature. A little practice will ensure this.

If it is possible to attend a demonstration on soldering, there should be no difficulties that practice will not quickly remove. The worker needs to become quick and deft in handling her iron.

WHITEWASHING AND DISTEMPERING

Preparation

When ceilings are very dirty, always wash off as much dirt as possible, starting with your back to the light, keeping windows and doors closed while working, because of edges of work drying too quickly. Have your pail only half full of water, and only dip your brush in half-way. Never try to cover too broad a patch at once because of edges drying too quickly. Washing like this is not always necessary when the ceiling is not too dirty. If, however, dirt should be hard to remove, soak a second time and allow it to remain soaking a little longer.

Filling up Holes and Cracks

Use Keene's Cement (1½*d.* per lb.). Put a little in a basin and mix with cold water with a stopping knife; be sure to chip out any loose bits, not minding if it makes the hole much larger; then with a small brush thoroughly wet the crack *immediately* before filling with cement, then spread it smooth with a stopping knife and press in well. If, after it is dry, there are any little lumps you may gently rub these off with sand-paper. When filling in holes in walls that are going to be distempered, it is better slightly to tint the cement, using a little of the coloured powder. Size the walls first, as this prevents suction and hides the stains. The first coat has always double the amount of size of the last; it therefore gives an easy spreading surface.

Quantity for the Ceiling and Walls of a fair-sized Room

4 lb. of whitening. ½ lb. concentrated size.

Method

Cover whitening with cold water and allow to stand about 20 minutes; after that time pour off any water that is not absorbed, and beat up with a stick till creamy. Take the size and cover with cold water, about 1 pint, in another bucket, and mix well with a stick, and then pour on about 6 pints of boiling water, and stir until dissolved. Pour the two together while hot and beat well and leave over night. It must never be used hot. This is enough for a room 18 ft. by 20 ft. The next day it will be jellied, beat up again thoroughly with a stick and then apply with a whitewash brush. The first coat must always be allowed to dry first before another coat is added. Out of this mixture take sufficient to do the ceiling, and to the remainder add ½ lb. of whatever colouring is required.

For example:

Oxford ochre to make a pale buff.
Red ochre to make pink.
Ultramarine to make blue.
Brunswick green to make green.

After adding colour, test on a piece of paper for depth of colour, and allow to dry, because it dries a little lighter in colour. Sand-paper the surface of the walls and get them nice and smooth. Be sure to remove dust with a brush from the walls and skirting board and ceiling, and work in narrow strips only to keep the outside edges alive. Start as before with your back to the light; your final brush should always be uphill.

PAPERHANGING

The first thing is to find out how many rolls of paper are required. Always remember paper is stocked in rolls 12 yards long and 21 inches wide, so measure length and width and height of room to find out quantity required.

Always soak the paper well before stripping, with warm water, and if hard to remove, soak again. See that all old paste is removed, make good all cracks, and when dry smooth off with sand-paper. If there are any gaps between wall and skirting board, soak old newspapers and make them into rolls and push them in with a stripping knife and finish off with Keene's cement.

To make the paste for a room requiring seven to eight rolls of paper, take 2 lb. plain flour, mix with a little cold water to make a smooth paste, then pour on boiling water to make 6 to 8 pints, and stir all the time until it thickens, and then begins to go thin again; add a piece of soda about the size of a walnut, and leave until cold, first pouring on a little cold water to prevent it becoming hard. The next day you may have to add a little more water.

Trim both edges of your paper and cut into lengths required for your room, leaving 2 inches top and bottom. Paste three and four lengths at a time before starting to paper, and fold top and bottom, and leave until it has a soaked look. The better the quality of the paper the longer it takes to soak. Start hanging from the window towards the door, having in that corner a double sheet of paper to take your waste bits. Be sure to keep your lengths of paper perfectly straight, flog the paper well, and avoid pulling as much as possible. Slide into position if you can; always cut your paper at the corners and then try to pull round your corner. Mark paper at the skirting board with the broad end of your scissors and cut through. Put all rubbish into your paper at the finished corner.

FURNITURE CREAM

Shred 1 oz. white wax and 3 oz. beeswax into 1 pint of turpentine and leave in a warm place to dissolve. Shred 1 oz. Castile soap into 1 pint of boiling water. When wax is melted, and soap and water still warm, mix together. Bottle, and shake well at intervals; keep for some time before using. This polish is also excellent for oilcloths and brown shoes.

A GOOD WINDOW POLISH

Take ½ pint methylated spirit, a small teacupful of paraffin. To this add enough powdered whitening to make a thin creamy paste. Shake well and bottle. Apply a few drops on an old bit of silk and polish with a soft rag. This is excellent for windows, mirrors, and glass.

A GOOD LIQUID POLISH FOR ALL LEATHERS

Put into a bottle:

½ pint linseed oil
½ pint turpentine
¼ pint vinegar
¼ pint methylated spirit.

Shake well.

SUGGESTED BOOK:

Odd Jobs. (Success Publishing Co. Ltd., 20 Bartletts Buildings, Holborn, London, E.C. 4.)

KNITTING

Thrift must be practised in knitting nowadays, and many things can be made from scraps of wool left over from other knitting activities.

Collect your spare wool together and grade it, keeping the thicker kind separate from the thin wool, though this can be used double, and so work in with the thick. The following are some ideas for using up your spare bits, and anyone with a little thought can easily add other garments to the few mentioned in these notes.

