

the
stitchbook
COLLECTIVE 2022

Workshop 2 of 12

Textural Stitching

These notes should be read in conjunction with the online video



www.untangledthreads.co.uk/MEMBERS

Video Password: texture

Textural Stitching

0:00.00	Introduction	
0:02.22	Overview	3
	Sample 1	
0:07.57	Separating threads	4
0:10.00	Tearing fabric	5
0:11.31	Bullion stitch	6
0:18.37	Working various yarns	6
0:24.42	Tailor's Triangle/Sprat's Head	6
0:28.22	Translucent layers	6
0:30.09	Off-cuts and thread ends	7
0:32.49	Woven Wheel	7
0:37.08	Loops	7
0:39.24	Bondaweb to prevent fraying	7
0:48.24	Buttonhole stitch	7
0:56.40	Sample 2	
	Water soluble stabiliser	8
1:14.00	Sample 3	
	Tulle and 'freestyle quilting'	12
	Examples from previous members of the Collective	14

OVERVIEW

In this workshop you will make several samples which investigate methods of introducing texture and depth into your stitching.

You will experiment with

- different embroidery stitches,
- fusing fibres into constructed fabric using water soluble stabiliser and
- look at using tulle as a freestyle quilting technique.

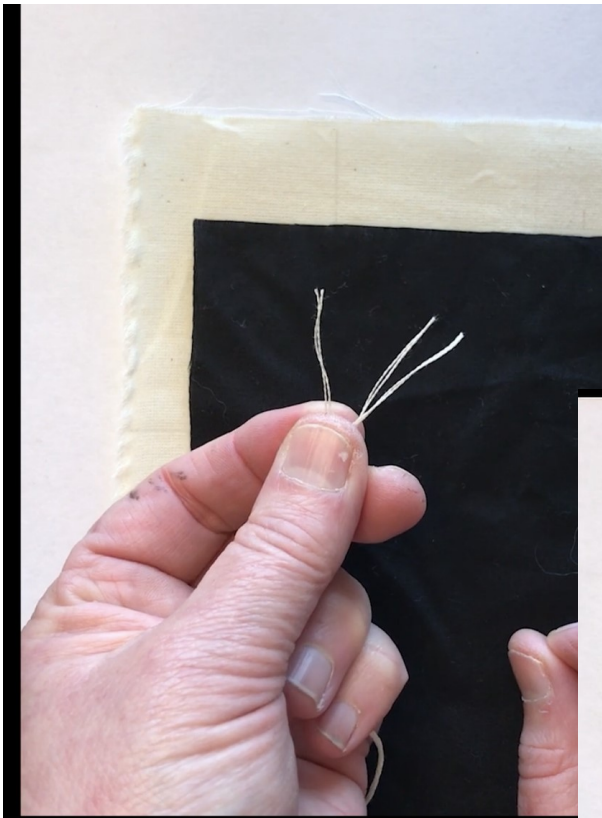


SAMPLE 1

Separating Threads

I know that this seems a little basic but I found it such a good tip when I started sewing, that I can't help but share it.

When you are separating multi-ply thread into individual threads, (like DMC 6 stranded embroidery thread), you should always pull the thread you want to use out from the rest, **in the same direction** as the length of thread. This seems very obvious when you see the example on the video, but it really does stop the thread from tangling and knotting! Untangled Threads!!



Tearing Fabric

Again a little basic, but such useful information ...

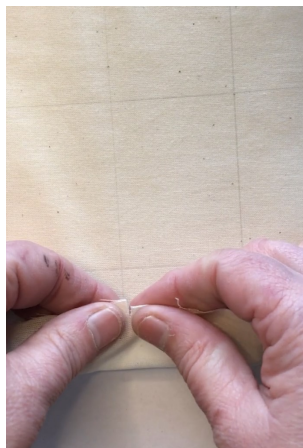
Fabric which has been made on a loom, (i.e. it has clear warp and weft) will tear really nicely, usually across the width of the fabric, between the weft threads, but sometimes it will tear nicely lengthwise up to warp (it depends entirely on the strength of the weft!). Printed cottons, calico, polyester-cotton, lightweight wools etc are great for tearing and leave a fluffy, raggedy edge.

Fabric which is spunbonded or heat-treated does not tear so readily. This is generally the 'manmade' fibres, and you will just have to experiment to see if these will tear or not.

Don't ever throw away the loose fibres which come off when you tear fabric. Keep them safe in a jam jar (or other pot) and you can use them later.



make a little cut with a pair of scissors



put equal pressure on both sides of the cut and pull your hands apart



tidy up the edge, but don't throw away the loose threads



You can work on these pieces as individual samples, (then stitch them together onto another calico sheet for inclusion in your Stitchbook).

