

Never out of Print.

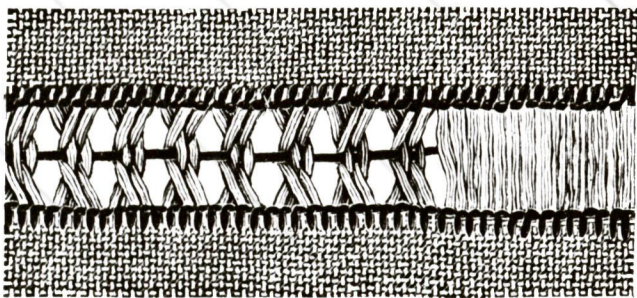
WELDON'S PRACTICAL DRAWN THREAD WORK.

(First Series.)

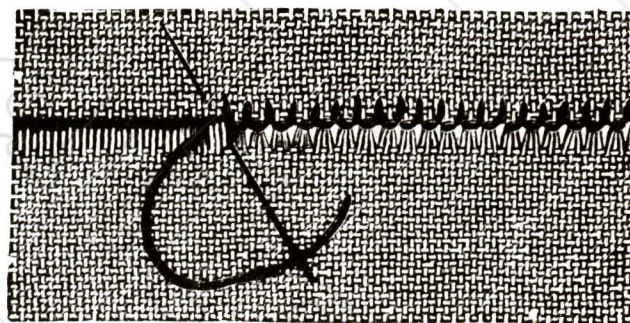
PRICE
2^d
COMPLETE.

34 DESIGNS.

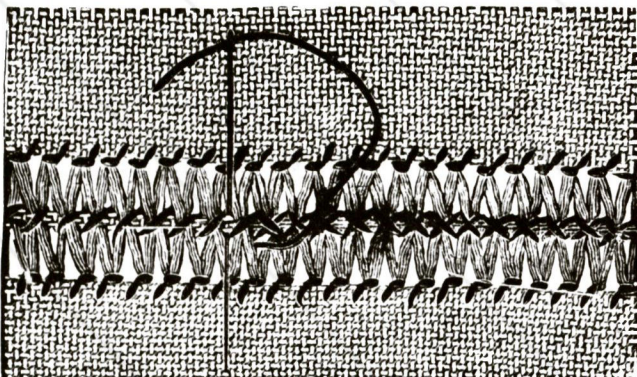
New Designs for Borders, Insertions, Corners, Mats, Tray Cloths, &c.



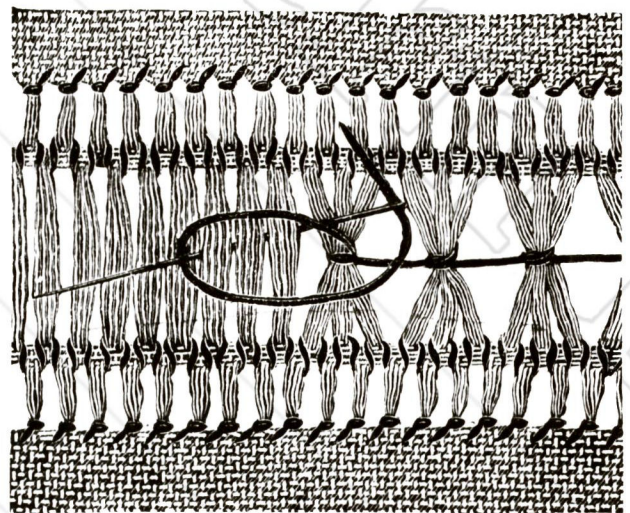
Insertion of Double Crossing.



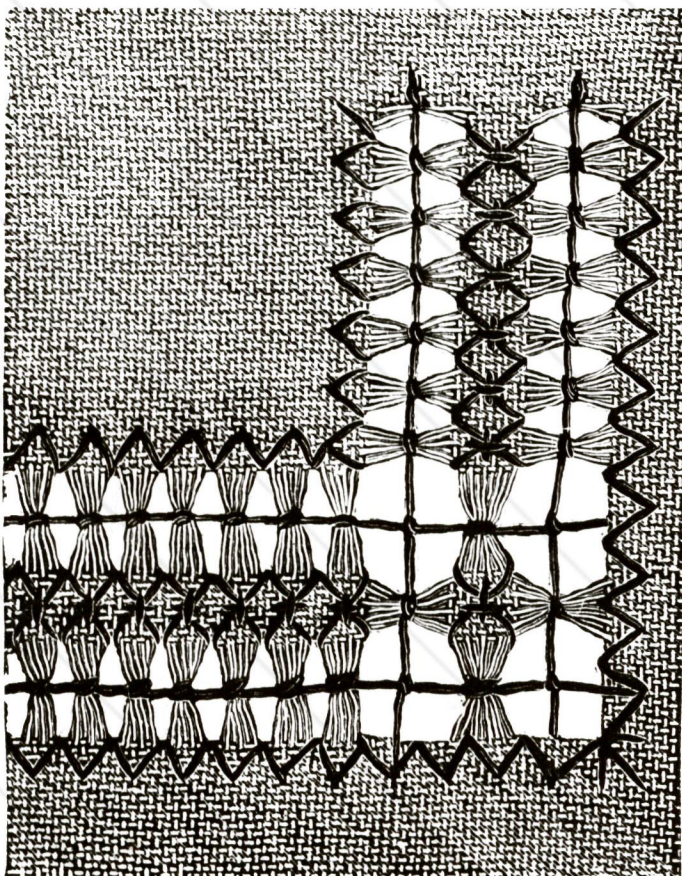
Simple Hem-Stitch



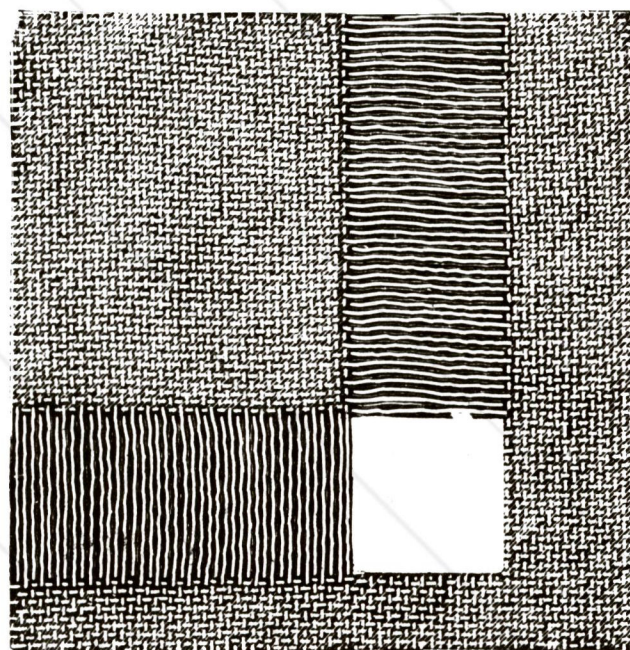
Insertion of Hem-Stitch and Cross-Stitch.



Insertion of Drawn Threads.



Corner and Insertion in Spike-Stitch.



Method of Cutting out Threads.

CONTENTS.

FIRST SERIES.

- Border in Point de Reprise.
- Chequered Insertion.
- Corner and Insertion in Spike Stitch, &c.
- Double Crossing.
- Diagonal Threads.
- Filigree Stitch.
- Hem Stitches.
- Insertion of Cross and Spike Stitches.
- Insertion of Hem and Cross Stitches.
- Insertion of Double Herring-bone Stitches.
- Insertion of Drawn Threads.
- Insertion for a Toilet Cover.
- Method of Hem-Stitching.
- Method of Confining Drawn Threads in Faggots with Punto Tirato Knot.
- Method of Drawing out Threads
- Method of Working a Corner.
- Method of Cutting out Threads.
- Open Hem-Stitch Insertion.
- Open Buttonhole Stitch.
- Point d'Esprit.
- Point Tire.
- Rosette Border.
- Single Crossing.
- Trellis Insertion.
- Tray Cloth.

WELDON'S, Limited, Publishers, 30 & 31, Southampton St., Strand, London, W.C.

The Following Numbers of Weldon's Practical Needlework are devoted to Embroidery:—

| | | | |
|-------------------------------|--------------------------------|--------------------------------|-------------------------------|
| APPLIQUE Nos. 20, 112. | CREWEL No. 15. | HUNGARIAN No. 86. | MOUNTMELICK Nos. 45, 47, 50, |
| BULGARIAN No. 92. | CANVAS Nos. 65, 222. | HARDANGER No. 227. | 69, 79, 90, 100, 125. |
| CROSS-STITCH No. 14. | DECORATIVE Nos. 31, 37. | IVORY Nos. 63, 75. | MONOGRAMS & INITIALS No. 104. |
| CHURCH No. 78. | DRAWN THREAD Nos. 52, 53, 58. | JEWELLED No. 66. LINEN No. 68. | RIBBON... .. No. 183 |

FENNING'S'

For Children Cutting their Teeth. They Prevent Convulsions. Are Cooling and Soothing.
(Do not contain ANTIMONY, CALOMEL, OPIUM, MORPHIA, or anything injurious to a tender babe.) Sold everywhere in stamped boxes, 1s. 1d. and 2s. 9d., with full directions, or post free 15 and 34 stamps.

Safe
Teething!

CHILDREN'S

Easy
Teething!

READ FENNING'S' EVERY MOTHER'S BOOK.

Containing valuable hints on Feeding, Teething,
Weaning, Sleeping, etc.

Ask your Chemist or Grocer for a FREE copy, or one will be sent POST FREE
on application to—

ALFRED FENNING'S, Cowes, ISLE OF WIGHT.

(Observe FENNING'S' CHILDREN'S POWDERS alone have the
Trade Mark thereon of "A Baby in a Cradle.")

POWDERS

Save your Money and Buy

VICARS' "LUSTRINE"

FOR
EMBROIDERY, Stocked in 135 Shades.
KNITTING, Stocked in 30 Plain, and 16 Mingled.
GROCHET, Stocked in 60 Plain, Shaded and Mingled.

Embroideries worked with Vicars' Lustrine show as fresh and brilliant after
several years' wear, as when they left the hands of the manufacturer.

A Perfect Substitute for Silk at one-third the cost,
suitable for every purpose where Thread Silk is used.

Kept by all leading Needlework Stores and Drapers.

ESTABLISHED 1785.

"BEE HIVE" KNITTING WOOLS.

A LARGE ... SELECTION.

Scotch Fingering, Wheeling, Soft Knitting,
Dresden, Andalusian, Lady Betty, Vest, Silk
Vest, Silks Motor, Ivory, Eider, and Mending
Wools; Petticoat and Berlin Fingerings; also
Cocoon Knitting Wool in 1oz. balls; Double
Knitting and Capstan Knitting Wools.

All of the "Bee Hive" Brand.

Noted for Colours, Quality,
Softness, and Durability.

PATTERNS FREE ON APPLICATION.

Sold by all Leading Drapers.

J. & J. BALDWIN
and Partners, Ltd.,
HALIFAX.



REGISTERED
This Trade Mark guarantees
satisfaction.

THE PERI-LUSTA HAND-BOOK



ALL LADIES WHO DO FANCY
WORK, KNITTING, OR
CROCHET SHOULD GET A
COPY AT ONCE.

PRICE 6^d

| CONTENTS. | PAGE |
|---|---------|
| Introduction | 3 |
| Coloured Illustrations of "Peri-Lusta" Articles | 4 and 8 |
| Crochet Edgings, &c. | 11 |
| Tatting | 27 |
| Knitted Edgings, &c. | 33 |
| Cross-stitch Designs and Monograms | 39 |
| Canvas Work | 43 |
| Drawn Thread Work | 49 |
| Hardanger Work | 61 |
| English Embroidery | 69 |
| Draperly Embroidery | 75 |
| "Peri-Lusta" Chenille | 83 |
| Index to Colours and Sizes | 89 |

COMPILED BY
MRS. M.
HUMPHREY,
MADGE of
TRUTH

PERI-LUSTA THREADS ARE THE BEST FOR ALL
CLASSES OF EMBROIDERY, CANVAS WORK,
CROCHET, KNITTING, &c.

THE J.W. Velvet Grip STOCKING SUPPORTERS.

| | | |
|--|----------|------------------------------|
| No. 6. Plain Cotton Elastic, 2 Grips, Pin or Loop Top, | 1/1 pair | } Postage 1d per pair. |
| .. 86. Plain Silk Elastic, 2 Grips, Pin or Loop Top | 1/7 " | |
| .. 10. Frilled Silk Elastic, 1 Grip, Safety Pin Top | 1/6 " | |
| .. 40. Frilled Silk Elastic, 2 Grips, New Clip Top | 2/6 " | |

ALSO GENTLEMEN'S

BOSTON GARTERS.

(For supporting Gent's Socks.)

| | | |
|------------------------|----------|--------------------------------|
| Cotton Elastic (plain) | 1/0 pair | } By Post 1d pair extra. |
| Cotton Elastic (check) | 1/0 " | |
| Silk Elastic (plain) | 2/0 " | |

The only "GRIP" that "GRIPS"
SECURELY without injury to the HOSE.
"The ACME OF COMFORT."
"The HEIGHT OF PERFECTION."

If unable to procure from your Draper,
apply to the

"VELVET GRIP" MANUFACTORY,
HACKNEY ROAD WORKS,
LONDON, N.E.

WELDON'S PRACTICAL DRAWN THREAD WORK.

(FIRST SERIES.)

SHOWING NEW STITCHES, DESIGNS FOR BORDERS, CORNERS
INSERTIONS, MATS, AND TRAY CLOTHS.

THIRTY-FOUR ILLUSTRATIONS.

The Yearly Subscription to this Magazine, post free to any Part of the World, is 2s. 6d.
Subscriptions are payable in advance, and may commence from any date and for any period.

The Back Numbers are always in print. Nos. 1 to 240 now ready, Price 2d. each, or bound in 20 Vols., price 2s. 6d. each.

DRAWN THREAD WORK.