Anklet socks save stocking heels when wearing rubber boots. They can be made in different coloured wools, about four or five rounds in each colour—any shade can be used as the socks are not seen in wear. Care must be taken to finish off the ends of wool securely. Coloured stripes can also be used for children's pixie hoods; they look very attractive, and a pattern if needed can be bought, working in stripes instead of plain colour.

A child's frock can be knitted from short lengths of wool. A deep yoke is knitted, perhaps in brown wool, and this colour repeated in the skirt, which is knitted in narrow stripes of three plain rows and three purl rows alternately, working from yoke to hem; the skirt is knitted separately and sewn, rather full, on to the yoke. The plain rows are knitted in brown wool, the purl ribs in orange, green, blue, red, and pink, or any colours of which you have sufficient. The sleeves, short and full, are striped like the skirt, and the frock finished by a row of buttons each one different, carrying out the colours used for the stripes. The brown wool for this particular frock had been unravelled from a worn-out jumper, and washed, then wound round a tin hot-water bottle whilst wet to straighten it.

A pair of *child's fur-backed gloves* can be made from a rabbit skin—home bred or wild—with a certain amount of planning and joining. Two fur backs, mitt shaped, can be cut from a smallish skin; the palms knitted from scraps of wool and the gloves lined with an old cardigan sleeve, or any soft woollen material—a small piece of elastic

across the wrist inside finishes the glove. If the rabbit skin is cured at home, expert advice should be asked for, as the skins are liable to be hard and crackly unless properly cured (see page 15 for skin curing).

Another way of using bits is to knit them into *Fair Isle patterns*. A good way of lengthening a child's jersey or cardigan is to cut the garment in two about an inch above the welt; do this carefully, following the same row of knitting, then unravel the body of the jersey for a round or two—pick up the stitches on three needles, and knit in a band of colour with a Fair Isle pattern on it. The width of the pattern depends on how much the jersey must be lengthened. Then unpick the welt and knit it on below the pattern. This plan can be followed for sleeves. Sometimes very fine or two-ply wool is left over from jumpers, this would make a child's Fair Isle jersey with an all-over pattern, knitted on No. 14 needles. Men's cuffs can also be made in this pattern.

Narrow *scarves* knitted on two needles and joined along one edge, or knitted on four needles if preferred, will also use up scraps of wool with narrow or deep bands of pattern at each end of the scarf, leaving the centre plain. A scarf about 5½ inches wide when double, and about 36 inches long, is a useful size.

A *child's cap* knitted on four needles is made quickly out of short bits of wool, one round or two in each colour and joining in a new colour when the first runs out. This makes a very gay cap if all the brightest scraps are chosen for it; the crown can be shaped like a stocking toe.

Blankets or *coverlets* can be made if a large amount of wool is available. They can be knitted in 4- or 6-inch squares of all colours, the squares after being joined together with crochet or grafting and a crochet edge worked all round. Care must be taken to knit the squares exactly the same size, and as the varying thickness of the wool will make this difficult, it is best to cut a piece of card to the exact size required and work each square by its measurement. Crochet seems a good method to make bed coverings. Treble crochet, two rows to each colour, makes a good blanket; the length of row depends on what the blanket is needed for. Finish off top and bottom with Carter's braid, which can be found at any country saddler's shop in red, green, and blue at a 1*d.* a yard, and makes a firm binding.

Even the short ends of wool cut off after a garment is finished can be used as very good stuffing for small pincushions and children's knitted toys.

Socks and stockings can be resoled in the following manner: Knit the heel in the ordinary way and put the heel stitches on to a holder and work on the instep stitches, on two needles, until this piece is long enough for the foot. A firm chain edge must be knitted at each side, return to heel, and pick up stitches down side of heel, and continue knitting on two needles; the decreasing must be done one stitch in from each edge for instep decreasing. Make this piece same length as top flap. When these two pieces are knitted, join the edges together very carefully with a darning needle and wool, and when joined knit your toe in the usual manner. If the sole wears out these side seams can be unpicked, the worn part cut away, stitches picked up, and a new sole knitted.

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SHEEP'S-WOOL QUILTS

In many sheep-growing districts much wool is left to waste on the hedges and barbed wire. This could be gleaned and used to fill quilts which are simpler and cheaper to make than eiderdowns and are a practical and warm substitute. After the wool is gleaned it should be washed thoroughly in *very* hot soapy water several times until it is free from all grease and dirt, then well rinsed. It dries more quickly if the wool is well pulled out (teased) with the fingers as it dries; it also makes the process of teasing much easier. A small quantity can be teased quite well by hand, but a pair of hand-carders will be a great help for larger amounts. Whatever method is used, the wool must be so well teased that it is entirely free from even the smallest lumps and is as light as a feather. The secret of a light quilt lies in this. Wool will become either matted or lumpy if washed in the case, and in wear it has this tendency if not confined in a small area; to overcome these difficulties, the following methods have been found practical.

