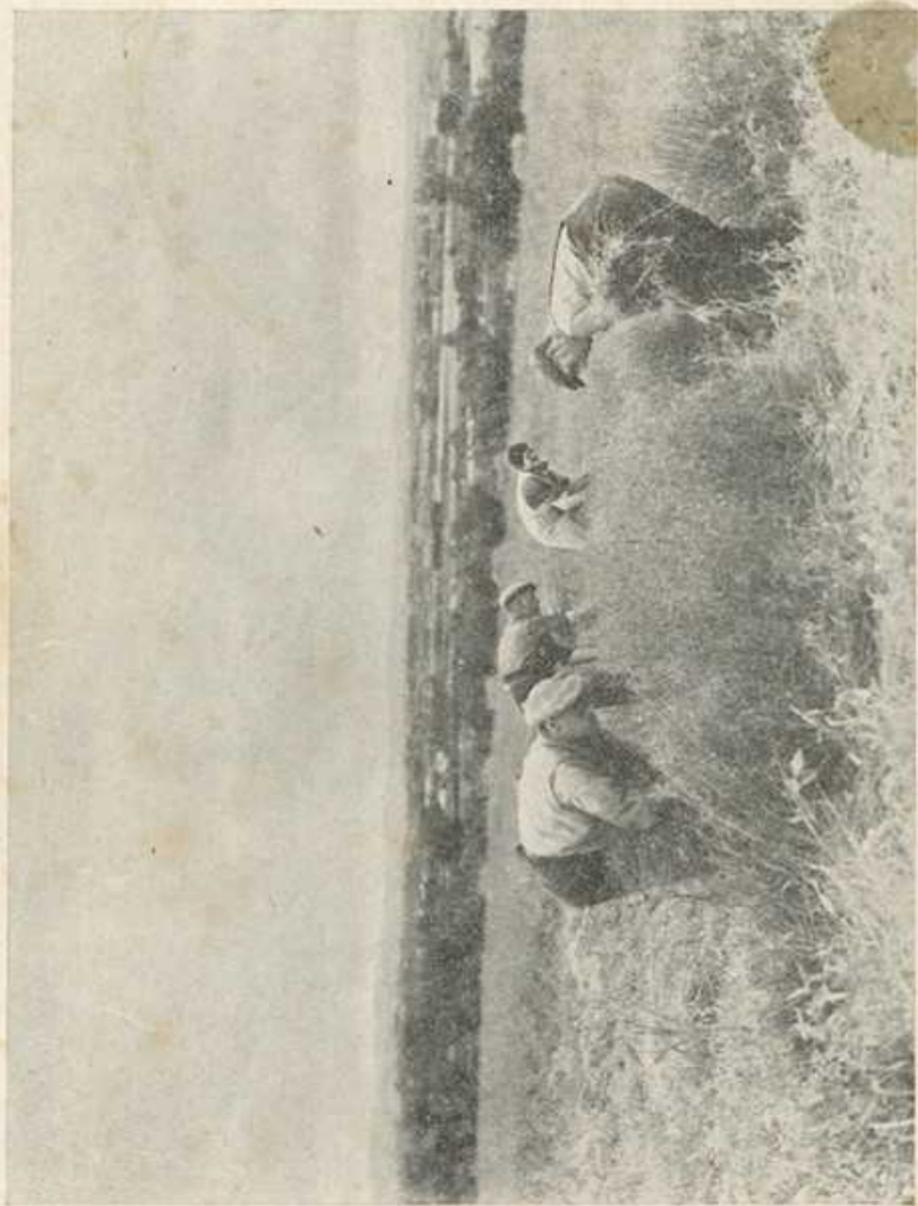
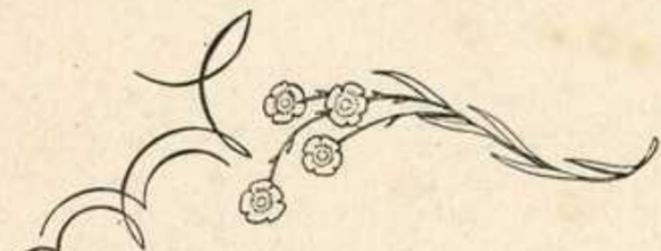


HAND SPINNING FLAX; the ancient art of the wheel.





PULLING THE RIPE FLAX

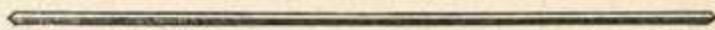


IRISH LINEN

*— Queen of
Fabrics*



PUBLISHED BY
THE IRISH LINEN GUILD
7 DONEGALL SQUARE WEST - BELFAST



CONTENTS

	Page
INTRODUCTION	6
<i>from</i> FLAX SEED <i>to</i> FLAX FIBRE	8
<i>from</i> FLAX FIBRE <i>to</i> LINEN YARN	14
<i>from</i> LINEN YARN <i>to</i> LINEN CLOTH	20
IRISH LINEN DAMASK	26
BLEACHING <i>and</i> DYEING	30
CUTTING <i>and</i> HEMMING	32
PHYSICAL PROPERTIES <i>of</i> IRISH LINEN <i>and how they influence its use</i>	36
<i>a few practical tests for</i> DISTINGUISHING LINEN	40
VARIOUS CLASSES <i>of</i> IRISH LINEN	42
IRISH LINEN WEAR	42
IRISH LINEN ARTICLES <i>for the</i> HOME	44

ILLUSTRATIONS

PULLING THE RIPE FLAX	2
PUTTING THE FLAX IN THE RETTING DAM	9
WEIGHTING THE FLAX IN THE RETTING DAM	11
REMOVING THE FLAX FROM THE RETTING DAM	13
BUNDLE OF FLAX PLANTS	15
THE HACKLING MACHINE	17
SPREADING THE FLAX FIBRE ON MOVING BELTS	18
THE ROVING FRAME	19
PUTTING THE WARP THREAD ON TO THE WEAVER'S BEAM	21
PUTTING THE WARP THREAD ON TO THE WEAVER'S BEAM	23
LINEN TOWELLING IN THE LOOM	24
HAND LOOM WEAVING	25
IRISH LINEN DAMASK IN THE LOOM	27
THE BLEACH GREEN	29
STITCHING IRISH LINEN	33
IRISH LINEN HANDKERCHIEFS	34
IRISH LINEN DAMASK	35
IRISH LINEN FOR THE KITCHEN	39
IRISH LINEN TEA-CLOTH	41
IRISH LINEN SUIT	43
PRESSING IRISH LINEN	45
REMOVING STAINS FROM IRISH LINEN	46

THE purpose of this book is to present the complete story of the manufacture of IRISH LINEN in a manner which will be readily understood by the reader. To that end, detailed examinations of the various technical processes have been avoided, and the story is confined to a general survey of the many interesting stages which are necessary before the flax plant, which provides the raw material, reaches fulfilment in the form of lovely IRISH LINEN.

That there is a definite, and pressing, need for such a work is proved by the numerous requests for descriptive literature on IRISH LINEN, which are received annually by the Irish Linen Guild from all over the world, chiefly from schools and colleges. This evidence of an increasing interest is welcome, inasmuch as the younger generation undoubtedly lacks the knowledge which enabled earlier generations to distinguish linen from other fabrics. This want of knowledge may arise from a lack of appreciation of the qualities of linen, and it is to the younger generation, therefore, that this book is dedicated, although women of culture, already familiar with IRISH LINEN in its many beautiful forms, will find much to interest them in the following pages.

