

DRAWN WORK FOR THE TABLE

By Maude Haywood

IN deciding upon the most beautiful and the most appropriate method of decorating linen for the table, the preference may well be given to the exquisite art of drawn work, wrought with threads in the very fabric itself. Not only is it unsurpassed in its exquisite daintiness of effect, but it has the merit, also, not so universally recognized, of being, even in the most delicate specimens, in reality wonderfully strong and durable; it will outlive endless washings, coming out each time as good and fresh as when first made, until it becomes actually worn out through constant usage, which, if the pieces are properly cared for, will not happen for many years. So that, as a matter of fact, if women would only realize it, this extremely dainty kind of needle-work, although taking long to make and commanding fairly high prices, may, after all, be considered economical in the end, by reason of its durability long after cheaper and even seemingly stronger handiwork has perished. In all ages this kind of work has appealed, by reason of its lace-like and beautiful texture when completed, to the delicate and artistic feminine imagination, while the proverbial patience and ingenuity of those women who are real lovers of dainty needle-work have enabled them to produce the most elaborate and intricate designs, which call forth justly the wondering admiration of the uninitiated. The work has to-day lost none of its popularity, and indeed may be deemed to be in special favor at the present time. For the benefit of readers of the JOURNAL who are interested in this beautiful art, the specimens illustrated on this page have been collected from different sources, and chosen with due regard to various tastes, being in some cases very simple, in others more elaborate, although none need be above the ambition of a careful and patient worker. For it is true that painstaking perseverance is the principal quality required to render a woman skilled in this beautiful art.

off by drawing a thread on either side two inches and a quarter from the edges, which gives an inch wide hem when finished. Next draw a thread eight inches from either end, the depth of the fringe, and after that another thread three-eighths of an inch further in, between the spaces left for the hem, which forms the narrow border, and is finished with a row of feather stitching. The design, itself is formed upon squares measuring an inch and a half each way; these must next be marked off, counting nine spaces between the hems and seven upward, the threads being cut and withdrawn according to the plan shown in the illustration, and the raw edges of the material so left being buttonholed immediately after being cut. This pattern is worked entirely on the right side, and will not be found very complicated. It should be stretched in order to work it properly. The "spider" forms are rendered flatly, merely passing the working thread in and out, the "web" lines, of course, being securely knotted in place. The fringe, which must have a hemstitched heading before it is raveled out, is formed with six rows of double Solomon knots. This pattern being simple and straightforward in its execution, may be regarded as a good one for an inexperienced worker to select.

AN ARTISTIC DRAWN-WORK DOILY
ILLUSTRATION No. 2 shows a doily of which the border may be worked out in dimensions suitable to the purpose for which

END OF BUFFET SCARF
ILLUSTRATIONS Nos. 1 and 2 were worked by Mary Reading. No. 1 is a design for the ends of a buffet scarf, both being made exactly alike. The design when carried out full size is bold and effective, rather than particularly fine or delicate in texture. The dimensions can, of course, be adapted to the size of the particular sideboard or buffet for which it is intended. For this particular piece the amount of material required is one-half a yard of round thread French linen, two yards wide, and in working it one spool each of linen thread, Nos. 80 and 40; also one skein of three star white linen floss were used. In preparing the work, which must be accurately cut along the edges following the line of a thread which has been withdrawn for this purpose, the width of the hem is first marked

