

Warp couching is an important variation, used particularly on tapestries, but it can be used on any object where elements of the weave are left distinct and separate after loss of surface yarn. It is also used to replace loosened goldwork and cording after suitable rearrangement.

The remaining warp, weft, and metal threads are treated as the laid threads, the holding stitches being placed along the exposed yarn. When using warp couching for tapestries the holding stitches should be worked in rows across the area rather than along each separate warp end. Work under and over alternate ends as though darning. An average spacing would be about 5 mm apart. Spread the stitches out when working into the sound area adjacent to that undergoing repair and close them up when working with a dark colour, or the effect may be unpleasantly spotty.

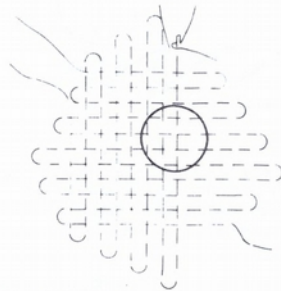


Figure 7.16 Darning

Darning

Darning is used to fill in small holes and strengthen fabric which has become thin in relatively restricted areas. It involves the interweaving of thread or yarn across the relevant place, working into the stronger fabric around the break. Occasionally it is desirable to work the darn into a new fabric placed behind the break.

Use a thread thinner than that of the original yarn to avoid a heavy build-up around the edge. Work from the right side of the object and start well to one side of the area to be repaired weaving the needle in and out in a regular manner. Leave a longer stitch beneath than on top. Finish the line of stitches on the downward thrust of the needle, bringing it up again a short distance away and in such a position as to ensure that the second row of stitches alternates with the first above and below the fabric. If there is no actual hole to be filled it may be sufficient to work across the area concerned in one direction only. Otherwise repeat at right angles to the first rows of stitches interweaving them in an orderly manner to rebuild the fabric (Figure 7.16).

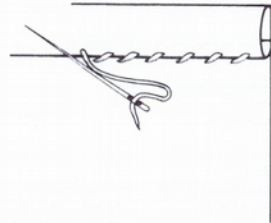


Figure 7.17 Hemming

Hemming

Used for a hem when two turns of fabric are required (Figure 7.17).

Herringbone

A very useful, general stitch to which constant reference is made. It secures the edges of patches and hems made with a single turn of fabric, makes temporary fixings to frames and is better than basting when fixing protective coverings in place before washing or other conservation procedures. Its great advantage is that it makes, in effect, two staggered rows of stitches, thus spreading any load as far as possible (Figure 7.18 a and b).

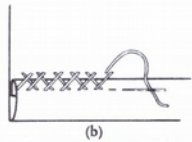
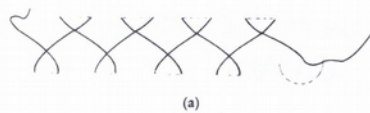


Figure 7.18 (a) Herringbone. (b) Used for hemming

Lock stitch

This stitch is used for linking two layers of fabric together while maintaining some degree of movement between the two, such as when lining a curtain or tapestry (Figure 7.19).

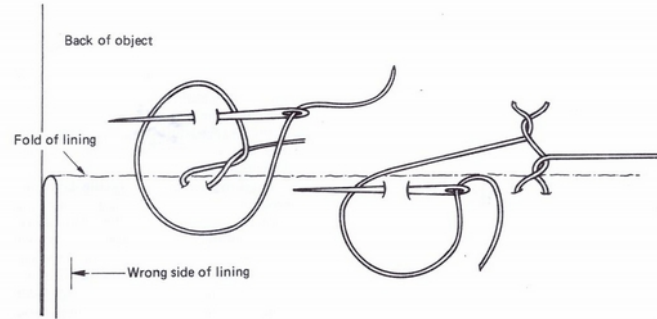


Figure 7.19 Two stages of lock stitch or linking stitch

Over-sewing

Used to fix two pieces of fabric together edge to edge as when joining scrim to make a complete backing for a tapestry. It is also used for sewing up slits in tapestry weaving (Figure 7.20).



Figure 7.20 Over-sewing

Over-cast or whipping stitch

Used to tidy edges, when blanket stitch would create an undesirable ridge (Figure 7.21).

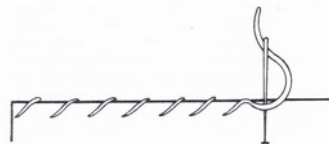


Figure 7.21 Over-casting or whipping stitch

Running stitch

Used to join two pieces of fabric together. The stitches should be evenly spaced above and below so that each side of the seam has a similar appearance (Figure 7.22).



Figure 7.22 Running stitch

Run-and-fell

This is not so much a stitch as a method of making a very tidy seam, making use first of running stitch (Figure 7.23(i)) and then hemming (Figure 7.23(ii)). A flatter seam is achieved by using running stitch instead of hem stitch (7.23(ia)).

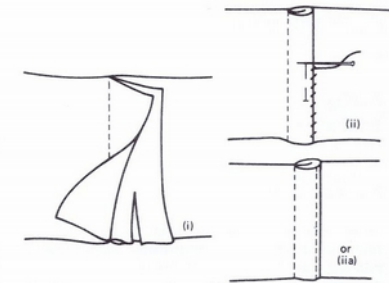


Figure 7.23 Three stages of making a run and fell seam