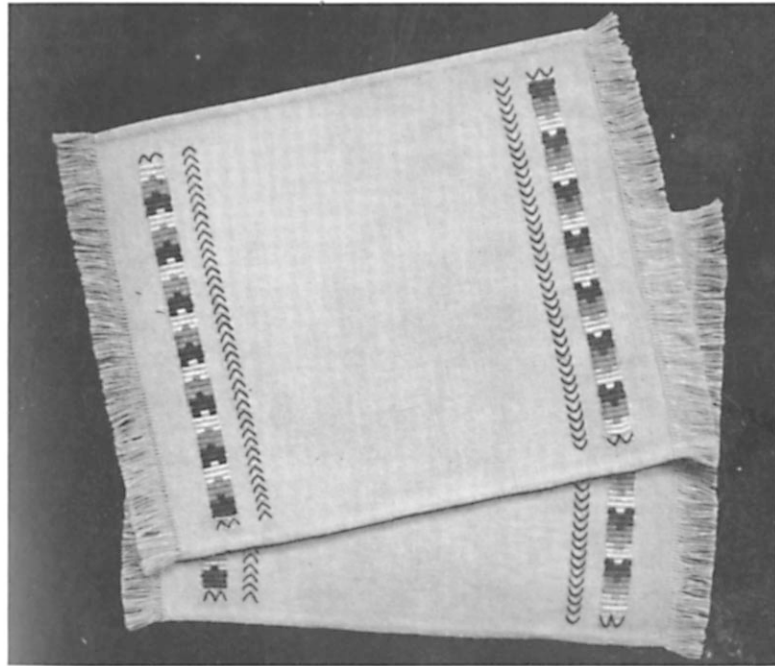


NEEDLE WEAVING EMBROIDERY



DRYAD HANDICRAFTS
LEICESTER

NEEDLE WEAVING EMBROIDERY

THAT needle weaving is by no means a new form of stitchery is proved by the examples shown in our museums, but no doubt there are many interested in embroidery who do not know of its possibilities.

It allows for a good deal of scope in the use of broad masses of colour, and the fact that in the process of working it actually becomes a part of the material it decorates, ensures a feeling of harmony in the finished work.

The method of working is suggested by the name, and although really a form of weaving, it usually comes under the heading of embroidery, because it is worked with a needle on an already existing material, and, incidentally, it is often used in conjunction with other embroidery stitches. For school purposes it serves as a useful introduction to tapestry rug weaving, the principle of working being exactly the same.

It is worked by drawing out one set of threads of a material, usually in the form of a band, and weaving or darning with coloured embroidery strands of wool, cotton, silk, etc., on the remaining threads. Unlike most "drawn thread work" it does not tend to weaken the material but rather serves to strengthen it.

It is necessary to choose a material in which the threads are fairly even and firm and if possible one from which they can be removed easily. The weft threads running across the width of the material are usually withdrawn leaving the upright threads called the warp to be worked upon, as these are the stronger of the two, but this order can be reversed if a border is required to run in a vertical direction.

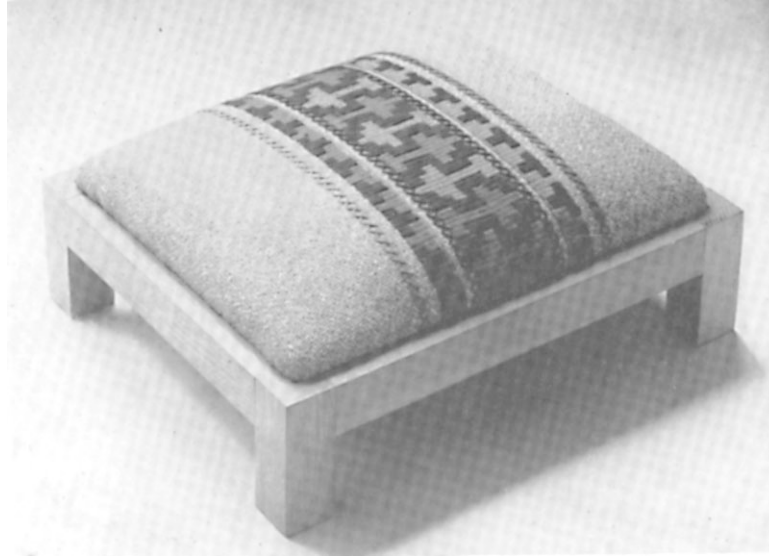


PLATE 1. STOOL SEAT

MATERIALS.

The choice of the material will, of course, depend upon the purpose of the article for which it is intended, but fairly coarse materials are the easiest to use, as the threads are clearly defined and a coarse weaving thread can then be used which quickly fills up the spaces to be woven.

