CHAPTER XV

FINDINGS, TRIMMINGS, EMBROIDERY

In considering a garment we must include many items, such as (a) thread, (b) buttons, (c) hooks and eyes or other fastening agents, (d) beads, (e) belting, (f) tape, (g) bindings, (h) braids, (i) collar stays, (j) waist bones, (k) linings, and (l) trimmings, all of which either add to the usefulness or success of the costume by finishing the edges, or serving as trimmings or fastenings. These different items are called findings.

The quantity and kind of findings used in finishing or decorating a costume vary with different styles. In fact, the details or findings are one of the essential elements of a style.

Thread is one of the most important findings, used also as a trimming. When one considers the vast amount of thread used in the manufacture of clothing — the holding of the different parts together — one can appreciate its importance.

The composition of thread is various, and care should be exercised in selecting the proper kind for each purpose.

Thread is a compound cord consisting of two or more yarns firmly united by twisting. It is composed of either silk, cotton, or flax. Thread made of silk is technically known as sewing silk; that made of flax is known as linen thread; while cotton thread intended for sewing is commonly called spool cotton. These distinctions, while generally observed by the trade, are not always heeded by the public.

Thread varies in composition, twist, and fineness, and consequently in strength, elasticity, etc. Spool cotton for ordinary use is made in sizes ranging from No. 5, coarse, to No. 200, fine. No. 50 cotton means the fineness of cotton, denoted by 50 cotton lengths (hanks) each of 840 yards to a pound, or a total of \(50 \times 840 = 42000\) yards of thread to the pound. No. 50 cotton thread is sold
as three-cord or six-cord, identical in size. In other words, the six
cord or No. 50 is made of six single yarn threads, each of the latter
being twice as fine as the number of the thread designated on the
label. Three-cord spool cotton is made of three single yarns, each
the same number as the thread.

To show how threads different in composition vary in strength
and elasticity consider the following: Reeled silk has strength and
elasticity, allows the parts of the fabric to "give," and at the
same time adds strength to the fabric. Spun silk has some but
not all of the properties of the reeled silk. Linen thread is strong
but coarse and lacks elasticity. Long-stapled cotton, like Sea
Island, has length and luster, therefore it is better than the short-
stapled cotton, but it has not the strength and elasticity of silk.
Since silk is the ideal thread for costumes and probably costs not
over 10 cents more than other threads that might be used, it will
be well to consider the different kinds of silk thread.

The term sewing silk is generally confined to hand-sewing silk;
this is made by winding and doubling the raw silk, giving it a hard
twist, and doubling and twisting again in the reverse direction under
a strong tension.

Machine twist is made in a way similar to that used in making
hand-sewing silk, except that it is a three-ply instead of a two-ply
thread. It is largely used for hand sewing as well as machine sewing.

Floss silk generally consists of a large number of singles, very
slightly twisted. Embroidery silk consists of numerous slightly
twisted singles, doubled and again slightly twisted in the reverse
direction. These soft silk yarns, practically without twist, are
used in making embroidery and other fancy work by hand; they
are not adapted to machine use.

Sewing silk, often designated simply as "sewing," consists of
two threads twisted from left to right; that is, it has the twist of a
right-hand screw. Machine twist is made from right to left, and is
usually of a harder, closer twist than sewing. The latter may be
put up either in skeins or on spools. Machine twist is always
spooled. While sewing silk cannot well be used for the sewing
machine, twist can be employed for a great variety of purposes
besides that for which it was devised. It has taken the place of
sewing silk to a considerable extent, and this substitution is still
going on in different manufactures. Merchant tailors and other makers of clothing are now almost the only users of skein silk.

_Spool silk_ is put up in two great divisions: either as yard goods or as ounce goods. In general, the yard goods are sold by the yard irrespective of weight. These constitute the majority of the spools sold at retail by dry goods and fancy goods dealers. The ounce goods are sold by weight, which is stated on the spools in ounce and ounce fractions. This thread is mostly used for manufacturing purposes; and the makers of shoes, corsets, and clothing prefer silk thus put up, because it is on large spools that do not have to be frequently replaced, as do smaller ones, on the sewing machine.

Machine twist is made from the best grades of China and Japan raw silk. Sewing silk, for dressmaker's use, does not need to be as perfect, strong, or elastic as that for machine work, and is usually made from lower grade raw silk. Some sewing silk is made from spun silk, but this lacks elasticity and is inferior. Spun silk if tightly twisted will give fair service, although not as long as reeled silk.