DRAWN THREAD WORK is lately become extremely fashionable for the ornamentation of every description of household linen. It is not by any means a new work, for the very earliest fancy work that ever was invented consisted of drawing certain threads out of linen material and weaving them with a needle round and about the remaining threads to form a pattern, and there is no doubt that the embroidery of fine linen of which we read in Scripture as being used for the vestments of the priests and the hangings of the Temple was worked by drawn threads in various fancy stitches. As time went on, drawn work was introduced into European countries, workers become skilful, fabrics were varied and improved, and much good embroidery was done in Greece, Italy, Russia, Germany, and Spain, under the designation of *Punto tirato* (threads drawn one way of the material), *Punto tagliato* (threads drawn both ways across and across), *Opus tiratum* (fancy open stitches), Dresden point (lace stitches), and other names more especially indicative of the locality in which a particular form of work took a footing. Most of this work was devoted to ecclesiastical purposes. A number of specimens of fine old linen may be seen in the South Kensington Museum, many of which are deftly embroidered with thread drawn from the linen itself, while others are profusely decorated with gold threads and coloured silks, and are so beautifully executed as almost to require a magnifying glass to distinguish the stitches.

Towards the end of the sixteenth century the art of embroidering on linen was taken up in England by the women of the Royal household, and by ladies of high degree, who, being clever in lace-making and delighting in such dainty accomplishment, introduced lace stitches intermingled with drawn work for the adornment of their apparel and household surroundings; Reticella lace stitches, and

Point lace stitches, such as Point de Bruxelles, Point de Venice, Point D'Esprit, Point Tire, and many others, have thus been gradually incorporated with drawn thread work, and are now used as a filling for cut out spaces, corners, and other purposes, as will appear in the course of the following examples.

Drawn Thread embroidery in its modern form is likely to be very popular, because it is both inexpensive and elegant. The necessary expenditure involves but a certain quantity of linen material, and a few pennyworth of flax thread for working; needles and a sharp pair of scissors are to be found in most ladies' baskets, and the only other requirements are the time necessary for the proper execution of the work, good eyesight, patience, neatness, and exactitude.

Drawn Thread work is principally devoted to such articles of general utility as pocket-handkerchiefs, sheets, pillow-slips, sideboard scarfs, tea and tray cloths, serviettes, dessert d'oyleys, dressing-table covers, towels, night-dress sachets, comb and brush bags, &c., &c. in fact, anything made of linen, or of any material of which the threads can be readily drawn, can be ornamented with drawn work stitches more or less elaborate according to the skill and patience of the worker. By means of this pretty work, any lady with leisure, combined with the necessary patience and industry, may possess a beautiful array of decorated table linen, and linen for the household, for a merely nominal outlay.

Many of the most effective specimens of drawn thread work are executed upon fairly coarse linen, and it is not expedient that the very fine work which is so trying to the eyes should be attempted excepting by those who care for it. The new linens which are manufactured purposely for drawn thread work are mostly of rather coarse texture, very evenly woven, and free from dress. The work is very durable, and will wash and clean quite well, time after time, provided the best materials be selected, and care be taken in working to properly secure all edges of the solid

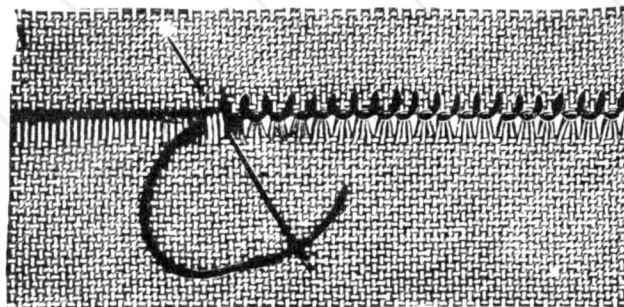


Fig. 1.—Simple Hem-Stitch.

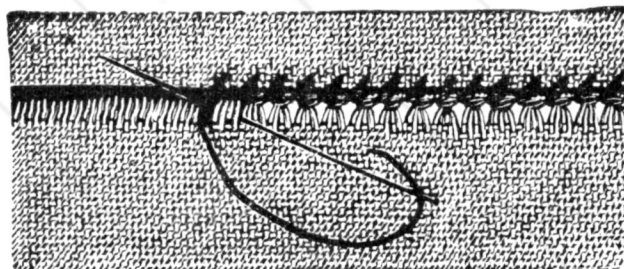


Fig. 2.—Another Way of Working Simple Hem-Stitch.

WELDON'S PRACTICAL DRAWN THREAD WORK.

linen, and to run in the ends of all the working threads. Most especially must care be taken in the formation of corners, such as the corner illustrated in Fig. 19, and such open spaces in the solid linen as shown in Fig. 22, where the threads which are to be drawn have first to be cut so as not to interfere with the marginal texture of the linen itself; for instance, supposing an insertion of the width of sixteen threads is required to go round a d'oyley, or along the side of a side-board cloth, without extending to the extreme width of the material, you must cut across those sixteen threads perfectly straight with a finely-pointed pair of scissors at the place where you desire the insertion to stop, cut across the same sixteen threads at the opposite end of the insertion, being very careful not to cut even one more thread than the required number; then raise the cut threads one by one with the point of the needle to get a small end to hold, by which to draw the rest of the thread out; the edges so cut are generally strengthened with buttonhole-stitching. Beginners should practise on a piece of coarse linen, and experiment on patterns in which the threads are drawn all one way of the material, and gradually proceed thence to more elaborate designs. When a piece of work is finished it should be laid between two damp cloths, and ironed with a moderately hot iron.

MATERIALS FOR DRAWN THREAD WORK.

ALMOST any kind of evenly woven linen can be utilised for drawn thread work, but if at all stiff it should be well rubbed between the hands, or if necessary be washed, to render it sufficiently soft to

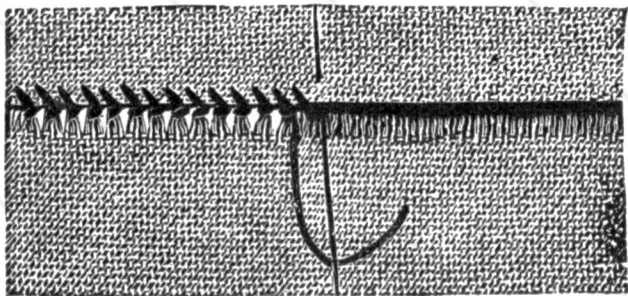


Fig. 3.—A Third Way of Working Simple Hem-Stitch.

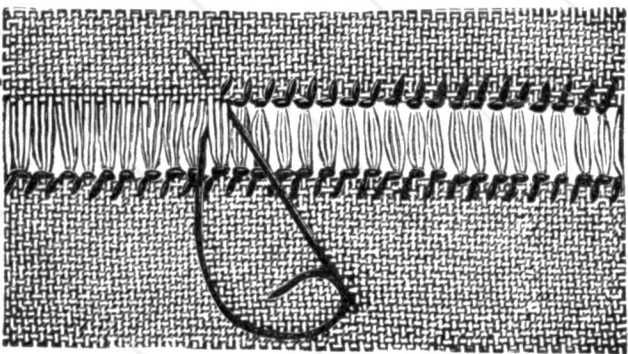


Fig. 4.—Open Hem-Stitch Insertion.

enable the threads to be easily drawn; a careful ironing between damp cloths after the work is finished will restore its smoothness, take out all creases, and wonderfully improve its appearance.

Various special makes of linen are now manufactured purposely for decorative drawn thread work. Of these "Toile Gros" is very suitable for five o'clock tea cloths, tray cloths, sideboard slips, and many other things. It is woven with strong threads of pure flax, is comparatively easy to work upon, and yet not too coarse for the work to look rich and effective; it is made in several different widths—viz., 28 inches, 31 inches, and 80 inches, and therefore can be turned to account for almost every purpose of household requirement.

Russian linen is a substantial fabric, with a surface almost as glossy as silk, all the threads both warp and woof are composed of two strands, and in drawing the threads you draw out both strands as one thread, this linen 33 inches wide. Rhodes linen, 14 inches, 22 inches, and 52 inches wide, is of slightly open texture, and therefore is particularly appropriate for light lacy cloths for occasional tables, for buffet-scarfs, piano-scarfs, nightdress sachets, and other articles. Java linen, silesian linen, good single thread flax canvas, tanning cloth, linen gauze, and cambric muslin, are all useful materials for drawn thread work, and selection should be made with due consideration to the purpose to which the work is to be applied.

On no account choose a cheap material with roughness or irregularity in the texture, or the threads will not "draw" properly, and when drawn it will be found that some are thicker than others, and therefore the insertions, although consisting of the same number of drawn threads, will be of uneven width—i.e., those that run warp way of the material will be wider than those that run woof way, or vice versa, which will be fatal to the exactitude of the work, especially if it is desired to form a perfect square.

Drawn thread work is sometimes executed with the threads that are drawn out of the material, or with ravellings therefrom, but lately it is much more usual to employ Harris's flax threads, or Finlayson's threads, both of which can be had in white, cream, and many shades of lovely art colours, and will wash, and clean, and last as long as the material they so successfully beautify. The thread should be selected of size about the same as the threads drawn from the linen on which it is intended to work. Some ladies oppose the introduction of colour into table linen, while others consider that a little colour enhances its appearance. It is entirely a matter of taste, and while it must be admitted that pure white always looks chaste and elegant, the delicate tints in which these flax threads are now manufactured will surely allay all prejudice against their use, the pale blue and pale pink shades are especially commendable. Flourishing thread is much used for drawn work, for which purpose it is very suitable, as it matches well with linen fabric. Crochet cotton, either white or coloured, may be introduced for the coarser parts of the work, for running lines of "crossing" or Punto tirato knots, and for such prominent parts of the patterns as spinning wheels, spiders,

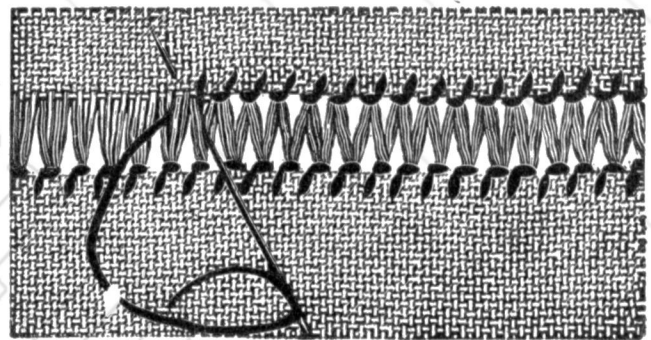


Fig. 5.—Trellis Hem-Stitch.

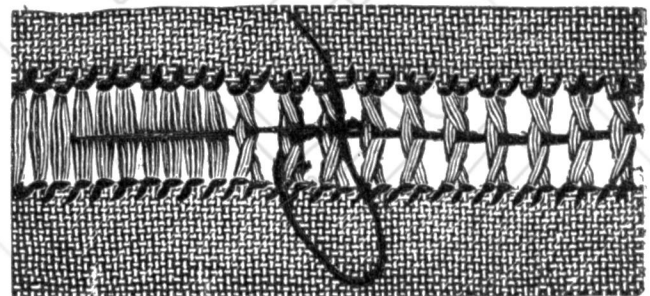


Fig. 6.—Single Crossing.

and stars. Very frequently fast dyed embroidery silks in shades of colours are introduced into a marginal fancy stitching with pleasing effect. Lace thread is used for fine cambric work.

A few crewel needles or short darners must be provided, and also a pair of sharp, finely-pointed embroidery scissors.

STITCHES USED IN DRAWN THREAD WORK.**Fig. 1.—Simple Hem-Stitch.**

SIMPLE hem-stitch is the stitch most usually employed for hem-stitching pocket-handkerchiefs, sheets, and other linen articles which need a more ornamental hem than the well-known hem of plain needlework. A hem will, of course, vary in width according to the requirement of the article it is intended to adorn. A pocket-handkerchief hem should be about an inch wide, and to produce this you will require to draw out four threads of the material at a distance of $2\frac{1}{8}$ inches from the margin on all four sides of the material to allow for hem and turning in, and by reason of two of the open lines of drawn threads crossing each other at each end of the fabric, a little square is formed at each corner, as is seen in all bought hem-stitched pocket-handkerchiefs. The turn of the hem must be folded very exactly, to lie perfectly level with the upper edge of the drawn open threads, to which it is sewn in process of hem-stitching. It

you are going to hem a sheet a wider hem is generally allowed, sometimes as wide as from three to four inches on best fine linen sheets, but a two-inch hem, or even one inch, will look very well for sheets in ordinary use, and as the hem in this instance will not be carried down the sides, a drawing of five or six threads at a suitable distance from the top and bottom of the sheet will suffice.

The most approved method of working simple hem-stitch is shown in Fig. 1, and a little careful study of the engraving, together with the following explanations, should render it quite easy. In this example the hem is represented as being turned down in position on the upper or right side of the material, and the stitching is executed from right to left along the upper edge of the drawn open threads. Of course it is optional to turn the hem on the wrong side if preferred, but handkerchiefs, sheets, d'oyleys, and such things as are made with fabric both sides alike are generally hemmed in the way here depicted, as the fold looks pretty rather than otherwise. Get your needle threaded with whatever thread you intend working—we will always in these instructions term the working thread "cotton," to avoid confusing it with the threads of the linen material—secure the end of the cotton inside the fold of the hem at the extreme right-hand side of the piece of material, and holding the hem over the first finger of the left hand, bring the needle and cotton out two threads above the fold of the hem, insert the needle

it forms a strengthening ornamental overcast stitch on the margin of the solid linen, it at the same time confines a certain number of open threads into clusters (two, three, four, six, or eight threads in a cluster), according to the requirement of the pattern that is to be worked, as will be explained in succeeding examples.

Fig. 2.—Another Way of Working Simple Hem-Stitch.

THIS hem-stitch very much resembles the hem-stitch of the preceding example, and can be used for the same purposes, but it is worked in a rather different manner, and, on examination of the engraving, it will be seen that the stitches slant obliquely instead of standing perpendicularly upright, besides which the two component parts of each stitch are entwined together. Draw out four threads of linen, and turn down a hem, as instructed in Fig. 1. The hem-stitching is worked from right to left. Secure the end of the cotton inside the fold of the hem at the right-hand side of the piece of material, hold the hem over the first finger of the left hand, and bring up the needle and cotton in the hem two threads above the fold, * hold the cotton under the left-hand thumb, insert the needle in the open insertion two threads to the right from where the cotton is brought out in the hem, and take four open threads on the needle

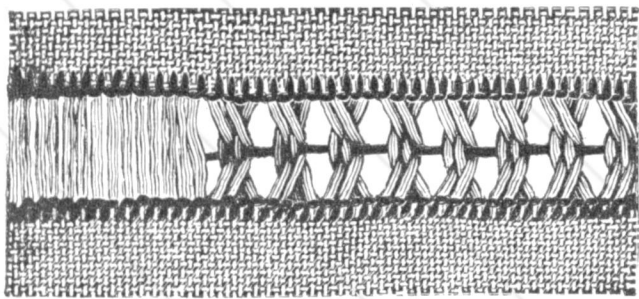


Fig. 7.—Double Crossing.