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it is intended. Reckon the measurement, including the depth required all around for the fringe, and cut out the square of linen required, drawing a thread to act as a guide to the scissors in order to insure accuracy. In the example shown, three-quarters of an inch is allowed for the fringe, a quarter of an inch for the row of feather stitching, and about an inch and three-quarters for the border itself. Draw single threads to mark off the requisite distances, continuing the innermost line as far as the narrow outer border, thus giving four squares and four oblongs around the doily. Cut the ends of the oblong spaces four threads outside the squares, which leaves these latter attached to the center of the mat by four threads on either side. Overcast or buttonhole the cut edges of the squares. Withdraw all the lengthwise threads of the oblong spaces, knot the threads into strands, containing, in the example shown, four threads each, either by means of a hemstitching or knot chain. Then proceed to make the design by tying the strands according to the illustration, putting in first the horizontal and afterward the diagonal threads, and making a "spider" by passing the working thread several times around, in and out of the foundation threads, in the center of each open space. The corners should be left until the last, and the threads not be drawn before the time comes for working them, the raw edges being buttonholed immediately they are cut. Launder the work before drawing the threads for the fringe.

SIMPLE AND PRETTY

THE pretty but simply made doily, Illustration No. 3, by May Fomcrook, presents few difficulties in its execution. The size is nine inches, of which one inch is allowed for the fringe, and three-eighths of an inch for the narrow outer border. The threads are withdrawn, according to the illustration, allowing five inches for the open spaces, and half an inch for the groups of threads. Buttonhole the raw edges, and stretch the linen in order to work the pattern on the wrong side. Each open square is worked separately. Fasten the working thread into one corner of an open square, knot one-half of the loose threads securely in the center, not drawing the thread up too tightly; loop the thread through the next corner, and so on around the square. Next pass the thread through each of the loops so made, and finally run it around through each of the second row of loops, drawing it up smoothly so as to form a small ring in the center. Put in the diagonal threads, which are knotted where they cross over the plain squares of the linen, upon the right side, and finish the doily with the row of feather stitching, the fringe being raveled out last of all.

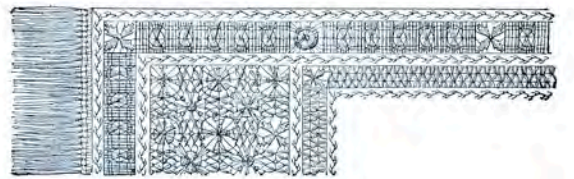
A HANDSOME TRAY CLOTH

A BORDER design for a handsome tray cloth, by the same hand, of which one corner is shown in Illustration No. 4, is worked in rather coarse linen. The central border in the design is two inches wide, with a narrower row of drawn work on either side, separated by plain strips of the linen, finished with rows of feather stitching. The corners are left untouched until the rest of the border is finished, and then worked one after the other according to the method suggested in the directions for executing example No. 2. The illustration is sufficiently clear for a worker of very little experience to be able to follow it out with ease. The cloth may be finished either with a hemstitch or fringe, according to taste. In this case the spider forms are given a more raised appearance by looping the working thread around the foundation thread as it is passed around, instead of merely employing the darning stitch.

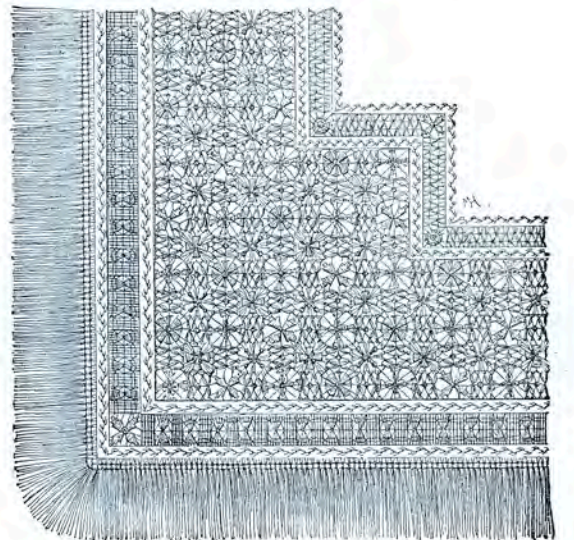
ELABORATE SIDE-BOARD CLOTH

THE remaining pieces on this page, shown in Illustrations Nos. 5, 6 and 7, were executed under the direction of Mrs. Barnes-Bruce, of New York. The design for a side-board cloth, of which both the front and back corners are shown, is a particularly handsome and elaborate one. The pattern was worked in écu thread. The size of the cloth is, of course, to suit the particular piece of furniture for which it is intended. The threads are withdrawn for the main portion of the design in squares, measuring half an inch to five-eighths of an inch across. It will be noticed that a great variety of stitches are introduced, and that labor has not been spared upon the work. Such an undertaking is suitable, of course, only for an expert and rapid worker, but the result when finished amply repays the skill and time bestowed.