CLOSE-UP DEMONSTRATIONS of THESE TECHNIQUES CAN BE FOUND ON THE WORKSHOP VIDEO *

Don't throw away ANY thread ends or scraps - we will be using them later.

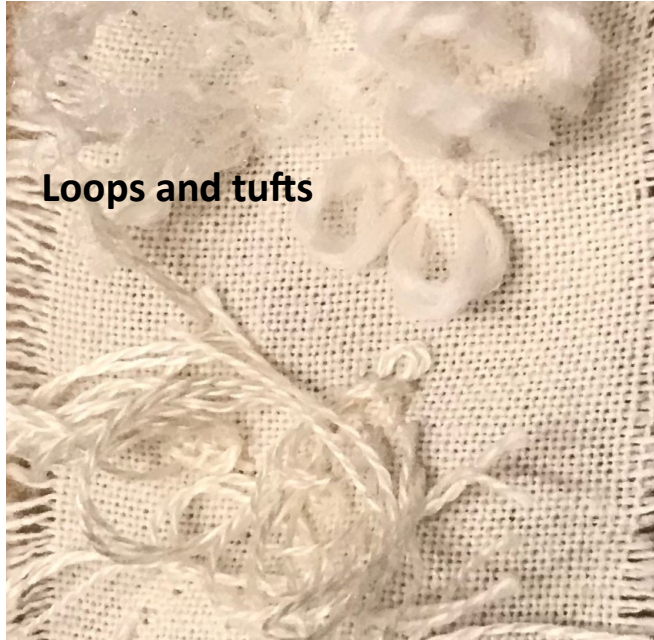




Loose fibres and tulle



**Broderie Anglais technique
(with inclusions)**



Loops and tufts



**Spider's Web or Woven
Wheel**



Inclusion of textured fabrics



SAMPLE 2

WATER SOLUBLE STABILISER

We will be forming a small piece of constructed fabric (from loose fibres) which you can pre-shape or cut, and then use in your own embroidered and textile work.

This is a technique born from the idea of deconstructing the process of making silk-paper, and my complete inability to throw away 'waste threads'.



Water-soluble film, which you might know as 'Solvly', is made from Polyvinyl Alcohol (PVOH). *This should NOT be confused with Polyvinyl Acetate (PVA glue).*

PVOH is completely non-toxic, colourless and odourless, and is the stuff they make those dissolving washing liquid 'pods' from. It is also a vital component of papermaking and is widely used in the textile industry. You can get it for industrial use in powder or granule form, but the easiest way of dissolving it is to start with PVOH film. You will only need a very small sample of film for this workshop. If you want a larger quantity for future work, look online for 'water-soluble stabiliser'.



This process is shown in detail on the video. I suggest watching it through before you begin. The first sample uses a few coloured fibres.

You will need some fibres of different lengths. Make sure you have at least 3 or 4 about 15cm long, the rest can be cut short.

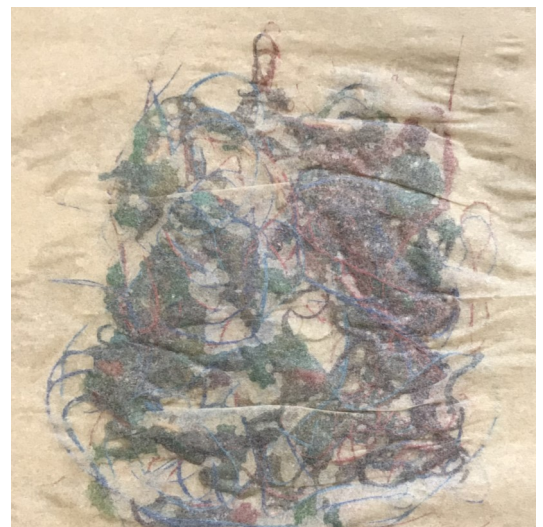
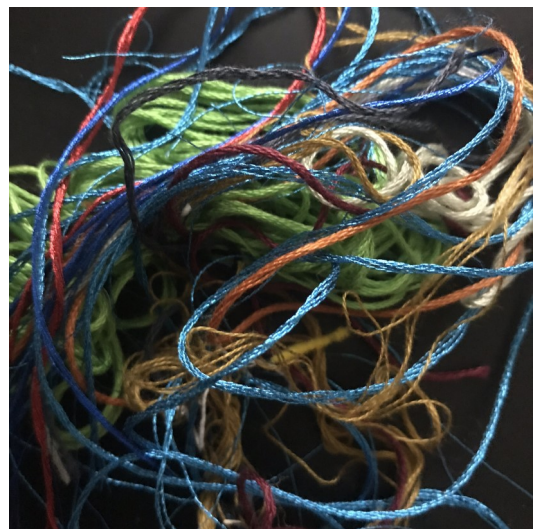
You need a piece of soluble film about 10cm x 10cm. Put 3 tsps. (15ml) of water into a glass. (*a tumbler is good*).