_Embroidery cotton_ is a variety of soft-twisted cotton thread, dyed in solid fast colors and also bleached, used for embroidering with the needle upon cotton and linen. It is put up both in skeins and balls, in size ranging from No. 3, coarse, to No. 35, fine.

**Buttons.** In ancient times buttons were far from being as universally used as they are now. Clasps, hooks and eyes, or fastenings made of wood, were used for holding together the two edges of garments. Two hundred years ago there were not as many buttons in the whole world as may be found today in a small notion store. In fact, until the fourteenth century the world managed to struggle along without these conveniences. When first introduced they were used as ornaments, and were sewed on the garment at random, according to the taste or caprice of the wearer. During the latter part of Queen Elizabeth's reign it was discovered that a small slit cut in the cloth and fastened over the button rendered these ornaments useful. From that time on buttons have continued to grow in popularity, until making them has become an important industry.

There are two systems used for the measurement of buttons — the English and the French. English measurement runs 14, 16, 18, 20, etc., "lines"; the French runs 4, 4½, 5, 5½, etc. An English line
is one-fortieth of an inch, or forty lines to an inch; the French line may be expressed thus: .08887 of an inch. The following table illustrates the relation in which the two systems stand to each other.

<table>
<thead>
<tr>
<th>English measure</th>
<th>18</th>
<th>20</th>
<th>22</th>
<th>24</th>
<th>26</th>
<th>28</th>
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<tr>
<td>French measure</td>
<td>5</td>
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<td>7½</td>
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The materials employed in button-making are as varied as the styles of buttons. In addition to metal and the well-known mother-of-pearl and vegetable ivory, there are also glass, porcelain, agate, horn, bone, rubber, paper, and different woods; while among the materials used for covering buttons may be mentioned lasting, brocade, twist, velvet, silk, and mohair.

**Hooks and Eyes.** A fastening for garments, consisting of a hook commonly made of wire bent to the required shape, and an eye of the same material into which the hook fits, under the name of crochet and loop. This form of fastening was in use in England as early as the fourteenth century.

In the process of manufacture the wires are first drawn forward from a supplying reel containing hundreds of yards of wire made expressly for hooks and eyes. The machine automatically cuts off sections of the required length and lays them in position. A "sinker" then descends and forces the piece of wire into a slot by which the hook is bent, two projecting clamps acting at the same time on the two ends, bending the hook over so as to form the holding-loops. Passing on a little farther in the machine, a second "sinker" forces the double wire into another slot, and so completes the hook part. The eye is formed in a similar manner.

The hook and eye has become so necessary a part of women's costumes that the faculties of hundreds of inventors have been brought to bear on this small article to devise improved forms of it. The improved type of hook as now made has a short, closed, wedge-shaped bill, very strong and durable, with a central spring against which the eye rests. The spring is of such a form that the eye glides readily over it, giving ease in hooking and unhooking, yet affording sufficient resistance to prevent accidental disengagement.

Another device is called a *snap*, in which the two parts are connected by pressure and may be separated by a slight pull. It is more effective than the hook and eye.
Interlining is a layer of material placed between the cloth and the proper lining of a garment, or parts of a garment. Interlining may be used either as a stiffening to give proper shape, or as a padding for the production of greater warmth. For the latter purpose double-faced cotton flannel is commonly used, while for the stiffening of women’s dresses and men’s coats a great variety of fabrics are employed, as hair cloth, crinoline, wigan, buckram, elastic canvas, linen scrim, fiber cloth, etc. For the interlining of starched collars and cuffs various grades of muslin and cambric are used.

Crinoline was originally a stiff lining material made of horsehair and linen, but now woven also of coarse cotton yarns and heavily “sized” in the finishing process; dyed various plain colors and bleached; used as a light-weight stiffening or interlining for dress skirts, collars, cuffs, sleeves, or for any purpose where only moderate rigidity is required.

Dress Lining is a general term including a great variety of materials used for lining or stiffening the various parts of women’s gowns and children’s frocks; such as silesia, drilling, cambric, canvas, percaline, moreen, buckram, wigan, haircloth, etc.

Dress Shield is a small circular-shaped piece of cotton cloth rendered waterproof by various processes, used for fitting into the arm-pit of women’s dress-waists to protect the cloth from possible injury from the action of perspiration.

Dress Stay is a narrow, flat strip of metal, whalebone, wood, etc., commonly covered with muslin, sateen, or some similar material, and ranging in the length from 6 to 10 inches; used for stiffening various parts of women’s dresses, corsets, etc. Dress stays were formerly made exclusively of whalebone, but at present are principally of metal, horn, and vegetable fiber.

