

single knot, thus forming spiders. Finally the squares of stuff are ornamented with a little wheel in darning stitch, for which you draw the thread four times under the diagonal threads.

**Eighth openwork ground. With knotted clusters, spiders in loop stitch, and lozenges in flat stitch** (fig. 71). — In height and breadth: cut twelve threads leaving an interval of twelve threads.

The disengaged threads are to be divided into two equal groups and knotted in the middle by a single knot in a horizontal direction. The empty spaces are filled by a loop stitch placed in the corners of the squares of stuff and connected each time with the stretched threads by a single knot. Lastly you ornament the squares of stuff by a lozenge formed of stroke stitches, alternately vertical and horizontal.

**Ninth ground. With corded or overcast bars and little overcast crosses.** (fig. 72). — In height and breadth: cut four threads leaving an interval of four threads.

Begin by the vertical rows of corded or overcast bars, executed according to the indications given for fig. 35; on reaching the middle of every second bar lay a horizontal thread to form the overcast bars

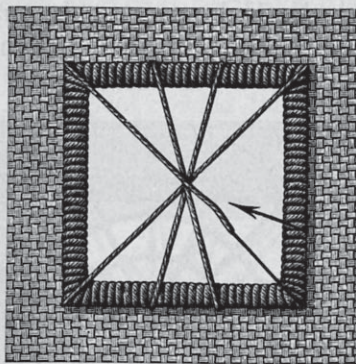


Fig. 83. How to stretch the rays of single thread.

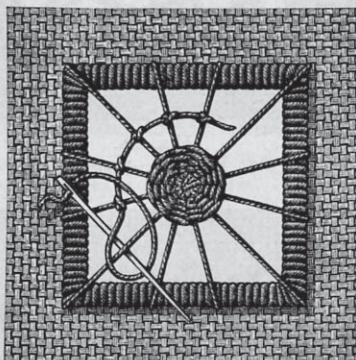


Fig. 84. How to add the row of knots

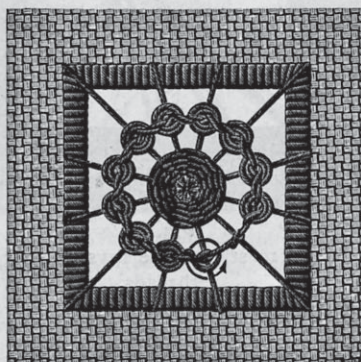


Fig. 85. How to make the row of little spiders in single darning stitch.

for the little crosses. In making the rows of horizontal bars lay the vertical threads which are to intersect the horizontal bars so as to form little crosses (note the position of the needle in the engraving).

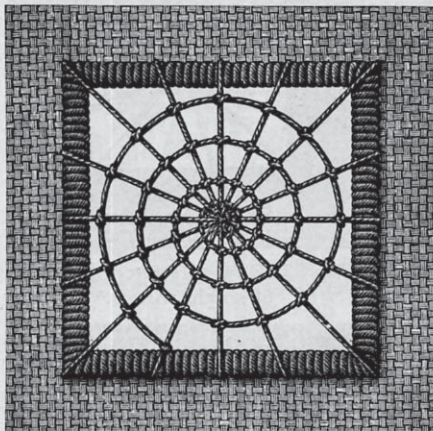


Fig. 86.  
Spiral subject.

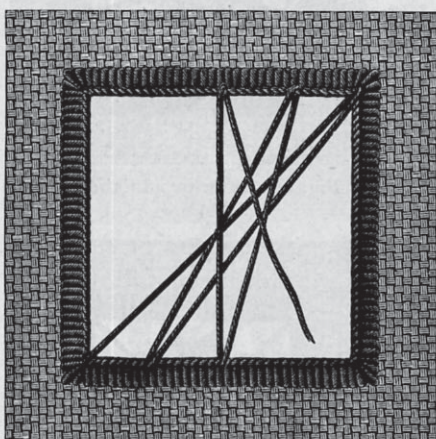


Fig. 87.  
How to stretch the rays of double threads.

begin by finishing all the vertical rows of corded bars, then whilst working the horizontal rows, you add a loop stitch in every second empty space, beginning it always in the middle of a bar.

**Tenth ground. With corded or overcast bars and squares of little overcast crosses (fig. 73).** — In height and breadth: cut four threads leaving an interval of four threads.

In this pattern four empty spaces alternate regularly with four which are ornamented with little overcast squares.

This ground is worked like the preceding one: you begin by making the rows of vertical bars with the overcast horizontal ones, then in cording the horizontal bars you complete the little crosses by the vertical bars.

**Eleventh ground. With corded or overcast bars and inverted loop stitches (fig. 74).** — In height and breadth: cut four threads leaving an interval of four threads.

This pattern which is very like fig. 66, is also ornamented with loop stitches. You

**Twelfth ground. With corded or overcast bars and diagonal crosses of overcast bars** (fig. 75). — In height and breadth: cut four threads leaving an interval of four threads. Our engraving fig. 75 represents a ground of corded bars with diagonal crosses of overcast bars which recalls the pattern of fig. 68.

You first complete the corded ground, then independently of it, you add the overcast crosses. For these crosses you begin by making all the diagonal bars that slant, in every second empty space, from right to left, then you complete the crosses by adding the rows of bars that slant from left to right (note also the position of the needle in the engraving).

**Thirteenth ground. With corded bars and overcast diagonal bars** (fig. 76). — In height and breadth: cut four threads leaving an interval of four threads.

This ground looks rather more transparent than the preceding one, for the empty spaces are only ornamented with overcast bars. The corded ground is here worked in diagonal rows (see fig. 64), then, starting from the middle of the little squares of stuff, you make the overcast bars at the same time.

**Fourteenth ground. With overcast bars and oblique crosses formed of bars in darning stitch** (fig. 77). — In the height and breadth: cut four threads leaving an interval of four threads.

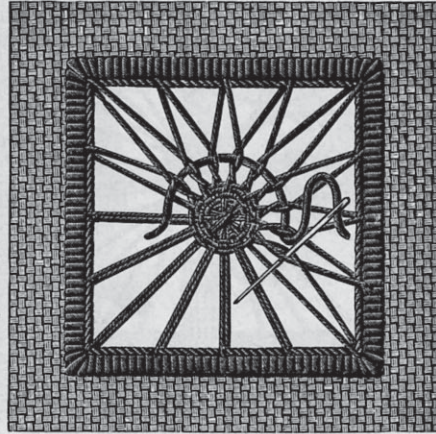


Fig. 88. How to intervert the double threads of the rays.

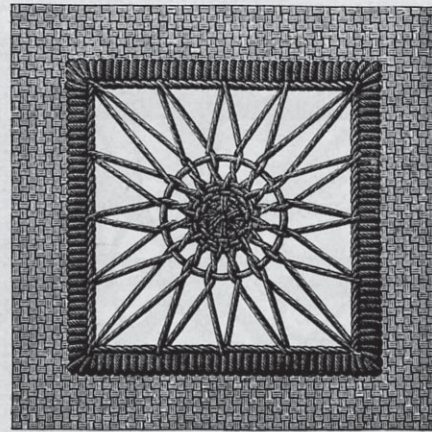


Fig. 89. Spider with rays interverted once, completed.

This ground consists again of four empty squares alternating with four squares filled with a cross of bars in darning stitch.

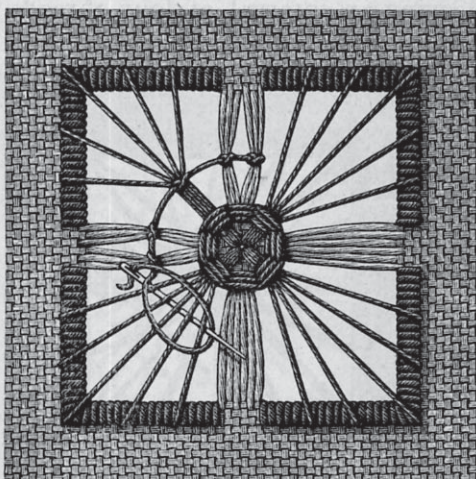


Fig. 90. Stretched web with spider in the middle.

How to add the row of knots in interverted chain stitch.

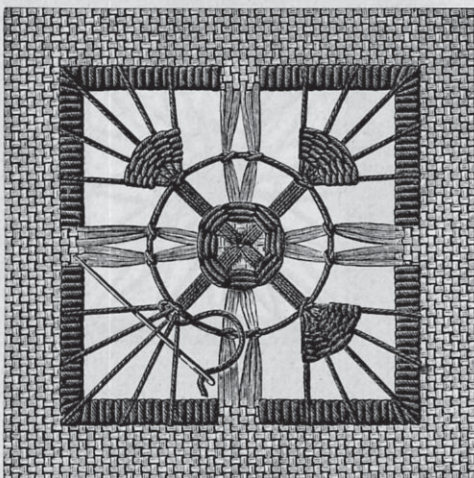


Fig. 91. How to add the triangles in interverted darning stitch.

**Sixteenth ground. With bars in interverted darning stitch and spiders in single darning stitch (fig. 79).** — In

Having finished the ground of overcast bars, you make diagonal rows, to and fro, of bars in darning stitch over the whole surface. For each bar you lay two threads, the darning stitches are made as indicated for fig. 37.

**Fifteenth ground. With double overcast bars and spiders in single darning stitch (fig. 78).** — In height and breadth: cut six threads leaving an interval of six threads.

For this pattern you begin by completing all the double rows of overcast vertical bars; in course of doing which you make two horizontal stitches over three threads in the middle of the little squares of stuff that form themselves at the intersection of the bars. As you make the horizontal bars you set the two vertical stitches and at the same time the spiders in single darning stitch.

height and breadth: cut six threads, leaving an interval of six threads.