1. *Bag method.* This is particularly suitable for small quilts, and can be made from small pieces of material left over from cotton frocks. For a cot quilt, 20 in. by 30 in., 25 bags 6 in. by 4 in. are needed (bags could be smaller than this, but never larger, as the wool will drop and leave part of the bag empty). It simplifies the work if a piece of cardboard 6 in. by 4 in. is cut (this should be very accurate) and each bag marked by this to give the exact line for machining. When all the bags have been machined, and turned right side out and pressed they are arranged in rows of five each way and stitched together, either by ordinary slip-stitching, fagotting, or by blanket-stitching each bag separately, and then top-sewing together. However it is done, the open end of each bag must be stitched to one side only, and the unstitched piece slip-stitched together after the wool has been put in. Each bag 6 in. by 4 in. takes ¼ oz. sheep's wool. A double strip of material about ¾ in. to 1 in. wide fagotted round the edge (before the wool is put in) forms a border; it should be kept quite flat, and the corners neatly mitred.

2. *Pad method.* This is much more quickly done and is suitable for small or large quilts.

Materials required: for cot 20 in. by 30 in:

1¼ yds. butter muslin.
About 6 oz. sheep's wool.
1 yd. of 40 in. material, *or*
1¾ yds. of 30 in. or 36 in. (this allows for a frill if desired).

Cut the butter muslin so that it will make a case 22 in. by 32 in. (this inner case or pad should always be larger than the outer case); lay it out flat (it should measure 66 in. by 46 in.). Draw a chalk or pencil

line down the centre of the butter muslin, and mark one half into four sections. This is to ensure that the wool is evenly distributed. Weigh out 6 oz. wool into four equal amounts, and place 1½ oz. in each section. When this half of the muslin is covered evenly, bring over the other half on to it, and run the two raw edges together; the wool is now enclosed in a bag. Be sure the wool is well drawn to corners and edges, put a stitch each corner about 1 inch in to hold it, then baste from top to bottom of quilt, starting about 2 inches from edge, and leaving 3 to 4 inches between each line of basting, until the whole quilt is covered. This is to hold the wool in position, but it must on no account be constrained. Use a long darning needle and good stout cotton, and tie securely the beginning and end of each basting thread: a knot is not enough, it may slip through. Have the outer case ready made. Whilst the outer case is still wrong side out, place it on the pad (it will be slightly smaller) and tack the pad and case together at corners and here and there at sides and end. Turn inside out, slipstitch the open end of case. Make ten small buttons filled with sheep's wool, finish off each securely. Place five each side of quilt, the same position each side, so that the thread stitching them forms a link. The cover is easily removed for washing by cutting each 'link', undoing the slip-stitched end and the few tacking threads at the corners.

A simpler case can be made on the Housewife pattern, by making the pad as above, but making the case with one side 9 inches or so longer to fold in, as many pillow-cases are now made, to avoid buttons. One pair only of hand-made flat buttons are used for the centre, joined together with a buttonholed link ½ inch long, with an eyelet hole in the centre of pad and corner, large enough to allow the button to slip through when pad is put into case. This is all that is needed to keep the pad in place; it can always be smoothed into the corners if required, as the folded-in end is not stitched, and when the cover needs washing the buttons in the centre are easily slipped out and put back again.

For a large quilt 60 *in. by* 72 *in.*

Materials required:

9 yds. butter muslin.
2½ to 3 lb. sheep's wool. (A pad 20 in. by 24 in. takes about 5 oz.)
5 yds. material 48 in. wide (this allows no turnings on cases 20 in. by 24 in. so the quilt works out a little less than 60 in. by 72 in. when finished).

Method. Make nine cases 20 in. by 24 in. and nine pads 22 in. by 26 in. Faggot the cases together as in the bag method described above, leaving the side of one end open to be slip-stitched after the pads are in, slip in the pads, and as these cannot now be stitched together wrong side out, make a fancy stitch in each corner on the right side through the pad, after pulling it well into place with the help of a darning needle. This quilt looks well with a flat border fagotted round.

A second method for a large quilt. This is made with long pads of butter muslin inserted into one large case. Cut the case the size required (for a single bed 43 in. by 63 in., or for a double bed 60 in. by 72 in. is

a good guide) and machine together the two sides only. Turn to right side, turn in each end, press well, and machine straight lines from end to end, the required distance apart, which is a matter of taste. In a quilt 60 in. by 72 in. there could be ten divisions each 6 inches wide, or seven divisions 6 inches wide and two 9 inches wide for each side. Prepare the same number of pads as divisions, making them a shade larger. When these are ready stuffed, attach a piece of tape 2 yards long to the first pad, insert into the first division, and pass it through, pulling the pad after it; attach pad each end, take off tape, and attach to next pad, continue until the quilt is filled; slip-stitch up each end. A variation may be made by making a shorter case and shorter pads, and adding separate ones across each end.

PATCHWORK

The purpose of patchwork is to utilize small scraps of material by converting them into useful articles. This purpose should be borne in mind, for to cut good lengths of new material into small pieces and then sew them together to form patches is wasteful and unintelligent, entirely defeating the object of the craft.

Very charming results can be obtained by anyone with a gift for colour arrangement from the chance findings of most scrap bags. A few generations ago quantities of beautiful patchwork bed covers, cushions, curtains, &c., were produced in every home, but the primary aim of the worker was thrift. When every scrap of material was woven by hand from a hand-spun thread, and dyed with great care and pains, the smallest pieces were valued, and to throw them away impossible to the housewife, whose need seemed endless for quilts and bed coverings for the guests who came from far and near at festive seasons; blankets being then a new and expensive luxury.

The decorative value of the craft is being recognized to-day. It is an excellent type of work for co-operative effort. House-to-house collections of scraps of material have brought to light beautiful old hand-printed chintzes, while drapers will frequently give, or sell cheaply, books of out-of-date patterns.