Binding is a strip of any kind of woven material used to secure the edges of cloth or of a garment, either for the purpose of strengthening it or to prevent it from fraying or raveling; as, skirt-binding, carpet-binding, coat-binding.

Skirt-Binding is a material used for binding or facing the bottom of a dress skirt, to prevent it from being worn or frayed in walking. The materials most commonly used for this purpose were worsted braids of various kinds, narrow bias strips of velveteen, and what is known as brush-edge binding. (Also called skirt braid.)
Trimmings. Look at an elaborate costume and notice how the trimming increases its beauty. In fact, that is the sole purpose of trimming — to increase the beauty of the clothing — and the moment it fails to do this (as by overdressing or overloading) it defeats its aim. Trimming gives a distinctive touch to a costume. Since it is desirable to have each costume different, we should not use the same trimmings on many costumes.

Tuck. In needlework, a flat fold in the fabric, or in a part of a garment, held in place by stitches, and often one of a series laid parallel; a tuck differs from a pleat in that the former is stitched in position from end to end, while the latter is sewed part way from the top and pressed into position. Tucks are used either for decoration or in order to dispose of extra material in a garment, with a view to setting it out as the wearer grows or as the fabric shrinks.

Tucking consists of material ornamented with parallel rows of tucks, either arranged close together and covering the surface, or in clusters, with spaces between. It is used for women's summer waists, yokes, underwear, and skirts, and sometimes as fronts for men's shirts.

Tucks are valuable because they trim and form the lines of a garment at the same time — and, in addition, because they tend to shape the gown to the contour of the body and to slenderize the silhouette. Due to their great variety — dignified tucks that follow conventional horizontal and vertical lines, intellectual tucks that form geometrical figures, capricious tucks that make curves and criss-crosses and sunbursts — they never become common or tiresome to look at.
Tucks are considered "in place" on almost every type of dress. On flat crepe or georgette afternoon frocks tucks may form the entire trimming. All-over tucking may be in vertical or V-shaped designs. Tuck trimming, however, in groups around the hipline or in insert yoke and banding formation, is usually more effective.

A diplomatic combination has been effected by the tucks with their rivals, the bows. The use of bows with tucks has a softening effect, especially flattering at a V-neckline in combination with the V-shape tucking motif.

Tucking on coats is novel without being faddish. The lightweight materials of the spring coats lend themselves readily to the tiniest of tucks. Diagonal tucking, sometimes in a deep band around the bottom of the coat, sometimes in a band and also a panel extending to the coat collar and often on the sleeves, is effective.

Tucks and hems give us an opportunity for good spacing and parallel lines. The line of the costume and the kind and quality of the fabric determine in a large degree the primness or boldness of stripes.

Contrast in width and spaces adds to the attractiveness of the costume. An excellent opportunity is afforded for different arrangements of tucks. Equal width of tucks is monotonous, while tucks in different sizes and spacing are desirable. Tucks lend themselves to innumerable variations of the theme, from pin tucks to deep folds or occasional insets for the sake of trim.

**Pleats.** A pleat is simply an overlapping fold made by doubling the cloth of the costume upon itself into narrow strips. Pleats are in the form of panels, or they are made into tiers that cover the skirt, or they are inserted somewhere about the skirt section, or they may at times form the whole skirt.

Pleats give freedom of movement. They seem to accentuate the quality and the charm of the thinner and more pliable fabrics, such as chiffon, flannels, wool crepes, etc. Notice the pleats in a dress and see the style effect as one walks — they provide the swing and flare, the motion and the grace of the costume.

Light-weight materials are good for tucks and pleats. Heavy materials will not pleat, and tucks will not look well on them. Pleats yield to stitching or shirring, a new characteristic that enhances the wearability of the pleated garment.
Flounce is a deep ruffle, that is, a strip of any material used to decorate or cover a garment, especially a woman’s skirt. Flounces may be circular or straight, depending upon fashion.

Ruching. A full quilling or pleating of net, lace, lisse, ribbon, muslin, or other material, used as a trimming for women’s garments, or worn at the neck and wrists; in width, commonly ranging from one to three inches. Ruching usually consists of two or more rows of material arranged in box or shell pleats or in the form of quilling. A piece of the material of suitable width and length for a collar is called a ruche.

Ruff. A projecting band or frill, pleated or bristling, especially one worn around the neck. In the sixteenth century ruffs of muslin or lawn, often edged with lace, pleated or goffered, and stiffly starched, were worn by both men and women. Some of the old-time ruffs were very broad, projecting six inches or more in all directions.

Edging is a narrow lace or embroidery especially made for trimming frills and parts of dresses. It is usually made with one straight edge and one scalloped.