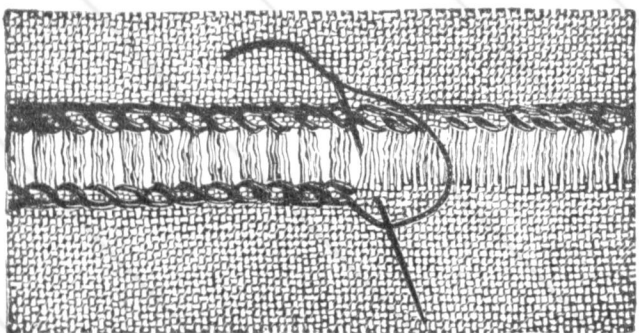


Fig. 8.—Open Buttonhole-Stitch.

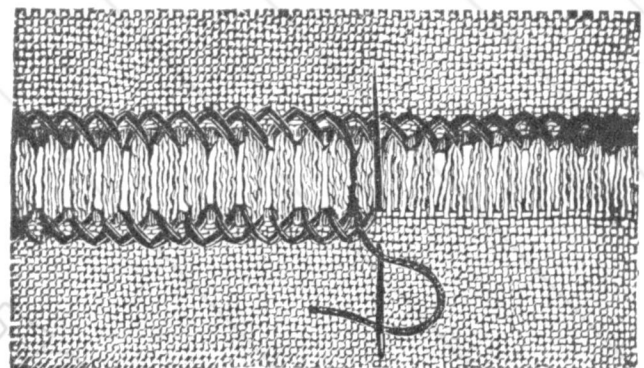


Fig. 9.—Insertion of Cross-Stitch and Spike-Stitch.

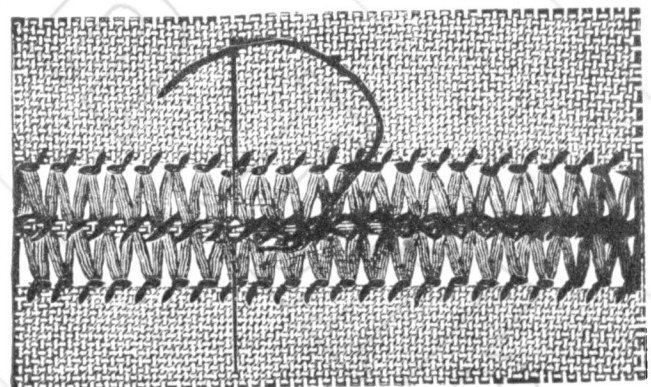


Fig. 10.—Insertion of Hem-Stitch and Cross-Stitch.

between the open threads directly under the place the cotton is brought out, and passing it from right to left take up three open threads on the needle and draw the cotton through, insert the needle in the same place as before, but in a slightly upward direction to pass through the hem in position, as in the engraving, Fig. 1, and bring it out two threads above the fold of the hem straight above the cotton of the stitch just worked and three threads to the left of where the cotton was first brought out, and draw the cotton through, * insert the needle from right to left to take up the next three threads of drawn open linen and draw the cotton through, insert the needle in the same place but turning it in a slightly upward direction through the hem, bring it out straight above the cotton of the stitch just worked, two threads above the fold of the hem, and three threads to the left of where the cotton was before brought out, as represented in the engraving, draw the cotton through, and repeat from * to the end of the line of drawn open threads. You will observe that there are two motions in every stitch; the first motion is taken from right to left in the drawn open threads, and the second motion confines the group of drawn threads in a cluster, secures the hem, and brings the cotton in position for working the next successive stitch. Be careful to make every stitch perfectly true and regular, and draw the cotton close, but not so tight as to pucker the material.

This hem-stitch is very extensively used in drawn thread embroidery to strengthen the upper and lower edge of nearly all open work insertions: it may be made as deep as desired, and while

(as see illustration Fig. 2), and passing the needle above the cotton held by the left-hand thumb, draw the cotton through in a sort of button-stitch loop, insert the needle in the little space you will see at the left of the cluster of threads just drawn together, and bring it out in the hem two threads above the fold and four threads to the left of the last stitch in the hem, and draw the cotton through, and repeat from *. This proceeding clusters four threads together in each stitch, and the stitch in the hem always emerges above the middle of a cluster.

Fig. 3.—A Third Way of Working Simple Hem-Stitch.

As will be seen by reference to the engraving, Fig. 3, this hem-stitch is worked from left to right, and the stitches slant obliquely. It is a very pretty stitch, easy of execution, and may by some workers be preferred to either of the foregoing examples. Prepare the material by drawing out four threads, and turn down a hem as previously instructed. Secure the end of the cotton inside the fold of the hem at the extreme left-hand side of the piece of material; hold the hem over the finger of the left hand, and bring up the needle and cotton in the hem two threads above the fold, * insert the needle from right to left to take up three of the open threads, bringing the needle out exactly under the cotton that proceeds out of the hem, and draw

the cotton through; insert the needle in the same space of open threads and bring it up perpendicularly two threads above the fold of the hem, in the position represented in the engraving, which is three threads distant from the last stitch in the hem, and draw the cotton through, and continue from *, taking three threads farther to the right in each consecutive stitch.

Fig. 4.—Open Hem-Stitch Insertion.

THE open hem-stitch insertion represented in Fig. 4 is made by working a line of simple hem-stitch along both the upper and lower edge of an insertion of drawn threads; this method of hem-stitching forms the foundation of numerous elaborate patterns, and serves a twofold purpose, as it not only strengthens each margin of solid linen, but at the same time confines the open threads in even regular clusters. Commence operations by drawing out eight threads. Work from right to left. Secure the end of the cotton with which you intend working on the right-hand side of the linen, near the upper edge of the drawn insertion, either by a knot or by a small invisible stitch on the wrong side of the fabric, bring the needle and cotton out three threads above the open insertion, insert

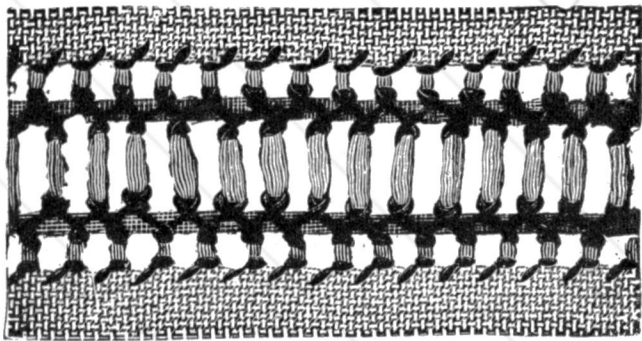


Fig. 11.—Insertion of Double Herringbone.

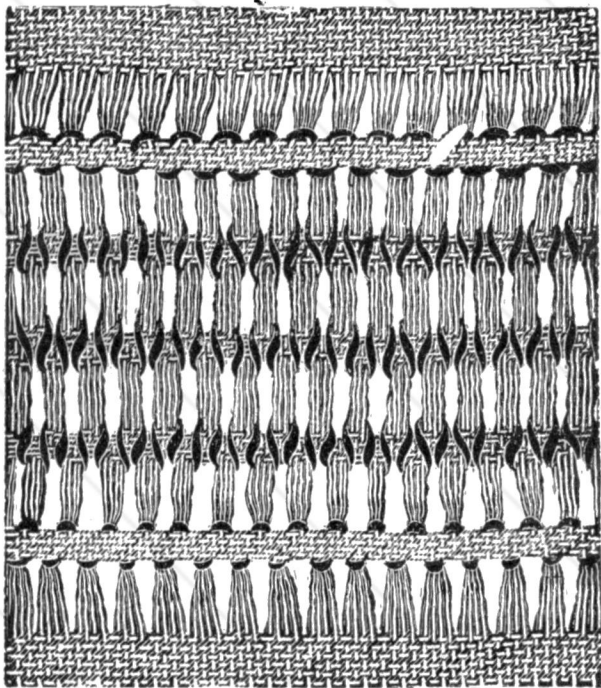


Fig. 12.—Fillgree-Stitch.

the needle between the open threads directly under the place the cotton is brought out, and passing it from right to left, take up three open threads on the needle, and draw the cotton through, insert the needle in the same place, but in a slightly upward direction, and bring it out three threads above the open insertion, straight above the cotton of the stitch just worked, and three threads to the left of where the cotton was first brought out (see position of the needle in Fig. 4), and draw the cotton through. This is practically the same stitch as simple hem-stitch; Fig. 1; but here the stitches are deeper, as they cover three threads of the solid linen instead of only two threads, and thus are better adapted for fancy purposes. Continue working in the same manner to the end of the line of drawn open threads, drawing the cotton close, but not so tight as to pucker the linen, and be very careful to confine the same number of threads in each cluster, or the bars will be irregular, and not perfectly straight. When you reach the end of the line, fasten off the cotton securely by running the end in through some of the worked stitches. Turn the work, so that the edge of the open

insertion, which before was at the top, is now at the bottom, and repeat the hem-stitch, taking up the same clusters of threads which you took in the first row, the counting will not now be difficult, as the stitches of the first row will have made a little parting in the open threads between the clusters, to indicate where to place the clusters of the second row.

The art of forming groups and clusters is of very great importance in drawn thread work, and particular attention must always be paid to the working of the *first* row, for upon this, in a measure, the whole beauty of the work depends, and sometimes a very slight inaccuracy will throw out a whole pattern.

Fig. 5.—Trellis Hem-Stitch.

PREPARE the insertion by drawing out eight threads, or more or less, according to the width you desire the insertion to be. Work from right to left. Secure the end of the cotton with which you intend working on the right-hand side of the linen, near the upper edge of the drawn insertion, bring the needle and cotton out three threads above the open insertion, insert the needle between the open threads directly under the place the cotton is brought out, and

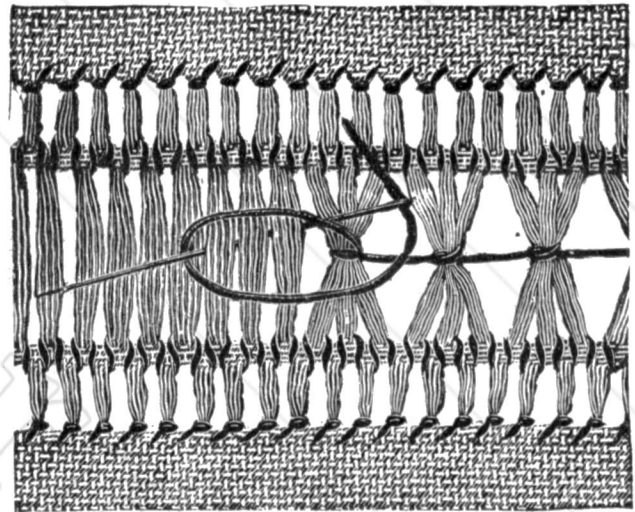


Fig. 13.—Insertion of Drawn Threads, the Clusters confined in Faggots with Punto Tirato Knots.

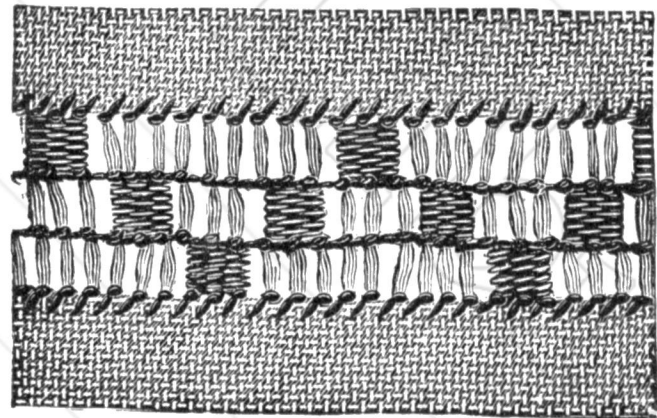


Fig. 14.—Border Worked in Point de Reprise.

passing it from right to left take up four open threads on the needle and draw the cotton through, insert the needle in the same place but in a slightly upward direction, and bring it out three threads above the open insertion straight above the cotton of the stitch just worked and four threads to the left of where the cotton was first brought out, and draw the cotton through. Proceed in the same manner to the end of the row, always grouping four threads in every cluster. When the row is finished turn the work in such a way that the stitched edge of the insertion is now at the bottom and the unworked edge at the top, and work a second row of hem-stitch, sub-dividing the clusters by taking up half the threads of one cluster and half the threads of the next cluster together (see position of the needle in Fig. 5), always taking four threads together, and thereby making the threads slant first one way and then the other, like a trellis.

A variation of this trellis insertion can be made by drawing out a greater number of threads, and grouping six threads, or eight threads (it must always be an even number) in a cluster.

Fig. 6.—Single Crossing.