The most suitable materials for patchwork are linen and cotton, as they wear well and will stand much washing. Modern silk is inclined to split, and if heavily 'loaded' will actually perish. As there is a considerable amount of fine sewing required, it is wise to choose durable materials. Different kinds of material should not be mixed in one piece of work; they rarely look well together, and the question of washing presents difficulties.

To start on a piece of patchwork, first collect the cotton or linen scraps together, next proceed to cut a template (or pattern) in strong cardboard, choosing some simple unit to begin with, such as a hexagon or a diamond or a triangle. The template must be cut *very* accurately, and if it is possible to get one cut out in tin by a tinsmith, it is far superior to a cardboard one. The sides of the unit must be absolutely accurate, as they have to fit together, and in use the cardboard edge

wears rough. Then cut about twenty units in paper from the template, placing it on rather stiff paper and drawing round the edge with a pencil, so that the paper can be cut accurately. Old letters, old post-cards, or any kind of rather stiff paper can be used up for these. It is wiser for a beginner not to prepare a great many at first, in case her cutting is not careful enough. Next, cut the materials to be used from the paper shapes, allowing at least ¼ inch for turning round the shape. The material is then folded over the paper pattern, great care being taken at the corners, where no raw edge must appear, and the whole carefully tacked together with needle or thread. The patterns are now ready to be sewn together by means of very neat seaming or over-sewing on the wrong side. Here the beginner will find out if her cutting has been even; if it has not, the sides will not fit together properly. When all the patches have been seamed together the tacking threads are removed and the paper shapes taken out. The work is then pressed with a warm iron on the wrong side and lined and made up. A small article such as a cot cover, with not too small patches, is best for a beginner to make. A plain border of material finishes the edge of the cover. Large articles such as curtains and quilts, after ironing, should be hung up for a few days to allow stretching before lining. As experience is gained, very small patches brightly coloured and well arranged make lovely tea-cosies, work-bags, needle-books, &c.

Note. Metal templates, cut to required shape and size, can be obtained from Dryad, 22 Bloomsbury St., London.

APPLIQUÉ PATCHWORK

In this kind of work a design or pattern is cut out of one material and laid upon another which makes a background to it. Here design takes a foremost place and very elaborate ones are sometimes used. Bold, clear-cut ones are best. For borders of varying depths the repetition of simple groups of leaves, flowers, or animal forms give a wide field to the beginner to practise arrangement and spacing. The units for these can be traced from the illustrations in books on a great variety of subjects. Different materials here add to the attractiveness of the whole; as a rule the design should be in slightly finer material than the background. If linen is used, which is admirable for the purpose, rather finer linen for the design may be used, unless a really heavy effect is required. A bold all-over design in bright colours on a heavy foundation provides excellent and quickly made curtains and back sheets for W.I. stage performances.

To commence work, trace the design on to the material from which it is to be cut out, and, when cutting, leave a small margin for turning in. Trace the design also on to the background material. Pin the design in its place on the background and tack it down very carefully, turning in the edges. The subsequent sewing round the edges with fine stitches is then easily done. The stitches should be straight ones at right angles to the edges, bringing the needle up through the background and down into the applied piece. These stitches can then be covered with button-

holing or satin stitch, or by a cord or several strands of silk or cotton thread couched down at intervals. It must be remembered that a thick handsome edge will influence the whole effect, it must necessarily take its place as part of the whole design, whereas a fine edge allows more scope for the contrasting colours of design and background. Felt appliquéd on material can be invisibly sewn and the raw edges need not be covered.

Where slip-stitching is used, a wider margin should be left, which should be turned in and tacked down carefully so that there are no raw edges and, finally, attached to the ground fabric with slip-stitching or invisible hemming. Sometimes, if the form of the design is very simple and repeated as a poudré design, for instance, it is worth while to cut the shapes out in paper, tack the material over them turning in the edges and tacking securely, iron them and then remove the papers. This leaves the shapes ready for placing on the background.

When the method of working appliqué patchwork is mastered, the worker should make and arrange her own designs. Simple shapes cut out and arranged on a background, roughly at first, by merely pinning them in place, can be grouped in a great variety of ways, and some wonderfully effective results achieved. This is one of the best ways of getting experience in arrangement of units.

This type of work is frequently done in a frame, and where the design to be appliquéd is fine and rather elaborate, a frame is an undoubted advantage.

RUGS AND MATS

There are several kinds of 'Thrift' rugs which cost little and wear well. They can be made up on old sacks (*well* washed), hessian, or canvas. The material used for making them can be woven woollen cloth, cotton, silk, or artificial (such as stockings, jumpers, &c.). The most satisfactory method of all is the 'Hooky Method'. This can be used for either a rag rug or one from old silk stockings and artificial undies used together (keep cloth for rag rugs only). Hessian must be used for this method (or an old sack closely woven). If rags are used, cut in strips lengthwise—width according to thickness of material. If stockings and undies are used these must be cut *round* not lengthways, and in this way from one stocking several yards of material can be produced without a break (treat vests, petticoats, and knickers in the same way). The cut material must be wound *very, very* tightly into a ball and left for several days to stretch. The Hooky Method is best done in a frame with the sack stretched very tightly. Hold the prepared material in left hand loosely underneath the sack and with special steel hook bring up in little loops. It is very important that the loops are packed as closely as possible, so that they cannot be pulled out, and in order to get a sound result all ends should be started and finished on the right side, and where possible, in the same hole. If the loops are even they can be left, but if they are of varying lengths, clip them and make a cut pile rug. Designs should be simple, and a square, octagonal,

hexagonal, or diamond-shaped template can be cut in plywood, zinc, or card, and a pattern built up by laying it on the hessian and marking round it with a skewer dipped in paint or ink. The pattern should be outlined very carefully first with the loops and then filled in. The background should be done last. If well done, a cut pile rag rug looks almost like a wool rug.

