

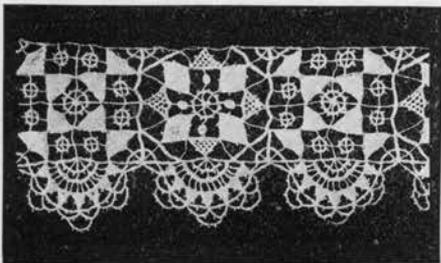
Real Lace

By GRACE BONNELL

As a decorative work of art, lace according to many people is not surpassed by anything in the line of pottery, tapestry, oriental rugs, or any other product of applied art. But how little we know of this beautiful work! The price makes it prohibitive for the person of ordinary means, and we are not all so fortunate as to have heirlooms of beautiful handmade, or "real" lace as it is called. Furthermore, the machine made imitations of every kind of lace, which may now be bought in any shop, so closely resemble the originals that it is difficult for one having but little knowledge of lace to detect them.

But, altho few of us may be able to own real lace, at least a knowledge and appreciation of it is within the reach of everyone. Any library can supply many books on this subject. The purpose here is to give just a brief outline of the history and kinds of lace with the hope that it will create in the reader an interest in this beautiful art, and a desire for further information concerning it.

Just when and where lace was first made is not definitely known. Authorities agree that probably no lace was made before 1500 A. D. No indication has been left us to show that what we now call lace was known at all in Greek and Roman times. Because of its extreme fragility, it may be said that probably no lace now existing is older than three hundred years. As to what country first made lace, Spain, Italy, Belgium and France all claim the honor. It is generally conceded that Venice is the home of point lace, and Flanders of bobbin lace. It was in Italy that lace making first became prominent as an industry. The three great lace making centers of the world are Italy, France and Flanders.



Hand-made Reticella.

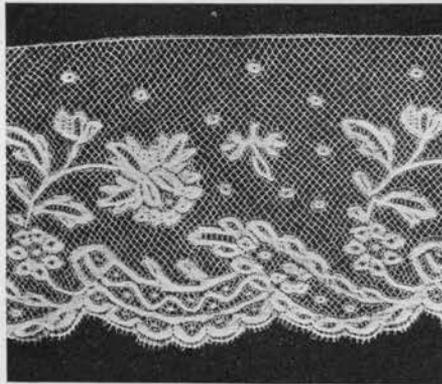
Lace has been defined as an openwork fabric, and classified in eight main varieties:

- Drawn work (Punto Tirato)
- Darned work (Punto Ricaniato)
- Cut work (Punto Tagliato)
- Needle work (Punto in Aria)
- Bobbin, with its many varieties
- Knotted work
- Crochet work
- Machine lace

Drawn work, which is known as a fabric lace, is one of the earliest laces made and is said to be the origin out of which all future lace work grew. It is made entirely on a loose linen material, the threads of which are not cut or pulled out, but merely drawn apart from each other and closely sewed over, either with

silks or linen thread, thus having the appearance of a network of small square meshes, which forms the group of the pattern left in the plain linen. In appearance, drawn-work resembles "punch work," that form of "fancy work" which was popular fifteen or twenty years ago.

Darned work, or darned netting, as it is sometimes called, is also a fabric lace. The ground is supplied by a netting of either silk or linen thread, usually the latter, made with knots or sometimes with threads only twisted. The pattern is worked on the netting with a stitch



Hand-made Valenciennes.

like darning and also as a variety with an in-and-out stitch like weaving. Our modern darned work is known as filet. This is a finer, daintier lace, often used for dress trimming, whereas the old form of darned lace was too coarse to be used for anything but ecclesiastical linens, household linens and curtains.

Cut work is an advance on drawn work. It is made by cutting squares or rectangular spaces out of the linen and filling them with needle stitches worked on transverse threads. In this work the patterns are geometrical, but they are varied by the rich embroidery worked on such plain spaces of the linen as were left. At the present time, quantities of this type of work, in form of luncheon sets, tray cloths and such articles can be found in the Italian shops and also in select embroidery shops in large cities of this country, at reasonable prices.

These various fabric laces were not used on clothing but rather on church and household linens of every kind.