THIS single crossing is a favourite stitch in drawn thread work as it produces a good effect at the cost of very little labour. Prepare the insertion by drawing out eight, ten, or twelve threads, any even number, and work hem-stitch along the top and bottom edge, grouping the open threads in straight regular clusters of three threads in each cluster, and taking the stitches two threads deep into the margin of the solid linen. When this is satisfactorily accomplished you proceed to "cross" the threads, which is done in this manner—thread your needle with a length of cotton sufficient to run from end to end of the row of drawn open threads (the cotton can be joined with a knot if the insertion is too long to take one single thread, but knots in drawn thread work look so bad that it is well to avoid them as much as possible), secure the end of the cotton at the right-hand side of the material with a small invisible stitch at the back of the outer

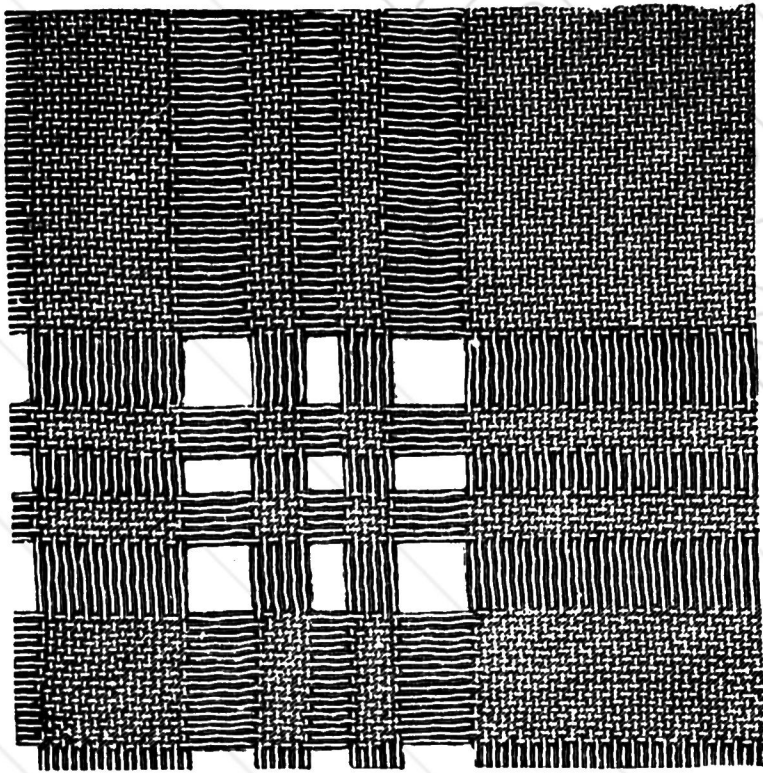


Fig. 15.—Method of Drawing Out Threads both Ways, from Edge to Edge of the Material, to form a Corner.

margin of linen to the right beyond the drawn threads, supposing these threads have been cut to form an outer margin, or if not it must be tied in a knot in the middle of the first cluster of open threads, then having the needle and cotton upon the right side of the work, put the needle from left to right under the second cluster from the cotton, pointing the needle from you, lift it slightly and bring the point of the needle round in such a manner as to take up the first cluster from right to left, and turn the needle to bring the first cluster of threads "crossed" upon the needle, with the needle in the position shown in Fig. 6, draw the cotton through and proceed to cross every two clusters in the same way. The cotton should run easy, exactly midway along the centre of the insertion, and must not be drawn so tightly as to be strained. A very pretty effect can be produced by drawing out threads sufficient to make the insertion an inch or an inch and a half wide, and running a piece of narrow coloured ribbon through the clusters instead of a thread of cotton.

Fig. 7.—Double Crossing.

DOUBLE crossing is more complicated than single crossing, as here four clusters of threads are to be crossed over each other instead of only two. In our example sixteen threads are withdrawn from the linen to make an open insertion exactly half an inch wide, and the hem-stitching is worked very closely and embraces only two threads in a cluster. If you desire to group three or four threads in a cluster, your drawn insertion must necessarily be wider to allow sufficient space for the threads to bend, or "spring," easily over each other in the crossing, or the insertion will not lie as flat as it should. Complete the hem-stitch. Then, having the needle and cotton brought up on the right-hand side of the work, exactly in the centre of the insertion of open threads, proceed for the crossing, thus: Pass the needle from left to right under the third cluster

pointing the needle from you, lift it slightly and pass the point of the needle over the second and first clusters, bringing it round in such a manner as to pick up the first cluster from right to left (not touching the second cluster), bring the first cluster on the point of the needle clear to the left of the third cluster and draw the needle and cotton through, pass the needle from left to right under the fourth cluster, pointing the needle from you, lift it slightly and pass the point of the needle over the second cluster, which you will see peeping out just underneath the cotton, pick this up from right to left on the point of the needle and bring it up clear to the left of the fourth cluster and draw the needle and cotton through, and you will see the double crossing complete, two clusters above the cotton and two clusters below, as shown in the engraving Fig. 7. Another way of performing the operation is as follows: Pass the needle and cotton downwards between the third and fourth clusters, upwards between the second and third, downwards to the right of the first, upwards between the first and second, downwards between the second and third, upwards between the third and fourth, downwards to the left of the fourth, upwards between the second and third, downwards between the first and second, and upwards to the left of the fourth, and the cotton will look like a darning to and fro over the four clusters of threads, draw the cotton up tight, and the clusters will fall into a correct crossing, two clusters above the cotton and two clusters below, as in the engraving. Every group of four clusters is to be manipulated in the same manner. The first method of procedure is recommended as being considerably the quickest and most convenient. The process is rather difficult to describe, but it will not take long to understand if careful attention is given to the instructions, and it is well worth learning, for double

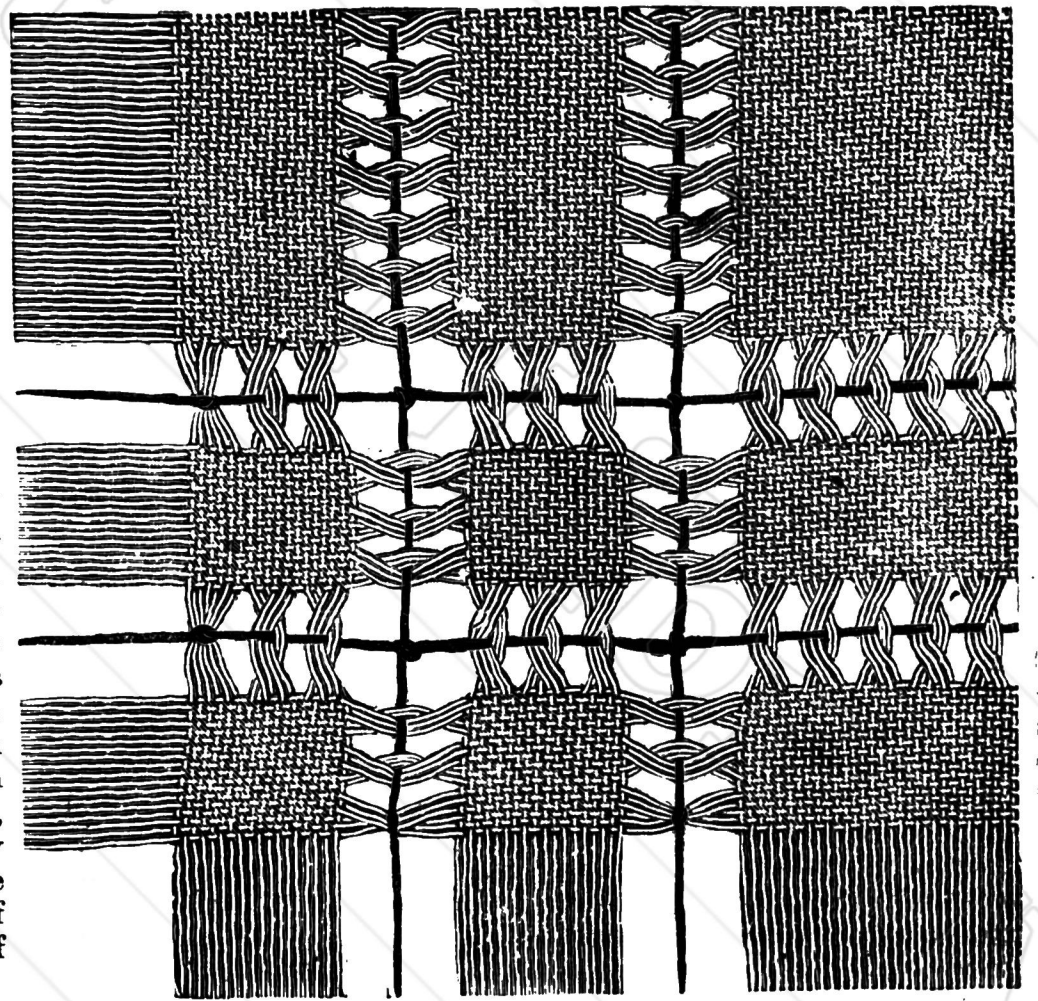


Fig. 16.—The Most Simple Method of Working a Corner.

crossing-stitch is one of the prettiest and most effective stitches in drawn thread work.

Fig. 8.—Open Buttonhole-Stitch.

OPEN buttonhole-stitch is occasionally used to strengthen the edges of drawn thread insertions, and it makes a pretty variation from hem-stitch, for as in hem-stitch the horizontal stitches lie straight along the edge of the open threads and the teeth project, as it were into the solid linen, so in open buttonhole-stitch the horizontal stitches lie in a straight line upon the solid linen and the teeth bind a certain number of open threads into clusters. Draw out eight threads. Work from left to right, going first along the lower edge of the insertion. Secure the cotton on the left-hand side

of the material close by the lower edge of the insertion, and bring up the needle and cotton in the margin of the solid linen two threads below the edge of the open insertion, * hold the cotton under the left-hand thumb, insert the needle in the open insertion above the place from where the cotton is springing and holding it in a downward direction slanting from left to right, bring the point out two threads below the edge of the open insertion and four threads from the place where the last stitch is already worked, according to the position represented in the engraving, Fig. 8; repeat from * to the end of the row, and fasten off. Turn the work so that the buttonhole-stitched row comes now at the top, and the unworked edge at the bottom, and work again in the same manner, clustering the threads together in regular clusters of always four threads in a cluster, as shown in the illustration.

Fig. 9.—Insertion of Cross-Stitch and Spike-Stitch.

THIS is an effective stitch for ornamenting the edges of an insertion, and it may at any time be used as a substitute for hem-stitch. In our example eight threads are drawn out. The work is executed from left to right along the lower edge of drawn open threads. Secure the cotton on the wrong side of the fabric, and bring up the needle and cotton in the solid linen two threads below the edge of the insertion, insert the needle between the open threads just above the cotton and bring it out with the point towards you two threads below the place it was first brought out, that is, in the solid linen

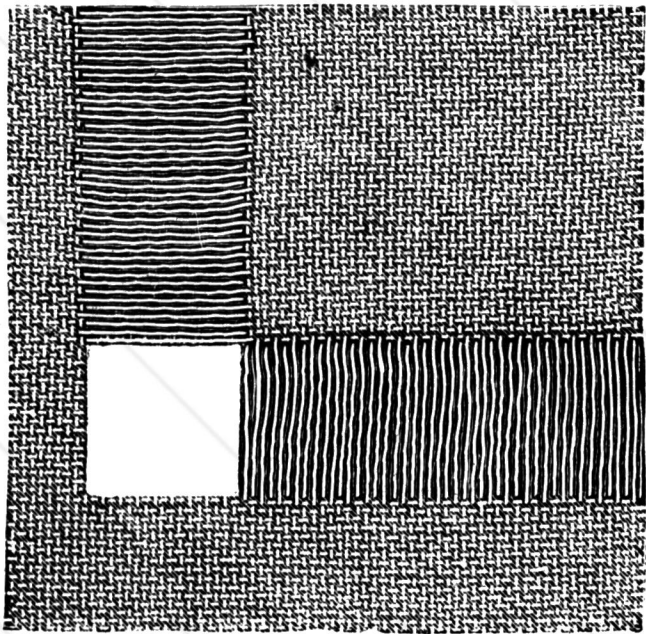


Fig. 17.—Method of Cutting Out Threads to form a Corner and leave a Margin of Solid Linen on the Outside of the Material.

four threads below the edge of the insertion, and draw the cotton through, * insert the needle from right to left to take up four of the drawn threads bringing up the needle in the same space it last was inserted and draw the cotton through, insert the needle, point from you, four threads below the insertion and four threads from the bottom of the first half of the cross-stitch, and bring it up in the open insertion in the same place where the first half of the cross-stitch is worked, as see Fig. 9, and draw the needle and cotton through, insert the needle two threads below the insertion, point towards you, and bring it straight down two threads lower, that is, in the same place where a cross-stitch is already worked, and repeat from *. A tiny straight stitch termed a spike-stitch will be apparent between each cross-stitch. When one side of the work is accomplished, turn the material and work along the opposite side, keeping the threads in straight regular clusters.

Fig. 10.—Insertion of Hem-Stitch and Cross-Stitch.

THIS pretty pattern is rather more elaborate than any of the previous examples, as it is rather wider and consists of two insertions of drawn open threads separated from each other by a narrow strip or bar of solid threads on which cross-stitches are worked, nevertheless it is quite easy to accomplish, and is a useful little insertion for many purposes. To work it, draw out six threads, leave three threads, draw out six threads. Work hem-stitch along the top edge and along the bottom edge of the insertion as shown in the engraving, grouping four threads together in a cluster,

and taking the stitches two threads deep into the margin of the solid linen; the same four threads are grouped together in the second row as in the first row of the hem-stitching, and you must count carefully and be sure there is no mistake, or the trellis pattern will not be formed correctly. The cross-stitches which are designed to occupy the whole surface of the three solid threads in the centre of the insertion are worked in the first instance straight along from left to right, and then back from right to left, and in process of working they sub-divide the clusters and thereby produce the trellis pattern. Secure the end of the cotton on the wrong side of the fabric on the left-hand side of the piece of work, and bring up the needle and cotton in between the second and third threads of