Recently Mrs. Barnes-Bruce designed an extremely handsome and novel tablecloth in linen drawn work, which for its originality and beauty well deserves description. It was intended for a party of eight persons. Instead of using cover doilies, the design for each doily was worked in the cloth itself, and connected by a narrow border, running close to the edge of the table, and having elaborately wrought corners; a deep and handsome border was also worked upon the sides and ends of the linen. The design for the center piece, and also for two smaller mats at either end of it, were likewise made of drawn work in the cloth itself. This exquisite piece of handiwork when used was placed over colored silk, reaching just to the edge of the table, the tone being selected to accord with the floral decorations employed, yellow being chosen for white or yellow flowers, pale pink with roses of the same hue. In suggesting such an idea with a view of its adaptation by ambitious needlewomen, it would be well to emphasize the

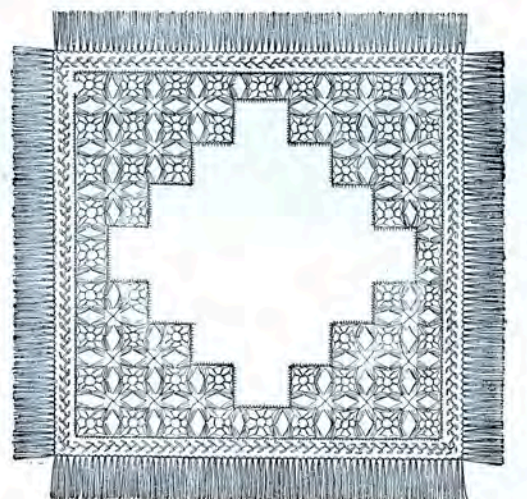


BACK CORNER OF SIDE-BOARD CLOTH (Illus. No. 5)



FRONT CORNER OF SIDE-BOARD CLOTH (Illus. No. 6)

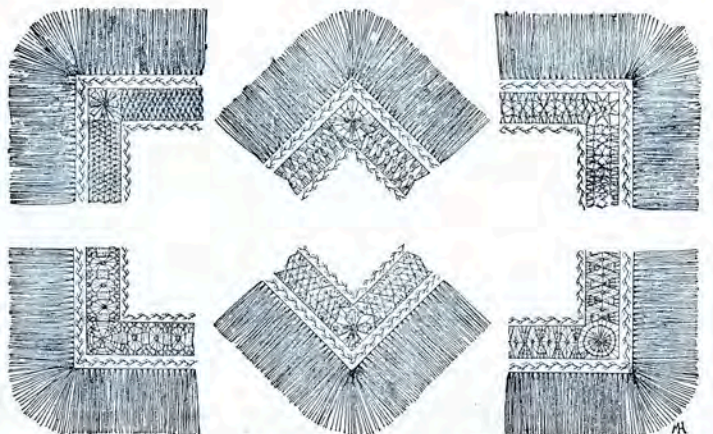
fact that considerable skill and artistic judgment is needful in order to design effectively such an important piece of work. The general lines and proportions of the various patterns must be good and in keeping. It is not enough that in detail the devices be pretty, elaborate and perfectly rendered, the design as a whole needs an expert to conceive and to arrange it adequately. A further novelty is the introduction of letters forming the monogram, rendered mainly in drawn work. This is a pretty idea also for tablecloths or napkins for more ordinary use, which are finished with a hemstitch or simple border in drawn work. The letters of the monogram should measure three to four inches in height. Great care must, of course, be taken to preserve the symmetry of the design.