INTRODUCTION

WHEN we have considered the many stages through which flax must pass before it becomes linen, we shall be able to appreciate fully the ingenuity of those ancient peoples who first learned to create fine linen from the flax plant. One marvels, indeed, that the essential fibre itself was ever discovered, in view of the fact that this fibre, in its native state, is concealed in a slender stalk, only a small fraction of an inch in diameter.

Linen fabrics, thousands of years old, which are still preserved in some of our museums, bear testimony, by the excellence of their workmanship, to the pride which those early craftsmen took in the results of their skill. That skill, and that pride, are possessed to-day by the makers of IRISH LINEN, and are lavished on an increasingly greater range of beautiful fabrics. The power-driven spinning-frame and loom may have ousted the primitive spinning wheel and the hand-loom, but the present complete modernization of the textile machinery cannot destroy the romantic link with the splendours of the past.

Records of linen manufacturing in Ireland can be traced back to the thirteenth century, although there are grounds for assuming that the manufacture existed prior to that time, but the foundations of the industry were properly laid four hundred years later under the direction of the Earl of Strafford, then Lord Deputy of Ireland. It is worthy of note that the development of the Irish Linen Industry coincided with the decline of the Irish Woollen trade, which for

many years had been a serious rival to the Woollen Industry in England. So formidable a competitor had the Irish trade become that prohibitive tariffs were imposed on imports of woollen manufactures from Ireland into England, with the result that the Irish industry languished, while the Linen Trade, of which Ireland was given practically a monopoly, expanded and flourished.

The revocation of the Edict of Nantes, in 1685, led to the migration from France of half a million Huguenots, skilled in the art of manufacturing fine Linens and other textiles. Thousands of them settled in Ireland, where their industry and skill gave an impetus to the Linen Industry in the land of their adoption.

Among the fugitives was a man named Louis Crommelin, who was authorized by William III to further the interests of the Irish Linen Trade, and the importance of Crommelin's services in that connection cannot be overstated. Improvements in the method of growing and harvesting the flax crop were attended by improved methods of manufacture, and it cannot be doubted that the early prosperity of Ulster was due, in no small measure, to the influx of Huguenot settlers.

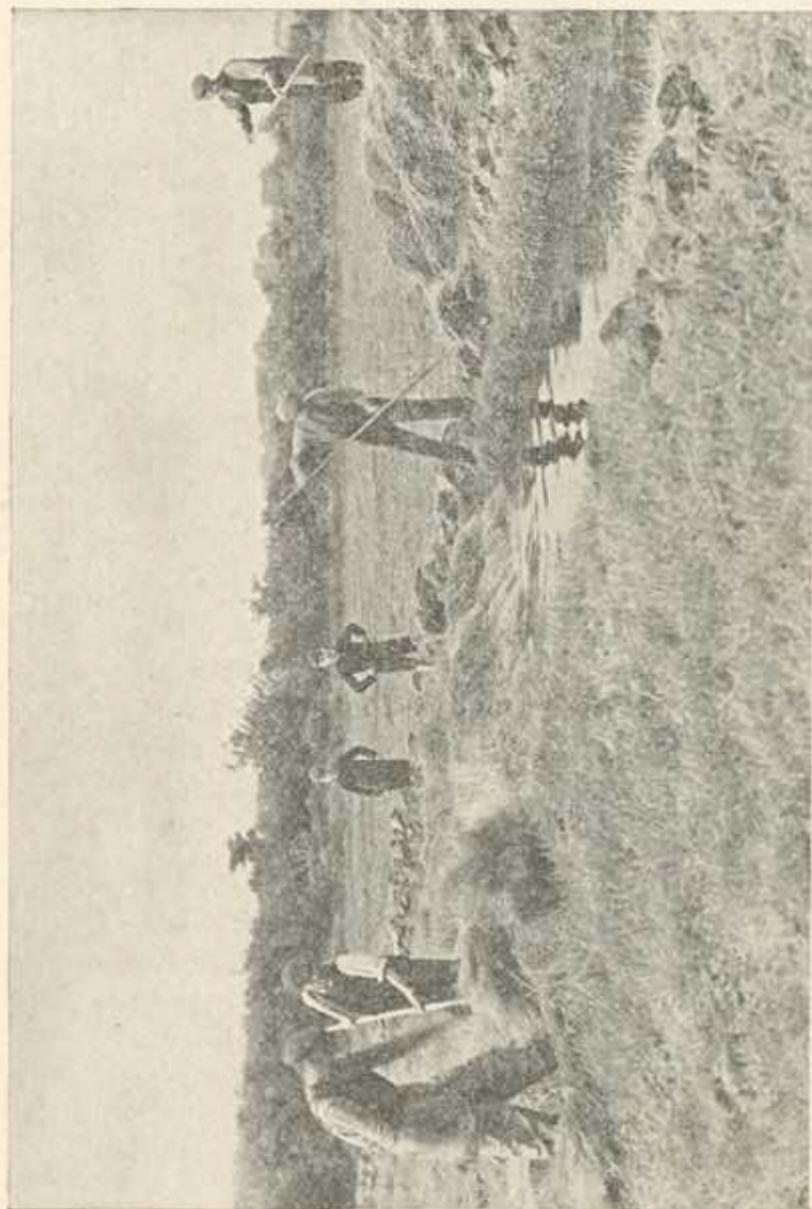
The next phase in the history of the Irish Linen Trade was the Linen Board, a board of Trustees established in 1711 to encourage the Industry. This Board functioned for over a century, during which the Linen Industry gradually evolved from a cottage industry to a factory industry.

FROM FLAX SEED TO FLAX FIBRE . .

THE creation of IRISH LINEN begins amid the charming scenery of the Irish countryside, for here is sown the flax seed from which will arise, in process of nature, the flax crop. Although it is possible to grow flax in most parts of the world—in many climates and in many soils—the plant is most successfully produced in temperate climes, with dry loam soil. Various factors contribute to the undoubted expense, and difficulty, of producing flax. Considerable hand labour is involved, particularly in the weeding and pulling of the crop. Successive crops of flax cannot be taken from the same soil, and before the next flax sowing can take place a number of years must elapse, during which the land must be put under other crops to enrich the soil. Failure to observe this rotation of crops would mean that the soil would become impoverished.

IRISH LINEN has been termed the aristocrat of fabrics, and its claim to this distinction may be regarded as commencing with the seed, because years of laborious research work in plant breeding, and seed selection, on the part of the scientists of the Irish Linen Industry, have resulted in pure pedigree strains of flax seed being evolved, which are guaranteed to produce the best fibre, and to give the most prolific yield.

The seed is sown broadcast, by hand, in the early spring, and the flax crop is ready for pulling in late summer, by which time it



Putting the Flax into the Retting Dam where it will steep for about 10 days

has reached a height of about three feet. The flax plant is graceful in proportions, and beautiful in colouring. The stalk and tapering leaves are of a light, clear green, almost a pastel tint, while the flowers are of a delicate and attractive blue. The beautiful appearance of the growing crop presents anything but the utilitarian character one might expect.

Unlike wheat and corn, which are reaped with the aid of machines, the flax crop is mainly pulled by hand. The stalks of the plant contain the fibre which is destined to become IRISH LINEN, but this, being of the type known as bast fibre, is concealed in the stem and must be carefully separated from the outer covering and the inner core of the stalk, both of which are useless for the purpose. The first step towards the separation of the fibre is the steeping of the flax for several days in dams full of water, and these dams, with their accompanying heaps of large stones, which serve to weigh down the flax when it is steeping, are a feature of the flax-growing areas. This steeping process is known as retting.