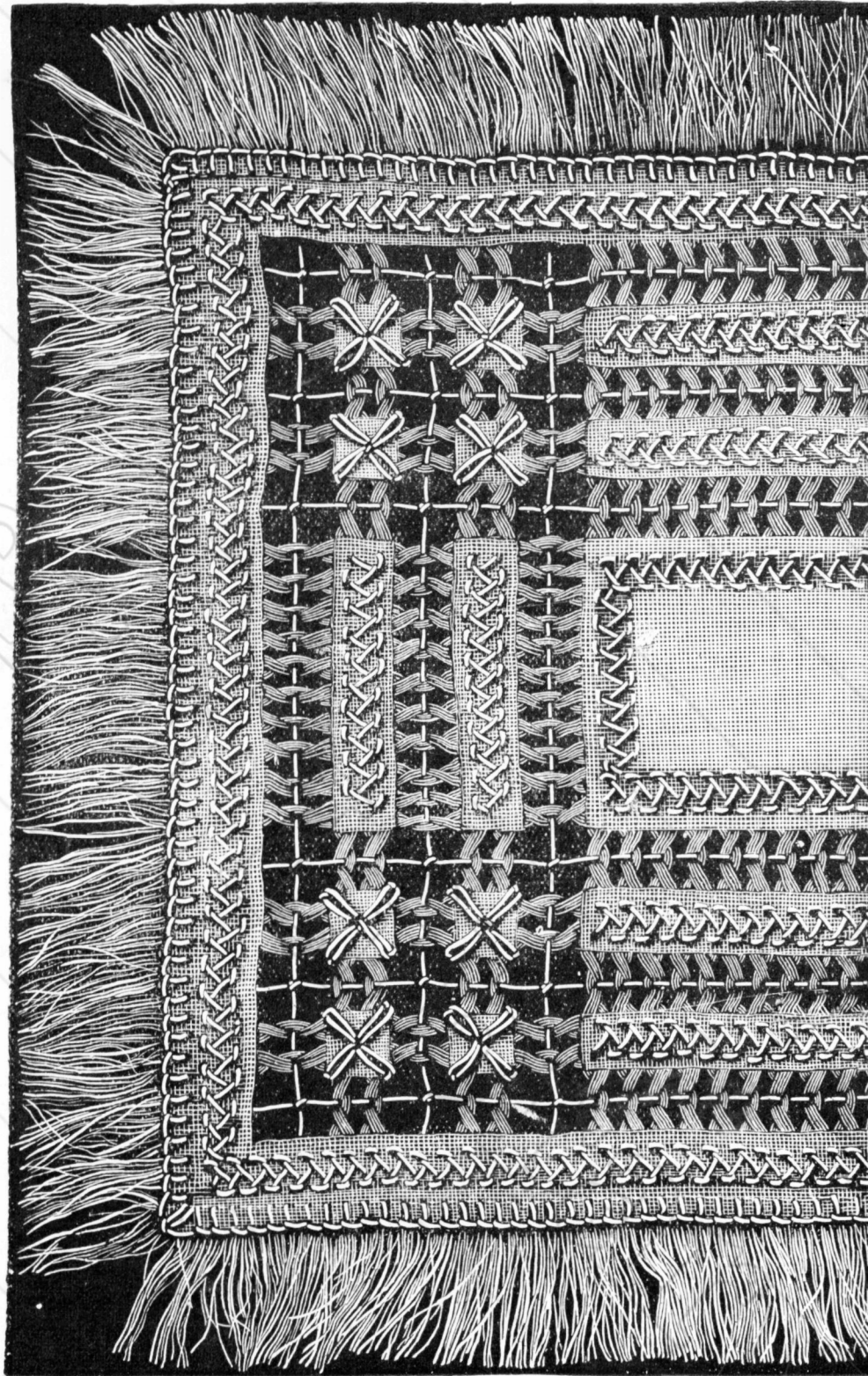
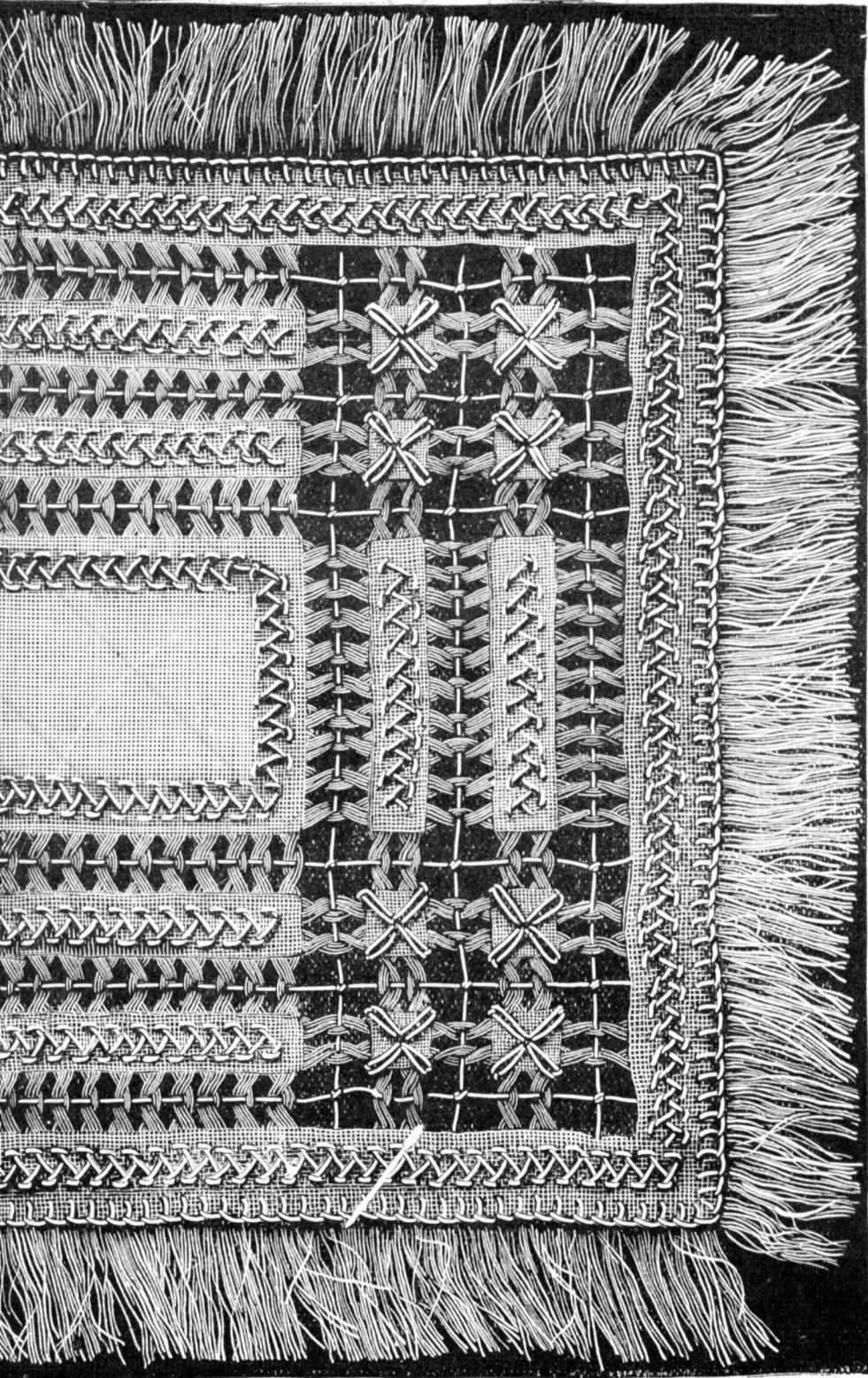


Fig. 18.—Tray Cloth, Worked in Single

the first cluster below the three-thread bar, insert the needle in between the second and third threads of the second cluster above the bar and bring it out between the second and third threads of the second cluster below the bar and draw the cotton through, insert the needle in between the second and third threads of the third cluster above the bar and bring it out between the second and third threads of the third cluster below the bar and draw the cotton through, and so on, sub-dividing each cluster in regular order to the end; then work back, inserting the needle in exactly the same position, see how the needle is set in Fig. 10; and you will have a row of crosses on the right side of the linen, and a neat line of small perpendicular stitches on the wrong side.

Fig. 11.—Insertion of Double Herringbone.

THE insertion shown in Figure 11 is suitable for a straight border, or it may be used for the embellishment of d'oyleys and other square articles where the work is not required to be carried to the extreme ends of the material, but may stop short at a certain place to form a corner, where the threads that are to be drawn out are first of all cut away to ensure an inch or more margin of solid linen outside the insertion, after the style of Fig. 19, the corner spaces being afterwards filled up with small wheels or stars, like that represented in Fig. 20, or with other devices according to fancy. To work the insertion of double herringbone, draw out five threads, leave three threads, draw out thirteen, leave three, draw out five-

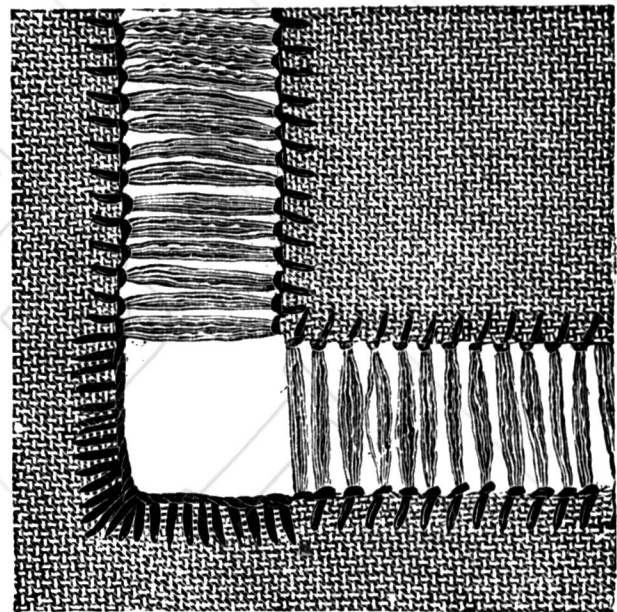
**Crossing, Leaf-Stitch, and Coral-Stitch.**

Begin with the herringbone-stitch, working from left to right over the top bar of three linen threads. Attach the end of the cotton securely at the left-hand side in the threads composing the top bar, insert the needle from right to left to take up the six first threads of the wide open insertion and draw the cotton through, insert the needle in the same place again and draw the cotton through, insert the needle from right to left in the top narrow insertion and omitting the three first threads to the left take up the six following threads and draw the cotton through, insert the needle again to take up the same six threads and draw the cotton through; * insert the needle from right to left to take up the six next threads of the wide insertion and draw the cotton through, insert the needle in the same

position again and draw the cotton through, insert the needle to take up the six next threads of the top narrow insertion and draw the cotton through, insert the needle again in the same position and draw the cotton through, and repeat from *; this process confines six threads in each cluster, and forms a series of interlaced herringbone-stitches above the three-thread bar of solid linen, as shown in the illustration, while the only stitches visible on the wrong side of the work are those that confine each cluster of six threads together. When the first row is completed, turn the work, and proceed similarly along the other bar of three solid threads, taking up the same six threads in a cluster along the centre insertion as you took up in the first row that those clusters may stand perpendicularly upright. Complete the insertion by working a row of hem-stitch along the upper and lower edge of the drawn open threads, taking up the same six threads in a stitch as you have already grouped together in the course of herringboning, and making the stitches two threads deep into the margin of the solid linen.

Fig. 12.—Filigree-Stitch.

THIS simple filigree-stitch makes a pretty trimming by itself if arranged in the manner shown in Fig. 12, or it may be incorporated with other stitches in the form in which it is represented in Fig. 13, and again in Fig. 21. When you have done a little piece of the first line you will see that on the *wrong side* it looks just like the second line is represented in the engraving now under notice, and the

**Fig. 19.—Method of Hem-Stitching the Insertion and Overcasting the Corner.**

working of the second line looks on the *wrong side* like the first line in the engraving; thus the pattern is reversible, and looks equally well on one side as on the other, provided the ends of cotton are fastened in neatly. The five rows of filigree work are practically the same stitch, though worked in rather a different manner, according to which side you desire to be uppermost. Draw out seven threads, leave four threads, and repeat the process for the width of the pattern. Work from right to left. For the **first row**—Secure the cotton on the wrong side of the first bar of four solid threads, bring the needle up in the open insertion above the bar of solid threads and draw the cotton through, insert the needle in the open insertion four threads to the left of the cotton and passing it at the back bring it out below the bar of solid threads two threads to the right of where it was inserted, and draw the cotton through, insert the needle four threads to the left of the cotton and passing it at the back bring it out above the bar of solid threads in the same space as the stitch previously worked, and draw the cotton through, insert the needle four threads to the left of the cotton, and passing it at the back, bring it out below the bar of solid threads in the same space as the stitch already worked, and continue doing one stitch above and one stitch below the bar, alternately, to the end of the line. For the **second row**—Wherein the reverse side of the previous row forms the right side of this row—Secure the cotton on the wrong side of the second bar of four solid threads, and bring the needle up in the first little division of the open insertion above the bar of solid threads and draw the cotton through, insert the

needle below the bar of solid threads two threads to the right of the cotton, take four threads from right to left on the needle and draw the cotton through, insert the needle above the bar of solid threads in the same place as the previous stitch, take four threads on the needle and draw the cotton through, and continue in this manner inducing the cotton as it crosses the bar, to bend alternately from right to left and from left to right. Work two more rows the same as last row, then do one row similar to the first row, and the insertion, Fig. 12, will be complete. Care should be taken, even in this simple stitch, to avoid drawing one cluster of threads tighter or looser than another cluster, for if this is done the lines will look uneven and the symmetry of the pattern be destroyed, but draw the cotton just sufficiently to confine the threads in groups without distorting the narrow bars of solid linen. A line of open buttonhole-stitch, Fig. 8, worked along the top and bottom edge of the insertion, will be useful to keep the threads of solid linen from getting out of place, and will add to the effectiveness of the border.

downwards, you bring the point of the needle over the cotton held by the thumb, insert it downwards in the upper part of the space between the faggot you have just tied and the faggot that is in process of working, pass it behind the three clusters that are to form this faggot and bring the point up over the cotton that is held by the thumb, it thus presents the appearance of a circular loop, see Fig. 13, draw the needle and cotton through, and draw the loop to the degree of tightness necessary to bind the three clusters in the semblance of a "faggot," at the same time leaving enough cotton to lie evenly across the space between the faggots. Every Punto tirato knot is formed in the same manner. These knots enter largely into the composition of drawn thread patterns; sometimes they are worked with double cotton, sometimes with cotton five or six sizes coarser than that employed in other portions of the embroidery; care and practice are required to keep the cotton in a straight even line, and not too tightly drawn, otherwise the knot itself is sufficiently simple to be very easily acquired.

Fig. 13.—Insertion of Drawn Threads, the Clusters confined in Faggots with Punto Tirato Knots.

THE Punto tirato knots which are introduced into this insertion are peculiar to drawn thread work, and are used to "knot" or "tie" so many clusters, or so many threads, firmly together in a group.

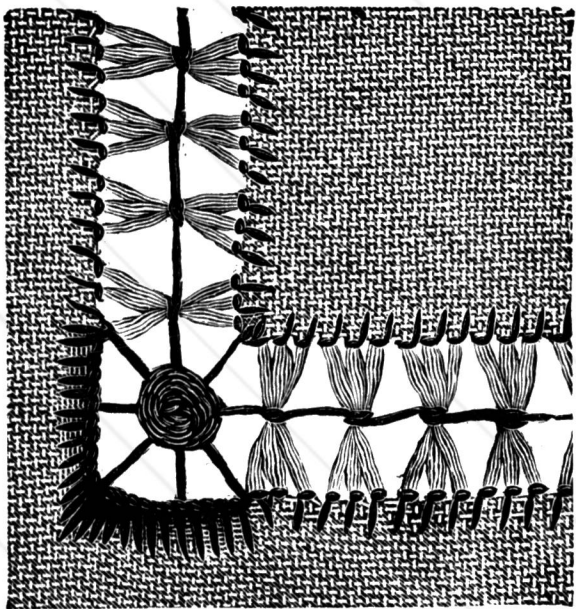


Fig. 20.—Method of Confining the Drawn Threads in Faggot with Punto Tirato Knots and Filling the Corner with a Spider.

