

Masha Reprintseva



Cherry Blossom

In support of mental health and art of embroidery

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Cherry
Blossom

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*While moonlight flows
branch drops silks —
the guiltless petals.*

Hidden Behind the Petals



The beauty of Japanese embroidery is in an incredible discipline and skills of the artisans, no explanation or manuals can replace the teacher, but if you do not have them in hand, the approach of tries and errors is your educator. I do not state my proficiency in embroidery, especially in Nuido, being same novice each time while starting stitching a new piece and, as you are, feeling excitement while watching the falling silken petals masterly embroidered by Japanese artists, or shiny golden circles and tassels seem swaying gently in the wind.

I express my pure love for embroidery and strive to practise its many forms, training hands and healing soul, thus motifs of Nuido and some of its techniques seemed to me perfect for practice. They teach patience and accuracy while you lay out the stitches in a needle step, or make the elements sound distinct on having an open space between them.

I dream to meet a teacher who can reveal the authenticity of this art, while now my teachers are books and online resources.

The basics of what I have found I wish to share with you and who knows, maybe they will be interesting.

Do enjoy!

Threads and Fabric

Silk fabric is thought to be a gem among other fabrics and threads, so when choosing a background for the embroidery it is important to mind this, finding the most suitable one, not too stretchy or soft, not too thin or light weight.

The best thing is to order real Japanese silk fabric used for kimono or Obi, but just to try your hand it is possible to use silks made in India or China, such as plain Bangalore raw silk, Shantung (Dupioni) or Tussar silk.

- Prepare a piece of fabric for stretching:
- Gently iron with steam at moderate temperature
- Find the direction of the warp (at first the direction along the warp needs to be stretched), to provide a perfectly "bouncy" and straight background for the embroidery
- Secure two opposite sides of the fabric to the sides of the frame.
- Weft direction needs to be stretched next, by lacing the edges of fabric to the other sides of the frame.

There are special frames for Japanese embroidery, however if you ever have tried your hand in tambour embroidery and have a professional embroidery frame such as Lacis, or any alike, they can serve well.

Authentic Japanese embroidery is incredibly unique in its methods of



▲ Indian raw silk



▲ Embroidery frame dressed with a piece of fabric

dyeing and twisting silk thread, which takes time and is like pure meditation.

Congratulations if you have the right silk floss and plunge yourself into the real world of Nuido, but some people passionate for embroidery may put aside trying and practising lacking authentic materials.

But have a look at your threads collection, who knows maybe you can adopt it and use some for experiments. I used rayon and metallized Madeira threads.



Sometimes I use organic surgical silk (hand-dyed). You may try DMC satin floss or Kreinik, Clover Silk or Au Ver à Soie. You may search for suitable silk threads and yarns from China or India, they are perfect for dyeing with organic colours and provide you with enormous diversity of creative pursuits.

For stitching Cherry Blossom I used finely twisted rayon threads and soft skeins of viscose. Sometimes it seems complicated to “conquer” them when they turn "hairy", especially if you mainly use cotton and know their moderate temper.

Be patient and you will master a new skill of embroidering with satin threads.

If you are familiar with Goldwork embroidery, a mellor or a tapestry needle will be essential. Use them as a laying tool to guide and lay the thread.

From the collection of Goldwork embroidery materials some skeins or bobbins of golden and silver threads will be needed for couching, and one more – for laying it out. If you have access to authentic Japanese golden threads, that is just perfect, use them! If not, look at the direction of DMC Diamante Grande.

I used Madeira Golden Dust – it is delicate and shiny: a piece of metal thread wraps around white viscose thread and does not look so glossy as regular golden thread, which gives a lovely touch in embroidery.



