

IDEAS IN ARTISTIC NEEDLEWORK

As Created and Worked out by Skillful Fingers

FEATHER EDGE WORK

By SARA HADLEY

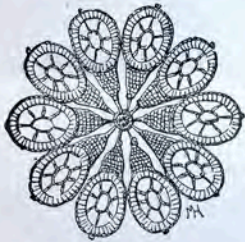
MAKING RUSSIAN LACE

By SARA HADLEY

**A**t a time when things Russian are so much in favor, some specimens of modern Russian lace making will doubtless prove interesting. The illustrations here given are sufficient to show its peculiar characteristics, and to serve as a guide to those workers who might care to design for themselves larger pieces of work after the same style.

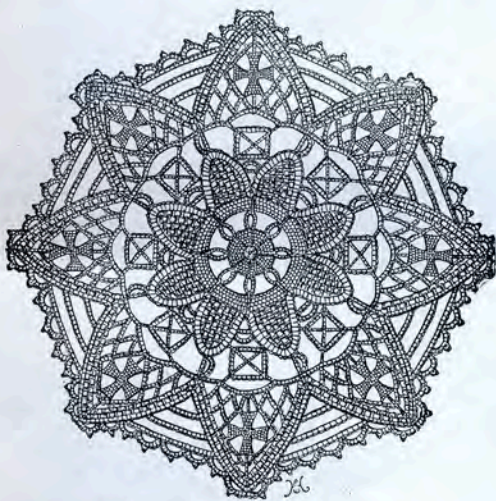
The manner of making this heavy lace renders it so durable that it would seem almost impossible for it to wear out.

It is composed entirely of needlework stitches, no braid of any kind being introduced. It therefore takes time and patience in the working, but is proportionately valuable. The pattern should be traced in outline on colored paper muslin, backed with a heavier material to make it strong enough to resist the pull of the work. In fact, the foundation is prepared just the same as for making modern point lace, composed of linen braids and lace stitches. The mode of working, however, is somewhat different, because instead of building up the pattern on the braid it is built up on strands of the linen thread used for making the stitches. Linen thread No. 25 is the size intended for the patterns given in the illustrations. The square doily, Illustration No. 3, measures six and a half inches when finished.



A TIDY END (Illus. No. 1)

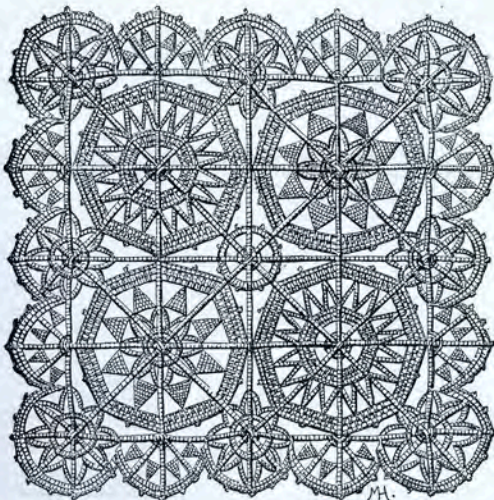
Begin the work by laying a double thread from corner to corner, catching it to the foundation; when the work is entirely finished the foundation must be cut away without severing the threads. Sew over and over the laid threads the whole length of them closely enough to make a strong cord; repeat the process from the opposite corners; then put in the straight and corner bars in like manner. Next build up each form in its place with button-hole stitches over one or two threads, according to the required thickness, except where the stitches are open, in which case no foundation thread is needed. In every case begin with the wheel in the centre of each section of the pattern.



AN OCTAGONAL DOILY (Illus. No. 2)

The octagonal doily, Illustration No. 2, measures eight inches from point to point. The middle star is first made, building it on cross bars as already described; next the bars in each point are laid, also the crossbars between each point of the center star; then the forms in button-hole stitch are filled in, starting from the star. In making the points which form the octagon the outside open-work pattern is first put in, the bars and maltese crosses being afterward added, but not before the long straight bars between the points are worked to hold them firmly in position.