The ground of bars in interverted darning stitch is made

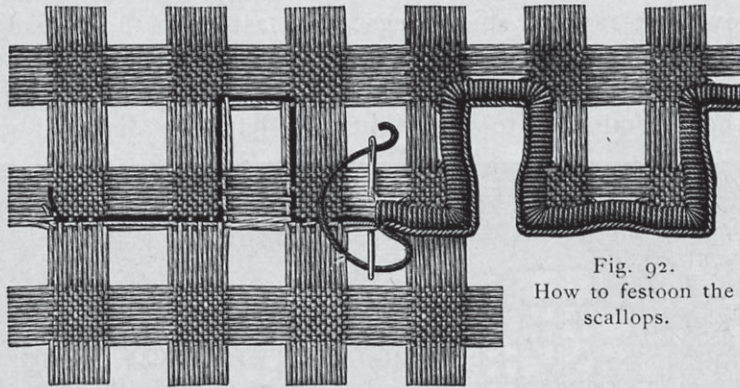


Fig. 92.  
How to festoon the  
scallop.

in diagonal rows; you make alternately one horizontal and one vertical bar (see fig. 37).

**Various subjects.** — It remains for us to describe the working of some of the subjects frequently used for decorating the corners in simple insertions, or filling the empty spaces in

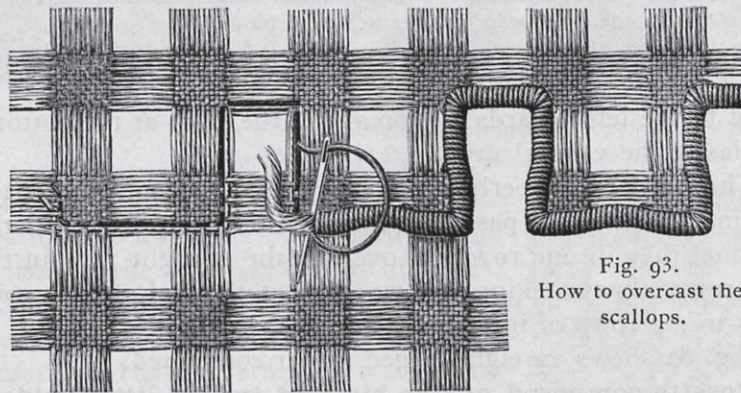


Fig. 93.  
How to overcast the  
scallop.

more elaborate drawn thread work in cut stitch. In the latter the warp and woof threads are entirely removed and the ornamental subjects are executed in the vacant spaces as in needle made lace work; it is only in the case of large pieces of openwork that clusters of threads are sometimes left by

means of which the vacant space to be filled is subdivided into equal parts.

**Spider with eight legs** (figs. 80, 81, 82). The simplest subjects are wheels or spiders. Fig. 80 explains the laying of the overcast rays or spider legs: you fasten on the thread on the left at the bottom corner, then carry it diagonally to the right to the top corner and overcast it halfway, then stretch the horizontal rays to the right and left, the diagonal rays

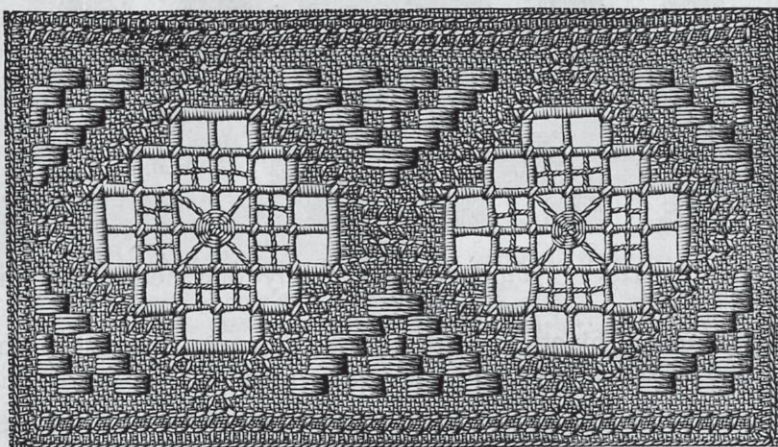


Fig. 94. Border in cut stitch and straight stitch.

Materials: Rhodes linen II, in cream. Flax lace thread D.M.C and Floss flax D.M.C, in white.

going to the left towards the top and to the right at the bottom, and lastly the vertical rays.

The spider, properly speaking, is worked in interverted darning stitch; you pass the thread alternately over all the diagonal rays in one row and over all the straight rays in the next row; always taking up two rays at the end of each row, so as to get rows of interverted stitches.

Fig. 82 shews an eight-legged spider completed.

**Rosette composed of one big and twelve little spiders** (figs. 83, 84, 85). — This figure requires a web of twelve rays formed of a single thread.

Begin at the bottom on the left and carry the thread to the right to the top corner, bring the needle out in the top edge at a third of the distance from the corner, lay the second ray

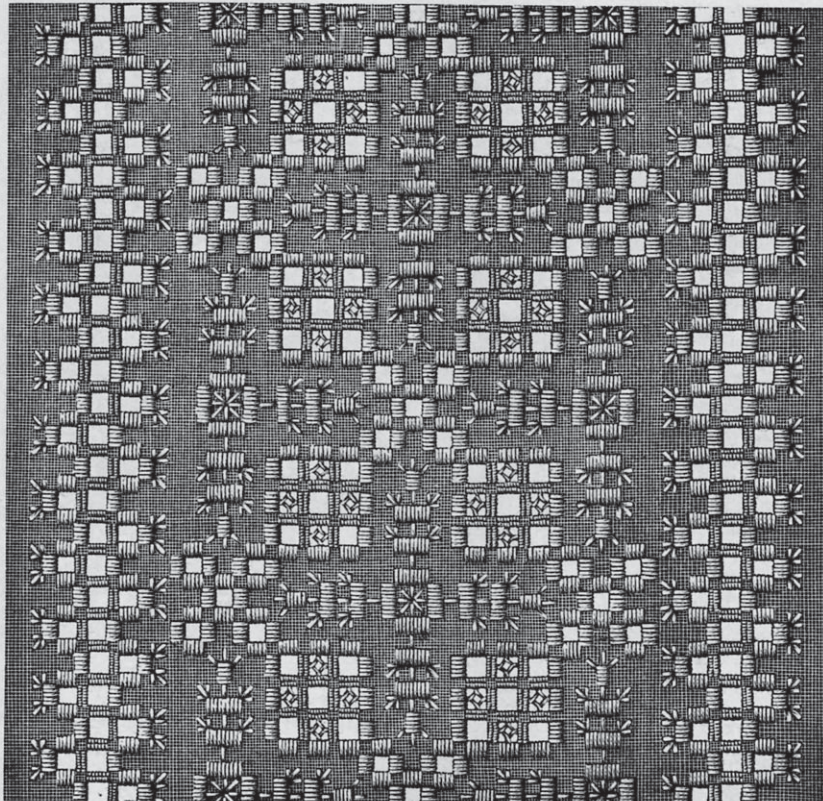


Fig. 95. Border. Norwegian work « Hardanger ».

Materials: Russian linen, in cream, Embroidery cotton D.M.C N° 8 and Alsatian thread D.M.C N° 25, in white.

downwards, bring the needle out at the bottom at the same distance from the corner on the right, lay the ray upwards, then to the left corner and so on. The centre is ornamented with a spider in interverted darning stitch; at a very little distance from the latter you make, over the rays, a row of knots in interverted chain stitch (see fig. 84) over which in a succeeding row you make little wheels in single darning stitch (see fig. 85).

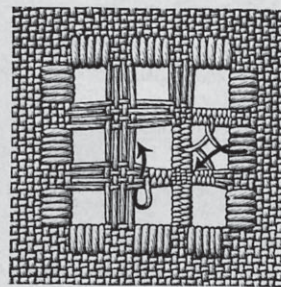


Fig. 96. Overcasting the edges and making the bars in darning stitch and the spiders in loop stitch. Detail of the border fig. 95.

**Spiral subject** (fig. 86). — We meet with this spiral subject in works of American origin. After laying sixteen rays of single thread you connect them in the middle by a little spider in

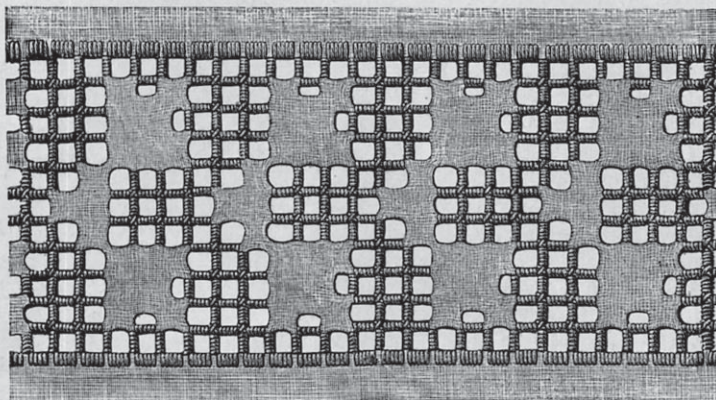


Fig. 97. Border in cut stitch with ground of overcast bars and pattern reserved in linen stitch.

Materials: Rhodes linen I, in cream. Floss flax D.M.C., in Indigo blue 334 and écreu.

intverted darning stitch and with the same thread continue to make rows of spiral-shaped knots, in interverted chain stitch

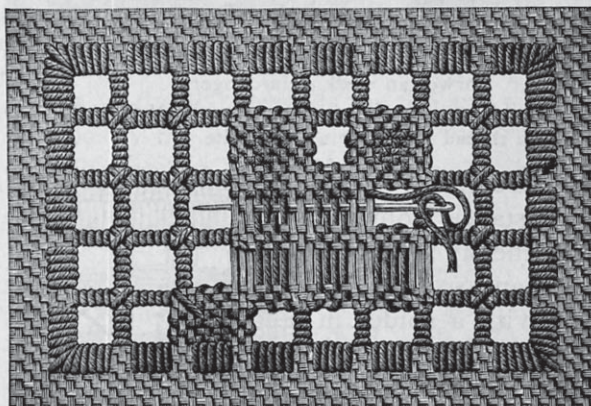


Fig. 98. Working of the linen stitch to reserve a pattern in the cut stitch.  
(Detail of fig. 97.)

