

# **The Antique Pattern Library**

<http://www.antiquepatternlibrary.org>

This scan was contributed by

**On-Line Digital Archive of Documents on Weaving and Related  
Topics**

<http://www.cs.arizona.edu/patterns/weaving/index.html>

D·M·C  
LIBRARY

DRAWN  
THREAD  
WORK

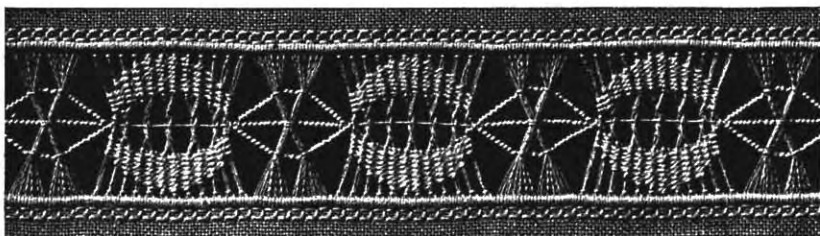
TH. DE DILLMONT, EDITOR  
MVLHOYSE (ALSACE)

D·M·C LIBRARY

# Drawn Thread Work



TH. DE DILLMONT, EDITOR  
MULHOUSE (Alsace)



OPENWORK INSERTION WITH KNOTTED CLUSTERS SET CONTRARIWISE,  
OVERCAST BARS AND FESTONS IN DARNING STITCH.

## Drawn Thread Work

---

The empty spaces produced in linen by grouping together with stitches several threads, isolated by the drawing out of warp or woof threads or both, constitutes what is known as "drawn thread work".

By grouping together and covering the isolated threads with different stitches the most varied combinations and the richest patterns can be produced, suitable either as sole decoration or as a finish to cross stitch or other embroidery.

The simplest kind of drawn work is known as "hemstitching" which consists in drawing out a few parallel threads of the material at the head of a hem and fastening up the upper and last cross-thread to the folded hem above it, so as to prevent its ravelling downwards; thus leaving small open spaces between each of the clusters of threads. The borders, insertions and grounds, the Italian cut stitch, the different kinds of American, Danish and Norwegian openwork (\*) and finally the Reticella cut work of Italian and Greek origin are all more complicated and elaborate forms of drawn or openwork; the latter being a transition from openwork on linen to lace work.

The patterns of modern work of this kind are very similar to certain lace patterns, they resemble the American ones and

---

(\*) See at the end of this album the list of the publications of the D.M.C library containing a great variety of patterns for every kind of work.

contain, like these, stitches and figures often employed in the Tenerife lace.

Viewed as regards the execution there are two kinds of openwork on linen: the one is produced by drawing out a certain number of either the warp or the woof threads, this is known as drawn work (the Italian *punto tirato*); the other requires the removal of both warp and woof threads and is known as cut work (the Italian *punto tagliato*).

**Materials.** — Openwork on linen is done on woven stuffs, the warp and woof threads of which should as far as possible be of equal size so that the spaces left by the removal of the threads may be regular in form. For table, bed and toilet linen, all the different kinds of white, cream or *écru* linens, used for embroidery, are suitable: for decorative articles, coloured linens are preferable, known as English or Scotch linens. The different kinds of tammy cloth serve for chair backs curtains and blinds; gauze and cambric, for dress trimmings.

For the work itself, when the threads of the stuff have been removed, a strong, twisted thread should always be used, one or other of the following articles, bearing the D.M.C trade mark: Alsatian thread D.M.C (*Fil d'Alsace*), Alsatian twist D.M.C (*Retors d'Alsace*), Lace thread D.M.C (*Fil à dentelle*), Crochet cotton 6 cord D.M.C (*Cordonnet 6 fils*), Special crochet cotton D.M.C (*Cordonnet spécial*), Crochet cotton bell mark D.M.C (*Cordonnet à la cloche*), Flax lace thread D.M.C (*Lin pour dentelles*) or Flax thread for knitting D.M.C (*Lin à tricoter*). The working thread should, generally speaking, be of the same size as the threads of the stuff, but for the raised parts which are to stand out in special relief a coarser thread should be used. For all the fillings and decorative figures in darning stitch, a loose pliable thread should be selected, such as Special stranded cotton D.M.C (*Mouliné spécial*), and Stranded flax D.M.C (*Lin mouliné*) composed of several strands, of which one or more can be used as required or else Pearl cotton D.M.C (*Coton perlé*) or Floss flax D.M.C (*Lin floche*), both with a slight twist.

Openwork on linen is generally done in one colour only, white on white, or in the same shade as the stuff; but we should recommend white thread for cream and *écru* stuffs and a slightly tinted thread for the coloured lines. Openwork on linen in several colours is not often met with.

To facilitate the reproduction of our patterns directions as regards the course of the work and the materials to be used, are given, either beneath the engravings in the text, or, in the case of the plates, at the back of each plate.

### Insertions (*punto tirato*).

Insertions are made, as we have already said, by drawing out either the horizontal or the vertical threads. The openwork hems form the starting point of this kind of work.

These hems often take the place of the ordinary hem when a richer effect is desired. Wider insertions are used as a trimming for bed and table-linen instead of embroidery or lace insertion.

**Single hem-stitch** (figs. 1 and 2). — Draw out two threads beneath the fold over, then tack down the hem above the isolated threads. Fasten in the working thread on the left, then slip the needle from right to left under three isolated threads, draw it out and pass it, upwards from below, under two threads of the fold of the hem. (See fig. 1.)

For the hem fig. 2, prepare it like the preceding one, and work as before from left to right, only that after having slipped

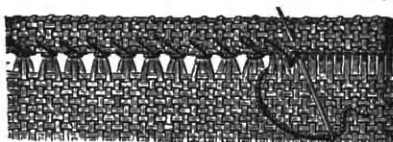


Fig. 1.  
Single hem-stitch.

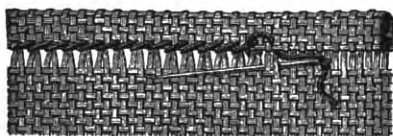


Fig. 2.  
Another single hem-stitch.

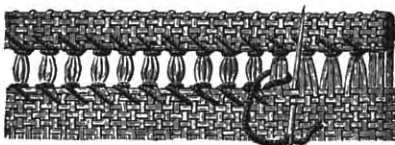


Fig. 3.  
Ladder hem-stitch.

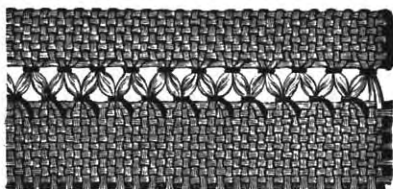


Fig. 4.  
Serpentine hem-stitch.

your needle under the two perpendicular threads, you insert it into the hem downwards from above, over one thread, so that it comes out exactly at the very edge of the fold. These stitches which may also be made on the wrong side of the work, form a kind of cord beneath the hem.

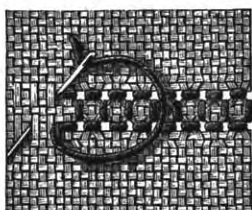


Fig. 5.  
Four-sided stitch.

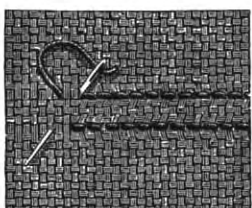


Fig. 6.  
Crossed back-stitch.  
Right side.

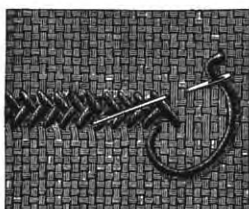


Fig. 7.  
Crossed back-stitch.  
Wrong side.

**Ladder hem-stitch** (fig. 3). — After making the first row of stitches, as shewn in fig. 1, draw out a few more threads, 5 in all. Then turn the work and make a second row of stitches like the first. You collect the same threads as in the first row thus forming vertical rungs or steps.

**Serpentine hem-stitch** (fig. 4). — Here again the first row of stitches is made as in fig. 1, by taking up each time an even number of threads. For the second row take up half the threads of two clusters, so as to divide the rungs or steps which will thus form a serpentine line.

**How to secure the edges of the stuff in openwork.** — After drawing out the threads for a hem or an insertion, you must secure the threads of the stuff on both sides of the openwork, so as to keep them in their place and prevent their slipping into the openwork part. This is an indispensable precaution in the case of wide hems or insertions; for small articles of fancy-work it is not so necessary.

The simplest way of securing the edges is shewn in figs. 1 and 3, it can also be done by straight and oblique stroke stitches, set singly or grouped together in the shape of scallops or squares (see plates 1 and 4).

For the openwork parts, combined with embroidery in colours, use cross stitch and plaited stitch (see plates 13 and 19). In work of a more minute description, the edges are button holed or overcast as has been done in the patterns

represented in plates 2, 8, 9, 11, 12 and 18, where the stitches are thickly padded, thus producing a raised effect.

Figs. 5 to 9 also illustrate some stitches that may be used for this work.

**Four-sided stitch** (fig. 5). — Draw out one thread of the stuff, skip three threads and draw out one.

The stitches are made in a row from right to left. Begin with a vertical stitch upwards over the three isolated threads, then carry the needle on the wrong side of the work, three threads downwards to the left, make one horizontal stitch to the right, which will touch the vertical stitch at the top and finally bring out the needle below, to the left of the horizontal stitch. Then make a vertical stitch again and so on. By drawing the thread tight you get small square stitches accompanied above and below by little eyelet holes. In loosely woven stuffs it is not necessary to draw out a thread top and bottom, the openwork effect results of itself by the threads being drawn closely together.

**Crossed back-stitch** (figs. 6 and 7). The right and the wrong side of this stitch both serve for securing the edges of the stuff. Leave a band of stuff, three threads deep, then draw out one thread above and below.

For the execution described by the engraving, fig. 6, you insert the needle as for ordinary back-stitch, slip it under the stuff, slanting it a little towards the second outline of the drawing, and bringing it out one thread beyond the

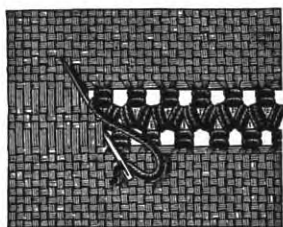


Fig. 8.  
Fancy stitch worked  
in one journey.



Fig. 9.  
Fancy stitch worked  
in two journeys.

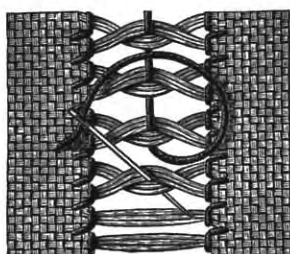


Fig. 10.  
Whole clusters interverted  
once.

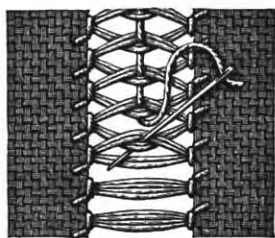


Fig. 11.  
Divided clusters interverted  
once.

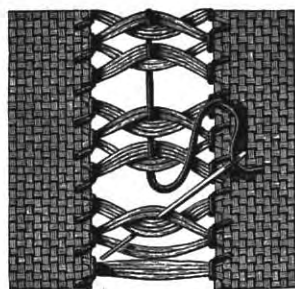


Fig. 12. Two whole clusters interverted once with two half-clusters.

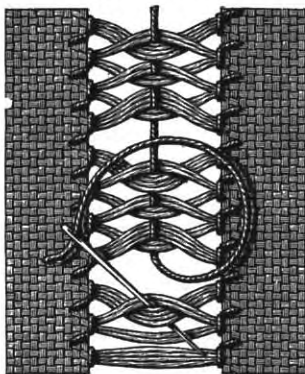


Fig. 13. Two whole clusters interverted once with four half-clusters.

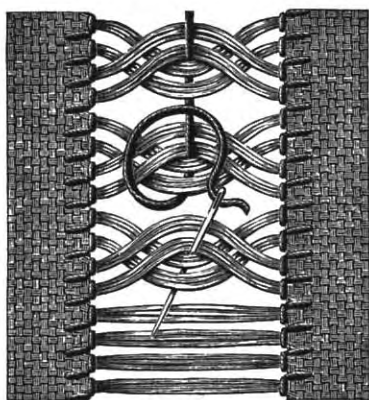


Fig. 14.  
Four clusters once interverted  
and once crossed.

first stitch. After making one back-stitch over two threads of the stuff, slip the needle upwards again under the stuff and bring it out two threads further on for a new stitch.

The intercrossing of the threads and the way this stitch is worked on the wrong side are shewn in fig. 7.

**Fancy stitch worked in one journey** (fig. 8). — Here again the band of stuff is three threads deep but two threads of the stuff must be drawn out both above and below.

Beginning below on the right, make two back-stitches from left to right over four disengaged threads, these are followed by two stitches over three horizontal threads and two vertical ones, sloped to the right; after which you make two horizontal back-stitches over four threads at the top to come back to the first line with two slanting stitches over three horizontal and two vertical stitches, sloped to the right. Continue in this manner drawing the stitches very tight and the open parts will come out very distinctly.