Galloon is a narrow fabric made of lace, embroidery, or braid. Some of it is made with a mixture of metallic threads, or cords covered with gold, silver, or gilt, etc., and is used for ornamenting uniforms.
Insertion, or inserting, is a narrow lace or embroidery or other ornamental material especially made for inserting into a plain fabric. Insertion is made with both edges alike, usually straight, and with a certain amount of plain work on either edge for use in sewing it into the fabric.

Ribbon. A strip of fine fabric, as silk, satin, or velvet, having two selvedges. Ribbons in this sense were introduced into Europe in the sixteenth century. Prior to this time, they were not made separately, but were woven on the bands or borders of garments and were narrow like a rib, hence the origin of the word ribband, which was the old English and the present French term for our ribbon. During the early days of their manufacture they were frequently made of gilt, intermingled with threads of gold and silver. These were regarded as articles of luxury, and, in order to suppress the tendency of the public in this direction, the English parliament passed an act forbidding their use by tradesmen, artificers, and yeomen, reserving to the nobility the right to wear them. In the seventeenth century, silk ribbons were worn in great profusion, and it was then that they acquired that hold upon public favor which has lasted to World War period. The fashion of wearing them and their general structure has had few fluctuations since that time. History relates that in the years between 1650 and 1700 ribbons were worn in the greatest profusion by the men of Europe. Every portion of their attire was trimmed with them.

Beads are small perforated ornaments, of round or oblong shape, worn by women in necklaces, bracelets, trimmings, etc., also used
for ornamenting slippers, purses, watch-guards, and a great variety of fancy articles.

The process of making the ordinary colored glass beads of commerce is simple. The first step after melting the glass is the making of the long, hollow tubes. Two workmen seize a mass of molten glass between their blow-pipes, and after it has been blown hollow, they slowly separate and stretch out the tube into a long, delicate rope. When reduced to the proper size for the beads wanted, it is laid away to cool, after which a workman, in a wonderfully deft manner, chips it into sections of uniform length. For very small beads these sections are not larger than a grain of rice, but so carefully is the work done that the cylinders are rarely cracked or spoiled.

The pieces are then picked up by boys and placed in a tub containing fine sand and ashes, in which they are thoroughly but carefully stirred. In this way the hollow interiors of the embryo beads are stuffed full, thus preventing the sides from flattening or welding together when the heat is applied in the next operation. This consists in placing them in a large iron pan and stirring over a very hot fire until the ragged edges and angles are rounded, giving the beads a smooth, globular form.

As soon as they are sufficiently cooled, the sand and ashes are shaken out of them in a sieve, and then they are separated according to size. They are next taken to a long table around which deft-fingered boys and girls sit. Each child has a needle and thread, and from long practice is able to place the beads on strings with almost inconceivable swiftness. The strings or threads are then tied into bundles of twelve strands each, and the product is ready for market.

Pearl beads are made almost exclusively in France, where they were invented in 1656 by M. Jaquin. The common varieties are blown from glass tubes and then "rounded" over a hot fire, as described above. An expert workman can turn out 6000 a day. The peculiar misty or pearly appearance is imparted to them by means of powdered fish scales mixed in proper proportion with the glass. The "essence of pearl," as it is termed in the bead trade, is very expensive, the scales of 16,000 fish being required to make a single pound.
Beads may be attached to a costume by hand or machine stitching. Of course the hand-stitched attached beads are supposed to, and usually do, remain longer than the machine-stitched, but are more expensive. You may tell machine-stitched from hand-stitched attached beads by noticing the wrong side of the costume. If a chain stitch has been used it signifies machine-attached. Beads give a finished edge to a costume.

The Chinese are the oldest beadmakers in the world. They have made beads so long that even historians do not mention a time when the industry was not ancient. After the Chinese, no people are so expert as the Venetians, and the manufacturers of Europe and America have all learned the secrets of the craft from ancient Venice.

Passementerie. This is a general name for heavy edgings and trimmings made of gimp, braid, cord, beads, and the like, and used for the decoration of women’s gowns, wraps, and hats. The passementerie used in the United States is for the most part imported from Germany and France, being produced by the cheap peasant labor of those countries. The raw material used in the manufacture embraces narrow silk gimp, ribbon, braid, and cord, jet, metal, pearl and glass beads, together with buckram, satin, and various kinds of cloth for the foundation work. The beads are obtained chiefly from Coblentz in Germany and Venice in Italy, the other materials required being mainly of local production. The design for the passementerie is first drawn on a thick strip of paper and given to a worker. The latter then sews on narrow silk cord, gimp, or buckram, according to what the foundation of the trimming is to be, and follows the pattern, basting this over it through the paper, and tacking the gimp or buckram firmly at different points to form the figure. When this is accomplished, the basting threads are cut and the design is complete upon the foundation. In the next process comes the slow work of ornamentation by beads.