The spider itself in interverted darning stitch is made over the double threads.

until you reach the edge of the stuff.

**Spider with rays interverted once** (figs. 87, 88, 89). — Here the rays consist of double threads stretched in the same way as in Teneriffe lace (see also the explanatory engraving, fig. 87).



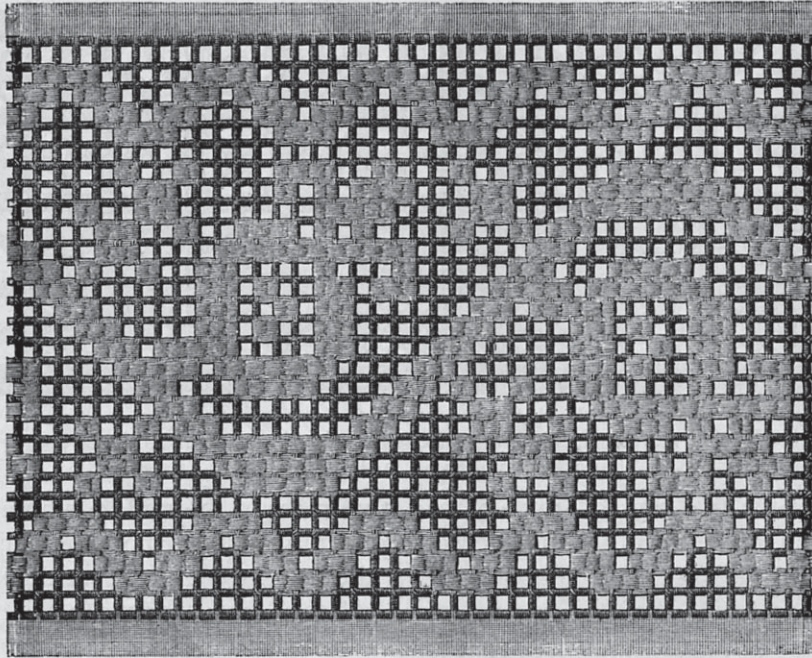


Fig. 99. Border in cut stitch with ground of overcast bars and pattern reserved in darning stitch.

Materials: Spanish linen, in white, Pearl cotton D.M.C N° 5, in Rust brown 3314 and Special stranded cotton D.M.C N° 25, in white.

Fig. 88 explains how to divide the double threads of the rays and intervert them once, and fig. 89 shows the subject completed.

**Quadruple subject with ornaments in darning stitch** (figs. 90 and 91). — Here the empty space is divided equally into four little squares by six vertical and six horizontal threads, that have been retained. In each square you

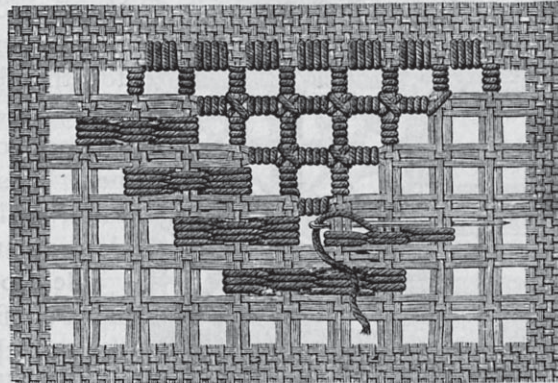


Fig. 100. Working of the darning stitch to reserve a pattern in the cut stitch.  
(Detail of fig. 99.)

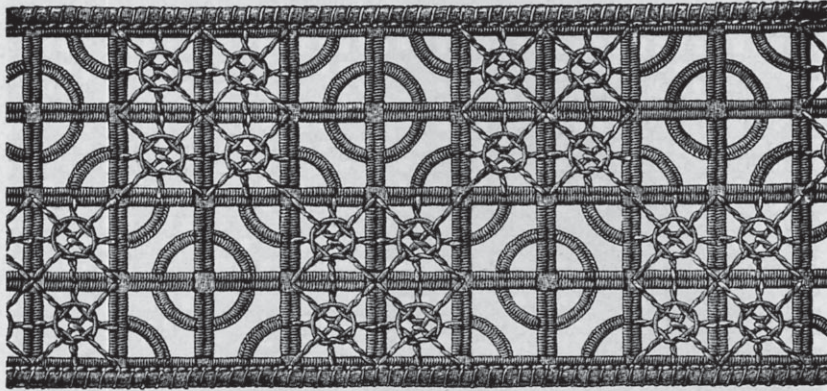


Fig. 101. Border in cut stitch, Italian Reticella style.  
Materials: Irish linen, in white, Flax thread for knitting D.M.C  
or Alsatian thread D.M.C, in white.

stretch five rays of single thread, that meet in the middle where you make a spider in interverted darning stitch. You further

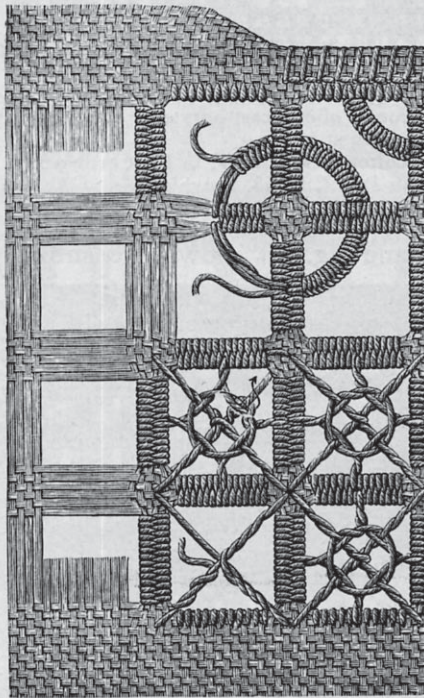


Fig. 102. Detail for the working  
of border fig. 101.

add, exactly in the middle of the space between the wheel and the edge, a circular row of knots in interverted chain stitch; the clusters, consisting of six threads of the stuff, are divided and knotted together in two parts, the rays of stretched threads on the contrary are collected together by a single knot (see fig. 90). — To complete the subject you add, in each corner, outside the collecting knot, a triangle in interverted darning stitch (see fig. 91).

**Scalloped edge.** — If you wish to finish off a piece of drawn thread work with small scallops, the edges must be carefully secured from fraying by a row of button-

hole or overcasting stitches, according to the engraving, and that before you cut away the stuff beyond.

**How to festoon the scallops** (fig. 92). — Make a double tracing of running stitches — the one completing the other — in the middle of the stuff to be festooned and then simply carry the threads over the clusters of threads. The button-hole or

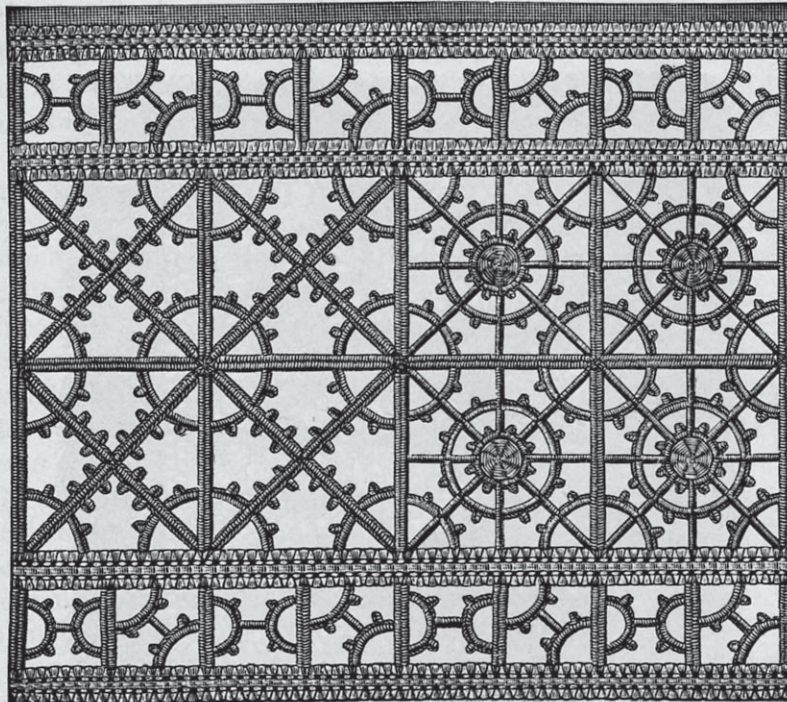


Fig. 103. Border in cut stitch, Greek Reticella style.

Materials: Spanish linen, in white, Flax thread for knitting D.M.C or Alsatian thread D.M.C, in white or *écru*.

festooning stitches must be executed over each thread of the stuff and are set in very close rows over the disengaged clusters (see fig. 92). When the scallops are finished, you cut away the stuff beyond.

**How to cord or overcast the scallops** (fig. 93). — To make corded scallops it is equally advisable to begin by making a tracing. Moreover, to give greater relief to the edges, you should lay down a coarse thread, strongly twisted, over which you make the overcasting stitches. In the engravings figs. 92

and 93, the button-hole and overcasting stitches are only made in the stuff over four threads, but you cover six threads for the clusters of disengaged threads; at the corners you round the passing from one part to the other by means of a few auxiliary stitches.

