

Chapter 1 : Embroidery Thread Color Comparisons - Atlas Embroidery

Using crayons for tinting embroidery is the most common technique. It's easy to learn and most people have at least a few crayons around. Crayons produce a bold color, but you can also work more gently with them, resulting in a lighter tint.

All the stores are stocked with pumpkin decorations. The coffee shops even have fall colors in their window displays. With all the pumpkins popping up everywhere, I thought it would be gourd to join in! But before I started, I decided to set up a few rules. By that I mean I decided to start and finish one project at a time. This also motivated me to get the current project finished so I could swiftly move on to my next great experiment. Minimize the number of variables. One of my favorite activities is to take one design and see how many variations I can make with it. Sometimes the variations are created in software. Other times, I have fun with fabric and thread color selection. For this project, I decided the primary variable would be fabric and thread color. Though I did use two different pumpkin designs. Keep the project manageable in size. Sure, I could stitch an entire quilt—two or three but I do need to sleep and I wanted to be sure I could finish them in a day or two. The advantage of the small centerpieces: I can give them as gifts to friends, family and coworkers. The way I like to experiment, I may have enough for an entire neighborhood by the end of the week! I read a comment recently on a social media platform from someone who was seeking advice on where and how to start a project. Her desire for perfection seemed to be holding her back before she could even begin a project. It can be especially disheartening when social media and photo editing makes it possible to present the best, most pristine and flawless representation of ourselves and our work. And in my reality, my binding is not impeccable on my quilts. I try really hard. We have to stay focused on improving our skills and not be so critical of our work that we become immobile. Denise carefully attaches binding. I rummaged through my fabric and found the orange print. The downside, I only had scraps. I decided to make the best of my supplies by making a 4-patch block. I added a coordinating green fabric to make the centerpiece larger. Once the top was complete, I made a quilt sandwich and hooped the project using Snap Hoop Monster. Then it occurred to me I needed to center the design within the block. I placed a target sticker in the hole. Then I made sure the needle hit the center of the target sticker. Moments like these make having the right tools indispensable. I chose an orange thread color for the pumpkin quilting design and used the stitch-in-the-ditch method for the busy prints. My coworker, Sam, commented that he likes the difference in the busy prints. One print is large scale while the other is a smaller scale. Sometimes I can get so focused I miss certain elements! Fall Harvest with a Touch of Blue! I continued rummaging through my fabric and found small scraps of the beautiful blue print fabric. I chose a brown thread color for the quilt designs. The brown thread coordinates well with the print. I used a delicious batik fabric and a rich purple. The tan thread color was influenced by the batik fabric. This sample received a lot of attention when I paraded it around the office. I suppose we all identify with royalty! Which version do you like best? What other color scheme would you want to see? Or give us a call during business hours: Who has the Most Quilt Tops? Most readers admitted having more than three tops ready to be quilted from over and counting responses. Not that it was a competition, but wow, we all seem to have quilt tops that need to be finished! Seems like a lot of us are in the same boat. Honestly I am not sure how many I have to quilt. I really enjoy the piecing part and when I get to the quilting part I become paralyzed and anxious. For some reason I have a problem with making small pieces and end up with twins, queens, and kings and the cost of having someone quilt it has become so expensive that I end up dragging my feet and end up start a new project—! Thanks for giving us an avenue to completion! I just came up with my own ways, like wider seam allowances, raw edge applique, fabrics that hid mistakes and more. Then in , I invented the shortE, the embroidery short arm with a long reach. They were not only soft and supple; they were also interesting to look at. The stitching was beautiful and the texture was what I had always longed for. They were finally like the samples in the quilt shops that you just want to pull off the wall and lie under. They were, well, real quilts! The end result made me want to create beautiful tops so I finally paid attention to the piecing. Ruining our beautiful quilt tops with the quilting machining process? Well, fear no more — help is here!

DOWNLOAD PDF EMBROIDERY AND COLOR

Remember, you can watch it on Sewing with Nancy at <http://www.sewingwithnancy.com>. Want to be winner this week?

Chapter 2 : Splashy Colors on a New Embroidery Project – blog.quintoapp.com

There's nothing embroidery specific or about designing embroidery, or interesting and unexpected ways to use color in embroidery. Actually, there's no substance of any kind about either embroidery, color, or design, and there most definitely is not anything practical.

