

Fancy Work

Written for THE CANADIAN HOME JOURNAL
by Kenmore.

The fin-de-siecle girl has relegated the traditional "trunk in the garret" to the past, she finds Dame Fashion so very fickle and unreliable a personage. At one time it was thought there could not be too many sets of underclothing, nor too much of the housewife's pride, household linen laid by for future use; but, alas! the style in underwear changes almost as often and as rapidly as our out-door garments, while the household linen will vary with the size of the pillows, the use or disuse of the time-honored bolster, and the growing fashion for single beds.

And so it is with fancy work and art needlework—with but a few exceptions. It would be utter folly to hoard up the dainty and pretty trifles of the hour with the idea of having a good start for the future new home.

A lovely little carriage robe for His Royal Highness, King Baby, may be made of two thicknesses of white linen, with an interlining of white canton flannel, or a few layers of sheet batting. The upper side should have small roses and rose buds thickly scattered over its surface, embroidered in their natural shades with Japan floss, and Rose sachet powder plentifully sprinkled through the interlining. This cover may be finished about the edge with a double frill of pink silk, and the upper side fastened to the lower by little bows of pink baby ribbon, tacked over the surface here and there, and full bows or rosettes of the same ribbon fastened at the four corners.

This same idea might be carried out in making a cover for the little one's pillow.

Perhaps the most popular lace work of to-day is the Battenburg. It is employed not only for all sorts of fancy work, such as tea cloths, doyleys, centre-pieces, tea cosies, etc., but for decorating fancy bodices, blouses and summer gowns. It makes a most effective trimming when used for collars, cuffs, revers and the fashionable Bolero jackets. It is both durable and serviceable, and possesses the additional charm of not being at all difficult to make. Braid is so much heavier than that which is used for the Honiton lace work, that the stitches do not require to be so fine, so that the design is filled in quite rapidly. The rings, which play so important a part, may be purchased ready made, at any fancy goods shop, but it would be a very easy matter to make them by winding the same sort of thread that is used for the lace stitches, into rings of the proper size and thickness, and afterwards working them round in buttonhole stitch.

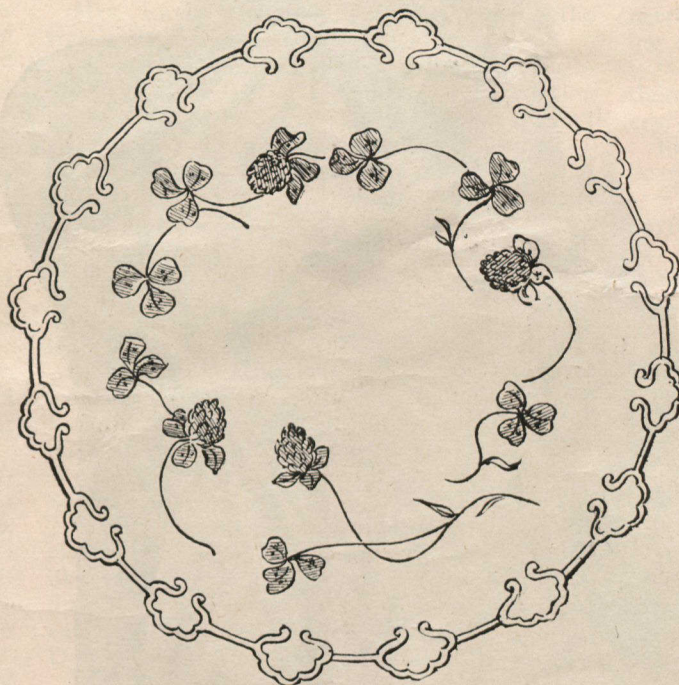
The twisted bars that are used so much in this work, are made by a thread connecting two points of the braid, the needle being twisted several times around this single thread which is fastened securely at both ends.

A most effective filling for the petals of flowers and leaves is produced by cat-stitching. Very elaborate lace may be made of this work by using many of the fancy lace stitches, which will, of course, require much more time and patience.

