LAUNDRY WORK

L. WETENHALL

PRACTICAL
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[*Frontispiece*

PRACTICAL LAUNDRY WORK

FOR HOME AND SCHOOL

BY

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AND A FOREWORD BY

MRS. BURGWIN

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FOREWORD.

My first thought on seeing this new book on "Laundry Work" was—Can anything new or interesting be written on this subject? After reading the work I venture to predict that its readers will find it both useful and interesting, not only to those who *teach* the subject, but to *all* housewives who are anxious to know how household linen should be cared for and handled.

If we turn to the chapters on "Sorting" and "Folding" (the latter a particularly well-written and carefully illustrated section), we find all the necessary information so clearly and concisely put that both the trade expert (to whom the book will be especially valuable) and the "Domestic Subjects' Instructress" cannot fail *to do* and *to teach* the work most thoroughly.

From the very clear and telling drawings the teacher can readily illustrate her lesson upon the blackboard with sketches and diagrams, which provide an ever helpful aid towards securing the interest of the pupils.

If the methods, so minutely described in this book, for the cleaning and preservation of the household linen are carried out, washing day will cease to be the burden it is at present frequently considered.

The book shows a thoroughly practical knowledge of the subject, and I wish it every success.

E. M. BURGWIN.

PREFACE.

THE main object of this work is to advance the cause of cleanliness, daintiness, and self-respect. Its simplicity and the extent of its detail are due to a desire to help the beginner, both at home and in the trade; and the methods have been explained with considerable minuteness, so that students and intending teachers may find in it all the assistance they are likely at any time to require.

In the Laundry business, bright, intelligent girls are in great demand. Beginning as a worker, such a girl, if she acquires a sound knowledge of the technical details of routine and organization, will soon earn promotion and find herself in a position of some authority, managing others as the head of a department. Skilled workers, too, have no difficulty in securing remunerative posts; indeed, of late years, the demand has always exceeded the supply, and employers have frequently been compelled to engage workers of inferior calibre.

The reason for the shortage of labour has lain largely in prejudice. It has been stated and believed that the work is unhealthy and monotonous, and the hours inordinately long. The latter part of the charge has some foundation in fact, but many leading employers have come to recognise its truth, and there is now a tendency for the hours to be less long. Long practical experience, however, qualifies me to declare emphatically that the standard of health among laundry workers is high, and the occupation is not necessarily at all injurious or fatigning. The work, being largely manual, calls for considerable initial activity and strength. As regards monotony, no one with any knowledge of the work could ever pronounce it to be tedious: there is such a constant change, and the various articles pass so rapidly from hand to hand, that the workers' interest seldom slackens.

Teachers of Evening and Elementary classes may accomplish much by preparing girls in a business-like way with a groundwork of the essential details which are set forth in this book. Hitherto, many of the girls trained

at Laundry Centres have not proved altogether acceptable to the trade, the methods learned being considerably different from those in actual practical, everyday use in a laundry. I shall be gratified if this little volume serves as one step towards the more practical equipment of such students.

My thanks are due to Miss E. R. Hambridge for her skill and ready understanding in preparing the drawings, which so clearly elucidate the text besides being purposely so drawn that they can be copied on the blackboard or prepared on brown paper for class demonstration, and for her other kind assistance and advice; and to Mr. F. E. Mekelburg, whose care and dexterity have brought out the essential details so prominently in his excellent photographs.

L. W.

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LAUNDRY WORK

CHAPTER I

SORTING AND PREPARING LINEN FOR THE WASH

It is absolutely essential, before commencing to wash linen, to look over and sort out all articles that are to be laundered, carefully separating the different classes of linen from each other. In commercial laundries this sorting out, or separating of different classes of garments, is done in a special department ; but quite as much care is needed for home washing as for business purposes, if the best possible results are to be obtained. It is also necessary to examine garments when left off for washing, in case pins or needles may have been carelessly left in. Another essential point is *the turning out of all pockets* in aprons, dresses, trousers, coats, waistcoats, etc. Much damage may be caused to other articles through odd things that may have been left in pockets, and washed in them. Even a thread of coloured cotton will cause endless trouble, while lead pencils, metal buttons, or anything made up of leather, are simply a nightmare to the person who has to remedy the results of such carelessness in the sorting.

It will be found perfectly easy to do the separating if a little method is introduced.

First of all, collect the soiled linen together. Then sort out all—

1. Best white work, such as shirts, collars, cuffs, and handkerchiefs.
2. Fine starched work, such as frocks, blouses, pinafores, bonnets, camisoles, etc.

Classes 1 and 2 can invariably be both washed and boiled together.

3. All body linen, night-dresses, nightshirts, pillow-slips, etc.
4. Table linen, toilet covers, tray cloths, serviettes, etc.
5. Sheets, towels, bath towels, etc.
6. Tea towels, rubbers, etc.
7. Flannel garments.
8. Coloured garments.

The reason for separating the different classes of linen can quite easily be understood. Take, for instance, the first and second sets alluded to, *i.e.*, shirts, collars, lace pieces, etc. These articles are usually of fairly fine texture, and would, if mixed with coarser and possibly much dirtier linen, become quite a bad colour. The fineness of the articles also necessitates their being kept separate from larger and heavier garments, as there is a possibility of their getting tangled, and thereby torn.

In class 3 above, there is the necessity for keeping this work to itself on

account of such garments being worn near the skin, and receiving a large amount of the greasy moisture exuded from the body. Table linen of any description is best washed absolutely by itself. This type of linen is quite easily cleaned, a very small amount of friction being needed, though stains, of course, will require attention. The articles in class 6 it is absolutely necessary to keep apart, owing to the nature of the dirt in them.

Muslin or lace curtains should be kept separate and treated in quite a special manner. It is best, on removing them from the windows, to steep them in cold water straight away, thus preventing the dust and smoke from penetrating other articles. However often curtains are washed, they are bound to contain a certain amount of soot and dust from the atmosphere, which can only be eradicated by immersing these articles in *cold* water, and changing this cold water several times. If this is done before washing is commenced, time will be saved, as they will then be ready to wash after white articles. It is a good plan, if a bath is available with water laid on, to put the curtains into the bath, remove the plug, turn the water on, and let it flow through them. By doing this, the dust is more easily removed, and there is much less risk of tearing them, since they have not to be moved about. Curtains and hangings are always more or less rotted with the sun and dust, and therefore they require extremely careful handling.

It must be distinctly understood that all flannel and coloured garments must be kept separate from white cotton goods. This is a most important part of successful laundering. It is not at all unusual to see a person commencing to wash with all sorts and conditions of articles mixed up in a haphazard fashion. Coloured and white garments are washed together, and then surprise is felt that they have not a clear appearance when finished. In Laundry work, forethought is as much required as actual technical knowledge. This is, perhaps, rather a broad statement ; but it is likely that the average housewife would make a far better laundress if she exercised a little more care, however limited the knowledge she possesses.

If a supply of hot water is easily obtainable otherwise, it is unnecessary to light the copper until actually commencing to wash ; the first and best lot of clothes can then be put into the copper as they are washed, and being slowly brought to the boil, will acquire a far better colour than if put into quite hot water.

As a broad rule, the writer does not approve of soaking, but there are occasions when, by its means, the actual washing is made easier and the final results are more satisfactory. For instance, body linen should not be soaked in cold water, owing to the presence of the greasy moisture already referred to. If, however, it is extraordinarily dirty, soaking in lukewarm soapy water will be found to assist greatly the process of washing. It has been proved on more than one occasion that lukewarm soft water is far better than the so largely used cold " break down."

CHAPTER II

TRADE NOTES ON SORTING

It is an established fact that no laundry, however well equipped, is satisfactory without a good system in the sorting-room. Round this department, and proceeding from it, is either the success or failure of the business. It can be quite well understood that unless it sends out clean and well-finished work, no laundry will keep its *clientèle*, but on the other hand, however well the work may be turned out, if mistakes are constantly being made, customers, however lenient, will sooner or later become tired out, and take their custom elsewhere.

Many launderers have the idea that, so long as the sorting-room is of a fair size in proportion to the work done, that is all that is necessary. Practical experience proves that if more care is expended, and the fitting-up made a little more adequate in the sorting-room or rooms, mistakes in checking become fewer, and therefore "shorts" are not quite so numerous. Sorting-rooms exist where there is not even a table or bench for the sorter to lay books, etc., on, hampers having to be stacked up for this purpose. Such careless equipment is likely to encourage a similar carelessness with regard to detail on the part of the worker.

If really sound, accurate work is expected, every encouragement should be given the sorters to keep a tidy room, each one having her own bench, or portion of one. All work should be kept off the floor as much as possible. In planning the room, it is wise to have the tables down the centre, and holders suspended over the tables for the different coloured cottons that may be used, so that the reels are not constantly being swept on to the floor, thus causing the cotton to become unwound, tangled, and wasted. It is a perfectly simple matter to keep the tables in the sorting-room in quite a tidy condition, thereby facilitating the accuracy of the workers.

However good a "head" the room may have, if the tables are allowed to be strewn with all sorts and conditions of rubbish that may be turned out of the hampers with the work, it will be absolutely impossible to be quite certain that one customer's work is not being mixed with that of another. The starting-point of the majority of "shorts" is, that a customer's work is "checked" and "thrown off," but possibly one or more small articles will be left on the table mixed up with waste paper, etc. The next customer's work will come along, and the left-over articles will, perhaps, be marked for this second customer, and unless the packer is very smart a wholesale muddle results when the packing is done, mistakes having been made which quite probably can never be rectified.

It is a good plan to require packers to provide themselves with scissors and a thimble. Untidy marking is often the result of not possessing these articles. If long ends are left attached to the mark made, these cause it to look much larger than it really is, and certainly make the deciphering of the mark more difficult when the "racking-up" time comes along. It works well if each sorter attaches her own scissors to the belt of her apron, with her black lead pencil—which should *not* be indelible, much damage being caused should a piece of it get mixed with the work in the wash. With reference to ink-marking, customers as a rule do not like this style of thing. Intending customers frequently inquire if it is employed in the laundry. Cotton works out more economically, the marking being done quite as quickly and with less damage to customers' linen, which in the long run must be better for the launderer.

Other important items in the sorting-room are the bins to receive the work when it is "thrown off." Each should be labelled with the name of the kind of article it is intended to contain, and there should be sufficient bins to take all the different classes of work separately. Wash-house men are sometimes too eager to make up a "load," and mix together various classes of work which should be washed separately. If sorters know that this is likely to happen they may become careless in the throwing off of the work, thinking that ultimately it may be mixed again in the wash-house. Sorters and wash-house men both need watchful supervision in the mutual interests of both of these departments.

It has been proved that it is a very bad plan to mix handkerchiefs with body linen or starched work, their colour being not nearly so good as when they are washed alone; hence they should each have a separate bin. This sounds somewhat difficult to accomplish, as in many instances there are not a great number of handkerchiefs to a "journey" of work.

In many wash-houses a small machine is kept for "specials," and in this case no trouble need be experienced; but if only large machines are in use it is advisable to gather the handkerchiefs—say—of the first three "journeys" together and make one "load" of them, and make this "load" the last of "first journey" washing, so that they go through into the ironing or calender room with the "first journey" work. In this way the packers receive them for racking quite in time with the other work, and can sort all out, putting aside for the later journey those which they do not require at once.

Bath towels are another instance of separate treatment being required. Owing to their texture and substance, very careful handling is required to ensure a good colour.

If this point is urged, many launderers will object: "Oh, but customers do not pay us for all this extra time and trouble!" It is admitted that prices are cut just as fine as it is possible for them to be, but with a good system the work can be turned out far better, and *much more cheaply*, than if it is rushed through in a haphazard fashion.

The checking of customers' books is another section of the work where neatness and accuracy are required, though many sorters think that so long as some kind of mark is put against the article to denote that it has been received, that is quite sufficient. Actually a great saving could be accomplished if the checking-in and the pricing of garments were more carefully gone into.

Few launderers meet with a customer who is generous, or even honest enough, to remind them that he or she has been undercharged for a certain article. Apart from dresses and blouses, the charge for which may be anything from fourpence onwards, there are many small articles which pass through the sorting-room and ought to receive a special mark as to price. These go through, receiving a considerable amount of attention in the wash-house and ironing-room; and if the matter is looked into, it is found that the price charged to the customer does not cover the cost of the actual work expended on them, apart from receiving, sending out, etc.

Some managers hold that "one thing pays in with another," but this is not a correct basis for a scale of charges, which *ought* to depend entirely on the expenditure of time and labour involved. One responsible and thoroughly competent person in a sorting-room, part of whose duty it is to price all the work, may substantially safeguard the financial side of the business.

If there is only one sorting-room, all bins should be carefully cleared out at the finish of a "journey," that no stray articles may be left in corners. Care should be taken that all fancy and "special" work is given out quite separately.

A short explanation may be useful with regard to sorting fancy, coloured, and flannel goods. This is a most important item of the sorter's duties, and requires careful discrimination. In cases where the flannels are washed in a rotary machine, discretion is needed to judge the class of the flannel or woollen garments that are going to be mixed with the load for the machine. Similarly with coloured goods, it is far better in the long run to wash a few extra by hand, than have possibly a whole load spoilt through the presence of one article of the wrong class, which has been overlooked.

No coloured or flannel work should be put into any washing machine without some responsible person having previously inspected it. Many of the best laundries are finding it more expedient, as well as cheaper, to have all flannels and woollens washed by hand, on account of the spoiling and shrinkage that occur in the machine. This can be done without necessarily costing an undue amount, if the forewoman or head wash-house man sorts, and gives out the work to the washers, and sees that the articles really call for hand-washing.

Flannelettes and garments with a mixture of cotton in the manufacture are quite safely washed in the machine, and in many cases are improved by this process.

If two sorting-rooms are available, the clearing of the work into the wash-house will be much more simple. The sorting of the next "journey" can be in progress while the previously sorted work is being cleared out. Thus two comparatively small sorting-rooms are much better than one really large room, as both time and labour are saved.

CHAPTER III

MATERIALS FOR USE IN WASHING

THE REMOVAL OF STAINS—UTENSILS

In considering the question of washing for the home, it is necessary to study both ease and expense, as well as the quality of the ultimate result. There are a great many preparations for washing on the market nowadays, which are supposed to cleanse the linen absolutely without labour. Most intelligent housewives will agree that no portion of their work is accomplished without a certain amount of labour, this being so in the case of the inevitable washing day in a larger degree even than with other household duties. On the other hand, it is possible to accomplish a heavy day's washing with comparative ease, if a good system is worked out and adhered to.

To Soften Water.

Putting aside the question of fancy preparations for washing purposes, it is best to commence with the softening of water. Hard water will not cleanse the dirt from linen; therefore, as in many districts the water is extremely hard, some substance has to be added to it to eliminate this hardness. Alkali in the form of ordinary washing soda is the cheapest and most easily obtained, and quite a small quantity dissolved in the water to be used has the desired effect. It must be distinctly understood that soda in any shape or form must not be added to the water for flannels or coloured articles. The writer was informed that a certain woman "always put a little soda into the water for flannels and coloured things." The danger to the fabric of so doing was suggested, and the reply was: "Oh, but I always use refined soda"—but as refined soda has usually three times the strength of the ordinary washing soda, the detriment to the goods would necessarily be threefold.

If the water is extremely hard, adding a little ammonia has a beneficial effect on blankets and white woollens, but coloured garments should be kept away from this, many colours "running" if coming into contact with it. For instance, if blankets are bordered with fairly bright colours, too strong a solution of ammonia will often cause them to "bleed" into the white part, and entirely spoil their appearance when finished.

If any small, delicate, coloured articles are to be washed, it is quite a good plan to boil up a sufficient quantity of water to use, and allow it to cool down to the required temperature, when it will be found to require less soap. A lather is much more readily obtained by this means than when water is merely warmed up to the required heat. The advantages gained are twofold: economy of soap on the one hand, and the preservation of the colour due to the restricted use of soap on the other.

Soaps.

To take next the question of soaps. A good ordinary yellow, or even mottled soap, will produce a good result if properly used. All soaps are best if procured some time before being required for use, the bars being cut up into pieces of convenient size and allowed to dry out. In this way the moisture contained in the soap is absorbed by the air, leaving the fatty acids which are required for saponification.

Experience will soon prove that there are various qualities of soap which are *entirely* unsuitable for washing linen, and also have a roughening effect on the hands. It is wise, when buying soap, to see that it does not appear too moist. It should look firm; an apparently hard soap is of more value than one which can be easily marked by pressure with the fingers.

It is advisable to keep in stock a quantity of boiled soap, or soap jelly, as many people prefer to call it.

For convenience, it is best to make this stock fairly strong, say, about 2 lb. of soap to half a small pailful of water. Cut the soap into small pieces, add to the water, and boil until they are dissolved. A little of this, when melted, added to the water for washing flannels, "coloureds," etc., will greatly facilitate the washing, and will prevent the need of using raw soap.

Blue.

It is well to realise the object for which the use of blue is intended. Blue should not be used as a dye to cover up defects in washing and rinsing, but as an agent to *assist* the latter process, and to eliminate the effects of hard, clear water on white cotton goods, namely, the yellowish tint we all wish to avoid. It is possible to procure "blues" in both the solid and the liquid states. For private use the former is chiefly in demand, being convenient to use and most economical. (For the use of the above, *see* pages 38-9.)

Gum Arabic.

A pennyworth of this can be obtained at chemists' or stores, and, used sparingly, will serve to stiffen articles not requiring much ironing (*e.g.*, lace). It has a tendency, however, to brown under the iron and may even cause the fabric to crack.

Glycerine.

This is used by some people to assist in the finishing of laces, but great care has to be taken that it is not used in too large quantities and that an undue amount of moisture is not left in them before pressing; otherwise the edges and raised patterns take on a brownish tinge. It is best to add a teaspoonful to a quart of the stiffening solution as given on page 153.

Glycerine will be found extremely useful should a silk or flannel garment have become slightly scorched. In this case it must be used immediately the scorch occurs, and be applied by using a clean, moist damper (*cf.* p. 24), the surface of which has been dipped into a little glycerine.

Acids ; their Use.

Various acids are used for the removal of stains ; but in the ordinary private house it is most necessary to exercise caution. They should always be kept in jars *distinctly* labelled, should be stored out of the reach of inexperienced persons, and used only by those who have sufficient knowledge to safeguard against accidents both themselves and the articles to be treated.

To Remove Ink Stains and Iron Rust.

These are stains of almost everyday occurrence. As a rule, clear water will not absorb ink stains. If a very small portion of oxalic acid is dissolved in boiling water, and the stained part of the article is immersed in this boiling solution, the ink will speedily be removed. Iron rust can be removed in a similar manner, whether caused by medicines, or by hooks on garments, etc.

If the article to be freed from either of these stains is coloured or composed of silk, the temperature of the solution must be much lower, or damage will be caused. In this case, dissolve the acid, and allow the mixture to stand for a few minutes, or until the tip of the finger can be borne in it, when it will be perfectly safe to use.

For iron rust on woollen garments, equal parts of citric acid and cream of tartar are very effective. This can be used as follows : moisten the spot with warm water, rub the powder well in, and when the stain is removed, rinse well. In obstinate cases, dissolve a little of the mixture in fairly warm water, and allow the stained part to soak until the rust is removed.

If possible, these stains should be removed before the articles are washed, but if occasion arises and they cannot be re-washed, the stained area must be well rinsed before drying or ironing. For white cotton goods, a little soda should be added to the first rinse to neutralise the acid, and for flannel and coloured articles the first rinse should contain a little soap. After the removal of the stains, the parts treated must not be rubbed vigorously ; the water should be allowed to flow *through* the material.

To Remove Stains on Table Linen.

It is very seldom that all stains can be removed from table linen with the usual wash and boil ; on the other hand, a large amount of the ordinary food stains will disappear if a little extra soap is rubbed on these places and a certain amount of careful friction used, so that too much is not left to be eradicated in the boiling.

The popular idea is, that chloride of lime is a most dangerous substance to use ; properly speaking, it is not in itself so dangerous, though wrong methods of using it may bring disastrous results. In making up a small quantity of solution, take about two tablespoonfuls of the powder, add just a small piece of washing soda, and pour about 1 pint of boiling water slowly on this, stirring

carefully, so that all the lumps are dissolved. The soda helps to carry the lime away, and assists in making the solution clearer, and more fit for use.

The mixture must stand to cool, and needs straining before being bottled for use. Whatever of the powder remains in the solution must not be shaken up when the solution is being used, as it is these small particles that cause the damage to linen.

When an article is so stained with tea, fruit, wine or medicine that the marks will not move with ordinary washing, a good plan is to look over the article, find all the spots there may be, dip the fingers into the bleach, and dab each stain separately before putting the article into the copper to boil. If the stain is very large, put about a tablespoonful of the bleaching liquid into a small bowl of water, immerse the stained part in this, and allow it to remain for a few minutes.

Although this bleaching liquid is a useful and valuable agent, great care must be taken that it does not come into contact with any flannel or coloured garments. When it has been used it must be poured away immediately, so that there may be no likelihood of its being upset, or mistaken for a harmless liquid.

Acetic Acid.

This is a valuable medium for the setting and restoring of delicate colours. On the other hand, it must not be supposed that, if carelessness has occurred in the washing of a coloured garment, this acid is going to make all right again. It will be found extremely useful if it is mixed with the rinsing water for light coloured silks, especially light blues, mauve, light greens, and so on.

If the articles are of fairly dark colours, vinegar will be found cheaper and quite as useful. In both instances, it is easy to ascertain when sufficient is put into the quantity of water used, owing to the pungent odour. It is necessary for the water to smell fairly strongly of the acids.

Salt.

For black garments, black and white checks, dark greys, etc., a strong solution of salt is very efficacious for making the black of a nice distinct tone, and the white of a perfect clearness. A heaped handful of salt is required to 2 or 3 gallons of water.

To Remove Mud Stains.

There are occasions when mud stains are extremely difficult to remove. As a rule, if they are on white cotton goods, less difficulty is experienced, but even here a few suggestions may be useful. If it is possible to attack the stains while wet, this is by far the best. Commence by dipping the mud-stained portion into a very soapy, lukewarm water, allow it to soak for a few minutes, and then proceed to rub, with a round, light motion. Do not rub vigorously, or the fibres of the material will absorb the stain, and removal

will become almost impossible. If the article is coloured or woollen the same process can be adhered to.

When removing mud stains do not immerse the whole garment in the water used: remove the stain, and wash the garment in another water prepared for the purpose.

Removal of Grease, Paint, etc.

For the removal of tar, paint, etc., turpentine is a very valuable agent. The best plan is to lay the stained part of the garment on a clean table, pour a few drops of turpentine on the stain, and commence rubbing lightly, with an easy, round motion. A clean piece of soft material should be used for this purpose, and the rubbing should be commenced from the outer edge of the stain, gradually working towards the centre.

To Remove Candle Grease.

To remove this, cover the grease spot with brown paper of a dull clothy texture (smooth brown paper as a rule is not nearly so effective), apply a fairly warm iron, and thus draw the grease through. Clean blotting-paper will serve the same purpose. The foregoing process should be done *before* the articles are washed.

The writer strongly advises against the use of benzine, petrol, etc., in private houses, and in places unprepared for their use. These inflammable spirits should *not* be used by inexperienced persons, nor in buildings where there is the least possibility of danger. It is also exceedingly dangerous to pour waste spirit, however small the quantity may be, down a sink or drain of any kind. Any benzine, petrol, benzoline, etc., left over, should always be poured into the earth, thereby avoiding disastrous results.

Utensils.

As a rule, expense has to be spared, and attention must be paid to the space available for storing these articles when not in use.

Baths (Fig. 1) for washing purposes can be obtained of almost any size required, those with the band of galvanised zinc round the base (Fig. 2), which raises the bottom of the bath from the ground, being the best and

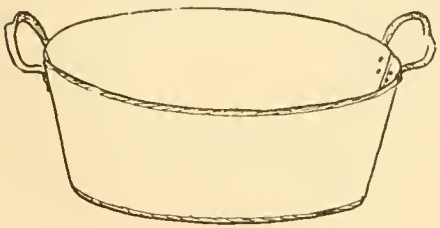

Fig. 1.

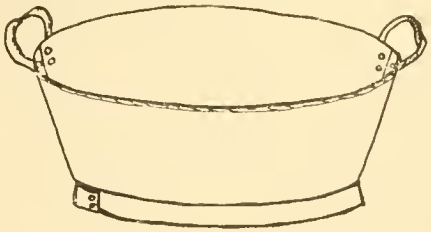

Fig. 2.

most economical in the end, their cost being very little in advance of the other makes. A and B in Fig. 3 show sections of the two baths, for comparison.

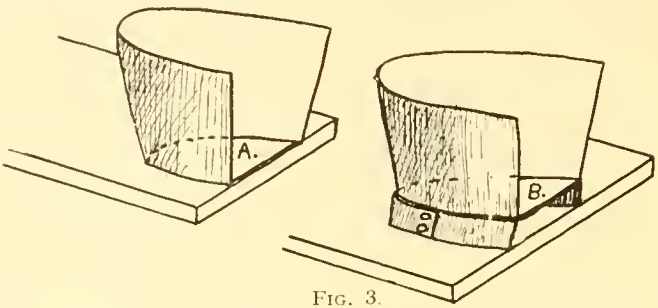

FIG. 3.

Baths of the capacity of 12 gallons usually cost about 2s. 6d. with the extra band at the base, while those of the same size without the guard, cost about 2s.

Galvanised Pails.

These can also be procured with the raised bottoms, which add greatly to their length of life. These articles, when not in use, should be thoroughly dried and hung up, so as to be clean and in readiness for next use.

Washing-Boards.

Many people like to use a corrugated washing-board, while, on the other hand, a plain smooth one and a brush are often preferred. The former may be obtained made solely of wood, or with the fluted part covered with a thin layer of galvanised zinc. For many reasons the wooden ones are the best: they are cheaper, to commence with, and, with the zinc ones, there is a danger of the metal getting cracked, peeling up, and causing danger to the linen.

With the plain board, a brush is usually needed, and this should be of medium stiffness. Heavy brushes with hard, dark bristles clean the work no more easily, and are apt to be very tiring to the worker. Various makes and sizes of brushes are easily obtained, made with a mixture of light and dark bristles. These will be found of sufficient firmness, and, when new, should be soaked in several fresh cold waters before being used.

We pass from washing utensils to the articles to be used for finishing and beautifying the linen.

Wringers and Mangles.

In the majority of private houses it is found most convenient to use those with wooden rollers, as they are useful both for wringing the wet clothes and for mangling them after they are dry.

The smaller makes with two rubber rollers are really better for wringing, as there is not the tendency to break buttons and destroy hooks, etc.; but, as they

are not suitable for mangling as well, not all private families possess them. In either case the wringer must be kept clean and well oiled, care being taken that the oil is put into the bearings and *not* on the rollers.

When not in use the pressure screw must be unloosed. This is most important, as otherwise the constant pressure will weaken the rollers, and cause them to wear out quickly. Wooden ones should be moistened with water occasionally if they are left unused for any length of time. Moreover, if this is done before the mangling is commenced, the clothes will appear smoother and the rollers will run less risk of splitting; but, of course, if the washing has not long been completed, the rollers will be sufficiently wet.

If rubber rollers become dark and greasy looking, a cloth damped with turpentine will speedily remove the dirt. When not in use wringers of any kind should be kept covered, to prevent dust from settling into the parts.

Clothes Lines.

The two most popular classes of line in general use for the drying and airing of linen are (1) ordinary rope, which can be obtained of various prices and qualities from 4d. a dozen yards; and (2) galvanised wire rope, which can be procured either plain or twisted. The former style of wire rope is preferable; in the first place, because there are no crevices for dirt and dust to settle in, and again, in some instances it will be found that one strand of the wire will crack, and subject the clothes to the danger of being torn, through the rough, sharp, broken edges. Whatever class of line is used *must* be kept clean, or the clothes will have unsightly marks on them after they are dried.

Ordinary clothes line should be put out only when it is required for use, and when taken in should be coiled up neatly and kept in a box or bag. In this case all that is necessary is to dust it with a clean cloth, slightly damped, after it is stretched ready to receive the clothes. It is best not to make it quite wet, as it shrinks and hardens in the water, and is difficult to use until dry again. If the lines become dirty, they should be washed with a little soap and water, and be allowed to get thoroughly dry before they are again used.

Galvanised lines are usually put up as fixtures, so that they are always ready for use, *after* they are cleaned, which is most essential, as it will be found that the moisture and dirt in the atmosphere cling to the surface, and will otherwise cause greasy-looking marks on the clothes. A wet, soapy cloth should be used, each line being well rubbed.

Clothes Pegs.

As a rule, these are made of wood, and in some cases are bound with a piece of thin metal, which is inadvisable, on account of the risk of rusting the wet clothes, and of tearing them on the sharp edges. Here, also, attention should be paid to cleanliness: when not in use, pegs should be kept with the lines, and occasionally have a damp cloth passed through the cleft of each peg, to

remove possible dust and dirt. Should any become dirty through falling to the ground, they should not be mixed with the others, but be properly washed before being used.

Clothes Baskets.

These are of various sizes and qualities, but it is essential that they are kept *extremely* clean and free from the dust which readily settles in their crevices. If they are rubbed with a damp cloth before clean, dry clothes are placed in them, the linen is safeguarded from unsightly marks.

Wet clothes must never be put into a basket, whether of cane or willow, unless it is lined with a cloth; otherwise brown streaks may appear on them. It is occasionally necessary to scrub the baskets with clean soapy water, after which they should be dried in the open air whenever possible.

"Empire" Dryer.

This will be found exceedingly useful in private houses, or in airing-rooms

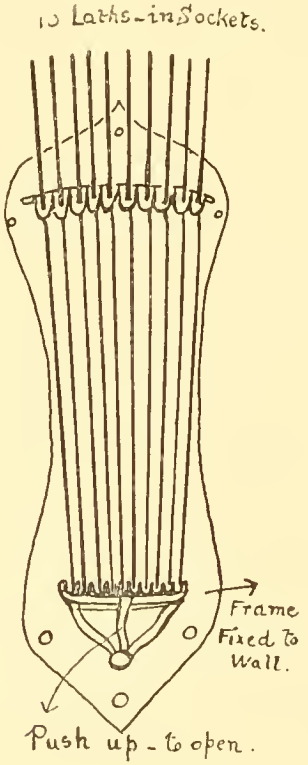

FIG. 4.

where space is limited. As shown in Fig. 4, the "Dryer" is fixed to a wall closed, and is opened by pushing upwards, when the rails assume the shape of an open fan (*see* Fig. 5), each lath holding one or two articles. If it is hung over, or near a gas stove or fireplace, the clothes will dry very quickly, and for airing clothes it is invaluable. This article can be procured from firms that supply laundry appliances, the usual cost being 3s. 6d.

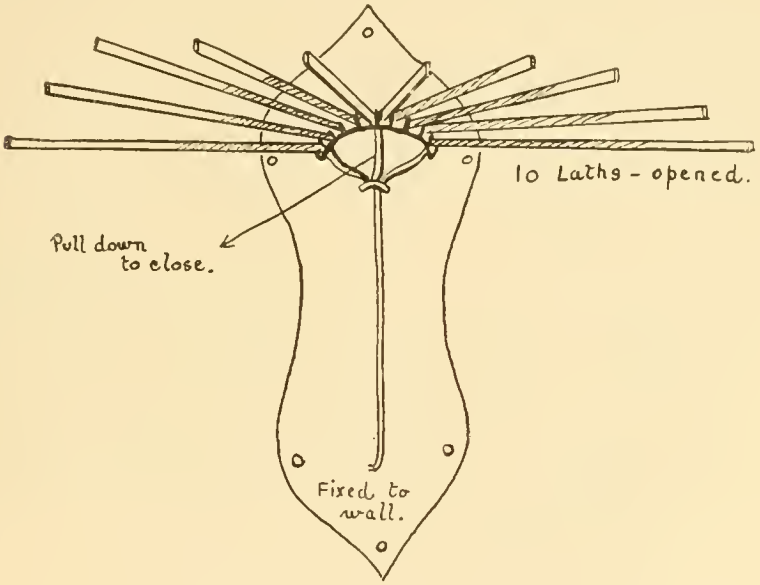

FIG. 5.

Clothes Horses.

For indoor drying these are invaluable, and can be procured single or with two or three leaves; also with varying numbers of rails, as needed in households of different sizes. It is necessary to choose a make which will stand firmly, and thus minimise the risk of the laden clothes-horse falling forward into the fire. The webbing which forms the hinges must be kept in good condition and be *firmly* secured to the wood.

Ironing Blanket.

A pad of felt, blanket, or woollen material of some sort will be required for the ironing table, and also a clean calico cover. It is very important to

keep the ironing blanket aired and in a clean condition. If it is folded up and put away with the dampness from ironing in it, it will be found extremely unpleasant to use, and will not last nearly so long.

Flannel Pad.

When ironing embroidery work, lace, or any material that has a pattern to be raised, or that requires to have a "finish" as when new, a flannel pad will be required. This can be made by placing together several thicknesses of flannel, or thin white blanket—not necessarily new—and tacking them firmly to keep them in position.

If a large quantity of ironing is done week by week, it is best to have one specially kept for the ironing of shirt fronts, and another for lace and embroidery, but if only a few articles have to be ironed, the same pad will answer for both purposes. Whenever it becomes stiffened with the contact of damp starched work, it should be carefully washed, which can be done without unpicking.

Dampening Rags.

An exceedingly useful appendage to the ironing table is a clean soft piece of rag, to be used as a "damper." For this purpose, old well-washed flannel or white flannelette is most suitable, for both of these materials, when wrung out of water, retain about the correct amount of moisture that will be needed if the article being ironed requires extra dampening for any purpose.

It should be kept perfectly clean, and should be washed and dried after the ironing is finished each week, to be in readiness for future use. Calico is not so satisfactory for this purpose, as it is liable to throw out too much moisture when the article being ironed is rubbed with it.

Ironing Table.

A polished table should not be used if another is available, as not only will the moisture from the garments ironed soak through the pad and spoil the table, but the felt will be constantly slipping away from the worker.

A skirt board, broad at one end, and tapering to the other, is very useful and necessary for the successful ironing of skirts and dresses. A good average size is about 4 ft. long by 18 in. at the wide end and 9 in. at the narrow end.

This board should be kept covered with two or three thicknesses of felt or blanket. It is best to cut the padding a few inches larger than the board each way, turn the edges over on to the reverse side, and fix them there firmly with tin-tacks, avoiding creases and wrinkles in the felt.

If two trestles are available, they make a convenient stand for the board, and, in fact, this is a very suitable ironing table for average private houses. Supported on the backs of two chairs, the board is quite easy to use. The

padding need not often be removed, for as it is not folded, the steam is enabled to escape.

Flat-Irons.

These can be obtained in a number of sizes, but small ones are, as a rule, in demand for private use. (Fig. 6.) It is advisable to choose a medium size, *e.g.*, 6 or 8, which cost about 1s. and 1s. 4d. respectively. They will be found quite easy to use, as actually the extra weight of the larger iron is not noticed if it is skilfully manipulated.

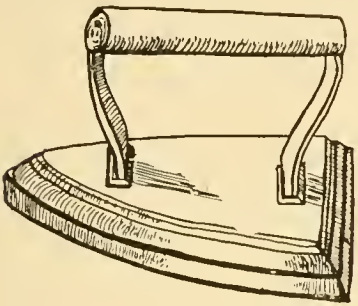

FIG. 6.

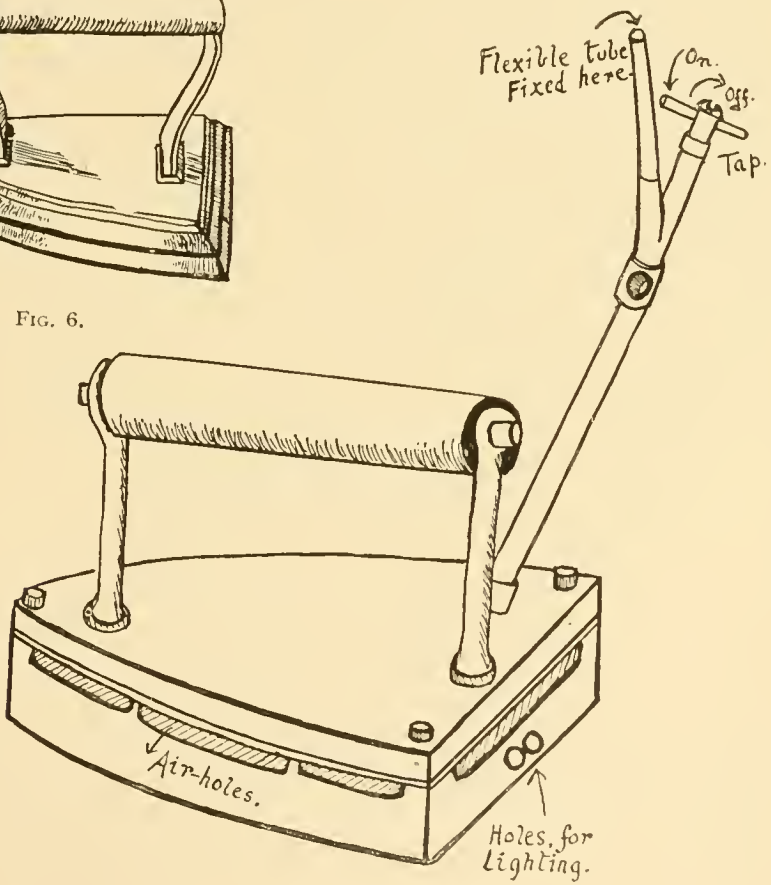

FIG. 7.

Very convenient irons are supplied by most of the gas companies; they are of fairly good size and are heated with gas.

The usual method of connecting the gas supply for the heating of these irons is by means of a length of flexible tubing, which has been connected to a suitable burner. (Fig. 7.)

They will be found quite easy to manage, but care must be taken that the connections are secure, and that the gas is regulated in the iron. While the gas is alight the iron is gradually getting hotter; therefore, if the articles that are being ironed are not very damp, so that the heat is not being absorbed by the moisture, the light inside the iron must be kept very low indeed. As a rule, the burners of these irons are similar to an ordinary gas burner and can readily be understood. A lighted "spill" or taper should be carried *to* the iron, the burner turned on, and the gas lighted. It is advisable not to turn on the gas before procuring the taper.

If the tubing is of rubber, it should be taken off the iron when not in use and be carefully put away, and if kept in a dark place, its life will be considerably lengthened. Electric irons are similar in structure, and Fig. 8 illustrates the method of connecting the plug to the iron.

