

DRAWN CANVAS WORK.

THE examples before you are all done upon a new kind of linen canvas, which adapts itself very well to many articles both fancy and useful.

This canvas is made of double linen threads which are rather coarse. It can be had in green, blue, and several art shades. It is one yard in width, and costs three shillings and sixpence per yard, and the fact that it is of fast dye and washes well, is one of its many recommendations.

If you like to do so you can work cross-stitch upon this canvas, and use cotton, flax, wool, or a new kind of pearl cotton if you like to do so. I have not given you any examples of this cross-stitch, nor of patterns which are made by single stitches of different lengths uncrossed, for this reason. At almost any fancy shop you can get a little cross-stitch book, which has also designs for the other stitch named, and as the book costs about twopence all can get it. So it stands to reason that the space which is so valuable should not be wasted upon what any of our readers can get so easily for themselves. I have confined myself to drawn work in these examples, because it is so extremely pretty done on the coloured canvas.

Sachets of all kinds when done in drawn work and lined with a pretty colour, are very charming, the effect being altogether novel.

Small table-cloths, toilet-covers, work-bags, d'oyleys, etc. All can be done on this canvas.

Now there is another reason which I have for giving you the drawn canvas-work.

Many of my readers may have longed, over

and over again, to do the many lovely patterns which can be executed on linen in what is usually termed "drawn linen work." They have got a piece of linen and made an attempt only to meet with failure, and I can sympathise very much with them, for the tyro who tries to learn on linen itself has a bad time of it in nine cases out of ten.

Now let that beginner take heart of grace and try these same stitches on linen-canvas. In a very short time she will know how to do them perfectly, and if she can do them on this linen-canvas, she will, if she is but possessed of enough patience, be quite able to do them on linen. It takes more patience and time for the latter, but that is all.

Punto tirato is such an ancient form of work that it is well worth learning. It may interest some readers to learn what a writer says about it.

"Drawn thread work is lately become extremely fashionable, for the ornamentation of every description of house-linen. It is not by any means a new work, for the very earliest fancy work that ever was invented consisted of drawing certain threads out of linen material, and weaving them with a needle round and about the remaining threads to form a pattern, and there is no doubt that the embroidery of fine linen, of which we read in Scripture as being used for the vestments of the priests and the hangings of the temple, was worked by drawn threads in various fancy stitches. As time went on, drawn work was introduced into European countries, workers became skilful, fabrics were varied and improved, and much

good embroidery was done in Greece, Italy, Russia, Germany, and Spain, under the designation of *Punto tirato* (threads drawn one way of the material), *Punto tagliato* (threads drawn both ways across and across), *Opus tiratum* (fancy open stitches), Dresden point (lace stitches), and other names more especially indicative of the locality in which a particular form of work took a footing. Most of this work was devoted to ecclesiastical purposes. A number of specimens of fine old linen may be seen in the South Kensington Museum, many of which are deftly embroidered with thread drawn from the linen itself, while others are profusely decorated with gold threads and coloured silks, and are so beautifully executed as almost to require a magnifying glass to distinguish the articles."