Madeira Rayon 40 col. 1001



Madeira Rayon 40 col. 1053



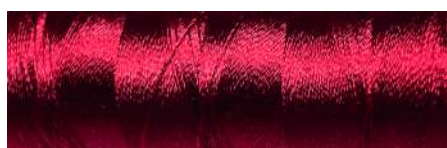
Madeira Rayon 40 col. 1019



Madeira FS Metallic 40
Embroidery Thread silver



Madeira FS Metallic 40
Embroidery Thread gold 6



Madeira Rayon 40 col. 1186



Madeira Rayon 40 col. 1087



Madeira Rayon 40 col. 1136



Madeira Rayon 40 col. 1338



Madeira
Silk Hand Embroidery
Thread col. 1008



Madeira
Silk Hand Embroidery
Thread col. 0402



Madeira Metallic 40 col. 422
Golden Dust



Transparent / Invisible
Thread 200m by
Gutermann

Tools and Other Things

There are no exotic instruments that might be used in the process of embroidering the design. For transferring you will need some baby-powder or cornstarch, a cosmetic brush (if you do not have a pounce kit), a chalk pencil and some tracing paper.

You will need traditional scissors for cutting threads, needles of different sizes.

I prefer to embroider with beadwork needles, so that they let you to set stitches closely to one another.

All-purpose needles will be good for pulling the ends of metallized threads to the wrong side and assembling the whole piece on cardboard while framing. Too, for framing you will surely need some frame that suits best and Glue Stick, as well as some piece of fabric (not necessary to use silk) cotton or fine linen, to cover the back side of the embroidery and binding cardboard.

And, wine corks, no more than two or three.

What for?! Let it be an intrigue.

Transferring the Pattern

Print out the embroidery pattern and pierce the lines of the design with a needle. Make the holes quite close to one another, thus the result of transferring will be more sharp when you powder the paper and tiny pieces of starch or talc squeeze through the holes. This method is ideal for black fabrics and tracing numerous details.

On finishing with piercing, secure the paper over the stretched piece of silk and sprinkle with baby powder or cornstarch. Spread the powder with a brush or special powdering tool (pounce kit used in French ateliers for transferring designs on to fabric). Be accurate, do not let the powder spill outside the paper and stain it.

Lift the paper up and you will notice the delicate trace of the embroidery design which appeared on the surface of the silk piece. It is light and easy to destroy, so to prevent this, sharpen a chalk pencil and trace the elements to make them more visible and stable, while you do stitching the powder goes off the fabric, and if you