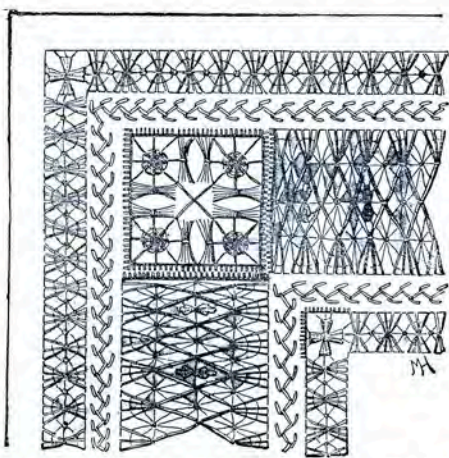
SIMPLE AND PRETTY (Illus. No. 3)

A SET OF LUNCH OR TEA NAPKINS

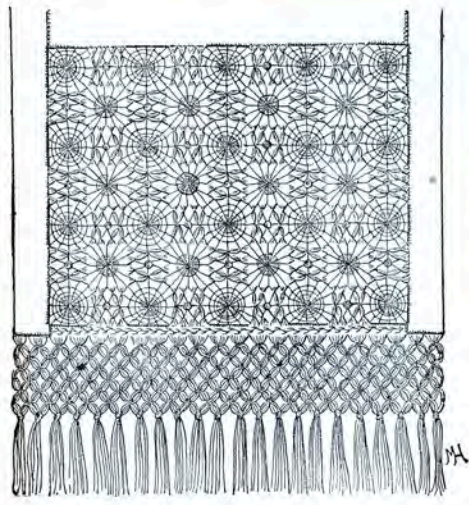
THE designs in Illustration No. 7 are the corners of very simple border patterns for a set of lunch or tea napkins; if more are required, these may either be duplicated or added to with patterns in a similar style to make up the required number. The napkins should measure eighteen or twenty inches square, and would prove a very suitable undertaking for a worker who wished to gain experience by practice on simple pieces, not involving at first much labor nor any intricacy of arrangement. The finish may be either of the linen plainly turned under and hemstitched, or raveled out, as in the illustration, to form a fringe, which can be kept in order by smoothing it out with a small whisk brush.



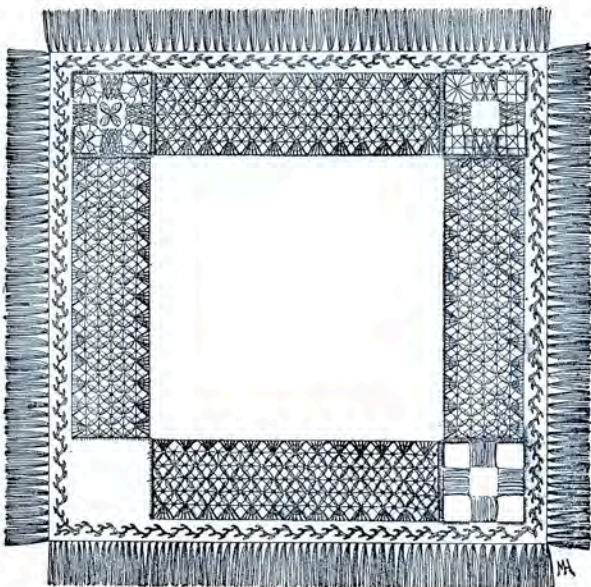
A SET OF LUNCH OR TEA NAPKINS (Illus. No. 7)



FOR A HANDSOME TRAY CLOTH (Illus. No. 4)



ARTISTIC END FOR A BUFFET SCARF (Illus. No. 1)



A DOILY (Illus. No. 2)

[Showing four corners at different stages of development]