Plaited and coiled rugs can be made from cotton and woollen rags, stockings, and old felt hats. Again cut all these materials into strips so that they will plait evenly. Old sacks can be cut into strips 3 inches wide; turn both edges in, then fold them together and press well with an iron. They can then be plaited into a three-strand plait. Sew the lengths strongly together, edge to edge, keeping the work quite flat. Oval is a good shape for this mat; the plaits can be coiled and sewn edge to edge or sewn together to form an oblong shape, and a long plait taken all round to form a border. If old felt hats are used, cut them in a long strip round and round from edge of the brim to the top of the crown, damp the resulting length by drawing it through the hands over a steaming kettle and it will go perfectly soft and flat. It is best to make them into a three- or four-strand plait.

Doormats can be made from rope frayed to form a cut-pile mat on a sacking foundation or binder twine can be used, pulled through the sack with a hook, in this case the loops are left uncut. Cords from orange boxes or waste string of any kind can be plaited and coiled and make excellent mats.

Bath mats made from cotton materials, cut into strips, plaited and sewn together flat are easily laundered and very suitable if well and strongly made. The plaits should be firm and great care taken to keep the centre from bulging out. It is best not to have the strips too long, or they get entangled. To get a really good result each new piece should be sewn on neatly and strongly.

The tools required for all these rugs are very simple, one or two rug hooks of different sizes, scissors, a packing needle, and really strong thread. Special hooks price 8*d.* each and a frame price 2/6 (pre-war price) can be obtained from The Newcastle Wool Co., 160 New Bridge Street, Newcastle-on-Tyne.

Thrums rugs. Thrums is the waste left over from the manufacturing of carpets. The purchase of either canvas or wool should be avoided now, but workers may have on hand odd lengths of canvas left over and these can be made into mats either using strips of material (as described above) instead of wool, or small quantities of mixed wool may be on hand left over from knitting, crochet, embroidery, or weaving, and as the thickness of these will vary considerably, a number of strands in different colours may have to be used together. The effect of this blending is quite pleasant. These small Thrift rugs require as much care in execution as the more expensive varieties, and the following hints on 'finishing' if followed will give a most workmanlike appearance to a modest slip mat.

There is only one completely satisfactory method for finishing ends. Turn the canvas over on the right side in one fold, which must be at

least two inches deep (three is not too much for a heavy rug), turn with two threads at the edge of the fold and match the holes exactly. Sew down firmly at the edge and along the centre of the hem and work the wool through the double canvas.

Side edges. The three methods given are best done before the rug is made. Double the selvedge over if the selvedge is wide.

1. Cover with buttonholing or blanket stitch and see there is no break in the edge when taking a new length of wool.
2. Double the selvedge and cover with plait stitch, worked as follows: Take three oversewing stitches on the doubled selvedge from right to left to cover the corner, bringing the needle out at the first hole at the beginning of the edge from back to front, and sewing always from back to front come forward four holes (making a long slanting stitch over the selvedge), and go back three holes. Repeat this by going forward into the next empty hole and back three holes until the other end is reached. To finish a thread of wool, leave off in the forward hole and start the new thread in the same hole, this leaves an end each side, both pointing forward, in which position they can be easily and neatly sewn in. This is an excellent edge worked in one thread of thrums, or a two-ply wool on fine canvas sixteen holes to the square inch. The wool must be kept at such a tension that the stitches do not slip.
3. In thicker wool it is often sufficient to oversew the edge neatly, as this takes less wool.

For Thrift rugs and small mats elaborate pattern is not desirable, but simple cross-stitch patterns are very useful to beginners. The pattern chosen should be worked out on squared paper so that it fits well into the space available, counting each cross in a square as equal to one knot of the pile.

RUSHWORK

Rushwork is a very old industry, and rushes grow plentifully in many parts of England, chiefly in Norfolk, Bedfordshire, Huntingdonshire, Essex, Cheshire, and Hampshire.

There are many kinds of rushes, but the basket rushes are easily distinguished. They have long, round tapering stems with small clusters of brown flowers at or near the top. They vary from 4 to 10 feet in height and are about an inch thick at the butt, tapering to a thin point. Bulrush, marsh rush, and sedge are all used in different ways, and clever basket-makers can use almost any kind of rush to good purpose, even the small rushes found in badly drained pasture have been dried, plaited together, and made into small baskets and mats.

Rushes must be cut just at the right time, i.e. when the flower is in full bloom. They are usually ready about the end of June or the first week in July, and if they are allowed to stand a week after they are ready, it is a waste of time to cut them, for they are useless. Rushes should be cut 2 or 3 feet below the water, near the mud, and then tied

into bundles or bolts. The bundles should then be placed upright against a fence facing the north with the butts on the ground in order to let the sap run out. If allowed to dry too quickly, they are spoilt. The bundles should be turned every day until the rushes are dry enough, they can then be stored in a shed. They are best kept in a barn or shed where there is a continual current of air. A tiled or thatched roof is desirable, the rushes are apt to rot if kept under a corrugated roof. They take about 3 months to shrink properly under these conditions, before they are ready for use.