After a period of about seven days in the water, during which bacterial fermentation loosens the gummy substance binding the fibre to the parent stem, the flax is removed from the dams and is carted away to the "spread fields". On arrival there, the cart is driven up and down, while the driver drops soaking bundles of flax at regular intervals. Following him come other workers who



Weighting the Flax in the Resting Dam with stones to ensure thorough immersion.

loosen the bundles, and spread the flax out carefully on the grass to dry, shaking it at the same time, in order to secure even drying, and a consequent uniformity of colour.

The flax, when thoroughly dry, is now ready for the next process, which takes place in the Scutch Mill. As we have learned, the essential fibre has been loosened, by retting, from the parent stem, but it still remains hidden in the stem and requires to be released. In the Scutch Mill, therefore, the dry flax stalks are passed between fluted rollers, to break up the useless woody portions of the stems, which are then whipped, or scutched, with flat, wooden blades, revolving like miniature windmills. As a result of these processes, the flax fibre is freed from the woody portions of the stem and is not unlike tresses of human hair. We have often heard very fair hair being flatteringly described as "flaxen".

We have now seen that the flax seed is sown in late spring, and that the crop reaches maturity in late summer. It is early autumn when the scutching has been carried out, and it will be of interest here to note that one acre of flax should yields 2½ tons of dried flax stalks, or flax straw, as it is known. Those 2½ tons of flax straw should yield, after scutching, from 30 to 40 stones, or about a quarter of a ton, of flax fibre, suitable for the manufacture of IRISH LINEN. Irish flax is generally sold by the stone (14 lbs.).



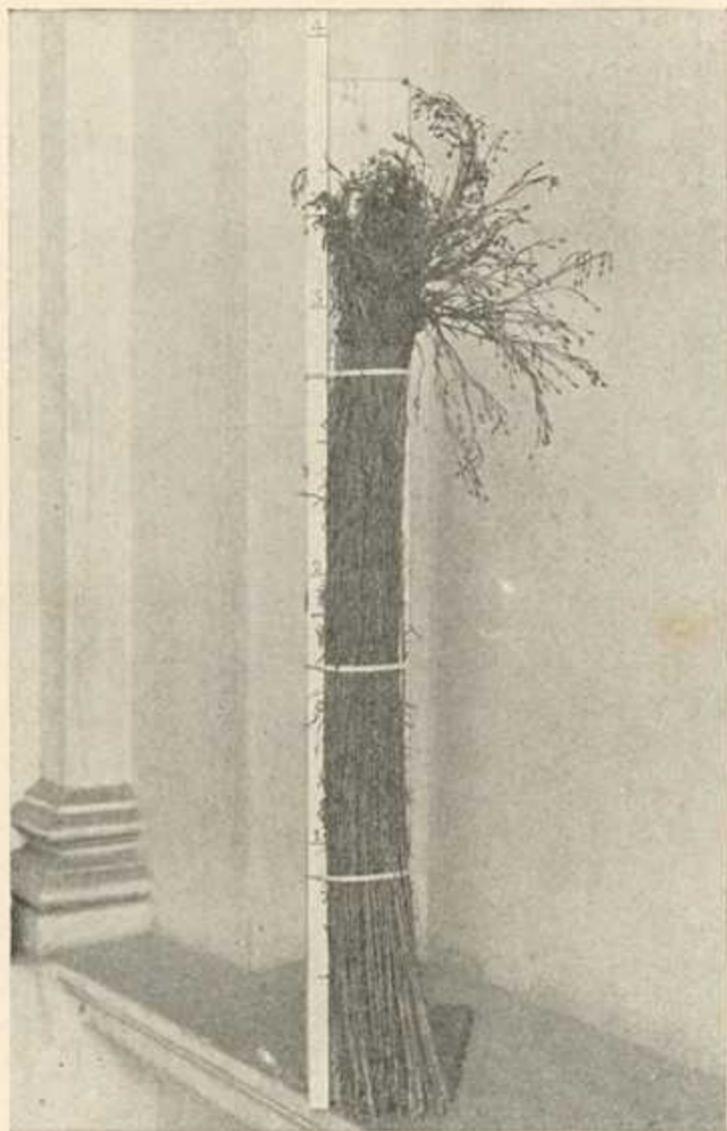
Removing the Flax from the Retting Dam where it has been steeping for about 10 Days

FROM FLAX FIBRE TO LINEN YARN . .

THE scutched flax fibre reaches the Spinning Mill in the form of strands, about three feet in length, and it is the work of the flax Spinner to transform those lengths of fibre into a continuous and uniform yarn. The first process is the very natural one of combing the fibre to straighten it out. This preliminary combing, called roughing, is done by hand. The rougher divides the mass of fibre into handfuls which permit of easy manipulation, and then, catching a handful by one end, he gives it a skilful flick to open out the fibre at the other end like a fan, and draws the fibre over a series of pins.

After the roughing process, the fibre is ready for a more scientific combing in a machine called a Hackling Machine. During its passage through this machine, the flax is subjected to the combing processes of graduated series of pins, and emerges in the form of sleek tresses of fibre, free from any useless matter which the earlier processes may have failed to dislodge.

The separate pieces of fibre are then laid lengthwise, with the ends of the pieces overlapping, on slowly moving leather belts, which convey the fibre between rollers, and over sets of pins. These operations comb the separate lengths into one continuous ribbon of fibre, which is gradually drawn out finer and finer until it is given a twist in the Roving Frame to support it through the spinning operation. Then the spinning-frame imparts the scientific twist



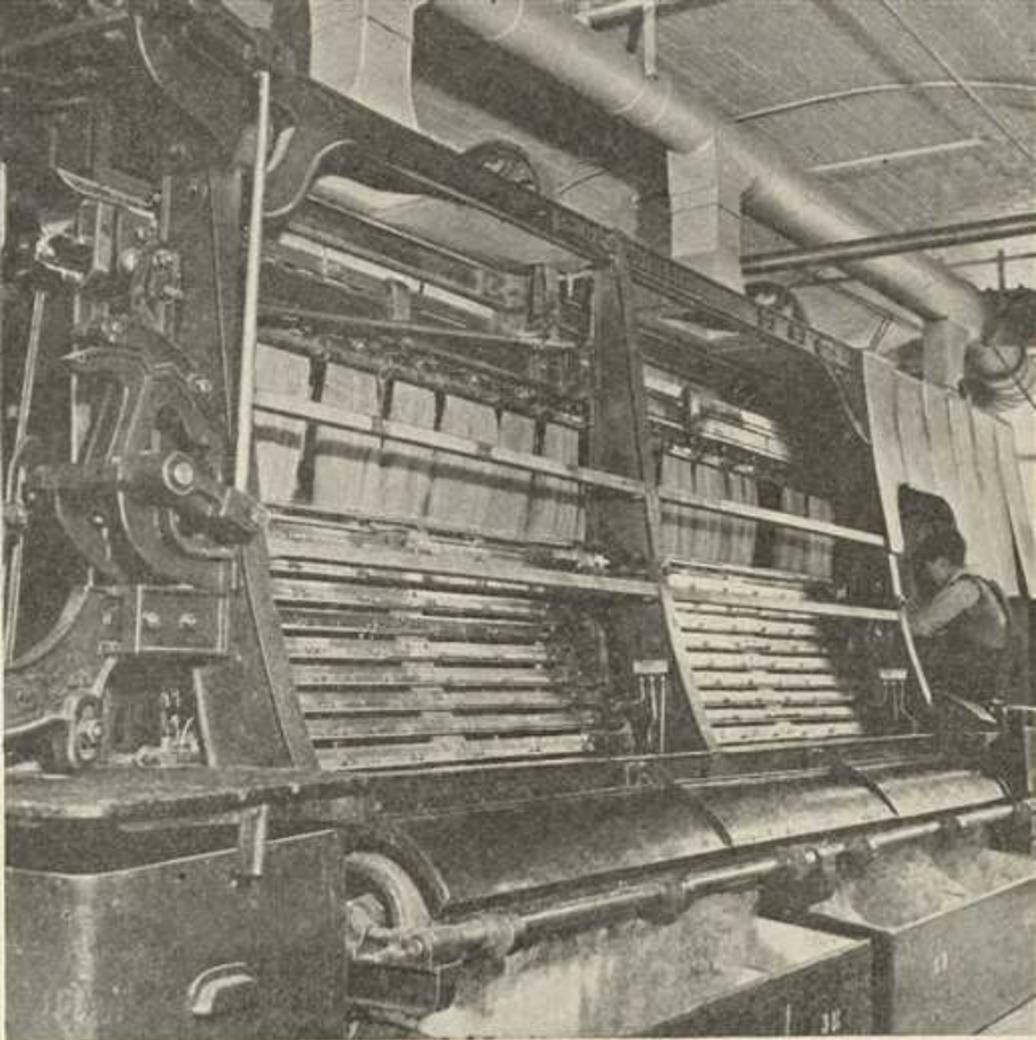
Bundle of Flax Plants, measured against a foot rule