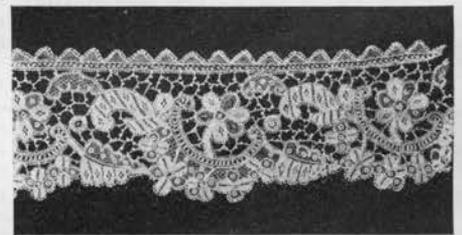
We now come to a type of lace that marks the transition from fabric laces to needle points proper. This lace is called Reticella. This lace differs from cut-work in that altho it also is worked out of a linen foundation, the linen has almost entirely disappeared; a narrow, double hemstitched edge at the top and bottom of the band of lace is all that is discoverable. The threads left as the framework of the pattern, dividing it into square spaces, are covered with stitches, and the rest of the material is altogether cut away. Into these squares are put diagonal lines and circles and half circles forming very beautiful combinations.

This brings us to the needle point laces. From here on, all the lace made up

to the present time (excluding knotted, crochet, and machine) may be divided into two great classes. These two divisions are known as point or needle lace, and bobbin or pillow lace. Point lace comprises the laces made with the needle, making use of one stitch in its many and varied forms; that is, the buttonhole stitch. Point lace was made before bobbin lace and to this class belong all the Venetian points, Alecon, Argentan, Point de France, Brussels points a l'Aiguille, Gros point, Point Plat, Coralline, Rose point, Point a Reseau, Irish point.

Bobbin lace, more commonly known as pillow lace, was made, as the name implies by the use of bobbins attached to a pillow, the number of these bobbins varying greatly, as many as from ten to many hundreds being used, according to the pattern. To this class belong Milanese, Genoese, nearly all the Spanish laces, Flemish, Mecklin, Valenciennes, Honiton.

Bobbin lace can easily be distinguished from point lace by noticing the way in which the toile, or solid part, is made. In bobbin lace it resembles the crossed and interwoven threads of a woven material, while the solid part of point lace is an easily recognized needle point stitch. Bobbin lace, is, of course, much simpler of construction than point lace. The Italian name of the latter is Punto in Aria, which means "stitches in the air." A pattern is constructed on threads fastened on parchment. These threads are worked over in various forms of the button hole stitch, then the parts of the pattern are connected and strengthened by picoted "brides" as they are called. Most of us are not so familiar with point laces or their imitations but we would readily recognize certain bobbin laces, namely valenciennes, torchon and cluny.



Hand-made Irish Point.

Knotted lace, or Macrame, is neither bobbin nor needle, but is made of the knotting of threads. It is generally used as an edging of household linens and the long fringes of thread are usually knotted in regular geometrical designs. Tatting, another form of knotted lace, is too familiar to need more than mentioning.

We are equally familiar with crochet work, and know that the Irish are famed for making this kind of lace. Another lace distinctly Irish is Carrickmacross Guipure. It was the earliest Irish lace industry, and is made in this manner: a pattern, which is put into a frame, is covered over with a thin, white muslin; this pattern, which is visible thru the muslin, is then outlined on the cloth with an over and over stitch; the designs are

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new months just ahead bring to your home? Will it be increased health and vitality with which to meet the problems of life? Will there be that half hour or an hour a day for out of door invigoration and inspiration? Will there be a more conscious and determined effort to lay aside from your present riches, large or small as they may be, something to take care of the days ahead that may be harder to provide for? Are you going to try to find those minutes wasted with unnecessary steps or lost thru lack of careful planning—find them and use them perhaps to help you grow, to read, to study and to participate in interests quite outside your home and thirdly, be that much better prepared to be the teacher and moral and spiritual guide for those whose lives have been entrusted to your care, seeking to create a beautiful spirit of mutual love and helpfulness and family cooperation, the most cherished possession of any home.

May you plan well and the new year bring you what you plan.

If You Would Have Health

(Continued from page 9)

ces from school as compared with the average for all the children confirmed the statement of the school nurse that underweight children were especially susceptible to colds, tonsillitis and any disease epidemic in the school."

