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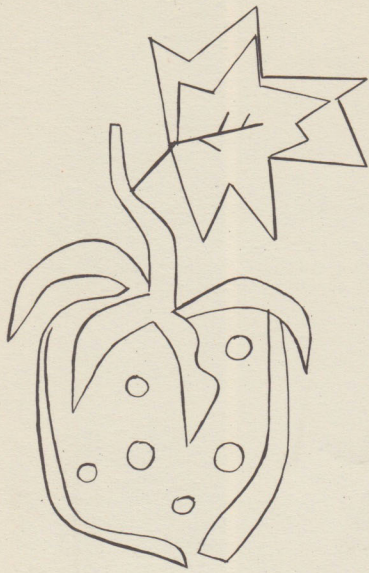
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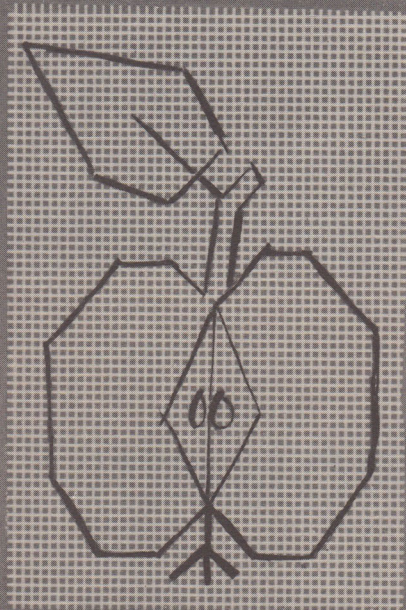
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... AND SO TO EMBROIDER