**Fancy stitch worked in two journeys** (fig. 9). — The stitches are made over five horizontal threads, and one thread is drawn out top and bottom. The first row consists of single stitches, see figs. 1 to 3, one of which is worked upwards and the other downwards (see also the explanatory detail on the left side of the engraving). In the second journey you add a row

of oblique stitches in the middle of the band, set between the stitches of the first row; in the engraving these stitches are shewn by a dark thread.

**Different ways of openworking the bands of drawn stitch.** — The openwork can be produced in various ways :

- 1° By drawing the clusters of threads opposite ways ;
- 2° By knotting the clusters ;
- 3° By embroidering over the clusters ;
- 4° By linking the clusters together with small decorative subjects.

**Different ways of drawing the clusters together interverted** (figs. 10, 11, 12, 13, 14, 15, 16, 17, 18). — You draw

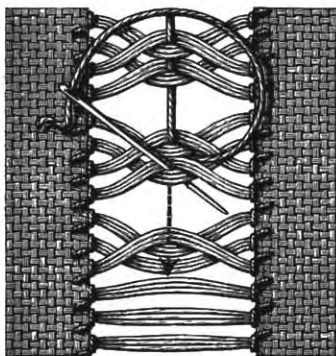


Fig. 15.  
Flour clusters once interverted  
and twice crossed.

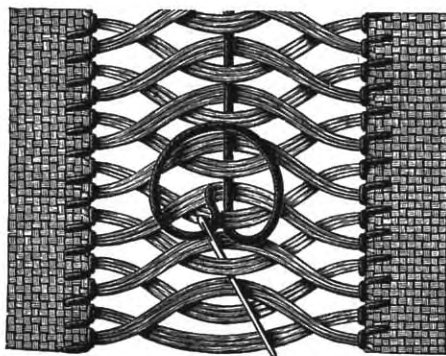


Fig. 16.  
Whole clusters once interverted  
and three times crossed.

the clusters together opposite ways by slipping a needle and coarse thread under one cluster which you then slip over one of the next clusters. To keep the clusters in their new position you pass the coarse thread between the clusters that are interverted.

You can draw the clusters opposite ways in one journey or in several parallel lines, then you can take either whole clusters, or divided ones, or several clusters at once as will be seen from the following examples.

We begin with the small strips made in one journey; fig. 10 shews us the plainest one, two whole clusters once interverted.

For this you draw, as we have just said, the second cluster over the first and the coarse thread passes over the second cluster and under the first. For the stripe fig. 11 the clusters are divided before they are interverted; this pattern presents a less open effect than the preceding one.

The engraving fig. 12 shews two whole clusters interverted

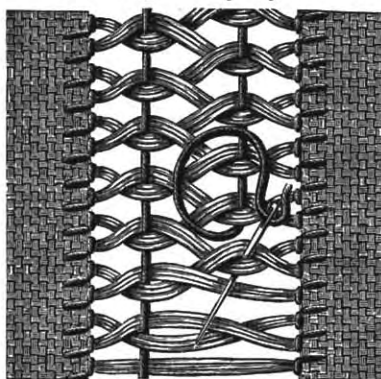


Fig. 17. Two clusters once interverted in two rows.

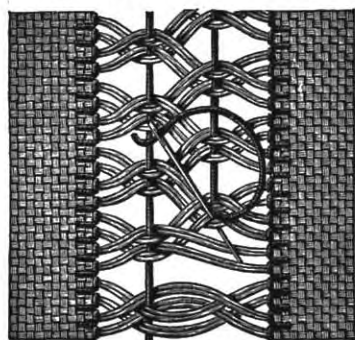


Fig. 18. Four clusters doubly interverted in two rows.

the motives of fig. 10, and fig. 18, a double row of the motives of fig. 15. The position of the needle shows the working of the second row.

**Three-rowed insertion with divided clusters once interverted and little waved bands between** (fig. 19). — The following patterns are to shew the uses to which the different crossed openwork stitches just described can be put.

with two half-clusters and fig. 13 a design consisting of two whole and four half clusters.

The patterns of figs. 14 and 15 are formed of four clusters interverted at the same time. For fig. 14 you draw the third and fourth clusters over the first and the second, which gives a subject crossed once, whilst for fig. 15 you intervert the third and the fourth clusters and the fourth and the second; in this way the clusters appear crossed twice.

Finally fig. 16 shews how to execute in one journey a row crossed three times. To get this effect you intervert the fourth and first clusters, the sixth and the third, the eighth and the fifth and so on.

Two more patterns are added in which the clusters are interverted in two parallel rows. Fig. 17 shews a double row of

For the three-rowed insertion, fig. 19, repeat the stitch illustrated by fig. 3 six times; the first and sixth time for beginning and finishing the insertion, the second and fifth time after having drawn out six threads of the stuff, the third and the fourth time after drawing out eight threads. All the clusters must consist of four threads of the stuff. The first and the third rows must be worked after fig. 4, the middle row after fig. 11.

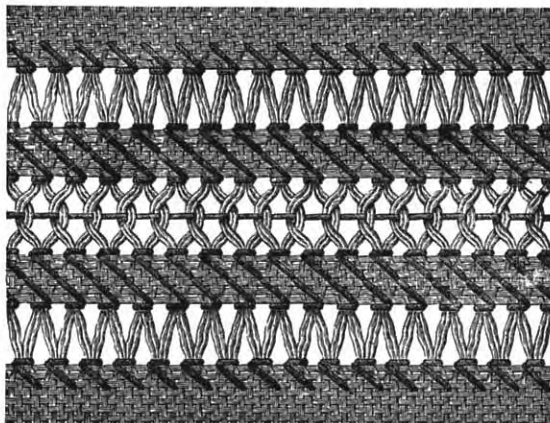


Fig. 19. Insertion consisting of three rows with divided clusters once interverted and small waved insertions between.

Materials: Russian linen, in *écru* and Pearl cotton D.M.C N° 5, in Cream-Yellow 712.

**Insertions with interverted clusters in two rows** (fig. 20). — After drawing out twelve threads of the stuff and securing the edges with the stitch shewn in fig. 3 worked over three disengaged threads, you make two series of stitches interverting the whole clusters as shewn in fig. 17.

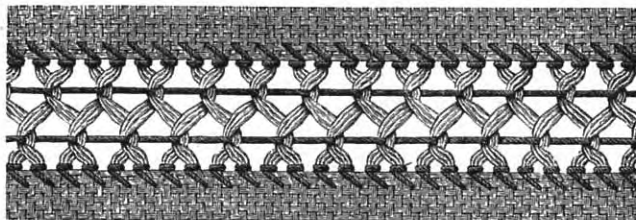


Fig. 20. Insertion with interverted clusters in two rows.

Materials: Plaited tammy cloth in *écru* and Crochet cotton, special quality D.M.C N° 3, in snow-white.

**Insertion with interverted clusters crossed three times and embroidered over** (fig. 21). — Draw out twentyfive threads of the stuff; the isolated threads on both sides are then secured by oblique stroke stitches over six threads.

The clusters are then crossed in the middle of their height by means of the stitch represented in fig. 16, after which you introduce another thread each side of the first, following the

clusters proceeding from the first assemblage. After drawing the first threads through you surround the clusters with over-cast stitches by means of a second thread, thus enclosing them between two threads.

**Different ways of knotting the clusters** (figs. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31). — The insertions with knotted clusters constitute a second variety of drawn thread work on linen. The knotted clusters can be made in one or more parallel rows and the auxiliary thread, that serves to make the knots, may be visible and form at the same time part of the pattern, or may be used only for the knots and pass more or less invisibly from one cluster to another. For

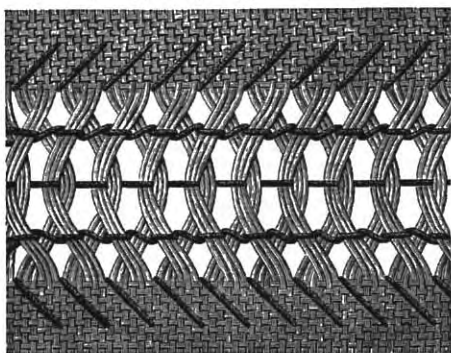


Fig. 21. Insertion with interverted clusters crossed three times and embroidered over.  
Materials: Java linen, in écreu and Flax for knitting D.M.C N° 8, in white.

a single row you connect the clusters by a knot formed by an interverted chain stitch, in more elaborate patterns you can use both overcasting and button-hole stitch.

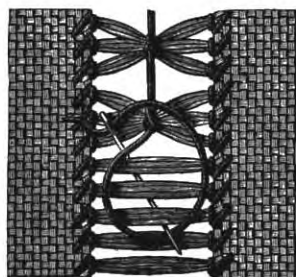


Fig. 22.

Triple clusters knotted once with a vertical thread.

We recommend all these kinds of openwork being done on the wrong side, in this way it will be found easier to carry the thread invisibly from one cluster to another and the chain stitch will also present a better appearance.

We begin our series of patterns by those with knotted clusters worked in one row and in which the auxiliary thread is visible; fig. 22 shows the making of a knot with an interverted chain stitch in an insertion formed by triple clusters, once knotted. The thread with which you make the collecting knots descends vertically and links the clusters together.

In fig. 23 the clusters appear much longer, they are knotted

twice, which forms a pattern with horizontal bars in the middle of the insertion.

For fig. 24 you draw four clusters together and these are afterwards divided in the second row so as to form in the middle a serpentine pattern.

In the next figures the thread that served to make the knots is carried over the clusters without shewing in the empty spaces between.

The little insertion fig. 25 is a specimen of single openwork without the edges being overcast or secured in any way by stitches, as in little articles of fancywork. The clusters of threads are knotted in a zig-zag line by means of single chain stitches and without overcasting stitches between these latter.

Fig. 26 shews a similar pattern but with the edges secured against fraying and the clusters encircled in the middle by an overcasting stitch.

For the insertion illustrated by fig. 27 you each time knot four clusters together; the serpentine bars in the middle of the strip are lightly overcast.

Fig. 28 shews an insertion consisting of a double row of sextuple clusters, the middle bars set in the shape of lozenges are encircled with button-hole stitches.

The single Turkish knot, fig. 29, is often used when the edges of a wide insertion are to be ornamented with a row of eyelet holes. After drawing out two or three threads of the stuff collect three or five together by means

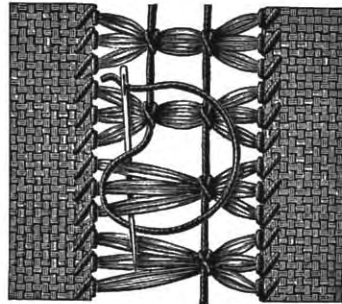


Fig. 23. Triple clusters knotted twice with two parallel vertical threads.

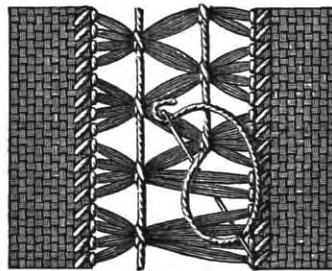


Fig. 24. Quadruple clusters, divided, knotted twice with two vertical threads.

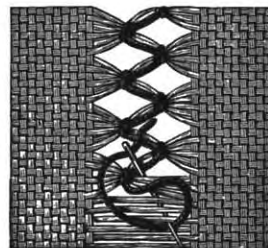


Fig. 25. Single clusters knotted once in a serpentine line without overcasting stitches.

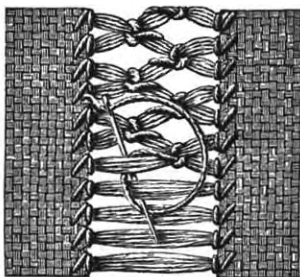


Fig. 26. Double clusters knotted once in a serpentine line with overcasting stitches.

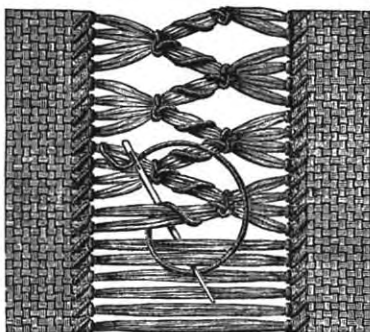


Fig. 27. Quadruple clusters once knotted in a serpentine line with overcasting stitches.

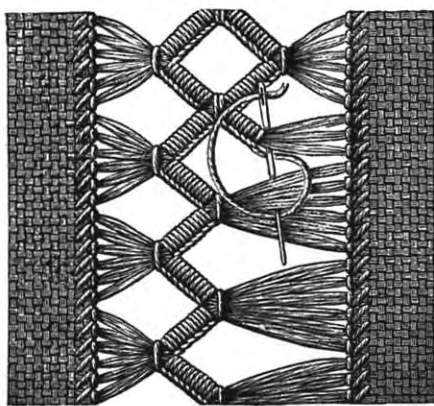


Fig. 28. Sextuple clusters twice knotted with a pattern consisting of button-holed squares.

of the knot explained by the engraving and the result will be a row of small round holes.