This relation of the weaving thread to the texture of the material is important. A coarse material requires a coarse thread and similarly a fine material a fine one. Also it is usually satisfactory to choose a thread which resembles the surface of the material as this tends to give a feeling of harmony to the work.

It is impossible to give a complete list of materials suitable for needle weaving, but among others are linens, crashes, canvas materials, hessian and other coarse jute fabrics.

Among the various weaving threads to be used are wools, mercerised cottons, flax, jute yarn and silk.

This range of materials is sufficient for many purposes, a few of which are suggested by the articles illustrated here. A short description of these is given on pp. 11 and 12. Other suitable articles to decorate include bed linen, towels, curtains, cushions and children's frocks.

TO WORK.

The set of threads to be withdrawn are first removed to give the depth of band desired. For a beginning it is best to commence with a fairly narrow band, as a deep band of threads is difficult to stretch out and keep in order with the fingers during the working. For this reason some workers prefer to use a small hand frame for large work. Sometimes the decoration is not wanted to stretch across the entire width of the material, in which case the threads must be cut

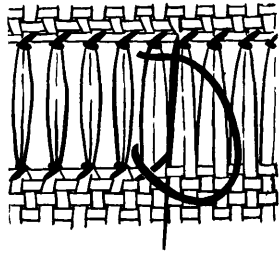


Diagram 1

where the band is to terminate, and before proceeding further, the cut edges should be buttonholed to make them secure. When the weaving is complete the ends are sometimes sewn to these edges on the wrong side of the material. Although not absolutely essential, the process of weaving is simplified if the threads are divided into the necessary groups with hemstitching (see diagram 1) along each side of the band.

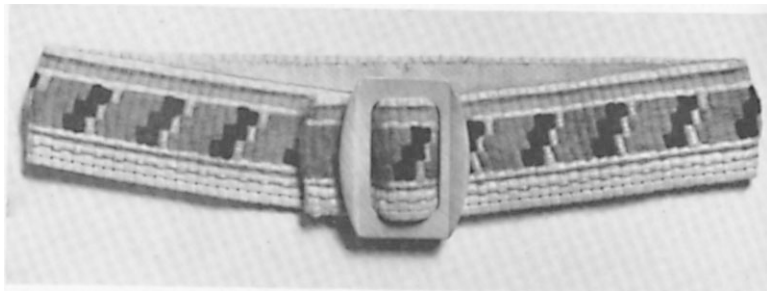


PLATE 2. BELT



PLATE 3. CHILD'S APRON

The number of threads in each group is determined according to the desired scale of the pattern, but the groups should not be too large or the result will be clumsy.

A blunt pointed needle is most convenient to use as there is no likelihood of it splitting the threads. As these are only supplied in the coarse grades, for finer needle weaving the eye end of the needle can be used.

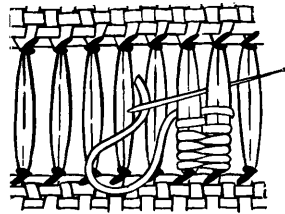


Diagram 2

To weave a simple bar on two groups of threads as shown in diagram 2, begin at the bottom edge, place the end of the thread up by the side of the first group of threads and then include it in with the weaving. Pick up first the left hand group and then the right one, passing the needle each time between the groups as shown in diagram. Each successive row of weaving is pressed sufficiently close to the previous one to cover the foundation threads. The weaving is most easily worked upwards, the work being turned round accordingly.

