

do good work. This example, done in white linen, is intended to be lined with colored silk.

Before beginning any explanations as to how to execute this beautiful work, we must warn our readers that it can only be executed by those who will exercise the very greatest care and neatness. A snip of the scissors—which, by the way, must be sharp and finely-pointed—too much, and a piece of work over which you have spent many hours is completely ruined. It is impossible to remedy any mistake made, and we must admit that it is more than easy to make one. This applies, of course, to the drawing and cutting of the threads; the actual working is easy enough, and a mistake not impossible to rectify.

THE PREPARATION OF THE LINEN.

Besides being most careful to choose a linen of good quality, you must be very accurate and measure exactly where you wish to begin your work, and then cut through the requisite number of threads.

In the example seen in Fig. 1, twenty threads were drawn each way, forming complete squares. The edges of the linen where the threads were cut must be button-hole stitched with fine white flax. Do the button-hole stitch about three or four threads deep, and let it be done with very fine linen thread.

Having button-holed round any raw edges, you proceed as follows:

Secure your thread at the back of the button-hole stitch, and then push your needle to the front edge. Next make either single crossing or clusters, or whatever pattern you decide upon, with the drawn threads.

In Fig. 2 punto-tirato confine the clusters of five threads each in the middle. If you look at the position of the needle you will see how this is done. When you come to the outer side, fasten off your stitches at the back.

When you take the lines diagonally, so as to form the foundation for the wheels, then you secure a thread in one corner and carry it right across, fastening it at each corner of the linen square with a punto-tirato knot exactly as you see done in the illustration.

The lines are taken, as you see in this example, across the linen squares diagonally. This is the way in which they go for the pattern of the table-centre. A French knot is placed in the

centre where the lines cross, and also in the space left between them.

In Fig. 2 the lines go over the linen squares, and you can do wheels on them, as will be seen in another example.

If you want to leave your linen squares free to do some embroidered pattern on them, then do not take your line over the square but under it, securing the thread, however, by a tiny punto-tirato stitch at each corner.

CORNER OF TEA-CLOTH.

This corner is first of all hemstitched, and then comes three rows of drawn threads, simply caught together by a punto-tirato knot. The linen is drawn in the usual way for squares, and then the design is worked on a frame.

Ordinary wheels are formed in the vacant spaces, and these are simply secured in the middle where the threads cross, and no darning in and out is done.

The threads which are left are caught together four times in the middle. The centre square of linen is done in a raised wheel, and those round it in French knots and a darned cross. The latter is done on the same plan as the raised wheel, but over four spokes instead of eight. The ends of threads used for the work are left on purpose to show you how to manage them.

You can, of course, on a hand frame only, have a small portion of the linen with the drawn threads ready to be worked. When that is completed you move the frame on to a fresh piece. Of course, it is most important to have your threads quite strong and good, so that when you are working and your thread get thin, take a fresh one. At the same time in many of the designs the thread lasts very well, and it is a pity to fasten off when you come to the end of the part you have on the frame.

The right way is to leave the thread hanging. Here they have been cut off short, as to have left them in their full length would only have confused the illustration. But where you see short ends, a length of flax originally was hanging, and when the moving of the frame exposed the fresh piece to be worked, the end was threaded into a needle and the work proceeded with.

In this example you see the design in various stages of being worked.

By these examples, you will see the kind of patterns which are done in this lovely work.

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