which transforms the fibre into strong, and compact, Linen Yarn. In the spinning-frames, the yarn is drawn through troughs of hot water to soften the natural gum of the flax, and thus help the component fibres of the yarn to bind firmly together.

As the yarn is spinning, it is wound on bobbins and the full bobbins of wet yarn are then taken to the reeling rooms. Here the yarn is wound off the bobbins, and on large revolving frames. Each frame carries a bell which rings when a standard length of yarn has been wound off, and the reeler then stops the frame and inserts a check thread between one length and another. This check thread enables the yarn to be readily weighed, and measured, and prevents it from tangling.

After reeling, the yarn is dried and made into neat bundles, ready for the next process which takes place in the Weaving Factory.

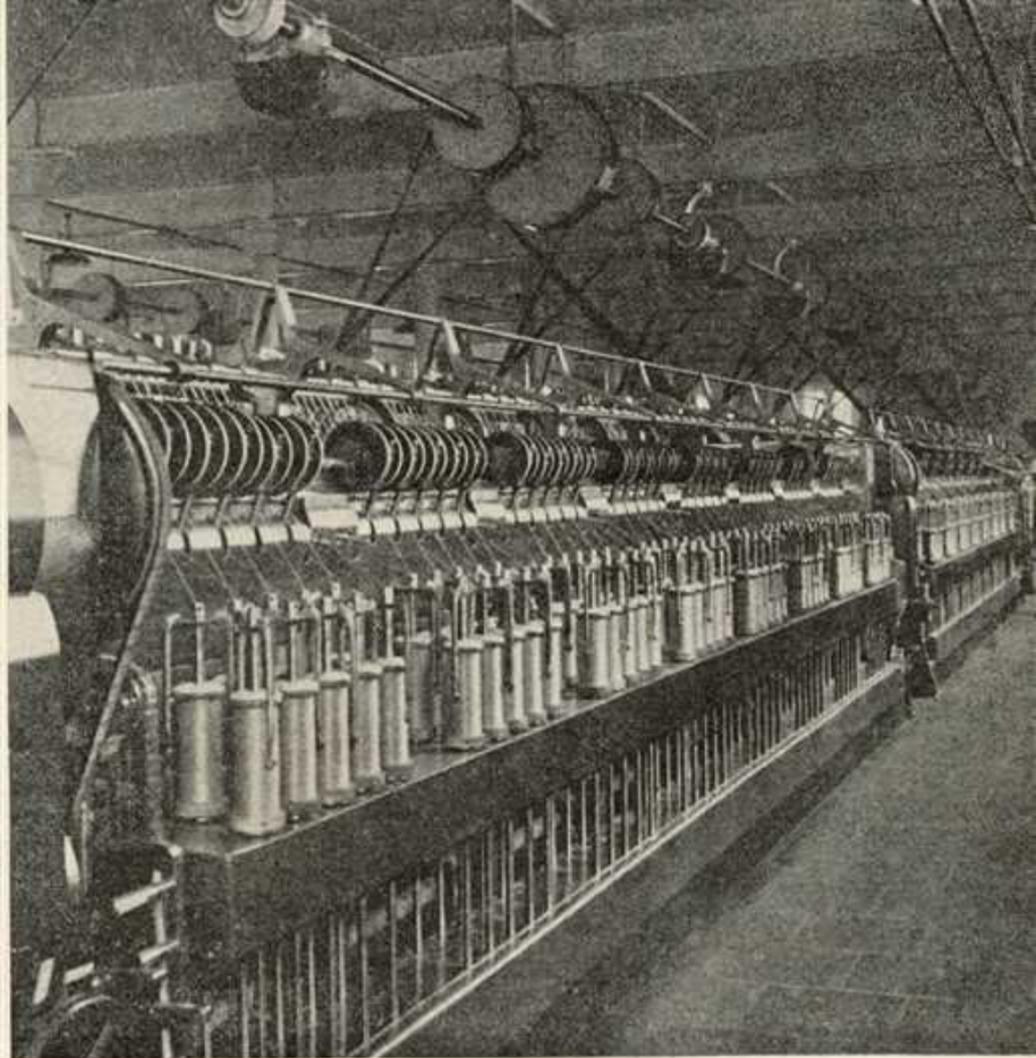
We have now followed the flax fibre through the Spinning Mill, where it has been transformed into Linen Yarn, and it will be of interest here to note that, in the Spinning Mills of the Irish Linen Industry, 500 tons of flax fibre are transformed every week into 4 million MILES of linen yarn.