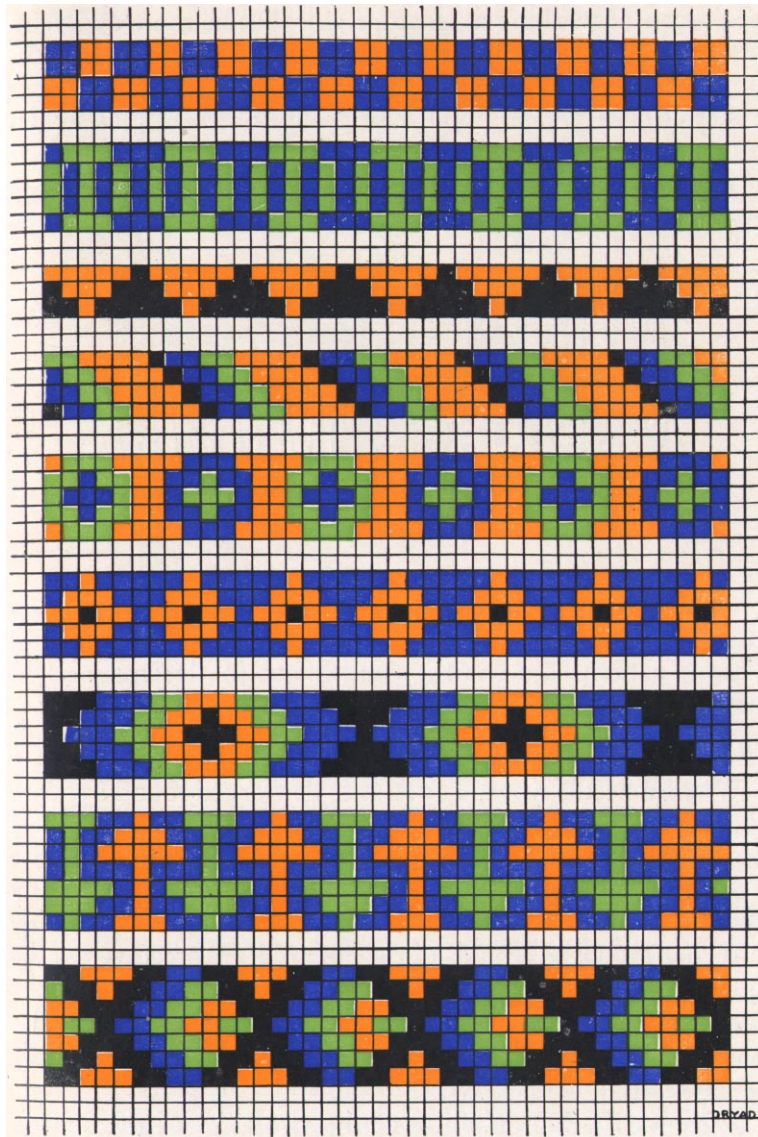
The tension of the weaving threads should be kept even throughout and not be too tight, to draw the threads too much out of position, nor too loose, to give the work a slack and clumsy appearance. The right tension can soon be judged after experimenting a little.

Some workers prefer to have a small space showing between the bars of weaving, while others prefer them to touch and be separated only by a change in colour. Where needle weaving is done entirely in white on a white ground, it is essential to have a small space in order to emphasise the design, as here there is no colour to separate the shapes.

The final end of the thread is secured by darning it away up the weaving. New threads are introduced in the manner described for the beginning.

DESIGN.

The question of design has been purposely left until after



NEEDLE WEAVING DESIGNS PLANNED ON
SQUARED PAPER

the process of working as its scope will thus be more apparent. Designs are made from a development of the bar just described, the various shapes in the pattern extending in a series of blocks or steps over a greater number of groups of strands, as shown in diagram 3, using various colours according to plan.

The patterns are most easily planned on squared paper, using one square to represent two groups of threads (or two single

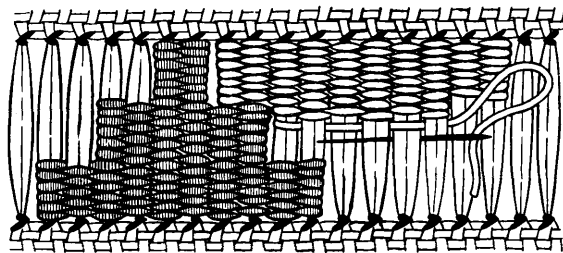


Diagram 3

threads in the case of a very coarse material) to be picked up and woven together to form a block or bar as in diagram 1. Various patterns are shown planned out in this manner on page 7.

TREATMENT OF CORNERS.

Where a needle woven border is to be worked round a square or rectangular shape, after the threads of the material have been withdrawn on all four sides, there will be an empty square or hole at each of the corners where the threads originally crossed. This is usually worked in a decorative manner by throwing groups of strands of the embroidery thread across the square, sewing them into the edges of the square and the needle weaving, and working on them afterwards in a similar manner to the needle weaving with the addition of a little buttonholing. Diagram 4 shows this idea in progress.

A shows the buttonholing of the two sides of the square. These are sewn with a line of running stitches first to prevent them from stretching.