Choose fabrics with a visible weave. Linen is ideal, but woven cottons or wool are also suitable. Felt, though dense, is especially nice, because it is easy to use. Natural cream and white are the traditional backgrounds, but pastels and brighter or deeper colors will allow for more dramatic effects. Thread and yarn for embroidery come in many colors and textures. The standard is cotton embroidery floss, a glossy thread made up of 6 strands that can be separated from one another to create finer weights. Silk and rayon threads also come in divisible strands. Two strands are good for most woven fabrics; a single strand will do for lightweight vintage fabric. Wool yarn comes in 3- or 4-ply weight and cannot be separated into strands, so it is best suited to heavy fabrics such as canvas or the thickest linen. Be careful about bending the rules here: Bulky thread on fine fabric will pucker the material; light threads embroidered on heavy cloth can be difficult to see. Only when a thread is the proper weight for a particular material will it create the desired appearance: Calligraphy primers, coloring books, and old Christmas cards are rich sources for letters and numbers, and field guides can be helpful if you want to embroider birds, trees, leaves, or flowers. Look around your own house, too: Even a cookie cutter can give you a pleasing design to trace. Any image that can be drawn with a pencil can be embroidered with a needle and thread. Embroidery, like most art forms, benefits from the innovations of the times. Use photocopiers to reduce or enlarge an image. Designs can be transferred onto fabric in several ways. A heat-transfer pencil lets you draw a design in reverse onto tracing paper and iron it directly onto fabric, like a store-bought transfer. Or you can use a "light table. If you place your fabric in an embroidery hoop, be sure it is taut, like a drum. This will help keep the tension even. Silk thread -- similar in weight to floss -- for higher sheen 4: Wool yarn for canvas and other heavy fabrics 5: Cotton embroidery thread, often called floss, the most common and versatile thread 6: Linen thread, for a matte, nubby effect 7: A hot-iron transfer pencil, for drawing a design onto tracing paper, then ironing it onto fabric 8: A disappearing-ink marker for drawing directly onto fabric 9: Embroidery scissors for snipping very close to the fabric for the tidiest results We used typography books to find the letters, then transferred them onto homespun linen. The stitches shown are: Stem stitch and satin stitch 2: Backstitch with satin stitch 4: Satin stitch and stem stitch 5, 8, 11, 12, and

Chapter 3 : Color Palette | Stitch America

While we know these aren't all the colors, every color is represented and is a hue of one of these 12 colors. You'll use the color wheel to choose the colors in your embroidery to pick colors that work well together.

Amazon Books How about some splashy colors in hand embroidery to start your week off? Selecting colors to use on hand embroidery projects is not always my forte. But there are other projects where the color selection process was a slow slog resulting in dissatisfaction followed by new beginnings. And the colors are bright and cheery. There were two ideas that floated around in my head when I was selecting colors: And in my mind, anyway I think the colors reflect those ideas. Something like Sugar Shock! In any case, the stitching is fun! And I like the colors. This particular pattern might work on a natural linen – like a dark oat color – in all white threads, too. There are some open spaces and backgrounds that would work well for pulled thread or drawn thread elements as fillings. So many ideas, so little time! I started this project up last week, while exploring ideas for a series of articles. I still have some adjusting to do on the design interpretation. I plan to enhance some background areas with a little stitching. Nothing too fancy or busy – just a touch of color to lift parts of the design. So, what do you reckon about the colors? Do you like them or do you find them garish? Any comments, thoughts, suggestions? Feel free to join in the conversation below! You can read about the collection in detail here , or jump straight over to my shop to grab your own copy!

Chapter 4 : Mimicking Embroidery with Colored Pencils - Peony and Parakeet

Choosing the right color of embroidery thread can make or break a design, so choose wisely! There are scientific (and not so scientific) ways to select colors that go well in a design.