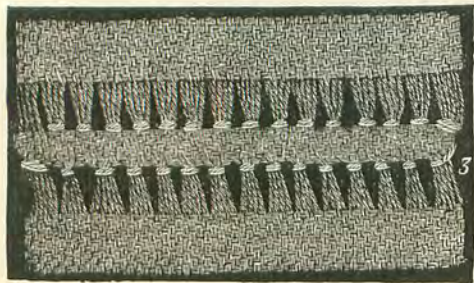
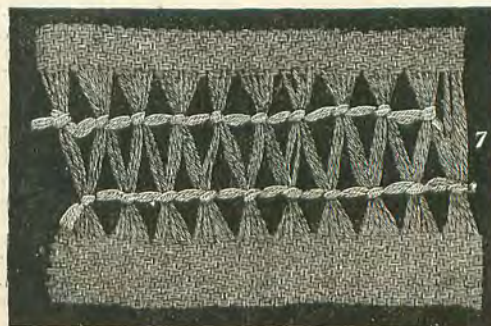
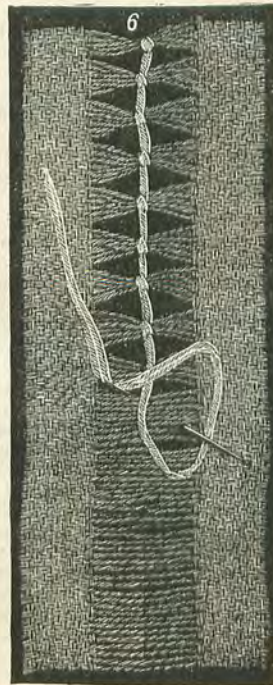
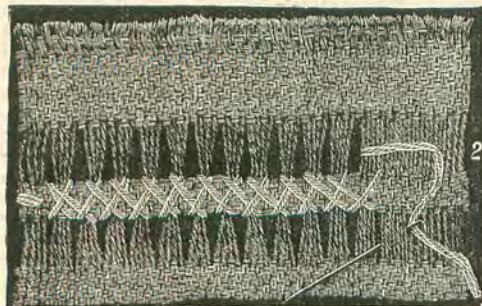
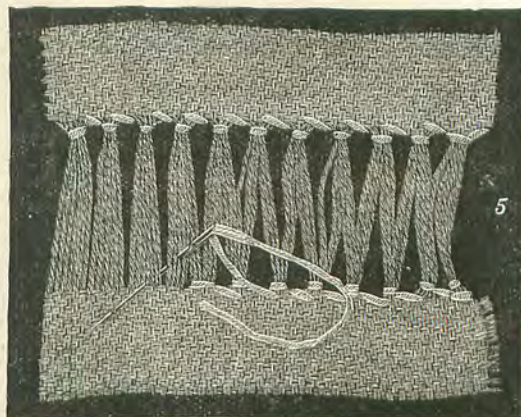
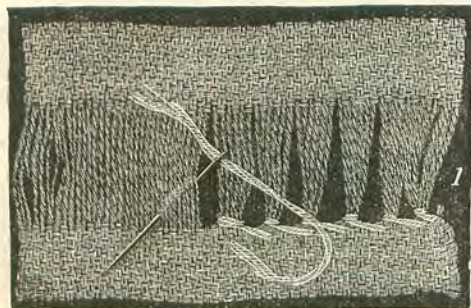
The worker will be so good as to remember that as all the threads here are double that when I say so many threads must be drawn, it is in reality double that number.

