

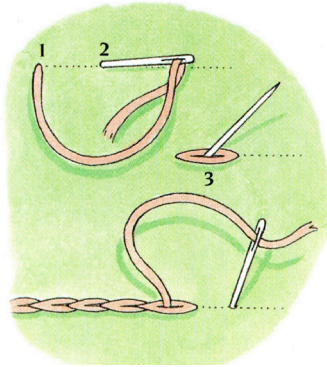
STITCHING THROUGH HISTORY: EMBROIDERED BINDINGS FROM THE 14TH CENTURY TO TODAY

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STANDARDS OF EXCELLENCE SEMINAR
ATLANTA // 2022

A STITCH GUIDE:

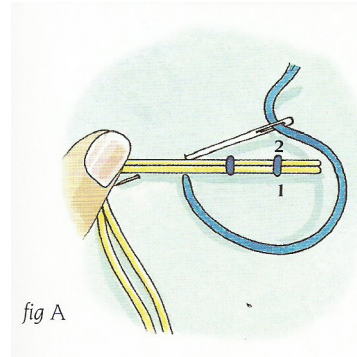
Techniques and materials are in order as they appear in presentation.

SPLIT STITCH



A stitch is split by bringing the needle and thread back through the previous stitch. Used to create lines or in rows to fill an area with color.

COUCHING



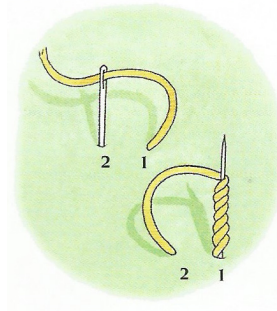
Couching is a simple technique for creating a line on the surface of the ground. Couch down a thick thread by tacking it to the surface with small stitches at set intervals.

CANNETILLE GUIPURE



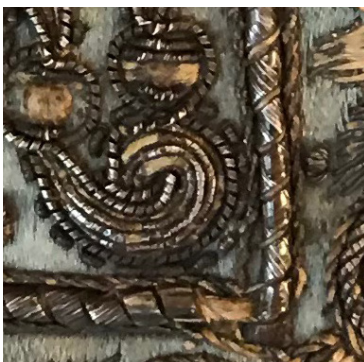
Also referred to as buillon thread, canetille is a tight hollow coil of fine gold or silver metal. Canetille comes in three varieties: bright check, wire buillon and bright buillon. The thread is couched onto the surface and used to create a single line or side by side to fill in an area.

BOUILLON



Also known as a Caterpillar or Worm Stitch. The thread is coiled around itself before being laid in position. The stitch can be left straight, curled or bunched depending on the desired effect.

FRISURE



Frisure is a technique of running a silk thread through short pieces of canetille or buillon thread to make the coiled thread more solid. The example on the left shows spots where the metal has worn to expose the thread inside.

PURL - SILVER OR GOLD



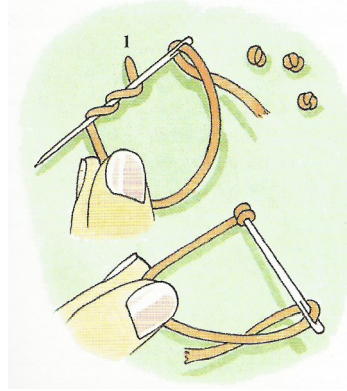
Similar to buillon thread, purl is made from a very fine wire wound around a single core into a tubular or triangular shape. Purl is firmer than buillon thread. Purl comes in four varieties: bright check, crimped purl, rough and smooth.

SEED PEARLS



A very small and sometimes irregular shaped pearl. Often no larger than 2mm in size. Common in embroidery work and jewelry.

FRENCH KNOT



A French knot is formed by bringing the needle through the ground and wrapping the thread around the point 2-3 times. While holding the thread taut, bring needle back through the same hole and pull thread to tighten and form knot.

SEQUINS



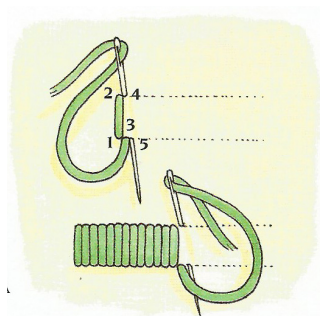
In a historical context, sequins are made by cutting a material into a round disc and punching a hole through it (either at the center or at one end). Sequins can be attached using a variety of stitches.

SPANGLES



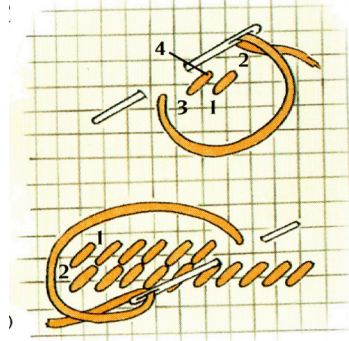
Historically, spangles are made by twisting a metal wire into a tight spiral coil. This coil is then cut into a 'C' shape and hammered flat creating a small gap. Spangles can be attached using a variety of stitches.