Fig. 30 shews the use of the Turkish knot to collect two clusters in a wider insertion. In this way small isolated crosses are formed, the opposite to those in fig. 22, where the clusters are visibly connected by the thread that served to make the collecting knot.

Finally, in fig. 31, we give a narrow serpentine insertion where the pattern is formed solely by horizontal overcasting stitches; this work is not very strong and we cannot recommend its use save in certain fancy articles not exposed to much wear.

The ensuing patterns of insertions will shew the use of the stitches we have been describing.

#### **Insertion formed of two rows of triple clusters knotted once**

(fig. 32). — Draw out twice twelve threads of the stuff with an interval of four threads and secure the edges from fraying by stitches over 2 threads, as in fig. 3. After fastening in the thread, knot three clusters together by means of three interverted chain stitches, see also fig. 22. The thread that crosses the middle of the empty spaces between must always be given a little play.

**Insertion of knotted clusters with vertical bars** (fig. 33). The stitches to secure the edges are to be worked over four threads, you then draw out twenty threads between the edges. The pattern itself is worked after fig. 23, only that instead of knotting the clusters together with only one chain stitch you do it with three.

**Turkish insertion with two rows of isolated clusters** (fig. 34). After securing the edges by stitches set over three horizontal and four vertical threads draw out for each band sixteen threads of the stuff.

The crossed figures of the second band are interverted as regards those of the first band. Fig. 30 shows the working of the stitch.

**Different ways of embroidering the clusters** (figs. 35, 36, 37, 38). — The third class of drawn work comprises the insertions with embroidered clusters; this work requires more trouble and patience than the preceding kind, for the clusters of threads entirely disappear under the embroidery that forms the pattern.

The stitch most frequently used for this embroidery is darning stitch, together sometimes with overcasting and button-hole stitches.

Fig. 35 explains the making of the little overcast bars used either for ornamenting a narrow hem or for making latticed grounds in works of a larger size. (See also the grounds, fig. 72 to 78 and the borders fig. 97 to 99.) As seen in fig. 35, the thread is carried downwards from above in the middle of the cluster to be overcast; beginning at the bottom, you completely surround

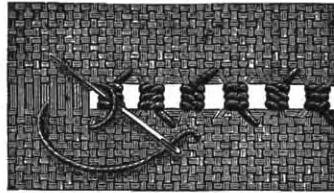


Fig. 29.  
Single clusters knotted with  
the Turkish knot.

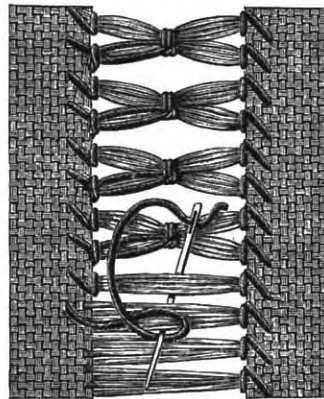


Fig. 30.  
Double clusters knotted with  
the Turkish knot.

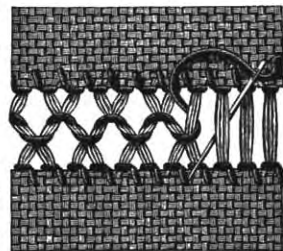


Fig. 31. Clusters knotted  
in serpentine line  
by horizontal stitches.

the cluster, consisting in this instance of four threads of the stuff, with overcasting stitches.

Fig. 36 shews the overcast bars placed in a zig-zag line. Here the bars are worked alternately upwards and downwards, and over clusters of three threads only. At the junction of two bars you connect them by two overcasting stitches over the six threads they are composed of; in this way you have an insertion of serpentine bars.

The bars covered with darning stitches, fig. 37, always

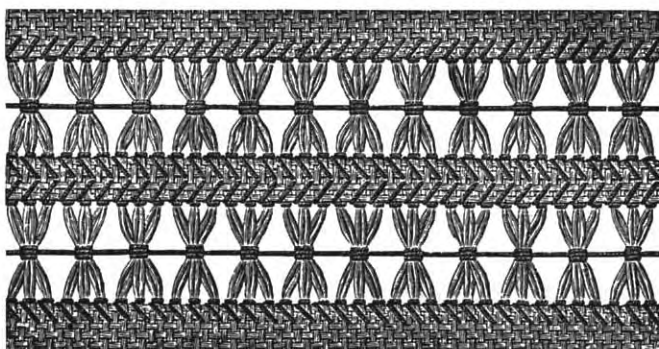


Fig. 32. Insertion formed of two rows of triple clusters once knotted.  
Materials: Plaited tammy cloth in *écru*, Floss flax or flourishing thread D.M.C N° 16, in Saffron yellow 749.

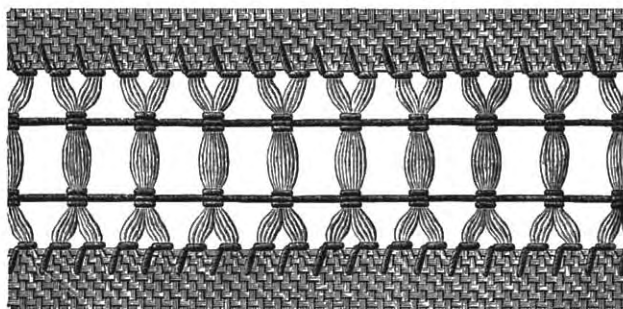


Fig. 33. Insertion of knotted clusters with vertical bars.  
Materials: Double tammy cloth in cream, Crochet cotton 6 cord D.M.C N° 5, in Maize yellow 579.

require clusters made of an even number of threads. The bars are made from right to left, to and fro, the needle being always inserted in the middle of the threads of the cluster.

Insert the needle, eye foremost, the point turned against

the thimble, this facilitates the work and prevents you from splitting the threads of the clusters. When the bar is finished, turn the work round, so as always to work in the same direction, that is to say, having the finished part on the right of your needle.

To shew how larger figures are worked in darning stitch,

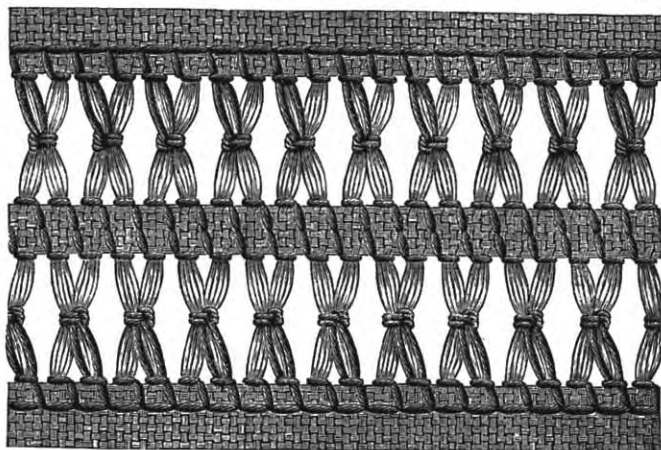


Fig. 34. Turkish insertion in two rows of isolated clusters.  
Materials: Rhodes linen, in white, Pearl cotton D.M.C N° 5,  
in Old gold yellow 680.

we give in fig. 38 an insertion composed of pyramids in course of execution and shewing the work in progress. The needle

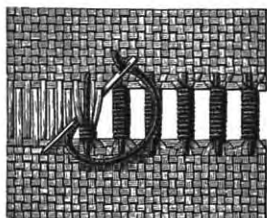


Fig. 35.  
Overcast isolated  
bars.

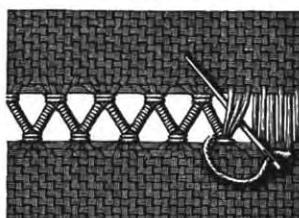


Fig. 36.  
Overcast bars in a  
zig-zag line.

travels to and fro over a settled number of clusters till all the threads of the stuff are entirely covered.

**Insertions in darning stitch.** — The following patterns represent insertions of Slav or Hungarian origin; they are executed in darning stitch. These insertions are employed as

borders for trimming house-linen and wearing apparel ; they are mostly executed in white on écreu linen, more rarely in colours. In the latter case, very bright decided colours are preferable : red, blue, green and orange, some parts are even embroidered in black. In addition to these patterns we give a series of Persian



Fig. 37. Bars covered with darning stitches.

subjects copied from the ancient veils, which are famous for their great beauty.

In these kinds of drawn work it often happens that the embroidery stitches that cover the clusters fill up the whole width of the insertion, it will therefore in these cases be unnecessary to secure the threads of the edges by overcasting stitches.

**Insertion with two rows of bars in darning stitch in one colour** (fig. 39).

Draw out 14 threads. Pass the working thread so that it should disappear under the darning stitches made to and fro over ten threads, in sufficient number to cover the isolated threads to half their height.

To reach the second cluster, re-insert the needle under the last darning stitches, carry the thread under the isolated threads and begin the second cluster by dividing the threads as the figure indicates. Fig. 37 also explains the execution of the bars in darning stitch.

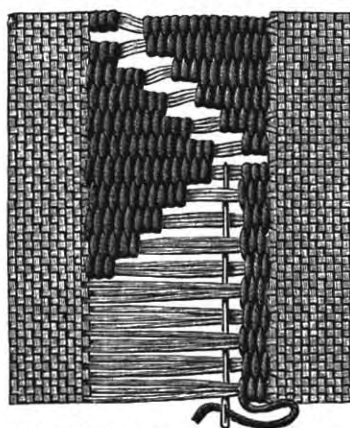


Fig. 38. Pyramids covered with darning stitches.

**Insertion with three rows of bars in darning stitch worked in three colours** (fig. 40). —

After drawing out 18 threads of the stuff collect the vertical threads and work the darning stitches over the ten threads as in fig. 39 but in three colours instead of one, using always the same colour for three clusters in a diagonal line.

**Insertion with three rows of bars of different lengths in darning stitch** (fig. 41). — Secure the edges with stroke

stitches set slanting over four threads of the stuff, then draw twenty horizontal threads for the openwork. The bars of the two exterior rows, which are longer than those of the middle row, take a few more stitches to cover them than the middle ones which are nearly square.

**Insertion in darning stitch diagonal rows of bars of two sizes form the pattern** (fig. 42). — The edges are secured by oblique stitches over four threads of the stuff and 28 threads

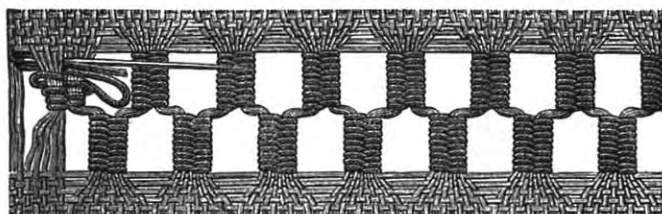


Fig. 39. Insertion with two rows of bars covered with darning stitches in one colour.

Materials: Cuba linen, in cream, Crochet cotton bell mark N° 5, in écreu.

are then removed for the openwork. The pattern is composed of two diagonal rows of five bars covered with darning stitches worked over two clusters of threads which alternate with one diagonal row of five squares worked over 3 clusters of threads.

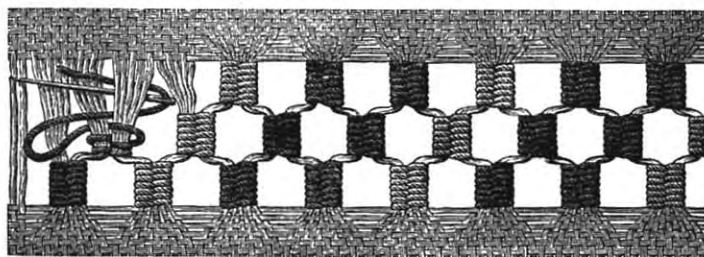


Fig. 40. Insertion with three rows of bars in darning stitch in three colours.

Materials: Plaited tammy cloth in white, Pearl cotton D.M.C N° 5, in Cardinal red 304, Pistachio green 319 and Mandarin yellow 741.

**Insertion in darning stitch with pattern of pyramids** (fig. 43). — Here too the edges are first secured by oblique stitches over four threads; the openwork requires the removal of thirty threads of the stuff.

The pyramids are worked over twelve clusters of threads, the little squares placed in diagonal lines over two.

**Insertion in darning stitch in three colours** (fig. 44). — The pattern requires the removal of thirty threads and the edges are secured by oblique stitches over three threads of the stuff. One subject of this insertion takes twenty clusters, you begin by the wide parts forming the pyramids, which are

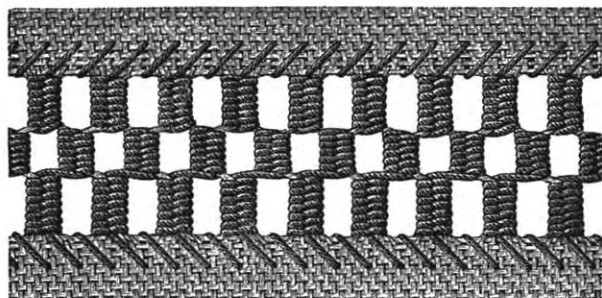


Fig. 41. Insertion with three rows of bars in darning stitch of different lengths.