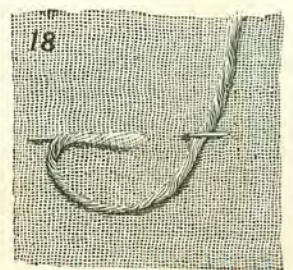
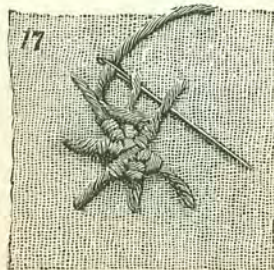
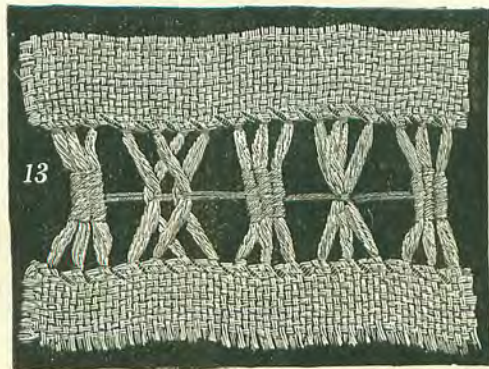
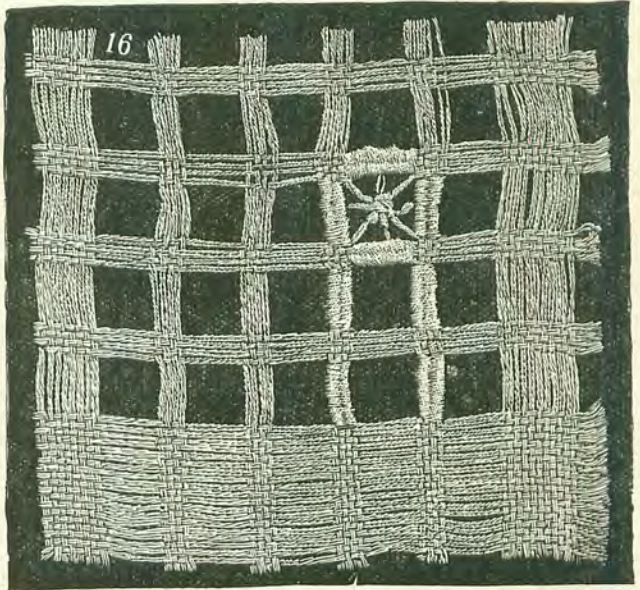
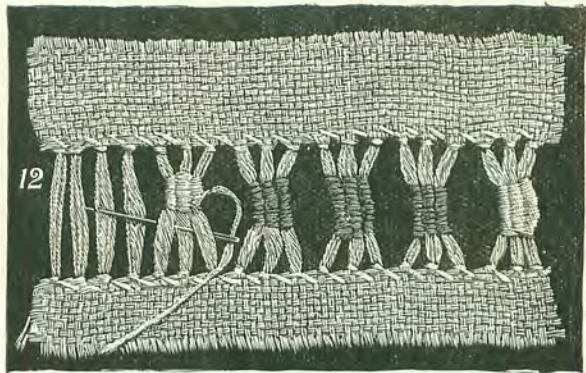
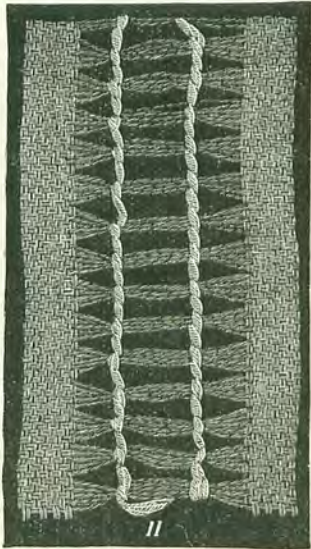
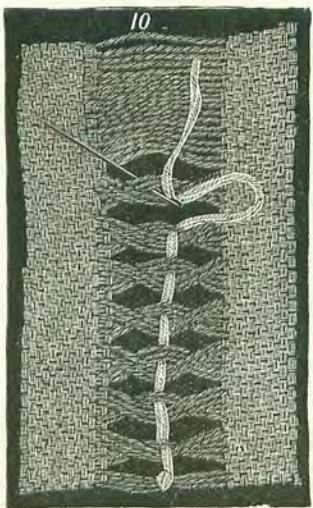
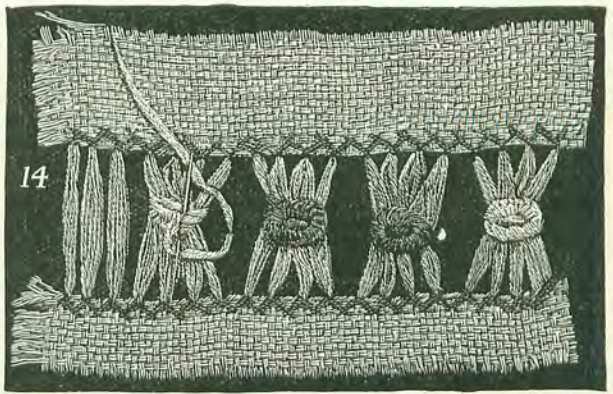
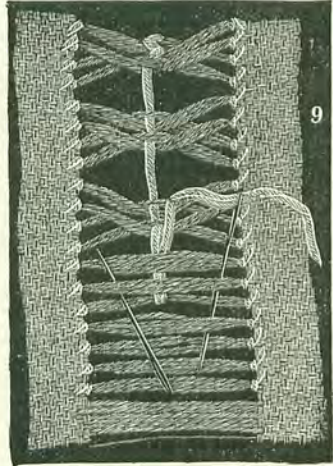
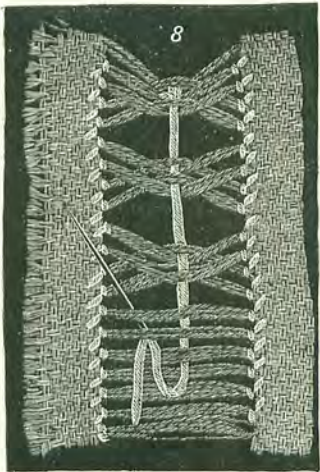
Remember, please, also that when you are going to do any of these patterns upon linen you must be guided by the coarseness or fineness of it, as to the number of threads drawn, and that the numbers given for linen canvas are not always a guide for ordinary linen.

You cannot do much in drawn work without clusters, and these are formed in several ways.

