

## THE USE OF FEATHERS IN EMBROIDERY.

THOSE of my readers who have seen the feather cloaks made by the Maories and other native tribes will, I think, agree with me that the effect is often very beautiful, for there is no coloured object in the world more exquisite than a beautiful feather. In turning over in my mind how the work of the needle may be developed and novelty obtained, it has occurred to me that feathers might be introduced with advantage, and one way of doing this I put before the readers of the "G. O. P." It is to

combine feathers with needlework as shown in the sketch of peacock screen. The body of the bird, and legs and wings could be worked in silks and crewels and the tail feathers of the peacock sewn on. The end of the feathers should be taken behind the needlework, and by reducing the thickness of the quills this can easily be done. With a sharp knife you can easily pare down the back of the quills so that your needlework can be taken over the ends of the feathers, and these are thus made

to appear as though they grew out of the needlework. The feathers can be attached to the fabric by stout silk of a brownish or greenish tint securely tied at the back so that it does not become undone.

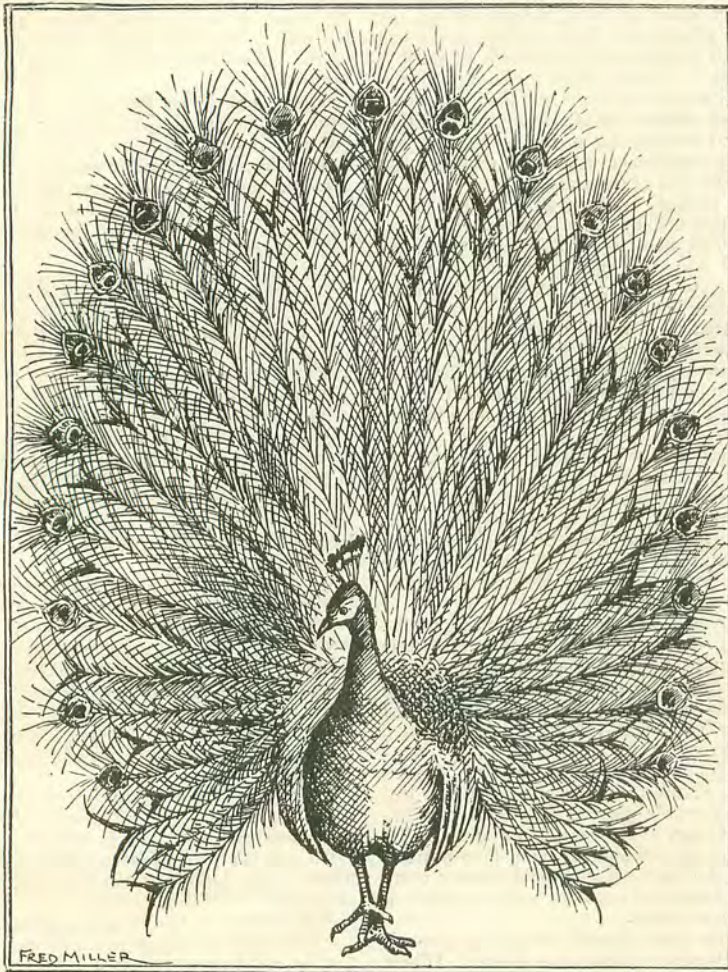
The feathers should be arranged in some sort of order, getting the larger ones at the top and the smaller ones at the lower sides. There are in the tail feathers some which have not developed into eyes, but are very beautiful for all that, and these might be alternated with the eyes. I have endeavoured to show this in the sketch. With regard to the working of the bird itself this may be done either in outline or solid. If the breast is worked in peacock blues, the legs might be merely outlined in a warm brown, the back of the bird where the feathers are to be inserted should be in a yellow green. Some readers may feel that the breast of the bird might be composed of small feathers sewn on, but I am inclined to think that it is better to confine the feathers to the tail, and I am not at all sure that outline embroidery would not do for the bird. It is a mistake to attempt to be too naturalistic in embroidery. It is an ornamental art and not an imitative one, and therefore all objects should be treated ornamentally rather than realistically.

As regards the material to work on any light coloured fabric may be chosen. Canvas or linen would do very well. I fancy the feathers would be more effective on a light than a dark ground, but this is a matter of taste. A deep indigo blue might throw the feathers into relief, but on the whole I lean to a light rather than a dark fabric. There is a slight danger of moth where feathers are used, but blowing on a little spirits of camphor occasionally or a little insect powder will guard against such a danger. The feathers might have a dressing before being *appliquéd*.

Many other treatments of feathers will occur to my readers other than the one shown in sketch, but having possibly started the reader on a new quest she can follow up the suggestion for herself. Small feathers for instance might be *appliquéd*, and some very charming combinations be the result. I may mention that the body of the peacock should be life-size as you are using real feathers.

It would look ridiculous to have the bird smaller than its own feathers. Those who live near the Zoo can there study the bird from life.

Of course it would be quite possible to form a design without working the bird, or only the head and neck introduced with the feathers to form a background as it were.



## A TRIPLE ACROSTIC.

The Songsters of our Scottish woods; their notes

Sound loud and sweetly in the morning air:

Their melody throughout the woodland floats, Attracting by its charm the listener there.

1. A Syrian Lake: here many a native chief Together leagued to quell th' invading host;

But their resistance, altho' brave, was Their tribes were swept away, destroyed, and lost.

2. Beyond the western ocean, in the land Where brick of simplest fashion toilers make,

The clay is dug, then moulded by the hand

And scattered for the ardent sun to bake.

3. Hard by an English river's southward course

Rises a hill that slopes its eastern side, And on its summit did a Roman force

Erect a four-square camp and there abide. Open your English histories and search

The Roman town, with which the hill was crowned.

In after years, here rose a glorious Church, Cathedral of the Diocese around.

Cardinal, Bishop, King, he confined here; Dane, Saxon, Norman, all each other's foe;

And canopies of sculptured lace appear

To shield the figures of the dead below. When you have found the name, omit the two Concluding letters of the Roman word,

In which they strove, as all invaders do, To catch th' uncultured accents they had heard.

4. Momentous utterance! a wondrous change It works in some for woe, in some for bliss:

Throughout our English language we may range

And find no such portentous phrase as this.

5. One of five brethren, who all thought produce,

No culture can for us too great be deemed;

Not lavishes her treasures for our use;

Yet when I'm common, I am most esteemed.

XIMENA.