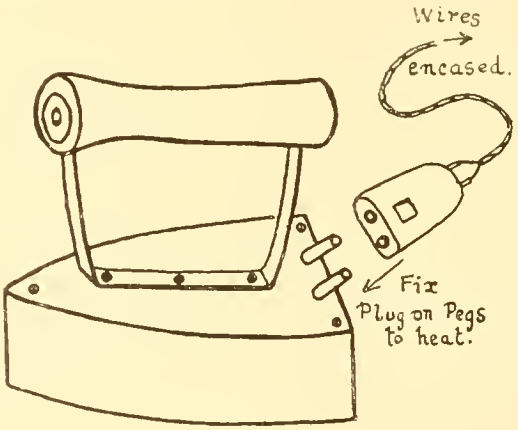

FIG. 8.

Another class of flat-iron is the "Dalli." This is heated by means of charcoal supplied especially for the purpose. Such irons have been found very convenient in the summer time, when other means of heating would be somewhat irksome. Their cost is about 6s., the charcoal being sold in tiny blocks at 2½d. per doz. Directions for feeding the iron are supplied with it.

It is most essential that irons of any description should be kept free from dirt and rust. In fact this applies to all classes of laundry utensils and

appliances. Well-finished work cannot be turned out if, after use, they are left about to gather dirt and rust. A little wax or clean grease rubbed on the irons before they get cold, and allowed to remain on until they are heated again, will greatly facilitate the future ironing. When required for use the grease should be cleaned off when they are partially hot. It is necessary to be most careful not only that the base of the iron is clean and smooth, but also that the top part and handle are carefully dusted.

Should irons have become rusty or in bad condition, the following is a good plan for cleaning them: Procure a *clean* rag and a little finely-powdered Bath-brick, to which should be added a little grease or wax. With this, well rub the face of the iron when it is slightly warm; all the mixture used, however, must be thoroughly cleaned off before the iron is re-heated.

Some people advocate the use of paraffin for cleansing irons, but this is found to cause a roughness which is especially noticeable if the face of the iron is hot.

Iron Stands.

Sometimes these are sold with wooden handles, but those made entirely of metal are much to be preferred, since they are safer. It is advisable to see that they are fairly well raised from the table, so that the ironing pad may be protected from scorching. They should stand firmly, and should be sufficiently large to receive the iron, or it may be continually slipping off.

Polishing Irons.

These are used chiefly for the glazing of shirts, collars, and cuffs, and are usually much smaller than flat-irons. They range in size from 0 to 4, and the average cost is about 1s. For amateurs the smaller sizes are advisable. (*See*

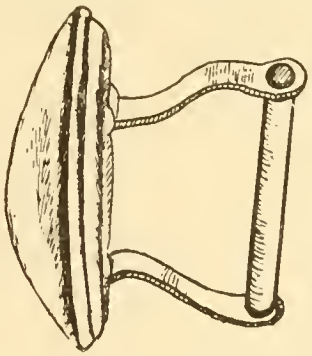

Fig. 9.

Fig. 9.) Polishing irons must be kept extremely clean and smooth, otherwise they will do much more harm than good when in use.

In conjunction with these irons, a board must be used, which should be made of hard wood, well planed and smoothed, and kept solely for the purpose of polishing. It should measure about 18 in. by 10 in., and should be covered with clean calico in the form of a case, so that no seams rest on the side of the board which is used.

Heating Irons.

When heating ordinary flat or polishing irons, it is necessary to keep the " face " of the iron from actual contact with the source of the heat as much as possible. In laundries, therefore, closed-in, slow-combustion stoves are used, so that the irons only come into contact with the heated stove and never with the fuel used. In this way they are always smooth, and can be easily kept clean. In private houses, where a closed kitchen-range is fitted, the top of this practically answers the same purpose, and will be found convenient and suitable.

A gas-ring or stove is also a good means of heating them, and an excellent plan is to keep a piece of thin sheet iron to place over the gas or " kitchener," and to place the irons upon it. The face of the irons can thus be kept smoother, and will necessarily be much more pleasant to use. In the case of a stove that is kept well black-leaded, this will do away with the necessity for cleaning off the top of the stove before the irons are put to heat.

Ironholders.

These should be sufficiently thick to protect the hand from the heat of the iron without being uncomfortably bulky to hold, and not so large as to hang down far enough to scorch on the base of the iron.

They are best made of woollen material, through which the heat will not readily penetrate ; but the outer covering should be of some light, smooth material, from which no hairs or fluff will fall upon the work which is being laundered.

Sleeve Board.

This is also a necessary and useful article, especially for the ironing of

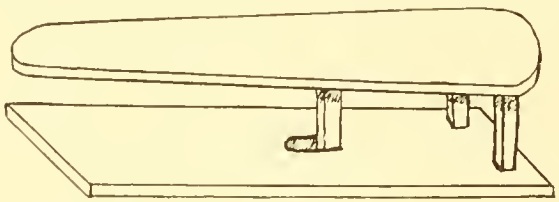

Fig. 10.

blouse sleeves. The type shown in Fig. 10 can be obtained for about

1s. 3d., and is made of wood only. A really substantial make is sold for 2s. 6d. It is possible to get a heavy make with a galvanised base and movable boards, two being supplied with each stand, the cost being 6s. 6d. The board requires covering with at least two thicknesses of felt, which must be fixed on very neatly, to avoid creases, and be covered with a small piece of calico before using.

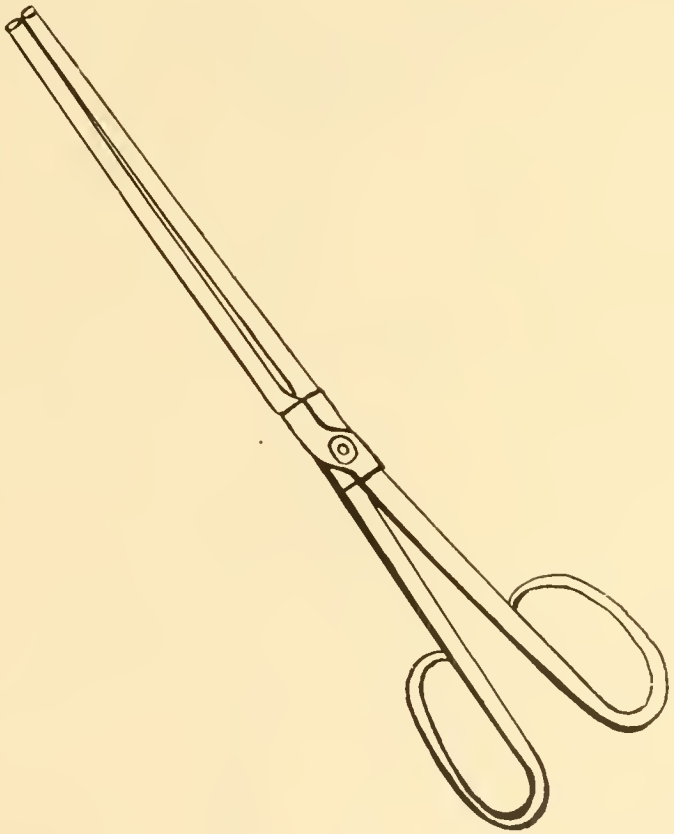

Fig. 11.

Goffering Irons.

For the finishing of starched frills, goffering is a simple, and pretty process, for which irons may be obtained at a fairly low cost. They can be bought for 6d. onwards, and quite a good substantial make for about 1s. (*See* Fig. 11.)

Lace Punch.

This article, as shown in Fig. 12, will be found very useful for the finishing of raised patterns on laces, and can be bought for about 1s.

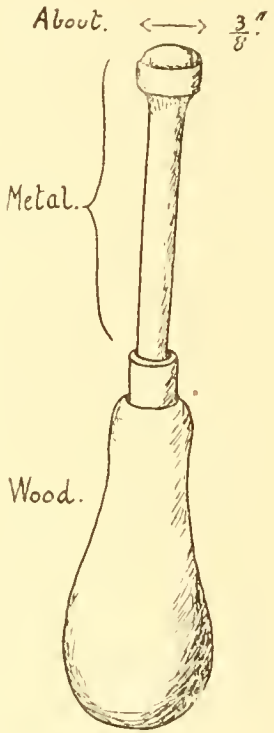

Fig. 12.

Egg Iron.

This iron often facilitates the ironing of tiny sleeves, the crowns of hats and bonnets, or ruchings that may possibly occur in garments. (*See* Fig. 13.)

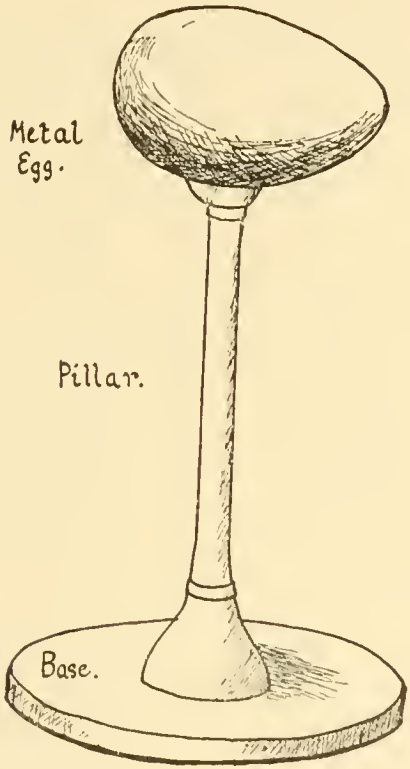

FIG. 13.

CHAPTER IV

STARCHES—RECIPES

THE TINTING OF LACES AND CURTAINS

THE two principal methods of using starch for purposes of laundry work are—

First, in the "raw" state, when a mixture is made with cold or lukewarm water and the starch is left uncooked, thus causing the swelling and bursting of the starch granules to come about when the article that has been "raw starched" is being ironed. This method is chiefly used for shirts, collars, and cuffs, and in some instances for fine muslin work, these latter articles requiring a very dilute solution.

Secondly, starch is largely used in the boiled state, and is then suitable for household linen and various garments (*e.g.*, dresses, petticoats, blouses, etc.). When used thus, it imparts to the garments a more supple feeling and appearance, and if carefully made and used is suitable for articles of the finest texture.

In making up boiled starch for use, it is absolutely essential that all the starch grains shall burst. It is quite easy to ascertain when this has happened, for at that moment it takes on a clear appearance, and is said to have "turned," and is then quite fit for use. When starching garments, it is best to use the starch while it is yet warm. In this way the starch enters the linen more easily, and the work, after ironing, has a smoother appearance.

For ordinary household purposes, a good white rice starch is to be recommended, and is quite an economical commodity, the average price being 4d. per lb. It is advisable to store it in a clean, dry place. The number of articles to be starched should be studied in estimating the quantity of starch to be made up. On the other hand, left-over starch should never be thrown away. If covered over and strained before using again, it remains quite good for some time. In the case of "raw" starch, this is even an improvement.

The following directions will be found useful in the preparing of starch for different classes of garments.

"Raw" Starch.

¼ lb. white starch;
½ oz. borax;
A few shreds of curd soap;
1 quart water.

Put the borax and curd soap (finely shredded) into a saucepan, with enough of the water to cover it, and boil until dissolved. While this is in

preparation, put the starch into a clean pan, and mix it to a smooth "creamy" paste with a small quantity of the cold water. When the starch feels perfectly free from "grit," the rest of the water can be gradually added. The whole quantity should never be poured in at once, as all the small particles require dissolving as much as possible. By this time the borax and soap should be ready. Allow the mixture to go just off the boil, then stir it into the starch by degrees very carefully. If good curd soap is used, it will be found to have quite a "whitening" effect on the linen. On *no* account must yellow or mottled soap be used. White wax can be substituted for the soap, but has not quite such a clear effect. One quart of starch will be sufficient for, say, three or four shirts and about one dozen collars.

If raw starch is required for muslin goods, only a very weak solution is needed, judgment having to be used according to the texture of the article. For instance, a satisfactory plan is to starch pinafores and thin muslin garments that have to be ironed fairly wet, in the following way. When the articles are to be prepared thus, they need not be dried after washing, but must be put into, and wrung out of the starch, and *must not* be dried before ironing. They should be rolled in a cloth until the irons are ready.

For this class of thing, ½ pint of the mixture already referred to, added to about 1½ pints (more or less) of water, will result in the degree of stiffness required. This method of starching is very convenient if drying would have to be done under adverse conditions, or when the weather renders outdoor drying impossible.

It should be remembered that wet articles, being put into starch, will gradually weaken it; therefore, if there are a good number, its strength must be renewed occasionally.

Boiled Starch.

Half a lb. of starch will be required in the preparation of boiled starch for dresses, blouses, curtains, etc. Supposing 4 quarts is needed, a good-sized kettle or saucepan full of water will be wanted.

Put the starch into a pan sufficiently large to hold a gallon, and work it up into a smooth paste with a little extra cold water, adding at most 1 pint. If too much cold water is used, the starch will be more difficult to "turn." Into the boiling water put a small piece of borax (about ½ oz.), add a few shreds of white wax or curd soap. When the water is boiling, pour on fairly quickly, stirring all the time. As the starch begins to turn and become transparent-looking, stir more quickly, until a nice smooth clearness is established. A little practice will soon assist the user to know how much water to add for different classes of material.

The best plan is to sort out all work that has to be starched, treating the fine white articles first, leaving the coloured or thicker ones until last. Carefully made starch is of great assistance to the ironer, garments that are

starched in a badly made preparation are difficult to iron, and have a very "thick" appearance when finished.

The above quantity of boiled starch may be sufficient for, say, two or three pairs of curtains, possibly a dozen pieces such as blouses or frocks, and various thicker articles of household linen that may require stiffening.

Creaming Curtains and Laces.

There are various methods by which lace and curtains can be tinted.

(1) Cream Starch.

This can be procured, but only a very little of it is required to obtain a fairly deep shade. It should be mixed in the dry state with a proportion of white starch, and care must be taken that all the small particles are dissolved in the cold water before the boiling water is added, otherwise the grains of cream starch will cause brown specks on the finished article. The quantity really depends on the shade desired, but the mixing of 1 oz. of cream to ¼ lb. of white starch results in a fairly medium tint.

(2) Permanganate of Potash.

Fine laces can be very successfully coloured by this substance, but it must be distinctly understood that it is practically a dye, therefore unless the colour is required to be permanent, other means of obtaining the desired shade should be adopted. A few grains will be sufficient for 1 quart of hot water. After testing the liquid, immerse the article, and then rinse it in clear warm water. This removes any unevenness there may be in the resulting colour. The depth of tone will entirely depend on the quantity of colouring matter used.

(3) Saffron.

Delicate tints can be produced if this is carefully used. The saffron should be put into a jar or saucepan, one pennyworth to 1 quart of water, and be gently simmered for one hour. The liquid must be carefully strained to remove all particles before it is used, otherwise endless trouble will be caused. If the use of this liquid causes too yellowish a tint, the addition of a little strong tea produces rather a pleasing shade.

(4) Tea and Coffee.

Both of the above produce effective tints. In each case the mixture should be allowed to "stand" after being made and then be strained before it is used. If the shade obtained thus is too dull, a little of some other brighter tint added, such as saffron or *écru* "Dolly tints," materially improves the effect.

The foregoing methods are, perhaps, somewhat troublesome in comparison with the use of various tints that can be bought quite cheaply, but in many cases they will prove more satisfactory, as shades can be produced which are not obtainable in those bought ready to use.

[NOTE.—Whatever method is adopted, it is advisable to test a piece of material similar to that which is to be tinted, *before* the whole article is immersed.]

CHAPTER V

WASHING AND STARCHING COTTON AND HOUSEHOLD LINEN

BEFORE commencing to wash white work, prepare the water as follows. Half fill a bath or tank with fairly warm water, at a temperature of from about 85° to 90° F., and add just a small portion of soda: if ordinary washing soda is used, half a handful is sufficient to soften several gallons of water. If too much soda is added, the skin of the hands will become very tender, which is quite unnecessary.

Take the first lot of white work to be washed (*see* pages 9, 141), rub each of the articles lightly on the soiled parts with soap, and leave them in the water until sufficient of the fine work is soaked in to be conveniently washed at one time. Fine pieces must be lightly rubbed between the hands, collars and thick handkerchiefs may be scrubbed with a fairly soft brush. If a corrugated rubbing board is used, no brush is needed: on the other hand, many people prefer a plain board and a brush of medium stiffness, thus saving the fingers a good deal. Shirts will require special attention at the edges of wrists, collar bands and fronts, as well as under arms, elbows, etc. Handkerchiefs will require friction on both sides to ensure their looking clear and free from streaks. Hems of frocks, front widths, collars and waistbands usually demand most care. As a rule, cotton starched work is fairly easy to wash, the chief aim being to keep this class of work a good colour. If ladies' dresses and petticoats are found to be extremely mud-stained, follow the directions on page 18, *before* the articles are put into the ordinary washing water.

After all the small fine pieces are washed, wring and put aside ready for the first boil, and soak a reasonable quantity of body linen in the same water. The specially soiled parts should be lightly soaped as they are put in. While these are soaking, prepare the copper and put in the first lot to boil. The copper should only be about two-thirds full of water, that the water may not overflow when the clothes are put in. A small quantity of soda must be added *before* the linen is immersed, about half a tea-cupful to an 8-gallon copper is sufficient.

Many people prefer to rinse the clothes in cold water after washing, in order to remove the soap before boiling; but this is hardly necessary if the washing water is changed a reasonable number of times, in accordance with the kind of dirt that is in the linen, and the number of articles that are to be washed. In fact, the sudden plunging into cold hard water from the hot soapy bath has a tendency to darken the linen, giving it, in many cases, a greyish, unwholesome appearance.

Very small or fine lace pieces should not be put in the copper loosely

among larger and heavier articles, but should be boiled in a cotton bag kept for the purpose. There is no actual economy in overcrowding the copper, as an overfilled one invariably takes longer to boil.

After sufficient garments are carefully put in, shred a few pieces of soap, and allow these to dissolve on the top as the water boils up. Shredded soap should not be put in *before* the clothes, as there is a tendency for the pieces to stick to the sides of the copper; these hot jellified fragments attract the linen, and are liable to cause "copper-burn."

A vast difference in the colour of the linen can result from correctly or carelessly steeping the articles in the copper. For instance, it may be noticed, when putting in body linen, that the calico is fairly firm and resists the water. If one of these comparatively thick articles is placed on the top, and stoked in carelessly, the result will be that parts of the garment form into bags of air, while scarcely any water flows through, hence the boiling will do little good. Take the same garment, however thick, lay the neck part on the water, and, while holding the rest in the left hand, thrust it gradually in with the copper stick, so that the water has a chance of flowing through, and none of these "air bubbles" will be seen.

Pillow-cases, also, require the same attention in the boiling, and should never be put into the water from the top hems. The closed part of the slip should be put in first, the top hem being held in the hand until the water has soaked through.

To the majority of beginners these precautions may sound unnecessary, and they may think that time would be wasted thus; but experience will soon prove their value. These hot dry air bubbles in the boiling are extremely dangerous, not only to the linen, but to the person working at the copper; a very vigorous push with the stick may cause the linen to burst, and serious scalds may result from the splashing of the boiling water and steam.

While the first copperful is coming to the boil, the next set of articles should be washed. Linen should not be unduly boiled, as after a certain period it has a tendency to absorb the discoloration which the water has removed and now contains. This also will show the necessity for changing the boiling water fairly frequently. Two or three lots in succession, boiled in the same water, are as many as is consistent with reasonable expectations of a good result.

Clothes can be turned quite a disagreeable yellowish tint through too persistent boiling, and it is almost impossible to remove this subsequently. After the water has once boiled, ten minutes is quite sufficient to allow the clothes to continue boiling before they are taken out. It is well to see that the linen is kept well under water while in the copper.

Care must be taken, when removing small fine work from the copper, that the stick does not injure the articles. When lifting them, the danger of scalding must be avoided, each one being extricated and disentangled from the others, so that splashing and tearing may be prevented.

Allow the clothes to drain either on the up-turned copper-lid, tilted towards the copper, or in a bath placed very near. This is necessary, that the extreme boiling heat may be diminished before they come into contact with the first cold rinse.

A little fresh cold water must be added to the copper to make up for that removed in the clothes, and a very little more soda is needed, and possibly a few more shreds of soap *after* the second set is put in. While these are boiling, the nicest of the house linen should be soaked in and washed. If there is a large quantity of table linen, this should have fresh water, the boiling also being very carefully considered.

Table cloths, sheets, etc., will require somewhat different handling in washing, from personal garments. All garments worn personally have special "wear" marks, which must be attacked systematically, to ensure that the garment is perfectly clean at the finish. Household linen requires more general—all over—loose washing, whereas body linen requires vigorous rubbing in parts. Scrubbing would be quite unnecessary and useless for table linen, which needs a good firm rubbing on a board, or between the hands, the water being hot, soft and soapy. Sheets, also, would scarcely ever require more friction than on an ordinary rubbing-board.

Rinsing.

It is absolutely essential that, however well washed and boiled the linen has been, it shall be equally well rinsed. Many people say that unless the blue water is absolutely clear after being used, the articles are insufficiently rinsed. This ideal would be found exceedingly difficult to attain, for if the articles had as many as *six* rinses in clear water, the blue would still show a certain amount of soapy sediment after their removal.

If the linen has two good rinses, all the articles being *well opened* in the water to allow of its flowing through them, and then are "blued" in a third water, there is no reason why the linen should not be a nice fair colour, and quite easy to iron. It may be as well to emphasize here that *one* of the needs for good rinsing is on account of the ironing to follow.

Badly rinsed clothes never iron easily, apart from the bad colour and unpleasant odour, for they have a great tendency to scorch under the iron, which is most annoying to the ironer, and exceedingly unpleasant for the wearer. Assuming that all the linen has had at least two good rinses, attention must be directed to the "blueing."

"Blueing."

Before the blue is used, the worker should become acquainted with its "strength." Nothing is more unsightly than clothes with too strong a tinge of blue in them, for it gives them a "cheap," common effect, and, moreover, in some cases it is hard to remove.

As has been previously explained, there are many kinds of blue to be obtained, each being quite good in its own way when judiciously used. If that in liquid form is preferred, it is best to get into the habit of using a certain measure, a spoon, for instance, and also the same quantity of water, so that a uniform tint is obtained.

If a solid form of blue is used, the square should be tied in a flannel bag, and squeezed through as required; the flannel thus acts as a strainer and prevents the grains of blue from specking the linen. The blue bag should not be laid about, but should be kept in a jar when not in use, as the strong tint coming straight from it acts as a dye to anything with which it comes into contact, and thereby is liable to cause much damage.

When blueing the clothes, only one article should be put into the water at a time, and wrung out straight away. Some textures will take the blue very much more easily than others; therefore watchfulness is needed that anything of soft or loose make shall not be put into the strong blue first, but kept back until the colour is diluted, as a consequence of the other articles, which were full of clear water, having passed through it.

As a rule, the fine articles which were washed first will require only a medium tint in the water, then a little more blue may be added for the thicker cotton work. Soft spongy materials, such as cellular cloth, oatmeal cloths, Turkish towelling, etc., will require the merest shade, an excess causing them to turn very dark and eventually a permanently bad colour.

Wringing.

There are certain rules that must be observed concerning this process, one very important point being the attention paid to the position of buttons. It is quite possible to use a wringer and still keep buttons both *whole* and *on* the garment. Of course, where wooden rollers are used, this is not so easy as with rubber ones. The clothes should be put through the wringer in the order in which they come from the blue, for, if they lie about any length of time, they will look streaky. It is as well to wring very fine pieces by hand, and, even then, not too vigorously. All articles should be wrung from the ends, and not put through the wringer in a lumpy condition.

Careless wringing not only causes damage to the clothes, but shortens the life of the wringer rollers. Pillow-slips, and anything in bag-like form, should be wrung from the *closed* ends, so that the water can flow out of them, otherwise it is liable to burst them. In private houses, a few moments spent in folding the clothes for wringing is really a great saving of time, for they then dry much straighter, and are much less trouble to fold.

Starching.

There will be certain articles that will require starching, and these must now be attended to. Separate the different classes of articles to be starched,

as those that require to be fairly stiff must be put first into the fresh starch. For the making of this, see page 32. The stiffness of various types of garments being quite a matter of taste, the articles must be treated according to individual requirements; but as a rule the following order will answer for most starched work.

All thin white pieces should come first, such as muslin articles, and lace pieces, unless these latter are preferred soft; then white petticoats and thicker blouses; thirdly, pinafores, etc., which are often made of materials that absorb the starch easily, and look very ungainly if too stiff. Next come children's frocks and petticoats, and lastly any thick aprons or other articles that may be to hand.

Table linen should be starched in a very much diluted solution. Take a portion of the stock mixture, see page 32, add at least four times the quantity of water, and stir well, so that starch and added water are well mixed. Thin table cloths and tray cloths should be done first, and serviettes after all the other table linen has been through. Curtains and hangings usually require a fair amount of starch, even to make them of medium stiffness.

If it is at all possible, starch should be used before it has cooled down, and all " skin " that may have formed on the top be removed before it is used. This is most important, as the least particle of this skin sticking to the clothes will make unsightly white patches appear in the ironing, it being almost impossible to remove these marks without re-washing.

CHAPTER VI

DRYING—FOLDING—MANGLING

Most people know that outdoor drying is more beneficial to the colour of white linen than indoor drying. On the other hand, if the outdoor conditions are not good, drying indoors need not be detrimental to the clothes, as it can be carried out quite easily and successfully. As far as is at all possible, clothes should be dried as soon as they are wrung from rinsing, anything that is likely to spoil being attended to first.

Fig. 14.

It is most essential that all garments should be shaken out while wet, and hung to dry as straight as possible, a little care at this stage being a great

saving of time and labour. Take a blouse as shown in Fig. 14 as an example. The cuffs, collar, and yoke—in this case piped at the edges—are thick sections, and should be hung so that they may be exposed as much as possible to the air. Parts from which the colour is likely to "run" are thus prevented from contact with the rest of the blouse. If hung as in Fig. 15, the thin front

Fig. 15.

part will become dry long before the cuffs, for instance, because they are both hanging together and also because the moisture is draining into them.

Turkish towels will serve as another instance, for if these are hung without being carefully shaken out, they dry harsh and crooked, and the creases remain in them until they are washed again; whereas, if they are well shaken out before drying, they are softer and more pleasant to use, and have a very much newer appearance. Large articles, such as sheets and table cloths, should be hung as square as space permits, as this assists much in the folding of these heavy articles. Body linen, shirts, etc., should have the sleeves well shaken out, while starched work must be freed from creases, so that the parts do not stick together.

With regard to outdoor drying, it is important to notice the direction of the wind when hanging out. If the atmosphere is likely to contain much dust, etc., it is *not* advisable to hang the garments so that the wind blows into any of their openings, as smuts and dirt will thus be carried inside the garment and come to rest on what is necessarily the right side. As the clothes, however, will dry more quickly if hung thus, this plan is usually adopted when the air is free from smuts.

For drying flannels, blankets, etc., see pages 114-17. If collars are washed at home, a good plan is to roll them in a dry cloth while wet, and allow them to remain until nearly all the moisture is absorbed, when they will be ready to be starched. (*See* page 55.) The ironing will give a more satisfactory result if the collars are prepared thus, for no smuts or dust will have accumulated in the drying.

Heavy cotton sheets should be perfectly dried, as the thick material holds the slightest moisture, which causes more trouble than is necessary with the airing. Cotton towels should also be quite dry, and will require scarcely any sprinkling, as the mangle makes quite a good impression on this class of goods, even without added moisture. Bath towels should be completely dried, for they will then only require folding and putting aside for the plain tops to be pressed up. Starched work of any kind should be allowed to get thoroughly dry before sprinkling, as the articles iron much more easily than when they are only half dried.

Folding and Mangling.

It is well to fold all linen as soon as it is dry, rather than allow it to lie creased and crumpled. House linen and all plain work should be folded neatly for the mangle with corners together, each article being shaken well and smoothed out nicely with the hands.

Sheets should be taken lengthways, right side out, with the two selvedges coming together, thus exactly halving the width of the sheet. Complete the lengthway fold by putting the centre up parallel with the two edges, so that the width of the sheet is in four. Then halve the length by putting the two

ends together. Repeat this so that the length of the sheet is also in four folds. This will be found a convenient size for mangling.

Table cloths can be folded in a similar manner, but wrong side out, to keep the right side fresh, in case of any dust adhering to them because of the extra dampness and starch.

Towels, tea towels, etc., should be folded in half lengthways, right side out, so that the two selvedges are together and the hems halved. The two ends should then be placed together so that one-fourth of the article is showing.

Pillow-slips need special attention at the corners, which must be pushed out from inside with the finger until they are square. They should be folded as just described ; but if they have large or thick buttons, they should not be mangled, as buttons are apt to press through and make holes in the slip.

All linen that is to be mangled needs to be only lightly sprinkled. If an ordinary wringing machine, with wooden rollers, is used for mangling, it is best to pass something wet through the rollers before commencing to mangle, unless the wet clothes have been recently wrung, when the rollers will be moist enough. Rollers are apt to split and wear out sooner if the mangling is done when they are perfectly dry, and also the impression on the clothes is not quite so good.

In putting articles through the mangle all folds must be perfectly flat with the edges of material evenly together, or the process will be a fruitless effort. Articles that are not being ironed should be hung to air immediately after mangling, for linen put away well aired keeps a much better colour than if it is packed in a half-damp condition. Furthermore, it is obviously more convenient if stored articles are practically ready for use.

CHAPTER VII

IRONING AND FOLDING HOUSEHOLD LINEN

When commencing to iron, it is a satisfactory plan to clear off all heavy articles that have been mangled, and which will need a considerable time to air, before starting the lighter and fancier articles, which take up more room, but require less airing. Sheets, towels, and similar articles have a more pleasing appearance and a smoother feel if pressed with an iron after mangling. They need not be unfolded, but special attention should be paid to the hems and edges. Table cloths should be ironed all over on the right side, and kept as straight as possible in the ironing.

To Fold Table Cloths.

Place the selvedges parallel with each other so that the cloth is in halves wrong side out, as in Fig. 16.

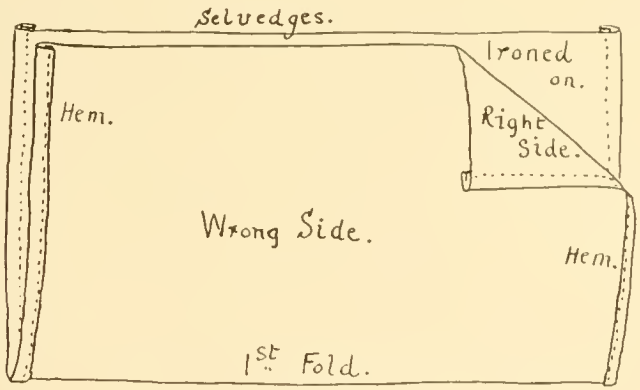

Fig. 16.

Then lay the centre fold parallel with the two selvedges, the cloth still being on the wrong side. (*See* Fig. 17.)

Now bring the outer selvedge A, in Fig. 17, forward and up, so that the cloth is right side out, with one edge on each side of the centre fold. (*See* Fig. 18.)

At this stage the cloth should be laid on the table lengthways, and pressed on both sides of the folds, so that the edges and the centre of the cloth are creased quite evenly as they lie together.

The ends of the cloth should then be placed together, so that the length is halved; but no iron should be used for pressing, as these creases are best

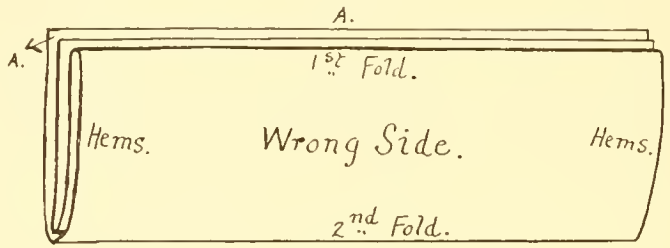

Fig. 17.

not clearly defined. Repeat this, until the cloth is folded conveniently for packing away.

In the laundry trade this is termed "booking," and is quite the most

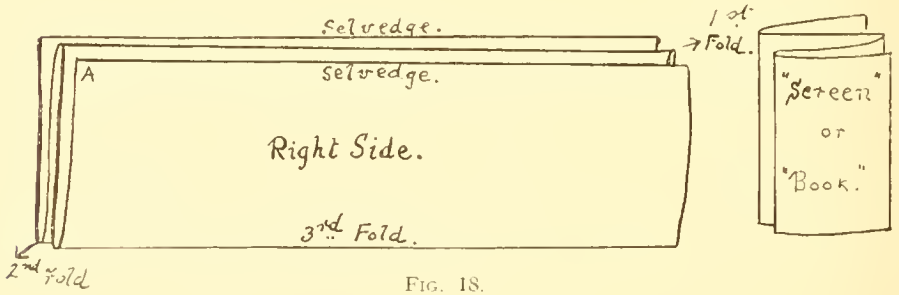

Fig. 18.

convenient way of folding table cloths, as they will "set" so much better on the table than if they were folded plainly like a sheet. Fig. 19 shows

the difference when the cloth is opened on the table, between the resulting creases of the " booking " or " screen-fold " method, as it is sometimes called (*see* Fig. 18), and those of a table cloth folded sheet-wise.

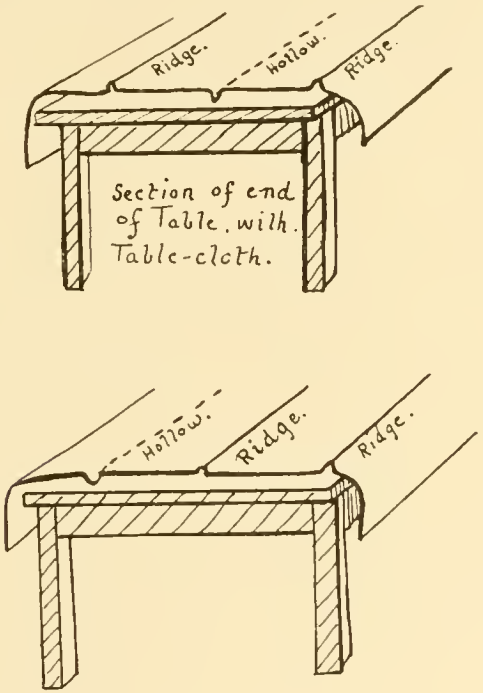

FIG. 19.

Ironing Serviettes.

These should also be ironed perfectly square, and made absolutely dry before being folded. One method is to iron them lightly on both sides, thus making them almost equally glossy. Another way is to work only on the

right side, and to gloss it, while leaving the wrong side quite dull and "flat." The advantage in use is that the serviette is less likely to slip from the lap than if it is shiny on both sides.

Folding Serviettes.

As regards this, either of the two following ways is usual.

"THREE AND FOUR" or "THREE AND THREE."

For the first method. The selvedge should run parallel with the edge of the table, as in Fig. 20.

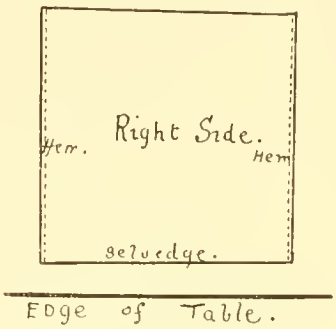

FIG. 20.

At a third of the distance up the hems make a fold by nipping up a piece of the material at each end between the thumb and first finger, letting the second finger rest inside the crease thus formed. (*See* Fig. 21.)

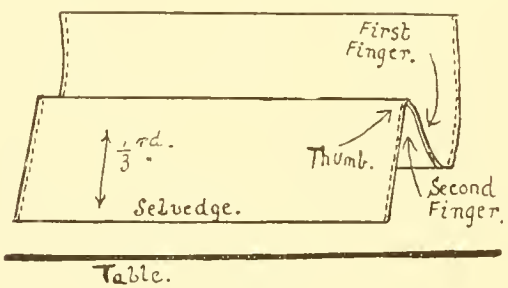

FIG. 21.

Take this fold over to meet the selvedge as in Fig. 22, and press. With the left hand bring the hem on that side over, exactly on the

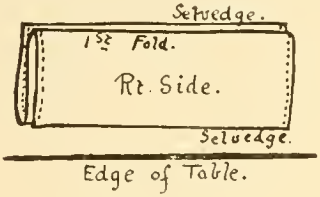

Fig. 22.

right-hand hem. Obviously in Fig. 23 the edges cannot be drawn exactly one over the other, or one would be hidden.

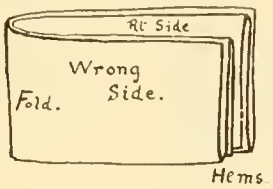

Fig. 23.

It will be found an easier movement for the left wrist to make the fold from left to right, rather than from right to left. In this way the right hand is free to grasp the iron. In Fig. 24, A indicates the next movement, which brings

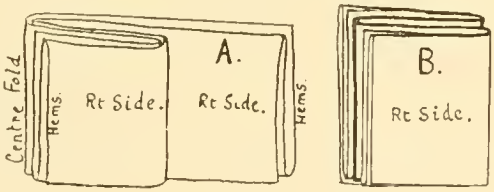

Fig. 24.

the top hems on to the centre fold, and the right side uppermost. At B the *lower* hems have been turned under to the left, until they are parallel with the others. The whole of the folded serviette is now right side out, and should be pressed on both surfaces.

For the second method (" Three and Three ") proceed as illustrated in Figs.

20, 21 and 22, and then make a fold one-third of the length from the left end; place it to the right-hand hems as in Fig. 25, and well press.

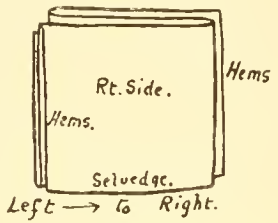

Fig. 25.

Fancy Folding.

There are very many ways of arranging serviettes to give a dainty appearance to the table when laid; but only one is suggested here, as fancy folding is really the work of those who have charge of the table. Perhaps the simplest method is to fold as in Fig. 22, then halve the width and lightly crease to secure equal divisions. Now open the serviette right out, and refold fan-fashion,

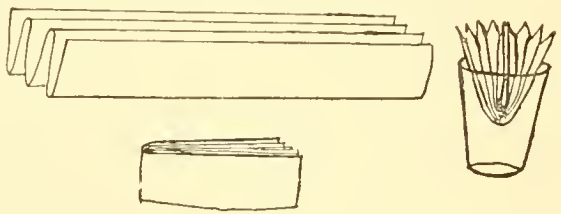

Fig. 26.

as in Fig. 26. It is then usually placed in a tumbler, after having been lightly folded in halves lengthwise.