**Border in cut stitch and straight stitch** (fig. 94). — The pattern, worked on Rhodes linen II, is finished off top and bottom by a row of square stitches openworked (fig. 5), on three

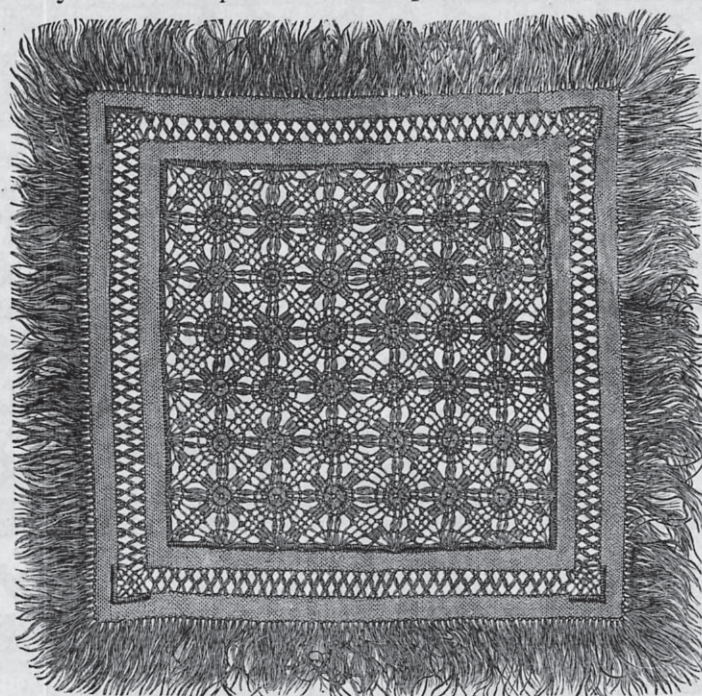


Fig. 104. Small table-cloth, Mexican drawn thread work.

Materials: Silesian linen, in white, Floss flax

D.M.C N° 20 or Alsatian thread D.M.C N° 30, in white.

threads of the stuff; by means of the same stitch, executed in a diagonal line, the inside of the border is divided into squares and triangles. You begin by filling the triangles with a pattern in horizontal straight stitch, then you cut out the threads for the openwork figure and overcast the edges (see fig. 63).

The clusters of threads are to be overcast so as to form them into bars (see fig. 35), then you ornament the inside with

a wheel in darning stitch, and in the eight empty squares touching this wheel, you embroider little crosses, consisting of two overcast bars intercrossed (see also figs. 72 and 73).

With regard to materials, use a slightly twisted thread, Flax lace thread D.M.C., for the cut stitch work; a loose thread, Floss flax or flourishing thread D.M.C., for the straight stitch.

**Border. Norwegian work "Hardanger"** (figs. 95 and 96). This border represents the Norwegian drawn thread work known under the name of "Hardanger". For the ground take

a coarse cream-coloured linen and for the embroidery in straight stitch, Embroidery cotton D.M.C N° 8, in white; for the bars in darning stitch and for the loop stitch use Alsatian thread D.M.C N° 25. Begin by embroidering the outlines in flat stitch with ornamental stitches over four threads of the stuff; then only, when all the outlines are done,

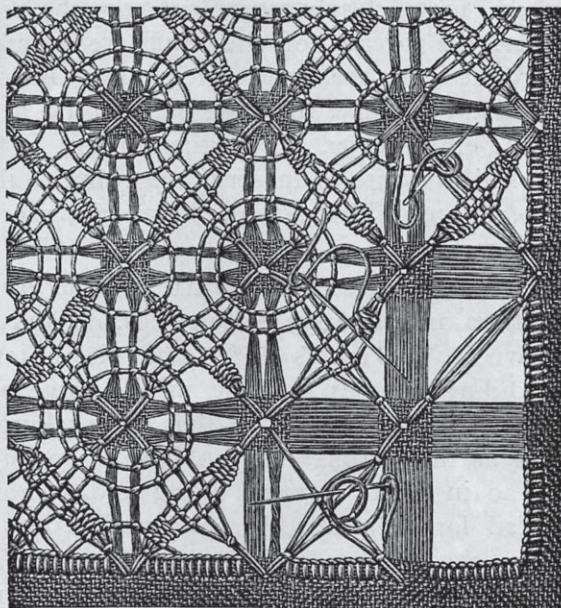


Fig. 105. Working of the openwork ground of the small table-cloth fig. 104.

remove carefully with a sharp pair of scissors, the threads for the openwork parts, contrary to what is done in the case of drawn thread work on linen properly speaking, where you cut the threads first and then embroider the outlines. Fig. 96 shews how to make the bars in darning stitch and to place the spiders in loop stitch.

**Border in cut stitch with ground in overcast bars and pattern reserved in linen stitch** (figs. 97 and 98). — There are a great many embroideries in cut stitch where the pattern

is what is termed "reserved". This means the pattern being left bare, in the midst of an embroidered ground. It is very difficult especially when the pattern is at all elaborate and made up of little details to cut away the threads of the linen without injuring the linen foundation. It is best therefore in such cases to withdraw the threads indicated by the pattern throughout the whole surface and after finishing all the bars draw in with the needle the threads that are wanting in the stuff. The way to remake the linen ground is shewn in fig. 98, where, more clearly to explain how the threads intersect each other, the threads of the stuff are printed light and those introduced for the linen stitch, dark. If combined with cross-stitch embroidery, the little bars should be of the same colour as the embroidery. The actual pattern in linen stitch may be worked in white or in *écru*, according to the ground on which you are embroidering. As regards the execution of the ground see figs. 35 and 72 to 77.

**Border in cut stitch with ground of overcast bars and pattern in darning stitch** (figs. 99 and 100). — The stitch shewn in fig. 100 is easier and pleasanter to work than the preceding one. It is done in the same way as the darning stitch described in fig. 38, that is by taking up the bars of the stuff as many times as you have dropped them. Use a loose thread in white for this filling and a more twisted coloured thread for the bars, Rust brown in this case. The way to make the stitches may be clearly seen from the engraving. Here also the bars must be made first and the pattern only filled in afterwards.

The details of fig. 100 render further explanations superfluous. If the work is done on a white ground and is to be added to a white embroidery or stuff, a very refined effect will be obtained by employing cream thread for the bars and snow white thread for filling in the pattern which should shew up very distinctly from the ground.

**Border in cut stitch, Italian reticella style** (figs. 101 and 102). — The variety of stitches used in this work makes it resemble lace; it is likewise known by the name of "Reticella drawn thread work". The course of the work is explained in

fig. 102. You draw out ten threads each way, leaving six threads to serve as foundation for the bars. The threads of the cut edges are covered by a close overcasting, as in fig. 63 and a rolled hem borders the pattern top and bottom.

The rings in feston stitch are made over three auxiliary threads, stretched from one bar to the other when they are

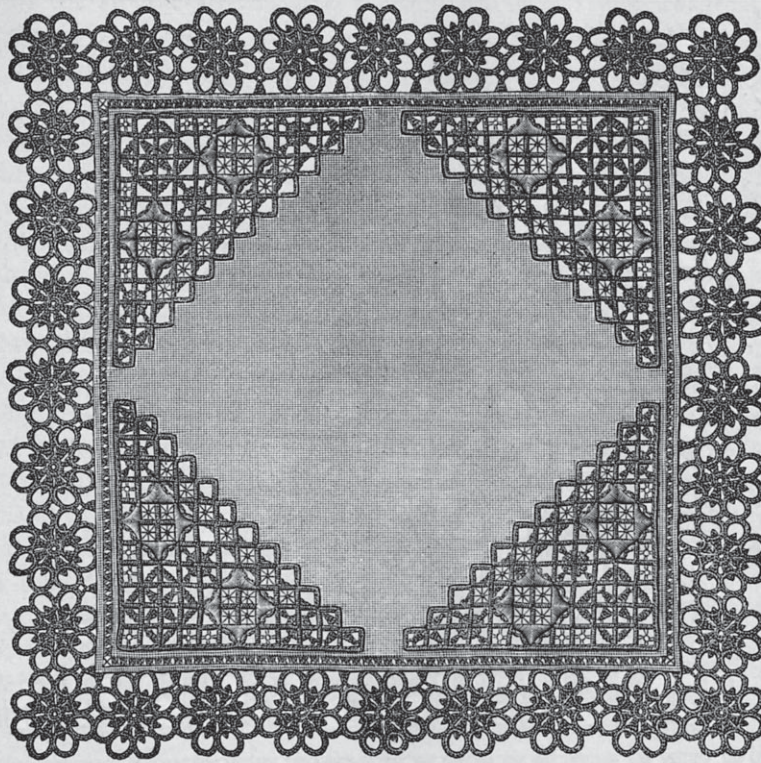


Fig. 106. Small table-cloth. Danish drawn thread work "Hedebo"

Materials: Alsatian linen,  
in white, Flax thread for knitting D.M.C N° 30, in white.

half finished. You begin the wheels or spiders in the corner of a square, and finish them, as the arrow indicates, at the same place.

**Border in cut stitch. Greek Reticella style** (fig. 103). — After all the preceding explanations, there can be no difficulty in copying this classical design of Greek origin.

In the original we counted 48 threads drawn out for the big squares leaving six for the bars.

For the narrow border we counted 21 threads removed both ways. The cut edges are overcast, between the two edges of stitches four threads of linen remain forming a narrow insertion over which a cross stitch seam is made as

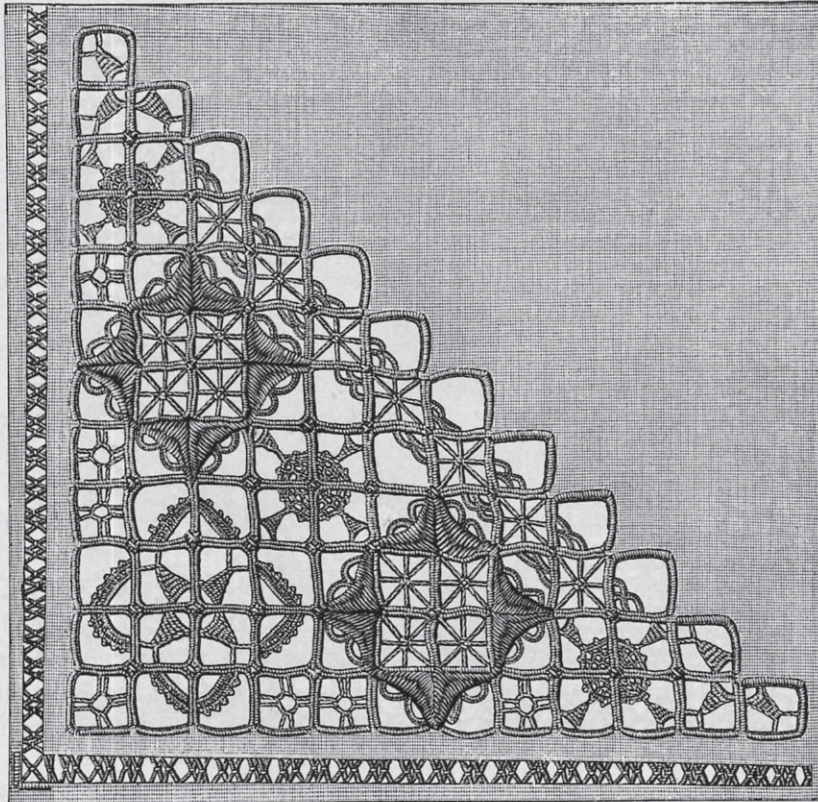


Fig. 107. A quarter of the small table-cloth fig. 106. Reduced by one third.