Materials : Flax canvas in white, Floss flax D.M.C, in Gilt bronze 588.

covered with darning stitches in dark blue over three clusters. The inside bars of the pyramids are worked in red, the bars

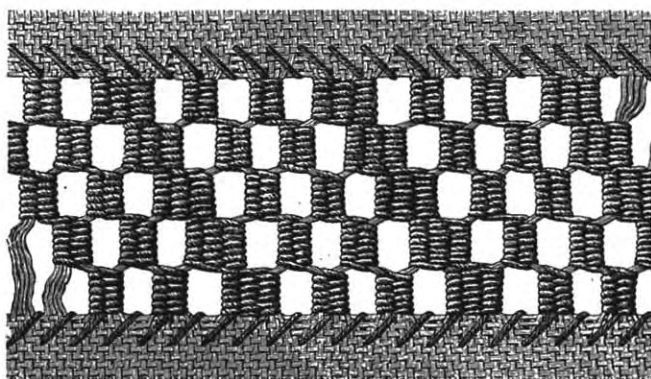


Fig. 42. Insertion in darning stitch with pattern in diagonal lines.

Materials : Alsatian linen in white, Flax lace thread D.M.C N° 16 in white.

between them in yellow, the latter taking two clusters of threads.

**Insertion in darning stitch with lozenge pattern** (fig. 45). — For this figure draw out 32 threads and secure the edges with oblique stitches over three threads of the stuff.

One subject occupies 22 clusters of threads. The lozenges are embroidered in blue; the intermediate figures in red and the framing of the lozenges in yellow.

**Insertion formed of isolated clusters in darning stitch** (fig. 46). — Draw out twenty threads. The square stitches that

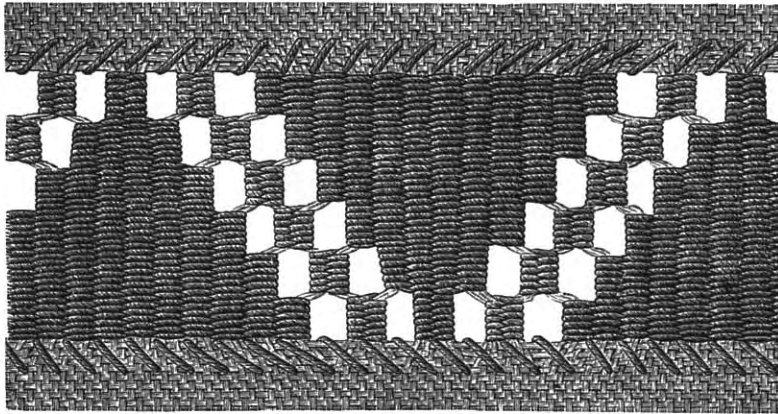


Fig. 43. Insertion in darning stitch with pattern of pyramids.

Materials: Cuba linen in white, Stranded flax D.M.C in Chamois brown 418 or Special stranded cotton D.M.C in Drab green 692.

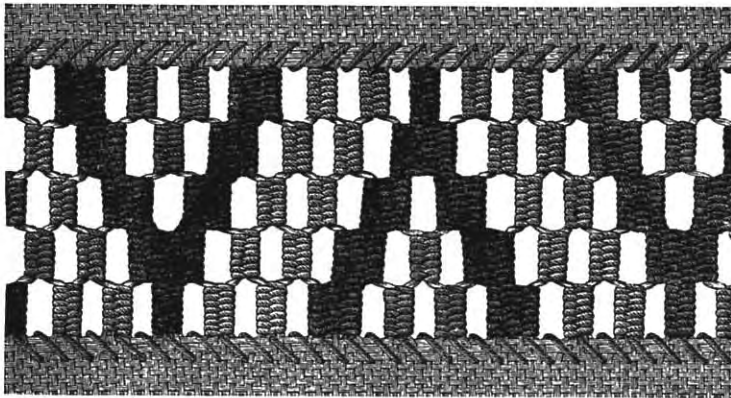


Fig. 44. Insertion in darning stitch worked in three colours.

Materials: Rhodes linen II in white, Floss flax embroidery thread D.M.C N° 8 in Indigo blue 311, Geranium red 349 and Saffron yellow 725.

secure the edges are made over four threads, see fig. 5. Three clusters secured and collected together at the edges are covered,

in the middle, with ten to twelve darning stitches. The thread is fastened off after each bar.

**Insertion with the pattern in darning stitch worked in four colours** (fig. 47). — Draw out 28 threads. The pyramids

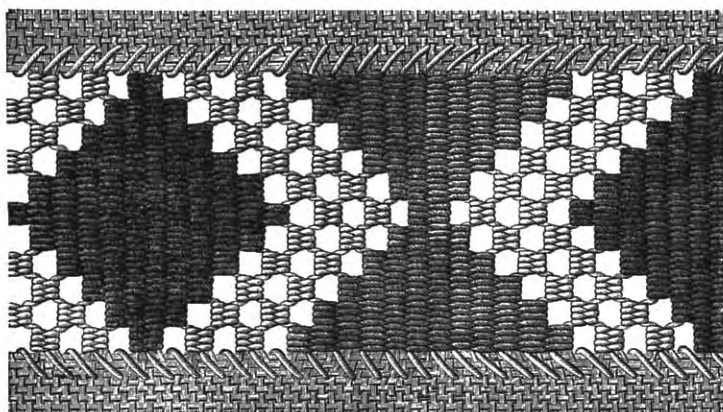


Fig. 45. Insertion in darning stitch with lozenge pattern.

Materials: Russian linen in cream, Pearl cotton D.M.C N° 5 in Blue fast dye 797, Geranium red 817 and Mandarin yellow 743.

take six clusters of three threads each, in a medium shade and a dark shade of green. For centre figure, worked in Dawn red

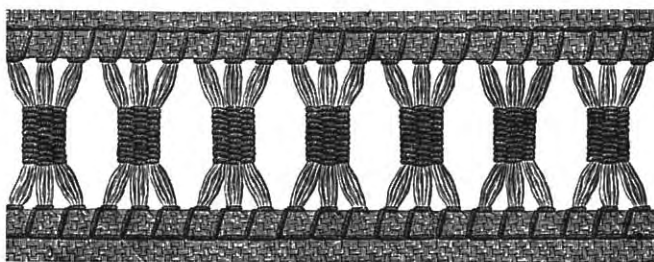


Fig. 46. Insertion with isolated clusters in darning stitch.

Materials: Plaited tammy cloth in cream, Special stranded cotton D.M.C N° 25 in Hazel nut grey 424.

you collect three clusters on the right and three on the left. The middle is in black.

**Insertion in darning stitch and overcasting stitch** (fig. 48). — Draw out twenty threads. Overcasting stitches, over three threads in height and three in width, edge the

insertion. At the bottom a second row of overcasting stitches succeeds to the first ; these, set parallel to the others, are made over three, six and nine threads. The first cluster of three threads of the stuff must be encircled six times by the working thread, which is then carried upwards to the edge. Passing then to the second and third cluster you cover them with six darning stitches, succeeded by twelve stitches on the first and the second cluster, until there remains only space enough uncovered for the six overcasting stitches. The second part is done in the same way only reversed.

**Different ways of connecting the clusters by decorative figures.** — In this last series of insertions the clusters of

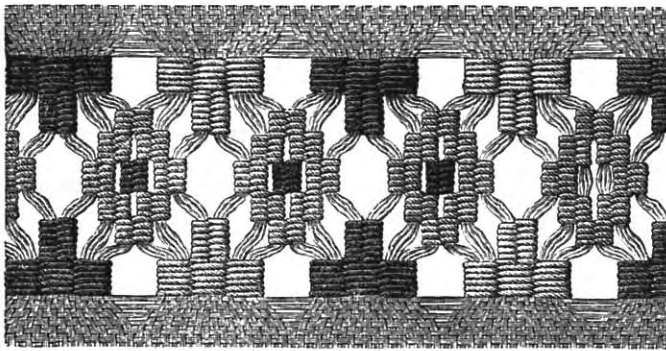


Fig. 47. Insertion with pattern in darning stitch worked in four colours.

Materials: Russian linen in white: Pearl cotton D.M.C N° 5 in Beetle green 3348 and 3345, Dawn red 360 and Black fast dye 310.

threads are connected, by different combinations of stitches made with the needle admitting of great variety. Those employed in Renaissance and Teneriffe lace and in embroidered net are adaptable here.

The ones most frequently used are wheels or spiders, either detached or connected by knotted lines, and next to these come rounds and festons, overcast or embroidered in relief, picots and rosettes in post stitch, &c.

**Insertions with wheels** (fig. 49). — The edges are secured with cross stitch, see fig. 7. You connect four clusters for a wheel. The thread fastened on in the middle of the insertion

passes alternately over and under a cluster. You make several rows as in darning, stopping there where the thread entered to form the wheel, and you pass under the wheel to reach the next four clusters, see also figs. 81 and 82.

**Insertion with wheels and narrow ladder insertions top and bottom** (fig. 50). — Draw out 5 threads for the narrow insertions and 22 for the wide one. For the exterior borders connect four threads of the stuff (see fig. 3), the strips of stuff are

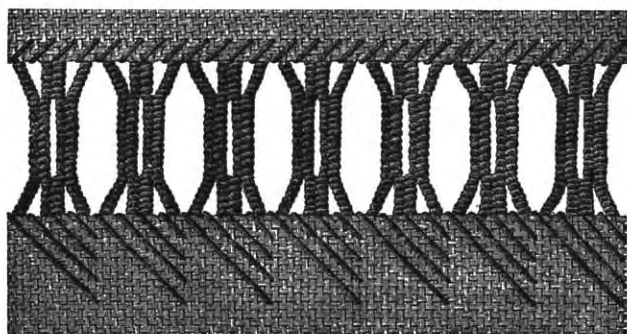


Fig. 48. Insertion in darning stitch and overcasting stitch.

Materials : Double tammy cloth in écreu, Crochet cotton special quality D.M.C N° 5 in écreu.

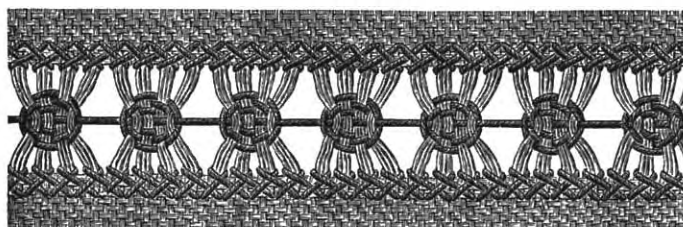


Fig. 49. Insertion with wheels.

Materials : Tammy cloth in cream, Cotton lace thread D.M.C N° 25 in écreu.

edged with cross stitches (see fig. 6). The middle clusters are connected on both sides by a knotted back-stitch represented in the figure, then you collect always four and four at half their length by three interverted chain stitches (see fig. 22), and then pass the thread at the intersection of the threads of the two first rows of stitches to form a wheel there, over 5 threads, before going on to the next bars.

**Insertion with whole and half-wheels** (fig. 51). — For the insertion draw out 24 threads of the stuff; the edges are secured by half-wheels, you begin by carrying the working thread over the two middle threads, you then advance successively from both sides until you have eight threads in the half circle. The

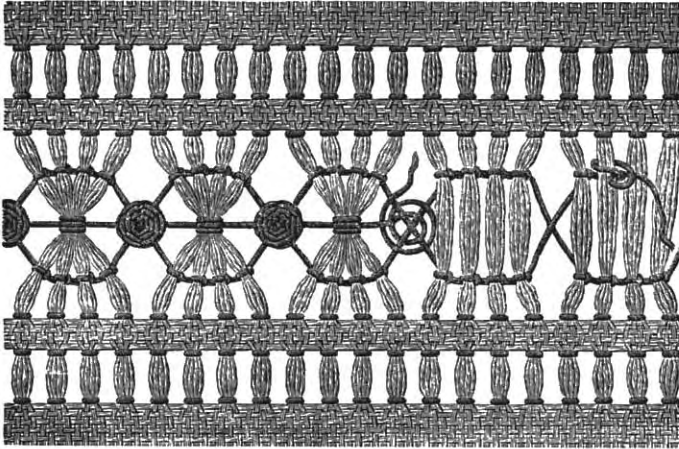


Fig. 50. Insertion with wheels and narrow ladder insertions.  
Materials: Cuba linen in écru, Flax thread for knitting D.M.C N° 8 in white.

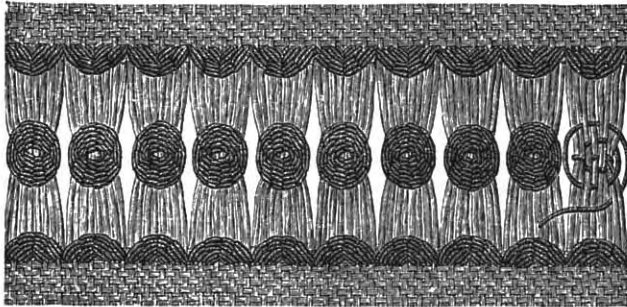


Fig. 51. Insertion with whole wheels and half-wheels.  
Materials: Tammy cloth in cream, Special stranded cotton D.M.C N° 25  
or Stranded flax thread D.M.C in Rust-brown 3314.

whole wheels are made separately and over the same clusters of threads as the half-wheels.