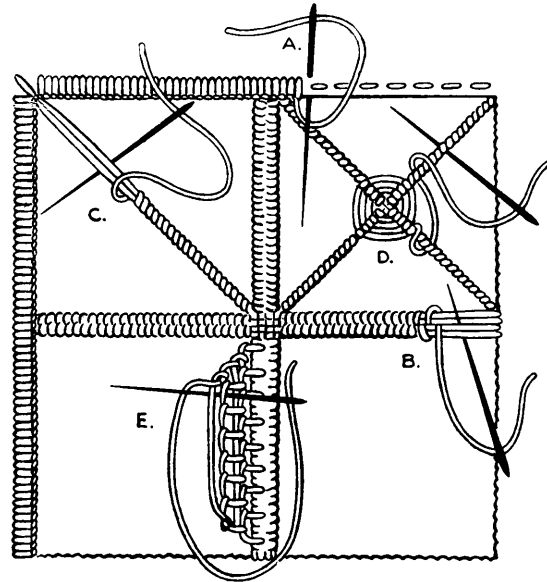


Diagram 4

B shows the weaving of the groups of strands placed across the square.

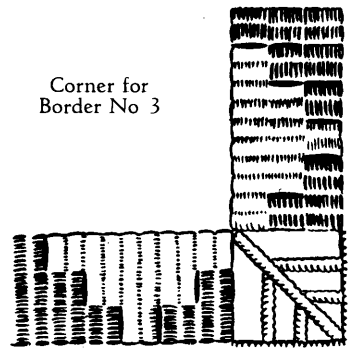
C shows strands taken from the corner of the square into the crossing point of the woven strands and overcast into a fine cord.

D shows two overcast strands taken from the corners of a square and sewn together at the crossing point with a solid spiral of backstitching worked over the strands.

E shows the working of a solid shape of buttonholing as in the corner shown in diagram 7. After working the first row into the woven strands the thread is brought back to the starting point and the next row is worked over the thread into the loops of the previous row, and so on, decreasing one stitch at the beginning and end of each row to make a point, which is attached to the outer edge of the square.

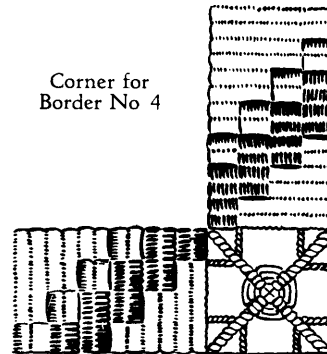


PLATE 4. RUG



Corner for
Border No 3

Diagram 5

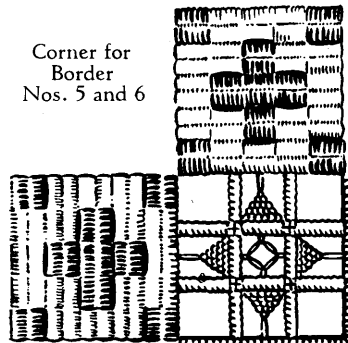


Corner for
Border No 4

Diagram 6

Diagrams 5, 6 and 7 give suggestions for using with borders Nos. 3, 4, 5 and 6 (see page 7).

Needle weaving is occasionally used on a soft leather or on a material of which it is impossible to use the threads. Here the necessary foundation threads for the weaving are sewn on to the material so that the finished weaving is on the surface, being attached at the edges only. Bars of needle weaving worked in this manner are sometimes used to hold the draw-strings of a bag, if the material is too bulky to be drawn up with a slot.



Corner for
Border
Nos. 5 and 6

Diagram 7

DESCRIPTION OF PLATES.

FRONTISPIECE.

TABLE MATS. The material used here is natural Willow Cross Stitch and the needle woven embroidery is in nigger brown, champagne and forget-me-not blue mercerised cotton.

On the inner side of each band is a row of nigger Y stitches. Two Y stitches are also worked at each end of the bands of needle weaving in nigger cotton.

PLATE 1.

STOOL SEAT. This is made of ecru Mayfair Crash and the three bands of needle weaving are worked with embroidery wool in green, nigger brown and rust. The broad centre band is bordered by lines of cross-stitch in nigger wool, and the narrow bands have a line of stem stitch on their inner side and of cross-stitch on their outer side.

PLATE 2.

BELT. This is made of cream Linden Canvas worked with turquoise, leaf green and black embroidery wool.

PLATE 3.

CHILD'S APRON of apple green Willow Cross-stitch material, decorated with bands of needle weaving in darker green and magenta mercerised cotton.

PLATE 4.

RUG. This shows a very simple but effective way of making a rug. A coarse natural coloured jute fabric is used, worked with jute yarn. In addition to the needle woven bands, single threads are drawn out of the fabric at various intervals and strands of the yarn threaded in their place. This serves to connect the bands of needle weaving with the background material, and prevents them from looking at all isolated.

This leaflet, one of a series covering practically every branch of craftwork, is published by

DRYAD HANDICRAFTS
SAINT NICHOLAS ST., LEICESTER

London Showroom: 22 Bloomsbury Street, W.C.1.

Made and printed in Great Britain by Nutt & Stevens Ltd., Leicester. C/MA/I