Fringe. The ornamental decoration of the borders of a costume, consisting of loose threads or loose edgings, is called a fringe. Fringe may also consist of the frayed or raveled edge of the fabric, but is generally of other material, attached by stitching.

Gold and silver fringe, which is now used for epaulettes and the
trimming of banners, has been worn by ecclesiastics as far back as the history of dress has been traced, but was not adopted in civil costume until the fifteenth century. For five hundred years or more the styles of trimming women's gowns with fringe have come and gone at the call of fashion. Sometimes it has been most popular in the form of knotted and twisted silk, again as the curly chenille, or as cords, more or less fine, and arranged in fanciful combinations.

The artistic value of fringe is the softening effect it produces on the costume.

Fringe may be the same color as the frock itself. Often it is dyed especially to match, and when fringing is added it is the only decoration of the gown. The greatest charm of fringe is the gracefulness it gives to the frock, for when its wearer walks about there is that floating, sweeping quality given to the gown which adds to the airiness and beauty demanded of an evening or an afternoon dress.

Dresses with beaded fringe are often used, and these are very charming, the glitter of the beads being highly accentuated by the dangling position in which they are placed. There is also ostrich fringe, which is soft and beautiful. Then, of course, there is the fringe of silken threads, which must be hand-knotted in order to be accepted by the elect, and this is the most popular of all. Fringe may be made of silk, rayon, tinsel, etc.

The following narrow fabrics are used in trimming.

Beading is a variety of insertion made with a row of holes in the center, and extending the entire length of the web; usually a narrow silk ribbon or colored cord is laced through the holes for ornamentation. Beading is produced in both lace and embroidery; and is used chiefly for trimming muslin undergarments.

Webbing is a name commonly applied to narrow woven or braided fabrics which are intended for strength or to bear weight, as a belt or surcingle or suspender webbing.

Cords are made by braiding together three or more threads; the larger the number of threads, the more nearly does the cross-section of the resulting cord approach a circle.

Tassels are made by twisting or braiding together threads which are cut into a certain length and gathered together at one end.

Braid. Examine a piece of braid and note that it is a narrow textile band or tape, formed by twisting together several strands of
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silk, cotton, wool, or other material, used as a trimming or binding for garments, for stay laces, shoe laces, etc. Many narrow fabrics used for tying and ornamentation cannot be woven on a loom, and for the production of these the process of braiding was invented.

Braid varies in kind according to the style, but it is one of the most inexpensive and yet effective trimmings. It may be loosely or tightly made. Of course, the tightly-made braid is stronger than the loosely-made when subject to wear — such as friction — because the loosely-made will tend to unravel or "rough up" badly.

In the numbering of braids they are designated as being of so many "lines," according to the number of ribs they possess. If a braid has four ribs running lengthwise from end to end, it is called a 4-line braid. The majority of standard wool dress braids, such as Goff's, Corticella, etc., are numbered 61, which signifies that the braid is composed of 61 threads. This may easily be determined by counting the ribs — which will be found to be 15 — each rib or plait being composed of 4 threads = 60 and one thread necessary to start the web = 61. On account of one thread being necessary to start the plaiting of a braid, all braids, if "sized" according to the number of individual threads which compose the texture, will be found to bear odd numbers. Formerly they were all so numbered, but in recent years the width of fine silk and mohair braids is indicated by the number of longitudinal ribs in their structure.

Embroideries. Embroideries and the art of embroidering are classed among the earliest accomplishments of civilized peoples. From time immemorial Egypt, Persia, Turkey, India, in fact, all the countries of the Orient, rivalled each other in fostering the art. As civilization extended westward, it was transplanted into Europe, where embroidering in all its branches was developed to an extraordinary degree of excellence. Among the Greeks the art attained a high perfection, so that the influence of their work remained through after ages and affected all subsequent styles.

Embroidery may be ranged in two classes. First, white embroidery, worked upon cloth — muslin, cambric, swiss, tulle, etc. — and applied to dress and furniture. This class is usually made in the flat-stitch style and is for the most part machine work. In its production Switzerland holds first place, and then France, Ger-
many, and Scotland. The second class comprises embroideries worked in silk and in gold and silver threads.