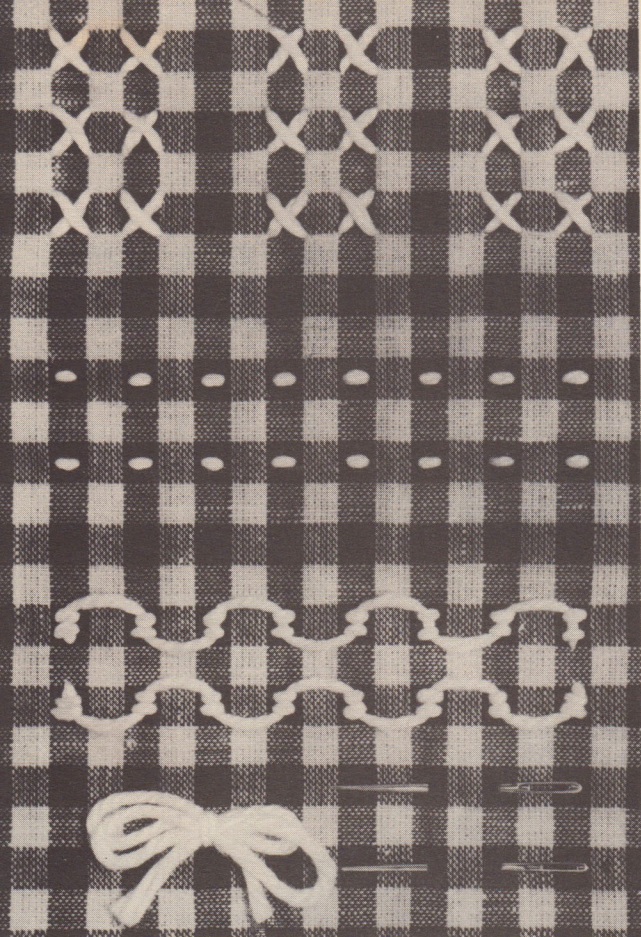


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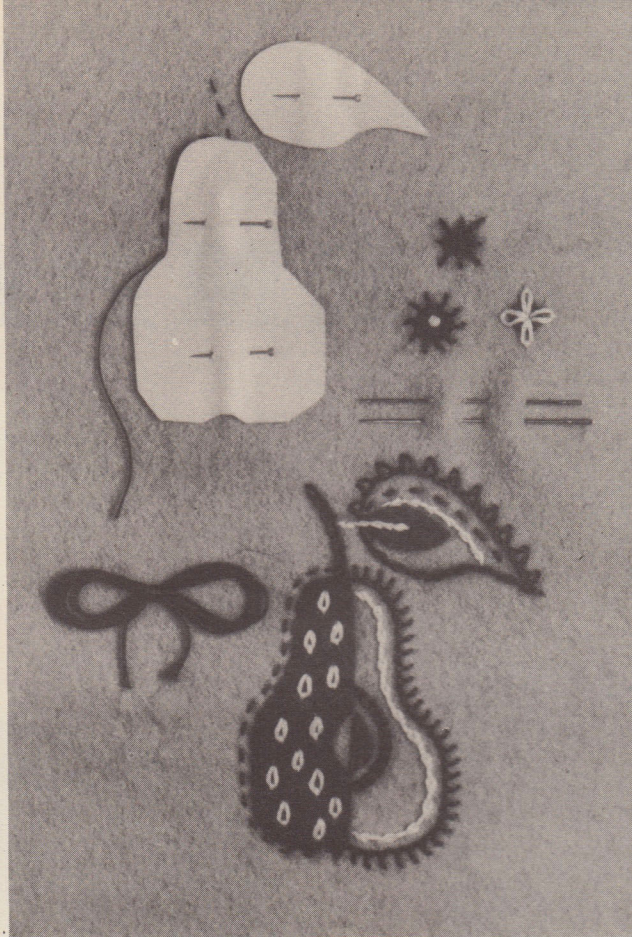


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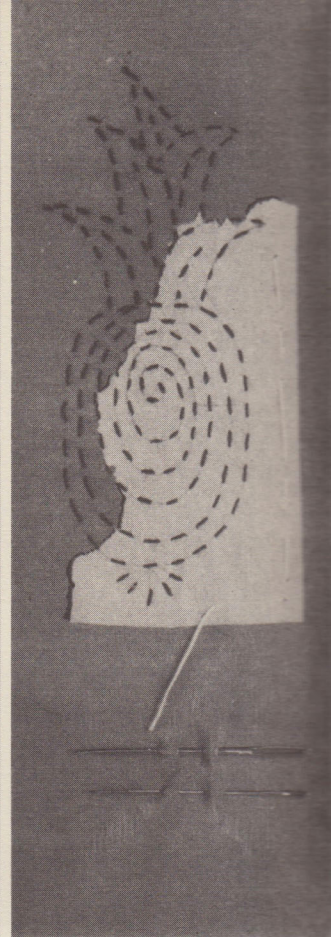
BULLETIN 24B • PREPARING TO EMBROIDER



SAMPLER A



SAMPLER B



SAMPLER C

PREPARING TO EMBROIDER

HAVING chosen the most suitable fabric for the embroidery project you have in mind, you must then decide on the correct type and size of needle and thread to use. You must also know how to transfer your design to the fabric and this bulletin has been planned to give you some guidance in these problems.

You will find illustrated, five samplers worked in various kinds of fabric and with a different method of embroidery used on each. Full details have been provided for each sampler on the type of needle and thread which we have used and how the design was transferred. There is also a chart which gives more general information on the choice of needles and threads both in relation to each other and to different fabrics.

Did you realise that needles made from reindeer bone have been found dating from as long ago as 30,000 B.C., and that bronze needles were in existence before the time of Julius Caesar? The development of spinning and weaving in the Middle Ages produced fabrics for which thinner and more delicate needles were required, and presently we find the monks in the Monasteries turning their attention to the craft of needle-making.

The use of smelted metal for needles was started in the early 18th century. At least eight men were used to produce one needle, each undertaking a different process such as piercing the eye, flattening the sides, pointing and polishing. The masters of the craft passed down the trade secrets from father to son, and insisted that definite standard sizes were maintained.

Nowadays we can produce a wide variety of needles made from processed steel suitable for sewing every type of fabric from the finest lawns and chiffons to thick hessian and rug canvas. There are also needles made for special purposes such as sail-making, upholstery and for surgical use.