The knots are of a similar nature to slip knots, and somewhat resemble the "chain" stitch employed in embroidery. The clusters so knotted together are termed "faggots." The insertion, Fig. 13, is not at all difficult to accomplish, and presents a very handsome appearance when properly worked. Commence by drawing out eight threads, leave three, draw out twenty, leave three, draw out eight. Work a row of simple hem-stitch along the upper and lower margin of the insertion, grouping four threads in every cluster, and taking the stitches two threads deep into the margin of the solid linen. Next, work over the narrow bars of three linen threads, doing the filigree stitch as represented in the centre rows of the previous pattern (Fig. 12), according to the instructions there given; if you consult the engraving, Fig. 13, you will see the same four threads that have been grouped together by the hem-stitching are again grouped together by the filigree-stitch, and therefore the clusters in the narrow insertions stand perfectly straight and regular; the open threads of the wide insertion are grouped into straight clusters also of four threads in a cluster, but these are not perpendicular with the clusters of the narrow insertion, they rather stand intermediately between, as the threads get re-divided by the filigree-stitch. Now for the **Punto tirato**—Get your needle threaded with sufficient cotton to run from end to end of the row of drawn threads, secure the end of the cotton at the right-hand side of the material with a small invisible stitch into the margin of the linen if there is a margin outside the drawn thread insertion; if not, tie the end of cotton in a knot round the centre of the three first clusters of threads to form the first "faggot;" turn the cotton towards the left in front of the three next clusters, retaining it in position by pressure of the left-hand thumb, while with the cotton hanging

Fig. 14.—Border Worked in Point de Reprise.

POINT DE REPRISÉ is one of the stitches appertaining to Guipure d'Art, and which, in common with many other lace stitches, has been introduced into drawn thread work with happy effect. It is a thick stitch, and is worked after the manner of ordinary darning. The same stitch is used in Darned Netting to fill up the meshes and form darned patterns, and it is applied to the same purpose in drawn thread work. All kinds of geometrical designs, vandykes, pyramids, stars, oblongs, &c., &c., may be worked in Point de Reprise; the darning passes in and out through two or more threads or clusters of threads, as may be necessary to produce the pattern that is selected. In our illustration, Fig. 14, the Point de Reprise is carried over three clusters of threads in a vandyked pattern, in which form it makes a useful and pretty border for a tray-cloth or other purpose.

Prepare the border by drawing out sixteen or eighteen threads one way of the material. Work hem-stitching along each edge of the open threads, grouping three threads in a cluster, and taking the stitches two threads deep into the margin of solid linen. Next divide the open insertion into three equal spacings by working a row of

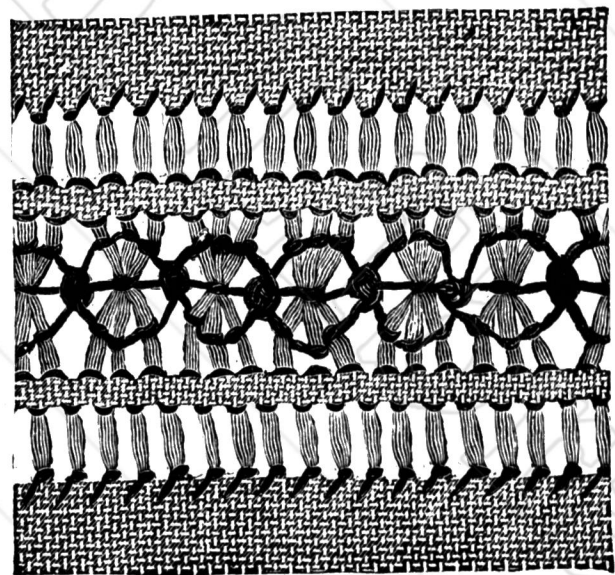


Fig. 21.—Rosette Border.

Punto tirato knots one third distance from the top edge of the insertion, and a second row of Punto tirato knots one-third from the bottom edge, as in the engraving, knotting together the same three threads as are already grouped in the clusters; each cluster must be kept perfectly straight, therefore be careful to draw the knot to just the requisite degree of tightness, but not straining it at all. For the **Point de Reprise**—Begin at the top right-hand corner, securing the end of the cotton in the margin of the fabric; pass the needle over the first cluster, take up the second cluster and draw the cotton through; * point the needle from left to right and pass it under the third cluster, over the second, and under the first, and draw the cotton through; pass the needle over the first cluster and under the second cluster, and draw the cotton through, and repeat from * till the space is full of darned stitches, when pass the needle under the Punto tirato cotton and darn in like manner over the next three clusters in the middle space, and then over three clusters in the lower space; slip the needle up to darn in the middle space again.

then darn again in the upper space; and so on, up and down, to the end of the row. Each space must be filled closely and evenly, the cotton should not be drawn tight, for, as shown in the engraving, the clusters of threads must retain their original perpendicular standing.

Point de Reprise is frequently worked over only two clusters of threads, and to do this you simply pass the needle over the first cluster and take up the second, and then pass the needle back over the second cluster and take up the first, and continue the procedure forwards and backwards till the space is full. This method will be illustrated as worked in a wide handsome insertion later on.

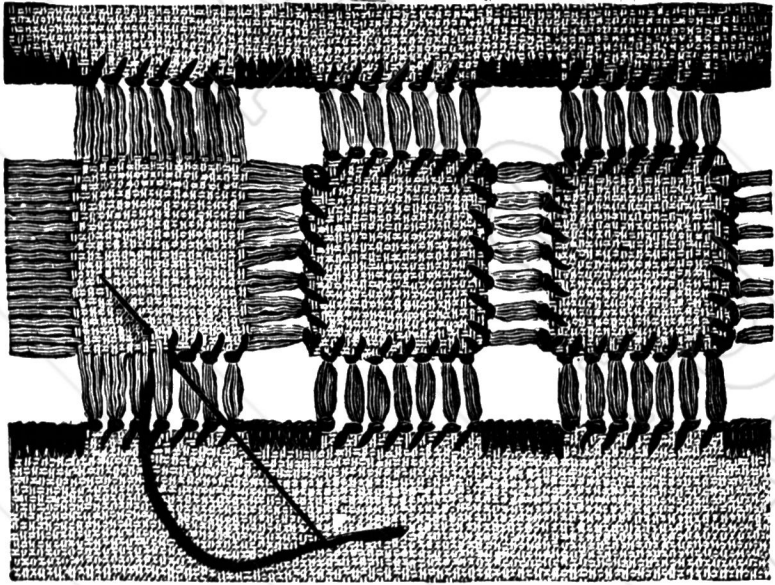


Fig. 22.—Chequered Insertion.

Fig. 15.—Method of Drawing out Threads both ways, from Edge to Edge of the Material, to form a Corner.

TAKE a piece of Toile Gros, Rhodes linen, or whatever other material you intend using, and cut it to the shape of the article you are going to make. The number of threads that are to be drawn will of course depend upon the pattern, but for every pattern it will require that the same number of threads are drawn out each way. Count, say, forty threads from the margin of the material, take the needle and raise the forty-first thread a little way from the margin to loosen it and to get a small end to hold by which to draw the thread completely out, draw out the forty-second thread and six more threads in the same manner, leave the following six threads in their natural state as woven, draw out six threads, leave six threads, draw out eight threads. Do the same along each of the other three sides of the material. Then unravel the outer margin of twenty-three threads to form a fringe round the article, and you will have four drawn corners, as represented in the engraving, together with an open insertion along each side of your material, to embroider with drawn work stitches in any pattern you fancy.

Fig. 16.—The most Simple Method of Working a Corner.

THIS most simple method of working a corner is employed for small occasional table-cloths, antimacassars, and such things as are not subjected to rough usage. It is a light lacy corner, and pretty to look at; but as the edges of the material bordering upon the drawn open insertions are not strengthened by any over-cast stitching, the threads will surely get disarranged after repeated visits to the laundry. If, however, the edges are hem-stitched, the work will wash well and last any length of time. The corner, as illustrated, is intended for the use of those who desire to execute a piece of drawn thread work simply and expeditiously. Having cut a piece of linen material to the size and shape of the article required, count forty threads from the outside margin of the fabric, take the needle and raise the forty-first thread a little distance from the margin to loosen it, and to get a small end to hold by which to draw the thread completely out, draw out the forty-second thread and eight more threads in the same way, leave eighteen threads, draw out ten threads. Do the same along each of the other three sides of the material. Then unravel the outer margin twenty-two threads deep to form fringe. Thus there are eighteen solid threads left between

the fringe and the first open insertion and eighteen solid threads likewise between the two open insertions. Thread a needle with a long length of rather coarse cotton. Tie the end of the cotton in a firm knot round the first six threads of the open insertion, leaving end sufficient to hang to the depth of the fringe, and proceed to "cross" the threads as represented in the engraving, taking three threads over three; the mode of working this single crossing is explained in Fig. 6; carry the crossing on to the end of the row, and finish by tying the cotton in a firm knot round the last six threads, leaving an end to hang to the depth of the fringe. Work the other line of insertion on the same side of the cloth in the same way. Proceed similarly along the other sides of the cloth, but tie a knot as you cross over the cotton of the previous working; this is to keep the two cottons in place as they cross each other in the centre of each open square, and is best managed by keeping the thumb of the left hand upon the cotton till you have drawn the knot exactly into the centre of the square.

Fig. 17.—Method of Cutting out Threads to form a Corner, and leave a Margin of Solid Linen on the Outside of the Material.

ALTHOUGH corners are sometimes formed as instructed in the preceding example, it is very generally required, and is much the best plan, to have a margin or frame of solid linen running round the outside of a cloth, beyond the insertion or border which is worked on all four sides of the cloth. This outer margin or frame may be fringed or hemmed according to taste, either way it adds greatly to the beauty of the article, and also to its durability, as the corners are naturally so much stronger. Fig. 17 shows this method of forming a corner. It is managed in this way: Procure a piece of linen the size desired, say about 24 inches square. We will suppose the

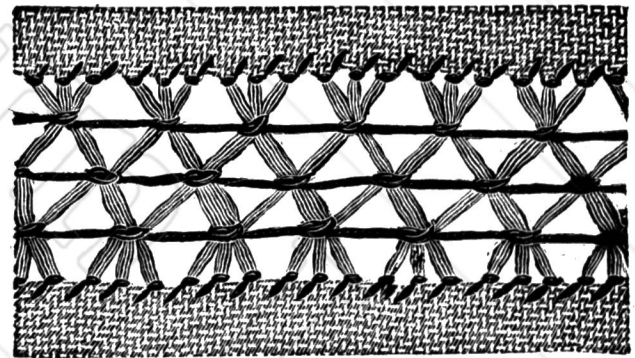


Fig. 23.—Diagonal Threads.

margin on the outside of the cloth is to be two inches deep all round to allow for a hem or fringe, mark this depth at the corners either by running in a thread of coloured cotton or by a line made so L with a black-lead pencil. Begin at one of the corners, count eighteen threads inside from the cotton or line, and cut straight across eighteen threads both ways from the angle, being very careful to count truly, for any mistake will spoil the symmetry of the corner; raise the cut threads one by one with the point of the needle to get a small end to pull by, and draw out all the eighteen threads both ways of the material, cutting them again where they meet the cotton or line at the opposite corners. Repeat the operation, and when complete there will be a square space in each corner, as shown by Fig. 17, and an insertion of drawn open threads will be visible from corner to corner on all four sides of the fabric. If you marked the corners with a piece of cotton, it should now be removed.

Fig. 18.—Tray Cloth. Worked in Single Crossing, Leaf-Stitch, and Coral-Stitch.

A VERY pretty border for a tray cloth, tea-table slip, or sideboard slip, can be worked as shown in Fig. 18. The foundation is an oblong piece of white linen of medium degree of fineness, and the work may be executed with Evans's No. 4 crochet cotton, with rather coarse flourishing thread, or with flax thread, as preferred. Three rows of single crossing are carried round all four sides of the cloth, which also is ornamented with four rows of coral-stitch, besides an embroidery of star-stitches at each corner. The tray cloth represented in the engraving is a small one, measuring 11 inches by 9 inches, but whatever size the cloth is desired to be, the threads must be drawn in the following manner. First, mark out a margin

of $1\frac{1}{2}$ inch or 2 inches deep all round the material to allow a frame of solid linen outside the drawn work, part of which will afterwards be unravelled for fringe. Begin at the corner of the material by the mark, cut across sixteen threads from each angle, leave twenty-four threads, cut sixteen, leave twenty-four, cut sixteen. Do the same at end of the other corners, being very careful to cut the same threads. Draw out the cut threads. Work "single crossing" along all the insertions, taking six threads over six; and where the cotton crosses in the open spaces at the corners a Punto tirato knot is tied to retain it in place, see Fig. 18. Work "leaves" on the four squares of solid linen at the corners, thus—pierce a small hole with a stiletto in the centre of each solid square,* bring the needle up in the hole and draw the cotton through steadying the end with your finger or with a knot, put the needle back in the same place and draw the cotton back till a little loop of cotton is produced just long enough to reach to the corner of the square, bring the needle and

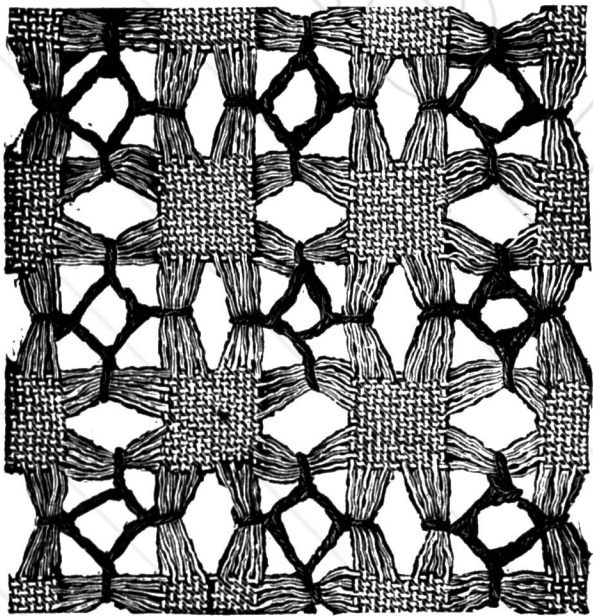


Fig. 21.—Point D'Esprit showing the effect of Loops Worked over half the line of Drawn Threads.

cotton from the back upwards through the little loop at the corner, and pass it back at the corner outside the little loop, thus the loop or leaf is held in position, repeat from* for the other three loops, and fasten off neatly at the back of the work. When all the leaf squares are finished proceed to work the coral-stitching as indicated in the illustration; the method of working both coral-stitch and feather-stitch is fully described and illustrated in No. 45 of "Weldon's Practical Needlework Series." Work a row of buttonhole-stitch in the margin of solid linen just beyond the outer row of coral-stitch to outline the depth for the fringe and to strengthen the edge thereof; it will be useful to draw a thread or two from the linen as a guide to working the buttonhole-stitch in a perfectly straight line. Withdraw the surplus threads to form fringe, and the article is completed, and only needs a careful ironing to be ready for use.