Tray Cloths.

These should have lace or embroidery well pressed on a flannel pad, and should be folded in halves so that the first crease runs lengthways, and then should be halved the reverse way.

D'Oyleys and Small Mats.

These should not be folded after ironing, but kept perfectly flat.

Sideboard Cloths and Duchesse Covers.

When these are long and an unbroken appearance is desired, they should be rolled and not folded in creases.

Afternoon Tea Cloths.

These cloths, if large, can be folded in the same way as table cloths ; but, if fairly small, folding in three each way, as for serviettes, is effective and convenient.

Bed-spreads and Counterpanes.

These are easier to place on beds if folded " book fashion " as for table cloths.

Turkish Towels.

These should not be ironed, as before mentioned, except on the plain tops, and the fringes must be well straightened out by shaking.

Pillow-slips.

These will require ironing on both sides, and the tapes straightening out. They are best folded in halves widthways, and in halves again the reverse way.

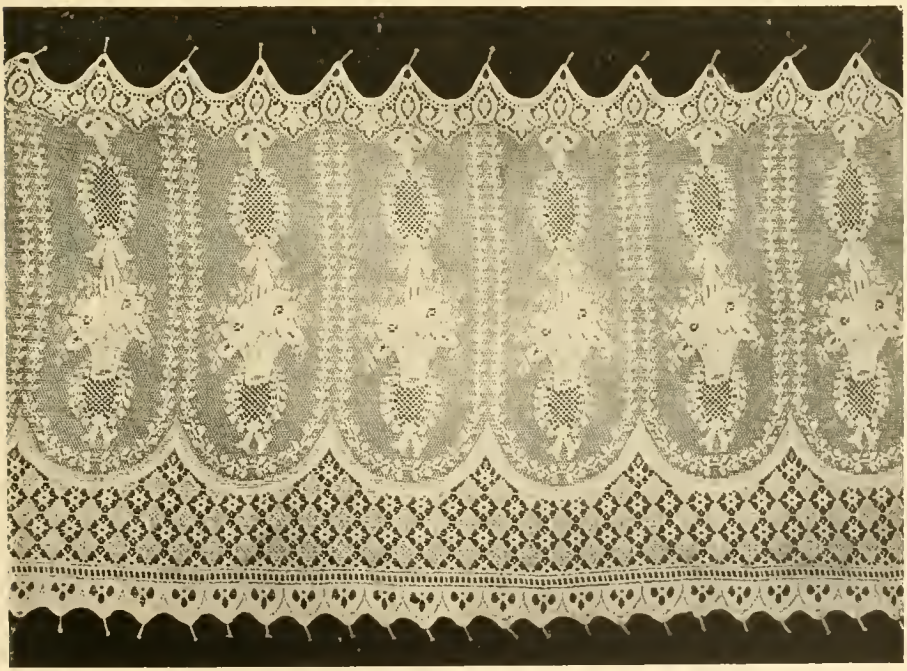

Fig. 27.

Many prefer to fold frilled slips in three each way; but by this method there is a portion of frill projecting on all sides, which, although looking rather nice, is somewhat inconvenient, owing to there being no plain portion of which to take hold. Also more creases appear when the case is on the pillow than with the first method described for plain slips.

Lace and Muslin Curtains

These should be ironed on the wrong side, which both raises the pattern and gives the material a much newer look. A good plan for the finishing of *lace* curtains is to pin them out into shape (*see* Fig. 27), allow them to get almost dry, and then press lightly. When "got up" by this method, lace curtains have not such a stiff appearance as when they are ironed quite damp, and they will also be much straighter.

If muslin curtains have frills that require goffering after the curtain has been ironed, the wide frill should be goffered first, the heading being left until last. (*See* Fig. 28.) This is a saving of time, inasmuch as, while the wide

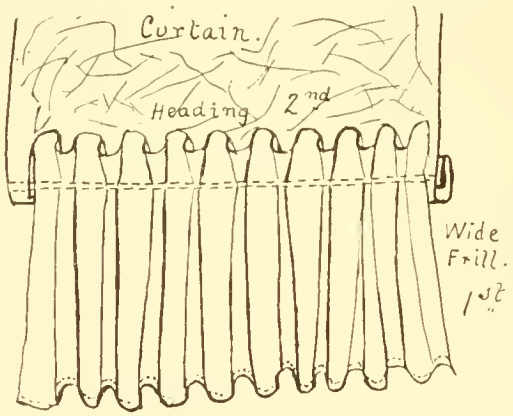

Fig. 28.

frill is being done, the heading, which is generally somewhat thick, is drying out, and will, therefore, be much easier to goffer.

Net Curtains.

These are always somewhat difficult to get straight; but if the curtain, or *any* article that is made of net, is laid out, wrong side uppermost and ironed in a diagonal fashion across the net, it will be found very much easier to get the required shape and straightness. (*See* Fig. 29.)

All curtains should be commenced at the bottom corner, the length being placed along the table with the bottom edge at right angles. The ironer should commence by "setting" the edge of the curtain along the front of the table and then work carefully back to the first corner. In ironing

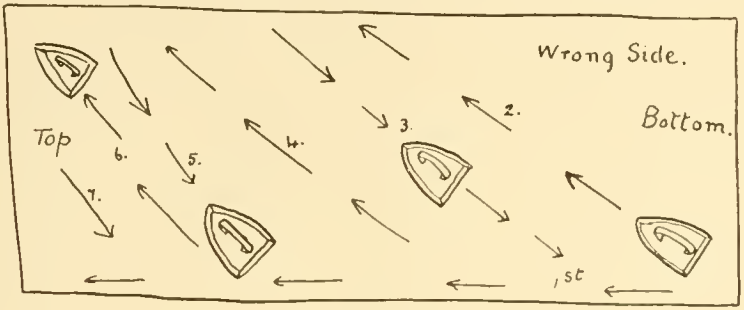

Fig. 29.

curtains of *any* description it is necessary to guard against using the iron too vigorously and thus stretching the fabric. Also, after lowering the first portion ironed so that the next piece can be done, care must be taken that a ridge is not made where the second "stretch" is commenced.

Madras Curtains.

These should have little or no starch put into them, and should be ironed on the wrong side, the frills being plainly ironed out; but the headings should be nicely goffered.

CHAPTER VIII

PREPARING FINE WORK FOR IRONING

BODY LINEN—SHIRTS—COLLARS—WAISTCOATS, ETC.

When getting this class of work ready for finishing after it has been washed and dried, it is necessary to prepare it some time previous to ironing, to ensure that the garments have an even dampness all over. If this precaution is not taken, and the materials are at all harsh, there will be rough patches left under the iron.

Commence by lightly and evenly sprinkling the boiled starch work that has been dried, and roll each article up loosely, keeping it on the wrong side. If the garments are at all creased, do not pull them out while dry, as this would remove the stiffness and render them limp and raggy when finished.

After these have been damped, procure a little thin boiled starch for frills of body linen, night-dresses, etc. Use just a little of the stock solution, adding at least two or three times the amount of water. Care must be taken that *only* the frill is dipped into the starch, and *not* the thick bands or calico parts of the garments, or the effect will be ungainly, and the garments will be very uncomfortable in wear. Take, for instance, a night-dress, with frills on neck, front, and sleeves : dip the fingers lightly into the prepared weak starch and slightly dampen all the frills, taking care not to touch the plain parts with starchy fingers. This method is better than dipping the frills in the starch, and wringing them out, unless they are required very stiff. Frills on knickers, chemise or camisole tops are quite satisfactory if made firm with starch in this way.

If frills of pillow-slips are required stiff for goffering, they are best wrung out of the starch, care being taken that no part of the pillow-slip is starched also. If night-dresses and thick body linen are folded and mangled they will then be much easier to iron ; but all fine work is best left on the wrong side and rolled down.

To fold night-dresses for the mangle, commence by placing the two side seams together and smooth out all wrinkles, sprinkling very lightly and evenly. Fold the length of the garment in halves by placing the yoke part to the bottom hem, lay the sleeves flat across the front one on the other, and fold lengthways once more. The night-dress will then be in halves widthways, and in four lengthways, with the sleeves folded neatly straight across inside. Folded thus the garment will be in quite a convenient size for mangling. If the night-dresses have pearl buttons they should *not* be mangled. Chemises can be folded in the same way minus the sleeves, while knickers should be

folded from the seam, with both legs together, folding the length in halves, and then again.

If articles are carefully folded and well mangled, a great deal of assistance is given to the ironing; but carelessness in these matters actually makes the finishing more difficult and less satisfactory.

Camisoles and similar garments should not be mangled, for usually they are so curved and shapely that folding straight for the mangle is almost impossible.

If any small pieces require "raw" starching, this should now be done. Suppose there are a few small pieces that require to be stiffened for which raw starch, such as has previously been made for collars, will do nicely, then take a small quantity of the stock, and add water as for stiffness required. Equal quantities of water and starch will make lace or muslin pieces too stiff for most people's liking, two parts water to one part stock solution gives a medium stiffness. Three parts water to one part starch is sufficient for lace jabots, ties, etc., which merely require stiffening as when they were new.

For successful finishing of fine work, there is no hard and fast rule as to stiffness. Apart from the requirements of the materials, there is to be considered the taste of the person who wears or uses the articles; therefore a little forethought will add both to the appearance of the garment and to the delight of the owner.

Starching Collars.

Before doing this, see that the starch is thoroughly stirred and that no sediment remains at the bottom. If it has been standing for some time, strain through a muslin in case of dust having settled on it. The collars must be well rubbed in so that the linen absorbs the starch thoroughly, or they will "blister" in ironing. Only one or two must be put into the starch at a time, and the mixture stirred fairly often, as raw starch has a tendency to settle, so that if any collars were left at the bottom of the vessel, they would get the lumpy starch on them, while those being rubbed in would only get the weaker solution at the top.

After the collars are starched, each should be placed flat on the table, held with the left hand, and rubbed briskly with a clean cloth. After "rubbing down" they should be laid in a dry cloth and be wrung. If the starching is properly managed, it matters not how much of the moisture is squeezed out afterwards, they will still be stiff, and the drier they are—up to a certain point—the more successfully will they iron.

Starching Shirts.

It is necessary to stiffen the fronts and cuffs of these garments without making the body part at all starchy. Take the front and fold it in halves, taking care that the collar-band is folded so that it will absorb the starch,

but the yoke part be kept as soft as possible. See Fig. 30 for methods of placing shirt for starching.

Thoroughly rub in the front, and wring well. Do not squeeze the starched parts in between the fingers, but wring them with a firm twisting motion of the

Fig. 30.

hands, as indicated in Fig. 30 (A). This is absolutely necessary, because, if the starch is just squeezed through the linen, and the shirt happens to be of fairly thick texture, the starch will settle in between the folds of the linen and cause much trouble under the iron. The cuffs should be neatly folded and can both be starched at once, care being taken that the starch does not go beyond the gathers of the sleeves.

When rolling down shirts a clean brush is necessary to remove any traces of starch that may be on the body part, round the front and cuffs. Lay the shirt on the table with the front uppermost and the shoulder part furthest

away from the edge, so that the whole front that has been starched is exposed to view. Make the brush fairly wet, and by its aid remove the traces of starch round the sides of the front where it has soaked out ; however, care must be taken that the wet brush does not go on the front itself, for the least spot of water often causes the several thicknesses of linen to come apart in ironing.

Fig. 30 (a).

After the front is wetted all round, the yoke must be damped with the brush to remove the unnecessary starch. The sleeve parts above the starched cuffs must be treated similarly. No extra dampening will be necessary after scrubbing in this way, for the removing of superfluous starch usually causes quite enough water to be used ; in fact care has to be taken not to make the shirts unduly wet. After this, they should be neatly rolled up with the front and cuffs inside.

Waistcoats.

These are also best starched after drying, and require much care. As a rule they are disliked when very stiff. In any case only the fronts should

be starched, and the back left quite soft. Fold the waistcoat in halves, with the two fronts face to face. Dip into the starch, and wring out as dry as possible, holding as in Fig. 31. They should be starched in a very weak

Fig. 31.

solution, in fact with only just enough raw starch in the water to make it look "milky." About half a pint of collar starch to 2 quarts of water will give as much stiffness as most men like, with a result similar to the "new" finish.

If a waistcoat is starched and wrung by hand, and seems too wet for ironing, it can be put through the wringer quite easily without allowing the starch to soak into the back part. Keep the two fronts together and put the back, which is dry, through the wringer first, so that the fronts get squeezed

last. If the garment is then rolled up with the fronts inside, the back will only just be made firm with the slight dampening of starch it will absorb.

Evening Ties.

As a rule gentlemen do not like these stiff. The weak solution that has been used for waistcoats will be about the required strength. For thin cravats that require folding, use about double the quantity of starch, *i.e.*, about 1 pint to 2 quarts of water.

CHAPTER IX

PROCESSES USED IN FINISHING

PLAIN IRONING—GOFFERING—CRIMPING—PLEATING—POLISHING—USE OF LACE PUNCH

Plain Ironing.

In carrying out any type of hand work, the most skilful way of using the ordinary tools needs impressing on beginners, especially if they have already experimented by themselves and have not succeeded in discovering the methods calculated to produce the best results. Thus, even the ordinary flat-iron may be clumsily used, or may be managed with the utmost delicacy. It goes without saying that the ironer must be able to calculate the heat necessary for various fabrics; but she also must know how to place the work on the table, and should have an intelligent grasp of the shape and structure of the garment or article with which she is dealing. In this way, not only will a satisfactory result be obtained, but her own time and energy will be economized.

Ironing is admitted to be somewhat trying work, because necessarily much heat is involved; but orderly procedure and good methods will prevent the worker from getting into a flurried state of mind, and suffering physically from all the ill effects which getting into a muddle is apt to cause.

Besides considering the make of the garment or article which is being laundered, another extremely important point to study is the grain of the material of which it is fashioned. Take, for instance, a skirt that has gored seams. In certain cases the back of the skirt will be entirely on the "cross," therefore it can be stretched to almost any length. Iron this carelessly, allowing the seams to "sag" down just as they will, and the result is a most unsightly, uneven length when on the wearer. On the other hand, take these crossway seams into consideration, and, in ironing, see that they are not allowed to stretch in length. Prevent stretching by spreading the material *across* the skirt board and ironing backwards and forwards, *not up* and *down* the board. By this means the skirt can be kept as even in length as the most fastidious wearer can possibly desire.

Another instance may be given of a blouse that has no collar band, but finishes off at the neck with a little edging of some sort. The Magyar blouse, at present popular, will be a good illustration of this. If the plain shoulders and neck parts of these blouses are badly ironed, they are not only uncomfortably large round the neck, but look most unsightly. If the blouse is made

of muslin, and will, therefore, be starched more or less, the grain of the material should be followed in ironing. The best plan is to reverse the order of ironing blouses cut thus, and place the top part to the right hand, shape the neck part carefully, and then iron towards the waist line, allowing the neck of the blouse to shrink rather than to stretch.

In commencing to iron *any* garment, always begin *on* a straight seam or edge, allowing the front line of the table to guide the work. The very fact of the garment to be ironed being in a moist condition enables the worker to pull the material into almost any shape she desires. Even a plain linen apron can be made to look neat and dainty, if the iron be only made to follow intelligently the grain of the material; on the other hand, a most charming muslin dress can be rendered unattractive if attention is not paid to this point.

Goffering.

Irons for this purpose can be procured in various sizes. For fine lace and muslin, or for small frills, very fine ones should be used, while for thick embroidery work, a coarser make is all that is necessary. (*See* Fig. 11, page 29.) To obtain perfectly even and firm frills a certain amount of stiffening must previously be put into them, or the time and labour spent on goffering will

Fig. 32

be entirely thrown away. If starch is objected to, frills should be either pleated or crimped instead of goffered.

In some cases garments will look quite nice if the frills are simply ironed out. If they have been starched and require goffering, commence by ironing them out sufficiently to put them into shape. If they are of embroidery, well press the ornamented part and scallops, but leave the plain cotton part quite damp. If the frills are of thin muslin, lightly steam them into shape so that they are about half dry. Ironing frills perfectly dry for goffering is waste of time, as they will require dampening again for a good result to be obtained. Heat the irons, and before using them try them on a piece of paper. An expert ironer can safely use them very hot, but much damage may be caused if an inexperienced worker uses them carelessly and without testing.

Place the frill at the edge of the table to commence goffering, always

Fig. 33.

beginning at the point nearest the right hand, and working back towards the left hand. Put in the irons close to the last flute made. The right hand and the goffering irons should be kept on a level with the surface of the table. (*See* Fig. 32.) It will be noticed that the right tong of the iron is on the top, the left really being the one which causes the flute when the former closes against it. Note should also be taken of the position of the fingers of the right hand in the rings and on the handle of the irons. As will be seen by the photograph, the process is greatly assisted by the pressure exerted by the fingers of the left hand.

It is very important to use goffering irons correctly, as they can easily be put out of order and become useless; whereas, with careful and correct treatment, they will last for years. If they are heated in a fire, do not allow them

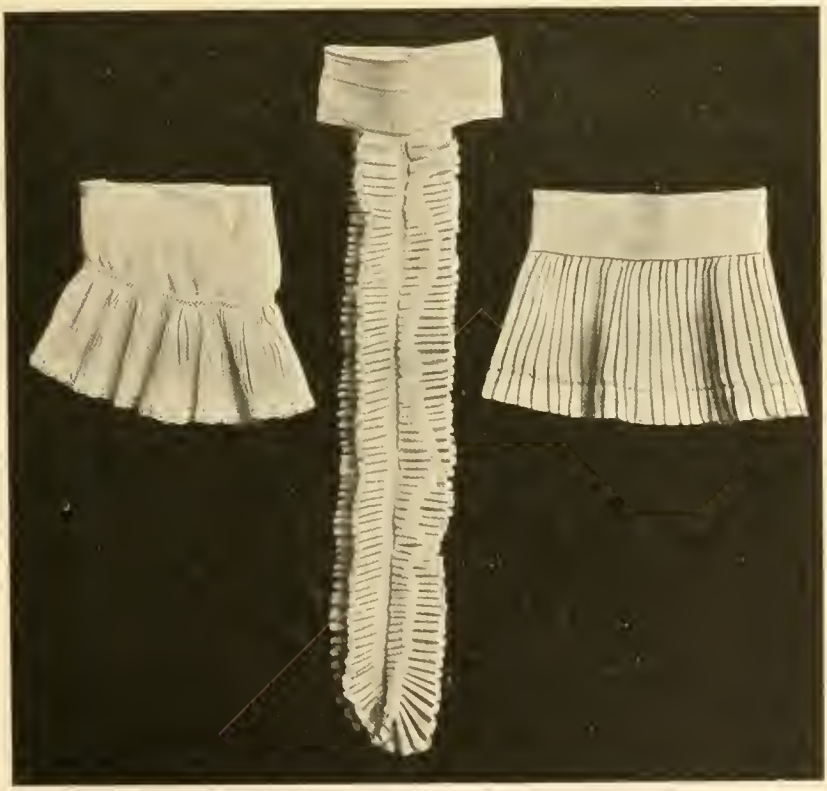

FIG. 34.

to get red-hot, or they will become rough and be much more difficult to use. (*See* Fig. 34 for illustration of finished goffering.)

Crimping.

This will be found a very pretty and convenient method of treating frills which are preferred soft. In preparation for this process, the frills will require ironing out smoothly. After this, procure a small piece of flannel or felt, and lay the frill in the position shown in Fig. 33.

The flat-iron used must be practically cold ; this is necessary both for the crimping, and on account of the fingers of the left hand having to be pressed *tightly* against the back of the iron to set the crimp marks in the material.

Commence at the edge of the table, and as the work is completed, draw the finished portion over so that it does not get crumpled. Use the extreme edge of the back of the iron, and scrape the material, as it were, towards the worker, pressing the fingers of the left hand up as the material of the frill gathers together. Even really wide frills can be finished off in this way, a little practice soon ensuring a good result.

Starched frills do not crimp at all well. (*See* Fig. 34 for illustration of finished crimping.)

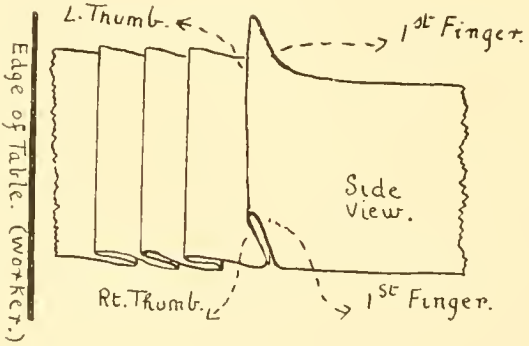

Fig. 35.

Pleating.

This process is suitable for both starched and unstarched frills, and, to look at all effective, the pleats require to be very regularly and evenly placed,

and then to be well pressed. (*See* Fig. 34.) If the frills are set into a circular band, it is more convenient to raise the frill on to the end of a sleeve board before commencing to pleat. The frill must first be carefully ironed out, and the material made quite straight. (*See* notes on following grain of material on page 60.)

Commence at the seam or at the end of a frill and put in pleats according to the size required, being extremely careful to keep them uniform, and to see that the edge of the frill is pleated as deeply as the top, where the pleats are put into the band. Unless the frill in question absolutely prevents it, always pleat towards the edge of the table (*see* Fig. 35), and press each few as they are put in. Do not use a damper, as pleated frills are very unsightly if they are stuck down.

Fig. 36 serves to show how the material for the next pleat is raised in readiness to be folded over. The thumb and first finger of each hand are equally concerned in obtaining a *straight* pleat of *even width* between the hands.

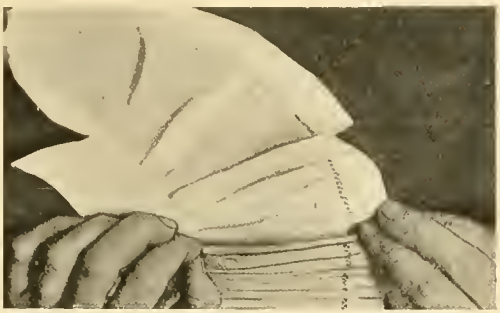

FIG. 33.

Polishing.

This is not practised a great deal in private houses, but a few notes on the use of polishing irons may be to the point. It is essential that they be kept clean and smooth, for a good result cannot be obtained if they are allowed to get rough, and possibly rusty. To prevent this, rub them over with a little wax or clean grease after using, allowing it to cool on them ; but clean it off before using the irons again.

In conjunction with a polishing iron, a special board must be used (*see* pages 27-8). The " polisher " must be fairly hot when used, or it makes brown streaks on the linen and tends to remove the starch. A very little moisture is put on to the part to be polished with the aid of a damper. Then the iron is applied, the back part being used first (*see* Fig. 37), until a slight gloss is seen all over the portion in hand.

FIG. 37.

FIG. 38.

If a shirt front is in process, next use the point of the polisher, and work well into the ridges round the front, down button-holes and round the neck band. Fig. 38 shows the nose of the iron being similarly used on a collar. Then use the heel part of the polisher again, and go over the shirt front the reverse way. Therefore it will be seen that the polisher would be used (1) up and down the front, and (2) across the front. In this way the marks of the iron are not visible, the reverse action causing an even gloss. The centre, or flat part of a polishing iron should not be used by novices, the "heel" and the point ensuring a much better result.

Lace Punching.

Irish lace, which is so popular in these days, usually has many beautifully raised flowers and discs necessitating the use of a lace punch to throw them into relief after washing. (Fig. 39.) In some cases the lace will require ironing lightly before using the punch, but in others pulling out is all that is

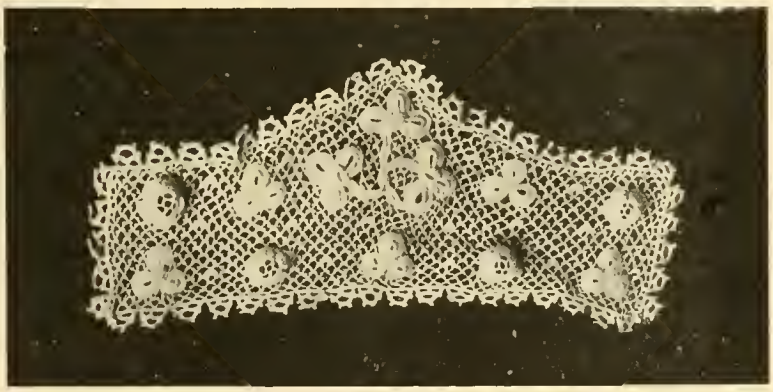

Fig. 39.

necessary. The lace must always be dry, the raising of the pattern being left until the last. The bulb end of the punch (*see* Fig. 12, page 30) should be heated slightly, and a piece of flannel should be used as a pad. Each raised part is treated separately, care being taken that the threads of the lace are not broken as the punch is inserted from the wrong side into the part to be raised.

It is well to work near the edge of the table, and to see that the "leaves" of the flowers are turned in the right direction before inserting the punch in the centre of the "rose." Draw the "flower" *very* carefully up around the bulb of the punch, as shown in Fig. 40.

Many kinds of lace are greatly improved by having the raised parts treated in this way.

Fig. 40.

Egg Irons.

These are not used so largely as in former years, although in many well-equipped laundries there are varieties of shapes in steam-heated irons for doing sleeves, puffings, and parts of garments that are difficult to get at by ordinary means. An Egg Iron (*see* Fig. 13, page 31) that is used in a stand, and heated in the gas or on top of a stove, is an extremely useful accessory, both at home and in the laundry. For instance, tiny sleeves of little babies' frocks, crowns of hats or bonnets, etc., can be negotiated very easily with the aid of one of these irons. The iron should be moderately heated, and the part to be ironed made fairly damp and drawn carefully over it, the material being gently pulled downwards with both hands, so that it is stretched tightly over the ball of the iron and creases are not allowed to form. It is best to test the heat of the iron with a piece of thin calico before using, as the class of work that would be done with this iron very quickly scorches.

CHAPTER X

IRONING AND FOLDING BODY LINEN

NIGHT-DRESSES—CHEMISES—KNICKERS—CAMISOLES—COMBINATIONS—HANDKERCHIEFS

One of the essential aims in the ironing and folding of body linen is to retain the firmness of the material; otherwise it will be found that when the garments are finished they have a "flabby" feeling and appearance. The pleats which have been put in will not remain, and the whole will have an ill-finished and untidy appearance.

Ironing a Night-dress.

Commence by folding the back in halves from the side seams, letting the front and sleeves hang over the edge of the table, with the neck to the left hand. (*See* Fig. 41.) Next turn the back over, until the fold is at the edge

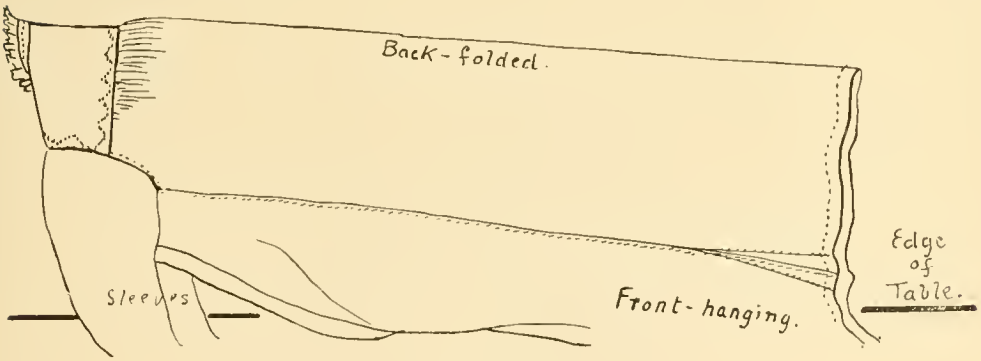

Fig. 41.

of the table, and press the second half. A little steam left in will allow for pleating and folding.

The back yoke should now be placed on the back of the night-dress, as shown in Fig. 42, care being taken that the skirt part of the garment does not touch the floor meanwhile. Fig. 43 shows the position for ironing the front yokes should they exist.

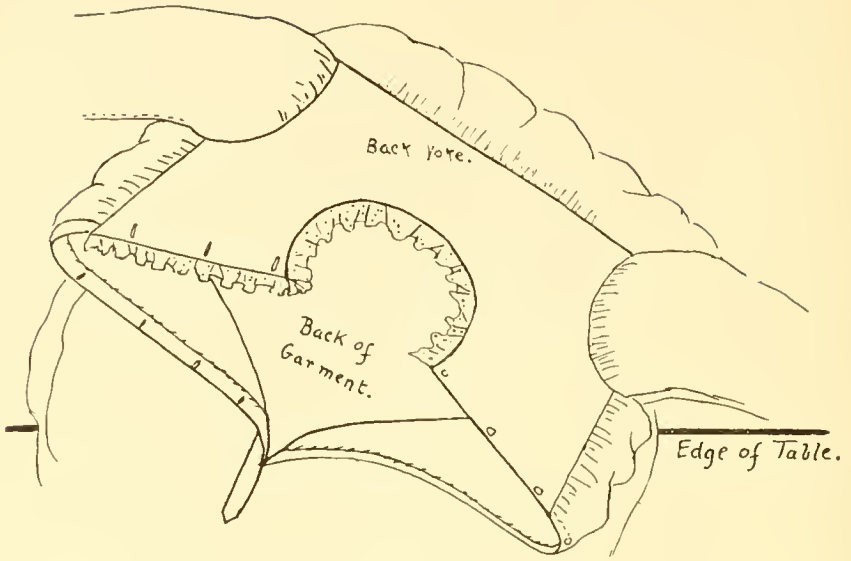

FIG. 42.

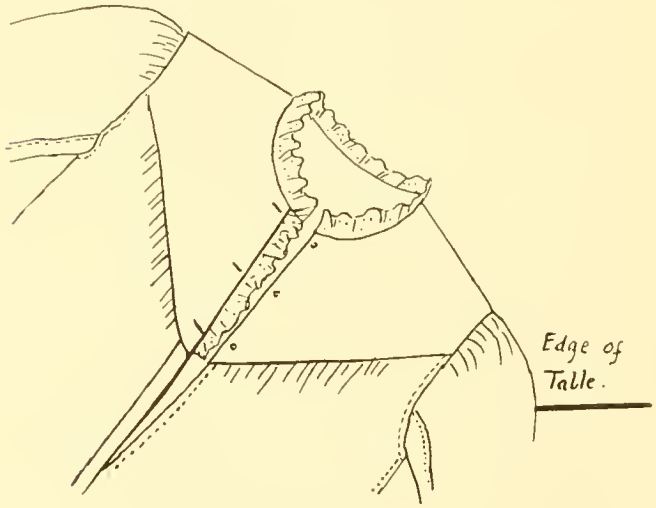

FIG 43.

If the yoke is of embroidery, it should be re-pressed on the wrong side; Fig. 44 illustrates this. It will be found that a *very cool* iron is necessary for *all* such parts.

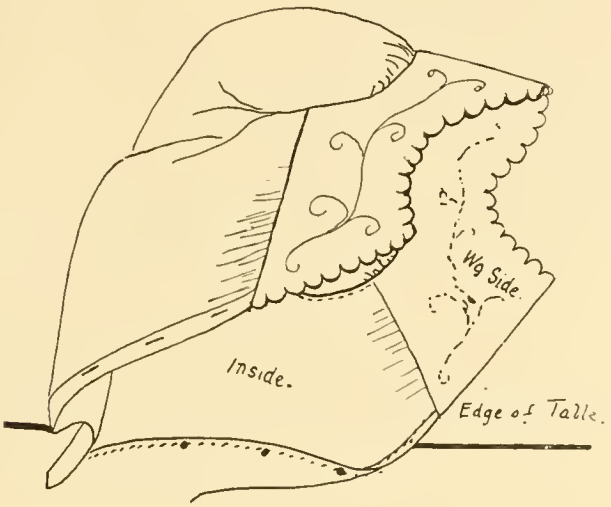

Fig. 44.

At this stage the frills are ironed, the worker having previously decided whether they will finally be crimped, goffered, or pleated; since the amount of plain ironing needed will depend on the process chosen. (*Cf.* notes on pages 61-5.) If the front of the night-dress has tucks or insertions, these should now be well shaped and pressed from the wrong side, the front opening being placed to the edge of the table, as shown in Fig. 45, at A and B respectively.

Place the night-dress with the front facing the worker; then take the seam of one sleeve and place it parallel with the edge of the table (*see* Fig. 46), keeping the length of the garment from the floor. In ironing the sleeve thus from the seam to the fold, it will be found in most cases that the width at the armhole is greater than at the wrist. In this case it is best to leave the top plainly ironed, and to see that the point of the iron reaches well into the gathers. When setting in the pleats at the cuff, as illustrated in Fig. 47, they should be slanted off to about half the length of the sleeve, and re-pressed on both sides. In cotton garments, if one side of the sleeve is pressed and it is turned over, the pleats may be put in *before* the second side is ironed. The material will then have a firmer appearance, and the pleats will remain in position while the rest of the garment is being finished.

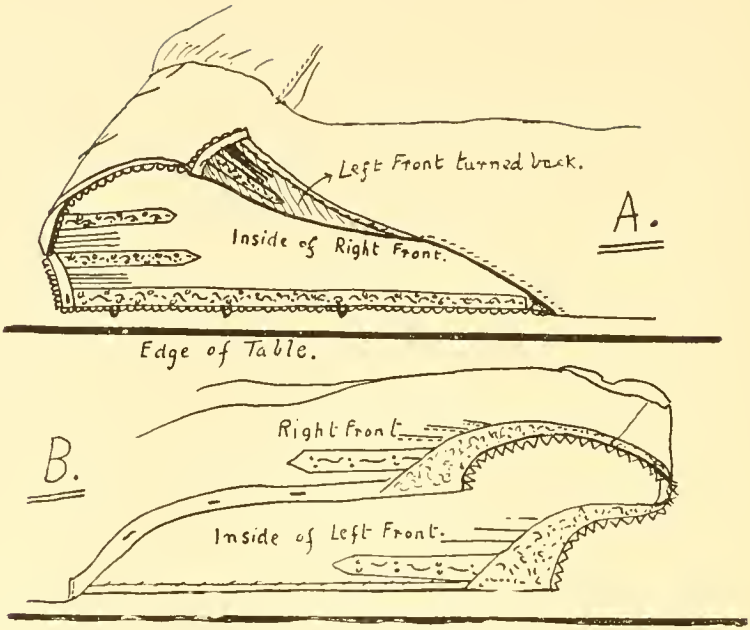

FIG. 45.

The second sleeve should be treated similarly, but on the opposite side of the body of the night-dress, which is still kept in the same position. The remaining portions of the garment should now be ironed with the collar

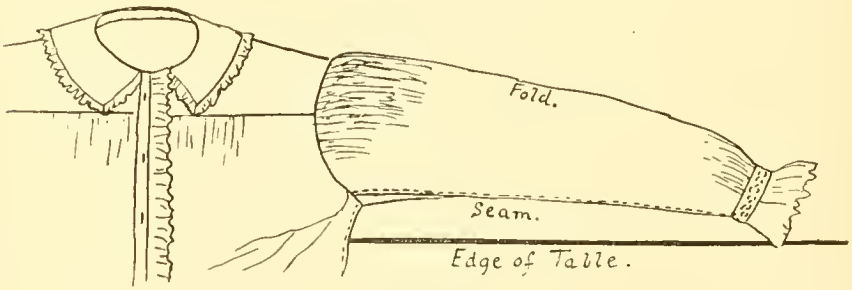

FIG. 46.

placed to the ironer's left hand, and care should be taken at this point that the front, collar, and yoke set nicely. This will be found of great assistance in the folding. Frills should be finished off next by goffering, etc.

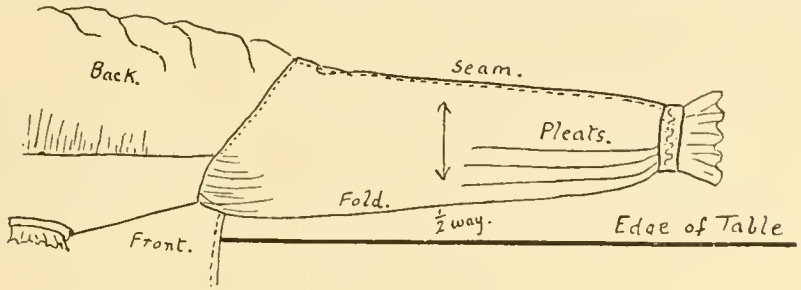

FIG. 47.

Folding a Night-dress.

The collar should again be placed to the left hand, and the back be pleated from the inside, according to fullness, as far down as the front opening will allow. (*See* Fig. 48.) Put the side seams together, place them at the edge of

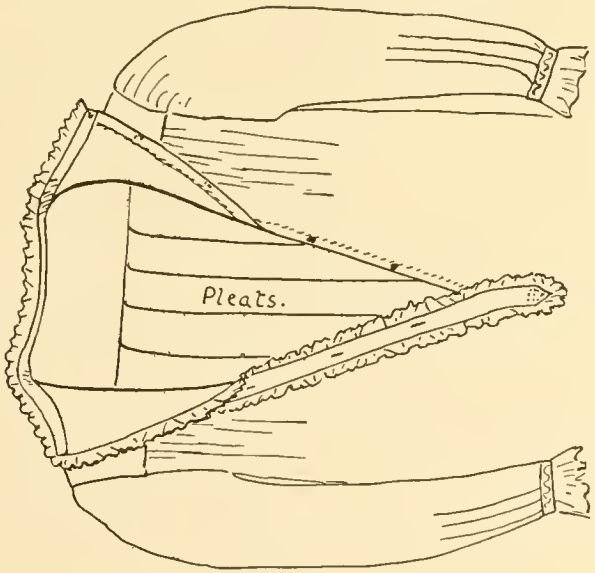

FIG. 48.

the table, and draw the front over until it is in the position indicated in Fig. 49. The method of accomplishing this is similar to that employed when

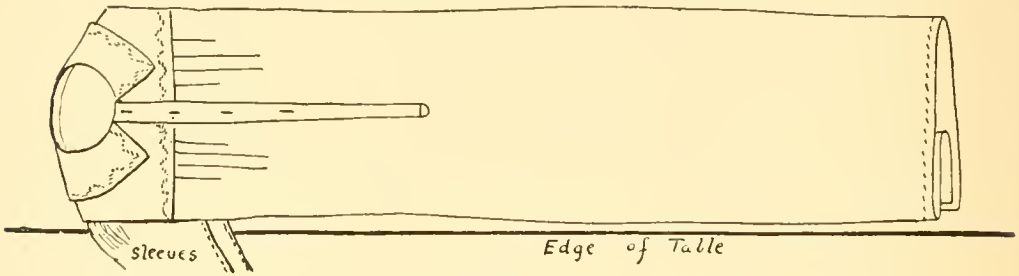

Fig. 49.

folding a flannel shirt; thus the photograph on page 124 may be referred to in this connection.