SATIN STITCH



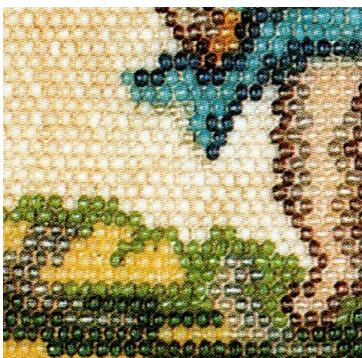
Satin stitches can be worked in any direction and are used to fill in a space by carefully laying each thread neatly side by side while also preserving a neat edge.

TENT STITCH



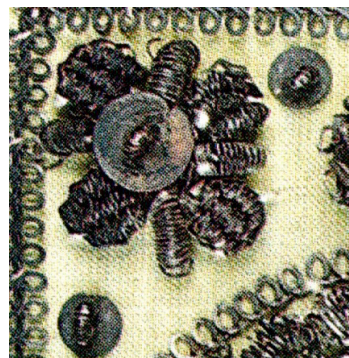
A single diagonal stitch that is most widely used in canvaswork. It can be used for backgrounds, filling large and small areas, outlines and repeating patterns.

SEED BEADS



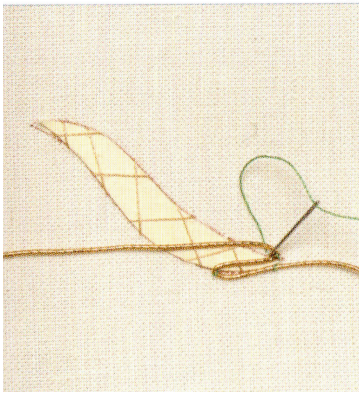
Seed beads are a generic term for small beads, ranging in size from under a millimeter to several millimeters. Seed beads are typically round in shape and made from glass.

BOUCLE DE CANETILLE



The coiled canetille or bullion thread is formed into a loop. Used in the example on the left to attach sequins and create a floral motif in the corners.

GUIMPED COUCHING



Traditionally worked over card or vellum with a fine passing thread. The thread is laid down in a zig-zag motion and is most commonly used for petals and leaves.

PASSING THREAD



Passing thread is made from a core that is twisted in one direction and then wrapped with a gold thread in the opposite direction making it a strong thread that does not twist. The look of the thread is less shiny than other gold threads

MELLOR



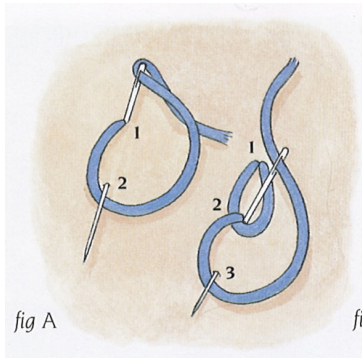
Made from soft smooth metal. The narrow end can be used to widen holes for heavier cords. The round end is used to nudge, push, or flatten metal threads into position. The softness of the metal is less likely to damage the metal thread.

LUNEVILLE HOOK OR TAMBOUR HOOK



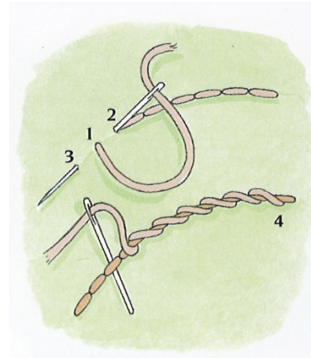
A wooden handle with a hook needle specialized for use in tambour embroidery. Invented in France in the early 19th century, this style of embroidery appears more like lace. In the mid-19th century, embroiderers began using this tool with beads and sequins.

CHAIN STITCH



A similar appearance to the split stitch. The needle is brought through the starting point twice and then out the next point. The working thread is then looped under the needle before being pulled through to create the chain pattern.

BACK-STITCH



One of the most basic stitches. Enter the ground through point 1, then jump back to point 2 to create the first stitch. Go through the ground at point 3, then jump back to point 1 to create the second stitch.

A LEARNING GUIDE:

Options for online or in-person courses on a variety of historical and contemporary embroidery techniques:

- École Lesage - <https://ecolelesage.com/en/>
- Embroiderers' Guild of America - <https://egausa.org/>
- Royal School of Needlework - <https://royal-needlework.org.uk/>

There are endless publications for self-guided learning. Here are just a few:

- *A-Z of Goldwork with Silk Embroidery* (Search Press Classics, 2015)
- Barnden, Betty. *The Embroidery Stitch Bible: Over 200 Stitches Photographed with Easy-To-Follow Charts* (Krause Publications, 2003)

- Ferris, Emillie. *Paint With Thread: A Step-by-step Guide to Embroidery Through the Seasons* (David & Charles, Newton Abbot, 2022)

A great place to start if you want to read more about the intersectionality between gender and textile history:

- Agosin, Marjorie. *Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile* (University of New Mexico Press, 1996)
- Blackburn, Julia. *Threads: The Delicate Life of John Craske* (Jonathan Cape, London, 2015)
- Burkhauser, Jude. *Glasgow Girls: Women in Art and Design, 1880 - 1920* (Canongate Books, Edinburgh, 2001)
- Fowler, Cynthia. *The Modern Embroidery Movement* (Bloomsbury Visual Arts, New York, 2020)
- Hornstein, Gail A. *Agnes's Jacket: A Psychologist's Search for the Meanings of Madness* (Rodale Books, New York, 2009)
- Hunter, Clare. *Embroidering Her Truth* (Hodder & Stoughton, London, 2022)
- Hunter, Clare. *Threads of Life: A History of the World Through the Eye of a Needle* (Abrams Press, New York, 2019)
- McBrinn, Joseph. *Queering the Subversive Stitch: Men and the Culture of Needlework* (Bloomsbury Visual Arts, New York, 2021)
- Parker, Rozsika. *The Subversive Stitch: Embroidery and the Making of the Feminine* (Routledge, London, 1989)
- Postrel, Virginia. *The Fabric of Civilization: How Textiles Made the World* (Basic Books, New York, 2020)
- Wayland Barber, Elizabeth. *Women's Work: The First 20,000 Years: Women, Cloth, and Society in Early Times* (W. W. Norton Company, New York, 1994)

A REFERENCE GUIDE:

These sources were referenced for the presentation:

- *A-Z of Goldwork with Silk Embroidery* (Search Press Classics, 2015)
- Barnden, Betty. *The Embroidery Stitch Bible: Over 200 Stitches Photographed with Easy-To-Follow Charts* (Krause Publications, Iola, 2003)
- Davenport, Cyril. *English Embroidered Bookbindings* (Edinburgh, 1899)
- Germain de Saint-Aubin, Charles. *Art of the Embroiderer* (LACMA and Godine Publisher, 1983)
- Hunter, Clare. *Threads of Life: A History of the World Through the Eye of a Needle* (Abrams Press, New York, 2019)
- *Livres en broderie: Reliures françaises du Moyen Age à nos jours*. Bibliothèque nationale de France, Sabine Coron and Martine Lefèvre, (Paris, 1995)
- Mason, Anna, et al. *May Morris: Arts & Crafts Designer* (London, 2017), pp. 154 - 173
- Nixon, Howard M. and Mirjam M. Foot. *The History of Decorated Bookbinding in England* (Oxford University Press, 1992)
- Thomas, Mary. *Mary Thomas' Dictionary of Embroidery Stitches*. (London: Hodder and Stoughton)
- Tidcombe, Marianne. *Women Bookbinders: 1880-1920* (Cambridge, 1996), pp.77 – 83
- Wallis, Penelope. *The Embroidered Binding of the Felbrigge Psalter*. British Library Journal, pp. 71 - 78

A TOOL GUIDE:

These are the tools and materials I use to make an embroidered binding:

NEEDLES: sharps, embroidery/crewel, milliner's/straws, beading - have a range of sizes

FRAMES & HOOPS: only suitable for embroidery on fabric

SCISSORS/SNIPS: pick a pair that feels comfortable in your hands, has a nice weight and cuts right to the point

THIMBLES: optional tool, helps to guide the needle through the ground and protect your fingertips from both ends of the needle

PIN CUSHION: optional tool, allows you to organize threaded needles while stitching

THREAD: my preferred thread is DMC stranded cotton, but I recommend playing around with lots of different threads to find what is right for you

RESOURCES:

A VERB FOR KEEPING WARM // <https://www.averbforkeepingwarm.com/>

THISTLE THREADS // <http://www.thistle-threads.com>

GLORIANA THREADS // http://www.glorianathreads.com/Silk_Floss.html

NEEDLE IN A HAYSTACK // <http://www.needlestack.com/index.html>

MERCHANT & MILLS // <https://merchantandmills.com/>

MICHAEL'S, JOANN & ANY LOCAL EMBROIDERY/CRAFT STORE

PIN VISE: best tool for punching materials in preparation for embroidery

RESOURCE:

STARRETT // <https://www.starrett.com/>

TRACING PAPER: great for laying out onlays and for creating punching templates

FOAM: 6mm high-density foam used for punching and covering

MATERIALS: if you can punch a hole into it, then you can embroidery into it!

RESOURCES:

HARMATAN // <http://www.harmatan.co.uk>

PERGAMENA // <https://www.pergamena.net>

REMY CARRIAT // <https://www.carriat.com/fr/>

CAVE PAPER // <http://cavepaper.com>

HOOK POTTER PAPER // <https://hookpotterypaper.com>

MORGAN CONSERVATORY // <https://www.morganconservatory.com/>

A CONNECTION GUIDE:

Here's how you can connect with me:

- WEBSITE: www.herringbonebindery.com

- INSTAGRAM: @herringbonebindery

- EMAIL: erin@herringbonebindery.com