seen in fig. 6. The long bars that cross each other in the second square are made with a double feston, ornamented with picots. (\*)

**Small cloth. Mexican drawn thread work** (figs. 104 and 105). — Our engraving fig. 104 represents a particular

(\*) See „Point lace”, „Embroidered Net”, and „Encyclopedia of Needle-work” by TH. DE DILLMONT.



kind of openwork on linen very popular in S. America, principally in the Spanish speaking part of the country. It is commonly called "Mexican drawn thread work". The following is a description of our model. After securing the inside edges by means of button-hole stitches (see fig. 62), draw out seven times twenty threads of the stuff both ways, leaving six intervals of twelve threads, so as to get a web with large empty spaces.

Then begin the embroidery at the bottom in the left hand corner, by a long diagonal stitch, to the centre of the first square of stuff, returning to the starting-point with a second diagonal stitch; at the third diagonal stitch, you connect the two stretched threads top and bottom by a feston stitch. All the empty spaces are successively filled in this manner by three long diagonal stitches from left to right. The second row is begun at the bottom in the right hand corner and worked like the preceding row only that you connect the stitches together wherever the threads cross each other. (See the explanatory detail, fig. 105.) When the whole ground is covered with diagonal threads in this manner, you work the little leaves in darning stitch, hiding the thread on the wrong side, at the back of the squares of stuff. Lastly you add the rings made of foundation threads and knots in interverted chain stitch. Those that touch the little leaves in darning stitch are made in a single row; the others, the larger ones that surround the squares of stuff without ornament take two rows. For the outside decoration leave a strip of stuff about 5 c/m. wide ornamented by an openwork insertion, (see fig. 26), then having edged the outside border of the linen strip with the stitch fig. 3, draw out the horizontal threads to a depth of 4 c/m. to form the fringes.

**Small table-cloth. Danish drawn thread work "Hedebo"** (figs. 106 and 107). — This is a specimen of drawn work of Danish origin, called "Hedebo", a small table-cloth adorned with triangles of handsome openwork, bordered with a small insertion and needle-made lace.

For the foundation for the triangles, cut twelve times twenty-eight threads of the stuff, leaving eleven intervals of

twelve threads, and then festoon the edges. The web of thread is to be converted into bars in darning stitch (see also figs. 37 and 79) and the actual pattern is to be executed bit by bit as you complete the bars. The model shews three big stars; the two side ones consist of eight triangles in darning stitch, worked over a thread stretched diagonally round a centre formed of four spiders; the corner star consists of four little pyramids and semicircles in button-hole stitch ornamented with picots, besides different spiders formed by overcast bars.

For the small insertion draw out fifteen threads of the stuff; the disengaged threads are connected by overcasting stitches, as shewn in the engraving. For the lace we refer our workers to the chapter on Needle-made laces in the „Encyclopedia of Needlework” by Th. de Dillmont, p. 627.

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*Those who wish for more complete instructions as regards the execution of the patterns contained in DRAWN THREAD WORK or the materials mentioned in the same, have only to address themselves to the firm of*

**TH. DE DILLMONT, MULHOUSE (Alsace)**  
*where the necessary information will be immediately supplied.*

# Drawn Thread Work

Plates I to XX.

**Directions for working the pattern  
of Plate I:**

Ground of wide and narrow stripes for curtains and window-  
blinds, worked on Double tammy cloth,  
in Pearl cotton D.M.C (Coton perlé) N°3 and Knotting  
cotton D.M.C (Fil à pointer) N°s 10 and 20.  
(See explanatory details, figs. 10, 15 and 18.)

---

Count 9 horizontal threads for the single rows and 15 for the double rows of scallops in flat stitch embroidered with Pearl cotton D.M.C. N° 3.

Draw out 10 horizontal threads in the big border for the narrow insertions, 28 for the wide one and 16 for the insertion in the narrow border.

The interverted clusters consist of three threads of the stuff. The thread that is run through the wide insertions is a cord of two threads of Knotting cotton D.M.C N° 10, twisted together, the one that runs through the narrow insertions is a cord made of two threads of Knotting cotton D.M.C N° 20.

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DRAWN THREAD WORK

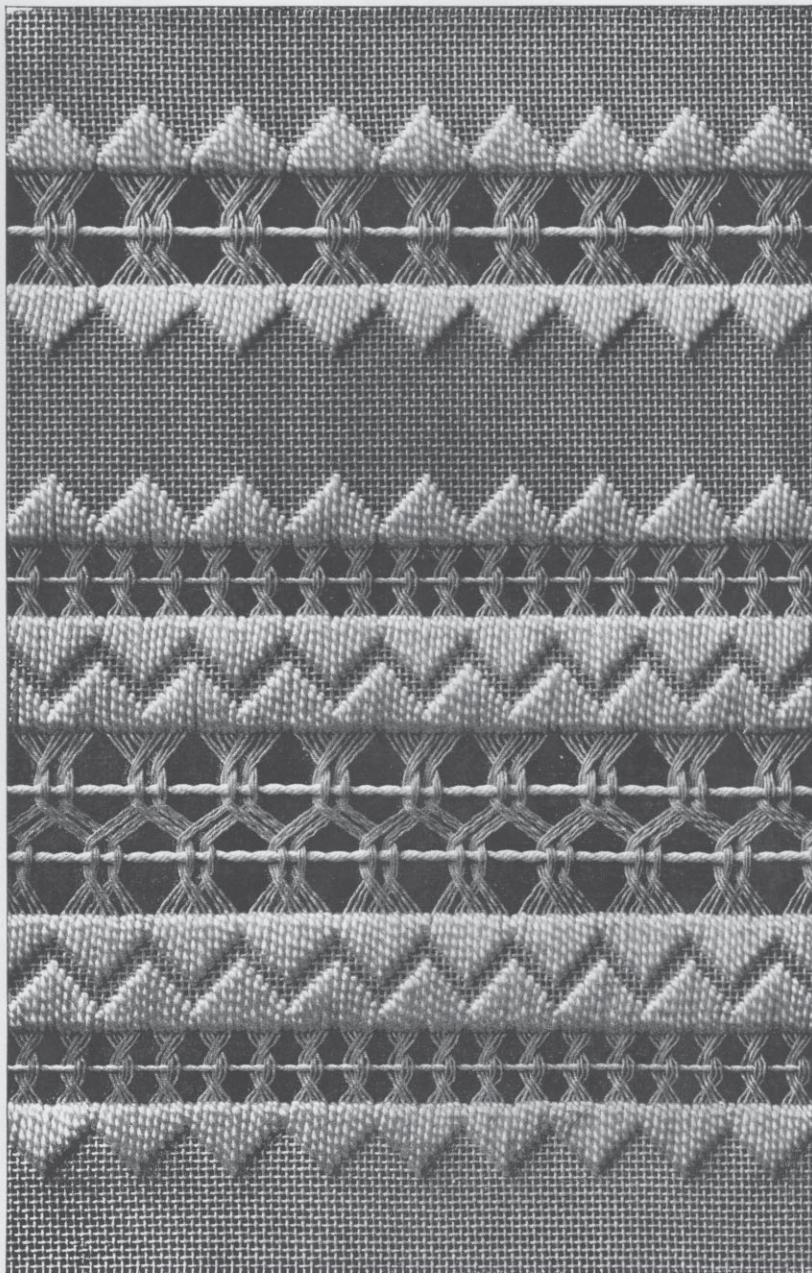


Plate I

**Directions for working the pattern  
of Plate II:**

Ground with border for little table-cloths and tray-cloths,  
worked on Rhodes linen III  
with Special stranded cotton D.M.C (Mouliné spécial) N° 14 and  
Crochet cotton D.M.C special quality (Cordonnet  
spécial) N° 20.  
(See explanatory details, figs. 4, 6, 46, 50, 63, 84 and 85.)

---

Embroider the straight outside lines over 3 threads of the  
stuff with two threads of Special stranded cotton D.M.C N° 14.

Draw out 5 threads for the narrow insertions in serpentine  
lines and 18 threads for the wide insertion; the clusters are  
formed of 4 threads of the stuff. In the inside of the squares  
draw out 4 threads both ways and leave twice 4 intermediate  
threads.

Do the needlework with Crochet cotton D.M.C special quality  
N° 20, with the exception of the connecting together of the  
clusters which is done with Special stranded cotton D.M.C N° 14.