Pleats should then be put in, one or two each way, to convert the front into a wide box pleat. Should the opening be made so that the right side wraps over the left, this *extra* pleat should be continued to the bottom hem.

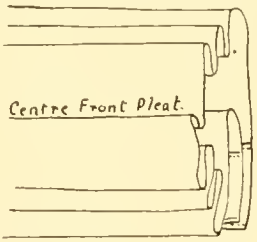

Fig. 50.

Fig. 50 shows the bottom of pleats. These having been *well* pressed, turn the garment over, and arrange the gore portions centrally as in Fig. 51.

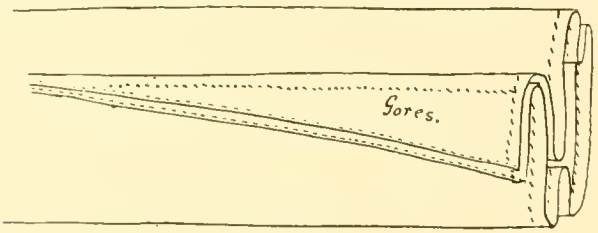

Fig. 51.

The sleeves should be arranged with the seams lying parallel with the fold of the garment, which will bring the upper gathered portion facing the worker. (*See* Fig. 52.) Next place the edge of the left hand on the sleeve as

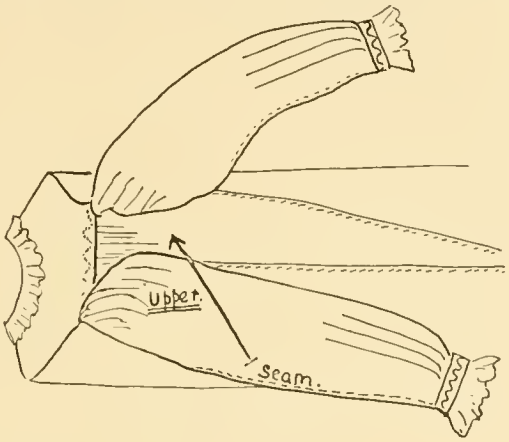

Fig. 52.

indicated by the arrow, and smartly turn the cuff portion into the position shown in Fig. 53. The second sleeve is now similarly placed, but the top

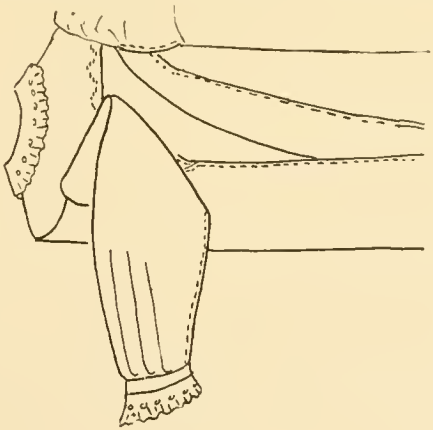

Fig. 53.

of it covers that previously arranged. (*See* A in Fig. 54.) It will be understood that meanwhile the pleats previously made above the cuff are to be kept neatly in place.

About one-third of the length of the night-dress should now be folded towards the top. (*See* B in Fig. 54.) When making the next fold place the left

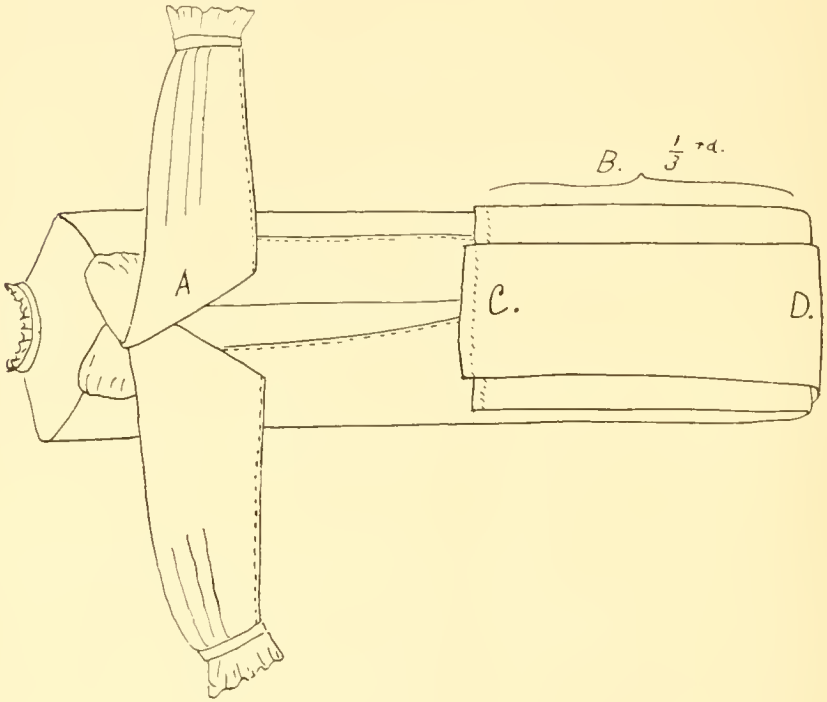

Fig. 54.

hand on the pleated hems to keep them rigidly in place (C in Fig. 54), while the right hand grasps the folds at D, which now are laid on the collar.

[Note.—The wrong side of the night-dress is now uppermost, and amateurs very frequently experience some little difficulty in reversing it satisfactorily without spoiling the effect of the previous processes.]

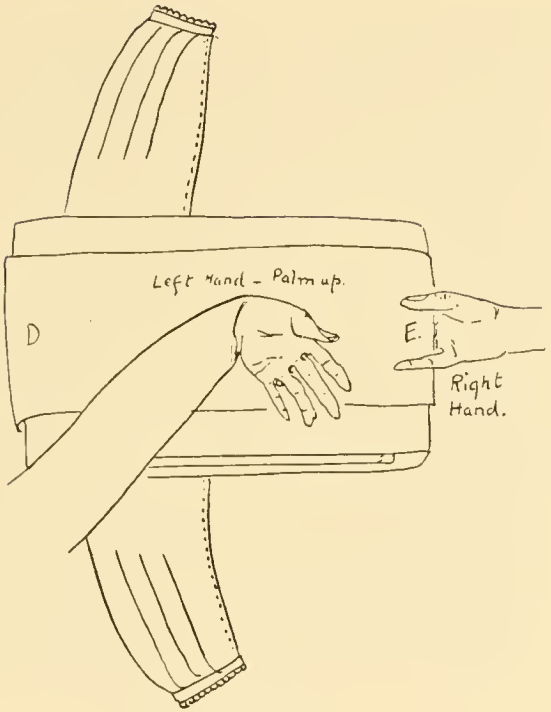

FIG. 55.

In order to turn the folded garment right side uppermost without disturbing pleats or folds, it will be found convenient to place the knuckles of the left hand down on the article with the finger tips pointing to the worker, as in diagram 55; while the right hand, with the thumb and little finger uppermost, grasps the folds at E, and lifts them, turning the garment forward towards the worker over the left wrist. The palm of this hand finally rests on the table under the work, with the fingers pointing away. (Fig. 56.) The cuffs, which are now as in Fig. 57, A, must both be folded as at B. It is well to fasten one button to keep the front in position.

Fig. 58 shows the garment finished.

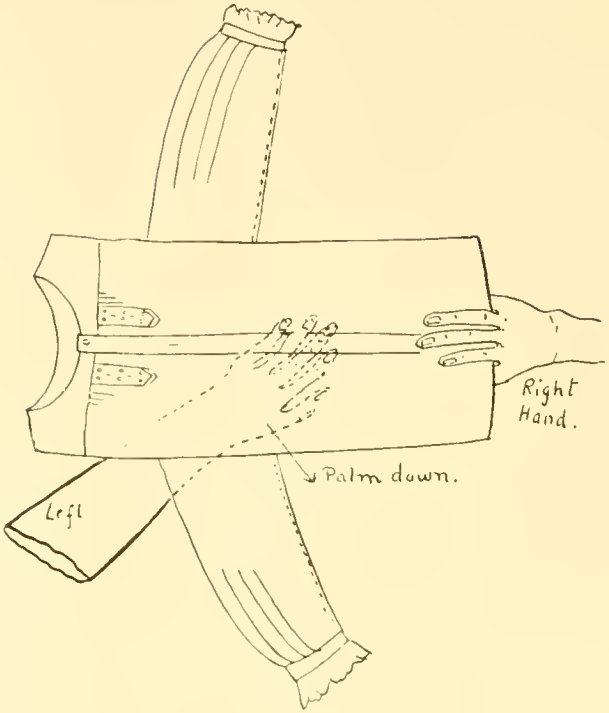

FIG. 56.

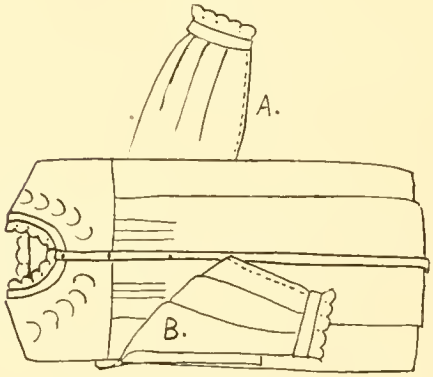

FIG. 57.

FIG. 58.

Ironing a Chemise.

Fold the back in halves, and iron from the seams as for night-dress (*cf.* Fig. 41). The bands should be pressed on both sides, sections being placed parallel with the edge of the table for this purpose. Should there be an embroidered yoke or straps, these must be ironed at this stage, and from the wrong side. (Fig. 59.) Frills or lace edgings must be smoothed out in readiness for the finishing process.

If the chemise has plain sleeves they can be ironed perfectly flat with the rest of the garment; but should they be short and full, and set into a band, the easiest way is to do them on a sleeve board, and in some cases their appearance is improved by the fullness being set into small pleats.

Folding a Chemise.

After goffering the lace, or otherwise finishing the frillings, the folding can be proceeded with as follows: Spread the garment out, so that the whole is on the table, with the front uppermost, and form the back into as many pleats as the fullness demands. The front meanwhile must be turned off the back as far as the shape of the garment will allow. (Fig. 60.) After pressing these to keep them in position, dispose of the fullness of the front part in pleats, independently of the back ones, and press. (Fig. 61.)

Next turn the chemise completely over, so that the back is uppermost, and fold the side seams towards each other as in Fig. 62.

If there are sleeves, they should be turned back to show beyond the front,

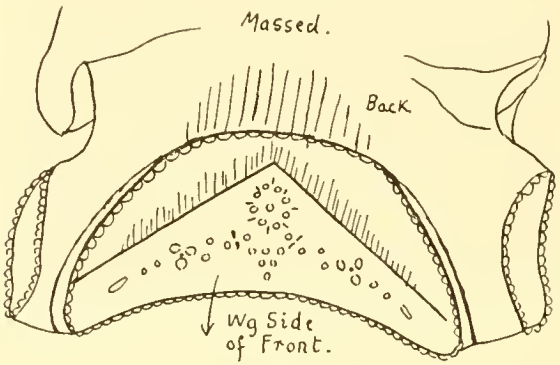

FIG. 59.

as at A in that figure. To finish folding the length, proceed exactly as for night-dress. (*See* page 76.)

[NOTE.—The foregoing two methods of folding may be used either for night-dresses or for chemises, and *beginners are most strongly advised to practise each* method for both the types of garments, whatever variations in "make"

there may be in them. It will be seen from the accompanying sketches that chemises may be closed or open down the front, be yoked or have merely a neck-band, and be either with or without sleeves. Night-dresses, on the other hand, may have turned-down collars, be cut low in the neck, be yoked, or

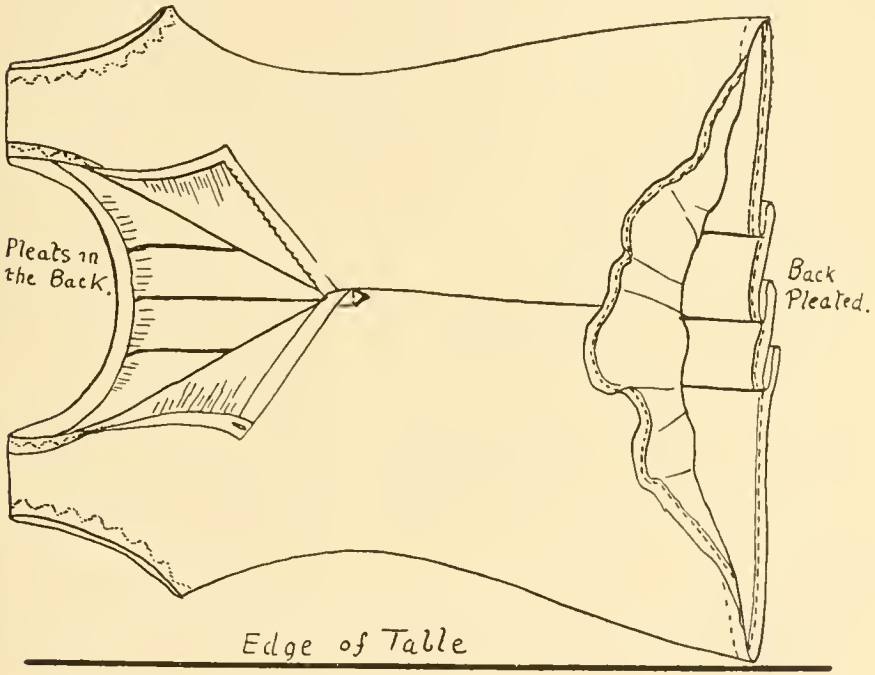

Fig. 60.

be Magyar in style, etc. Whatever the precise structure of the garments in question may be, the latter method of folding is preferred in many laundries for both articles ; but if the former is adopted and the two results compared,

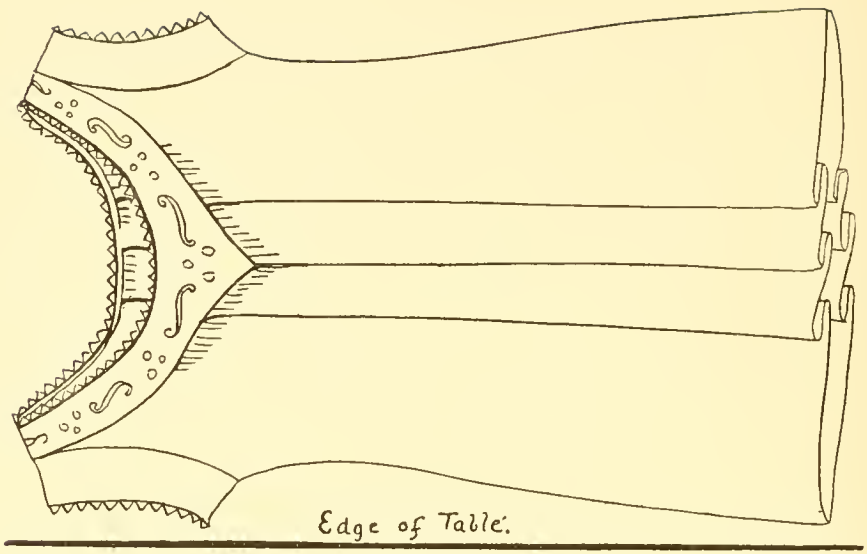

FIG. 61.

they will be found practically the same. In many cases the first method is much easier, and the material will be firmer, because it has not been handled so many times.]

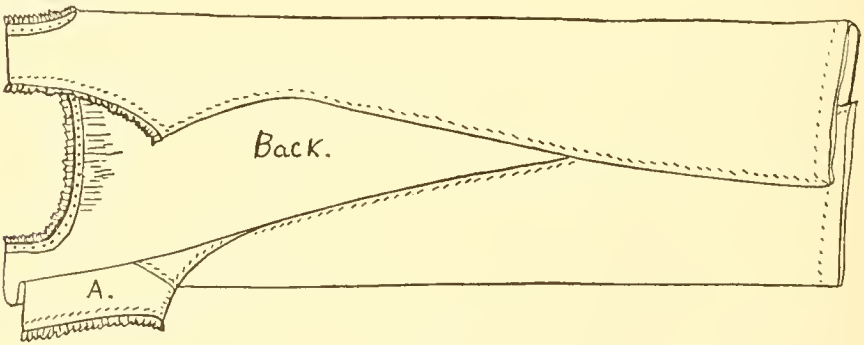

FIG. 62.

Ironing a Camisole.

In these days of dainty lingerie, camisoles form quite an important item, and being, as a rule, of fairly fine texture, require very careful handling both in the washing and ironing. A fairly cool iron will be necessary, owing to the parts being quite small. Bands, strings, and thick parts should be pressed first, and then frillings and embroidery.

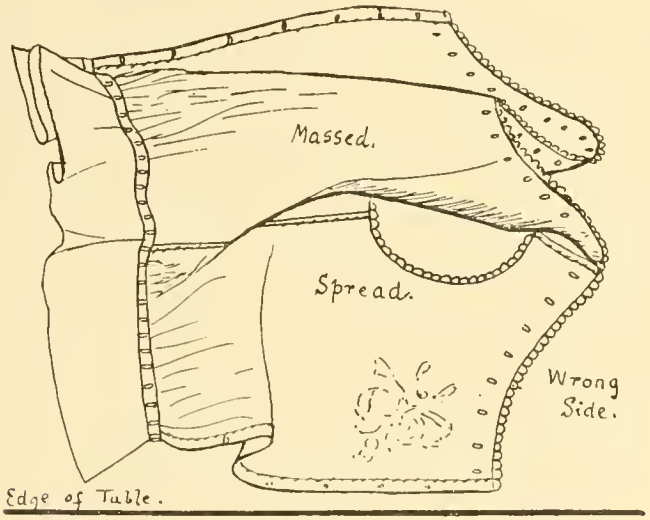

FIG. 63.

If the camisole has a shaped, embroidered or fancy top, with no neck band, and with the waist set into a basque, care must be taken that the upper part is suitably placed in position for ironing. In this case it is best to have the waistband to the left hand (Fig. 63) and, after shaping the shoulders and top on the wrong side, to iron towards the waist-line. Fig. 64 shows the plain back being ironed on the right side.

If the garment has no waistband or basque, commence with the button side at the edge of the table (*see* Fig. 65), and iron from waist to neck across

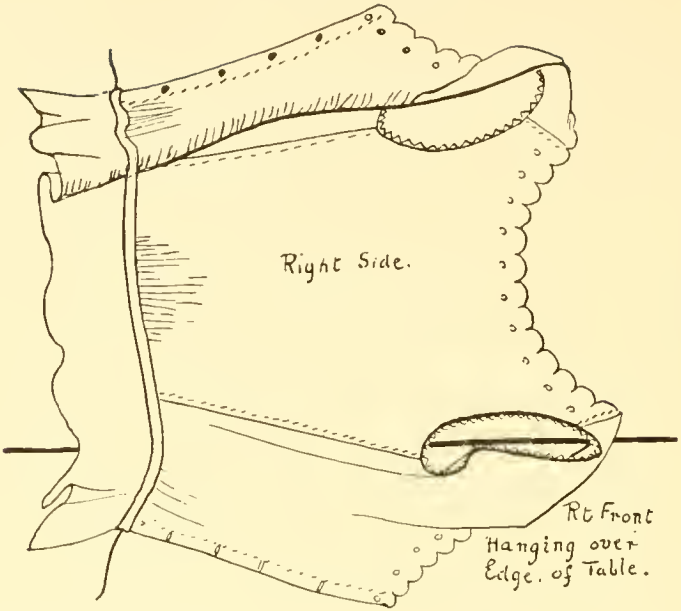
Right Side.
Rt Front
Hanging over
Edge of Table.

FIG. 64.

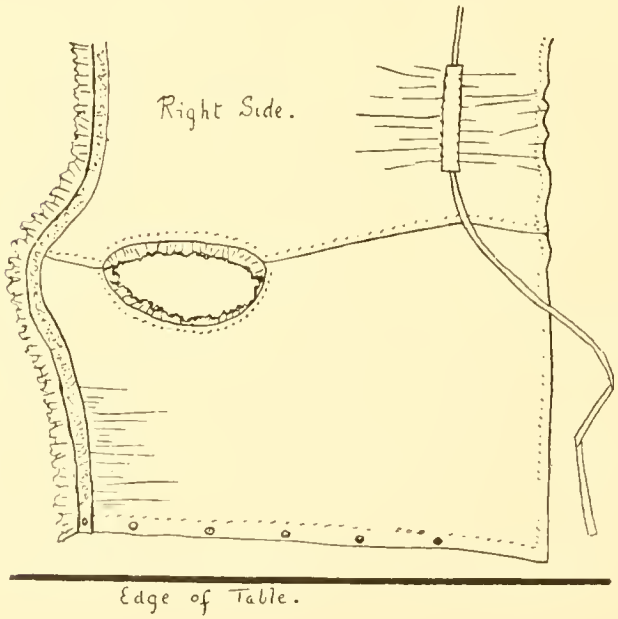
Right Side.
Edge of Table.

FIG. 65.

the whole garment on the right side. Sleeves, if any, should be left until the rest of the bodice has been ironed. Tucks will require carefully pressing and turning in the right direction.

Edgings having been previously pressed should now be goffered, and, following this, the camisole may be "topped-up" from the wrong side, to remove any disfiguring creases, should they have appeared. Sleeved garments can advantageously be finished off from the inside, so that the roughness may be removed from the seams and armholes without injuring the previously finished sleeves.

Folding a Camisole.

Place the bodice with the wrong side uppermost, and the top to the left hand. Fold the button side over on to the back, as in Fig. 66.

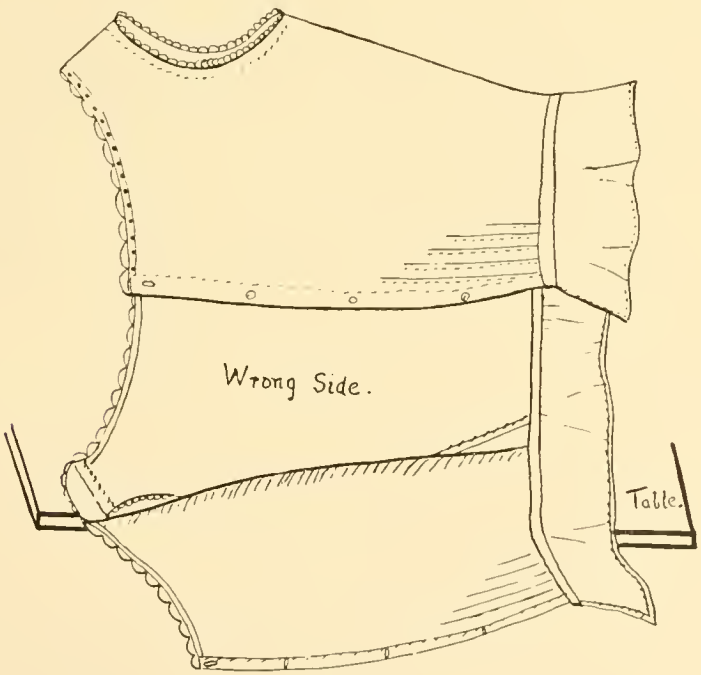

FIG. 66.

Raise the button-hole side on to the left front (Fig. 67), lapping one side

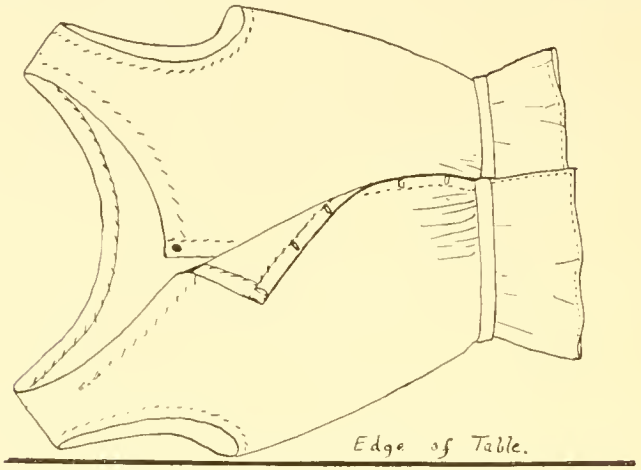

FIG. 67.

slightly over the other to hold the garment together and obviate the need for buttoning.

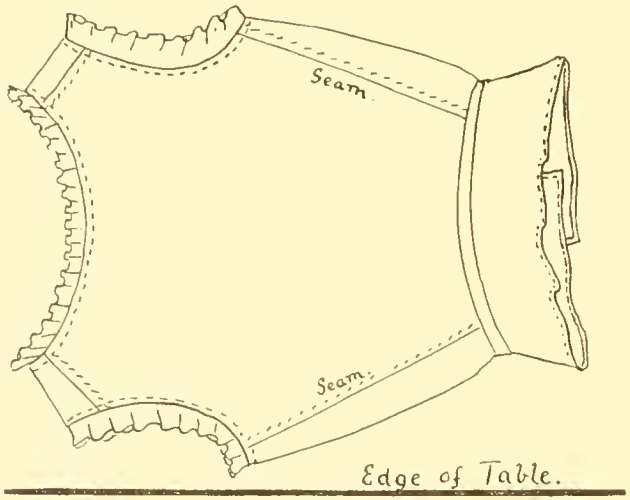

FIG. 68.

Turn the bodice over with the back uppermost (Fig. 68), without creasing

the front. Fold in a portion towards the centre from each under-arm seam.

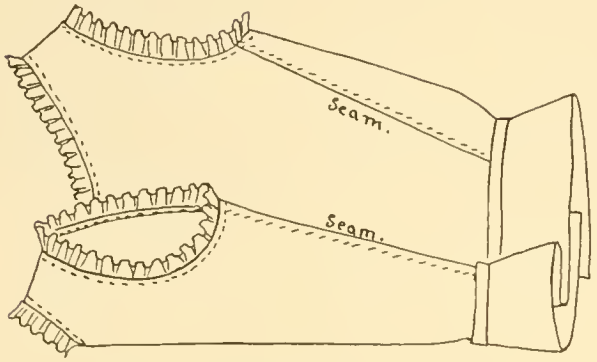

Fig. 69.

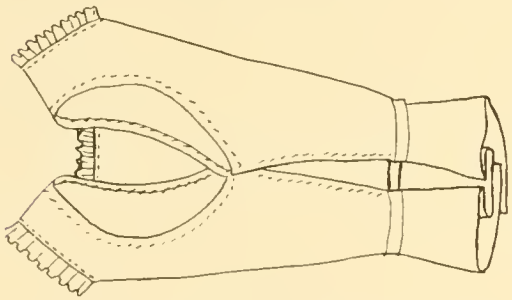

Fig. 70.

Complete the folding by doubling in halves lengthways. (*See* A in Fig. 71.)

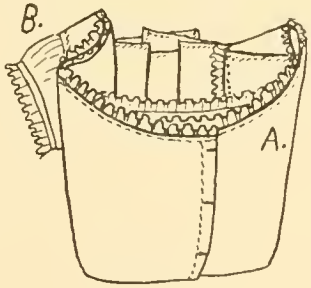

Fig. 71.

Should there be sleeves, they will be turned outwards before the last fold is made, so that the frillings show on either side of the garment. (*See* B in Fig. 71.) This is shown in Fig. 69, and also in Fig. 70, which indicates the appearance of the garment when the width-way folding is finished.

Ironing Knickers.

Keep the garment on the wrong side, and commence by ironing both sides of the waistbands, placing them in sections along the edge of the table. If tapes are attached, iron these next, and if kneebands are embroidered, these must be brought to the front of the table, as in Fig. 72, and pressed in the

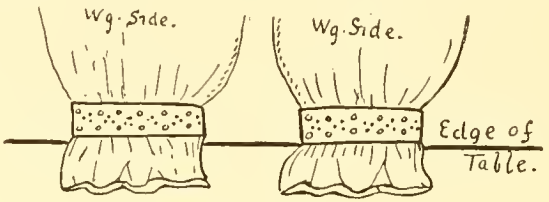

Fig. 72.

double, still on the wrong side. *Before* ironing the frills turn the knickers right side out, as the wrong side of the frillings can be ironed very much more easily in this way. (Fig. 73.)

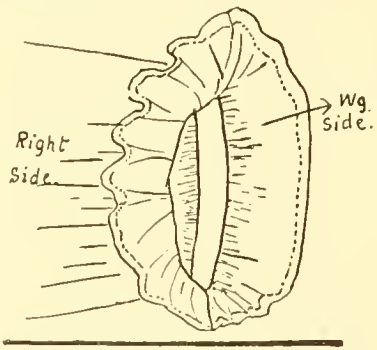

Fig. 73.

Next place the waistband to the left hand and iron the top part, right round the garment, from the inside, so that the point of the iron runs up into the gathers. (Fig. 74.)

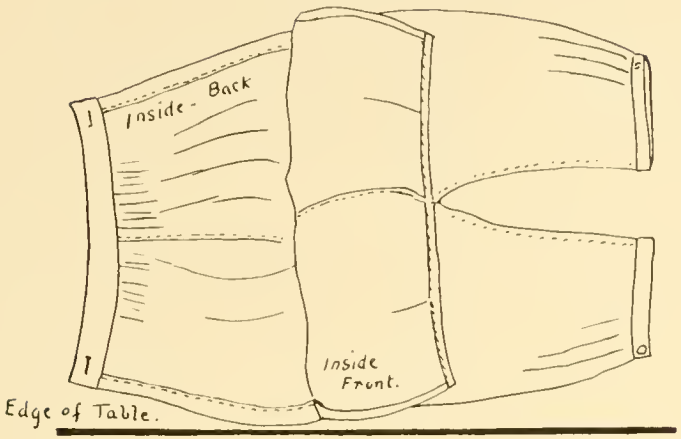
Inside - Back
Inside Front.
Edge of Table.

FIG. 74.

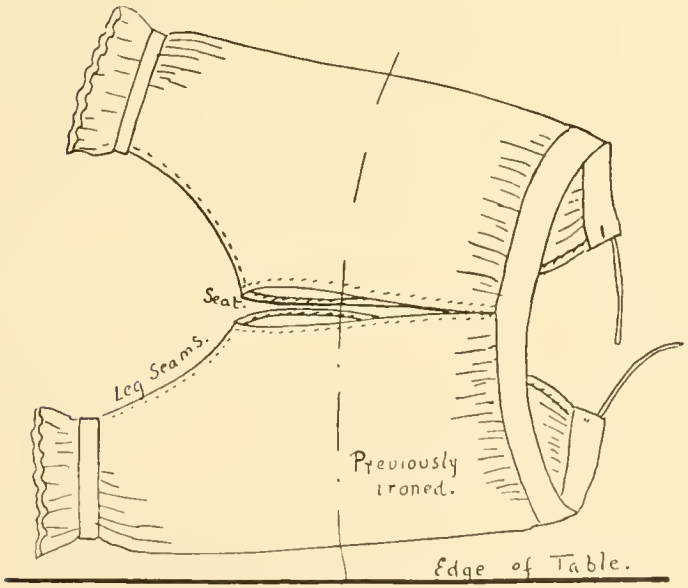
Seat.
Leg Seams.
Previously ironed.
Edge of Table.

FIG. 75.

Turn the knickers round, so that the knees are to the left hand, and iron flat from the leg seam and seat up to where the material has previously been pressed from the inside. (Fig. 75.) The material is double, hence will require ironing on both sides. When the knickers are perfectly smooth and free from creases, the frillings, if any, should be proceeded with by whatever method is desired. (*See* pages 61-65 for crimping, goffering or pleating.)

Folding Knickers.

Place the two leg seams of the knickers evenly together, bringing the hip side to the edge of the table, with the back of the garment *outside*. (Fig. 76.) If there are gathers at the kneebands, as many pleats as necessary should now be put in, being folded towards the worker from waist to knee, as in the

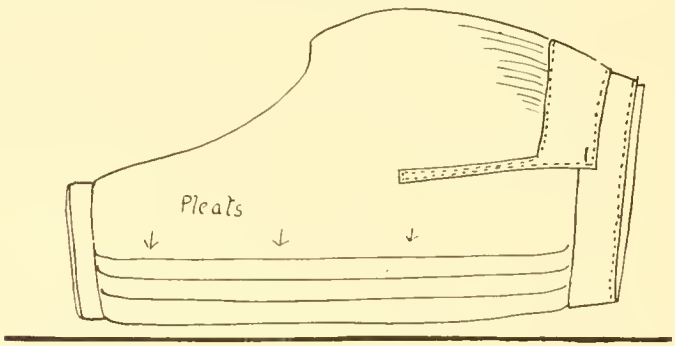

FIG. 76.

sketch. All four thicknesses of material are pleated together, so that the garment lies perfectly flat on the table after the pleats have been well pressed from both sides. Now part the two legs of the knickers, and press each set of pleats on the reverse side.

Replace the two halves in their previous position, and fold the crutch part over as in Fig 77. The length of the knickers should now be folded nto

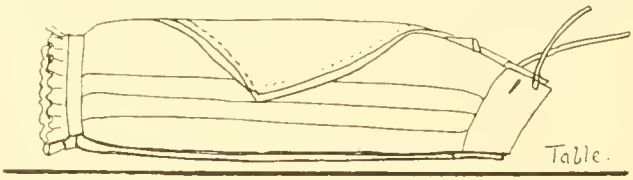

FIG. 77.

thirds, the first fold being in the direction of the arrow A (Fig. 78), and the second as arrow B. If the knees are much frilled, turn one back as shown by arrow C, that both may be displayed.

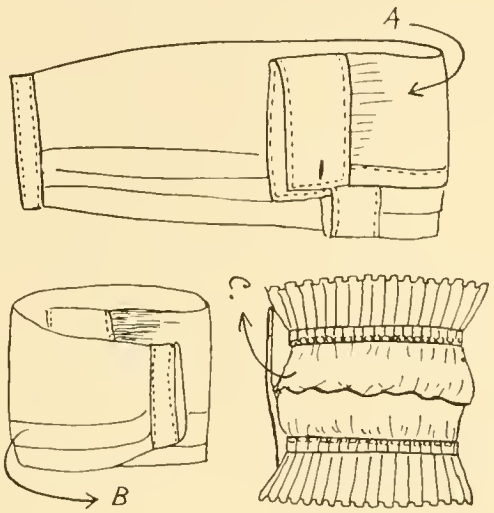

FIG. 78.

[NOTE.—It is quite permissible to pleat each leg separately, but the above will be found an easy and quick way of getting the pleats uniform in width and position. An added firmness also results on account of the lesser amount of handling.]

Ironing and Folding Cotton Combinations.

Take the top part first, and iron as for a camisole, ignoring the legs; and then treat the lower part exactly as for knickers.

After attending to whatever frills there may be, proceed with the folding thus: Place the seams of the knicker part evenly together, and pleat through the four thicknesses in the same way as is shown in Fig. 76. After pressing these pleats, so that this lower part is finished, attend to the bodice by placing the centre seam of the back quite straight. (Fig. 79.)

It will now be found that there is a portion of the back part of the garment that will not lie flat; this should be put into a neat fold as in Fig. 81.

Now turn the garment over, so that the button side is uppermost, and fold the crutch over, as in Fig. 80.

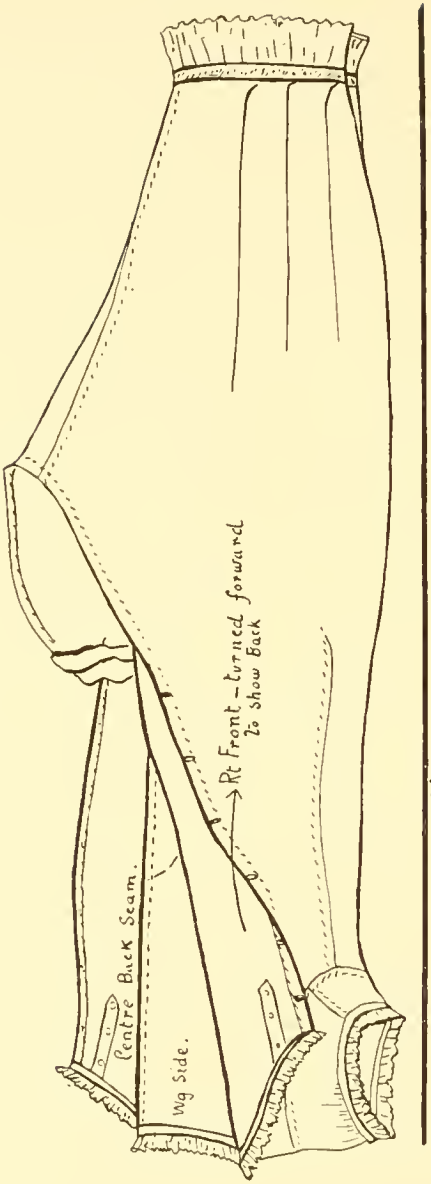
Rt Front – turned forward
to show Back
Centre Back Seam.
Wg Side.
Edge of Table.

FIG. 79.

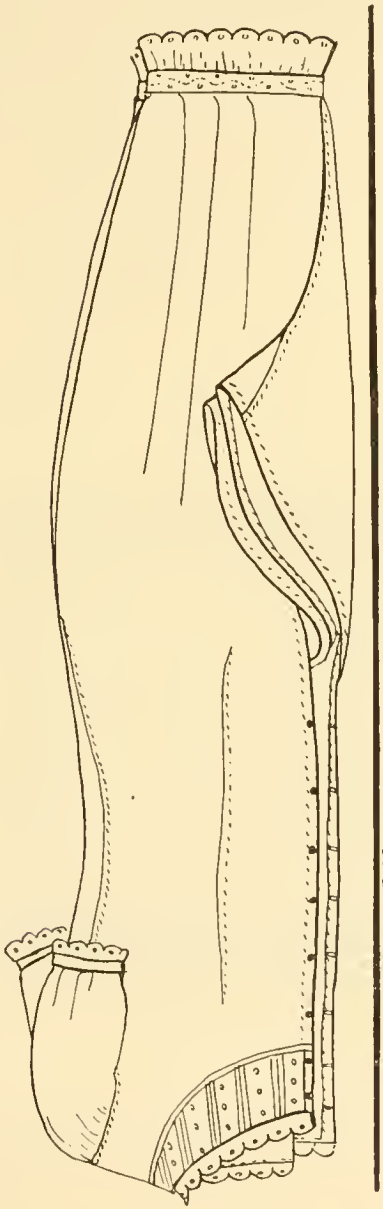

FIG. 80.