The Hackling Machine in which the Flax Fibre is "Combed"
by steel Pins



Spreading the Flax Fibre on moving belts



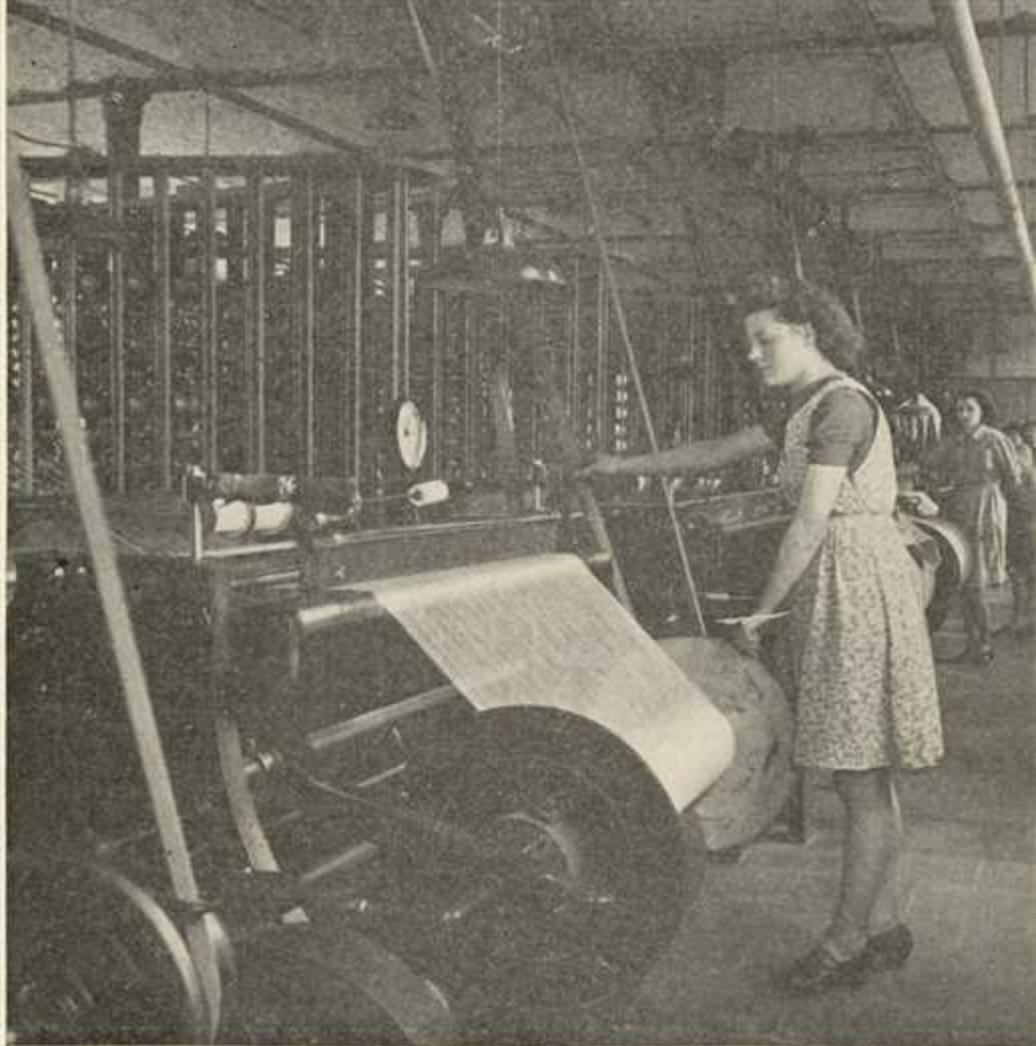
The Roving Frame in a Flax Spinning Mill

FROM LINEN YARN TO LINEN CLOTH . .

THE basic principle of weaving is the interlacing of two sets of yarns, or threads, at right angles. The two sets to be so interlaced, or woven, are known as the warp, and the weft. With this principle in mind, it will be easier to follow the manner in which the threads are transformed by the loom into linen fabric.

If a length of IRISH LINEN be examined, it will be seen that one set of threads runs throughout the whole length of the piece, and serves as a foundation upon which the fabric is built. That set of threads is known as the warp. The weft threads are interlaced at right angles with these warp threads, in accordance with a definite pattern. If we confine our attention for a moment to a simple plain linen fabric, we find that the interlacing, or weaving, is accomplished by the weft going over one warp thread, under the next, over the next, and so on, forming a plain weave with a square mesh.

This interlacing is performed by the loom, in which the warp threads are wound on a beam or roller, with each thread held taut and parallel. The weft threads are carried across and through the warp threads in a little wooden container, called a shuttle, which flies backwards and forwards, leaving a trail of weft imprisoned between the warp threads. The principal operation performed by the loom is the opening of a passage through the warp to enable the shuttle to pass back and forth. This operation is known as "shedding", and is accomplished by a device which separates the



Putting the Warp Thread on to the Weaver's Beam

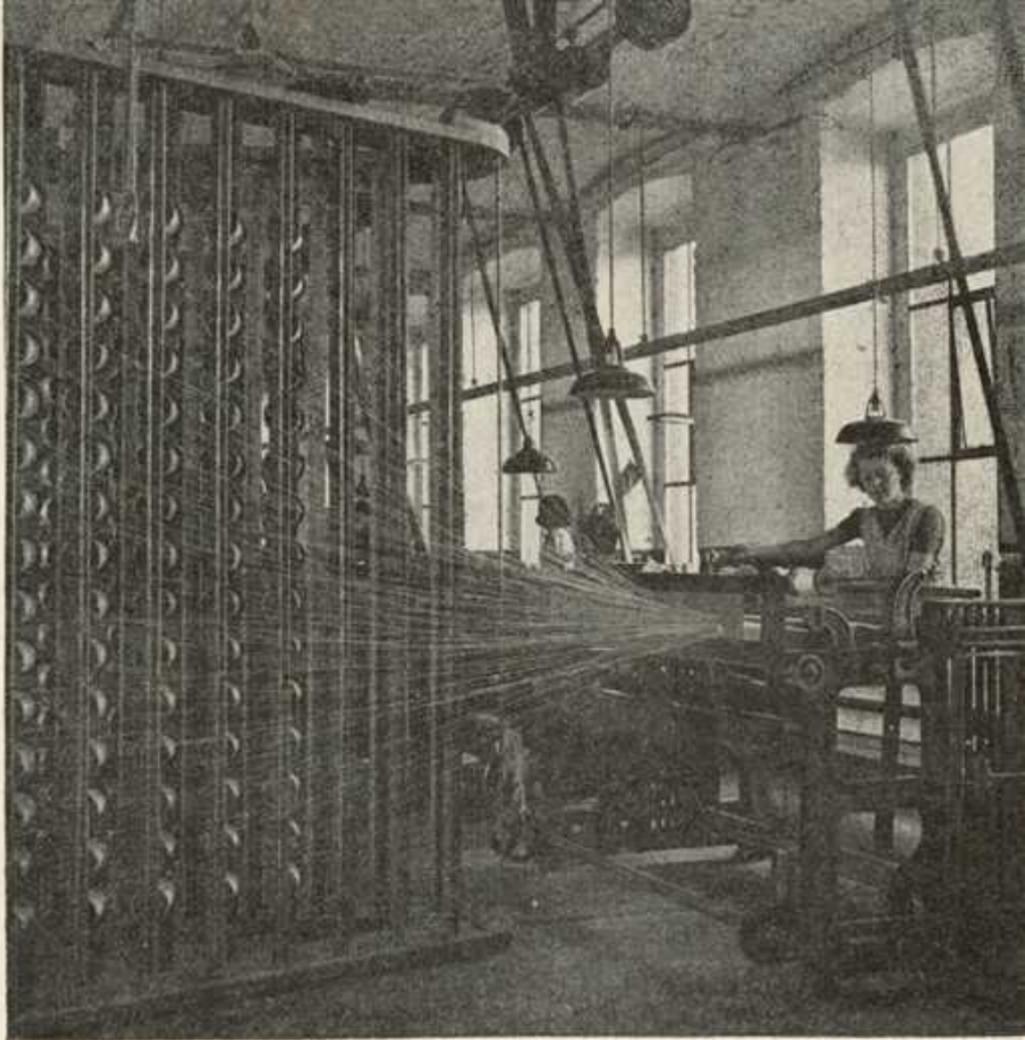
warp in such a way that every alternate warp thread is raised. This leaves a passage through which the shuttle carries the weft. When the weft has been carried through, the passage is closed, and a new one is opened, by the raised warp threads being depressed, and alternate ones raised. Through this new avenue the weft thread returns on its journey backwards and forwards across the loom.