When required for work, take as many rushes as required and soak them in rain water for about 10 minutes. This should be done out of doors as the butts of the rushes may have dried mud attached to them which comes off in the water. At the end of 10 minutes, remove them from the water, and roll them in a cloth for 24 hours, until they are soft and pliable. This process is called mellowing. Each rush should then be wiped from tip to butt with a cloth or sponge wrung out in warm water until it is pliable but not wet enough to ooze water. If the rushes are used too wet, they will shrink after the article is made and cause it to be loose and unstable. A beginner in this craft could experiment by plaiting the rushes and sewing the plait together round to form a mat. She would then get to understand the material she was using. A good basket-maker would have no difficulty in making rush baskets, but for others, lessons in rush-basket making are essential. The number required would depend on the aptitude of the pupil.

SOFT SLIPPERS

During recent years soft slipper-making has greatly increased, and is now one of the most useful and popular thrift crafts.

The Moccasin type has declined in favour because of the leather shortage, and also because its durability was questioned, while the cost of materials must be considered in thrift crafts.

Hunt out the rag-bag if you possess one, if not, then now is the time to start one; also keep a button-box. Always cut the buttons off discarded garments, and cut off facings and any sound parts of material before disposing of the garment. Save all felt hats and any pieces of worn carpet. If the latter is thoroughly cleaned, it can be made into splendid hard-wearing men's or boy's slippers.

The three essentials in soft slipper-making are: good patterns, good workmanship, especially neat strong sewing, and patience. This combination will produce slippers which are the pride and joy of both wearer and maker.

There are two types of patterns:

1. Pattern with one-piece upper, or
2. Simple pattern with two-piece upper.

The latter perhaps lends itself more easily to thrift slippers because of its adaptability in cutting out.

No turnings need be allowed when cutting out. Soles should be cut from felt or carpet, or two or three thicknesses of material may

be used with a soft lining quilted all together. If this is done on the machine a splendid firm sole is produced. (This means stitching either diagonally or in straight lines across and then reverse way.) The sole must then be bound round with a strong tape or fine webbing about 1 inch wide. If bound fairly tightly a firm edge is produced on to which the upper can be easily attached.

Uppers can be cut from felt hats, carpet felt, carpet or other stout material so long as a firm upper is produced—it must not be 'floppy'. If the material is soft, use several thicknesses quilted together to give substance (but not hardness) and add a soft lining. The uppers when lined must be bound round also, and if the one-piece pattern is used, this must be measured carefully and made to fit the sole. If the two-piece pattern is used, the heel piece is attached to the heel of the sole first, and then the front piece attached and sewn over the ends of the heel-piece at the sides.

The shape depends on accurate cutting out and correct blocking of the toe. This latter is done by drawing up the toe slightly before binding. To do this run a thread over a space about 1 inch in the toe of the upper and draw it up slightly.

Soles may be cut from pliable cork lino with an inter-lining of carpet underfelt or other felt, and lastly a lining of sateen or other suitable material. These must be bound together as described above. When the slippers are completed, these soles must be varnished with clear varnish. Extra strong soles may be crocheted with string, using the sole as pattern and employing double crochet stitch, working from heel to toe. These must be stab-stitched through the sole before the upper is attached. Surface stitching is not recommended as it is not durable. Fine white twine or 'Fillis twine' and No. 1 crochet hook can be used for this.

Trimming can be added, narrow pieces of fur round the edge or embroidery on the front, but these additions must be discreet and not overdone.

Almost any materials that have substance can be used for slippers, and linings can be quilted with sheep's wool for warmth.

Patterns may be obtained as follows:

One-piece upper, pattern from Mrs. Hindes, Laburnum House, Plains Road, Mapperley, Notts.

Two-piece upper, patterns of all sizes, 3*d*. each, postage 1*d*. (with typed instructions for making up 3*d*.), from Mrs. Houlden, 1 Cockayne Avenue, Ashbourne, Derbyshire.

STRING MATS

Types	*Materials*
1. On canvas (as wool rug).	Binder-twine.
2. Knitted.	Sizal.
3. Stitched.	Unravelled cocoa-matting.
	Any strong, waste string.
	Fine string for stitching.
	Small sacking needle.

On most farms it is possible to pick up odds and ends of binder-twine, hop string, &c., which can be used to make durable mats. Near the coast, in addition to the ordinary farm waste, there may be odd pieces of boat or ship cord of many different weights.

Binder-twine can be dyed easily, if a coloured mat is preferred to the natural shade. Sizal plaited with binder-twine or with one strand of sea grass makes a change from binder-twine alone; or a substitute for sea grass may be made from dried, twisted monbretia leaves. Fine strong string is used for stitching, and can be waxed to increase its strength, and to make it easier to draw through.

To make a mat on canvas, use a coarse, stout-meshed canvas, to avoid its wearing out before the twine; cut the binder-twine on a slightly wider gauge than for a wool-thrums mat, as the knots take up more length, and use the ordinary knotted-through method. Pieces of string cut off sheaves can be used in this way.

Knitted Mats.