The knee bands should now be brought over towards the left hand, till they project slightly beyond the shoulder. By again folding lengthwise, the garment

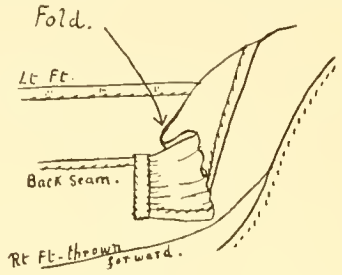

Fig. 81.

is divided into four. The finished appearance, on the right side, is shown in the photograph. (Fig. 82.)

Fig. 82.

Ironing Handkerchiefs.

Although these are small and plain articles to deal with, a few words on the subject may be useful. Most people appreciate fresh, dainty-looking

handkerchiefs, and much may be done to ensure their being thus. They should not be dried after wringing, but be rolled in a clean dry cloth, and left for some time. Commence by spreading perfectly flat and square on the table, ready to be ironed on the wrong side. The hems should not be ironed round separately, because, if the hemstitching is at all tightly drawn, the edges will have the appearance of a frill when finished.

Initials or embroidery should be firmly pressed while the wrong side is being ironed. When the handkerchief is practically dry, turn it completely over and pass the iron lightly over the right side, but not on the initials or embroidery. Handkerchiefs ironed in this way have a much fresher and newer appearance than if they are ironed on the right side only.

Folding Handkerchiefs.

These articles can be folded in various ways, the plainer methods being most useful for counting and packing away. Making four folds each way is quite a recognised method for ordinary plain ones. Turn the square wrong side uppermost, and fold the two corners nearest the edge of the table to meet

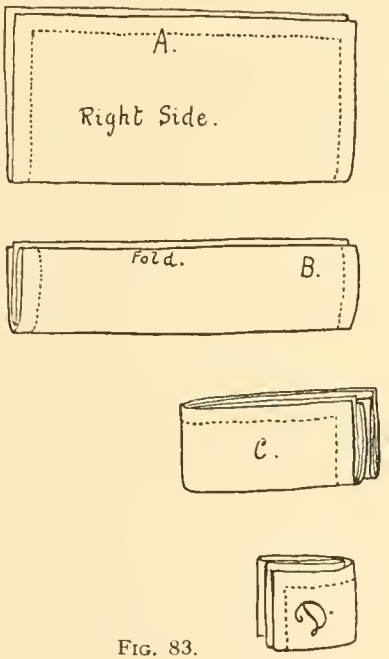

Fig. 83.

the opposite two, as in Fig. 83, A. Place the middle fold up to the corners, as in B, then halve as in C, and again as in D. Each successive fold should be pressed with a moderately warm iron to set the creases.

Making three folds each way is another much used plan, but this is not to be recommended, for when handkerchiefs are folded thus they are not so convenient to handle, as on all sides folds and hems occur together, and therefore the handkerchiefs are less easy to hold, and also are more likely to come unfolded.

A very pretty style for small, dainty, embroidered handkerchiefs is that of first folding them into four, wrong side out, as shown at A in Fig. 84, then

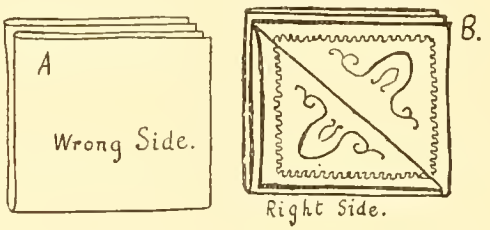

Fig. 84.

turning one corner back as at B. This method minimises the number of creases when the article is spread out, and also is convenient if occasion arises for counting fine handkerchiefs. If they are folded by the previous method, it is easy to count two as one, or to lift part of one with another.

CHAPTER XI

IRONING MUSLIN AND LACE GARMENTS

THERE are several general rules that must be observed when ironing these articles if they are to look fresh and dainty. The majority of persons have an objection to over-stiffened muslin, but, on the other hand, there must be a certain amount of firmness in the garment, or it will have a very limp and raggy appearance when worn. Here, again, is another instance where the grain of the material should be followed by the iron, the contrast being most noticeable in this respect between a well ironed and a badly ironed muslin or lace article. If the ironer once gets into the habit of following the threads of the material, it matters not how amateurish her efforts are, they will soon be rewarded by a fair result.

Ironing a Muslin Blouse.

The fashion of the garment must be considered before beginning; for instance, if the blouse has a quantity of small tucks, and a certain amount of embroidery, it may have to be ironed on the right side first, to set these

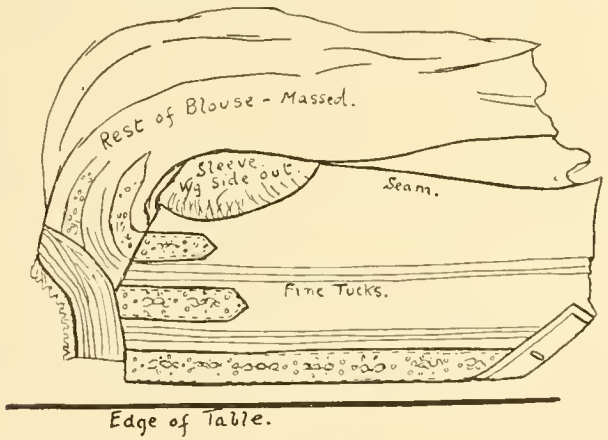

FIG. 85.

tucks nicely into position. On the other hand, the embroidery really calls for the blouse to be finished on the wrong side. In this case it will be best to have the sleeves turned through to the wrong side, so that the right side can be easily reached.

Place the opening of the blouse at the edge of the table, as in Fig. 85. If it is fastened at the front, it will be the button or eye side; but if at the back, the button-hole or hook side will be treated first. Carefully iron this half back or front, not drying it perfectly. Proceed across the blouse in this way, taking care that the tucks are eased carefully into place. The iron must not be rubbed up and down them, but sideways *over* them, or they will have numberless small creases. To shape the shoulder parts nicely, draw the top of the blouse to the edge of the table with the collar hanging over, as in Fig. 86, and iron each shoulder separately.

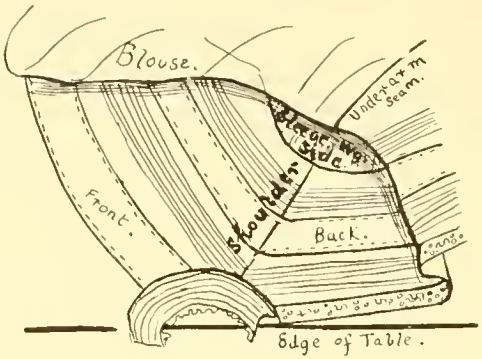

Fig. 86.

In many cases the sleeves are not tucked, but are only trimmed with embroidery, and should then be ironed on the wrong side before turning. Always commence a sleeve that is set into a cuff by putting this part on to the narrow end of a sleeve board as at A in Fig. 87, and ironing it first. Then press

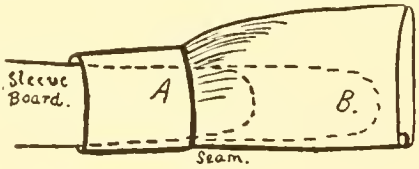

Fig. 87.

the lower portion of the sleeve by pushing the board further in, as at B, commencing from the under-arm seam, and easing the point of the iron well into the gathers. Remove this half of the sleeve thus ironed, and place the top part on the board, as at C in Fig. 88, again commencing from the seam. When

ironing a sleeve in two portions, care must be taken that the marks of commencing and finishing do not show in the centre.

Assuming that the blouse in hand has had the sleeves ironed on the wrong side, carefully turn them, and " top up " very lightly on the right side. Then proceed to finish off the body part of the blouse. If the embroidery has been flattened owing to the tucks being ironed, or has got dry, pass a damper lightly over it on the right side, lay a flannel pad on the table, and firmly press it all over on the wrong side. It will be found quite easy to do this with the sleeves on the right side, but care must be taken that they are not crushed, as they are really quite finished.

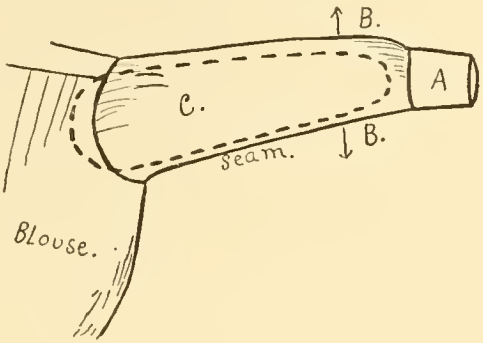

Fig. 88.

An instance of a lace blouse may be useful. The same routine should be followed as to ironing, but lace *must always* be ironed on the wrong side. Of course, where there are tucks on a blouse, these are a good guide for straightness, but in the case of an ordinary lace blouse, there is only the pattern of the net or lace to follow.

It will be found that a lace blouse will very easily stretch lengthways, but very seldom in the width ; therefore on no account must the lace be pulled down, but always be encouraged to stretch across the garment. Here again discretion is needed, or the blouse will have an ungainly and shapeless appearance. See that the holes in the net part of lace are fairly uniform in size, and that the pattern is well pressed and raised. It is surprising how quickly one becomes used to the texture of materials if they are looked at intelligently.

There are several classes of lace blouses which are preferred un-ironed. In this case they should have very little or no starch put into them, and must not be hung to dry in the ordinary way. The best plan is to pull them carefully into shape with the hands, almost as if an iron were being used. When all parts of the blouse have been skilfully placed, it should be hung on a

" shoulder," and allowed to get almost dry, and then be *very lightly* pressed on the wrong side with an extremely cool iron. Irish lace is best if carefully ironed before the flowers are raised with a lace punch. For the use of this see page 67.

Muslin Dresses.

These are a little more complicated as to ironing, but some of the unlined ones are quite simple to manage if a little method is used. The blouse part should be ironed first, and be practically finished. If the skirt is embroidered, and therefore requires ironing on the wrong side, it should be put on to the skirt board wrong side uppermost. If there are any frills, these must be pressed before the skirt is put on the board, and should be done in order from the lowest upwards. An expert ironer will often iron the frills of the skirt, then the bodice, and finish off with the skirt; but for amateurs, it is best to advise that they iron first the bodice, next the frills, if any, and lastly the skirt.

Should the skirt have any crossway seams, care must be taken that they are not stretched out of shape. It is wise to commence on a straight width or seam, and work *across* the skirt board, away from this, always bringing the finished portion towards the ironer. If there are tucks at the hem of the skirt, the back of the iron should be pressed down over them, as in Fig. 89, so that no creases are caused.

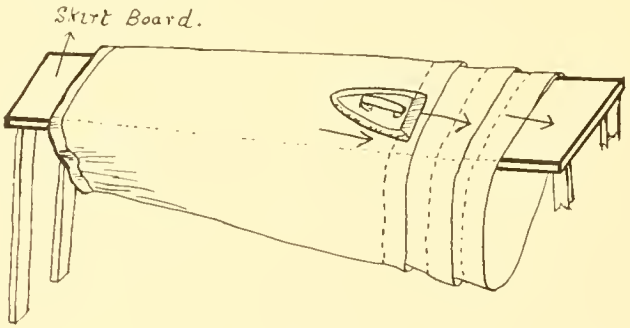

FIG. 89.

One finds that all muslin skirts, whether plain or embroidered, are nicer when ironed on the wrong side, as the seams can be made so much neater, and the material has a newer finish than when it is highly glossed on the right side.

Children's Hats and Bonnets.

There are so many varieties of styles in children's washing millinery that it is hardly possible to give detailed directions for ironing them, but on the

other hand, there are certain rules that may be observed which will greatly assist the worker. The outer frills and brim should be ironed first, the crown and head-lining next, while goffering or pleating is left until the last.

If the brim is intended to be fairly stiff and to set out, this should be ironed into shape first; and if there are any frills on this brim, it must be ironed in between the frills. This can be managed by bringing it to the edge of the table, letting the first frill hang off, and raising the next so that the side of the iron smooths the brim in between, doing very small pieces at a time. (*See*

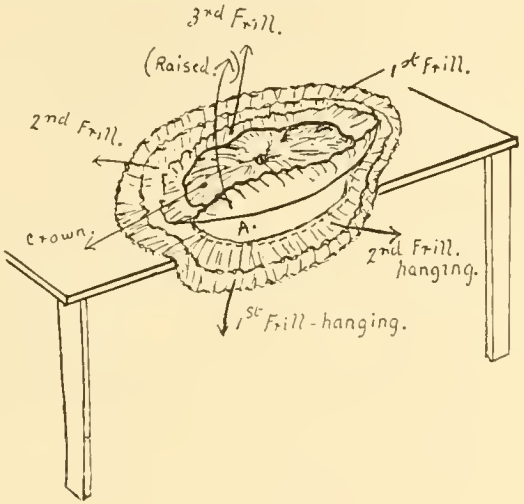

Fig. 90.

A in Fig. 90.) In most cases it is easier to unstitch the full crowns of hats, iron the material out, and re-make before completely finishing the ironing. If the crown is unlined, an egg iron will often prove an assistance.

CHAPTER XII

IRONING AND POLISHING SHIRTS, COLLARS, WAISTCOATS

THE custom of housewives washing and ironing shirts and collars at home has gone very much out of fashion of late years, possibly because it takes a great amount of practice and skill to satisfy the average man on the question of shirts and collars, and also because the housewife's time is occupied in so many other ways. Enough has already been said with regard to the importance of carefully preparing stiff-fronted white shirts for ironing.

Ironing a White Shirt.

To commence, take the back in halves, and press both sides well (Figs. 109, 110). Next, place the yoke on the back (Fig. 111), and iron carefully with a *cool* iron, without touching the collar band. Place this band into shape (Fig. 112) and iron it perfectly smooth and dry, so that the linen stiffens.

Next place the shirt so that one sleeve is on each side of the front of the shirt facing the ironer. Cover the front with the front tail to prevent any dust or smuts that may be flying about from settling on it. Now iron both cuffs, first steaming them on the wrong side, taking care that the button-holes are closed, and that the stitching round the edges is visible.

It is quite easy to accomplish this, even in a badly made cuff, if the iron is eased over the linen to commence with, and not pushed forwards and backwards vigorously. Cuffs in which the linen appears quite full when damp may be shrunk perfectly straight with careful ironing. They should not be completely dried, but be left slightly steamy, as this will greatly assist the polishing, for which the board mentioned on page 28 is required.

The polishing iron must be fairly hot in readiness, and with a clean damper, just a trifle more moisture must be applied to the surface of the linen. The method of imparting a gloss is fully explained on pages 65-7, but it is important to emphasize the use of the point of the iron in polishing the ridges round the edges of the cuffs.

After they are well glossed, carefully and lightly pass an iron round the wrong side of each cuff to set it into an oval shape. Place the edge of the cuff at right angles to the front of the table, with the sleeve to the left, and hold with the left hand the end of the cuff farthest from the worker. Run the *point* of the flat-iron lightly along the edge, and with the left hand draw it over the handle of the iron as in Fig. 91. After " curling " the cuffs, place the left sleeve flat on the table with the seam to the edge, and iron. (*Cf.* page 122.)

If there is any fullness set into the cuff, make it into a pleat, slanting it off towards the top, and well press. Separate the material if it has stuck together, re-press, and proceed with the second sleeve without turning the shirt round, so that the sleeves are ironed on the right-hand side and on the left-hand side of the garment respectively, the front being kept covered all the time.

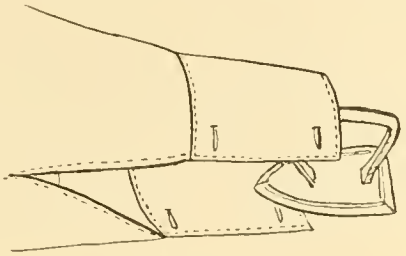

Fig. 91.

To iron the front, turn the garment round so that the collar band is to the worker's left hand, pleat in the back, from yoke to hem, according to fullness (*cf.* page 123) and insert a flannel pad in the opening of the front, so that the whole of the starched part rests on the pad, and iron the top or left half first (Fig. 92.) Before placing the iron on the linen, carefully pull it into shape

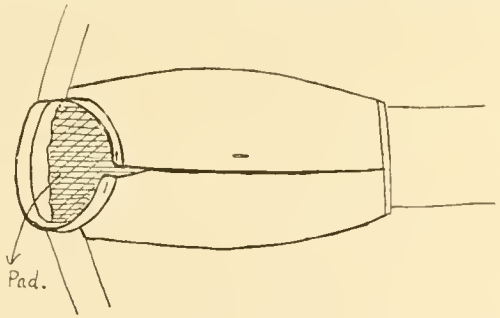

Fig. 92.

" round " the collar band, and shape this side of the yoke. When ironing keep the button-holes closed, ease the linen to avoid creases, and give careful attention to the stitching.

The point of the iron is next placed lightly just below the stud hole of the neck-band, and is eased sideways, so that it glides round the band, and then back again to below the point of commencement. (See Fig. 93, A.) Then

send it carefully outwards from the ironer over the rest of this half of the front, and it will be found that the linen has been placed perfectly free from creases. The side of the iron has been kept parallel with the edge of the table

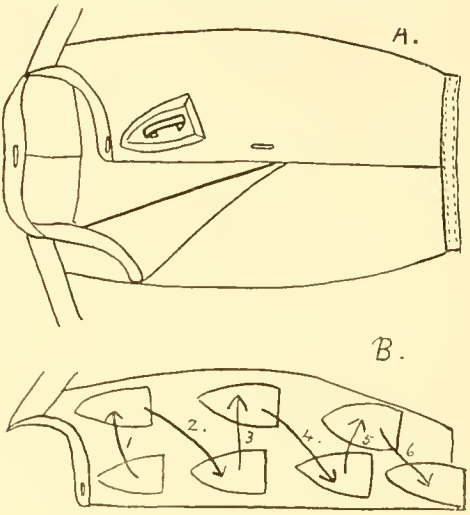

Fig. 93.

throughout, as will be gathered from the path traced by it in diagram Fig. 93, B. The lower, or right half of the front should be treated similarly.

Removing Blisters.

If the foregoing directions are carefully followed, it will be found that the starched linen has a perfectly even and smooth appearance. The iron must be carefully pressed *into* the linen, so that all the four thicknesses of which the fronts and cuffs are composed adhere evenly together. It is best to use an iron of *medium* heat ; this, together with the pressure applied, being sufficient to burst the grains of the starch, as explained on page 32, and cause the linen to have a firm even surface fit for polishing. Should any " blistering " occur which may be caused by the shirts being badly prepared, or through the use of too hot or too cold an iron, a " damper " should be dipped into the starch that has been used, *without stirring the sediment from the bottom*, and the blistered places be damped with this from the *wrong side of the linen*.

After doing this it is necessary to use care, or the second ironing is liable to cause brown marks which will be very difficult to remove. Curd soap will be found of great assistance in removing specks that may occur on the starched

fronts, collars, and cuffs under the iron. It should be well rubbed into the clean dampering rag, and applied carefully to the surface of the linen. On no account must yellow or mottled soap be used for this purpose.

Polishing.

Remove the flannel pad and insert a polishing board in its place. A little extra moisture should be applied with a "damper" to the top half, which should be polished first. After the gloss appears quite even, particularly in the ridges round the collar band, proceed with the under half in like manner. When the front is completed place the shirt straight, and iron the body part. Usually it is necessary to make a pleat from below the front to the bottom hem, but, while pressing this, see that the back and front of the shirt agree in width.

Fig. 94 shows the next stage, when the fingers of the left hand are placed inside the neck band, and the side of the iron passed round its base to stand

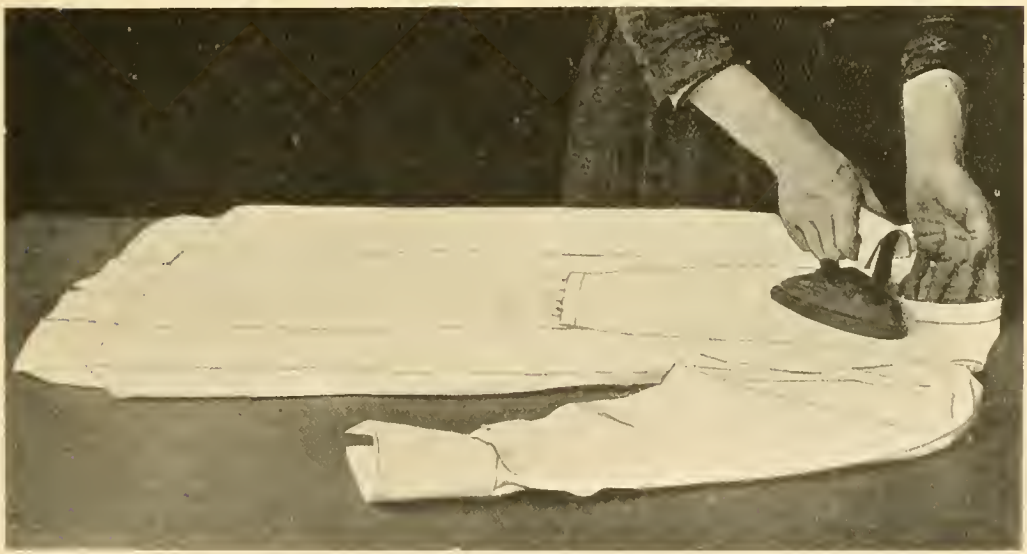

FIG. 94.

it up in position. Fix the button-hole of the neck band together with a pin or a stud, and turn the shirt over so that the back is uppermost. Straighten the side seams nicely preparatory to folding.

Folding a Starched Shirt.

Commence by turning over a small piece of each side from the seam, and spread the nearest sleeve straight across the back of the shirt, as in Fig. 95.

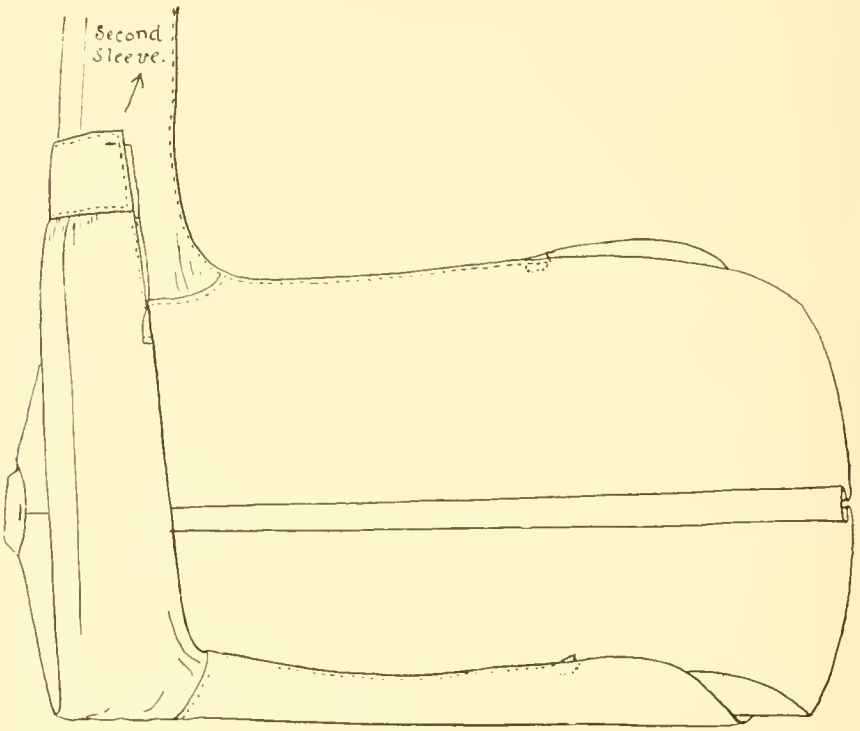

Fig. 95.

Turn the cuff down in the centre of the back and then sharply up again, so that it lies on the neck band, but slightly projects, as in Fig. 96.

Bring the other sleeve across the back, down in the centre as in Fig. 97, and up again. The second cuff now lies partly on the first one, with the openings of the cuffs towards each other. (Fig. 98.) It will be seen from Fig. 99 that by this means the stiff rounded folds of the cuffs are so placed that the yoke

can be turned back over them, by bringing each side of the body part towards the centre as far as the stiff front will allow, to make a sharp line on each edge of it.

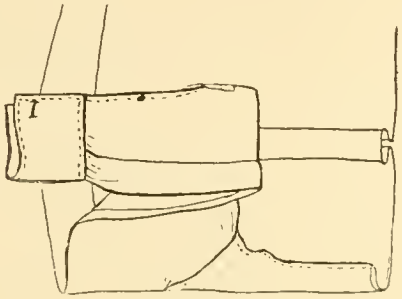

FIG. 96.

Then turn up just a few inches at the hem, sufficient to bring the front tail in sight as in Fig. 99, and fold the front over on to this.

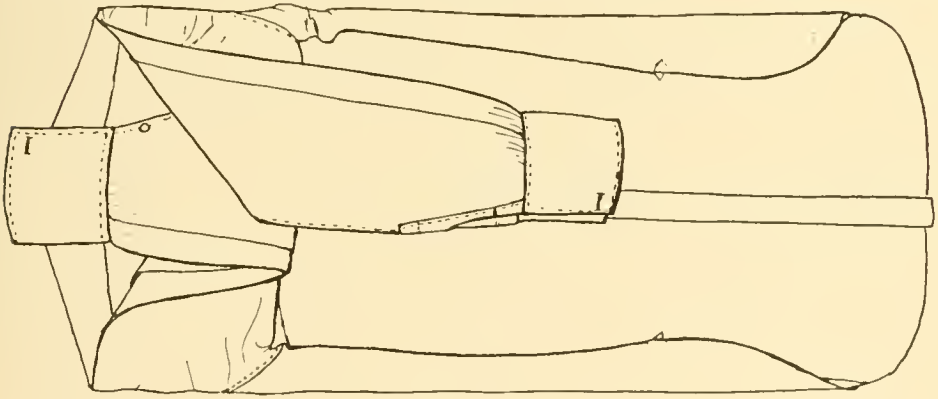

FIG. 97.

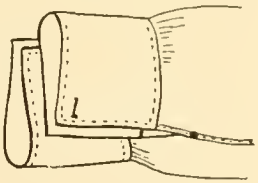

FIG. 98.

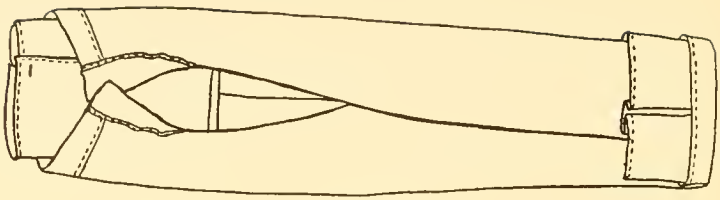

Fig. 99.

A well-folded shirt should show simply the stiffened front and collar band, a *very small* portion of yoke (Fig. 100, A), and the calico part at the sides of the bottom of the front. (Fig. 100, B and B′.)

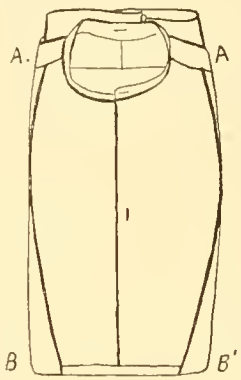

Fig. 100.

Collars and Cuffs.

These should be ironed in a similar manner to shirt fronts and cuffs. A flannel pad should be placed extra to the ironing felt on the table, and covered with a small clean cloth. Pin this tightly at each of its four corners, so that the pad may not get creased, and cause unsightly marks on the work.

The shape of the collar must be taken into consideration before the ironing is commenced, button-holes must be kept closed and straight, and the iron used easily and smoothly to avoid creases round the edges. A fairly hot iron is required; but, for persons unused to ironing collars, it is best to use a medium heat at first, and work up to a greater one. The iron must be pressed well *into* the linen.

If only a light rubbing motion is used the collar will become hard and dry before it is smooth, and will therefore be much more difficult to polish,

and, in fact, will not gloss nearly so well as it would were it well ironed beforehand. This rule holds good for all raw starched linen that requires glazing. When polishing see that the iron is used correctly. (*Cf.* pages 65-7.)

" Curling."

For rounding off or " curling " single collars, run a flat-iron lightly but firmly round the top edge on the wrong side. If the collar has points that are turned down, care must be taken that the linen is creased at the stitch marks, and that both points agree in size. In preparing double collars for curling, attention must be paid to turning them over correctly. Occasionally the top half is folded over a fraction too much, thereby causing a sharp hard crease at the top edge, which is exceedingly uncomfortable for the wearer.

FIG. 101.

On the other hand, if a double collar is not turned over sufficiently, it will have a very bad shape, and the linen will crack through being strained at the wrong point. When curling, the iron should not be flat on the double fold of the collar, as this tends to prevent the tie from running round inside easily. The *point* of the iron should be used on the *top* edge as in Fig. 101, as this helps to give the " spring " that is required.

White Waistcoats.

These are usually classed with shirts and collars, inasmuch as they require equal skill and care in laundering. Every little detail connected with

the ironing of waistcoats *must* be *clean*. It is surprising how these articles catch up every particle of dirt or dust that comes their way. The best plan is to have a small piece of thin, clean cloth to throw over the waistcoat if it has to be left at any stage during the ironing.

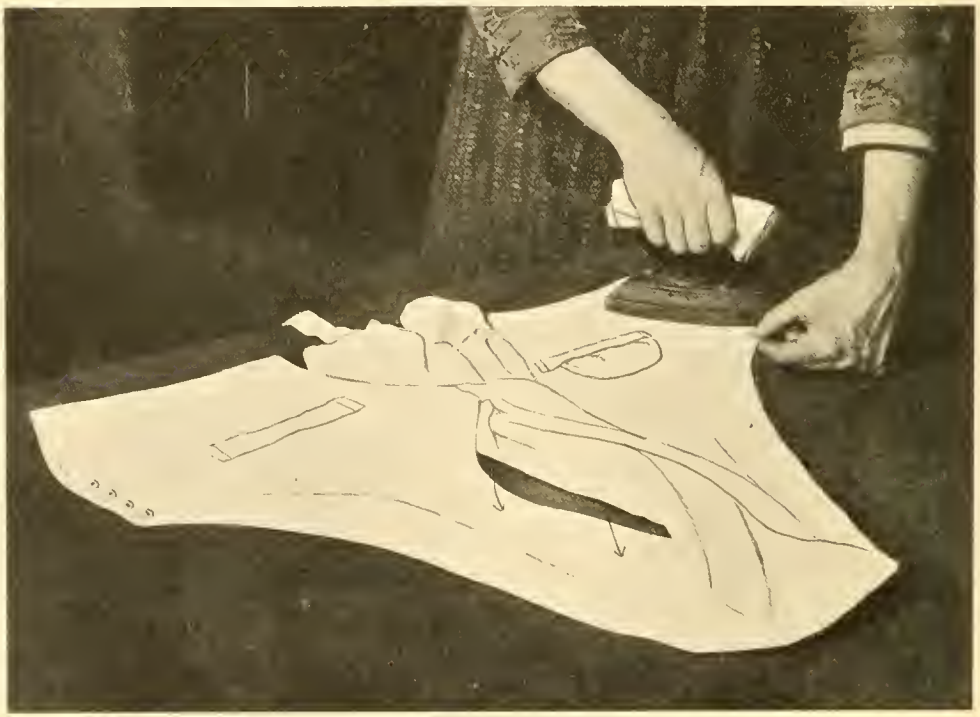

Fig. 102.

Ironing.

To commence, place one half-front right side up, as in Fig. 102. Carefully arrange the pockets in the correct position. If they are very thick they may be pulled out and ironed separately, but, as a rule, the marks of pockets show less if they are ironed while in the natural position. The iron used must be perfectly clean, and not very hot. Button-holes must be kept a good shape, creases should not be allowed to form along the stitched edges, and the mouths of the pockets must be kept quite straight.

Care must be taken that the material is kept a good shape, and is not stretched so that it bulges out in places in the wear. This is most likely to occur across the chest part, where the waistcoat rests in a line with the armpits. (*See* arrows in Fig. 102 between which stretching is to be avoided.) A little care just here in placing and shrinking the material will make all the difference in the result.

Steam both halves of the front into shape in this way, well pressing to remove creases: here, again, if firm pressure is not used, the article will be dry before the crease marks are removed. Next iron the back and straps, and

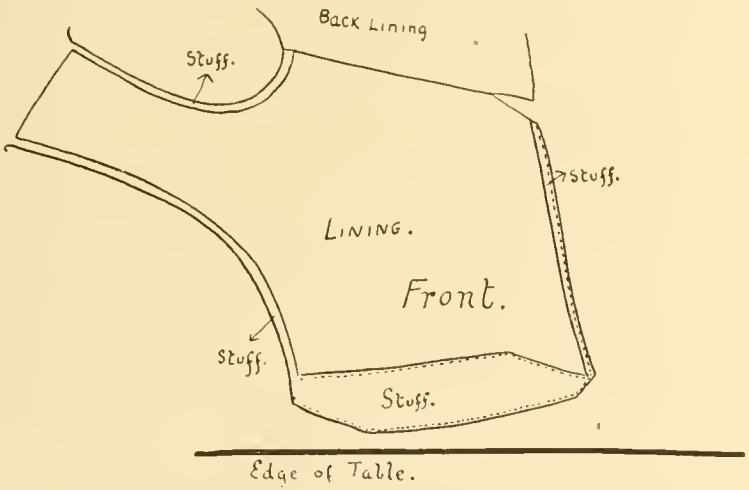

Fig. 103.

carefully press the lining. It is best to place each front separately, as in Fig. 103, for this, so that the material of the fronts may not be disarranged.

For finally finishing the fronts, procure a piece of muslin, or an old handkerchief, and place it over the edges, button-holes, etc., to prevent brown marks, which are apt to occur when re-ironing.

Folding.

The length of the waistcoat should never be folded, but the two under-arm seams should be placed together, so that the whole of the back lies sandwiched between the two fronts, as in Fig. 104.

Evening Ties—Ironing.

In some cases gentlemen's cravats are made of fairly thick material firmly stitched in the making, but very often they are of thin cambric simply

hemmed at the ends, the sides being left with raw edges to be turned in when folding. In this case, great care must be taken with the ironing, or the tie will not fold evenly and flatly.

To commence ironing, spread the article out flat on the table, and smooth the material so that the tie looks of uniform width from end to end. Then

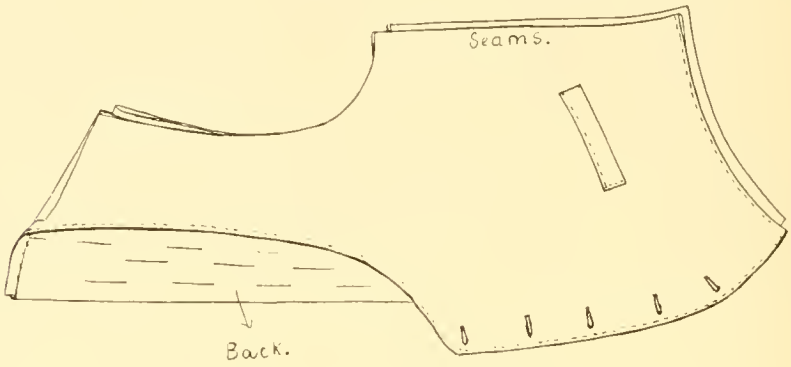

Fig. 104.

gently ease the iron, which must be fairly cool, with a motion similar to that described for a shirt front, on page 103. If the tie looks at all crooked or stretched after it is ironed, it should be wetted out again and re-done, as it would thus not only be difficult to fold but be very troublesome for the wearer to tie.

To Fold.

Place the tie wrong side uppermost near the front of the table, so that this can be used as a guide to keep the folds of the article straight. Turn

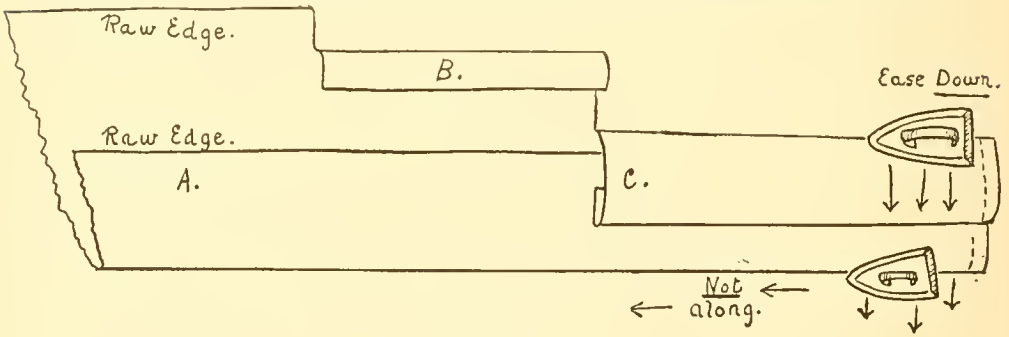

Fig. 105.

over *nearly* a third of the width of the tie, as in Fig. 105, A, make a very narrow turning on the opposite side, as at B, and press both of these quite flat.

Care should be taken that the folds are not stretched as they are being pressed, for even at this stage it is possible quite to disfigure the tie. When making the last fold, as at C, place the iron lightly on the folded end nearest the right hand, and gently ease it towards the worker.

Throughout the whole process of ironing and folding the iron must be used lightly and carefully, and on no account be rubbed from end to end of the tie, or the latter will be quite unwearable, because, being cut on the direct cross of the material, it will stretch if carelessly handled.

CHAPTER XIII

WASHING AND DRYING FLANNELS, BLANKETS, SOCKS AND STOCKINGS

In discussing the question of washing flannel and woollen goods, there are quite a number of important points to be considered. A well-washed flannel is much appreciated, and many people realise how much longer is the life of the garment when it is well washed; not only does the garment last so much longer, but it is also much more comfortable to wear.

Another side of the question is that in many cases the manufacturer is blamed for what is really caused by negligence, or ignorance, on the part of the person who does the washing.

It is wise to commence with ordinary white and light-coloured flannel or woollen garments. Prepare a bath of water at a temperature of not more than 85° F., add to this sufficient boiled soap (see notes on page 16) to make a lather. For successful flannel-washing the water *must* show a good lather. The water is of no use, and will do more harm than good, if it has only a milky appearance. The rinsing water should be of the same temperature as that used for washing, but should have no soap added.