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DRAWN THREAD WORK

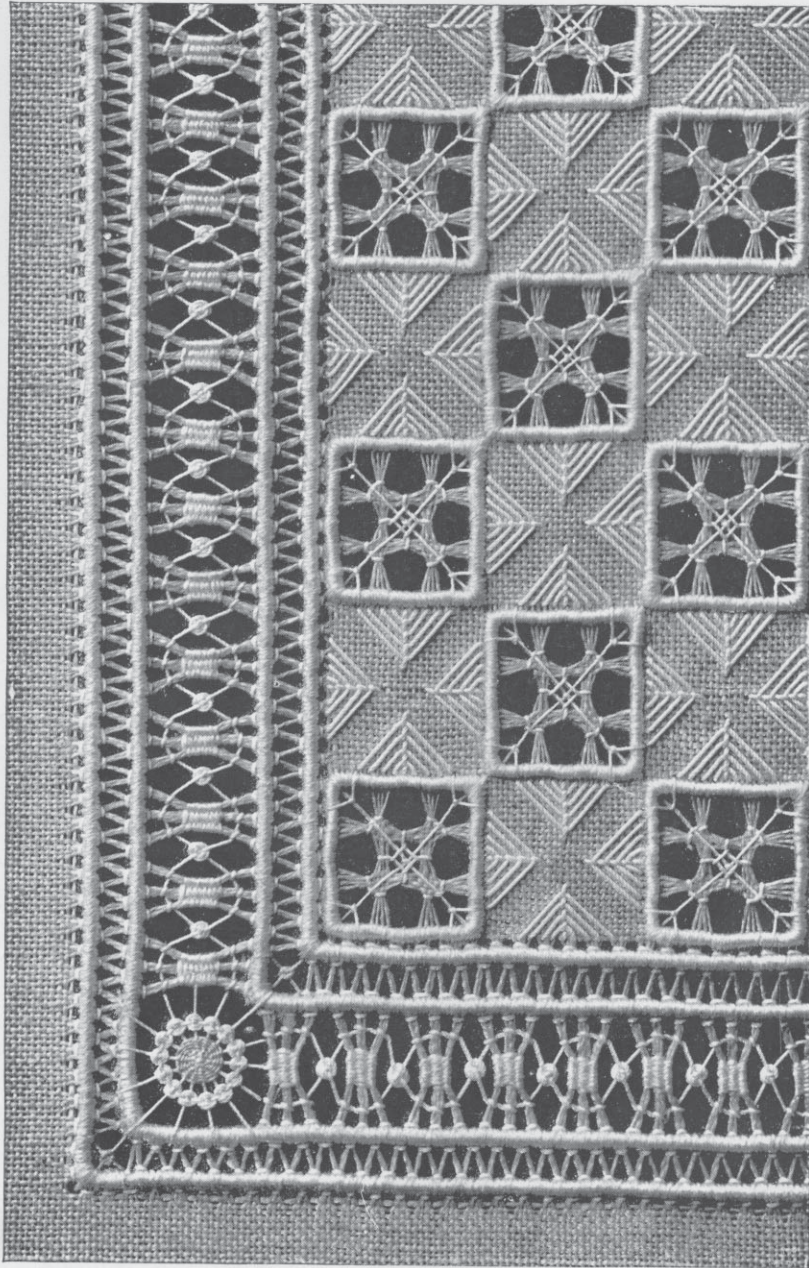


Plate II

**Directions for working the pattern  
of Plate III:**

Border with knotted fringe for chamber-towels, dresser-cloths  
and sideboard covers, worked  
on Rhodes linen I with Crochet cotton D.M.C special  
quality (Cordonnet spécial) in N<sup>os</sup> 3 and 20.  
(See the explanatory details, figs. 25, 50 and 84.)

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Embroider the straight lines over 3 threads of the stuff with  
Crochet cotton D.M.C special quality N<sup>o</sup> 20.

Draw out 8 threads for the narrow insertions, the clusters  
of which number 6 threads, and 24 threads for the wide in-  
sertion in which the clusters are formed of 3 threads of the  
stuff. The two rows of dots embroidered with Crochet cotton  
D.M.C special quality N<sup>o</sup> 3 take 12 horizontal threads, the  
border turned to the fringe also takes 12 threads.

The needlework is done with Crochet cotton D.M.C special  
quality N<sup>o</sup> 20.

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DRAWN THREAD WORK

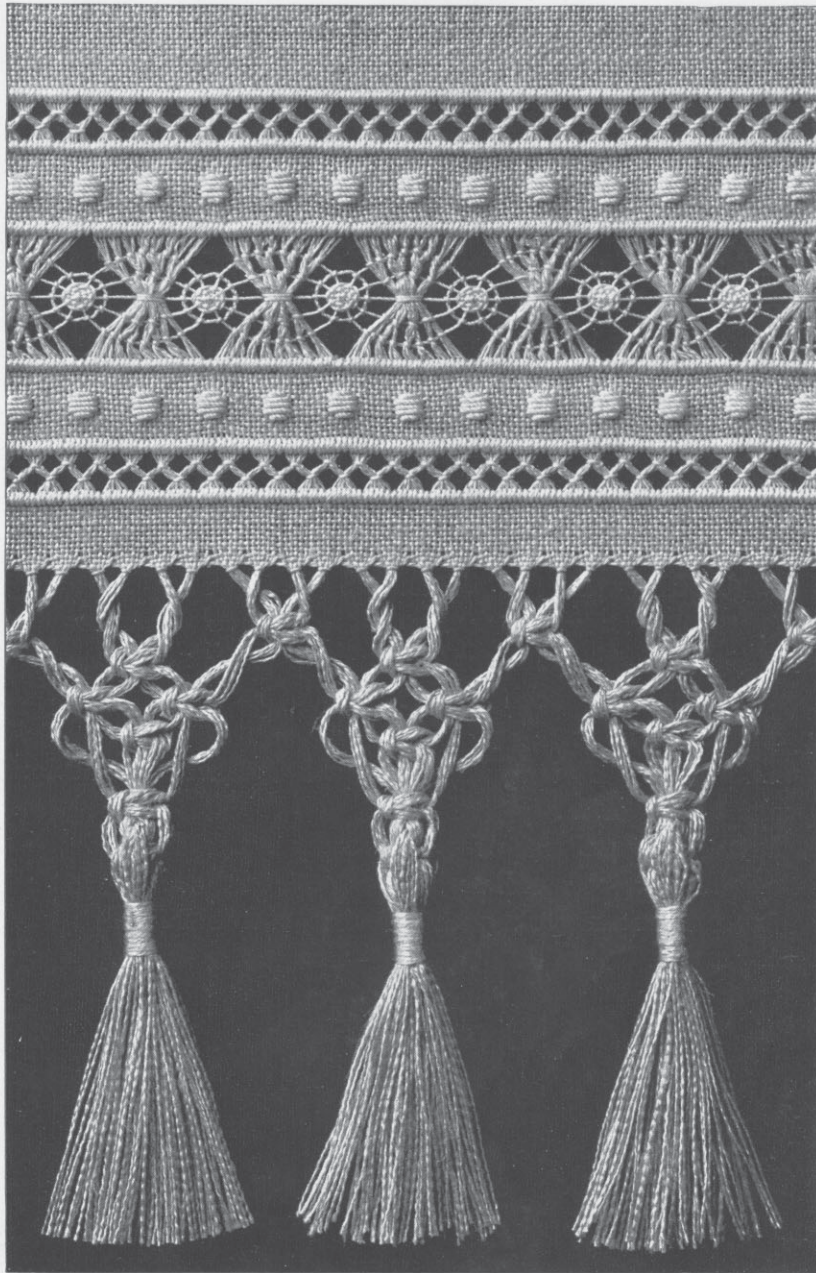


Plate III

**Directions for working the pattern  
of Plate IV :**

Part of a sofa-veil worked on plaited Tammy cloth I with Crochet  
cotton D.M.C special quality (Cordonnet spécial)

Nos 1, 2 and 10.

(See the explanatory details, figs. 5, 30, 37 and 71.)

---

Embroider the rows of four-sided stitches over 3 threads of  
the stuff with Crochet cotton D.M.C special quality N° 10.

Draw out twice 7 threads for the little crossed insertions and  
leave 5 threads between for the strip of Tammy cloth, to be  
covered with vertical stitches made with Crochet cotton D.M.C  
special quality N° 1.

Embroider the triangular frame with Crochet cotton D.M.C  
special quality N° 2.

Draw out 14 threads for the empty squares and leave 6  
threads for the intermediate bars.

Do the needlework with Crochet cotton D.M.C special  
quality N° 10.