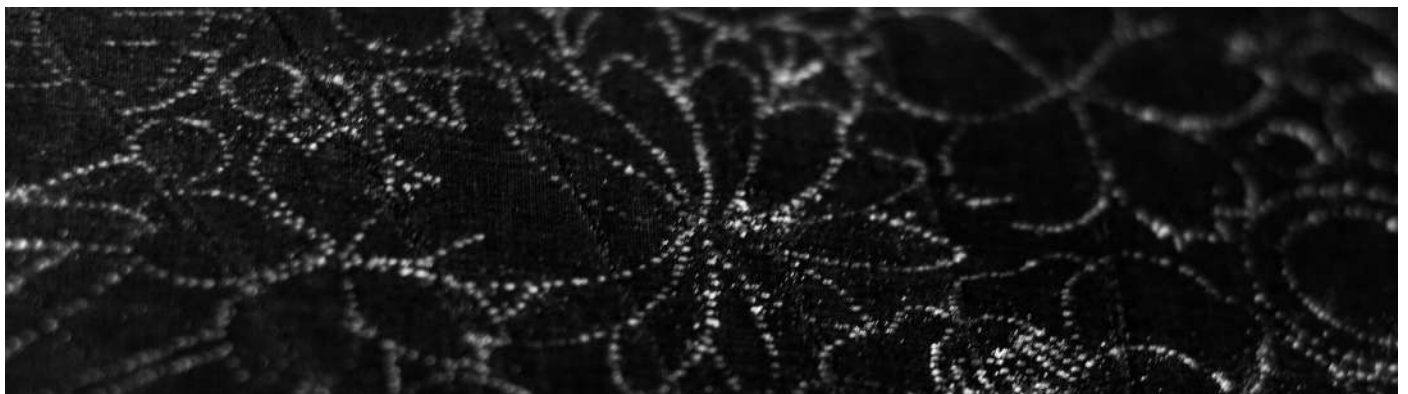


▲ Powder method of transferring

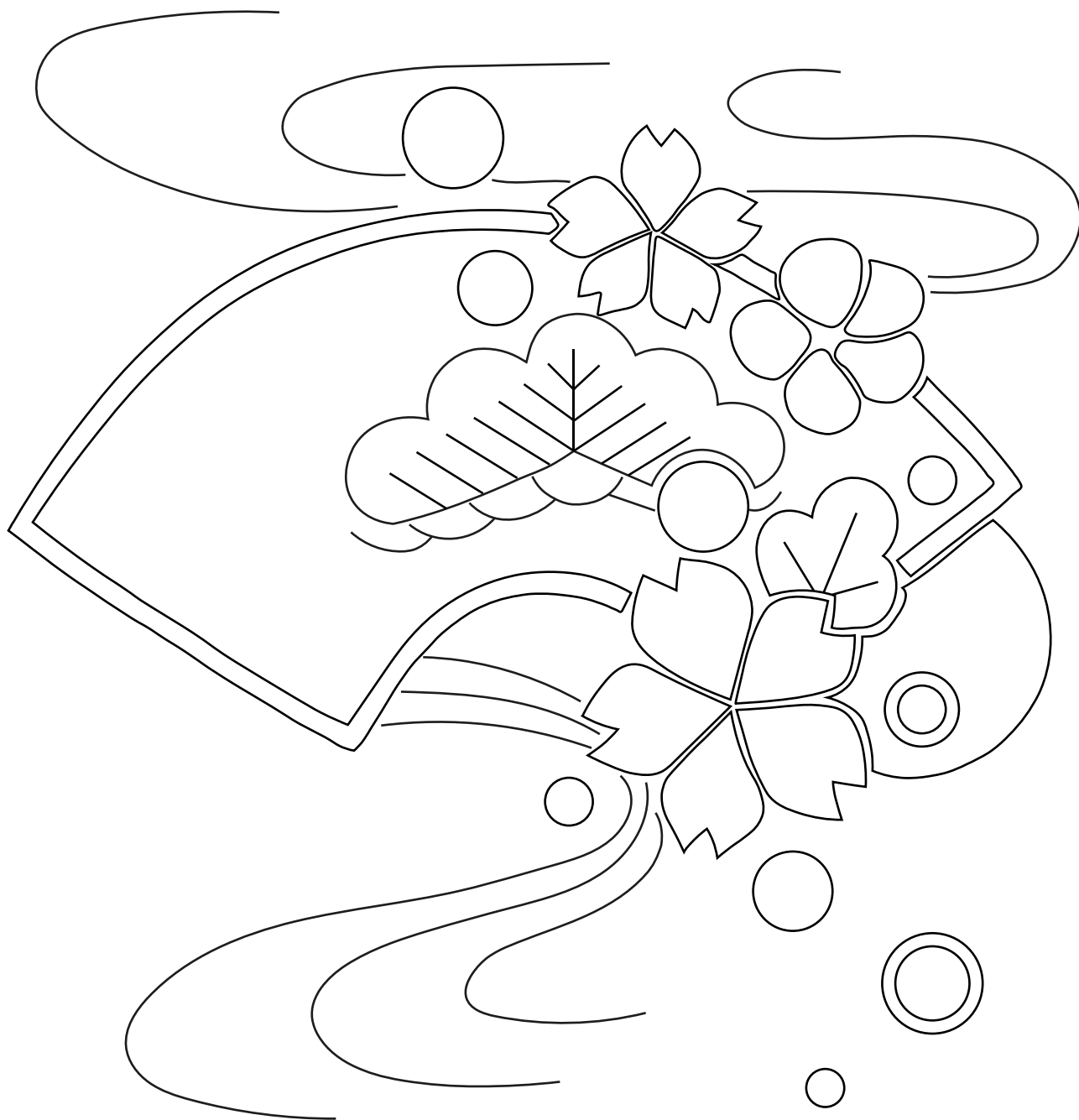
trace the design the lines will stay longer.

Also, you may use white ink pen, but mind that white ink on silk stays forever, and no washing out is possible after you apply it. However it provides long-lasting and sharp drawing. If you are good at making straight lines that do not need any corrections, use white ink. But if you are not good at contouring, it is better to use white pencil.

So the process of setting everything is done, the most interesting thing is around the corner.



▲ Traced embroidery design



▲ Real size embroidery pattern