If no thermometer is available, the hand can be used as a test. When it is put *right down* into the bath, there should be no sensation of tingling; otherwise the water is too hot. If there are a number of flannels to be washed, two waters should be prepared, one for "firsting" and one for "seconding." "Firsting" is washing on the right side, "seconding" should be done on the wrong side. Flannels should be right side out when put into the water.

Commence with a light squeezing motion, relying upon the lather in the water, together with the gentle friction, to remove the dirt. As a broad rule, raw soap should not be rubbed on flannel or woollen garments, but, should the neck or wristbands be *extremely* dirty, it may be resorted to.

When the right side has been rubbed loosely and lightly all over, turn the garment and treat the wrong side in the same way. Friction applied with a fairly soft brush is not harmful to neck bands, etc., if they will not easily come clean. A quantity of garments should never be put into the water at one time. The washing of one should be completed, it should be rinsed, and hung to dry, before the next article is washed. Flannels should never be allowed to lie about after being washed, since they shrink, harden and darken in colour if not immediately hung to dry.

In rinsing woollens, care must be taken to remove all the soap; each article must be opened out, and lifted up and down in the water. It is not sufficient

just to dip them in and out again. When putting them through the wringer, attention must be paid to buttons, as not only may they get broken through carelessness, but the broken pieces are liable to make holes in the flannel, and cause injury to the wringer. This is most likely to happen with blouses, pyjama jackets, etc.

If serge coats, or garments having very large buttons are being washed, it is best to remove the latter, as the garment can be wrung very much better without them, and, when the time comes for pressing up, this can be accomplished with greater ease.

When the flannels have been wrung, they must be hung to dry as soon as possible, and should not be subjected to too great a heat. For absolutely perfect results an even temperature should be maintained throughout. Open-air drying is by far and away the best, provided there are not a quantity of chimneys to deposit their smuts. In this case indoor drying is preferable. Watchfulness must be exercised that the garments do not become harshly dry. A suspicion of dampness left in gives a much better result in the finishing.

When the flannels are sufficiently dry, fold them together evenly, so that they are ready for ironing. If they are just crumpled up anyhow, difficulty will be experienced in moving the creases caused, and this will entail unnecessary labour.

Stockings and Socks.

When washing these articles, care must be taken that the water is clear, and free from lint. Many people are apt to use that which has had other woollen things washed in it, and thus cause the stockings to appear covered with small pieces of white lint. Prepare water as for flannels, and add sufficient boiled soap to make a lather.

Stockings should be on the right side when put into the water, and should be well rubbed, without any raw soap being used. After the right side is cleansed, turn the stocking, and repeat the process on the wrong side.

A little salt added to the rinse water helps to keep black stockings a nice clear tone. Each one must be well opened in this water, and then, when wrung, should be put through the wringer toe first. It is of the utmost importance that the tops of stockings or socks should not be put through the wringer first, or any sediment remaining will collect in the toe.

For drying, spread them out as flat as possible, and do not subject them to a great heat. Silk stockings should be wrung, rolled in a cloth instead of drying, and then ironed.

Pressing.

Stockings should be pressed from the wrong side with a fairly cool iron. The left hand, with the knuckles downwards, is put right into the foot, the heel being uppermost. The iron is placed on the toe, while the hand inside

is used to place the foot. It is slowly withdrawn, followed closely by the iron until the heel is reached. This being laid flat with the iron (*see* Fig. 106)

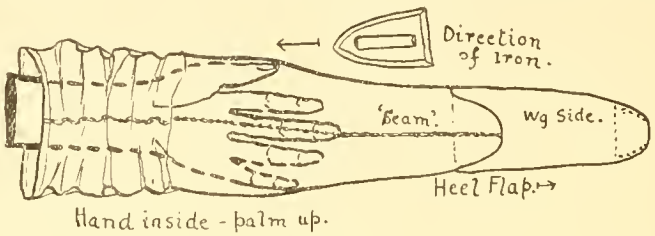

Fig. 106.

the fingers of the left hand are spread as wide as they will go inside the leg of the sock or stocking, and are gradually withdrawn as the iron approaches. In this way, the seam at the back of the leg can be kept quite straight, and the stocking will not only look shapely, but be comfortable to wear. They should always be hung to air before being put away.

Blankets.

The washing of blankets should be proceeded with as for flannels, but a few suggestions with regard to the drying may be helpful. As much of the moisture as possible should be wrung from them after rinsing. They *must* have

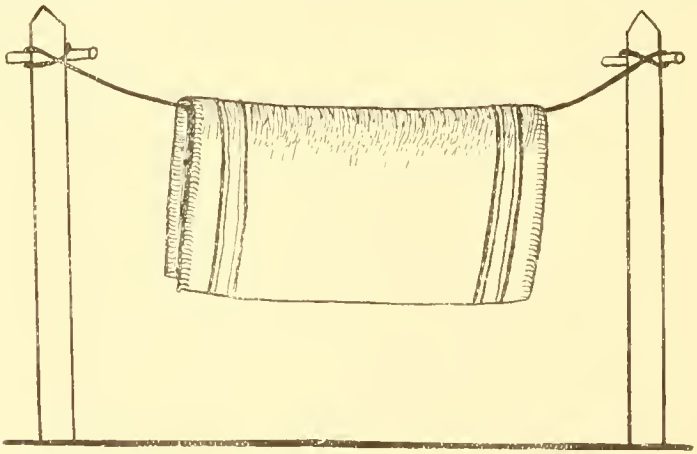

Fig. 107.

two rinse waters, for, owing to the spongy nature of the material, it is somewhat difficult to get rid of the soap. The best plan is to put them through

the wringer folded evenly, as more water is squeezed out in this way and the material will not show a mass of creases.

If a second person is available to help, it is best to shake each blanket open from the four corners after wringing. This raises the wool, thereby helping to secure a soft, fluffy feeling when the blanket is finished. When hanging the blanket to dry, fold it over the line with the borders to the sides. (*See* Fig. 107.) If folded with the borders hanging, as in Fig. 108, the moisture draining towards the bottom edges will encourage the colour, if at all "loose," to "bleed" into the white part below. If folded over with the borders to the sides, as in Fig. 107, each colour simply drains down its own stripe, without coming into contact with any white portion.

When the blanket is half dry, turn it over so that the side that has been outside is folded in, still keeping the borders as before. When it is nearly dry, turn it round so that the borders hang down, and move it about several times thus until it is perfectly dry.

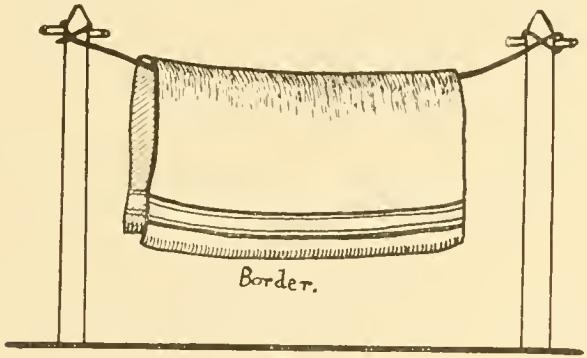

FIG. 108.

If blankets are dried in this way, and shaken carefully each time they are moved, a very good result will follow. They should never be allowed to get "bone" dry while in the one position, for this not only imparts a very stiff feeling, but also, as a rule, the line leaves an ugly crease which cannot be shaken out. Blankets should be thoroughly aired before being finally folded.

CHAPTER XIV

IRONING AND FINISHING FLANNELS

However successfully flannels may have been washed, there is still an amount of skill and care required to obtain the result aimed at. It will be noticed that it has been suggested that flannels must have just a suspicion of dampness left in from the drying. Supposing that such is not the case, and that they have been allowed to get too dry for ironing, a little water (tepid) must be sprinkled on them, and each one rolled up quite neatly and put aside for some time before ironing.

One of the chief points to study is the heat of the iron, for, if a flannel is once scorched, the injury can seldom be remedied. Therefore, it is perfectly obvious that the ironer must thoroughly understand the heat of her irons before attempting to deal with this class of work. Too much importance cannot be attached to this.

Many fine flannels are greatly improved by being ironed on the wrong side. Cream delaine, cashmere, and many light-coloured ones are very much better done in this way.

Take the first two named: it is often most noticeable that these materials have an extremely yellowish tinge after being ironed. This can be avoided if the material is ironed on the wrong side, and not subjected to too great a heat under the iron.

For all ordinary flannel underwear, a great deal can be accomplished to prevent shrinkage by means of the ironing and pressing. Woven underwear should be laid perfectly flat on the table, and well pressed from the seams, care being taken that each garment is stretched both from side to side, and from top to bottom.

After both sides of the garment are well pressed, it should be plainly folded, and hung to air. This is most essential with all classes of woollen garments, since if they were folded closely and packed away fresh from the iron, a great amount of shrinkage would occur.

Flannel nightgowns can be folded in the same way as cotton ones. (*See* diagrams on pages 73-79.)

Ironing Flannel Shirts.

Flannel shirts can be proceeded with as follows: Fold the back in halves (*see* Fig. 109) and iron from the crease A to the seam B. Turn over, place the fold from the worker, and iron from the seam B to the fold A. (Fig. 110.) From this stage the front of the shirt should be kept facing the worker.

Next, place the yoke part on the back by putting the left hand inside the opening of the front, and gripping the top of the right sleeve from inside (*see*

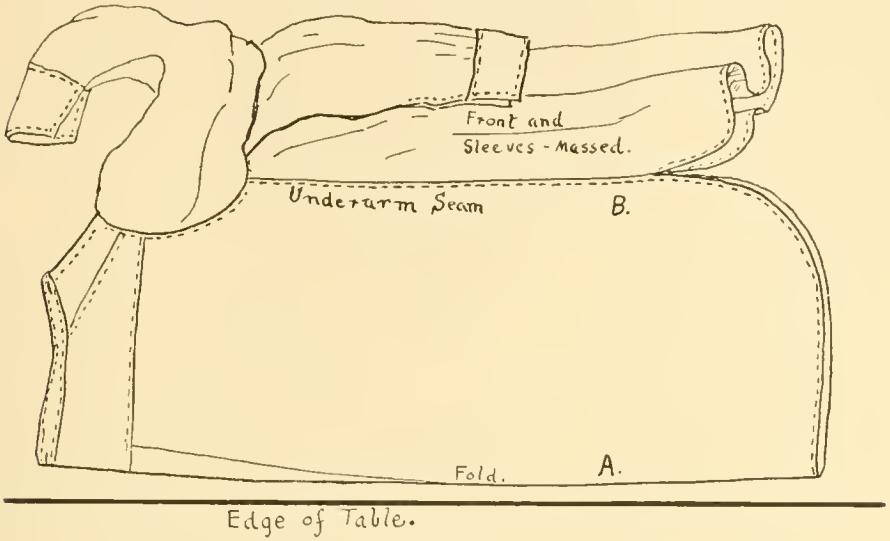

FIG. 109.

direction of arrow in Fig. 111), while holding the left sleeve on the outside, with the right hand at A. With the yoke in this position, iron it without pressing down the collar band.

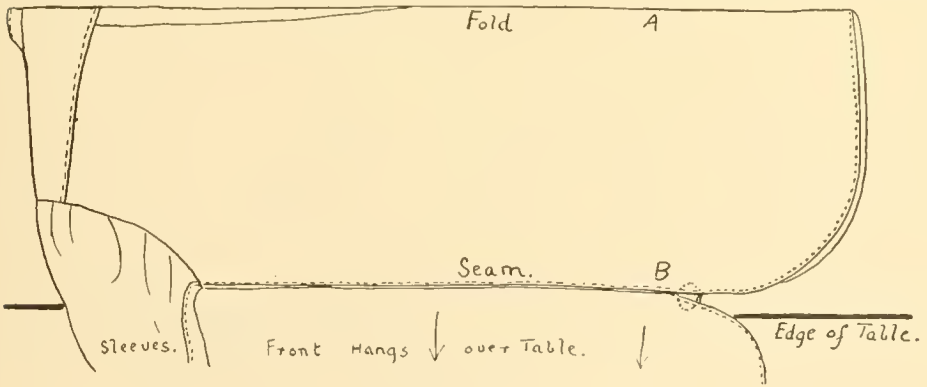

FIG. 110.

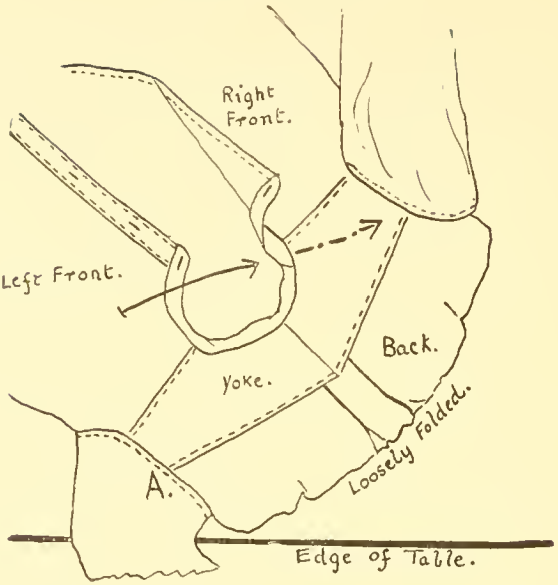

FIG. 111.

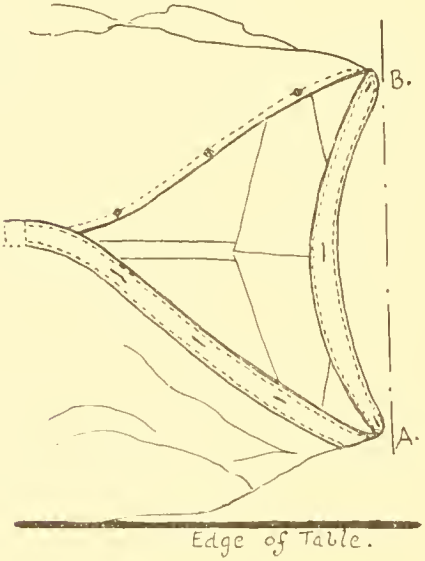

FIG. 112.

Next iron the collar band, commencing with the wrong side, having placed it at right angles to the edge of the table, with the shirt to the left. Take care that the band falls into position in a natural curve, avoiding a straight line, from A to B in Fig. 112. Turn the band, and finish by pressing well on the wrong side.

Next place the shirt with the front facing the ironer, so that one sleeve can be ironed on each side of the shirt. (Fig. 113.)

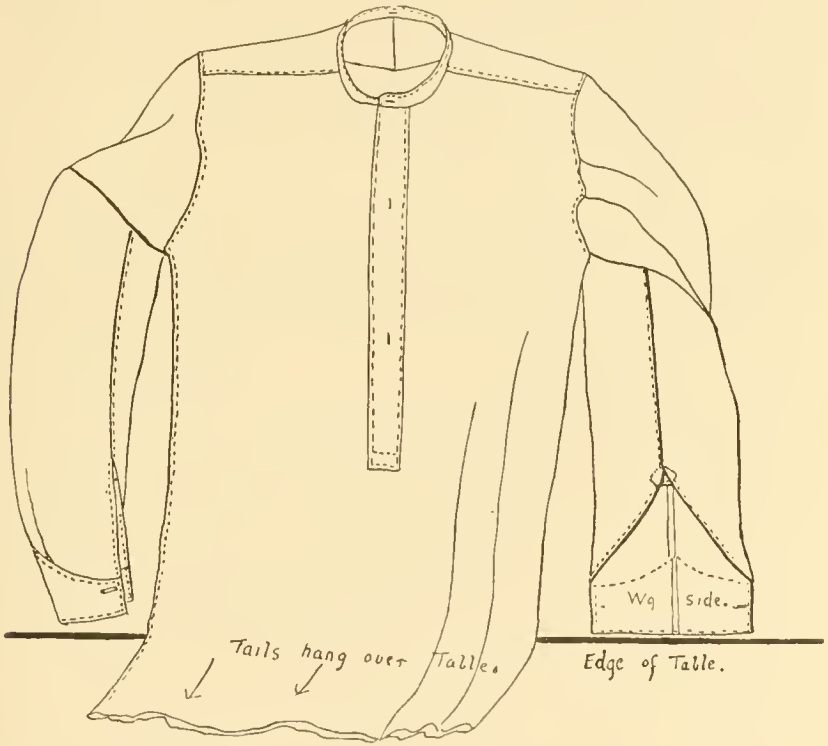

FIG. 113.

Begin with the left sleeve, which will be on the right of the worker. Place the cuff wrong side up, parallel to the edge of the table, taking care that creases do not gather round the edges of the stitching. Turn the cuff over, still keeping it in the same position on the table, and finish off on the right side, avoiding creases as before.

Bring the shirt nearer the edge of the table, and grip the seam of the left sleeve at the top, in the left thumb and finger (A, Fig. 114), and the opening

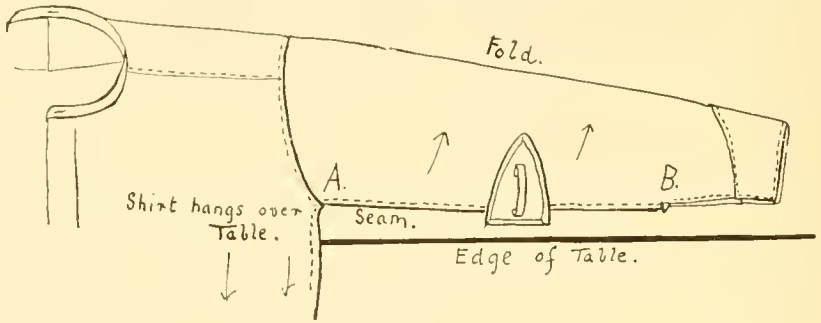

Fig. 114.

just above the cuff (B) in the right hand, so as not to injure the already ironed cuff. Place the seam parallel to the edge of the table, and iron straight across from seam to fold. Turn the sleeve over, altering the position of the shirt as little as possible, and iron from the fold A to the seam B. (Fig. 115.)

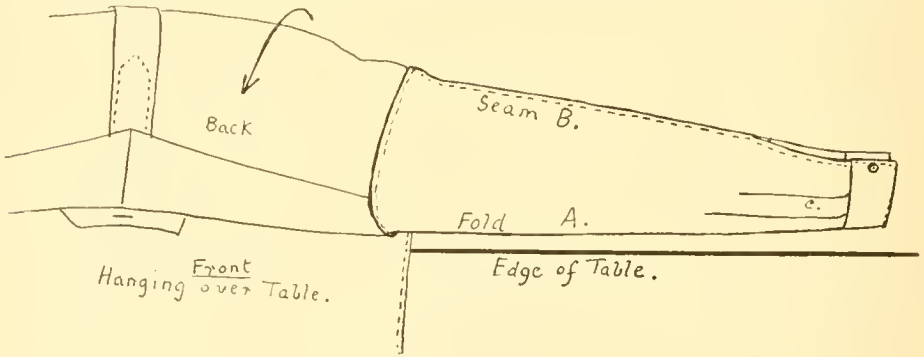

Fig. 115.

Flannel shirts are best not pleated ; but unstarched cotton shirts invariably require a pleat or pleats in the sleeve near the fold, which should be put in at this stage. (Fig. 115, C.) The second sleeve should be ironed similarly, but on the other side of the body of the shirt.

Lay the shirt with the front uppermost and collar band to the left hand, and iron all parts of the front, taking care to press the box pleat well as this gives a nice " finish " to the garment. Turn back the front tail of the shirt

as far as it will go, and pleat in the back from yoke to bottom hem, by placing the left hand inside the opening at the neck, throwing the fronts lightly back to avoid creasing. (Fig. 116.)

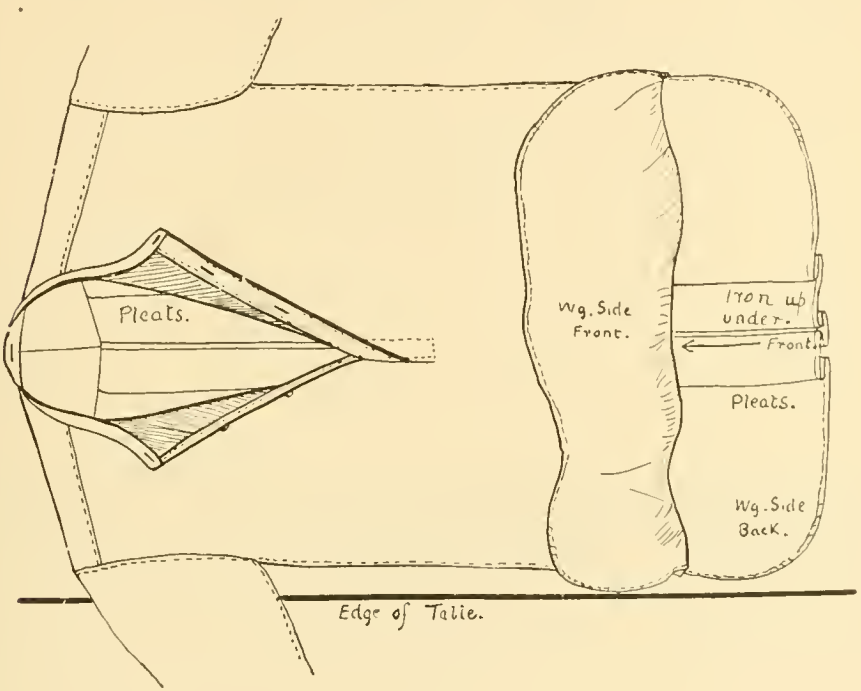

Fig. 116.

Pleats should be put in according to fullness. Where, in the making of the shirt, pleats were set into the yoke, they should be followed as nearly as possible, and will be sufficient ; but where gathers occur two or three pleats will be needed. They must be well pressed into position by passing the iron up under the front of shirt, from hem to yoke.

The garment must now be replaced flat, and the box pleat be re-pressed, and where necessary, a pleat continued from its lower edge to the front hem.

To Fold the Shirt.

Place the two side seams together at the edge of the table, with the sleeves hanging over together, and collar to the left-hand side. (Fig. 117.) Take

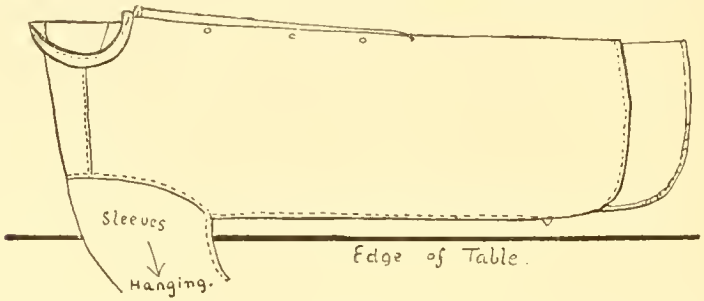

Fig. 117.

the top yoke in the left hand, and insert the fingers of the right hand between the top and the underneath half of the tail (*see* Fig. 118) so that the top portion can be drawn over as in Fig. 119, taking care that the box pleat is in the centre.

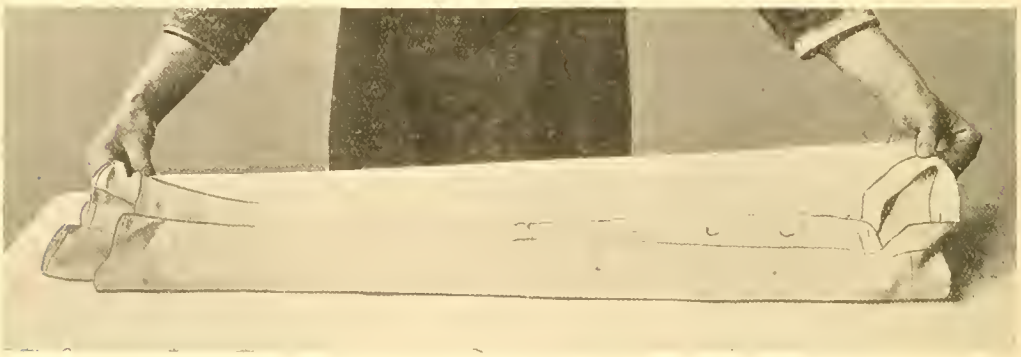

Fig. 118.

Lightly press to keep in position, and turn over. Smooth if necessary on this side, and see that the sleeves are not crumpled.

This simple method of folding is quite good for flannel shirts on account of the airing. If hung to air with sleeves hanging, as in Fig. 120, all thick parts will receive an equal share of the heat.

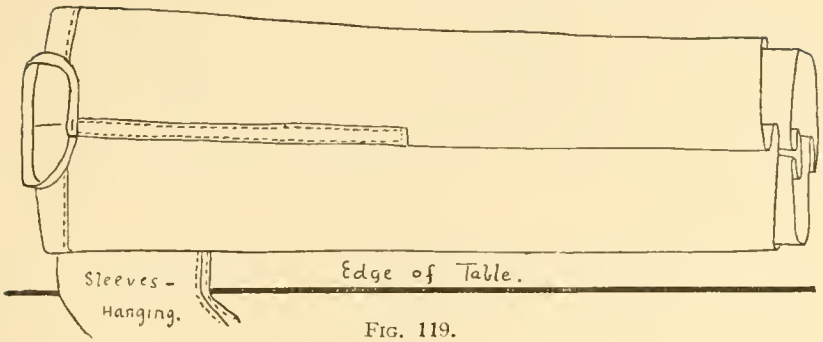

FIG. 119.

When ready to be folded for packing away. place again as in Fig. 119, but with the *front* on the table.

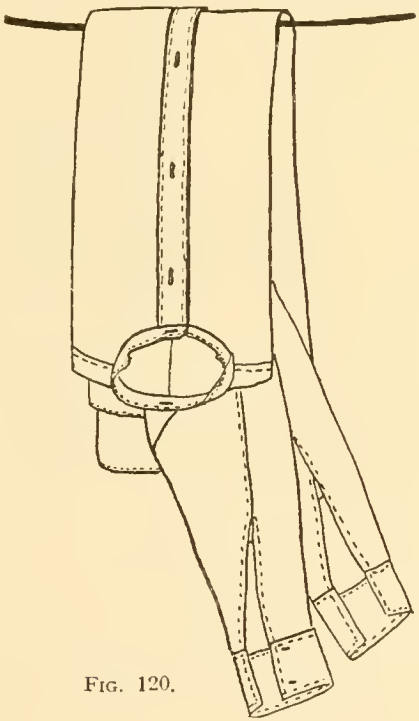

FIG. 120.

Take the cuffs of both sleeves together in the right hand, and place the left hand flat on the armhole of shirt, as at arrow, Fig. 121.

Bring the sleeves over towards the worker, *on* to the left hand, which can then be withdrawn, leaving the sleeve as in Fig. 122.

Next fold the sleeves back again until they are in the position indicated in Fig. 123.

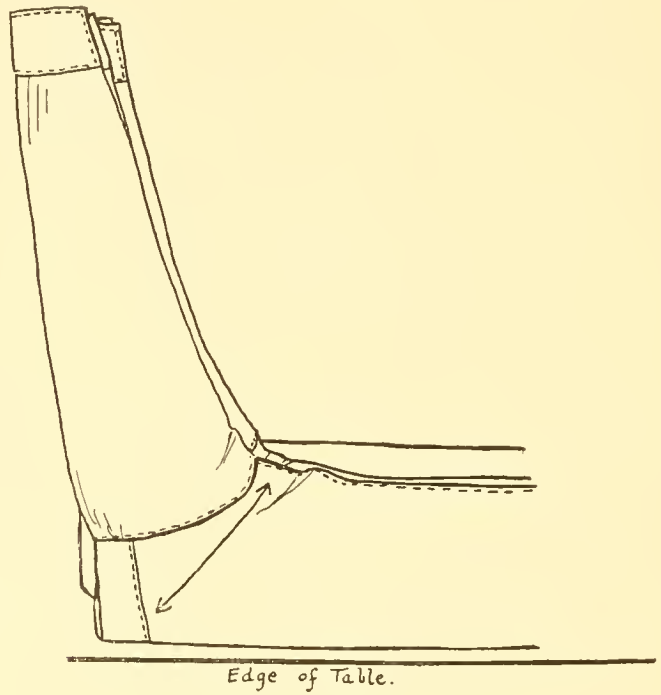

Fig. 121.

Bring the cuffs down so that they run parallel to the bottom of the garment, as in Fig. 124.

Next, turn up a few inches of both hems of the tails of the shirt, as shown in that figure.

Finally, bring the neck band over on to this, so that a nice portion of front is showing. (Fig. 125.)

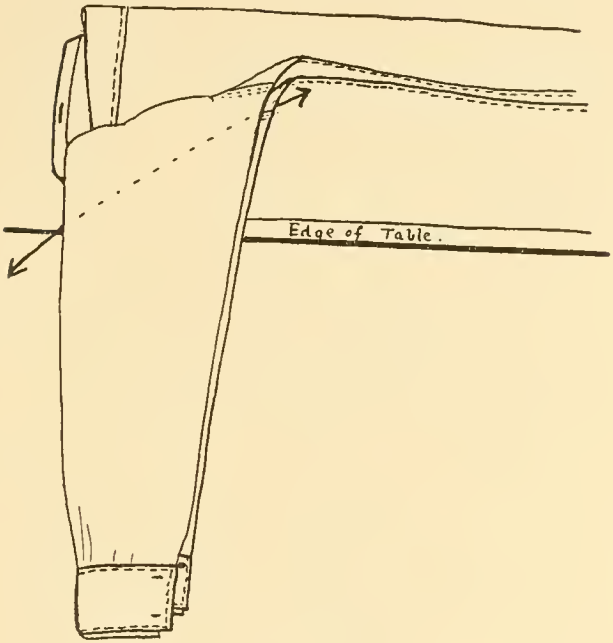

FIG. 122.

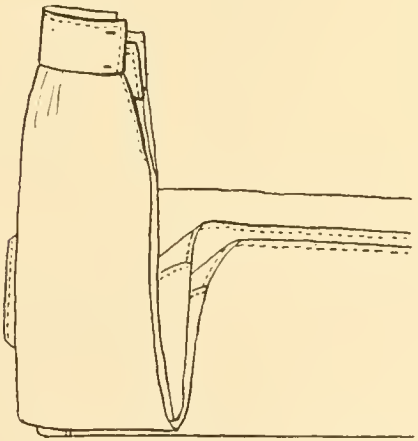

FIG. 123.

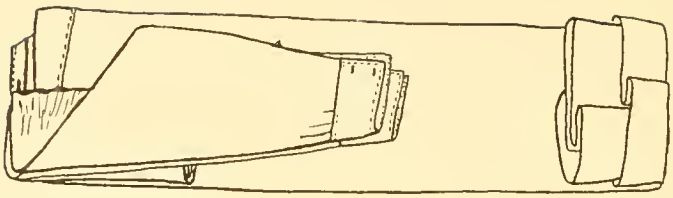

Fig. 124.

It is a bad plan to leave too much of the pressing up to be done when folding; the garment should be thoroughly ironed beforehand, and will then require very little attention when being folded up.

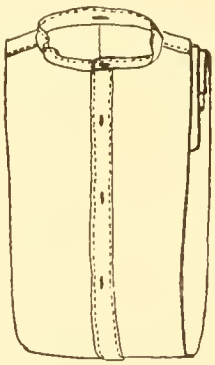

Fig. 125.

Ironing Flannel Trousers.

To obtain successful results with these articles, certain rules must be carefully observed. The trousers must be of sufficient dampness before the ironing is commenced. It is important not to attempt this if they are harsh and dry.

In the first place, they should be kept on the wrong side. With a fairly cool, perfectly clean iron, press all round the inside of top. (*See* Fig. 126.)

Next press all thick parts, straps where buckles go, etc., and then place the trousers straight on the table, and press well on the wrong side from seam to seam with the front uppermost. (Fig. 127.) When ironing the second leg, ease the work towards the front edge of the table without otherwise altering its position.

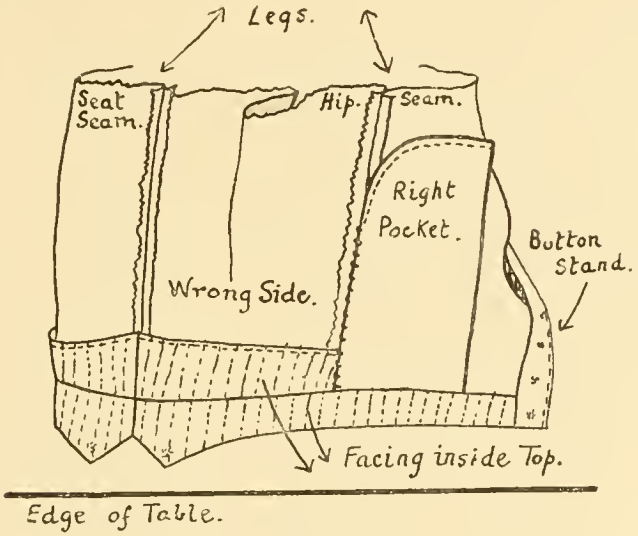

Fig. 126.

Turn the trousers over so that the back part can be ironed in a similar manner, still keeping the top of trousers to the left hand. First smooth the material away from the hip seam, and iron as far as the shape of the seam will easily permit. (Fig. 128, A.) Bring the material away from the inside leg seam over the hip seam, and finish ironing up to the seat. (Fig. 128, B.) The back part of both legs should be ironed in this way.

After they are perfectly well pressed all over on the wrong side, turn on to the right side, and place the legs together as in Fig. 129. The four seams should occur in the centre between the two folds at the foot. Procure a piece of thin, clean material, and iron each leg separately under this. Pressing of this description should not be done without a cloth, or the face of the iron makes glossy marks. It will be noticed that the inside seam tends more towards the seat than the front of the trousers. (Fig. 129.) Both sides of each leg should be pressed while the seams are in this position, the top part being to the left hand.

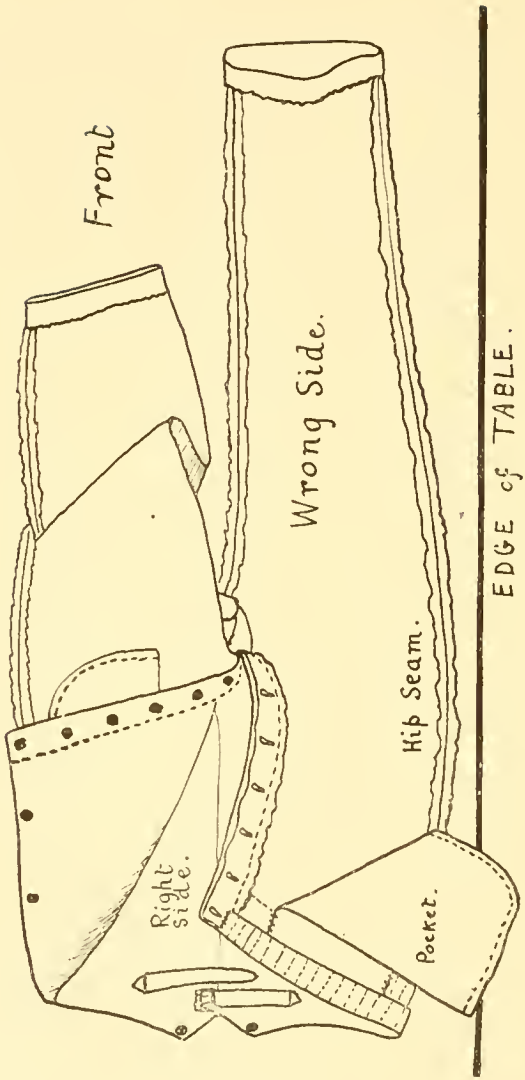

Fig. 127.

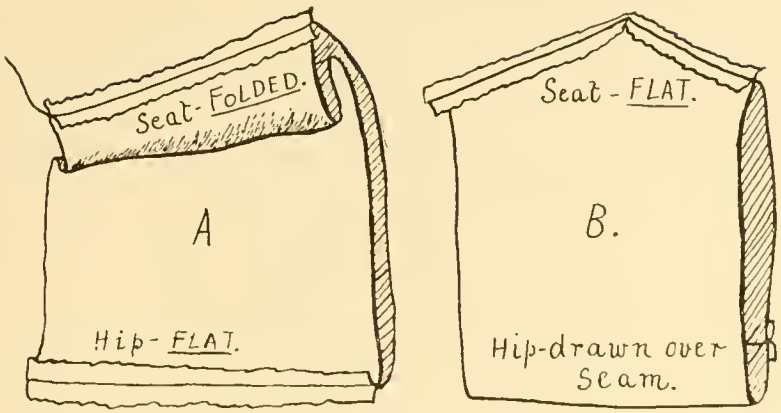

FIG. 128.

The crease, which will appear on the front of the leg when the garment is in wear, should extend about half-way up the entire length from the foot (Fig. 130), and must be well pressed in at this stage. Above this level the creases at the seat and front should not be well defined.

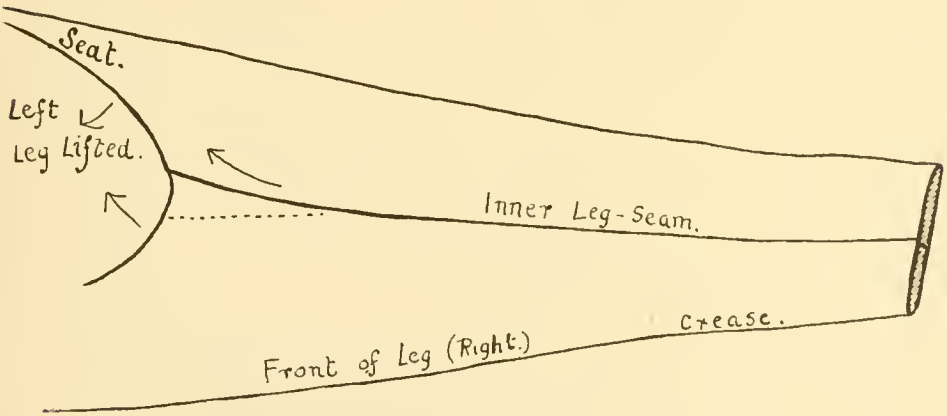

FIG. 129.