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DRAWN THREAD WORK

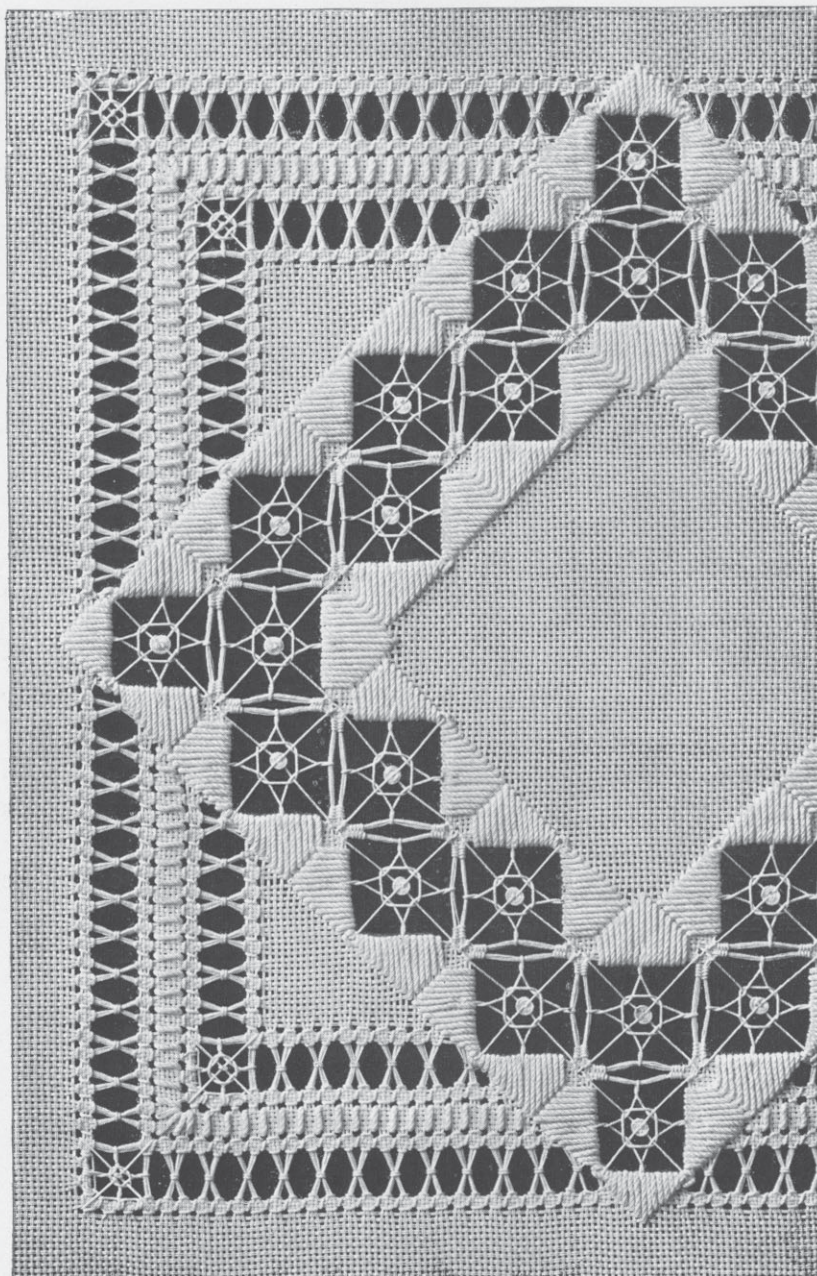


Plate IV

**Directions for working the pattern  
of plate V :**

Border with corner for table-napkins and tray-cloth,  
worked on plaited Tammy cloth II with Crochet cotton D.M.C  
special quality (Cordonnet spécial) in N<sup>os</sup> 2, 10 and 20.  
(See explanatory details, figs. 8, 37, 90 and 91.)

---

Embroider the scalloped outside edge in darning stitch with  
Crochet cotton D.M.C special quality N<sup>o</sup> 2 over 7 threads of  
the stuff.

Draw out twice 16 horizontal threads leaving 6 threads of the  
stuff between. Draw out 16 vertical threads leaving alternately  
6 and 12 threads between.

Do the needlework with Crochet cotton D.M.C special  
quality N<sup>o</sup> 10 and the connecting outlines in Russian stitch  
with Crochet cotton D.M.C special quality N<sup>o</sup> 20.

In the inside leave an interval of 10 threads, draw out twice  
2 threads leaving 3 threads between.

Make the openwork seam over clusters of 4 threads.

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DRAWN THREAD WORK

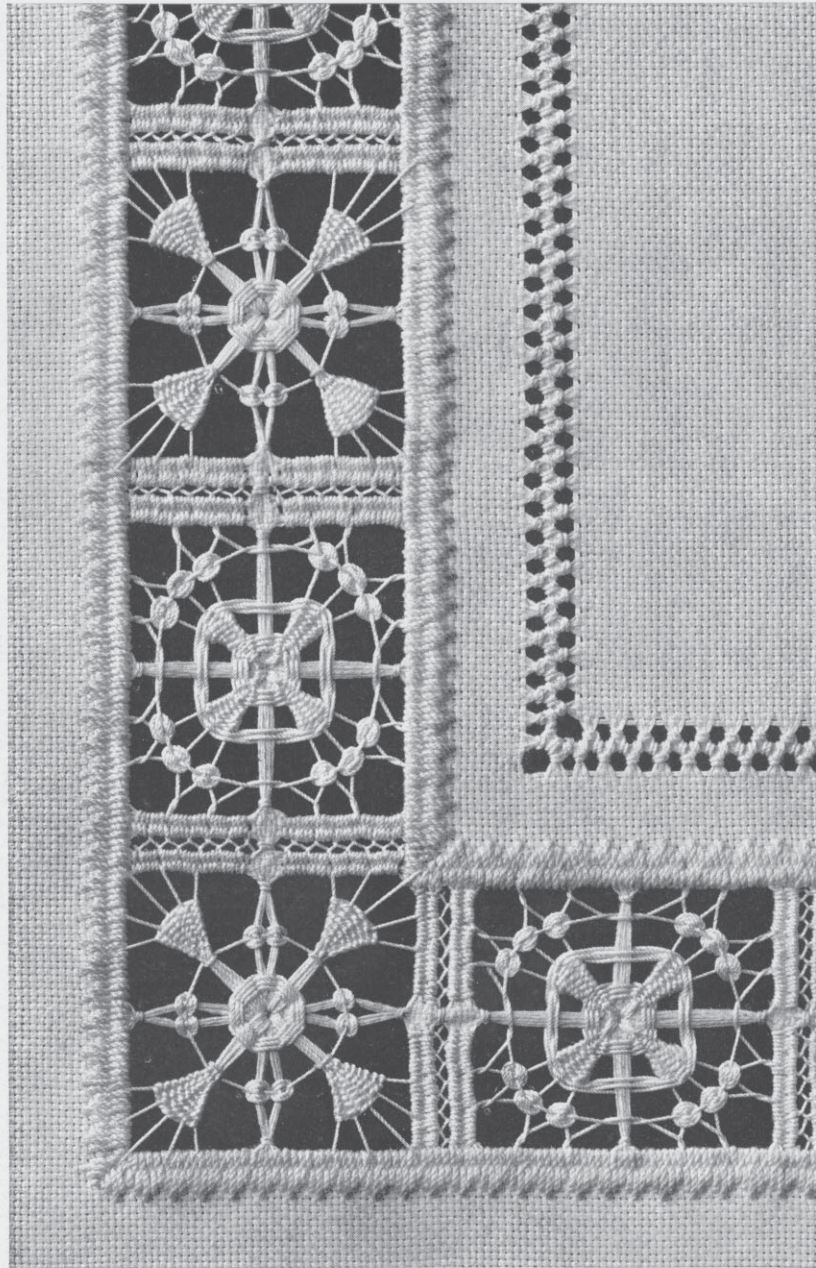


Plate V

**Directions for working the patterns  
of Plate VI:**

Four braids for articles of dress worked on Java braids,  
with Pearl cotton D.M.C (Coton perlé) N° 3 and Crochet cotton  
D.M.C special quality (Cordonnet spécial) N° 3.  
(See explanatory details, figs. 5, 6, 7, 10, 22, 27, 31, 37 and 38.)

---

First braid — width 14 threads — Draw out 8 threads in the middle, make the two rows of crossed stitching over 2 threads of the braid.

Second braid — width 16 threads — Draw out 10 threads in the middle, make the two rows of strengthening stitches that form the clusters over 2 horizontal and 2 vertical stitches.

Third braid — width 29 threads — Draw out 18 threads in the middle, make the two rows of four-sided stitches over 3 horizontal and 2 vertical threads.

Fourth braid — width 38 threads — Draw out 18 threads in the middle, leave 3 threads each side, then draw out, top and bottom, 3 threads more; the crossed stitches are done over 2 vertical and 3 horizontal threads.

Use Pearl cotton D.M.C N° 3 for all the embroidered rows and for the parts worked in darning stitch, and Crochet cotton D.M.C special quality N° 3 for the lace stitches.

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DRAWN THREAD WORK

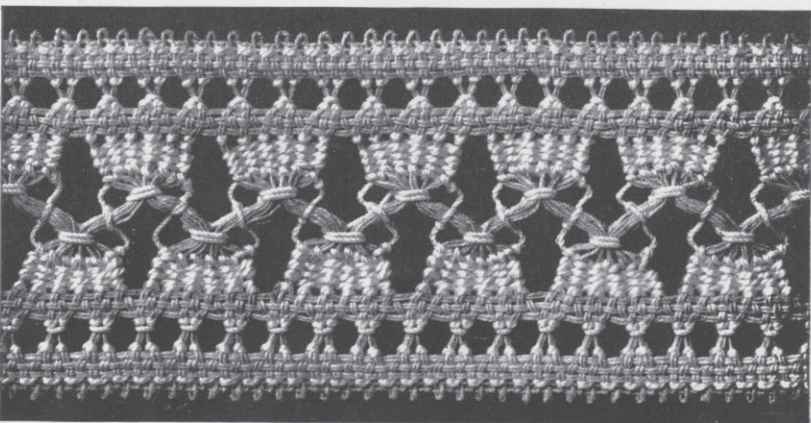
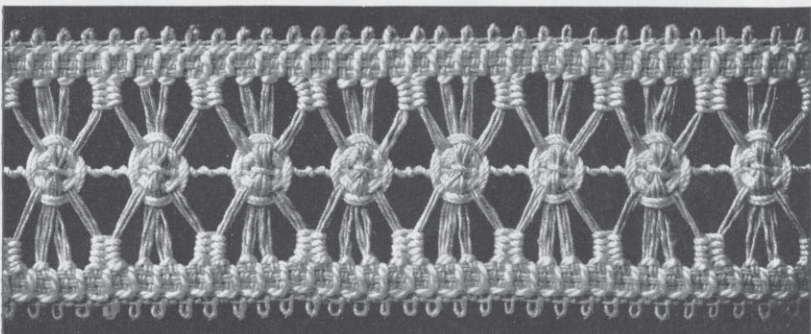
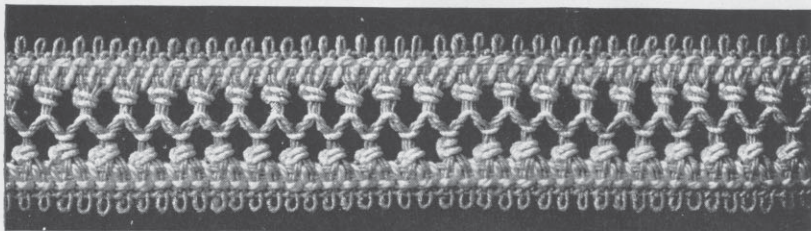
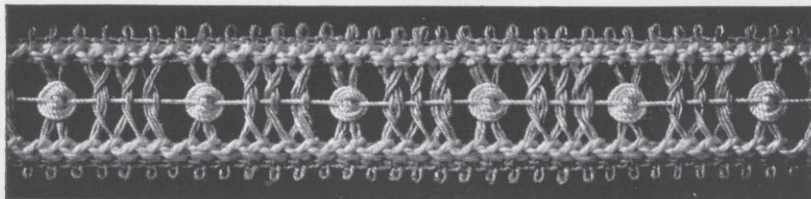


Plate VI

**Directions for working the patterns  
of Plate VII :**

Two borders for curtains and sash-blinds  
worked on coarse Net Canvas, with Pearl cotton D.M.C  
(Coton perlé) N° 3 and Flax lace thread D.M.C  
(Lin pour dentelles) N° 16.  
(See explanatory details, figs. 22, 37 and 38.)

