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### Textured threads in artistic lacemaking

**Abstract.** The article is devoted to mastering the technique of working with textured threads in artistic lacemaking. This technique is primarily aimed at students who have received secondary vocational education in this field. The role of using textured threads in enhancing student motivation, developing their creative thinking and creating unique modern laceworks while preserving Russian lacemaking traditions is emphasized. The use of textured threads in artistic lacemaking serves as an “innovative platform” for exploring new artistic ideas.

**Keywords:** textured thread, artistic lacemaking, vocational education, motivation, thread combination.

In the realm of bobbin lacemaking, where elegance and skill intertwine into delicate patterns, there will always be room for new experiments and technical execution techniques. One such innovative direction is working with textured threads.

The visual perception of creating lacework from textured thread represents a phenomenon of aesthetic impact resulting from the interaction between light play and material. As the lacemaker transfers bobbins adorned with sequins, they begin to shimmer in all colors of the rainbow. It feels like not just lace but rather an exquisite fabric woven from rays of light, embellished with a scattering of precious stones is being born in one's hands. This spectacle, where mastery interweaves with magic, gives birth to beauty and inspiration.

A textured thread is a chemical complex thread whose structure has been modified through additional processing [7, p. 37]. Textured threads (Figs. 1-6<sup>37</sup>) are a special type of thread made from synthetic fibers arranged in a specific manner that forms a characteristic spiral-like structure. Due to this arrangement, the thread acquires additional volume and elasticity, fluffiness or distinctive texture, which imparts a unique appearance to the finished product. Compared to conventional threads, textured threads feature pronounced crimp, loose texture and often high resilience and extensibility.

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<sup>37</sup> Figs. 1–14. Photos by the author of the article.



Fig. 1. Velvet/suede



Fig. 2. Mohair



Fig. 3. Yarn with sequins



Fig. 4. Viscose with lurex



Fig. 5. Yarn with long pile



Fig. 6. Metallized threads

Textured thread in lace refers to a thread that does not have a smooth, even surface but instead features some distinct structure created by various methods including:

- wrapping: a core thread (usually silk or synthetic fiber) is wrapped with another thread, creating volume, relief and interesting visual effects;
- material combination: blending threads with different properties, e.g., silk and metal [2, p. 53], synthetic and mohair, linen and wool [8, p. 45; 1, p. 12], creates a unique texture and appearance;

- inclusion of decorative elements: adding sequins, beads [3, p. 52; 4, p. 44; 9, p. 27] or other components directly into the thread also creates texture (Fig. 7);
- use of non-traditional materials for bobbin lace making: bamboo yarn, velvet/suede yarn, synthetic thread, wire, ribbon, braid.



Fig. 7. Collar fragment. Interlocking weaving technique. Metallized thread, sequined yarn, viscose with lurex.

Russian university of traditional art crafts. 2025

Textured threads can be purchased in specialized craft stores as well as online retailers offering a wide range of lacemaking supplies. When selecting textured thread, it is important to consider the composition, thickness, color, texture and manufacturer.

The primary objective of using textured threads is to introduce novelty and originality into bobbin lacemaking. Working with textured threads provides an excellent opportunity for motivating and engaging students in the educational process.

Visually appealing and tactilely pleasing works attract attention (Figs. 8, 9), increase interest in lacemaking, awaken interest in traditional techniques but interpreted in a modern way. This is particularly relevant for undergraduate students who have received diplomas from secondary vocational education or are embarking on their final qualification project development [5; 6].

The first and perhaps most crucial aspect when working with textured threads is proficiency in basic weaving techniques. A lacemaker must not only possess fundamental skills and confidently execute essential elements of lacework, but also have experience in creating small and medium-sized individual lace items using interlocking weaving techniques such as souvenirs, small tablecloths and collars.

Before starting work with a new textured thread, it is necessary to have some experience in lacemaking and to create a test sample—a small piece of lace—where various weaving techniques are tested, including the required number of bobbins, type of braid, combination of colors, selection of textured thread, shrinkage of material, deformation of thread and dyeing properties.