As so many types of needles are now available, it is important that you should know the right one to select when starting a new piece of

work. Choose a needle which will make a large enough hole in the fabric for the thread to pass through easily. It should be comfortable to hold and to sew with and any difficulty in pulling the thread through the fabric means that you have not found the right size for your purpose.

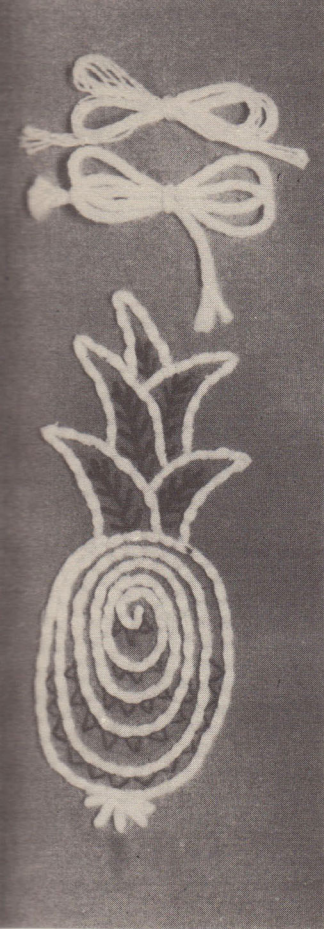
Here are descriptions of some of the most commonly used embroidery needles.

Crewel Needles. These are long and sharp and have long eyes so that they are easy to thread. The wide range of sizes available makes them suitable for many types of surface embroidery on a variety of fabrics.

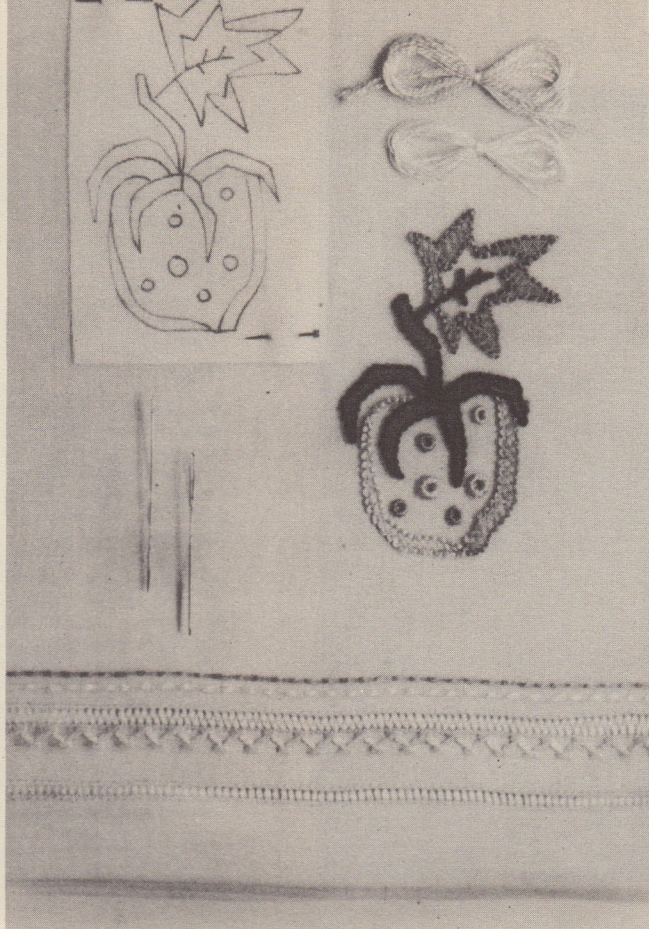
Chenille Needles are also sharp but they are shorter and thicker than Crewel needles. The eye is long and wide so that it can take thicker threads.

Tapestry Needles. These differ from Chenille needles only at the points which are blunt, so making them particularly suitable for canvas work, drawn fabric work and darning on net.