We have confined our attention so far to the regular plain weave, in which the weft thread goes over one and under another warp thread in regular succession. If we now visualize the weft going over one warp thread, under the next three, over one, under three, and so on, we realize how a pattern may be formed in the cloth. The example given is a very simple one, of course, and is capable of endless variation.

Before leaving the plain weave, it should be mentioned that IRISH LINEN in this weave is the best foundation material for embroidery. The square and even interlacing of the threads serves as an excellent guide for the stitches, and helps to maintain regular and true designs. For drawn-thread work, IRISH LINEN in a plain weave possesses the additional advantage that the threads, being strong, can be withdrawn without breaks, leaving straight, even spaces.

Handwork of an intricate character is only justified on a fabric which is both beautiful and durable, and it is because of those two very important considerations that Irish embroidery linen is the natural foundation.

The Irish Linen looms can produce about one hundred and fifty million square yards of cloth in a year, ranging from heavy tent canvas to dainty handkerchief linen, with its hundreds of threads in every square inch of the fabric, and from the homely kitchen towel to the impressive dignity of linen damask, and from the linen interlining, which is an unseen but important factor in outer clothing to the latest novelties in IRISH LINEN dresses and suitings.



Another view of the Warp Thread being put on a Weaver's Beam



A view of Linen Towelling in the Loom



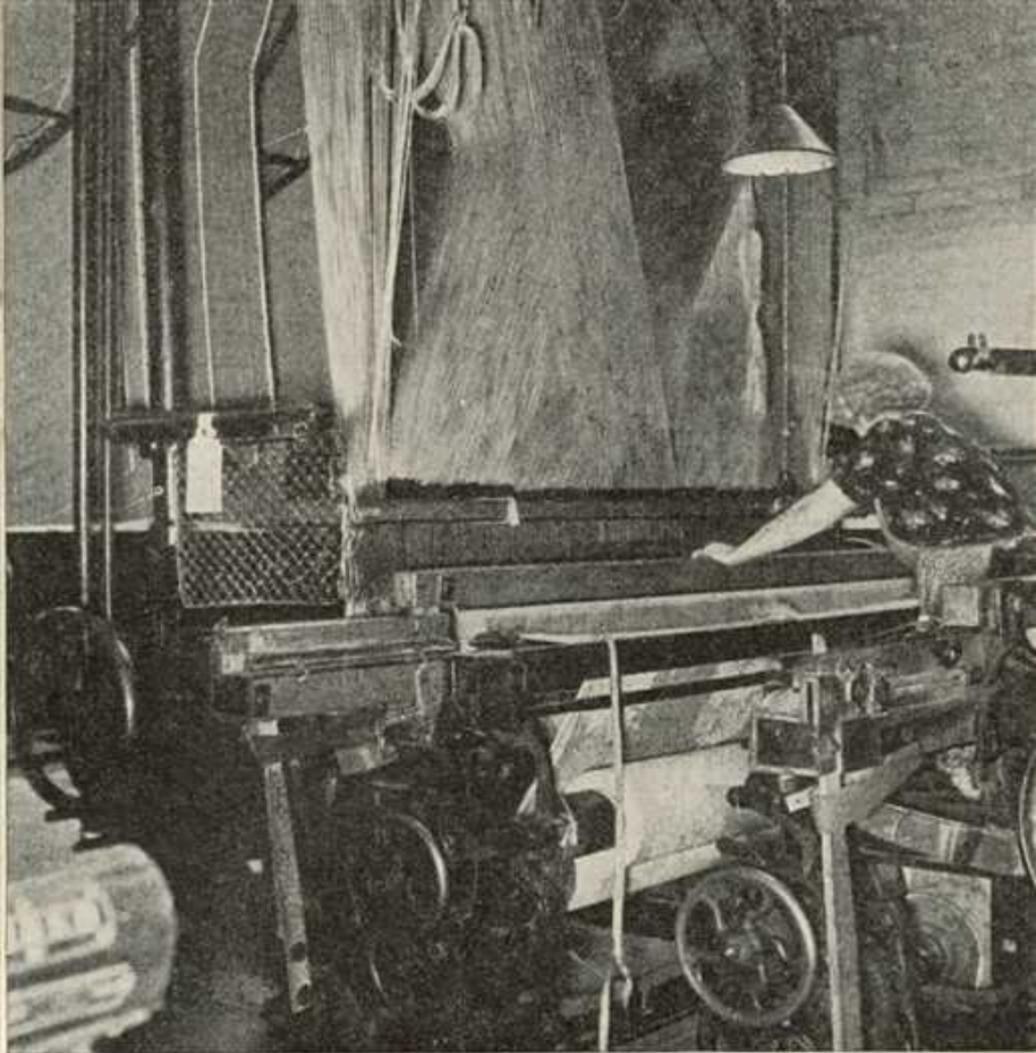
HAND LOOM WEAVING

IRISH LINEN DAMASK

WE have studied the underlying principle of the plain weave, whereby linen yarn has become plain linen cloth, but the fascinating art of Linen Damask weaving is worthy of a special section, as it is that art which produces the beautiful fabrics of glossy sheen, so desirable to women who appreciate the dignity and charm of Irish Linen Damask in the home.

The first step in the production of Irish Linen Damask is the selection of a design, so the services of an artist are necessary. After the design has been sketched it is transferred to paper, ruled off into regular squares, on the lines of graph paper. The ruled squares vertically represent the warp threads, and, horizontally, the weft threads. The transfer of the design to the squared paper is accomplished, therefore, by shading the appropriate squares to indicate those portions of the warp, or weft threads which are to be concealed, or to be on the surface of the cloth, to bring out the pattern.

Having transferred the design to the squared paper, it is now necessary to consider the practical issue of arranging that the loom will weave the threads in the correct groupings shown on the squared paper. The invention in 1801, by Jacquard, of the machine which still bears the inventor's name, made this grouping mechanically possible. Briefly, lengths of cardboard are perforated, on the principle of the well-known pianola rolls, the perforations corresponding to, and in the order of, the patterned