The small wheel, Illustration No. 1, is intended for use in groups of twos or threes for scarf or tidy ends, or any given number can be joined together in squares or circles for pin-cushion covers. In making the wheels, which should measure two and three-quarters inches, the work is commenced from the outside.



A SQUARE DOILY IN RUSSIAN LACE (Illus. No. 3)

WORKED BY ROYAL HANDS

**T**HE two accompanying illustrations of needlework designs for sachet and sofa cushion will doubtless prove interesting over and above their intrinsic merit when it is known that they were designed by a royal lady, the Princess Louise, daughter of the Queen of England, who herself possessing no mean skill with pencil and brush takes a special delight in encouraging art education among women. These pieces of work were designed by the Princess for a society of which she is president, and which in character bears some analogy to the societies of Decorative Art in this country.

Illustration No. 4 gives a pretty example of ribbon embroidery on cream-colored satin. The material employed for the ground must be of the very best to ensure its being sufficiently close and firm to stand the puncturing necessary in order to insert the ribbon. Narrow ribbons of the most delicate coloring, both plain and shaded, are employed for working the design, as shown in the drawing. The stems and the tiny white flowers on the right-hand side of the center group, also the musical instrument, are rendered in embroidery silk.

The cushion (Illustration No. 5) is made in linen of a delicate ecru shade, finished off with a scant frill of the same edged with lace. The design on the center of the cushion and the border pattern on the frill are worked in flax thread of soft hues. As a border upon the cushion itself, rather a coarse lace is inserted between two rows of narrow cord, the outer one forming the edge of the cushion.

TREATMENT OF LACE

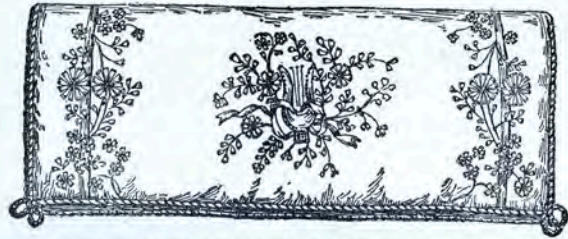
**T**HE proper treatment of the various kinds of needle-made laces, after they come from the hands of the worker, and before they are ready for use, is by no means an unimportant branch of the knowledge requisite for the production of really high-class work. If the pieces have become soiled in the making, which, with careful handling, should not be the case, the work must be washed in the ordinary manner; and if this be rightly done, it ought afterward to be indistinguishable from new lace. The art of cleaning and restoring lace was counted among the necessary accomplishments in the days of our great grandmothers, and no one proficient in making it, nor, indeed, any one owning real and valuable lace, ought to be ignorant of how to care for it themselves, although it is much better to let it be treated, when necessary, by a professional cleaner, than to attempt to wash or get up lace at home without knowing the proper method of doing so.

If sufficiently clean, when the work is finished new lace needs merely to be slightly damped, and pressed with a moderately hot iron. Wet a very thin cloth in water, wring it out as dry as possible, lay it over the lace, and iron until the cloth is dry.

For soiled lace (whether machine or hand-made) wind it around a bottle, previously covered smoothly with a clean piece of white flannel, place it in a pan of clean, cold water, with a small piece of pure soap in it. Be sure not to employ the ordinary laundry soap, which is sometimes composed of injurious ingredients. Allow the water to boil for about an hour, gradually pouring off the dirty water, and adding clean water until it ceases to become soiled. The bottle should have been partially filled with sand, in order to keep it steady in the water. If the lace should have been dirty, a small quantity of salt may be thrown into the water. For old lace which is valuable, and has become much stained, an English authority recommends soaking it in good olive oil for a number of hours, or even for several days, afterward washing it as described above.