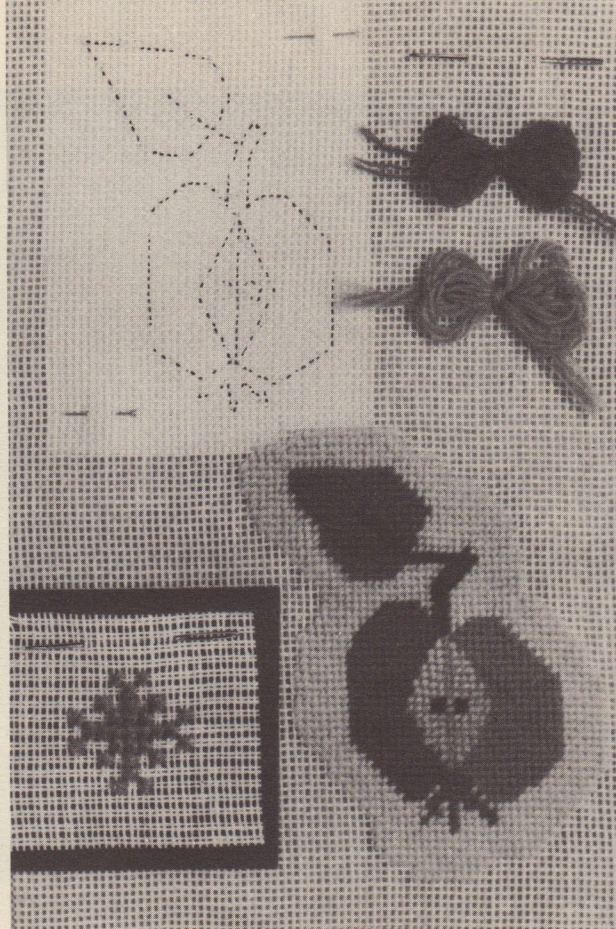
We hope that you will carry out experiments for yourself with fabrics, needles and threads and practise the different methods of transferring your design according to the fabric and embroidery technique chosen. In addition to the four methods of transfer which we have used for our samplers, and which are described elsewhere in detail, there are two others which we would like to mention briefly. For the first, insert a piece of waxed carbon paper between the tracing of your design and the fabric, then outline the design with a hard pencil. Care must be taken to see that the carbon is not moved when once in position as smudges on the fabric will result. For the second method the traced design is pricked round with a needle and laid on the fabric, then powdered charcoal or french chalk is rubbed through the holes. When the tracing has been removed, the design will be clearly seen, and the small dots of powder can be joined together with a fine paint line. With this method your pricked design can be used many times over.



SAMPLER C



SAMPLER D



SAMPLER E

SAMPLER A

When working the Cross Stitch on this gingham sampler, use a thick soft embroidery cotton with a Chenille needle No. 19 or No. 21. You will find that these sizes make a hole large enough for the thread to pass through easily without causing the fabric to pucker. Alternatively there is a Primary needle especially made for small fingers which is slightly shorter, and sizes Nos. 1 and 3 will be suitable. Embroidery worked with a thinner thread on this same fabric would, of course, require a different choice of needle.

For this particular sampler the design was embroidered directly on to the fabric and not transferred. This can be done with all fabrics which have a definite print or weave as the pattern acts as a guide for your design.

SAMPLER B

One side of the pear motif is applied in felt which is stitched to the background with matching mercerised cotton. The surface embroidery is worked with coton-à-broder using a Crewel needle No. 7 and the stitches include Vandyke Buttonhole Stitch, Chain and Detached Chain Stitch and Coral Stitch. This sampler also gives three ideas for working decorative spots by applying felt with simple stitches. This bold embroidery would look well, for instance, on a cushion or on a belt worn with a plain dress.

To Transfer the Design.

You can see that we have cut out in paper the pear and leaf shapes to make templates, and pinned these to the felt background. Tiny basting stitches using sewing cotton and a Sharps needle No. 8 are used to mark round the edges of the templates which can then be unpinned and the embroidered details added. This method of transfer is most suitable when

the design is composed of large areas of pattern rather than thin outlines.