Before beginning the description, I must tell you that filoselle silk of some pretty colour has been used for all these examples, and several threads have been used at a time.

For forming the clusters in Fig. 1 six threads have been used.





About fifteen double threads of the canvas have been drawn. Make your needful of silk fast at the back of the work. Work from right to left. Pass your needle under six threads of the canvas, and then from the right the set of the threads down two threads lower at the back. Bring it out and then repeat the same thing. If you will look carefully at this example it will show you exactly how the clusters are formed. Of course both sides of the insertion must be done in the same way.

Figs. 2 and 3 show a very convenient and pretty way of making clusters, but it must be borne in mind that it is a plan suited only to stout materials.

On fine materials the thread would draw up the band of insertion between the clusters. Fig. 2 shows you the wrong side and Fig. 3 the right. Really no letterpress is wanted to explain this; however, I will say a few words about it.

Work from left to right. In this example four threads are taken up in each cluster and six left as a band over which the herring-bone stitch passes. In Fig. 3 you see what a neat, pretty row of stitches is formed in the two sets of clusters. It looks well to use the filosele, as you cut it to form the clusters, as the stitches are in themselves ornamental. Unless the weaving of the linen or canvas is very close, it is always better to secure both sides of the insertion, as seen in Fig. 1.

Fig. 4 shows simple hem-stitch. Many people know how to do this, and yet so many others do not, that the illustration is very necessary to make this article complete.

Work from left to right and let the stitches slant in an oblique direction. Draw out about four threads just where the folds of your hem will meet them. Fasten one end of your thread in between the folds of the hem, at the left-hand side of the hem. Bring your needle and thread into the hem above the fold about a couple of threads. Put your needle in from right to left, taking up four threads, and bring your needle out just under the leading thread as it comes out of the hem, and draw through. Examine the example and you cannot go wrong.

Fig. 5 shows how trellis hem-stitch is done. Form your clusters of an even number of threads, and in the next row take half of one set of clusters and half of another.

In Fig. 6 you see how faggots are worked. You can secure your clusters or not according to the material and the likelihood of the threads slipping at the edges.

I will quote from a reliable work the best way of doing these faggots with *Punto tirato* knots.

"Get your needle threaded with sufficient cotton to run from end to end from the row of drawn threads, secure the end of the cotton at the right-hand side of the material with a small invisible stitch into the margin of the linen if there is a margin outside the drawn thread insertion; if not, tie the end of the cotton in a knot round the centre of the three first clusters of threads to form the first 'faggot'; turn the cotton towards the left in front of the three next clusters, retaining it in position by pressure of the left-hand thumb, while with the cotton hanging downwards you bring the point of the needle over the cotton held by the thumb, insert it downwards in the upper part of the space between the faggot you have just tied and the faggot you are in process of working, pass it behind the three clusters that are to form this faggot, and bring the point up over the cotton that is held by the thumb, it thus presents the appearance of a circular loop; draw the needle and cotton through and draw the loop to the degree of tightness necessary to bind the three clusters in the semblance of a 'faggot,' at the same time leaving enough cotton to tie evenly across the space

between the faggots. Every *Punto tirato* knot is formed in the same manner.

"These knots enter largely into the composition of drawn-thread patterns; sometimes they are worked with double cotton, sometimes with cotton five or six sizes coarser than that employed in other portions of the embroidery. Care and practice are required to keep the cotton in a straight even line, and not too tightly drawn, otherwise the knot itself is sufficiently simple to be very easily acquired. In our example four threads have been taken in the duster forming a faggot."

In Fig. 7 you see how the knots can be used in two rows of trellis hem-stitching.

Figs. 8 and 9 show double crossing in two stages of being done.

Four clusters here are crossed. Proceed as follows: Remove a good number of threads, as you must allow sufficient spring for the crossing or else it will pucker.

Begin by firmly fastening your thread at one end, and pass your needle under the first three clusters. Look carefully at the example and you will see how the thread lies.

Then bring your needle up between the third and fourth clusters, just as you see in the example. Next look at Fig. 9.

Bring your needle back over the third, then under the first and second, over the first, under the second, over the third, under the fourth and third, and then after going under the second you go down again to the wrong side under the next three.