Fig. 19.—Method of Hem-Stitching the Insertion and Overcasting the Corner.

In this engraving, Fig. 19, we see the further development of the corner represented in illustration 17. Both edges of the drawn open insertion are strengthened with a row of hem-stitching, grouping three threads in a cluster, and taking the stitches four threads deep into the margin of solid linen. The corner is worked in ordinary buttonhole-stitch overcasting, taking a stitch six threads deep into each alternate thread of the linen.

Fig. 20.—Method of Confining the Drawn Threads in Faggots with Punto Tirato Knots, and Filling the Corner with a Spider.

HERE the corner is represented as finished, the square space is filled with a "Spider," and the clusters of perpendicular threads are confined in "Faggots" with Punto tirato knots. Commence for the knotting by securing the end of the cotton firmly in the fabric by the buttonhole-stitching, exactly opposite the centre of the insertion you are going to work (the way to form faggots by the use of Punto tirato knots has been explained in Fig. 13, and need not be repeated); the line is carried to the buttonhole-stitching on the opposite side.

Repeat along each side of the insertion, and as you cross over the cotton of the previous working tie a knot in the centre of the corner to keep the cotton firm. For the **Spider**—Commence by darning the end of the cotton through the knot in the centre of the square; take a stitch into the angle of the square and pass the cotton back to the centre, winding it two or three times round the long stitch just formed, take a stitch into the opposite angle of the square and thence back to the centre; do the same at each extremity of the buttonhole-stitching, and you will have a kind of star formed of eight long stitches radiating from the knot that is in the centre of the square; then darn the cotton round and round the knot, over one thread and under one thread, till the spider is as large as you wish, when fasten off neatly on the wrong side.

Fig. 21.—Rosette Border.

For this pretty border you will require to draw out eight threads, leave four threads, draw out twenty, leave four, draw out eight. Work simple hem-stitch along the top and bottom of the insertion, grouping four threads together in a cluster, and taking the stitches three threads deep into the margin of the solid linen. Work filigree-stitch on both the bars of four solid threads; description of this stitch will be found in Fig. 12. Now proceed for the centre insertion, which somewhat resembles a series of rosettes. Join on the cotton at the right-hand side of the work, and bind every three clusters together with a Punto tirato knot, the working of which has been already described, see Fig. 13. Next, shape the wheels in this way—Make a Punto tirato knot upon each of the three clusters of the first faggot, about one-third of the distance below the upper bar of filigree-stitch and above the cotton that passes along the middle of the insertion, a Punto tirato knot on the middle cotton in the space between the faggots, a Punto tirato knot upon each of the three clusters of the lower part of the second faggot, a Punto tirato knot on the middle cotton in the space between the faggots, a knot upon each of the three clusters of the upper part of the third faggot, and so on, meandering up and down to the end of the row; the three knots are not made in a perfectly straight line, but rather in a slightly curved direction, resembling the half of a wheel. Another row of knots is to be worked in the same manner, knotting now upon those clusters you before missed, and darning once round the knot that is in the space between the faggots, to form a small spider. The border will now appear complete, as in Fig. 21.

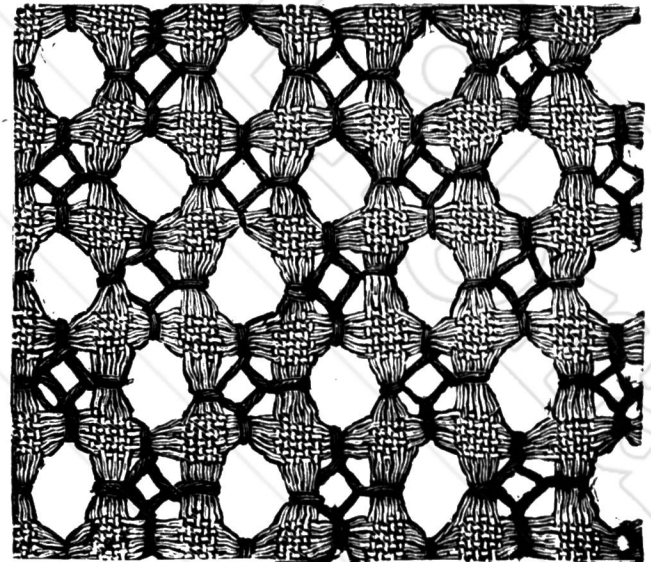


Fig. 25.—Point D'Esprit, showing the effect of the Loops Worked over the entire line of Drawn Threads.

Fig. 22.—Chequered Insertion.

THIS is a bold, effective pattern of chequers or squares; it looks well worked as a border along the sides of a sideboard slip or dressing table cover. Draw out eight threads to form the upper space of open threads, leave twenty-one threads for the chequers, draw out eight threads for the lower space of open threads; then sub-divide the insertion still further to complete the formation of the chequers or squares of solid linen, and to get the line of drawn open threads between each chequer; this is done by cutting away and drawing out certain threads perpendicularly across the insertion, thus—Cut eight threads away along both the top and bottom edge and draw them out; * leave twenty-one threads for a chequer, cut away eight threads along both the top and bottom edge and draw them out, and repeat from * for the length of the insertion; be ver

careful to cut just exactly the same eight threads at the lower edge of the insertion as you cut at the upper edge, no more nor any less, or the pattern will be spoiled. Having the threads drawn correctly and the needle threaded, commence working at the right-hand side top corner; work eight ordinary buttonhole stitches into the solid linen along the top edge of the small cut away space; work seven hem-stitches sub-dividing the twenty-one drawn open threads into seven clusters of three threads in each cluster, and continue to the end of the row. Then turn the work upside down and proceed along the opposite edge in the same way. When this is done, work completely round each of the square chequers with hem-stitch, taking the drawn threads in clusters of three, which gives seven clusters on each side the square, as is clearly represented in the engraving, Fig. 22.

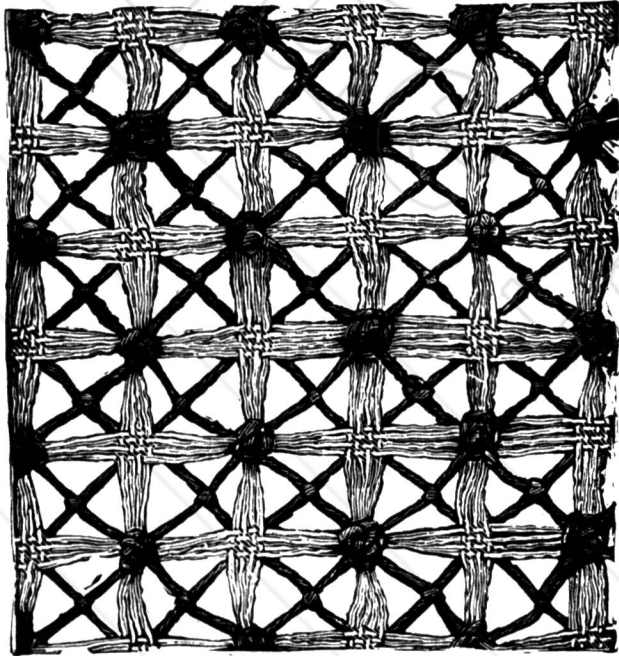


Fig. 26.—Point Tira.

Fig. 23.—Diagonal Threads.

THIS simple pattern is suitable for a border for serviettes and other articles, and if considered too narrow it may easily be widened by the addition of another drawing of six or eight threads on each side, after the style of Fig. 13 and Fig. 21. To work the border as represented in the engraving, Fig. 23, draw out thirty threads. Work a row of hem-stitch at top and bottom of the open threads, grouping four threads in a cluster, and taking the stitches two threads deep into the margin of solid linen. Begin the diagonal work by securing the cotton at the right-hand side, one fourth below the top line of hem-stitch, and work Punto tirato knots to confine the clusters in groups of three, which gives twelve threads in a group; do not draw the cotton too tight, as there must be sufficient space between the groups for the work to lie nice and flat. When the first row is finished, recommence at the right-hand side by the middle of the insertion, make a Punto tirato knot to confine the first nine threads of the first group, * then a Punto tirato knot to confine the remaining three threads of the first group with the first nine threads of the second group, and continue as from * to the end. Begin again on the right-hand side, and make a Punto tirato knot to confine five threads of the first cluster, then repeat the Punto tirato knots to confine the clusters again in groups of three, combining the remaining four threads from the first knot of the preceding row with the first eight threads from the second knot of the same row. The open threads are now all crossed diagonally, and the border is complete. If you like you can work the three lines of knotting with the *wrong* side of the fabric upwards, and the effect is very good, as then the diagonal threads stand raised above the working cotton instead of the cotton being raised above the diagonal threads.

Fig. 24.—Point D'Esprit: showing the effect of Loops Worked over half the line of Drawn Threads.

POINT D'ESPRIT is a light open stitch peculiar to Guipure d'Art, and it is equally well adapted to drawn thread work, as it suits the character of the work and makes a good "all over" pattern for filling spaces where the threads are drawn both ways from the material, which consequently is transformed into a surface of square open spaces intersected with columns of open threads and small square blocks of solid linen. Very dainty tray cloths, d'oyleys, and

other articles are worked in this stitch, and if very fine linen be employed and the embroidery be done with fine lace thread, the effect is equal to the best lace work. But even if not so fine the pattern is useful for many purposes. In Fig. 24 the stitches of Point D'Esprit are looped round *half* the open threads that separate the square open spaces one from the other, and the loops draw these threads a little aside and a diamond-shaped opening is so formed, as seen in the engraving, Fig. 24. Procure a piece of material, and remove threads both warp and woof way of the fabric, drawing out a certain number, say twelve threads, and leaving intact the same number as you draw out; the drawn out threads must be cut away to make a margin or frame of solid linen all round the outside of the open pattern. You will observe that the fabric now presents the appearance of a variety of squares, an open square space, a solid square, and a square of upright or vertical open threads.

The Point D'Esprit can be worked either in straight lines row by row, or diagonally across and across. Begin by making a knot or a small invisible stitch at the back of the solid linen, bring the needle and cotton up in the centre of one of the square open spaces (preferably a corner space), hold the cotton under the thumb of the left hand, insert the needle downwards in the centre of the bar of twelve open threads turning the point towards you, and bring it out in the open space to form a kind of loose button-stitch loop, and draw the cotton till the threads of the loop lie across each other in the middle of the open space; work a similar button-stitched loop on each of the other three sides of the open space, looping always into six threads which in the present instance is the half of the number of open threads; then pass the needle under the first *thread* of cotton (not the loop-stitch) and draw the cotton through, and so twist the cotton

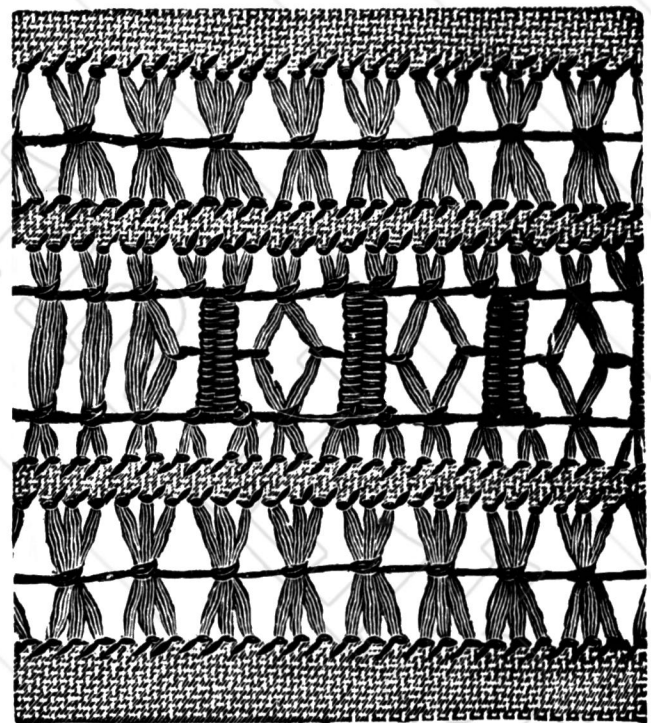


Fig. 27.—Insertion for a Toilet Cover.

round *each* thread which connects the loops of Point D'Esprit; finally join evenly, and return the needle to the wrong side of the fabric, where slip it invisibly along to the next open square space. It will be rather puzzling to a novice to get all four loops of Point D'Esprit shaped exactly alike, and all the same size, but attention and practice will make perfect.

Fig. 25.—Point D'Esprit: showing the effect of Loops Worked over the entire line of Drawn Threads.

THE working of this example is rather simpler than the Point D'Esprit of the preceding example, because here the loops of the stitches are worked over the *entire* line of drawn threads, and therefore, when once the fabric is properly prepared, there is no further counting of threads; also there are no twisted stitches worked round the cotton in the centre of the point. Arrange for the pattern by drawing threads out both ways across the material, six threads to be drawn away, and six threads to be left, alternately, and the drawn away threads must be cut by a marginal line to make a frame of solid linen all round the outside of the pattern. Work stitches of Point D'Esprit to fill each alternate square open space, taking the loops over *all six* of the open threads, as shown in the engraving, Fig. 25; the loops thus made draw the six open threads towards the

Point D'Esprit, and thus each alternate square open space is transformed into a circular space. Many very pretty designs can be arranged by using Point D'Esprit in combination with other fancy stitches.

Fig. 26.—Point Tire.