Origins[edit] The process used to tailor, patch, mend and reinforce cloth fostered the development of sewing techniques, and the decorative possibilities of sewing led to the art of embroidery. It is a striking fact that in the development of embroidery On the other hand, we often find in early works a technical accomplishment and high standard of craftsmanship rarely attained in later times. This flexibility led to a variety of works, from the royal to the mundane. Elaborately embroidered clothing, religious objects, and household items often were seen as a mark of wealth and status, as in the case of Opus Anglicanum , a technique used by professional workshops and guilds in medieval England. Many techniques had a practical use such as Sashiko from Japan , which was used as a way to reinforce clothing. Because embroidery was a sign of high social status in Muslim societies, it became widely popular. In cities such as Damascus , Cairo and Istanbul , embroidery was visible on handkerchiefs , uniforms, flags, calligraphy , shoes, robes , tunics, horse trappings, slippers, sheaths, pouches, covers, and even on leather belts. Craftsmen embroidered items with gold and silver thread. Embroidery cottage industries, some employing over people, grew to supply these items. The imperial workshops in the towns of Lahore , Agra , Fatehpur and Ahmedabad turn out many masterpieces of workmanship in fabrics, and the figures and patterns, knots and variety of fashions which now prevail astonish even the most experienced travelers. Taste for fine material has since become general, and the drapery of embroidered fabrics used at feasts surpasses every description. The earliest machine embroidery used a combination of machine looms and teams of women embroidering the textiles by hand. This was done in France by the mids. Gallen in eastern Switzerland flourished in the latter half of the 19th century. Works by Inna Forostyuk, the folk master from the Luhansk region Ukraine Japanese free embroidery in silk and metal threads, contemporary. Hardanger , a whitework technique. Embroidery can be classified according to what degree the design takes into account the nature of the base material and by the relationship of stitch placement to the fabric. The main categories are free or surface embroidery, counted embroidery, and needlepoint or canvas work. Examples include crewel and traditional Chinese and Japanese embroidery. Counted-thread embroidery patterns are created by making stitches over a predetermined number of threads in the foundation fabric. Counted-thread embroidery is more easily worked on an even-weave foundation fabric such as embroidery canvas , aida cloth , or specially woven cotton and linen fabrics. Examples include cross-stitch and some forms of blackwork embroidery. While similar to counted thread in regards to technique, in canvas work or needlepoint , threads are stitched through a fabric mesh to create a dense pattern that completely covers the foundation fabric. Embroidery can also be classified by the similarity of appearance. In drawn thread work and cutwork , the foundation fabric is deformed or cut away to create holes that are then embellished with embroidery, often with thread in the same color as the foundation fabric. When created with white thread on white linen or cotton, this work is collectively referred to as whitework. Hardanger embroidery is a counted embroidery and the designs are often geometric. Phulkari embroidery, popular since at least the 15th century, is traditionally done on hand-spun cotton cloth with simple darning stitches using silk floss. Laid threads, a surface technique in wool on linen. The Bayeux Tapestry , 11th century. The fabrics and yarns used in traditional embroidery vary from place to place. Wool , linen , and silk have been in use for thousands of years for both fabric and yarn. Today, embroidery thread is manufactured in cotton , rayon , and novelty yarns as well as in traditional wool, linen, and silk. Canvas work techniques, in which large amounts of yarn are buried on the back of the work, use more materials but provide a sturdier and more substantial finished textile. Modern canvas work tends to follow symmetrical counted stitching patterns with designs emerging from the repetition of one or just a few similar stitches in a variety of hues. In contrast, many forms of surface embroidery make use of a wide range of stitching patterns in a single piece of work. Contemporary embroidery is stitched with a computerized embroidery machine using patterns digitized with embroidery software. In machine embroidery , different types of "fills" add texture and design to the finished work.

Machine embroidery is used to add logos and monograms to business shirts or jackets, gifts, and team apparel as well as to decorate household linens, draperies, and decorator fabrics that mimic the elaborate hand embroidery of the past. There has also been a development in free hand machine embroidery, new machines have been designed that allow for the user to create free-motion embroidery which has its place in textile arts, quilting, dressmaking, home furnishings and more. These digitized design are then transferred to the embroidery machine with the help of a flash drive and then the embroidery machine embroiders the selected design onto the fabric. Qualifications[edit] City and Guilds qualification [23] in Embroidery allows embroiderers to become recognized for their skill. This qualification also gives them the credibility to teach. For example, the notable textiles artist, Kathleen Laurel Sage , [24] began her teaching career by getting the City and Guilds Embroidery 1 and 2 qualifications. She has now gone on to write a book on the subject. Rows of even, round chain stitch used for outline and color. English cope , late 15th or early 16th century. Silk velvet embroidered with silk and gold threads, closely laid and couched. Contemporary Art Institute of Chicago textile collection. Extremely fine underlay of St. Gallen Embroidery Traditional Turkish embroidery. Izmir Ethnography Museum, Turkey. Traditional Peruvian embroidered floral motifs. Woman wearing a traditional embroidered Kalash headdress, Pakistan. Decorative embroidery on a tefillin bag in Jerusalem, Israel. Bookmark of black fabric with multicolored Bedouin embroidery and tassel of embroidery floss Chain-stitch embroidery from England circa Traditional Bulgarian Floral embroidery from Sofia and Trun.