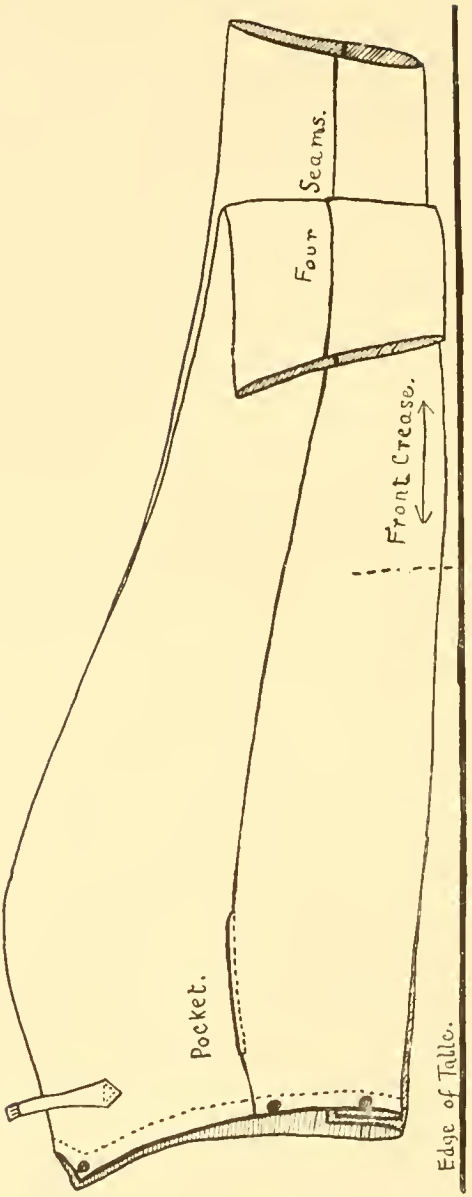

FIG. 130.

Should the wearer desire what is known as a " permanent turn up " at the hems, this is better done in the ironing, and the amount depends on the taste of the wearer. (Fig. 131.)

If it seems difficult to get the material smooth, the cloth for finishing may be a trifle damp, but not quite wet.

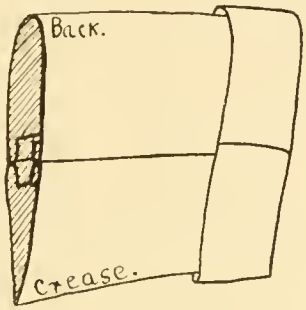

Fig. 131.

Ironing a Flannel Coat.

Practically the same rules need to be followed for flannel coats and waistcoats. Lay the front of the coat near the edge of the table, with the collar to the left hand, and the wrong side uppermost. (Fig. 132.) The sleeves must be turned on to the right side, to enable the worker to shape the shoulders. In steaming the lining of the coat, care must be taken that the right side of the material, and the pocket flaps, if any, are free from creases, as they would be very difficult to remove later.

Proceed across the back and the left side of the front similarly, drawing each portion towards the edge of the table. It may be found expedient to turn the left front of the coat round to the edge of the table when shaping the shoulders.

The sleeves should now be turned through, so that the right side of the coat can easily be ironed. A clean pressing cloth should be interposed between the right side of the material and the face of the iron. Care must be taken that the material is " put into shape," and also kept creaseless. The flaps of the pockets should be ironed separately at a following stage, and the hand-opening (Fig. 133, A to B) underneath the flap, must be kept high up in its correct position, so that the mouth of the pocket may not gape, as at C.

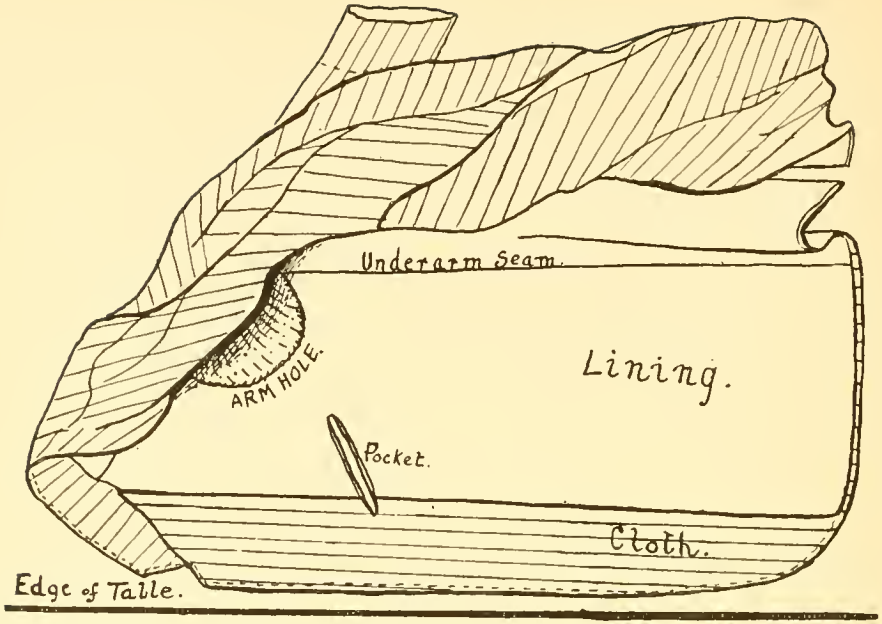

FIG. 132.

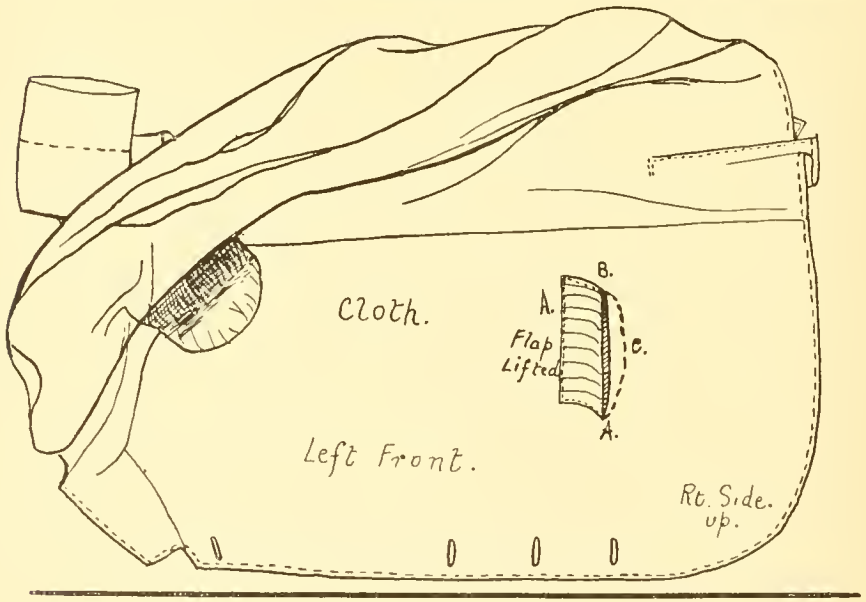

FIG. 133.

The shoulders and collar may be left until the bottom of the garment is finished right across. In ironing the back, draw the sleeves out under each front. It may be seen from Fig. 134 that it is wise not to attempt to iron

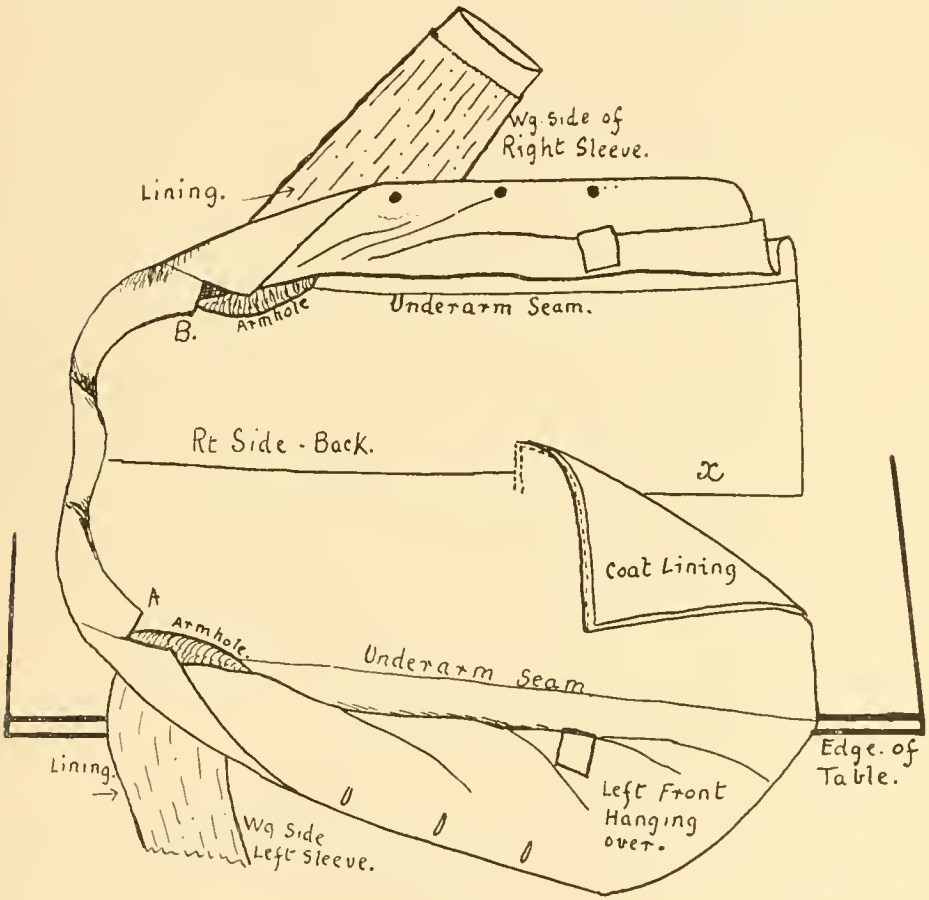

FIG. 134.

too high up towards the collar at A and B. Wherever it is possible to turn back portions of the garment, it is advisable, since it is then possible to press each part singly. For example, see tail flap, *x*, Fig. 134.

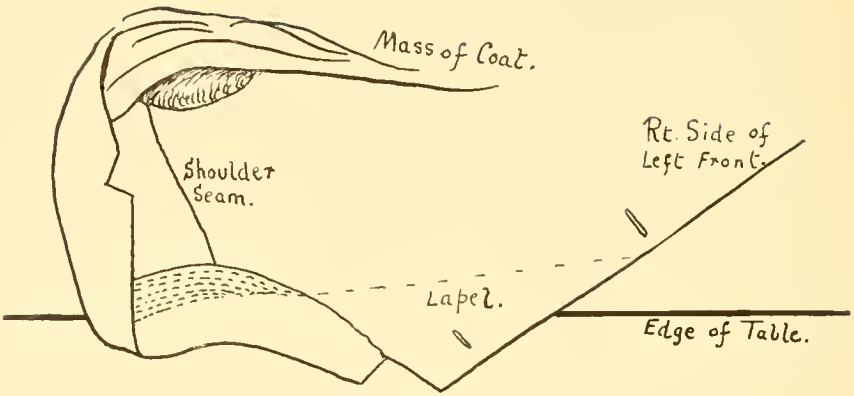

FIG. 135.

The coat should now be brought with the collar placed as in Fig. 135, so that the shoulder can be most carefully moulded into shape. The ironer must not attempt the whole of the shoulder at once, or the coat will have

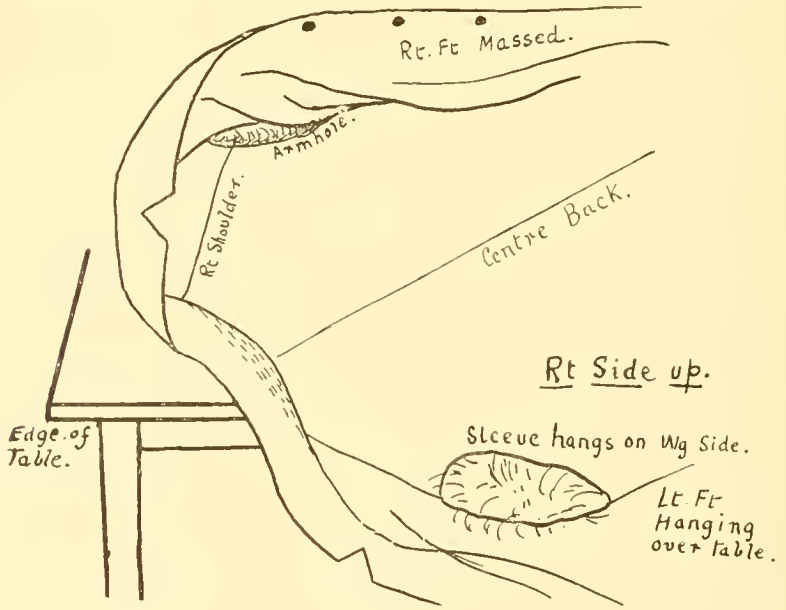

FIG. 136.

a "bulged" appearance. Four positions are necessary to obtain a satisfactory result, both fronts being spread, as in Fig. 135, and the sections round each shoulder seam, as in Fig. 136.

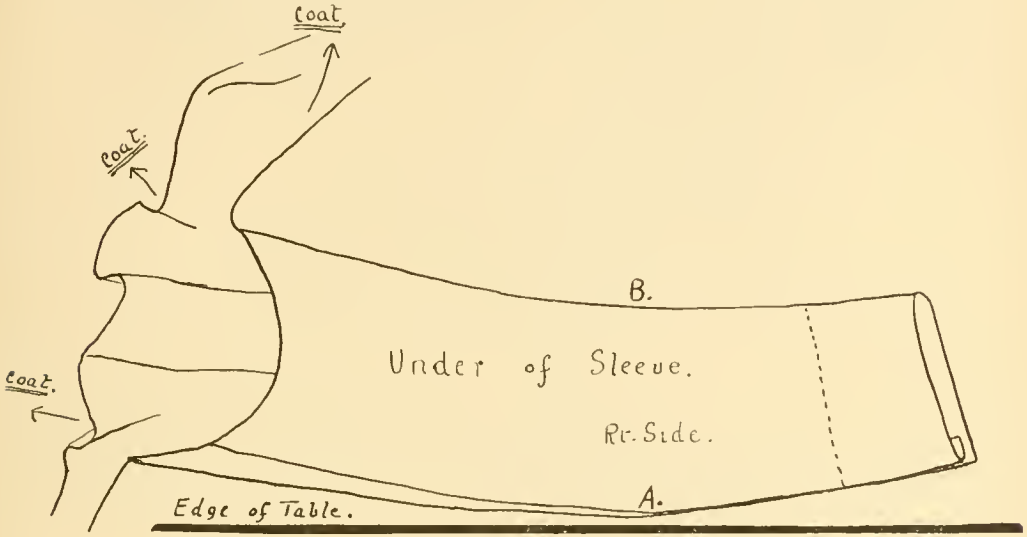

Fig. 137.

The collar itself should be ironed in two portions, on both right and wrong sides, and care taken that the material is in no way stretched, especially at the

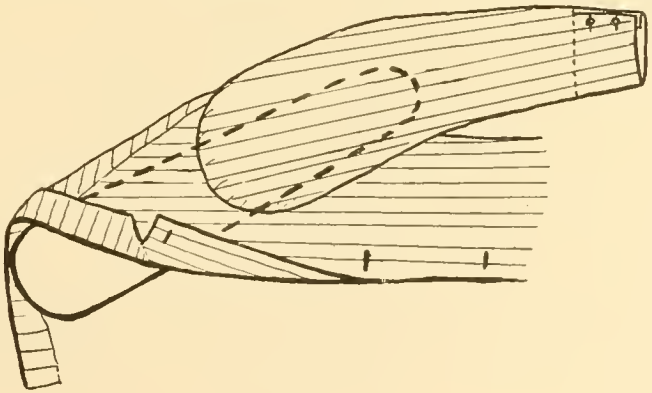

Fig. 138.

centre back, else when in wear the fall of the collar will stand off from the back of the neck of the wearer.

The sleeve linings should be very lightly steamed, and this is best done on a sleeve board. After turning them on to the right side, each should be placed as in Fig. 137. The underparts of the sleeves can be ironed flat on the table ; but without making creases at A and B, down either side of the folds.

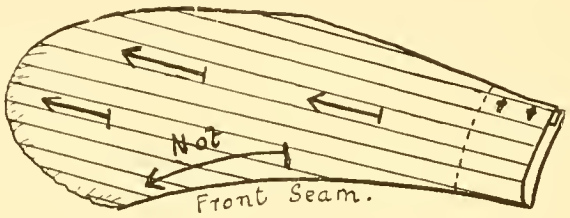

Fig. 139.

A sleeve board must be used for the tops, and, when turning the already pressed coat about and inserting the board, great care must be exercised lest the coat become creased. The sleeve board should be placed with the tapered end to the worker's right hand (Fig. 138), and the top part of sleeve slipped on to this end.

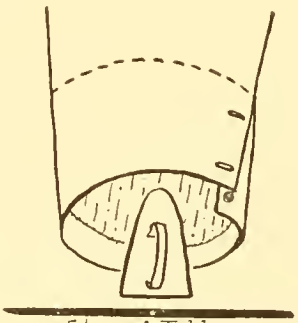

Fig. 140.

Commence ironing from the inner seam, making the iron follow the direction of the grain of the material. (Fig. 139.) This is extremely necessary, or the sleeve may be dragged out of shape, and have a very unsightly appearance when on the arm.

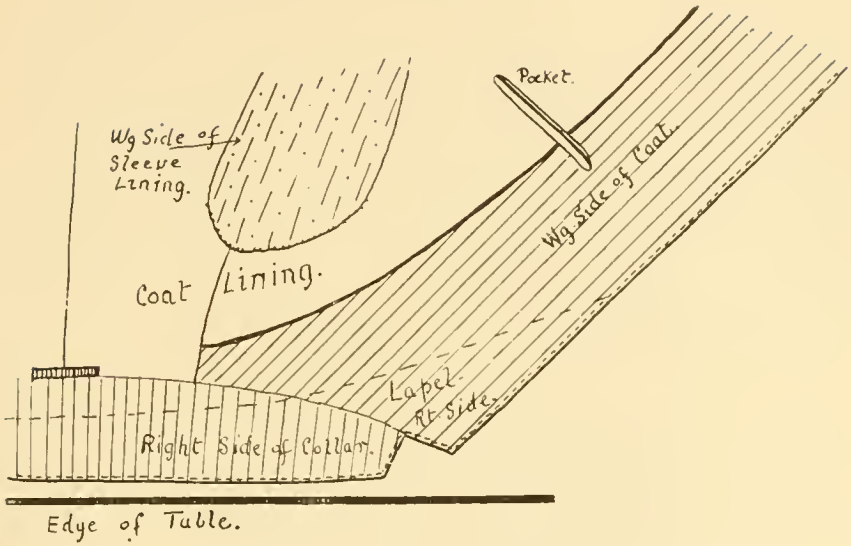

FIG. 141.

It is hardly necessary again to draw attention to the importance of pressing the right side of the material under a cloth. In finishing the lower part of the sleeve, the cuffs must be carefully placed and pressed. After it has been

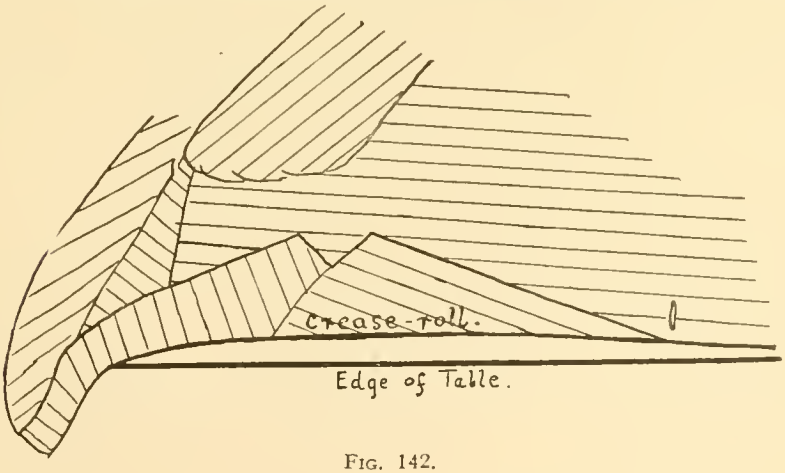

FIG. 142.

done on a sleeve board, it can be placed near the edge of the table, and the point of the iron inserted inside the cuff, which possibly can be unbuttoned, and the iron passed round the whole of the inside edge; care being taken that the buttons are not broken. (Fig. 140.)

When all the other parts of the coat are finished, attention must be paid to the folding over and creasing of the collar and lapels, which must not be pressed until the ironer is perfectly sure that the crease will be in the correct position. After the collar is carefully pressed on the right side, first as in Fig. 141, and then as in Fig. 142, the coat should be turned as in Fig. 143, and the shoulders carefully re-pressed from the inside as shown by the arrow. Any finishing touches the coat may require should now be done from the wrong side. The coat should be placed on a " hanger " for airing, but on no account must it be folded.

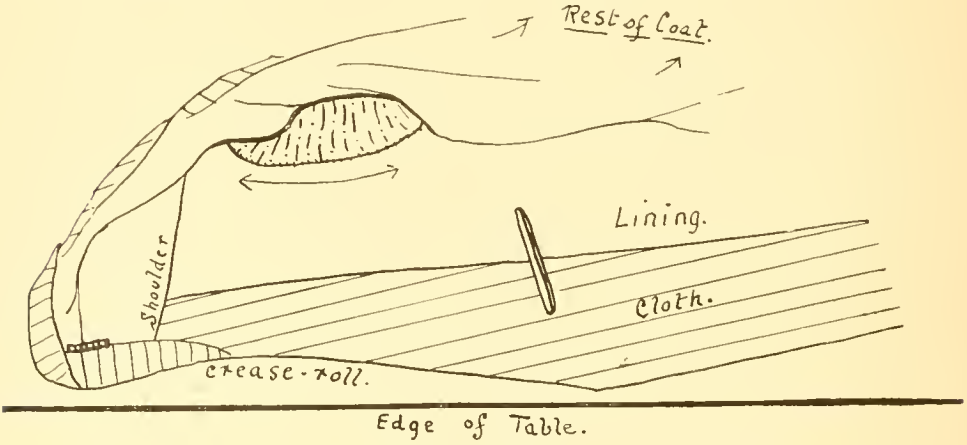

Fig. 143.

CHAPTER XV

WASHING AND DRYING COLOURED GARMENTS AND ARTICLES

ALTHOUGH a great number of different articles may be included under this heading, the principles for washing and finishing them are all very similar.

Dresses and Blouses.

In the first place, coloured cotton blouses, dresses, overalls, etc., may be either of various "heavy" colours, such as deep blue, brown, green, etc., or of lighter and more delicate shades; the latter being, as a rule, less likely to give trouble in washing.

A dress is seldom made up of material only. As a rule there is trimming of some description which is often of another colour, and possibly of a different texture from the dress itself. It will readily be understood that this makes the process of washing more difficult. One can always anticipate a good result with a self-coloured garment, but directly two, or possibly more colours have to be considered together, the difficulties commence.

It will be useful to consider an instance of a dress made of Saxe blue cashmere, trimmed with a quantity of black silk embroidery and braid. This had become extremely muddy, as the result of a street accident. Obviously, the first step was to attack the mud without injuring the material.

A bath of *very soapy* lukewarm water was prepared, at about the temperature of 70° F., and into this the muddy parts of the dress were immersed (*see* page 18) and very carefully rubbed with a light, loose motion, until practically all the mud had disappeared.

Meanwhile, a second bath of water was being prepared, of about the same temperature, and very soapy. In this the whole dress was washed, but *no* raw soap was rubbed on it, although special attention was paid to the parts that were made especially dirty in wear, *e.g.*, hem of skirt, edges of wristbands, collar, etc. This was done as rapidly as was consistent with a good result, in order that the dress should remain in the water as short a time as possible.

It was rinsed in a bath of lukewarm water, to which a large handful of salt had been added with a view to toning up the black embroidery. Another rinse followed in water containing a small quantity of acetic acid, which served to brighten up the blue colour.

After careful wringing, the dress was laid in a cloth and folded with a second cloth between the folds of material, so that no one part touched another. Had the black embroidery rested upon the blue fabric, the latter might have been stained.

After these precautions were taken, the dress was tightly rolled up, and allowed to remain for a short time, so that the rolling cloths might absorb some of the moisture.

Later it was ironed, but only on the wrong side, and a perfectly successful result was obtained, the blue material being of a nice bright colour, and the black embroidery quite glossy and distinct.

Take another instance of a black and white check dress, trimmed with black bands. As a rule these black trimmings are the parts that cause trouble. In this case, *before* it was washed, the dress was steeped in lukewarm water, to which a large handful of salt had been added. It was left here for only a few minutes, while the washing water —still of the same cool temperature— was being prepared.

The dress was then wrung from the steeping water, and washed carefully and quickly. The fact that it was of a cotton material enabled a brush to be used on the badly soiled parts for the sake of speed. The use of raw soap on the black trimmings was strictly avoided, or they would have had a streaky appearance when finished. It was rinsed in a strong solution of salt, and was rolled in cloths as before. Ironing followed shortly.

Another instance in the form of a dark blue overall with white bands may be useful, this being a type of garment very frequently met with. We will assume that there are some greasy marks on the front of this article ; therefore the water will need to be somewhat hotter. An ordinary temperature—say about 85° F.—will not cause any damage here, so prepare as for flannels. (*See* page 114.) This method of washing is practically the same, but a little extra friction may be needed, because such articles are often a little dirtier than the average coloured work.

A rinse water should have been prepared, to which has been added sufficient acetic acid to make the water smell fairly strong. Immerse the article in this, well rinse, and wring tightly.

Overalls are usually starched, and coloured articles requiring this must be put into thoroughly clear starch. By this is meant that the liquid must be entirely free from lumps, and the skin which has formed on the top in cooling must be removed, or it will settle, and show on the material when it is ironed.

It is therefore obvious that the starch must be ready before the washing is commenced, so that the overall can be washed, rinsed, and starched as a continuous process. It must be hung to dry immediately, and so arranged that the blue part has not a chance to " run " into the white trimmings. Outdoor drying is very good for this sort of thing, providing the sun is not powerful enough to fade the colours.

If an article of this description is found to " bleed " very much in the wash, wring after starching, roll in a cloth, as for the previous articles, and iron as soon as possible.

The present fashion in dresses involves many buttons, which may have a certain amount of metal in their composition; these will be found extremely troublesome unless the garment is finished off speedily to prevent their causing rust marks on the material.

Chintz Covers and Coloured Bed-spreads.

In considering these articles, there are again many different combinations of colours to deal with. Cretonne of average quality washes well as a rule, very little trouble being experienced if reasonable care is taken; but there are kinds where the colours are so "loose" that immediately they are put into the water they commence to "run." Therefore it is necessary to treat all with a certain amount of precaution, in case this should be so.

For loose covers, the above directions will be quite useful in many cases. The edges of chair-seats, and similar parts are usually found to be particularly dirty; these, therefore, will require special attention. If the colours are fairly loose, soap and a brush must be used judiciously; but carried to excess this process will tend to move the colours, and make the article look "patchy."

When rinsing chintz covers, a strong solution of salt will be found useful for the darker, heavier colours. For the medium shades ordinary vinegar is quite good, about two tablespoonfuls to a gallon of water being used.

As a rule these covers are preferred stiff; therefore the starch must be fairly thick, and should be used before it has been allowed to get cold, as this will make the article iron more smoothly. Such articles should be wrung well, and should be hung to dry as "open" as possible. They should not be allowed to hang in one position very long, and a few minutes spent in turning them about materially assists in producing a good result.

Curtains and Hangings.

These will form another large variety. Take as an example cream or light coloured casement cloth, with borders of some deeper colour, or possibly of mixed colours. These articles are usually very dusty, and must be immersed for a short time in cold water to loosen the dust before washing. A heaped handful of salt should be added to each bath of cold water used, and fairly cool washing water prepared while this soaking is proceeding.

The tops and edges of curtains will require special attention, soap may be rubbed on the cream parts, and this will help to remove some of the brownish marks caused by atmospheric impurities. All curtains should be washed in two soapy waters to clear them.

In rinsing, salt must again be added to the water to "set" the colours. After wringing, the starch need only be of medium thickness, curtains hanging much more gracefully if not too stiff. It is important when drying to see that the coloured borders are spread out, so that they do not take a long time to dry, nor stain the light part.

Coloured bed-spreads may be treated in a manner similar to the above, and should also receive *very little* starch; in fact some people prefer them without any. An example of treatment that was given to a coloured bed-spread may be useful here.

The article in question was made of a shade of light blue casement cloth, which often fades in the wash, therefore had to be extremely carefully treated. The material with which this was bordered was Paisley-patterned sateen, into which several colours were introduced, pink and light-green predominating, and this border was stitched on with pink thread. As a rule these Paisley materials wash very well, in some cases the green having the greater tendency to " run," in others the pink colour causing the trouble.

Embroidery threads, and fancy cottons which have the appearance of a mixture of silk and cotton, should be treated with caution. In commencing to wash this particular bed-spread, the usual cool soapy water was prepared, and at the same time the rinse water also. The article was washed, no soap whatever being rubbed on, on account of the delicate colours.

After careful squeezing and rubbing, it was rinsed in the water prepared, to which had been added sufficient acetic acid to make it smell strong. Passing through this quickly, it was put into a *very weak* solution of boiled starch, and wrung carefully. It was then spread out perfectly open, and allowed to get about half dry, and then ironed on the wrong side, the result being pronounced " almost as good as new."

CHAPTER XVI

IRONING OF COLOURED GARMENTS AND ARTICLES

Two of the most important points in the ironing of coloured garments are, first, to decide whether the article should be ironed on the right or the wrong side, and second, to study the heat of the iron that is used for finishing. In the first place, to iron a garment on the wrong side is often quite as easy, and in many cases, easier than doing it on the right side ; but the result may be totally different.

For example, take dark and heavy coloured linens and cottons. If these materials are ironed on the right side, light streaky marks are apt to show, there is an unpleasant appearance of gloss, and altogether a " cheap " effect results. If these same materials are ironed on the wrong side, in many instances it will be almost impossible to decide whether they have been washed or not. In the second place, many shades of colour are what is termed " fugitive " and are only temporarily affected by too great a heat ; but others are completely spoiled by too hot an iron being impatiently used. Speed in this respect is rather a costly venture.

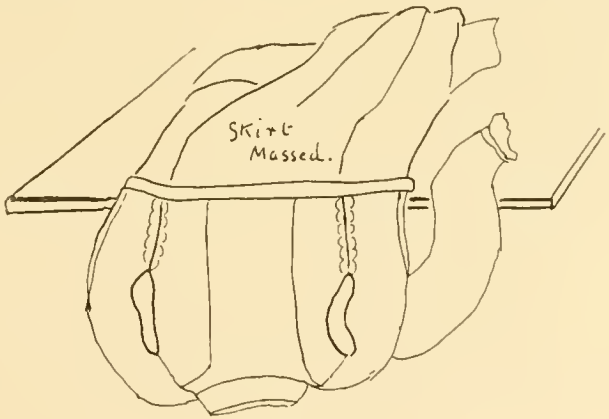

FIG. 144.

At first sight, it may appear that ironing a dress or blouse on the wrong side is difficult, but a few directions will alter this view. If a dress is without lining, no extra trouble need be experienced. (*See* directions for ironing a simple muslin dress on page 100.) Consider a dress with lining in both bodice

and skirt. As a rule the bodice lining will be attached fairly closely to the material, the skirt lining being more often arranged as a loose foundation.

To commence ironing, lay the dress, wrong side up, with the waistband to the edge of the table, so that the bodice hangs over (*see* Fig. 144), taking care that the edges of the cuffs do not rest on the floor. Well iron this band, then turn the dress round, so that the bodice is nearest the left hand of the ironer, with the sleeves turned on to the right side, as in Fig. 145. By this

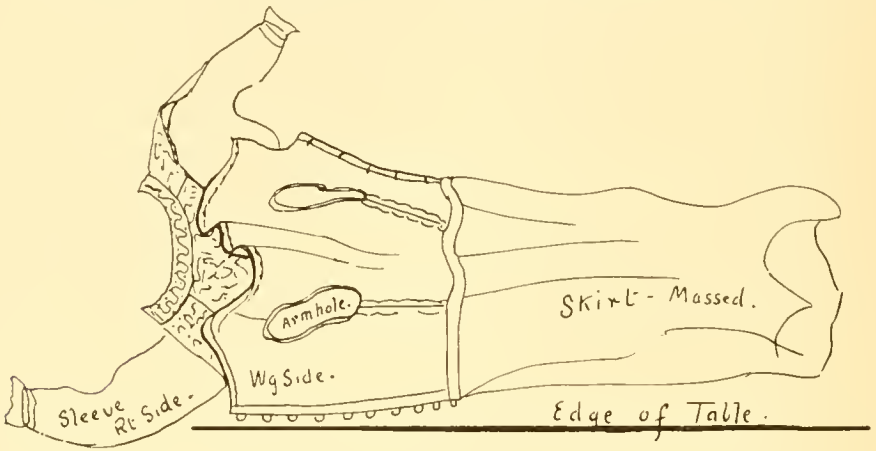

Fig. 145.

means the wrong side of the bodice can be ironed quite easily. If it is fastened at the back, commence ironing from the button or eye side of opening; if the fastenings are in the front, the button-hole or hook side will be nearest to hand for ironing on the wrong side.

Proceed across the bodice, always ironing the portion nearest to hand, and drawing the finished piece towards the worker. The shoulders must be carefully shaped; this is best accomplished by bringing the shoulder part quite near the edge of the table. (*See* notes for muslin blouse, pages 97, 98.) If the material of the bodice is full underneath the lining as it lies on the table, it must be moved aside as the ironing is proceeded with, a little practice soon making this quite easy. Being double, all the parts will require extra pressure to give them an even appearance when finished.

After the bodice has been nicely dried, turn the sleeves on to the wrong side, and iron carefully. (*See* notes on pages 98, 99.) If the wrist part of sleeve is set into a cuff, carefully shape and dry this band first; then put the bottom part of the sleeve on to the tapered end of the sleeve board, with the gathers nearest to the left hand. This is a rule that should be closely observed: the

gathered part of any article should be nearest the left hand of the ironer, so that when the full part is being dealt with, the point of the iron is working up towards the left hand. About one-half of the length of the sleeve can be ironed in this way.

After going round the lower portion of the sleeve, remove it from the board, keep the latter in the same position, place the top part of the sleeve on, and iron carefully into the fullness, commencing from the under-arm seam, and taking care to draw each finished portion toward the ironer. In most cases, the sleeve of a blouse or dress has to be ironed in two portions; therefore care must be taken that a mark does not show at the junction of the bottom and top portions.

If the sleeves have no wristbands, and are in the style of an ordinary coat sleeve, take the under-arm seam in the fingers of both hands, and place it quite evenly on the table, with the underneath of the sleeve uppermost. Iron this under portion nicely, but not so dry that under and top parts of the sleeve are stuck very tightly together. Separate the two thicknesses of material from each other by putting the hand into the sleeve from the top, turn over, and iron the lower part on the other side, still not ironing quite dry. Next place the top of the sleeve on the tapered end of the sleeve board, and press well into the gathers.

Before removing the sleeve from the board, attend to any creases that may have been caused by ironing the bottom portion of the sleeve double. Leave both the sleeves on the wrong side until the skirt is finished.

If the skirt has a lining attached to the material, the ironing is quite simple, for it will be placed on the skirt board wrong side uppermost, extra pressure being applied owing to the double thickness of material. If the skirt has a loose " foundation " with a flounce, the latter should be ironed before putting the skirt on to the board. If the flounce needs pleating, leave this for the present.

Next place the material part of the skirt only on to the skirt board. This can be managed by drawing the lining through, so that it hangs off the end of the board with the bodice. The wrong side of the skirt should be well pressed, special attention being paid to seams, hems, and whatever fancy work there may be, the worker always remembering to draw the finished width of material towards her. A margin of material that has been ironed should be left at the front edge of the board, and the next section commenced *on* this ironed piece again, so that there are no unsightly marks finally to indicate commencement and finishing.

After the material skirt is ironed, draw the dress carefully off the board by taking hold of, and slightly raising, the tapered end with the left hand, while drawing the dress with the right hand *on* to the left arm. When the bottom edge of the skirt is just off the board, put the right hand underneath the latter, at about the centre, and lower it back on to its stand or trestle. Now bring the skirt on to the right side, by carefully turning it *over* the bodice.

If the skirt lining has been pulled through correctly, it will now be found that the dress is in the position in which it is worn.

It will again require to be put on the skirt board, which should be done in the following manner. Put the left hand through the placket opening of the skirt, so that a good portion of it is resting on the left arm. Raise the tapered end of the board with the left hand, and it will be found that the dress can be slipped on quite easily and without crumpling.

To iron the underskirt, carefully fold the overskirt back on to the bodice, and iron as before, the only difference being that the underskirt is ironed on the right side, which is of no consequence. If it has a frill, this may require pleating, which should now be done, thus completely finishing the lining.

Now draw the top skirt back into its correct position, and give what pressing up is required. If the material does not permit of an iron touching the right side, procure a piece of thin clean cloth, and press up any " broken " parts with this intervening. A very cool iron, lightly applied on the right side, seldom injures any ordinary coloured cotton material in the finishing; but if the dress happens to be of woollen texture, a cloth *must* be used.

The skirt being now quite finished, draw the dress off the board, following previous directions, and lay the bodice to the left hand, still keeping the sleeves on the wrong side; thus making it easy to get at the right side of the bodice. If there is any fullness to dispose of, pleats of a uniform size must be neatly put in, the cloth being again applied if necessary. The collar-band must next be nicely pressed up, and the sleeves turned carefully on to the right side. To minimise crumpling in turning them, put the hand well down, then draw through smartly and " top up " the sleeve carefully, *i.e.*, remove all unsightly marks or " breaks " caused by turning. If the bodice has any frills that require goffering or pleating, they should form the final stage of the work.

Children's frocks that have underskirts attached should be ironed in the same order.

Cretonne Covers.

There are many of these covers which also " pay " well for ironing on the wrong side, notably thick coarse materials that show the grain fairly prominently. Those of somewhat finer texture, with a smooth surface, are more suitable for ironing on the right side, and in many cases are preferred glazed.

The styles and shapes of chair and sofa covers are so numerous that it would hardly be possible to explain the exact method of ironing. As a broad rule, it is best to iron all small parts and corners first, including all the portions that are most difficult to " get at," next, flounces, if any are round the edge, and lastly, all large areas.

Coloured Cushion Covers.

In some cases it is somewhat difficult to iron these really well, on account of the opening being small; and, on the other hand, it may be quite essential

to do the pressing from the wrong side, especially if there be any embroidery. Take as an example a frilled cover that has coloured embroidery, with the opening only half the length of one side of the square.