THIS is a very pretty and exceedingly lacy stitch. As will be apparent from the illustration, more threads are drawn from the fabric than are left in, which makes the open squares larger than the close ones. The open square spaces are traversed diagonally with cotton, and a small knot is tied in the centre of each open space to retain the cotton in position. In the first diagonal line of cotton every small close square is dotted with a small spider or wheel, this is not worked in the next succeeding diagonal line, but occurs again in the next, and in every alternate line. Prepare the material by drawing out ten threads, and leaving four threads, alternately, both

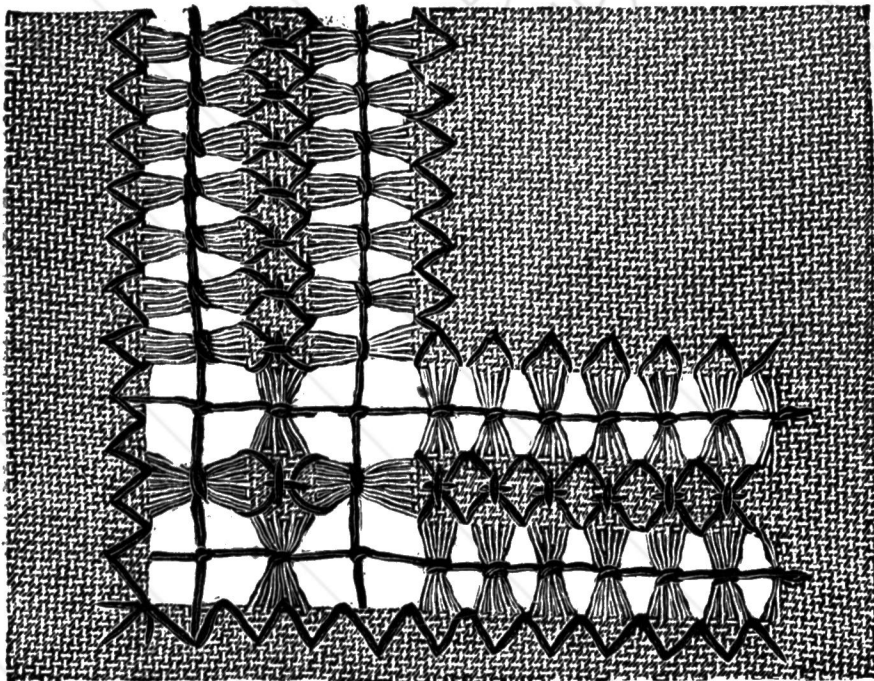


Fig. 28.—Corner and Insertion in Spike-Stitch, Punto Tirato Knots, and Smyrna-Stitch.

ways of the fabric, arranging the drawn threads so as to leave a margin of solid linen as a frame round the outside of the pattern. Then, beginning at a corner, carry a cotton across the open space to the first small close square in a diagonal direction, work a spider or tiny wheel on the square, and go on across the next space to the next small square which work the same, and go on in the same way to the opposite side (or corner) of the foundation. Continue working a line of cotton across every open space in the same direction, but only form spiders in each alternate row. When these lines are worked all over the material in this direction you have to work in the opposite direction, and wherever the second cotton crosses the first a Punto tirato knot is tied in the exact centre of each open square. If you require to make joins in the working cotton all such joins must be effected at the back of one of the small close squares and the ends must be concealed neatly.

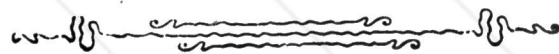
Fig. 27.—Insertion for a Toilet Cover.

THE material for working this effective insertion is thus prepared: draw out sixteen threads, leave five threads, draw out twenty-six, leave five, draw out sixteen. Begin by working six rows of hem-stitch, that is, doing one row of hem-stitch along each side of each insertion, grouping always three threads in a cluster and taking the stitches two threads deep into the edge of the solid linen. This hem-stitch will cover the whole of the two bars of five solid threads, excepting one single thread in the centre thereof. Next work the top insertion and the bottom insertion with Punto tirato knots, confining three clusters of threads together in faggots (as see

engraving, Fig. 27; instructions for this knotting will be found at Fig. 13). For the centre insertion, which is worked partly in Punto tirato knots and partly in Point de Reprise, proceed in this manner work first a row of knots a little way below the hem-stitch which borders the insertion, knotting two clusters together all the way along; turn the work and knot along the other side of the insertion to correspond. The pilasters of Point de Reprise, as seen in the engraving, are each darned separately, taking a double cluster of threads for each half of the pilaster, and working from the top, fasten off at the bottom. Pass the needle and cotton over the first double cluster and under the second, then backwards over the second and under the first, and so on, drawing the double clusters together, but not too tightly; when in the middle of the pilaster take up half the cluster of threads (three threads) to the right, pass the cotton once or twice round itself and back to the pilaster again, then take up half the cluster of threads to the left in the same manner: this forms as it were the arms of a cross stretching out on each side the pilaster and draws the half clusters of threads into the shape of an elongated diamond. Fasten off all ends neatly at the back of the work.

Fig. 28.—Corner and Insertion in Spike-Stitch, Punto Tirato Knots, and Smyrna-Stitch.

THIS pretty corner and border shows how several stitches can be combined effectively together to form a pattern. We have spike-stitch, Smyrna-stitch (which is a kind of compound cross-stitch), and the ever useful Punto tirato knots. Prepare the material by marking off a certain portion for a margin or frame of solid linen outside the drawn thread work. Then, beginning at the corner, cut across ten threads each way from the angle, leave eight threads, cut across ten threads; the same threads must be cut at each of the other corners, and of course drawn out from one corner to the other, but you had better manage to draw and work *nearly* the length of two sides first, to ensure getting the pattern in evenly, for all four corners to look just the same as the corner represented in our engraving. Work PUNTO TIRATO KNOTS from margin to margin of the material along the centre of each insertion of drawn open threads, confining six threads together in a cluster, excepting at the corner when going over the eighth thread bar of solid threads where group all the eight threads in one cluster, also knot the cotton where it crosses a previous row of cotton in the middle of an open square. A row of SPIKE-STITCH is prettily arranged as a bordering on each side of the drawn thread insertion; work this from right to left, holding the insertion towards you. Begin on the inside edge by the corner. Secure the end of the cotton by an invisible stitch at the back of the fabric, bring the needle and cotton up in the solid linen three threads each way above the insertion, insert the needle in the open space at the corner and bring it out in an upward direction in the same place where it was brought out to begin with and draw the cotton through,* insert the needle in the small space to the left between the clusters and passing it in an upward direction, bring it out over the *centre* of the cluster of threads, and *five* threads above the insertion, and draw the cotton through, insert the needle in the same place as before, and bring it out again in the same place, and repeat from *. Work the same spike-stitch round the outer margin of the insertion. The SMYRNA-STITCH which occupies the bar of eight solid threads in the centre of the insertion may be executed in two different ways; one way is to work two rows of the spike-stitches, just described, in such a manner that the stitches meet together in the form of a cross, and then put a small crossed stitch over the junction of the spike-stitches. Another way, and this, perhaps, is the readiest, is to proceed as in Fig. 10, where ordinary cross-stitch is represented as covering a bar of solid threads, but in the present instance the cross-stitches will be larger, and must afterwards be re-crossed with small stitches, as shown in the accompanying illustration.



A Great Success

Established over 50 Years.

Send for our Catalogue C,
and Self-Measurement
Form Post Free.

All Busts and Stands sent
Carriage Paid to any part of the
United Kingdom.

Easily obtained in Dressmaking by using

CLARK'S Celebrated Dress Stands



Padded Long Hip (10 inches) Revolving and Telescopic Costume Stand, packs in 25 by 18 box. Price complete in box - - 18/-



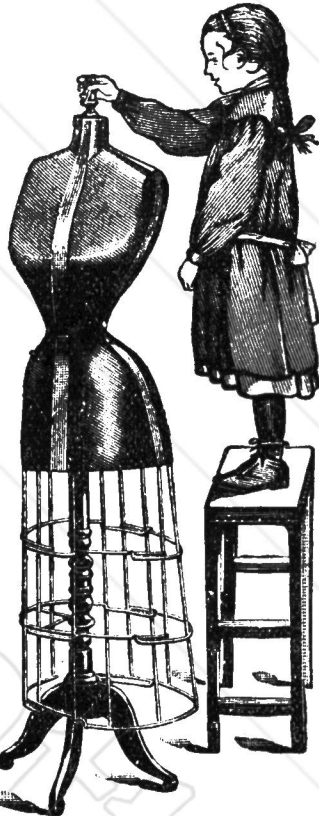
10/6
The Nonpareil.
Folding & Expanding Skirt Stand, expands from 17 in. waist, or even smaller, to 36 in. waist; packs in small space of 3 by 36 in. long. Sent carriage paid in box complete for 10/6 (80 Thousand sold).

Bust to fix on Skirt, 5/- each.

The
"Perfecta"



Telescopic Expanding Dress Stand for all sizes. Expands from 19 to 28 in. waist, and from 32 to 40 in. bust. Complete in box - - 32/-



Padded Long Hip (10 inches) Revolving and Telescopic Costume Stand, with detachable padded movable arms (highly recommended). Price complete in box, 25 by 18 in. - 26/-
Ditto, with anatomically-jointed arms, which can be moved in any position - 33/-
Modelling to dress.



BODICE STANDS

Short Hips 5/-
Medium .. 7/-
Long .. 9/-



Padded Long Hip Telescopic and Revolving Costume Stand, with patent extending waist, alters for long or short waists. Price complete in box, 25 by 18 in. 23/-



Please
note we have
only one address

JOHN CLARK & CO.

3, Tottenham St., Tottenham Court Rd., London, W.
Close to Fire Station.

Weldon's Serviettes, HOW TO FOLD, 2d.

EACH NUMBER CONTAINS PLAIN INSTRUCTIONS FOR FOLDING,
ILLUSTRATED WITH DIAGRAMS OF EACH FOLD.

FOR KNITTED SILK TIES
in Self-Colours, Mixtures, and Tartans,
MAYGROVE'S KNITTING SILKS
are Easy to Work,
EFFECTIVE AND BRILLIANT.

Wholesale: J. MAYGROVE & Co., Ltd., 51, Aldersgate St., London.

Ask specially for

Milward's NEEDLES.

EVERY KIND FOR
PLAIN OR FANCY WORK

Weldon's SHILLING COOKERY.

100 Menus.
696 Recipes.
320 Pages.

Cloth.
Post Free, 1s. 2d.

Established 1846.
JEVONS & MELLOR,
Corporation Street, Old Square, Birmingham.
**Wools and
Needlework Materials**

Of Every Description.
PRICE LIST AND PATTERNS POST FREE



NOVEL, ELEGANT and
USEFUL PASTIME
FOR LADIES.

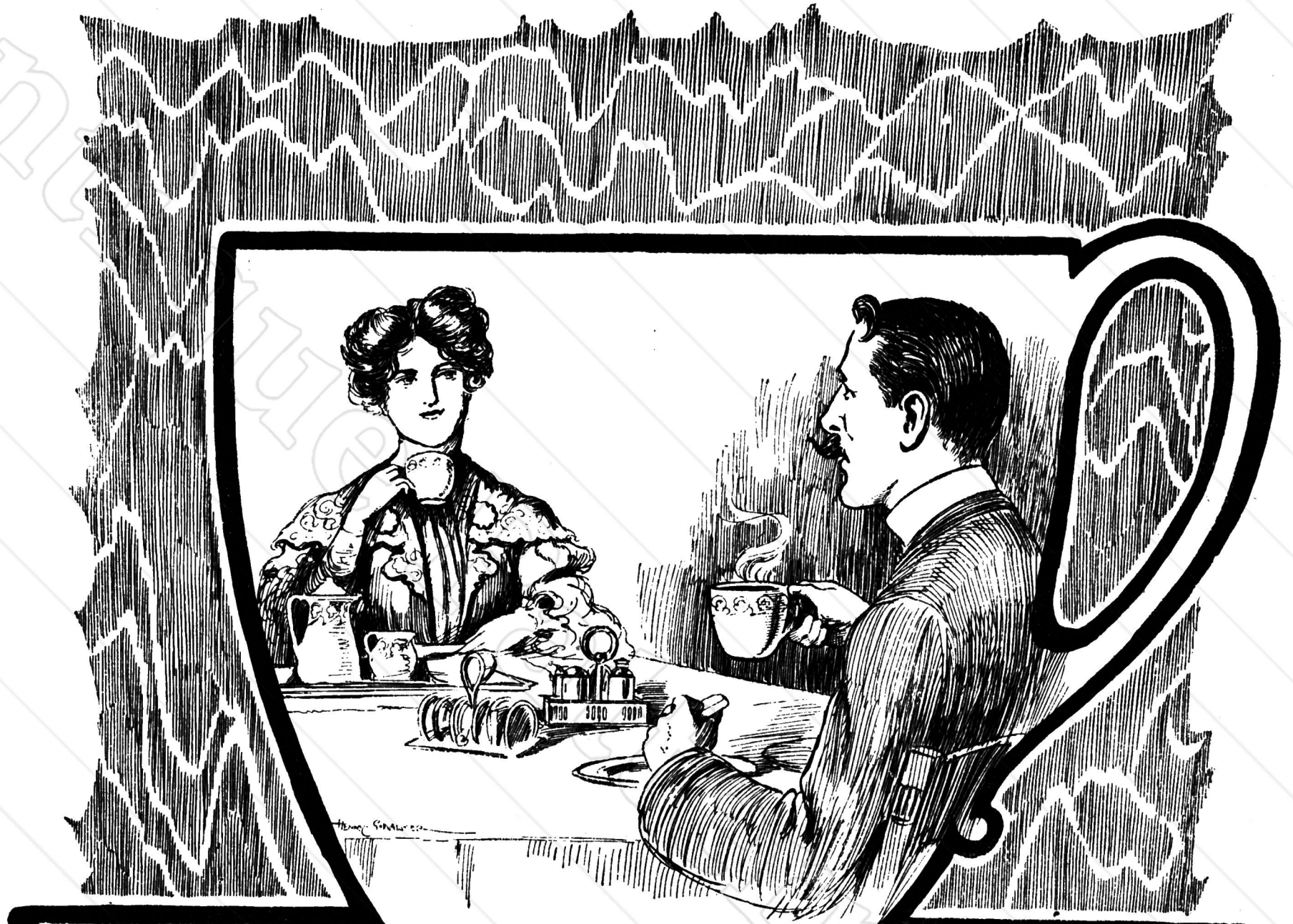
The Home-Knit
**ORIENTAL
(SMYRNA)
RUGS** (Regd.)

Everlasting Wear; Fast Colours,
when washed or cleaned, as
good as new.

SMYRNA BOX, with
Specimens of Work, Design,
Colour Card, Staff, all Requisites
for Trial Strip and Instructions
(Copyright).

**SMYRNA WOOL, SMYRNA COT-
TON**, Coloured Designs, Design Books, Smyrna
Staffs, Colour Cards and all Accessories.—From all
Berlin Wool Repositories and Fancy Drapers.

Wholesale only from—
FAUDEL PHILLIPS & SONS,
86 to 40, Newgate Street, London, E.C.
Export only from—
PAUL SCHULZE & CO., Ltd., Manchester



THE BREAKFAST CUP

VAN HOUTEN'S
THE COCOA YOU CAN ENJOY