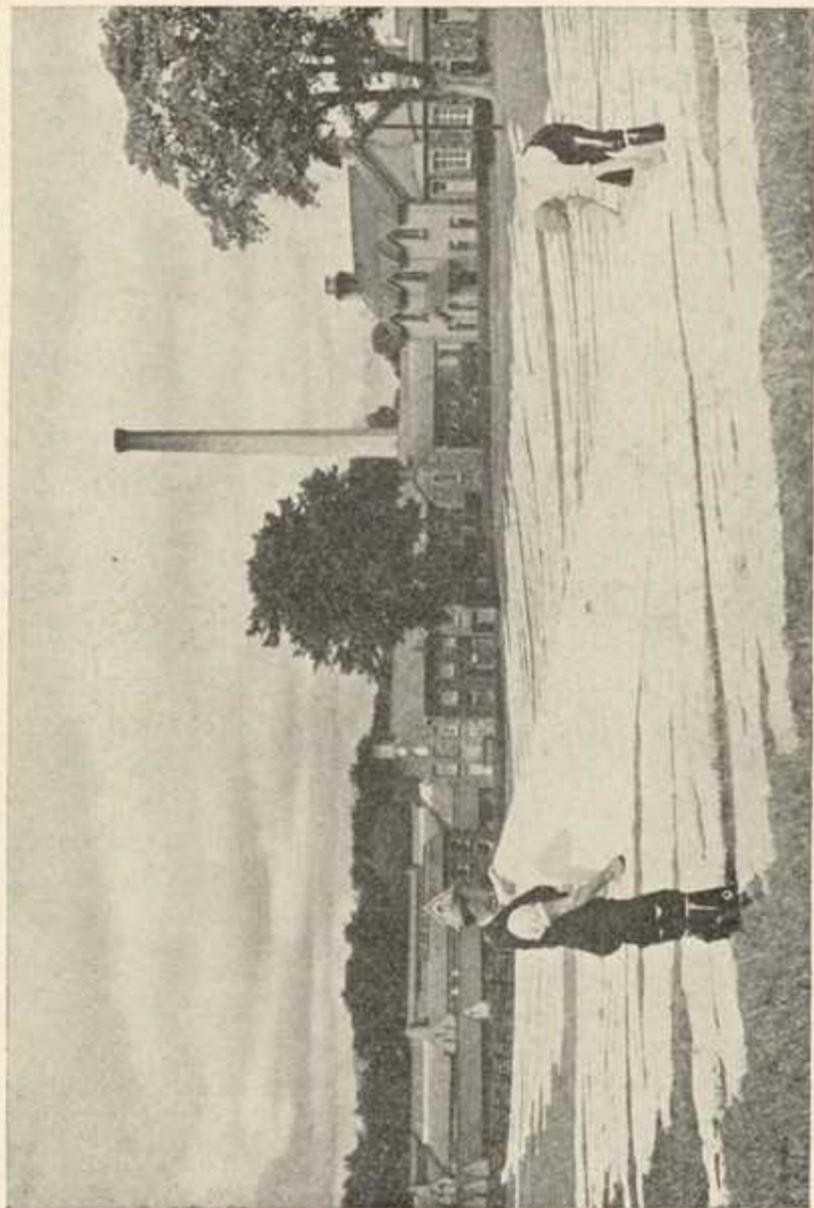
Irish Linen Damask taking shape in the Loom

squares of the designer's paper. These perforated cards are attached above the loom and, when the weaving is proceeding, the perforations from time to time come exactly opposite certain needles, which control the warp threads. When this happens, the appropriate warp threads are automatically lifted to permit the weft to pass across or under, and thus the pattern is created in the cloth.

Linen Damask weaving is a most fascinating art, and a most costly one, for it is no uncommon thing for a manufacturer to spend hundreds of pounds on the production of one design.



THE BLEACH GREEN



BLEACHING AND DYEING

FROM the weaving factory, the cloth is sent to the bleach green, to receive the well-known Irish grass bleach which cannot be reproduced elsewhere. Ireland is fortunate enough to possess all the natural facilities necessary for successful grass bleaching; soft water and humid air, with dew, or rain, and sunshine, alternating, and thick grassy turf which will keep the fabric from contact with the soil. All these Ireland possesses in abundance.

IRISH LINEN is bleached to-day on the same principles as governed the process in the days when linen was spun and woven by hand, and bleached at home. The old home methods consisted of boiling the fabric, and spreading it out on the grass and exposing it, for weeks and months, to the bleaching action of the elements. Then followed steeping in buttermilk, scouring thoroughly with soap and water, and finally rinsing in pure soft water.

Fundamentally, the same procedure is followed to-day. A familiar sight in Ireland is the bleach green, with acres of emerald turf covered with IRISH LINEN. Science has undoubtedly added to, and controlled the processes more exactly, just as in the earlier stages of manufacture, science has lessened labour, increased production, and improved the beauty and utility of the fabric, but the essential link with nature, and nature's charm, remains.

The cloth, after bleaching, is subjected to a process which lays the foundation of the smooth, lustrous surface which is one of the

charms of linen. This process is known as "beetling", and during the operation the cloth is wrapped around large rollers which revolve slowly, while wooden blocks, or beetles, descend in regular succession on the linen. The rattle of the beetling machines is a familiar sound in the quiet of the countryside.

The varying shades of IRISH LINEN from unbleached to full bleached, are augmented by the novel application of colour to various classes of linen goods. The durability of linen demands dyes which shall be worthy of it, and the scientists of the industry, by patient attention to detail, and control of the processes at every point, have ensured the production of coloured IRISH LINEN combining durable fabric with fast dyes.



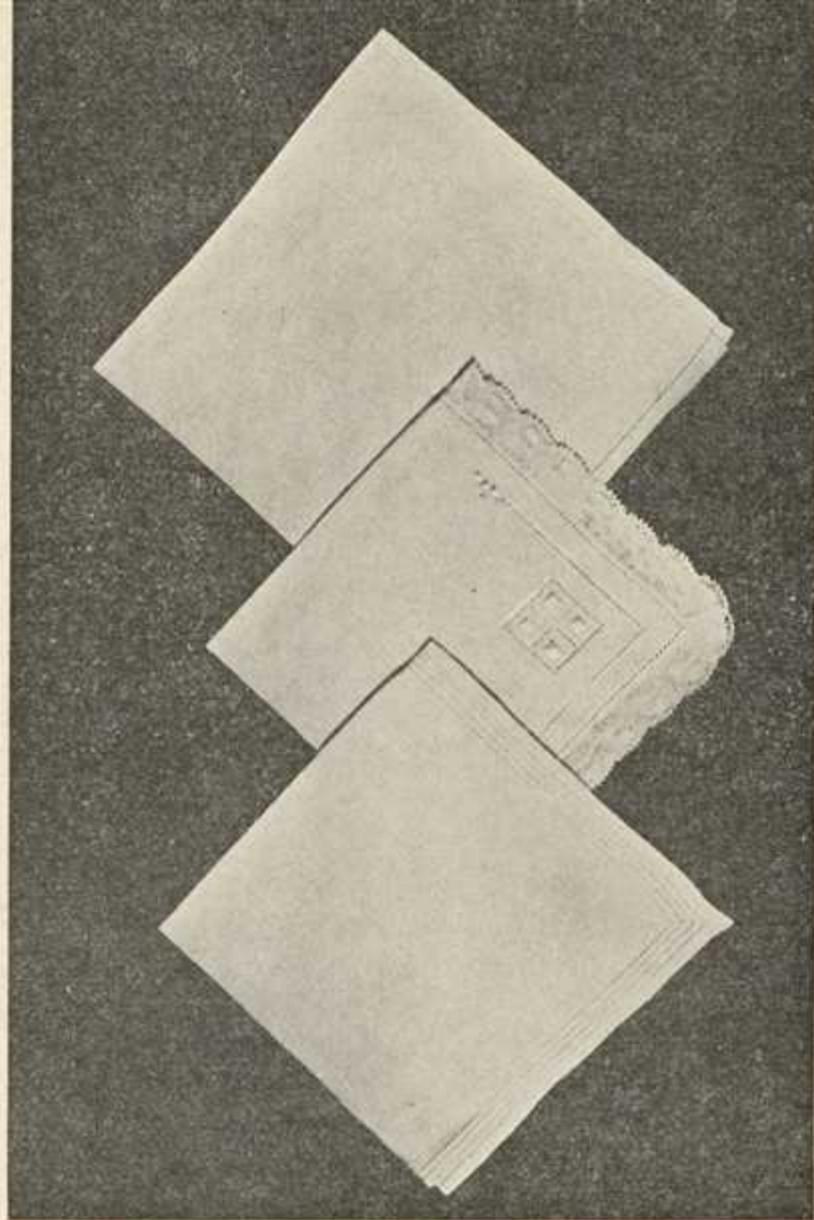
CUTTING AND HEMMING

THE webs of woven cloth are now ready for the cutting, hemming, folding and pressing which will turn them into the numerous articles with which we are familiar. In the linen warehouse, where the conversion is carried out, busy hands and busier needles join forces, and a glance at the list on page 44 of the various linen articles for the home will indicate the work entailed in turning the long webs of IRISH LINEN cloth into hemmed and laundered articles.