Tambour work originally meant a kind of embroidery worked by hand on muslin tightly stretched by means of hoops or a frame similar to that encircling a tambour. Previous to 1750, tambour work was not known in Europe, except in Turkey. At that time it was worked upon muslin with white thread, and was used to ornament dresses, curtains, caps, borders, and all varieties of white trimmings. In England, the work of tambouring upon white materials with white thread became a branch of manufacturing about 1830, and gave employment to the poorer classes in Middlesex and Nottingham, and in Ireland, but since the introduction of machinery, owing to the facility with which the stitch is executed by the embroidery machines, it is no longer profitable to make it by hand.

The tambour stitch produces a pattern of straight ridges crossing each other in every direction at right angles or acute angles. In Switzerland, the stitch is sometimes used in the manufacture of window curtains. In America, the work is usually applied in the manufacture of fancy articles for household use, such as throws, scarfs, tidies, and pillow shams.

The first embroidery work was chiefly used upon the edge or border of church vestments and ecclesiastical garments. Later it came to mean ornamental designs worked with the needle upon silk, wool, cotton, or other woven material. The difference between a woven design like a Jacquard and embroidery lies in the mode and manner of producing the design. In the weaving, the ornamental pattern grows simultaneously with the fabric texture in the loom; while in embroidery, a woven fabric is required as a foundation, and the free artistic hand works out the design upon it.

Examine the embroidery effects on a costume and note that the material of the embroidery is always lighter than the material of which the costume is made. This is necessary, as otherwise the effect is heavy and unpleasant. Embroidery that is to be frequently washed, such as one would find on underwear, may be very durable (especially the edge), as the friction of laundry may cause it to loosen or fray.

Bonnaz embroidery is a variety of so-called embroidery work
produced by means of a Bonnaz machine. The machine itself, both in principle and appearance, is similar to the ordinary sewing machine, except that it produces a tambour, drop, or chain stitch. The needle, instead of being stationary, is movable, so that it can be made to follow around the outlines of complicated patterns, such as scrolls, circles, loops, vine work, and the like, without the necessity of moving the cloth that is being embroidered. This feature is of great advantage where rapidity of production is an object, particularly in the formation of involved patterns on large pieces of cloth, such as Brussels and tambour curtains, dress goods, and the like.

**Appliqué** in dress and upholstery usage means applied or sewed on. An article is appliquéd when it is ornamented with a pattern of lace which may be sewed on a new ground, or with embroidered flowers which may be secured to silk net; in such cases the pattern ornament is said to be appliqué.

**Drawn-work.** This is a kind of ornamental work done in textile fabrics by pulling out or drawing to one side some of the threads of the fabric, while leaving others, or by drawing all into a new from, producing various fanciful patterns. This drawn thread work is the simplest kind of lace. The early name for it was cut-work. Modern drawn-work is generally left in patterns of more or less complexity without the addition of needlework.

**Pinking.** The operation or process of punching a decorative pattern of scallops and small holes along the edge of silk and other fabrics used for dress or upholstery. Also called pouncing.

**Lace.** The word lace is sometimes used in a general sense to mean any article of a lacelike character, such as Barmen lace, which is a fancy braid, and Plauen or burnt-out lace, which is made by embroidering on a foundation material that is afterwards removed
by flame or chemicals. Technically, however, the lace machine is the only machine that produces lace; no article produced by braiding, knitting, weaving, or embroidering, can correctly be termed lace. Lace consists of two parts, the ground and the flower, and may be made by either hand or machine.

*Mesh* is a term used to describe one of the clear spaces of a net or netting—an opening in network of a size determined by the distance apart of the knots by which the crossing threads are united. By extension it means the open space between the threads of a loosely woven textile. In lace and similar fabrics, the whole background, often formed of threads very irregularly spaced, is sometimes termed the *mesh*.

![Venetian Needle-Point](image)

**VENETIAN NEEDLE-POINT**
18th Century

**VENETIAN NEEDLE-POINT**
17th Century

Handmade lace is of two kinds: (1) needle lace, made with a single needle and thread, each opening, called a mesh, being completed as the work progresses, and (2) pillow or bobbin lace, made with many threads, each attached to a bobbin and resting on a pillow while being made; hence, the name bobbin lace. Because of its manufacture by many bobbins it is possible to make more elaborate designs and more beautiful meshes than in any other fabric.

Examine a piece of pillow lace and needle-point lace and notice from the above illustrations and the samples that bobbin or pillow lace has the qualities of suppleness (softness) and graceful flexi-
bility, more so than needle-point, and is better adapted for use in mantillas, veils, and coverings for the head and shoulders of women.