**Insertion with bars in darning stitch and overcast eyelet-holes** (fig. 52). — Draw out 28 threads. The edges are secured by stroke stitches set vertically over two to five threads.

The pattern itself is begun in the middle, on nine threads of the stuff with eight to nine overcasting stitches, then you divide the threads into three equal parts and add, on each side of the first stitches, twelve to fourteen darning stitches, thus leaving at most, only 5 m/m. of isolated threads uncovered. When two bars in darning stitch are finished, you connect

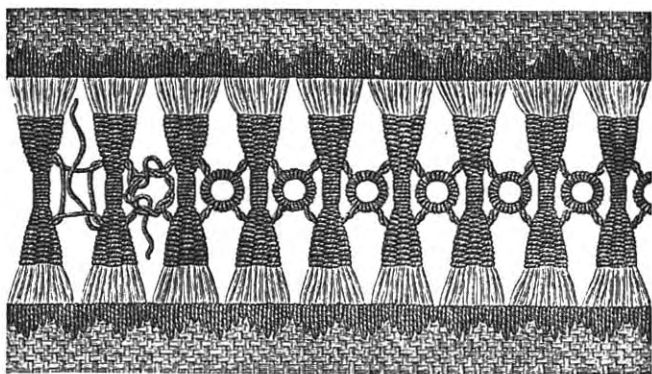


Fig. 52. Insertion with bars in darning stitch and overcast eyelet-holes.  
Materials: Russian linen in cream, Flax lace thread D.M.C N° 25 in white.

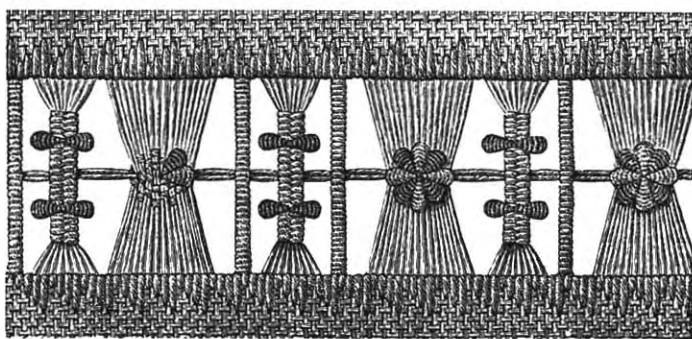


Fig. 53. Insertion with bars and rosettes ornamented with winding stitch.  
Materials: Rhodes linen II in white, Flax lace thread D.M.C N° 16  
in Maize yellow 579.

them by four button-hole stitches — one loop stitch — then you wind the single thread round several times more and cover the ring closely with overcasting stitches.

**Insertion with bars and rosettes ornamented with winding stitch** (fig. 53). — Draw out 24 threads. The edges are

ornamented with vertical stroke stitches over two, three, four and five threads. Count four threads for the overcast bars, eight for the bar in darning stitch, ornamented with picots in winding stitch and sixteen threads for the ground of the rosette. Collect the threads of the stuff for a wheel and then cover it entirely with winding stitch. The loop that connects one bar with the other is made as you work. Having reached the desired

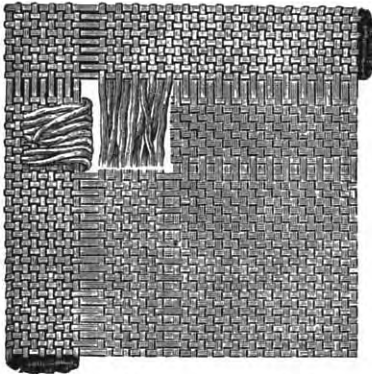


Fig. 54. How to cut and isolate the threads at the corners.

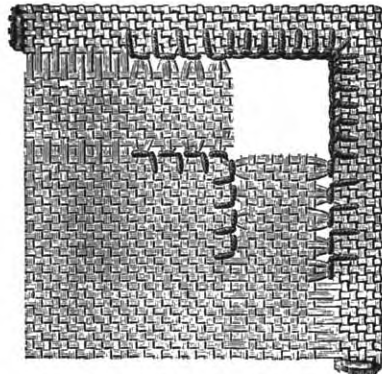


Fig. 55. Securing the threads at a corner by button-hole stitches.

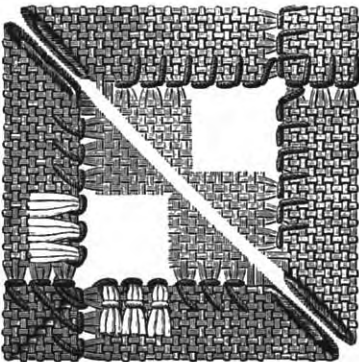


Fig. 56. Turning down the threads on the wrong side and fastening them off.

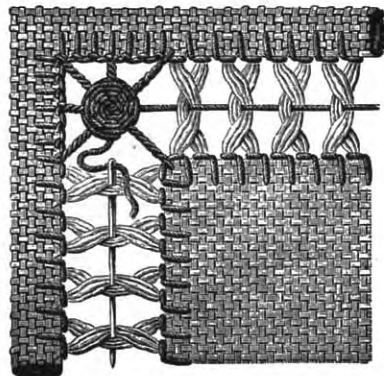


Fig. 57. How to form the corner of the insertion fig. 10.

point carry the thread towards the first bar and come back to finish it. As the engraving shews the pattern may also be worked in two colours.

**Arrangement of the insertions at the corners** (fig. 54, 55, 56). — When insertions form the borders to a square piece

of work, you begin by cutting the threads to within a c/m. of the edge of the hem or of the insertion itself, then you isolate them as fig. 54 shews. You introduce the isolated threads into the fold over of the hem and fix them there with button-

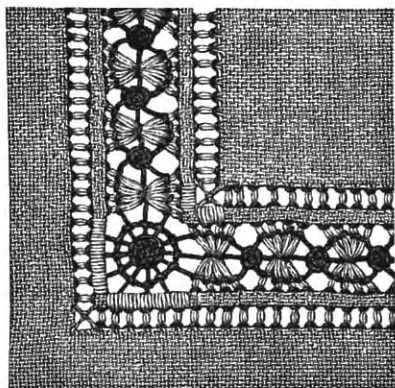


Fig. 58. How to form the corner of the insertion fig. 50.

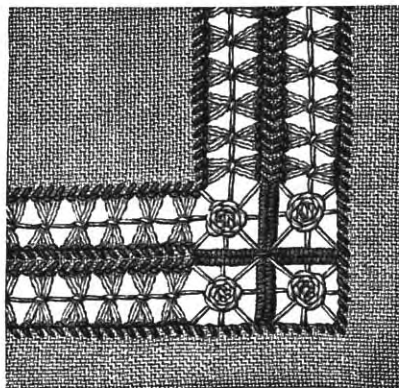


Fig. 59. How to form the corner of the insertion fig. 32.

hole stitches (fig. 55) or else if the hem stitching is not to be interrupted, you turn the threads down at the back and sew them down there with a few stitches (fig. 56).

**Formation of the corners of insertions of one row** (fig. 57). By drawing out both the warp and the woof threads you get

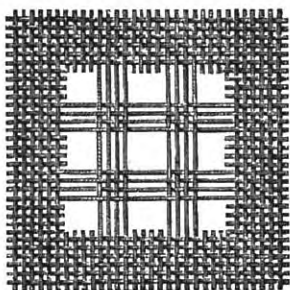


Fig. 60. Cutting out the threads inside the square of stuff.

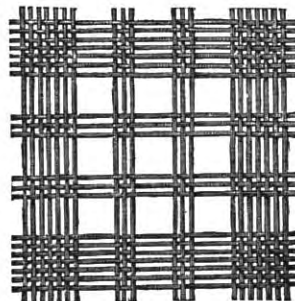


Fig. 61. Drawing out the threads throughout the whole surface of the stuff.

an empty square at the corner which is then filled by a small decorative figure. As an example we give, in fig. 57, the small insertion with interverted clusters (fig. 10) the empty square at

the corner of which is ornamented by a wheel with eight spokes, you carry the thread of the first insertion to the opposite edge, insert it into the hem, then carry it back to the centre of the wheel that is to be made; trace the five other spokes, make the wheel on seven threads, fasten the thread on

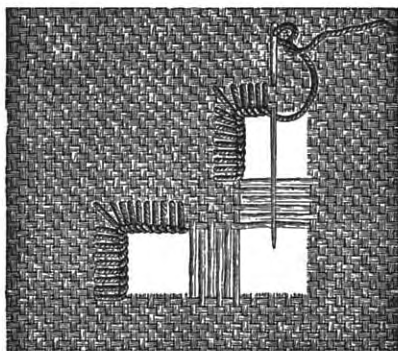


Fig. 62. Festooned edge for cut-stitch embroidery.

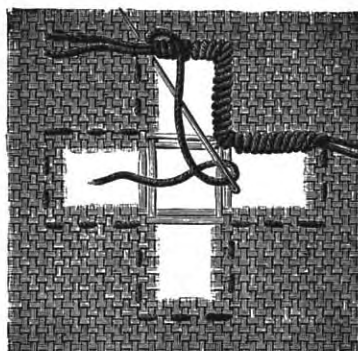


Fig. 63. Overcast edge for cut-stitch embroidery.

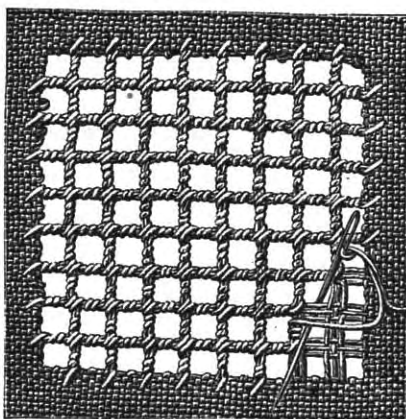


Fig. 64.  
First openwork ground.  
With horizontal and vertical bars.

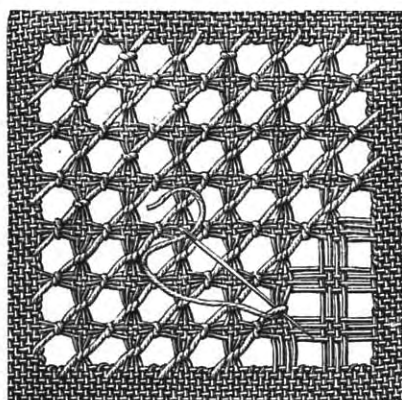


Fig. 65. Second openwork ground.  
With clusters connected together in  
diagonal rows.

the opposite side of the second insertion, pass it under the wheel and make the eighth spoke by taking the thread across to the second insertion.

**Forming the corners of insertions consisting of several rows** (figs. 58 and 59). — In the case of insertions consisting of

several rows, you can make the corners in two different ways; either you cut the threads right up to each strip of stuff, or you draw out all the threads up to the hem. We give examples of both ways.

Figure 58 shews the corner of insertion fig. 50 for which the threads have been cut up to each strip of stuff. The small corners are filled with a small wheel of four spokes, the big one with a wheel of twelve spokes richly ornamented (see also fig. 84).

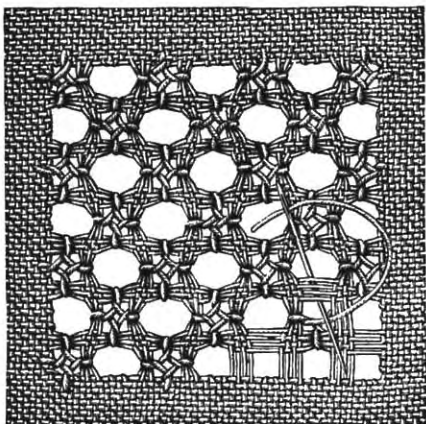


Fig. 66. Third openwork ground.  
With interverted loop stitches.

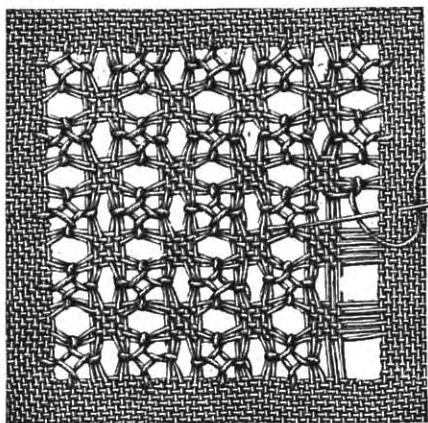


Fig. 67. Fourth openwork ground.  
With loop stitches set in lines.

The corner fig. 59 of the insertion fig. 32 is more troublesome to make. For it all the threads near the hem have been cut; the disengaged threads from the middle strips of stuff are transformed into bars in darning stitch, and the four empty corners are filled with wheels of eight spokes.

**Cut stitch (Punto tagliato).** — For cut stitch embroidery you draw out both the warp and the woof threads.

The number of threads to be drawn out depends not only on the pattern chosen, but also on the stuff on which the embroidery is to be done.