Drop the film into the water and stir well. Once it has all dissolved, place your fibres into the mixture. Really agitate so that the liquid gets into all the fibres.

Place one piece of baking parchment onto a flat surface. Take the wet fibres and lay them out to your design. *If you want to make a specific shape, why not draw it onto the parchment first?*

Place another piece of parchment on top and press gently.

NOW you must be patient and WAIT for it to dry (about 24 hours) or if you are completely impatient - like *me?* - you can iron it dry. *You will get a very different quality to the surface by naturally drying or ironing.*



When the fibres are COMPLETELY dry, the parchment paper will peel off easily, leaving you with a thin sheet of constructed fabric.

The fabric is firm enough that you can cut it into shapes using scissors.

Using calico sheet as the background, pin the fabric into place, and then slowstitch through both layers, using threads or yarns of your choice.

Remember that the piece will begin to find its own presence. Let it lead you.



This is a sample which I made using some left-over natural fibres and fabrics. I will now stitch into the using slightly darker, but still natural threads. I enjoy using this technique for my daily stitch meditation.



SAMPLE 3

Tulle and Freestyle Quilting

Tulle is a soft, fine silk or nylon material like net, used for making veils and wedding dresses.

If you place the tulle over an area of loose fibres or pieces of fabric it acts like a net to hold the work in place. You can then stitch through all of a layers to create areas of freestyle quilting. The tulle can be cut away near to the stitching, once any edges and ends are held in place.

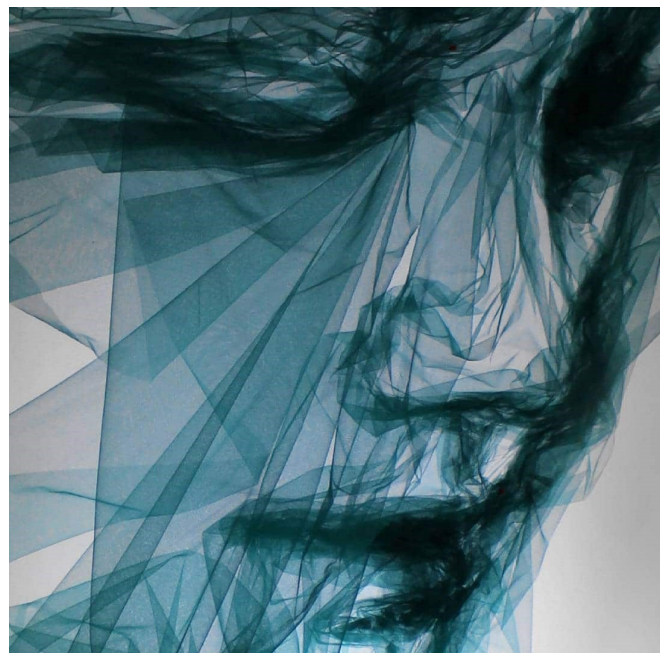
Try using different coloured tulle and see how the overall colour changes, almost like putting a wash over a painting.



Beige

Black

Layers of tulle can even be used to create shadows and areas with different tonal values.



Lay a combination of fabric scraps and fibres down onto a Calico sheet. Imaginary landscapes and seascapes work well for this technique.



Select a piece of tulle, place it over your design and pin in several places. Make a line of running stitches around the outside edge, which you can remove later. Now you can work into the surface of your design, stitching through ALL layers, with a combination of stitches, using the thread(s) of your choice. I find a random 'fly' or 'y' stitch works well. If you keep your stitching to specific areas, you can, very carefully, snip away the tulle where it is not required to hold down fibres. It adds an almost 'shadowed' effect to the stitched areas.



Examples from other members of The Stitchbook Collective



the
stitchbook
COLLECTIVE 2022

Next Workshop



7th March 2022

*Painting, Staining &
Dyeing Fabric*

Workshop 3 of 12

A list of supplies needed for this workshop will be announced in the next Newsletter (February 18th 2022) and online www.untangledthreads.co.uk