Needle-point lace has greater strength and makes a better appearance, due to the beautiful designs. Because of these reasons and because they are more difficult to make, needle-point laces are often called the aristocrats of the lace world, and are used only on occasions of state.

Lace, representing one of the oldest and best forms of trimming, has a distinct artistic and feminine touch. Fashion decides the kind and amount to be used during the season. Among the common types of laces are the following:

*Val* lace or *valenciennes* lace is one of the most popular. It is made either by hand or machine in a variety of widths and designs. The *French val* lace is made of very fine thread with a diamond-shaped mesh. The double thread or *German val* is made of a heavier thread (double size) with a hexagonal mesh. The *filet val* lace has a square mesh. *Val* lace, on account of beauty, adaptability, and durability, is used on all kinds of lingerie, neckwear, blouses, and gowns, as well as children's clothing.

*MechLIN* lace appears like *val* lace, but is made of finer thread and is lighter and filmier in appearance.
Torchon laces are made of coarser yarns than val laces, hence they are firmer and more coarsely plaited. These laces are very strong and are made in all widths and designs.

Cluny lace is made of a rather coarse linen thread with a characteristic star design. It is quite strong and is used for decorative purposes rather than for trimmings on clothing.

Maltese lace is composed of silk with a maltese cross and seedlike design.

The above laces are all bobbin or pillow types.

The principal needle-point laces are as follows:

Venetian point or venise laces are made either of coarse, strong, or fine threads. The coarse thread types contain heavy cords or ridges.

Filet lace has a square mesh with the design woven or interlaced into it. It is a strong lace with a flat surface.

There are other laces such as Armenian and Irish that are of minor importance. The Armenian lace is narrow and is made with a needle. It is used for handkerchiefs and infant’s wear. Irish lace is a strong, thick lace made with crochet hooks with distinct Irish motifs, such as shamrocks, roses, etc.

History of Lace. While weaving is the oldest method of producing cloth, lace-making followed shortly afterward. The idea of lace-making came from twisting and stitching the frayed edges of torn garments. In early times fabrics were scarce, and they were frequently handed down from generation to generation. Only the nobility could afford sumptuous costumes. Since these costumes would naturally become thread-bare and frayed, they would require skillful needlework in order to retain their decorative value. It was in the course of making these frayed fabrics attractive that lace formation was discovered. Lace soon became a method of producing decorative fabrics, and its history is a romantic story dating from the days of the early Egyptians.

History tells us little about how laces were worn until the reign
of Henry VII, when laws were passed forbidding any man under the rank of baron to wear ruffles made of lace bought outside of England. Women whose station was of lower order than that of "knight's wife" were also forbidden the use of imported laces. At this time and later, princes of the church used laces lavishly on their robes and on altar cloths.

It remained for Elizabeth, the daughter of Henry VIII, to introduce the ruff during the second year of her reign. This collar, in direct contrast to the simple surplice, bertha, and Dutch collars which give today's frocks such a refined feminine air, was a stiffly starched, bulky affair. It was not uncommon for a ruff to be trimmed with as twenty yards of the fine thread lace of the period. Ruffs remained popular in England until Charles I came to the throne, when large lace collars became the mode. Persons of quality, with the exception of judges, wore these collars until the middle of the seventeenth century. Charles II wore rich laces on his cravat instead of a lace collar because the custom of wearing flowing locks made this mode no longer practical.

While women of noble birth in England were wearing the not-always-becoming cart-wheel ruff, Catherine de Medici was startling France with the open ruff. This collar, which stood up like a fan behind the head and tapered to the front with a low-cut bodice, won much favor because of its general becomingness. Made of needle-point lace in geometric pattern, the Medici ruff was held up by supports made of wire wound around with gold or silver thread.

During the seventeenth century, extravagance in dress, and incidentally the use of rich laces, grew apace in Europe. Indeed, lace became so popular that it was not an unusual sight to see bath tubs surrounded by great flounces of it.

Lace, however, did not thrive so well in the American colonies at this time. Laws prohibiting its purchase were actually enacted to prevent the frivolous-minded from indulging their taste for lace-trimmed finery. Prohibition of lace continued from year to year until the early part of the eighteenth century, when fine clothes were again permitted and the Steinkirk, a neckcloth of lace worn negligently, became the fashion.

Point d'Alençon, that delicate lace which is responsible for much of the beauty of fashionable dresses, was also highly thought of by
Empress Eugenie. She even went so far as to have her white satin wedding dress entirely covered with it.