SAMPLER C

The outlines of our pineapple motif, worked on poplin, are embroidered in a thick soft cotton using a Chenille needle No. 21. The thick thread is couched down with two strands of stranded cotton thread in a Crewel needle No. 8. Flat Stitch and Vandyke Buttonhole Stitch are added in a darker shade of stranded cotton. We are planning to use this motif on a drawstring workbag. A matching needlebook and pincushion could be designed with different fruit motifs.

To Transfer the Design.

As the design has a number of curving lines which we wanted to be very accurately worked, we decided to use the tacked tissue paper method to transfer it to the fabric. First of all, the design is carefully traced on to tissue paper which is then basted in position on the fabric. Tiny running stitches are worked through both paper and fabric along every line of the design. You can see in our example that the tissue paper is partially torn away ready for the start of the embroidery.

This method is often used for designs which have curved or detailed outlines and has the added advantage of leaving no permanent mark on the fabric as the running stitches are unpicked when the embroidery is finished.

SAMPLER D

The strawberry motif is embroidered in Shadow Work on organdie and for this delicate fabric choose a Crewel needle No. 8 or No. 9. Two strands of embroidery cotton are used to work the Double Back Stitch, but only one strand for the Eyelet Holes. The fine Hemstitch on the border was worked with a Tapestry needle No. 22 as the blunt point made it easy to separate the threads of the fabric.

This type of embroidery would look charming on a teacosy for special occasions or it could be used, for example, to decorate a set of mats for your dressing table.

To Transfer the Design.

When working on transparent materials such as organdie, voile, georgette or even fine silk, it is possible to place the design underneath and see it quite clearly through the fabric. You will notice our design clearly marked in ink pinned in position underneath the organdie. It is now ready to be outlined on the fabric with a nicely sharpened pencil or a very thin paint line in a pale colour.

SAMPLER E

We have worked our apple motif on single canvas using crewel wools and a Tapestry needle No. 22. The embroidery is worked in Tent Stitch (Petit Point) over one thread of the canvas.

For the little motif on double canvas worked in Cross Stitch, we have chosen tapestry wool and a Tapestry needle No. 20.

We used this design when planning the pochette illustrated in this bulletin and it could be used with equal success for decorating a cushion or stool top.

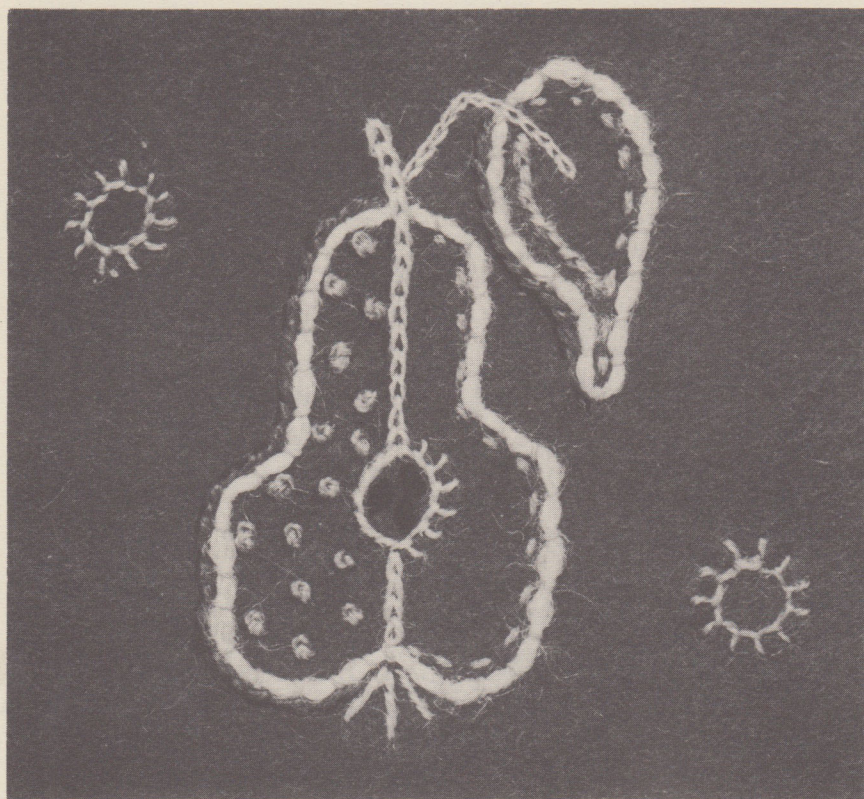
To Transfer the Design.