"Beginning February first, 45 c. c. of orange juice were given each child daily at 11 a. m. Friday the children received two oranges to eat Saturday and Sunday at noon." This program was continued until April 25th except for one week of spring vacation in March. During this period the percentage of expected gain was 105 or a 5 per cent increase over the previous period when no oranges were given. On April 25th the orange juice was discontinued for three weeks with the result that there was an average loss of 0.35 pounds per child. The orange juice was resumed again May 16th for the two remaining weeks of school with a resulting average gain of 0.5 pounds per child. All children received a pint of milk daily with the exception of the last three weeks when delivery at school was discontinued.

"That over-activity and fatigue are important factors preventing gain in underweight children is indicated by the rapid rise in the weight curve during the spring vacation followed by an equally sudden drop in the first week following the return to school."

Miss Newell and Dr. Miller conclude their article by saying, "Experimental work where conditions of laboratory control prevail is essential to a definite knowledge of the effect of dietary additions on stimulation of growth in underweight children. This work has demonstrated, however, an unmistakable rise in the weight curve of such children, produced by the daily administration of 45 c. c. of orange juice. This result may be the effect of added vitamin A, B, and C, or of inorganic substances or produce some other change such as a shift in the acid-base equilibrium."

From these experiments we may draw the following conclusions:

First:—Oranges are a valuable source of vitamins, A, B, and C, especially of vitamin C, which is the antiscorbutic vitamin. For this reason they are an excellent supplement in the diet of children in protecting against scurvy.

Second:—The antiscorbutic potency of

orange juice is not destroyed by drying. This fact is important in that it points the way to a possible means of making oranges more available.

Third:—Oranges are especially valuable in supplementing milk in the mid-morning school lunches. They do not take the place of milk but since they provide the antiscorbutic vitamin are of special value when pasteurized milk is used.

Fourth:—Feeding oranges may be effective in correcting malnutrition in underweight children. When we are confronted with the fact that during the war 32 per cent of the men examined for military service were found to be defective due to malnutrition at some time of life and that of a million school children of New York City examined recently only 173,000, or one out of every five, were normal as regards nutrition; then it would seem that this point would bear further investigation and research.

If future experiments show even more conclusively than these first experiments

that orange juice will help correct malnutrition and if by means of drying or bottling it can be made available to all classes of people, one more step will have been made for the betterment of our nation for as we improve our children so we improve our nation.

Real Lace

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connected by bars of thread covered over with buttonhole stitch; the last step is to cut away the fabric outside the outline and underneath the bars or "bridges" as they are called.

We finally come to Machine-made laces. The Nottingham looms of England were the first lace-making machines made, and it is said they were evolved out of the stocking loom. Improvements have been made on this loom, until now an imitation lace almost defies detection. Frequently it is said that unless one can afford real lace, one should not use lace at all. I think this is an incorrect

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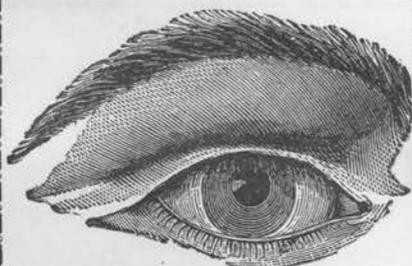
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viewpoint to take on the matter. A good quality of machine made lace has its place in wearing apparel just as any good, artistic, inexpensive fabric has. It seems to me that it would indicate a lack of good judgment for one to scorn using a good imitation val or filet for trimming, and then perhaps deny himself actual necessities in order to buy hand-made val or filet.

The most of us find handmade lace beyond our means, at least a certain satisfaction may be had in being able to recognize it when we see it. Certain differences between "the real thing" and imitations are: machine lace is not made with looped stitches like needle point lace, nor do we find in it the effect of plaited threads as in Pillow lace; the "toile" of machine lace is often found to be ribbed, like the ribbed texture of a knitted stocking; while old Needle and Pillow lace is always worked with line thread, machine lace is very generally made of cotton; furthermore, machine lace is too perfect; the irregularities of hand made lace denote its origin. But, as Mrs. Sharp, author of "Point and Pillow Lace," says, "We are so made that the imperfect even, pleases us more than the perfect, if it tells us that human beings have expended time and zeal in their efforts after perfection."

With Iowa Home Economics
Association

(Continued from page 6)

the spirit of service when they passed the work they received at training schools on to their neighbor women. Service is closely kin to religion. Thousands of farm women say, "My church work comes first, after that my community work is for agriculture."

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