Use binder-twine cut from the sheaves before thrashing, first cutting off all knots, and then knot the pieces together, with the knots about 2 inches apart, and with a pair of size 7 needles knit the joined lengths in stocking stitch, keeping the knots on the right side. This is rather tough work, but the result will give good service as an outside door-mat.

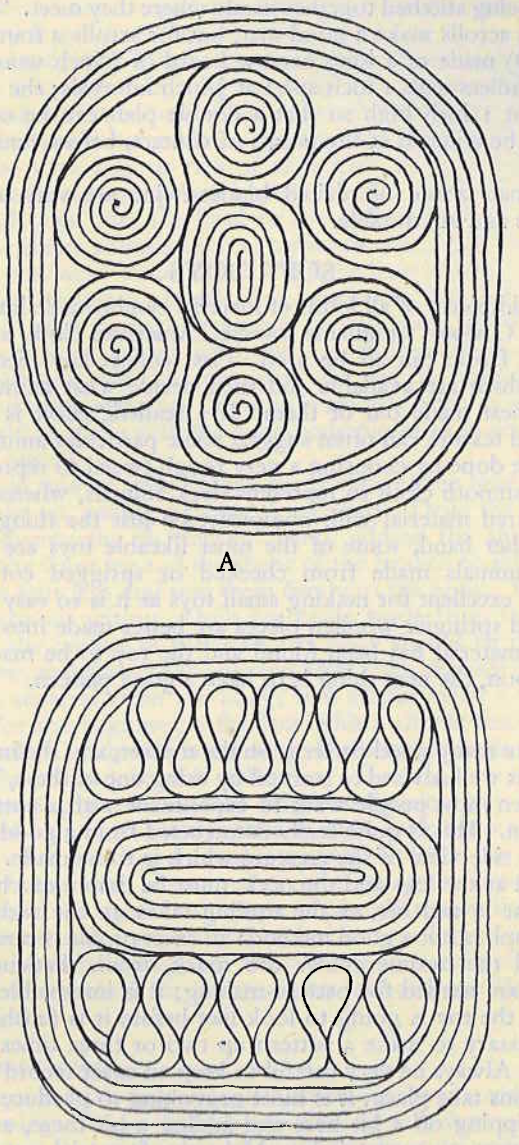
Another kind of mat made with a foundation of soft string (e.g. horticultural twine) and lengths of binder-twine about 2 inches to 2½ inches (the knots from the sheaves can be used in this way, if they are cut off long enough). Cast on the soft string, next row, knit 1 (X), lay in a piece of twine, knit, fold up its lower end, so that both ends come to the same side; lay in another piece, knit, repeat to the end of the row from (X). Second row, knit plain; third row, as the first.

Stitched Mats.

A. Solid squares.
B. Roses.
C. Scrolls.

For A and B no frame is required, and all three types are made of plaited string or twine in any multiple of three according to the thickness. To ensure accuracy cut a pattern of stiff paper of the required size and shape of the mat. Solid squares are made separately, then joined to form a larger square or oblong; to keep the corners sharp, make a stitch through each at least for the first few rounds.

'Roses' (see Fig A) can be used either as a central block, surrounded by solid plaiting, or as an insertion between a solid centre and border; they are made in pairs from lengths of plaited binder-twine. Mark the centre of (for example) 2 yards of plait, bind each end neatly, then roll the plait firmly towards the central mark, stitching it well (the stitches showing as little as possible round the edge) until the mark is reached; then start again from the other end, and rolling it in the opposite direction, so that it backs on to the first coil to form a figure '8', the



A

B

STRING MATS

two coils being stitched together firmly where they meet. 'Roses' combined with scrolls make a good mat, but for scrolls a frame is needed (see Fig. B) made of a long narrow board of ¾-inch wood with two lines of headless nails 1 inch apart at ¾-inch intervals; the nails should stand about 1 inch high so that a double plait can be coiled round them, and be stitched at the points of contact, before removing from the board.

These mats made of plaited binder-twine are very attractive in appearance and are durable.

SOFT TOYS

Many odd pieces of all kinds of material can be made into delightful soft toys. Cottons, ginghams, tweeds, American cloth, small bits of fur or fur fabric can all be used. First collect any pieces of scrap material which are available and then decide what animals or dolls could be best made out of them. If a realistic effect is desired the pattern and texture can often suggest some particular animal. A great deal can be done by choosing a very rough tweed to represent a long fur and a smooth cloth to represent sleek animals, whereas a smooth flesh-coloured material will, obviously, be just the thing for a doll. On the other hand, some of the most likeable toys are the frankly amusing animals made from checked or sprigged cottons. Such material is excellent for making small toys as it is so easy to manage; thicker and springier woollen pieces are better made into larger toys. Once the material has been found and the toy to be made out of it decided upon, the next thing is to have a good pattern.

Patterns.