The threads remaining between the empty spaces then serve as canvas for the different kinds of stuff. You must be careful only to choose stuffs with the warp and woof threads of equal size, so that the spaces left by the removal of the threads should be exactly square;

otherwise the appearance of the work, when finished, will suffer considerably.

**Cutting out the threads inside the square of stuff** (fig. 60). — Often embroideries in cut stitch are framed in other kinds of embroidery. In such cases, you cut the threads to several m/m. towards the interior of the work, and only then isolate them so as to preserve the inside edges of the stuff intact. You must draw out an equal number of threads both ways. For most patterns you have to leave as many threads as you remove. Fig. 60 shews four threads removed and four left.

**Drawing out the threads throughout the whole surface of the stuff** (fig. 61). — In fig. 61, where the threads are drawn out to the edge, you will observe four threads drawn out for every three left. This difference is admissible when you want to make the work more transparent than it would be by removing and covering the same number of threads.

**Festooned edge for cut stitch embroidery** (fig. 62). To prevent the cut edges of stuffs from unravelling they should be festooned or buttonholed, as shewn in the engraving fig. 62.

**Overcast edge for cut stitch embroidery** (fig. 63). — A small cord or overcasting is almost better than festooning for

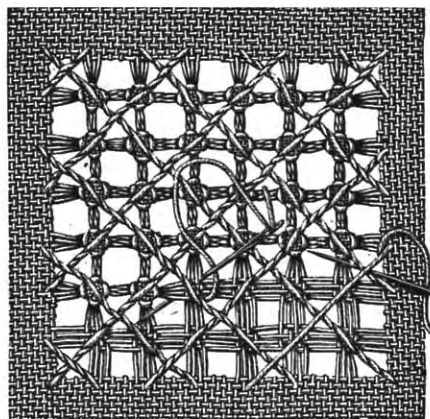


Fig. 68. Fifth openwork ground.  
With diagonal net.

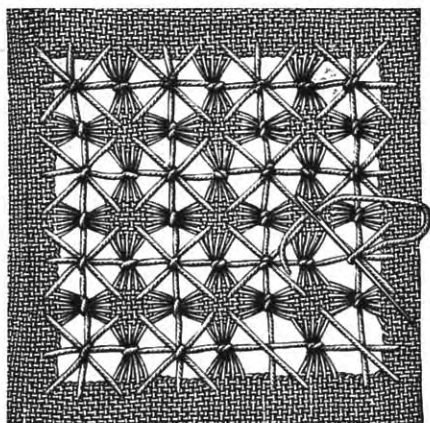


Fig. 69. Sixth openwork ground.  
With knotted clusters and filling of  
single wheels.

strengthening the edges in the more elaborate patterns. You calculate, before cutting into the stuff, how many threads you have to cut out, then trace out your pattern with tacking stitches; this done you cut, to within two threads of the tracing stitches, the stuff to be removed and immediately over-cast the cut edge with stitches made over one or two padding threads, which gives a slight relief to the edges.

**Grounds.** — The sixteen subjects we are now going to describe, designated “grounds”, are chiefly used to ornament the openwork parts in pieces of work of a certain importance as regards size (see plate 16); they can always be used as insertions or scalloped borders, as has been done for the patterns illustrated by our plates 11 and 12.

The easiest subjects are those in which the clusters are only partly embroidered over or merely knotted like those of our first figures. They are followed by patterns in which the ground consists of over-cast bars or bars worked in darning stitch, copied from old pieces of needlework of Italian or Persian origin. These are rather long and difficult to do but workers will be rewarded for their trouble by the solidity and beauty of the result.

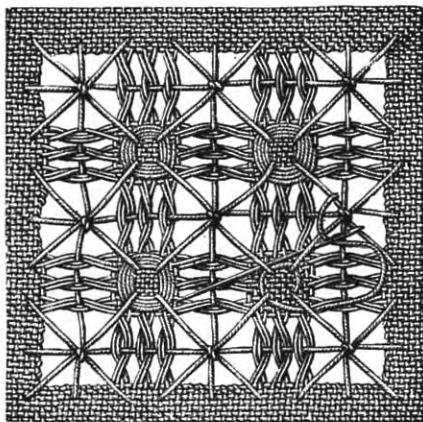


Fig. 70. Seventh openwork ground.

With interverted clusters and filling of single wheels and wheels in darning stitch.

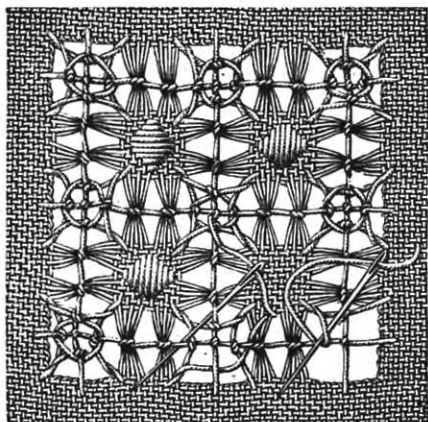


Fig. 71. Eighth openwork ground.

With knotted clusters, wheels in loop stitch and lozenges in flat stitch.

**First openwork ground. With horizontal and vertical bars** (fig. 64). — Cut three horizontal and three vertical threads, leaving an interval of three threads between.

By drawing out the cut threads you get an open ground resembling net. The isolated threads are overcast in diagonal rows so as to make round bars. The intersections of the threads are covered by an oblique stitch; the bars, according to their direction, by two vertical or two horizontal stitches, as the engraving shews.

**Second openwork ground. With clusters connected together in diagonal rows** (fig. 65). — In height and breadth: cut four threads leaving an interval of four threads.

Here likewise the ground is worked in diagonal rows; the pattern is formed by connecting the clusters together by a single knot in a coarse thread. The engraving explains how the knot is made.

**Third openwork ground. With interverted loop stitches** (fig. 66). — In height and breadth: cut four threads leaving an interval of four threads. Here the pattern is produced by isolated loop stitches placed in every alternate empty space and which embrace each way the four disengaged threads of the net.

As seen in the engraving, these stitches are worked in dia-

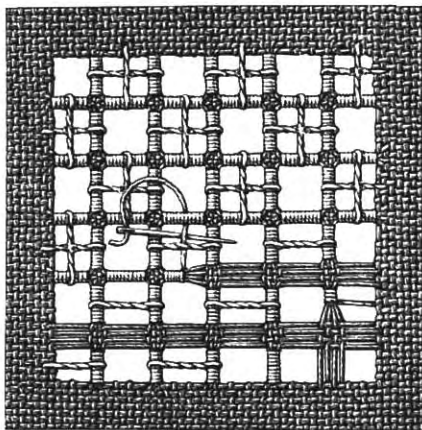


Fig. 72. Ninth ground.  
With overcast bars and little overcast crosses.

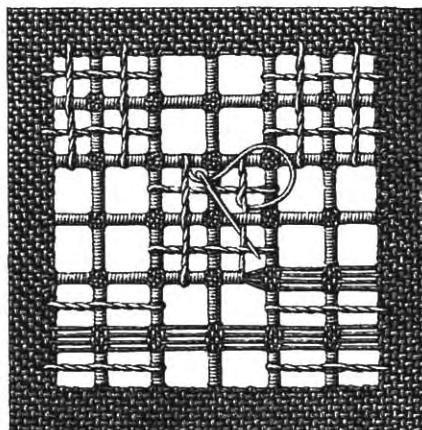


Fig. 73. Tenth ground.  
With overcast bars and squares of little overcast crosses.

gonal rows, and the thread in its passage from stitch to stitch is hidden under the little square of stuff.

**Fourth openwork ground. With loop stitches set in lines** (fig. 67). — In height and breadth: cut six threads leaving

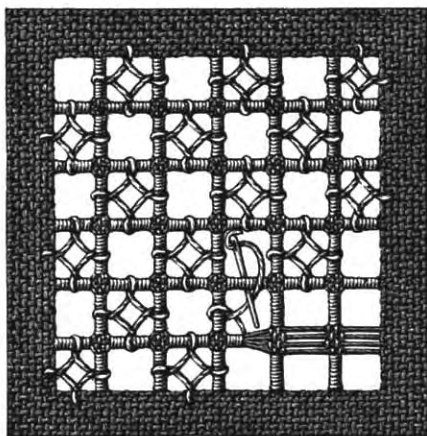


Fig. 74. Eleventh ground.  
With overcast bars and interverted loop stitches.

an interval of six threads. This ground is more covered than the foregoing one, each empty space is filled by a loop stitch interlaced over only three disengaged threads of the net and worked in vertical rows. In this manner, by the divided clusters, you get oval eyelet holes between the squares of stuff.

**Fifth openwork ground. With diagonal net** (fig. 68).

In height and breadth: cut four threads leaving an interval of four threads. Begin by making the diagonal net, for which you lay a thread covered afterwards by overcasting stitches set very wide apart.

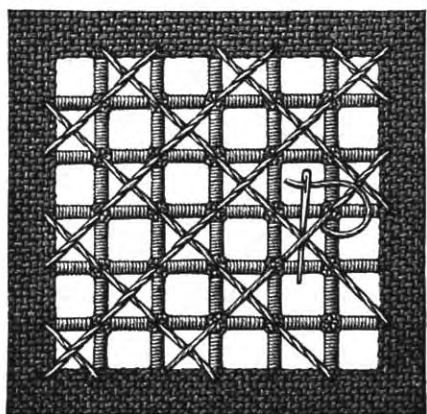


Fig. 75. Twelfth ground.  
With overcast bars and diagonal overcast crosses.

In the engraving all the threads running from right to left are laid and overcast, likewise some of the threads from left to right crossing the first ones; it shews too how to lay the thread and overcast it.

When the net is quite finished, you frame each square of stuff — which seems covered with a thread stretched across diagonally — with square stitches to be worked in horizontal rows.

**Sixth ground. With knotted clusters and filling of single spiders** (fig. 69). — In height and breadth: cut nine threads leaving an interval of nine threads. With the disengaged threads form clusters connected once horizontally or vertically by means of a knot described for the ground fig. 65 or by an interverted chain stitch.

When all the clusters are knotted, stretch the diagonal threads across that complete the spiders. Here the thread passes — always diagonally — over the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup>, under the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup>, and over the 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> of the nine threads of the squares of stuff which gives greater firmness to this openwork.

You begin by stretching the threads across from left to right and this layer finished you stretch the threads across in the opposite direction, taking care to connect them in the middle by a knot and thus putting a small spider with six legs in each empty space.

**Seventh openwork ground. With interverted clusters and fillings of single spiders and wheels in darning stitch** (fig. 70). In height and breadth: cut twelve threads leaving an interval of twelve threads.

The disengaged threads divided into three equal threads are to be divided and interverted in horizontal and vertical rows.

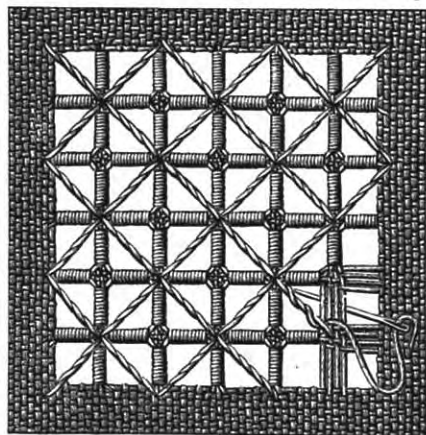


Fig. 76. Thirteenth ground.  
With overcast bars and overcast diagonal bars.

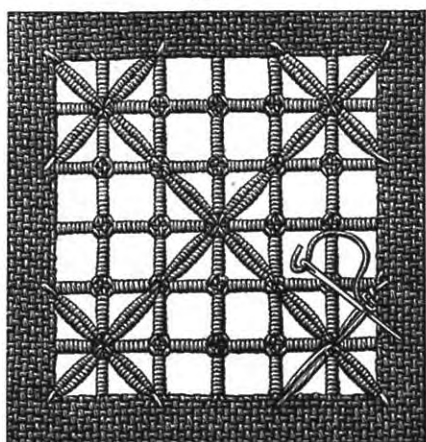


Fig. 77. Fourteenth ground.  
With overcast bars and oblique crosses formed of bars in darning stitch.

When all the clusters are interverted, you begin by stretching the diagonal threads across, passing them over the 1<sup>st</sup> to the

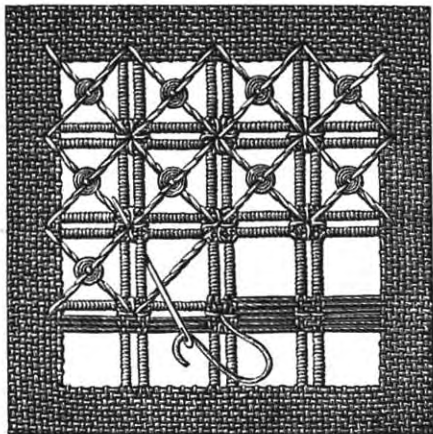


Fig. 78. Fifteenth ground with double overcast bars and spiders in single darning stitch.

4<sup>th</sup>, under the 5<sup>th</sup> to the 8<sup>th</sup> and over the 9<sup>th</sup> to the 12<sup>th</sup> of the threads of the squares of stuff.