Outline your motif boldly in paint or ink so that it will show up clearly when placed beneath the canvas. The design can now be traced through using a paint or Indian ink line. Pencil is not suitable in this case as it will not show up clearly enough.

POCHETTE

An attractive pochette decorated with fruit motifs. You can see how the strawberry and pear designs, used on samplers D and B, now look when interpreted in Canvas Work.

To make this simple envelope shape, you will require a piece of single canvas measuring 14



in. by 8 in., a piece of felt 11 in. by 9 in. (which allows for $\frac{1}{2}$ in. turnings) and some suitable lining fabric.

We have used Tent Stitch for the front flap only. The remainder of the canvas is covered with felt and forms a stiffening for the pochette. This is a fairly quick method of construction but you could, of course, work the entire pochette on the canvas using various types of canvas stitches.

The designs on the front and back of the pochette are transferred to the canvas and felt respectively by the methods described for samplers E and B.

The pear motif in the centre back is worked in Couching, Chain Stitch and French Knots using the same threads as for the Tent Stitch on the front of the pochette. It is interesting to compare the pear motif worked first in applied felt in sampler B, then in Tent Stitch on the front of the pochette and now in surface stitchery in wools.

A point to remember, when making up the pochette, is that no turnings of felt should be allowed at the top fold. The cut edge of the felt is placed against the last row of Tent Stitch and sewn in position with tiny straight stitches into the canvas. The join is then covered with a row of couching. The $\frac{1}{2}$ in. turnings of felt allowed for the other edges are turned over on the wrong side of the canvas with Herringbone Stitch.

Insert a tab of felt at the centre of the front flap and slipstitch the lining all round before joining the side seams. A press stud is used to fasten the pochette.

You may like to make, as we have, a little matching comb case to carry in the pochette.

FABRIC, THREAD AND NEEDLE CHART

Fabrics	Threads	Needles	Method of Transferring Design
Organdie, voile, muslin, fine lawn, silk.	Stranded cotton (1 or 2 strands).	Crewel needle No. 9 or No. 8.	Place design underneath fabric and mark through with pencil or fine paint line.
Gingham, cotton, poplin, rayon, medium linen, fine woollens, felt.	Soft embroidery cotton. Stranded cotton (2 or 3 strands). Coton-à-broder.	Chenille needle No. 19 or No. 21. Primary needle No. 1 or No. 3. Crewel needle No. 8 or No. 7. Crewel needle No. 7.	For all these fabrics the design can be transferred by the use of a template, basted tissue paper, waxed carbon paper or by pricking and pouncing. In the case of a fabric with a definite print or weave, the design can be embroidered directly on to it as the pattern acts as a guide.
Heavy linen, crash, furnishing fabric, woollen fabric.	Soft embroidery cotton. Stranded cotton (4, 5 or 6 strands). Pearl cotton.	Chenille needle No. 19 or No. 21.	
Even weave linen, linen scrim.	Coton-à-broder. Stranded cotton (2, 3 or 4 strands). Pearl cotton.	Tapestry needle No. 24 or No. 22.	The design can be transferred by the use of a template, basted tissue paper or waxed carbon paper. It can also be embroidered directly on to the fabric by working from a squared chart.
Single canvas.	Crewel wool. Stranded cotton (4, 5 or 6 strands).	Tapestry needle No. 22.	Design transferred by placing tracing underneath and marking through with ink or paint line. Alternatively the design can be embroidered directly on to the fabric by working from a squared chart.
Double canvas.	Tapestry wool.	Tapestry needle No. 20.	