**T**HE illustration printed below shows a pretty and novel use for the dainty and inexpensive feather edge braid, which, although much employed as an edging in various kinds of work, has not hitherto found a separate and distinctive use. The idea of constructing designs for mats and other purposes merely by twisting the braid into graceful and appropriate forms, which are afterward sewn together to keep them in place, will come as a happy suggestion to many, and more especially to those who, while appreciating pretty and dainty work, have not yet attained to any great skill with the needle. This work requires no knowledge of either lace or embroidery stitches, it being merely necessary to catch the braid together according to the pattern chosen, by passing a thread through the "feather edge" loops. The design given here (Illustration No. 6) is intended for a doily.

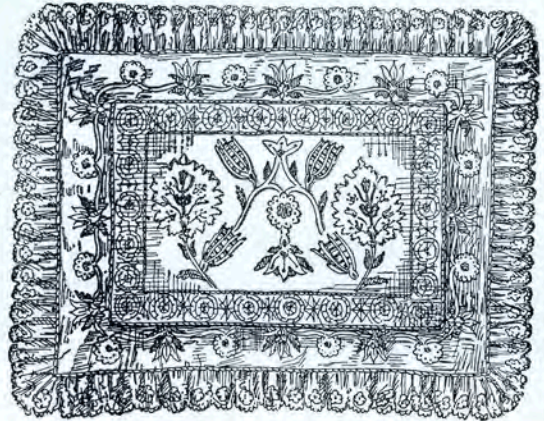


AS WORKED BY THE PRINCESS LOUISE (Illus. No. 4)

necessary to catch the braid together according to the pattern chosen, by passing a thread through the "feather edge" loops. The design given here (Illustration No. 6) is intended for a doily.

A NOVEL WALL POCKET

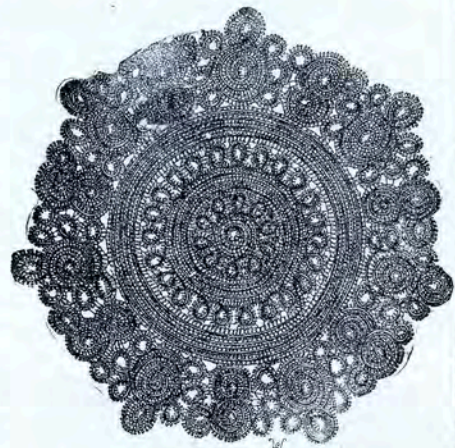
**T**HE particularly pretty and novel wall pocket described as follows, is rendered in materials especially suitable for a girl's sanctum, where delicate tints prevail, while



A SOFA CUSHION BY THE PRINCESS (Illus. No. 5)

the furnishings are all on a simple and inexpensive scale. If richer coloring and costlier fabrics are employed in its manufacture, the idea can be effectively carried out for a handsomely decorated parlor.

The foundation is a circle of card-board, measuring ten inches across, out of which a seven-inch opening is cut, thus leaving a circular ring an inch and a half in width. This is to be covered with white linen, upon which scattered sprays in Dresden coloring are embroidered in silk. The linen is pasted on to



FEATHER EDGE DOILY (Illus. No. 6)

the card-board at the back, the edges being cut up, turned under, and carefully laid down with flour paste. A duplicate ring of card-board is then covered with some of the material of which the pocket is to be made. The front and back of the ring are pasted together, this being a quicker and neater method of joining them than attempting to do so by means of sewing. This ring is intended to lie flat against the wall, the pocket made of the silk being sewn all around to its outer edge, and forming a hanging bag about twelve inches in length. The lower part is finished by being gathered and tied together with a ribbon bow, three or four inches of the silk forming a full ruffle below, which is edged with white lace about three inches in depth. Lace slightly full is also sewn around the lower edge of the ring which forms the opening. The whole thing is suspended by three bands of ribbon coming from the center and from each side of the ring, and drawn together into one large bow at the top, bows being also placed where the side bands of ribbon start from the ring.