When working with textured threads, it is important to take into account the following aspects:

- selection of a “skolok” (diagram of the figure): for beginners, it is recommended to use “skoloks” of moderate complexity where plain weave of equal width predominates;
- limitations in a “skolok”: it is advisable not to use complex “skolok” compositions and advanced technical techniques (splitting of plain weave, transitions from plain weave to mesh, Kirov edge, through windows, abundance of stitchings). This will allow focusing on working with the texture of the thread and later will not complicate the visual perception of the lace product as a whole.



- thread selection: the thread should be high-quality, strong, non-stretchy and not hinder the weaving process due to excessive volume texture (long pile, wide ribbons, large beads, etc.). It should be easy to handle during work.



Fig. 8. Collar fragment. Interlocking weaving technique. Metallized thread, velvet yarn. 2025.  
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Fig. 9. Dress fragment “Gemstone flowers”. Interlocking weaving technique. Metallized thread, mohair, mouline. 2019.  
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Knowledge of the basic properties of cotton and linen enables a lacemaker to intuitively understand how the thread will behave during the weaving process. This allows for adapting techniques to specific materials, which is crucial when working with textured threads that each have their own unique characteristics.

Students at the department of artistic lacemaking of the Russian University of traditional art crafts, while creating medium and high complexity lace products, mastered important principles of working with textured thread:

- ***changing stereotypes and broadening horizons:*** lacemaking not only using traditional materials such as flax or cotton but also non-standard threads composed of synthetic fibers, velvet-like textures, metallic threads, bamboo-based strands, various compositions of wool and fiber blends, as well as embellished with sequins, beads and glass pearls;

- ***special attention to safety measures and proper organization of the workstation,*** along with careful handling of materials and finished pieces (covering

completed sections of lace with protective fabric covers to prevent flattening and deformation of textured thread);

- ***increased focus on the quality of execution in every step:*** working with metal does not involve tight pulling of bobbins, extreme caution must be exercised when stitching (removing sequins or velvet before guiding the thread into the braiding);

- ***consideration of specific features*** when working with textured thread and timely correction of practical mistakes: fuzz from velvet or wool yarn remains on cushion covers; the thread runs out quickly because it has thickness and volume, requiring frequent replacement.

The use of textured threads allows for the creation of vibrant, striking and memorable lace items. Textured thread introduces volume, relief and intriguing visual and tactile sensations into the work (Fig. 10).

Textured threads offer limitless creative possibilities in artistic lacemaking. The key principles for successful training of students studying at the department of artistic lacemaking are as follows:

1. simplicity of the diagram of the figure: for beginners, it is recommended to start with diagrams of moderate complexity:

- plain weave of uniform width: this allows focusing on working with the thread rather than complex geometric shapes;

- avoid complex compositions: intricate elements distract from the texture of the thread;

- avoid complicated technical methods: this simplifies the learning process and allows one to concentrate on acquiring new material.

2. material selection:

- ease of weaving: the thread should be easy to handle, without tangling or breaking;

- visual emphasis: textured thread should be the highlight of the piece.

3. practice and experimentation:

- demonstration of examples: showing finished works made with textured threads inspires and provides insight into the potential of weaving;