Marie Antoinette liked to wear her laces much in the manner of girls of 1928 — a frill at the sleeve and a bit more outlining the corsage. She wore blond lace almost exclusively, while the present-day wearer of up-to-date fashion has her choice of Point de Venise, Duchesse, Bruges, Rose point, Carrickmacross, Point d’Alençon, and Flemish lace.

**Artistic and Style Value of Lace.**

Nothing, it is generally conceded, is more becoming and flattering to the figure than lace. There is a softness and a grace about it which outstrips even chiffon or tulle. It has about it the tradition of being the real and superlative fabric for the adornment of women. Lace dresses accentuate femininity in any personality, and lace is the height of fashion.

For those of larger figures, lace has a softening effect when it is properly used, and the grace with which it falls and its transparency make a combination that has much charm to lend to the woman who wishes to subdue the lines of her figure.

On the other hand, lace does quite as much for those who are a trifle too thin. It softens the sharp outlines and gives a feminine character to lines which under some other circumstances might appear too angular and harsh. It does more in this way than chiffon can ever do, for there is something about the tracery of the pattern of lace and the filminess of the net in between the design which combines to give the effect so earnestly desired by persons of this particular type.

For tiny women, again, lace is perfect. It adds to their daintiness and brings out the charm of their inherent delicacy to a very large degree.
Lace gives a medium for the expression of modern cloths. It flutters and floats as the newer dress cloths should do. It forms itself most naturally into bolero styles, into capes, into flounces and drappings.

QUESTIONS

1. (a) What is meant by the expression "findings" of a costume?  
   (b) Name some of the most important ones?  
2. What relation exists between the style of a costume and the findings?  
3. (a) What is (1) thread, (2) stitch?  (b) What is the difference between thread and yarn?  (c) What is thread used for?  
4. Describe the different types of stitching and state whether they are (a) temporary, (b) permanent, (c) fastening, (d) decorative in character.  
5. (a) Give some idea of the importance of stitching.  (b) Compare the time necessary to perform hand and machine stitching.  
6. Describe the manufacture of cotton thread and the method of numbering the fineness.  
7. What is the difference between (a) sewing silk, (b) machine twist, (c) floss, (d) spool silk.  
8. How is silk thread numbered?  
9. What is the difference between hand and machine stitching?  
10. Explain with sketch the (a) single thread or chain stitch, (b) double thread or lock stitch, (c) shuttle stitch.  
11. How can each of the stitches in Question 10 be identified in a costume?  
12. Explain briefly the history of the power sewing-machine.  
13. What is (a) hem, (b) plain seam, (c) French seam?  Explain the practical or artistic or style value of each.  
14. (a) How is the fabric cut for patterns and costumes?  (b) Explain the reason for different cuttings.  
15. (a) Describe the right and wrong side of a fabric.  (b) What is meant by "grain of the cloth"?  
16. What are buttons used for in a costume?  
17. Give a brief history of buttons.  
18. Describe briefly the manufacture of buttons.  
19. (a) What is meant by the expression "hook and eye"?  (b) Describe the manufacture.  (c) Explain the part the hook and eye plays in an artistic costume.
20. (a) What are beads? (b) Give a brief history of beads. (c) Explain briefly the manufacture of beads.

21. (a) What is the purpose of linings or interlinings? (b) Describe the fabrics that will meet these requirements.

22. Describe the meaning of the following terms: (a) dress lining, (b) dress shield, (c) dress stay, (d) general binding, (e) skirt binding.

23. Describe and state the use and artistic (style) value of (a) neck ruffling, (b) inching, (c) ruff, (d) ruffle, (e) ruffling, (f) fluting, (g) edging, (h) galloon, (i) insertion.

24. Describe and state the use and artistic value of (a) quilting, (b) tambour work, (c) appliqué, (d) drawn work, (e) plaiting.

25. (a) What is a tuck? (b) State the use and artistic effects.

26. (a) What is a flounce? (b) State the use and artistic value.

27. (a) What is a fringe? (b) State the use and artistic effects.

28. Describe the following narrow fabrics, and state the use and artistic effects: (a) banding, (b) belting, (c) braiding, (d) bone casings, (e) braces, (f) tubings, (g) webbings, (h) cords, (i) tassels, (j) passementerie.

29. (a) What is braid? (b) State the use and artistic value.

30. (a) What is embroidery? (b) Give a brief history. (c) How does it differ from woven fabrics? (d) State the artistic value. (e) What is bonnaz embroidery?

31. Name some of the threads and yarns used in embroidery.

32. (a) What is lace? (b) Name the different kinds. (c) How do they differ in manufacture? (d) Give the artistic value of each.

33. Give a brief history of lace.