Look carefully at the example, and when you have withdrawn the needle which is threaded through, it will be easy for you to know where to go if you follow the above description, placing your needle as you see the unthreaded needle is placed. The latter is only put there to show you where the threaded needle is to go next. It is obvious, I hope, that that is the intention, and that no second needle is required. When you draw the leading thread and you see the clusters fall naturally into their places, you will perceive what a very fascinating stitch to work this is, as well as a very pretty one. You can vary it by using very narrow china ribbon for doing the crossing with, gold cord, or soutache. In any case the leading thread must be strong.

Single crossing is seen in Fig. 10. One cluster is drawing the needle over the other, and then you go on to the next. An examination of the illustration is the best way of learning.

Fig. 11 is a double row of *Punto tirato* knots.

Fig. 12 shows quite another kind of drawn work, which certainly is very uncommon and extremely easy to do on this canvas. Draw about twenty threads and then make some clusters of two double threads in the usual way.

The next thing is to darn sets of three clusters, and in this example the sets are done in green, blue, red and yellow filosele silk, four threads of which are used at a time. Look at the way the needle is placed in the example and that will show you exactly how it is done. You must finish off each set of clusters separately at the back.

In Fig. 13 you will see how faggots and double crossing alternate with darned clusters. This example is worked with cardinal-red filosele silk.

Fig. 14 shows four clusters confined by an oval of button-hole work. Secure your silk to one of the clusters and then run your silk round the four clusters as a kind of guide for the button-hole work. The latter is done all round in the way seen where the needle is left in. The middle between the lines of button-hole has a stitch called "bullion," worked over to hide the unsightliness of the threads which show between the oval of button-hole work. This would make an effective border for a small table-cover, or worked in lines down a sachet lined afterwards with coloured

silk. The clusters for this example have been made in quite another way. You will see how these are done in Fig. 15. It is merely herring-bone stitch done under the threads you wish to cluster, and then the needle taken through a couple of threads in the canvas above.

Fig. 16 shows a kind of guipure made with canvas. Draw out about eight threads and then leave four. Do this crossways again, and then draw in and out the bars and fill in the spaces with wheels, or any case stitches you happen to know.

In Fig. 17 is seen how the wheel is done. Make three long stitches from one extremity to the other of the space to be filled, and stop short in the middle of the fourth. Pass your needle back under the spoke before and the spoke after it. Look at the example and you will see how the needle is placed. For the eighth spoke let the thread come from the centre to the edge. For bullion stitch I will quote some good directions:—

"The stitch resembles a raised roll of twisted cotton lying on the surface of the material; it also is designated 'roll picot stitch;' it is effectively employed to represent ears of corn and barley, for veining the centres of leaves, for working entire leaves and portions of flowers, and may be generally used whenever a raised ornamental stitch is desired. To work, bring up the needle and cotton to the front of the material, put the needle in the material in the position you wish the bullion stitch to be, taking from a quarter of an inch to half an inch of the material on the needle according to the length the stitch is required to be, and bring the point well out where the cotton already is, and with the needle standing in this position wind the cotton round the point of the needle ten or twelve times in the manner shown by the illustration; wind the cotton with the right hand and keep the twist from falling off the needle by pressure of the left-hand thumb, then draw the needle through the material and through the twists of cotton, turn the cotton towards the top of the stitch, and pull till the stitch lies in position with the twisted cotton in a close roll upon it, insert the needle again at the top of the bullion stitch and bring it up where the next bullion stitch is to begin."

Enough has been now said, and sufficient examples have been given to show the worker how many charming stitches can be worked on linen canvas.

Strips of linen canvas done in this drawn fashion alternating with insertions of lace would, when lined, make a lovely bed-spread, and it would have the advantage of being able to be carried about easily. Many people very naturally dread beginning such a large article as a couvrepied or bed-spread, as the space taken by the piece of work makes it impossible to take about conveniently. Now a strip of work can go so easily into a work-bag when you spend an evening with a friend, is so portable when you wish to use up some of your time on the sands in the summer, and so the article gets quickly finished. I am sure that those who learn this work will be greatly charmed with it. In case any should, after learning it, wish to do the stitches on ordinary linen, I must give a few hints.

Get your linen washed before you begin to work on it. Do not attempt to draw your threads until you have well soaped the part where you are to draw them. This plan greatly facilitates that usually tedious business. Always tack down all hems.

The size of the thread of the material is about the guide for the size of the cotton you work with. Waxing your cotton makes it stronger.

For drawn linen-work great care is required and also good eyesight. Those whose eyes are not strong should not attempt any but the coarser kinds.