Where the threads cross each other you connect them by a

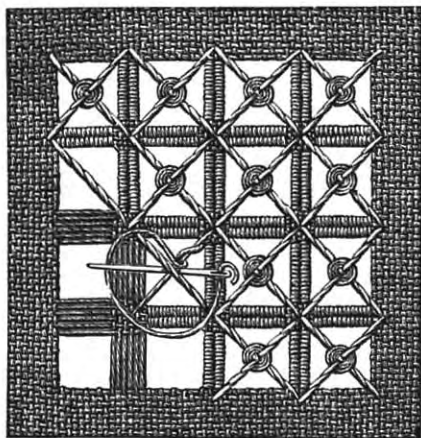


Fig. 79. Sixteenth ground with bars in interverted darning stitch and spiders in single darning stitch

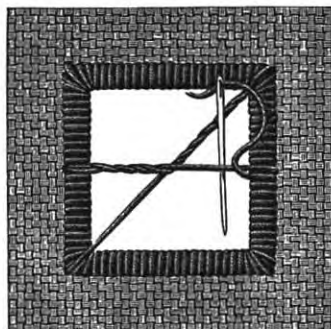


Fig. 80. How to stretch and overcast the rays.

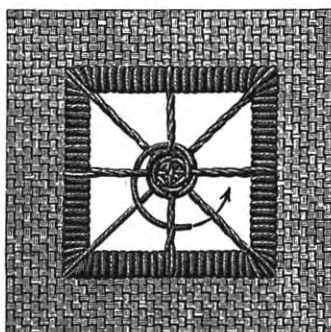


Fig. 81. How to make the spider in interverted darning stitch.

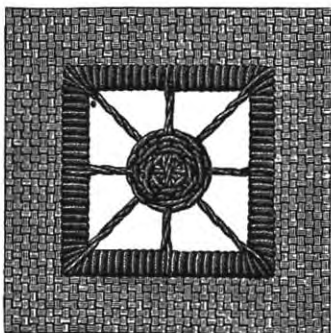


Fig. 82.  
Spider with eight legs or rays.  
Completed.

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

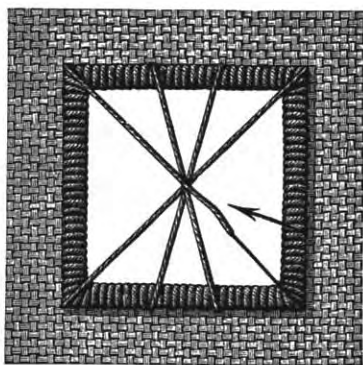


Fig. 83. How to stretch the rays of single thread.

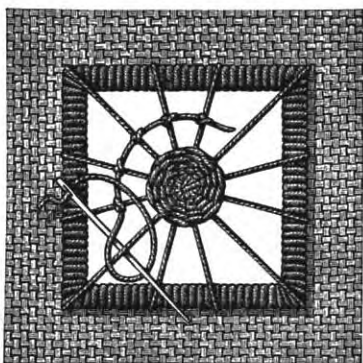


Fig. 84. How to add the row of knots

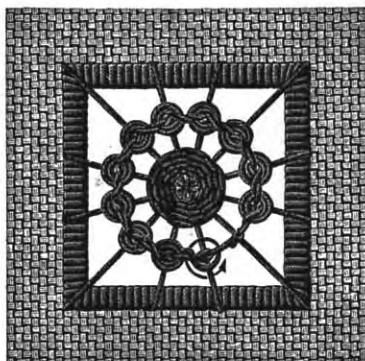


Fig. 85. How to make the row of little spiders in single darning stitch.

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).

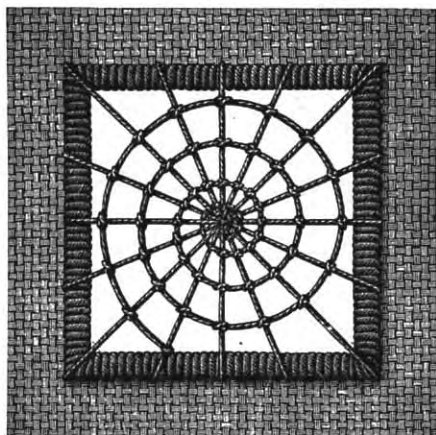


Fig. 86.  
Spiral subject.

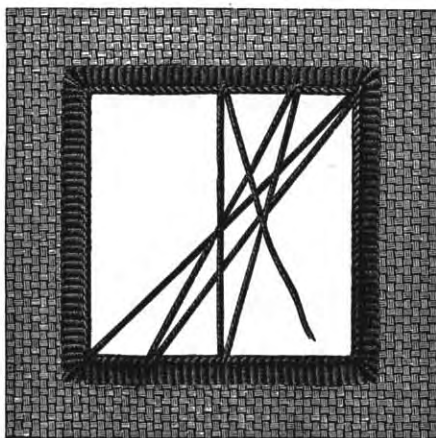


Fig. 87.  
How to stretch the rays of double  
threads.

**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 interverted 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

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.

**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).

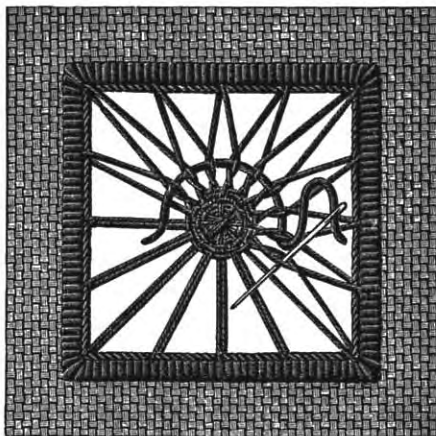


Fig. 88. How to intervert the double threads of the rays.

**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.

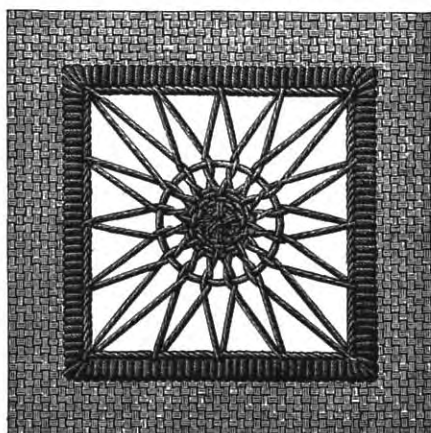


Fig. 89. Spider with rays interverted once, completed.

**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.

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

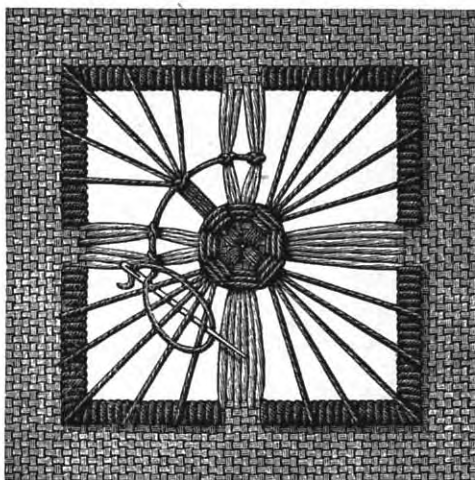


Fig. 90. Stretched web with spider in the middle.

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

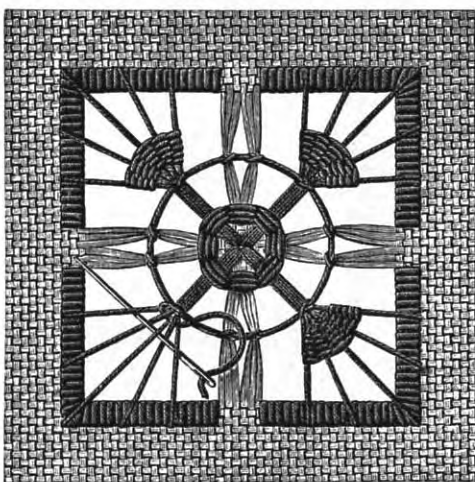


Fig. 91. How to add the triangles in interverted darning stitch.

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.

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

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

The ground of bars in interverted darning stitch is made

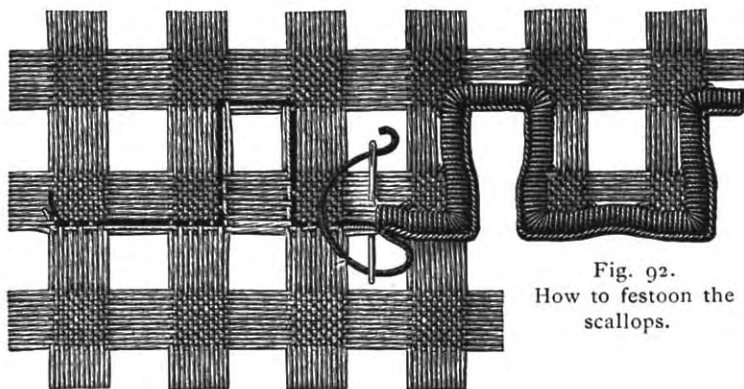


Fig. 92.  
How to festoon the  
scallop.

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

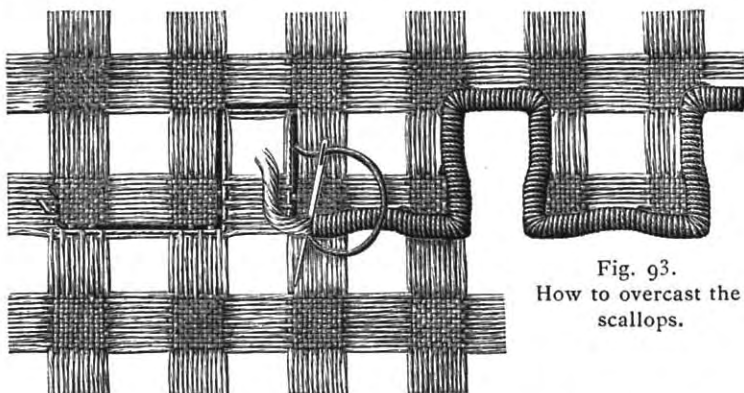


Fig. 93.  
How to overcast the  
scallop.

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

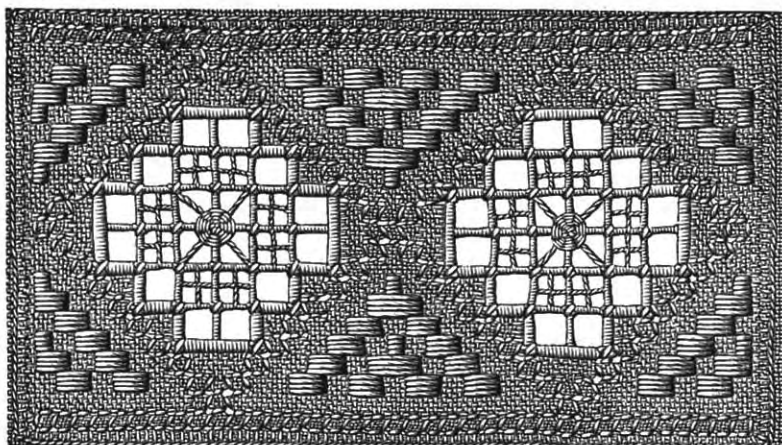


Fig. 94. Border in cut stitch and straight stitch.

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

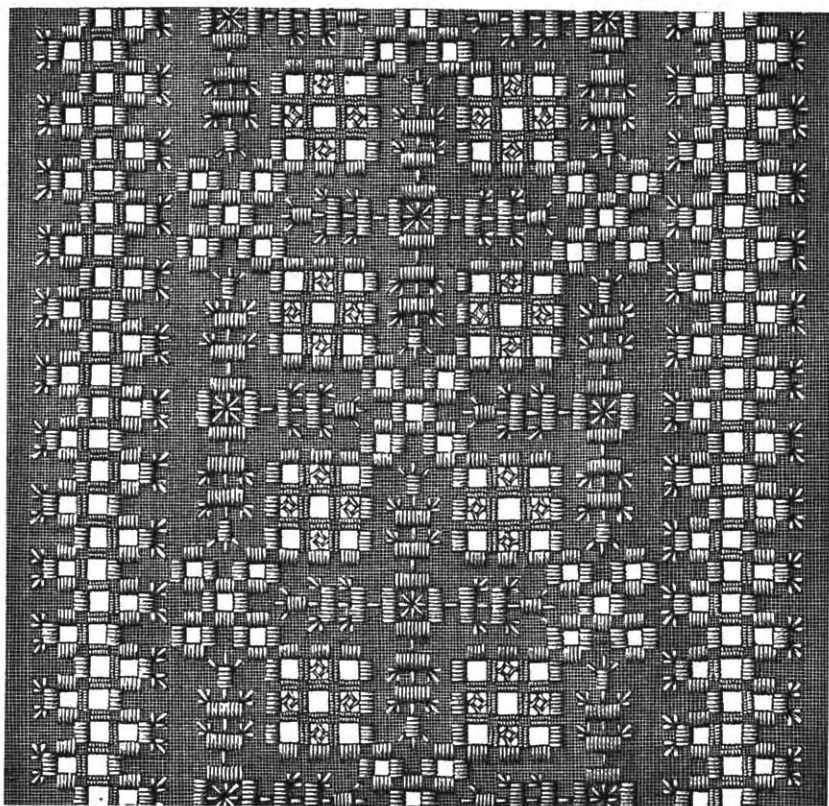


Fig. 95. Border. Norwegian work « Hardanger ».