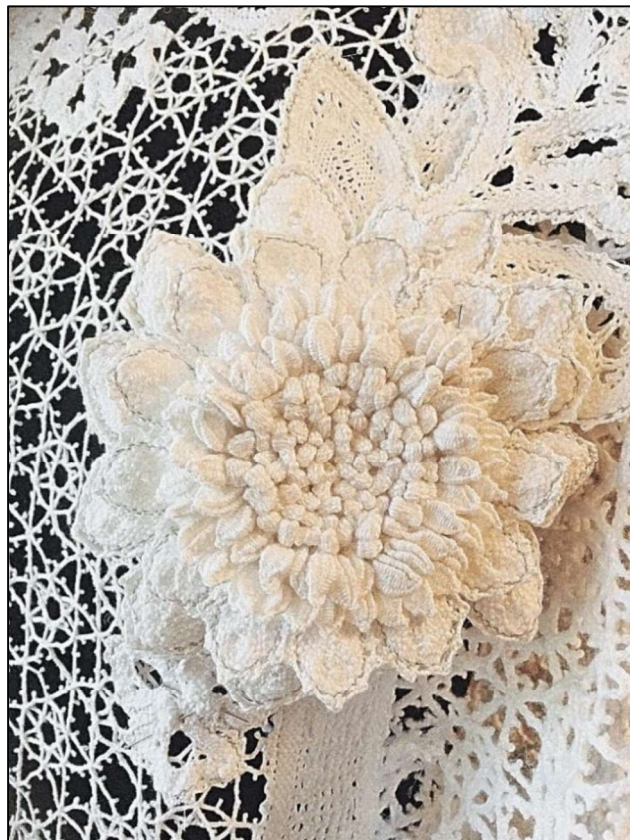


Fig. 10. Fragment of dress “Snow-white garden”. Interlocking weaving technique. Pekhorca yarn, mouline, cotton thread with added lavsan, polyester wadding, wire. Russian university of traditional art crafts. 2019



- consideration of material characteristics: it's essential to take into account the peculiarities of each specific type of thread (for example, metallized threads, threads with sequins, threads with beads, etc.);
- explanation of thread properties: it's important to describe different types of textured threads and their distinctive features.

Advantages of this approach:

- sustaining interest: textured threads provide a fresh perspective on artistic lace-making (Fig. 13);
- development of creative thinking: students are encouraged to experiment with materials and observe how these experiments affect the final outcome;
- consideration of skill level: intermediate-level diagrams of the figure allow consolidation of existing skills while simultaneously learning new techniques;
- focus on the material: limiting the complexity of the diagrams of the figure allows concentration on working with textured thread and its specific qualities;
- facilitating the learning process: enables students to focus on working with new materials and master their particular attributes.

These principles will help students not only master the technique of working with textured thread but also develop essential professional skills such as attentiveness, precision and creative thinking.

General recommendations for caring for items made from textured threads:

- hand washing in cool or slightly warm water with gentle detergent (Fig.14);
- drying flat on a horizontal surface;
- ironing at low temperatures, using an ironing cloth (muslin, thin cotton fabric), if necessary;
- items made from metallized thread are not washed; dry cleaning is allowed, storage in unfolded form wrapped in tracing paper (Fig. 11);
- items decorated with sequins, tunzal, beads, stones – delicate care, stored in unfolded form wrapped in tracing paper (Fig. 12).



Fig. 11. Lapshina E.A. Collar made by interlocking weaving technique. Metallized thread, yarn with sequins, viscose with lurex. Executed by Domokurova V.V. Russian university of traditional art crafts. 2025.



Fig. 12. Vinogradova D.U. Collar "Sparkle of sunbeams on petals of Burgundy lilies". Interlocking weaving technique. Trunzal embroidery. Metallized thread, viscose, trunzal cannetille, glass beads, stones, monofilament. Russian university of traditional art crafts. 2023.



Fig. 13. Gutarova E.R. Collar "Russian Style". Multi-pair weaving technique. Galich lace. Metallized thread, viscose, bamboo yarn. Russian university of traditional art crafts. 2024.



Fig. 14. Pavlova A.V. Collar "Tea Rose". Interlocking and multi-pair weaving techniques. Weaving with inclusion of tones. Metallized thread, cotton thread with added lavsan, mouline. Russian university of traditional art crafts. 2023.

Russian lace, like any other art form, continues to evolve. Using non-traditional textured threads for Russian lacemaking offers a wonderful opportunity for students studying at the department of artistic lacemaking of the Russian university of traditional art crafts to deepen their knowledge and skills, enhance motivation for learning, foster creative thinking, unlock their creative potential, create unique works worthy of admiration and recognition and most importantly contribute to the development of Russian lace. It is essential to respect traditions while striving to create unique, authentic works where past and future intertwine.

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