To commence, well iron the openings, which are usually double and therefore will require well drying. Keep the cushion cover right side out, place a piece of calico about the size of the square *inside* the cover, lay a flannel pad on the table, and the embroidery face downwards on to this. Well iron the plain side, pressing firmly because of the extra thickness of material. It will be found that the calico has received any colour that may have pressed through, and thus saved damage to the plain square.

When the cover is nearly dry, carefully iron the frill, on both sides if it is double, then " top up " both sides of the cover, being careful not to touch the embroidery on the right side. This can be managed by going round each of the four sides quite on the edge of the table.

If the opening is fairly large, an iron can be got inside quite easily. To do this, have the opening at the edge of the table, lay the cushion cover face downwards, raise the plain side, and press by putting the iron inside the opening.

Great care must be taken in this class of work with regard to the heat of the iron, for if it is too hot it may cause silk or coloured cotton embroidery to " run " quite as much as careless washing would. Damage may also be caused to the colours by the slightest dampness left in from ironing : therefore the cover must be thoroughly aired, but without folding. It is found, however, that if bright colours are subject to a fierce heat in airing, they have a harsh appearance, and are lacking in gloss.

CHAPTER XVII

WASHING AND IRONING OF SILKS, SATINS, CHIFFONS, ETC., AND THE TREATMENT OF REAL LACE AND GLOVES

ALTHOUGH this is not a very large subject to deal with, it is certainly an extremely important one. Some people have the idea that many kinds of silk and satin will not wash successfully. This is incorrect, but on the other hand, it is far better in the long run to go to the expense of having a silk garment dry-cleaned than to wash that garment at random, irrespective of make and texture.

We are all familiar with the well-known white or cream " Jap silk." Given a certain amount of care, this can be made to look exceedingly well, even after having been washed several times. The chief care in washing this silk is in regard to the temperature of the water, which should always be cool rather than hot. Because soap must not be rubbed on this silk, the water must be made up carefully with sufficient boiled soap added to make a lather, and the article very carefully rubbed in this. Of course a brush must never be used. If the water is too hot, or if " raw " soap is allowed to come into contact with the material, it will become yellowish, and retain this tint.

The rinsing water should be lukewarm and clear. It is best to wring by the hands from the water, as the wringer is apt to press the fastenings into the garment and cause much damage, owing to the thinness of the material. Some authorities advocate putting methylated spirit into the rinse water for white washing-silk, to make it look glossy, but one finds that it has a tendency to darken the silk under the iron.

The gloss on white silk chiefly depends on the correct temperature of the water and the quality and kind of soap used, and, lastly, on the action of the iron in finishing. One nice soapy washing water of not more than 75° F., and one clear rinse water are all that is necessary. The articles should neither be soaked in the water for any length of time, nor be allowed to lie about between washing and rinsing, or rinsing and ironing. As soon as they are taken from the water, they should be rolled up in a clean cloth and ironed.

With delicate shades of silk, colour as well as texture must be taken into consideration, and it is of no use to attempt this type of work unless it can be done as a quite continuous process. The rinse must immediately follow the wash, and the ironing must immediately follow the rinse. A clean dry cloth will always absorb in a few minutes all the moisture that should be got rid of.

Water should be prepared as above for washing delicate shades of silk, satin, *crêpe de Chine*, etc., the rinse water having sufficient acetic acid added

to make it smell fairly strong. Always prepare both waters at the same time, and also procure the drying cloth in which the article is going to be rolled. If there are ironers to receive the work, see that some one gets the article as soon as possible after rinsing; but if it is being done by one person throughout, she should not commence washing unless there is time to finish it completely. With these thin soft silks the rubbing in of water must be very lightly done, or the material will appear to be frayed, strained, and "rowy," or full of rows of lines.

Ninon and Chiffon.

These can be quite successfully washed, if the water is quite cool and extremely soapy, and the articles are simply put under the water and carefully moved about without any friction being used. The whole garment must be kept together, so that the weight of one part does not drag against another.

These materials must *on no account* be wrung. The best plan is to have a clean cloth ready, upon which the chiffon article is lifted out of the rinse water, and which receives the superfluous moisture. It must then be rolled in another dry cloth, as chiffon should not be ironed until about half dry, or it will appear stiff and sticky-looking. In fact, if ironed quite wet, it will, in many cases, fray out, and look quite old.

Shantung and Tussore Silks.

This class of silk is somewhat troublesome, and in most cases it is extremely difficult to obtain a really good result. In washing this fabric it will be found that it always alters a little in shade; therefore, when contemplating washing an article of this description, it is necessary to ascertain that it is not going to be worn with something of the same class that has not been previously washed.

Take, for instance, a coat and skirt of this material—one of these may get soiled more quickly than the other, and the wearer is tempted to have one washed, and make the other "last a little longer." However, it is almost impossible to prevent coloured Tussore or Shantung silk from changing a little in shade when it is washed.

They should be treated as ordinary silks in washing, a strong salt solution being very useful when rinsing grey and brown colours. After rinsing they must be rolled in a cloth, and the air must be prevented from getting to the silk until the finishing process is commenced.

Another method of finishing Shantung silk, which is found quite successful, is to absorb a fair amount of the moisture from the rinsing in a cloth, and then to smooth the article into shape with the hands, hang to dry, so that the air can get to all parts of the garment at once, and when dry, finish off by pressing well with an iron of moderate heat, *without using any moisture.*

It will be found, if a "damper" is used to Shantung silk, that even if

one of these two processes of finishing has been used, unsightly "water marks" will show on the surface of the silk. It should also be ironed on the wrong side so that the seams may be moved aside, and not be pressed through to the right side, as it will be noticed that wherever double thicknesses of the material are ironed together, dark marks show that cannot be removed until the article is again wetted.

It has previously been suggested that the make of the garment should be taken into consideration as well as the texture. A further word of explanation may be useful here. It would be quite foolish for an amateur to attempt to wash a silk or satin blouse which is lined and freely trimmed, or a silk coat, however nicely the material would wash, if it is stiffened with canvas. These articles require the knowledge not only of how to wash and iron the various fabrics of which they are composed, but also of all the little details of finishing, that can only be gained by practical experience, and on which the whole success of preparing such articles depends.

Finishing.

To carry this through successfully, there are certain broad rules which, if followed, will greatly assist the result. To commence with, the articles must be of even dampness all over; therefore they should not be dried, but rolled in a cloth from the rinsing. Secondly, the irons must be clean and smooth, and of medium heat. To attempt to iron a silk garment with a rough, hot iron is absolutely against all laws of common sense.

Again, in ironing, the fabric must not be *rubbed* with the iron; a firm even pressure should be used, and the iron passed over the work as few times as possible. With care, delicate silks can be ironed so that they look as if they had never been washed at all, and, on the other hand, a careless worker may so "worry" them that they will look "flabby," and positively worn out.

It is well to form the habit of ironing all silks on the wrong side, although there is really no difference in the finish, but if there is the slightest tendency for the iron to brown the fabric, it does not then show on the outside surface of the garment.

Fine Woollen Delaines.

Delaine is a material that can be very successfully washed if treated with proper care. Both washing and ironing should be proceeded with as for light coloured silks. Many articles that might appear like new are spoilt because of their being dried before ironing. After being hung to dry, the white and cream ones have a harsh, thin appearance and the coloured ones a faded look, and in many instances, where the colours have the slightest tendency to "run," the pattern becomes indistinct and muddled. Delaines, whether white or coloured, should be rolled in a cloth, and ironed on the *wrong side*. There are many fine flannel and woollen materials which are used for blouses that

may be treated in this way with excellent results, and with less trouble than if drying had been resorted to.

Cleaning and Finishing of Lace.

Many people possess really nice pieces of good, and in many instances valuable, lace, which occasionally require freshening, although the ordinary methods of washing and ironing would be too drastic for such delicate fabrics. In some cases the directions for washing chiffon will be found quite suitable, special care being taken that *no* wringing occurs.

If the lace is very old and frail, procure a piece of old, well-washed flannel, and lightly tack the lace to this. It need not necessarily be single, as the very action of the cool soapy water flowing through the lace and flannel takes the dirt with it. The lace should not be removed until the finishing can be commenced.

Another method of preserving the threads of frail lace is to wrap it carefully round a clean bottle or a thick smooth round stick, to fix lightly the outer end with a thread of cotton, and carefully move this about in the water while holding the end of the stick or bottle. The merest shade of stiffening, if any, must be used after rinsing.

If boiled starch is the only stiffening agent available, a spoonful to a quart of water will be sufficient to make the lace like new. Many people prefer to use sugar, but, if great care is not taken, there is a tendency to brown the lace when an iron is used.

Gum arabic is also a good stiffening agent, only a *very small* portion being required. As much as will remain on a sixpence, dissolved and added to two or three quarts of water, will give quite a good result.

Finishing.

If ironing is resorted to, it must not be done until the lace has been carefully spread into shape, and is at least half dry. If ironed quite wet, it will look stiff and have an appearance of having been ironed, whereas the object in view is to prevent this. Lace that is fairly strong is improved by being pinned out while wet, so that all the points are clearly defined without having a dragged appearance; in fact, quite frail pieces have been treated in this manner, but great caution is necessary in placing each pin in the lace. When it is nearly dry, remove the pins, use a small iron with extreme care, and lightly press the pattern from the wrong side. Care must be taken that the point of the iron does not crack the fine threads.

A good plan to preserve the result obtained, after the foregoing processes have been gone through, is to wrap the lace round a pad of blue tissue paper, which will help both to prevent its getting creased, and to retain its freshness of colour.

Fabric and Washing Leather Gloves.

The washing water should be prepared as for flannels, and the gloves carefully rubbed in it. If the size permits, a better result can be obtained if they are put on the hands of the worker and are rubbed together in this way. The tips of the fingers may require a little extra soap rubbed on, as these parts are usually soiled and stained. Clear, warm water should be used for rinsing, and the gloves well opened to allow it to flow through them.

The superfluous moisture should be removed in a cloth, both on account of the fastenings, and because the wringer causes creases which do not always disappear in drying. When hanging to dry, the fingers should be opened as much as possible, and the tops pinned to a cloth, so that the gloves have not a line-mark across the back, through being folded over while wet.

Wash-leather and Castor gloves should be moved about while drying, or they will shrink and harden. It is best to place them on the hands when about half dry, and gently ease the material into shape. In many cases, if they are allowed to dry while in one position, they will shrink, become hard, and in fact, be completely spoilt.

If gloves are carefully dried, there is no need to use an iron for pressing, even for the cotton ones; but if ironing is resorted to for the latter, a *very cool* one should be used, and only a very light pressure, so that there are no creases down the fingers, and on the back.

It must be distinctly understood that leather gloves of any kind should not be ironed, and that all kinds should be kept on the right side throughout the process.

CHAPTER XVIII

WASHING AND FINISHING "EIDER DOWNS," WADDED DRESSING GOWNS, AND WOOLLEN COATS

Eider Down Quilts.

When contemplating the washing of an eider down quilt, it is necessary to take into consideration the whole process, from start to finish. For a really good result it is necessary to attend to it at intervals, especially throughout the drying process.

The water for washing should be prepared as for flannels. If the covering material is made of fairly bright colours, attention must be paid to this, previous directions for the treatment of colours being followed carefully. No soap must be rubbed on; therefore the water must have sufficient soap added before the article is immersed. Providing the "eider down" is not extremely soiled, it is best to use only one washing water, the clearing being done in the rinsing.

The texture of the covering of these articles is very often such as will not permit of rough handling, and the very action of squeezing out even one extra water will often make just the difference between success and failure. Both sides of the cover must be attended to, and the best plan is to lay it on a board piece by piece, and rub well into the material with the palm of the hand. In this way the soapy water is well worked in, and when rinsed out, takes the dirt with it.

It must be distinctly understood that "eider downs" should not be soaked for any length of time in any of the waters used.

When sure that the cover is perfectly clean, squeeze as much of the soapy water out as possible. It is best to lift the quilt carefully out of the water on to a board laid across the bath or tank, and just press well on to it. Quite a lot of the soapy water can be removed in this way.

According to the covering material, the rinse water should have previously been prepared, and the article can now be immersed. Rub lightly, and then squeeze as much of this first rinse water out as possible. The second rinse follows, and the clearing is thus complete.

"Eider downs" should not be put through a wringer, for, however carefully this may be done, the material is almost bound to burst a little in places, where the down may have moved into a lump. The best plan is to squeeze well by pressing down (as previously directed), allow it to drain for a few minutes, and repeat this process several times.

If the colours are fairly safe, so much trouble need not be taken in

removing the last water, but if they appear "loose," and have tinted the water at all, every effort must be made to remove as much as possible before drying. To absorb the moisture, roll the "eider down" in some cloths for a short time; the colours will then look much brighter and fresher than if any quantity of water is left in to evaporate in the air.

Before the quilt is hung to dry, it must be very carefully shaken, but at this stage no effort should be made to get the down even. If the quilt is dried out of doors, and the wind is not very high, peg up carefully by two corners; if very windy, place the cover in halves *over* the line. As the article is drying it should be taken down, shaken, and hung in a different position several times. In this way the down will gradually be shaken back into its proper position, and as it becomes nearly dry, the shakings can be a little more vigorous.

If indoor drying has to be resorted to, the article should not be subjected to too great a heat, or the result will not be nearly so good.

After the cover is absolutely dry, spread it out flat. If the only table available is not large enough, lay some clean paper or a sheet on the floor, so that all the cover can be seen at once. Now beat it carefully with a cane, or with the palms of the hands, or a clean cane carpet-beater may be satisfactorily used. This process will be found to make the down very fluffy, thereby rendering the quilt even and thick.

When it is of fairly uniform thickness, procure a warm iron and lightly pass it over, without using any actual pressure. This is done to prevent the material from having a rough-dry appearance.

If there is a frill, it must be properly ironed, and can be slightly damped with a small wet cloth as it is proceeded with. After all parts are smooth and even, it must again be put to air; the more shaking and moving about it now receives, the thicker and lighter will the "eider down" feel.

Wadded Garments.

A few hints with regard to the washing of wadded dressing-gowns may be useful here. Colours must again be taken into consideration, and rinse waters prepared accordingly. In this case, get ready one very soapy, cool washing water, and two rinses of the same temperature.

Very carefully immerse the dressing-gown in the soapy water, and do not lift it up and down vigorously. This is most important throughout, as if any part of the wadding is once broken, the gown will be utterly spoilt. If any parts, such as neck band, wristbands, or bottom hem, are badly soiled, they must be laid flat on a board, and rubbed with the palm of the hand, in fact it is best to treat all parts of the garment in this way, on both sides. Squeezing between the hands, as for flannels, will be liable to break the wadding. When turning the sleeves to attend to the wrong side, draw them through slowly and carefully.

After all parts are quite clean, lift the garment from the water by putting

the hands underneath, and raising the whole thing at once. Do not drag it out of the water a piece at a time, or this also will break the wadding. Squeeze the soap out by pressing down heavily (as directed for "eider down") and immerse in the first rinse. Again no rubbing must occur, the garment being only just moved carefully *under* the water.

Lift it out at once in the same way as from the soapy water, and repeat this in the second rinse. Squeeze as much of the water out as possible by pressing, and then absorb the rest by rolling in cloths.

Fig. 146.

Have a cloth ready on the table, carefully lift the gown on to it, spread the back part out, and lay another cloth on this, and bring one-half of the front over, and cover with another piece of cloth. Then place the second half front over, so that there is an alternate cloth and fold of dressing-gown

throughout. Now lay a cloth again on the top of this, and spread the sleeves without dragging them. The collar will also require putting into shape.

In placing all the parts, see that the shape of the garment is correct; the bottom hems should be put into a straight line, the fronts arranged as they ought to look when finished, the sleeves carefully put into position, and the collar spread out to its correct shape.

When the dressing-gown is properly placed, roll it up firmly in the cloths. Not only are the intervening ones necessary to absorb the moisture, but in case of the lining being of a different colour from the outside, the rolling will prevent one colour from staining the other. If it is necessary repeat this process with another set of dry cloths, care being taken all the time that the wadding does not get broken.

In drying, spread the gown out as straight as possible. If two lines are available side by side, hang one half front over the first, so that the side seam rests *on* the line, the other half front on the second line in just the same way, then allow the sleeves to hang down between the two lines, so that the back part of gown is spread out nearly straight. In Fig. 146 a dressing-jacket has been similarly hung, but as there are no long side seams, the method has simply been indicated. In this way the weight is fairly evenly divided in all parts. Do not allow the sleeves to rest *on* the back part as it hangs on the lines, or they will make a disfiguring mark on the part on which they rest.

When the gown is quite dry, a fairly cool iron can be used for pressing. It should be passed lightly over both right and wrong sides, after which the garment is placed on a "shoulder" to air.

Knitted Coats.

The foregoing directions will be found quite suitable for washing knitted woollen coats, these being articles that require the same amount of attention and care as to shaping, etc.

Many people are of opinion that woollen coats do not wash successfully, simply because they have been unfortunate enough to have had one carelessly done. The whole secret of the process is in the actual handling and shaping.

In putting a coat into the water, care must be taken that it is not rubbed "in parts." The whole thing must be squeezed and *kept together*, so that the weight of one part is not dragging on another. In lifting out of each water, care must again be taken not to drag the article, and it *must not be wrung*, even with the hands. Squeeze as much water out as possible by pressing on to a board, keeping the whole thing in a heap, and on the wrong side. Have cloths ready to lay the garment on, and spread out as for the wadded gown.

Great care must be taken with the bottom edge, to keep it straight and even, the corners being laid quite square. The sleeves also will need to be

placed, so that they are of the correct length. If they appear to have stretched in the water, ease them both carefully widthways, so that some of the length is taken up. The pocket mouths should be placed evenly, so that they do not have an appearance of sagging. (*See* Fig. 147.) The collar also will

Fig. 147.

require placing to correct shape. Now roll up, so that the cloths will absorb most of the moisture.

Woollen coats must *on no account* be hung up to dry, but should be left spread on a board or table, otherwise all the previous care and time spent will be thrown away. If the weather is good the coat can be laid outside on a cloth, still in the same position as directed. In any case, it must not be subjected to a great heat, or the wool will dry up stiff, and will not have a soft fluffy appearance or feeling.

For business purposes, the use of a flat wire rack for drying these things is advisable. It should be fixed in a position suitable for the purpose, attention being paid to the amount of heat available, 60° F. to 70° F. being the highest temperature required. One corner of an airing room is often a convenient

spot, but in most laundries there will be some corner that is more suitable than another.

It is best to turn the coat over at least once while it is drying, so that the back is uppermost a part of the time. Do not force the drying of the coat, for it sometimes takes as long as two days to get completely dry, and the result is then quite good.

As a rule it is stretching, and not shrinkage, that has to be looked for in these garments. Of course, if the coat has a tendency to " felt " in the water, the drying must be carried out more speedily, but still the same attention must be devoted to shaping.

In steam laundries, where the use of a Hydro Extractor is to be obtained, rolling in cloths is unnecessary. The best plan is to lift the coat from the rinse water into a cloth, lay it in the " Hydro " without removing this, weight the other side of the Hydro with something that needs wringing, set the machine in motion, and run as for flannels. Do not lay the coat *round* the inner cage of the Hydro, but put it in, as it were, in a heap, or it will stretch as the speed increases. Wadded gowns should be wrung in like manner.

Finishing.

When the coat is perfectly dry, a very cool iron is needed for pressing. This process must be carried out with extreme care, and should be done from the wrong side. The iron must not be rubbed up and down the coat, but just pressed and lifted, or the wool will appear stretched in places.

Knitted Woollen Caps.

These require equal care in the washing, and should be dried by filling the crown with a clean cloth, so that the correct shape is obtained.

Some authorities advocate the use of a wooden block, or even an inverted basin, to dry these caps on, but a cloth will be found quite adequate, as it absorbs some of the moisture, and the cap has not quite such a fixed and stiff shape when finished.

CHAPTER XIX

WASHING AND FINISHING VELVETEENS

VARIOUS classes and colours of plain and corduroy velveteens wash quite easily and successfully if the essential rules are carefully followed. Usually the colours are fairly "fast," therefore it is the texture that requires the most attention.

Before commencing to wash the garment, it must be ascertained that a convenient place is available in which to hang it when it is rinsed. Wringing is not permissible; therefore the water will have to drain into some suitable vessel.

The water should be of fairly cool temperature, with plenty of boiled soap added to make a lather. The garment is steeped in this, and lifted up and down several times so that the soapy water can flow through it. It is best to have ascertained the especially soiled parts before the article is put into the water, so that these can be attended to first. A brush must *not* be used, but friction can be applied with the palm of the hand, while the garment is spread out on an unpolished board or table. The material should on no account be rubbed between the hands, as this will tend to make the pile appear uneven when the finishing process is in hand. If the washing water loses its lather quickly, another soapy liquid should be prepared, and the same procedure followed a second time.

When velveteen is taken from the water each time, it should not be wrung or squeezed in any way, but simply be lifted out, and allowed to drain. Two rinse waters will be necessary, and before it is removed from the last one, the worker should see that the place is ready in which the article is going to hang. Should it be a blouse, a frock, or anything which is conveniently placed on a "shoulder," this is an easy way of placing the garment to drain.

Coat-hangers are sometimes painted or stained, in which case they will not serve for wet articles. Also if they are hung from a metal hook, this should be bound round, in case the extreme dampness should cause it to rust, and mark the article being dried.

Supposing a skirt is being washed, it can be pinned by the band to a cloth, and allowed to drain in this way. In any case, pins must not be put into the wet material itself, or there will be unsightly marks left. When the superfluous moisture has removed itself, the position of the article should be changed, so that distinct creases do not form in the hanging folds As the article is becoming dry, carefully shake it, for this will be found to assist the later processes.

Finishing Velveteen.

For really good results, a *very little* moisture should have been left in the material, as in this way the steam caused by the heat of the iron applied to the *wrong* side will raise the pile, and give a velvety appearance when the ironing is finished. For large areas, the iron can be passed over the wrong side as in ordinary pressing, but it should not be used very vigorously, nor should too much heat be applied. On no account must *any* part of the right side be ironed, even with a cloth intervening.

If there are any seams or small parts that are likely to show marks, stand an iron on the table, with the point up ; carefully hold the portion to be treated in the fingers of both hands, without gripping so firmly as to leave marks, and rub the wrong side of it on the side edge or tip of the iron. When finishing a velveteen garment, these small parts are best done before the larger whole is treated.

After the steaming and pressing are finished, turn the garment on to the right side, and with the palm of the hand, or a clean velvet pad, rub the material up the right way, so that the pile shows glossy and even, and finally hang it on a shoulder to air.

Finishing Velvet Ribbons.

The washing is practically the same as for velveteen, except that the ribbon should invariably be laid on a flat board, and gently rubbed with the palm of the hand, always in the same direction. When rinsing, hold one end of the piece of ribbon, and dip it in and out of the water several times. Next lay it on a cloth, right side up, so that the moisture is absorbed.

The finishing can be carried out before the ribbon is dry, and should be done by standing a moderately hot iron point up, holding each end of the strip carefully in the fingers, and drawing the wrong side of it backwards and forwards firmly against the face of the iron. Should the ribbon be satin-backed, the iron will not injure this. The pile of the velvet is improved by being rubbed in the right direction.

CHAPTER XX

WASHING OR WET-CLEANING SERGE AND CLOTH GARMENTS

It is necessary to understand one's work thoroughly before attempting to wash or clean serge and cloth garments, for the simple reason that, apart from the care required in treating the material, there is the make of the garment to be noted, and it is here that the majority of beginners fail.

For instance, take a coat, a skirt, a suit, or even a pair of boy's knickers. If any one of these garments is dragged out of shape, it becomes unsightly, the fronts of the coat may be left hanging in a baggy, bulgy fashion, the seams of a skirt may be stretched, and hang unevenly, and the hems be left lumpy and only half pressed.

However well the material will wash, it is not sufficient to " wet it out," and hang it to dry in the hope that it will come right in the end. Not only are time and patience required for these articles, but a certain amount of skill should have been obtained before an attempt is made on any of them. If the garments are not stiffened with inter-lining, it is much easier to obtain a good result.

Cream serge skirts, knickers, etc., should be washed as ordinary flannels. Care should be taken with regard to the heat of the water, as there is always a tendency for cream serge to turn yellow and harsh-looking.

Raw soap should not come into contact with the article. Sufficient should have been put in the water to have made a lather, previous to the garment being immersed. Light friction with a brush will not harm the edges of seams, wrong sides of hems, etc., but the actual surface of serge material must not be scrubbed.

Rubbing must also be very carefully done, especially if there are any dirty parts that call for extra friction. Severe rubbing with a round motion between the hands is bound to cause the serge to shrink and " felt." A simple means to convince one of this is to procure two pieces of ordinary rough serge of the same size. Immerse them in the washing water prepared, do one quite carefully, just squeezing in the correct manner, and submit the other piece to severe rubbing round and round. In the majority of cases, the latter piece, when dry, would be much smaller and harder than the former, especially if the material were well and closely woven.

In the case of new serge or cloth, one is almost compelled to use two washing waters, the " newness " of the material rendering the first water very " dull " and useless, almost as soon as the garment is put into it. It is best in all cases

to use one's discretion in this, as if the material is free from " dress," one water *may* be sufficient, but on the other hand, it is very seldom that it can be made to look quite clear at the first time of washing without two soapy waters being used. Much depends on this first wash, for if the garment is once finished after being badly washed, however much effort is subsequently made, the result will never quite come up to what it ought to have been.

When wetting serge coats, they should not be " lumped " together in the water if there is any stiffening in the fronts or shoulders. Again, they must not be soaked for any length of time. The best plan is to have a bench to lay the coat on after having wetted it out, and rub the soapy water well into the material with the palm of the hand. This is really quicker than keeping the garment in the water, as all parts can be seen at once, and there is not the tendency to go over the same ground more than is necessary.

After attending to all parts of the coat in this way, lift it carefully back into the water, and rub without upsetting the lined parts. If a second soapy water has to be used, repeat the foregoing process. In rinsing see that the same care is exercised, and when wringing see that the collar and lapels are kept even.

In the majority of cases, it is best to iron serge coats or skirts before they are dried. Sufficient moisture can be removed by rolling in cloths, it being possible to shape the articles much more carefully in this way than if they are hung in mid-air, when the water draining to the lower parts drags them out of shape. Again, the dampness is much more even after rolling, and therefore the material will be free from uneven patches, which are bound to occur unless the articles are most carefully watched, and frequently turned while drying.

Dark Serges.

The same process of washing may be followed, but the colour will have to be taken into consideration. The colour of blue serge, for instance, has a distinct tendency to turn lighter when wetted, and in many cases it will take on a definite violet tinge. To assist in avoiding this the temperature of the water should be extremely low, the rinse water *must* be prepared at the same time as the washing water, a good measure of acetic acid added to each water to " set " the colour, and the utmost dispatch used throughout the process. It is of the utmost importance that the garment remain in the water only just so long as is absolutely necessary, even two or three minutes making a vast difference. Coloured serges, whether of light or dark shades, should on no account be hung to dry, as this will render all the previous efforts futile. For various " setting " agents, *see* page 18.

Finishing.

For the successful finishing of serge and cloth garments, one very important point is that the face of the iron must not come into direct contact with the

right side of the material. If pressing on the wrong side does not give the desired "finish," the article must be pressed from the right side, with a damp cloth intervening between the material and the iron.

Wet Cleaning.

In many cases, when coats, for example, are scarcely soiled enough for washing, and yet are not perfectly fresh, it will be found sufficient and convenient to treat them as explained below.

A clean unpolished table will be necessary, so that practically all parts of the coat can be seen at once when it is spread for cleaning.

Clean, warm, soft water is extremely useful for removing many kinds of spots that may occur, but lump ammonia, previously dissolved in hot water, and cooled, will serve to remove many obstinate marks. Any kind of grease spots must be removed *before* moisture is used. If reference is made to pages 18 and 19, notes on the use of other cleaning agents will be found.

The coat having been spread on the table right side uppermost, one or two clean soft rags, that are free from fluff, will be necessary. As little moisture should be used as possible. A fair amount of friction will be needed, with the cloth arranged in the form of a pad. It is best to proceed systematically, beginning with the collar and lapels opened out first, so that the soiled ridges may be cleaned. If the face of the material is at all shiny, a little ammonia in the water will assist in removing the gloss, but if the fabric is merely soiled, without being shiny, warm water alone is just as good. The cloth should be folded as a pad, dampened—not wrung out of the liquid—and applied vigorously to the material, *the grain to be followed throughout the process.* If the article proves to be fairly soiled, so that the pad becomes dirty, the latter must be cleaned occasionally, and the bowl of water changed if needed.

It is both necessary and possible to clean a garment by this method, without really soaking it, for if too much water is conveyed by the pad, the trouble will be increased, and the result not nearly so good as it might be.

Fine, smooth, light-coloured cloths are more satisfactory if treated by a "dry" process, and as has been previously stated, this should not be done by inexperienced persons in places not equipped for the use of inflammable spirits.

Pressing the Coat.

This process must follow as soon as possible after the foregoing directions have been carried out, the coat being placed as described on page 133, and a cloth used to cover the right side of the material the whole time. The iron should be of medium heat, and a firm even pressure given to all parts of the garment.

For serges and cloth materials, a piece of woollen stuff used as a pressing cloth is beneficial, so long as it is clean and not linty, this helping to prevent white streaky marks being caused through pressure on seams and thick parts.

Articles cleaned by the foregoing process should be thoroughly aired before being put away.

CHAPTER XXI

PACKING LAUNDERED ARTICLES

Much can be accomplished towards preserving the freshness and smoothness of linen that has been laundered, if it is carefully and systematically packed away after it is aired.

Household Linen.

This will be found fairly easy to deal with, but if even "flat" articles are put into a cupboard or drawers with the edges curled up and uneven, much of the result of previous labour is completely destroyed. Even plain articles are much more pleasant to use if they are fresh and free from unsightly creases when taken into use.

If any quantity of linen has to be packed away regularly, and a cupboard is used for storing it, the shelves should be lined with some sort of wrappers, such as old towels, or pieces of any kind of material that can be washed occasionally. This assists in keeping the linen free from dust, which invariably filters through plain woodwork.

Another means of keeping household linen in good condition, is to use it systematically, putting the freshly laundered articles at the bottom of each pile, so that all get used in turn. Otherwise those left over from week to week will become brown at the edges and folds, and in course of time this brownness becomes permanent, and the creases become so fixed as to cause the linen to split when it *is* used and washed.

Table linen is especially apt to rot at the folds through the dust and air being allowed to come into contact with it This is partly on account of the measure of stiffening which has been used.

Lace D'oyleys and tray cloths preserve their freshness much longer if thin paper is laid between them, quite an excellent plan being to keep them in a small cardboard box by themselves.

Should the cupboard or shelves used for storing linen be near hot pipes, or a hot water tank, it is advisable to remove the linen occasionally, as there is always a tendency for it to get discoloured as a result of being constantly in a heated atmosphere.

Wearing Apparel and Fancy Articles.

Although these necessarily require more care in packing away, there is no reason why they should not look perfectly fresh and free from creases, if sufficient trouble is taken at the proper time. Here again, thin blue paper

will be found extremely useful, both for preserving the colour and for helping to prevent the formation of unsightly creases.

As a rule body linen, when folded neatly, is no trouble to store, and it is quite possible to place a considerable number of articles one on top of another, and yet bring them out quite neat when required for use. With a little extra attention, blouses, frocks, pinafores, etc., need lose none of their smoothness and daintiness through being stored.

FIG. 148.

Blouses.

Place a half sheet of tissue paper *inside* the body part of the blouse, and lay the front as flat as possible on this. Some people prefer to leave the

FIG. 149.

blouse undone, while others find it easier to manage with some of the fastenings done up. Invariably the front is much larger than the back, so a fold should be made as in Fig. 148, care being taken that its inner edge is placed well towards the under arm. Next take the seam of the sleeve lightly in the thumb and finger of each hand, and bring it over another half sheet of paper, as in Fig. 149. A piece of paper, folded and placed *inside* the sleeves, helps to prevent the formation of creases if the sleeves are fairly full. The blouse photographed here had been packed away with other wearing apparel for 18 months after being "got up," and still it needed no retouching, being in quite a wearable condition.

Skirts.

Linen and serge skirts can be treated as shown in Fig. 150, each fold having a sheet of paper between it and the next. This folding will be found preferable to hanging these garments after they are well aired, as less creases result.

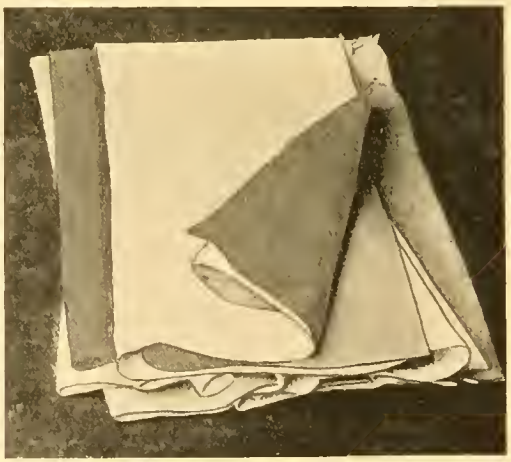

Fig. 150.

It has been proved that fancy wearing apparel will retain its freshness for months, if packed away in this manner, and in fact, the need for "roughing" fine articles, that is to say, leaving them unstarched and rough dry when not in use, is practically done away with altogether.

Flannel Trousers.

Fig. 151 shows trousers folded in like manner, which will be found advantageous when the need for storing them occurs. It should scarcely be

necessary to impress further the need for thoroughly airing *all* classes of linen and wearing apparel *before* it is packed away, even though it is likely to be used again quite soon. The least dampness left in flannel or woollen articles will cause them to become hard, and allow the shrinkage to continue.

Fig. 151.

Instances have been known where coloured articles have been packed away without being aired after ironing, and the colours have " run," and have completely spoiled the articles themselves, and other things which have been in contact with them. Unaired starched clothes lose their crispness if stored thus, and become limp and unattractive-looking.

CHAPTER XXII

TRADE NOTES ON PACKING

Too much importance cannot be attached to this department in any laundry, whatever the size of the business may be. There is considerable diversity of opinion with regard to the quantity of work one packer should be able to turn out. One has heard it said that a packer should not be made responsible for the sorting, packing, and sending out of more than about £12 worth of work per week, while it is known to be possible for two capable packers to turn out £50 worth quite easily.

One class of work is naturally much simpler to sort and pack than another, and therefore much depends on whether the trade consists of "Shop," "Contract," or small or large "Family" work.

It is certainly extremely unwise to understaff the sorting and packing-rooms, but on the other hand, apart from the fact that those responsible for the business cannot afford to pay an undue amount of wages, too many workers in this department are apt to get in one another's way, gossiping is more difficult to check, and naturally mistakes occur which otherwise would never have arisen.

When discussing the question of sorting-rooms, the need for tidiness has already been suggested. Although this is necessary in all departments of every laundry, successful results in the packing-room absolutely *depend* on it. It is quite impossible to be accurate if racks, tables, and the room generally, are kept in a disorderly state.

Before commencing to "rack up" the fresh work, the packers should see that their room is swept and free from rubbish, which is bound to accumulate if the sorting is done in the same department.

If the racks are not permanently labelled with the customers' names and marks, it is a good plan to cut small squares of white cardboard, and write name and mark clearly and boldly on each one and attach these to the racks before commencing. In fact this latter plan has been proved the best in any case, for small customers do not always send work every week, and in that event a rack need not be spared for them.

A few minutes spent before dealing with each "journey" in planning the number of spaces required, according to the quantity of books in that journey, will greatly facilitate the accuracy of this part of the work. It is often found that packers do not do this, and possibly more than one rack, or part of one, is allowed for one customer, even though only a small one. Consequently other work has to be put into too small a space, and is then necessarily not in a fit condition to be returned to the customer.

Another important precaution is to have a space kept solely for articles that have passed through unmarked. Otherwise these may be examined for a mark by the packer, and be just cast aside. Later, when the packing is commenced, and possibly an owner for these articles could be found, they cannot be traced, simply because there has been no special place in which to keep them.

Every assistance should be given to the workers to enable them to rack the work systematically. Flat work of any description should be pushed forward, so that this enters the department in ample time to receive first attention. Really good packers are often spoiled through the system employed not being a good one. Some of the very well equipped laundries, that have managers or proprietors who realise the need for these particular points, are sometimes accused of being fond of " red tape," but one may venture to suggest that these accusations are invariably made by people who have to pay the largest amount of compensation for " shorts."

There is absolutely no need for this to be such a formidable item, even granting that many customers are extremely trying to deal with, and often fall very far short of the truth as to the value and the number of articles returned to them from the laundry ; but one is bound to confess that, to a certain extent, this condition of things has been brought about by the launderers themselves.

It is hardly necessary to emphasize the fact that customers' books and lists should not be allowed to lie about loosely on the tables in a packing-room. They should be kept tied in a bundle until the packing is commenced. Many people prefer the books put in the racks with the linen, but if each packer has her parcel of books given to her at the commencement, she is more likely to dispatch her portion of the journey accurately, than if the books are racked up with the work. It may be that the work of a larger number of customers is racked than will need to be packed and dispatched in one load. Therefore it is possible for the wrong ones to be packed first, and others to be delayed that ought to have gone, because the books are not easily to hand to refer to. In putting the books in the racks, also, it is possible for them to slip in between articles, which have to be turned about to find them, while lists on paper are apt to be blown about, and get lost.

The best time to make out the carman's " journey book " is after racking, before the packing of each journey is commenced. If it is done at this stage, there is far less likelihood of hampers or parcels being left behind, and causing needless worry. The book can then be checked off as the carman loads his van, this acting as a check on the number of hampers taken by him.

When commencing to pack the hampers, it is essential that the articles taken from the racks should be re-examined for marks as they are being laid out for " checking off." It is only too easy to place the article in the wrong

rack in the first instance, and therefore if this extra examination is insisted on the shorts will be greatly minimised.

Packers are apt to become familiarised with the customers' articles, and deem this careful inspection unnecessary. Those who are well acquainted with the business, know how very valuable this knowledge of customers' work is, but on the other hand, *carefulness must be added to smartness, to ensure accuracy.*

Far and away the best plan is to make each packer always responsible for her own certain customers. Not only do the girls take more interest in their work in this way, but it is much simpler for the proprietor to ascertain the real facts of the case, if inquiries or complaints are made by customers.

The number of hampers for which she is made responsible will depend on the quantity of linen sent by her set of customers, but modern laundry baskets, even at their largest, would seem to differ considerably from those of Shakespeare's day, when the Merry Wives of Windsor contrived to include among their linen an addition so ponderous as the person of the "Merry Knight," Falstaff.

THE END

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