---

First border — Draw out 8 threads for the wide insertion, leave 4 threads, then draw out 4 threads top and bottom. The clusters number 3 threads and are held together with Flax lace thread D.M.C N° 16. Do all the other stitches with Pearl cotton D.M.C N° 3.

Second border — Draw out 5 threads for the wide insertion, leave an interval of 2 threads top and bottom, draw out 3 threads, leave an interval of 2 threads and draw out again 3 threads. The outside clusters consist of two threads and are fastened with Flax lace thread D.M.C N° 16.

Do all the other stitches with Pearl cotton D.M.C N° 3.

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DRAWN THREAD WORK

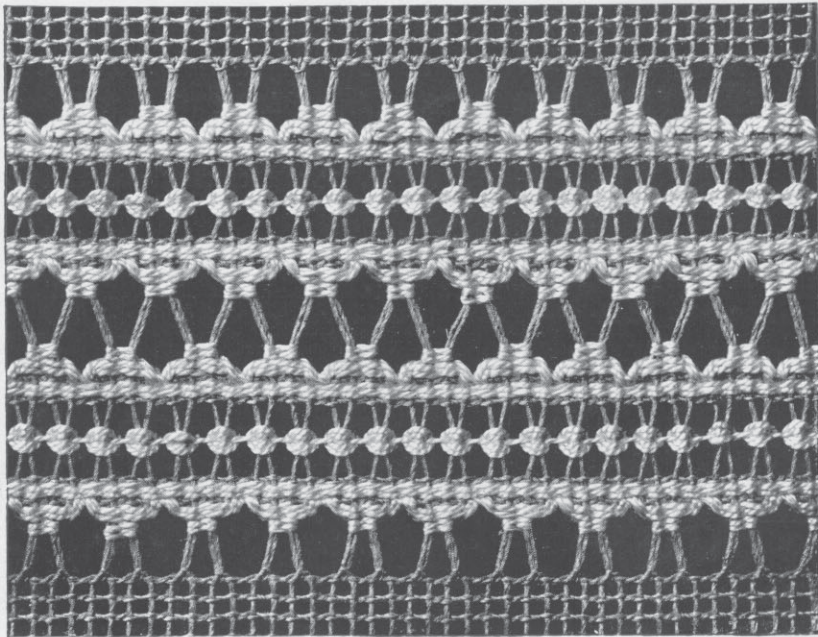
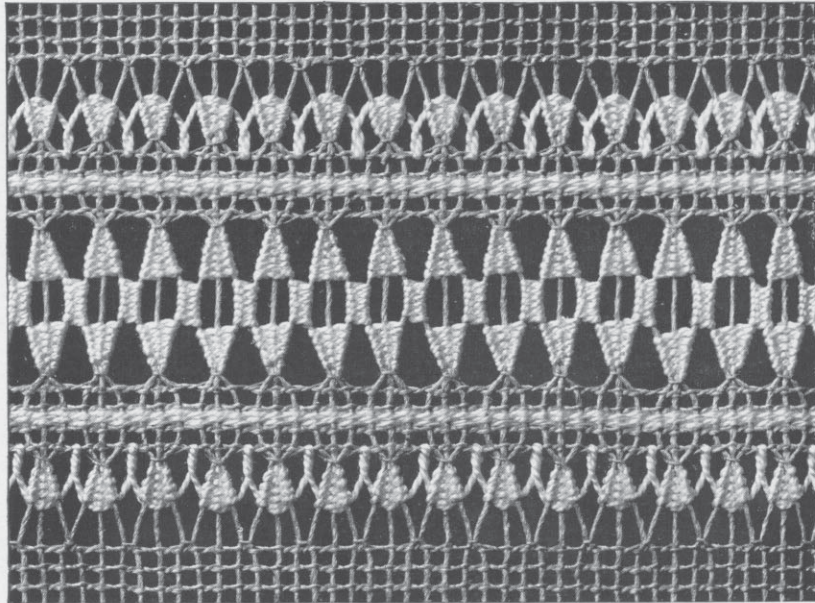


Plate VII

**Directions for working the patterns  
of Plate VIII :**

Three borders for table and house-linen, worked  
on Rhodes Linen II with Crochet cotton D.M.C special quality  
(Cordonnet spécial) N° 3 and Pearl cotton D.M.C  
(Coton perlé) N° 3.

[See explanatory details, figs. 5, 22, 23, 37, 38, 63, 81, 82,  
84 and 85.]

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First border — Work the rows of vertical and four-sided stitches over 3 horizontal threads. Draw out 35 horizontal threads, then in the direction of the length, leave alternately 28 threads and cut 8 threads.

Second border — Work the rows of vertical stitches over 4 horizontal threads, the rows of four-sided ones over 3 horizontal and 4 vertical threads. Draw out 45 horizontal threads, then in the direction of the length, leave alternately 32 threads and cut 20.

Third border — Work the rows of vertical stitches over 4 horizontal threads, the rows of four-sided ones over 3 horizontal and 4 vertical threads. Draw out 60 horizontal threads, and then in the direction of the length, leave alternately 40 threads and cut 25.

Do all the work with Crochet cotton D.M.C special quality N° 3 excepting the thick parts in darning stitch which are done with Pearl cotton D.M.C N° 3.

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DRAWN THREAD WORK

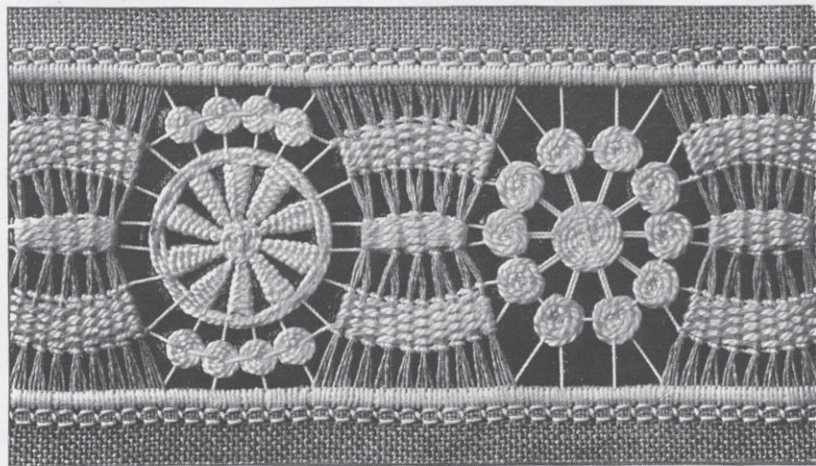
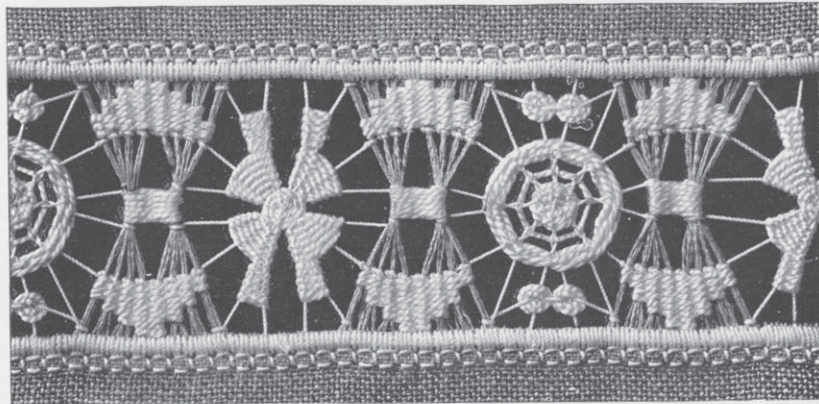
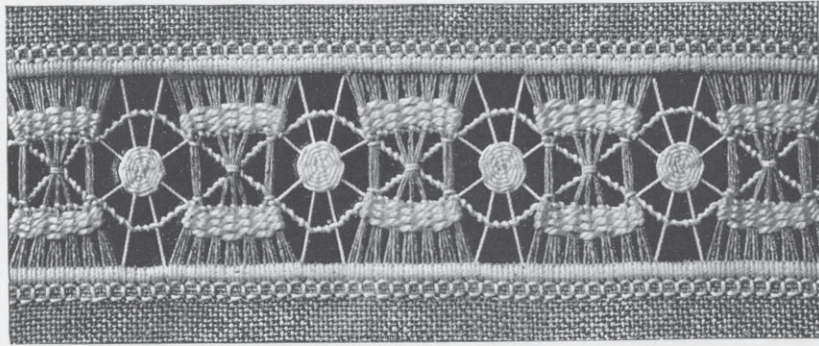


Plate VIII

**Directions for working the patterns  
of Plate IX :**

Two grounds for cushions, pincushions, chair-backs  
and table-centres,  
worked on Rhodes linen I with Pearl cotton D.M.C (Coton  
perlé) N° 8 and Crochet cotton D.M.C special  
quality (Cordonnet spécial) N° 10.  
(See explanatory details, figs. 38, 63, 83, 84 and 85.)

---

First ground — Do the framing of the figures with Pearl Cotton D.M.C N° 8 over 3 threads of the stuff and draw out 20 threads both ways inside the squares, leaving an interval of 8 threads between the figures. Work the ornamental figures with Crochet cotton D.M.C special quality N° 10.

Second ground — Do the framing of the figures with Pearl cotton D.M.C N° 8 over 3 threads of the stuff. For the big empty space in the middle, draw out 12 threads both ways, leave 3 threads between and draw out 5 threads.

Do the ornamental figures with Crochet cotton D.M.C special quality N° 10.

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