STITCHING IRISH LINEN



IRISH LINEN HANDKERCHIEFS

(Top) Shire Hemstitched Hems. (Centre) Attached Hems.
(Bottom) Spoke Hemstitched Hems



IRISH LINEN DAMASK

Thirty-five

PHYSICAL PROPERTIES OF IRISH LINEN

—and how they influence its use

IRISH LINEN has unique characteristics and properties, which have made it pre-eminent in the world of textiles. The strength, the structure, and the length of the flax fibre have all played their parts in establishing IRISH LINEN in the proud position which it occupies to-day. Other textiles may have applied to them what is sometimes known as a "linen finish", and textiles so treated may superficially resemble genuine linen, but it cannot be expected that such a finish will prove to be permanent. On the other hand, the virtues of IRISH LINEN, being inherent in the actual fibre, are more fully developed in use.

The endurance of IRISH LINEN is based on the solid foundation of the strong flax fibres of which it is composed. Flax fibres, with their superior length, have a decided advantage in the spinning process, because this length enables them to be drawn out into a fine yarn without creating the fuzzy surface, and weakness, produced by other fibres. As a result, linen is an enduring fabric, and is one of the strongest of the vegetable fibres.

In addition to its greater strength, linen is the most hygienic of textiles in the sense that it supplies the poorest field for the growth

of germs. This is a most important characteristic, and is one which is more fully appreciated in these days of modern hygiene. The importance to health of the functions of the human skin in removing waste matter from the system, and in regulating the inflow and outflow of heat cannot be exaggerated. Heat can only flow from a hot body to a colder one, and clothing which maintains itself at a slightly lower temperature than the body is necessary. The hygienic value of linen clothing is at once apparent, because linen is the cool fabric par excellence. It acts as a conductor of heat, and as an inductor of cool air, and it not only absorbs moisture readily but yields up that moisture very quickly, owing to the rapid evaporation of which linen is capable. People who prize bodily fitness as one of life's greatest assets regard it as essential to wear inner clothing of linen, and dainty women who desire the freshness and fragrance of bodily comfort during the heat of summer, find their requirements fulfilled in Ireland's lovely fabric.

Reference has been made to the quick absorption, and rapid evaporation, of moisture. These properties in IRISH LINEN make it most desirable for all classes of towels, whether for the bathroom or the kitchen. To attempt to dry a plate with a wet towel is probably's a housewife's pet aversion, but Irish Linen has definitely solved that problem and the familiar, though detested, task of washing-up loses much of its terror when Irish Linen is the drying medium.

One of the properties of flax, already referred to, is that it yields a long fibre. Because of this length of fibre, IRISH LINEN is free from that distressing complaint—"lint", as there are no short ends of fibre to work out of the cloth. It is most uncomfortable to

have to dry one's face and hands with a towel which leaves little particles of lint, or "fluff" on the skin, or on one's clothes, and the discriminating hostess will hesitate before allowing her guests to use towels which are likely to result in a laborious, and irritating, session of clothes brushing. She will also realize that glassware, which retains particles of fluff from the earlier polishing, does not commend itself to fastidious diners. IRISH LINEN towels have, therefore, solved these problems.

This freedom from lint is also a valuable characteristic in linen damask tablecloths and napkins, preventing as it does, clothes and tableware from being soiled with fluffy particles of fibre. The fact that there are no short ends to break the surface of the cloth is an important factor in the lustre and gloss of IRISH LINEN damask.

The smooth surface, and the purity and coolness, of linen sheets and pillowcases combine to ensure restful and refreshing slumber, while the same qualities, as previously stated, make a linen handkerchief the first choice of discriminating people.

Before leaving the subject of the physical properties of IRISH LINEN, there is one quality which has endeared Irish Linen damask to countless people of culture throughout the world. That quality is the permanent beauty and gloss of the fabric. The beautiful appearance will endure as long as the cloth, and may even become intensified in use.



IRISH LINEN FOR THE KITCHEN

A few practical tests for

DISTINGUISHING LINEN

LINEN, in common with other standard articles, is frequently limited, and it is not always easy for the public to distinguish between linen and other textiles.

For anyone who is accustomed to handle cloth, linen has a distinctive cool and silky feel, which is hard to counterfeit, but it is surprising how often one sees shoppers, with their gloves on, testing an article they are buying. Nothing but the touch of the fabric on the fingers can give the buyer a real idea of the cloth which she is examining.

If a plain woven linen fabric is held up to the light, it can be seen that some parts of the yarn are slightly thicker than others, whereas other textiles, unless specially woven to imitate linen, generally show completely even yarns all over the fabric. It may be added that this typical unevenness in linen, for outer clothing, adds character to the fabric.

If it is possible to mutilate a fabric which is being examined, a linen yarn can easily be distinguished from yarns made of other materials, being much harder to break, and giving a distinct snap when broken. The broken ends of a linen yarn are comparatively straight and wiry, and even with the naked eye can generally be distinguished from the softer, and more fluffy, ends of a cotton or rayon yarn.



IRISH LINEN TEA-CLOTH

VARIOUS CLASSES OF IRISH LINEN . .

including:--

AEROPLANE LINEN	HANDKERCHIEF LINEN
ART LINEN	LINGERIE LINEN
LINEN BED TICKING	PILLOW LINEN
LINEN CAMBRICS	SHEETING LINEN
LINEN CANVAS	SHIRTING LINEN
CRASH LINEN	LINEN SUITINGS
DAMASK LINEN	TABLE LINEN
DRESS LINEN	LINEN TOWELLING
EMBROIDERY LINEN	TAILORS' CANVAS and INTERLINING
FURNISHING LINEN	UPHOLSTERY LINEN

IRISH LINEN WEAR

APRONS OVERALLS FROCKS GOWNS HAND-
KERCHIEFS SUITS AND UNDERCLOTHING FOR MEN AND
WOMEN TAILORING CANVAS AND INTERLININGS
PYJAMAS CAPS TIES SCARVES SHIRTS COLLARS



IRISH LINEN SUIT

IRISH LINEN ARTICLES FOR THE HOME . . .

TOWELS FOR THE BATHROOM

GLASS TOWELS AND TEA TOWELS FOR THE KITCHEN

DAMASK TABLECLOTHS AND NAPKINS FOR THE DINING
ROOM

SHEETS, BOLSTER CASES, AND PILLOW CASES FOR THE
BEDROOM

CURTAINS AND UPHOLSTERY

CUSHION COVERS

BRIDGE SETS, TEA SETS, CHEVAL SETS, TEA CLOTHS, TRAY
CLOTHS, SUPPER CLOTHS, DUCHESS SETS, SIDE BOARD
COVERS, HEAD RESTS, Etc., Etc.



For a beautiful glossy satin finish, Linens should be ironed while damp, first on the wrong side, then on the right, with a hot iron.



When your prized Irish Linens are stained with tea, coffee or fruit juice, stretch the stained portion of the piece tautly over a bowl. From a height, pour boiling water on the stain and watch it disappear. An easy remedy and perfectly safe because hot water can't possibly harm any type of Irish Linen.