There are many good patterns on the market, and the inexperienced toymaker is well advised to start off by using one of these, but the time comes when most people want to experiment with a pattern of their own design. This is quite easily constructed from a good simple outline of the side view of the creature which is to be made. All narrow parts, such as the legs and the neck, must be drawn much wider than they appear in real life, as the stuffing takes up the width. Tracing a photograph is not a good method: an exact profile is rare in a photograph and the outline shows too much detail. Patience and perseverance are needed for pattern-making; it is impossible to be quite sure what the toy is going to look like before it is finished, and it is often necessary to make a pattern up two or three times before perfecting it. Always be very careful to keep an exact record of each part as alterations take place; it is most provoking to produce a delightful toy by snipping off a bit here and adding a bit there, and then not have a pattern to repeat it by. Make the first trial out of the least precious material, and save the best piece until the pattern is perfect. After the main parts of the toy are finished, all small pieces, such as ears, eyes, tails, &c., can be cut out in paper and pinned on. In this way experiments and adjustments can be made without wasting any material. When the shape and position have been decided upon, the

pieces of paper are used as patterns for cutting out the material. Here are three good ways of making patterns:

A. *Body and underbody.* Draw a simple outline of the head, body, and legs, leaving out such things as ears, tails, &c. Redraw the outline of the legs and the lower half of the body; this will make the underbody. One body and one underbody pieced together make only one front and one back leg, so two of each have to be cut out in the material. Usually a head gusset is also needed; this starts from the shoulders and goes over the head to the end of the nose or under the chin. For bulky animals such as elephants this gusset can be continued down the back. Patterns built on these lines are especially good for four-legged standing animals, but unless the legs are short and thick they will need wiring—two pieces of wire, each bent in half, are used, one piece going in the two front legs, and one piece in the two back legs. Without wire the legs splay out and the animal does the 'splits' instead of standing up. Sitting-up animals, such as squirrels or rabbits, should be made with the underbody pieces all in one and they do not need wiring.

B. *Body with separate limbs.* Draw the outline of the head and body only and make up, adding a gusset if necessary. Draw the outline of the legs (remembering to thicken them), adding the shape of the shoulder to the front leg and the shape of the haunch to the back leg. Make up the four legs and sew them firmly to the body. The animal will stand without wiring. Dolls are easily made from this type of pattern, but the outline of the head and body should be taken from the front view, and that of the legs and arms from the side view. The head can be separate from the body; two circles make a very good head, and, for the beginner, a flat face with a simple feature, rather on the lines of a Dutch doll, is the best. Dolls and animals made with separate limbs can be jointed if desired.

C. *Body and long gusset.* A very simple and quick way of making amusing solid toys is to cut the pattern made from an outline of the head, body, arms, and legs in double material and join the two pieces together with one long gusset going right round the head, over the back, and round the legs. In this type of pattern, the outline need not be drawn wider in the narrow places, but in four-legged animals the gusset must be wide enough for the creature to stand firmly, as they will only have one block for the two front legs and one block for the two back legs.

Cutting-out and Sewing.

Most scrap materials fray and must, therefore, be cut with an allowance for turnings. Some flannels and very closely woven cloths can be cut the exact size of the pattern and be made up by oversewing on the right side. It is always easier to keep the toy a good shape if it can be stitched on the right side. Frayable materials, after they have been cut, can be turned in and tacked down to the shape of the pattern and then the toy can be made up by oversewing on the right side. Some materials look well stitched in a gaily contrasting coloured

thread, the stitching being bold and forming a decoration. Where a more realistic effect is aimed at, the stitching should be finer and in self-coloured thread. Larger toys can be run up on the wrong side with a sewing machine (small toys are apt to be very finicky and difficult to manage). If it is necessary to stitch a toy by hand on the wrong side, such as with fur fabric, backstitching should be used, except in the case of real fur. Pieces of fur should always be oversewn together on the wrong side; quite small pieces can be put together without the join showing if a large enough piece cannot be found to take the pattern. With fur or any material which has a pile great care must be taken, when cutting out, to make sure it 'strokes' the right way.

Stuffing.

Kapox makes excellent stuffing; very finely chopped-up pieces of thin material, such as old stockings, can also be used, but they make rather heavy toys. All stuffing must be done with a very little bit at a time; extremities must be well filled first and the whole shape must be intelligently and firmly modelled. Any wire must be very well surrounded so that it cannot be felt when the toy is handled.

Finishing Touches.

The finishing touches such as ears, eyes, tails, &c., should not be put on until the main part of the toy is finished; all the difference between an alive, attractive toy and a dull one can be made by the way these things are added. Always observe how ears and tails go on real animals and remember that the eyes in a doll must come half-way down the head, so often the mistake is made of putting them too far up; the simpler the features are kept the better the effect: highly realistic embroidered mouths and eyes are apt to look repulsive unless they are extremely cleverly done. Wool or silk thread, backstitched to the head down the parting, makes good hair. Bobbed hair can be made from wool which has been wound round a piece of cardboard wide enough to allow the hair to fall each side of the head, the ends of the hair are thus looped instead of being cut. Tight little curls can be made from rug wool. All sorts of things come in useful for finishing off: bits of string for tails and manes, small bits of American cloth or felt for eyes, mouths, or spots (these two cloths are especially useful as they do not fray). Standing toys are improved by a piece of cardboard in the bottom of their feet. Often when sewing a toy the head gets a twist on it; this can be encouraged when stuffing and turned into an intelligent and winning movement and sometimes be the making of a toy. Much can be done to enliven dull material with embroidery stitches; the embroidery should not be done until the toy is made up, and then a sprigged pattern over a large surface or a line stitch up a seam will often enhance it. Suggestive and purely decorative patterns should be aimed at rather than realistic patterns and markings. The toymaker can have the greatest fun in using her ingenuity for these finishing touches, and many a toy which seems at first rather a failure can be pulled round into something really delightful by her skill.