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).

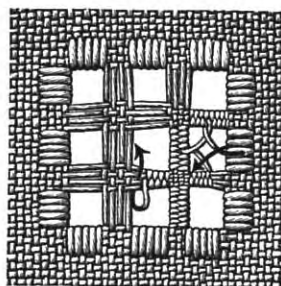


Fig. 96. Overcasting the edges and making the bars in darning stitch and the spiders in loop stitch. Detail of the border fig. 95.

**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

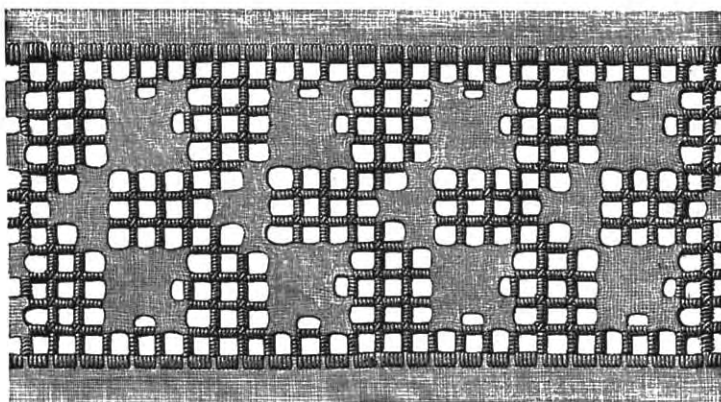


Fig. 97. Border in cut stitch with ground of overcast bars and pattern reserved in linen stitch.

Materials: Rhodes linen 1, 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

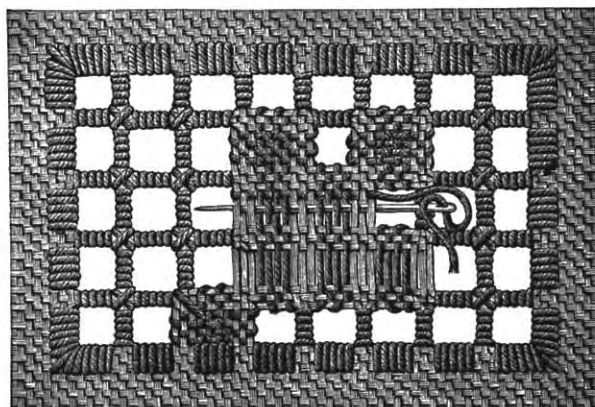


Fig. 98. Working of the linen stitch to reserve a pattern in the cut stitch.  
(Detail of fig. 97.)

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).

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

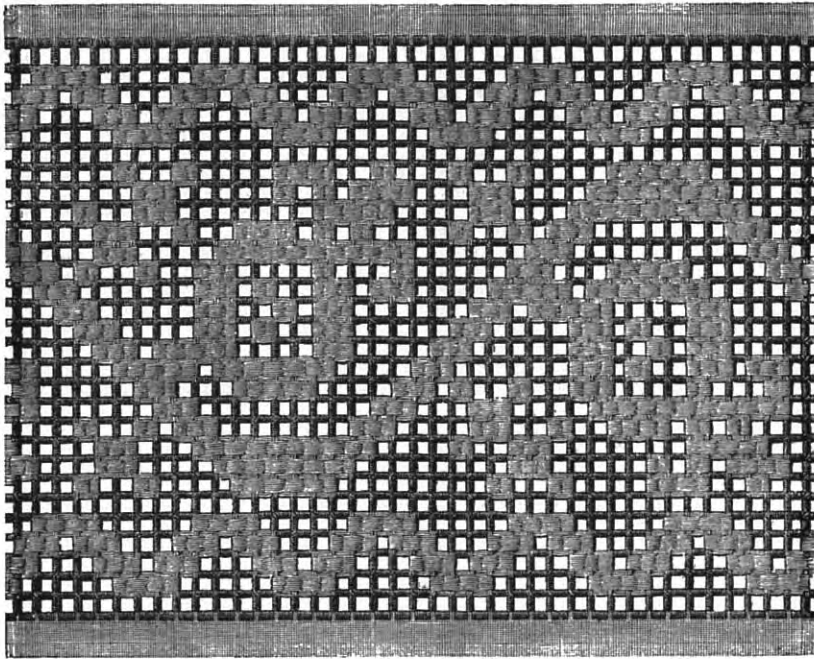


Fig. 99. Border in cut stitch with ground of overcast bars and pattern reserved in darning stitch.

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 or-**  
**naments in darn-**  
**ing stitch** (figs. 90  
 and 91). — Here  
 the empty space is  
 divided equally  
 into four little  
 squares by six ver-  
 tical and six hori-  
 zontal threads, that  
 have been retained.  
 In each square you

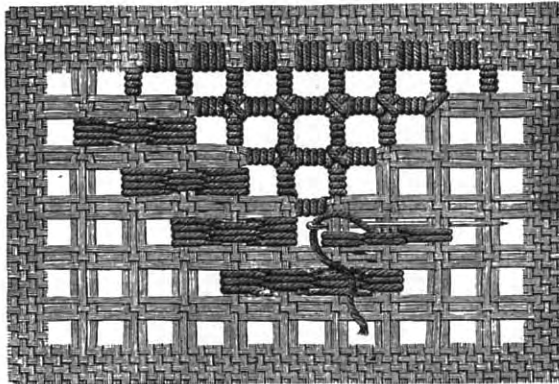


Fig. 100. Working of the darning  
 stitch to reserve a pattern in the cut stitch.  
 (Detail of fig. 99.)

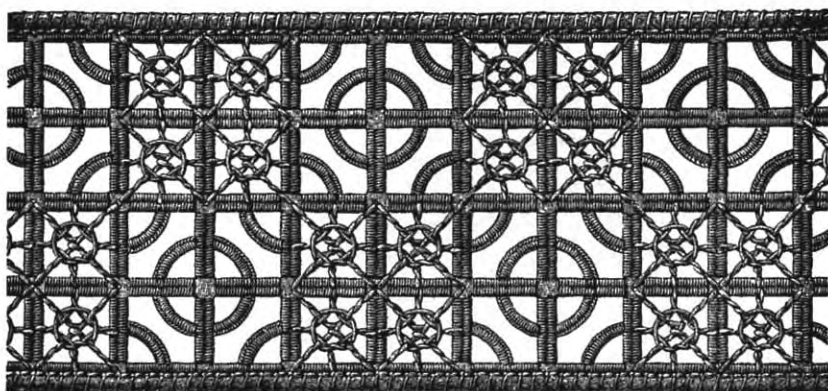


Fig. 101. Border in cut stitch, Italian Reticella style.  
Materials: Irish linen, in white, Flax thread for knitting D.M.C  
or Alsatian thread D.M.C, in white.

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

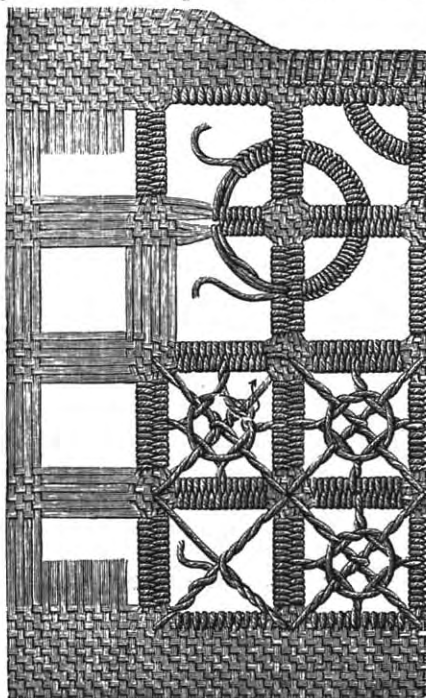


Fig. 102. Detail for the working  
of border fig. 101.

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

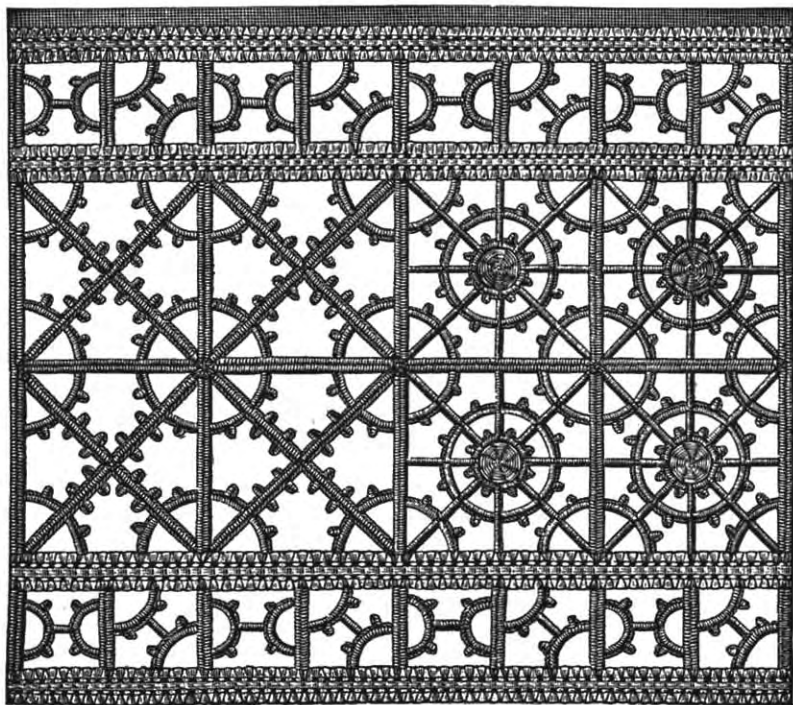


Fig. 103. Border in cut stitch, Greek Reticella style.

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 g3, 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

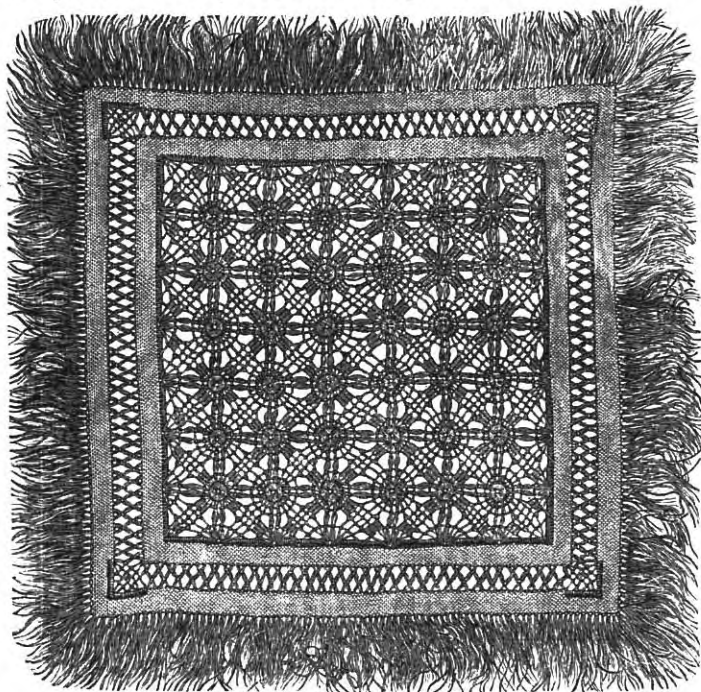


Fig. 104. Small table-cloth, Mexican drawn thread work.

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

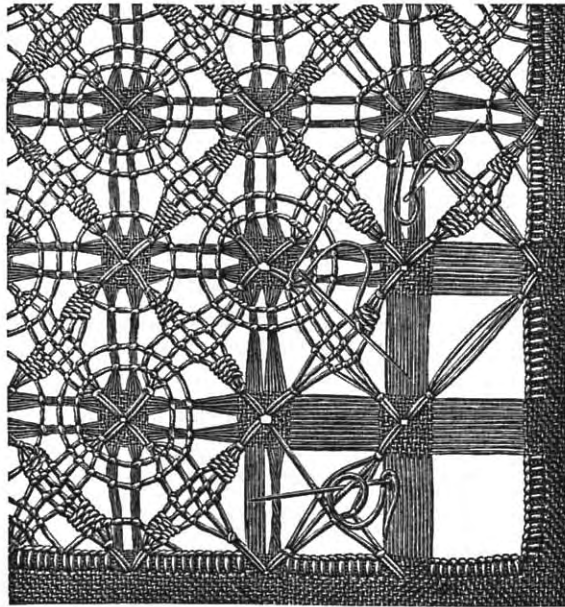


Fig. 105. Working of the openwork ground of the small table-cloth fig. 104.

stitch with ornamental stitches over four threads of the stuff; then only, when all the outlines are done, 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