Chapter 5 : All | Apex Embroidery Designs, Monogram Fonts & Alphabets

By sewing one color and then another on top of it, we can start the process of getting those two or more colors to "mix" in the viewer's' eyes. Stitch Types for Creating Blends In embroidery, it is often the case that the length of the stitch contributes to the loft of the stitch.

Layering a fill of one color over a fill of another color and using custom densities will allow you to transition from one thread color to another. The custom density types set several presets to more easily achieve the look you want. There is also a check box below it to reverse the effect. Blend Types Linear - Linear type creates a smooth and even transition from the minimum to the maximum density settings. Convex - Convex transitions evenly from the minimum to the maximum and back again. Exponential - This option transitions slowly from the start toward the middle and then more rapidly toward the end of the form. Wave - This option repeats itself. It moves from dense to light to dense to light throughout the form. Custom - This option allows to complete control over the density curves throughout the form. This can be really useful in creating less conventional blends. Like custom density, it is located in the effects section of multi stitch line element properties. It can do this for either or both sides of the stitch lines. You can choose what you want by selecting a type and entering an amount in the width field. Random Edge can feather the edges of a form. This can be used to create fur, grass, or ragged shapes, but it can also be used to create the embroidery approximation of a blurred edge. It also somewhat replicates the long and short hand embroidery blending technique. In the example below, the blue line represents the digitized shape. The green lines indicate how far off of the wireframe outline the stitches are permitted to extend or contract. The lines are for illustration purposes and do not appear in the software. This variation is controlled by the width property. Fill Patterns and Blends If you are using custom densities to create your blends, you may start to notice that the fill patterns become more apparent and possibly distracting to the viewer. The needle penetrations create definite curves swooping through the forms. Using a random patternless fill for the layers can help prevent this. Travel Stitches and Trapunto Travel stitches can often detract from the effect of a blend and draw the eye in an undesired way. To avoid this distraction and clean up the edges of the custom density layers of a blend, try enabling the trapunto effect for those layers. This will cause the travel stitches to occur only on the edge of the shape where they are less likely to draw attention. This check box is located under the top stitching section of the properties for a multi stitch line element with a fill stitch type. Selecting Thread Colors for Blending The most beautifully digitized blend can be exquisitely embroidered or disastrously sewn and the difference between the two may strongly depend upon thread color choice. With a few guidelines, selecting better color combinations becomes much easier. When thinking about color, it may be helpful to give if some reference points. The shorter distance you travel using those reference points, the more successful your blends will be. There are several different color models you could use, but I often find looking at the following three aspects of color the easiest to use and translate into embroidery. The aspects I look for are: Saturation or Chroma - How intense or dull is it? Value - How light or dark is it? Hue - Start with the Color Wheel If you arrange colors around a circle in the order that a rainbow appears, you create the handy reference tool called a color wheel. Doing an internet search will net you a ton of variations based on different color models. For now, this simple one will work to start. When selecting a color to blend to, try moving only a little around the wheel. Transitioning from red to orange may be too much of a jump. You may need to use another color to make the transition more smoothly. Try moving from red, to a bittersweet color, to an orange. Saturation Saturation references with how intense a color is. Here too, try moving in small increments to create a smooth blend. Value Value is a term for how light or dark a color is. When working with tints or shades of a color, smaller steps will blend better than larger ones. Even the steps shown below may be too large for an effective blend. Finding the thread colors in between might be needed. Make sure to sew a couple tests before running your final product. Colors and blends will look very different on screen than in actual thread. Make edits and thread color changes as needed, and have fun with it.

Chapter 6 : Stickgarn , GARN - DMC

Atlas Embroidery provides an Embroidery Thread Color Comparison that can be used on Corporate Wear clothing for embroidery or screen printing.

Chapter 7 : Embroidery How-To | Martha Stewart

Here's a collection of colorwork embroidery designs that will stitch up quickly and color nicely! As we demonstrated in our tutorial on how to color fabric with crayons, when coloring hand embroidery designs with crayons, you trace or draw the pattern on the material, color the areas desired and embroider the outlines.

Chapter 8 : Embroidery - Wikipedia

Brother Computerized Sewing and Embroidery Machine, SE, Combination Sewing and Embroidery Machine with 5" x 7" Embroidery Field, Large Color Touch LCD Screen, Built-In Designs, 8 Sewing Feet.

Chapter 9 : Color and Design â€“ Eileen's Machine Embroidery Blog

Embroidery Online offers a variety of 'redwork' designs that can be used to color in with crayons later. The design I used today is not a redwork design but I was able to skip stitch sequences to achieve only the black outline.