Black silk Battenburg lace makes a very handsome trimming for black silk and black velvet gowns, as well as for the richly

trimmed short shoulder cape. It is made in the same way as the ordinary white Battenburg lace designs, the color and quality of the braid and thread being the only items of difference.

Centrepieces do not seem to diminish in popularity as the seasons roll by. Indeed, they seem to have come to stay, if one might judge by the number and variety that appear at Christmastide, Easter, or among every bride's wedding presents. They too well fill a long felt want to be quickly abandoned for newer fashions. They may be made any size or shape so that they may never be out of harmony with the arrangements of the other table decorations. The Persian embroideries seem to vie with the jewelled in their richness of color, but the gay little Dresden flowers are always pretty, even if they are a bit old-fashioned. A very beautiful centrepiece could be made of fine white linen, having the Dresden floral design scattered over the surface with careless grace, and these wee flowers embroidered in their natural colors with Japan floss. Instead of working the button hole edge with white silk, as is usually done, alternate colors could be used in the scollops, old blue, old red, yellow, pink and green carrying out the Dresden effect. This idea could be carried out very effectively with



several shades of violet silk, the Dresden flowers being replaced by the modest violets.

Round centrepieces are perhaps more effective than square ones, and they should vary from twelve to sixteen inches in diameter.

The opalescent effects are very lovely and suggestive. They may be produced by means of small flowers or with small conventional designs.

The jewel work is much more decided and striking in character than the opalescent, but one must be careful to observe harmony of color as well as richness and variety. Sweet peas make a very charming variety of coloring and if one has regard for the Scotch craze which seems to exist in almost everything at the present day, a thistle centrepiece could be made with very excellent results.

A rather novel one recently seen had a border of butterflies, wing touching wing. The four wings were made by means of medallion braid, applied with button hole stitch, the linen being cut away beneath. The bodies and heads were worked solidly with Turkish floss. This idea could be carried out in the brilliant hues of the butterflies, or be entirely white, which would be exceedingly dainty.

Another very beautiful centrepiece consisted of a large round piece of fine white linen, button holed all around the edge with white silk Spanish floss. Four large fleur-de-lis were placed equi-distant from one another, close to the border, at the same time extending well towards the centre. The edges of these French floral emblems were button holed, with white silk spanish floss, while the rest of the flowers consisted of an "airy nothingness," which pleasing effect was produced by that dainty net which is used so much for some kinds of fancy work, the linen beneath being cut away. These four large fleur-de-lis were connected by four of the most enticing little chains of wild roses. Pink silk was placed beneath this to accentuate the design, as well as to add a little more color.

The Battenburg lace makes a most effective border for a fine white linen centrepiece, and this could be further beautified and brightened by embroidering a few carnations partly upon the lace and partly upon the linen. In order to get this effect the carnation is first made on a bit of linen, or some finer material, and then placed upon the lace, the stems being embroidered in green silk upon the linen foundation.

We illustrate this month a very graceful clover design, which is not at all difficult to work. The border should be button holed with white Spanish floss, while the leaves and stems should be done in several shades of green, the clovers being embroidered in their natural bright hues also with Japan floss. Care must be taken in embroidering the clovers, or they may be mistaken for strawberries.

We also illustrate two pretty doyley designs of a conventional order. These would be found to be very quickly and easily embroidered, the only solid work being the button holed borders, the rest of the pattern being done in outline stitch. These patterns might be enlarged and used for centrepieces.

A very appropriate centrepiece to be used with white and gold china would be the narcissus pattern. These flowers should be embroidered with white floss, shaded with pale yellow and greenish gray, the centres being filled in with yellow. The leaves should be worked with three shades of silvery green floss.

The old French designs are much in vogue at the present day for artistic needlework, and one finds them quite a relief from the too frequent floral designs. A very beautiful design that takes its name from Louis XV. of France is admirably adapted to all kinds of fine embroidery work, many beautiful arrangements being made of the lattice work and the irregular scrolls.

